

**PUBLISH YOUR PHOTOGRAPHY BOOK**  
with Mary Virginia Swanson & Darius D. Himes joined by Special Guests

Applied Study Seminar 3: Making Your Book (June 10, 2023)

Resource Document - Part 1

**Christina Labey**, Co-Founder and Creative Director at Conveyor Studio; also runs the publishing label (Conveyor Edition) photo editor, designer and edits the publishing label, too.

**LINKS CONVEYOR PROVIDED:**

For Questions:

[books@conveyor.studio](mailto:books@conveyor.studio)

Estimate Form:

<https://www.conveyor.studio/estimate>

Case Studies / Project Samples:

<https://www.conveyor.studio/project-library>

To Order Material Samples:

<https://www.conveyor.studio/materials>

Student Discount

Here is a one-time 20% discount for any order including books, paper samples, notebooks (aka binding samples). Code: STUDENTDISCOUNT2023

**Essential Books:**

*Indie Publishing: How to Design and Produce Your Own Book*

Ellen Lupton, Princeton Architectural Press

*Self Publish, Be Happy: A DIY Photobook Manual and Manifesto*

Bruno Ceschel, Aperture

*Publish Your Photography Book, Third Edition*

Mary Virginia Swanson & Darius D. Himes, Radius Books

*The Book Block*

<https://shop.itemzero.com/products/the-book-block>

Riso Studio

This studio has lots of info and videos!

<https://risolvestudio.com>

I Write Artist Statements

<https://iwriteartiststatements.com/essential-writing-for-artists>

10% Discount Code: CONVEYOR

### **Links and Resources MVS provided:**

[www.conveyor.studio](http://www.conveyor.studio)

A commercial print-for-hire shop that can produce from 5 to 1000 copies of a book.

When you go into the ESTIMATE section:

<https://www.conveyor.studio/estimate>

As you scroll through the Estimate form, you can click to choose an options, and visuals will help guide you to those decisions.

When you go into the LIBRARY section you will find Case Studies and Project Samples

<https://www.conveyor.studio/project-library>

As you scroll through the Library of books printed at Conveyor, you will see that the main page for each book allows you to click on first block on the left (covers) for a short click-through of that book.

Additionally, on the main page for each book you can scroll down to read the technical information provided for each title. It is organized in two separate columns:

PRODUCTION NOTES

and

COLOPHON

Become familiar with all these terms, and specific entries as well.

Color basic printing CMYK = Cyan, Magenta, Yellow and Black

(showed single color, or combinations of 2-color, 3-color or more common 4-color printing).

Black only, duotone, tritone

Spot color or single color including White Ink

Often use white ink on dark paper in lieu of more expensive foil stamping

And Florescent inks available too

View Examples mentioned from the Library Link:

Click on these titles to read the specs, watch for the printing type, color / paper and binding types.

Some of the titles Christina mentioned to look up in the Library:

***Tales from the City of Gold*** by Jason Larkin and Mara Kardas-Nelson  
<https://jasonlarkin.co.uk/publications/tales-from-the-city-of-gold-2/>

***Anywhere and Elsewhere*** by Project Anywhere  
<https://www.conveyor.studio/library/1279-project-anywhere-v2>

***Squash Blossom*** by Ian Shiver  
<https://www.conveyor.studio/library/1678-shiver-ian>

***The Walking Woman*** by Tanyth Berkeley  
<https://www.conveyor.studio/shop/p/walkingwoman>

***Fer Youz*** by Brian and Nikki Tucker  
<https://www.conveyor.studio/library/1007-fournier-fer-youz>

***Flood Music*** by Chad Rutter  
<https://www.conveyor.studio/library/0532-rutter-chad>

Some of the examples Christina shared are in the Shop (production details provided):

***Same Sum*** by Peter Happel Christian  
<https://www.conveyor.studio/shop/p/samesum>

***Water Gold Soil*** by Sayler / Morris  
<https://www.conveyor.studio/shop/p/watergoldsoil>

***The Moon and Stars Can Be Yours: Notes on Subway Psychics*** by Magali Duzant  
<https://www.conveyor.studio/shop/p/moonandstars>

***Light Blue Desire*** by Magali Duzant  
<https://www.conveyor.studio/shop/p/lightbluedesire>

***Moemoea*** by Brendan George Ko  
<https://www.conveyor.studio/shop/p/moemoea>

*A Passing Song* by Sal Taylor Kydd & Dawn Surratt (includes 2 loose Risograph prints):

More information can be found here:

<https://photobookjournal.com/2022/09/30/dawn-surratt-sal-taylor-kydd-a-passing-song/>

We had a visit from course participant Jordan Gale at this time.

Jordan's first book was produced by Conveyor: *A change in Weather*

<https://jordangalephotos.com/a-change-in-weather>

Jordan referenced seeing Matt Eich's perfect bound, affordable books under Matt's imprint Little Oak Press. <https://www.littleoakpress.com>

<https://www.littleoakpress.com/home/p/seasonal-bluesvolume-6-spring-2020>

<https://www.littleoakpress.com/home/p/seasonal-bluesvolume-vii-summer-2020>

<https://www.littleoakpress.com/home/p/seasonal-blues-volume-viii-fall-2020>

**Jason Burstein**, Co-Founder and Production Manager at Conveyor Studio joined us at this point. Jason shared that he spends much of his day managing information & expectations for Conveyor clients.

Jason led us on an iPhone walk-through of their factory.

We saw multiple projects in various stages of production, all the way through printing / assembling (printed 2-up, 4-up or 6-up on a sheet) and on to attaching end-papers and back linking, trimming and on to binding. We saw sewing section-bound books together.

### **Some of what we saw on this walk-through:**

Printing Studio

Paperback division

Press room: HP Indigo,

Finishing area

Hand-fed foil stamping press

automated foil stamping press

40" Dye cutting machines

Folding Machine

Laminator

Sewing machines

2 perfect binders

Case Binding area

Cutters and trimmer

## Followed by Q&A with Christina and Jason

Advice for First bookmakers:

- 1) Christina: look at a lot of different books!! Figure out your objectives, your personal design style, too.
- 2) Jason: Proof early!
- 3) Christina: start folding paper into signatures, and getting to know how to communicate with the print

MVS adds more about the printers we saw at Conveyor when Co-Founder Jason Burstein took us on an iPhone tour of their printing factory:

HP (as in Hewlett Packard) "Indigo" Press. The version of the press that Conveyor owns is a 7K, seven color press, stocked with CMYK + 3 more (here: white, grey and a primer on the press for some trickier projects). A Hybrid of a an offset and A Digital Hybrid Press.

<https://www.hp.com/us-en/industrial-printers/indigo-digital-presses/commercial-digital-presses/7k-printing-press.html>

Learn more about HP's Indigo Division here:

[https://en.wikipedia.org/wiki/HP\\_Indigo\\_Division](https://en.wikipedia.org/wiki/HP_Indigo_Division)

**Risograph** – a contemporary printer that Christina shared is part copy machine, part screen printer. It is related to early copy machines, where color is laid onto the paper in separate layers. There has been a resurgence of use of this machine in recently years, and many book arts centers teach Risograph printings, and used machines are in demand. (You can also buy new machines as Conveyor owns). Time consuming for producing a 4-color prints. Christina loves Riso printing because it is imperfect and full of mistakes and surprises. Great for artists whose work is process- or concept-based. Their Risograph has 11 colors, but they would not be interested in printing 100 copies of a 50 page book on the Risograph.

Learn more about the Risograph printing here:

<https://en.wikipedia.org/wiki/Risograph>

and

<http://www.risolvestudio.com> in Lancaster, Pennsylvania

See this title shortlisted for Paris Photo-Aperture First Book Award:

<https://www.therethere.com/officehours> produced using a Risograph printer and black, blue and white in on Mohawk Light Grey and French Paper Sweettooth papers.

## Resource Document - Part 2

Special Guest: **Joshua Chuang**

Josh Referenced these titles:

***The World of Atget*** by Berenice Abbott (Horizon Press, 1965)  
Contained 176 Photographs by Atget

***The World of Atget***

4 volume set published by MoMA: ***Old France, The Art of Old Park, The Ancient Regime, Modern Times***. Richard Benson was responsible for the reproductions.

Referenced Sasha Wolf's PhotoWork Podcast with Paul Sheik of TBW Books on the element of time when engaging with photobooks.

<https://photowork.foundation/2022/10/20/paul-schiek/>

Josh covered two American artists in this talk: Judith Joy Ross and Robert Adams.

Exhibition / book at the Philadelphia Museum of Art through August 6, 2023

<https://philamuseum.org/calendar/exhibition/judith-joy-ross>

Accompanying publication:

<https://aperture.org/books/judith-joy-ross-photographs/>

Joshua first met Judith when he worked at Pace MacGill Gallery 20 or so years ago.

The event that put her on the map: inclusion by John Szarkowski in the first in a long series of "New Photography" exhibition (included 4 photographers).

Previous titles:

***Judith Joy Ross***, MoMA, 1995

Edit by Susan Kismaric (JJR had some say)

Judith's summary page at MoMA's website:

<https://www.moma.org/artists/5030>

Previous publication:

Judith Joy Ross, ***Portraits***, Sprengel Museum, 1995 (Hanover Germany, 1996)

Available here: <https://www.abebooks.com/9783891691014/Judith-Joy-Ross-Portraits-German-3891691017/plp>

The book of Judith's that Josh most wanted to talk about:

**Portraits of the Hazleton Public Schools**, Hazleton, Pennsylvania 1992-1994 by Judith Joy Ross. Essay by Jock Reynolds, published by Yale University Art Gallery, 2006

Available here: <https://artgallery.yale.edu/publications/portraits-hazleton-public-schools>

MoMA photography curator Susan Kismaric collaborated with Judith to sequence the book, which featured 68 - 8x10 View camera portraits printed on Printing-Out-Paper

Judith photographed in the school that she, her brothers and her mother all attended.

She worked in the elementary school, Junior High and High school during the years 1992 – 1994.

This was Josh's first photobook project and fueled his approach to being a collaborative photobook editor.

Jock Reynolds had gotten to know this work when he was at the Andover Museum of art. When he came to be director of Yale University Art Gallery, he invited Josh to make the book with Judith.

**Summer Nights**, Robert Adams

This book was a collaboration with Adams, and Aperture 1985

It was printed on Coated paper, reprinted on an even more glossy than in the first edition. Varnish over the prints in both editions caused a lot of glare, compounded by the large white area around the images.

When Josh was at Yale he could reexamine the Master Set of all images from the series, looking hard at the images that were not included in the first edition. He saw a different 'character,' a different aspect of **Summer Nights** that made him rethink what the possibilities were for this classic book, to include a harsher reality that were in the images, that was not felt so strongly in the first edition.

Mr. Adams also revisited his negatives, and made new prints that were added, which others from the first edition were dropped from the second printing.

From his long-time gallery, Fraenkel (San Francisco):

<https://fraenkelgallery.com/portfolios/robert-adams-summer-nights>

Reprinted as **Summer Nights Walking** by Yale University Art Gallery (title extended by Mr. Adams), invited Aperture to be a co-publisher of this second edition, too.

<https://aperture.org/books/summer-nights-walking/>

We saw historic footage of Josh and Mr. Adams editing from laser copies over a number of weeks at Meridian Printing, East Greenwich, Rhode Island.

<https://meridianprinting.com/>

Dry Trap process, printing wet on dry on uncoated papers with no gloss.

Matthew Marks Gallery hosted a comprehensive exhibition February 2010 in Chelsea at the book launch.

<https://matthewmarks.com/artists/robert-adams/>

4 minute walkthrough video here:

<https://www.youtube.com/watch?v=v2DqAU3fbw4>

Steidl is about to release a new third edition, currently in binding, with a few further changes suggested by Josh and Mr. Adams.

This will be printed with Steidl's "SKELETON" high-density inks that he favors that pass through the press once (not Dry Trap printing for this edition).

<https://steidl.de/Books/Summer-Nights-Walking-0109232837.html>

## **Q & A:**

Extended discussion about the Dry Trap process, developed to achieve deep and rich printing on uncoated paper.

Joshua's role of collaborative editor role has been primarily based on monographic books, rather than text-heavy his image-heavy publications; much of the remaining discussion in Q & A on editing photographs – the artist editing their own work, and others editing/sequencing the work, as well as sharing the importance keeping track of those comments, too.

This will prove invaluable to you as your practice evolves.

On Richard "Chip" Benson (1943-2017):

Richard Benson was experimenting with color ink-on-ink dry-trap printing on his home printer.

Benson organized this seminal exhibition / publication for MoMA on printing processes:

<https://www.moma.org/calendar/exhibitions/309>

The complete exhibition for the website, including videos of Benson speaking about printing processes to his Yale students is maintained by Yale now, a MUST WATCH

<https://printedpicture.artgallery.yale.edu>

Click on each category for the accompanying videos.

You can also click on MEMORIAL

On artist / master printer Richard Benson: a tribute publication

<https://aperture.org/books/object-lesson-on-the-influence-of-richard-benson/>