SELF PUBLISHING FOR DESIGNERS:
UTILIZING PRINT ON DEMAND TO BECOME A PUBLISHER

THESIS

Presented to the Graduate Council of
Texas State University-San Marcos
in Partial Fulfillment
of the Requirements

for the Degree

Master of FINE ARTS

by

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San Marcos, Texas
May 2012
SELF PUBLISHING FOR DESIGNERS:
UTILIZING PRINT ON DEMAND TO BECOME A PUBLISHER

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ACKNOWLEDGEMENTS

I would like to thank my thesis committee, Maia Wright, Michelle Hays, and Jeff Davis. I really appreciate the time and sincere attention my thesis was given by such talented and supportive faculty. I feel very fortunate to have had such a great committee.

I would also like to thank the entire staff of the Graduate College. I had such a wonderful and life changing experience going through this program. I wish I could start at the beginning and do the whole thing over again. Specifically; Bill Meek for creating the program and giving me the chance to participate, Claudia Röschmann for inspiring a love of type (which I was afraid of); Jeff Davis for his excellent guidance through all stages of this process; Christine Haney for her organization and good humor; as well as every one of my professors and my fellow design learners.

This manuscript was submitted on December 14, 2011.
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Digital print on demand and Lightning Source

Print on demand (POD) is not a new technology or publishing model. It has existed for over a decade. However, until recently it has been an under-utilized technology for printing color books due in part to the expense per copy has been high and the quality of the digital printing has been marginal. In the last several years companies such as Blurb, Lulu, and Apple have dramatically improved the quality of their color POD books while simultaneously reducing printing costs. However, these companies are set up to serve individual authors as opposed to graphic designers or publishers.

The objective of this research is to determine if graphic designers could take advantage of the improved technology of color POD to become independent publishers. To test the quality of a book created with POD, two case studies were developed in order to determine the current quality of color POD as well as the price point per unit. The first challenge was to find a POD company whose primary customer base is publishers/wholesalers rather than individual authors/self-publishers. The company chosen for this research is Lightning Source International (LSI), one of the largest POD companies that works exclusively with publishers and wholesalers.

Most current information about the future of the printed book speculates there will be radical changes to the industry in the next several years. Mike Shatzkin, creator of The Shatzkin Files – a blog about the state of current publishing industry – predicts that in the next two to three years approximately eighty percent of black-and-white text-based books will be published as ebooks. He uses sales trends from the last several years
to back up his claim, but is careful to admit that no one really knows what the exact outcome will be. Shatzkin explains:

The book business we see today — how titles are acquired, developed, marketed, and distributed — is still built on the basic industry that was constructed over the past 100 years...we’ll see more fundamental change in the way straight text books are published over the next 36 months than we have over the past 36 years.

Color ebooks have been slower to gain market share than text only books because of the limited choices and high prices of color tablets. This trend is changing as increased availability and increasingly lower prices for color tablets make them more popular. Even as digital reading options expand, the technology for printing books is also developing and, at least for now, there is still an existing market for color books printed on paper.

As new technologies emerge to present books in digital forms, opportunities are created for innovation, growth and change. In his New Yorker article from April 2010 “Can the iPad Topple the Kindle, and Save the Book Business?” Ken Auletta discusses the pressure on publishing houses to adhere to the “blockbuster” model of publishing. Auletta explains, “publishers, like the Hollywood studios, are under enormous pressure to create more hits—more books like *Twilight*—and fewer quiet domestic novels or worthy books about poverty or trade policy.” As the major publishers continue to move to book “blockbusters,” a market is created for smaller publishers to acquire and publish titles with non-blockbuster sales potential.

POD and smaller independent publishers are the logical provenance for the would-be homeless non-blockbuster book projects. University presses, bastions of non-blockbuster projects, have an academic filter for the work they publish which is necessary for the writer’s validation as well as the continued reputation of the press (Germano, 27). In theory, projects that are not suitable for either university or trade publishing could have a home with a POD publisher, as long as the quality of printing and price allow for profits and the printing quality is good enough for the book to
compete in the retail market. The main thrust of this research is to determine if designers wanting to produce high quality color books could create a publishing company using POD. The success will be evaluated by two metrics: whether is the color printing quality is adequate the book to compete with other books in the marketplace, and whether the price point for production allows for a profit without raising the retail price higher than the market will bear.

**The traditional publishing model compared to the print on demand model**

How does the POD publishing model compare to traditional publishing? In many ways it is the same — it is simply a different way to organize projects and workflow. From parchment to paper to Gutenberg’s press and movable type, publishing has always endeavored to provide the best technology to package and share material with the least expense for increased quantity and profit. In Robin Dodd’s book, *From Gutenberg to Opentype*, he discusses Gutenberg’s advances in printing as “the single most important factor in the spread of knowledge and the move toward universal literacy in the West” (18–19). This ability to share knowledge is the crux of publishing’s mission. Ken Auletta, in a recent The New Yorker article points out, “Publishing exists in a continual state of forecasting its own demise; at one major house, there is a running joke that the second book published on the Gutenberg press was about the death of the publishing business.” Possibly this is because at their core books are an idea, or a collection of ideas or knowledge. The definition of a book will continue to evolve as books move to an increasingly digital formats and become separated from their physical form. Arguably, publishing’s goal is the same now as it has always been: a means by which advance production to provide content to readers, in the easiest and most cost effective way.

If one accepts that the functions of publishing remain the same regardless of the way the business handles that workflow, the first thing to understand is what publishers do, and then to understand how POD changes the division of labor and
profits. In William Germano’s book, *Getting It Published*, he gives a thorough overview of the different functions of publishing. Germano summarizes the roles of publishers under several categories: acquisitions, editing, marketing, design and production, and distribution (Germano, 15-28).

One main difference between POD publishers and traditional publishers is they are not responsible for the production, distribution, or warehousing of the book. What the POD publisher is responsible for is acquiring projects, editing, design, and marketing and sales. The terms offered by POD companies vary, but one of the most important factors for consideration is distribution. One of LSI’s advantages is that they are part of Ingram Content Group, a large distributor of books in the US that also maintains a direct relationship with Amazon and Barnes & Noble. When working with LSI, as compared to many POD companies, they do not offer design services or add their branding to books they produce. They are responsible for: production, inventory, drop shipping, billing and collecting, shipping, packaging, and warehousing. This makes them a logical partner for the designer-publisher.

POD companies make their profit by marking up their production services to publishers, meaning POD publishers pay more per unit for titles. Despite these higher prices per unit, one of the advantages to this system is having a large infrastructure available when it is needed that does not incur costs when it is not, allowing POD publishers the ability to handle small to large volume print runs as needed.

Another role publishers fulfill is to validate authors’ work as academically sound and marketable in accordance with the goals of the press (Germano, 27). Scholars depend on this validation, and in utilizing small publishers and POD obtaining this validation will be a concern for scholars and writers. One way for POD publishers to be able to offer authors validation is to build a list that authors want to be included in because of the complementary titles the company represents. Just as developing a
brand is crucial for a company’s success, every title in a publisher’s list should work to establish the reputation of the publishing house and communicate its level of prestige, and the filter it uses to select material. One of the flaws of many of the small presses that charge authors to produce their books is that they do not filter material and work to build a publishing company with quality and prestige in mind.

Another advantage that POD has over traditional publishing is its environmental sustainability. One new technology that LSI is currently using could be a very sustainable printing method—the Espresso book machine. According to their website, this technology could reduce pulping and waste of unwanted books, and potentially reduces shipping by using the closest printing facility to the orders. Although there are only a few of these machines currently in use, this machine is small enough to fit in a retail store, library, or airport kiosk. The Espresso book machine is a one-stop book resource that contains a database of titles that can be ordered, printed, and bound for the customer in several minutes (ondemandbooks.com). As technologies such as the Espresso book machine gain popularity it will reduce book oversupply and shipping of books.

It is hard to compare a POD produced book and a book from a publishing house because the profits from book sales do not capture the complete picture of their operating costs such as staff and office space. LSI makes their money by marking up their services to publishers; this margin is minimal to individual publishers when spread amongst multiple publishers and thousands of titles. Large publishers are generally large companies, hiring many employees and spending money for marketing not only individual titles but the company and brand. As a basis for a basic comparison, Ken Auletta gives this summary of costs related to producing a typical hardcover book in his article “Publish or Perish”:

A simplified version of a publisher’s costs might run as follows. On a new, twenty-six-dollar hardcover, the publisher typically receives thirteen dollars. Authors are paid royalties at a rate of about fifteen per cent of the cover price; this accounts for $3.90. Perhaps $1.80 goes to the costs of paper, printing, and binding, a dollar to marketing, and $1.70 to distribution. The remaining
$4.60 must pay for rent, editors, a sales force, and any write-offs of unearned author advances. Bookstores return about thirty-five per cent of the hardcovers they buy, and publishers write off the cost of producing those books. Profit margins are slim.

In comparing the book in Auletta’s example to a simular POD book, the cost is established for a standard 250-page hardcover with black-and-white interior, clothbound case, and a four-color printed jacket. The base charge from LSI for this book is $6.00 with each page adding .013 cents. This would make the approximate cost of this book from LSI $9.25. As in the New Yorker example, we will set the retail cost at $26. If sold directly to the customer, the profit would be approximately $15 dollars. Selling wholesale would mean a discount of between 20-55% off retail. At 20% the publisher would make the most return, but at 55% bookstores and other brick and mortar stores might be more willing to carry it. This POD book could have a profit range from $2.45 to $11.55 before factoring in the costs of billable design hours and overhead, depending on the discount and method of sales. In Auletta’s article, the traditional publisher receives $4.60 before the additional costs for staff salaries and overhead. Even though these examples are approximate, they indicate the potential for POD to compete with traditional publishing in profits per book sold.

Creating branding for the publishing company: DEVIBOOK

DEVIBOOK is the publishing company that was created for this thesis. The goal in branding the company was to create an identity that would be flexible enough to work for a broad range of titles. The design of the logo and brand standards were part of a directed study under the supervision of a professor. In addition to designing the imprint for the company, the following steps were undertaken: the business name was registered in the state of Texas, the company then applied for and received a sales and use tax ID number to purchase goods and services not for resale tax-free, and purchased the domain name devibook.com. Although LSI did not require a tax ID number in its application, it did require applicants have more than one ISBN (International Standard Book Number).
ISBNs are the numbers that catalog and identify all published books. DEVIBOOK bought a block of ten ISBNs that are linked by a prefix to the company’s information. The following section contains illustrations of: DEVIBOOK’s logotype and logomark, brand standards and stationery system (figures 1–2).
FIGURE 1: DEVIBOOK’S logotype and logomark and brand standards for type and color palette

DEVIBOOK

gill sans MT

military green
c20m0y100k55

green olive
c20m0y100k25

chartruse
c20m0y100k0

shadow grey
c36m28y27k0
FIGURE 2: DEVIBOOK’S paper system
CHAPTER II
PREPARING FOR PUBLICATION

Setting up files & resources for information

The graphic design discipline has established best practices and industry standards which guide the design and pre-production process for publication design. The books in this research are titled: *Lairs of the Unconscious* and *Giraffeman Goes to the Doctor*. *Lairs of the Unconscious*, an illustrated monograph for the artist Michael Velliquette.

The second book, *Giraffeman*, only took three months due to its much lower page count.

The design process for each book followed this general outline:

I. Client Meetings
   - define scope
   - establish fees and terms
   - create project overview
   - transfer manuscript and imagery to designer for schematic phase

II. Design Phase
   - research
   - design sketches
   - design representational pages: text spread, image spread, section opener, table of contents, title page, back matter spread
   - create book map
   - present to client

III. Production
   - refine layouts based on client feedback
• construct InDesign® mechanical to include: master pages and built-in bleed/trim settings based on POD specifications
• import and typeset text
• import imagery after formatting/optimizing images to meet POD specifications
• export completed interior and jacket files in PDF format
• present to client

IV. Pre-press Phase
• input final client revisions
• complete preflight check
• package files and upload to LSI

Contracts and pre-production
In the first stage of the design process (client meetings), contracts need to be created between the author and publisher. Trying to create a standard contract for all circumstances is not practical and negotiations should reflect the individual project. Splits and pricing depend on the client, the project, and the expectations for profit and sales. Revenues were handled for each case study in this project differently because *Giraffeman* had both a writer and an illustrator, resulting in an equal one-third split of profits, and *Lairs* had only an author, resulting in one-half split. The details of these costs for *Lairs* are broken down in tables 1-4.

Although splitting profits at one-half or one-third seems much higher than the traditional author revenues of fifteen percent, this is due to the fact that the POD company, LSI in these examples, receives their revenue by charging the publisher more per unit making a larger split with the author necessary. A publisher working with a POD company could make less than a traditional publisher on each book sale, but should incur less overhead and expenses. Another potential model for profit sharing would be to charge a design fee and take a smaller cut of sales. This would be a more profitable
model for projects that will sell very few copies. Similar to a vanity press model, it allows the designer-publisher to charge a reasonable amount for design, layout, and typesetting for a project that will not make money in sales. Another variation is that if the company acquired the publishing rights to existing books, or designed and typeset books that required very little production time, the percentage could be reduced to fifteen percent.

The production phase of the book design process includes research on compliance with LSI, or the POD company that one is working with, and building compliant files in accordance with the company’s directions. One limitation of LSI at this time is that the options for the physical book are limited to white endpapers in all books, and either blue or gray for the cover. There are seven sizes available for color books with LSI, the smallest being 5.5 x 8.5 inches and the largest being 8.5 × 11 inches. Detailed descriptions of the options for binding, sizes, and finishes are available for download from LSI’s website.

Another extensive resource on the mechanics of working with LSI are the books and website of Aaron Shepard. Shepard has been using the POD system for ten years, figuring out how to make a profit by capitalizing on niche markets working with LSI. In his books and his blog he breaks down in great detail the entire process of working with LSI, as well as other POD companies such as Create Space (Amazon’s POD company). His recent blog posts seem to imply that the system as he has come to know it may be changing radically, but he fails to clarify exactly how it is changing, or how the changes will impact his business. His books, and others like them, do not address design concerns and are targeted at people who are authors or curators planning to publish their manuscripts from Microsoft Word or to hire a designer to handle layout, typesetting, and cover design.
CHAPTER III

CASE STUDY: Lairs of the Unconscious

Description and introduction to the project

The case study for the book *Lairs of the Unconscious*, a book published by *devibook* and authored by Michael Velliquette, contains the following: a description of the book; profit and loss charts from publication on July 30, 2011 through October 10, 2011; and a summary of project outcomes. Appendix A contains selected pages showing design and execution of *Lairs of the Unconscious*.

At the time of publication the book was marketed in several ways. First, a book signing was arranged at the author’s gallery. For this event 30 books were ordered and 25 were sold. This event was promoted through social media by the gallery, the author, and the publisher. Links to the book on Amazon were also circulated via e-mail and social media. To date, 31 books have been sold through distribution channels. The book appears on Amazon’s and Barnes & Noble’s websites. The book is not yet showing a significant profit; however, it has recently covered its expenses.
Book Description
Publication Date: June 30, 2011

*Lairs of the Unconscious* is an early career survey of the contemporary artist Michael Velliquette. Working across varied media such as installation, paper sculpture, drawings, and ceramics, Velliquette takes inspiration from sources that include dreams, spirituality, world myths, and the occult. This 250 page, hardcover book contains more than 200 full color images along with four essays on the narrative themes and formal trajectories in his work.

Michael Velliquette was born in 1971 in Sandusky, Ohio and currently lives in Madison, WI. He is represented by DCKT Contemporary in New York, NY, where he had a solo exhibition in the spring of 2011, as well as the David Shelton Gallery in San Antonio, TX. Velliquette was featured in the group exhibitions “Slash: Paper Under the Knife” in 2009 at the Museum of Arts and Design in New York and “Psychedelic: Optical and Visionary Art Since the 1960’s” in 2010 at The San Antonio Museum of Art.

"The apocalyptic, the mythic, and the decorative are spoken through a method that embraces, by turns, compulsion, ritual, and the fanciful."

–Michael Jay McClure, from *Lairs of the Unconscious*

Product Details

Hardcover: 258 pages
Publisher: DEVIBOOK (June 30, 2011)
Language: English
ISBN-10: 0982982305
Product Dimensions: 10.1 x 8.3 x 1 inches
Shipping Weight: 2 pounds

Figure 3: Design brief: *Lairs of the Unconscious*
Expenses and profits

Table 1. Costs per copy of *Lairs of the Unconscious* based on different publishing options from LSI

<table>
<thead>
<tr>
<th>Publishing Option</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>POD to order/wholesale orders</td>
<td>$31.80</td>
</tr>
<tr>
<td>Print to Publisher/ shipped to Publisher Direct</td>
<td>$31.80</td>
</tr>
<tr>
<td>Short Run 50-99 Units</td>
<td>$30.21</td>
</tr>
<tr>
<td>Short Run 100-249 Units</td>
<td>$28.62</td>
</tr>
<tr>
<td>Short Run 250-499 Units</td>
<td>$25.44</td>
</tr>
<tr>
<td>500+ Units</td>
<td>$23.85</td>
</tr>
</tbody>
</table>

Table 2. Profits per copy of *Lairs of the Unconscious* (does not include shipping)

<table>
<thead>
<tr>
<th>Publishing Option</th>
<th>Retail</th>
<th>Profits</th>
</tr>
</thead>
<tbody>
<tr>
<td>publisher direct at 31.80</td>
<td>$48.00</td>
<td>$16.20</td>
</tr>
<tr>
<td>wholesale to retailers at $38.40</td>
<td>$48.00</td>
<td>$9.60</td>
</tr>
<tr>
<td>short run 100 units at $28.62, wholesale at $38.40</td>
<td>$48.00</td>
<td>$9.78</td>
</tr>
<tr>
<td>short run +500 units at $23.85, wholesale at $38.40</td>
<td>$48.00</td>
<td>$14.55</td>
</tr>
<tr>
<td></td>
<td>wholesale (-20%)</td>
<td>retail</td>
</tr>
<tr>
<td>----------------------</td>
<td>------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Prices (cost 31.80)</td>
<td>$38.40</td>
<td>$48.00</td>
</tr>
<tr>
<td>gross profit per copy</td>
<td>$6.60</td>
<td>$14.92</td>
</tr>
<tr>
<td>author/publisher 50%/50%</td>
<td>$3.30</td>
<td>$7.46</td>
</tr>
<tr>
<td>potential profit 100 books</td>
<td>$330.00</td>
<td>$746.00</td>
</tr>
<tr>
<td>potential profit 250 books</td>
<td>$825.00</td>
<td>$1865.00</td>
</tr>
<tr>
<td>Title Setup and Revisions</td>
<td>120.00</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>costs</th>
<th>gross profits</th>
<th>net profits</th>
</tr>
</thead>
<tbody>
<tr>
<td>total sold wholesale: 31</td>
<td>$-985.80</td>
<td>1190.40</td>
<td>204.60</td>
</tr>
<tr>
<td>total direct sold retail: 25</td>
<td>$-827.00</td>
<td>1,200.00</td>
<td>373.00</td>
</tr>
<tr>
<td>profits all sales</td>
<td></td>
<td></td>
<td>577.60</td>
</tr>
<tr>
<td>author/publisher 50%/50%</td>
<td>$-288.80</td>
<td></td>
<td>288.80</td>
</tr>
<tr>
<td>other costs/ set-up fees</td>
<td>$-232.00</td>
<td>total=</td>
<td>56.80</td>
</tr>
</tbody>
</table>
CHAPTER IV

CASE STUDY: Giraffeman Goes to the Doctor

Description and introduction to the project

Giraffeman Goes to the Doctor is a children’s book published by DeVibook, authored by Walter Bain and illustrated by Joey Fauerso. The following pages contain: a paragraph of projections for profit and loss and the number of books needed to break even; and a description of the book. Appendix B includes the book Giraffeman Goes to the Doctor.

Giraffeman Goes to the Doctor does not have sales results at this time because its publication date is December of 2011. However, based on the results of Lairs of the Unconscious and a simple cost analysis some conclusions can be drawn. The estimated cost per copy of Giraffeman Goes to the Doctor is $9.60 and it will retail for $28.00. Assuming that most sales will take place via Amazon, a discount of 20%-25% is adequate. To begin with, Giraffeman Goes to the Doctor will have a discount of 25% creating a wholesale price of $21.00 and a per-unit profit of $11.40. Split three ways, as is the agreement for this title, the profit for each contributors will be $3.80 per book. To have the original artwork scanned for this project cost $500 and this will be reimbursed before royalties are paid out. At $11.40 in profits per book, sales will need to equal 44 books before the investment is paid off and revenues can be shared. However, if direct sales could be made, the initial investment could potentially be recouped in 27 books.
Did you ever wonder what an endocrinologist actually does? Giraffeman wakes up feeling terrible and has to see a cast of animal doctor specialists to find out what is wrong with him.

Giraffeman goes to the Doctor is the story of a young gentleman giraffe who finds himself ill and visits the only doctor he has ever been to—his pediatrician (or in his case, centipediatrix, a centipede). When he sees him he realizes he is too grown up for a pediatrician and needs to see another doctor. Go with him as he visits a cast of doctors in many animal shapes and sizes. Get to know the pulmoleologist (a mole) and the ratologist (a rat in a labcoat), and these are just two of the colorful and informative animal doctors he visits.

Giraffeman goes to the Doctor was written by Walter Bain, a practicing Otothorinocalyxologist, to illustrate what different medical specialists do in a way that children will have fun with. Illustrated with original watercolors by his niece Joey Fauerso, a well known contemporary artist, this book is delightful and informative for all ages.

Product Details:
- Hardcover: 36 pages
- Publisher: DEVIBOOK (December, 2011)
- Language: English
- ISBN-10: 9780982982310
- Product Dimensions: 10.1 x 8.3 inches
- Shipping Weight: $24.00

Written by Walter Bain & illustrated by Joey Fauerso.

Giraffeman has a cold!
Learn lots of big words as you meet the colorful cast of medical practitioners Giraffeman visits!
CHAPTER V
CONCLUSIONS AND OUTCOMES

Summary, Outcomes and future research
The first conclusion of this thesis is that the quality of color POD is viable in the retail market. The overall quality of the books stand up to other books in the market. The paper is of good quality and the colors are represented well. With the printing being adequate, the question remains of whether this kind of publishing can support itself as a business. In an interview with the graphic designer Armin Vit, he was asked how he might approach his next project after having published two previous book projects: one with a publishing company, and one self-published which he sells directly using his blog for marketing. Armin Vit explains his experiences with publishing via a publisher, as well as self-publishing:

There are benefits and cons to both models. Going through a publisher has the obvious benefit that all the production and distribution costs and efforts are taken by them, but because of that, you are beholden to them to a certain degree, limiting what you can or can’t do. With self-publishing you can do whatever you want, but can you afford it? If you can, great, then you have to think about how to get it out there in the world, which is probably the most difficult part. If we wanted to do a book with major reach and appeal I don’t think we would be able to do it through self-publishing, or at least not yet. So that makes us think of books that attract a very niche audience and where we only need to worry about moving 1,000 units instead of 10,000. So as long as we are looking to stay within our small audience and are pretty sure that we will at least break even, we will continue the self-publishing route.

He goes on to explain that the process is very labor intensive, and takes more “organization and stamina” than “creativity or genius.” The question remains, for a designer who wants to design books, is it worth becoming a publisher? A lot of work goes into publishing and often the project produces very little financial return. However,
the work of these projects is gratifying, but as Vit points out “Can you afford it?”. To try to understand what it would take to make publishing with this model into a profitable business, let us consider how many titles it would take for a publisher selling an average of two copies of each title every month at $3 profit per unit (this seems like a realistic profit for both self and traditional publishing) to total $3,000.00 a month? The answer is five hundred titles. Creating and managing 500 titles would be a major feat, and could be out of the range of the small company model put forth in this research project. Obviously, there are ways to change this equation such as selling more than an average of two copies per month. The same equation averaging six copies per title per month would cut the number of titles you would need in half. However, for a designer-publisher working alone with LSI as outlined in this thesis to build a list of 250 titles could represent years of work. The evident answer to the question seems to be: if the projects are rewarding and have the potential to cover their costs – not including design time – the designer-publisher could probably break even or even make a profit occasionally as a POD publisher. There is also the outside chance that one title could exceed expectations and help cover the its own expenses, as well as those of those of other books on the list that under perform.

Throughout the course of researching this thesis, it became clear that something that could make the POD publishing model more profitable PDF would be to publish downloads, Kindle files, and other ebooks which were not addressed in the scope of this project. Ebook sales not only have the potential to be more profitable because the cost of production is lower, but they also have potential as a marketing tool to sell more books. As Armin Vit puts it, selling ebooks is like “shaking the PDF tree.” Using pricing and online promotions it might be possible to create increased demand for an author or title thus enabling the publisher to sell more copies.

As a society, we have become accustomed to interacting with digital interfaces for sharing knowledge, stories, and entertainment. The way people define and think
of the book is changing. Digital interaction is becoming the standard for accessing information. Even printed words on packaged goods may become obsolete. The cell phone of today serves as a television, book, computer, or credit card scanner, just to name a few of the functions beyond its original intended use. The cell phone of today has little functionality in common with a telephone in 1930, 1980, or even 2000. Video games are now higher grossing than movies, implying that people like to participate and make their own stories.

All of these factors condition us to have different expectations of what we should be able to do with information in different formats. A book is a static object in space – if you want to know more about something contained in its walls you have to look outside of the book for further information. For many years we were accustomed to looking up definitions or references in other texts, but with the internet, we are becoming increasingly used to hyperlinked sources, allowing viewers to click away from what they are reading to find further information. E-readers have the capacity to function much like computers, changing books from stand-alone objects to interactive devices that replicate many of the familiar features of computers and phones. Prominent graphic designers observe a prevailing trend that the medium of storytelling and the way we read is changing, but do these changes actually improve the experience of books? (www.ireadwhereiam.com)

For those who love traditional printed books in their printed on paper form and are attached to the experience of interacting with a static delivery method for written or visual information, the best outcome is that books and ereaders can coexist and fulfill different purposes. Books are objects in space; they have weight and form and are limited in their potential for interaction or reader input compared to digital platforms. What ebooks can never replicate is a book with a physical form, bundled in space with words kinaesthetic quality, frozen in time creating an unchanging and static world for retreat. This seems like a increasingly priceless commodity in a digital realm of
interactive, reactive and constantly updated information sources. If one can afford it, and expectations are not too great for profitability, designers have a future in publishing with creative freedom and low overhead using POD.

Future research will include publishing more POD titles, as well as adding digital versions of each title to sell along with the printed POD version. Some of objectives will be; to determine the best format to use for digital readers, how to control text and images for devices that allow readers to make changes in text formatting, pricing and marketing of digital editions, and analyzing, tracking, and comparing sales of digital and printed formats.
Appendix A: Lairs of the Unconscious
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In the introduction to this section, the author discusses the concept of 'lairs' as a metaphor for the unconscious mind. They describe how the unconscious mind can be likened to a 'lair', a hidden or secret place where thoughts and feelings can be stored away from conscious awareness.

The text then goes on to explore various examples of 'lairs' found in different cultures and historical contexts. It notes how these 'lairs' can be both physical and psychological spaces, and how they can be used to store memories, emotions, and thoughts.

The discussion then turns to the role of art and creativity in exploring the unconscious mind. The author suggests that art can be seen as a way of uncovering and exploring these hidden spaces.

Finally, the text concludes by discussing the importance of understanding the unconscious mind in order to fully understand human behavior and experience.

The page contains several images, including a diagram of a brain and a series of illustrations depicting different 'lairs'.
Appendix A: Lairs of the Unconscious
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Appendix A: Lairs of the Unconscious
I'm afraid you're too old for me,
says Dr. C.M. Younger,
I only take care of children!
I'm going to send you to see
a lung doctor, a
Pulmologist.
Dr. Bark A. Lott
Endocrinologist

Your Thyroid Gland is purr-fect,
says Dr. Bark A. Lott.
It must be your esophagus or stomach. I'm sending you
to see my friend the Gasfroenterologist.

That night Giraffeman is very
tired after seeing so many doctors.

He falls fast asleep.

Appendix B: Giraffeman Goes to the Doctor
Appendix B: Giraffeman Goes to the Doctor
REFERENCES


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VITA

Devi G. Norton was born in Charlottesville, Virginia to Lincoln and June Norton. As a young person, she traveled a good deal before settling in a small town in Iowa for most of her schooling. She attended the Rhode Island school of Design and received her BFA in 1996. After working on both coasts, she moved to Wyoming where she lived until relocating to Texas in 2007 to attend the Graduate College of Texas State University-San Marcos.

After two years in the graduate program, Devi began freelancing in San Antonio. As part of this thesis research, she started a publishing company which she hopes to grow and expand.

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