

PUBLISH YOUR PHOTOGRAPHY BOOK

with Mary Virginia Swanson & Darius D. Himes joined by Special Guests

Applied Study Seminar 2: To Self-Publish (May 20, 2023)

Resource Document - Part 1

Presenter: Philip Zimmermann

Website: <http://www.spaceheat.com>

Blog: <http://philipzimmermann.blogspot.com>

Instagram: @pzimmermann

Visual Studies Workshop: foundational education / experience for Phil.

VSW was founded by Joan and Nathan Lyons www.vsw.org

VSW Press was founded in 1971 by Joan Lyons

Covered SIGNATURES and how to design the sheets (see graphic diagrams in the PDF of his talk).

Phil shared photographs of some binding machines and books bound in process:

Baum Folder

Smyth-Sewn Signatures and Smyth-Sewn "exposed spine" treatments including:

Scumb Manifesto by Justine Kurland (MACK, London)

<https://www.mackbooks.us/collections/frontpage/products/scumb-manifesto-br-justine-kurland>

Showed illustrations as examples of hand-sewn signatures and perfect binding.

NOTE from MVS:

Phil shares his own self-published books (and often book dummies) as examples of the different printing processes; I will offer a link back to his website where you will find a detailed entry, and a link to the page-turning videos he created for each of his books. Phil added a block of type top-right on his PDF that has complete colophon information as well as unit costs to make each book and what he priced them at, and more. Details not to be missed!

Survey of 6 different types of printing:

1) **OFFSET**: (sharing books printed in the US, Korea & China)

Shared a diagram of an Offset Lithographic Press, “paste-up” camera-ready mechanicals, plate exposure and processing then mounted on the press. Today all done from a digital file directly to the press, multi-color ink capabilities Phil showed three examples, each printed in a different country:

Printed in the USA:

Book: **High Tension**, (2009), die cut cover

Complete entry on spaceheat.org:

<http://www.spaceheat.com/books/high-tension>

Printed in Korea, co-published with Nexus Press (Atlanta, Georgia non-profit press):

Book: **Long Story Short**, (1999) bound with a Wire-0 Binding, gatefolds & more.

Complete entry on spaceheat.org:

<http://www.spaceheat.com/books/long-story-short>

Printed in China:

Book: **Sanctus Sonorensis**, (2009), Board book, layflat, 24 hours in the life of a migrant crossing into the US on foot, full bleed photos of the skies, passing time.

<http://www.spaceheat.com/books/sanctus-sonorensis>

2) **DIGITAL PRINT on DEMAND (POD)**: Lulu, MagCloud, Blurb and others: 13 x 19” sheet, new printers print full 20 x 29” – great for small runs, but expensive if higher run. All companies use HP Indigo as their print engine, great coverage but all formats/papers are standardized. Can do variable printing, where you can change the images/text sheet-to-sheet if you want.

Phil shared three examples of books he produced using MagCloud:

Ojalá, (2012)

Phil used MagCloud’s “Standard” format to maximize the coverage of ink at low cost.

<http://www.spaceheat.com/books/ojala>

Distributed directly from MagCloud: (\$24.95 + shipping)

<https://www.magcloud.com/browse/issue/586678>

Cruising Altitude

<http://www.spaceheat.com/books/cruising-altitude>

Expensive because of Phil's choice of a leather binding and foil stamping. He used MagCloud to print the 24 pages x two different books printed each signature 2-up, removed staples, cut the sheet in half, punched three holes and hand-stitched the two books within a hand-made binding.

Shared multiple styles of dummies before final.

Third Example using Blurb: **Trophy**

<http://www.spaceheat.com/books/trophy>

Phil printed on Mohawk Superfine, with a 9'accordion fold that expanded out of the back of the hand-bound book.

3) **CUSTOM DIGITAL:** (Variant on POD)

Going directly to a commercial offset printer that has an HP Indigo Press can provide much more control over the color, and paper selection.

Example: **Shelter**

Phil worked with Spectrum Printing in Tucson that has an HP Indigo 5000; working with a local press can be satisfying.

<http://www.spaceheat.com/books/shelter>

Phil sourced his own Mohawk Superfine papers, and hand bound using a "book in a book" structure: a codex binding with an accordion-fold book in the center that turns with the pages.

4) **COLOR LASER PRINTER:**

Difficult to adjust color, may required Photoshop work to be satisfied.

Example: **Paradise Lost: An Allegory**

Hand-printed using his Ricoh color laser printer, hand constructed

<http://www.spaceheat.com/books/paradise-lost>

The structure was very time consuming (Boxed 2-sided accordion-fold structure, different papers with dyed Tyvek as a flexible, archival binding). Can be read as a codex book or stretch it out.

5) **ARCHIVAL INKJET:**

Don't use dye inks – must use archival pigment inkjet inks for books.

Or use the dye-based printers just for making dummies.

Example: **Delirium**, (2020)

Hand-bound, hand-printed which had a unit cost \$245 – and \$175 for the ink cartridges for making just one copy of this book (edition 30):

<http://www.spaceheat.com/books/delirium>

Phil feels this would have been a great offset-printed book but didn't have the \$ to invest in enough copies to produce that large of a run. Sheet size: 15-1/2 x 20 inches long, folded in half into a folio signature, great ink coverage. Hand bound "sewn cover binding" is permanent but the labor added to the expense (ed. 30). Hand-feeding sheets into an Epson 17" wide makes a large spine; don't use larger printers that use roll paper - too complicated for bookmaking.

Selected for the AIGA "50 Books/50 Covers" Best Designed Books of the Year 2020:

<https://www.aiga.org/media/press-releases/aiga-announces-the-50-books-50-covers-2020-winners>

6) **SPECIAL PROJECT NEWSPAPER:**

A political action piece, needed to be released ASAP, sold just above cost

Not bound, these are folded like traditional newspapers

Phil mentioned Louie Palu's "Concept Newspapers"

<https://www.louiepalu.com/portfolio/G0000ofYS54JELYk>

Example: **Swamp Monsters** (2020, co-published with The Ice Plant, Los Angeles)

<http://www.spaceheat.com/books/swamp-monsters>

Phil produced this piece in "tabloid" size through: Print Your Newspaper (Paris, France): <https://www.printnewspaper.com>

They use a Kodak high-speed web-based inkjet), turn-around time 5 days, delivered this piece to buyers two weeks from the end of the Convention.

Another example of an even larger scale newspaper:

Phil shared a recent project by fellow bookmaker Clifton Meador in broadsheet size from Newspaper club (minimum order of 1!):

Newspaper Club (London): <http://www.newspaperclub.com>

Tod in Wien, (2023)

Digitally Printed Newsprint, 36 pages (Broadsheet 14 by 20 inches) \$25.00

<https://clifton-meador.com>

In closing: Phil added that these two skills can be helpful to you in your bookmaking:

- 1) Adobe InDesign (use Print Dialogue Box)
- 2) Gain book binding skills (even if just for making dummies) from one of these book arts organizations:

Center for Book Arts in NYC <https://centerforbookarts.org>

San Francisco Center for the Book <https://sfcbook.org>

Minnesota Center for the Book <https://www.mnbookarts.org>

And these two bookmaking colleagues of Phil's teach bookmaking workshops:

Susan kae Grant <http://www.susankaegrant.com/workshops> @susankaegrant

Scott McCarney <http://scottmccarneyvisualbooks.com> @scottmccarneyvisualbook

Last advice: Hire a designer!

Q&A:

Colleen Mullins alerted Phil to this recent title from Ben Brody at Mass Books:

Attention Servicemember: Cover is Smyth-sewn into the text block.

<https://www.photobrody.com/attention/attention-servicemember>

See also this earlier title **300M** (accordion fold structure)

<https://www.massbooks.co/home/300m>

This is Bliss by Jon Horvath has the same type of cover treatment:

<https://www.jonhorvath.net/this-is-bliss>

<http://www.yoffypress.com/catalog/bliss>

Phil sells his books directly, or through a book distributor in Birmingham, Alabama: Vamp & Tramp, is the largest artists' bookseller in the US.

<http://www.vampandtramp.com>

<http://vampandtramp.com/finepress/s/spaceheater-editions.html#cruising>

Resource Document - Part 2

Presenter: Colleen Mullins of the Rolls and Tubes Collective on ***A History of Photography***

Website: <http://www.rollsandtubes.com> and <http://www.colleenmullins.net>

Instagram: @rolls_and_tubes, @colleen_mullins_photography

Recent gallery exhibition of ***A History of Photography*** was held at Chung 24 Gallery in San Francisco <https://www.chung24gallery.com/history-of-photography>

Exhibition at the Griffin Museum, June 1 – July 9, 2023

<https://griffinmuseum.org/show/rollstubes/>

The Women's Studio Workshop Production Grant the Collective applied to that helped them to focus on making a book:

<https://wsworkshop.org/residencies/right-now-artists-publication-production-grant/>

On the project:

Essayist selected: Corey Keller

<https://brooklynrail.org/people/corey-keller/>

Instagram: @coreykeller510

Designer selected: Bob Aufuldish

Website: <https://www.aufwar.com>

Instagram: @aufuldish

Collections, to date: **Standard Edition**

California College of Art Library Emory University,

Harvard University, Fine Arts Library

New Orleans Museum of Art

Stuart A. Rose Manuscript, Archives, & Rare Book Library

Humboldt State University, Rare Books Collections

PARC UAC London

Princeton University, Rare Books Library

San Francisco Museum of Modern Art, Library & Archives

Scripps College, Denison Library

The Claremont Colleges Library, Special Collections

Turma Library, Buenos Aires, Argentina

University of Arizona, Special Collections

University of California, Berkeley

University of Connecticut

University of Colorado, Boulder
University of Iowa, Special Collections & Archives
University of Kentucky
University of Minnesota, Arts and Design Library
University of New Mexico Library
Yale University, Robert B. Haas Family Arts Library

Collections to date: **Deluxe Edition**

Hirsch Library, Museum of Fine Arts, Houston
Stanford University Libraries, Special Collections
University of Arizona, Special Collections
University of Colorado, Boulder

Resource Document - Part 3

Presenter: Book designer Bob Aufuldish

Website: <http://www.aufwar.com>

Instagram: @aufuldish

Outline of Bob's presentation:

When choosing a designer, it helps to know what you want the designer to do. This involves determining the scope of work.

Why is design important?

Because it creates context for your work.

You may not need a designer, but you do need design.

The process to make a photobook:

Idea - body of work - edit - sequence - design - production.

Idea & Body of Work:

Designer can't impact these two steps – that's on the artist.

Edit & Sequence:

Designer can impact this; Bob often finds that his role is to do an edit and suggest a sequence, mainly to help the photographer figure out what they really want to do.

"In other words: what I do makes it clear to them what they should not be doing, and then that allows them to see their project more clearly, and then carry on from there."

What Bob focused on in his presentation:

Design: Format, pacing and typography

Production: the manufacturing of your product

"Materials are important considerations; the paper, case, jacket, end papers, head and tail bands, reproduction method all add up to the way the book is perceived."

Three last thoughts from Bob:

- 1) Design is not something you add to your project - it's an iterative process you engage with.

Bob referenced Alec Soth: Photographic Storytelling where he spoke about how long he worked on *Sleeping by the Mississippi*, he made book dummy after book dummy...)

<https://alecsoth.com/photography/projects/sleeping-by-the-mississippi>

- 2) The best way to learn about how to make a book is to make a book. The first one you make may not be as good as you hoped. Neither was your first photograph.
- 3) Look to history for antecedents... Bob underscored the studying the history of photobooks from the perspective of images in the design space.