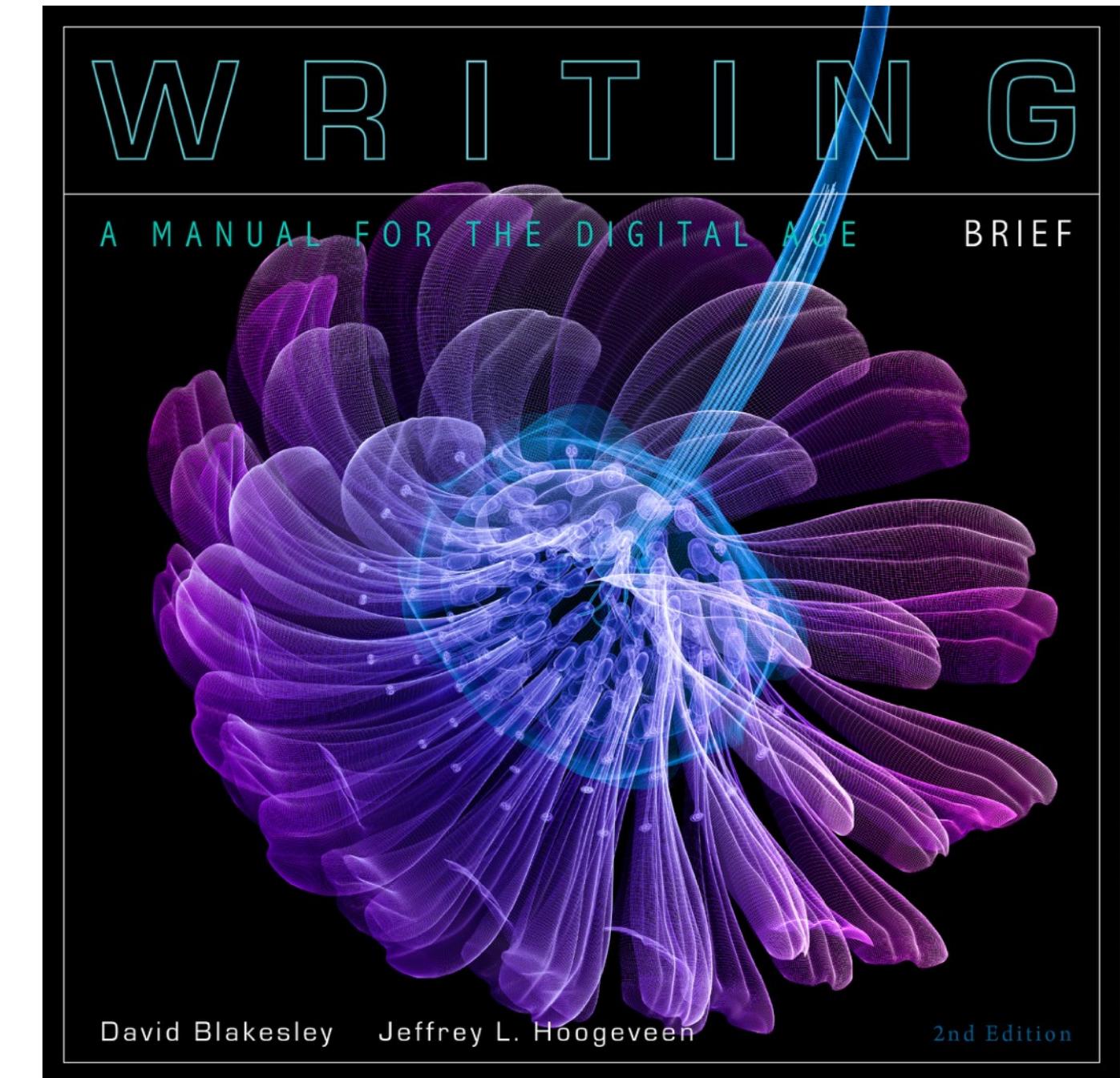


The Residual Concepts of Production v. the Emergent Cultures of Distribution in Publishing

David Blakesley

Who wins in the world of publishing? The base or the superstructure? I'm not a Marxist per se, but I've lived this struggle for some time as a writer and publisher. In this presentation, I describe my efforts to change or adapt the democratized tools of production to produce new forms of writing, which ultimately led to an ongoing battle with the dominant cultures of production in the world of publishing.

I'll narrate two case studies. One focuses on the writing and production of an innovative, if not disruptive, textbook in the ultra-conservative textbook industry. The second tells the ongoing story of an interloping publishing company (Parlor Press) that reveals the central challenge of distribution for both writers and publishers, from typesetting (print) to transformation (digital).



<http://parlorpress.com>

The Base

“‘The base’ is the real social existence of man. ‘The base’ is the real relations of production corresponding to a stage of the development of material productive forces. ‘The base’ is a mode of production at a particular stage of its development.”

Raymond Williams, “Base and Superstructure in Marxist Cultural Theory.” *New Left Review* 82 , Nov/Dec 1973. 319–48.

The Base in Publishing



The Superstructure

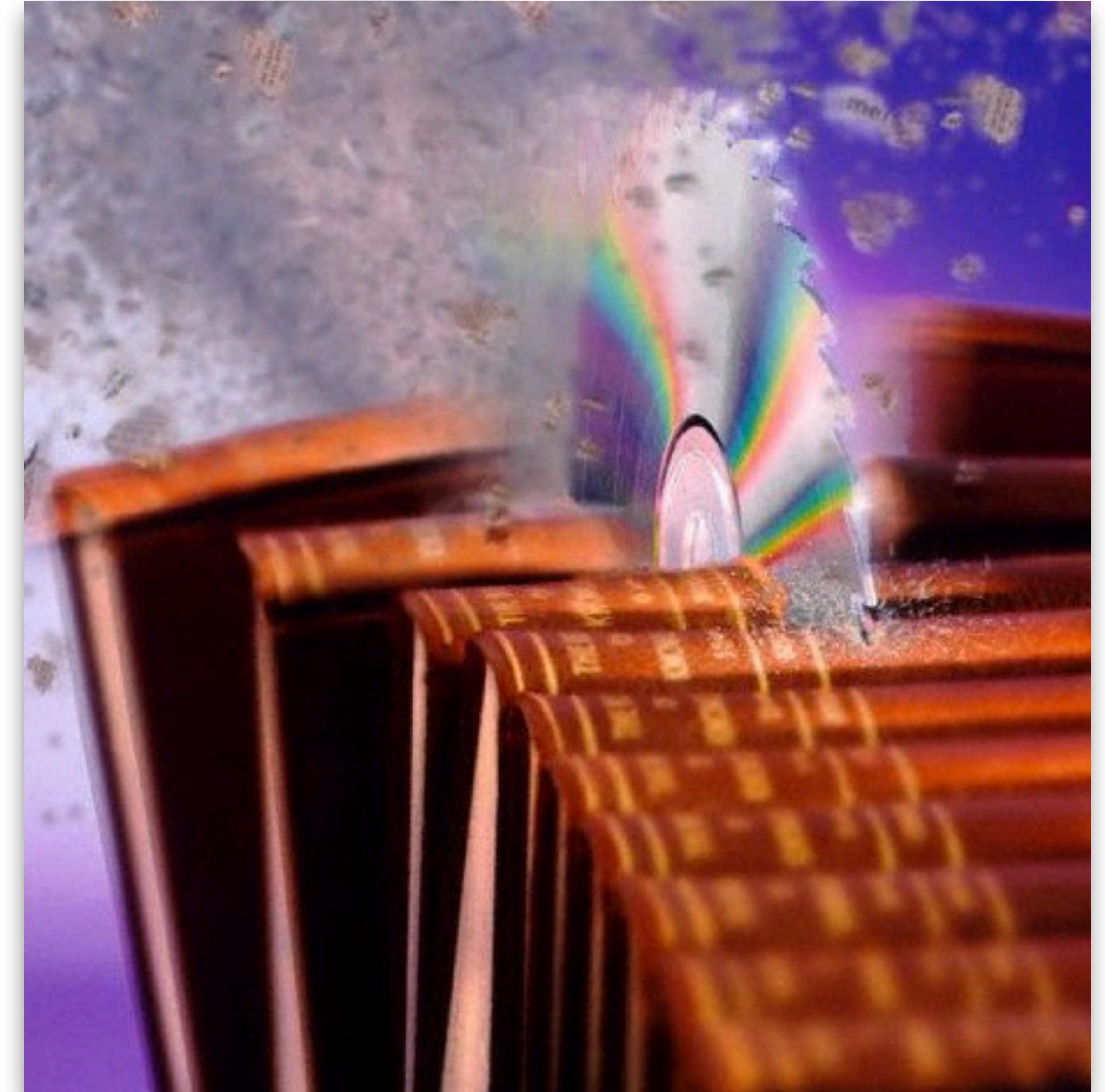
The superstructure consists of the cultural and economic forces that both reflect and maintain the material base, the mode of production. The superstructure is of a secondary order and symbolic.

Hegemony

Hegemony is the expression of power, an ideological force that dominates social, cultural, and economic life and thus stabilizes the base, the modes of production.

Example

“The Lingering Hegemony of Print”



CD-ROM Ebook Destroys Printed Books. (iStockphoto)

Dominant Culture

“The modes of incorporation are of great social significance, and incidentally in our kind of society have considerable economic significance. The educational institutions are usually the main agencies of the transmission of an effective dominant culture, and this is now a major economic as well as cultural activity; indeed it is both in the same moment.”

Raymond Williams, “Base and Superstructure in Marxist Cultural Theory.” *New Left Review* 82 , Nov/Dec 1973. 319–48.

Residual Culture

“The meanings and values which cannot be verified or cannot be expressed in the terms of the dominant culture, are nevertheless lived and practised on the basis of the residue—cultural as well as social—of some previous social formation.”

Raymond Williams, “Base and Superstructure in Marxist Cultural Theory.” *New Left Review* 82 , Nov/Dec 1973. 319–48.

Emergent Culture

“New meanings and values, new practices, new significances and experiences, are continually being created. But there is then a much earlier attempt to incorporate them, just because they are part—and yet not part—of effective contemporary practice.”

Raymond Williams, “Base and Superstructure in Marxist Cultural Theory.” *New Left Review* 82 , Nov/Dec 1973. 319–48.

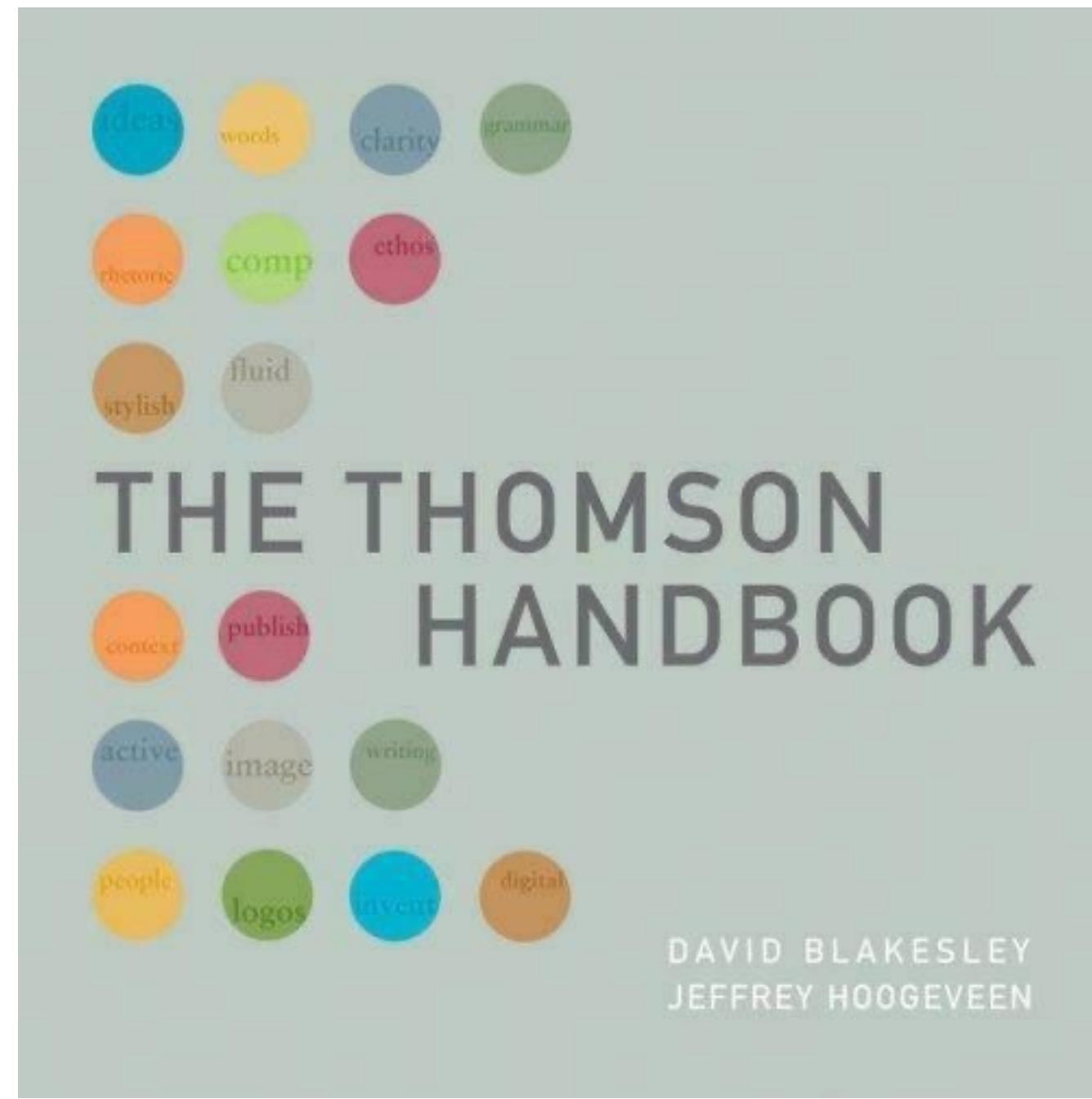
Example

Residual and Emergent Cultures

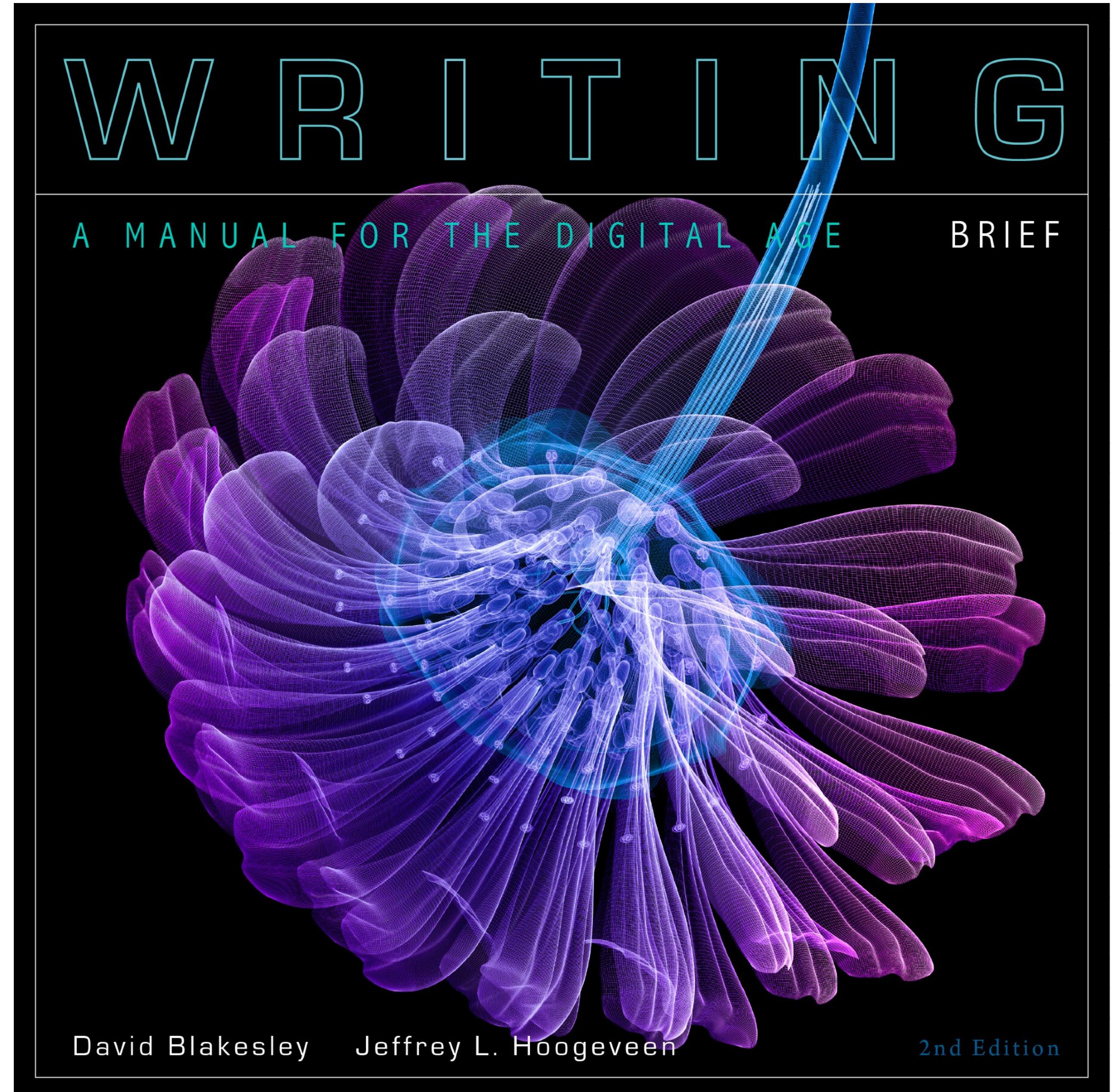


Case Study 1

Writing in the Digital Age



The First Edition



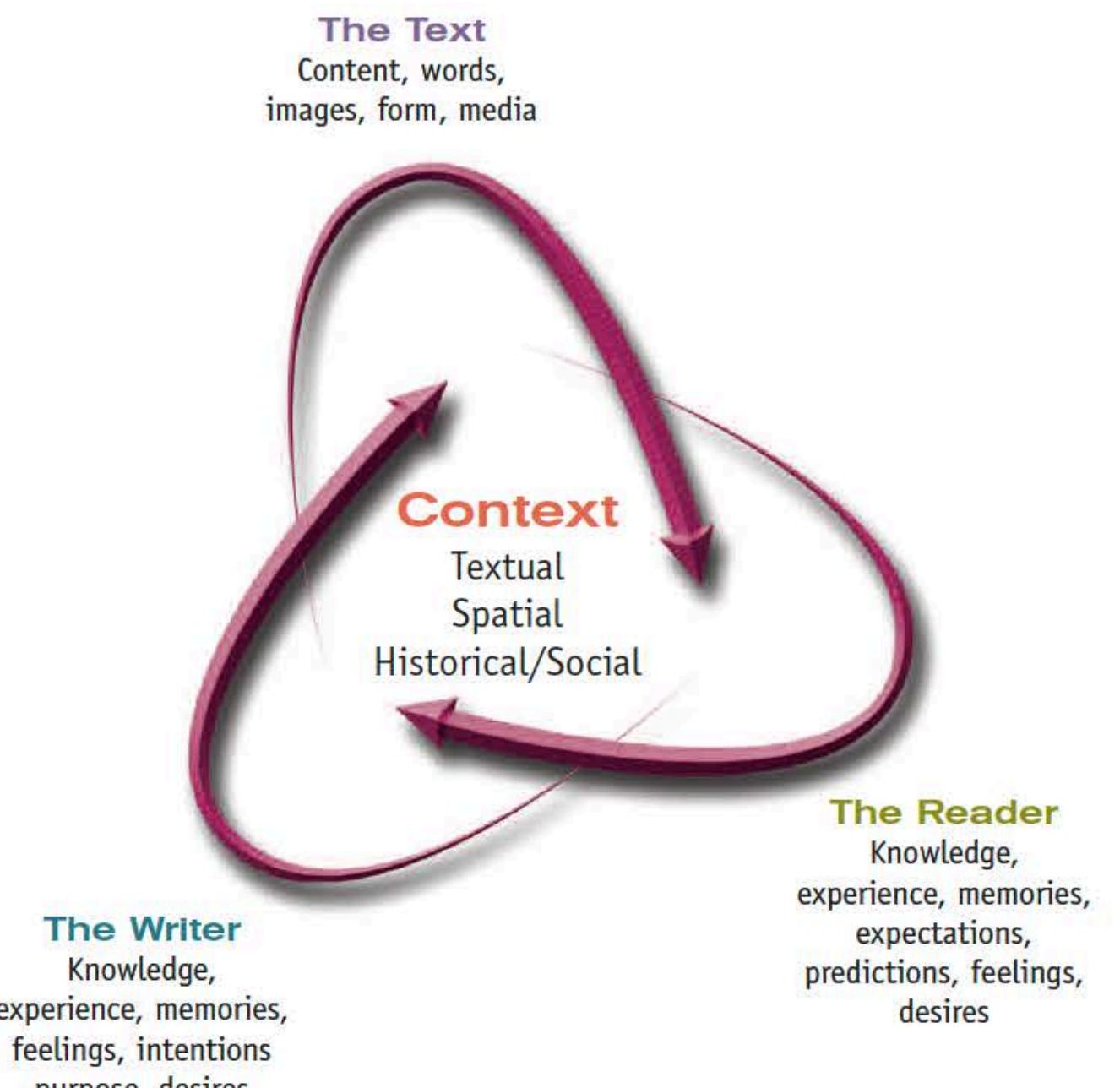
The Second Edition

are texts. Television shows from *The Apprentice* to *Gilligan's Island* are texts. Even social practices and groups—American culture, MP3 culture, blog culture, or any subculture—are texts. All may be seen as a composition of elements and thus may be “read.” Meaning (and hence interpretation) can be thought of as the relationship between *text* and *context*, which includes the situations of readers and writers, the historical and physical circumstances, other texts, and even the broader systems of meaning like ideology that “contain” the text. You can read books, films, TV shows, and cultures as texts that have contexts that shape meaning.

Whenever you write for readers, you should bear in mind how all these aspects of **context** might shape your meaning and thus how your words will be interpreted by others:

- the subject or topic
- the nature of the audience
- the conditions of reading or viewing
- the medium
- the timing
- what others have said about the subject
- the wider culture in which it plays a part.

Expressing ideas verbally or visually is a social act in which these aspects of context shape meaning.



The Rhetorical Situation

At the start of any writing project, think through your writing in context, as a **rhetorical situation** involving your own ideas, the words and media that you will use to express them, and the ideas and expectations of your readers. The elements of context will shape your thinking at each node of this rhetorical triangle.

Exercise 1-2 Meaning Depends on Context

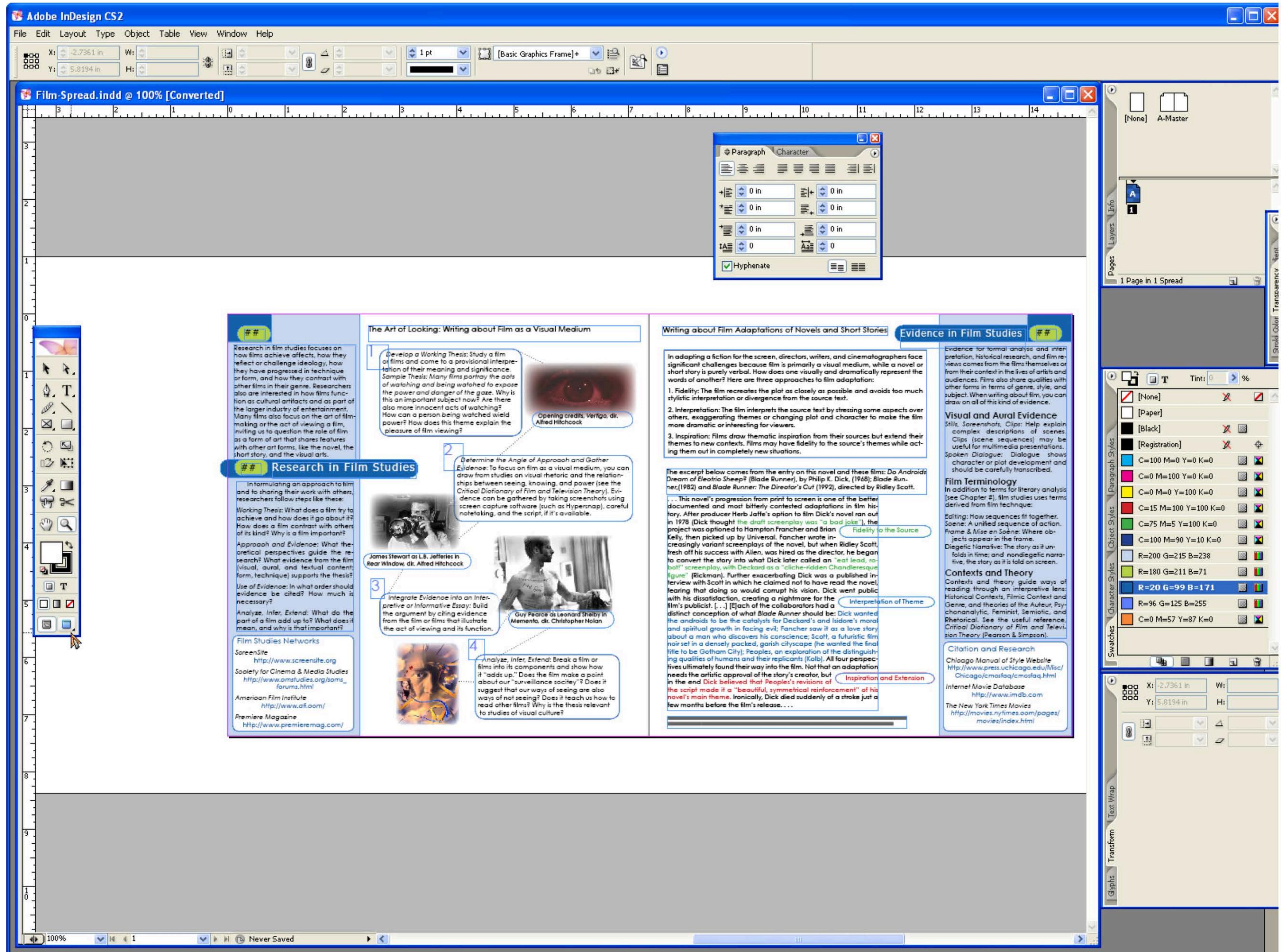
What a word, phrase, or sentence means will vary depending on context.



1. How would you describe each of these contexts?
2. Imagine that “Are we having fun yet?” is a caption for each image. How might the meaning of “Are we having fun yet?” change if it were read or heard in these contexts?
3. How does context—even when it’s only imagined— influence interpretation?

Context refers to all the situational elements that might shape a writer’s intentions or purpose, whether they are conscious or not. A purpose is a motive—some situation that “moves” you to write (hence the word *motive*, which is related to *motion* and even *emotion*). When you have or discover purpose, you act on the world in a deliberate way—through writing, art, the spoken word. You feel compelled to “size up” a situation and respond to it. You can also intentionally shape contexts so that, for example, you have some say in the circumstances and media in which your writing is read.

As a writer yourself, you already know that one of the greatest challenges is to use the right word at the right time in the right place. How do you make these difficult decisions? How do you know what to write? Where do you find purpose? Every writing situation is different to some degree, so learning to draw on elements of the context in order to shape your purposes and your subject is a strategy you’ll need in every situation that calls for you to communicate your ideas to others.



Composing in the Design Space

Title Studies Approach

Voice Margin

Research in film studies focuses on how films achieve effects, how they reflect or challenge ideology, how they have progressed in technique or form, and how they contrast with other films in their genre. Researchers also are interested in how films function as cultural artifacts and as part of the larger industry of entertainment. Many films also focus on the art of filmmaking or the act of viewing a film, inviting us to question the role of film as a form of art that shares features with other art forms, like the novel, the short story, and the visual arts.

In formulating an approach to film and to sharing their work with others, researchers follow steps like these:

Working Thesis: What does a film try to achieve and how does it go about it? How does it film contrast with others of its kind? Why is a film important?

Approach and Evidence: What theoretical perspectives guide the research? What evidence from the film (visual, audio, and textual content, form, technique) supports the thesis?

Use of Evidence: In what order should evidence be cited? How much is necessary?

Analyze, Infer, Extend: What do the parts of a film add up to? What does it mean, and why is that important?

Voice Margin Box:

Film Studies Networks
www.screencollage.org
<http://www.screenfile.org>

Society for Cinema & Media Studies
<http://www.cinematheque.org/journal.html>

American Film Institute
<http://www.afaflm.org/>

Premiere Magazine

<http://www.premieremag.com>

Voice Middle

Healer: *The Art of Looking: Writing about Film as a Visual Medium*

1 Develop a Working Thesis: Study a film or films and come to a provisional interpretation of their meaning and significance. **Sample Thesis:** Many films portray the acts of watching and being watched as exposing the power and danger of the gaze. Why is this an important subject now? Are there also more innocent aspects of watching? How can a person even watch with power? How does this theme explain the pleasure of film viewing?

2 Determine the Angle of Approach and Gather Evidence: To focus on film as a visual medium, you can draw from studies on visual rhetoric and the relationships between seeing, knowing, and power (see the *Critical Dictionary of Film and Television Theory*). Evidence can be gathered by taking screenshots using screen capture software (such as [Screenshot](#)), careful [scrutiny](#), and the script, if it's available.

3 Integrate Evidence into an Interpretive or Informatory Essay: Build the argument by citing evidence from the film or films that illustrate the act of viewing and its function.

4 Analyze, Infer, Extend: Break a film or films into its components and show how it "adds up." Does the film make a point about surveillance? Does it suggest that our ways of seeing are also ways of not seeing? Does it teach us how to read other films? Why is the thesis relevant to studies of visual culture?

Captions:
 Opening credits, Foreign, dir. Alfred Hitchcock
 James Stewart as L.B. Jeffries in *Rear Window*, dir. Alfred Hitchcock
 Guy Pearce as Leonard Sheldy in *Memento*, dir. Christopher Nolan

Face Margin

Evidence for formal analysis and interpretation, historical research, and film reviews comes from the film themselves or from their context in the lives of artists and audiences. Films also share qualities with other forms in terms of genre, style, and subject. When writing about film you can draw on all of this kind of evidence.

Visual and Aural Evidence

Silence, Screenplay, Clip: Help explain complex descriptions of scenes. Clips (scene sequences) may be useful for multimedia presentations.

Spoken Dialogue: Dialogue shows character or plot development and should be carefully transcribed.

Film Terminology

In addition to terms for literary analysis (see Chapter 3), film studies uses terms derived from film [terminology](#).

Editing: How sequences fit together.

Scene: A unified sequence of action.

Frame & [Shot](#) on Scene: Where objects appear in the frame.

Narrative: The story as it unfolds in time, and [non-narrative](#), the story as it is told on screen.

Contexts and Theory

Contexts and theory guide ways of reading through an interpretive lens. Historical Contexts, Filmic Context and Genre, and theories of the Author, [Postmodernism](#), Feminist, Semiotic, and Rhetorical. See the useful reference, *Critical Dictionary of Film and Television Theory* (Pearson & Sampson).

Face Box:

Citation and Research
Chicago Manual of Style Website
<http://www.press.uchicago.edu/ucp/chi/mastr/mastr.html>

Internet Movie Database
<http://www.imdb.com>

The New York Times Movie
<http://movies.nytimes.com/pages/movies/index.html>

Face Middle

Healer: *Writing about Film Adaptations of Novels and Short Stories*

Face Middle (Ex. 1)

In adapting a fiction for the screen, directors, writers, and cinematographers face significant challenges because film is primarily a visual medium, while a novel or short story is purely verbal. How does one visually and dramatically represent the words of another? Here are three approaches to film adaptation:

1. Fidelity: The film recreates the plot as closely as possible and avoids too much stylistic interpretation or divergence from the source text.
2. Interpretation: The film interprets the source text by stressing some aspects over others, exaggerating themes or changing plot and character to make the film more dramatic or interesting for viewers.
3. Inspiration: Films draw thematic inspiration from their sources but extend these themes to new contexts. Films may have fidelity to the source's themes while acting them out in completely new situations.

Face Middle (Ex. 2 example)

The excerpt below comes from the entry on this novel and these films: *Do Androids Dream of Electric Sheep?* (Blade Runner), by Philip K. Dick, (1968), *Blade Runner*, (1982) and *Blade Runner: The Director's Cut* (1992), directed by Ridley Scott.

This novel's progression from pent to serum is one of the better documented and most bitterly contested adaptations in film history. After producer Herb Jaffe's option to film Dick's novel ran out in 1978 (Dick thought [herb jaffe](#) was "a bit like" his "old pals"), the project was optioned to Hampton [Trevor](#) and Brian Kelly, then picked up by Universal. [Trevor](#) wrote

Annotation

[Fidelity to the Source](#)
[Interpretation of Theme](#)
[Inspiration and Extension](#)

Cross-Reference to full version of this paper. The author is Blakesley, and the source is *Encyclopedia of Novels in Film*. 2nd edition. Ed. John C. Tibbles and James M. Welsh. New York: Fawcett, 2005.

Disassembly into Word

Research in film studies focuses on how films achieve effects, how they reflect or challenge ideology, how they have progressed in technique or form, and how they contrast with other films in their genre. Researchers also are interested in how films function as cultural artifacts and as part of the larger industry of entertainment. Many films focus on the art of filmmaking or the act of viewing a film, inviting us to question the role of film as an art form that shares features with other art forms, like the novel, the short story, and various visual art forms.

Film Studies Networks

ScreenSite: <http://www.screensite.org>
 Society for Cinema & Media Studies: <http://www.cmstudies.org/scms-forums.html>
 American Film Institute: <http://www.afi.com>
 Premiere Magazine: <http://www.premieremag.com>

Citation & Research Guides

Chicago Manual of Style Website: <http://www.press.uchicago.edu/Misc/Chicago/cmosfaq/cmfaq.html>
 Internet Movie Database: <http://www.imdb.com>
 The New York Times Movies: <http://movies.nytimes.com/pages/movies/index.html>

The Art of Looking: Writing about Film as a Visual Medium

1. Working Thesis



Opening credits, *Vertigo*, dir. Alfred Hitchcock



James Stewart as L. B. Jeffries in *Rear Window*, dir. Alfred Hitchcock

2. Approach to Gathering Evidence

To focus on film as a visual medium, you can draw from studies on visual rhetoric and the relationships among seeing, knowing, and power. Evidence can be gathered by using screen capture software (such as Hyper-Snap™) to take screenshots, carefully taking notes, and reading the script, if it's available.



Guy Pearce as Leonard Shelby in *Memento*, dir. Christopher Nolan

3. Integration of Evidence

Build the argument by citing evidence from the film or films that illustrates the act of viewing and its function.



4. Analysis, Inference, Extension

Break a film into its components and show how it "adds up." Does the film make a point about our "surveillance society"? Does it suggest that our ways of seeing are also ways of not seeing? Does it teach us how to read other films? Why is the thesis relevant to studies of visual culture?

Writing about Film Adaptations of Novels and Short Stories

In adapting a piece of fiction for the screen, directors, writers, and cinematographers face significant challenges, because film is primarily a visual medium while a novel or short story is purely verbal. Here are three approaches to film adaptation:

1. **Fidelity:** The film re-creates the plot as closely as possible, avoiding stylistic interpretation and divergence from the source text.
2. **Interpretation:** The film interprets the source text by stressing some aspects over others, exaggerating themes, or changing the plot and characters to make the film more dramatic or interesting for viewers.
3. **Inspiration:** The film draws thematic inspiration from its source but extends the themes to new contexts. A film may have fidelity to the source's themes while acting them out in completely new situations.

The excerpt below relates to the novel *Do Androids Dream of Electric Sheep?* (1968), by Philip K. Dick, and the films *Blade Runner* (1982) and *Blade Runner: The Director's Cut* (1992), directed by Ridley Scott.

...This novel's progression from print to screen is one of the better documented and most bitterly contested adaptations in film history. After producer Herb Jaffe's option to film Dick's novel ran out in 1978 (Dick thought the draft screenplay was "a bad joke"), the project was optioned to Hampton Fancher and Brian Kelly, then picked up by Universal. Fancher wrote increasingly variant screenplays of **Fidelity to the source** the novel, but when Ridley Scott, fresh off his success with *Alien*, was hired as the director, he began to convert the story into what Dick later called an "eat lead, robot!" screenplay, with Deckard as a "cliché-ridden Chandleresque figure" (Rickman). . . . Dick went public with his dissatisfaction, creating a nightmare for the film's publicist. . . . [E]ach of the collaborators had a distinct conception of what *Blade Runner* should be: Dick wanted the androids to be the catalysts for Deckard's and Isidore's moral and spiritual growth in facing evil; Fancher saw it as a love story about a man who discovers his conscience; Scott, a futuristic film noir set in a densely packed, garish cityscape (he wanted the final title to be *Gotham City*); Peoples, an exploration of the distinguishing qualities of humans and their replicants (Kob). All four perspectives ultimately found their way into the film. . . . [I]n the end Dick believed that Peoples's revisions of the script made it a "beautiful, symmetrical reinforcement" of his novel's main theme. Ironically, Dick died suddenly of a stroke just a few months before the film's release. . . .

Interpretation of theme

Inspiration and extension

From David Blakesley, *Encyclopedia of Novel into Film*, 2nd ed., ed. John C. Tibbetts and James M. Welsh (New York: Facts on File, 2005).

Evidence in Film Studies

Evidence for analysis and interpretation, historical research, and film reviews comes from the films themselves and their context in the lives of artists and audiences. Films share qualities with other forms in terms of genre, style, and subject. You can draw on all these kinds of evidence.

Visual and Aural Evidence

Stills, Screenshots, Clips: Help explain complex descriptions of scenes. Clips (scene sequences) may be useful for multimedia essays.

Spoken Dialogue: Shows character or plot development and should be carefully transcribed.

Examples of Film Terminology

In addition to terms for literary analysis (Chapter 9), film studies uses terms derived from film technique.

Editing: The way the sequences were put together.

Scene: A unified sequence of action.

Mise en scène: The arrangement of objects in the frame.

Contexts and Theory

Contexts and theory guide ways of reading by providing an interpretive lens. See the *Critical Dictionary of Film and Television Theory*, edited by Roberta E. Pearson and Philip Simpson (New York: Routledge, 2001).

Case Study 2

Publishing in the Digital Age

Publishing Cultures

Residual, Dominant, Emergent

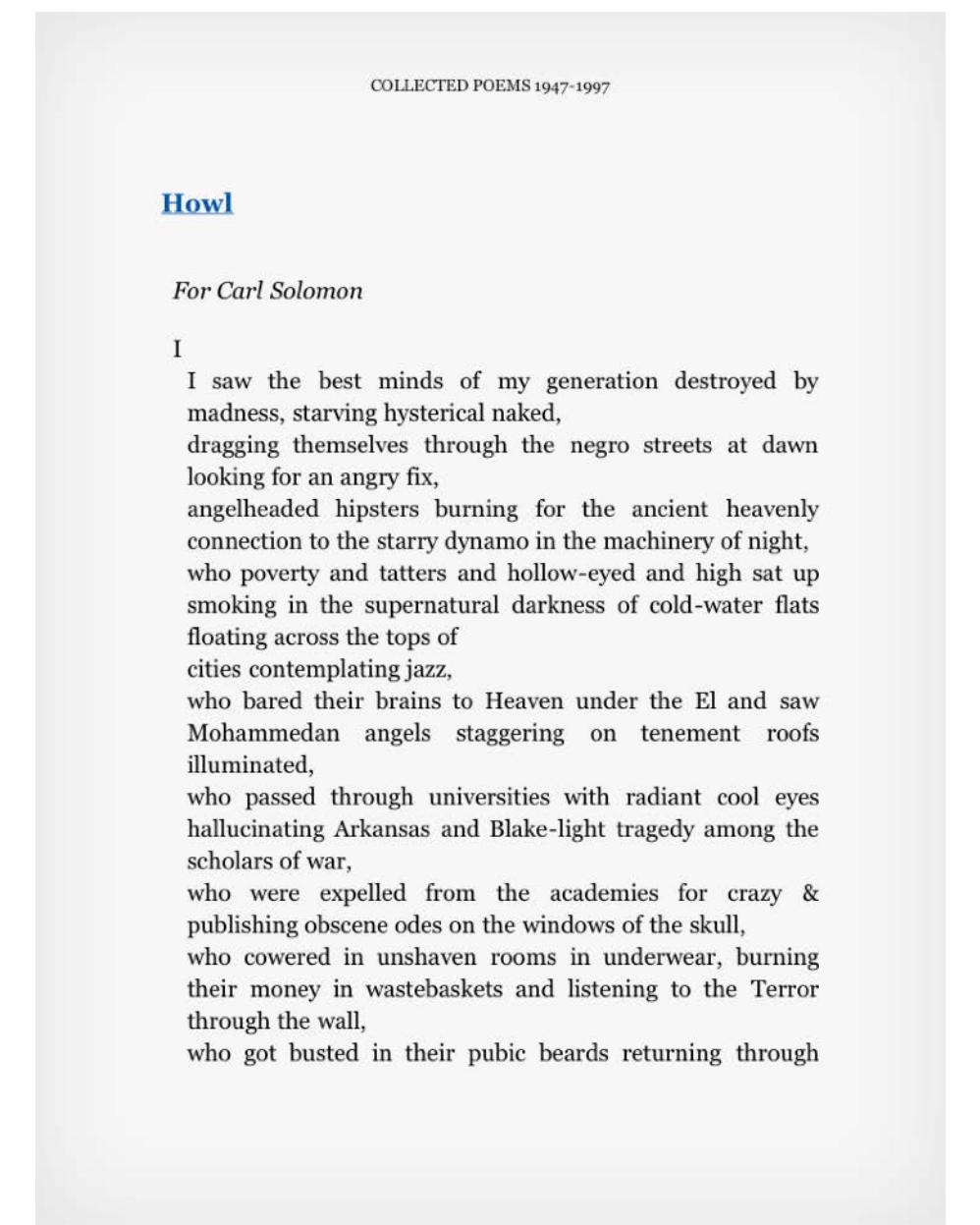
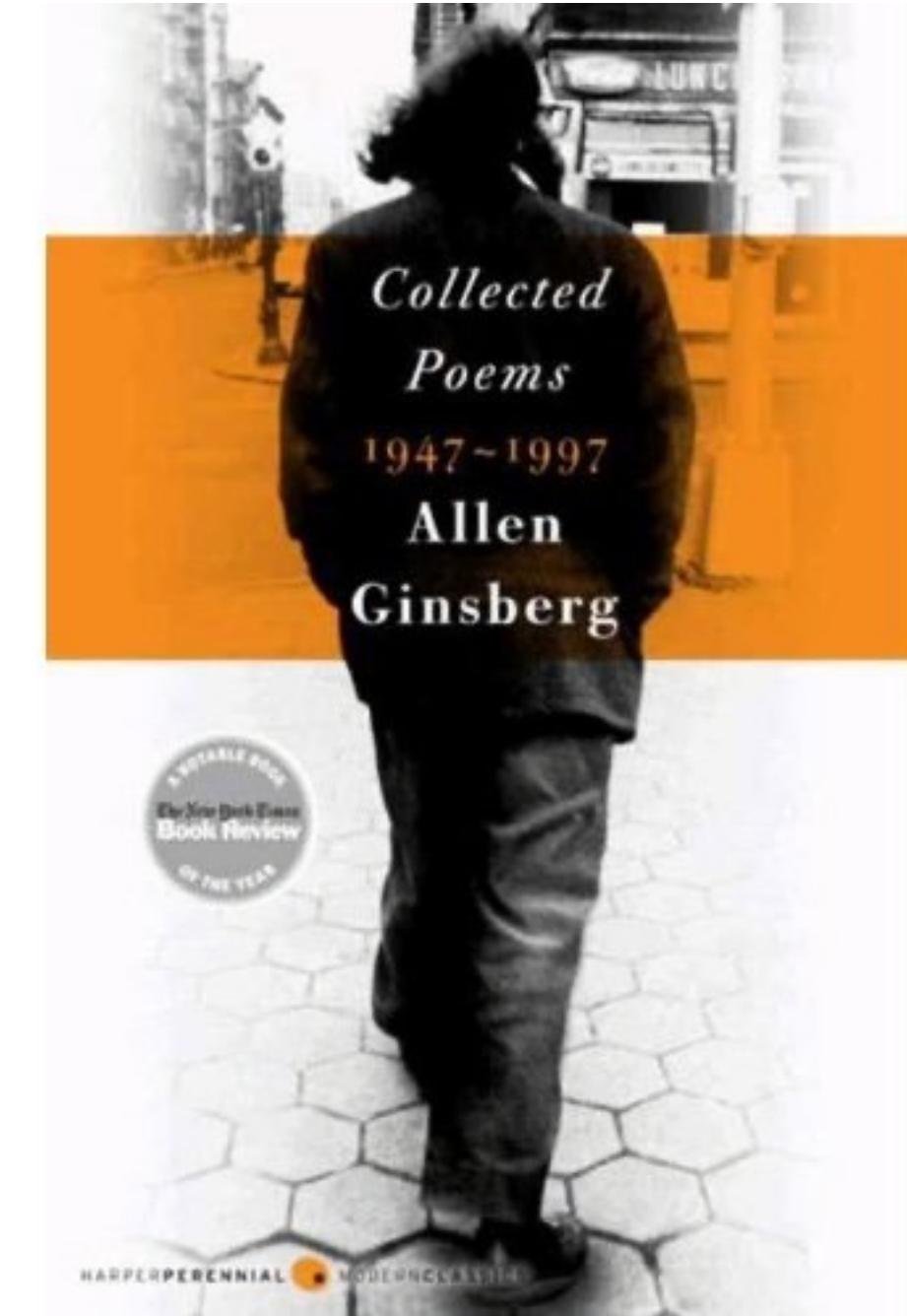
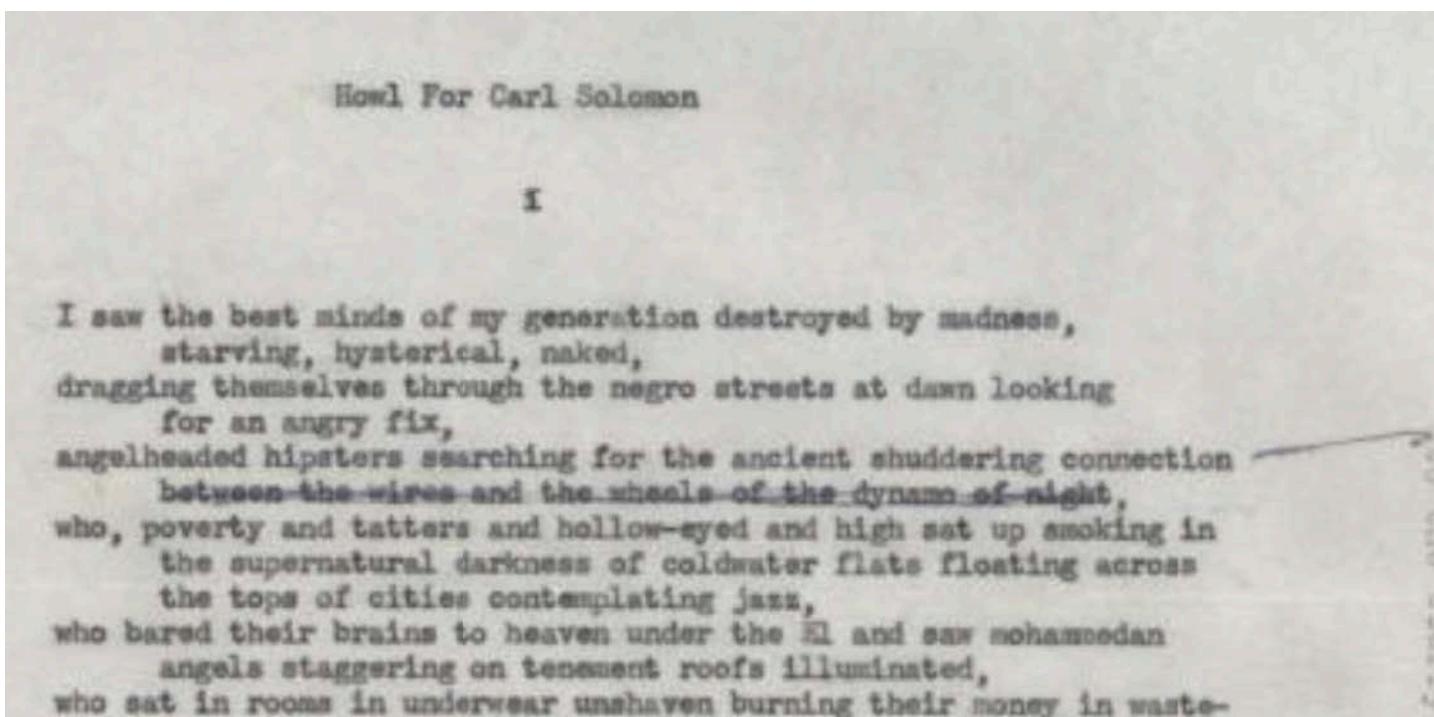


The Publishing Life Cycle

Allen Ginsberg's Howl & eBook Formatting Nonsense (or, HTML is Hard)

Callie Miller

<https://www.litlfela.com/counterbalance/2010/10/html-ebook-formatting-nonsense.html>



I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix, angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,

“I tweeted my frustration. Others did too. What does this say for eBooks if we can't get basic things like formatting right? Why create such hullabaloo around this digital release if you hadn't properly checked formatting on every device? Why is it that publishing sits so far outside the norms of what is required to launch something digital?”

Callie Miller, *The Lit Life*, 7 Oct 2010,

<https://www.litlifela.com/counterbalance/2010/10/html-ebook-formatting-nonsense.html>

Jim Welke says:

October 6, 2010 at 2:14 pm



What a drag. Such laziness.

The problem could easily be addressed by adding line breaks and tabs. Somebody just didn't bother.

(I've written lots of code,
in lots of languages,
and formatting text is one of those hassles
you must deal with to please the humans
who end up reading it...and paying for it!)

(And if the above indents don't appear, then this comment form stripped out my line breaks and spaces, same as the Kindle!)

Cheers,
Jim

I.A.M. says:

October 6, 2010 at 5:17 pm



Enforcing indentations, tabs, hanging indents, and the like is nigh-on impossible to accomplish in anything other than an Adobe PDF (which is best considered a photocopy of a book, because the text doesn't 're-flow' to fit the screen dimensions). As has Natasha October, I've tried to protect typographic fidelity to original layouts and been skunked every time. Maintaining 'centred text' sometimes is a challenge.

Oulipo and Poetry rely heavily on a word being in a particular spot in relation to another line or word when read, and e-readers are incapable of maintaining that due to the text size control the user has, as well as the fact that various units' typefaces will take up a different line space than another's.

As much as I continue to make books available in electronic formats, the printed editions continue to be made available along side of them due to a variety of reasons that guarantee that printed books will continue to be created for decades to come. Electronic books are an alternate binding, not a replacement for all printed books.

Craig Morgan Teicher says:

October 6, 2010 at 4:56 pm



Troy: Line breaks in poetry aren't "formatting," they're an essential part of how the text communicates. That said, I know that may not mean much to casual readers, but I wish it did.

Natasha, as you say, this is exactly the issue that has most poetry publishers nervous about e-books. I wish we could devote some tech time to it and find a solution.



Free Verse Editions

Series Editor: Jon Thompson

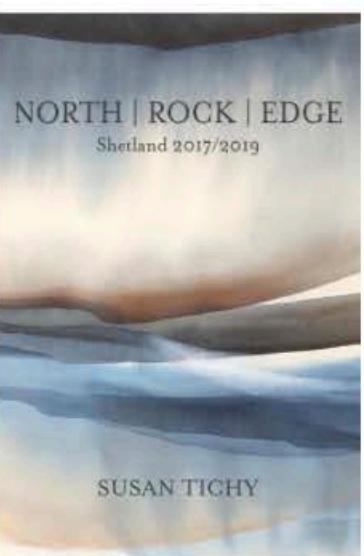
Free Verse Editions represents a joint venture between *Free Verse: A Journal of Contemporary Poetry & Poetics* and Parlor Press. The series will publish three to five books of poetry per year. All submissions are reviewed as part of our New Measure Poetry Prize competition. [Read more about Free Verse Editions and the New Measure Prize here.](#) Photo by [Tengyart](#) on [Unsplash](#).

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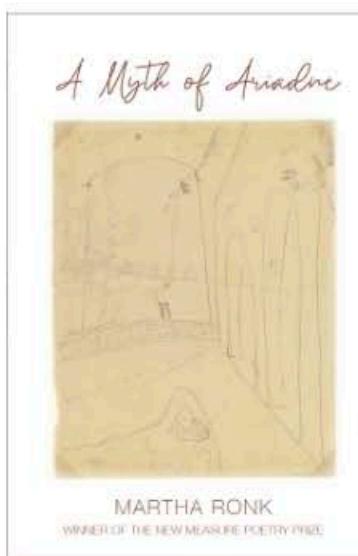
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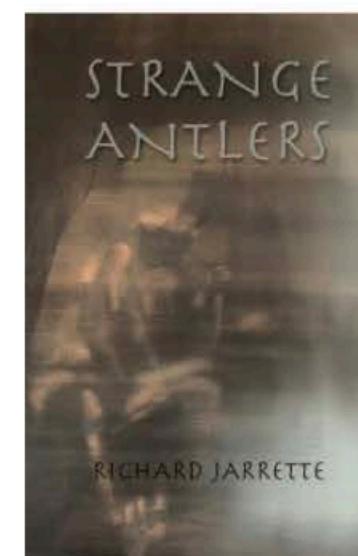
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last morning

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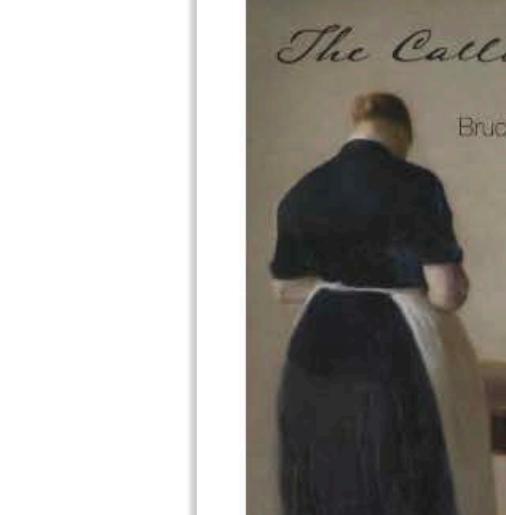
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The Calling

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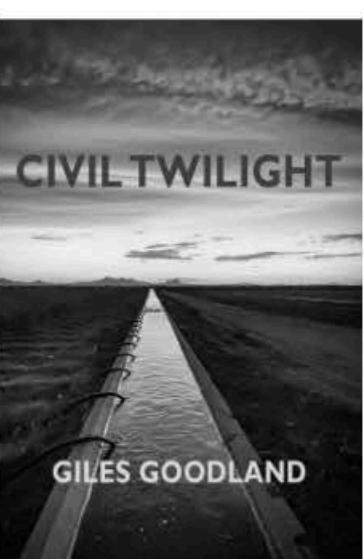
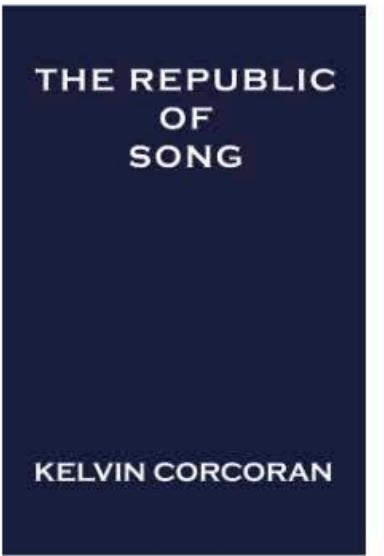
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PROSE POEMS
ERIC PANKEY

Alias: Prose Poems

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Civil Twilight

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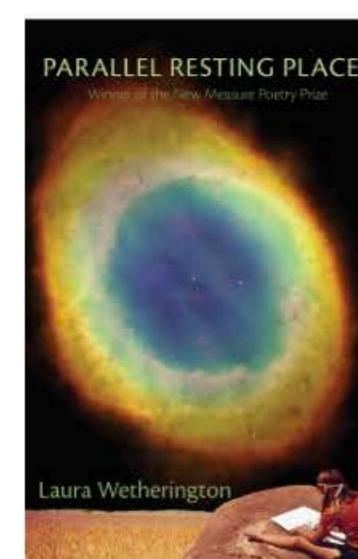
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Here City

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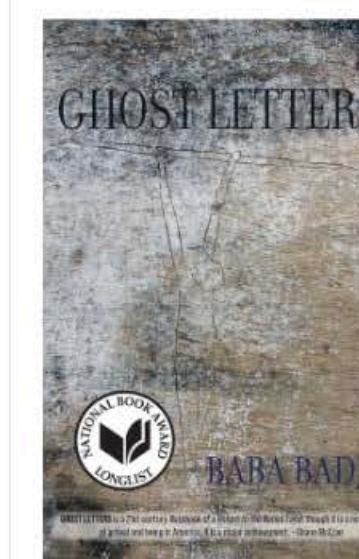
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Parallel Resting Places

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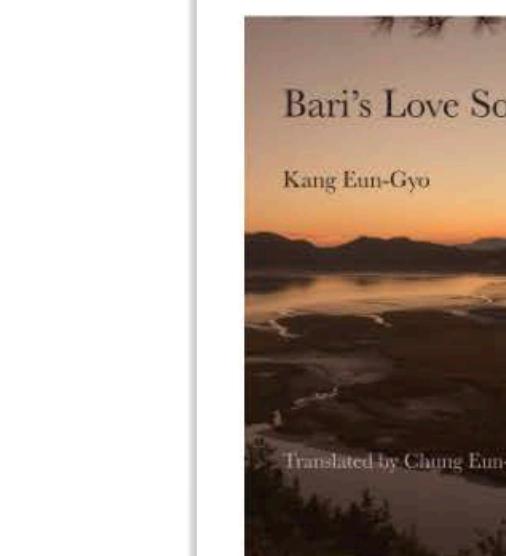
● In stock



Ghost Letters

From \$9.99

● In stock



Bari's Love Song

Kang Eun-Gyo

Translated by Chung Eun-Gwi

Bari's Love Song

From \$9.99

● In stock



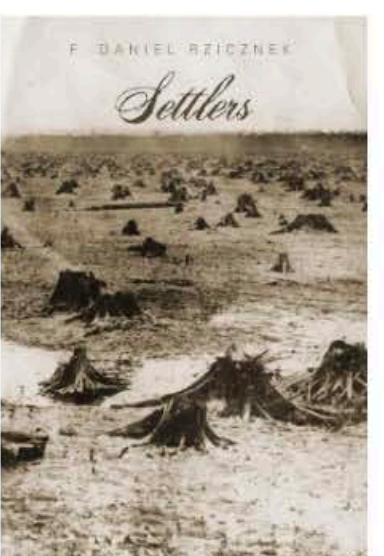
SMALL SILLION

JOSHUA MCKINNEY

Small Sillion

From \$9.99

● In stock



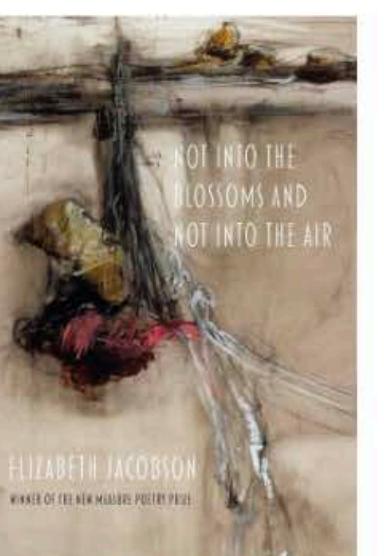
Settlers

DANIEL RZICZNEK

Settlers

From \$9.99

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Not into the Blossoms and Not into the Air

Elizabeth Jacobson

Not into the Blossoms and Not into the Air

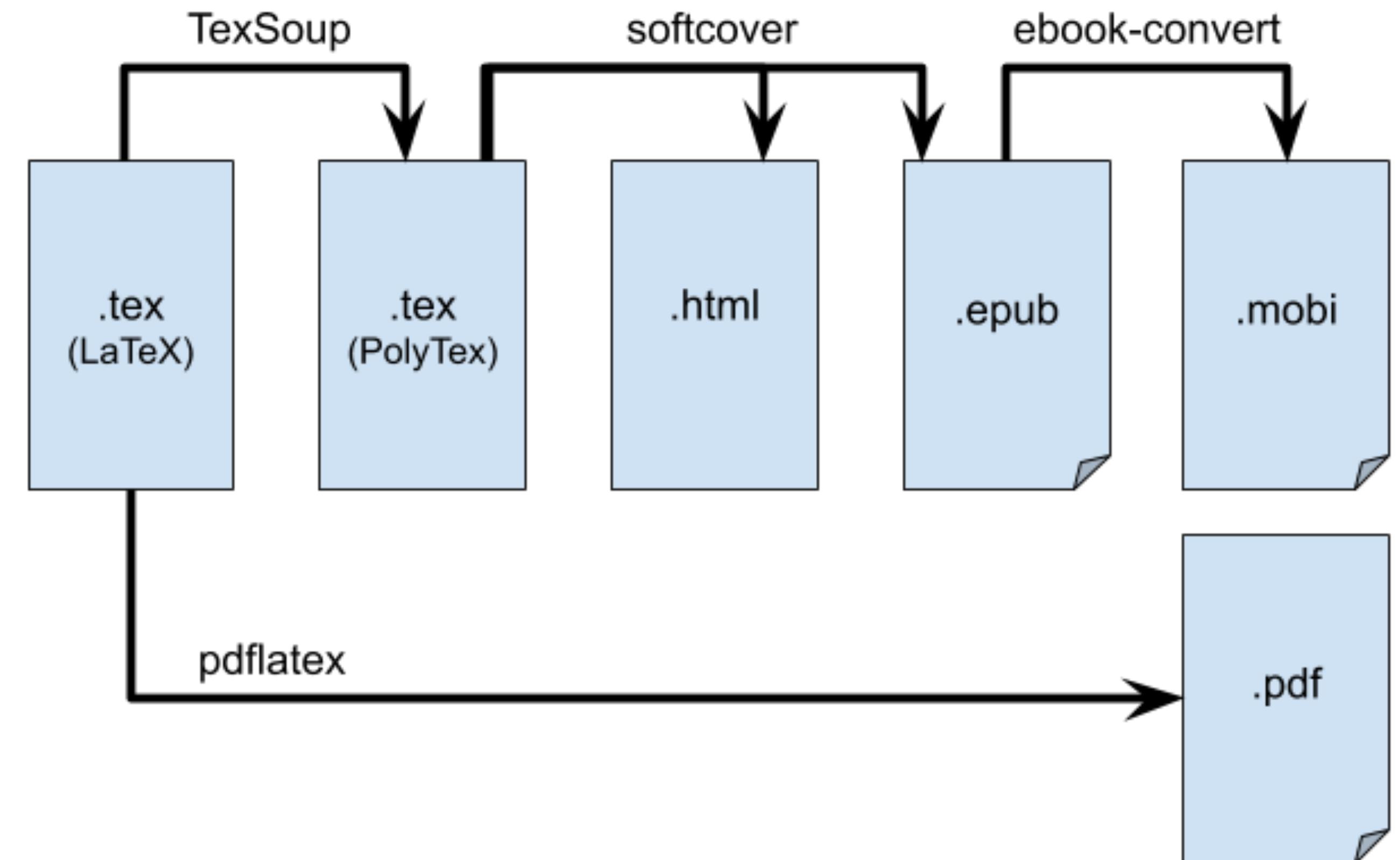
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Generating ePub from LaTeX (2021)

Ivan Savov

Minireference Blog: Starting a
Revolution in the Textbook
Industry

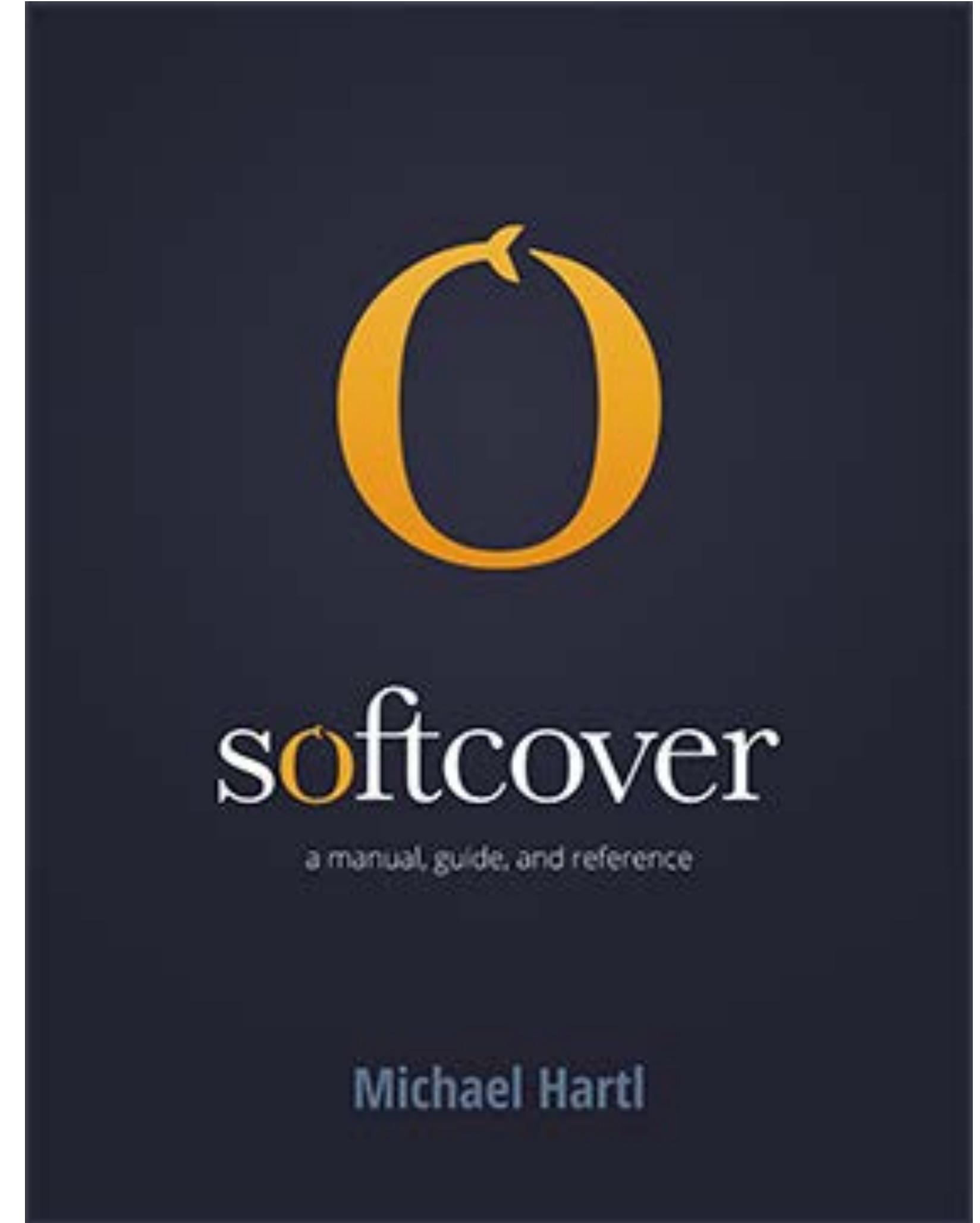


<https://minireference.com/blog/generating-epub-from-latex/>

The Softcover Book: Frictionless Self-Publishing

Michael Hartl

<https://manual.softcover.io/>

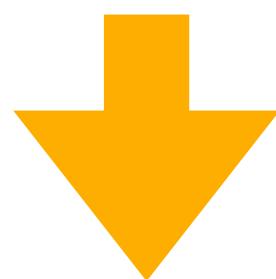


The real challenge is producing EPUB and MOBI output. The trick is to (1) create a self-contained HTML page with embedded math, (2) include the amazing MathJax JavaScript library, configured to render math as SVG images, (3) hit the page with the headless PhantomJS browser to force MathJax to render the math (including any equation numbers) as SVGs, (4) extract self-contained SVGs from the rendered pages, and (5) use Inkscape to convert the SVGs to PNGs for inclusion in EPUB and MOBI books. Easy, right? In fact, no—it was excruciating and required excessive amounts of profanity to achieve. But it's done, so ha. — Michael Hartl

Publisher's Goal



Single Source Production for Distribution



Print, PDF, EPUB

PUBLISHER

AUTHOR

Production



Invention

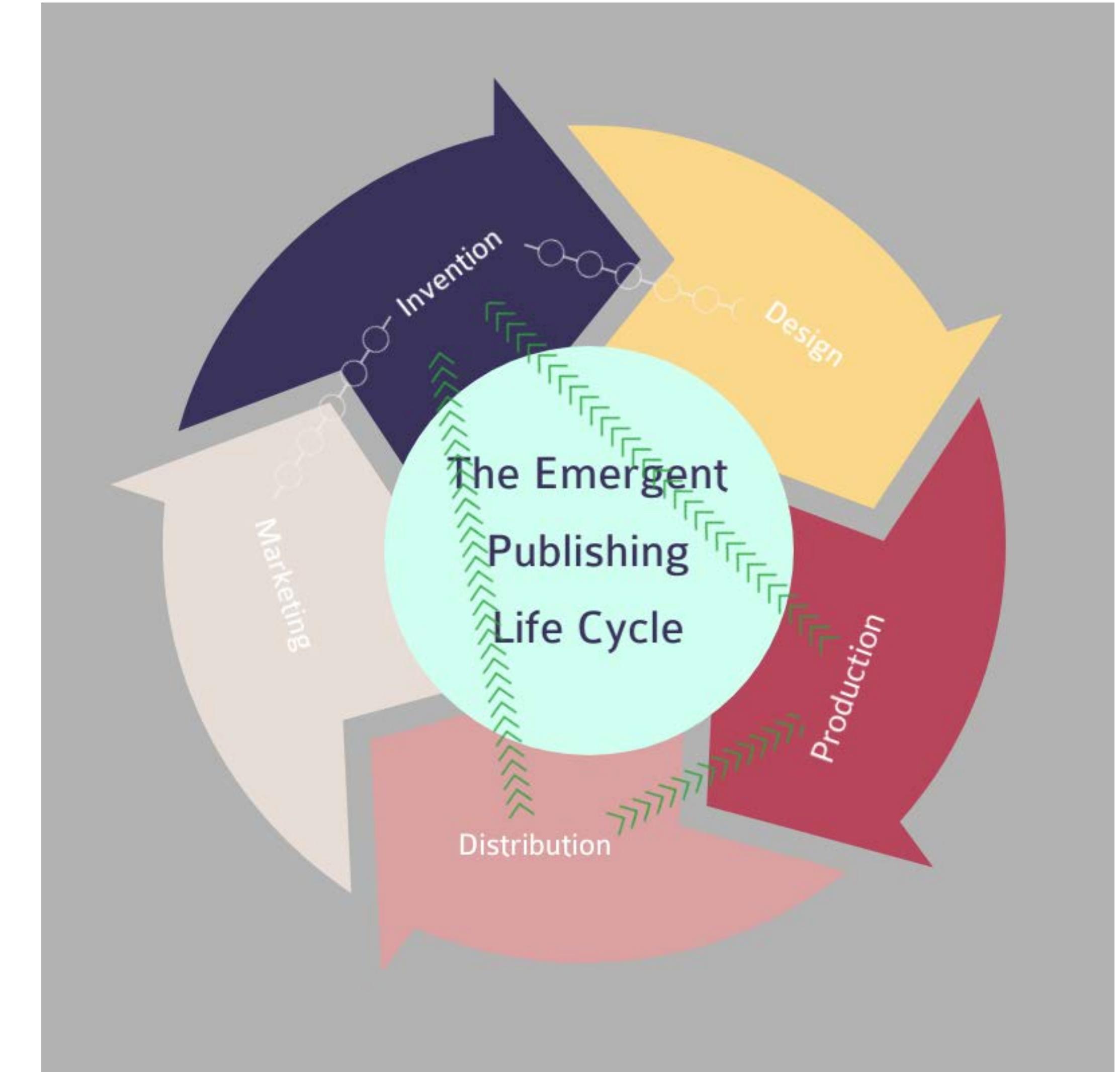
Distribution



Invention

Publishing Cultures

Residual, Dominant, Emergent



The Emergent Publishing Life Cycle

The hegemony of spaces, tabs, and hard returns preserves the status quo of production as governed by residual and dominant cultures and embedded not just in software but in the socialized practices of the people. The **nonbreaking space** and **soft return** are elements of the emergent culture.

Word processors and even keyboards encourage people to use spaces, tabs, and returns for line and paragraph spacing, regardless of the target format. 😞

Distribution → Invention

Additional Considerations for Poets

Authors of books of poetry should follow these guidelines where applicable. Line breaks, stanza breaks, and poem boundaries merit special care because they affect the appearance of layout across formats, from print to ebook. All Parlor Press books are published simultaneously in multiple formats; following these guidelines will ensure that poems display in all of them as expected.

So that you can see all formatting marks (like hard and soft returns, spaces and nonbreaking spaces), we recommend using Word's Show/Hide button to reveal all formatting marks. The button is normally on the home toolbar and looks like the paragraph symbol shown here.



- *Single space* throughout.
- Do not use Tabs for anything, anywhere.
- *Line breaks*: use a hard Return (Enter key) at the end of the line. The line length in the final printed book will normally allow for about 63 characters (with spaces). Kerning can be applied for slightly longer lines. For lines with more than 70 characters, we will have to use an indented second line.
- *Stanza breaks*: use a **soft return** to create additional space between stanzas or sections. In Word, you can create a soft return with the **Shift+Enter** keystroke (Mac or Windows).
- *Poem boundaries*: because poems may sometimes run over multiple pages, it is helpful for you to include a manual page break at the end of the poem. In Word, insert a page break with the **Ctrl+Enter** key combination (Windows) or **Command+Return** (Mac) or choose Insert > Break > Page Break (Mac or Windows).
- *Layout of the line*: if you need to indent the start of a line or create extra space between words, use “nonbreaking spaces” (not spaces or tabs) to indent. Using nonbreaking spaces is critical because all books will be converted to ePub format for publication as ebooks. All multiple spaces, returns, or (any) tabs are ignored in that format. **To make a nonbreaking space, use CTRL-Shift-space** (Mac or Windows).

PUBLISHER

AUTHOR



Distribution

Invention



There was RETAIL
.....&
..... OFFICE
..... SPACE

the sky hadn't ordered yet

If it were possible to read the books
being gathered in a shoebox on the desk—

but those were shells in the shoebox
The books are stacked on the desk

In a hurry, the wind has a hole in it

..... NEW
..... VIEW
..... REALTY

Author Version in Word

There was RETAIL
.....&
..... OFFICE
..... SPACE

the sky hadn't ordered yet

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..... NEW
..... VIEW
..... REALTY

Print Production in InDesign

There was RETAIL
.....&
..... OFFICE
..... SPACE

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..... NEW
..... VIEW
..... REALTY

EPUB Production in InDesign

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OFFICE
SPACE

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NEW
VIEW
REALTY

PDF / Print

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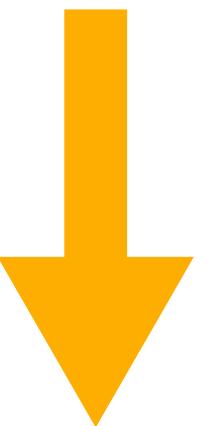
In a hurry, the wind has a hole in it

NEW
VIEW
REALTY

EPUB in Ebook Reader

280 hours

Conversion from print to EPUB Format
(70 books) x (4 hours)



10 minutes
at the moment of production

The work required to convert a backlist designed for print is substantial, particularly for a publisher like Parlor Press, which runs on a shoestring budget with no full time employees. The democratization of production and digital printing technologies that made desktop publishing possible have led to new challenges at new stages of the publishing cycle. For the near future of publishing, the residual and dominant cultures of production must be reimagined in light of the emergent culture of distribution. Once that happens, the process of single-source development for multiple formats will be free and easy. 😊

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An end . . . for now.

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