

POD PRIMER



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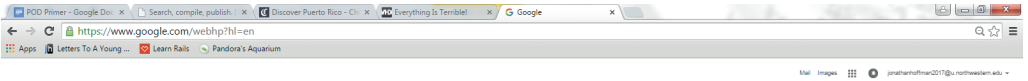
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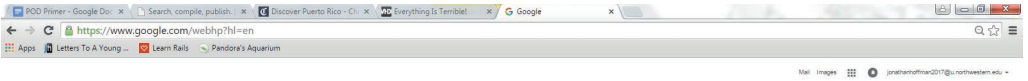
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Print on demand (POD) is a printing technology and business process in which copies of a book (or other document) are not

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Print on demand (POD) is a printing technology and business process in which copies of a book (or other document) are not

Print on demand

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This article **needs additional citations for verification**. (*July 2008*)

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An on demand book printer at the [Internet Archive](#) headquarters in San Francisco, California. Two large printers print the pages (left) and the cover (right) and feed them into the rest of the machine for collating and binding. Depending on the number of pages in a given book, it might take from 5 to 20 minutes to print

Print on demand (POD) is a [printing](#) technology and business process in which copies of a book (or other document) are not printed until an order has been received, allowing books to be printed singly, or in small quantities. While [build to order](#) has been an established business model in many other industries, "print on demand" developed only after [digital printing](#) began,^[1]

because it was not economical to print single copies using traditional printing technology such as [letterpress](#) and [offset printing](#).

Many traditional [small presses](#) have replaced their traditional printing equipment with POD equipment or contract their printing out to POD service providers. Many [academic publishers](#), including [university presses](#), use POD services to maintain a large [backlist](#); some even use POD for all of their publications.^[2] Larger publishers may use POD in special circumstances, such as reprinting older titles that are out of print or for performing test marketing.^[3]

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[hide]

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Predecessors^[edit]

Before digital printing technology was introduced, production of small numbers of publications had many limitations. Before the introduction of printing, hand-copying was the only way; each copy required as much effort as the original. After the introduction of the printing press large print runs were not a problem, but small numbers of printed pages were typically produced using stencils and reproducing on a [mimeograph](#) or similar machine.^[4] These produced printed pages of inferior quality to a book, cheaply and reasonably fast. In about 1950 [electrostatic copiers](#) were available to make paper master plates for offset duplicating machines; from about 1960 [copying onto plain paper](#) became possible to make multiple good-quality copies of a monochrome original.^[4] As technology advanced it became possible to store text in digital form—[paper tape](#), [punched cards](#) readable on a digital computer, magnetic [mass storage](#), etc.—and to print on a [teletypewriter](#), [line printer](#) or other computer printer, but the software and hardware to produce original good-quality printed colour text and graphics and to print short runs fast and cheaply was not available.

Featured

Soulellis

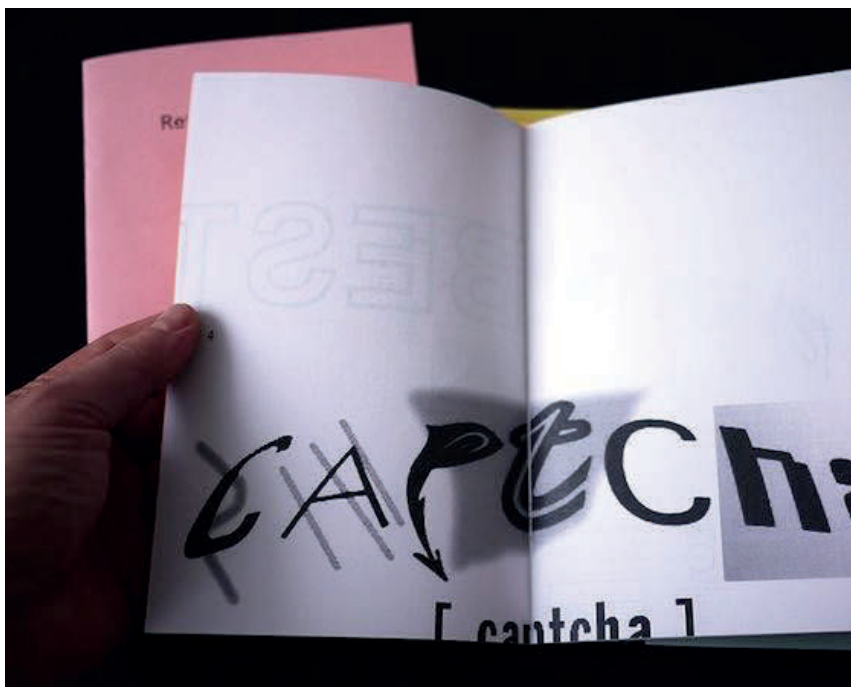
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- +1 212 243 5080
- hello@soulellis.com

May 23, 2013

Share

Search, compile, publish.

Towards a new artist's web-to-print practice.



This talk was presented at [The Book Affair](#) at the opening of the 57th Venice Biennale, 30 May 2013. [[Download PDF](#)].

I recently started collecting artists' books, zines and other work around a simple curatorial idea: web culture articulated as printed artifact. I began the collection, now called [Library of the Printed Web](#), because I see evidence of a strong web-to-print practice among many artists working with the internet today, myself included. All of the artists—more than 30 so far, and growing—work with data found on the web, but

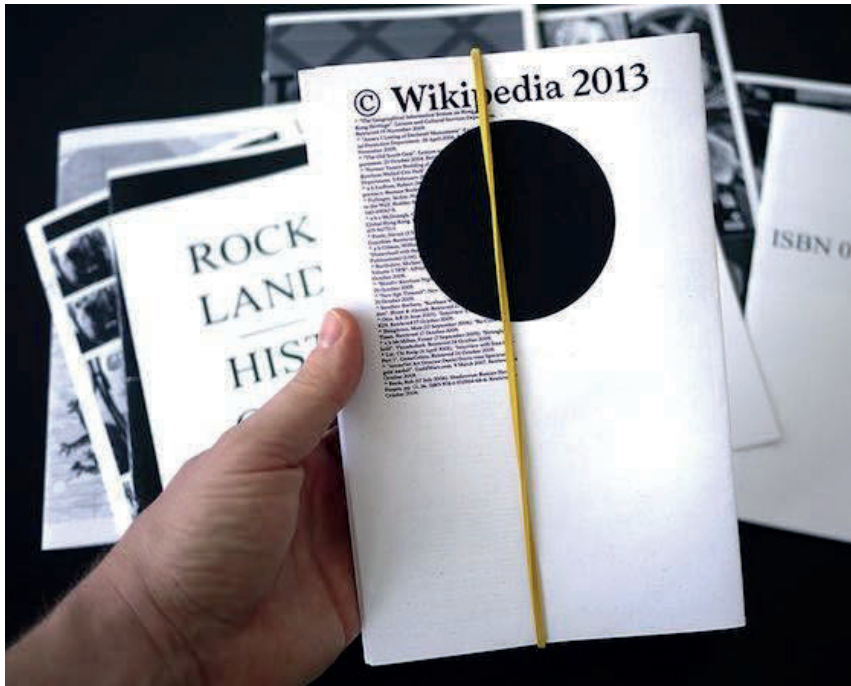
the end result is the tactile, analog experience of printed matter.

Looking through the works, you see artists sifting through enormous accumulations of images and texts. They do it in various ways—hunting, grabbing, compiling, publishing. They enact a kind of performance with the data, between the web and the printed page, negotiating vast piles of existing material. Almost all of the artists here use the search engine, in one form or another, for navigation and discovery.

These are artists who ask questions of the web. They interpret the web by driving through it as a found landscape, as a shared culture, so we could say that these are artists who work as archivists, or artists who work with new kinds of archives. Or perhaps these are artists who simply work with an archivist's sensibility—an approach that uses the dynamic, temporal database as a platform for gleaning narrative.

In fact, I would suggest that Library of the Printed Web is an archive devoted to archives. It's an accumulation of accumulations, a

collection that's tightly curated by me, to frame a particular view of culture as it exists right now on the web, through print publishing. That documents it, articulates it.





And I say right now because this is all new. None of the work in the inventory is more than 5 years old—some of it just made in the last few weeks. We know that net art has a much longer history than this, and there are lines that could be drawn between net-based art of the 90s and early 2000s and some of the work found here. And certainly there are lines that could be drawn even further into history—the use of appropriation in art going back to the early 20th century and beyond. And those are important connections.

But what we have here in Library of the Printed Web is something that's entirely 21st century and of this moment: a real enthusiasm for self-publishing, even as its mechanisms are still evolving. More than enthusiasm—it could be characterized as a mania—that's come about because of the rise of automated print-on-demand technology in only the last few years. Self-publishing has been around for awhile. Ed Ruscha, Marcel Duchamp, Benjamin Franklin (*The Way to Wealth*), Virginia Woolf (Hogarth Press) and Walt Whitman (*Leaves of Grass*) all published their own work. But it was difficult and expensive and of course that's all changed today.

[Lulu](#) was founded in 2002 and [Blurb](#) in 2004. These two companies alone make most of this collection reproducible with just a few clicks. I could sell Library of the Printed Web and then order it again and have it delivered to me in a matter of days. Just about. About half of it is print-on-demand, but in theory, the entire collection should be available as a spontaneous acquisition; perhaps it soon will be. With a few exceptions, all of it is self-published or published by micro-presses and that means that I

communicate directly with the artists to acquire the works.

- [Courses for Selling Art Online](#)
- [Courses Login](#)
- [Tools & Resources](#)

[The Abundant Artist](#)

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The Ultimate Guide to Print on Demand (POD) Resources

THE ULTIMATE GUIDE TO PRINT ON DEMAND RESOURCES



The
Abundant
Artist

September 9, 2014 By [Cory Huff](#) [20 Comments](#)

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Meet [Mike Savad](#), one of the top-selling artists on

FineArtAmerica.com.

Mike was kind enough to spend some time answering some of my questions about his experiences selling art via Print on Demand (POD) websites. Mike's story illustrates some of the opportunities and some of the pitfalls with POD for artists. Mike's quotes have been lightly edited for formatting.

Which POD sites are working well for you?

[FineArtAmerica.com](#)

[RedBubble.com](#)

[Zazzle.com](#)

"FAA and Zazzle do the best for me, but Red Bubble is catching up. it took them ages to update their site, but it's getting better. Each site is a lot of work though, Red Bubble is chaotic to navigate. Zazzle you need your images on every product, and the templates take a lot of time. it's also hard to advertise because of the amount of products. but **they run too many sales there and customers learned to shop there only when that happens**, so they have even more. and many of their products are unusual and kind of expensive. FAA however, you can make money there. but **you have to do all the advertising** and the search engine is tricky there." (*emphasis by TAA*)



The Crowded Workshop by Mark Savad. Click to buy on FAA.

What tips do you have for artists using POD?

“Have [a large body of consistent, high quality work](#) that is both eye catching and shows a certain style. Don’t follow trends because if you do others do, and it won’t be unique any more. Always upload more, [keyword well, provide great titles and descriptions](#) – don’t just say, this is a cat. because that’s boring. don’t spam words either, it will backfire.

Make sure your images are in focus, there are no compression or sharpness issues. Some sites aren’t fussy about quality, where as FAA will reject it if it’s poorly made. while that is kind of annoying, it’s also a good sign of a good site that wants quality to [win] out.

If you’re a painter and your photos suck – don’t upload photos, it will only drag the rest of your work down. Some sites will have users there that can critique your work, let them, (ask them first), and learn from it. It’s often hard to hear the work isn’t good, but it’s better to find out now then later on after waiting for sales.

Just because it’s called a gallery doesn’t mean you’ll sell anything or make any kind of money.

It often takes years of work, advertising, and art before you’re seen as anything. There is a ton of competition so you have to make things that stand out against the rest. Before uploading any work check the Alexa rating [of the POD site], see what the rank is – a low number is good. something under 10,000. [NOTE FROM TAA: We have found Alexa to be highly unreliable. We prefer other metrics, including [MozRank](#)]

Make sure you know the form of payment and that your country will accept it. Always check the forums to see how well people are selling. Some are dead in the water – like ArtistRising or

ImageKind (which seems to just not sell anything much). If you only have a few things, upload to all the sites, don't depend on just one thing. If you like me though – I have around 2500 images now, it's hard to copy everything over unless it's really worth it.”

Thanks Mike!

Over the last three months, I spoke to CEOs, VP's and founders of most of the Fine Art Print on Demand companies. In the first post in [Print on Demand series](#) I covered the basics of how artists are using POD sites. Today, I want to share some deeper research on the POD industry.

Get my Spreadsheet

I made this crazy spreadsheet that includes details on how much each POD site pays their artists, other costs, and the features of each site. We've added that spreadsheet to a new section on the website that is a free members-only resource. You can sign up to get that page at [this link](#).

	A	B	C	D	E	F	G	H
1		MozRank*	Max Payout to Artists	Processing fees	Max Yearly Cost	Internal Search features	Stats & analytics that show # of views of your art	Additional Products (mugs, calendars)
2	AbsoluteArts.com	5.25	35%	\$25 Jury Fee	\$100.00	Very good	Yes	No
3	Art.com	7.13	Featured Artists Only	Featured Artists Only	Free	Good	No	Prints, Canvas, Framed
4	Artflakes.com	5.43	Artist sets price, additional markup of 20% - 100%	Free	Free	Poor	Yes	Prints
5	ArtistBe.com	4.31	15%	Free	Free	Very good	no	
6	ArtistRising.com	7.18	30%	Free	\$50.00	Very good	No	Prints
7	ArtPal.com	5.42	100%	Free	Free	Very good	No	Prints
8	ArtStar.com	5.53	no information for artists on their website			Poor		
9	ArtStoreFronts.com	5.11	100%	n/a	\$699.00	Very good	No	Prints and Photo
10	Crated.com	4.56	80%	0	0	Very good	no	no
11	DeviantART	7.13	20%	N/a	\$29.95	Poor	Yes	Prints
12	FineArtAmerica.com	6.29	Artist sets price, markup of 30%	N/a	\$30.00	Very good	Yes	Prints
13	Fotomoto.com	6.48	Free - 78%, Pro - 82%, Pro Plus - 90%	Free - 22%, Pro - 12%, Pro Plus - 10%	\$300.00	n/a	Yes	Prints
14			Not readily available on the					

[Download this spreadsheet](#)

Who's the Best POD company?

The answer to that question depends on a few questions you'll need to ask yourself.

- Do you want a simple platform that handles all printing, framing and shipping for you?
- Do you want a web platform that handles the payments and website, but you'll handle the prints yourself or work directly with a print shop yourself?
- Do you want to sell products like t-shirts and mugs as well as fine art prints?

Simple platform that handles all printing, framing and shipping for you.

There's a couple of clear winners here.

[FineArtAmerica.com](#)

[SaatchiArt.com](#)

Both sites have solid traffic, a reputation for making regular sales, and they pay out good commissions. There are some other sites that you may want to watch out for as well.

Crated.com

ArtPal.com

Society6.com

Imagekind.com

"I have used Fine Art America for just over a year now and have netted \$787 in sales commissions on prints. I have also sold \$3800 of listed originals there to one collector, who first found me via Pinterest...Adding good tags in the description of the art is imperative. I have found FAA to be good with search engines for my art." – [Sandi Whetzel](#)

"Using the same photos, I ordered "top quality paper for oil paintings" from both FAA and ImageKind. FAA mailed the prints rolled up in a tube. The "travel" paper in which the prints were rolled was crumpled on both ends, presenting a poor image to the recipient. The FAA quality was terrible. ImageKind shipped flat and wrapped the prints in tissue paper, a much better presentation. It took longer to receive the ImageKind prints, but the quality was so much better that I canceled my FAA account immediately. I have since ordered a sample paper kit from ImageKind so I can make more informed recommendations." – [Joan Terrell](#)

Crated is relatively new to the scene, but their site looks amazing and they pay a very solid 80% payout to the artist, which is actually higher than the set price + 30% that FAA and Saatchi offer, but their traffic numbers are lower. Their site is one to watch for sure. Full disclosure:

ArtPal.com advertises on TAA.

Platforms where you work directly with printers

These are website platforms. They're NOT simple to set up. Instead of simplifying the entire process for you, they focus on the online aspect of your POD business, and refer you to their printing partners for the print fulfillment. This means you set up a website using their complex platform, and they integrate directly with the printers, so the printers can receive orders from your website.

[ArtStoreFronts.com](#)

[Zenfolio.com](#)

Each of these have a slightly different emphasis. For painters, ArtStoreFronts.com deserves a strong look. For photographers, you're probably already aware of Zenfolio.com.

If you want a higher degree of control, the ability to proof your prints, and better customer service, all at the sacrifice of ease of use, then this is your best option. There are some considerable up-front costs, however. You'll probably need to spend several hundred dollars to get started.

POD sites that sell art-products

Calendars, t-shirts, mugs, and hundreds of other possibilities. If you want to offer your art on products, there are a handful of companies that offer the ability to do this. Based on their traffic, stories from artists, and my own interactions with these sites, I would take a look at:

[Redbubble.com](#)

[Society6.com](#)

[Zazzle.com](https://www.zazzle.com)

I've had several artists tell me that they like Zazzle, and the Zazzle team was one of the most responsive companies to my inquiries. That tells me that their team is really making an effort to support their artists. A couple of years ago, they even did a guest blog post here on TAA on [how to sell art on Zazzle](#).

Notes on POD companies.

The rest of this section applies to the above spreadsheet. It's a further explanation of the work that went into the info on the spreadsheet.

Commissions

The commissions to artists vary wildly from site to site, but a common trend that I see is companies allowing the artist to set their own price, and then the POD company adds their margin to the top of the cost. This means that you control your own payout. Some companies make this very clear (SaatchiArt.com and FineArtAmerica.com), while others have the same feature but make it very difficult to implement (SmugMug).

The minimum sales to get paid each month were somewhere between \$5 – \$50. If you're not regularly making enough money to meet these payout thresholds, you have other problems. This is not a huge concern, in my opinion.

MozRank

[MozRank](#) is a number assigned to a website by the SEO Tools company Moz. This number rolls together a number of estimates including site traffic, links to the site, site age and other factors. The higher the number, the more traffic the site gets in general. The more traffic a site gets, the more sales you're likely to make.

Yearly Costs

Some of the POD companies offer additional resources for a fee. This can be as simple as a personalized page on their website (like FineArtAmerica.com) to your own dedicated website (Zenfolio.com). The higher-end fees also usually come with a break in transaction fees and more personalized support. **We recommend taking advantage of this support** if you are going to make prints a large part of your business.

Companies that give you the buyer's contact info

Only the platform companies mentioned above like ArtStoreFronts.com, Fotomoto.com (thanks to [Luz Donahue](#) for pointing out that I missed that one), and Zenfolio.com offer you the ability to retain the buyer's contact information.

This should be a major factor in considering which POD site to use. If you can afford to use a platform like this, I recommend it – but it's not for everyone. If these platforms don't work, you can also consider building a cheaper ecommerce platform and doing a deal with printers directly. It will lack elegance and require more work from you, but you can build an [ecommerce platform for prints using WordPress](#).

Curation of Art by Staff

For the most part, POD sites screen for image quality. They want to make sure the image is large enough and high resolution enough to produce a high-quality print. We did not find any sites that screen out certain types of art like nudes or anything else.

Search Features

Search is ranked: Poor, Good, or Very good. A Very Good ranking means that a site's search has the following features: text search, color, medium, style, price, orientation, size, and subject. Good or Poor means that some of these features are missing or are weak.

Integrations on Your Website

As far as I'm aware, there are two companies that offer you the ability to do POD orders from your own website. FineArtAmerica.com offers you the ability to embed your FAA store on a webpage, and FotoMoto turns all of the images on certain pages into POD items. Of course, with these integrations, you're still not getting the buyer's contact info, but you keep the buyer on your site and can hopefully convince them to [opt-in to your mailing list](#).

So, at this point, what questions could you possibly have left? I'd love to read your questions and more success stories in the comments.

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[Ecommerce Themes for Artist Websites](#)



[Are Women Worse at Self](#)





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Comments

1.



JessicaSanders1 says

2.

3.

4.

[September 9, 2014 at 1:40 pm](#)

5.

6.

7. Great info, Cory! I really appreciate the effort you put into making that spreadsheet. It makes things really clear.

8. I have been looking into doing prints on Saatchi. I would love to see you write about how to use keywords, etc to make listings on sites like Saatchi push your paintings to the top of their list. I have originals for sale on Artfinder.com, but have not been able to figure out how to get my listings to the top of their pages (although, they are usually on the first or second page, which is not bad!)

9.

10.

11. [Reply](#)

12.

13.



CoryHuff says

14.

15.

16.

[September 9, 2014 at 1:44 pm](#)

17.

18.

19. JessicaSanders1 You ask and I deliver: <http://theabundantartist.com/how-to-make-images-found-online/> While not specific to Saatchi, the principles apply.

20.

21.

22. [Reply](#)

23.

24.



JessicaSanders1 says

25.

26.

[September 9, 2014 at 5:14 pm](#)

27.

28.

29.



30. CoryHuff JessicaSanders1 Thank you, Cory!! Going to check it out now

31.

32.

33. [Reply](#)

34.

35.



on30on18 says

36.

37.

38.

[September 17, 2014 at 6:19 pm](#)

39.

40.

41. I've been doing \$500+ in sales on FAA over the past 10 months but it took me about two years of constant promotion and branding to get to that level. Most people give up before their hard work starts to pay off. Also previous sales count heavily in search listings so newbies have to work even harder to get sales.

42.

43.

44. [Reply](#)

45.

46.



Fay says

47.

48.

[November 25, 2014 at 3:17 pm](#)

49.

50.

51.

52. This is sooooo helpful! I love your podcast and your articles are an invaluable resource for artists! As an artist just starting to look into POD, this is really helpful for me to narrow down my options. Thank you for the constant value you offer us to “live a creative life



according to our own rules”

53.

54.

55. [Reply](#)

56.

○



Cory Huff says

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Awesome. Glad you like it Fay!

[Reply](#)

57.



[Phil](#) says

58.

59.

60.

[December 2, 2014 at 6:59 pm](#)

61.

62.

63. I'm looking for a POD company that will print and fulfill my book and also integrates with woocommerce. I know that your research was around fine art printing, but did you come across any printers meeting my needs?

64. Thanks for the article. Very informative!

65.

66.

67. [Reply](#)

68.

○

86. I am disappointed that you don't seem to include in your analysis any comparison of products and quality of printing. It seems more about marketing. However, for an artist looking for the best looking products such as tee shirts, phone cases, pillows, etc., not to mention framed prints, there is really very little in this article that helps.
87. Example: I am currently wanting to send a T shirt with a special fine art print design on it to someone in my family. I can't find anything that tells me how the quality of printing and quality of material on which it is printed compare from one site to another. Society6 is truly annoying, in that, unlike CafePress, you have to upload an absolutely square image for many items. This includes T shirts. Since I already had an account with them and heard that others like the quality of their pillows, I wanted to do it, but my image is 4200x3000. This would necessitate cutting it on one side, which as you know does not preserve the original image as it should be. I am still searching, and not finding much. I would appreciate it if you would make another blog post on quality of printing and quality of the items they print.
88. I once ordered an expensive teapot and mugs from a print on demand site which is one of the top rated ones. I would have liked to have it from FAA because I had seen how well they made an expensive large framed print of the same image, but FAA did not offer houseware items at that time.
89. It took forever to try to work out how best to position my art, but they did offer a lot of control over this. However, when I received the item, my high quality image, looked really sub standard, and one mug was had the picture very crooked. It appeared that what was pictured was not representative of these items, and I had paid a fortune for postage, which was not refundable, so the whole thing was a loss, as it would have necessitated me paying for return postage, and losing the extra added for currency conversion and taxes, besides!
90. I have fans around the world, as I am active in some social media websites. It is important that this kind of situation does NOT happen if one of them orders an item with my art on it.

91.

92.

93. [Reply](#)

94.

o



Cory Huff says

[July 6, 2015 at 4:12 pm](#)

o

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o

o

o

o Seriously? You're disappointed that this FREE resource that took 20+ hours research didn't include more free research? You'd like me to do another 20 hours research, plus spend the money on ordering sample products, to let you know what's best?

- I'll tell you what. If you want to foot the bill for ordering sample products, we'll do some comparisons.

○

○

○ [Reply](#)

○

■



Immersive_design says

■

■

[July 7, 2015 at 10:37 pm](#)

■

■

■

■ Right on Cory!

■ I really loved your article and honestly will be using it as my guide.



Thanks for helping us all become abundant

■

■

■ [Reply](#)

■

■



Cody says

■

■

[July 21, 2015 at 2:13 am](#)

■

■

■

■ Cory, could you please send me some samples from the various PODs so I can compare the quality? I have fans around the world that are waiting for their mugs and pillows.

■ Great job on the research. I've found the quality to be fairly standardized these days and the only major difference is in shipping/presentation, which is easily accessible information on each site.

■ Keep up the good work! Starving!

■

■

■ [Reply](#)

-
-
-
-
-
-



Cory Huff says

[July 21, 2015 at 1:51 pm](#)



■ I'll get right on that Cody...

-
-
-
-
-

[Reply](#)

-



Krystie Rose says

-
-
-

[July 23, 2015 at 6:18 pm](#)

-
-
-
-
-
-

■ Yeah, my fav, Cory, is to say, "I'll get right on that.

■ ...IN MY SPARE TIME!!!"

■ LOL!

■ You're awesome and you ROCK!!

95.



[Vincent Keeling](#) says

96.

97.

98.

99.

[July 18, 2015 at 10:35 pm](#)

100.

101. Hi Cory, Many thanks for putting all this together, and all your hard work. I'm just at the point of looking into the whole print on demand option, and this article was very helpful indeed! Vincent

102.

103.

104. [Reply](#)

105.

106.



Mindaugas says

107.

108.

[July 22, 2015 at 11:14 am](#)

109.

110.

111.

112. Helpful article so far! It would be really convenient way to introduce the audience more about Print on Demand drop shippers such as Printful, Pressera, Print Aura, Merchify and others. The item and print costs are remarkably lower ($\pm 50\%$ of the POD platforms – Society6, Zazzle, Redbubble – price). These drop shippers lets you create branded production with custom invoices, packages and labels. The process is extremely simple as API integrations for Shopify, BigCommerce, Woocommerce and others are prepared.

113.

114.

115. [Reply](#)

116.

○



Cory Huff says

○

○

○

[July 22, 2015 at 3:44 pm](#)

○

○

○ Thanks Mindaugas – updates for Printful, etc are coming!

○

○

○ [Reply](#)

○

■



Krystie Rose says

[July 23, 2015 at 6:23 pm](#)

-
-
-
-
-
- I was wondering about those, too. I will look into those; thanks Mindaugas!
- Cory: I do want to say, this article and the crazy awesome spreadsheet are so, so completely incredible and once again, “the right thing at the right time” from The Abundant Artist! Thanks again for coming to meet with and provide a workshop for us Mosaic artists at the Society of American Mosaic Artists’ conference last year! Your presence there was invaluable to so many of us. Sharing this and hope you’re doing great!!

-
-
- [Reply](#)
-

117.



Julia Powell says

[September 15, 2015 at 1:56 pm](#)

118.

119.

120.

121.

122.

123. Hi Cory,

124. This is so helpful! Thank you so much for all of your time and effort. Have you gotten any feedback from artists or do you have any opinions about the quality of the prints from Society6, Crated, FineArtAmerica? I’m just entering this game and I want to make sure that the site I use is known for quality prints. Again ... thank you so much!

125. Thank you again!

126.

127.

128. [Reply](#)

129.

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Email *

Website

Comment



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* indicates required

Name

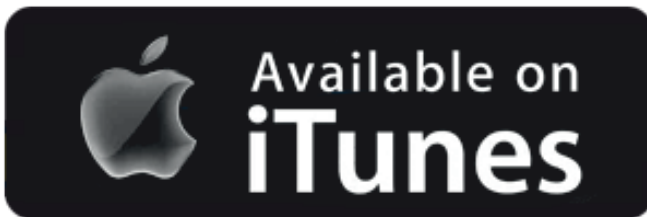
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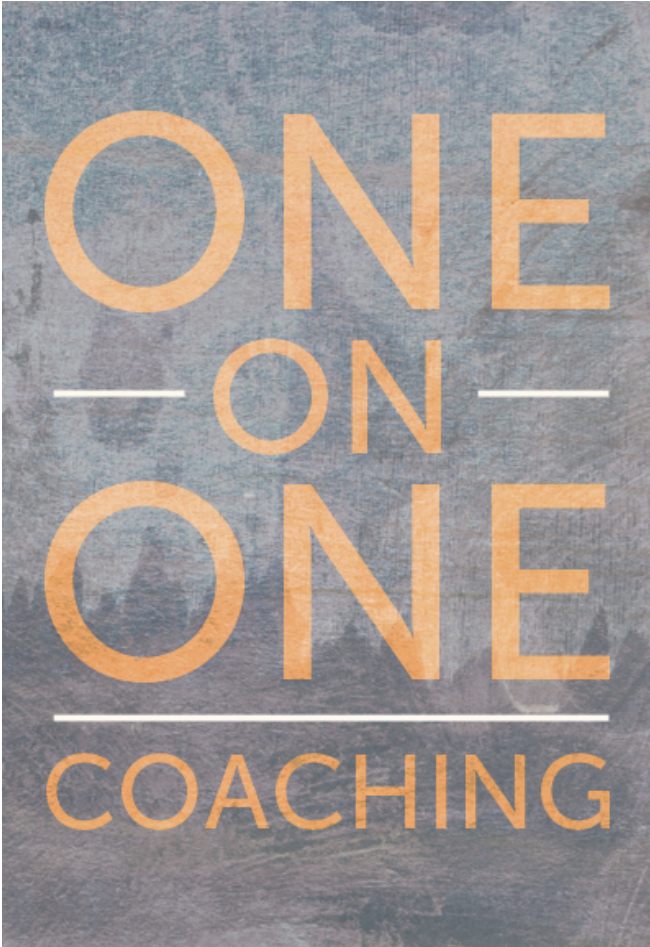
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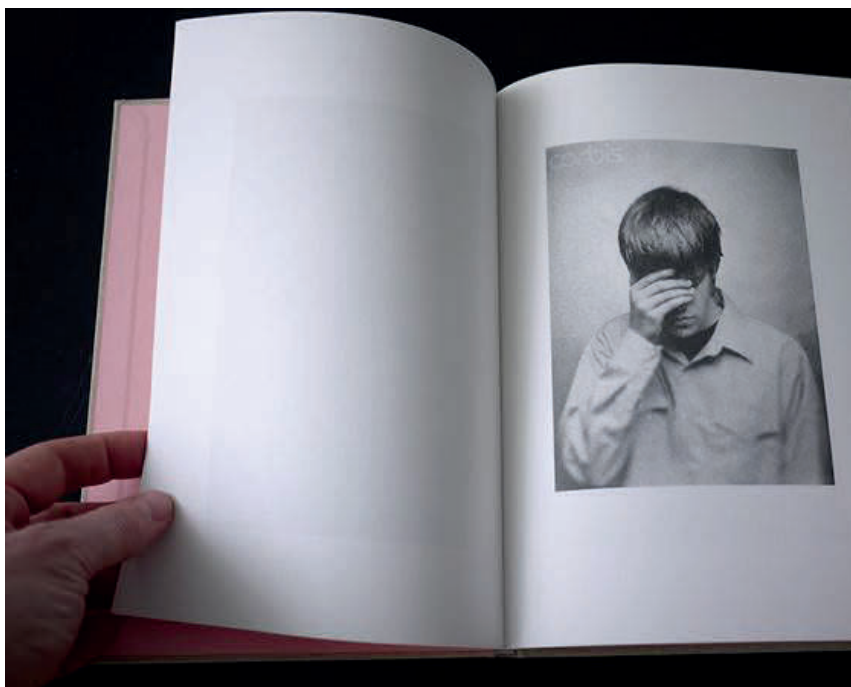
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Besides print-on-demand, some of it is also publish-on-demand, and both of these ideas put into question many of our assumptions about the value we assign to net art, artists' books and the photobook. The world of photobook publishing, for example, is narrow and exclusive and rarified—it's an industry that designs and produces precious commodities that are beautiful and coveted, for good reason, with a premium placed on the collectable—the limited edition, the special edition, and even the idea of the sold-out edition. (See David Horvitz's stock photography project [*Sad, Depressed, People*](#),

pictured above—one of a few non-self-published and not printed-on-demand photobooks in Library of the Printed Web). Controlled scarcity is inherent to high-end photobook publishing’s success.

But many of the works in Library of the Printed Web will never go out of print, as long as the artists makes them easily available. There is something inherently not precious about this collection. Something very matter-of-fact, straight-forward or even “dumb” in the material presentation of web culture as printed artifact. It’s the reason I show the collection in a [wooden box](#). It’s utilitarian and functional and a storage container—nothing more than that.



So we have print-on-demand as a common production technique. But what about the actual work? What concepts on view here might suggest what it means to be an artist who cultivates a web-to-print practice? And how is print changing because of the web? Are there clues here?

The content of these books varies wildly, but I do see three or maybe four larger things at work, themes if you will. And these themes or techniques have everything to do with the state of technology right now—screen-based

techniques and algorithmic approaches that for the most part barely existed in the 20th century and may not exist for much longer. If something like Google Glass becomes the new paradigm, for example, I could see this entire collection becoming a dated account of a very specific moment in the history of art and technology, perhaps spanning only a decade. And that's how I intend to work with this collection—as an archive that's alive and actively absorbing something of the moment, as it's happening, and evolving as new narratives develop.



So here are three or four very basic ideas at the heart of Library of the Printed Web. They are by no means comprehensive, and in each case the techniques that are described cross over into one another. So this isn't a clean categorization, but more of a rough guide. My goal is not to define a movement, or an aesthetic. At best, these are ways of working that might help us to unpack and understand the shifting relationships between the artist (as archivist), the web (as culture) and publishing (as both an old and a new schema for expressing the archive).

Grabbing (and scraping)

The first category is perhaps the most obvious one. I call them the grabbers. These are artists who perform a web search query and grab the results. The images or texts are then presented in some organized way. The grabbing is done with intent, around a particular concept, but of primary importance is the taking of whole images that have been authored by someone else, usually pulled from the depths of a massive database that can only be navigated via search engine.

So a key to grabbing is the idea of authorship. The material being grabbed from the database, whether it be Google or Flickr or a stock photography service, is at least once removed from the original source, sometimes much more. The grabbing and re-presenting under a different context (the context of the artist's work) make these almost like readymades—appropriated material that asks us to confront the nature of meaning and value behind an image that's been stripped of origin, function and intent.

A defining example of a grabber project is [Joachim Schmid's *Other People's Photographs*](#). Amateur photographs posted publicly to Flickr are cleanly lifted, categorized and presented in an encyclopedic manner. This was originally a 96-volume set, and this is the two-volume compact edition, containing all of the photographs. Removed from the depths of Flickr's data piles, banal photographs of pets or food on plates or sunsets are reframed here as social commentary. Schmid reveals a new kind of vernacular photography, a global one, by removing the author and reorganizing the images according to pattern recognition, repetition and social themes—the language of the

database. The work's physicality as a set of books is critical, because it further distances us from the digital origins of the images. By purchasing, owning and physically holding the printed books we continue Schmid's repossession of "other people's photographs" but shift the process by taking them out of his hands, so-to-speak. This idea is made even more slippery, and I would say enriched, by it being a print-on-demand work.

ENG 311

Studies in Poetry

Print on Demand Poetry:

Making Books After the Internet

Daniel Scott Snelson (danny.snelson@gmail.com) Room: Parkes 221 | Meeting Times: TuTh 12:30–1:50

Office: 1800 Sherman | Office Hours: TuTh 2:30–3:30 & by appointment

This course operates at the intersection of creative writing, media theory, and the history of the book. Since the written word overtook the Homeric epic poem as a kind of communal Wikipedia, poetry has been less about communicating information and more about lyric expression. Recently, digital technologies have been seen to present this same challenge to the book. Like

poetry, we might say that the book isn't dead, it has simply lost its claim as the primary source of information. Over the last two decades, some of the most interesting works of art and poetry have turned to the book in both form and content, as both inspiration and fallen idol. It has never been easier for writers to publish, not just on Twitter and Facebook, but across a range of Print on Demand (POD) platforms for the printed book. This course examines recent works of poetry alongside new developments in print technologies. From Seth Siegel's *The Xerox Book* (1968) to new works of POD poetry published throughout the quarter (TBA, 2015), we will study the emergence of innovative forms of writing the book under the influence of digital networks.

Required Texts

All required creative and critical readings will be made available online.

The only purchases this course requires are Print on Demand (POD) copies of your own work.

Syllabus Info

As a general outline for the course, take note that these are broad strokes subject to change. This course is interactive, growing and responding to its users. Each week will build on previous weeks, class conversations, and the directions that our study of POD happens to follow. The most up-to-date critical reading, input, and publishing assignments for each upcoming week will be sent via email on Thursday evenings. The syllabus will only be completed after we finish the course, and all works (including your own) have been collected. See, for example, the following segment:

Canvas vs. Google Group Email

Weekly responses (creative, conversational, or organizational) to the course group are required. General exploration and sharing is encouraged. As a first order of business, we should decide where these discussions will take place. Do we prefer Canvas or Google Groups?

Publication Studio

This course will be structured as a Print on Demand publishing initiative, with students acting as an editorial collective and board. The name and organization of this publishing initiative is TBD, and will be decided by the editorial collective.

Each week of the course will cluster around a specific theme, with an accompanying featured POD work and a set of critical readings to serve as departure points for your own publishing projects. Students will respond to these readings in the form of short weekly publishing assignments. The format of these brief assignments will vary from week to week, but will typically involve contributions from each student in the course that will then be compiled into a single POD publication by a revolving set of co-editors. The format and design of each

publication will be determined by that week's co-editors, in dialogue with the editorial collective. [A sign-up sheet will be circulated during the second course meeting where students can sign up to serve as co-editors.]

In addition to these brief, collaborative assignments, students will produce individual POD publications for the course midterm and final. Completed publications will be uploaded to an online POD platform, which will also serve as a course portfolio.

Grading Policy

Operating as a hybrid critical/creative workshop, the primary grading consideration will be lively and timely engagement with the weekly assignments within a group format. This includes writing and conversations that will occur not only in the classroom but also via a variety of social networks online. Publications will be graded for depth of engagement with assigned course materials. The final grade breakdown will divvy up along these lines:

Participation (classroom + responses): 30% Short publishing experiments: 20% Midterm publication: 20%
Final publication: 30%

Academic Integrity and Plagiarism

A fair portion of what we publish in this course will constitute some form of fair use, appropriation, or reframing activity. This will be a frequent topic of conversation. In general, smart plagiarism is obvious while stupid plagiarism is malicious. Avoid stupid plagiarism (which might also be called academic dishonesty, and is, by necessity, reported). We will cover this topic extensively on our first meeting.

Assignments and Late Policy

All required creative experiments and group posts are due 24 hours before the following class session. This is absolutely necessary so that we all have a chance to read your writing before class discussion. For this reason, late work receives no credit.

Attendance Policy

Unexcused absences will cut into your percentages. If you must miss a class, it is your responsibility to make arrangements with me *both* before and after the absence.

Accessibility

Any student requesting accommodations related to a disability or other condition is required to register with AccessibleNU (accessiblenu@northwestern.edu; 847-467-5530) and provide

professors with an accommodation notification from AccessibleNU, preferably within the first two weeks of class. All information will remain confidential.

Technology

Laptops or similar devices will be necessary for certain tasks. For others, they will be banned.

Course Schedule

I. Introduction & Overview • Sept. 22

•Sept. 24

Text: Syllabus Outline Course Objectives Input: & a m p ;, *XFINITY*

Publish: POD Publishing Studio Planning Speed Compilation

Text: Paul Soulellis, "Search, Compile, Publish." Input: Introductions (Cont.)

Publish: Publication/Presentation Sign-up

II. Design & Communications •Sept. 29

•Oct. 1

Text: Adrian Van Der Weel, "The Communications Circuit Revisited" Rhizome Interview with Tan Lin, "A Book Is Technology"

Input: Tan Lin, *Heath* [online] and *7CV Edit* [online] Tan Lin, *Eleven Minute Painting* [online]

Publish: Scrapbooks I

Text: Silvio Lorusso, "In Defense of Poor Media"
Alessandro Ludovico, *Post-Digital Print: The Mutation of*

Publishing Since 1894 (selections)

Institute of Network Cultures, *From Print to Ebooks: A Hybrid Publishing Toolkit for the Arts*

Input: Silvio Lorusso, *56 Broken Kindle Screens* Luigi Amato, Volume (2004)

Publish: Scrapbooks II

III. Media Theory •Oct. 6

Text: Jay Bolter and Richard Grusin, *Remediation* (and variants)

•Oct. 8

Input: Publish:

Text:

Input: Publish:

Lev Manovich, *Post-Media Aesthetics* (2001)

Aimee Smith, *Reading Reading the Illegible*

Chris Sylvester, *Total Walkthrough* (and AMJC remix) *Remediation I*

Friedrich Kittler, *Gramophone, Film, Typewriter* (excerpts) Florian Cramer, "Post-Digital Writing"

Marshall McLuhan, *The Medium is the Message* Remediation II

Erkki Huhtamo and Jussi Parikka, "An Archeology of Media Archeology"

Wendy Hui Kyong Chun, "The Enduring Ephemeral, or The Future Is a Memory"

E-book backup Wikipedia Scanner I

Lisa Gitelman, *Paper Knowledge: Toward a Media History of Documents* (chapter 4)

Jonathan Sterne, *MP3: The Making of a Format*, "Format Theory"

Project Gutenberg Printouts Dexter Sinister / Serving Library Scanner II

POD Order Due Oct. 16 at Midnight

Johanna Drucker, *Figuring the Word* (and select books) Rosalind Krauss, "A Voyage on the North Sea": Art in the Age of the Post-Medium Condition

Artist's Books Online

Seth Siegelaub (selected Xerox books)

Collage I

Art Post-Internet, post-inter.net pdf

Hito Steyerl, "In Defense of the Poor Image" [online] "Art After Social Media," Brad Troemel [online] newaesthetic.js (and related)

Seth Price Dispersion (2002–ongoing)

Collage II

IV. Media Archeology

•Oct. 13

•Oct. 15

Midterm V. History & Theory of Art

Text:

Input: Publish:

Text:

Input: Publish:

•Oct. 20

•Oct. 22

Text:

Input: Publish:

Text:

Input: Publish:

VI. Book & Software Studies •Nov. 3

•Nov. 5

Text: N. Katherine Hayles, "Print Is Flat, Code Is Deep: The Importance of Media Specific Analysis"

Jerome McGann, *Radiant Textuality* Input: Hayles, *Writing Machines*

Post-Digital Publishing Archive Publish: Reformat I

Text: Boris Groys, "From Image to Image File—and Back: Art in the Age of Digitalization" [83-92]

Artie Vierkant *The Image Object* Post-Internet Input: Printed Web #1 and #2

Information as Material Publish: Reformat II

VII. Poetry & Poetics •Nov. 10

•Nov. 12

Text: Lori Emerson, *Reading Writing Interfaces: From the Digital to the Bookbound*

Amaranth Borsuk, *Between Page and Screen* and "The POD

People" Input: Troll Thread

Orworse Press Publish: Poetry I

Text: Marjorie Perloff, "Screening the Page/Paging the Screen: Digital Poetics and the Differential Text"

Craig Dworkin, *The Logic of Substrate* (2013) Input: Gauss PDF

Hysterically Real Publish: Poetry II

VIII. Publications & Conclusions

•Nov. 17 •Nov. 19 •Nov. 24

Final Publication Proposal Final Publication Proposal Conclusions (Party)

Final POD Order Due on Tuesday Dec. 8 at Midnight

Espresso Book Machine

From Wikipedia, the free encyclopedia

The **Espresso Book Machine** (EBM) is a [print on demand](#) (POD) machine that prints, collates, covers, and binds a single book in a few minutes.

The EBM is small enough to fit in a retail book store or small library room, and as such it is targeted at retail and library markets.^[1] The EBM can potentially allow readers to obtain any book title, even books that are [out of print](#). The machine takes as input a [PDF](#) file and prints, binds, and trims the reader's selection as a [paperback book](#).^{[2][3]}

Contents

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History

[Jason Epstein](#) gave a series of lectures in 1999 about his experiences in publishing. Epstein mentioned in his speech that a future was possible in which customers would be able to print an out-of-stock title on the spot, if a book-printing machine could be made that would fit in a store. He founded 3BillionBooks with Michael Smolens, a Long Island entrepreneur in Russia, and Thor Sigvaldason, a consultant at [Price Waterhouse Coopers](#). At the time, Jeff Marsh, a [St Louis](#) engineer and inventor, had already constructed a prototype book printer that could both photocopy and bind. Marsh was working on this project for Harvey Ross, who held U.S. Patent 5,465,213.^[4] Peter Zelchenko, a Chicago-based technologist and a partner of Ross in a related patent effort, worked with Marsh to prove the concept and also helped bring Marsh and other players together with several venture interests.^[5] Ultimately Epstein, together with Dane Neller, former President and CEO of [Dean and DeLuca](#), licensed Marsh's invention and founded On Demand Books.^{[3][6]}

The first Espresso Book Machine was installed and demonstrated June 21, 2007 at the [New York Public Library](#)'s Science, Industry and Business Library. For a month, the public was allowed to test the machine by printing free copies of [public domain](#) titles provided by the [Open Content Alliance](#) (OCA), a non-profit organization with a database of over 200,000 titles.^[2]

Distribution

The direct-to-consumer model supported by Espresso Book Machine eliminates the need for shipping, warehousing, returns and pulping of unsold books; it allows simultaneous global availability^[3] of millions of new and backlist titles.

EBM books can also be made available for distribution through [Lightning Source](#), a subsidiary of [Ingram Content Group](#).

References

- 1.
- 2.

[Overview of the report on "Future of Books"](#) CQ Researcher Blog. May 29, 2009. Retrieved 2011-07-28.

["First Espresso Book Machine Installed and Demonstrated at New York Public Library's Science, Industry and Business Library"](#). PR Web. June 21, 2007. Retrieved 2007-10-16.

["End of the line for books?"](#). The Sydney Morning Herald. October 4, 2007. Retrieved 2007-11-21.

Ross, H.M. "[System and Method of Manufacturing a Single Book Copy](#)". U.S. Patent and Trademark Office. Retrieved 18 September 2013.

Rose, M.J. (July 17, 2001). "[Twelve-minute Book Delivery](#)". *Wired*. Retrieved 18 September 2013.

1. [About ODB: History](#), OnDemandBooks.com. Retrieved on 2009-06-03.

External links

- [Official website](#)

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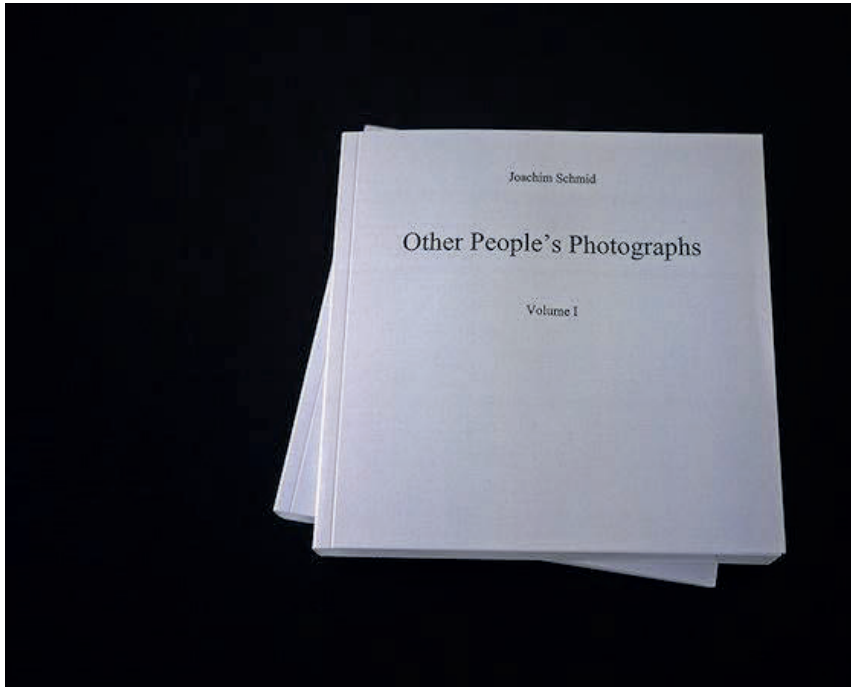
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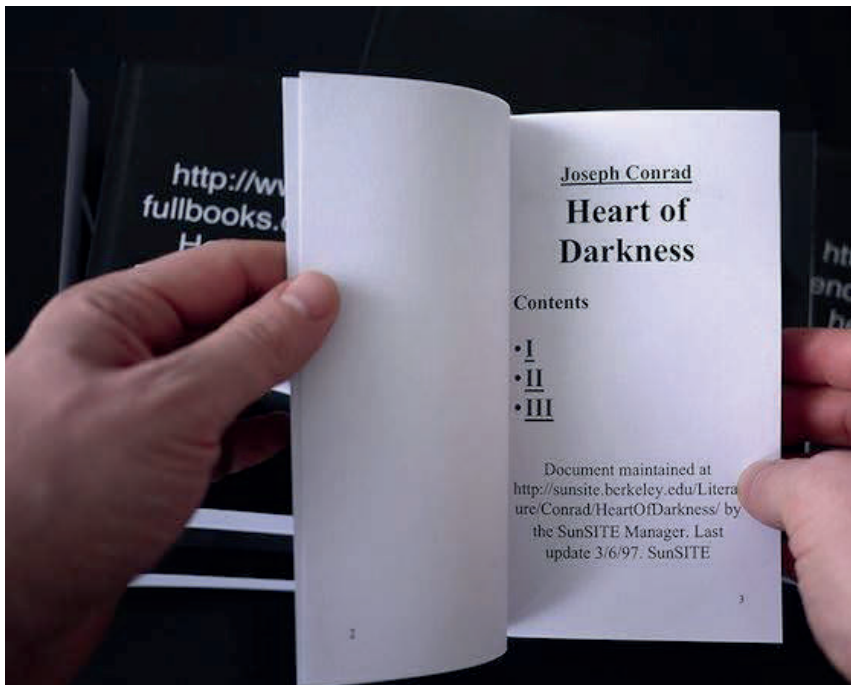


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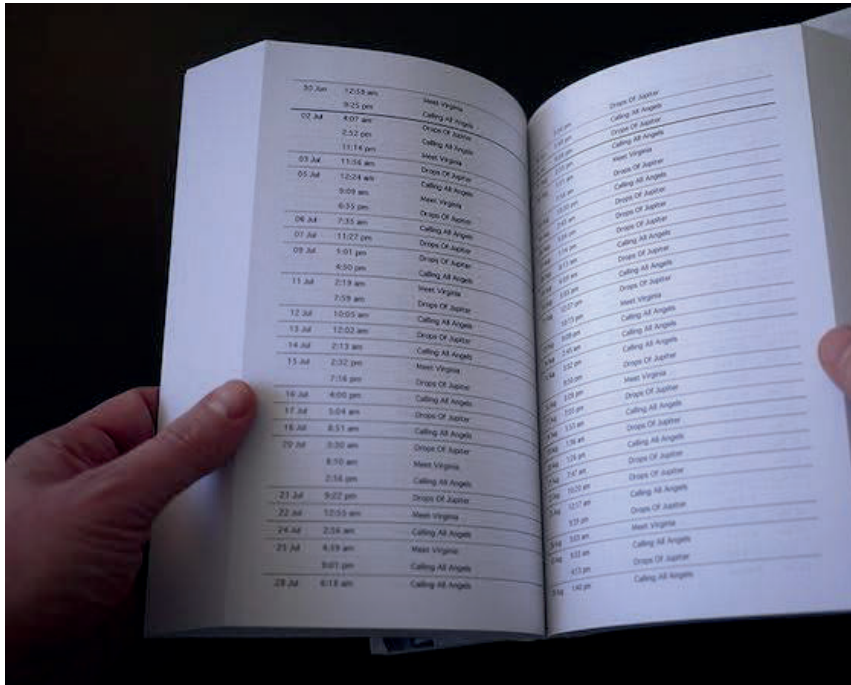


Texts can be grabbed too. [Stephanie Syjuco](#) finds multiple versions of a single text-based work in the public domain, like Ray Bradbury's *Fahrenheit 451* or Joseph Conrad's *Heart of Darkness* (part of the installation [Phantoms \(H RT FD RKN SS\)](#)). She downloads the texts from different sources and turns them into "as is" print-on-demand volumes, complete with their original fonts, links, ads and mistranslations. She calls them re-edited texts. By possessing and comparing these different DIY versions as print objects she lets us see authorship and publishing as ambiguous concepts that shift when physical books are made from digital files. And that a kind of re-writing might occur each time we flip-flop back-and-forth from analogue to digital to analogue.



If a grabber works in bulk, I'm tempted to call it scraping. Site scrape is a way to extract information from a website in an automated way. Google does it every day when it scrapes your site for links, in order to produce its search results. Some grabbers write simple scripts to scrape entire websites or APIs or any kind of bulk data, and then they "send to print," usually with little or no formatting. The data is presented as a thing in itself.

Grabbing and republishing a large amount of data as text is at the heart of conceptual poetry, or "uncreative writing," a relatively recent movement heralded by [Kenneth Goldsmith](#). In conceptual poetry, reading the text is less important than thinking about the idea of the text. In fact, much of conceptual poetry could be called unreadable, and that's not a bad thing. Goldsmith [tweeted recently](#): "No need to read. A sample of the work suffices to authenticate its existence."



[Guthrie Lonergan's 93.1 JACK FM LOS ANGELES 2008](#) is a good example of a scraper project. JACK FM radio stations don't have DJs—the format is compared to having an iPod on shuffle. Lonergan wrote a simple script to download all of the activity of one of these JACK FM radio stations over the course of a year—the date, time, artist and the title of every track played—and presents it as a 3,070-page, five-volume set of print-on-demand books. The presentation of the data in bulk is the thing, and the project is richer because of it. Again, the questions at hand are about authorship,

creativity, ownership and the nature of decision-making itself—human vs machine. As Lonergan says on his site, “Who is Jack? ... How much of this pattern is algorithmic and how much is human? You might begin to read the juxtaposed song titles as poetry.”



[Chris Alexander](#)'s language-based *McNugget* project is another scraper, or so I thought. This work of poetry is a massive index of tweets containing the word McNugget from February to March 6, 2012, nothing more and nothing less. I was curious about how he did it—if he was a

grabber or more of a scraper, if you will, and I asked him that directly. Here's his response:

“Somewhere early in the process, I discussed automated methods of capture using the Twitter API with a programmer friend, but in the end I opted for the manual labor of the search because I was interested in experiencing the flow of information firsthand and observing the complex ways the word is used (as a brand/product name, as an insult, as a term of endearment, as a component of usernames, etc.) as they emerged in the moment. Most of my work is focused on social and technical systems and the ways they generate and capture affect, so I like to be close to the tectonics of the work as they unfold—feeling my way, so to speak—even in ‘pure,’ Lewitt-style conceptual projects whose outcome is predetermined. Getting entangled with what I’m observing is an important part of the process. At the same time, I think it’s useful to acknowledge that much of what I do could be automated—and in fact, I use a variety of layered applications and platforms to assist in my work most of the time. Somewhere in the space between automation and manual/affective labor

is the position I'm most interested in." [email 5/20/13]

So, his process isn't automated. It's not scraping. But the potential to automate and this connection to conceptual art and predetermined outcome intrigues me—"the idea becomes a machine that makes the art" (Sol Lewitt). The art may be reduced to a set of instructions (like code?), and the execution is secondary, if necessary at all (dematerialization of the art object). So does it matter if the execution—the grabbing—is done by a human or a bot? Of course it does, but perhaps along a different axis, one that looks at this idea of entanglement vs non-interference. But that's another matter, one that I won't address here. I've come to suspect, after this discussion with Chris, that the distinction between grabbers and scrapers, on its own, is not so important after all. Without more information, it doesn't reveal anything about artistic intent or the nature of the object that's been created.

Hunting

So, let's talk about hunters. Some of the more well-known work in the collection is by artists who work with Google Street View and Maps and other database visualization tools. The work is well-known because these are the kinds of images that tend to go viral. Rather than grabbing pre-determined results, these artists target scenes that show a certain condition—something unusual or particularly satisfying. I call them the hunters. The hunter takes what's needed and nothing more, usually a highly specific screen capture that functions as evidence to support an idea. Unlike grabbers, who are interested in how the search engine articulates the idea, hunters reject almost all of what they find because they're looking for the exception. They stitch together these exceptional scenes to expose the database's outliers—images that at first appear to be accidents but as a series actually expose the absolute logic of the system.



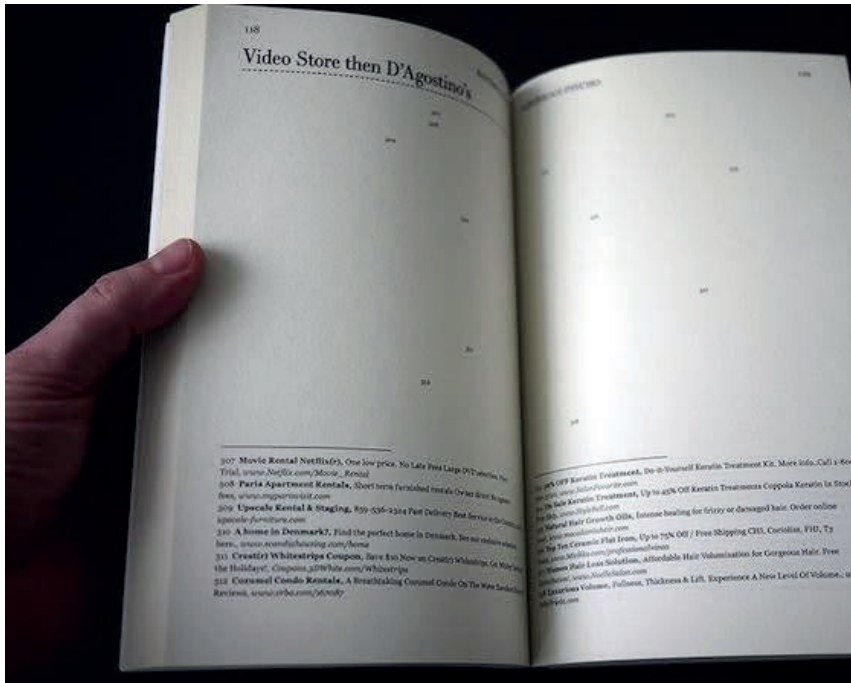
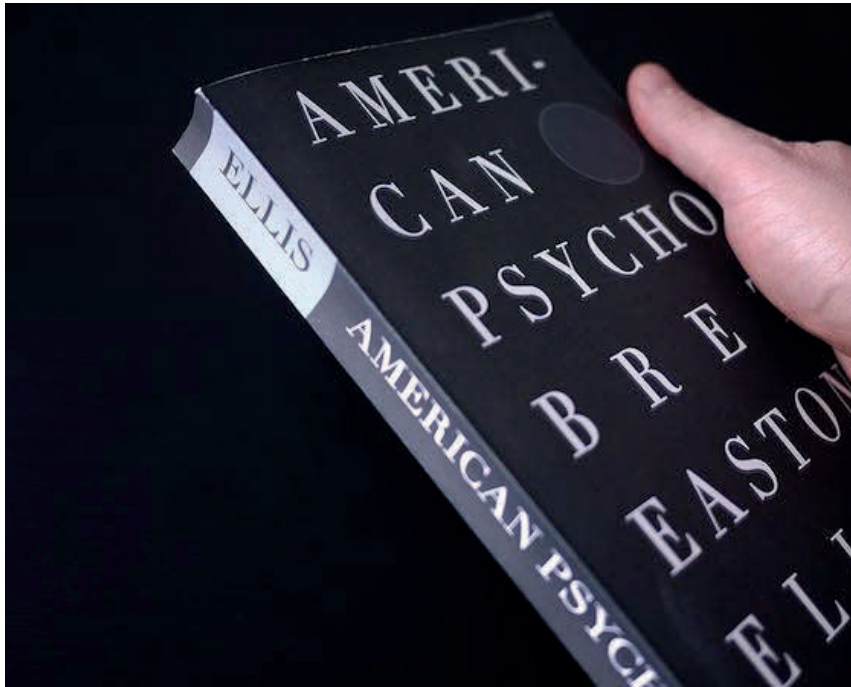
A great example of this is [Clement Valla](#)'s project *[Postcards from Google Earth](#)*. He searches Google Earth for strange moments where bridges and highways appear to melt into the landscape. [He says](#): “They reveal a new model of representation: not through indexical photographs but through automated data collection from a myriad of different sources constantly updated and endlessly combined to create a seamless illusion; Google Earth is a database disguised as a photographic representation.” Google calls its mapping algorithm the Universal Texture and Valla looks

for those moments where it exposes itself as “not human.” When the algorithm visualizes data in a way that makes no sense to us, as humans in the physical world— the illusion collapses. By choosing to print his images as postcards, Valla says he’s “pausing them and pulling them out of the update cycle.” He captures and prints them to archive them, because inevitably, as the algorithms are perfected, the anomalies will disappear.

Performing

The remaining set of works in Library of the Printed Web is a group I call the performers. This is work that involves the acting out of a procedure, in a narrative fashion, from A to B. The procedure is a way to interact with data and a kind of performance between web and print— the end result being the printed work itself. Of course, every artist enacts a kind of performative, creative process, including the hunters and grabbers we’ve looked at so far. But here are a few works that seem to be richer when we understand the artist’s process as a performance with data.

One of my favorite works in the collection is [*American Psycho*](#) by [Jason Huff](#) and [Mimi Cabell](#), and it's performative in this way. The artists used Gmail to email the entire Bret Easton Ellis novel back and forth, sentence by sentence, and then grabbed the context-related ads that appeared in the emails to reconstruct the entire novel. Nothing appears except blank pages, chapter titles, and footnotes containing all of the ads. Again, another unreadable text, aside from a sample here or there. But the beauty is in the procedure—a performance that must be acted out in its entirety, feeding the text into the machine, piece by piece, and capturing the results. It's a hijacking of both the original novel and the machine, Google's algorithms, mashing them together, and one can almost imagine this as a durational performance art piece, the artists acting out the process in real time. The end result, a reconstructed *American Psycho*, is both entirely different from and exactly the same as the original, both a removal and a rewriting, in that all that's been done is a simple translation, from one language into another.



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My own practice is increasingly web-to-print, so I have a special, personal interest in seeing Library of the Printed Web evolve in real time. It's too early to call it an anthology, but it's more than just a casual collection of work. I'm searching for something here, a way to characterize this way of working, because these artists are not in a vacuum. They know about each other, they talk to and influence each other, and they share common connections. Each time I talk to one I get introduced to another. Some of the links that I've uncovered are people like Kenneth Goldsmith, places like the Rhode Island School of Design, and certain tumblr blogs where the work is easily digested and spread, like [Silvio Lorusso's mmmmarginalia](#). I'm curious—is anyone else doing this? Who is looking at web-to-print in a critical way, and who will write about it? I'd like Library of the Printed Web to become a way for us to monitor the artist's relationship to the screen, the database and the printed page as it evolves over time.

Grabbing/scraping

[Alexander, Chris. McNugget](#). PoD, Troll Thread, 2013, 528 pages.

[Burel, Ludovic. *Fist*](#). it: éditions, 2009, 32 pages.

[Burel, Ludovic. *Lobster*](#). it: éditions, 2009, 32 pages.

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Cablat, Olivier. *Enter the Pyramid*.

[Fathom Information Design. *Frankenstein*](#). PoD, 2011, 336 pages.

[Hallenbeck, Travis. *Flickr favs*](#). PoD, 2010, 315 pages.

[Horvitz, David. *Sad, Depressed, People*](#). Vancouver: New Documents, 2012, 64 pages.

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[LeClair, Andrew. *Occupy Wall Street*](#). [Ether Press](#). PoD, 2011, 500 pages.

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2009. (on loan from artist)

[Sira, Victor. *Voyeur A Midsummer*](#). PoD, 2010,
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www.nhregister.com/.../espresso-book-machine-allo...

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[23, 2010](#)



Did you just promise yourself you'd write a

book? Many of us [make resolutions](#) at this time of the year to finally start writing a novel or a picture book for children. If you're one of the many, you're probably not expecting a book deal. Rather, you're just looking to get it written and put it out there for those who are interested in reading it.

If this kind of [self publishing](#) is for you, then a print-on-demand publisher is exactly what you're looking for. You don't need to spend much (or any) money upfront – all you really do is publicise your book and the buyers can get one made when they want it. Meanwhile, you could be making a small amount or a large amount in passive income and it hasn't cost you much except your time spent writing. Sounds good?

Choosing your print-on-demand (POD) book publisher is another thing entirely. In the end, it comes down to your needs and your particular book. For instance, some publishers are better at printing novels or photography books than others. Some will give you better royalties, while others will do a better job of helping you with promotion. To help you choose, here's a list of four of the best online print-on-demand book publishers and a few of their key features.

1. [Blurb](#)

[Blurb](#) is well known for its full colour photography-based books, however it also offers a couple of black and white text novel options. You can either use their online software to prepare a book or you can upload a pre-prepared PDF. Whichever option you choose, there's no upfront costs. When you sell the book, [Blurb](#) takes a small fee. Plus, you can set your own prices and thereby choose your own profit margin. Blurb offers payments through PayPal.

Make it great.

- 1** Start your book today with one of our bookmaking tools.
- 2** Add photos, artwork, and/or text. Unleash your creative genius.
- 3** Order one book or many. Prices start at just US \$2.95

2. [Lulu](#)

Lulu is one of the larger publishers and will happily cater for many types of books. You can easily publish a novel, a cookbook, or simply create a photo book for your family. They have the ability to publish and sell eBooks on your behalf and claim to have the largest distribution channels of all online publishers. Useful free services include consultations, while paid services offered include cover design, ISBN purchasing and distribution. If you choose to sell in the Lulu Marketplace without an ISBN, your upfront costs are negligible.

You can also set your profits by choosing your own royalties and Lulu makes its money by taking a small cut from your sales. Lulu pays royalties via Paypal or cheque. Read more about [publishing with Lulu](#) here.

Pick a book, any book
Simply the widest selection in print-on-demand publishing options.

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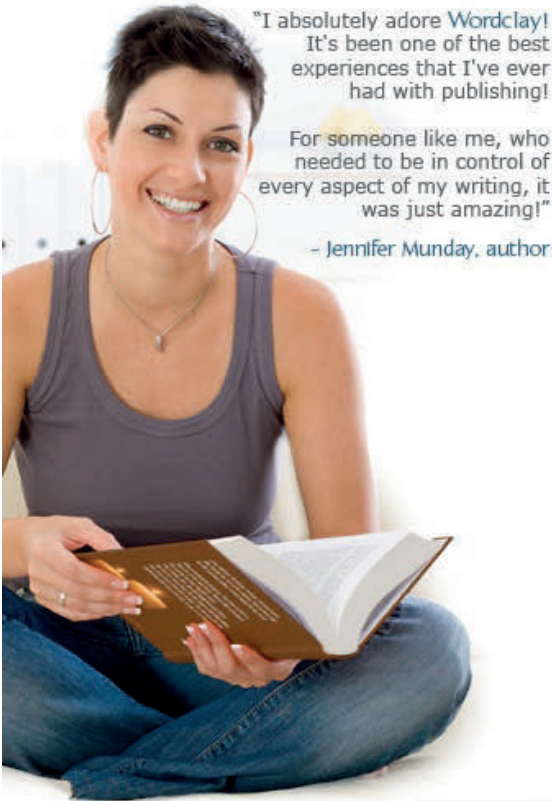
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3. [Wordclay](#)

Wordclay offers a basic DIY publishing service which is free for publishers. If you wish to pay a modest fee, services such as editing, ISBNs and distribution are available to you as well. Again, you can choose your own royalty and Wordclay takes a cut from your sales. Wordclay sends US cheques.



4. [CreateSpace](#) (aka [Booksurge](#))

CreateSpace offers a DIY “no fees upfront” royalty-based publishing option to complement their regular publishing offers. They are actually part of the Amazon group of companies, so there’s no extra fees involved to distribute your book through Amazon. ISBNs can be obtained for free via CreateSpace.

CreateSpace also claim to offer the best royalties in the business “” plus they allow you to choose your own royalty. Royalties can be paid by US cheque or to a US bank account.

More for You

Competitive Royalties	Some of the highest royalties in the industry.
Affordable Copies	Low author book prices , regardless of order quantity.
No Setup Fees	Our do-it-yourself option for authors removes hurdles, so you can focus on publishing and distributing.
Library-Quality Books	Professional trade paperback binding ensures a book to be proud of.
Free ISBN	Choose from four ISBN options , including a free CreateSpace-assigned ISBN, when you set up your book.

Words of Advice

When choosing your publisher, make sure you research well and ensure it's a good fit for you before you commit your time and money or sign any agreements. Companies such as these do have the occasional unhappy customer but it's not the norm. Here's a few important things to look out for:

- For non-US citizens, remember that different companies have different tax withholding requirements and that the cheque fees and your ability to deposit US cheques may de-value your earnings somewhat.
- Having your book formally listed with an ISBN will often require you to ensure the quality of your book. This may require you to purchase a copy of your book each and every time you make a change (this can include price or directory changes). If you sign up for an ISBN, read the fine print, be prepared to purchase if required and don't make changes to your book after this unless it's very important.
- No-frills DIY publishers will endeavour to make money from added extras such as cover art, editing and ISBNs. If you want to use these services, ensure you compare the prices between publishers and the cost of doing it yourself.

More about Self-Publishing and Writing

You might also like these articles on publishing and creating books:

- [How to Actually Make Money Selling eBooks](#)
- [Become A Better Photographer with Online 365 Days Groups](#)
- [NaNoWriMo.org – Write a Novel In 30 Days!](#)

If you've written your own book and have self-published, let us know about your experiences with the publishers. Who did you choose and why? Were there any unforeseen problems? Were you happy with the book quality? Let us know in the comments!

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Comments (20)

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-
- Dick Webber
- [5 August, 2015](#)

- You should include The BookPatch for POD publishing. I began with one of the other POD printers you list, and The BookPatch was light years better, faster and more pleasant.
- Dick Webber
- Oklahoma City



-
- James Boardman
- [6 June, 2015](#)
- I'm look for a publisher that is morally oriented. I do not want a publisher that also publishes soft or hard pornography. Any ideas?



-
- Joe
- [8 May, 2015](#)
- I am looking for some one to print my book of short stories
- About 90 pages



-
- Bel
- [7 April, 2015](#)
- Hi, thank you your article is really helpful. I am looking to create a website where the customer select from a series of different page designs and upload photos to create their own personalised book. It also needs to be hardcover. I would also like to tailor the packaging to be sent in ribbon wrapped hard box to the customer. Is there a company that you would recommend that I could either use to create a website and print books or

alternatively just print the books and send them to me to tailor packaging prior to onforwarding to the customer. Any tips would he greatly appreciated , many thanks Bel



-
- na
- [4 April, 2015](#)
- Here's the corrected version:
- Amazon is Bilderberg. If a person chooses Amazon, they financially aliment Bilderberg's enterprise of genocide.
- Amazon's Create Space is actively quotable as saying that a self-publisher can use their existing ISBN ... simultaneously CS forbids it. A great option for people who are confused.
- As to Kindle, they haven't the faintest as to what "Does Google index words within my book?" might be referring. Perhaps it is because their employees don't know english unlike the self-publishing customers. They refuse – point blank – to pass the question to a native english-speaking manager or executive attending Bilderberg.
- That is the same as Governmentmart. The US has (by design) almost reached Third-World country status. And Kindle is epitomic.

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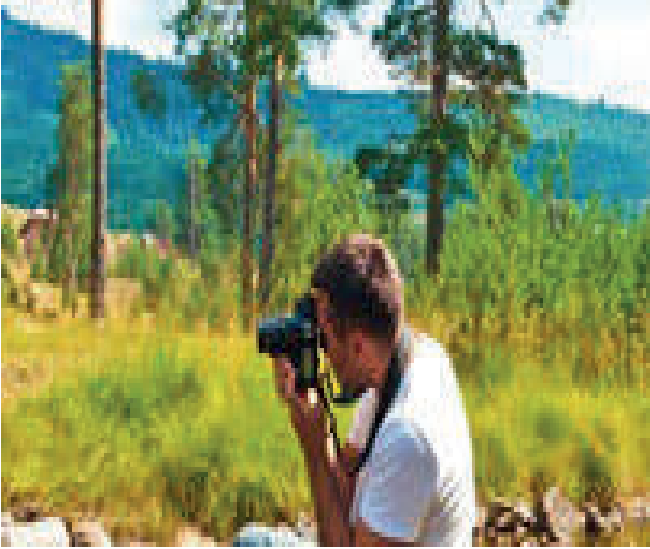
[Now that Christmas is over, it's time to start thinking about New Years resolutions ideas. For most people, that means making a list of goals that will hopefully last two or three months, before they ...](#)



[How to Actually Make Money](#)

[Selling eBooks](#)

[I get very frustrated whenever I'm looking for legitimate ways to generate additional streams of income, and I come across those horrid get-rich-quick sales pages. You know the ones - where the author can't seem to ...](#)



[Become A Better Photographer with Online 365 Days Groups](#)
[If your camera has been gathering dust in the closet for the last several months, you might want to make a New Year's resolution to become a better photographer by joining one of Flickr's many ...](#)



[In 30 Days!](#)
["There's nothing to writing. All you do is sit down at a typewriter and open a vein," □ said Walter Wellesley "'Red' Smith. If you haven't guessed from the quote above, this article is about writing a ...](#)

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[Coffee is loved all over the world and our heavy reliance on the magical bean is the key reason behind some astonishing statistics, such as the fact that the average U.S. worker spends over \\$1,000 on coffee ...](#)



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Book publishing^[edit]

Print on demand with digital technology is used as a way of printing items for a fixed cost per copy, regardless of the size of the order. While the unit price of each physical copy printed is higher than with [offset printing](#), the average cost is lower for very small print runs, because setup costs are much higher for offset printing.

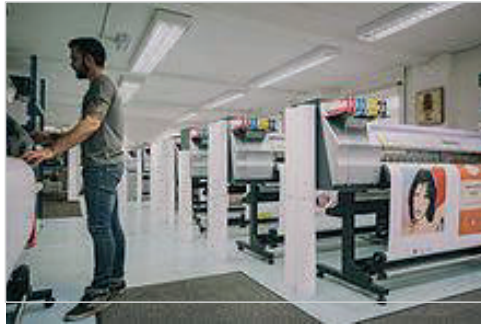
POD has other business benefits besides lower costs (for small runs):

- Technical set-up is usually quicker than for offset printing.
- Large inventories of a book or print material do not need to be kept in stock, reducing storage, handling costs, and inventory accounting costs.

- There is little or no waste from unsold products.

These advantages reduce the risks associated with publishing books and prints and can lead to increased choice for consumers. However, the reduced risks for the publisher can also mean that quality control is less rigorous than usual.

Other publishing^[edit]



[King and McGaw](#) art prints are made on demand at their warehouse in [Newhaven, England](#)

Digital technology is ideally suited to publish small print runs of posters (often as a single copy) when they are needed. The introduction of [UV-curable inks](#) and media for [large format inkjet printers](#) has allowed artists, photographers and owners of image collections to take advantage of print on demand.

For example, UK art retailer [King and McGaw](#) fulfils many of its art print orders by printing on demand rather than pre-printing and storing them until they are sold, requiring less space and reducing overheads to the business.^[5] This was brought about after a fire destroyed £3 million worth of stock and damage to their warehouse.^[6]

Service providers^[edit]

The introduction of POD technologies and business-models has fueled a range of new book-creation and publishing opportunities. The innovation in this space is currently clustered around three categories of offerings

Self-publishing authors [\[edit\]](#)













POD fuels a new category of publishing (or printing) company that offers services, usually for a fee, directly to authors who wish to **self-publish**. These services generally include printing and shipping each individual book ordered, handling royalties, and getting listings in online bookstores. The

initial investment required for POD services is lower than for [print runs](#). Other services may also be available, including formatting, proofreading, and editing, but such companies typically do not spend money on marketing, unlike the conventional publishers they [disintermediate](#). Such companies are suitable for authors prepared to design and promote their work themselves, with minimal support and at minimal cost. POD publishing gives authors editorial independence, speed to market, ability to revise content, and greater financial return per copy than [royalties](#) paid by conventional publishers.

POD enablement platforms [\[edit\]](#)

While amateur/professional writers are targeted as early adopters by players like [Infinity Publishing](#) and [Trafford Publishing](#), there is an effort now to make POD more [mass-market](#). A class of horizontal technology platforms like [Lulu](#), [Picaboo](#), [Blurb](#), [Peecho](#) and [QooP](#) have chosen to be "author agnostic" and drive POD technology across the chasm, extending from its early adopter writers, to a broad mass-market of ordinary citizens who may want to express, record and print keepsake copies of memories and personal writing (diaries, travelogues, wedding journals, baby books, family reunion reports etc.). Instead of tailoring themselves to the classic book format (100+ pages, mostly text, complex rules around copyrights and royalties), these new platforms strive to make POD more mass-market by creating tools/APIs within which a range of different text and picture entry systems can be transferred into a POD paradigm, and delivered back to the consumer as finished books. The management of copyrights and royalties is often less important in this market, as the books themselves have a narrow audience (close family and friends, for instance), and the real value proposition is around the ability to get a physical copy of a digital journal, blog, or picture-collection.

The major photo storage services (e.g. [Kodak's Ofoto](#) and [Shutterfly](#) and [HP's Snapfish](#)) have included the ability to produce picture books and calendars. However, they focus on monetizing digital photography. [Blurb](#) and [Lulu](#) bring this paradigm to a larger volume of creative work (primarily text, as

written in personal blogs), and include the capability to embed photographs, and other media. QooP and Peecho take on the role of an infrastructure service provider, allowing any partner website to leverage its pre-designed payment and printing functions. Next to an API, Peecho provides an embeddable print button, very similar to a "Facebook Like".

As of 2006, print on demand book publishing is growing in popularity. In the consumer market, this growth is especially strong among first-time authors as an affordable and easy way to get a book into print.

Publisher use[\[edit\]](#)

Print-on-demand services that offer printing and distributing services to [publishing](#) companies (instead of directly to [self-publishing](#) authors) are also growing in popularity within the industry.

Maintaining availability[\[edit\]](#)

Among traditional publishers, POD services can be used to make sure that books remain available when one print run has sold out, but another has not yet become available. This maintains the availability of older titles whose future sales may not be great enough to justify a further conventional print run. This can be useful for publishers with large backlists, where sales for individual titles may be low, but where cumulative sales may be significant.

Managing uncertainty[\[edit\]](#)

Print on demand can be used to reduce risk when dealing with "surge" titles that are expected to have large sales but a short sales life (such as celebrity biographies or event tie-ins): these titles represent high profitability but also high risk owing to the danger of inadvertently printing many more copies than are necessary, and the associated costs of maintaining excess inventory or pulping. POD allows a publisher to exploit a short "sales window" with minimized risk exposure by "guessing low" - using cheaper conventional printing to produce enough copies to satisfy a more pessimistic forecast of the title's sales, and then relying on POD to make up the difference.

Niche publications[\[edit\]](#)

Print on demand is also used to print and reprint "niche" books that may have a high retail price but limited sales opportunities, such as specialist academic works. An academic publisher may be expected to keep these specialist titles in print even though the target market is almost saturated, making further conventional print runs uneconomic.

The detailed local history of a small community is one "niche" well adapted to print-on-demand, as these books are invaluable to libraries, museums and archives in that small community but are limited in their marketability outside their home region. Public libraries which normally avoid print-on-demand tomes due to their lower quality will readily make exceptions if content fits a local niche which cannot be addressed by more conventional means.

Many of the smallest small presses, often called micro-presses because they have inconsequential profits, have become heavily reliant on POD technology and ebooks. This is either because they serve such a small market that print runs would be unprofitable or because they are too small to absorb much financial risk.

Variable formats^[edit]

Print on demand also allows for books to be printed in a variety of formats. This process, known as [accessible publishing](#), allows books to be printed in a variety of larger fonts, special formats for those with vision impairment or reading disabilities, as well as personalised fonts and formats that suit the individuals needs.^[7] This has been championed by a variety of new companies.

Economics^[edit]

Profits from print on demand publishing are on a per-sale basis, and royalties vary depending on the route by which the item is sold. Highest profits are usually generated from sales direct from the print-on-demand service's website or by the author buying copies from the service at a discount, as the publisher, and then selling them personally. Lower royalties come from traditional "bricks and mortar" bookshops and [online retailers](#) both of which buy at high discount, although some POD companies allow the publisher or

author to set their own discount level. Unless the publisher or author has fixed their discount rate, the higher the volume sold the lower the royalty becomes, as the retailer is able to buy at greater discount.

Because the per-unit cost is typically greater with POD than with a print run of thousands of copies, it is common for POD books to be more expensive than similar books that come from conventional print runs, especially if that book is produced exclusively with POD instead of using POD as a supplemental technology between print runs.

Book stores order books through a wholesaler or distributor, usually at high discount of anything up to 70 percent. Wholesalers obtain their books in two ways; either as a special order where the book is ordered direct from the publisher when a book store requests a copy, or as a stocked title which they keep in their own warehouse as part of their inventory. Stocked titles are usually also available via sale or return, meaning that the book store can return unsold stock for full credit at anything up to one year after the initial sale.

POD books are rarely if ever available on such terms because for the publishing provider it is considered too much of a risk. However, wholesalers keep a careful eye on what titles they are selling, and if authors work hard to promote their work and achieve a reasonable number of orders from book stores or online retailers (who use the same wholesalers as the bricks and mortar stores), then there is a reasonable chance of their work becoming available on such terms.

Although returnability lessens the risk for book stores and helps POD authors get through the door, only a certain proportion of such stock can be returned. Non-returnability can make bookstores less enthusiastic about POD books.

Many print-on-demand titles are debut works;^[citation needed] many bookstores are reluctant to take a risk on an author's first, untested work without the endorsement of a commercial publisher.

See also[edit]

- Accessible publishing
- Author mill
- Dynamic publishing
- List of self-publishing companies
- Offset printing
- Outskirts press
- Self publishing
- Vanity press
- Variable data printing
- Web-to-print

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- **Jump up**[^] https://www.kingandmcgaw.com/about
- **Jump up**[^] http://www.thesundaytimes.co.uk/sto/business/article1037306.ece
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- *2007.5 Writer's Market*, Robert Lee Brewer & Joanna Masterson. (2006) ISBN 1-58297-427-6
- *The Fine Print of Self-publishing: The Contracts & Services of 48 Major Self-publishing Companies*, Mark Levine. (2006) ISBN 1-933538-56-2
- *Print on Demand Book Publishing*, Morris Rosenthal (2004) ISBN 0-9723801-3-2

Categories:

- Publishing
- Digital press
- Self-publishing companies

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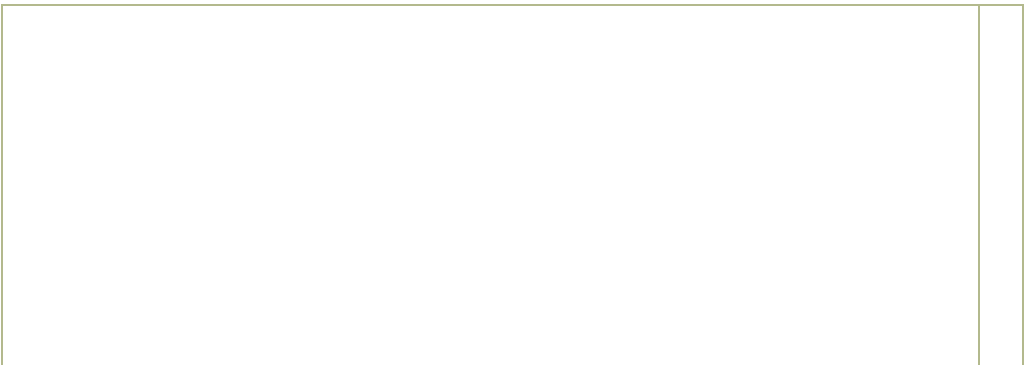
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Talk:Print on demand


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This article has been rated as **Start-Class** on the project's quality scale.



This article has been rated
as **Low-importance** on the
project's importance scale.

This article is within the
scope of **WikiProject**
Typography, a
collaborative effort to
improve the coverage of
articles related to

Typography on Wikipedia.

If you would like to participate, please visit the project page, where you can join the discussion and see a list of open tasks.

This article has been rated as **Start-Class** on the quality scale.

This article has been rated as **Mid-importance** on the importance scale.

This is the talk page for discussing improvements to the **Print on demand** article.

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References to POD services and companies^[edit]

I am against commercials in Wikipedia, but I believe this article should have a link to Lightningsource.com, which is presently, I believe, the only major print-on-demand service provider to the publishing industry. Lots of small presses and university presses use their services. If they were one among many POD providers to the publishing industry I would be against including

them, but at the moment I think they are the only one or at least so far ahead of the pack that they deserve mention. I will wait a while for comment and then add a link if there is no response. [Rlitwin](#) 21:51, 9 July 2006 (UTC)

There is already a red-link, but no article. Feel free to create an article if you want. [Mermaid from the Baltic Sea](#)21:24, 25 November 2006 (UTC)

Yes, I believe I put in that link after waiting for comment. It was quite a while ago; I don't remember what was happening that made me feel I needed to write the above. [Rlitwin](#) 21:10, 17 January 2007 (UTC)

Yesterday I added an external link to the blog for TSTC Publishing. We are the publishing office at our college Texas State Technical College. This link does neither goes to the official TSTC Publishing site nor are we trolling for work (as perhaps, a link to Lightning Source, as discussed above, could be perceived as being). That is, we do not do print on demand work for outside parties; print on demand through our own print shop is the production model we're using to publish our own books; our authors are the faculty at our school; our customers are primarily our own school's bookstores. Instead, for anyone interested in about how the practical nuts & bolts aspects of how POD works (or even publishing in general) in practice we see our blog as being a resource for that. Anyway, I got a post at our blog from Bill Ramon saying we should removed this link; I will take it down for the moment but I would appreciate some additional input/reads. [Longly](#) 12:09, 10 December 2006 (UTC)

My view is that it's too small to be encyclopedic. There isn't room for everything that is like that. [Rlitwin](#) 21:11, 17 January 2007 (UTC)

No, [Lightning Source](#) isn't unique, in the UK I think they *might* be #2, but last time I saw a market share chart, #1 was definitely someone else. I haven't seen statistics for how the US market is divided up. [ErkDemon](#) 00:36, 9 June 2007 (UTC)

Okay, having gone into this some more, it seems that there are quite a few print-on demand service providers to the publishing industry: *someone* out there is buying those Xerox and IBM presses, after all.

Where LS probably *are* unusual (and perhaps even unique) is in their level of integration re: the supply chain and invoicing. This probably makes them a good outlet for self-publishing novelists, but not such a good option for established publishers with specialist needs who want different grades and weights of paper for different books (hi-white for specialist textbooks, standard for novels, heavier paper for coffee-table books, thinner paper for high page counts, high-volumetric for very low page counts, and so on), or that require specialist pre-flight work or assembly, such as colour inserts in a B&W book. LS seem to offer precisely *one* type of white paper for a b&w book, and that's it.

LS are very well set up as a general-purpose "one-size-fits-all" solution, particularly for publishing newbies producing simple text-and-lineart books ... other POD printers tend to handle the more specialised or demanding "niche" POD jobs for established publishers with more demanding requirements. So LS are "ahead" in some respects but "behind" in others. Whether what they have to offer is wonderful or awful really depends on what your requirements are. [ErkDemon 01:42, 16 September 2007 \(UTC\)](#)

I would agree. There are plenty of print on demand services and all someone needs to do is use Google (or any other search engine) to find them. If someone wants to look look for [Vanity presses](#) or [Author mills](#), there are plenty of online services like [Writers Beware](#). [Piercetp \(talk\) 17:37, 4 April 2008 \(UTC\)](#)

I've added a note (not a link though) to [The Game Crafter](#), which provides Print on Demand for card games and board games, which I list under "Niche publications", but the listing keeps being deleted. I feel that that company does a great service to small inventors, and fit in well in the article on Print on Demand. Can someone justify for me why mention of that company (not a link) is

inappropriate?User:Downtown_dan_seattle (talk) 6:40, 20 September 2009 (UTC)

Victor Celorio^[edit]

User [BadBull](#) keeps adding links to Victor Celorio and his invention of the Book On Demand machine to several print and book related articles. I have searched the web and found only few (and promotional sounding) accounts of Celorio and his machine. In any way, it appears that Celorio is not inventor of this technique. I'm adding the {{POV-section}} template here. → [Aethralis](#) 23:48, 7 January 2007 (UTC)

Please tell me another machine that produces books under the demand which means ,if I need one book I'll be able to find it. I kees linking Victor Celorio because the article needs and I try it , not spamming, only doit to use victor Celorio as a link. All I write it's true and important to the subject on my think. [BadBull](#) 00:08, 8 January 2007 (UTC)

I agree that the Book On Demand machine is not really notable enough for this article, especially when added in a way that resembles either advertising or how-to sections or both. [Mermaid from the Baltic Sea](#)21:38, 8 January 2007 (UTC)

When I search for Victor Celorio in Google, I get thousands of hits. Take a look. In many important sites and in survey after survey he is considered as one of the 10 most important Mexican American inventors. And he has received patents for his invention around the world, so there is no doubt that HE IS the inventor of the machine.[Playa27](#) (talk) —Preceding undated The article presently says this: "Many of the smallest small presses, often called micro-presses because they have inconsequential profits,[1] have become heavily reliant on POD technology and ebooks. This is either because they serve such a small market that print runs would be unprofitable or because they are too small to absorb much financial risk. There is also a gray area where it can be difficult to distinguish between the smallest micro-presses

and those self-publishing POD service providers who do not charge their authors in order to publish."

I would like to claim that this vastly underestimates the extent of the use of print-on-demand within the traditional publishing industry. In consulting with the head of a publishing company that does close to 300 titles a year I learned that they and pretty much all of their competitors are using Lightning Source to print all of their paperbacks. These are publishers that focus on the academic market, where to be successful a book needs to sell 500 copies. These are not micropresses but well-known, well-respected presses that, as I said, do hundreds of titles per year.

So, I think this section needs to be changed to take the emphasis off of micropresses. I think that the statement about a gray area between "the smallest micropresses and those self-publishing POD service providers..." is especially misleading and irrelevant given the fact that POD is used so extensively by small and medium sized presses that are not micropresses.

I will wait for discussion before making the change. [Rlitwin](#) 23:07, 13 January 2007 (UTC)

Only a third of that section is about micro-presses. I don't think there is undue emphasis. However, there are a lot of myths about POD technology being used for nearly all books. If you want to add information like that, be careful to source it properly or it will most likely be deleted. [Mermaid from the Baltic Sea](#) 22:14, 15 January 2007 (UTC)

On second thought, I think you are mostly right. However, in my view the last sentence of that paragraph is dubious enough that I will delete it rather than just asking for a source. It is presently unsourced, and I think dubious, but that's just half the problem. The other part of the problem is that it colors the whole section about the use of print-on-demand by traditional publishers, in a misleading way. I think this would be the case even if there were a source for it; it is misleading in the context of section. If there is a gray area between micropresses and no-fee POD services, I doubt that it is sizeable enough to be notable. So I'm deleting that sentence until there is a source that not

only establishes that this gray area exists but that it is notable. [Rlitwin](#)
21:16, 17 January 2007 (UTC)

external links to third-party POD review sites^[edit]

Links to POD review sites should be included in the links as a matter of completeness. I don't understand the arbitrary, child-like behavior of wiki "editors"--do you know anything about the POD world? Listing POD review sites is about being thorough with regard to an emerging publishing phenomenon.

Before the arbitrary edits, I have looked up POD on wiki and found the POD world review site in the links section, a site that I bookmarked because I found it interesting. Now subsequent readers of the article won't know about it. It's a shame. —The preceding [unsigned](#) comment was added by [172.192.189.252](#) ([talk](#)) 17:14, 10 April 2007 (UTC).

[Wikipedia is not a mirror or a repository of links, images, or media files.](#)
[Jefferson Anderson](#) 17:16, 10 April 2007 (UTC)

Then why have any links at all? — Preceding [unsigned](#) comment added by [172.192.189.252](#) ([talk](#) • [contribs](#)) 17:24, 10 April 2007

Some links are useful. Blogs in particular are explicitly excluded by [Wikipedia's external linking policy](#), unless "written by a recognized authority". The place to discuss policy is not here, but on [Wikipedia talk:External links](#). You may want to create an account before engaging in discussions. Anonymous IP address editors are frequently not taken seriously. [Jefferson Anderson](#) 17:32, 10 April 2007 (UTC)

I strongly suggest that links to a couple sites that offer unbiased reviews of POD sites backed up by quantitative data would contribute significantly to the value of this article. The precedent has been set by articles like digital camera, or film. This type of comparison is very relevant to the topic, but beyond the scope of an encyclopedia article, therefore, if sites exist that are up to the standards, we should include them here for users' reference. — Preceding [unsigned](#) comment added by [130.15.224.195](#) ([talk](#) • [contribs](#)) 20:57, 27 November 2007

external links^[edit]

Are necessary to provide important information regarding the article content. The bottom line is that you don't know what is important in the POD area, hence your edits. —The preceding unsigned comment was added by 172.192.189.252 (talk) 17:33, 10 April 2007 (UTC).

They are not important to an encyclopedia article. Try DMOZ. Jefferson Anderson 17:35, 10 April 2007 (UTC)

They are. As outlined here: Wikipedia:External_links -- 130.15.224.195 (talk) 21:03, 27 November 2007 (UTC)

New "Digital press" Wikipedia category^[edit]

I've started a category for pages relevant to "new technology" commercial/industrial printing - major suppliers, hardware, workflow, formats, standards, that sort of thing. Almost anything relevant to POD probably counts. There did seem to be a reasonable number of relevant pages out there, but I thought that they they were too difficult to find without a specific category (quite a few of them were already listed under the "printing" category). Hope this helps, ErkDemon 22:48, 11 June 2007 (UTC)

Let's Not Assume the Reader lives in the same country.^[edit]

"Replica Books is the POD arm of the other leading wholesaler, Baker & Taylor, strong in library and academic markets, as well as bookstores in the **northeast.**" Northeast? Northeast of what? — Preceding unsigned comment added by 69.14.77.168 (talk • contribs) 03:24, 15 July 2007

Clarified northeast as Northeastern United States Crskees 21:20, 14 August 2007 (UTC)

Link between Cygnus and Self Publishing and Vanity Presses?^[edit]

I cannot find a verifiable between Cygnus and self-publishing and vanity presses. Can anyone provide a citation source for "This is why POD is often associated with self-publishing and vanity presses"? [Crskees](#) 21:16, 14 August 2007 (UTC)

There is also debate about whether print on demand is an actual "business model" or a "publishing model" or "printing model." Many different kinds of business with various business models employ print on demand technology, to produce materials on demand. In these cases a POD printing model fits within the larger business model. Comments or suggestions? [Crskees](#) 21:49, 14 August 2007 (UTC)

Errors and Omissions in PoD Entry^[edit]

The "PoD" entry ALREADY quotes (verbatim) from my book with Poynter. I tried to add the missing citation but it was deleted. This confuses me because a separate citation to an article I wrote for BookTech Magazine has been included for some time, without problems. I don't understand why there would be a difference between including an attribution to a book, versus an attribution to a magazine.

Next I tried to add some important distinctions between the printing method and the business model (both of which are essential to a full understanding of POD) and they were also deleted.

Finally I tried to correct the first sentence that currently reads "Print on demand with digital technology is used as a way of printing items for a fixed cost per copy, irrespective of the size of the order." This is no longer accurate, but my correction was removed.

Unfortunately, my work schedule does not leave enough time for extensive paperwork, appeals, forms, debate with moderators, etc. Jointly, Poynter and I travel more than 5,000 miles per week on average, doing workshops and seminars.

So I will close by repeating that the sections on POD and Self-Publishing appear dated to me, and somewhat narrow in their view. I'm generally considered an "expert" on these subjects and willing to update them if there

is a hassle-free way to do so. And I will follow objective standards used by most journalists. My goal isn't just self-promotion; it's getting more current, authoritative information to authors and publishers... which is just as important as selling books.

Please feel free to pass this invitation along to others if appropriate. Otherwise, I'll simply wish you happy holidays, and best wishes for improvement in 2008.

Warm regards, Dan

<mailto://co-author@u-publish.com>

—Preceding [unsigned](#) comment added by [74.129.234.150](#) ([talk](#)) 00:03, 29 December 2007 (UTC)

The problem with talking about POD as a business model in the same article that talks about the technology is that it is common for traditional publishers, especially university presses, to use POD technology. They are using POD technology but are not using a new business model. In my view, for the article that describes POD technology to mix that description with a discussion of a business model that has nothing to do many of the publishers using POD technology them is confusing and perhaps even misleading. I would have no objection to an article titled [POD \(business model\)](#), which Poynter would be the right person to write, unquestionably. That would be a relief to the many traditional publishers using POD technology who do not want to be put in the same category as the new types of ventures that POD technology has made possible. Both articles could start with a See reference to the other article. That would be good. [Rlitwin](#) ([talk](#)) 14:51, 26 March 2010 (UTC)

Use of the words "Traditional Publishing"^{[[edit](#)]}

Several of the external references mentions "traditional publishing" as a meaningless term used by author mills in an attempt at distinguishing themselves from Print On Demand print shops. Its pervasive use here, especially to someone who has just read the external links, gives the whole

entry a feel that it's biased in favor of these vanity presses. Should something be done about this? [HenrikOlsen](#) 10:56, 29 May 2008 (UTC)

On the term "copy"^[edit]

Is the term "copy" still appropriate to describe products since it is possible to generate/update/modify the document to be printed. Contrary to printing technologies such as offset printing, POD doesn't use a matrix, and therefore I think the term copy is misleading. —Preceding [unsigned](#) comment added by [81.204.44.210](#) ([talk](#)) 01:50, 10 May 2009 (UTC)

Propose removing paragraphs about POD as a business model^[edit]

I believe that the passages in this article that discuss POD in terms of new business models that it has helped move forward are misleading and should be removed. Print on Demand is a printing model, and I think this article should be clearer about that. We can have a couple of sentences talking about how it has enabled author services publishing, with a link to another article (i.e. [author mills](#). One thing I generally like about Wikipedia is the way I can usually rely on articles to clarify matters like this where there are popular misconceptions. [Rlitwin](#) ([talk](#)) 12:34, 9 August 2009 (UTC)

InstaBook^[edit]

I would like to know why you keep on erasing a link to the InstaBook page, which is a US Manufacturing company referenced in at least 2 of the most important printing encyclopedias, such as the "The Handbook of Digital Publishing" of the Rochester Institute of Technology; it holds some crucial patents in the process known as Book on Demand, and has been reviewed by dozens of articles in the most important and relevant media, including the Seybold Report, The New York Times, Forbes, etc. Historically, it was the first company in the world to place print on demand equipment in bookstores, both here in the US and in other countries. Several companies that are mentioned in this article have licensed InstaBook's technology. So...what is

going on? Why do you erase that link?Llambert (talk) 14:03, 17 December 2009 (UTC)

I guess everyone has a Link to one or two Print on Demand Company - i would like to link on this site to illustrate - Print on Demand. Guess its hopeless, to get yours or my Link in the Main article. —Preceding unsigned comment added by 195.202.41.148 (talk) 12:25, 25 June 2010 (UTC)

Agree with Rlitwin^[edit]

I agree with Rlitwin and all other editors that have written that there are a lot of problems with this article. First of all it is full of opinions not based on fact. It doesn't have any references that support the statements made. Some editors show their bias and arbitrarily erase entries that disagree with the tendency of the article. The article mentions twice a company that one of the editors seems to favor and that no reputable media has ever mentioned, while ignoring others that have provided verifiable references and credentials. It has been said by other editors that the business model depicted in this article is misplaced since Print on Demand couldn't have been possible without the development of the proper technology, but this article ignores all factual evidence and is full of opinions and manipulated references and links.

I think this article needs a complete rewrite since it doesn't meet the Wikipedia standards in terms of being verifiable, neutral and true.Llambert (talk) 14:39, 5 January 2010 (UTC)

Thanks for agreeing with me, but may I suggest that patents relating to print on demand technology are not for the concept of print on demand itself, which is too obvious to be patentable. Therefore, I think a debate about priority is irrelevant here. I think there isn't much place in the article for a detailed history of the technology. The concept of print on demand is a natural development of digital printing. I think we should avoid talking about inventors who have patents on this or that aspect of pod technology. Rlitwin (talk) 18:20, 27 January 2010 (UTC)

Thank you for the suggestion but I am afraid I don't understand the logic. I have been a professor of art history for many years and I am used to dealing with historical facts, not opinions.

Unless you presume to know better than the US Government, patents are one of the most reliable sources there are because of the tremendous vetting process they go through. As you say, a concept cannot be patented. The fact that Victor Celorio or INSTABOOK received a half a dozen patents for his invention not only in the US, but around the world, prove that he invented a technological "device, system and method", and not a concept.

The fact that it was the first technological device of its kind to be installed at bookstores around the world, is verified by the most reliable sources in the printing business of the US, and Canada. It is those magazines and newspapers that say it, not I. I am just writing the historical facts. My articles meets all the academic requirements and all the Wikipedia requirements about reliable sources.

I was not trying to start a debate about priority.

My question here was in regards to why the link to INSTABOOK, the technology in question, was erased by Ckatz, who seems to have a personal problem with me since he goes around tagging my articles and erasing my entries without any explanation at all. I've written to him directly and he deleted my entry from his talk page even though it is forbidden by Wikipedia. I received no response. I've posted the question here and the answer was the same: nothing.

In regards to this article, -and this is the part where I agreed with you unless you changed your mind about what you wrote- Print On Demand is a printing process, and not a business model. Therefore the article should be dealing with the facts about the technology that made it possible, meaning the digital printing presses and all the rest of the technological process that provide its foundation, including

INSTABOOK, and not with what Piercetp called the "Vanity Presses" or "authors mills".

So I don't understand your suggestion, which is what precisely? That we should not trust the USPTO as a reputable source? Or that I should not write about the historical facts? Or that I should not ask about why a link I provided was erased? [Llambert \(talk\)](#) 11:30, 15 March 2010 (UTC)

Articles avoid using [primary sources](#) because they can be used to [synthesize](#) points-of-view that are not necessarily in accord with [reliable sources](#). Please stop commenting about other editors and just stick to briefly saying what change you want to make and why. [Johnuniq \(talk\)](#) 02:56, 16 March 2010 (UTC)

Interesting comment. According to the definition of Wikipedia itself, "Primary sources are very close to an event..."

I don't think that definition applies to a patent.

However, if your position is that a patent is a Primary Source, then I should point out to you that in Wikipedia the policy is that "Primary sources that have been reliably published may be used in Wikipedia, but only with care, because it is easy to misuse them. Any interpretation of primary source material requires a reliable secondary source for that interpretation. A primary source can be used only to make descriptive statements that can be verified by any educated person without specialist knowledge."

Which is exactly the way I've used the patent reference in my entries. I've just stated the fact and I did not make any interpretation of it. The statements and interpretations come from reliable sources (Secondary such as in The Seybold

Report, which is the leading magazine of the printing industry, or Forbes, or The New York Times, and Tertiary such as The Handbook of Digital Publishing encyclopedia) .

The tremendous lack of reliable sources in this POD article is one of my points precisely. This article is entirely based on the personal opinions of the authors and not on reliable sources of ANY type (secondary or tertiary). For example, I am the one who provided the sole reliable source to this article (The Handbook of Digital Publishing).

As for the rest of your comment, I think that all entries about a “business model” or “publishing model” and any entries of companies that sell their services as print on demand should be sent to a separate article of their own. It could be called Author Mills as proposed by Piercetp and by Rlitwin (unless he changed his mind).

That article then could truly describe the activities of those companies with all the pros and cons posed by such enterprises, as described by reliable sources. For example, several of the companies mentioned here have been accused in the US and in Canada of being nothing more than Vanity presses designed to exploit authors. You can Google Trafford, for instance. So their entries here gives them a legitimacy that they don't have otherwise.

Also, following Wikipedia guidelines, in December 2009 I did ask very briefly, politely and clearly why were my entries in this article erased, along with the InstaBook link I provided.

I am still waiting for a response... [L Lambert](#) (talk) 21:28, 20 March 2010 (UTC)

What machines are they using?^[edit]

What machines are they using? --[Pizzamancer](#) (talk) 13:46, 29 January 2012 (UTC)

FRAUDULENT ABUSE OF POD TECHNOLOGY^[edit]

I think a portion of this article should mention that Print on Demand technology is currently being used/abused by a significant number of bogus publishers to commit fraud and deception on the public. The way this confidence trick is played on the unwary goes like this: A student of a particular topic may innocently trawl any online book dealer's website and come across a book which appears to be on the topic of interest. The book is duly ordered in the belief that you are buying a book. Well your are not buying a book. What you have bought is a bound selection of random and usually totally unrelated Wikipedia pages with only the cover actually relating to the topic of interest. I got ripped-off in one of these scams and complained to Amazon and Abebooks both of which showed no interest whatsoever in the fact that their websites were being used for this con. As long as these book selling websites make money there is no interest whatsoever in the fact that they have participated in fraud. I also complained to Wikipedia who were sympathetic and said they were aware of the problem and had their lawyers pursue these crooks. Unfortunately Wikipedia told me that it is their policy to allow Wikipedia content to be used for commecial purposes and no matter how fraudulent these POD books are they technically constitute legitimate commercial business practice. These crooked publishers abusing POD technology exploit a loophole in the law that states that as long as somewhere on the cover it states the content has been compiled from Wikipedia then it is legal. It may be legal but it is still an act of deception. The information on the cover claiming the content has been compiled from

Wikipedia is extremely easy to overlook. It is deliberately so. Forgive the non encyclopedic long-winded explanation but I wanted to explain why I believe that the increasing abuse of POD technology needs a mention in the main article. In good faith. AM — Preceding unsigned comment added by 78.148.46.91 (talk) 01:06, 7 March 2013 (UTC)

No Critiques for this Print-on-Demand Entry at Wikipedia?[edit]

Somebody seems to be pretty interested here in promoting this Print-on-Demand thing. I admit it is a solution for those who look for old or out of print stuff, or want to publish their own thing, but you gotta admit, too, the many problems it has raised. **My** main complain about it? The atrocious quality of the books they spawn from these machines: it's awful. I know they've been improving over the years, but you know it will never be as with an original edition (i.e., a *good* edition). You might *try* to argue that the times we live in set the pace for this kind of thing (bla, bla, bla), but that doesn't mean they are not second-rate, cheap, inferior... Unwishful Thinker (talk) 23:28, 18 August 2015 (UTC)

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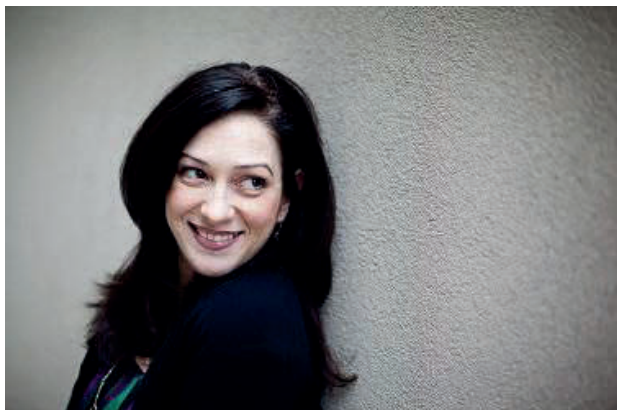
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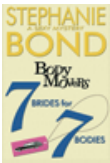
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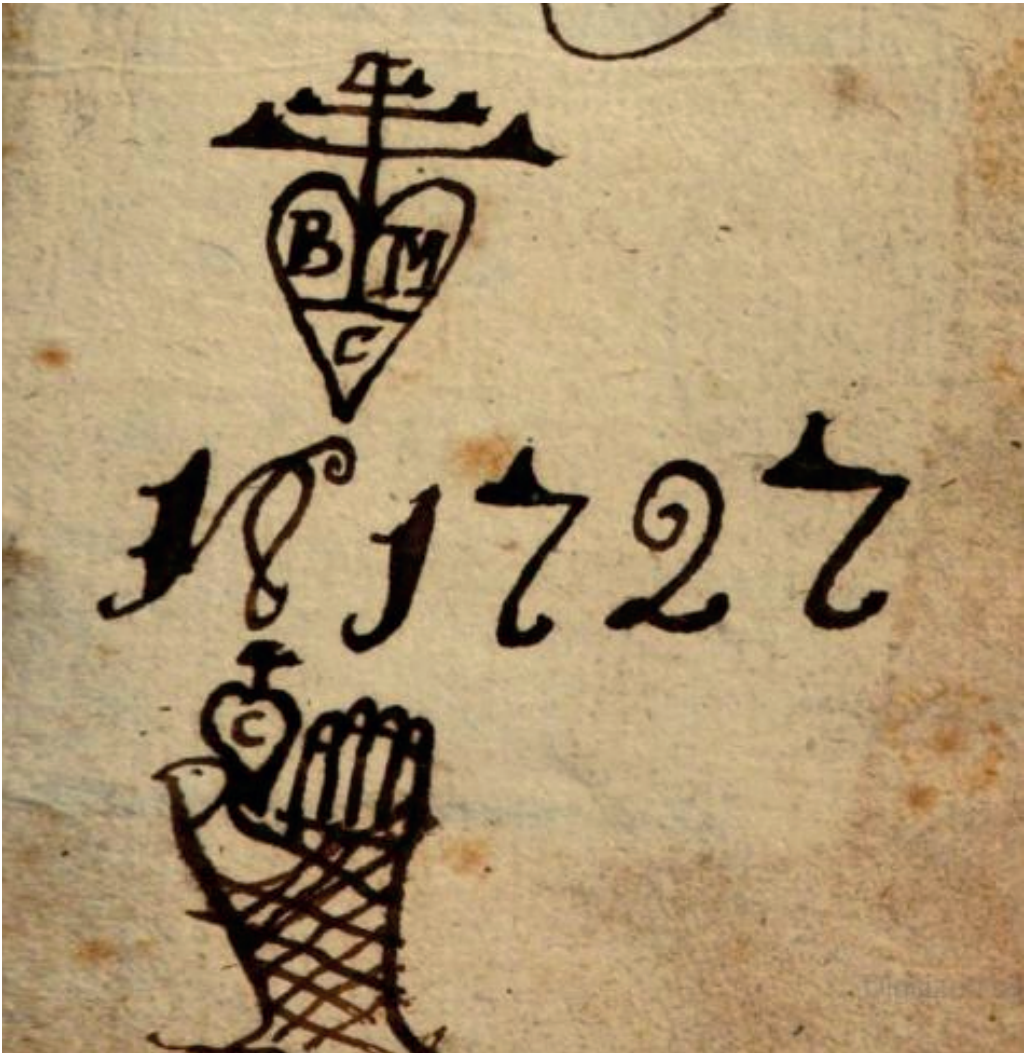
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DES EAUX MINÉRALES DE SAINTE-CLAIRE,

A CLERMONT-FERRAND;

PAR M. H. LECOQ



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From p. 289 of [Les Eaux Minérales de Sainte-Claire à Clermont-Ferrand](#) by Henri Lecoq (1831). Original from Lyon Public Library. Digitized July 18, 2011.

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presence of all his fellow Knights of Malta, he resolved to leave them a memorial of all his fatherly care in setting down a method of their brotherly duties. Having, therefore, death in his looks to move them to pity, and tears in his eyes to paint out the depth of his passions, taking his eldest son by the hand, he began thus:

SIR JOHN OF BORDEAUX' LEGACY HE GAVE TO HIS SONS

"O my sons, you see that fate hath set a period of my years, and destinies have determined the final end of my days: the palm tree waxeth away-ward, for he stoopeth in his height, and my plumes are full of sick feathers touched with age. I must to my grave that dischargeth all cares, and leave you to the world that increaseth many sorrows: my silver hairs containeth great experience, and in the number of my years are penned the subtleties of fortune. Therefore, as I leave you some warning pelf to countercheck poverty, so I will bequeath you innumerable precepts that shall lead you unto virtue. First, therefore, unto thee Saladyne, the eldest, and therefore the chiefest pillar of my house, wherein should be engraven as well the excellence of thy father's qualities, as the essential form of his proportion, to thee I give fourteen ploughlands, with all my manor houses and richest plate. Next, unto Fernandyne I bequeath twelve ploughlands. But, unto Rosader, the youngest, I give my horse, my armor, and my lance, with sixteen ploughlands; for if the inward thoughts be discovered by outward shadows, Rosader will exceed you all in bounty and honor. Thus, my sons, have I parted in your portions the substance of my wealth, wherein if you be as prodigal to spend as I have been careful to get, your friends will grieve to see you more wasteful than I was bountiful, and your foes smile that my fall did begin in your excess. Let mine honor be the glass of your actions, and the fame of my virtues the lodestar to direct the course of your

pilgrimage. Aim your deeds by my honorable endeavors, and show yourselves scions worthy of so flourishing a tree, lest, as the birds Halcyones, which exceed in whiteness, I hatch young ones that surpass in blackness. Climb not, my sons: aspiring pride is a vapor that ascendeth high, but soon turneth to a smoke; they which stare at the stars stumble upon stones, and such as gaze at the sun (unless they be eagle-eyed) fall blind. Soar not with the hobby,¹ lest you fall with the lark, nor attempt not with Phaeton, lest you drown with Icarus. Fortune, when she wills you to fly, tempers your plumes with wax; and therefore either sit still and make no wing, or else beware: the sun and hold Daedalus' axiom authenticall, *medium tenere tutissimum*. Low shrubs have deep roots, and poor cottages great patience. Fortune looks ever upward, and envy aspireth to nestle with dignity. Take heed, my sons, the mean is sweetest melody, where strings high stretched, either soon crack, or quickly go out of tune. Let your country's care be your heart's compass, and think that you are not born for yourselves, but to use your thoughts to be loyal to your prince, careful for the common weal, and faithful to your friends; so shall France say, 'These men are as excellent in virtues as they be exquisite in features.' O my sons, a friend is a precious jewel, within whose bosom you may unload your sorrows and unfold your secrets, and he either will relieve with counsel, or persuade with reason; but take heed in the choice: the outward show makes not the inward man, nor are the dimples in the face the calendars of truth. When the liquorice leaf looketh most dry, then it is most wet; when the shores of Lepadus are most quiet, then they forepoint a storm. The Baaran leaf the more fair it looks, the more infectious it is, and in the sweetest words is oft hid the most treachery. Therefore, my sons, choose a friend as the Hyperborei do the metals, sever them from the ore with fire,

¹ Hobby.

Fore-edge stain.

Throughout *Rosalynde: or, Euphues' Golden Legacy* by Thomas Lodge (1910). Original from the University of Michigan. Digitized October 10, 2007.

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Illustrations photographed through tissue.

Throughout [The Juvenile Forget Me Not](#) by Mrs. S. C. Hall (1836). Original from the New York Public Library. Digitized November 7, 2006.

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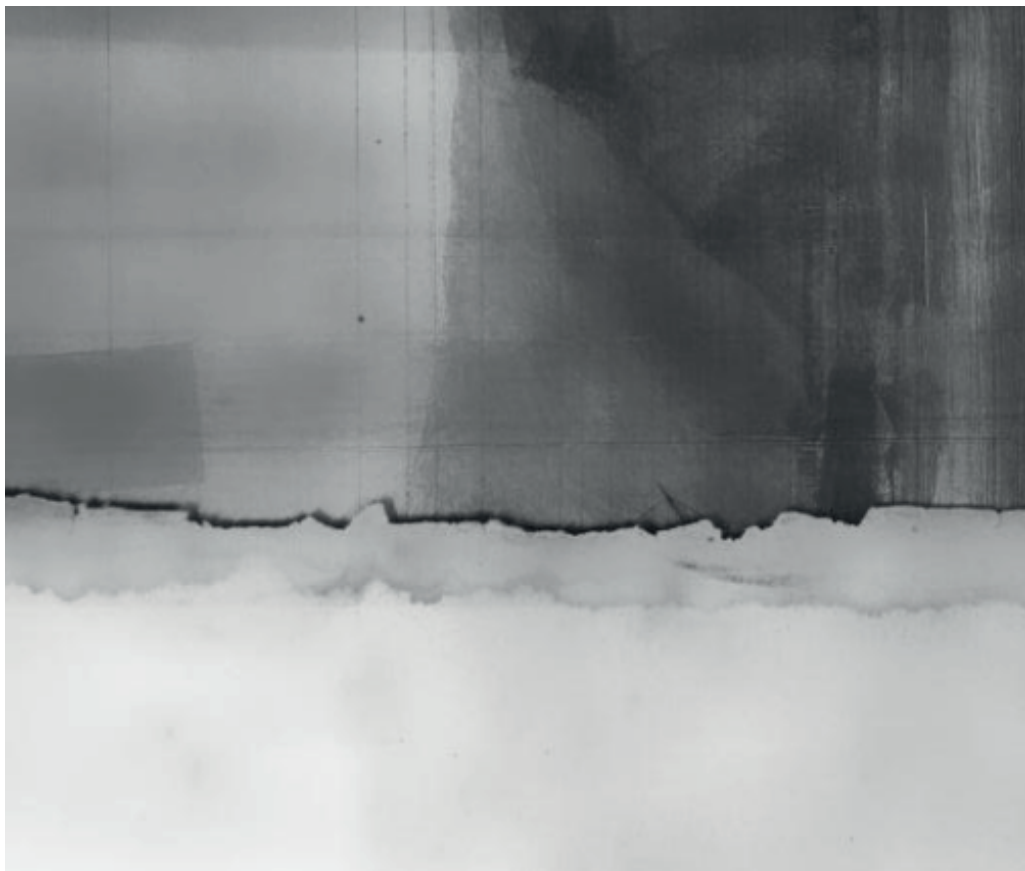
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Torn-paper vista.

The frontispiece to *Voyage of the United States Frigate Potomac, Under the Command of Commodore John Downes, During the Circumnavigation of the Globe* by Jeremiah N. Reynolds (1835). Original from Michigan State University. Digitized June 21, 2013.

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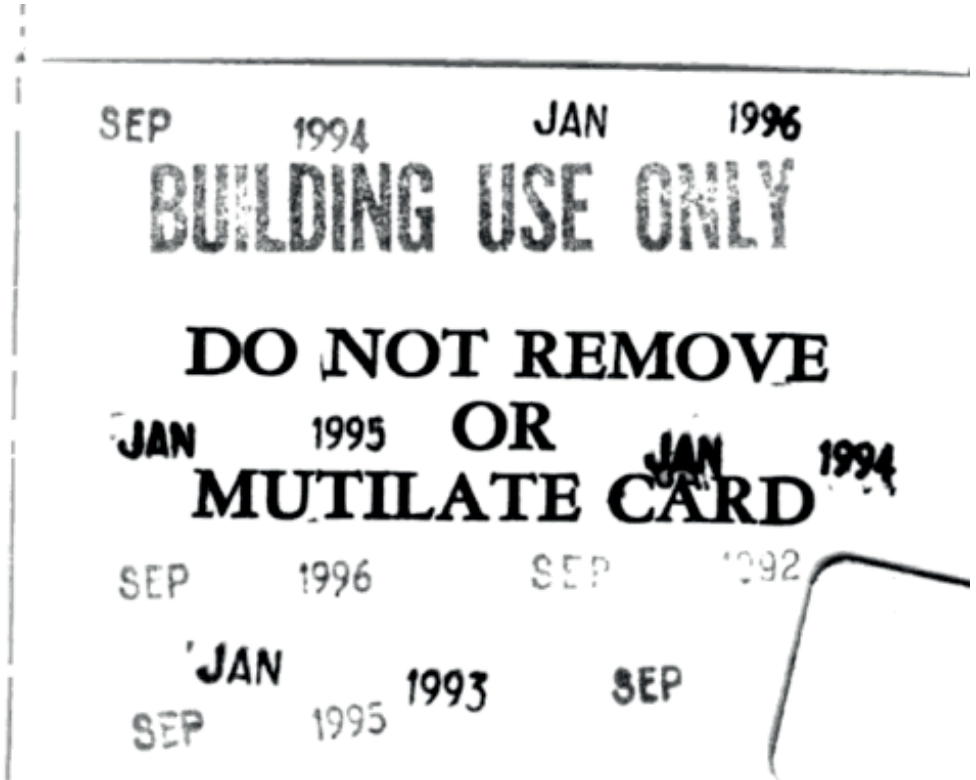
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Stamp-happy card folder (1993, 1994, 1995, 1996).

From the back matter of [The Golden Fleece and the Heroes Who Lived Before Achilles](#) by Padraic Colum (1921). Original from the University of Michigan. Digitized July 16, 2007.

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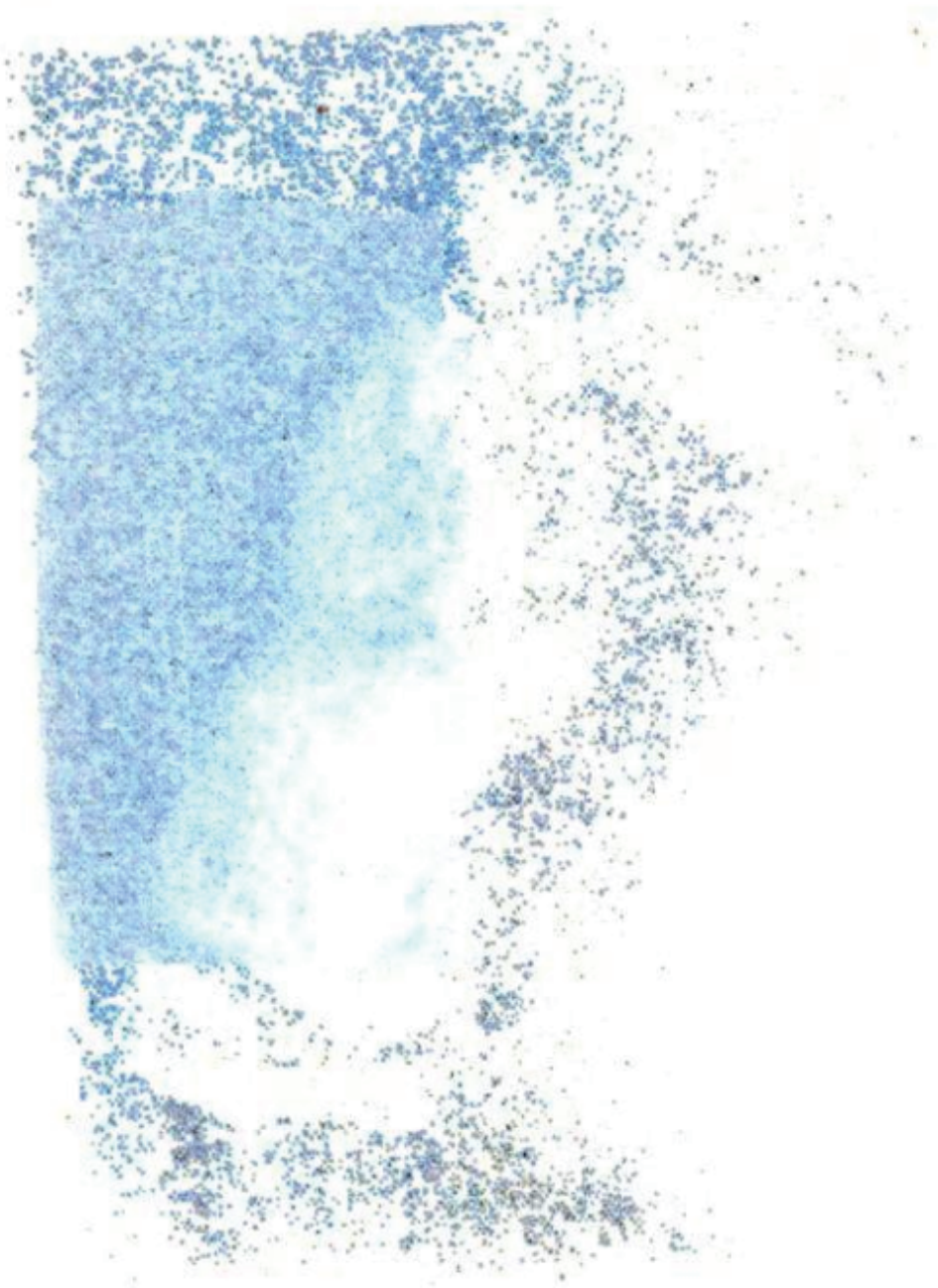


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From the table of contents of [*Golden Remains of the Ever Memorable Mr. John Hales*](#) (1711).
Original from Ghent University. Digitized January 16, 2008.

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CHAPTER III.

IN THE MISTS OF THE PACIFIC.

Steele's Ranch.—The Model Dairy of California.—Captain Graham.—A Semi-Tropical Garden.—Frightful Contest with a Gaiety.—Bear and fo-Bear.—The True King of Beasts.—The Model of Conservation.—How the Hunters lay for Brain.—A Foolhardy Feat.—An Adventure on the San Joaquin.—A Bear on a Spree.—Don't stand on Ceremony with a Bear.—How a California Bear entertained a Mexican Bull.—How Native Californians Lasso the Bear.—How a Yankee did it.—The Bear ahead.—Pebble Beach of Pescadero.—Cosa.—The oldest Inhabitant.—Don Felipe Armas.—Don Salvador Mosquito.—The Man who was a Soldier.—A Hundred Years ago.—Catching Salmon Trout.—Shooting Sea-Lions.—Wild Scene on the Sea-Shore.

STEELE'S is one of the largest dairy ranches on the Pacific coast. It is owned and run by the brothers Steele, formerly of Delaware County, New York. General Steele, who served in the Union army during the war, and the deputy-sheriff of Delaware County, who was murdered by the "Anti-Renters," some years ago, were brothers of the proprietors. There are two fine two-story frame houses on the ranch, a fourth of a mile apart, which, unlike the majority of houses on this part of the coast, are elegantly finished, surrounded with shade-trees and gardens, and provided with all the comforts of life. We found one of the Steeles at home. He told us that in the earlier part of the

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season they milked between six and seven hundred cows; but as the feed grows shorter with the advance of the dry season, the number gradually dwindles down twenty-five to fifty per cent. As fast as the cows dry up they are sent to the mountains and allowed to remain until the rains commence, in November and December. The Steeles came here about nine years ago, and rented this ranch of seventeen thousand acres for six thousand dollars per annum, with the privilege of purchasing all south of the Gazos Creek for six dollars per acre. The ranch was granted under the Mexican Republic to old Captain Graham, a Cherokee Indian half-breed, formerly a Rocky Mountain trapper. He had no business tact, and old age and *aguardiente* combined had completely unfitted him for carrying on this estate, and the still larger and more valuable one known as Seyante, near Santa Cruz. Mortgages and lawsuits eat it up, and it passed out of his hands for the beggarly sum of twenty thousand dollars. It was considered one of the most barren and unattractive localities on the coast, but the Steeles saw its capabilities, and settled upon it. They soon purchased seven thousand acres of the land in the vicinity of their present homes, and went into the dairy business on a large scale. Others imitated their success on a smaller scale, and there are now over fifteen hundred cows on the ranch. These are fed only on the native "wild oats," which in place of grass cover all the open country of California, but with proper effort vegetables could be raised, to double the milk-producing capacity of the

Ink drips.

From p. 52-53 of *À la California: Sketches of Life in the Golden State* by Albert S. Evans (1873). Original from the University of California. Digitized October 16, 2007.

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Child-painted illustrations.

Throughout *[Alnomuc: or, The Golden Rule](#)* by John H. Amory (1837). Original from the New York Public Library. Digitized May 18, 2007.

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Bookplate with accoutrement.

From the front matter of [La Règle de l'Étroite Observance de Sainte Claire Avec les Constitutions](#) (1733). Original from the Lyon Public Library. Digitized November 2, 2010.

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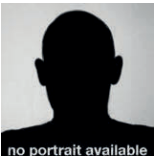
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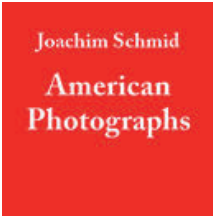
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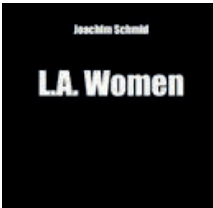
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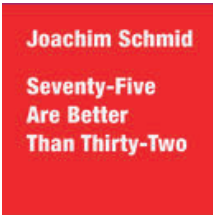
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A Poetry Editor Reveals the Secrets of the Trade: Raymond Hammond on

How to Fix the Current Poetry Paradigm

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Raymond Hammond is editor of the poetry journal *New York Quarterly* and the related book imprint *New York Quarterly Books*, as well as being an esteemed poet in his own right and the author of a lively polemic, *Poetic Amusement*. I recently had a wide-ranging conversation with him over email about the state of affairs in the poetry world.

Shivani: There are countless literary journals out there--ranging from the staid and traditional in print, to avant-garde online journals. What is distinctive about *The New York Quarterly*? What will readers of poetry get from your journal that they may not easily get somewhere else? *Rolling Stone* once called *The New York Quarterly* the best poetry magazine in the country. Would *Rolling Stone*--assuming they were still interested in poetry, which might be a stretch--still think that?

Hammond: I would hope that they would not call us the best. My hope would be that they would call us the most eclectic, or most inclusive, or most read by the average person, but "best" implies a superior condition and we all know that making that decision is a matter of taste of the individual reader, or at least should be. With that said, I do think that we still, as in the days of that quotation, rank right up there with the top tier literary journals.

When I first learned of *NYQ*, before I was ever published in it and before I met William Packard, I was lost. Most of the journals I ran across at the magazine stand all seemed the same, and I found the poetry pretty flat and dull. The first time I picked up an *NYQ*, I read it cover to cover--there was a profound resonance for me. So for me, it clearly was the best.

Since becoming the editor of *NYQ*, I strive for two objectives: eclecticism and straightforwardness.

First, I want the magazine to remain different from any other journal out there. One of the things that I noticed about *NYQ* the first time I picked it up was how there could be a language poem on one page, a visual poem on the next, a lyric poem after that, etc. There was diversity in style and content on every page.

Then there was plainness about the poems. I could read and understand these poems, and every time I read the magazine again I got another meaning. It was not a crypt-o-quote, it wasn't code, it didn't make me feel stupid, but it did beg me to read again and again.

It is this eclecticism and this straightforwardness that I strive to maintain in the editorial voice. I am very happy that in an article in *Luna Park*, Greg Weiss says that he was "surprised how much this issue [issue 66] resembled those older issues [from 1973]," which I take as an extreme compliment, and it makes me believe that we would still find ourselves at the top of the *Rolling Stone* taste buds.

Shivani: I love your heavy emphasis on interviews with poets, a regular feature of the journal--interviews which go beyond the usual surface posturing, and get deep into poetic technique. I think every poetry magazine should include substantial amounts of criticism and interviews, to give contextual depth to the poetry being published in the journal.

Hammond: Absolutely, we strive to bring out that depth in each interview. We say we focus on craft, but that is not entirely true. Yes, we do focus on craft to an extent, the "do you write in your underwear or a top hat or both?" sorts of questions, but what we are really going for in our interviews is something much more subtle and poetic in and of itself.

There is craft and then there is the creative process. The creative process has nothing to do with top hats or typewriters; the creative process is interior, intuitive and that is the nut we try to crack open in our interviews. What makes that poet who they are and write like they do--instinctively, intuitively--we try to search out that true creative process within them.

Shivani: Tell us more about your relationship with William Packard, the legendary founding editor of *The New York Quarterly*. What kind of an editor was he, and what did you learn from him?

Hammond: Bill was an amazing mentor. He took me under his wing and taught me everything that he knew. He was very giving with his knowledge and experience. I first studied with Bill in his workshop at NYU, but by the end of that semester I knew that I wanted to study with him full-time so I enrolled at NYU in the Masters program at the Gallatin School in order to do that.

One thing that solidified our relationship early on was my serving a warrant that he asked me to serve against this ex-student who was harassing and stalking him. When he handed me the warrant and asked me to serve it one night in class, he said that NYPD couldn't find her. I went out and found her that first night--that impressed him about my character, he would later tell me.

Bill was a tough editor. He always called it like he saw it, never shied away from the truth--no matter how many tears that would bring. He knew the aesthetic that he had for the editorial voice of the magazine and constantly monitored that voice.

After he had a stroke, the first thing he said when I went to see him in the hospital was that he was secretly concerned he would lose that aesthetic because of the stroke. I soon would bring him some poems to work on, and I never will forget the look on his face when he had finished reading them and looked up and said to me, "I still have it, the aesthetic is still there, it survived the stroke."

He used to talk about how strong the aesthetic must be--in anyone--to survive something like a stroke. He also used to say all the time how people were scared of his bark. Bill was an imposing man, easily six feet and built like a linebacker. I witnessed people become demure in front of him all the time, but it wasn't his size they were shrinking from, but rather his personality which was demanding and demonstrative and sure, which was how he edited as well. But he was most proud that despite what people thought about his bark, when they got to know him, he was a big pussy cat.

The most important thing about writing and editing that I learned from Bill was intuition. How to develop and maintain one's intuition--that aesthetic--because he took me through the process from day one and continued to teach this to me every day until he passed and even then some from the grave.

The greatest thing, however, that I learned from Bill was humility. No matter where we would go, no matter who we met, he would always introduce me as his friend. Not once did he call me his student, his mentee, his intern--nothing other than friend. He taught me to keep the ego trip out of the poetry, because it did not belong.

Shivani: In 2009 you started publishing books. What vacuum in poetry is NYQ Books trying to fill? How do you make a press like yours financially successful in an age when a pretty successful poetry book sells a few hundred copies?

Hammond: NYQ Books was always a dream of William Packard's. Not only did he tell me this on numerous occasions, but also after his death we found papers and proposals planning the creation of NYQ Books.

In addition to wanting to fulfill this commission laid down by the founding editor, I wanted to begin NYQ Books to help stem the tide of the acceptance of contests as the arbiters of taste and talent. There is a vacuum of book publishers that do not run contests.

At NYQ Books we select books for publication by invitation only. The poets are already known to us. We just want to publish more of their work than the magazine will allow.

Despite the plans Bill had drafted many years ago for what is now a traditional print model, the press became possible for us and financially viable through print-on-demand technology and internet marketing. This model will only become more viable as we move into ebooks.

The old days of printing hundreds of copies of a book to sit in someone's living room waiting to be sold are over. Now with the new technologies not only do we only print what we need, but there are no storage or distribution problems and most importantly no waste; the new printing paradigm is not only easy on the wallet but easy on the environment as well.

Shivani: What have been some of the most successful poetry books you have published to this date?

Hammond: I am gathering from your question that you are referring to copies sold, or best reviewed, or most attention-getting, or some algorithm thereof. But to me this makes no difference. Some of the books that I am most pleased with publishing have sold the fewest copies, garnered the least attention, and at best only received one short review. I am proud to have published each book and find that simply having them in print is a good measure of success.

Shivani: What lessons from the school of hard knocks can you share with us when it comes to managing a poetry press?

Hammond: One of the greatest lessons learned is the waste that is involved in the old publishing model--especially when it comes to reviews.

While publishing is advancing into the digital age, the review model remains in the dark ages, and it causes publishers to waste not only copies but also money in sending the books out for review. There are so many books for potential review that the chance of any one place reviewing the book is slim to none, and to ask the cash-strapped small press publisher to simply throw away two books, plus the cost of the packaging and postage is ridiculous.

As a direct response to this lesson learned over the past two years, we began *NYQ Reviews* which is the first review venue that I know of to exclusively review books that were submitted to them electronically. Let's face it, every publisher has a pdf file of the book, or an epub file if it is an ebook. Why not send those files electronically rather than wasting the paper and postage to send physical books that will more than likely wind up just given away, or worse, recycled? We hope that other venues follow suit on this.

Shivani: For at least thirty years now--going back to the eighties with Donald Hall, Greg Kuzma, etc.--there has been a sustained polemic against the McPoem (Donald Hall's term), i.e., the poetry produced in writing workshops. In the 1990s, Joseph Epstein, Dana Gioia, J. D. McClatchy, Thomas Disch, and others picked up the polemic. From your position as an influential editor, what is your take on this controversy? Does the workshop in fact produce a uniform, unambitious, minor product most of the time?

Hammond: I have come to believe that workshops are only in part responsible for the uniform, unambitious, minor products of poetry that we see over and over again.

There are other elements, an entire paradigm that includes workshops, MFA programs, and contests that contribute to this. And the key in your question is the word minor. Although these works are uniform, unambitious and would be minor, it is the paradigm that is elevating these drab works of banality to a level of major--and this, the entire paradigm, is the problem.

The problem with the current paradigm is that it is simply based on credentials and apparently has little or nothing to do with quality of product whatsoever. When a very good, mature poet cannot get a job teaching other poets simply because they don't possess the "club card" of an MFA degree, but a twenty-something with little or no experience is able to get that same job because they do possess an MFA, then there cannot help but be a deterioration in the quality of the writing.

Another major aspect of this contemporary paradigm is the acceptance of contests as being the only possible means by which to publish a book.

I know people who have recently been in classes in MFA programs whose teachers stated very bluntly, "you must enter contests in order to publish." This is unacceptable and writers as a whole should not accept this as fact. If the writers did not affirm contests by entering them, then the whole problem would go away on its own accord.

Contests do nothing but two things. First, they impose a fee where there never used to be a fee, and second they force the publisher to publish a book no matter how bad it is as long as it is better than the others in the contest. No one wins in the contest model.

All of these fees, contest fees, reading fees, MFA fees, and the acceptance of these as the only paradigm in which writers may be assessed put money at the heart of the art. By putting money at the heart of the art we as a society have completely given the art over to capitalism and greed and ladder-climbing and survival of the fittest, not survival of the art.

The current paradigm is allowing money to become the arbiter of taste; those with the money to obtain the MFA and pay to submit both to magazines and to book contests will be deemed poets. Those without these means will be left behind in the dust even though much of their work is equally as good if not better.

The whole paradigm is setting itself up to discriminate along socio-economic lines, and this is something that everyone should be working against in this day and time.

It was bad enough when the publishing community made poetry a commodity, but the current paradigm ignores the poetry altogether and has established the poets themselves as the commodities.

Shivani: Are there better ways for poets to learn their art--I purposely don't use the word craft here-- than through the method of the MFA workshop, which involves mostly peer critique from others at one's own level of accomplishment?

Hammond: At the feet of the masters.

Now this could be taken a number of different ways, and I mean all of them.

First, by reading across history, literally learning at the feet of the masters by reading those masters over and over again. Go to any library or bookstore and there they are--and relatively inexpensive (or free at the library) compared to the cost of an MFA.

Second, I was fortunate to have learned under the mentor model of instruction. This goes back to the ancient days of Greece and probably beyond, mentors taking students under their wings and teaching them over years not just one semester.

When I worked with Bill I was fortunate to work with him from 1994 until his death in 2002. That is over eight years of instruction--there is no way you can pack that into the 3 or 4 months of a semester, or even the two or three years of a program.

This week, BookLife's [panel of indie experts](#) field self-publishing questions submitted by authors and readers via email and Twitter, and deliver answers on fair use and permissions as well as print-on-demand for children's books.

We are too quick to become poets in this society--no one is patient. Poets must graduate from undergrad, go into an MFA program and have their first book of poems published by the time they are twenty-four or twenty-five years of age. That is way too young to know what is up and what is down, much less than to contemplate the ways of the universe or even society.

Now it doesn't mean they can't be on their way to becoming a poet at that age, but the paradigm we are presently given in American society says that someone who has earned an MFA, won a contest and had a book published is a "poet" and is in fact more of a poet than the person who has undergone years of life lessons and reading of the masters and patiently writing, but doesn't have a contest win or book or MFA.

Two of my favorite books that we have published came from two women who did not earn an MFA or win a contest. They just simply wrote their entire life and produced work for the

sake of the work and are just now publishing their first book of poems: Eileen Hennessy and Grace Zabriskie.

Third, students who do take workshops need to pay close attention to who is giving the feedback in the class--is it the teacher they signed up to learn from or the other students who are at the same level of accomplishment as they are?

I heard about such a problem within the last year or so from an intern that we had about a well-respected poet who has an MFA, has won contest after contest, and has several books published by renowned presses and now teaches at a school in New York.

This intern reported to me that the instructor workshopped poems by projecting the poem onto a screen from a computer, and everyone *except* for the instructor and the writer, gave their opinions as to what would make the poem better. That is unacceptable and that instructor *does not* belong in a classroom. It doesn't mean that others in the class cannot have their opinions; after all, it is a workshop. But the instructor should not be a lead voice of opinion; they should be a master of the art. Think about it this way: would you be operated on by a surgeon who learned how to perform surgery not from the instructor, but from a classroom full of students who only had opinions and guesses as to how it should be done?

Shivani: Your own book, *Poetic Amusement*, is one of the best polemics in the genre I've read--and I've read them all. It's a work of synthesis and accumulation, but also provocation and originality. Do you think a book like this should be part of the MFA "curriculum"? What do you think are some of your most original ideas in this book?

Hammond: I am not sure I have too many original ideas in *Poetic Amusement*. In writing the book, I initially set out to investigate why the poems that we saw coming in as submissions were so mind-numbingly the same. What I wound up doing was conducting my own investigation of what poetry is and how it is created. I read dozens upon dozens of literary critics over history to the present, and what is contained in my book is a triptych of

that journey, a reporting, if you will, of what I found. I just culled it all into one place and organized it around one topic.

When I was writing the book there was, and still is, much argument against MFA programs. There are basically the two camps: those that are for and those that are against MFA programs. William Packard at the time wanted me to decry MFA programs altogether. What I found, though, in writing the book is that the programs themselves can have a place in the literary community if they accept the fact that they need to also teach the muse. And in the book I offer several remedies to this problem.

I see my book as being neither pro nor con MFA programs but rather focusing on what would best support the poetry for the sake of poetry itself. And the revelation that I have found that I don't stress enough in this book is that it is not the MFA programs themselves that cause the problems in contemporary American poetry, it is the paradigm that has come to exist surrounding them.

Rather than using them as a beginning, a tool for poets to learn and then go off and accomplish, the paradigm uses the programs as an ordination, a completion: now you know everything, go off and teach it to others who will be similarly ordained as poets. And this ordination is used to exclude and discriminate as we all know--you either have an MFA or you do not, which only serves to further the gulf between those who do and those who don't, which in turn only serves to perpetuate the vicious pro/con MFA diatribes.

Shivani: You write in *Poetic Amusement* that "the absence of passion in contemporary American poetry stems, in part, from a basic absence of investment." What do you mean by this? Elsewhere, you talk about the necessity of sincerity. Also, what is your concept of literary stewardship?

Hammond: What do you think makes all of these poems bland, ambivalent and mediocre? That is the definition of "lack of passion." Passion, investment and sincerity are all tied very neatly together with a little something called the muse. The muse, as I discuss it in my book, is that creative process within a poet, intuition as Bill called it, versus the craft of poetry which is the exterior, the writing of the language on the paper.

It is a pretty rare treat when a poem comes into one of our screening sessions and is passionate. It does not mean it will necessarily make it into the magazine because the craft might be lacking as many of the passionate poems we see come in from people who have to write something down but don't exactly have the training or experience to accomplish it successfully.

Unfortunately when you teach only the craft side of writing the poem, the passion gets thrown out with the muse. When poets sit down to write poems without much, if any, inspiration other than to hold onto or seek a job where that job is the extent of the investment, there is not an investment of self.

The investment of the whole being of the poet into the poem is lost just as much as if one were filling in a job application. And when one is doing one thing and saying another, there is a lack of sincerity. Sincerity in a poem is a must, but, again, it takes an investment to be sincere, and poets have no incentive in this current paradigm to invest anything, not even time.

Basically, very basically, literary stewardship is accepting the fact that we are stewards of literature and that stewardship is an important responsibility to know and understand each time we write.

This calls for the writer to accept that there are two infinite timelines: one which extends from the past to the future and the other from the future to the past. The past influences the present, which in turn influences the future and at the same time the future influences the present which redefines the past. Where these two lines converge in the present moment is the moment in which a work may be created, and if that work is created at any other moment in time, it will follow that it is a different work.

The creative principle operates in the eternal now, a timelessness/spacelessness, the present, but the poets, the writers must take time to prepare themselves to be those stewards.

Shivani: When I read the verse of most emerging poets today, despite their verbal ingenuity I find a lack of rhythm or music which hampers full sensual engagement. When you read someone like Berryman, or even an experimentalist like Zukofsky, you hear a rhythm that appeals to the ear. Has poetry moved too close to prose? It would be nice to have some form of meter as a base to depart from, and attention to basics like alliteration and assonance, not to mention occasional rhyme, to get more of a sense of music. Paul Muldoon takes immense, perhaps incomparable, risks, for a contemporary poet. Yet his poetry is always musical.

Hammond: I know exactly what you are talking about.

We have a poet, Richard Kostelanetz, who writes very experimental poetry, often simply words repeated or lists of words with letters replaced sequentially, what have you, but the bottom line is that it is so well crafted it has a rhythm, a sound built within it much more so than most of the poetry we see submitted that is supposed to be lyrical poetry.

We always look for sound to be a part of the poem. I feel that sound is one of the most important aspects of any poem and combine that with strong imagery you have the essence of great poetry.

I am a firm believer in Pound's suggestion that phanopoeia, melopoeia, logopoeia (sight, sound, sense) are all critical components of a poem.

We look for all of these in the poems that we screen. As a matter of fact Pound's *ABC of Reading* is required reading for all those who come to us to screen submissions along with my own book, William Packard's *The Art of Poetry Writing*, and Rainer Maria Rilke's *Letters to a Young Poet*.

And why Rilke? It is simple, we have found that most people who come to us from writing programs, both undergrad and grad, have not been asked to read *Letters to a Young Poet*--and one would think that would be standard, so we have them read it to correct that mistake.

Shivani: You and your interns must wade through enormous piles of submissions. What are the most astonishing things you come across?

Hammond: I have been reading submissions for *NYQ* since 1994--that is a lot of submissions. I still read the first tier submissions along with our editorial assistants.

The most astonishing thing, to me, is the persistence of some of these writers. I say persistence, but one could also say desperation. And that desperation is to be published, which is a result of the current paradigm of publish or perish.

On our online submission manager I have on occasion received a new submission from the same person who just minutes before was rejected. Really? You have not changed how you write in those few minutes, you have obviously not gone and considered what might make your work be rejected, no you simply send more of the same crap.

And I think this begins to touch on another astonishing thing--the resumes. I think those people that send in submission after submission after submission take the rejection personally.

Rejection is simply saying that the poem does not work for the magazine. But I believe that these people begin to think that it is them that we are rejecting, and if they just submit often enough we will take their work. They think they can wear us down if they submit enough. No. It is all about the work. So if you get rejected, there was something we thought was lacking in the work; therefore, sending more of the same type of work with the same understanding that you had in sending the first submission will not get you published. If you get rejected numerous times, try somewhere else to see if that journal is a better fit.

People come to expect publication based upon credentials, based upon their resume. After all most publications all publish the same thing, so why would publication be based upon anything but credentials if all the poetry looks the same?

Shivani: It seems to me that after the radical energies of the 1930s and 1940s (which were briefly revitalized in the 1960s and 1970s), the American publishing establishment has managed to convince writers that poetry--like other writing--is first and foremost an expression of personal angst and turmoil. I think the idea took hold with the repressive climate of the early Cold War years, and most American writers chose the safe way and disengaged--and not only that, but propounded the intersection of art and politics as necessarily didactic and debased. What are your thoughts on this boundary, this live-wire fence one crosses at one's own peril vis-à-vis the powerbrokers of po biz?

Hammond: I think that poetry is bigger than any of this.

I think that there are no boundaries for poetry. I think it simply depends upon the age in which it is written (more specifically the moment) and most certainly upon the poet who is doing the writing. Maybe there are trends the publishers buy into, or the age influences the publishers, but that is driven mostly not by what publishers want to publish but by what they think will sell.

This is the advantage we have at NYQ Books. Using the model we have in place, we can choose books because we like the poetry, be it didactic or dramatic or purely experimental or political. We intend to publish the poems and keep them in print until the public is ready for them.

Shivani: Do you have suggestions for making criticism lively and relevant and influential again? What noteworthy critics do you think are writing today?

Hammond: Criticism has been thrown out with the bathwater. Once creative writing became its own pedagogy apart from the rest of the English department, the critical eye that writers used to develop by reading and studying criticism became non-existent.

You are not required to have any degree in English to apply to MFA programs, and most MFA programs do not require you to read much criticism; therefore, both the knowledge of

good criticism and the application of that criticism is non-existent. I think that it is important to the development of the writer for them to develop a critical eye that they can spy taste not only in others' work, but also their own.

So we are right back to the workshop education and the fact of mass student opinion being more formative to the young poet than the opinion of an individual mentor. If criticism is not read, and the only criticism observed is that of other students not wanting anyone to bash their own poems, coupled with the fact that most reviews nowadays are positive or at least "nice," then you find that criticism becomes flat and ordinary.

Teach criticism and critical thinking in the MFA programs--or at least read critics from all ages--or at the very minimum study under a mentor who knows criticism. Any one of these three suggestions is important to getting criticism lively and relevant again, but most importantly, and this is where it is most lacking, return the critical eye to the creative process of writing.

Shivani: Imagine that you are designing the curriculum of a private tutorial lasting two years. What would be some of the most indispensable books on this curriculum?

Hammond: I almost didn't answer this question because there are so many books to list. The basic premise, though, that I want to get across here is the importance of the poet to read--read, read, read, and then read some more. This reading must not only include contemporary poets but also be across time and cultures. It should most definitely include critics, both historical and contemporary, and I firmly believe that it should include famous and important books of other disciplines, such as *The Origin of Species*, the Bible, Herodotus, etc.

With that said, for an actual program, I would expand upon what I already do for our interns and that is to have a two-pronged approach: reading and writing.

For the writing element, I would have students not only write but read and apply to their own work the works of major American poets from Walt Whitman, Emily Dickinson, through modernists like Pound and Eliot, to Muriel Rukeyser, Elizabeth Bishop, to the beats such as Allen Ginsberg and right up to contemporary writers. They would explore a different time period each week and the reading would be chosen by the student and me together from a master list I would have prepared.

The second prong would include four themed reading lists, again chosen with the student--one each semester: Historical, Critical, Modern, Contemporary. For historical readings I would want to see each student reading Homer, Sappho, Dante, Shakespeare at the very least and then hopefully they would include on their own, Virgil, etc.

For critical readings I would want to see the student read Ovid (for his satires), Longinus, Horace, Wordsworth's Preface, etc. For Modern I would want to see a minimum of Pound, Eliot, H.D. For contemporary I would begin with Ginsberg, make Patchen a must, and move forward to the present.

Shivani: What is the future of NYQ Books? Do you see a growth of other presses operating according to your model in the near future? What is worthy of imitation about your model?

Hammond: I hope we have a bright future ahead of us. I would like to keep these books in print absolutely as long as possible. I, of course, want to branch out into e-books, etc. but that is down the road about six months to a year for us as things look right now.

Let me give you an overview of our model so you can see how simple it really is.

First, we are non-profit, so we let our foundation pay the base cost of the operation--thus overhead is almost nil.

Secondly, we keep the production costs as cheap as possible via print-on-demand technology and online distribution models that are now available--this aspect of our model would not have even been dreamt of in Bill's day. Keeping production and print costs at a

minimum and only ordering what we absolutely need which leads to no storage or fulfillment costs, allows us to roll any profits right over into the production of other books.

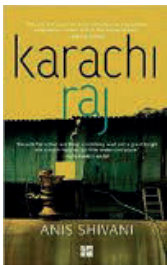
As print-on-demand and ebooks become more prevalent, I definitely see other presses following this model--it only makes sense. The best thing about our model is that we can choose books to publish based upon the poetry and what we want to present to the public, not solely what we think we can recoup from its sales. This also allows for a book that is selling close to 1,000 copies to help prop up a book that is selling in the dozens of copies at best, so they all stay in print and remain available.

Anis Shivani has just finished a novel, *Karachi Raj*. His other books are *My Tranquil War and Other Poems* (May 2012), *The Fifth Lash and Other Stories* (2012), *Against the Workshop: Provocations, Polemics, Controversies* (2011), and *Anatolia and Other Stories* (2009).

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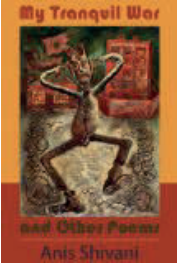
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Here's how it works

Man charged with punching 78-year-old over free samples at Costco

Published 7:07 PM EDT Sep 22, 2015

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BURBANK, Calif. —A 24-year-old man has been charged with elder abuse after authorities say he punched a 78-year-old man over free Nutella waffle samples at a Los Angeles-area Costco store.

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Prosecutors say Derrick Gharabighi, of Burbank, was charged Tuesday.

They say he was hoarding samples of the waffles at the Burbank Costco on Sunday morning when the 78-year-old told him to take just one.

Prosecutors say Gharabighi then punched the older man in the face.

Police say the senior citizen was hospitalized with a 1-inch cut and swelling above his eye.

Gharabighi is scheduled to appear in court Tuesday. No phone listing could be located for him and no information was available about an attorney who could comment on his behalf.

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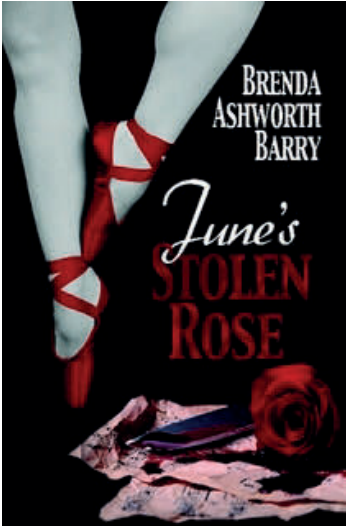
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I spent a week at home ordering every on-demand delivery I craved; this is my story

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Google Express began deliveries in New York in May and will debut in Washington, D.C., Oct. 14.

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WASHINGTON - The coffee arrives by text message.

Or rather, it arrives by a faceless ghost named Toni, who, for a meager fee of \$3, has ventured to Starbucks before 8 a.m., bought me an Americano with a splash of skim milk, and left it outside my building without rousing me from my Saturday-morning slumber - like Santa Claus, or a very good boyfriend.

By the time I get her text and lumber downstairs in my pajamas, Toni, who works for the D.C.-based delivery service Fetch Coffee, has vanished, leaving behind only a mysterious 1970s-era thermos with my morning jolt inside. This receptacle creeps me out a bit, but I am pleasantly surprised to find my drink still hot inside, as promised. I leave the thermos by the door, as a note instructs, so Fetch can, uh, fetch it eventually.

Fetch is my first foray into the fledgling world of on-demand services, and a success. It gives me just enough of a buzz to keep going. For a week, I order various items at whim, then sit back and wait for them to arrive.

Across the country, swarms of Tonis are weaving through traffic, racing to doorsteps and hauling away our dirty clothes or delivering our roasted-cauliflower sandwiches and handcrafted-in-the-Alps vermouth at almost the exact moment we decide that we want them.

On-demand delivery is the rage of Silicon Valley, which means that it will soon probably be the darling of Washington, where everyone works too much, no one ever has any time and just about

the only consensus we've ever reached is that waiting in line is a self-inflicted torture best left to tourists and other suckers.

Now we can summon breakfast tacos, Korean fried chicken and even Shake Shack to our doors with services such as DoorDash, the Palo Alto, California-based company that also operates in Phoenix, Boston, Houston and dozens of California cities. (So high are investors on delivery services that the company picked up \$40 million in funding earlier this year.)

Then there's Google Express, which will dispatch pregnancy tests from Walgreens or an Urban Decay Naked eye-shadow palette from cosmetics candy store Ulta. Glamsquad or Veluxe will send makeup artists and manicurists to your door. Drizly and Ultra and other liquor services will bring over bottom-shelf vodka or peaty Japanese whisky in an hour or less. Washio, the self-proclaimed Uber of laundry, sends "ninjas" to retrieve your unmentionables. And there is, of course, Uber, which in addition to the occasional for-kicks delivery of kittens and ice cream, is now using its drivers to make food drop-offs through a service it has dubbed Uber Eats.

Even Etsy, that often bizarre craft marketplace, is set to test same-day deliveries in New York of ... well, we don't know what yet, but probably flower crowns. Definitely flower crowns.

This, we're told, is the beginning of a future free from the humdrum obligations of previous generations, from the indignities of having to hunt for quarters for the dryer, eat in restaurants and get dressed in the morning.

The tech news site Re/Code has called it the Instant Gratification Economy, and it will transform us. Imagine the time it will give us to pursue our hobbies and our dreams, to improve our relationships. Imagine what we'll create!

I'm mulling what I'll do with all my newfound leisure time as I wait, and wait, for Postmates to deliver my roasted acorn squash and Brussels sprout tacos.

I'm living the liberated dream.

Except that Postmates, the San Francisco-based start-up that just expanded to 40 U.S. markets, has posted the wrong menu for the restaurant I selected, and there are no squash tacos. I get two calls and a text informing me that although I can't have the squash, I can have mushrooms.

Except that I have to hangrily explain to Postmates each time they call that I'm allergic to mushrooms. By the end of the second confused exchange, I'm not feeling liberated at all. I'm reaching for the Benadryl.

The inconveniences of the convenience industry prove to be a theme throughout the week: One night, as I wait for my Washio dry cleaning for an hour beyond my allotted delivery time, I find myself obsessively checking my phone in case my ninja texts. He doesn't. (In this way, he's like a bad boyfriend.)

My order for French vermouth and gin through Drizly goes far better: I get my pristine bottles in a slick Drizly bag 10 minutes into the delivery window. Cool trick, I think, as I lug the bottles upstairs, but how often will I use it? What I need is someone to spare me the drudgery of buying toilet paper.

Which is where Instacart would seem to come in. But this time, I didn't even get to the ordering. The cat litter I can get IRL for \$8.99 at Giant is somehow \$13.49 at Safeway through the service, plus at least \$5.99 in delivery fees if I want it within the hour. (Drizly charges \$5; Google Express charges \$4.99 for each store you order from.) I'm all for someone else lugging 20 pounds of pet paraphernalia for me, but, I realize as I scan the prices, I'm not too good to save some money.

On Google Express - delivering more free time! - I can't find the unbleached cone coffee filters I like, and the Hint of Lime tortilla chips that do make it into my online cart just as quickly go out. They've sold out before I can place my order, and besides, Google Express informs me, it can't bring my Star Wars character-shaped macaroni and cheese today, anyway. All of today's delivery times - which would have me chained to my apartment for a four-hour window - are sold out, too.

Mick Jagger was right: You can't always get what you want. Worse, I can't even get the things I need. (Unless I'm willing to pay 40 percent more, plus a delivery charge.)

I give up and drive to the store.

Delivery isn't new, of course. For decades, we've opened our doors to find newspapers, flowers, pizza, Chinese food and singing telegrams. Peapod, founded in 1989, had delivered a million grocery orders by 1998. And technically, a few entrepreneurial zealots launched on-demand delivery in the late 1990s with websites such as Urbanfetch and Kosmo.com, which could bring you Pop-Tarts and DVDs and prophylactics as fast as you could get a pizza delivered.

But now we can enter our credit card numbers directly into an app (conveniently, they'll probably be stored for all eternity). We're not afraid to tap our phone screens once or twice and be done with the whole exchange. When it comes to flagging a cab, we increasingly prefer it.

That cultural shift, says Tony Chen, co-founder of Fetch Coffee, has opened the door for a wave of these new purveyors of convenience. It's just unclear how they're going to make any money.

"The margins are not high," Chen says of his coffee business, which charges \$3 per delivery and currently has only a few dozen regular subscribers. But then, he says, "most delivery companies are working on very low margins."

Low margins weren't the problem for services such as Kosmo.com, which flamed out in 2001 after losing buckets of investors' money: They were simply too early for a society that was still wary of shopping online, Chen insists.

Er, yeah, but now, even though I can have a coffee dropped on my doorstep - as long as I only want Starbucks, and as long as I want it delivered before 10 a.m. - I can't help thinking that I could just walk to the corner and get it myself.

So why do I feel like I don't have the time to do it?

Because we're working for as many hours as our bodies will let us.

"The expectations for everybody at work have really ratcheted up over the past 30 years, so then you really have no time for the stuff of life," says Brigid Schulte, a former Washington Post reporter and author of the best-selling book "Overwhelmed: Work, Love & Play When No One has the Time."

It's probably not a coincidence that on-demand delivery is the brainchild of Silicon Valley, where companies offer lunches, nap areas, shuttles to work and other "perks" designed to keep employees on the job instead of stuck in traffic, or you know, working on their social lives.

What's lost in the name of efficiency? I have no friendly chats with a neighborhood barista, or the owner of my favorite sandwich place. I can't explain to the dry cleaner how sentimental I've become about my fair-trade batik-print dress from Africa. My various ninjas can text me, but I can't ever reach them.

Delivery offers speed, and escape from duties long considered drudge work, but interacting with others, says Schulte, has been proven to boost happiness. The delivery economy "does really raise

those questions about human connection," she says. "Could it be that this frees up more time so that we can be with the people we do love and care about? That could potentially be a good thing.

"Or," she asks, "is it just another coarsening and distancing of ourselves from other people?"

A week into my little experiment, I wake up hungry for a banh mi. There's one restaurant in town that delivers a solid one, but it's closed on Mondays.

I've already begun to accept that delivery culture requires a lot of settling. I pretend I'm capable of going with the flow and decide that I can probably go for some Mexican food instead. But the restaurant down the street isn't open either, or so says my DoorDash app.

On a whim, I call. As it turns out, they're not closed at all. I order an avocado torta for carry-out, and just before hanging up, I ask when it will be ready.

The woman on the other end pauses. "Um, five minutes?"

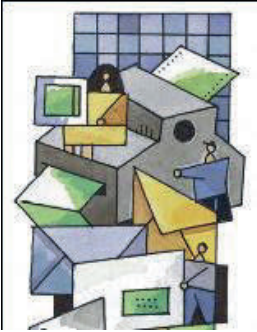
As I hang up and grab my keys, I'm almost giddy. Finally, I've found the thing I've been looking for: instant gratification.

INTERNET TECHNOLOGY

Demand print or print on demand?

Karine Joly

University Business, Oct 2007



TO PRINT OR NOT TO PRINT? That is the question more and more institutions are contemplating when budgeting for their publications targeted to prospective or current students. Whether they are called digital natives or members of the Net Generation, there is no question that teens and young adults are superusers of the internet.

While most of their free time is spent surfing the web, exchanging instant messages, and networking with their friends on Facebook or MySpace, are they going to spend enough time flipping through all the heavy-stock viewbooks, brochures, and magazines inundating their mailboxes?

Most college publications are now offered in an electronic format.

Take the case of the prospective students Howard and Matthew Greene mentioned in their column "Wading through the Viewbooks," published in this magazine's June issue. Last spring during the final college selection process, these independent education consultants asked graduating seniors what had and hadn't mattered in their searches. "What did not matter included fancy, fancier, and fanciest college mailings," wrote the Greenes after highlighting the efforts, the creativity, and the tons of paper going directly from the mailbox to the recycling bin.

Think this example is merely anecdotal? The Noel-Levitz report "E-Expectations: The Class of 2007" published in October 2006 confirms these observations. The national survey of 1,018 high school juniors conducted by phone in 2006 found that 56 percent would rather look at a website than read brochures sent in the mail.

However, this survey didn't sign the death sentence of printed pieces either: 64 percent reported their preference for receiving information from a school on their list via mail over e-mail. Although an e-mail message and a website are totally different animals from the student recipient's point of view, these apparently contradictory results demonstrate the lack of a definitive answer to the print versus electronic question.

Completed by 218 professionals working mainly in the marketing and communication office of their institutions, the online survey about the state of print and electronic publications in higher education I created for this column aimed to shed some light on this topic. Although this survey was filled out on a voluntary basis from July 9 to July 25, 2007, and can't pretend to be statistically representative, it uncovers some emerging trends:

When in doubt, institutions let their audiences choose the format.

Respondents were asked which format (print only, electronic only, and print with an electronic version) their institution uses for the following publications: academic program brochure, admissions brochure, annual report, calendar of events, course catalog, application package, campus news, student handbook, financial aid handbook, fundraising material, magazine, newsletter, press kits, and viewbook. With the exception of the viewbook (47 percent in print only), these publications are offered in an electronic format most of the time.

News is going electronic only.

News-oriented publications are the most likely to be available in an electronic format only, whether they are packaged as campus news (46 percent electronic only), calendars of events (59 percent electronic), or newsletters (29 percent).

The good days of printed publications are gone.

Tighter budgets and audience preferences are shifting efforts from print to electronic. More than three quarters (77 percent) of the respondents confirmed they started to or were planning to rely more on electronic publications (web, blog, e-mail, PDF, RSS, etc.) to reduce their print budget. Only 36 percent reported an increasing print budget over the past two years, against 44 percent for an electronic budget.

There's still a future in print for some publications.

When asked which printed publications couldn't be replaced by an electronic version, the majority of survey respondents agreed that magazines, fundraising materials, admissions brochures, and viewbooks should still be printed. Surprisingly, there was a tie between the pro-print and the proelectronic camps for annual reports.

For current students, the web is the medium.

More than 70 percent of respondents think course catalogs, student handbooks, newsletters, campus news, and calendars of events should be offered electronically only. With universal access to the internet on campuses, the leap to electronic publications targeted to current students and other internal audiences is in progress.

Now that you know more about the state of the print and electronic publications in higher education, what should you do with yours?

If budget permits, offer both printed and electronic formats-even for your viewbook.

While it still relies heavily on printed publications, the University of Dallas uses the electronic version of its viewbook to provide immediate feedback to 12th-graders inquiring electronically. "We also embed the link to this viewbook in the communications to our alumni as a part of our 'refer a well-qualified high school senior' program," says Curt Eley, dean of Enrollment Management.

If you need to pick which of your publications has to take the digital route, poll your target audiences.

Even your faculty members might embrace your push for online publications. After doing a quick survey, the University of Missouri-Columbia Graduate School found that more than half of faculty, staff, and students had no preference on whether they accessed the graduate course catalog online or in print. Mizzou's graduate course catalog is now available both as a PDF file and a collection of web pages. "It saves us \$12,000 or so every two years, and countless hours in editorial time," says Steven Craig Richardson, communications coordinator.

When the decision to switch to electronic has been made, share the news with your readers on paper first.

By introducing the new format and delivery method in the column of your print publication, you will increase your chances of keeping your readers engaged after the transition. The University of Texas Medical School at Houston followed the advice with its 15-year-old print newsletter, Scoop. They started announcing the change in the print publication about a month before it occurred. They even printed the online version to show to readers how it was going to look. "When it debuted we got several good comments both from our internal audience and external audience who sign up to this listserv. We have not received any negative feedback about people

missing the hard copy," says Darla Brown, director of the Office of Communications at the Medical School.

Blogs, RSS feeds, and web pages are great platforms for electronic publications.

Think about new online media such as blogs, podcasts and RSS feeds for your electronic publications.

With the marked increase in spam, e-mail might not always be the best way to deliver your publication electronically. And it's definitely not the only one anymore. Blogs, RSS feeds, or even regular web pages can all be great platforms for your electronic publications.

Add some online features to your printed publications.

Develop synergies between your glossy publications and your website by pointing to more resources online in your printed articles. Longer interviews, photo galleries, video reports, latest news, and recently submitted class notes can make great web extras and pull your readers to your website. At the University of Florida, the College of Education introduced last summer ET Extras, an online supplement to its magazine, Education Times. Featured on page 3 of the printed summer issue, ET Extras included photos and teasers for four more articles available online.

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Get ready for the future of print-or-not-on-demand.

Some universities have already started to use print-on-demand (POD) to customize their communications to target audiences. Others plan to use POD to reduce paper consumption and printing costs. However, POD technologies could soon be used to offer the final choice between print and electronic to your readers. The future has already arrived for some public companies.

Since July 1, 2007, the Securities and Exchange Commission (SEC) lifted the rule enforcing the mandatory mailing of annual reports to shareholders. Now the SEC requires public companies to offer these publications online and mail printed copies only when they are requested by shareholders. Dix & Eaton, a recognized investor relations firm based in Cleveland, has even launched a new product, ar360°, offering design, production, and delivery options of publications in both formats. "We believe the ar360° offers public companies a unique opportunity to maximize their annual report budgets, as it will allow them to print as few or as many annual reports as they need-when they need them," said Rob Berick, a Dix & Eaton

managing director quoted in the company press release announcing the launch last June. Similar kinds of POD products could be the answer to the current "print vs. electronic" dilemma facing more and more institutions of higher education.



Ja

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Sep 24, 2015, 6:34am EDT

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The POD Quandary: How to Decide if Print-on-Demand Publishing Is Right for You

by Brenda Rollins

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Rapidly advancing print-on-demand (POD) technology is creating new opportunities for writers. This hybrid of traditional and self-publishing gives writers a relatively easy and affordable way to publish their own books. The prospect of getting your book into print and selling it is exciting, but before you go this route, you need to know as much as possible about POD publishing and whether it suits your needs.

Writer Beware, a Web site that advocates for writers, reminds us that "POD is neither a publishing model nor a brand-new publishing paradigm (as advocates of fee-based POD services sometimes insist it is). It's merely a technology, employed in different ways by different publishers to accomplish a variety of goals."

POD refers to a method of laying ink to paper that allows words and graphics to be printed with astonishing speed. It eliminates the laborious and costly setup of traditional offset printing. With traditional methods, the cost of printing a small run of books is prohibitive. Once POD is set up, it gives printers a cost-efficient method of producing one book at a time.

In the traditional author-publisher relationship, a publisher contracts with an author to print and sell his books. The author usually gets an advance against

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sales and, once the advance is earned back, a royalty. The publisher bears the cost of producing and marketing the book.

If a writer self-publishes, he is in charge of the entire project from beginning to end, and pays all costs. To make the printing affordable, the writer usually must print several hundred copies. He then is responsible for distributing, selling and promoting the book.

With the POD method, you deliver a printer-ready manuscript file to the publisher. It is transformed into digitized computer language and entered into a bank of specialized computers from which printing is initiated. Both cover and pages are printed at the mind-boggling speed of approximately 764 pages per minute. Before you can say "prestidigitation," a hardback or paperback book emerges, bound and ready to ship.

Once everything is set up, your book is printed "on demand," or when someone orders it. If you want copies of the book yourself, you have to pay for them, but you receive a royalty on all other orders.

Most POD firms charge the author a fee, ranging from \$99 to more than \$1,000. Few fee-based firms offer editing, even for a price, which means they are not responsible for errors.

Here are some examples of POD packages: The Infinity plan costs \$400, with additional charges for marketing plans. iUniverse offers three choices, ranging from \$159 to \$949. Xlibris' choices range from basic service at \$500 to custom service at \$1,600. Basic plans may include a limited number of typefaces and cover options, an International Standard Book Number (ISBN) that allows your book to be listed in databases used by booksellers, and some interior graphics (which you must provide).

POD companies may provide marketing plans, but they

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charge for them. These programs differ in value-many do little more than provide the author with printed postcards. Some fax press releases to selected media and bookstores. Without follow-up, these steps seldom generate responses.

On-demand favors limited print runs, so it can be a perfect niche-market solution. Family histories, technical books, memoirs, recipe collections, manuals and out-of-print books that authors want to revive fall into this category.

If you write poetry or fiction, however, and are seeking a wider readership, your best bet is to stick with commercial publishers.

Donald Maass, president of the Donald Maass Literary Agency in New York City and author of *Writing the Breakout Novel*, offers his opinion: "No one wants to publish their novels in obscurity, so it is a mystery to me why some fiction authors feel that POD publication is worthwhile. Some believe it will give them a leg up to republication or paperback reprinting by a major trade house. It will not. Sorry to say, the only route to publication by one of the big publishers is the slow, hard route... There are no shortcuts."

For certain types of nonfiction, however, POD publishing can be a good choice, according to the Writer Beware Web site. "It can be an excellent option for the motivated self-publisher who's able to devote time and money to marketing his/her product-typically, a nonfiction author with a niche market he/she knows how to reach, or someone who tours and speaks extensively and can sell books at these occasions."

Marketing is a primary concern. All books must be vigorously marketed, but extra effort is required for POD-produced books, because bookstores rarely will stock them and are even reluctant to offer signings with

their authors.

New York agent Lucienne Diver, of Spectrum Literary Agency, speaks to this problem: "I know that some people turn to POD for instant gratification because they don't have to go through the long, involved process. If you're writing for your own satisfaction and seeing a bound book is enough, it's one thing. But if you're a writer who wants to have your voice heard, then the best way to do that is through a publishing house that has distribution, a publicity department and people who can create a buzz for your work."

One challenge is to get reviewers to look at your book. Jeff Zaleski, Forecasts editor at *Publishers Weekly*, says, "We're open to reviewing POD books with one very serious proviso. It's simply that there's got to be a compelling reason for us to review any book that comes into our office. If some new writer writes a novel as a POD book and sends it to us, we're not going to review it. We don't have room in the magazine or the facilities to review every book that comes to us. So we need some kind of filter on the book-maybe a reputable agent sends it or the writer has serious previous credits. Given that, we've reviewed two or three POD books in the last few months. We're not closing the door on POD, but we do have stringent requirements."

Promotion of POD books pretty much falls on the author's shoulders. John Henry Warren, whose thriller *Storm Keeper* was published by Xlibris, writes in the company's online newsletter, "I relentlessly promote my book, future books and writing career to anyone who will listen and even those who won't. I have sold thousands of trade paperbacks and hardbound copies of my book." A writer might think that her POD book eventually will get the attention of a major publisher. It has happened, occasionally. Laurie Notaro, author of *The Idiot Girls'*

Action-Adventure Club (Random House), a collection of humorous essays, tells her POD success story.

"I tried to get my book published for eight years by going through traditional publishing routes and realized that wasn't going to work. So finally, I needed to prove to myself that I could sell this book by myself. The next day, I saw an iUniverse ad. Without the product that I had with iUniverse, there was no way that I could have made the jump to mainstream publishing firms. It was a vital and essential link."

Such success stories are rare, says longtime writers' advocate A.C. Crispin, who has had several books published by traditional houses. "Selling 3,000 POD copies might arouse some interest; 5,000 definitely would. A regularly published mass-market book, even one that does poorly, is going to sell, at minimum, 5,000 to 10,000 copies. There's just no comparison in POD sales." She advises writers to explore traditional avenues first.

Let's say you decide that the POD method can accomplish your goals. What next? You'll want to carefully study what each company has to offer. Once you've made one query, the company will probably bombard you with "money-saving" specials (with deadlines). Even if you like the company and the offer, don't be rushed.

Look for publishers on the Internet. Study writing magazines. Request literature and make comparisons. Afterward, armed with a list of questions, contact a company representative and ask for clarification about services not addressed fully or to your satisfaction. If the answers you receive are hesitant or unclear, move on. If you're satisfied after this first stop, request phone numbers of authors who have used the company more than once. If all's well, contact the Better Business

Bureau in the firm's state and ask for data on the company's stability. You want to be sure the company is well established. Vanishing acts do occur. Before signing any contract, study the small print.

When you talk to writers about a specific POD company that you're considering, ask them if they were satisfied with the royalty and contract arrangements and if the company delivered on its promises. Were there unexpected costs, un-announced policy changes, loss of rights, marketing disappointments or unsatisfactory products?

Watch out especially for companies that require "grant of rights," Crispin says. That means the "author grants the publisher exclusive rights to publish, reproduce and distribute the work in any format or medium and to license others to do so in all languages throughout the world for the full term of copyright" (life of the author plus 70 years).

If you plan to prepare a POD manuscript yourself, find out the exact requirements. Insist on detailed instructions about how to set up the pages and make corrections. If what's required is beyond your capabilities, hire a professional editor. Remember, you are responsible for the final copy, so when your book is ready, triple-check the hard copy for mistakes.

We asked writers who have worked with POD publishers about their experiences. Here are some of their comments:

Ronald Haun says he would use the same publisher again. Only minor problems occurred with the publishing of his thriller, *Spirit of Bayonet*. "I received a thin, bound instruction book designed to show how my own book would look. It was very clear in spelling out what was needed to ready it for the company's formatting team," he says. Haun typed the manuscript, checked it and

sent it in. Soon afterward, he received a copy of his bound book for proofing. From manuscript to publishing, the process took Haun four to six weeks.

On the other hand, nonfiction author Peggy Williams Grigowski says she didn't receive enough guidance.

"Directions for preparing my manuscript consisted of two typed lines! I was told all I had to do was write and save it to a disk. They'd 'take care of the rest.' They would choose fonts, book size, set margins, make page breaks and the book would 'look wonderful.' When I received my first galley, I actually cried. I had never seen a book so poorly done. The cover itself was illegible because they put animals all over the letters. I insisted they change it and they did, but I paid. "

Some writers complained about changes in contracts by a number of companies. Steve Dunbar, vice president at iUniverse, addresses that issue: "iUniverse occasionally updates its contracts to make them more author-friendly.

The last change made ... was to make them nonexclusive (a favorable change for our authors).

When iUniverse changes its contracts, we only change them going forward. Any author who has already published remains under the existing contract."

Despite divided opinions and skepticism, on-demand publishing is growing. Lightning Source, a leading on-demand printer, presently has 100,000 orderable titles in its digital library-many are on-demand offerings.

Even so, successful publishing requires much more than a technological magic wand that conjures "instant" books. It bears repeating that authors seeking a wide readership must be all business as they make their decisions.

"It's clear that POD is going to become more and more important in the future," says PW's Zaleski. "Just because it's a particular method of publishing a novel

doesn't seem to me a reason to reject it out of hand. As many people should know, a fair number of books have hit the bestseller list that were originally self-published. Shutting your door to that doesn't seem smart."

Find Out More...

To POD or Not to POD: Some Pros and Cons, by Moira Allen

<http://www.writing-world.com/publish/PODstats.shtml>

The Price of Vanity, by Moira Allen

<http://www.writing-world.com/publish/vanity.shtml>

Subsidy Publishing: Sacrificing the Dream, by Tina Morgan

<http://www.writing-world.com/publish/dream.shtml>

Subsidy Publishing vs. Self-Publishing: What's the Difference? by Moira Allen

<http://www.writing-world.com/publish/subsidy.shtml>

Ten Questions to Ask Before You Sign that Print-on-Demand Contract, by Sue Fagalde Lick

<http://www.writing-world.com/publish/lick.shtml>

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Brenda Whitehurst Rollins, of Knoxville, Tennessee, is a freelance editor and writer whose articles and stories have appeared in various print and online magazines. Her interest in print-on-demand (POD) began when she edited a client's autobiography and

guided it through to POD publication. Convinced that POD will revolutionize the publishing industry, Rollins continues to research this rapidly growing form of self-publishing and enjoys speaking at conferences about the subject.

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She also
covers the
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POD

Also found in: [Dictionary/thesaurus](#), [Medical](#), [Idioms](#), [Encyclopedia](#), [Wikipedia](#).

Category filter: Show All (115)Most Common (2)Technology (22)Government & Military (23)Science & Medicine (32)Business (17)Organizations (11)Slang / Jargon (21)

Definition

Proof Of Delivery

Pay On Demand

Print On Demand

Payable on Death

Payable on Death (*band name*)

Picture of the Day

Pick of Destiny (*Tenacious D movie/album/song*)

Prince Of Darkness

Pot of Duality (*Yu-Gi-Oh trading card*)

Probability Of Detection

Plain Old Documentation (*Perl*)

Plan Of the Day

Point of Dispensing

Point of Departure

Point of Difference

Postoperative Day

Point of Distribution

Piece Of Data

Passed Out Drunk

Ping of Death (*type of hacking/network attack*)

Publish on Demand

Port Of Debarkation

Proper Orthogonal Decomposition

Perioral Dermatitis

Port of Discharge (*shipping*)

Post Office Department

Plain Old Data (*programming, especially C++*)

Point of Deployment (*module; television cable industry*)

Point-Of-Deployment (*cable TV*)

Point of Divergence (*alternate history*)

Post Of Duty

Power of Darkness

Processing of Data

Port of Departure

Problem of the Day

Proof Of Deposit

Path Of Daggers

Pacific Ocean Division (*USACE*)

Point of Destination (*navigation*)

Pay On Delivery

Precise Orbit Determination

Point of Development

Plain Old Document

Payment on Delivery

Point of Discharge

Pouch of Douglas

Point of Destruction (*computer gaming clan*)

Party of Death (*book*)

Programmatorische Overheidsdienst

Play on Demand (*Line 6*)

Pelagic Organism Decline

Personnel On Duty

Probability Of Damage

Parts on Demand

Pay or Die (*role playing game*)

Proof of Design

Pool of Darkness (*Dungeons & Dragons computer game*)

Pin on Disc

Plane of Disease (*gaming*)

Point of Demarcation

Per Our Discussion

Protective Oceanic Device

Paracetamol Overdose

Perception of Dyspnea (*pulmonology*)

Playable on Death (*band*)

Priest of Discord (*Everquest*)

Parent Of the Day

Parachute Opening Device

Peace Out Dawg

Permissible Operating Distance

Processor on Demand

Post Operation Day

Porpoise Detector (*static acoustic monitoring instrument*)

Pendulum of Doom (*World of Warcraft*)

Phase Opposition Disposition

Protection on Demand

Project Overview Document

Proof of Development

Product of Desire (*UK clothing company*)

Post-Orgasmic Disgust

Post-Orgasmic Depression

Programmable Option Devices

Place of Dolphins (*chat server*)

Patient Own Drugs

Process Oriented Description

Point of Disconnection

Planar Optical Display

Percent of Decrease

Project Operations Director

Point Of Destitution

Process Operational Diagram

Package Outline Drawing

Past Over Dosed

Planar Orthogonal Drawing

Packet Over DSL

Pfeffer Outpatient Disability Scale

Programmer on Duty (*help desk*)

Program Objectives Document (*DCAA*)

Program Operation Description

Pious or Overly Devotional (*blog slang*)

Post-Operation Debriefing

protocol option device

Perspectives of Difference

Program Operational Date

Procurement Office Desktop

Point/Port of Delivery

Personal Operable Device

Phase-Only Digitized

Pressure Operated Directional (*valve*)

Personnel Observation Device (*surveillance camera*)

Profit on Differences (*investing*)

Professional Organizational Development (*various organizations*)

Progression of Disease

Permission of the Department (*various locations*)

Performance Optimized Data (*various organizations*)

King and McGaw

From Wikipedia, the free encyclopedia



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King & McGaw is an art publisher and online retailer, founded in 1982. It supplies high quality art prints and products to museums, galleries and retail stores as well as art prints direct to consumers through its online retail site. Production is based in their 50,000 sq ft factory in [Newhaven, Sussex](#).

The company currently holds licenses for many contemporary artists (e.g. [Hormazd Narielwalla](#), [Mario Testino](#), [Simon C. Page](#)), artists' estates ([Andy Warhol](#), [Jean-Michel Basquiat](#), [Keith Haring](#)), museums ([Imperial War Museum](#), [Sir John Soane's Museum](#), [National Railway Museum](#)), galleries ([Courtauld Gallery](#), [The Lowry](#)), institutions ([The National Archives](#), [Royal Horticultural Society](#)) as well as established brands ([Penguin](#), [Vogue](#), [Ladybird Books](#)).

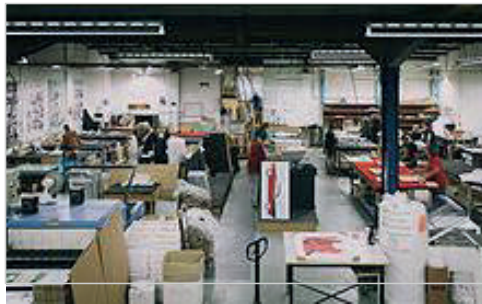
Contents

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History[edit]

The company was set up in Sussex in 1982 by three brothers Gyr, Quentin and Perry King under the name **King Publishing**, as a silkscreen printing company. The company designed upmarket posters for art galleries and small boutique shops. The brothers negotiated the rights to works of art by new artists and photographers, as well as established artists such as [Bridget Riley](#), [Howard Hodgkin](#) and [Terry Frost](#).^[2]



King & McGaw Warehouse in Newhaven

The company rebranded to **King Posters** by the late 1980s with the business developing into other areas including framing and product development for museum shops such as the [Tate](#), [National Gallery](#), [Louvre](#), [Metropolitan Museum of Art](#) and the [Museum of Modern Art](#).^[3]

In 1989 King Posters was making annual sales of £2 million but later that year a fire destroyed the warehouse and resulted in £3 million worth of stock being lost.^[4] The company's bank loaned an additional £5000 so the stock could be reprinted and an American supplier, Bruce McGaw, offered to replace some of the missing stock for free, which, in turn, triggered a business deal. As a result the company was renamed in 1990 to **King & McGaw**.

During the 1990s, King & McGaw's focused on turning to supplying department stores with pictures and posters as well as museums and galleries resulting in partnerships with [John Lewis](#), [Next](#) and [Debenhams](#). As a result, sales had reached \$35 million a year by the end of 2000. Further

developments occurred in 2007 when the company switched to digital printing, allowing them to print-to-order.



Pop Up Shop in Soho, London

By 2011 the company decided to expand into retail by acquiring the online retailer **Easyart.com**. Easyart was set up by Simon Matthews in 1999 during the dot-com boom and in 2002 faced legal allegations from Sir Stelios Haji-loannou, the founder of EasyJet, over its use of the easy name, accusing Easyart of “passing off” on easyGroup’s good name.^[5] Easyart won the court battle when easyGroup discontinued its legal action, saying it had bigger targets to go after.^[6] In March 2015 the company discontinued the Easyart brand and merged the site within the King & McGaw brand.^[7]

In May 2015 King & McGaw used a [pop-up](#) shop to showcase lithographic posters from the [Mourlot Studios](#) archives in Soho, London.^[8]

Partnerships^[edit]

King & McGaw have worked in partnership with several charitable organisations over the last couple of years. In 2013 they partnered with Art Everywhere a charitable project putting on the world's largest art exhibition, filling 22,000 billboards across the UK with art prints. The profits went to the Art Fund, which helps museums and galleries buy and show great works of art to the public.^[9]

In 2014 King & McGaw distributed artwork for Do the Green Thing , a charity which encourages people to be greener in their everyday lives. All proceeds from the artwork were donated back to the charity. Later in the year, the company offered exclusive prints from the RHS Chelsea Flower Show to members of the public giving 25% of sales to the Alzheimer's Society.^[10]

References[edit]

1. **Jump up**[^] <http://www.telegraph.co.uk/finance/businessclub/10238378/Easyart-says-online-art-sales-are-the-big-picture.html>
2. **Jump up**[^] <http://www.mynewsdesk.com/uk/pressreleases/james-bidwell-appointed-ceo-of-easyart-as-fast-growing-online-art-company-secures-additional-funding-round-930212>
3. **Jump up**[^] <http://www.mynewsdesk.com/uk/pressreleases/james-bidwell-appointed-ceo-of-easyart-as-fast-growing-online-art-company-secures-additional-funding-round-930212>
4. **Jump up**[^] <http://www.thesundaytimes.co.uk/sto/business/article1037306.ece>
5. **Jump up**[^] http://www.theregister.co.uk/2002/11/12/easyart_com_to_face_stellos/
6. **Jump up**[^] <http://www.out-law.com/page-3545>
7. **Jump up**[^] <http://www.fineart.co.uk/article/easyart-rebrands-as-king-mcgaw-966.aspx>
8. **Jump up**[^] <http://www.itsnicethat.com/articles/atelier-mourlot>
9. **Jump up**[^] <http://www.londonlovesbusiness.com/lifestyle/london-art/from-picasso-to-kate-moss-how-easyart-is-filling-22000-billboards-with-british-art/6097.article>
10. **Jump up**[^] http://www.alzheimers.org.uk/site/scripts/news_article.php?newsID=2036

External links[edit]

- Official King & McGaw website

Categories:

- Newhaven, East Sussex
- Arts and crafts retailers
- Retail companies established in 1982
- Retail companies of England
- Online retail companies of England
- Internet companies of England
- British brands

- [Museum companies](#)
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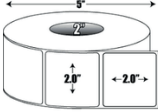
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 <p>Lexmark X 548de Color Laser - Fax / copier / printer / scanner \$1,798.57 from 4 stores</p>	 <p>Dell Color LED - Class 1250c Workgroup Printer - LED - Color \$89.95 used from 3 stores ★★★★★ (1)</p>	 <p>HP Jet 2100 Wireless Workgroup Printer - Laser - Monochrome \$65.00 refurbished from 5+ stores</p>	 <p>OKI C 9650dn Workgroup Printer - LED - Color - Duplex \$3,155.17 from 10+ stores</p>	 <p>HP LaserJet P2015 \$99.00 refurbished from Copyfaxes</p>	 <p>Primera Label - LX 400 Printer: 2 in. x 2 in. Semi Gloss \$9.80 from Blanco Labels</p>



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Several companies offer straightforward POD services, where you can take a finished file created to their specifications, upload it, and order one or more copies of a book. These include Amazon's [CreateSpace](#), [Lulu](#), [Blurb](#), and many others. Nearly all try to sell add-on services aimed at authors, including designing a cover, editing, and marketing help. You can ignore all that. (A number of self-publishing sites offer extensive guides as to which add-on services are useful.)

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You can find local printers or copy shops that have POD systems, too, which will likely cost more and often not match the quality of bigger firms; depending on your project, being able to upload a file or walk a thumb drive over and get books within hours may be worth it. The dividing point of quality is dropping fast, too, and for small quantities, avoiding shipping charges could make a local option competitive as well.

Catholics demand female ordination during pope's visit

Florence Taylor JUNIOR STAFF WRITER 24 September 2015



Activists gathered in Washington today to demand that women's ordination be reconsidered within the Catholic Church.

Protestors who demanded the ordination of women priests, staging a "lie-in" outside a Washington church where Pope Francis was attending mass, have been fined.

The demonstrators, organised by the Association of Roman Catholic Women Priests, lay on the ground with banners protesting the fact that women are not able to be ordained.

They were still on the ground when the Pope arrived at the Cathedral of St Matthew after his meeting with President Obama at the White House.

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Each protestor was fined \$50 for blocking the road and forced to stay on the corner until the Pope left.

"He saw our signs," said Janice Sevre-Duszynska, one of the protestors. "He looked right at us."

The Association of Roman Catholic Women Priests believes that there is theological and biblical basis for the ordination of women. They currently ordain women, which technically results in excommunication from the Catholic Church.

Although the Pope is at the forefront of many justice issues, he has said "the door is closed" on the subject of women priests.

"He has not moved an inch," said Maria Eitz, who was ordained three years ago and traveled to San Francisco for the protest.

"He is a good man and he is a kind man and he stands up for the poor and that is wonderful, but the poor include women and this pope does not understand women. He has called women flowers and strawberries. We are much more than flowers and strawberries."

The Women Ordination Worldwide hosted a conference in the run up to Pope Francis' visit to the US discussing [women's ordination and rights within the Catholic Church](#).

New on Netflix, Hulu, HBO
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A home viewer watches Netflix on a tablet. (AP file photo) (Elise Amendola/AP)

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By Sean Axmaker

on September 24, 2015 at 5:07 AM

STREAM ON DEMAND

- **New on Netflix, Hulu, HBO Now, Amazon & more: Stream on Demand for September 25**
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All Stories

What's new for home viewing on video-on-demand and Netflix, Amazon Prime Instant Video and other streaming services.

Pay-Per-View/Video-On-Demand

"**Pitch Perfect 2**," the sequel to the musical smash, sends Anna Kendrick, Rebel Wilson, and the whole female a cappella group to an international competition for a new round of romance, goofy antics, and friendship through harmonizing. PG-13 for innuendo and language. Also on Blu-ray and DVD.

"**Saint Laurent**" dramatizes the heyday of the influential French fashion designer in a film that suggests his personal life and his creative life were inseparable. Gaspard Ulliel and Léa Seydoux star in the French-language drama. R for nudity, sexual situations, language, and drug use.

Available same day as select theaters nationwide is the inspirational documentary "**A Brave Heart: The Lizzie Velasquez Story**" about the anti-bullying activist. PG-13.

Netflix

Dame Judi Dench goes blue collar to play "**Philomena**" (2013) and Steve Coogan (who co-wrote the film) is the journalist who helps her find the son she was forced to give up for adoption when she was an unwed Irish teenager. The Oscar-nominated drama is rated PG-13 for language and adult themes.

Jason Statham stages "**The Bank Job**" (2008), a lively and entertaining heist film inspired by a real-life British robbery in the 1970s. R.

Viola Davis took home the Emmy for Best Actress in a Drama for "**How to Get Away with Murder: Season 1**." If you haven't seen it yet, you can catch up on what you missed.

"**Gotham: Season 1**," the biggest and splashiest superhero TV show to date, arrives as the second season launches on Fox.

More streaming TV: "**Person of Interest: Season 4**," "**Blue Bloods: Season 5**," "**Hawaii Five-0: Season 5**," and "**Parenthood: Season 6**."

Amazon Prime Instant Video

In "**Serendipity**" (2001), John Cusack and Kate Beckinsale meet cute in a New York department store and spend the rest of the film searching for one another once again. The romantic comedy is **also on Netflix**. PG-13.

Rob Zombie's remake of John Carpenter's landmark horror classic "**Halloween**" (2007) explores the backstory of the boogeyman. R.

Fans of cult movies will find a cornucopia of cool and crazy films this month, from Roger Corman's drive-in gothic horrors "**Premature Burial**" (1962) and "**X-The Man with the X-ray Eyes**" (1963) to Mario Bava's mad Italian horrors "**Black Sunday**" (1961) and "**Lisa and the Devil**" (1973) to the counterculture artifacts "**Riot on Sunset Strip**" (1967) and "**Gas-s-s-s**"

HBO Now

HBO won big at the Emmys. You can watch their winning shows "**Game of Thrones: Seasons 1-5**," "**Olive Kitteridge**," and the documentaries "**Citizenfour**," "**Going Clear**," and "**The Jinx**" at HBO Now and HBO Go.

New on disc this week

"Pitch Perfect 2," "Results," "Saint Laurent," "The Flash: The Complete First Season"

Now available at Redbox

"Mad Max: Fury Road," "Boulevard," "Saint Laurent," "The Face of an Angel"

Sean Axmaker is a Seattle film critic and writer. His reviews of streaming movies and TV can be found at streamondemandathome.com.



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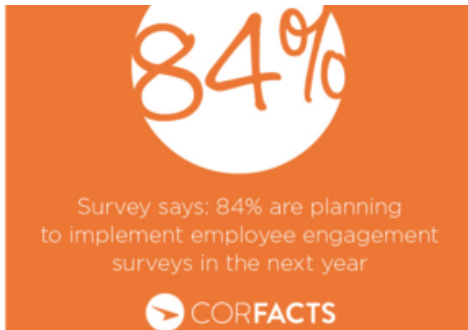


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Get a bratwurst on demand from Uber at GABF



(Photo: Johannes Simon, Getty Images)

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DENVER - If you are going to the [Great American Beer Festival](#) and find that you need someone in Lederhosen to bring you a bratwurst, Uber can hook you up.

To do this, open the Uber app Saturday between 4 and 7 p.m., set your location to the Colorado Convention Center and request an UberWURST.

For an extra \$5 that you can pay in the app, a driver in Lederhosen will bring you a bratwurst.

If you are using Uber to get to GABF, they offer these tips for travel:

- Use Welton Street. Have a driver drop you off and request a ride home outside the convention center on Welton Street.
- Confirm you have a driver. Call your driver if needed and double check their name and license plate number before leaving.
- No need for IOUs. You can split your Uber fare with friends.

Uber says to expect higher prices during GABF, due to demand. They say app users will be notified of raised pricing in big, bold print, and it will require users to confirm they saw it. Users can use a fare quote option before accepting a ride.

If you are going to GABF, make sure you get there and leave safely. You can't enjoy a \$5 bratwurst with a DUI.

GABF has other ways to travel safely on their website: <http://bit.ly/1Owv5WR>.

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- comment added 00:01, 10 January 2010 (UTC).
We don't need thousands of hits, just one or two **reliable sources** would be sufficient. Please post at least one here. **Johnuniq** (talk) 06:55, 10 January 2010 (UTC)

Here are a few from reliable sources:

1. ^ Electronic bookstore vending machine - Patent 6012890 at freepatentsonline.com
2. ^ Electronic bookstore vending machine - Patent 6213703 at freepatentsonline.com
3. ^ Lerner Michael, "New technology prints books while you wait", [4] Forbes Magazine, 06.04.99 <http://www.forbes.com/business/1999/06/04/feat2.html>
4. ^ U.S. Debut for In-Store, On-Demand Machines - 5/17/2004 - Publishers Weekly at www.publishersweekly.com
5. <http://inventors.about.com/od/famousinventors/tp/mexican.htm>

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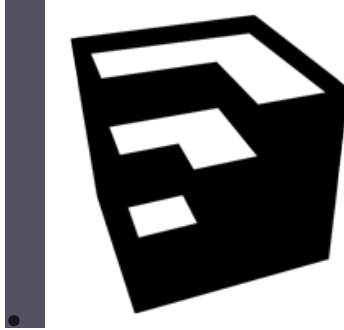
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Print on demand: a perfect storm?

David Taylor, Managing Director, Lightning Source UK and Senior Vice President Global Sales

Genuine print on demand (POD) is the ability to print and distribute a single copy of a book from a file that is held digitally. Sell book, print book has started to replace print book – then try to sell it.

The traditional publishing model is characterized by the offset printing of inventory at levels based on best guess sales estimates and its storage in distribution centres. The sales effort is geared to the stimulation of orders. A key aim for the publisher's production function is achieving the lowest unit cost for the number of copies that the publisher wants to hold in stock.

Printing too many copies runs the risk of writing off stock; printing too few, the risk of losing sales. The acronyms RPUC (reprint under consideration), RP (reprinting) or TOS (temporarily out of stock) all add up to one thing: a missed sale and an unhappy customer. The print-on-demand model means that a book is always available.

There is little doubt that POD is becoming an increasingly important part of inventory and supply chain management for traditional publishers and their distributors. Market trends and advances in digital print capabilities are set to accelerate the take-up over time. Traditional publishers use print on demand in a number of different ways, and here are just a few:

- keeping titles in print and capturing sales that otherwise would have been lost,
- bringing titles back into print from OP (out of print) status,
- issuing titles in paperback for the first time,
- reducing inventory levels and the cash tied up in the business,
- reducing warehousing needs,
- import and export via printing in the sales market, and
- development of new products and revenue streams (for example, large print editions).

However, print on demand is having another major impact in the global book trade and one that is fuelling a rapid rise in the number of titles that are in print. Genuine print on demand allows a publisher to operate a virtual stock policy with titles being printed only when there is an order. This model removes the need to tie up capital in speculative inventory, and the need for real estate warehousing and distribution facilities.

Lightning Source, for example, offers fulfilment systems that allow not only publisher/distributor direct ordering but also a buy/sell relationship with wholesalers and internet retailers. In this scenario, a publisher need not carry any inventory or indeed physically handle the book to fulfil an order. Inventory is printed from a digital file only when an order is received. The only entry cost for the publisher is the setting up and management of the digital file and its associated metadata.

The effect of this model is to reduce dramatically the barriers to entry in terms of capital for a start-up publisher; this in turn has stimulated an explosion

standard address number (SAN) which is a unique identifier of the delivery address. New books or reprints not yet in stock are recorded on a 'dues listing' and dispatched when available unless otherwise instructed. Export orders need additional documentation to comply with the receiving country's import regulations and taxes, such as VAT. On orders to mainland Europe some publishers invoice in Euros or local currencies and offer banking arrangements. Mistakes in export orders incur severe penalties. Pro-forma invoices may be sent to unsafe customers before the books are dispatched. Most publishers supply books to UK booksellers carriage free, whereas mainland European publishers charge carriage to their booksellers.

The customer services department resolves queries from sometimes irate booksellers regarding problems of distribution and of accounts. The textbook inspection copy service and mail-order or subscription sales are usually handled by separate departments.

The warehouse includes the bulk store of books and journals (and of any raw paper reserves), into which deliveries are made, and a 'picking' area where titles and back-up stock are positioned for easy location (new books and fast-selling titles in prime sites). The invoices may include the location of titles in the order in which they are 'picked'. The collated orders move to the packaging and dispatch area. Dispatch involves knowing the most economic, speedy and reliable method (road carrier, shipping, air freight, post) and negotiating bulk deals with carriers. If the publisher bears the cost, the incentive is to lower costs to increase profitability; when the customer pays (for example on FOB export orders) the incentive is to assist them to save money, a marketing service. In order to treat mainland Europe as an extension of the home market and to compete against US publishers, some UK publishers are using pan-European delivery networks operated by the same carriers as used in the UK. In so doing, the publisher controls the level of service door-to-door, avoids dealing with dozens of carriers and attains economies.

While the computer monitors stock levels, there are staff who physically check the stock and check the returns (the bar codes can aid the task), liaising with the sales office where appropriate. The application of computers to order-processing, distribution and dispatch provides key information for management, such as reports on dues, sales by title, by area, by representative (and comparative monthly reports), type of customer, discount structure, return levels, stock and re-order levels, method of dispatch, carriage charge analysis, and debtors.

Print on demand

The advent of print on demand (POD) reduces the need for a publisher to store stock of very slow moving backlist titles. Indeed for highly specialist titles or customized books, it removes the need to hold any stock. A book is produced in response to an order and the publisher's POD supplier dispatches it direct. Third-party distributors serving publishers risk being cut out and some are installing their own POD facilities.

in new publishers entering the market for whom print on demand is core to their whole business model. This new type of publisher is fundamentally a selling/marketing model with a very different looking balance sheet to the traditional publisher and its requirement to hold and finance speculative inventory.

In addition, print on demand has allowed completely new publishing models to emerge. In the US in particular, there has been an explosion in the field of self-publishing in the last five years, underpinned by both the print-on-demand model and the ability to support and market these titles via the internet bookselling model.

The other major new model to emerge on the back of print on demand is the content aggregator. Such an organization brings books back from the out-of-print graveyard. An out-of-copyright title can be scanned and reissued as a facsimile of the original, even dropped into a generic cover, and made available in the market via the provision of metadata about the title to the book trade.

Print on demand allows publishers to meet single copy demand for their content in a phenomenon that has come to be known as the 'Long Tail'. The internet bookselling model allows the consumer to find obscure titles not usually stocked in bookshops. The coming together of POD, the Long Tail and the internet bookselling model is starting to look like a perfect storm.

E★PERT

Ebooks

Christoph Chesher, Group Sales Director of Taylor & Francis Group and Honorary Professor of Publishing Studies, University of Stirling

New technology has brought threats to traditional business models, but for those prepared to accept the challenge it also provides the prospect of exciting new developments. There are a myriad of opportunities – both to disseminate content to a wider audience and to create new and incremental income streams.

The new technology associated with ebooks has enabled publishers to develop new business models: from offering content on a chapter-by-chapter basis to allowing users to compile their own ebooks or rent titles for a specific period (a week, month . . .). For publishers, there remains the question whether these new business models provide useful incremental income or simply cannibalize existing full price sales. All the indicators suggest that they provide income that would otherwise not be realized. Take, for example, Taylor & Francis's ebook rental scheme. Feedback from users suggests a typical profile of students searching for material for their projects, often at short notice and often at night. Whilst they are unlikely to contemplate purchasing two or three monographs at \$100/£50 each, they seem perfectly relaxed about a paperback price point (sub £10/\$20), no matter that they only receive access for a week or so and will never own the title.

A successful area for the sale of ebooks to individuals is to professionals, particularly those in medicine, law, computing or engineering, where the

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The Awakening is now available on CD, digital, and vinyl LP.

Long known for carrying the hard rock torch with a positive message, P.O.D. are excited to share *The Awakening* with fans around the world. The album travels on a journey based on the good and bad choices of a central character, exploring the consequences of his decisions.

"*The Awakening* is meant to be listened to in its entirety," says P.O.D. singer and lyricist Sonny Sandoval. "Every song ultimately explores a character dealing with life, making mistakes, fighting, trying. But we also live in a singles-type world, and it works on that level, too."

Sonically, each track benefitted from the band's years of studio and stage experience. "I used to want to put as many tracks of guitar on the record as I could, because I thought that's what you did," says guitarist Marcos Curiel. "But as I've gotten older, I've realized that the more space you're letting in with all the instruments, everything breathes and has an energy and a vibe."

"*The Awakening* is definitely an evolution from where we've come from," says bassist Traa Daniels. "It's this amazing piece of art that we've been able to put together as four guys who are like brothers; this is really special."

"I feel this is like a pivotal moment for P.O.D.," says drummer Wuv Bernardo. "It's more than just 'Man, we just went in the studio and did a record...' The urgency of our band, as far as how serious we are putting this kind of material in there and the way that we did it, blows my mind. I am proud of these guys, of us."

Order the album now at: [iTunes](#) | [Amazon](#) | [Google Play](#) | [Spotify](#)

About P.O.D.

P.O.D. (Payable on Death) formed in San Diego, CA, in 1992, and have since charted their own course with worldwide sales exceeding 10 million, hugely successful international tours, and a series of chart-topping radio hits. Over the span of two decades they have released eight studio albums of original songs – including the triple-platinum *Satellite* – seen chart success with more than a dozen Rock radio hits, including "Southtown," "Alive," "Youth of the Nation," and "Boom," the Active Rock hit "Beautiful" and their No. 1 single, "Lost In Forever," received three GRAMMY Award® nominations, and racked up four No. 1 music videos. The band has also contributed songs to numerous major motion picture soundtracks. P.O.D. is Sonny Sandoval (vocals), Marcos Curiel (guitar), Traa Daniels (bass) and Wuv Bernardo (drums). The members of P.O.D. are also active members of a tight-knit music community, collaborating on their own records as well as others', including Katy Perry, H.R. (Bad Brains), Mike Muir (Suicidal Tendencies), Sen Dog (Cypress Hill), and more. P.O.D. released their ninth studio album, *The Awakening* (T-Boy/UMe), on August 21, 2015.

Tour Dates

Upcoming | Local DatesShare:

Date	Venue	Location	Tickets
September 24	Fat Cat Music House and Lounge	Modesto, CA	Tickets RSVP
September 25	M15 w/ Islander	Corona, CA	Tickets RSVP
October	Great American Nightmare w/ Rob Zombie, Insane...	Villa Park, IL	Tickets RSVP

03				et s	V P
04	Agora Theater w/ Insane Clown Posse,...	Cleveland, OH	VIP	Ti ck et s	R S V P
05	Water Street Music Hall w/ Insane Clown Posse,...	Rochester, NY	VIP	Ti ck et s	R S V P
07	The Electric Factory w/ Insane Clown Posse,...	Philadelphia, PA	VIP	Ti ck et s	R S V P
09	Tremont Music Hall w/ Insane Clown Posse,...	Charlotte, NC	VIP	Ti ck et s	R S V P
10	Music Vault w/ Insane Clown Posse,...	Hardeeville, SC	VIP	Ti ck et s	R S V P
11	Beach Blvd Concert Hall w/ Insane Clown Posse,...	Jacksonville, FL	VIP	Ti ck et s	R S V P
12	The Orpheum w/ Insane Clown Posse,...	Tampa, FL	VIP	Ti ck et s	R S V P
14	Vinyl Music Hall w/ Insane Clown Posse,...	Pensacola, FL	VIP	Ti ck et s	R S V P
16	Clicks Live	Tyler, TX	VIP	Ti ck et s	R S V P
17	Buzzfest 34 w/ Papa Roach	The Woodlands, TX		Ti ck	R S

1 7				et s	V P
0 ct 1 8	South Side Ballroom w/ Insane Clown Posse,...	Dallas, TX	VIP	Ti ck et s	R S V P
0 ct 2 0	The Pressroom w/ Insane Clown Posse,...	Phoenix, AZ	VIP	Ti ck et s	R S V P
0 ct 2 1	The Observatory w/ Insane Clown Posse,...	Santa Ana, CA	VIP	Ti ck et s	R S V P
0 ct 2 2	The Observatory North Park w/ Insane Clown Posse,...	San Diego, CA	VIP	Ti ck et s	R S V P
0 ct 2 4	AfterShock 2015	Elverta, CA		Ti ck et s	R S V P
0 ct 2 5	The Complex w/ Insane Clown Posse,...	Salt Lake City, UT	VIP	Ti ck et s	R S V P
0 ct 2 7	The Cotillion w/ Insane Clown Posse,...	Wichita, KS	VIP	Ti ck et s	R S V P
0 ct 2 8	Katts Haunted Forest w/ Insane Clown Posse	Oklahoma City, OK	VIP	Ti ck et s	R S V P
0 ct 3 0	Newport Music Hall w/ Insane Clown Posse,...	Columbus, OH	VIP	Ti ck et s	R S V P
0 ct	The Fillmore w/ Insane Clown Posse,...	Detroit, MI	VIP	Ti ck	R S

3 1				et s	V P
N o v 0 2	Mr. Smalls w/ Insane Clown Posse,...	Pittsburgh, PA	<u>VIP</u>	Ti ck et s	R S V P
N o v 0 3	The Rave w/ Insane Clown Posse,...	Milwaukee, WI	<u>VIP</u>	Ti ck et s	R S V P
N o v 0 5	First Avenue w/ Insane Clown Posse,...	Minneapolis, MN	<u>VIP</u>	Ti ck et s	R S V P
N o v 0 6	The Watering Hole w/ Insane Clown Posse,...	Green Bay, WI	<u>VIP</u>	Ti ck et s	R S V P
N o v 0 8	7 Flags Event Center w/ Insane Clown Posse,...	Clive, IA	<u>VIP</u>	Ti ck et s	R S V P
N o v 1 0	The Masquerade w/ Insane Clown Posse,...	Atlanta, GA	<u>VIP</u>	Ti ck et s	R S V P
N o v 1 2	Baltimore Soundstage w/ Insane Clown Posse,...	Baltimore, MD	<u>VIP</u>	Ti ck et s	R S V P
N o v 1 3	The Palladium w/ Insane Clown Posse,...	Worcester, MA	<u>VIP</u>	Ti ck et s	R S V P

N o v 1 4	The Chance Theater w/ Insane Clown Posse,...	Poughkeepsie, NY	<u>VIP</u>	<u>Ti</u> <u>ck</u> <u>et</u> <u>s</u>	R S V P
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J a n 2 3	Sunsplash Waterpark w/ Hellyeah, Nonpoint, 10...	Cape Coral, FL		<u>Ti</u> <u>ck</u> <u>et</u> <u>s</u>	R S V P
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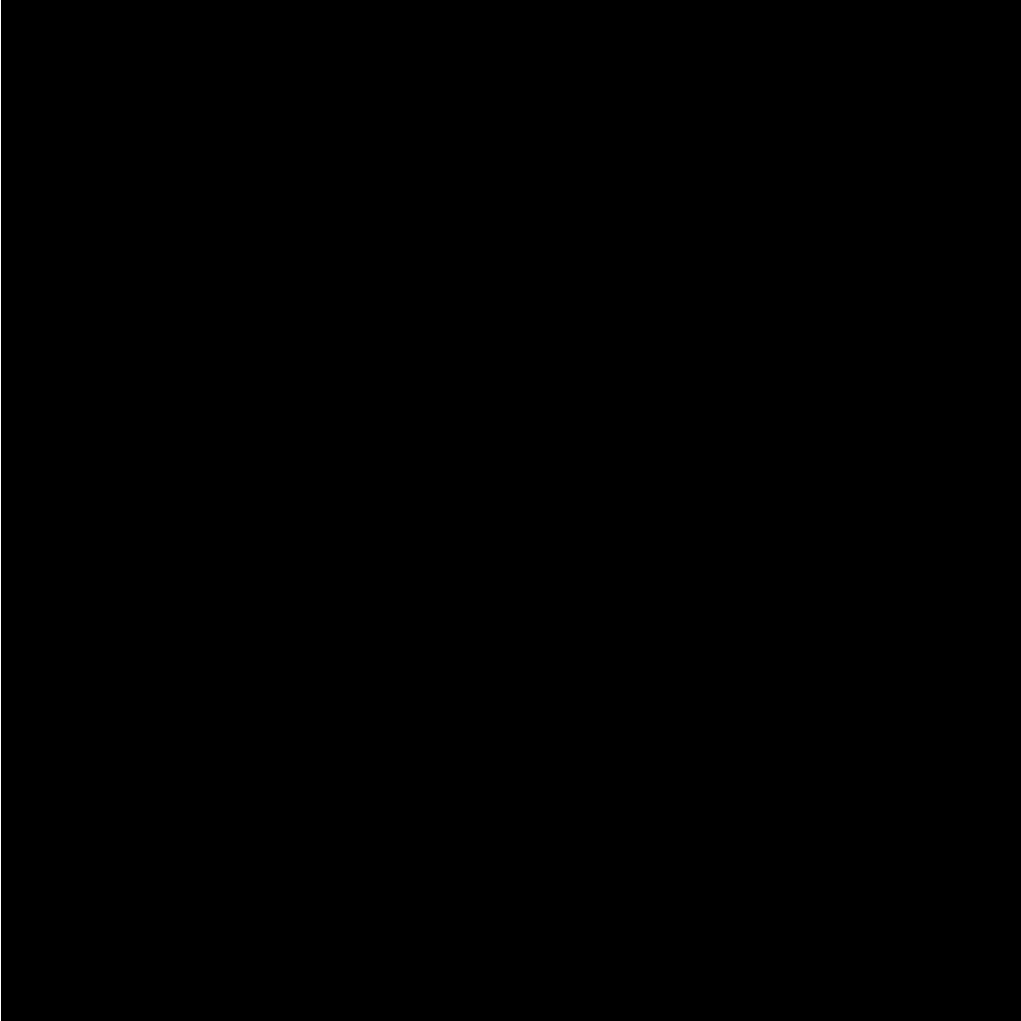
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PRINT ON DEMAND (POD) PRICE COMPARISON

UPDATED: 02/26/2015

SUMMARY (see details about each firm below)

- **BookLocker: \$675** (deduct \$200 if submitting your own cover)
- Infinity Publishing: \$1,047 (includes 5 "free" copies)
- Lulu: \$1,089
- CreateSpace: \$1,151 (Deduct \$299 if submitting your own cover. Add \$500 if you want more than one image or color on your cover.)
- Llumina Publishing: \$1,338 (includes 10 "free" copies)
- Bookbaby: \$1,406 (includes 25 "free" copies)
- Trafford: \$1,424
- iUniverse: \$1,449 (includes 3 "free" copies)
- Outskirts Press: \$1,595 (includes 5 "free" copies)
- Xlibris: \$1,673
- AuthorHouse: \$1,799 (includes 3 "free" copies)
- Dog Ear Publishing: \$1,998 (includes 3 "free" copies)
- Xulon Press: \$2,396 (includes 5 "free" copies)

NOTE: All publishers below currently offer distribution through Ingram (the world's largest book distributor), as well as inclusion of their titles in the major online (Amazon.com),

BarnesandNoble.com, etc.) and physical bookstore systems. However, some of these publishers, like CreateSpace, may limit where they sell ebooks. CreateSpace has the worst ebook distribution (only one store), which means their authors lose out on ebook sales through BarnesandNoble.com, Apple and Kobo.

**Prices below include basic ebook formatting and distribution because most now offer that as part of their standard packages. Prices also now include the cost of production files for those publishers who offer that. Some don't give or even sell production files to authors when the authors leave their service. For example, CreateSpace does not give production files to authors under any circumstances, even if the author has paid them thousands to produce those files. Other POD publishers charge authors extra for copies of files they already PAID the publisher to produce! Ridiculous and extremely greedy! In the list below, BookLocker.com and Dog Ear give production files to authors on request at no extra charge. Other publishers either charge hundreds for them or flat refuse to give or sell them to authors at all. This essentially forces the author to stay with that publisher unless they want to pay publishing/formatting/design fees all over again to someone else if they are unhappy with their publisher. We call this [a forced marriage](#).

SEE THE END OF THIS LIST FOR DETAILS ON THE PRICING FEATURED BELOW.

>> **BookLocker: \$675 (deduct \$200 if submitting your own cover) <<< Rated**

“Outstanding” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.

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>> **Infinity Publishing: \$1,047.00 – (includes 5 “free” copies) << Rated “Outstanding” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.** No mention of an expedited or rush option on their website. Their contract does not specify who owns the rights to production files.

>> **Lulu: \$1,089.00 << Rated “Just Okay” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.** LIMITATIONS: Lulu has had customer service and quality problems. Lulu does not mention production files on their site, and never responded to our email about that so it appears they don't give or sell those to authors. We will post an update if we ever hear from them. Read [THIS](#) to learn more about Lulu's ongoing problems from unhappy authors. No expedite/rush publishing option is mentioned on their website.

>> **CreateSpace: \$1,151.00 (Deduct \$599 if submitting your own cover) << Rated “Pretty Good” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.** You'll

need to pay them more if you want more than 2 images featured on your cover. Limit of 10 interior images – charges \$25 more for 11-30 interior images. LIMITATIONS: Claims ownership of production files (that you already paid them to create!), including the ebook production file, and will not give or sell those to the author under any circumstances whatsoever, making it very costly and difficult to move to another publisher. Only offers mobi ebook conversion (only works on Amazon/Kindle). Does NOT offer epub (which everyone else uses). Only lists/sells ebooks on Amazon. Does not sell ebooks on Barnes and Noble, Apple, Kobo, or anywhere else. Does NOT publish hardcover books (most others here do). IMPORTANT: CreateSpace was previously called BookSurge. Read more about BookSurge's problems [HERE](#). We ordered some BookSurge books and one looked so bad they inserted an apology note inside, saying it was the best they could get from their supplier. They ARE their own supplier! Another one arrived with the interior pages appearing upside-down. Read numerous complaints about CreateSpace, posted to their own forum, [HERE](#). No expedite/rush service is mentioned on their website.

>> Llumina Publishing: \$1,338.00 – (includes 10 “free” copies) << According to Mark Levine, attorney and author of The Fine Print of Self-Publishing, “I know that you can find a better option for the money.” Does not give authors their production files. Complaints about Llumina are posted [HERE](#) and [HERE](#).

>> Bookbaby: \$1,406.00 (includes 25 “free” copies) << All other firms here have been in the POD industry longer than Bookbaby. Prices at first glance appear low on their website. However, you later learn the “complete publishing package” does not include interior formatting, nor cover design. You need to pay more for those services. The interior formatting price looks fair until you realize it's only good for a book up to 50 pages. Read the fine print to determine the real costs. There are comments about Bookbaby [HERE](#) and [HERE](#). Bookbaby's ebook program was rated 7.4 out of 10 The Independent Publishing Magazine. Their print program was only rated 6.9-7.0.

>> Trafford: \$1,424.00 << Rated “Publisher to Avoid” by Mark Levine, attorney and author of The Fine Print of Self-Publishing. Warning: Has a variety of “extra” charges like \$2 per page (included in price above) if your manuscript is submitted with incorrect headers/footers, page breaks, line and paragraph formatting, etc. Charges \$5 extra per image (included in price above). Expedite service (“rapid release”) is only available for the \$7,749.00 “Folio” and more expensive packages. NOTE: Trafford is owned by Author Solutions, which also owns Xlibris, iUniverse, AuthorHouse (all featured here) WordClay, and others. A [class-action lawsuit](#) was filed against Author Solutions. Judge Denise Cote has refused to dismiss all the claims against Author Solutions, ruling the case can proceed to discovery.

>> iUniverse: \$1,449.00 (includes 3 “free” copies) << Rated “Publisher to Avoid” by Mark Levine, attorney and author of The Fine Print of Self-Publishing. Has a variety of “extra” charges like \$2 per page if your manuscript is submitted with incorrect headers/footers, page breaks, line and paragraph formatting (included in price above), more than 25 photos/graphics, more than 2 images on your cover, tables, etc. LIMITATIONS: They claim ownership of files you already paid them to create but you can have them...for an additional \$150. No expedite service. Turnaround is 3-4 months. NOTE: iUniverse is owned by Author Solutions, which also owns Xlibris, AuthorHouse, Trafford (all featured here) WordClay, and others. A [class-action](#)

[lawsuit](#) was filed against Author Solutions. Judge Denise Cote has refused to dismiss all the claims against Author Solutions, ruling the case can proceed to discovery.

>> **Outskirts Press: \$1,595.00 – (includes 5 “free” copies) << Rated “Pretty Good” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.** Outskirts used to charge authors an additional \$998 for their production files but we can no longer find that option on their website. You can read detailed Better Business Bureau complaints about Outskirts Press [HERE](#).

>> **Xlibris: \$1,673.00 << Rated “Publisher to Avoid” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.** Charges expedite fee of \$349 (included above) for publication in 2 months instead of 3-4 months. Charges \$10 per image (included above); \$20 per table. LIMITATIONS: Limit of 1 cover image. Claims ownership of files you paid them to create. You have to pay them \$150 more for those. NOTE: Xlibris is owned by Author Solutions, which also owns AuthorHouse, iUniverse, Trafford (all featured here) WordClay, and others. A [class-action lawsuit](#) was filed against Author Solutions. Judge Denise Cote has refused to dismiss all the claims against Author Solutions, ruling the case can proceed to discovery.

>> **AuthorHouse: \$1,799.00 – (includes 3 “free” copies) << Rated “Publisher to Avoid” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.** Charges extra for photos/graphics (\$5 per image after the first 25. Expedite fee (\$500) is for publication in 45 days instead of 4-6 months (included above). LIMITATIONS: Claims ownership of files you already paid them to create. You have to pay them extra for copies – \$250 for interior and \$250 for cover (included above). NOTE: AuthorHouse is owned by Author Solutions, which also owns Xlibris, iUniverse, Trafford (all featured here) WordClay, and others. A [class-action lawsuit](#) was filed against Author Solutions. Judge Denise Cote has refused to dismiss all the claims against Author Solutions, ruling the case can proceed to discovery.

>> **Dog Ear Publishing: \$1,998.00 – (includes 3 “free” copies) << Rated “Outstanding” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.** Their website says “Dog Ear is \$300 LESS EXPENSIVE than the Nearest ‘Discount Publisher’.” But, they, of course, didn’t include BookLocker on their website. And, for print publishing within a month + ebook publishing, they do NOT have the lowest price. Not even close. Without the expedited option, their price is still too high at \$1,498.00. Dog Ear DOES give production files to authors.

>> **Xulon Press: \$2,396.00 – (includes 5 “free” copies) Publishes Christian materials only. << Rated “Outstanding” by Mark Levine, attorney and author of The Fine Print of Self-Publishing.** We found no mention of rush / expedited publishing options on their website. There are some pretty scathing comments about Xulon [HERE](#).

***Prices above are based on the least expensive package offered by each publisher on similar offers targeting U.S. authors. Fees include black-and-white-interior print formatting (based on a 200-page book) with up to 25 interior photos/graphics, original color cover design (some firms above only offer template covers with these packages) with up to 5 images (some above charge extra for more than one cover image – BookLocker does NOT), print proof, basic ebook formatting and distribution to the top four ebook retailers (some above, like CreateSpace, have distribution limitations, and some may charge more for ebooks with complex formatting), Espresso edition (not all above offer this), an ISBN for all editions, barcode, a listing on the publisher’s website, distribution by Ingram, and feedback on your cover if submitting your own (some above don’t offer this, or won’t give you a discount if you are submitting your own cover),

all within 6 weeks. IMPORTANT: Many of the firms above no longer offer rush/expedited publishing services. BookLocker usually publishes within a month – with no additional charge. BookLocker also offers [a rush 2-week print publishing program for only \\$999](#), which is still less than all the other firms above.

NOTE: Many companies offer perks that others don't and some try to upsell authors on extraneous services during the publishing process. Study each publisher and contract carefully before making your choice.

Ask Angela About Print On Demand and Self-Publishing

Angela is the Publisher of WritersWeekly.com and co-owner of the POD firm [BookLocker.com](#). According to attorney Mark Levine, author of **The Fine Print**, [BookLocker](#) is:

"As close to perfection as you're going to find in the world of ebook and POD publishing. The ebook royalties are the highest I've ever seen, and the print royalties are better than average. [BookLocker](#) understands what new authors experience, and have put together a package that is the best in the business. You can't go wrong here. Plus, they're selective and won't publish any manuscript just because it's accompanied by a check. Also, the web site is well trafficked. If you can find a POD or epubliher with as much integrity and dedication to selling authors' books, but with lower POD publishing fees, please let me know."

Got questions? [Ask Angela](#) about Print On Demand and Self-publishing.

Have a POD Book with another publisher? See if [BookLocker can give you a better deal](#).

(BookLocker offers "disgruntled author discounts" to those who want to move from other POD services.)

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A large, dark red arrow pointing downwards. Inside the top part of the arrow, the word "Alerts" is written in a white, bold, sans-serif font.

Alerts

[Sign up for the Winter 2016 24-Hour Short Story Contest!](#)

September 20, 2015 1:03 pm

[Register](#) for the WINTER 2016 24-Hour Short Story Contest. Start time is **Saturday, January 23rd, 2016 at 12:00 p.m. (noon) central time.**

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Announcements

[Topic, Common Themes, and Winners of the WritersWeekly.com Summer, 2015 24-Hour Short Story Contest! by Angela Hoy](#)

September 16, 2015 5:51 pm

For the past six weeks, we've spent every spare moment judging the hundreds of entries submitted for the WritersWeekly Summer, 2015 24-Hour Short Story Contest. In case you're not familiar with our quarterly contest, this is how it works. On the date of the contest, at start-time, we send out the topic for that specific contest to all registered entrants, while also posting it on WritersWeekly.com. [Read more →](#)

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- [onegust](#) on [R.I.P. Cool the Bearded Dragon](#)
- [Karen Lange](#) on [How I Earn Extra Cash as an "Idea Broker!" \(And, you can too!\) by Jennifer Brown Banks](#)
- [Myrna Lou Goidbaum](#) on [PART I – The Romantic History of WritersWeekly and BookLocker by Angela Hoy](#)
- Ms. Marcie on [How I Earn Extra Cash as an "Idea Broker!" \(And, you can too!\) by Jennifer Brown Banks](#)
- Janet B on [PART III – The Romantic History of WritersWeekly and BookLocker by Angela Hoy](#)

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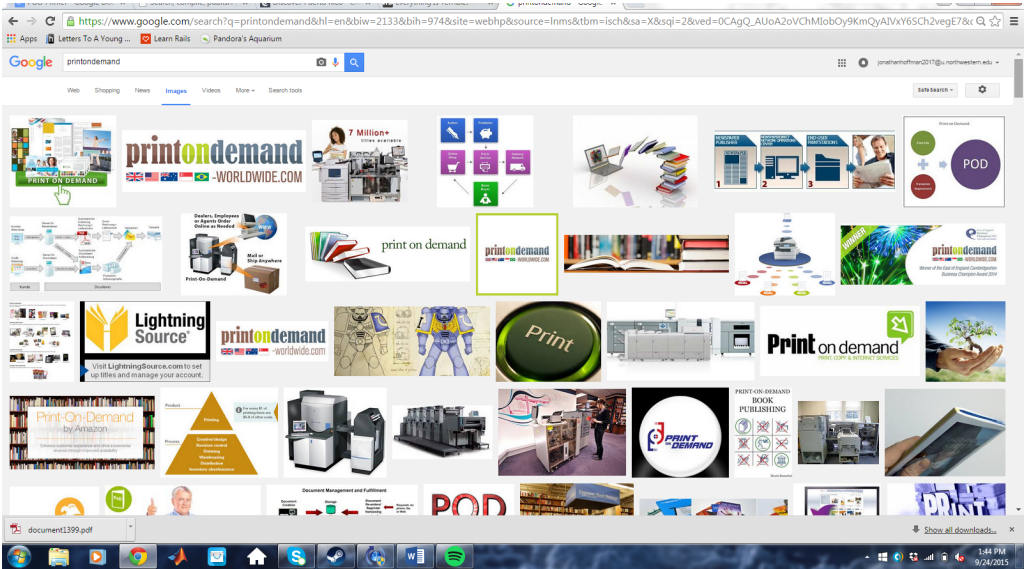
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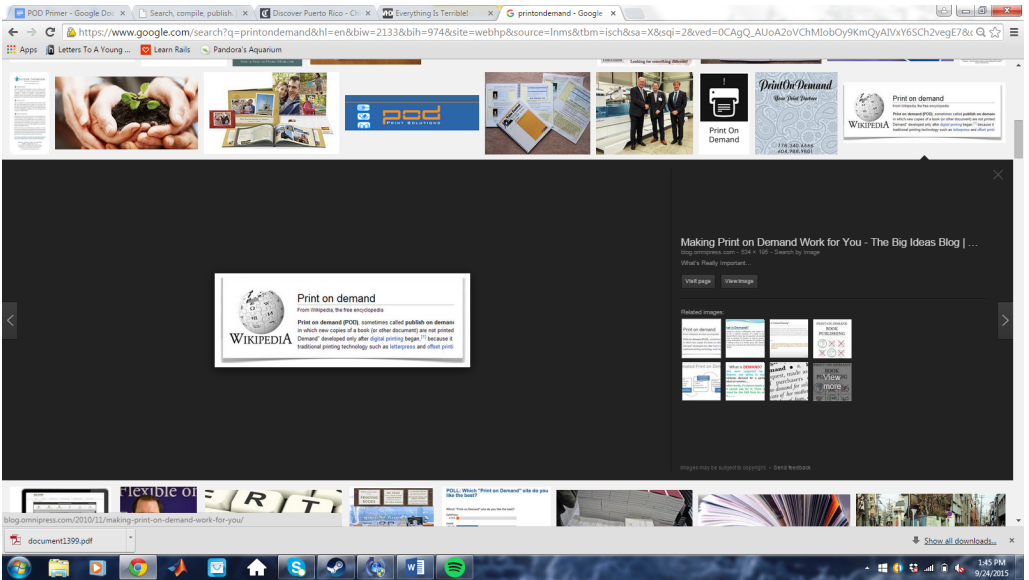


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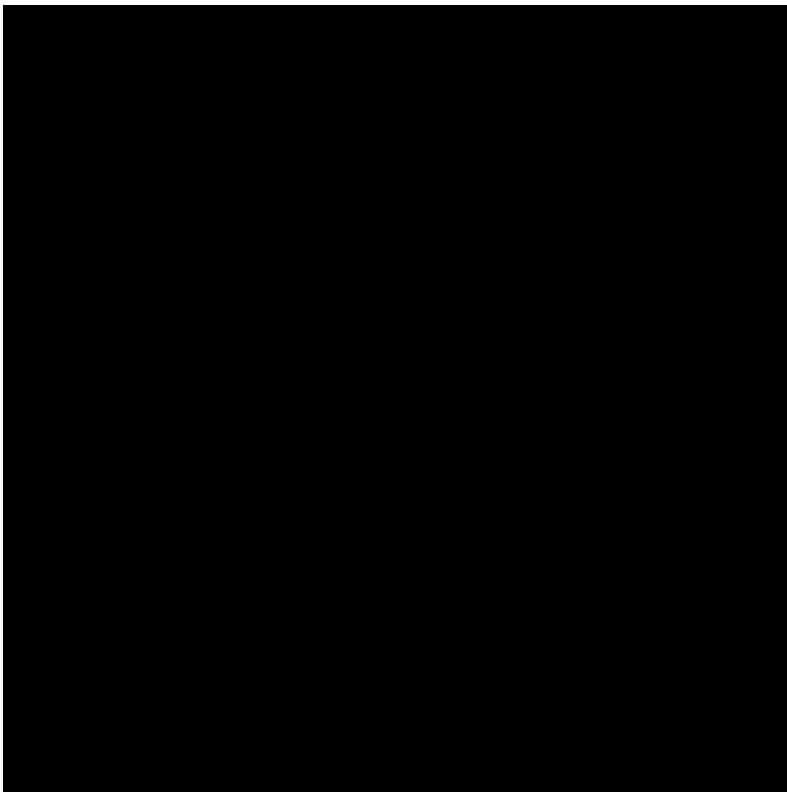
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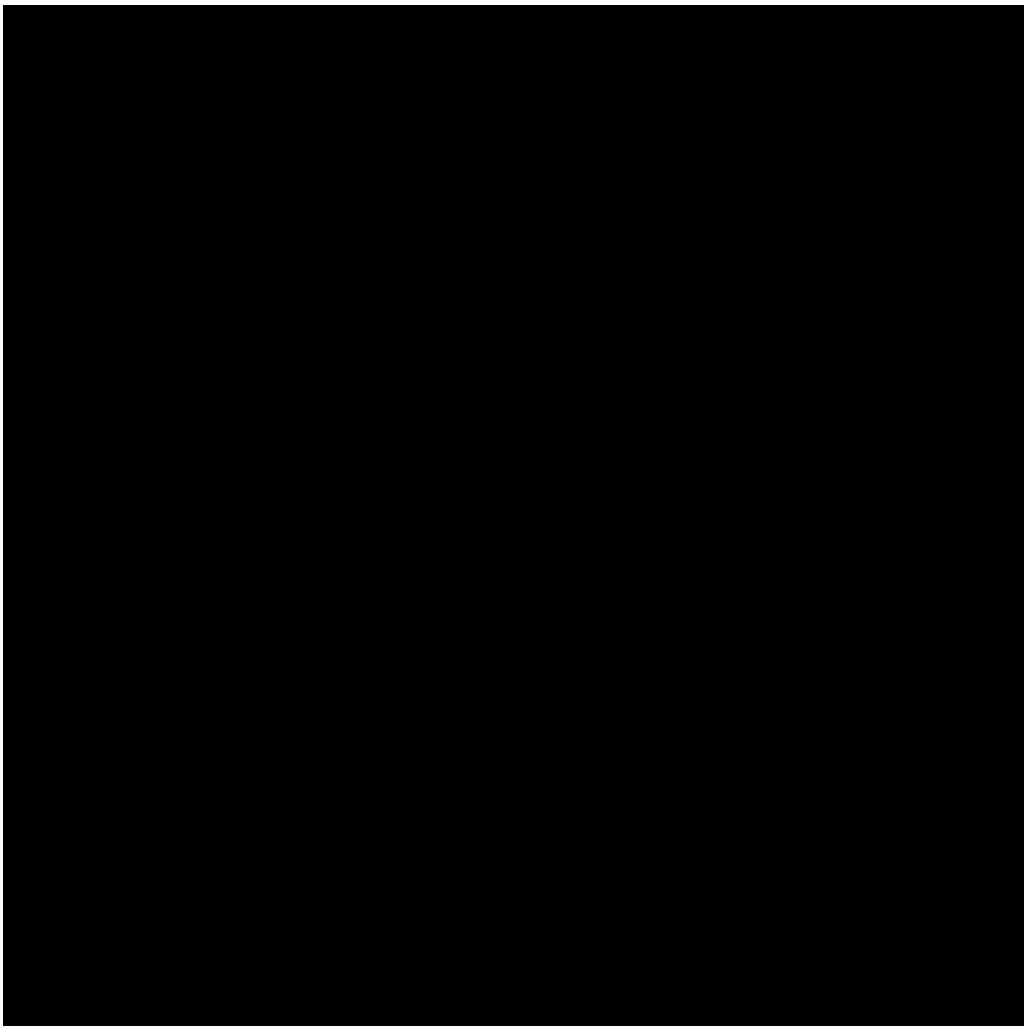
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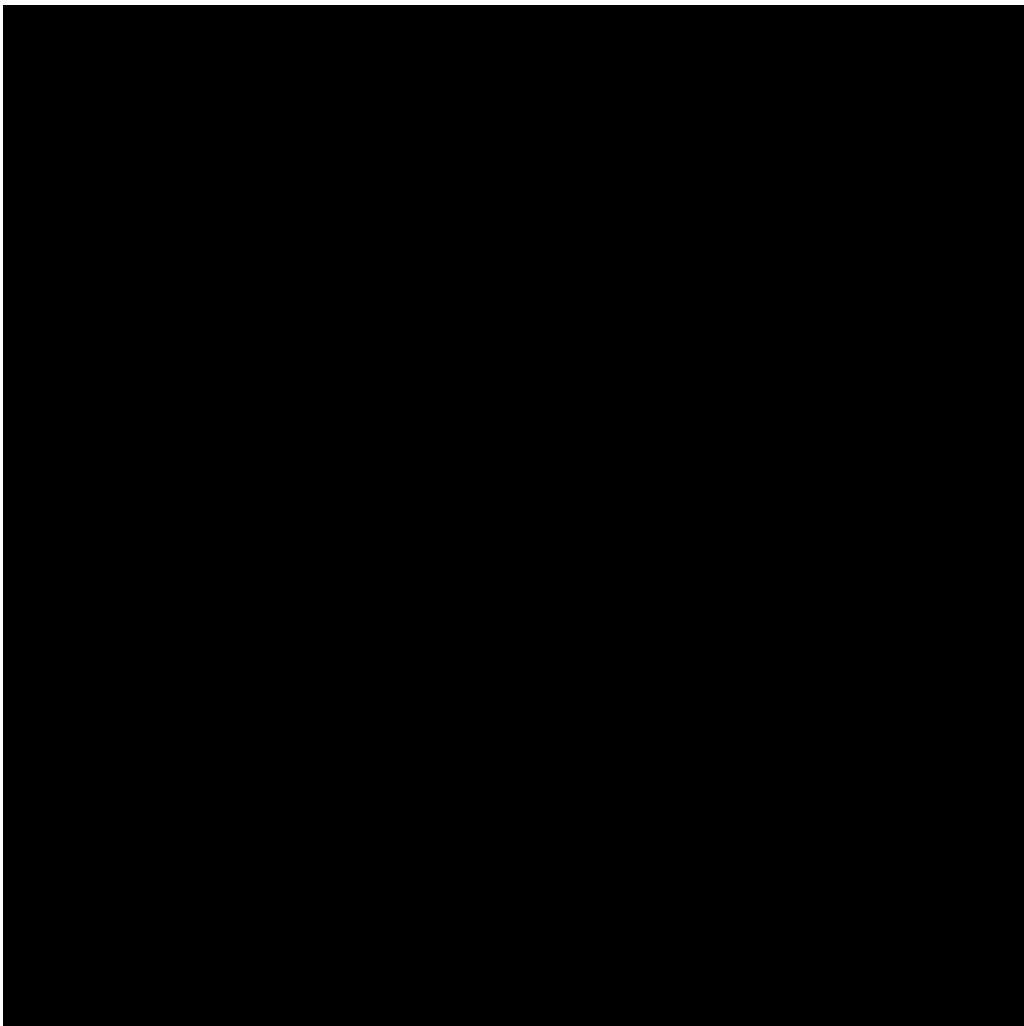
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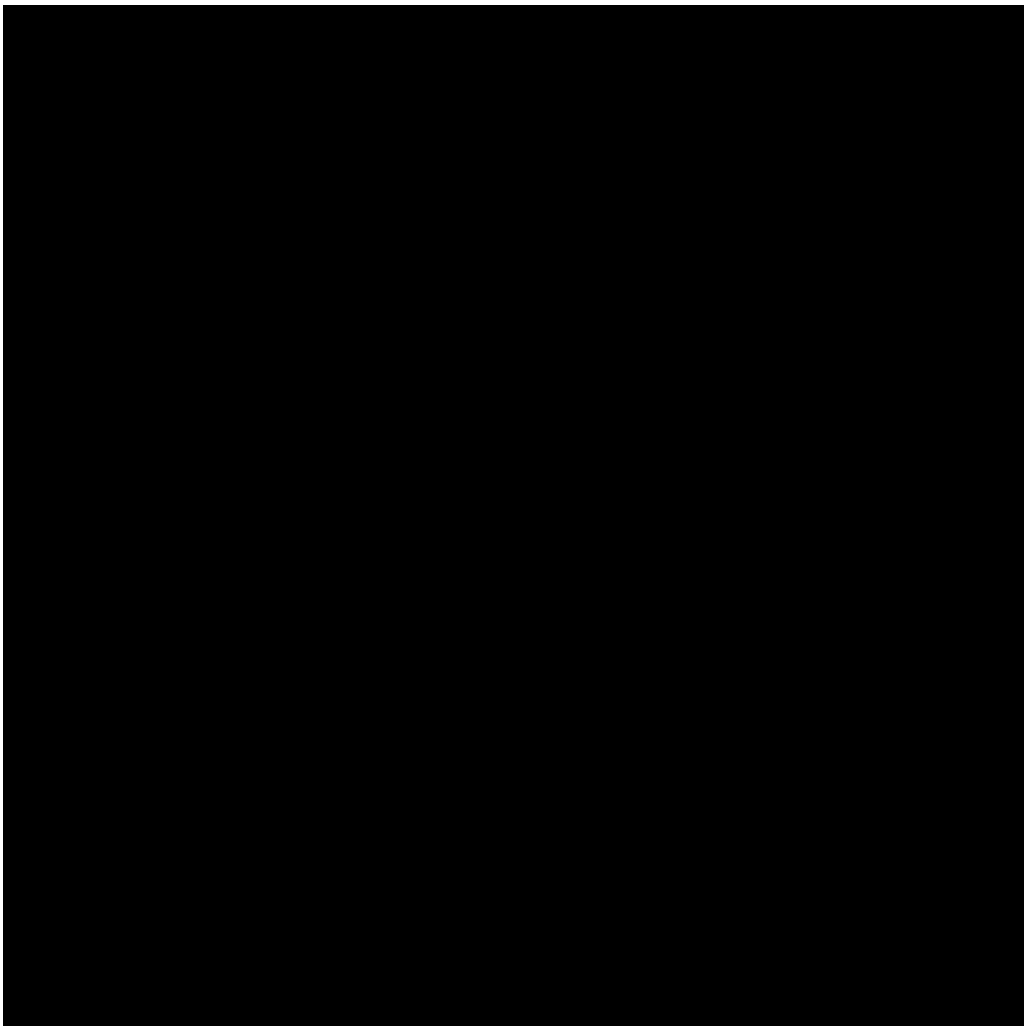




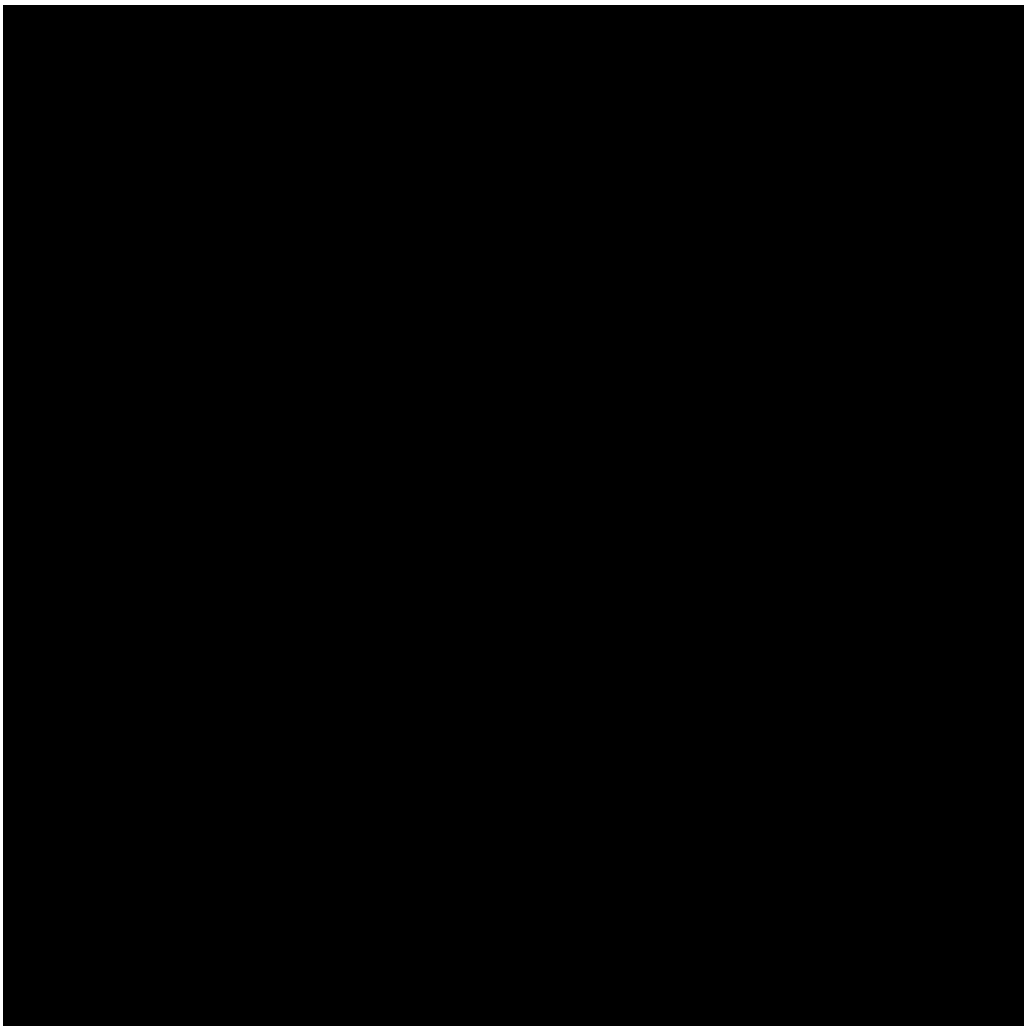


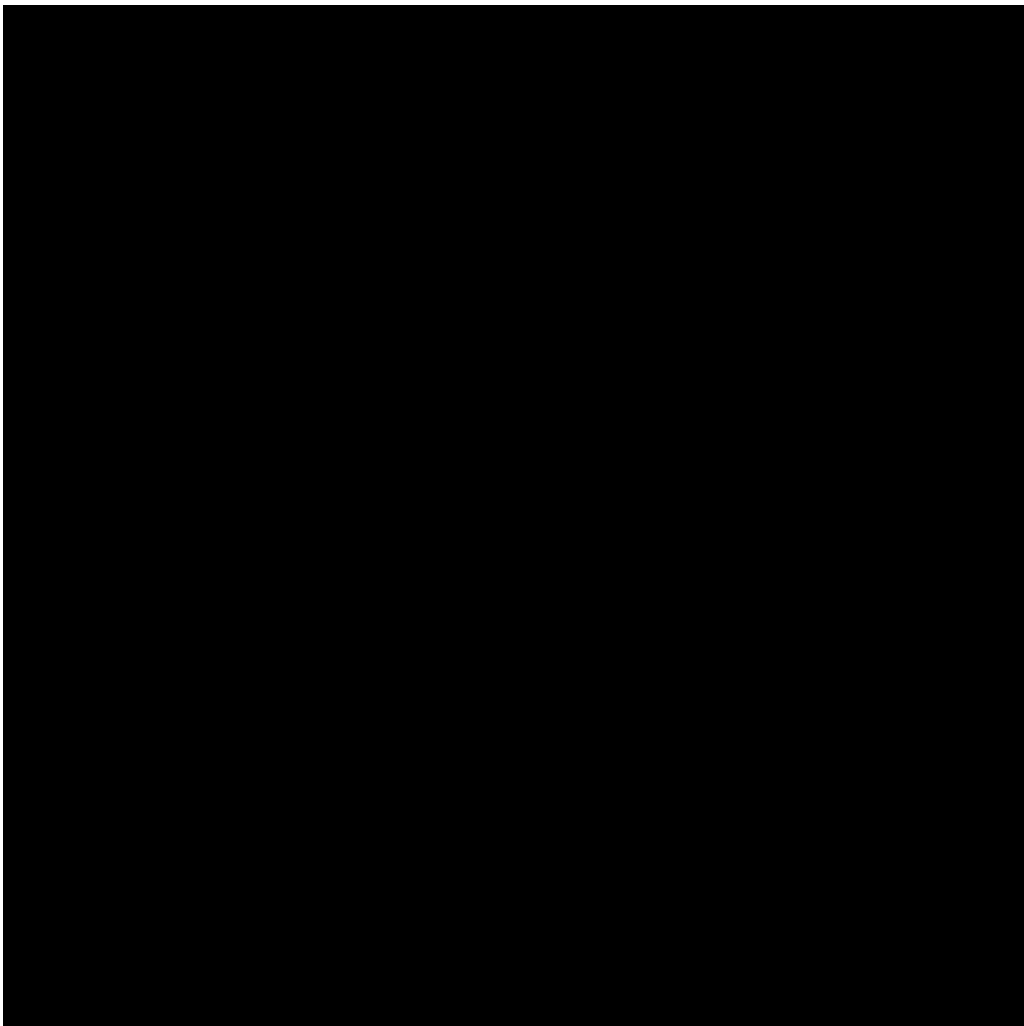


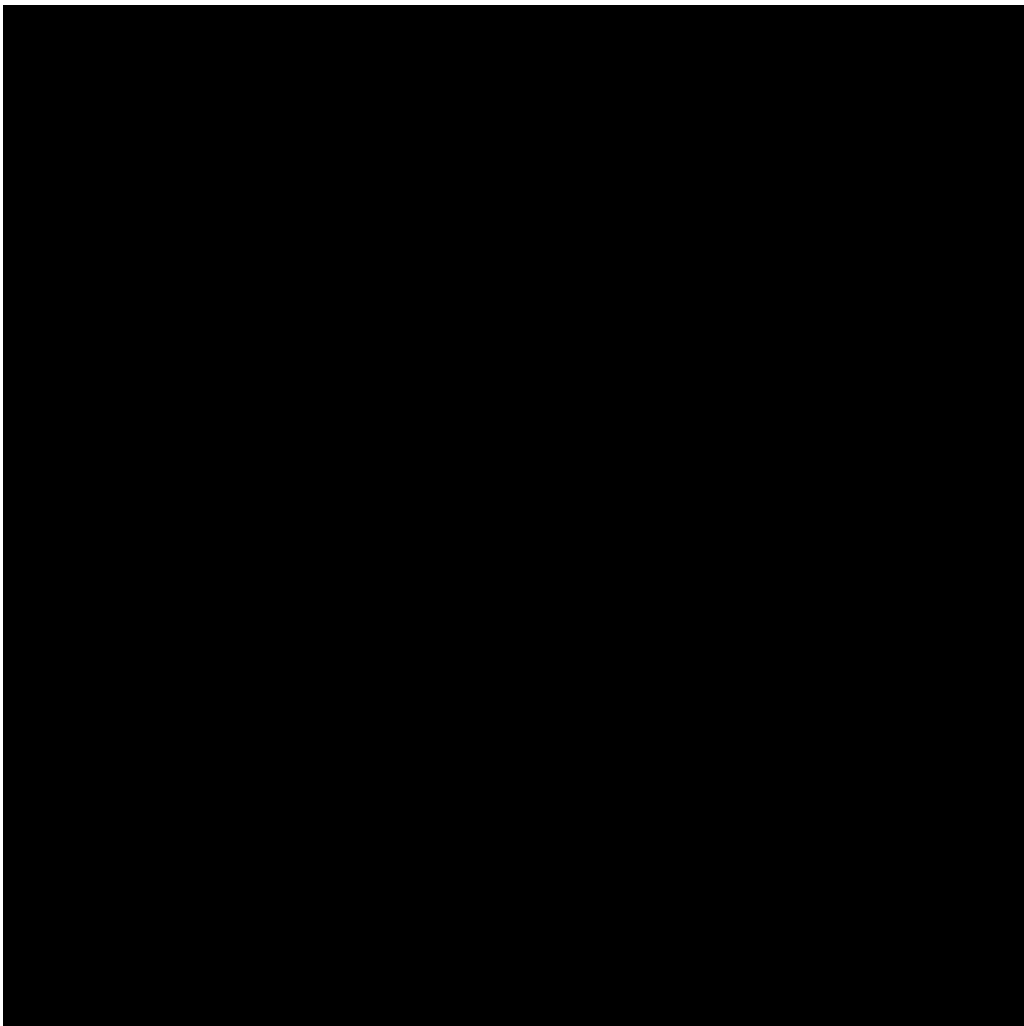


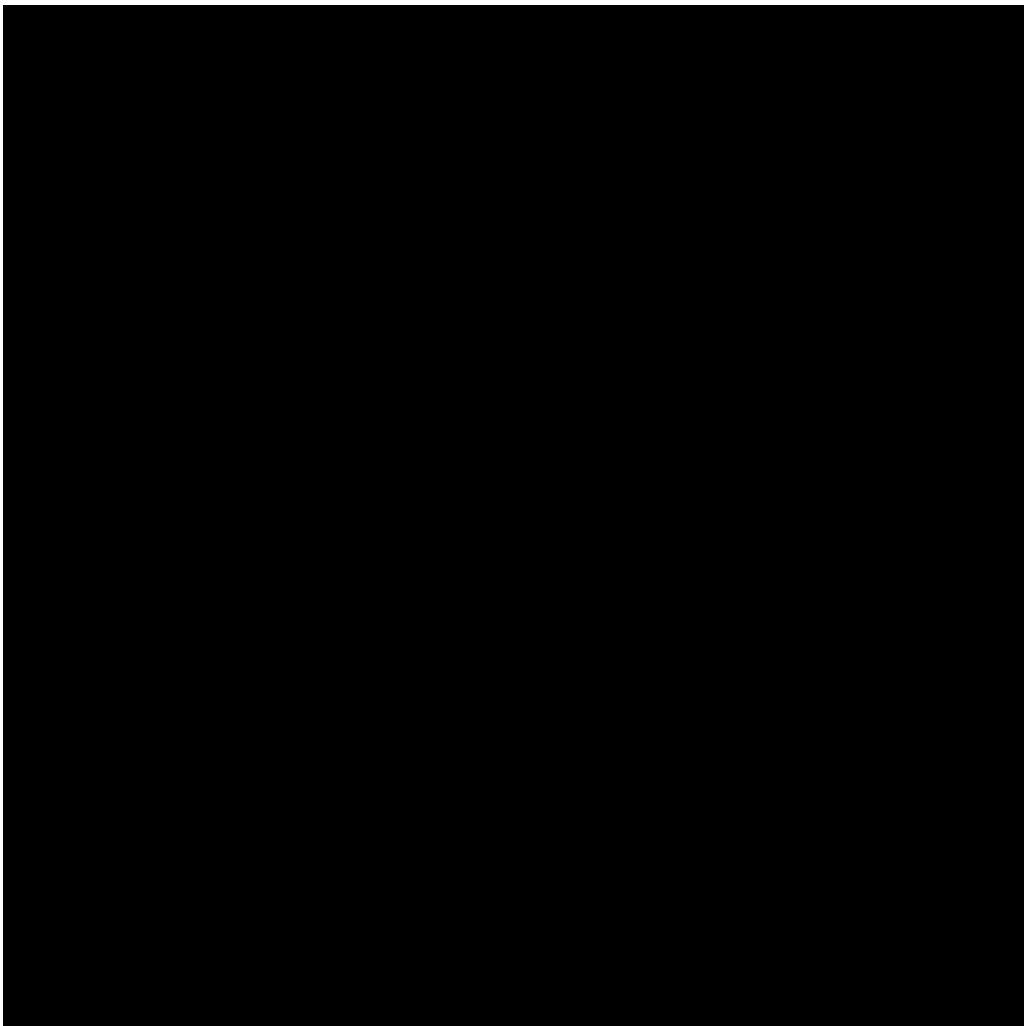


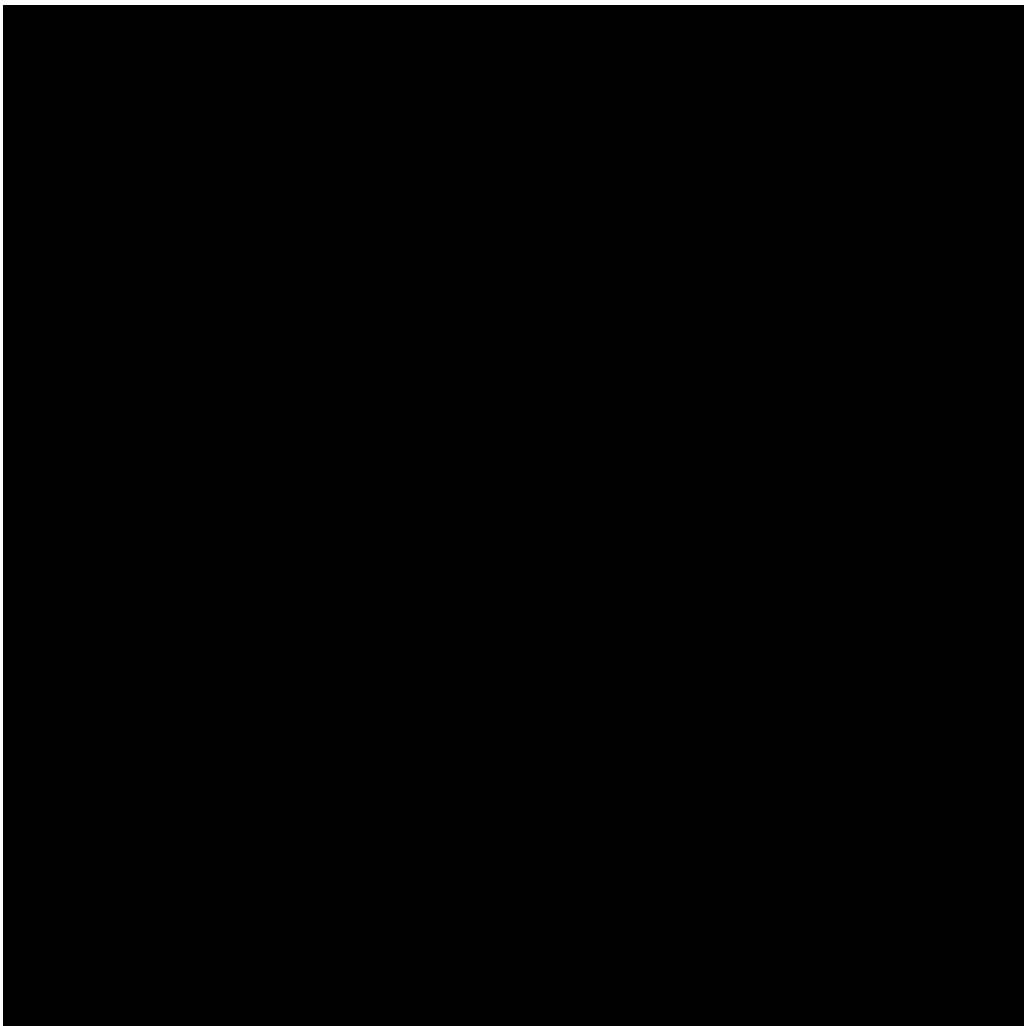


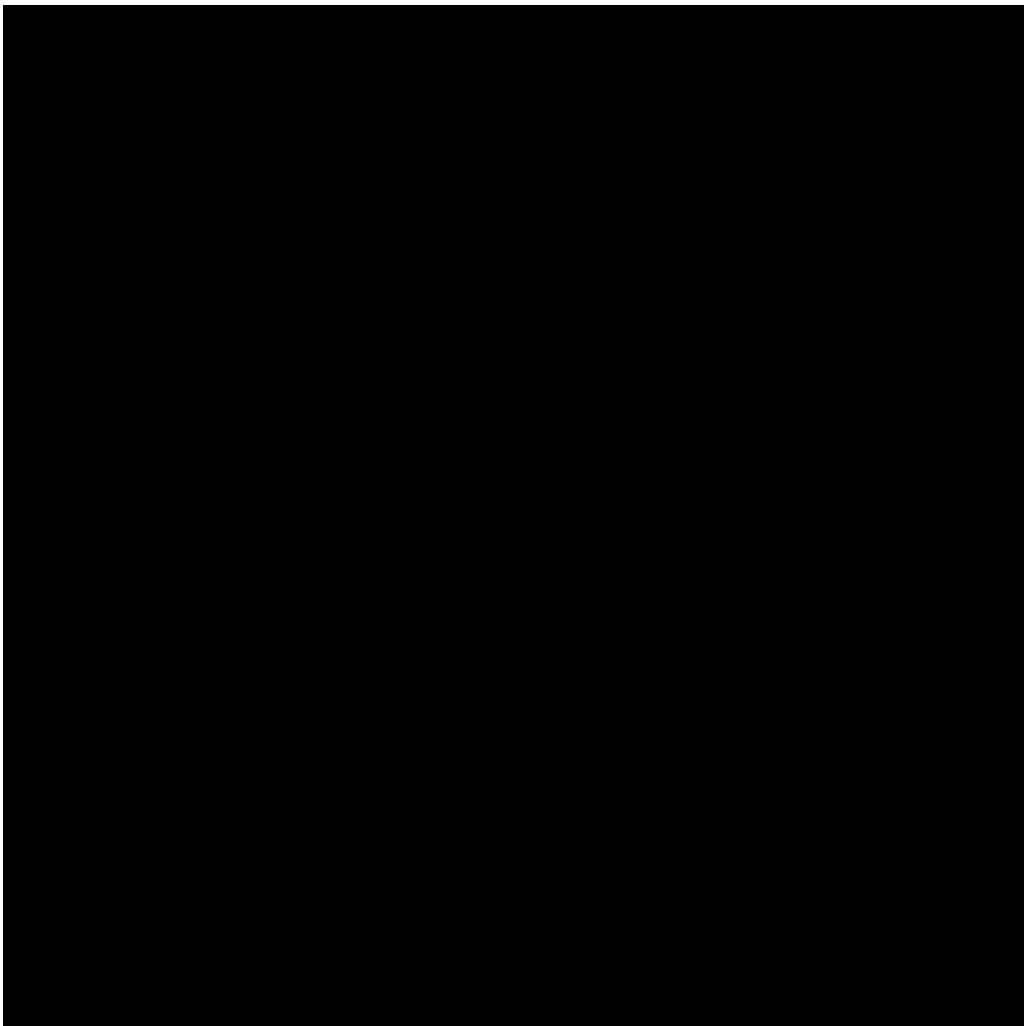




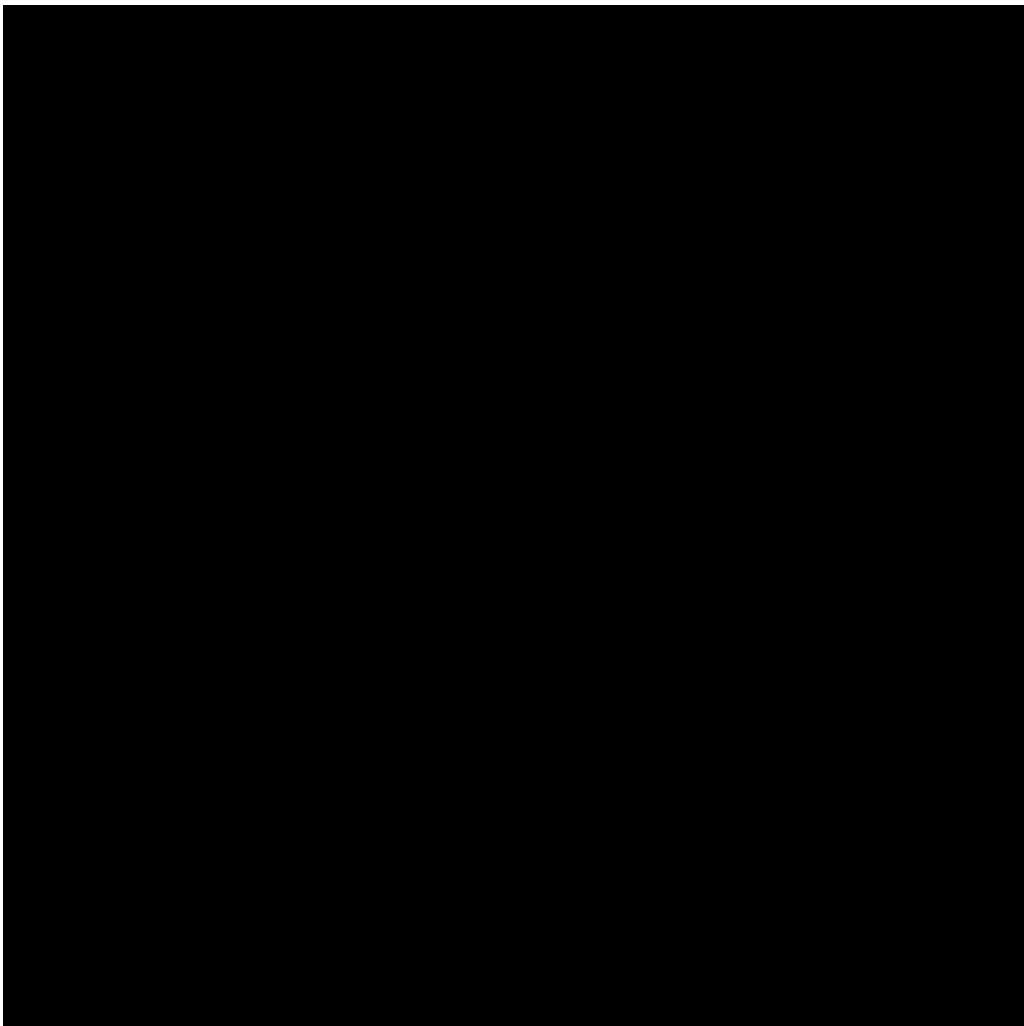


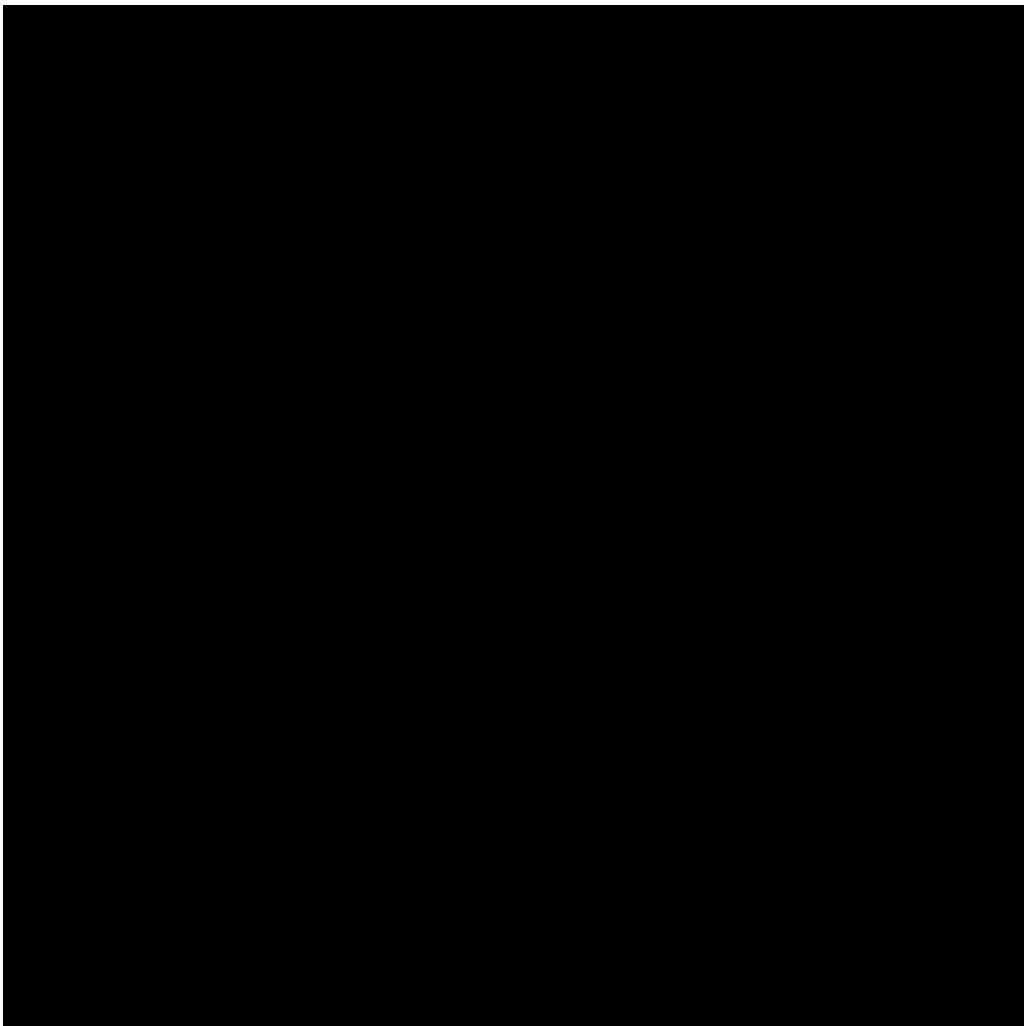












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Discrimination Against Print-on-Demand Books Is Out of Touch and Bad for the Environment Too

books. So what is going on here that they are barring authors who print on demand from submitting to their contest?

Ten years ago, POD technology wasn't very good. Due to the print quality, POD was the mark of a self-published book. But a lot has changed, and POD technology has come a long way. Today, POD books are beautiful, rivaling and sometimes surpassing in quality books that are printed on an offset press. Self-publishing, too, is not the bastard child it once was. Countless authors are choosing to self-publish, self-publishing superior quality books, and making more money self-publishing than they could ever hope to make as a signed author on a major house. But I digress... As I said, this post is not about The Commonwealth Club's misguidance on self-published books, but rather about their lack of insight about print on demand. I'm singling out the Commonwealth Club here, but this discriminatory practice is seen across a number of organizations that offer prestigious awards. I have to assume that the people enforcing the rules don't realize how much of a discriminatory policy this is. They're instead operating from an old understanding of how the industry works. Many bookstores have a similar blindness. They say they will not carry print-on-demand books, and yet they do. Because they're carrying backlist books that were once offset but are now POD. And they can't tell the difference.

My advice to authors who have POD books these days is simply not to talk about it. If someone asks, I encourage them to say that they got a print run, and leave it at that. If you get a "run" of ten, twenty, or one hundred books POD, that constitutes a print run, albeit a small one. If no one can tell that a book is POD then it doesn't matter--end of story. (The only caveat I'll make here, because I'm sure it will come up otherwise in the comments, is that POD is not up to snuff on four-color interiors just yet. They're getting there, but most four-color books should be printed on an offset press.)

I believe publishers have a job to do, and that's to educate bookstore owners and organizations like The Commonwealth Club who actually don't understand what they are objecting to. All these communities care about--if they're in integrity about what they care about--is quality books. So a book printed to order at an on-demand facility or in thousand or fifty thousand runs from an offset press should have no bearing on its qualifications to win awards, or to be carried in bookstores, especially when the judges and storeowners cannot tell the difference.

I encourage anyone who holds a judgment against POD to take a tour of [Ingram's print-on-demand facility](#) in La Verne, Tennessee. In this massive warehouse that runs twenty-four hours a day and prints thousands upon thousands of books a day, there's an entire subsection working toward fulfilling library orders. There are hardcover books being printed to order--one at a time. (The quality is gorgeous.) This is a facility dedicated to constantly improving their technology on the one hand, but also making obsolete (eventually) the need to pulp hundreds of thousands of books every year.

When I first heard about pulping years ago, I felt a little sick about the industry I'd chosen. I recently told one of my authors at She Writes Press that in order to get a replacement of a batch of books that had been printed glossy instead of matte she'd have to tear the covers off all the books to show evidence that they'd been destroyed. She couldn't do it. Maybe now those glossy books will become collector's items--who knows. But the point is that I want to work with more people like this author. People who care about their role in contributing to excess, waste, and environmental unconsciousness. Whether you're a reader, an author, a publisher, or someone

who's involved in the industry any other way (through advocacy, awards, selling, distribution, shipping, fulfillment, etc.), you have a stake in print on demand.

Postscript: I came across [this information](#) about what publishers are doing to be more eco-friendly. It's interesting reading if you care to know more about the book publishing stats and some of the green initiatives that are currently underway. However, I maintain that an industry shift (over time) to printing to order will be more powerful than all of these initiatives combined.

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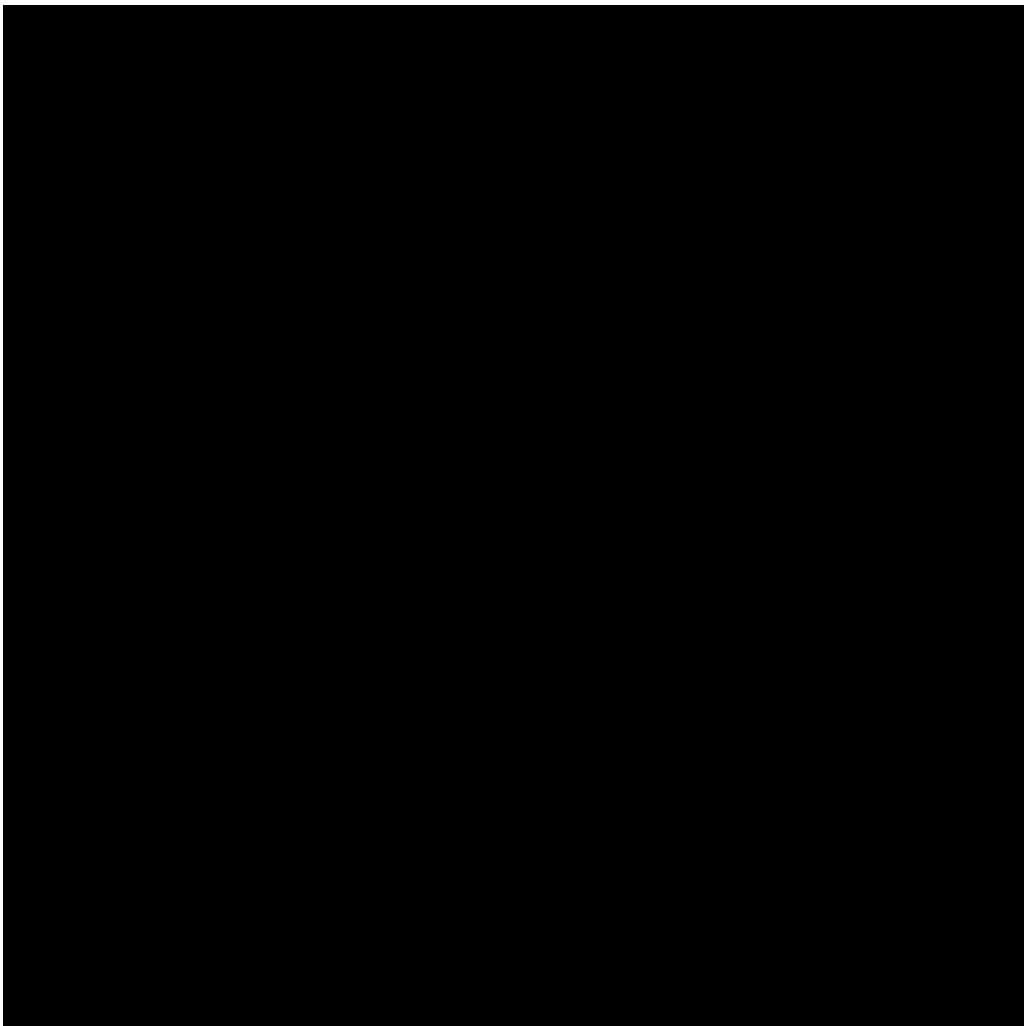
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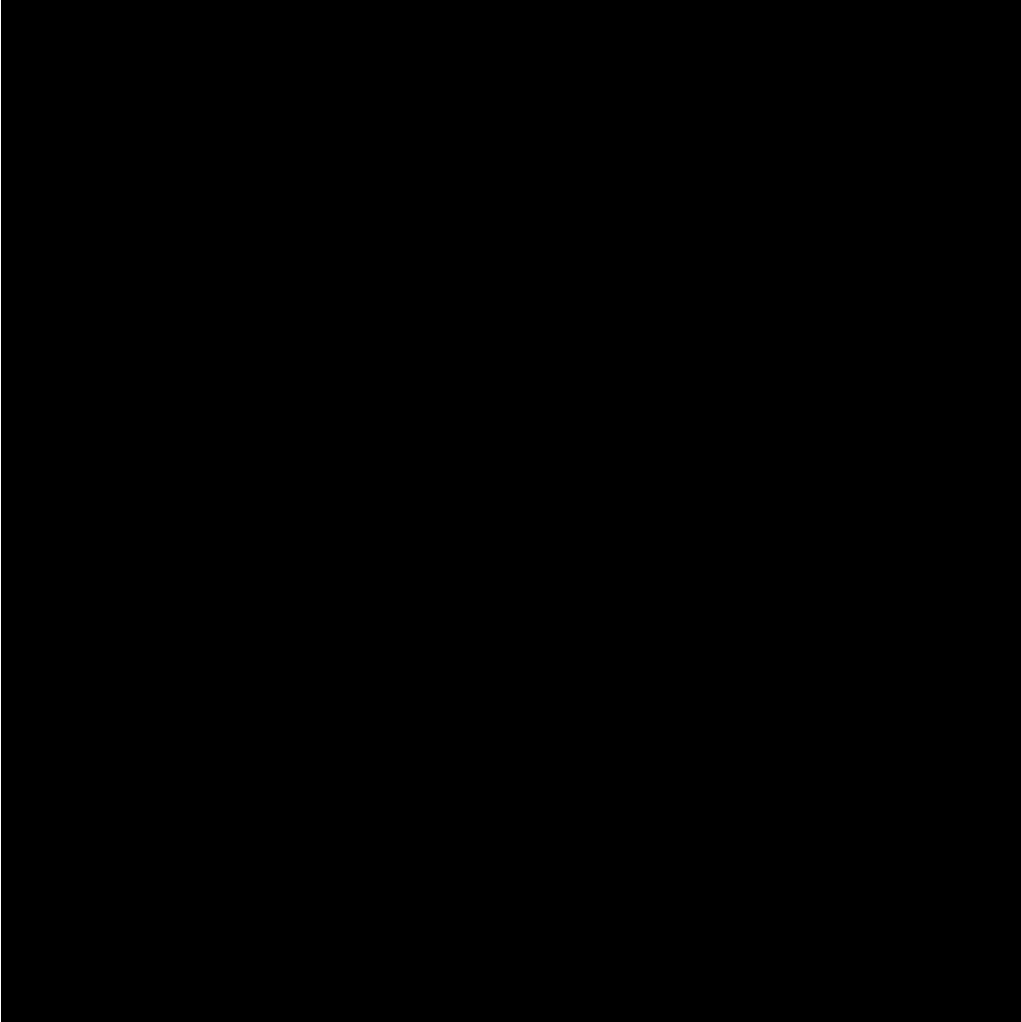
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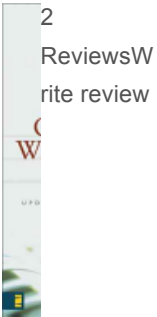
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Print on Demand (POD) Gets a New Player

By Giacomo Giammatteo on January 28, 2015 in Advice: Book Production & Distribution,
Publishing Services Watchdog Reports



The Watchdog and his dog

ALLi Watchdog Giacomo Giammatteo announces exciting news of the latest big player to offer print on demand (POD) services to self-publishing and indie authors.

BookBaby Enters the Print on Demand (POD) Market



For what seems like the longest time, the POD market has been controlled by two players: CreateSpace and IngramSpark. Not that there haven't been other options, but these two companies have come to dominate the self-publishing segment of the marketplace. In the recent report from Bowker, listing ISBN providers for print books, CreateSpace dominated with 186,926 ISBNs listed for 2013.



A couple of years ago, Ingram set up a new division (IngramSpark) for the sole purpose of handling self-published authors or small publishers with fewer than 10–20 titles. Lightning Source, a sister company to Spark, was there to handle larger customers.



BookBaby, though, hasn't been sitting idle. They jumped into the eBook market and have managed to put together an impressive list of channels in a short period of time. According to President Steven Spatz, BookBaby is now positioning themselves to take advantage of opportunities in the POD segment of the market. Let's take a look at what they have to offer.

Print on Demand

I don't know a lot about what BookBaby has set up yet, but I do know a couple of things. One is that they're going to be using one trusted POD service, not subbing it out to a lot of different companies.

I spoke to BookBaby's President about their plans. This is what he had to say. "Having a dedicated POD facility will allow us to control the quality," said Spatz. "Being able to guarantee a quality product for each and every book is important to us. We wanted to ensure we could do that."

Spatz said, "This is different from any other Print On Demand program out on the marketplace. Not only do we offer the most robust distribution network in the business, we also deliver the highest-quality printed books and back that up with a 100% satisfaction guarantee."

Distribution

With IngramSpark having a built-in global distribution network, and CreateSpace being owned by Amazon, it's a safe bet to think that anyone new to the market faces an uphill battle. But BookBaby has managed to assemble one hell of a good list of partners.

I don't have the complete details, but when I spoke to Steven, he mentioned a few that impressed me.

- Amazon
- Barnes & Noble
- Powell's
- Ingram
- Baker & Taylor

Keep in mind, when you look at Ingram and Baker & Taylor, those two networks represent hundreds of potential outlets, including other online stores, independent bookstores, and libraries around the world. Here is a link to a more comprehensive list.

When I asked Steven about the POD process, he said that orders will be printed and shipped within five days.

Discounts and Returns

One puzzling part for me was the discount and returns policy. At the time I spoke with BookBaby, specifics weren't available. I got the impression that they might go with a set discount (much like CreateSpace does), but BookBaby also mentioned the possibility of returns. I didn't get a definitive answer on actual printing costs either, but what I did get was an estimate of earnings. Here are the details as I know them. "Profits will be reasonable," said Spatz. "As an example, for a 6x9, 200-page book, retailing at \$14.99—the author will earn about \$2.84."

I ran those figures through the calculators at CreateSpace and IngramSpark for comparison. Here's how it looks.

Company	List Price \$14.99
BookBaby	\$2.84
CreateSpace Expanded Dist.	\$2.74
CreateSpace Amazon	\$5.74
IngramSpark 55%	\$3.25
IngramSpark 40%	\$5.49
IngramSpark 30%	\$6.99

As you can see from the chart, BookBaby falls squarely in between CreateSpace's Expanded Distribution option and IngramSpark's 55% discount option.

If you wanted to, I'm sure you could do the same thing I recommended in this post comparing CreateSpace and IngramSpark, and that is, to use both of them as distributors for print. In other words, use CreateSpace for Amazon to take advantage of the higher margins, and use BookBaby for everything else. That still means you're paying for BookBaby's POD service, but you'll have to justify that—or not.

The math is straightforward. Assume you'll earn approximately \$3.00 per book, and divide that into the \$200 set-up cost. That means you need to sell about 67 books to break even.

Note:

A point worth noting deals with future plans. BookBaby will be providing authors a BookShop page, much like the page for customers of their eBook service. They are hoping to have this up by mid-year, and it should be a boost to authors trying to sell books on their own, or steer customers to purchase directly from them.

My understanding is it will work like this.

BookBaby will take 15% of list price plus the cost of printing the book. The author keeps the rest. On a \$15 book, that means the author would earn about \$7.70. CreateSpace's offering is similar but they take 20%, and unless I miss my guess, BookBaby's BookShop page will be superior to CreateSpace's offering in terms of SEO and ability to drive customers to it.

"Shipping would be at cost," Spatz said.

Returns

As far as the policy on returns...I don't know how BookBaby plans to address that, but here's the interesting part—according to Steven Spatz, BookBaby plans on absorbing the cost of returns.

Yes, you heard that right—BookBaby will absorb the cost of returns.

I'm guessing that BookBaby plans to manage that on a pro-active basis, making sure stores don't order excessive amounts to prevent problems, but as this is POD, I don't see it as much of an issue. In the past couple of years I have only had two books returned through Ingram (Lightning Source) and that pales in comparison to what most publishers see. Still, it's a nice feature to have and it's comforting to know that you won't have to deal with returns.

Another plus for BookBaby.

Cost

With many indie authors, cost looms large as the determining factor in any decision. I understand that reasoning. Book sales are difficult to come by, and profits—especially in the print world—are even rarer. So what will BookBaby's service cost in total?

Let's take a look.

Service	\$199
Print-ready file	✓[1]
Set-up fee	✓
Change fees	✓ [2]
Proof	✓ [3]
Discounts	Set amount?
Shipping	Included

As you can see, some of these questions remain unanswered, but I'm sure within the next few days we'll have information from BookBaby so we can fill in the blanks. Here's what I know—and don't know—so far.

- Print-ready file
 - Submit a Word or Pdf document using BookBaby's template and they do the rest.
 - Set-up fee
 - The \$199 charge covers this.
 - Change fees
 - No charge for new files submitted.
 - Proof
 - Proofs are done online, digitally. If you want a print proof, a charge applies.
 - Discounts
 - We discussed the speculation on discounts above.
 - Shipping
 - I know that shipping to stores, etc. is included, but I'm not sure what happens to orders authors need to fulfill for themselves.

Other questions that need answers:

- What is the price of each book to the author?
- What if the author wants to order 50 books for personal distribution? Can they do that at cost?
 - Can an author order one book to be shipped to a reviewer? At what price?
- What about international shipping? (like for Goodreads giveaways) Where does it get shipped from, and what is the cost?

One of the questionable points is a requirement to purchase a minimum of 25 books when you sign up for BookBaby's POD service. If you have a standard 300-page paperback it will probably tack on about \$100.

Based on that assumption, here is what you'd be facing.

Sign-up cost POD	Sign-up cost eBook	25 Books
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\$199	\$299	\$100 [4]
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So the combination deal for POD and eBook, plus 25 print books will run you approximately \$599.[5] And the books will be shipped to you free of charge for personal distribution or whatever you want.

Who Will This Appeal To?

When BookBaby announced their new pricing on eBook services back in December, I said it wouldn't appeal to everyone, but as the numbers have shown it does appeal to a lot of authors.

The same reasoning applies with their POD service. Some authors—especially the ones who can do everything themselves—will look at the cost and the ROI, and say, "No thanks. I'll go my own way."

But others might look at BookBaby's offering as a gift. Here are a few examples of authors who should welcome this.

- Authors who are looking for a one-stop shop, without having to mess with details. With BookBaby you submit one file (eBook and Print) and you're done with it.
 - Authors who want to concentrate on writing and promotion.

- Authors who are willing to spend a little money to save a lot of time.
-

Advantages of using BookBaby (from BookBaby)

1. BookBaby claims they will have the widest distribution of anyone for POD, including:
 - Ingram
 - Baker & Taylor
 - Amazon
 - B&N
 - Powell's
 - Libraries
 - NASCORP
2. Simplicity—submit one Word file and BookBaby will convert it to eBook and print. You're done with it. Easy.
3. Profits will be reasonable. (see example above)
4. BookBaby will handle returns.
5. Quality will be top of the line and guaranteed.

Bottom Line

David

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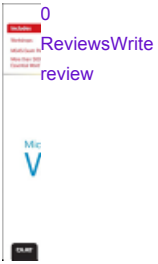
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print multiple pages on a page, which is useful for creating handouts for a presentation.

Print a Two-Sided Document

- 1 Click the **File** tab, and then click **Print**.
- 2 If necessary, click the **Printer** list arrow, and then click the printer you want to use.
- 3 Select an option for printing on both sides:
 - ◆ **Print on Both Sides (Long edge)**. Prints on both sides where pages flip on the long edge.
 - ◆ **Print on Both Sides (Short edge)**. Prints on both sides where pages flip on the short edge.
 - ◆ **Manually Print on Both Sides**. The first side of each alternate page will be printed. Then you will be prompted to reinsert the pages into the printer so that the second side can be printed.
- 4 Select the other print options you want to use.
- 5 Click **Print**.

Printing Specialized Documents

Two-sided printing is appropriate for bound reports, pamphlets, brochures and many other types of Word documents. Not all printers support automatic two-sided printing. If your printer does not support two-sided printing, you can use the Manually Print on Both Sides option on the Print screen to help you complete the process. In addition to printing two-side documents, you can also

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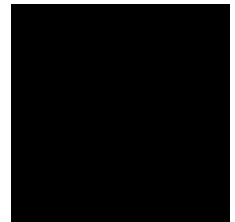
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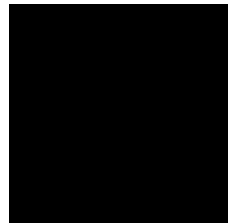
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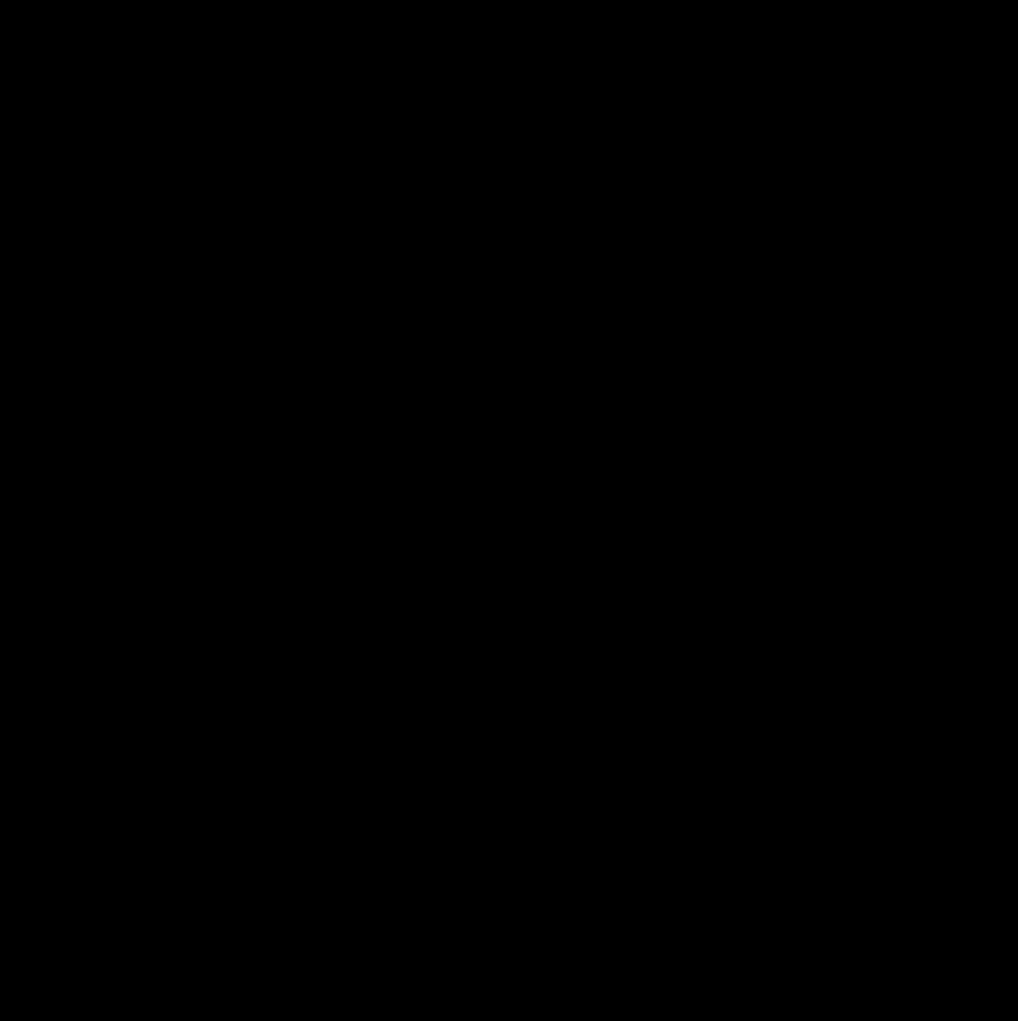


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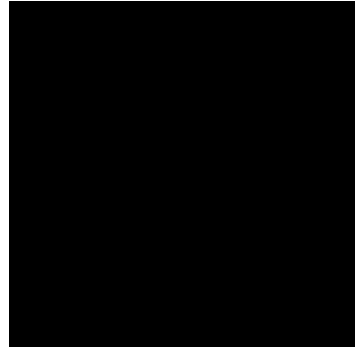
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POD is an acronym for Print On Demand. Print On Demand publishing is a method of producing books in specific quantities needed to meet ongoing bookstore or book buyer orders. The customer ordering the book creates the demand for a single copy. A single copy of that book is then printed on demand, perfect bound with a full color laminated cover, and shipped to the customer or the bookstore ordering the POD book. POD is a process for publishing books only as they are needed.

The path of the author can be a difficult road to travel. It takes an amazing amount of time, energy, and soul to create a finished book. Unfortunately, many books never make it out of the hands of the author to be published and enjoyed by others. The worst-case scenario would be for an author to pay a subsidy publisher that would print a large quantity of books at a cost of \$5,000 - \$30,000! Often, a subsidy or vanity press keeps rights to the books they publish. If the book takes off, the author has no say in what happens next. If the book doesn't sell as well as anticipated, the author will be faced with a great deal of money spent, boxes of books gathering dust in the basement, and an out-of-print book to which the author no longer owns the rights to. We seek to change that by providing affordable and professional book publishing services to authors of great books.

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Virome Capture Sequencing Enables Sensitive Viral Diagnosis and Comprehensive Virome Analysis

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ABSTRACT

Insensitivity and technical complexity have impeded the implementation of high-throughput nucleic acid sequencing in differential diagnosis of viral infections in clinical laboratories. Here, we describe the development of a virome capture sequencing platform for vertebrate viruses (VirCapSeq-VERT) that increases the sensitivity of sequence-based virus detection and characterization. The system uses ~2 million probes that cover the genomes of members of the 207 viral taxa known to infect vertebrates, including humans. A biotinylated oligonucleotide library was synthesized on the NimbleGen cleavable array platform and used for solution-based capture of viral nucleic acids present in complex samples containing variable proportions of viral and host nucleic acids. The use of VirCapSeq-VERT resulted in a 100- to 10,000-fold increase in viral reads from blood and tissue homogenates compared to conventional Illumina sequencing using established virus enrichment procedures, including filtration, nuclease

treatments, and RiboZero rRNA subtraction. VirCapSeq-VERT had a limit of detection comparable to that of agent-specific real-time PCR in serum, blood, and tissue extracts. Furthermore, the method identified novel viruses whose genomes were approximately 40% different from the known virus genomes used for designing the probe library. The VirCapSeq-VERT platform is ideally suited for analyses of virome composition and dynamics.

Importance VirCapSeq-VERT enables detection of viral sequences in complex sample backgrounds, including those found in clinical specimens, such as serum, blood, and tissue. The highly multiplexed nature of the system allows both the simultaneous identification and the comprehensive genetic characterization of all known vertebrate viruses, their However, neither of these problems is likely to last. Together, they constitute a thin wall holding back a flood of easy and instant access to information that was, for hundreds of years, virtually unfindable and practically inaccessible to the vast majority of the world's population. When—not if—it suddenly becomes available to everyone with an Internet connection and can be printed affordably and on demand on a widely-distributed network of POD machines, we can expect the consequences to be both enormous and largely unpredictable.

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About Rick Anderson

Rick Anderson (rick.anderson@utah.edu) is Associate Dean for Scholarly Resources and Collections at the University of Utah's Marriott Library. He serves on numerous editorial and advisory boards and is a regular contributor to the [Scholarly Kitchen blog](#). His book, *Buying and Contracting for Resources and Services: A How-to-Do-It Manual for Librarians*, was published in 2004 by Neal-Schuman.










genetic variants, and novel viruses. The operational simplicity and efficiency of the VirCapSeq-VERT platform may facilitate transition of high-throughput sequencing to clinical diagnostic as well as research applications.

FOOTNOTES

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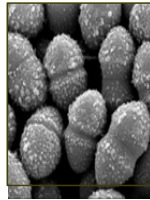
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U.S. Soybeans Gain on Demand Hopes; Grains Decline

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By Jesse Newman

CHICAGO--U.S. soybean futures rose Thursday due in part to growing optimism over demand for the domestic crop.

Meanwhile, grains fell.

Soybean prices gained, buoyed by improving foreign demand for U.S. supplies of the oilseeds. On Thursday, the U.S. Department of Agriculture said net sales for the week ended Sept. 17 totaled 1.3 million metric tons, which fell toward the top end of analysts' expectations for 900,000 to 1.5 million tons. That figure, which was up 44% from the previous week, helped ease concerns among market participants over export demand, which so far has lagged behind last year's pace.

Expectations that a Chinese delegation in Iowa later in the day would make a purchase of 3 million metric tons of the oilseeds also bolstered the soybean market, as did a USDA report showing private exporters had booked sales of 313,000 tons of soybeans for delivery to unknown destinations during the 2015-16 crop year. Analysts said the demand picture for U.S. soybeans is brightening, though ample world supplies still are a weight on the market.

"We had really nice export sales for the soybeans today," said Mike Zuzolo, president of advisory firm Global Commodity Analytics in Atchison, Kan., adding that "we're making up lost ground in soy complex."

Soybean futures for November rose 2 3/4 cents, or 0.3%, to \$8.66 1/2 a bushel at the Chicago Board of Trade.

Wheat prices declined, reversing gains posted in the previous session, as traders focused on plentiful global inventories and tepid demand for the U.S. crop. Net export sales reported by the USDA Thursday fell toward the low end of analysts' expectations, a sign domestic wheat continues to be uncompetitive compared to cheaper supplies on offer from rival exporters in the Black Sea region.

Prices for the grain also were pressured after the London-based International Grains Council raised its forecasts for 2015-16 world wheat production, pegging world output for the current season at 727 million tons, up 1% from last month's forecast of 720 million tons.

CBOT December wheat slid 4 cents, or 0.8%, to \$5.03 1/2 a bushel.

Corn prices slipped, as better crop-yield reports from the U.S. harvest filtered in from farmers in the Western Corn Belt, boosting hopes for the crop after poor yield reports from some farmers in the east. Disappointing weekly export sales also weighed on corn prices, with the USDA reporting net sales of 426,300 metric tons of corn sold last week, which fell short of the 500,000 to 800,000 tons anticipated by analysts.

Still, a weaker U.S. dollar capped losses in the grain markets. "There will not be a not a lot of sellers as long as the dollar is sharply lower, but by same token there won't be a lot of buyers either," said Mr. Zuzolo.

CBOT December corn shed 2 cents, or 0.5%, to \$3.81 1/4 a bushel.

Write to Jesse Newman at jesse.newman@wsj.com

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19. Infringement of Copyright

See notes to Precedent One, Clause 20.

20. Out of Print

See notes to Precedent One, Clause 25 (Minimum Sales). Given the increasing importance of eBooks, together with the ability of educational and academic publishers to reprint books to order by means of ‘print on demand’ systems, whether in-house or out-sourced, the concept of a work going out of print must be reconsidered. Publishers may wish to consider defining the term ‘out of print’ by reference to: the number of copies of the print on paper edition sold in the previous two accounting periods; the number of eBooks sold; the number of copies sold by means of the publishers’ ‘print on demand’ service over the same period; or the aggregate of some or all of these. However, the mere ability to produce and sell a single copy of an author’s work, should the occasion arise, cannot in itself justify retaining publishing rights, which before the advent of eBooks and ‘print on demand’ would in many instances have been reverted to the author. Authors whose contracts did not anticipate the existence of eBooks or print on demand systems may, justifiably, object to the automatic exploitation of their work in eBook format or its inclusion in a ‘print on demand’ programme, and publishers will have to put systems in place to ensure that authors are fully informed as to the publishers’ intentions and that the necessary consents are obtained.

For new contracts, publishers may wish to address the issue of print on demand publishing from the outset. Alternatives to Clauses 20 and 21 are suggested below:

in print at the time of his/her death and on any reprints of such edition.

- (ii) all sums payable under the terms of this Agreement shall be paid to the deceased Author's representatives on further editions (including any reprints) published subsequent to the Author's death, less any fees and/or royalties payable to an editor or reviser in the course of preparing such editions and reprints for press, provided that such editions and reprints contain material written by the Author.

18.5 The Publishers may display in the revised Work and in all appropriate publicity material for the revised Work, the name of the person or persons who revised the Work together with the name of the Author. Should the Author or the Author's representatives object to having the Author's name acknowledged in connection with the revised Work, the Author or the Author's representatives shall so notify the Publishers in writing upon receipt of the written notice from the Publishers provided for in Clause 18.3.

19. Infringement of Copyright

19.1 It is agreed that if at any time during the continuance of this Agreement the Publishers consider that the copyright in the Work has been infringed they shall be at liberty to take such steps as they may consider necessary in their sole discretion to deal with the matter and if they wish to take legal proceedings they shall on giving the Author an undertaking to pay all costs and expenses and to indemnify the Author against all liability for costs, be entitled to use the Author's name as a party to such proceedings but at the same time to control, settle or compromise as they think fit.

19.2 The Author agrees to execute any documents and do any acts reasonably appropriate to give effect to the rights of the Publishers granted by this clause.

19.3 Any profits or damages which may be recovered in respect of any infringement of the copyright shall after deduction of all costs and expenses be divided equally between the parties hereto.

20. Out of Print

20.1 If the Work is allowed to go out of print and is not available in any English language edition published by the Publishers or licensed by them, the Author may give nine months' written notice to the Publishers to put in hand a re-issue or a new edition. For the

- 15.3 Should any charge arise under this Clause the amount may be deducted from any sums which may become due to the Author under this Agreement.

16. Author's Copies

The Author shall be entitled to receive on publication six free copies of the first and any new edition of the Work and to purchase on normal domestic trade terms additional copies for personal use but not for resale.

17. Remaindering

- 17.1 The Publishers shall be entitled not less than [*number*] years from the date of first publication of the Work to dispose of copies as a remainder at a reduced price and shall pay to the Author the rate of royalty based on the Net Sum Received provided for in Clause 3.2 on such sales, except that where copies are sold at cost or less than cost, no royalty shall be payable.
- 17.2 The Publishers shall give the Author six free copies of the Work under this Clause and the first option for a period of six weeks to purchase copies at the said reduced price.

18. Revision of the Work

- 18.1 If in the opinion of the Publishers a new edition of the Work is desirable or necessary, they shall so notify the Author in writing.
- 18.2 The Author undertakes to revise and edit the Work and to supply to the Publishers by such deadline as shall be mutually agreed any new matter that may be needed to keep the Work up to date, such new matter to be supplied at no cost to the Publishers.
- 18.3 Should the Author neglect or be unable or unwilling to supply such new matter or to revise or edit the Work by the agreed deadline, the Publishers may after written notice to the Author arrange for a competent person or persons to do so and may deduct the expense from any sums which may become payable to the Author or the Author's representatives under this Agreement.
- 18.4 In the event of the death of the Author the following provisions shall apply:
- (i) all sums payable under the terms of this Agreement shall be paid to the deceased Author's representatives on any edition

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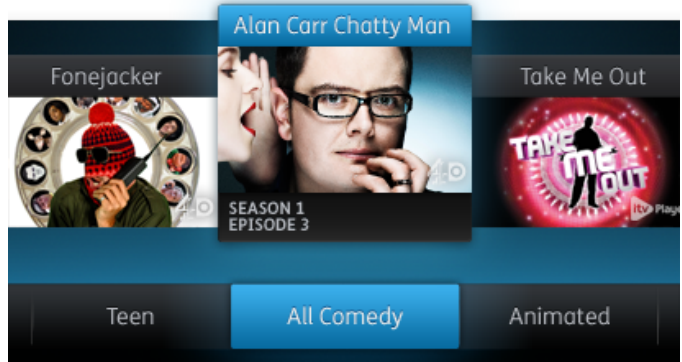
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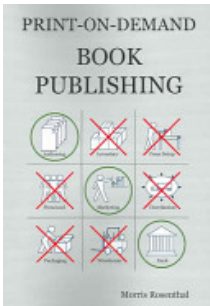
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[Print on Demand Book Publishing: A New Approach to Printing and Marketing Books for Publishers and Self-Publishing Authors](#)



Morris Rosenthal

Foner Books, 2004 - Language Arts & Disciplines - 173 pages

0 Reviews

The basic business model of the book publishing industry remained largely unchanged between the Great Depression and the turn of the Millennium. Print a lot of books, try to get them reviewed so that stores

would stock them on consignment, advertise, then hope that they don't come back as returns. Small imprints and self-publishers were reduced to begging distributors to accept their titles at discounts of 60% or more, and were expected to accept returns in any condition and quantity. Print-on-demand book publishing, combined with short-discount distribution and Internet marketing, is turning the publishing business on its head. For the first time, authors are finding that they can launch their own publishing businesses and earn more from their writing than they would with a major trade publisher. Small imprints can invest their scarce resources in acquiring, designing and promoting new titles, rather than gambling on tons of books that cost money to keep in inventory. This book details the new method with which authors and publishers alike can use POD to cut costs and increase profits, while reaching new readers through the magic of Internet marketing.

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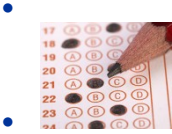
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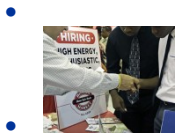
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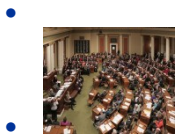
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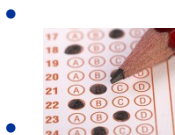
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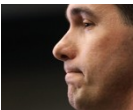
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'Hot off the press' technology: textbooks on demand

Posted: September 10, 2010



Dennis Mekelburg, associate director of ASU Bookstores, checks out the list of books printed by the bookstore's new HP system, which can print out textbooks within minutes.

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Let's say you're a college student who owns a new puppy. You have a big test coming up in a few days, and suddenly, you discover that your innocent little dog has chewed your textbook to pieces.

Or, you're a professor who has written a textbook that you'd really like your class to use. But one small problem has occurred: the ordered books have not arrived at the bookstore and classes begin tomorrow.

In both of these cases, it would be panic time to say the least. What if the campus bookstore was out of the text that the dog devoured? And the publisher says it will take three weeks to send the books for the class?

Students and faculty at ASU no longer have to worry about these scenarios coming true, thanks to Sun Devil Digital.

Sun Devil Digital is a brand-new partnership between the ASU Bookstore and Hewlett Packard that can provide textbooks within minutes, provided that the bookstore has the correct digital files and permissions.

HP has developed new technology that can print a perfect-bound book, with a laminated color cover, within minutes, and is rolling out the concept in a pilot program with three universities.

ASU, the University of Kansas and Portland State University are the only three places in the world where this technology is in operation at a retail location, said Dennis Mekelburg, associate director of ASU Bookstores.

HP is focusing on college bookstores because of the tremendous numbers of textbooks that are used, Mekelburg said, but authors who wish to self-publish their books also can use Sun Devil Digital.

"What we're excited about is that we're literally never out of a book if we have the digital file," Mekelburg noted. And, he added, the "print a textbook on demand" process is very ecologically sound. "The books aren't printed on the East Coast, stored by the publisher and shipped here."

Thurman Holder, director of new business for HP's Imaging and Print Group, said HP, which has been in the digital high-speed printing business for some time, decided to focus on an in-store product.

"We looked at both the retail and textbook markets, and we decided that textbook market needed help."

Part of the problem for publishers of textbooks is the high percentage of returns, which waste tremendous amounts of resources, Holder said. "We asked, 'What if we could eliminate returns?'"

"We said to the textbook publishers, 'Give us the titles (in digital form) and we won't ever send them back.'"

Holder estimates that with on-demand printing, the textbook industry can reduce its carbon footprint by up to 25 percent.

In the Tempe campus bookstore, buyers can watch while their books are printed in a process that just takes minutes.

First, the text is printed on paper that is stored as a roll instead of individual sheets. The pages emerge in a neatly trimmed stack. Meanwhile, a different printer has spit out the cover, which is laminated. Then, the stack of pages is lined up using a "jogger," and then put into a machine where the cover is glued on. Finally, the nearly finished book goes into a giant "paper cutter," where the final trim is done.

(To enhance the operation's sustainability, much of the paper left over from the final trim is made into notepads.)

Mekelburg said "print on demand" has been around for a while, but the HP-pilot is different because it focuses on textbooks.

"We work directly with the publishers so we have the right to print the books. All of the intellectual property is secure in HP servers, and all copies are accounted for. We adhere to copyright laws and pay the owner of the copyright on an individually negotiated basis. So far we've partnered with three of the five major textbook publishers."

Over time, SDD will build up files of textbooks that are available from consolidators of digital assets, and from the larger publishers, "we will request digital files from them as the titles are adopted by faculty.

"The process is much easier, and cheaper, if a professor owns the copyright to his book. We can work with him to establish a sales price, any royalties, and printing costs. If the copyright is held by a publisher or another individual, copyright clearance costs and possible royalties to additional authors or editors must be factored in and these processes can be time consuming."

If a customer wishes to buy a copy of an out of print book, Sun Devil Digital can, with copyright permission, send the book to a special scanning facility and print the book from the digital files.

Faculty who have self-published handbooks or other textbooks can also get better-looking books, simply by adding a coated cover, some graphics, and perfect binding, while not increasing the price of the book.

The whole process of ordering textbooks is complex and must be accomplished quickly in many cases, Mekelburg noted, so SDD will be able to fill in some of the gaps that inevitably occur.

"When the professor adopts a title, the bookstore has access to estimated enrollment numbers and actual enrollment numbers for that specific section to assist in ordering.

"The order then must be tempered by which edition the book is in, how many times the book has been used on campus (peer to peer sales and trading affect the sales) and how many copies may be available from off-campus competitors," Mekelburg explained. "If it's an older edition lots of copies may be available from online vendors, etc."

"The mission of getting correct course materials on the shelf and on time is a monumental task. For fall semester, we had approximately 12,000 titles to source, some adopted the week classes began, and we had about 97 percent of the adopted titles available on the first day of classes.

"When more ASU instructors and authors request that the books (especially custom titles for ASU use only) be printed on demand by SDD, our students have the advantage of books never being out of stock more than a few hours, and in many cases, at a lower cost."

On-demand publishing would be an easier and less costly method even for a large class, but pre-planning is of the essence, Mekelburg said. "The professor has to adopt a book that is in a digital format, arrange with the publisher to have SDD print the book, and allow for time to print."

In addition to providing fast and economic service, on-the-spot printing also is an evolution strategy, according to Meikelburg. While some students like electronic readers, very few textbooks are available as yet in digital form. And some students still want a printed copy of a book, no matter what. So until the day that all textbooks are delivered electronically, on-demand printing fills the gap and will always meet the needs of those who insist on a printed copy.

And helps that poor student with a mischievous puppy.

Judith Smith, jps@asu.edu

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into the Zebra HC 100 Wristband printer - print individual wristbands on demand. Compare these two simple steps with laser printing, which often requires staff to load forms into a special tray, print labels, apply a label to the band, and fold a laminate over the band.

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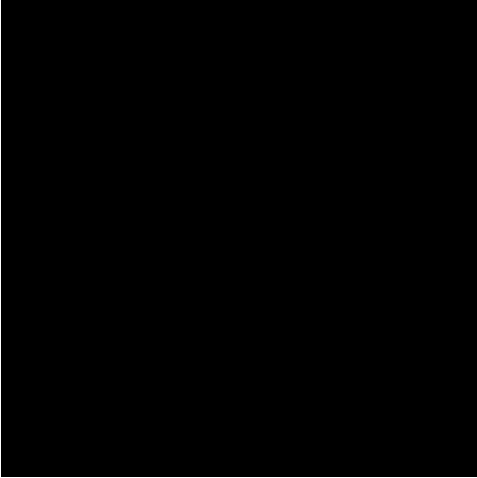
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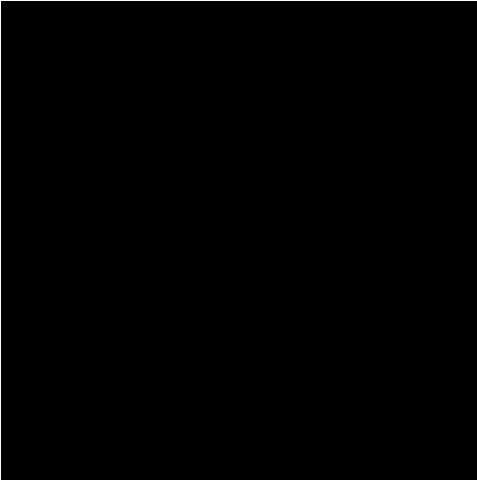
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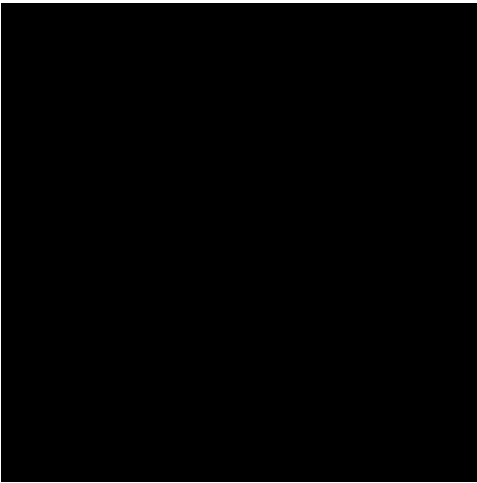
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TOP POSTS











Print on Demand - Business Printing

Print on demand or publish on demand, is a business process and printing technology in which new copies of a printing document - for instance book, publishing etc - are not printed until an order has been received from the client side. **Printing on demand** developed after the advent of digital printing because it was expensive to print single copies using usual printing technology such as offset printing and letterpress.

Many small presses have swapped their customary printing equipment with **print on demand publishing** equipment or contract their printing out to **print on demand publishers**. Many educational publishers use **print on demand press** services to maintain a large backlist and some even use **print on demand equipment** for all of their publications. Larger publishers may use **print on demand sales** in special conditions, for instance reprinting previous titles that had been beyond print or use **print on demand business** to do test marketing.

Printingblue is a famous **print on demand company** and providing its services for last 10 years. Through our superior printing services, we lie among the top **print on demand companies**.

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COMMENTS



Custom Products

Print-on-demand technology boosting MWW business



MWW co-owners Travis Oates and Molly Oates Sherrill with some of the products that retailers and designers can order printed with their own images or designs.

Photo courtesy of MWW, Inc.

By Beth De Bona

Times-News Staff Writer

Published: Monday, September 14, 2015 at 4:30 a.m.

Last Modified: Friday, September 11, 2015 at 6:44 p.m.

Few in Henderson County might realize it, but a large number of customized printed products — from wall canvases to pillows — are manufactured locally.

MWW On Demand is keeping up with the expanding market for print-on-demand products — it is now the fastest-growing division of the company, which was started in 1932 as Manual Woodworkers and Weavers.

“We would like to continue to grow the business through partnerships with our customers, enabling us to have a positive impact in Henderson County,” said MWW On Demand co-owner Molly Oates Sherrill.

With an almost unheard-of turnaround of just three days from initial order to fulfillment to clients' customers, MWW On Demand's goal is to be one of the fastest apparel manufacturing companies in the world, said account manager Shane Remington. And to prepare for client demand, the company is looking to hire around 250 people; the current work force is close to 500.

The third generation of the MWW family, siblings Travis Oates and Molly Oates Sherrill launched the customized printing division in 2008 as MWW Solutions.

“As a family owned business, our goal is also to preserve the legacy of MWW, passing it on to the fourth generation,” added Sherrill.

A revamped website and the new “MWW On Demand” name are part of a rebranding effort that MWW digital graphic designer Heather Shirin Neff is guiding for the print-on-demand division.

“We’re using really cool cutting-edge technology for designers and artists that want to do their own designs,” said Neff. “Print-on-demand literally offers a blank canvas for you to print anything you can dream up.”

Remington said they are experiencing skyrocketing growth for this division of the company, which operates in a business-to-business capacity.

Citing new companies like Uber, the on-demand transportation network, Remington said on-demand services and products is the way commerce is heading; it's an industry that's rapidly growing.

New mobile-friendly webpages for MWW On Demand offer a room-by-room run-down of available products for customization on business orders.

MWW is currently fulfilling soft goods for a number of companies, and MWW is continually expanding the product selection for a growing number of clients – some of which are leading U.S. retailers.

Customizable products include pillows, rugs, bean bag chairs, towels, fleece blankets, duvets, ottoman cubes, totes and pet beds – just to name a few.

“You can customize pretty much your whole house,” said Neff. “Who knew you could print a photo of your dog on a bathmat?”

All it takes to create the customized product is an uploaded pixelated image – literally any image can be printed on the variety of fabrics that MWW offers business clients.

A big plus for retailers, particularly for small e-commerce businesses, is the fact that print-on-demand services enable companies to carry no inventory, because products are manufactured with no minimum order and on an as-needed basis.

MWW's services alleviate supply chain issues for companies; they also provide white-label shipping to consumers.

MWW On Demand is one of the very few companies in the U.S. that manufactures products — such as pillows — in a complete process, from dyeing the threads and weaving the fabric to printing and filling products for shipping, said Remington.

He also noted that in their long history in Henderson County, the textile company has always produced American-made products.

And while a lot of U.S. companies are shipping overseas for manufacturing, MWW is doing their best to keep it local. Even the thread for the varied soft goods is dyed locally in Spindale, in Rutherford County.

MWW has over a million square feet in their manufacturing facility, located on Howard Gap Road in Hendersonville. The facility has recently been reset to accommodate new equipment as well as a new automation system to increase efficiency in production.

Remington added that he is excited about an upcoming print-on-demand expansion into apparel. From T-shirts to sundresses, hoodies, and socks, the company plans to keep innovating on products for the new line.

“It's an exciting time,” Neff said. “We're taking on the huge leaps and bounds in technology to allow customers to sell print-on demand.”

To learn more about MWW On demand, visit <http://mwwondemand.com>.

Reach De Bona at beth.debona@gmail.com or 828-694-7890

Print on demand

From Wikipedia, the free encyclopedia

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The Crowded Workshop by Mark Savad. Click to buy on FAA.

What tips do you have for artists using POD?

“Have [a large body of consistent, high quality work](#) that is both eye catching and shows a certain style. Don’t follow trends because if you do others do, and it won’t be unique any more. Always upload more, [keyword well, provide great titles and descriptions](#) – don’t just say, this is a cat. because that’s boring. don’t spam words either, it will backfire.

Make sure your images are in focus, there are no compression or sharpness issues. Some sites aren’t fussy about quality, where as FAA will reject it if it’s poorly made. while that is kind of annoying, it’s also a good sign of a good site that wants quality to [win] out.

If you’re a painter and your photos suck – don’t upload photos, it will only drag the rest of your work down. Some sites will have users there that can critique your work, let them, (ask them first), and learn from it. It’s often hard to hear the work isn’t good, but it’s better to find out now then later on after waiting for sales.

Just because it’s called a gallery doesn’t mean you’ll sell anything or make any kind of money.

It often takes years of work, advertising, and art before you’re seen as anything. There is a ton of competition so you have to make things that stand out against the rest. Before uploading any work check the Alexa rating [of the POD site], see what the rank is – a low number is good. something under 10,000. [NOTE FROM TAA: We have found Alexa to be highly unreliable. We prefer other metrics, including [MozRank](#)]

Make sure you know the form of payment and that your country will accept it. Always check the forums to see how well people are selling. Some are dead in the water – like ArtistRising or

ImageKind (which seems to just not sell anything much). If you only have a few things, upload to all the sites, don't depend on just one thing. If you like me though – I have around 2500 images now, it's hard to copy everything over unless it's really worth it.”

Thanks Mike!

Over the last three months, I spoke to CEOs, VP's and founders of most of the Fine Art Print on Demand companies. In the first post in [Print on Demand series](#) I covered the basics of how artists are using POD sites. Today, I want to share some deeper research on the POD industry.

Get my Spreadsheet

I made this crazy spreadsheet that includes details on how much each POD site pays their artists, other costs, and the features of each site. We've added that spreadsheet to a new section on the website that is a free members-only resource. You can sign up to get that page at [this link](#).

	A	B	C	D	E	F	G	H
1		MozRank*	Max Payout to Artists	Processing fees	Max Yearly Cost	Internal Search features	Stats & analytics that show # of views of your art	Additional Products (mugs, calendars)
2	AbsoluteArts.com	5.25	35%	\$25 Jury Fee	\$100.00	Very good	Yes	No
3	Art.com	7.13	Featured Artists Only	Featured Artists Only	Free	Good	No	Prints, Canvas, Framed
4	Artflakes.com	5.43	Artist sets price, additional markup of 20% - 100%	Free	Free	Poor	Yes	Prints
5	ArtistBe.com	4.31	15%	Free	Free	Very good	no	
6	ArtistRising.com	7.18	30%	Free	\$50.00	Very good	No	Prints
7	ArtPal.com	5.42	100%	Free	Free	Very good	No	Prints
8	ArtStar.com	5.53	no information for artists on their website			Poor		
9	ArtStoreFronts.com	5.11	100%	n/a	\$699.00	Very good	No	Prints and Photo
10	Crated.com	4.56	80%	0	0	Very good	no	no
11	DeviantART	7.13	20%	N/a	\$29.95	Poor	Yes	Prints
12	FineArtAmerica.com	6.29	Artist sets price, markup of 30%	N/a	\$30.00	Very good	Yes	Prints
13	Fotomoto.com	6.48	Free - 78%, Pro - 82%, Pro Plus - 90%	Free - 22%, Pro - 12%, Pro Plus - 10%	\$300.00	n/a	Yes	Prints
14			Not readily available on the					

[Download this spreadsheet](#)

Who's the Best POD company?

The answer to that question depends on a few questions you'll need to ask yourself.

- Do you want a simple platform that handles all printing, framing and shipping for you?
- Do you want a web platform that handles the payments and website, but you'll handle the prints yourself or work directly with a print shop yourself?
- Do you want to sell products like t-shirts and mugs as well as fine art prints?

Simple platform that handles all printing, framing and shipping for you.

There's a couple of clear winners here.

[FineArtAmerica.com](#)

[SaatchiArt.com](#)

21.

22. [Reply](#)

23.

24.



JessicaSanders1 says

25.

26.

[September 9, 2014 at 5:14 pm](#)

27.

28.

29.



30. CoryHuff JessicaSanders1 Thank you, Cory!! Going to check it out now

31.

32.

33. [Reply](#)

34.

35.



on30on18 says

36.

37.

[September 17, 2014 at 6:19 pm](#)

38.

39.

40.

41. I've been doing \$500+ in sales on FAA over the past 10 months but it took me about two years of constant promotion and branding to get to that level. Most people give up before their hard work starts to pay off. Also previous sales count heavily in search listings so newbies have to work even harder to get sales.

42.

43.

44. [Reply](#)

45.

46.



Fay says

47.

48.

[November 25, 2014 at 3:17 pm](#)

49.

50.

51.

52. This is sooooo helpful! I love your podcast and your articles are an invaluable resource for artists! As an artist just starting to look into POD, this is really helpful for me to narrow down my options. Thank you for the constant value you offer us to “live a creative life



according to our own rules”

53.

54.

55. [Reply](#)

56.

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Cory Huff says

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Awesome. Glad you like it Fay!

[Reply](#)

57.



[Phil](#) says

58.

59.

60.

[December 2, 2014 at 6:59 pm](#)

61.

62.

63. I'm looking for a POD company that will print and fulfill my book and also integrates with woocommerce. I know that your research was around fine art printing, but did you come across any printers meeting my needs?

64. Thanks for the article. Very informative!

65.

66.

67. [Reply](#)

68.

o

- I'll tell you what. If you want to foot the bill for ordering sample products, we'll do some comparisons.

○

○

○ [Reply](#)

○

■



Immersive_design says

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[July 7, 2015 at 10:37 pm](#)

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■ Right on Cory!

■ I really loved your article and honestly will be using it as my guide.



Thanks for helping us all become abundant

■

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■ [Reply](#)

■

■



Cody says

■

■

[July 21, 2015 at 2:13 am](#)

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■ Cory, could you please send me some samples from the various PODs so I can compare the quality? I have fans around the world that are waiting for their mugs and pillows.

■ Great job on the research. I've found the quality to be fairly standardized these days and the only major difference is in shipping/presentation, which is easily accessible information on each site.

■ Keep up the good work! Starving!

■

■

■ [Reply](#)



Cory Huff says

[July 21, 2015 at 1:51 pm](#)



I'll get right on that Cody...

[Reply](#)



Krystie Rose says

[July 23, 2015 at 6:18 pm](#)

Yeah, my fav, Cory, is to say, "I'll get right on that.

...IN MY SPARE TIME!!!"

LOL!

You're awesome and you ROCK!!

95.



[Vincent Keeling](#) says

96.

97.

98.

99.

[July 18, 2015 at 10:35 pm](#)

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-
- na
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- Amazon is Bilderberg. If a person chooses Amazon, they financially aliment Bilderberg's enterprise of genocide.
- Amazon's Create Space is actively quotable as saying that a self-publisher can use their existing ISBN ... simultaneously CS forbids it. A great option for people who are confused.
- As to Kindle, they haven't the faintest as to what "Does Google index words within my book?" might be referring. Perhaps it is because their employees don't know english unlike the self-publishing customers. They refuse – point blank – to pass the question to a native english-speaking manager or executive attending Bilderberg.
- That is the same as Governmentmart. The US has (by design) almost reached Third-World country status. And Kindle is epitomic.

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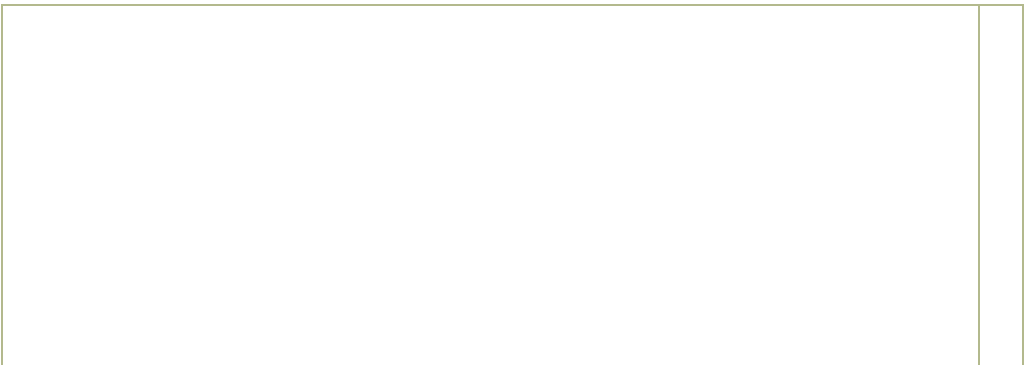
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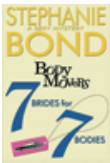
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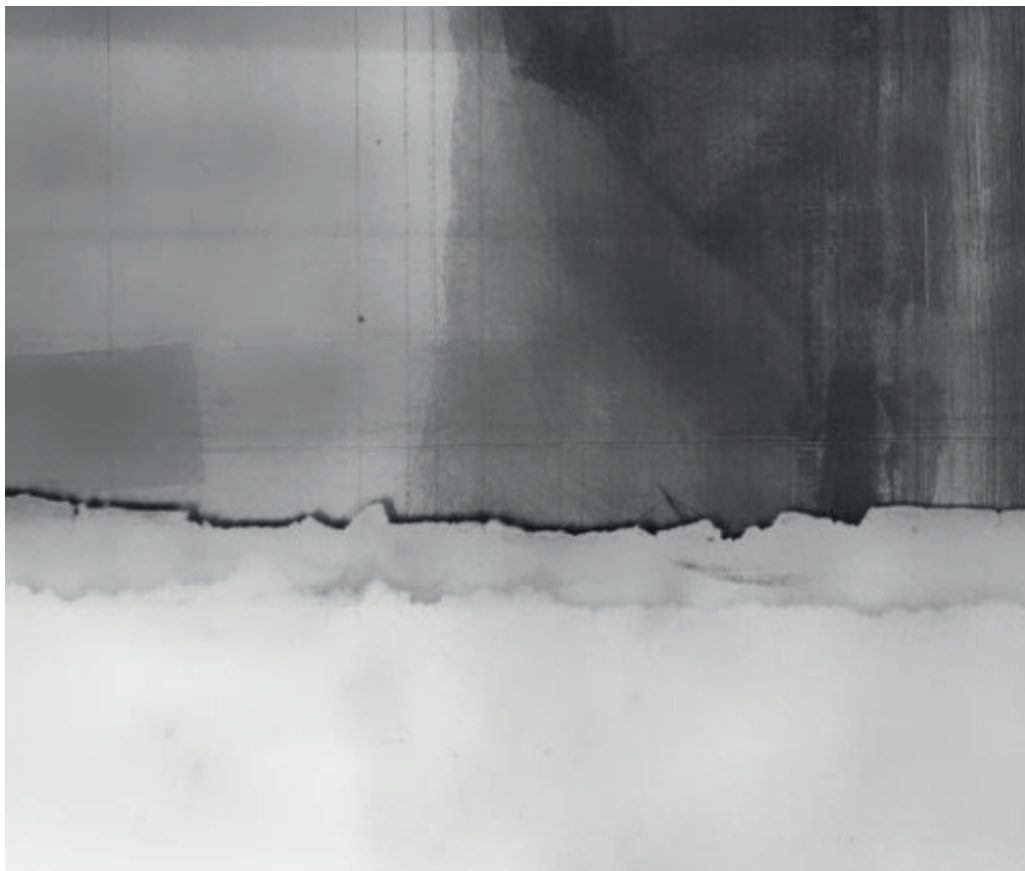
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A Poetry Editor Reveals the Secrets of the Trade: Raymond Hammond on

How to Fix the Current Poetry Paradigm

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Raymond Hammond is editor of the poetry journal *New York Quarterly* and the related book imprint *New York Quarterly Books*, as well as being an esteemed poet in his own right and the author of a lively polemic, *Poetic Amusement*. I recently had a wide-ranging conversation with him over email about the state of affairs in the poetry world.

Shivani: There are countless literary journals out there--ranging from the staid and traditional in print, to avant-garde online journals. What is distinctive about *The New York Quarterly*? What will readers of poetry get from your journal that they may not easily get somewhere else? *Rolling Stone* once called *The New York Quarterly* the best poetry magazine in the country. Would *Rolling Stone*--assuming they were still interested in poetry, which might be a stretch--still think that?

Hammond: I would hope that they would not call us the best. My hope would be that they would call us the most eclectic, or most inclusive, or most read by the average person, but "best" implies a superior condition and we all know that making that decision is a matter of taste of the individual reader, or at least should be. With that said, I do think that we still, as in the days of that quotation, rank right up there with the top tier literary journals.

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Anis Shivani has just finished a novel, *Karachi Raj*. His other books are *My Tranquil War and Other Poems* (May 2012), *The Fifth Lash and Other Stories* (2012), *Against the Workshop: Provocations, Polemics, Controversies* (2011), and *Anatolia and Other Stories* (2009).

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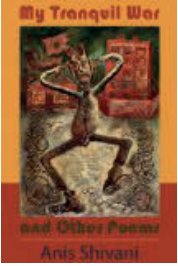
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The POD Quandary: How to Decide if Print-on-Demand Publishing Is Right for You

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Rapidly advancing print-on-demand (POD) technology is creating new opportunities for writers. This hybrid of traditional and self-publishing gives writers a relatively easy and affordable way to publish their own books. The prospect of getting your book into print and selling it is exciting, but before you go this route, you need to know as much as possible about POD publishing and whether it suits your needs.

Writer Beware, a Web site that advocates for writers, reminds us that "POD is neither a publishing model nor a brand-new publishing paradigm (as advocates of fee-based POD services sometimes insist it is). It's merely a technology, employed in different ways by different publishers to accomplish a variety of goals."

POD refers to a method of laying ink to paper that allows words and graphics to be printed with astonishing speed. It eliminates the laborious and costly setup of traditional offset printing. With traditional methods, the cost of printing a small run of books is prohibitive. Once POD is set up, it gives printers a cost-efficient method of producing one book at a time.

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Viola Davis took home the Emmy for Best Actress in a Drama for "**How to Get Away with Murder: Season 1**." If you haven't seen it yet, you can catch up on what you missed.

"**Gotham: Season 1**," the biggest and splashiest superhero TV show to date, arrives as the second season launches on Fox.

More streaming TV: "**Person of Interest: Season 4**," "**Blue Bloods: Season 5**," "**Hawaii Five-0: Season 5**," and "**Parenthood: Season 6**."

Amazon Prime Instant Video

In "**Serendipity**" (2001), John Cusack and Kate Beckinsale meet cute in a New York department store and spend the rest of the film searching for one another once again. The romantic comedy is **also on Netflix**. PG-13.

Rob Zombie's remake of John Carpenter's landmark horror classic "**Halloween**" (2007) explores the backstory of the boogeyman. R.

Fans of cult movies will find a cornucopia of cool and crazy films this month, from Roger Corman's drive-in gothic horrors "**Premature Burial**" (1962) and "**X-The Man with the X-ray Eyes**" (1963) to Mario Bava's mad Italian horrors "**Black Sunday**" (1961) and "**Lisa and the Devil**" (1973) to the counterculture artifacts "**Riot on Sunset Strip**" (1967) and "**Gas-s-s-s**"

HBO Now

HBO won big at the Emmys. You can watch their winning shows "**Game of Thrones: Seasons 1-5**," "**Olive Kitteridge**," and the documentaries "**Citizenfour**," "**Going Clear**," and "**The Jinx**" at HBO Now and HBO Go.

New on disc this week

"Pitch Perfect 2," "Results," "Saint Laurent," "The Flash: The Complete First Season"

Now available at Redbox

"Mad Max: Fury Road," "Boulevard," "Saint Laurent," "The Face of an Angel"

Sean Axmaker is a Seattle film critic and writer. His reviews of streaming movies and TV can be found at streamondemandathome.com.



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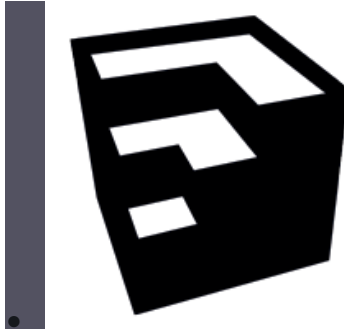
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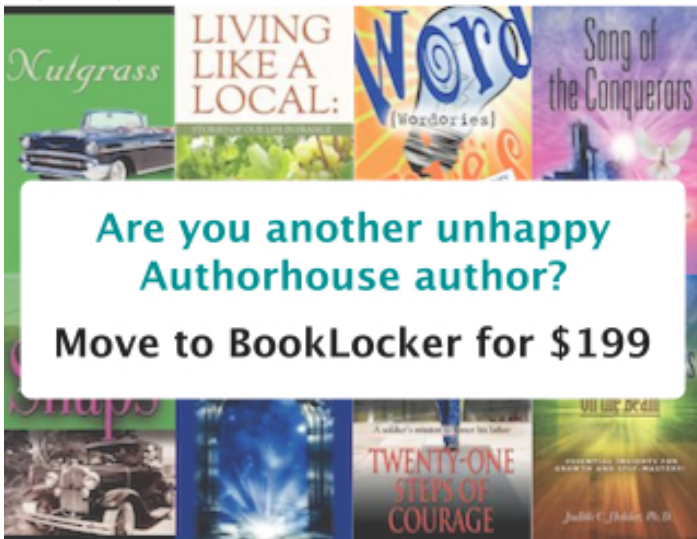
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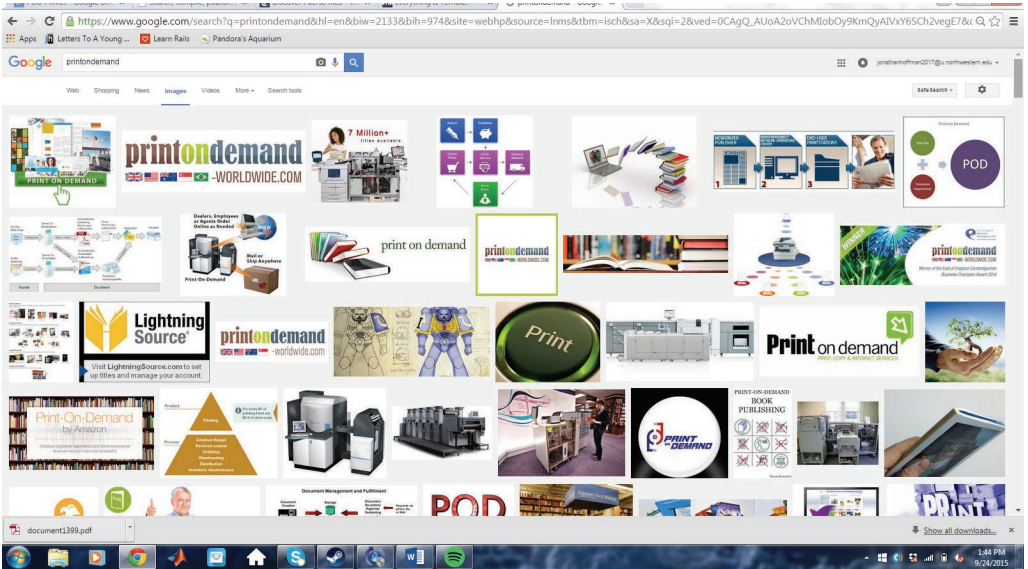


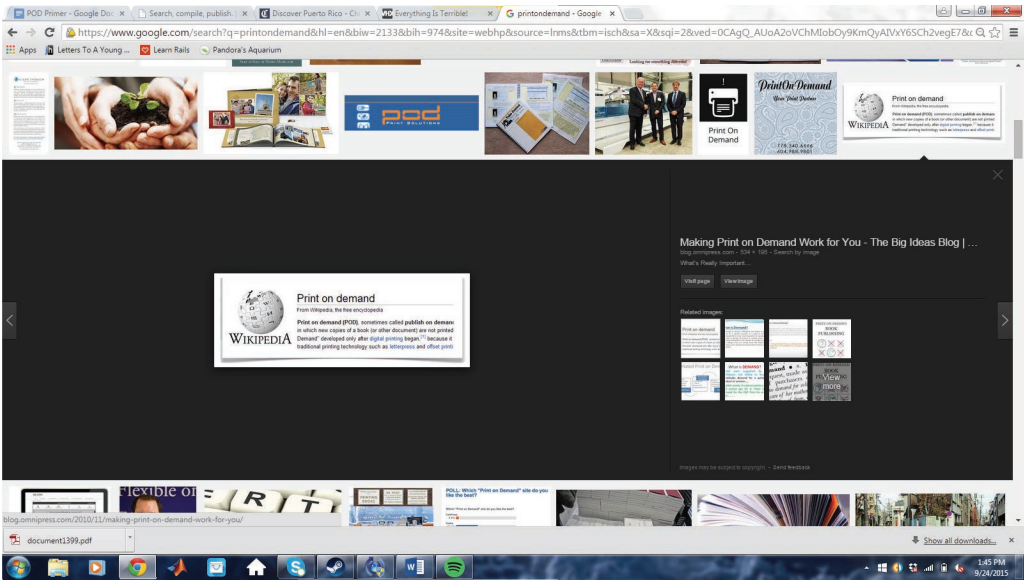
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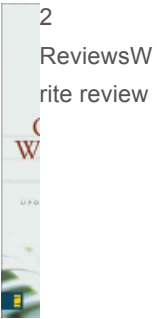
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A couple of years ago, Ingram set up a new division (IngramSpark) for the sole purpose of handling self-published authors or small publishers with fewer than 10–20 titles. Lightning Source, a sister company to Spark, was there to handle larger customers.



BookBaby, though, hasn't been sitting idle. They jumped into the eBook market and have managed to put together an impressive list of channels in a short period of time. According to President Steven Spatz, BookBaby is now positioning themselves to take advantage of opportunities in the POD segment of the market. Let's take a look at what they have to offer.

Print on Demand

I don't know a lot about what BookBaby has set up yet, but I do know a couple of things. One is that they're going to be using one trusted POD service, not subbing it out to a lot of different companies.

I spoke to BookBaby's President about their plans. This is what he had to say. "Having a dedicated POD facility will allow us to control the quality," said Spatz. "Being able to guarantee a quality product for each and every book is important to us. We wanted to ensure we could do that."

Spatz said, "This is different from any other Print On Demand program out on the marketplace. Not only do we offer the most robust distribution network in the business, we also deliver the highest-quality printed books and back that up with a 100% satisfaction guarantee."

Distribution

With IngramSpark having a built-in global distribution network, and CreateSpace being owned by Amazon, it's a safe bet to think that anyone new to the market faces an uphill battle. But BookBaby has managed to assemble one hell of a good list of partners.

I don't have the complete details, but when I spoke to Steven, he mentioned a few that impressed me.

- Amazon
- Barnes & Noble
- Powell's
- Ingram
- Baker & Taylor

Keep in mind, when you look at Ingram and Baker & Taylor, those two networks represent hundreds of potential outlets, including other online stores, independent bookstores, and libraries around the world. Here is a link to a more comprehensive list.

- Authors who are willing to spend a little money to save a lot of time.
-

Advantages of using BookBaby (from BookBaby)

1. BookBaby claims they will have the widest distribution of anyone for POD, including:
 - Ingram
 - Baker & Taylor
 - Amazon
 - B&N
 - Powell's
 - Libraries
 - NASCORP
2. Simplicity—submit one Word file and BookBaby will convert it to eBook and print. You're done with it. Easy.
3. Profits will be reasonable. (see example above)
4. BookBaby will handle returns.
5. Quality will be top of the line and guaranteed.

Bottom Line

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Virome Capture Sequencing Enables Sensitive Viral Diagnosis and Comprehensive Virome Analysis

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 2. Editor Anne Moscona, Weill Medical College-Cornell

ABSTRACT

Insensitivity and technical complexity have impeded the implementation of high-throughput nucleic acid sequencing in differential diagnosis of viral infections in clinical laboratories. Here, we describe the development of a virome capture sequencing platform for vertebrate viruses (VirCapSeq-VERT) that increases the sensitivity of sequence-based virus detection and characterization. The system uses ~2 million probes that cover the genomes of members of the 207 viral taxa known to infect vertebrates, including humans. A biotinylated oligonucleotide library was synthesized on the NimbleGen cleavable array platform and used for solution-based capture of viral nucleic acids present in complex samples containing variable proportions of viral and host nucleic acids. The use of VirCapSeq-VERT resulted in a 100- to 10,000-fold increase in viral reads from blood and tissue homogenates compared to conventional Illumina sequencing using established virus enrichment procedures, including filtration, nuclease

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U.S. Soybeans Gain on Demand Hopes; Grains Decline

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By Jesse Newman

CHICAGO--U.S. soybean futures rose Thursday due in part to growing optimism over demand for the domestic crop.

Meanwhile, grains fell.

Soybean prices gained, buoyed by improving foreign demand for U.S. supplies of the oilseeds. On Thursday, the U.S. Department of Agriculture said net sales for the week ended

Sept. 17 totaled 1.3 million metric tons, which fell toward the top end of analysts' expectations for 900,000 to 1.5 million tons. That figure, which was up 44% from the previous week, helped ease concerns among market participants over export demand, which so far has lagged behind last year's pace.

Expectations that a Chinese delegation in Iowa later in the day would make a purchase of 3 million metric tons of the oilseeds also bolstered the soybean market, as did a USDA report showing private exporters had booked sales of 313,000 tons of soybeans for delivery to unknown destinations during the 2015-16 crop year. Analysts said the demand picture for U.S. soybeans is brightening, though ample world supplies still are a weight on the market.

"We had really nice export sales for the soybeans today," said Mike Zuzolo, president of advisory firm Global Commodity Analytics in Atchison, Kan., adding that "we're making up lost ground in soy complex."

Soybean futures for November rose 2 3/4 cents, or 0.3%, to \$8.66 1/2 a bushel at the Chicago Board of Trade.

Wheat prices declined, reversing gains posted in the previous session, as traders focused on plentiful global inventories and tepid demand for the U.S. crop. Net export sales reported by the USDA Thursday fell toward the low end of analysts' expectations, a sign domestic wheat continues to be uncompetitive compared to cheaper supplies on offer from rival exporters in the Black Sea region.

Prices for the grain also were pressured after the London-based International Grains Council raised its forecasts for 2015-16 world wheat production, pegging world output for the current season at 727 million tons, up 1% from last month's forecast of 720 million tons.

CBOT December wheat slid 4 cents, or 0.8%, to \$5.03 1/2 a bushel.

Corn prices slipped, as better crop-yield reports from the U.S. harvest filtered in from farmers in the Western Corn Belt, boosting hopes for the crop after poor yield reports from some farmers in the east. Disappointing weekly export sales also weighed on corn prices, with the USDA reporting net sales of 426,300 metric tons of corn sold last week, which fell short of the 500,000 to 800,000 tons anticipated by analysts.

Still, a weaker U.S. dollar capped losses in the grain markets. "There will not be a not a lot of sellers as long as the dollar is sharply lower, but by same token there won't be a lot of buyers either," said Mr. Zuzolo.

CBOT December corn shed 2 cents, or 0.5%, to \$3.81 1/4 a bushel.

Write to Jesse Newman at jesse.newman@wsj.com

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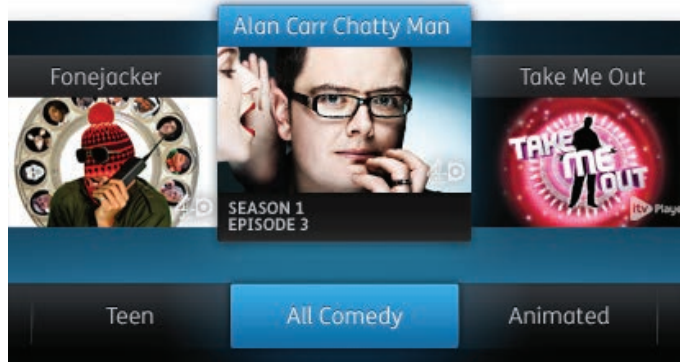
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'Hot off the press' technology: textbooks on demand

Posted: September 10, 2010

In addition to providing fast and economic service, on-the-spot printing also is an evolution strategy, according to Mekeburg. While some students like electronic readers, very few textbooks are available as yet in digital form. And some students still want a printed copy of a book, no matter what. So until the day that all textbooks are delivered electronically, on-demand printing fills the gap and will always meet the needs of those who insist on a printed copy.

And helps that poor student with a mischievous puppy.

Judith Smith, jps@asu.edu

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Developed specifically to meet the unique needs of health care providers, the Zebra HC 100 Wristband Patient I.D. Solution makes wristband printing easier and more cost-effective than laser solutions. This solution combines the reliable HC 100 Wristband direct thermal printer with easy-to-load cartridges containing the industry's only antimicrobial-coated wristbands - Zebra's Z-Band wristbands. Minimal training! Pop the wristband cartridge

into the Zebra HC 100 Wristband printer - print individual wristbands on demand. Compare these two simple steps with laser printing, which often requires staff to load forms into a special tray, print labels, apply a label to the band, and fold a laminate over the band.

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