Ch. 1 - Introduction

"A writing space is generated by the interaction of material properties and cultural choices and practices. Moreover, each space depends for its meaning on previous spaces or on contemporary spaces against which it competes." (12) - this competition is a highlight of the project of trans-typesetting

"communities of readers help to define the properties of the writing space by the demands they place on the text and the technology" (12) ' "The space of electronic writing is both the computer screen, where text is displayed, and the electronic memory, in which it is stored." (13) - "Our culture has chosen to fashion these technologies into a writing space that is animated, visually complex, and malleable in the hands of both writer and reader." (13) - how malleable? PDFs are not very changeable. should hyper-interaction be counted as "malleable" ?

"The writer enters into a reflective and reflexive relationship with the written page, a relationship in which thoughts are bodied forth." (13)

"The behavior of the writing space becomes a metaphor for the human mind as well as for human social interaction." (13)

Ch. 2 - Writing as Technology

"Printing had the additional virtue that it could produce books that were nearly identical to the best manuscripts: the press rivalled handwriting in quality while far surpassing it in quantity." (14)

Ch. 3 - Hypertext and the Remediation of Print

"We can think of hypertext as a genre or series of genres, including interactive fiction, applications for education and entertainment, Web sites (which hemselves constitute many different genres), and so on." (41)

"This debate [print vs hypertext] turns on the question: which form is better at constituting the real, the authentic,or the natural? *Remediation is always an attempt to redefine these key cultural values*." (43) [emphasis added]

ways in which which it is homage as well as rivalry (43)

"In following hypertextual links, the reader becomes conscious of the form or medium itself and of her interaction with it. In contrast, print has often been regarded as a medium

that should disappear from the reader's conscious consideration." (43) - two levels of mediation are supposed to disappear: the printed page and the prose itself ("the reader is supposed to forget that he is reading and simply 'see' the events that the author describes")

"Hypertexts such as the World Wide Web refashion the voice of the text as we have known it in print and inearlier technologies of writing; they turn vocal writing into spatial writing." (45)

"What is necessarily new about electronic hypertext is that it uses the printed book as its object of remediation. We evaluate hypertext over against hundreds of years of experience with print. The very fact that electronic writing must confront the tradition of print makes electronic writing different than print; it means that our culture will have at least some different uses for electronic texts." (45)

"The World Wide Web now plays roles that only a few years ago were assigned almost exclusively to print, yet we do not experience the Web as a printed book." (45)

"Print forms the tradition on which electronic writing depends, and electronic writing is that which goes beyond print." (46) - print is becoming hypermediated as it "incorporates verbal genres and gestures in self-conscious imitation of and rivalry with electronic hypertext" (46)

"In short, electronic hypertext is not the end of print; it is instead the remediation of print." (46)

Ch. 4 - The Breakout of the Visual

the late age of print is "visual rather than linguistic" (48)

"Remediation can be, perhaps always is, mutual: older technologies remediate newer ones out of both enthusiasm and apprehension." (48)

"Word and image tended to occupy separate visual as well as technological spaces." (48) - the screen changes all that

"In one sense, the history of Western prose might be understood as a series of strategies for controlling the visual and the sensory." (48)

"As the dominant technology of representation, print has been a voracious remediator since the 15th century; refashioning many of the functions of the manuscript, of oral communication (the homily, the scientific lecture or disputation, the occasional speech), and of visual art (through engraving)." (49)

"digital printing seems to foster heterogeneity in both form and content. One reason is that the computer opens the printing process to small groups and even individuals." - the original printing press meant "print was a mass production technology that generated

hundreds or thousands of identical copies and so supported homeogeneity and reinforced the sense of the author as an authority" - however "print could be used in support of multiplicity and heterogeneity as well, because print increases the number of texts that a single reader can collect and sample diverse points of view" (49)

"the relationship between word and image is becoming increasingly unstable" (49)

"For both amateur and professional typographers, digital visual media are suggesting new looks and functions for printed artifacts, a they compel printing to remake itself. This pressure to remediate is now expressed in two related ways. Printed books, magazines, and newspapers are changing typographically and visually by incorporating more elaborate graphics, while at the same time prose is attemptng to remake itself in order to reflect and rival the cultural power of the image." (49)

"In graphic form and function, the newspaper is coming to resemble a computer screen, as the combination of text, images, and icons turns the newspaper page into a static snapshot of a World Wide Web page." (51)

"The purpose of these icons together with the other pictures and graphics is not merely decorative. Together thay help to redfine the function of the newspaper, which is no longer only to transmit verbal information, but also to provide an appropriate visual experience and through that experience to dictate an appropriate reaction to the stories being told." (51)

"The treatment of text as image becomes even more popular and more culturally compelling with the rise of digital media, because of the ease with which images and words can be combined." (52)

"Many typographers would agree that the decisions of layout all flow from the letter, so that the printing press is really a letter processor." (66)

"But in banishing the notes, modern printers have sacrificed both the immediacy of reference and the sense of visual and intellectual context that marginal notes provided to their medieval readers." (67)

"The computer window recalls the page in a printed book, which is also a stack of two-dimenional planes. An importance dfference is that printed pages stay in one order." (67)

"Graphic designers sought to show that a combination of word and image offered an experience that was more authentic than the conventional printed page could offer alone." (70)

". . .the new HTML tags gave the same visual and operational status to the image as to verbal text." (71)

The goal of graphic design on the web: "greater authenticity and immediacy of presentation" (70)