

Books are OG protocols

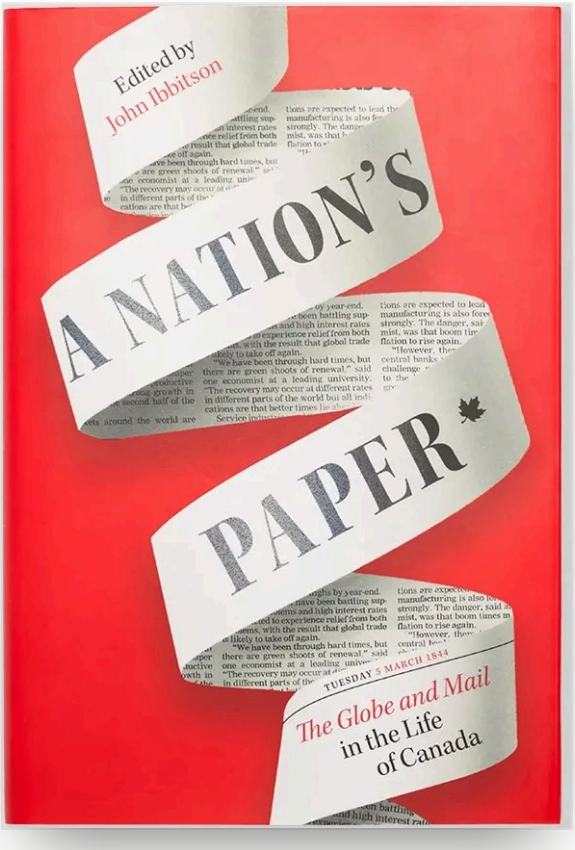
Jenna Dixon, [jdbb] studio. Starting shortly.

Aa JetBrains ▲ ◐ Notes (N)

Books are OG protocols

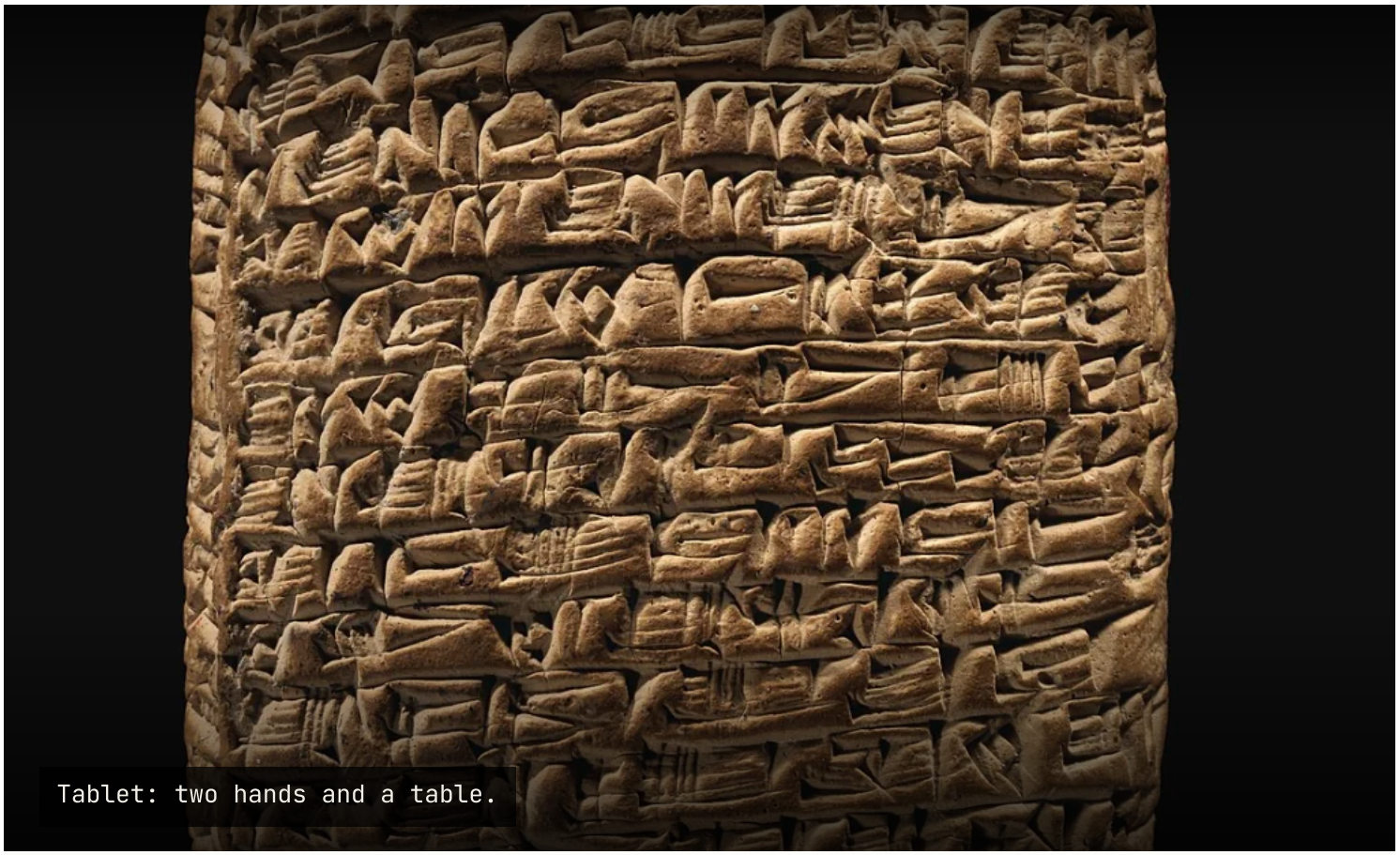
A two-thousand-year agreement between hands, eyes, and the trades that make books. Then: what happens when the factory fits on a laptop.

Jenna Dixon, [jdbb] studio



PROTOCOL

You are reading this on a scroll. Sequential access only, no flipping ahead. Hold that thought.



Tablet: two hands and a table.

First the book had to fit the hand.



Scroll: two hands, one direction.



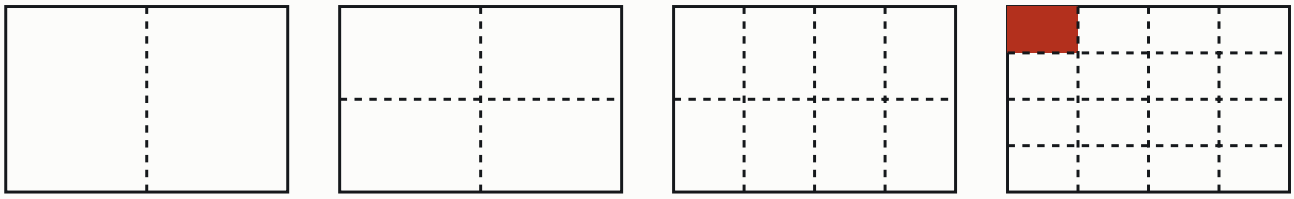
Bound pages: one hand, any page. The scroll is put away behind him.

Folded, stitched pages give random access, both sides of the sheet, and a book you can carry. In the West the codex overtook the scroll by about 400 CE. Nothing has displaced it since.

PROTOCOL

The codex won the way roads win: it was less effort.
Then it became so familiar it reads as nature.

A trim size is a folded sheet.



Folio
1 fold, 4 pages

Quarto
2 folds, 8 pages

Octavo
3 folds, 16 pages

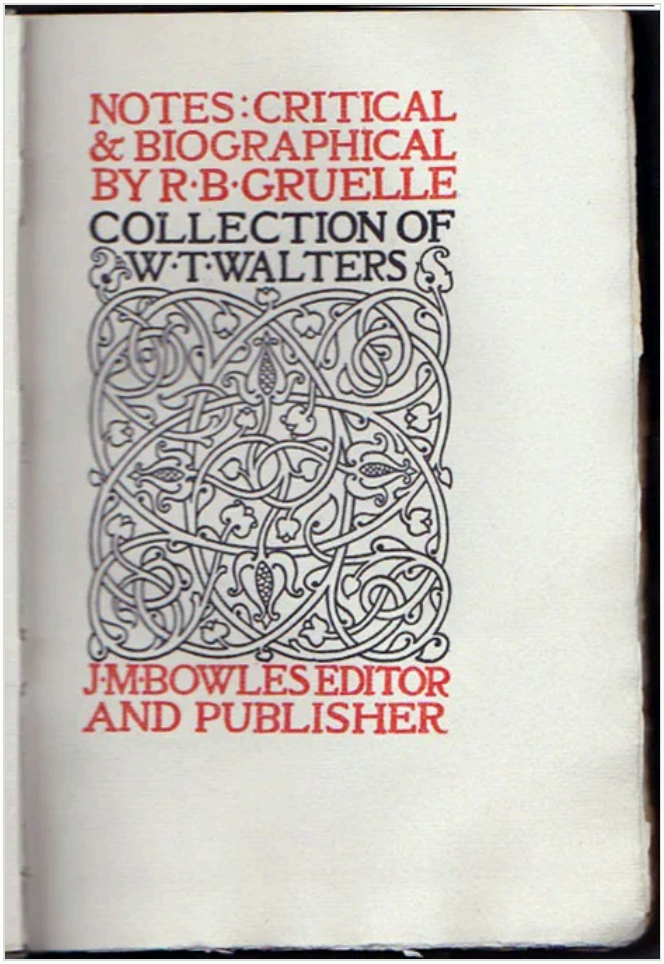
Sixteenmo
4 folds, 32 pages

A 25 × 38 inch sheet folded four times makes a 32-page signature of 6¼ × 9½ inch leaves. Trim it and you are holding a **6 × 9 trade paperback**.

PROTOCOL

Constraints leave fossils. The size of a papermaker's sheet is still in your hands.

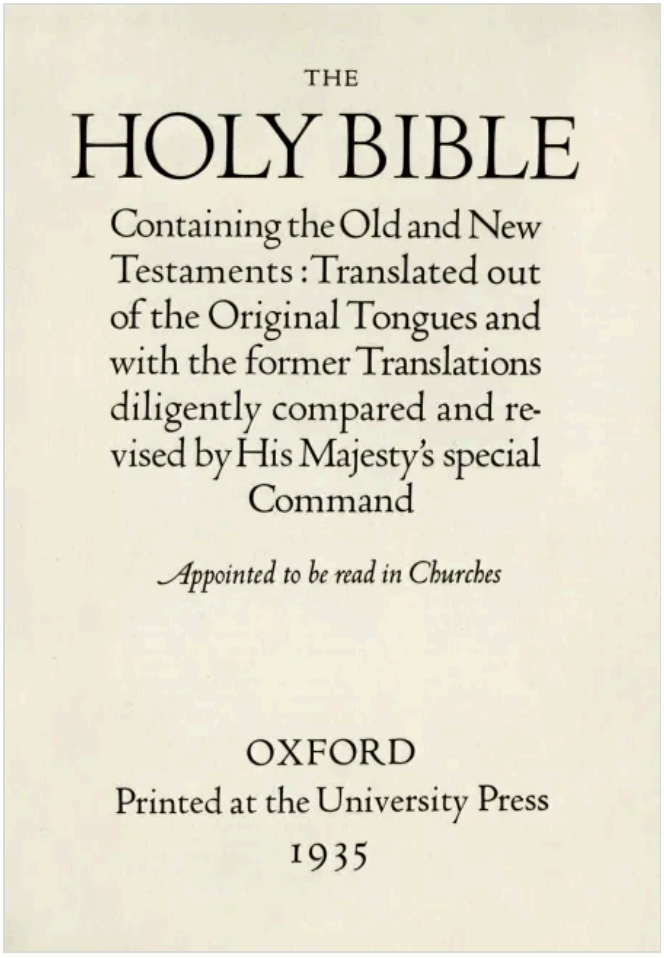
The furniture of the page settled early, and stayed.

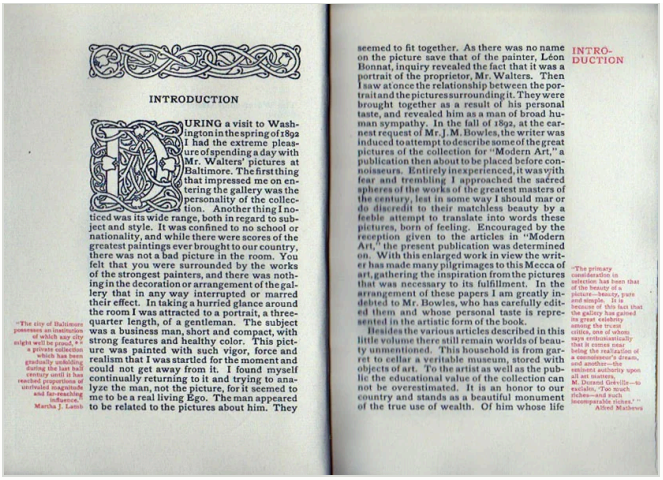


THE CENTAUR. WRITTEN BY MAURICE DE GUÉRIN AND NOW TRANSLATED FROM THE FRENCH BY GEORGE B. IVES.

I Was born in a cavern of these mountains. Like the river in yonder valley, whose first drops flow from some cliff that weeps in a deep grotto, the first moments of my life sped amidst the shadows of a secluded retreat, nor vexed its silence. As our mothers draw near their term, they retire to the caverns, and in the innermost recesses of the wildest of them all, where the darkness is most dense, they bring forth, uncomplaining, offspring as silent as themselves. Their strength giving milk enables us to endure without weakness or dubious struggles the first difficulties of life; yet we leave our caverns later than you your cradles. The reason is that there is a tradition amongst us that the early days of life must be secluded and guarded, as days engrossed by the gods.

My growth ran almost its entire course in the darkness where I was born. The innermost depths of my home were so far within the bowels of the mountain, that I should not have known in which direction the opening lay, had it not been that the winds at times blew in and caused a sudden coolness and confusion. Sometimes, too, my mother returned, bringing with her the perfume of the valleys, or dripping wet from the streams to which she resorted. Now, these her home-comings, although they told me naught of the valleys or the streams, yet, being attended by emanations therefrom, disturbed my thoughts, and I wandered about, all agitated, amidst my darkness. 'What,' I would say to myself, 'are these places to which my mother goes and what power reigns there which summons her so frequently? To what influences is one there exposed,



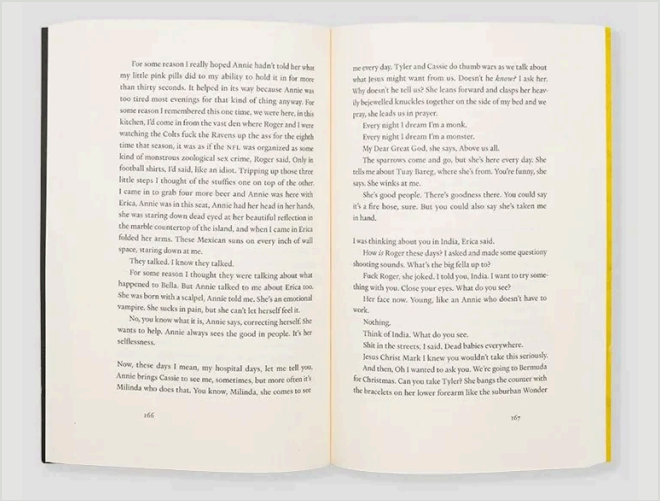


One designer, Bruce Rogers, across forty years: **1895, 1915, 1935**. The style swings from ornament to austerity. Title page, margins, initials, and notes in the shoulder stay put.

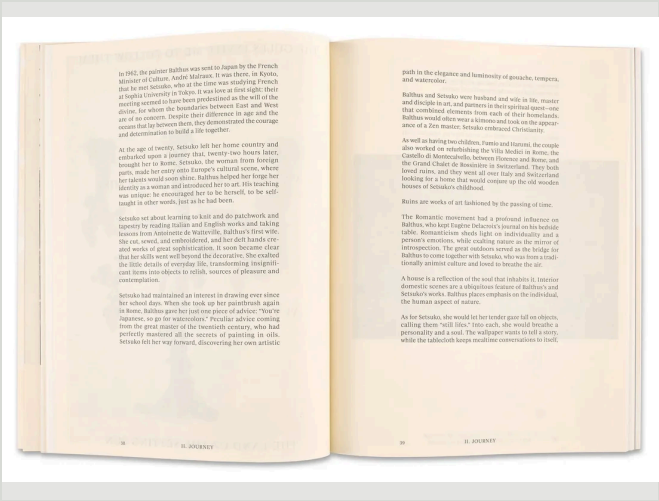
PROTOCOL

Page furniture is an interface. Readers know where to look before they read a word. This red note is one.

Same protocol, different voices.



Every Night I Dream I’m a Monk



Setsuko: Into Nature



X next pair

Interiors from the 2024 Alcuin awards and one art book. Every one keeps margins, folios and a gutter. No two look alike.

PROTOCOL

A good protocol fixes the interface and frees the content.

Be regular and orderly in your life like a bourgeois, so that you may be violent and original in your work.

Soyez réglé dans votre vie et ordinaire comme un bourgeois, afin d'être violent et original dans vos œuvres.

Gustave Flaubert, letter to Gertrude Tennant, 25 December 1876

PROTOCOL

Every protocol is this trade. Accept the limits of the form, and the freedom moves into the work.





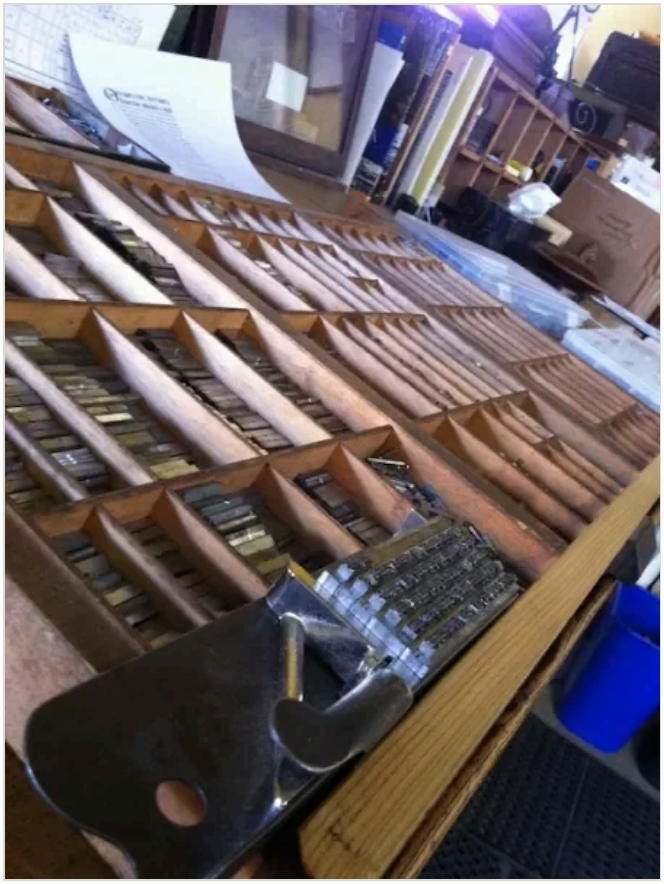
Read the protocol off the furniture.

A type cabinet. Each drawer: size in points, face by name, foundry number. "14 pt. Caslon Bold (No. 471)."

PROTOCOL

American foundries agreed on the point system in 1886 so that one maker's type would fit with another's.

Small protocols of the shop.



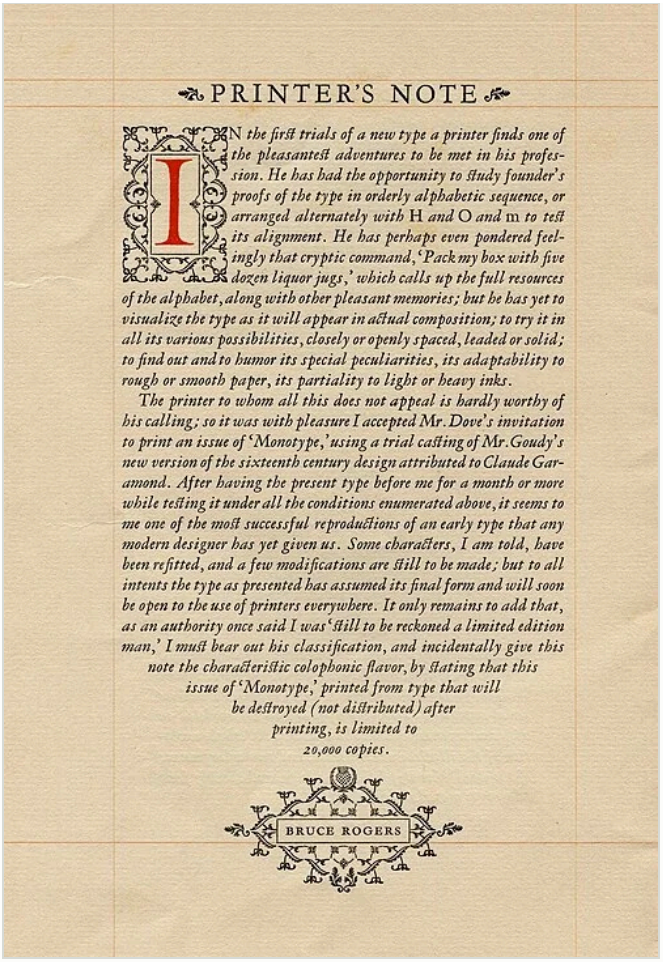
The case. Capitals were kept in the upper case, the rest in the lower.



Imposition: pages locked up out of order so the folded sheet reads in order.



Stick, galley, bodkin, page cord.



PRINTER'S NOTE

IN the first trials of a new type a printer finds one of the pleasantest adventures to be met in his profession. He has had the opportunity to study founder's proofs of the type in orderly alphabetic sequence, or arranged alternately with H and O and m to test its alignment. He has perhaps even pondered feelingly that cryptic command, 'Pack my box with five dozen liquor jugs,' which calls up the full resources of the alphabet, along with other pleasant memories; but he has yet to visualize the type as it will appear in actual composition; to try it in all its various possibilities, closely or openly spaced, leaded or solid; to find out and to humor its special peculiarities, its adaptability to rough or smooth paper, its partiality to light or heavy inks.

The printer to whom all this does not appeal is hardly worthy of his calling; so it was with pleasure I accepted Mr. Dove's invitation to print an issue of 'Monotype,' using a trial casting of Mr. Goudy's new version of the sixteenth century design attributed to Claude Garamond. After having the present type before me for a month or more while testing it under all the conditions enumerated above, it seems to me one of the most successful reproductions of an early type that any modern designer has yet given us. Some characters, I am told, have been refitted, and a few modifications are still to be made; but to all intents the type as presented has assumed its final form and will soon be open to the use of printers everywhere. It only remains to add that, as an authority once said I was 'still to be reckoned a limited edition man,' I must bear out his classification, and incidentally give this note the characteristic colophonic flavor, by stating that this issue of 'Monotype,' printed from type that will be destroyed (not distributed) after printing, is limited to 20,000 copies.

BRUCE ROGERS

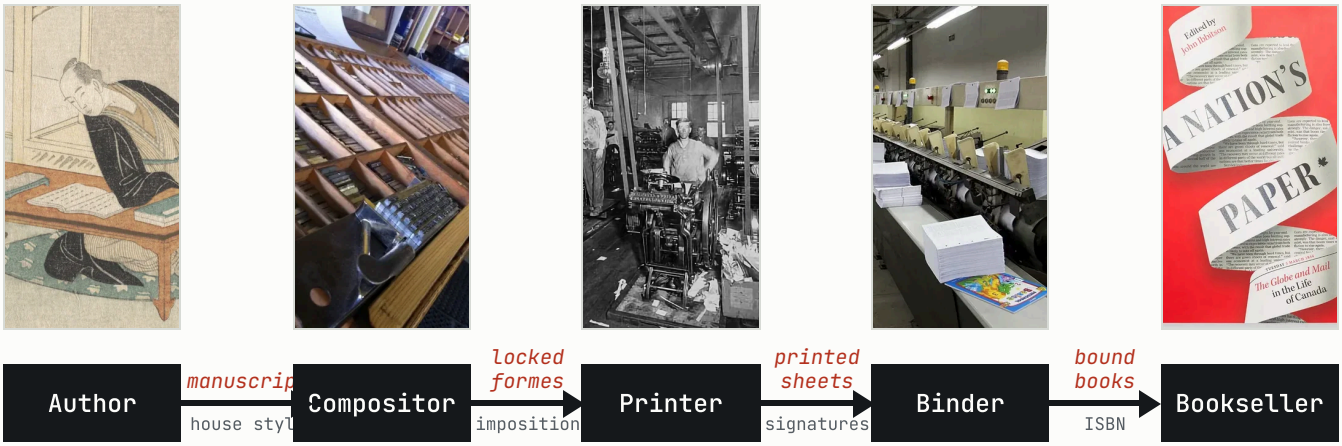
A type test ("Pack my box with five dozen liquor jugs") ending in a colophon: who, with what, how many.

I was there, too: letterpress workshops, metal type in my hands, a page laid out one line at a time. Moving type with a trackpad has felt physical ever since.

PROTOCOL

Signature marks and catchwords at the foot of a page were instructions from the printer to the binder: fold here, this gathering comes next.

Publishing was always factory to factory.



Five trades, four handoffs. In red, what crossed the gap. Beneath it, the protocol that let it cross. Until the 1820s most books left the printer as unbound sheets.

PROTOCOL

The interfaces between trades standardized long before the machines did.

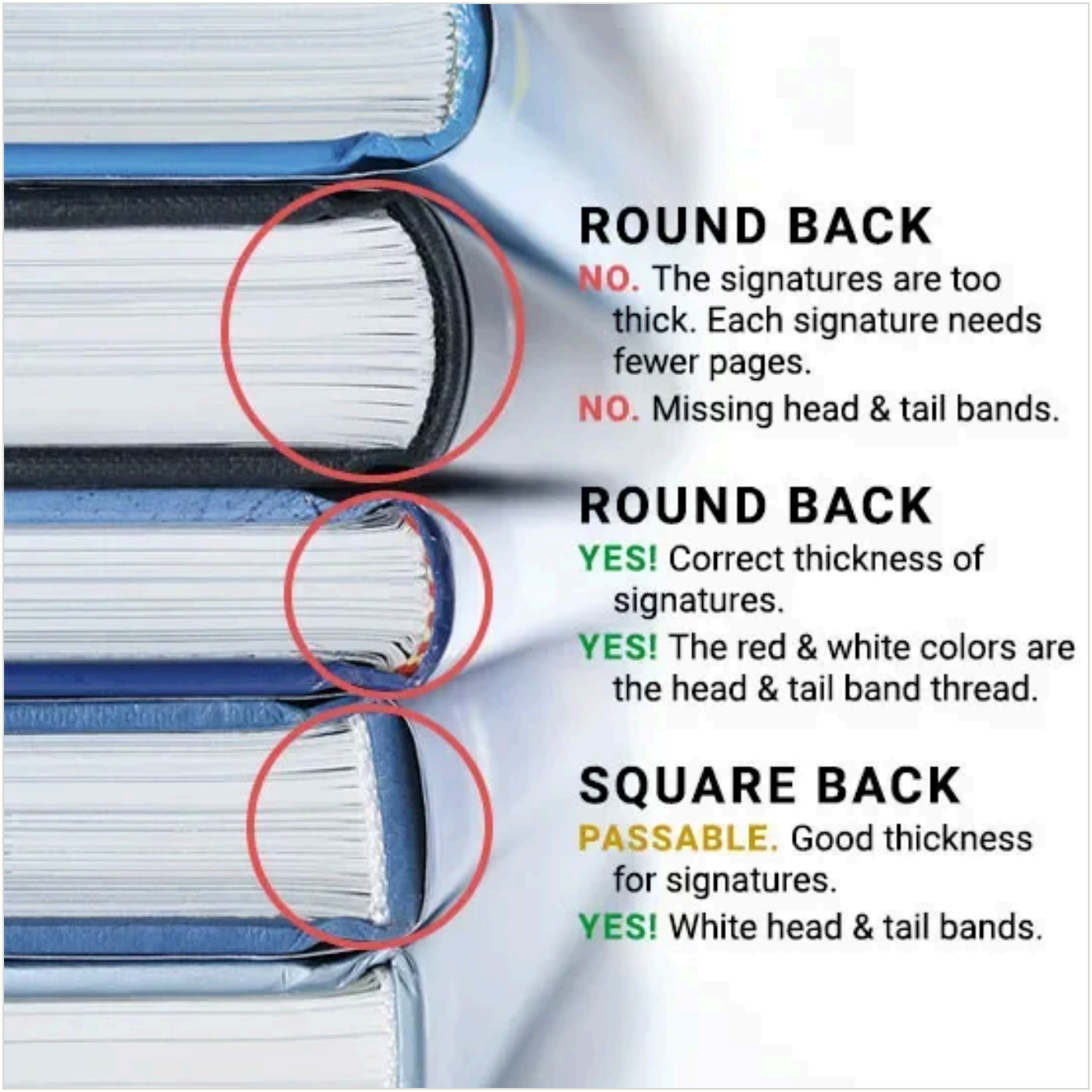
The last check before binding.



Folded and gathered. Standards Manual checks the press sheets of its NASA manual reprint.



Sewn through the fold, signature by signature.



Cased in. You can still count the signatures at the head of a hardcover.

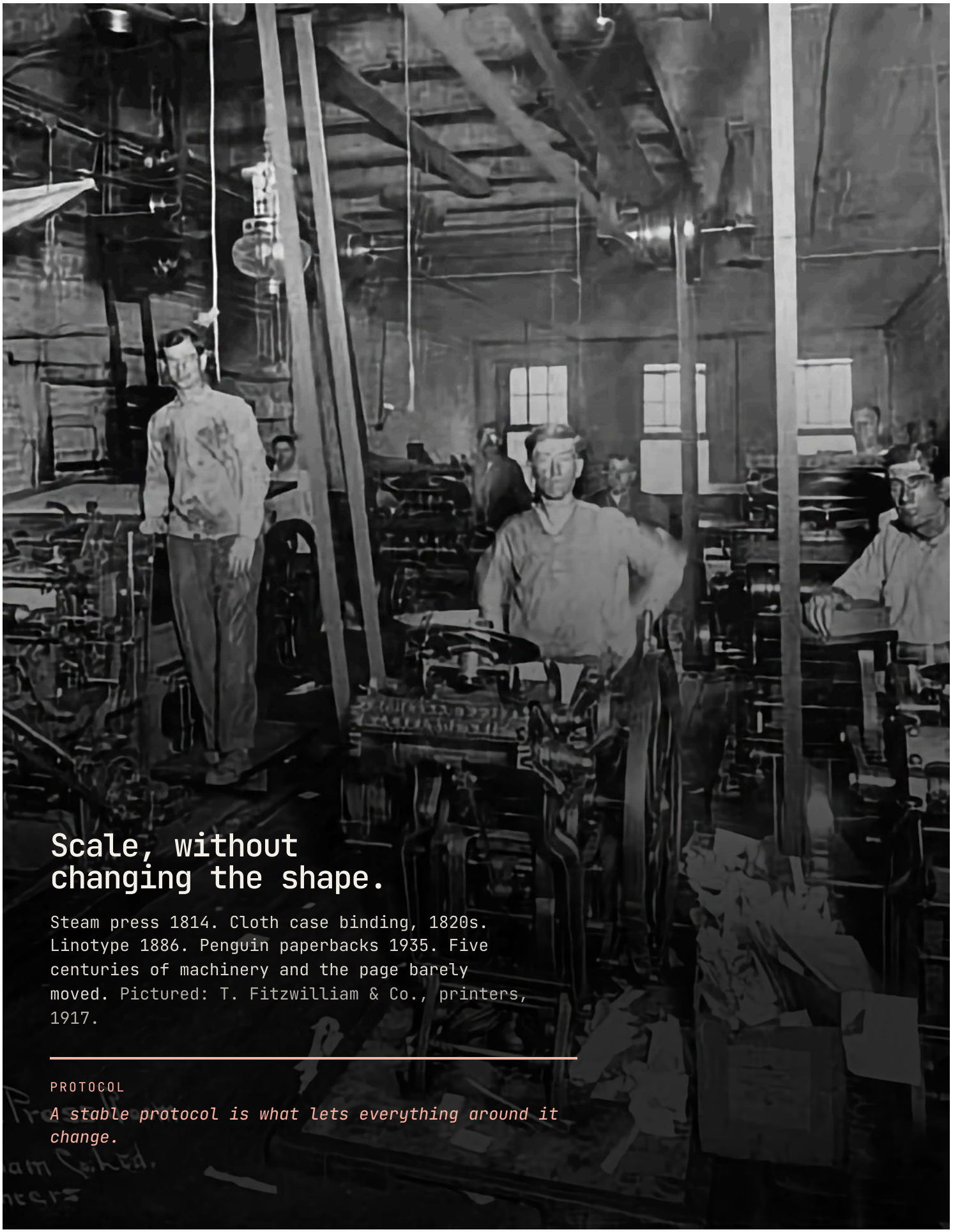
F&Gs: folded and gathered sheets. The real press sheets, folded into signatures and not yet bound: the last chance to catch a page out of order.

▶ Watch signatures on a gathering line, 23 s (V)

PROTOCOL

So meta: a protocol, published as a book, checked by a protocol.





Scale, without changing the shape.

Steam press 1814. Cloth case binding, 1820s. Linotype 1886. Penguin paperbacks 1935. Five centuries of machinery and the page barely moved. Pictured: T. Fitzwilliam & Co., printers, 1917.

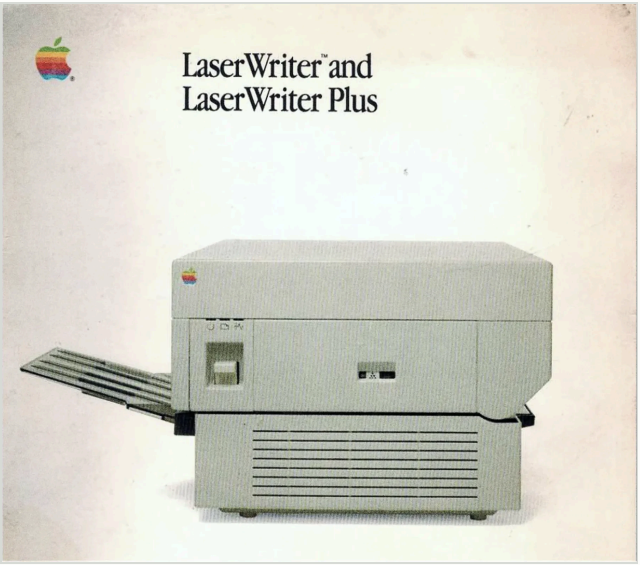
PROTOCOL

A stable protocol is what lets everything around it change.

1985: the type shop lands on a desk.



Macintosh, LaserWriter, PostScript, PageMaker. **I was there:** fall 1986, a small publisher in California, three of us at Macs like this one, typesetting critical-thinking materials for schools.

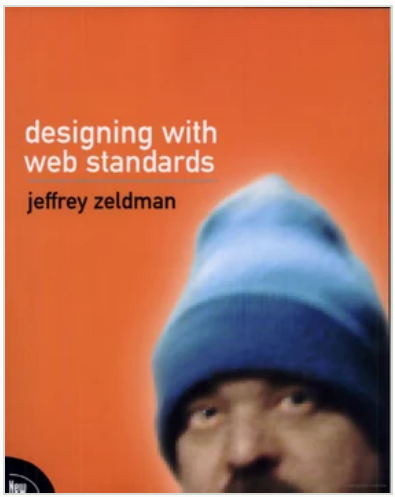


Even the brochure is in Garamond. Apple's condensed ITC Garamond was its corporate face for nearly two decades.

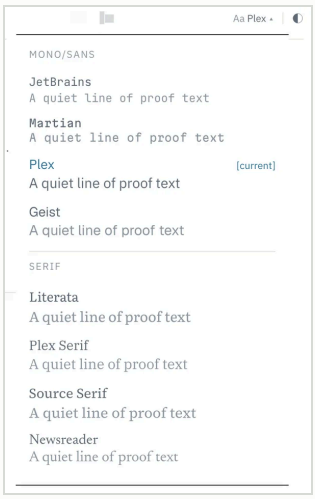
PROTOCOL

PostScript turned the page into a program. Any printer that spoke it drew the same page.

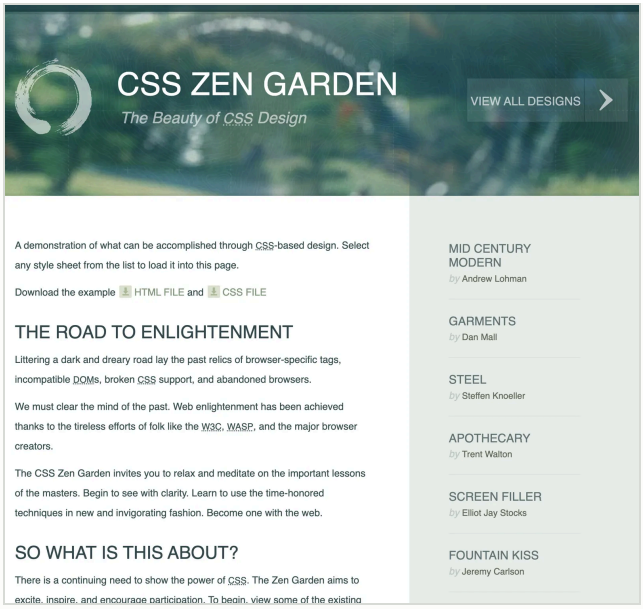
2003: the web learns to separate content from form.



Zeldman, first edition.



Twenty years on: my factory’s font switcher.



CSS Zen Garden: one HTML file, hundreds of stylesheets.

PROTOCOL

Keep content and form apart and one source can wear many designs. A heading style in a manuscript makes the same deal with a book template. Try the Aa at the foot of this page.

The rooms where the craft lived are closing.

Bookbuilders OF BOSTON

Bookbuilders of Boston to Shutter Operations

May 02, 2022

Following the results of a survey of membership indicating that "there is not enough interest and energy to maintain Bookbuilders of Boston in the form that it took pre-pandemic," the organization will shutter its operations. The nonprofit membership organization, founded in 1937, comprised book publishers and manufacturers. Its education fund will continue to distribute scholarships to publishing students in the Boston area, and Boston College will continue to host its physical archives. Further on the shutdown are forthcoming. Bookbuilders' closing is the latest in a budding trend of local book manufacturing organizations closing, following the shuttering of the Book Industry Guild of New York last year.

Bookbuilders of Boston, **1937–2022**, as reported by *Publishers Weekly*, still the trade's paper of record. I was a member, and one year a judge of its book design awards. New York's guild had closed the year before.

PROTOCOL

Tacit knowledge needs a carrier. If not a guild, then what?

Two thousand years of craft, written down as rules.

Margins 1 : 1½ : 2 : 3 inner, top, outer, bottom. The big one is where the thumbs go.

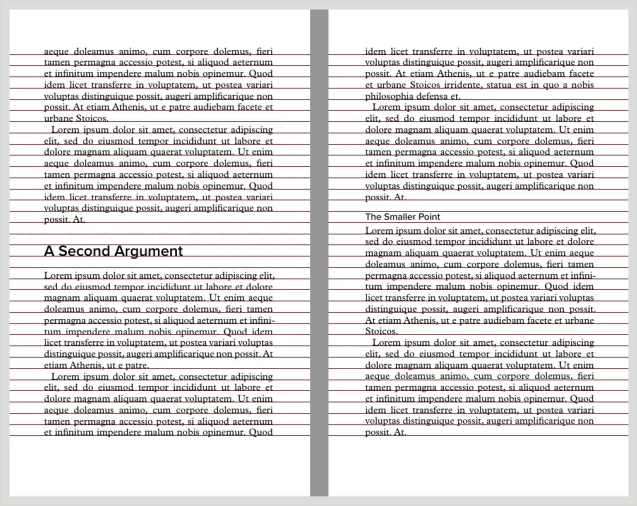
45–75 characters a line 66 is ideal.

Leading 120–145% of the type size; longer lines need more.

Headings take whole lines so facing pages stay on the same grid.

Breaks belong to what follows not to what precedes.

docs/typesetting/TYPOGRAPHY.md



aeque doleamus animo, cum corpore dolemus, fieri tamen permagna accessio potest, si aliquod aeternum et infinitum impendere malum nobis opinemur. Quod idem licet transferre in voluptatem, ut postea variari voluptas distinguique possit, augeri amplificarique non possit. At etiam Athenis, ut e patre audiebam facete et urbane Stoicos.

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A Second Argument

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idem licet transferre in voluptatem, ut postea variari voluptas distinguique possit, augeri amplificarique non possit. At etiam Athenis, ut e patre audiebam facete et urbane Stoicos irridente, statua est in quo a nobis philosophia defensa et.

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The Smaller Point

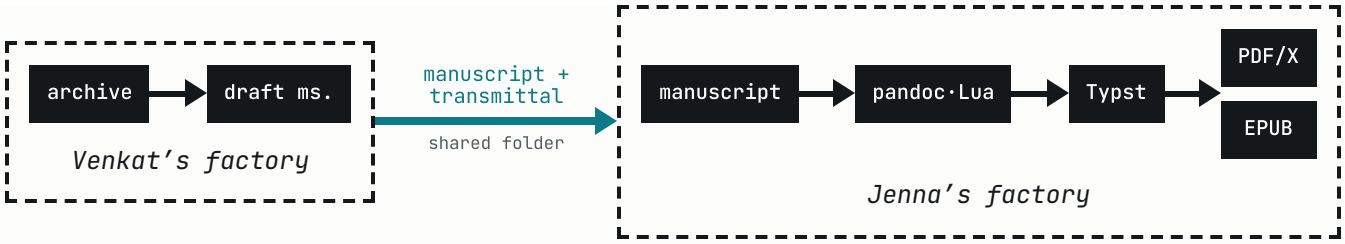
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magnam aliquam quaerat voluptatem. Ut enim aeque doleamus animo, cum corpore dolemus, fieri tamen permagna accessio potest, si aliquod aeternum et infinitum impendere malum nobis opinemur. Quod idem licet transferre in voluptatem, ut postea variari voluptas distinguique possit, augeri amplificarique non possit. At etiam Athenis, ut e patre audiebam facete et urbane Stoicos.

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PROTOCOL

Domain knowledge beats coding knowledge. Whoever knows the rules can own the factory.

Now the factory fits on a laptop.



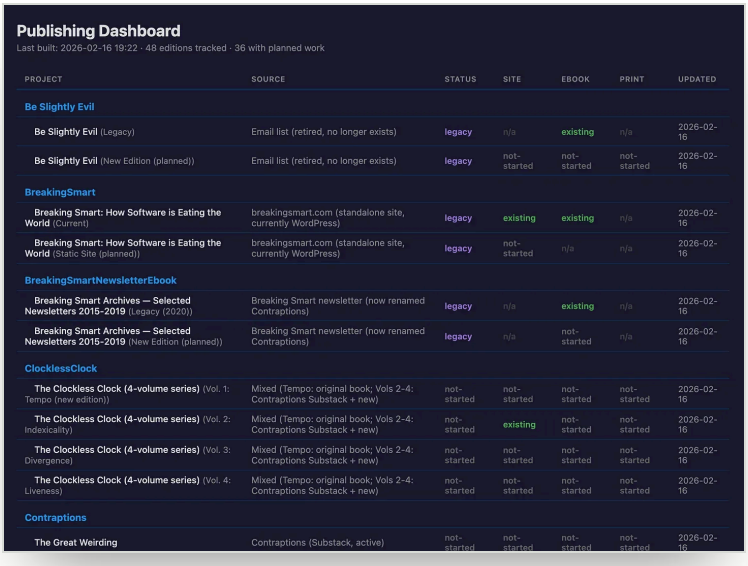
Two people who don't code, two factories, one shared folder and a transmittal. Same diagram as the chain of trades, five centuries on.

// protocol

The transmittal is the oldest handoff in trade publishing. Now a machine can read it.

His factory: twenty years of writing, becoming books.

Venkat's publishing dashboard in February. Two decades of blog and newsletter archives on their way to becoming manuscripts, tracked by site, ebook and print.



Publishing Dashboard

Last built: 2026-02-16 19:22 · 48 editions tracked · 36 with planned work

PROJECT	SOURCE	STATUS	SITE	EBOOK	PRINT	UPDATED
Be Slightly Evil						
Be Slightly Evil (Legacy)	Email list (retired, no longer exists)	legacy	n/a	existing	n/a	2026-02-16
Be Slightly Evil (New Edition (planned))	Email list (retired, no longer exists)	legacy	not-started	not-started	not-started	2026-02-16
BreakingSmart						
Breaking Smart: How Software is Eating the World (Current)	breakingsmart.com (standalone site, currently WordPress)	legacy	existing	existing	n/a	2026-02-16
Breaking Smart: How Software is Eating the World (Static Site (planned))	breakingsmart.com (standalone site, currently WordPress)	legacy	not-started	n/a	n/a	2026-02-16
BreakingSmartNewsletterEbook						
Breaking Smart Archives — Selected Newsletters 2015–2019 (Legacy (2020))	Breaking Smart newsletter (now renamed Contraptions)	legacy	n/a	existing	n/a	2026-02-16
Breaking Smart Archives — Selected Newsletters 2015–2019 (New Edition (planned))	Breaking Smart newsletter (now renamed Contraptions)	legacy	n/a	not-started	n/a	2026-02-16
ClocklessClock						
The Clockless Clock (4-volume series) (Vol. 1: Tempo (new edition))	Mixed (Tempo: original book; Vols 2–4: Contraptions Substack + new)	not-started	not-started	not-started	not-started	2026-02-16
The Clockless Clock (4-volume series) (Vol. 2: Indexicality)	Mixed (Tempo: original book; Vols 2–4: Contraptions Substack + new)	not-started	existing	not-started	not-started	2026-02-16
The Clockless Clock (4-volume series) (Vol. 3: Divergence)	Mixed (Tempo: original book; Vols 2–4: Contraptions Substack + new)	not-started	not-started	not-started	not-started	2026-02-16
The Clockless Clock (4-volume series) (Vol. 4: Liveness)	Mixed (Tempo: original book; Vols 2–4: Contraptions Substack + new)	not-started	not-started	not-started	not-started	2026-02-16
Contraptions						
The Great Weirding	Contraptions (Substack, active)	not-started	not-started	not-started	not-started	2026-02-16

// protocol

Neither of us reads the code. We watch the floor, and we agree on what crosses between the two factories.

Mise en place: what has to be ready before the factory.

INSPECT CHECKS THESE

- ✓ chapter titles marked
- ✓ special paragraphs marked
- ✓ images big enough to print
- ✓ front and back matter in order

STILL THE COOK'S JOB

- the text, edited and settled
- permissions cleared
- copyright page facts
- trim size and typeface chosen
- a cover, from a designer

The studio preps	Studio and authors prep together	The factory coaches the author	The author preps, self-serve
by hand; the rules get written down	we are here every error becomes a better message	two headings, six markers	a manuscript that builds clean

Cooks get everything chopped, measured, and in a bowl before the heat gets turned on. In teal: what Inspect, the factory's free preflight, checks for you. The book factory idea was Venkat's; now Timber, Sachin, James and I are working out how much of the manuscript prep we can hand to the factory for the projects Protocol Institute and Monstrous Times are planning for the coming year.

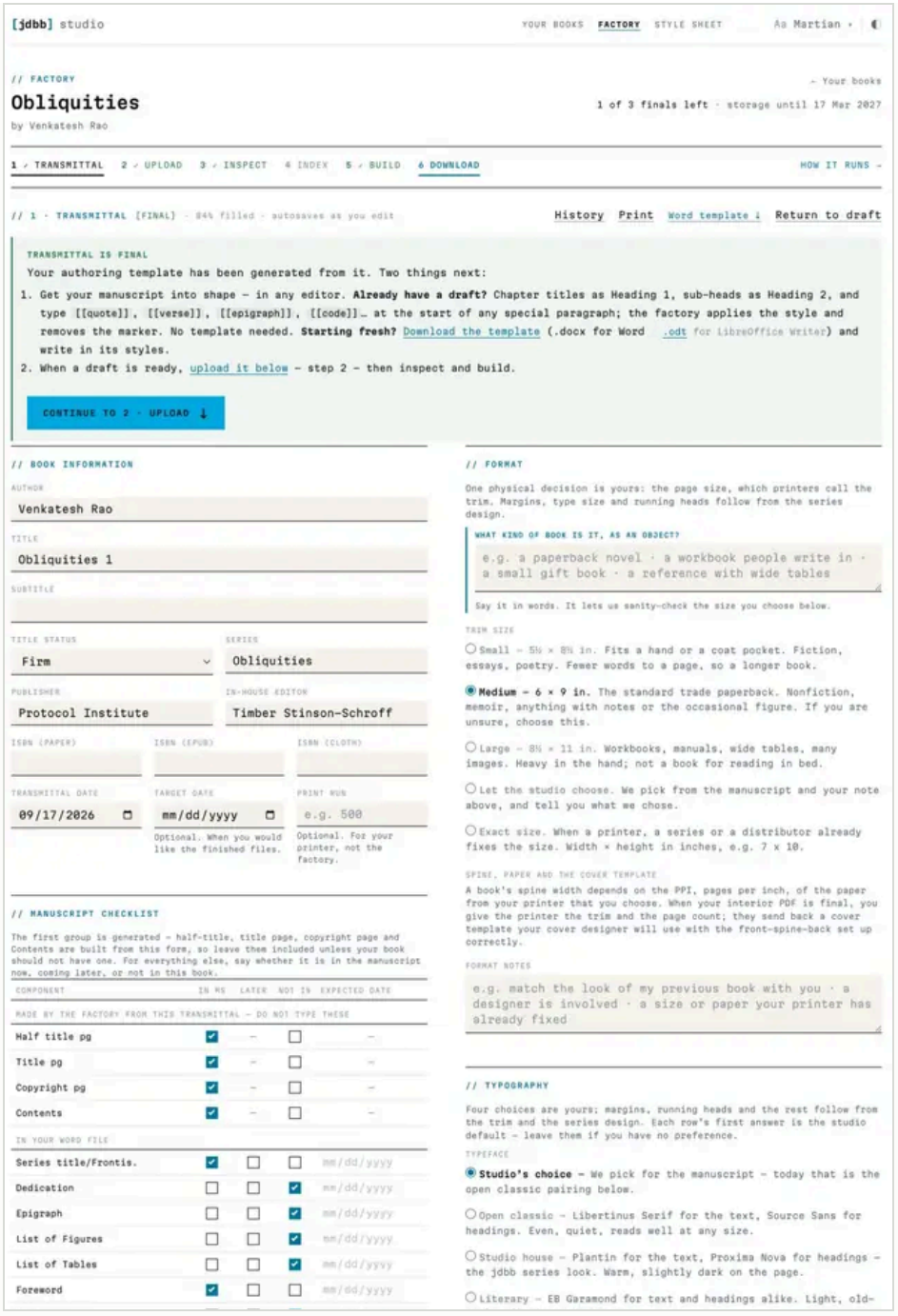
// protocol

The work before the factory never goes away. A protocol's job is to say exactly what it is, and to check it for free. Structure must be earned.

One manuscript through the factory.

1. **Transmittal**
   the spec, from trim size to typeface
2. **Upload**
   one manuscript file, from whatever editor you write in
3. **Inspect**
   the preflight; run it as often as you like
4. **Build and download**
   an EPUB and a print-ready PDF each time

jdbbs.exe.xyz/factory



// protocol

The client page for *Obliquities*, in flight this week. It is a very tall page. Yes: a scroll. Scroll it.

The whole contract: two headings

and six markers.

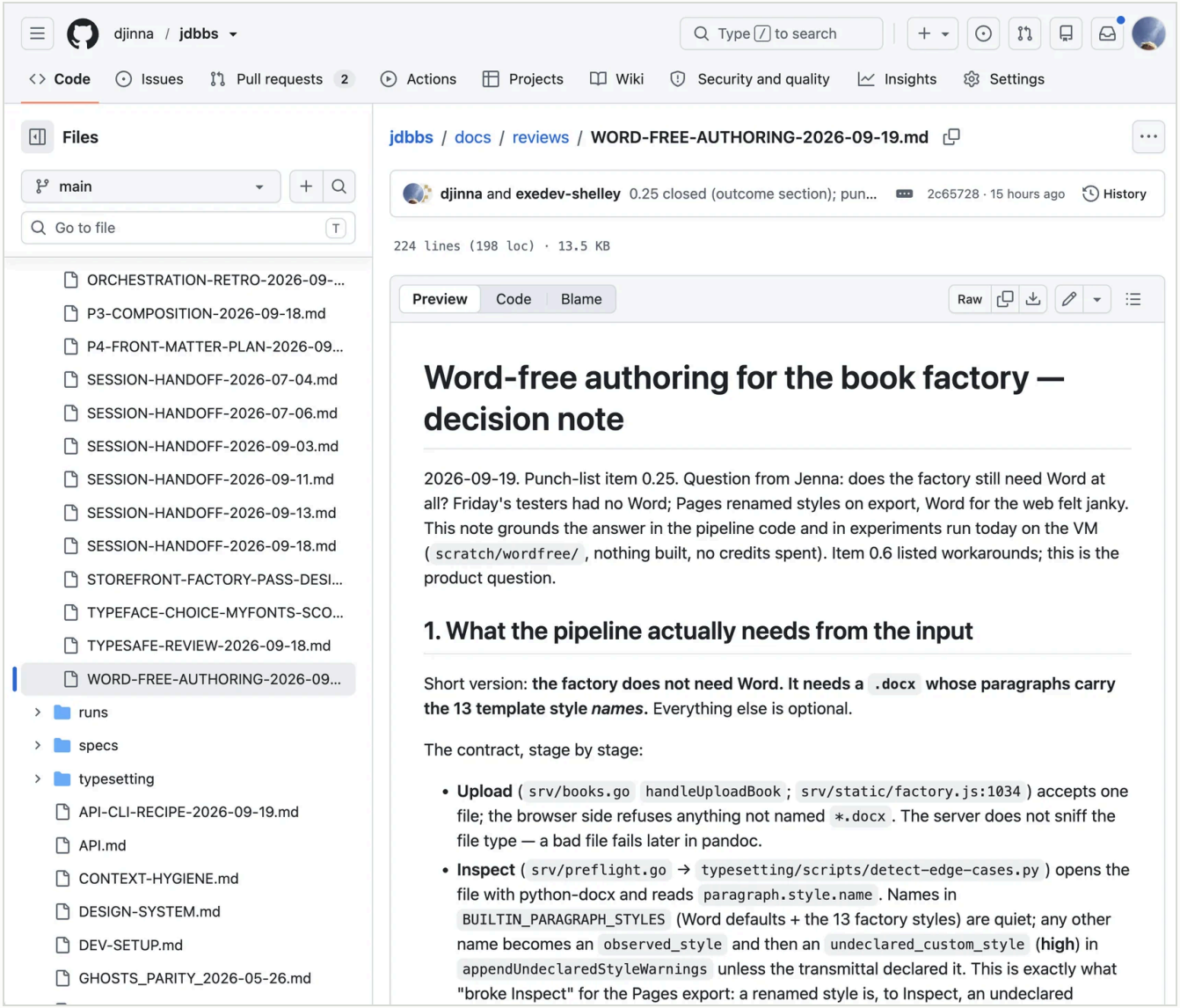
Heading 1 chapter titles

Heading 2 sub-heads

`[[quote]]` `[[verse]]` `[[epigraph]]` `[[code]]` `[[break]]` `[[signature]]` typed at the start of a special paragraph

Any editor then run Inspect, free, until it is quiet

docs/reviews/WORD-FREE-AUTHORING-2026-09-19.md



// protocol

The fragile step was never the editor. It was moving style definitions between documents. So the protocol shrank to names every editor already has.

Three styles to start. The constraint is the feature.

Four choices belong to the author: typeface, text size, section breaks, paragraphs. Margins, running heads and everything else follow from the trim.

// TYPOGRAPHY

Four choices are yours; margins, running heads and the rest follow from the trim and the series design. Each row's first answer is the studio default — leave them if you have no preference.

TYPEFACE

◉ **Studio's choice** — We pick for the manuscript — today that is the open classic pairing below.

○ **Open classic** — Libertinus Serif for the text, Source Sans for headings. Even, quiet, reads well at any size.

○ **Studio house** — Plantin for the text, Proxima Nova for headings — the jdbb series look. Warm, slightly dark on the page.

○ **Literary** — EB Garamond for text and headings alike. Light, old-style, fiction and essays.



THE HOUSE THAT PAID ITS OWN BILLS 3

Claire reached for a tin of Earl Grey on the coffee table—dented corners, faded label. "Her favorite. She always sent us tins for Christmas. We thought it might help you understand her."

I almost smiled. They had the kind of careful thoughtfulness that comes from lives lived through details. "Why not visit her yourselves?"

The question hung in the air like incense. Claire looked at her hands. Evelyn studied the curtains.

"We tried," Claire finally said. "Booked train tickets last month. But Pearl texted us not to come—said she had that cough, didn't want us catching anything. We cancelled the trip, but…"

"But something felt wrong about that text," Evelyn finished. "Pearl would never turn us away, sick or not. She raised us after our parents died. She'd want us there especially if she was unwell."

I quoted a fee I couldn't afford to lower; they signed without bargaining, which told me everything about their desperation—and their means. The apartment might be shabby, but the metaphorical checkbook was real leather.

"One more thing," Claire said as I prepared to leave. "She always called us 'darlings.' Never 'dear' or 'honey.' Always 'darlings.'"

The specificity felt important, though I couldn't say why. At the door, those locks turned behind me, and I heard the chain slide home. Looking back at the building, I counted windows—only two showed any light in the growing dusk.

Arrival on Tillman Street

Detroit looked like an art-deco cathedral someone had tried to fold into a suitcase—beautiful edges, awkward angles, more history than room for it. Tillman Street ran three blocks north of the river: brick homes with stone lintels, lawns trimmed by subscription drones, the kind of neighborhood where people still waved from porches. Pearl's house sat right in the middle—number 847, porch lamp glowing even at noon like a lighthouse in clear weather.

I rented the attic across the street for the week. The landlord, Mrs. Chen, apologized for the draft. I didn't mind; the chill helps me focus. If Pearl's life was being managed by someone—showing up would only tidy the performance. Better to map the pattern first.

The first evening, the house performed its evening routine:

- 18:07 – porch lamp clicked from dim to bright

Sampler — Open classic · Libertinus Serif & Source Sans 3 · 10.5/13.4 pt · 6 × 9 in

OPEN CLASSIC

Libertinus Serif · Source Sans 3



THE HOUSE THAT PAID ITS OWN BILLS 3

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The first evening, the house performed its evening routine:

- 18:07 – porch lamp clicked from dim to bright
- 18:09 – kitchen fluorescents flared on, warm yellow

Sampler — Studio house · Plantin MT Pro & Proxima Nova · 10.5/13.4 pt · 6 × 9 in

STUDIO HOUSE

Plantin · Proxima Nova



THE HOUSE THAT PAID ITS OWN BILLS 3

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The first evening, the house performed its evening routine:

- 18:07 – porch lamp clicked from dim to bright
- 18:09 – kitchen fluorescents flared on, warm yellow
- 18:12 – upstairs bedroom window, soft amber glow
- 22:00 – kitchen darkened; porch light held vigil till dawn

Too precise, like a film loop. Nobody lives on metronome time, not even the most regimented widow.

At dawn a white van with "FreshFlow Delivery" printed on the side eased up to the curb. The driver—young, efficient, wearing noise-canceling earbuds—unloaded two insulated totes, scanned a sensor beside the door, and drove

Sampler — Literary · EB Garamond · 10.5/13.4 pt · 6 × 9 in

LITERARY

EB Garamond

Same page, three settings — click a page to enlarge.

Download the full sampler (PDF)

// protocol

How much freedom is safe? Every book tool has to answer. Start narrow, and layer in complexity as the rules prove out.

Preflight: 531 things noticed, none worth stopping for.

Inspect reads the manuscript file against a list of rules and says what won't come through the way you meant. 434 items were carried through automatically. **No LLM reads the manuscript.**



// 3 · INSPECT

Last inspected 18 Sep 2026 15:58

Inspect — the preflight — reads your Word file and tells you what won't come through the way you meant — stray styles, odd spacing, images that are too small to print. **Unlimited — inspect as often as you like; it doesn't use a build.** It is a Python script checking the file against a list of rules; no LLM reads your manuscript.

Inspect again Open the full report →

THINGS TO LOOK AT	WORTH FIXING	WORTH A LOOK	JUST NOTING	CARRIED THROUGH AUTOMATICALLY
531	0	6	91	434

Bold/italic applied by hand	433
Spacing/indent/alignment applied by hand	71
Images	15
Book map: front / body / back matter	4
Scene breaks done by hand	2
Lists typed by hand	2

Nothing serious. The report has the detail if you're curious.

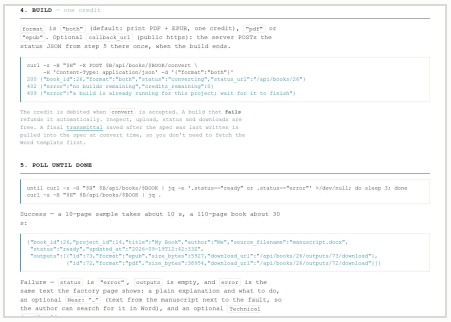
15 images found — the report lists each one's size in print. 12 are colour: kept in the EPUB, converted to grey for the print PDF. Already-grey images are left alone; place your own grey version in Word to override.

// protocol

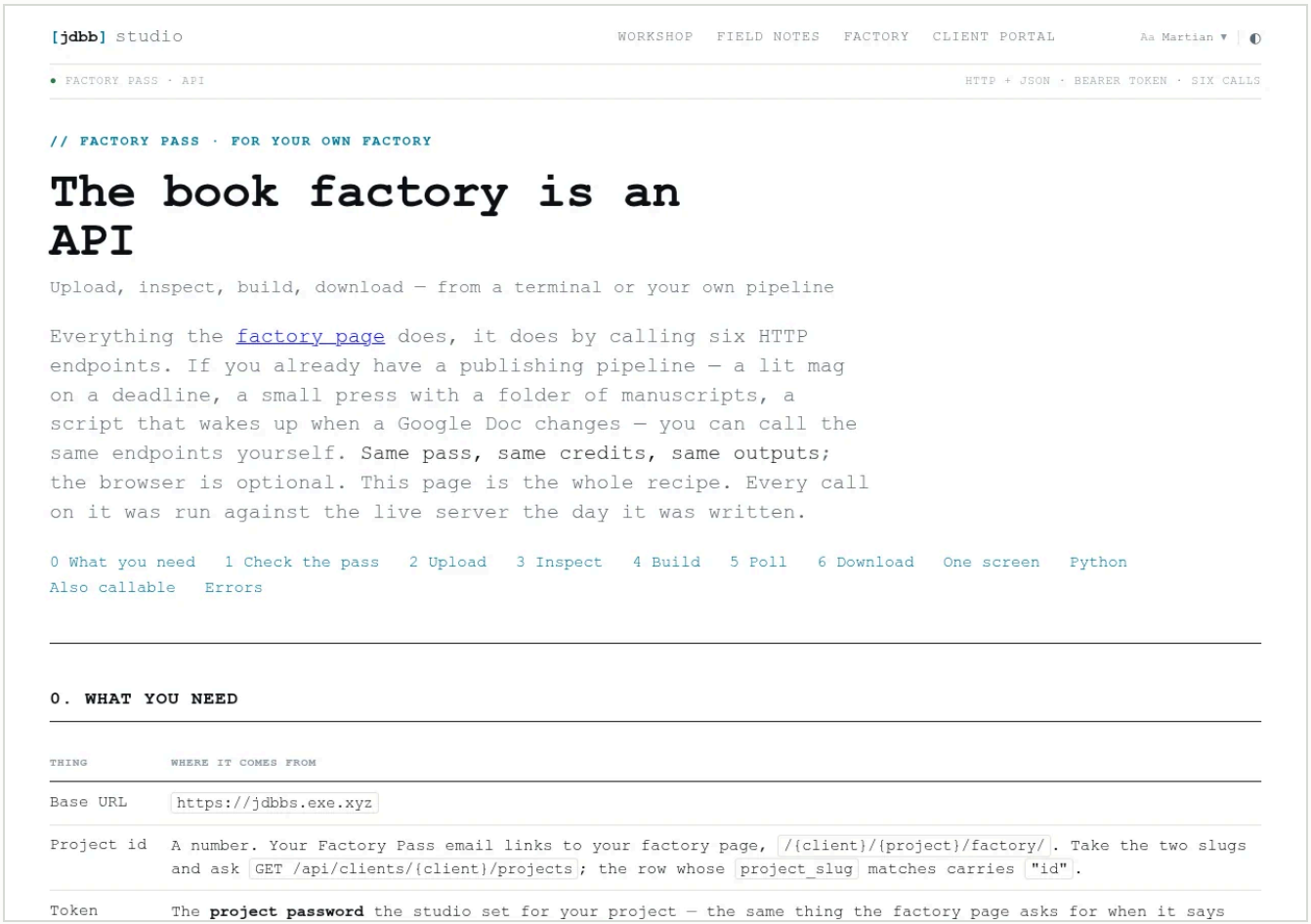
F&Gs, moved to the front of the line. The check costs nothing, so you run it until it is quiet.

The book factory is an API, and a book builds in thirty seconds.

Six HTTP calls: check the pass, upload, inspect, build, poll, download. The browser is optional. A failed build refunds itself and explains the fault in the author's terms.

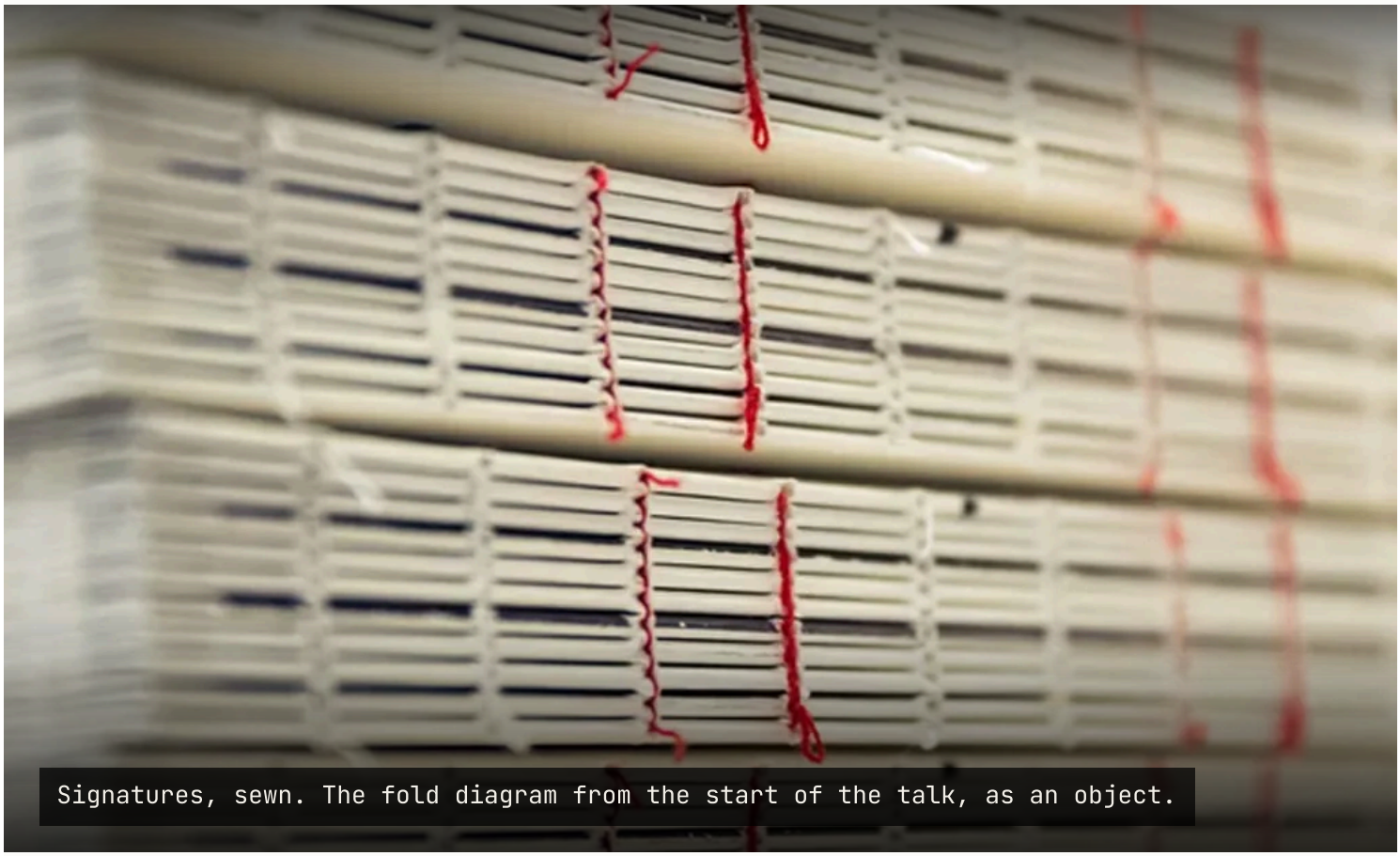


Build and poll. Z to enlarge.



// protocol

This is the factory-to-factory door. Error messages are part of the protocol: they are where the craft knowledge talks back.



Signatures, sewn. The fold diagram from the start of the talk, as an object.

The last handoff is still to a printer.

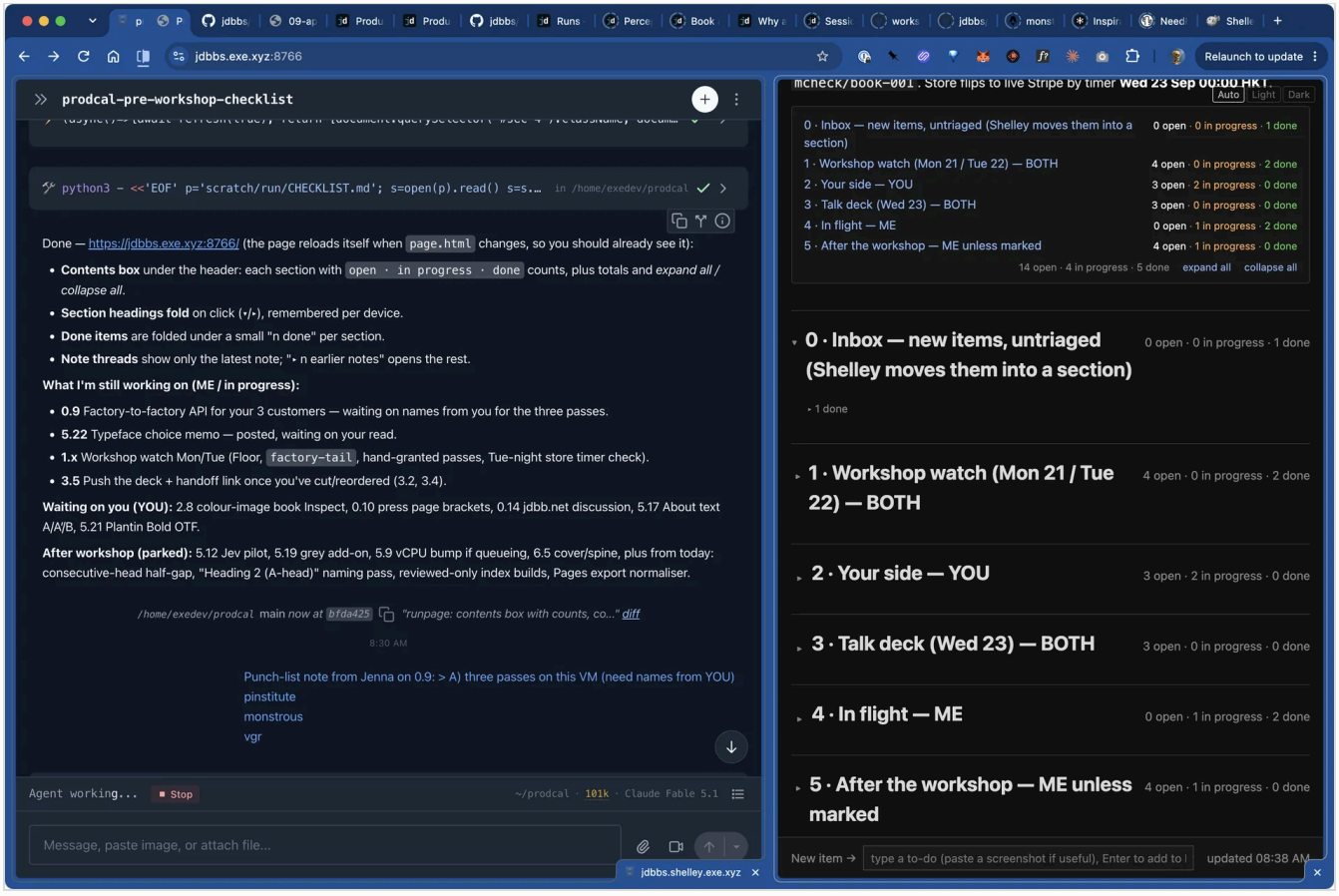
One-click print on demand is glued, not sewn, and it shows. A print-ready PDF/X can go anywhere: short-run printers like Bookmobile and Acutrack, or a broker such as Star Print Brokers for offset, printed and bound in signatures.

// protocol

PDF/X keeps this handoff open: the file is not locked to one retailer’s press. Open question: should the factory teach people how to get a book printed well, too?

Postscript: how this got built.

Six months of building with a coding agent. Split view: the agent on the left, a punch list we both maintain on the right. Robin Sloan's name for the skill: "Ask for what you want."



// protocol

A punch list is a protocol too: sections for YOU, ME and BOTH, and a fixed place for every comment to land.



Have your factory call my factory.

The book is the most pressure-tested interface we have. The form is settled. What is left to fix is the path from manuscript to that form.

jdbbs.exe.xyz/factory

QUESTIONS

What else has a two-thousand-year-old interface and a production chain ready to be written down?



Colophon

Set in JetBrains Mono unless you have changed it with the Aa below; EB Garamond and seven others are in the menu. Diagrams drawn for this talk.

- Cover, *A Nation's Paper*, and seven interior spreads: Alcuin Society Awards for Excellence in Book Design in Canada, 2024, prose fiction and prose non-fiction.
- Spread from *Setsuko: Into Nature*: Gagosian Shop.
- Bruce Rogers pages (1895, 1915, 1935): via Greyweathers Press, "The Book Beautiful."
- Bruce Rogers, Printer's Note, Garamont specimen: Wikimedia Commons.
- "Caslon drawers": photo by Rebecca Siegel, Flickr. All rights reserved; shown with credit.
- Wood letterpress type: photo by Michele M. F. (Latente), Flickr, CC BY-SA 2.0.
- Hand-setting tools (Handsatz Zubehör) and compositor at Offizin Haag-Drugulin (Deutsche Fotothek): Wikimedia Commons.
- "Bookbuilders of Boston to Shutter Operations": Publishers Weekly, May 2, 2022.
- Cuneiform tablet, private letter: The Metropolitan Museum of Art, via Wikimedia Commons.
- Ryūryūkyo Shinsai, *Man Seated With His Reading and Writing Materials before Him*, surimono, Edo period: The Met, JP1817, H. O. Havemeyer Collection.
- Surimono of a woman with handscroll and books: Harvard Art Museums, via ukiyo-e.org.
- F&Gs of the NASA manual reprint: Standards Manual on Instagram, January 2020. NYCTA Graphics Standards Manual: standardsmanual.com.
- CSS Zen Garden, Dave Shea, 2003. Jeffrey Zeldman, *Designing with Web Standards*, first edition, New Riders, 2003.
- Gustave Flaubert to Gertrude Tennant, 25 December 1876; French text from the *Correspondance*.

- Publishing dashboard: Venkatesh Rao, from "Have Your Factory Call My Factory."
- Decision note: Word-free authoring for the book factory, in the jdbbs repository.
- Typography rules: TYPOGRAPHY.md in the jdbbs repository.
- Press room, T. Fitzwilliam & Co., 1917: Wikimedia Commons, enlarged.
- Gathering line, still and video: PrintNinja.
- Macintosh with LaserWriter, and LaserWriter brochure: Apple advertising, 1985–86. Baseline grid spread: from the Book Factory.
- Source still to add: type case with composing stick.
- Venkatesh Rao, "New Nature" (Contraptions), "Inventing New Nature" and "Have Your Factory Call My Factory" (Protocolized), 2026.
- Robin Sloan, "'Ask for what you want' is a key skill for the 21st century," September 2026.