

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

THESIS

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

for the Degree

Master of FINE ARTS

by

Devi G. Norton, BFA

San Marcos, Texas  
May 2012

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

Committee Members Approved:

---

Maia J. Wright, Chair

---

Jeffrey G. Davis

---

Michelle R. Hays

Approved:

---

J. Michael Willoughby  
Dean of the Graduate College

**COPYRIGHT**

by

Devi Grace Norton

2012

## **FAIR USE AND AUTHOR'S PERMISSION STATEMENT**

### **Fair Use**

This work is protected by the Copyright Laws of the United States (Public Law 94-553, section 107). Consistent with fair use as defined in the Copyright Laws, brief quotations from this material are allowed with proper acknowledgment. Use of this material for financial gain without the author's express written permission is not allowed.

### **Duplication Permission**

As the copyright holder of this work, I, Devi Grace Norton, authorize duplication of this work, in whole or in part, for educational or scholarly purposes only.

## **ACKNOWLEDGEMENTS**

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

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

This manuscript was submitted on December 14, 2011.

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS .....	v
CHAPTER	
I. A NEW PUBLISHING MODEL FOR DESIGNERS?.....	1
Digital print on demand and Lightning Source .....	1
The traditional publishing model compared to the print on demand model .....	3
Creating branding for the publishing company: DEVIBOOK.....	6
II. PREPARING FOR PUBLICATION .....	10
Setting up files & resources for information.....	10
Contracts and pre-production .....	11
III. CASE STUDY, <i>Lairs of the Unconscious</i> .....	13
Description of book and introduction to the project .....	13
Expenses and profits .....	15
IV. CASE STUDY, <i>Giraffeman goes to the doctor</i> .....	17
Description of book and introduction to the project .....	17
V. CONCLUSIONS AND OUTCOMES.....	19
Summary, Outcomes and future research .....	19
APPENDIX A: Selection of pages from <i>Lairs of the Unconscious</i> .....	23
APPENDIX B: Selection of pages from <i>Giraffeman goes to the doctor</i> .....	35
REFERENCES.....	39

## TABLES

Table1. Costs per copy of <i>Lairs of the Unconscious</i> , different publishing options from LSI .....	15
Table 2. Profits per copy of <i>Lairs of the Unconscious</i> .....	15
Table 3. Costs and profit breakdown all sales <i>Lairs of the Unconscious</i> .....	16
Table 4. Sales of <i>Lairs of the Unconscious</i> as of October 2011 .....	16

## FIGURES

Figure 1. DEVIBOOK'S logotype and logomark and brand standards for type and color palette.....	8
Figure 2. DEVIBOOK'S paper system .....	9
Figure 3:Design brief: <i>Lairs of the Unconscious</i> .....	14
Figure 4. Design brief: <i>Giraffeman Goes to the Doctor</i> .....	18



## CHAPTER 1

### A NEW PUBLISHING MODEL FOR DESIGNERS?

#### **Digital print on demand and Lightning Source**

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

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

Most current information about the future of the printed book speculates there will be radical changes to the industry in the next several years. Mike Shatzkin, creator of *The Shatzkin Files* – a blog about the state of current publishing industry – predicts that in the next two to three years approximately eighty percent of black-and-white text-based books will be published as ebooks. He uses sales trends from the last several years

to back up his claim, but is careful to admit that no one really knows what the exact outcome will be. Shatzkin explains:

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

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

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

POD and smaller independent publishers are the logical provenance for the would-be homeless non-blockbuster book projects. University presses, bastions of non-blockbuster projects, have an academic filter for the work they publish which is necessary for the writer’s validation as well as the continued reputation of the press (Germano, 27). In theory, projects that are not suitable for either university or trade publishing could have a home with a POD publisher, as long as the quality of printing and price allow for profits and the printing quality is good enough for the book to

compete in the retail market. The main thrust of this research is to determine if designers wanting to produce high quality color books could create a publishing company using POD. The success will be evaluated by two metrics: whether is the color printing quality is adequate the book to compete with other books in the marketplace, and whether the price point for production allows for a profit without raising the retail price higher than the market will bear.

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

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

If one accepts that the functions of publishing remain the same regardless of the way the business handles that workflow, the first thing to understand is what publishers do, and then to understand how POD changes the division of labor and

profits. In William Germano's book, *Getting It Published*, he gives a thorough overview of the different functions of publishing. Germano summarizes the roles of publishers under several categories: acquisitions, editing, marketing, design and production, and distribution (Germano, 15-28).

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

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

Another role publishers fulfill is to validate authors' work as academically sound and marketable in accordance with the goals of the press (Germano, 27). Scholars depend on this validation, and in utilizing small publishers and POD obtaining this validation will be a concern for scholars and writers. One way for POD publishers to be able to offer authors validation is to build a list that authors want to be included in because of the complementary titles the company represents. Just as developing a

brand is crucial for a company's success, every title in a publisher's list should work to establish the reputation of the publishing house and communicate its level of prestige, and the filter it uses to select material. One of the flaws of many of the small presses that charge authors to produce their books is that they do not filter material and work to build a publishing company with quality and prestige in mind.

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

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

A simplified version of a publisher's costs might run as follows. On a new, twenty-six-dollar hardcover, the publisher typically receives thirteen dollars. Authors are paid royalties at a rate of about fifteen per cent of the cover price; this accounts for \$3.90. Perhaps \$1.80 goes to the costs of paper, printing, and binding, a dollar to marketing, and \$1.70 to distribution. The remaining

\$4.60 must pay for rent, editors, a sales force, and any write-offs of unearned author advances.

Bookstores return about thirty-five per cent of the hardcovers they buy, and publishers write off the cost of producing those books. Profit margins are slim.

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

### **Creating branding for the publishing company: DEVIBOOK**

DEVIBOOK is the publishing company that was created for this thesis. The goal in branding the company was to create an identity that would be flexible enough to work for a broad range of titles. The design of the logo and brand standards were part of a directed study under the supervision of a professor. In addition to designing the imprint for the company, the following steps were undertaken: the business name was registered in the state of Texas, the company then applied for and received a sales and use tax ID number to purchase goods and services not for resale tax-free, and purchased the domain name devibook.com. Although LSI did not require a tax ID number in its application, it did require applicants have more than one ISBN (International Standard Book Number).

ISBNs are the numbers that catalog and identify all published books. DEVIBOOK bought a block of ten ISBNs that are linked by a prefix to the company's information. The following section contains illustrations of: DEVIBOOK's logotype and logomark, brand standards and stationery system (figures 1–2).

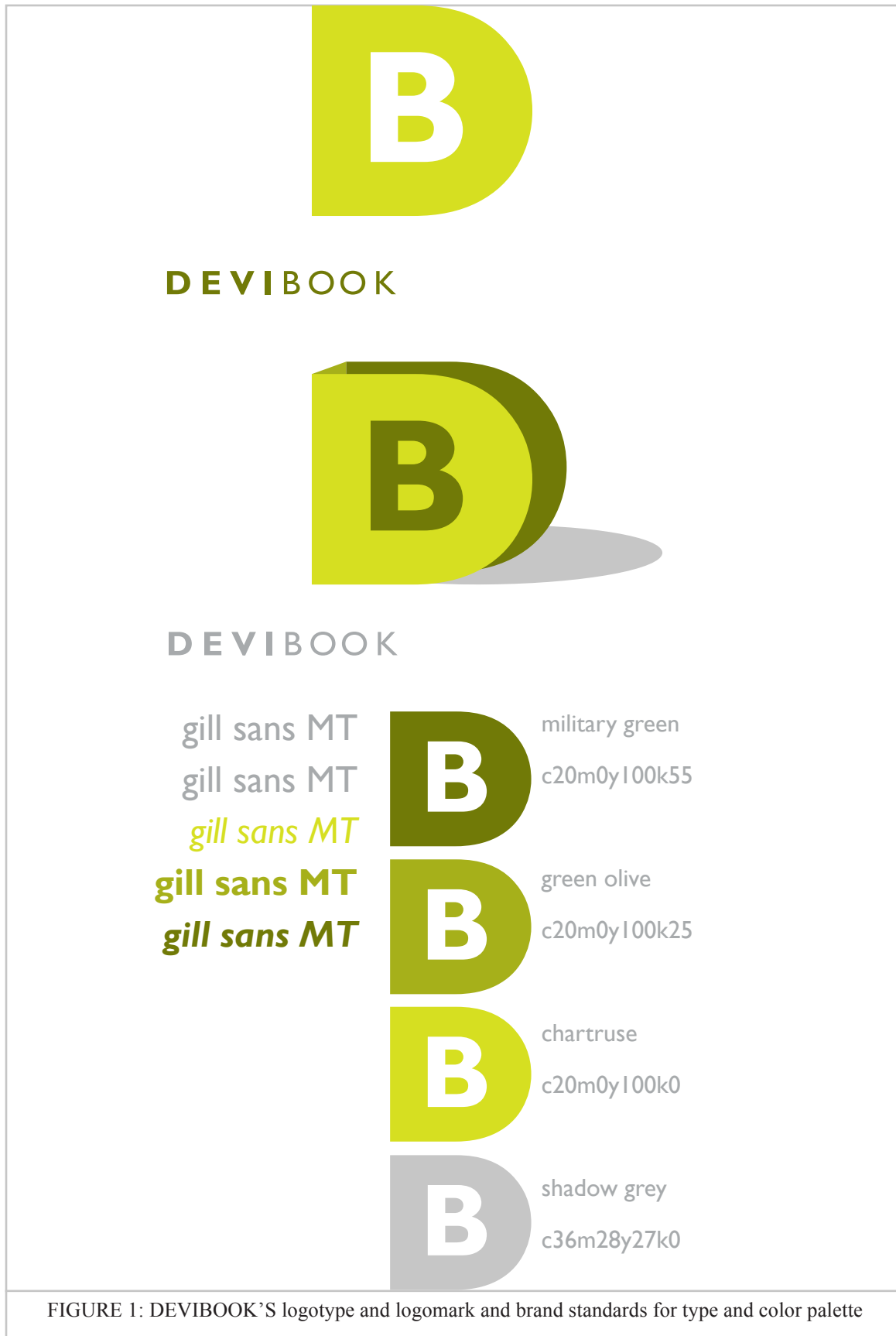


FIGURE 1: DEVIBOOK'S logotype and logomark and brand standards for type and color palette





FIGURE 2:DEVIBOOK’S paper system

## CHAPTER II

### PREPARING FOR PUBLICATION

#### **Setting up files & resources for information**

The graphic design discipline has established best practices and industry standards which guide the design and pre-production process for publication design. The books in this research are titled: *Lairs of the Unconscious* and *Giraffeman Goes to the Doctor*. *Lairs of the Unconscious*, an illustrated monograph for the artist Michael Velliquette. The second book, *Giraffeman*, only took three months due to its much lower page count. The design process for each book followed this general outline:

#### I. Client Meetings

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

#### II. Design Phase

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

#### III. Production

- refine layouts based on client feedback

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

#### IV. Pre-press Phase

- input final client revisions
- complete preflight check
- package files and upload to LSI

### **Contracts and pre-production**

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

Although splitting profits at one-half or one-third seems much higher than the traditional author revenues of fifteen percent, this is due to the fact that the POD company, LSI in these examples, receives their revenue by charging the publisher more per unit making a larger split with the author necessary. A publisher working with a POD company could make less than a traditional publisher on each book sale, but should incur less overhead and expenses. Another potential model for profit sharing would be to charge a design fee and take a smaller cut of sales. This would be a more profitable

model for projects that will sell very few copies. Similar to a vanity press model, it allows the designer- publisher to charge a reasonable amount for design, layout, and typesetting for a project that will not make money in sales. Another variation is that if the company acquired the publishing rights to existing books, or designed and typeset books that required very little production time, the percentage could be reduced to fifteen percent.

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

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

## CHAPTER III

### CASE STUDY: *Lairs of the Unconscious*

#### **Description and introduction to the project**

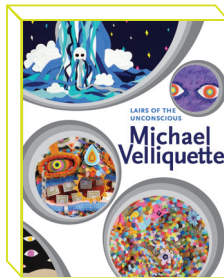
The case study for the book *Lairs of the Unconscious*, a book published by DEVIBOOK and authored by Michael Velliquette, contains the following: a description of the book; profit and loss charts from publication on July 30, 2011 through October 10, 2011; and a summary of project outcomes. Appendix A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

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

B

123 Cedar Street  
 San Antonio, TX 78210  
 210.745.2377  
 201.323.0118 cell  
[www.devibook.com](http://www.devibook.com)

DEVIBOOK



\$48.00

## Book Description

Publication Date: June 30, 2011

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

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

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

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

## Product Details

Hardcover: 258 pages

Publisher: DEVIBOOK (June 30, 2011)

Language: English

ISBN-10: 0982982305

ISBN-13: 978-0982982303

Product Dimensions: 10.1 x 8.3 x 1 inches

Shipping Weight: 2 pounds

Figure 3: Design brief: *Lairs of the Unconscious*

### Expenses and profits

Table 1. Costs per copy of <i>Lairs of the Unconscious</i> based on different publishing options from LSI	
POD to order/wholesale orders	\$31.80
Print to Publisher/ shipped to Publisher Direct	\$31.80
Short Run 50-99 Units	\$30.21
Short Run 100-249 Units	\$28.62
Short Run 250-499 Units	\$25.44
500+ Units	\$23.85

Table 2. Profits per copy of <i>Lairs of the Unconscious</i> (does not include shipping)		
	<i>retail</i>	<i>profits</i>
publisher direct at 31.80	\$48.00	\$16.20
wholesale to retailers at \$38.40	\$48.00	\$9.60
short run 100 units at \$28.62, wholesale at \$38.40	\$48.00	\$9.78
short run +500 units at \$23.85, wholesale at \$38.40	\$48.00	\$14.55

Table 3. Costs and profit breakdown all sales <i>Lairs of the Unconscious</i>		
	wholesale (-20%)	retail
Prices (cost 31.80)	\$38.40	\$48.00
gross profit per copy	\$6.60	\$14.92
author/publisher 50%/50%	\$3.30	\$7.46
potential profit 100 books	\$330.00	\$746.00
potential profit 250 books	\$825.00	\$1865.00
Title Setup and Revisions	120.00	

Table 4. Sales of <i>Lairs of the Unconscious</i> as of October 2011			
	costs	gross profits	net profits
total sold wholesale: 31	<b>\$-985.80</b>	1190.40	204.60
total direct sold retail: 25	<b>\$-827.00</b>	1,200.00	373.00
profits all sales			577.60
author/publisher 50%/50%	<b>\$-288.80</b>		288.80
other costs/ set-up fees	<b>\$-232.00</b>	total=	56.80



## CHAPTER IV

### CASE STUDY: *Giraffeman Goes to the Doctor*

#### **Description and introduction to the project**

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

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

B



\$24.00

Book Description

Publication Date: December, 2011

Did you ever wonder what an endocrinologist actually does? Giffeman wakes up feeling terrible and has to see a cast of animal doctor specialists to find out what is wrong with him.

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

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

Product Details:

Hardcover: 36 pages

Publisher: DEVIBOOK (December, 2011)

Language: English

ISBN-10:

ISBN-13: 9780982982310

Product Dimensions: 10.1 x 8.3 inches

Shipping VWeight:

123 Cedar Street  
San Antonio, TX 78210  
210.745.2377  
201.323.0118 cell  
www.devibook.com

DEVIBOOK

Figure 4. Design brief: *Giraffeman Goes to the Doctor*

## CHAPTER V

### CONCLUSIONS AND OUTCOMES

#### **Summary, Outcomes and future research**

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

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

He goes on to explain that the process is very labor intensive, and takes more “organization and stamina” than “creativity or genius.” The question remains, for a designer who wants to design books, is it worth becoming a publisher? A lot of work goes into publishing and often the project produces very little financial return. However,

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

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

As a society, we have become accustomed to interacting with digital interfaces for sharing knowledge, stories, and entertainment. The way people define and think

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

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

For those who love traditional printed books in their printed on paper form and are attached to the experience of interacting with a static delivery method for written or visual information, the best outcome is that books and ereaders can coexist and fulfill different purposes. Books are objects in space; they have weight and form and are limited in their potential for interaction or reader input compared to digital platforms. What ebooks can never replicate is a book with a physical form, bundled in space with words kinaesthetic quality, frozen in time creating an unchanging and static world for retreat. This seems like an increasingly priceless commodity in a digital realm of

interactive, reactive and constantly updated information sources. If one can afford it, and expectations are not too great for profitability, designers have a future in publishing with creative freedom and low overhead using POD.


Future research will include publishing more POD titles, as well as adding digital versions of each title to sell along with the printed POD version. Some of objectives will be; to determine the best format to use for digital readers, how to control text and images for devices that allow readers to make changes in text formatting, pricing and marketing of digital editions, and analyzing, tracking, and comparing sales of digital and printed formats.

## Appendix A: Lairs of the Unconscious



<p>Copyright © 2011 San Antonio, TX</p> <p>All rights reserved, including the right of reproduction of this book or portions thereof in any form whatsoever without the permission of the publisher.</p> <p>All original work contained in this book is copyrighted by the artist and is reproduced with his permission.</p> <p>First edition July 2011</p> <p>For more information about this site or DEVISBOOK: <a href="http://www.dev-book.com">www.dev-book.com</a></p> <p><b>B</b> DEVISBOOK</p>	<p>LAIRS OF THE UNCONSCIOUS</p> <p><b>Michael Velliquette</b></p> <p>SAN ANTONIO, TX</p>
	<p>CONTENTS</p>  <ul style="list-style-type: none"><li>1 Michael Velliquette to Peter MICHAEL JAY NECLONE</li><li>4 Apocalypse</li><li>12 Visitors</li><li>24 Transformation</li><li>44 Interactive Jungle</li><li>52 Ecotica</li><li>70 Serpents</li><li>90 Abandoned Creatures</li><li>96 Journey</li><li>108 Another World KATE GREEN</li><li>112 Lipstick Marks: Works on Paper and Wood</li><li>140 Inner Beasts</li><li>168 Outside the House and off the Wall JENNIFER JARRASZAK</li><li>174 Paper Gods</li><li>184 Power Shapes and Towns</li><li>198 Signs</li><li>208 Awake and Free What Has Been Asleep</li><li>222 Journey Through The Love MICHAEL VELLIQUETTE</li><li>226 About the Artist</li><li>236 Index of works</li></ul>





MICHAEL VELLIQUETTE IN PIECES  
MICHAEL JAY MCCLURE

Writing on Michael Velliquette's work excavates a form that mirrors his production. Thus, the writing should possess a shape comprised of shards. The form should emerge as cumulative, decorative, and de-centered.

The composition should, in fact, live at the anti-compositional, the small bits of recitation and disruption that under-gird the formal "activity".

Velliquette makes dimensional card stock collages and uprooted wooden sculptures. Of course, collage has a distinguished history of its own. Rooted in the resistance political work of German Dada artists, collage works as cultural complaint, disjuncture, and ready-made images into compositions of shifting perspective.

This is and is not a helpful way into this work. Velliquette's work is not flat, nor does he use ready-made images. Instead, his compositions may be culturally relevant, but they are differently so: they evoke the pollution of raw media and a certain kindergarten naïveté. In fact, the paradoxes proliferate him. The work is ornamental and homages, highly literate and rooted in popular culture. It allows the pop-up look and lyrical mystic. Accordingly, his "pictures", which threaten to dissolve into their base material, defy definitional absolutes. He smoothes a rich optical terrain and, more exactly, a way of seeing.

While his piecemeal constructions shift locally and in terms of scale, Velliquette consistently turns to the garden,



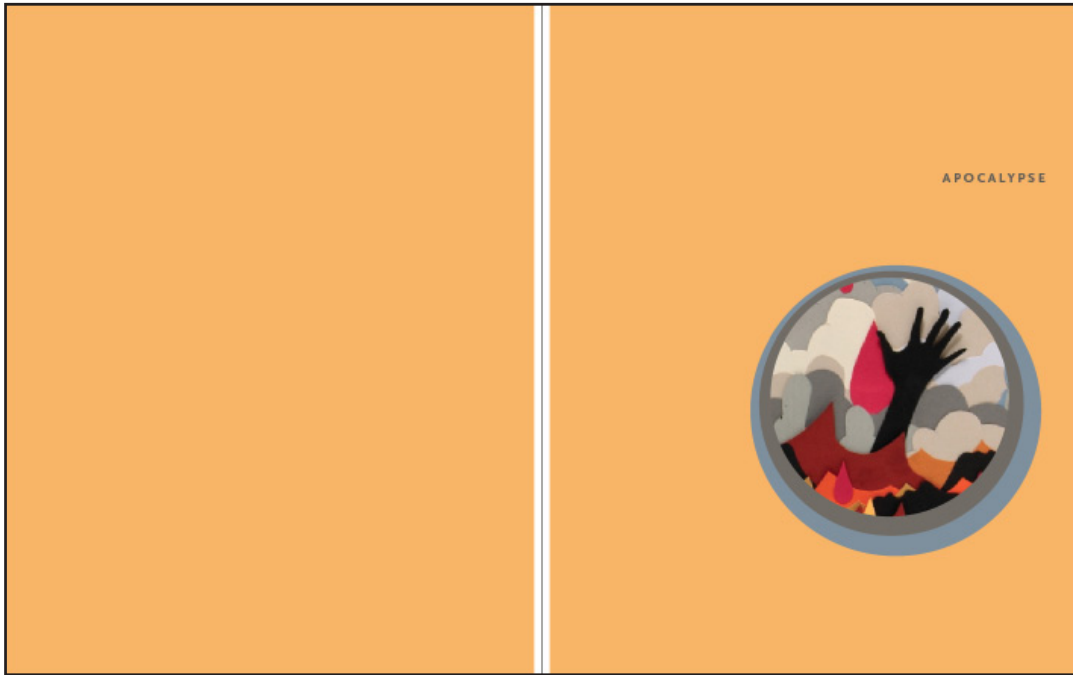
ornamental disavowment. In another, the Cinescopic scale and dark allegory might register as a work where the body is segmented violently and maternally. Velliquette's technique is elastic: it can register and reconfigure a broad range of images. The shattering effects of the technique, however, allow for a non-connection with the mythical and the allegorical. Such a move—to use a technical rule as a mode for seeing—has been stalemate in the history of art after 1945. One thinks of Yves Klein and his charge to paint everything blue, or of Chuck Close and his pictures, reacting portraits that fit every human into the same painterly format. Similarly, Velliquette's technique allows us to see certain things about his subjects while obfuscating other qualities. For instance, a small piece of cut card stock is visually like a snail's scale, a bloody hand reaching out of the ocean, or the petal of a flower (all of which Velliquette has portrayed). At the same time, the picture's subject may be the obscure process of seeing in this moment, no matter what "big picture" emerges. The technique is equally as visible as the thing portrayed. The question becomes this: should we regard the picture or how it is constituted?

I contend we should look at both, and at their complicated conflation. Indeed, Velliquette combines talismanic images with a process that is equally ritual-bound. Then, there is a remarkable coagency here. The content of the image reflects their form and the form changes the content. In fact the collapse of form and content animates the work. The apocalyptic, the mythic, and the decorative are spoken through a method that combines, by turns, composition, ritual, and the facial.

In the end, it is the fragility of Velliquette's work that engages with the viewer, or at least with this one. Although

one knows that these pictures are flat, they seem indelibly vulnerable, as if a gentle wind could undo them. Only rarely does the complicated cease together to form a picture. That an artist has come up with a method for pursuing such elusive moments is never still. Like a mirage standing between hope and aspiration, Michael Velliquette has given us something to see.

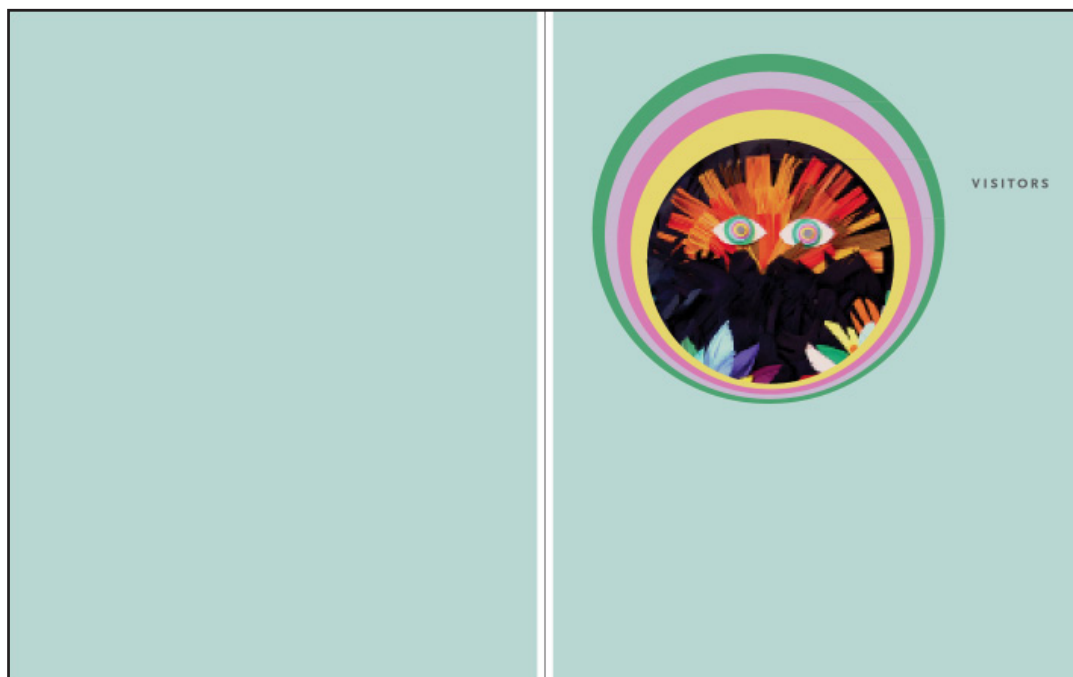




They Set off in Rafts and Arrived in Bones, 120-12



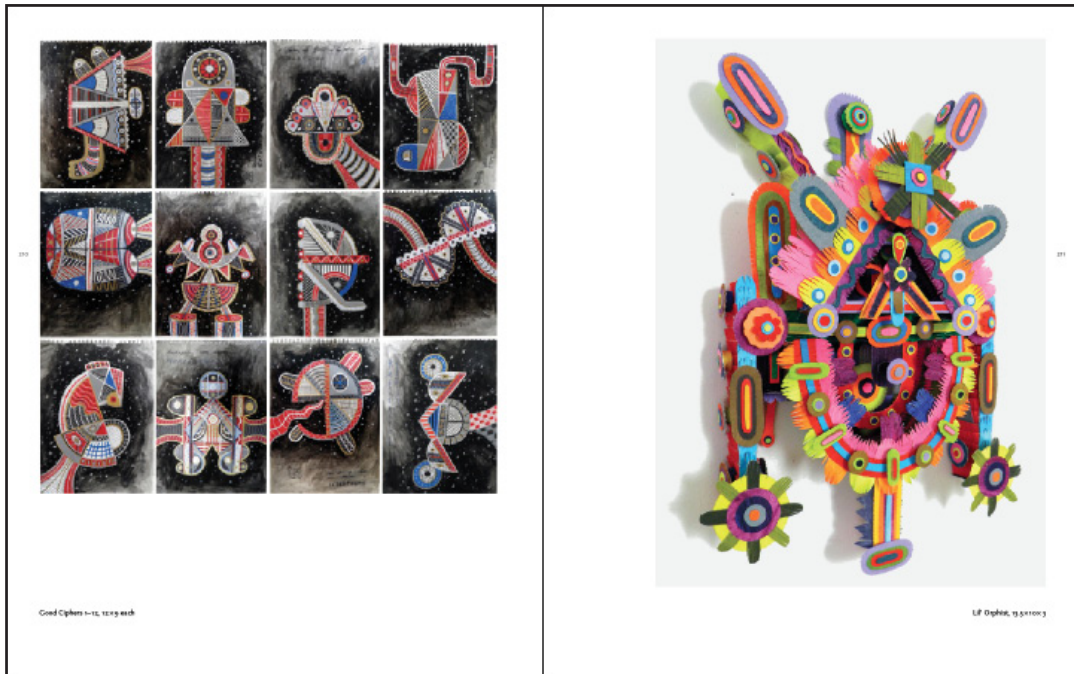
On This Day (A Sea of Fire and a Shower of Bones), 121-12



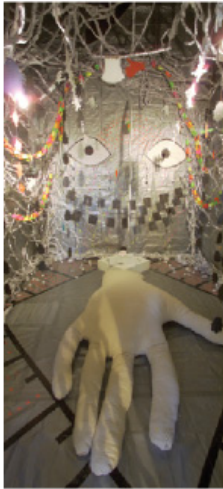
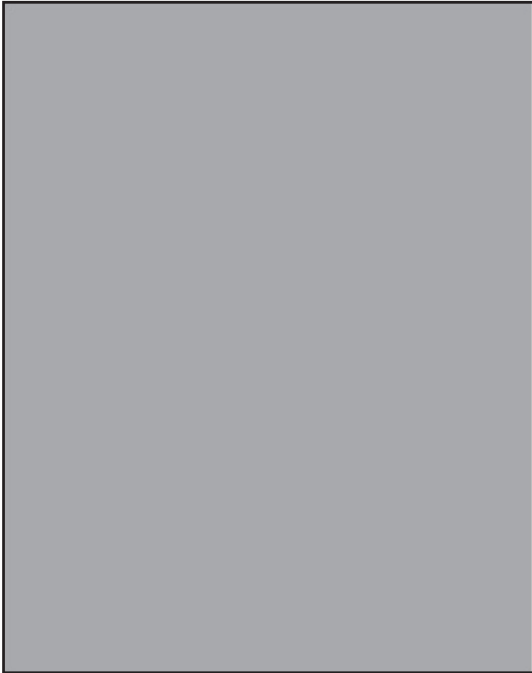
Many One Goggles on a Dish, Colored Night (the Sky Watcher), 100 x 10



Truth Bounces Electric, 100 x 100







ANOTHER WORLD  
KATE GREEN

100

You could easily become addicted to Michael Veliquette's brightly colored paper collages. These relief, which the artist began producing in 2005, are painstaking "sculptures" from cut-out bits of card stock. Depicting fanciful creatures and scenes, they have the mystery of ancient Mayan pictograms and the mesmerizing shock of their 21st century psychedelic palette. Because these intricately crafted objects are made at an intimate scale—at most they are four feet in height—it might be surprising to learn that the artist developed many of the symbols he continues to use today (disembodied hands and eyes, enormous and androgynous human figures) more than five years ago in cacophonous, room-sized, mixed-media installations. Despite differences in scale and material, the distance from then to now is not as great as it might first appear. Though Veliquette's early interactive worlds were physically entered and his recent paper pieces are for our eyes only, both display colorful shapes, patterns, and textures to absorb the viewer into idiosyncratic, mythic lands where mountains can cry, rivers can be happy, and everything is alive and peacefully coexisting.

Of the several room-sized installations Veliquette made from 2003 through 2005, the most fully realized was produced while the artist was in residence at ArtSpace San Antonio in 2004. For *The You in Me* Veliquette transformed a white-walled gallery into a colorful, alternate universe replete with cardboard buildings, tinfoil streamers, flowers made out of



constructive paper, and other hanging and strew elements composed from readily available craft material. The resulting project was wholly original, yet also in dialogue with other artworks from the past and present. Veliquette was selected for the residency by guest curator Larry Rinder, who at the time

was fresh from organizing the 2000 Whitney Biennial. That show became known for embracing a do-it-yourself aesthetic (think of folk-like paintings by Margaret Kilgallen and hand-knit outfits by the performance collective Forefield). *The You in Me* / *I did not just rhyme with the handmade*

aesthetics of the moment, but also drew upon the artist's interests in artwork from the 1960s, specifically works by Ed Kienholz and Paul Thek. Both of these artists excelled at assembling quotidian material into quirky tableaux that reformed human experience yet also what is beyond it (in one installation Kienholz fabricated an old lady with glass bottles and bird skulls; for a sculpture Thek made a life-like plaster cast of a hand but then "marked" it with an unearthly fluorescent palette). Like these artists, Veliquette was interested in using the everyday to create something that could be transformative.

With *The You in Me* / Veliquette succeeded in a big and innovative way. Viewers ducked through a small doorway in a cardboard wall and entered a playful and colorful world that was festooned with be-calling with various shapes and included sounds humming from every corner of the room. You could walk over candy-colored bridges, gaze at rivers made of plastic ribbons, try to identify strange buzzes and gurgles, examine the giant outline of a face protruded from a wall, make your way through snarls of the cosmos, stare into giant rainbow-colored eyes, duck into a cardboard cone decorated with paper kids, or escape your troubles by hanging on a giant hand-shaped pillow.

Like Veliquette's other early installations, *The You in Me* / transported the viewer to a quirky parallel universe.



101

Though it was much larger and more materially diverse than the artist's recent collages, in spirit it was not so different. Veliquette used the familiar to draw the viewer into an exuberant world that burst with positive energy and peace. After visiting this artist's fantastical land, you shouldn't be surprised if you have a hard time returning to the banalities of life and sounds of your own.

page top: Clark House and its hanging ribbons, stars, paper, the You in Me (2004)  
page 100: cut-out of Veliquette's work



Old Tongue, 18 x 14 x 6



OUTSIDE THE FRAME AND  
OFF THE WALL  
JENNIFER JANKAUSKAS

Writer J. Michael Stuczynski has said, "The point of mythology or myth is to point to the horizon and to point back to ourselves. This is who we are; this is where we came from; and this is where we're going." Michael Valiquette also explores this notion. With a keen attention to detail, precise cuts and a heightened color sensibility, Valiquette breathes life into mythological creatures and architectural forms that overflow with abundant emotion that reference the human condition. This is part of Valiquette's generosity to his audience; his playful and joyous works of art originate in, and become, positive and affirming objects. In fact, Valiquette's imagery derives from the artist's desire to bring people's spirits during a period when the difficult economy and world conflicts impact everyday realities.

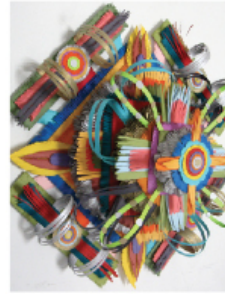
Valiquette's use of paper, a mainstay of his artistic practice, underwent a transformation in 2009. During that summer, Valiquette was a resident in the Pottery Division of the Art/ Industry Program at the John Michael Kohler Arts Center in Sheboygan, WI. This unique program allows artists to work within the Kohler Co. factory and to utilize its resources. For Valiquette, working for the first time with vitreous china, this was a revelation. Feeling an immediate connection with the material, he found this fine clay both to ancient earth and also, metaphorically, to a place deep within himself from which creativity originates. Creating freestanding sculptures alluding to the historical lineage of devotional figures made from clay, Valiquette's ceramic work, like many of his other pieces, references devotional traditions while suggesting world

mythologies and personal desires. The resulting series of festively friendly characters, *Power Beasts*, became a lasting point in his practice.

The working method used to create the works from *Power Beasts* inspired Velázquez to bring some of the new techniques learned during his residency to his approach to paper allowing him the freedom to move both outside of the frame and off the wall while creating pieces that embody three-dimensional more fully. Playing with the physicality of paper, Velázquez began approaching it architecturally: building it up like clay and molding it from a new state into a rigid form through wadding and shaping it into sculptural forms. With his wall-relief series *Power Slaps*, Velázquez concentrated on what he could make while working in this manner with only abstract forms and color. In *Diamond* (Jehineil), 2006, Velázquez fabricates and layers concentric squares and circles of fringed paper that radiate into a single point, similar to the sacred mandalas of Hindu and Buddhist religions that he obliquely references. In this work, as seen in many traditional Hindu and Buddhist mandalas, Velázquez attaches four gates, one on each side and in the shape of a trisected "T", at the center of each gate he layered circles—an echo of the center of the image. Despite the density of materials assembled by Velázquez, there is a lightness instilled into the form as this stream of bright blue, green, and silver cut paper flows outward from the piece and back up to these streamers that give the piece while hiding the various layers to visually add depth. Such elements cause the eye to move through the brightly colored piece, jumping from one element to the next and enticing the viewer to enter into a mystical realm that evokes spirituality and ritual. Despite Velázquez's use of evocative terms, *Diamond* (Jehineil), along with the other works from this series function as a meditative act for the artist, this manifests itself through the ritual and

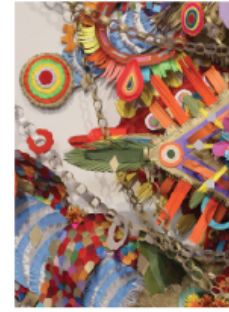
ritual process of building the layers of cut and colored paper into a three-dimensional object, for the viewer, experiencing Velázquez's intricate pieces may lead to quiet introspection.

For both artist and viewer, the work alludes to the power resting within each of us to become one with ourselves. The *Power Slaps* series functions as a bridge between the artist's earlier cut paper collage works and the ambitious and large-scale *Power Tower* (2008), Velázquez's first completely sculptural cut paper piece. Velázquez has said that "As the paper works evolved I began to look for ways to move beyond the inherent flatness to achieve the same sense of immersion that had been such an important part of my previous installation work."<sup>1</sup> In *Power Tower* he achieved exactly that.



Created for the exhibition *Slap: Paper under the Knife* at the Museum of Art and Design, New York, this piece is an imposing nine and a half feet tall, six feet wide and two feet deep. *Power Tower* loosely resembles a highly ornamented and colorful Native American totem pole, yet the abstracted figures within are reminiscent of Polynesian cultures. Grounded on a 'grass' base scattered with flowers, butterflies and fallen fruit this tower is filled with a mix of abstract symbols and figurative elements. Identifiable among the paper flora and fauna are cranes, butterflies and abstracted faces. Multiple arms, fashioned with paper chains and decorative flanges, extend upward from the central pole and the top radiates outward in a sunburst pattern. Like a totem pole, Velázquez imbues the sculpture with a narrative quality alluding to a wide range of stories such as Adam and Eve in the Garden of Eden to Shinto myths, yet it is the nature of the stories which highlights what Velázquez terms "a devotional sensibility," that separates it from Native American totems. Instead this piece is rooted in objects such as staves, altars, and figures.<sup>2</sup>

Once again drawing inspiration from world mythologies, Velázquez's *Cagliostro* from his *Paper Gods* series references the legendary Mesopotamian creature of the same name. Literally translated as the Bull of Heaven, *Cagliostro* was a Sumerian deity now best known as the astrological constellation Taurus. Velázquez's version, a white bull festooned with brightly colored flags and flowers decorating the flanks, tongue and horns evokes a humor and playfulness generally not associated with its namesake. Instead, Velázquez creates an alternative portrait of the stubborn bull, highlighting the more jovial attributes of this character. Closely associated with the Chinese deity *Qilin* from the *Qilin* series, along with others from this series, not only do the figures but also Velázquez's personal invented deities, created to represent



his emotions and states of mind while working through the creative process. Through these figurative works Velázquez has created a cast of characters that not only star in his own constructed mythology, but also, in essence, represent the truth of us laid bare, as humans we are creatures that are hopeful, vulnerable, yet fierce of heart. With this sculptural relief Velázquez explores both the familiar while rising deep into the subconscious and discovering the hidden other that we often disfigure from ourselves.

For his next body of work, Velázquez transforms phrases to images by stitching sight, a system of adapting written language into nonrepresentational drawings and patterns. An ancient practice rooted in astrology and magic, it enjoyed a modern renaissance due to use and promotion by English artist Austin Osman Spare (1885–1955). Coming across this system through his research, Velázquez employs his affirming statements as a base for his designs. He thinks of them as "no symbolic reason" and says, "I don't consider my work magic, but sight is an interesting strategy for making images. I want

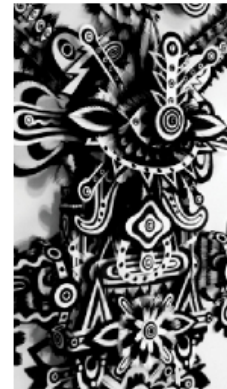
them to seem rich, unobviously abundant."<sup>3</sup> Similar in process to his earlier sculptural pieces, with a rich layering and building of cut paper, Velázquez takes the work to a new level by controlling the way he utilizes color. Previously, the artist chose colored card stock, now, in his recent work, he paints white Bristol paper with acrylic and powder graphite colors. This process lends a loose and organic aspect to Velázquez's imagery and, by allowing the underlying white of the paper to intermittently show through his strokes of color, Velázquez adds another visual layer. These works are also a departure from the world mythologies that inform and relate to Velázquez's preceding pieces. With *Sight*, Velázquez selects idioms from self-help books or popular affirmative idioms that speak to the general betterment of the humanity and creates symbolic images representing each statement.<sup>4</sup> As such, Velázquez infuses each work with an optimism that acts as counterpoint to the various struggles in our current world.

For instance, *Abundant Soul* (2009) resembles a decorated and triumphant warrior of some remote tribe. Yet, accompanying the fierce status of this figure, there is an aspect of jubilation portrayed with brightly colored flower forms, layered circles, and fringed star shapes. Velázquez begins playing with less conventional forms in *Phosphor* (2010) with its sweeping central curve—a serpentine tree branch covered with fringed paper leaves and sitting over an



all seeing-eye. In *Shin of Bones* (2009) Velázquez begins to venture into another new direction. In this highly graphic black and white image, the artist drills his process into a steady in temperant restraint. By stripping away the kaleidoscopic color of other works, Velázquez concentrates purely on form to create a majestic, almost otherworldly creature. This work also functions as a transition piece to Velázquez's current imagery. Still utilizing sight as a base, Velázquez is now mixing anthropomorphic faces, forming instead to architecture as a reference point. In fact, these pieces are both more three-

dimensional and abstract than ever before. In addition, by removing color in such work as *Grey Cloud* (2009), the work becomes purely about structure. With this grey monochromatic piece Velázquez depicts two crossed daggers or arrows that pierce through a center circle. Aesthetically, this




piece is non-representational. Velázquez uses a combination of layered shades to create a sculpture that functions as an embodiment of the feelings he had while making the piece. Although dark in color, *Grey Cloud* is not menacing nor is it materialistic. Instead, like the earlier sight, this piece operates as a positive affirmation. Similarly, *Fish a Duck* (2009), another exploration into non-representational forms, embraces emotion. Here, the work evokes joy and celebration through intense color and implied movement. Velázquez's sculptural relief evokes a tribal warrior in the throes of a celebratory dance or perhaps it is part man and part animal, a mythological creature born of both the artist's and viewer's imaginations.

In fact, viewer participation is essential to the construction of Velázquez's imagery. The artist has said that his works, "suggest a sort of homemade 3D cosmography. In these works, it is my intention that viewers will enter the composition and experience what [symbolic and self]". Angela Pádraic describes as "co-reductive space" a space that "historically connects with and infinitely extends from our own."<sup>5</sup> Ultimately it is this in-between space, where artist intention and viewer perception mingle that transformation is possible. Velázquez's sculptural work embodies this idea, taking the viewer through mythological realms and also to the deep, and perhaps uncharted, worlds within ourselves.

<sup>1</sup> Michael Velázquez, personal discussion, "Slap: Paper under the Knife" at the Museum of Art and Design, New York, April 15, 2011. <http://www.madnyc.org/exhibitions/slap>, n.d. (not dated).  
<sup>2</sup> Michael Velázquez, personal discussion, in *Slap: Paper under the Knife*, New York, Museum of Art and Design, April 15, 2011.  
<sup>3</sup> Michael Velázquez, personal discussion, in *Slap: Paper under the Knife*, New York, Museum of Art and Design, April 15, 2011.  
<sup>4</sup> Michael Velázquez, personal discussion, in *Slap: Paper under the Knife*, New York, Museum of Art and Design, April 15, 2011.  
<sup>5</sup> Angela Pádraic, "The Co-reductive Space," in *Slap: Paper under the Knife*, New York, Museum of Art and Design, April 15, 2011.





### JOURNEY THROUGH THE LAIR

MICHAEL VELLIQUETTE

I had an epiphany in the summer of 2005 after I met the martyr.

I was living in San Antonio, TX five years out of my MFA from the University of Wisconsin-Madison. Life then mainly revolved around multiple part-time jobs, writing tables, adjunct teaching, running a project space and working at a commercial gallery. Studio work was sporadic and unsteady. I made quick art with lo-fi materials assembled aggressively with layers and layers of ornamentation. There was a sense of urgency to what I made, and it was aggravated by the mean hours of time that I spent in the studio that doubled as my bedroom.

Any material with a potential spark could catch my eye and I'd drag it back to the studio to bring it to something else. I had always worked in a wide range of media as a way to express my own diversity of artistic interests in the world. My earliest art heroes were Ed Kienholz and Paul Thek and I felt a visceral resonance the first time I saw the reproductions of Thek's 1953 "Art" project or Kienholz's 1962 "Rough" in all of their glorified, messy weirdness.

Then in 2004 I had the opportunity to participate in the Arthropus International Artist-in-Residence program. Through their support I built what would become my first large-scale installation. It was like a dream. I basically lived in the space, making art from morning to midnight. I was completely immersed in this aesthetic organism. After about six weeks it reached its last decade cosmological crescendo of cardboard,



twinkl, string, paper, glitter and glue and I emerged revitalized through this cyclical period of nonstop creative output.

By the summer of 2005 I was back to making singular objects and trying to carve out a studio regimen to emulate my experience at the residency. I was still throwing the net wide in terms of materials but trying to be more conscious of what I hauled up. I found a gypsy's corner drop cloth at the Home Depot and started on a large painted banner. I wanted to make something that felt spectacular and caused the viewer feel submersed in the thing.

The banner used the same visual lexicon as my installations: double-headed juncos, faces, open reaching hands, hypnotic eyes, faceless figures—various symbols for a mutable sense of selfhood. It was mandala-like and the composition radiated out from a central figure that stood with its arms splayed in a cruciform. I called it the "martyr" and he gestured toward my working vision about the creative process.

So then in preparation for more of these cheap works I created a few studies with cut paper and in the process something compelling happened. For one of the first times I felt a strong sense of unity reflected back at me. It could have been that initial shock of seeing my work without all the glittery bells and whistles. Or it was possibly the process of exploring this single, minimal material—paper—that made things feel so awesomely welcoming. In the small cocoon of my studio I knew that I just experienced my own personal big bang, and that expansion over the next five years would teach me many exciting things about myself and my relationship with making.

As the paper works evolved I began to look for ways to achieve the dilemma like tension that had been such an important part of my previous work. Rather than surround the viewer I sought to draw them in with texture and detail. I spent time looking at other forms of paper crafting as well as mosaic, relief sculpture, and collage. The labor-intensive aspects of this work demanded I find time to make it.

I see these works now partly as an exploration of the way our emotive responses can be coaxed by the basic formal elements—color, line, shape, texture, and pattern. I work from sketches, but they mostly reveal themselves as they are being made. Sometimes it's like making models without divisions. My recent works play with a kind of simultaneous density where multiple areas of detail scattered over the piece compete for the viewer's attention to create a sum total effect that is highly visually intensive, focused, porous. In those moments I like to think they have the potential to crossover from the territory of the art object and into more uncharted terrain of spiritually driven object-making or devotional ornamentation.

I also see my recent works as a reaction against the current economic environment. In times of crisis, people often turn to religion and faith. For me, I draw a similar sense of strength from my studio practice. As the country was getting deeper into recession, our group consciousness was flailing on shortage and scarcity. I want this work to express abundance and reassurance, and for the viewer to experience an aesthetic of plenitude. I get a lot of inspiration from maximalism, it keeps me feeling positive and energetic.

Lastly, my arrival to this place over the past decade would not have been possible without the encouragement, insight and support of many wonderful and kind people including Derek Christie and Ben Tjebknecht of DCKT Contemporary in New York, David Shotton of the David Shotton Gallery in San Antonio, TX, David S. Rubin, Curator of Contemporary Art at the San Antonio Museum of Art, David Reneau McFadden, Chief Curator, Museums of Arts and Design in New York, Beth Lipman, Coordinator of Arts/

Industry and Ruth DeYoung Kahler, Director of the John Michael Kohler Arts Center in Sheboygan, Wisconsin; David Wells, Director of Edwifred Residency in Madison, WI; Patrick Campano, Guillermo Nicolas, Dr. Allen Benavente, Art Curator, Linda Pace and ArtPlace in San Antonio, TX; David Norton my Publisher and owner of DEVIROCK; Michael Jay McClure, Assistant Professor, Contemporary Art and Theory at the University of Wisconsin-Madison;

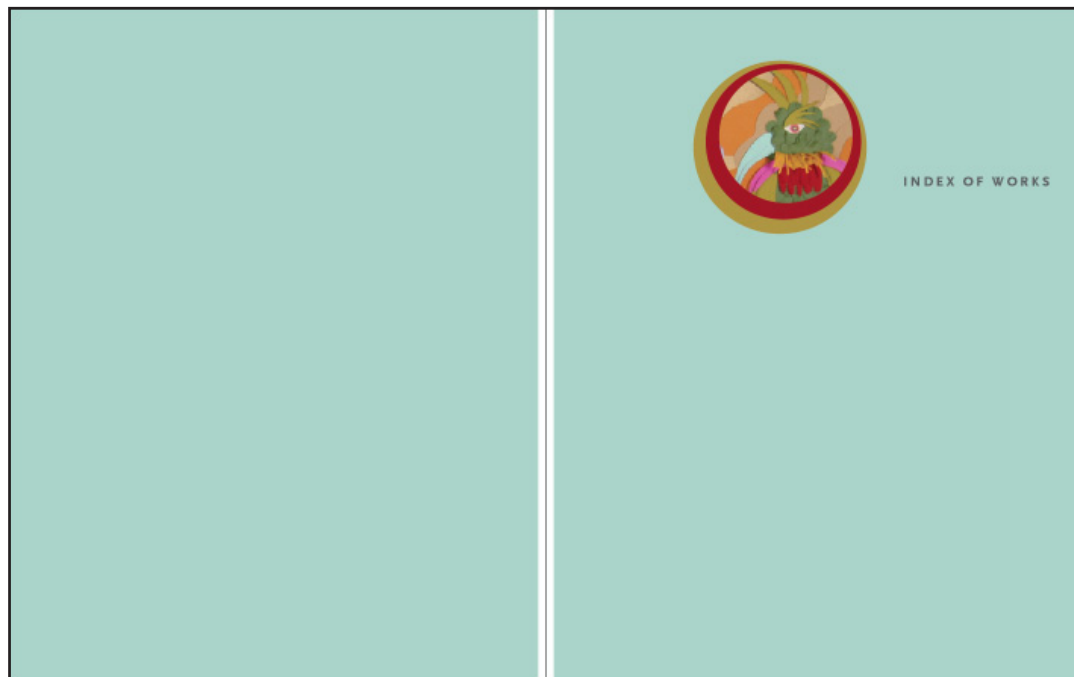
Jennifer Jarabaskas and Kate Crowe, Independent Curators; and Paul Douglas of Douglas Art and Frame in Madison, WI. In particular I would like to thank my friends and family: Mary and Walter Miller, Jen and Ann Velliquette, Steve and Stacie Velliquette, Hilary Wilton, Leslie Fraser, Joey Foxworth, and of course my loving gap, Tahshik Yoon.

—Michael Velliquette, February, 2011



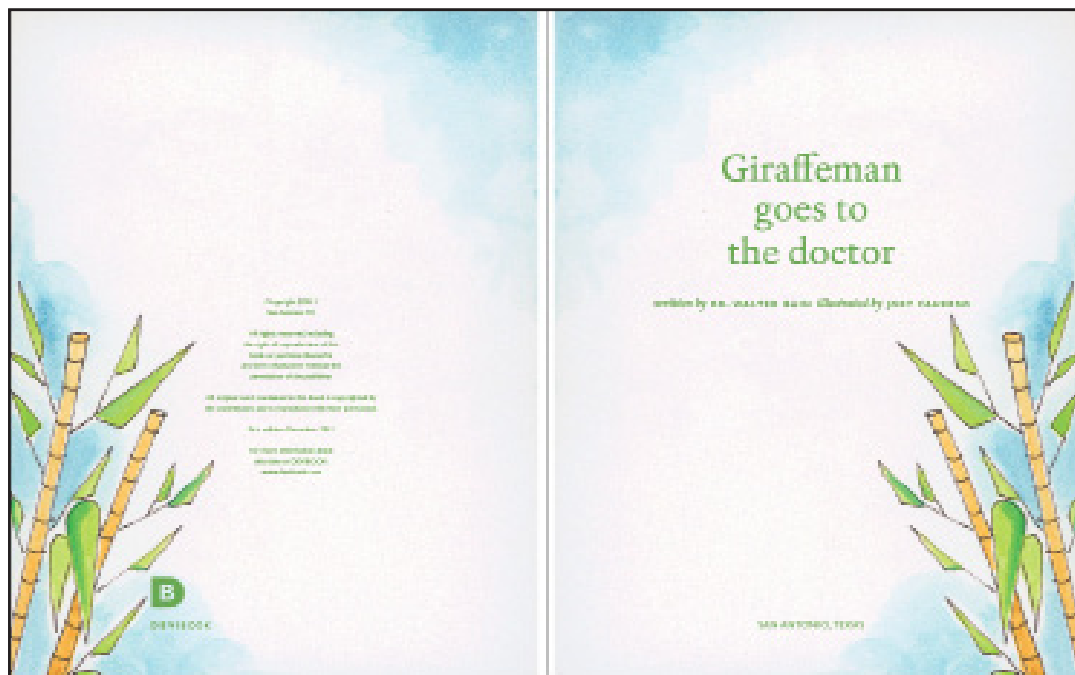
	<p style="text-align: right;"><b>MICHAEL VELLIQUETTE</b> BORN SANDUSKY, OHIO 1971 LIVES AND WORKS IN MADISON, WI</p> <p><b>SOLO EXHIBITIONS</b></p> <p><i>Awaken and Fear What Has Been Always</i> DCKT Contemporary, New York, NY 2011</p> <p><i>Deer Blood</i> John Michael Kohler Arts Center, Sheboygan, WI 2010</p> <p><i>Absentee</i> Cretans DCKT Contemporary, New York, NY 2009</p> <p><i>Playful Devotion</i> James Whitman Gallery, Christian Center, Madison, WI 2009</p> <p><i>Deer in</i> Madison Museum Central Public Library, Madison, WI 2009</p> <p><i>Creative</i> La Montagne Gallery, Boston, MA 2008</p> <p><i>Deer</i> Everything But the Chair Read Art Fair, Chicago, IL 2008</p> <p><i>Unconscious</i> Lavin Edinfield, Madison, WI 2008</p> <p><i>Awaken</i> Jough DCKT Contemporary, New York, NY 2007</p> <p><i>New Works in Car Paper</i> Condit Gallery, Dallas, TX 2006</p> <p><i>Still Lives of Color</i> Ruby's San Francisco, CA 2005</p> <p><i>Dark Matters and the Lingering Lightness</i> Condit Gallery, Dallas, TX 2004</p> <p><i>Always Look Up The Suburban</i>, Oak Park, IL 2004</p> <p><i>You're the / Airspace</i>, San Antonio, TX 2004</p> <p><i>Depth of the Deep</i> Blue Star Art Space, San Antonio, TX 2003</p> <p><i>High Cloud / Moon</i> Cloud Center Box Art Space, San Antonio, TX 2002</p> <p><i>Overcome with Them</i> Miller, Rockford College Art Gallery, Rockford, IL 2001</p> <p><i>Exotic Matter with Joy</i> Faenza, David Shelton Gallery, San Antonio, TX 2000</p> <p><i>Overcome</i> Rhythmic with Joy Faenza, Sela Diaz, San Antonio, TX 2000</p> <p><i>Transcendental</i> Come with Robin Bodd, Fresh Up Club, Austin, TX 2000</p>
--	---

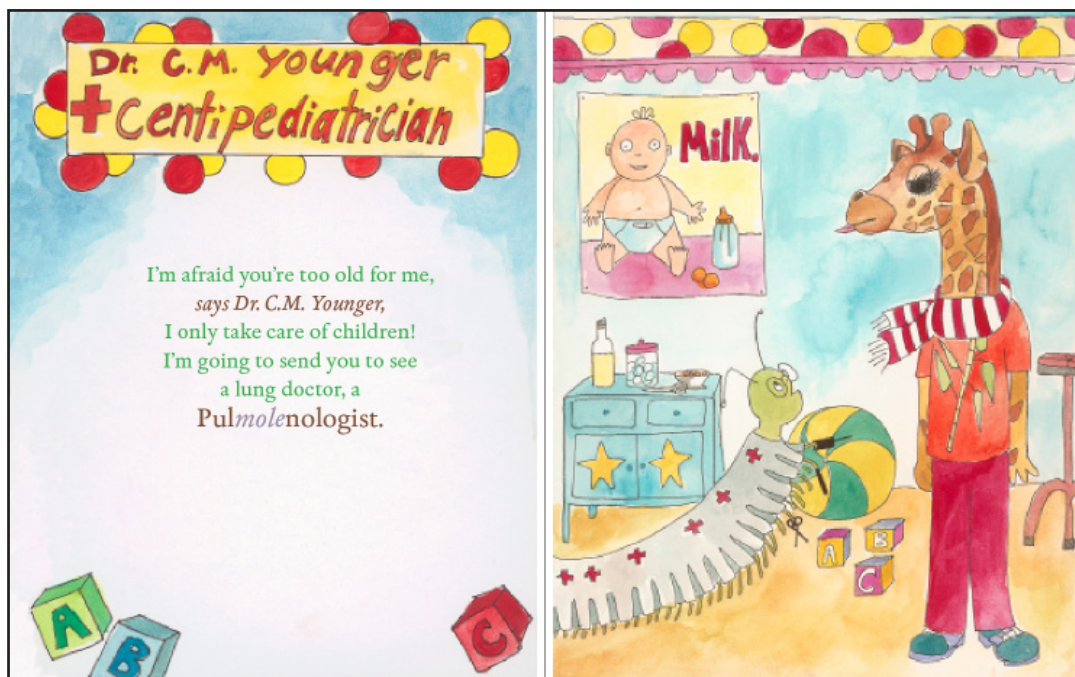
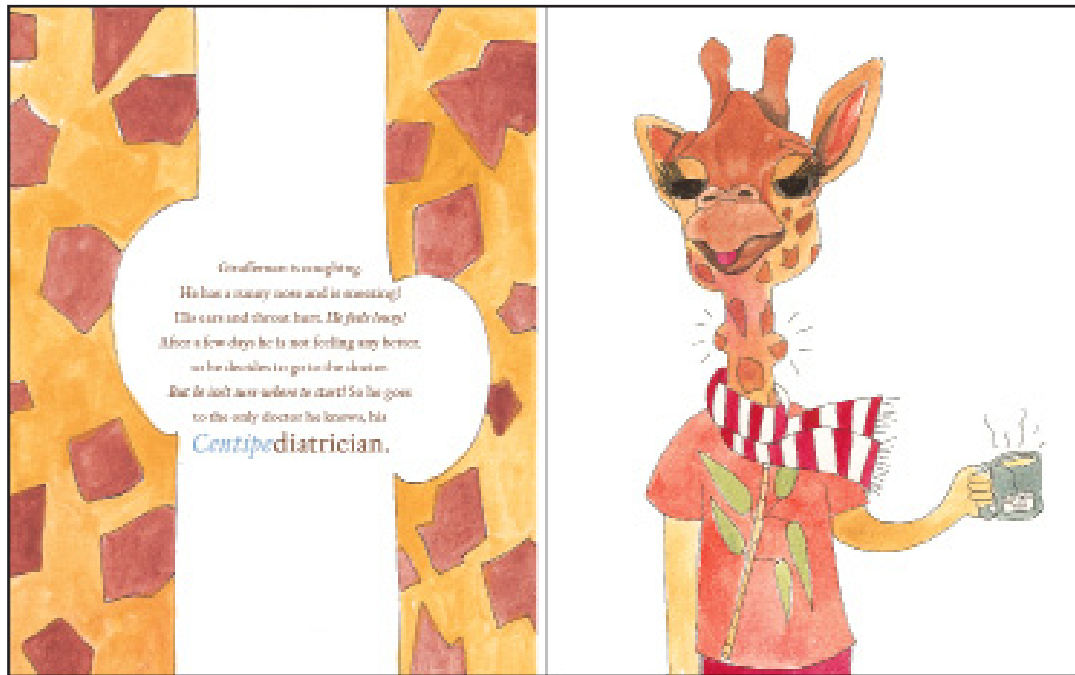
<p><b>GROUP EXHIBITIONS</b></p> <p>2011</p> <p><i>Groundwork</i> Haggerty Museum of Art, Milwaukee, WI</p> <p><i>Agitated in 2D</i> Milwaukee Museum, Milwaukee, WI</p> <p><i>The Long Sides of Love</i> Sela Diaz, San Antonio, TX</p> <p><i>Pushing Paper</i> O'Connor Art Gallery Dominican University, River Forest, IL</p> <p><i>Woods on Paper</i> David Shelton Gallery, San Antonio, TX</p> <p>2010</p> <p><i>Art on Paper</i> Washington Art Museum, Greenokers, NC</p> <p><i>Deer</i> Parsons Public Gallery, Paris, France</p> <p><i>Moon/Meadow/Condit</i> Center for Book and Paper Arts, Columbia College, Chicago, IL</p> <p><i>Whisper</i> Thersel Madison Museum of Contemporary Art, Madison, WI</p> <p><i>Psychiatric Optical and Voluntary Art</i> Since the night's San Antonio Museum of Art, San Antonio, TX</p> <p><i>Don't Put on Me and Tell Me It's</i> Running Paper Art, New York, NY</p> <p><i>Quake</i> created by Arts Industry, Madison, WI</p> <p><i>Against 20th Floor Gallery</i> University of Wisconsin-Madison, Madison, WI</p> <p>2009</p> <p><i>Sketch Paper</i> Under the North Museum of Arts and Design, New York, NY</p> <p><i>All / New</i> Wooded KX Outlet, London, England</p> <p><i>Multiple</i> David Shelton Gallery, San Antonio, TX</p> <p><i>The Center of the Art</i> New York, NY</p> <p><i>One Hundred</i> Bards, Cloud Paper Gallery, San Francisco, CA</p> <p>2008</p> <p><i>Disphoton</i> See Better in the Dark David Condit Gallery, Miami, FL</p> <p><i>Sawyer Group DNA Gallery</i>, Provincetown, MA</p> <p><i>Landscapes in the Modern Style</i> Western Exhibitions, Chicago, IL</p> <p><i>Renewal</i> created by Rite Vids Clarks, Pennsylvania Gallery, New York</p> <p><i>Work</i> Bards Department of Special Collections, Memorial Library, UPF Madison, WI</p>	<p>2007</p> <p><i>Overcome</i> Bards Leo Program, New York, NY</p> <p><i>Selection</i> From the Theme (Overcome) Blue Star Art Space, San Antonio, TX</p> <p><i>Milky Group</i> Columbia College Arts Commission, Madison, WI</p> <p><i>Dark</i> Bards Douglass Arts Center, Austin, TX</p> <p><i>Paperwork</i> created by Catherine Whitworth, Unit B Gallery, San Antonio, TX</p> <p>2006</p> <p><i>Bard</i> Pincus Gallery, Houston, TX</p> <p><i>Wid and Body</i> Whitworth Gallery, Austin, TX</p> <p><i>New American</i> Table in context by Kwan Chang, Ambrose, Austin, TX</p> <p><i>Boys and Flowers</i> Western Bridge, Seattle, WA</p> <p>2005</p> <p><i>With Us Against Reality</i> Galerie S.C., Bergen, Norway</p> <p><i>Amor</i> Bards Leo created by James Elmer, Amarillo Museum of Art, Amarillo, TX</p> <p><i>Expanding Plastic</i> Institute for the Study of the Good, New York, NY</p> <p>2004</p> <p><i>W/ Art Electric</i>, Dutch Projects, New York, NY</p> <p>2003</p> <p><i>Drawing in San Antonio</i> Marlon Kugler Midway Art Museum, San Antonio, TX</p> <p><i>I Found Sanchez When I Found You</i> Gallery 714, San Antonio, TX</p> <p>1999</p> <p><i>Secrets About Car</i> Commemorative Gallery, Madison, WI</p> <p><i>Supermarket</i> Sky Ship World Headquarters, Kansas City, MO</p> <p><b>GRANTS AND HONORS</b></p> <p><i>Wisconsin Research for Art Membership Program</i> Participant 2011</p> <p><i>Madison Arts Commission Grant</i> 2010</p> <p><i>Dave County Cultural Affairs Commission Grant</i> 2010</p> <p><i>Resident T. Rowland Fellowship</i> 2008</p> <p><i>Bay and Paul Foundations Fellow</i> 2007</p> <p><i>Douglas Travel Grant</i> Benjamin Dabbs Museum of Art 2005</p> <p><i>Toward Great Design</i> Artline Foundation 2004</p> <p><i>Marie Kohler-King Fellowship</i>, University of Wisconsin-Madison 1999</p>
--	--

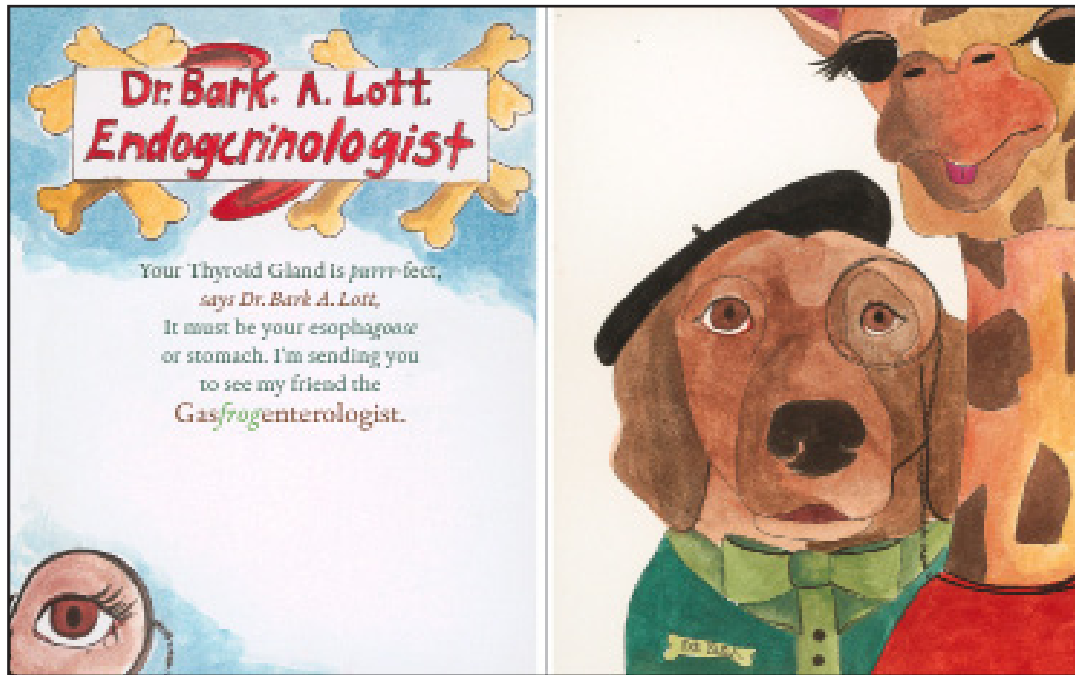


<p>6. <i>They Set off in Puffs and Kinked in Bows</i>, 2005 Cut paper and glue 12"x 12" Private Collection, New York, NY</p> <p>7. <i>On This Day It Saw of Fire and a Shower of Blood</i>, 2005 Cut paper and glue 12"x 12" Private Collection, New York, NY</p> <p>8. <i>Weepers and Roasters</i>, 2007 Cut card stock and glue on paper 30"x 40" Private Collection, New York, NY</p> <p>9. <i>The Weeping Widows, the Weeping Widows, the Goodness Victims</i>, 2005 Cut paper and glue 24"x 36" Private Collection, New York, NY</p> <p>10. <i>Doors Down</i>, 2007-2008 Cut paper and glue 12"x 12" Collection of Patrick Campbell, New York, NY</p> <p>11. <i>The Mission of Mary</i>, 2008 Cut paper and glue 12"x 12" Collection of Patrick Campbell, New York, NY</p> <p>14. <i>The Long Aweakened Vibe</i>, 2008 Cut paper and glue 12"x 12" Private Collection, Dallas, TX</p>	<p>15. <i>Visions at the Gate</i>, 2007 Cut paper and glue 24"x 24" Collection of Paul and Heather Christie, Bradenton, FL</p> <p>16-17. <i>Midnight Creeper Society</i>, 2008 Cut paper and glue 30"x 30" Private Collection, New York, NY</p> <p>18. <i>Little Friends</i>, 2008 Cut paper and glue 32"x 40" Private Collection, New York, NY</p> <p>19. <i>All My Gossies</i>, 2008 Cut paper and glue 32"x 40" Piquissine Art Collection, Mayfield Village, OH</p> <p>20-21. <i>The Pity Counsel</i>, 2008 Cut paper and glue 27"x 48" Collection of Lincoln and June Norton, San Antonio, TX</p> <p>23. <i>Hamlets</i>, 2009 Cut card stock and glue on paper 24"x 24" Collection of Paul and Heather Christie, Bradenton, FL</p> <p>27. <i>Towards Saviors</i>, 2008 Cut paper and glue 30"x 18" Collection of Jay Fazzano and Abby Robinson, San Antonio, TX</p>	<p>25. <i>Requiem</i>, 2005 Cut paper and glue 12"x 12" Private Collection</p> <p>29. <i>The Kiss of Fear Wines the Wounds of the Fearful</i>, 2005 Cut paper and glue 10"x 12" Private Collection</p> <p>30. <i>When We Meet, We Know</i>, 2005 Cut paper and glue 12"x 12" Private Collection, Austin, TX</p> <p>31. <i>A Lesson at the Jungles Edge (The Hiss of Compassion)</i>, 2005 Cut paper and glue 12"x 12" Private Collection</p> <p>32. <i>Many One Converges on a Dark, Chilled Night (The Sky Washes)</i>, 2005 Cut paper and glue 10"x 10" Private Collection</p> <p>33. <i>Truth Becomes Electric</i>, 2006 Cut paper and glue 12"x 12"x 2" Private Collection, Madison, WI</p> <p>34. <i>The Cliff of Enduring Hope</i>, 2005 Cut paper and glue 12"x 12" Private Collection</p> <p>35. <i>Patina After Fast Hearts Abandon</i>, 2005 Cut paper and glue 12"x 12" Private Collection</p>	<p>36. <i>Into the Deluge</i>, 2008 Cut paper and glue 12"x 12" Private Collection, London, Portugal</p> <p>37. <i>Breakthrough</i>, 2007 Cut paper and glue 48"x 48" Collection of Guillermo Nicolas and Janet Foster, San Antonio, TX</p> <p>38. <i>The Obscene Summoned</i>, 2008 Cut paper and glue 12"x 12" Private Collection, Knoxville, TX</p> <p>39. <i>Wrecking Hereward</i>, 2005 Cut paper and glue 12"x 12"x 2" Private Collection, Seattle, WA</p> <p>40. <i>The Thunderous Blows of Belief</i>, 2005 Cut paper and glue 12"x 12"x 2" Private Collection, Naples, FL</p> <p>41. <i>Borders Beyond</i>, 2007 Cut paper and glue 50"x 50" San Antonio Museum of Art Collection</p> <p>42. <i>To Wholly Surrender the Storm</i>, 2008 Cut paper and glue 18"x 20" Private Collection, Barcelona, Spain</p>
--	---	---	---

## Appendix B: Giraffeman Goes to the Doctor









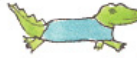
# Glossary



Dr. C.M. Younger,  
**Centipediatician**  
pediatrician: children's doctor



Dr. N. Hale  
**Pulmolenologist**  
pulmonologist: pulmonary or lung doctor



Dr. Lotta Bumps  
**Allergatorist**  
allergist: allergy and immune system doctor

Dr. C. Thruem  
**Ratiologist**

radiologist: a doctor who reads x-rays,  
CT scans, & MRIs



Dr. Minnie Scales  
**Wormotologist**  
dermatologist: skin doctor



Dr. Red Bird  
**Cardinalogist**  
cardiologist: heart doctor

Dr. Bark A. Lott  
**Endogcrinologist**

endocrinologist: diabetes, thyroid,  
and hormone doctor



Dr. Isiah Ribbits,  
**Gasfrogenterologist**  
gastroenterologist: a doctor who takes care  
of stomach, intestines, & digestive system



Dr. Eyewont Hurtcha,  
**Sturgeon**

surgeon: a doctor who operates on people

Dr. Yul B. Dreaming,  
**Antesthesiologist**

anesthesiologist: a doctor who puts you to  
sleep when you have an operation



Dr. Justsay Ahh,  
**Otorbinolaryngologist**  
otorhinolaryngologist: ear, nose,  
throat, head, & neck doctor

## The End!



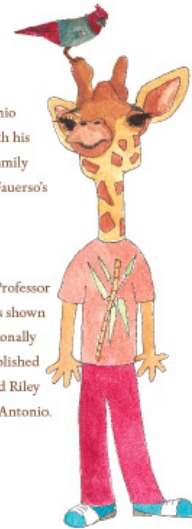
### About the contributors

#### Dr. Walter Bain

Dr. Bain has been a practicing  
otorhinolaryngologist in the San Antonio  
area for over 30 years. Dr. Bain lives with his  
wife Cary in San Antonio, has a large family  
with many grandchildren, and is Joey Fauerso's  
uncle.

#### Joey Fauerso

Joey Fauerso is an artist and Assistant Professor  
of Art at Texas State University. She has shown  
paintings, videos, and installations nationally  
and internationally. This is her first published  
children's book. Joey lives with husband Riley  
and two sons Brendan and Paul in San Antonio.



## REFERENCES

Auletta, Ken. *Publish or Perish, Can the iPad topple the Kindle, and save the book business?* New Yorker. 26 April, 2010. Digital.

Schiffrin, André. *The Business of Books*. London:Verso, 2000. Print.

Bosman, Julie. *Adapting Julia Child for E-Readers*. Web. 4 October 2011. New York Times. Digital.

Buchanan, Mike. *The Joy of Self-Publishing*. Bedford: lps publishing, 2010. Print.

Carter, Graydon. *Vanity Fair's How a Book is Born: The Making of The Art of Fielding* [Kindle Edition] 5 September, 2011. Digital.

Dodd, Robin. *From Gutenberg to Opentype*. Canada: Ilex Press Limited, 2006. Print.

Germano, William. *Getting It Published: A Guide for Scholars and Anyone Else Serious about Serious Books*. 2nd ed. Chicago:University of Chicago Press, 2008. Print.

Glazer, Sarah. *Overview of the report on "Future of Books"*. 29 May, 2009. Digital.

Horton, Karen. *An Interview with the Designer* (Coralie Bickford-Smith). 15 Dec. 2008. Digital.

Rosenthal, Morris. *Print-on-Demand Book Publishing; A New Approach to Printing and Marketing Books for Publishers and Authors*. Springfield, MA: Foner Books, 2008. Print.

Shatzkin, Mike. *Is an 80% ebook world for straight text really in sight?*. 21 October, 2011. Digital.

Shepard, Aaron. *POD for Profit*. Friday Harbor, Washington: Shepard Publishing, 2010. Print.

Shepard, Aaron. *Aaron Shepard's Publishing Page*. 2011. Web. 21 July. 2011.

Vit, Armin. *Interview*. 8 October, 2011. Email.

Wortham, Jenna, *Shorter Ebooks for Smaller Devices*. 12 February, 2011. Digital.



## **VITA**

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

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

Permanent Address:

1429 South Presa

San Antonio, Texas 78676

This thesis was typed by Devi G. Norton