THE FORM OF THE BOOK IN INDEPENDENT PUBLISHING PRACTICES

Maria Inês Cruz & Lozana Rossenova, Inland Editions

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- Publishing critical texts on social issues, art, and culture written by young authors from various professional and research backgrounds
Contemporary publishing landscape
The increasing democratisation of the means of book production and distribution has lead to the influx of independent publishers who are developing new programmes and operation models.
This talk will focus on different strategies for developing:

- Content and editorial approach
- Design and art direction
- Production and distribution
- The social life of the book
Traditional publishing model
Traditional publishing model

CONCEPTION

book contract
acquisitions editor
devvelopment editor
author(s)

editorial work
manuscript work

PRODUCTION

DISTRIBUTION
Traditional publishing model

CONCEPTION
- book contract
- editorial work
- manuscript work
- author(s)

PRODUCTION
- cover design work
- typesetting proof-reading
- design work sign off
- production
- design / production
- editor(s)
- author(s)
- marketing department
- print files to press
- BOOK

DISTRIBUTION
Traditional publishing model

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- manuscript work
- acquisitions editor
- development editor
- author(s)

PRODUCTION
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- production typesetting proof-reading
- design work sign off
- design / production
- editor(s)
- author(s)
- marketing department
- marketing
- distribution department

DISTRIBUTION
- print files to press
- inventory books to warehouse
- distribution
department
- marketing
department
- distribution
department
- books to shops
Alternative publishing model
Alternative publishing model
Alternative publishing model
Alternative publishing model

CONCEPTION
- publisher(s)
- author(s)
- editors(s)
- designer(s)

PRODUCTION
- copy editor(s)
- manuscript
- design layout
- digital product
- press files
- printer(s)

DISTRIBUTION
- engaging audiences
- social media
- promoting the work
- online distribution
- book launch
- talks / events
- book fairs
- independent booksellers
Alternative publishing model

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- digital product

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Book
How are independent publishers working with such interlinked models in order to experiment with and re-shape the form of the book?
Publisher case studies

- Afterall (Books), London, 2006
- Four Corners Books, London, 2004
- K. Verlag, Berlin / Toronto, 2011
- Publication Studio, Portland, Oregon, 2009
  (13 sibling studios internationally)
- Sternberg Press, Berlin / New York City, 1999
- The Serving Library, New York City, 2011
Content and editorial approach

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Content and editorial approach

- Cross-disciplinary narratives: creating spaces for collaborations (literature, art, design)
Content and editorial approach

▷ Cross-disciplinary narratives: creating spaces for collaborations (literature, art, design)
Content creation and editing

▷ Non-linear narratives: curating the pages of a book as an exhibition space
Non-linear narratives: curating the pages of a book as an exhibition space
Content creation and editing

» Catalogue narratives: extending the exhibition space onto the pages of a book

Content creation and editing

- Catalogue narratives: extending the exhibition space onto the pages of a book
Content creation and editing

- Exhibitions as narratives: ‘walk-in books’

Content creation and editing

- Exhibitions as narratives: ‘walk-in books’

Content creation and editing

- Historical narratives: archival images and new texts
Content creation and editing

Historical narratives: archival images and new texts
Content creation and editing

» Serial narratives: thematic explorations through contemporary texts, archival materials and visual documents
Content creation and editing

- Serial narratives: thematic explorations through contemporary texts, archival materials and visual documents

Exhibition Histories series, Afterall Books, London; Image credits: A Practice for Everyday Life
“The projects’ content serves the design first and foremost. We don’t have any strong ideas about the design until we’ve had those initial meetings; there’s an openness to what we do.”

– Wayne Daly, Bedford Press
Design and art direction
Design and art direction

- Design as integral part of the narrative experience: ‘Creating great looking stories’
Design and art direction

▷ Developing a new visual language to reinforce the narrative structure
Design and art direction

- Developing a new visual language to reinforce the narrative structure

All Possible Futures, Bedford Press, London; Image credits: Bedford Press
Design and art direction

- Developing a new visual language to reinforce the narrative structure
Developing a new visual language to reinforce the narrative structure
Design and art direction

- Developing a visual language which expands the context of the narrative
Content creation and editing

- Developing a visual language which expands the context of the narrative

Heart of Darkness, Four Corners Books, London; Image credits: Four Corners Books
Production and distribution
Production and distribution

- Print-on-demand: A framework for the production and dissemination of self-published artworks/books – AND Public

AND Public books, AND Publishing; Image credits: AND Publishing
Production and distribution

- Print-on-demand: Producing the books on location and minimising distribution and shipping costs

Publication Studio, Portland; Image credits: Wesley C Smith
Production and distribution

- Print-on-demand: Producing the books on location and minimising distribution and shipping costs
Production and distribution

- Digital archives: ‘A digital commons’— a digital platform where anyone can read and annotate books for free
Production and distribution

- Digital archives: ‘An archive that publishes and a publisher that archives’– a digital platform, bi-annually collected in a publication, printed on demand
The form of the book in alternative publishing practices is not only related to the process of making a book, but to the ways in which the book engages the public and the ways in which the public interacts with the book.
The social life of the book
The social life of the book

► Post-production: the life of the independently published and distributed book

Image credits: Publication Studio

PS London  PS Rotterdam  PS Portland
The social life of the book

▷ The [art] book-space beyond the page: creating adjacent, parallel, or extended curatorial spaces

The Subjective Object, K. Verlag, Berlin / Toronto; Image credits: K. Verlag
The social life of the book

The [art] book-space beyond the page: creating adjacent, parallel, or extended curatorial spaces

In all my 85 years in the museum

The social life of the book

- Partnerships with like-minded institutions
The social life of the book

- Partnerships with like-minded institutions

Memory Palace, V&A Publishing, London; Image credits:
INLAND PRACTICE

BOOK LAUNCH
7 – 9 PM
Content gathering can be like exploring
The more curious you are, the more you will discover
Timeframes – it helps to have a plan!
Our original timeframe:

- Commission writers and get their ideas in writing
- Support writers with any issues, collect first drafts and start editing
- Collect all finished writing, more editing
- Brief designer and start the design process
- Planning production (with designer) and distribution
- Production coordination
- Distribution planning (never enough planning!)
- Book launch event
- Distribution coordination and prepare for book fairs
In alternative publishing models the stages of conception, production, and distribution often interlink.
Design and art direction

- Consider content
- Consider budget
- Consider audience
A selection of over 50 design and art publications by independent publishers. Curated by Draw Down in collaboration with MAE no. 2.

Independent publishing expands and accelerates the scope of content creation, as writers and designers become autonomous producers and distributors.
The book has many different forms of content and all has to be considered individually as well as a part of the overall narrative in order to communicate successfully to the audience.
Production considerations:

- Typeface licensing
- Trim size
- Page count
- Paper choices for interior and cover
- Printing and binding
- Image treatments
- Inserts and folds
- Book packaging
  (jacket, belly band, outside wrap, stickers, etc.)
Distribution and the social life of the book

BOOKSPACE
STOCKISTS

7 COUNTRIES
18 BOOKSHOPS

Glasgow    Good Press
Oxford     Blackwell
London     ICA Bookshop
               Luminous Books
               Tender Books
               Ti Pi Tin
               X Marks the Bökship
Cardiff    Yellow Back Books
Lisbon     Rough’Nough

Trondheim   Babel Bok
Amsterdam   San Seriffe
Berlin      Pro QM
               Books People Places
Leipzig     Mzin
Paris       Daviet-Thery Gallery

New York City  McNally Jackson
Brooklyn     Booklyn Inc
Connecticut  Draw Down Books

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Establishing relationships with independent bookshops
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