

THE FORM OF THE BOOK IN INDEPENDENT PUBLISHING PRACTICES

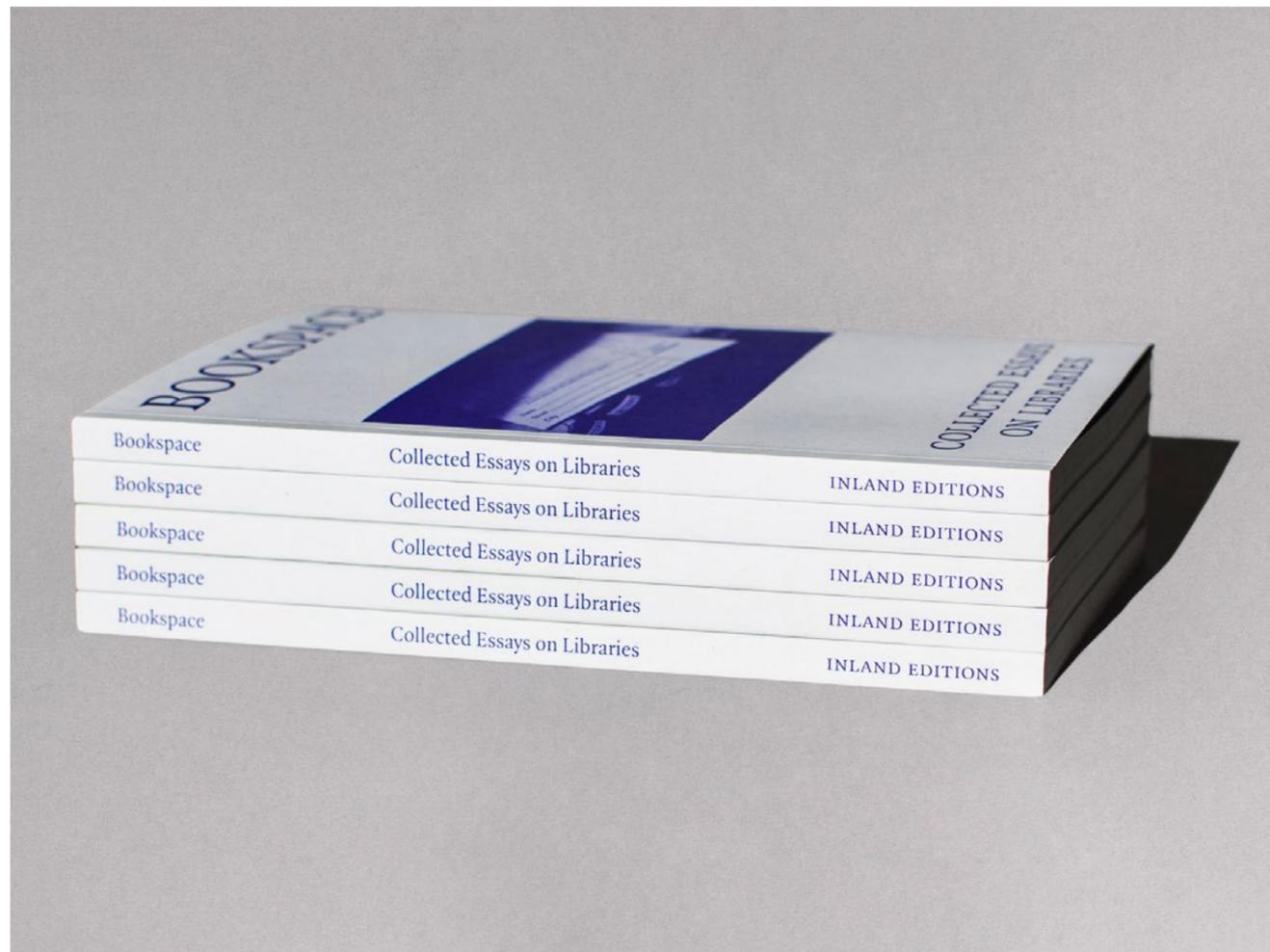
Maria Inês Cruz & Lozana Rossenova, Inland Editions

UWE, Bristol, 10.03.2016

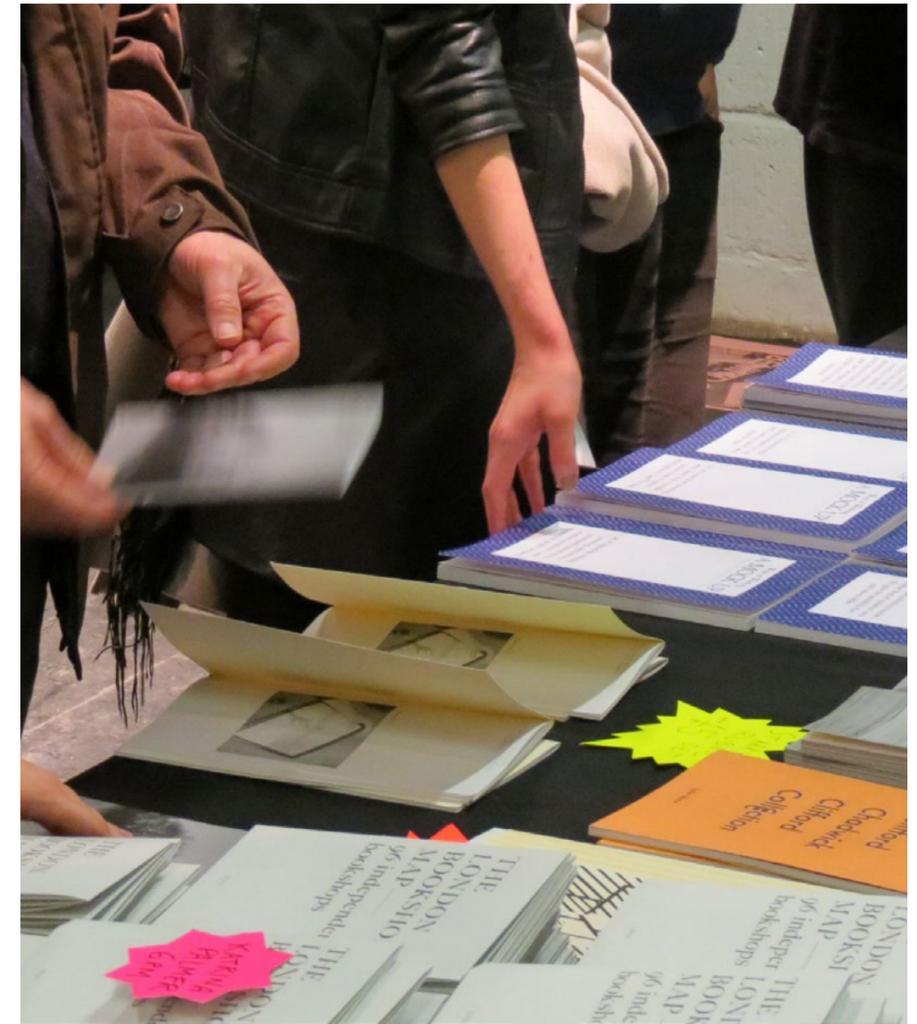


Inland Editions, London/Oxford, 2013

- ▶ 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:

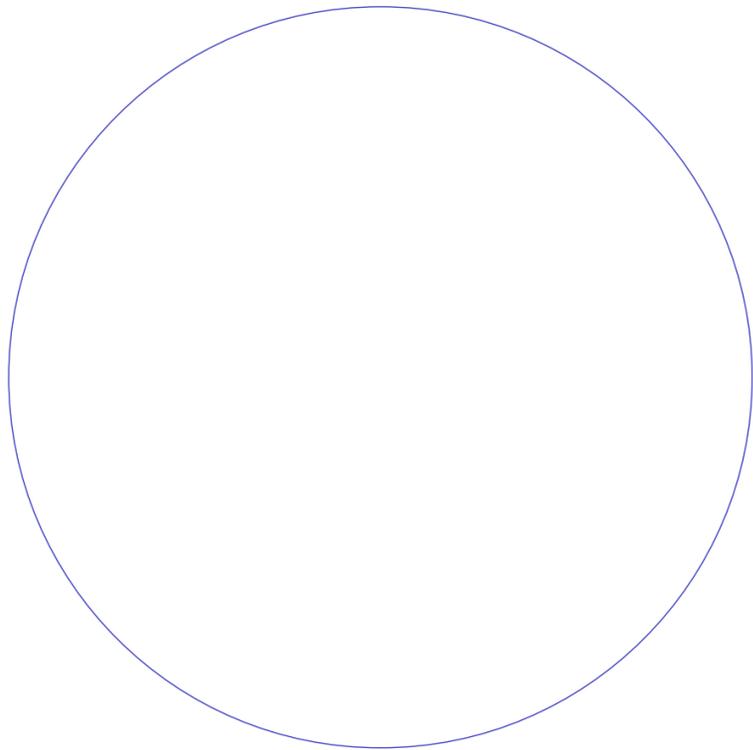
- ▷ Content and editorial approach
- ▷ Design and art direction
- ▷ Production and distribution
- ▷ The social life of the book



Just in Time, or a Short History of Production, 2010; Image credits: Xavier Antin

Traditional publishing model

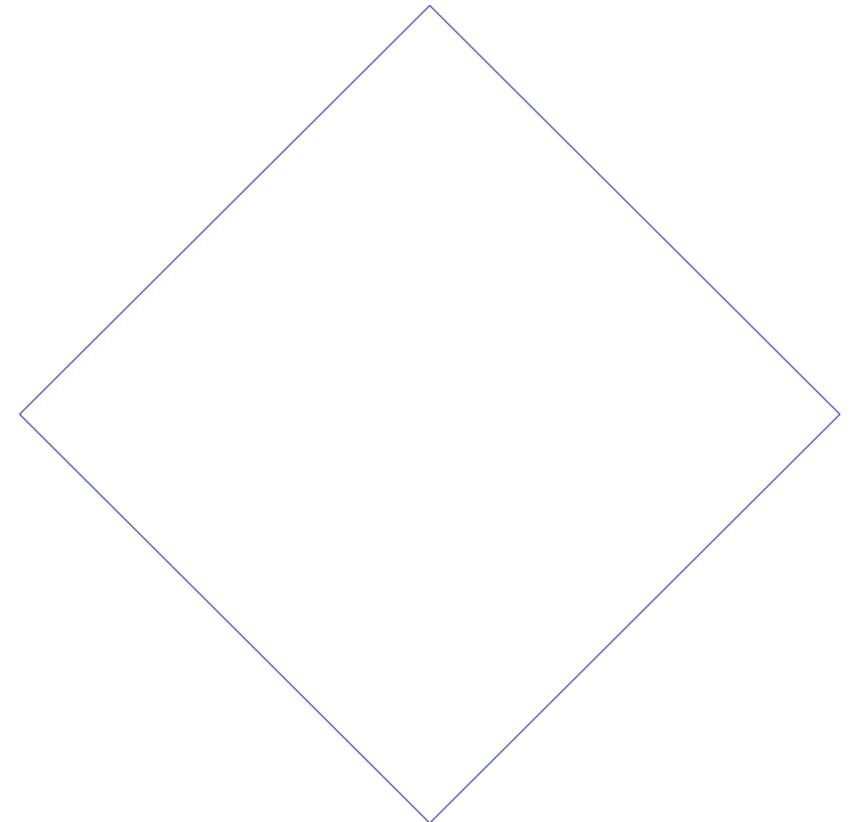
CONCEPTION



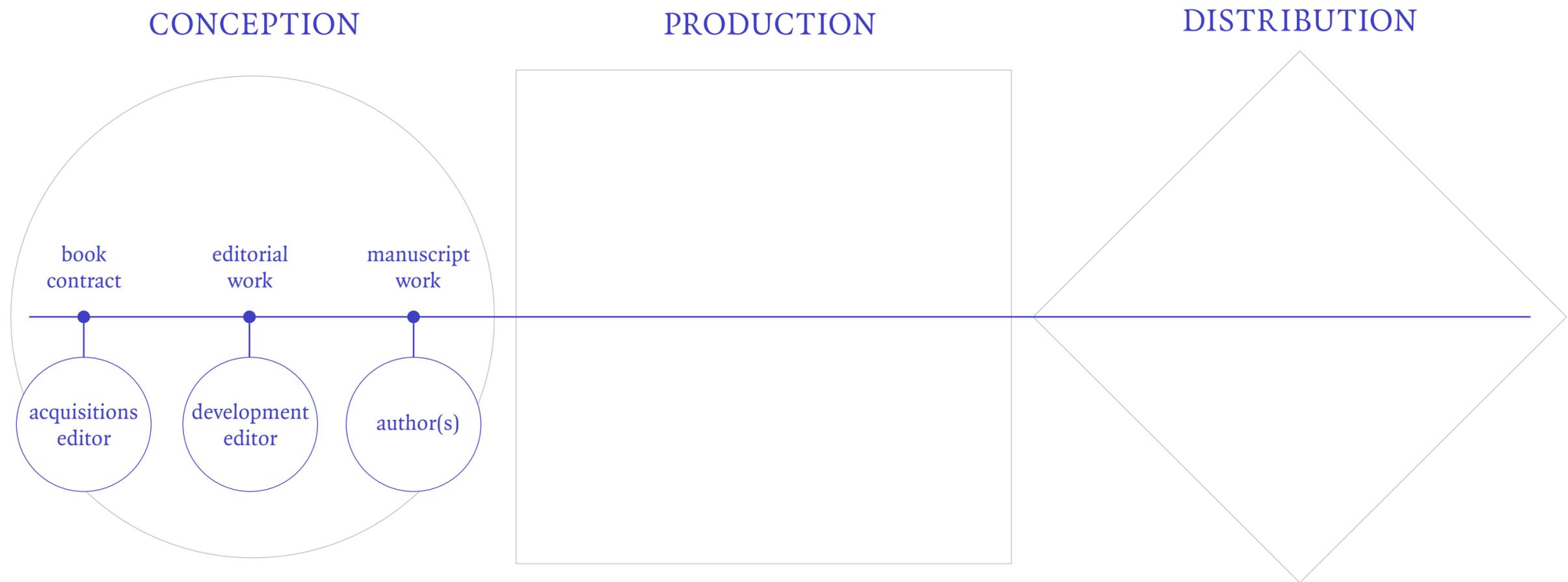
PRODUCTION



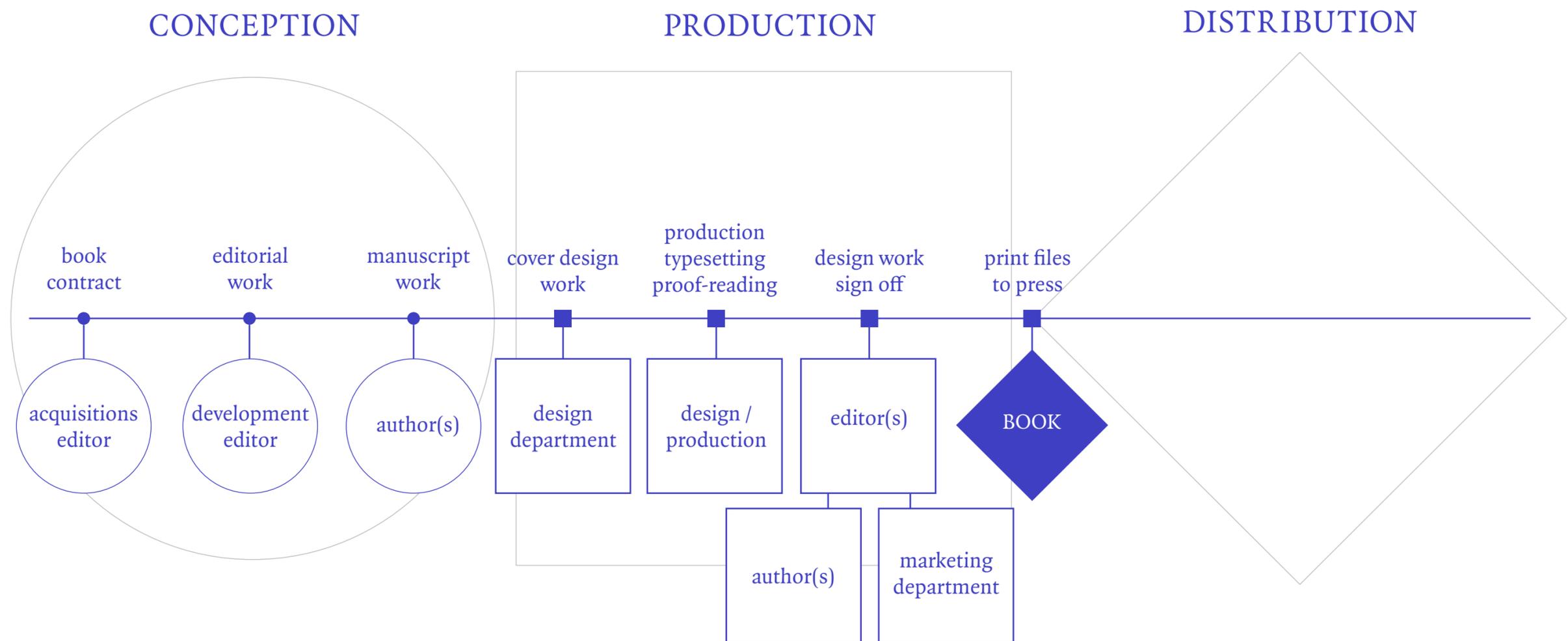
DISTRIBUTION



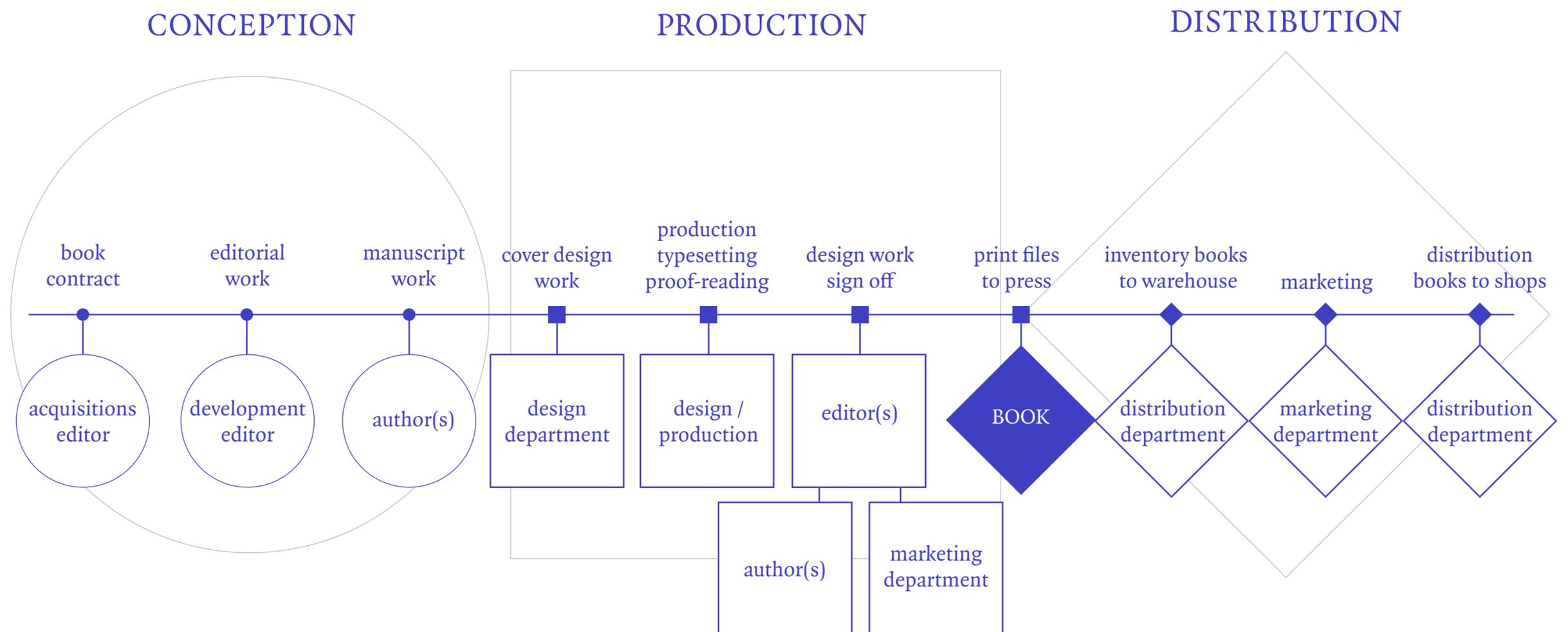
Traditional publishing model



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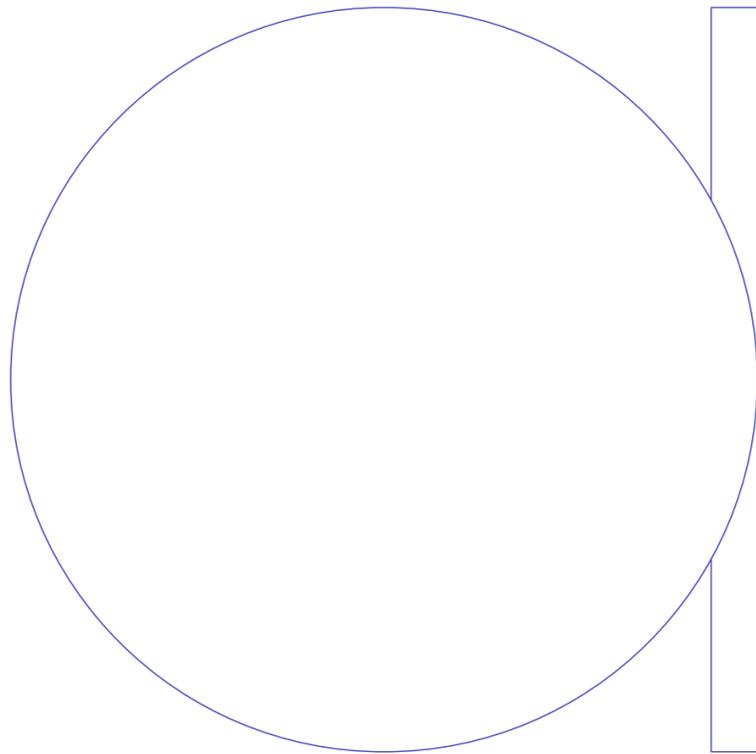


Traditional publishing model

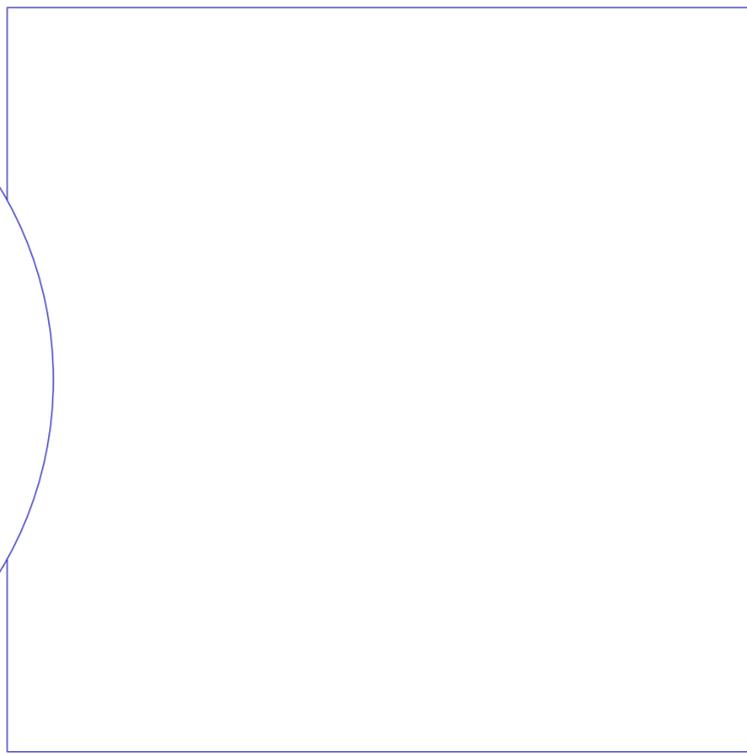


Alternative publishing model

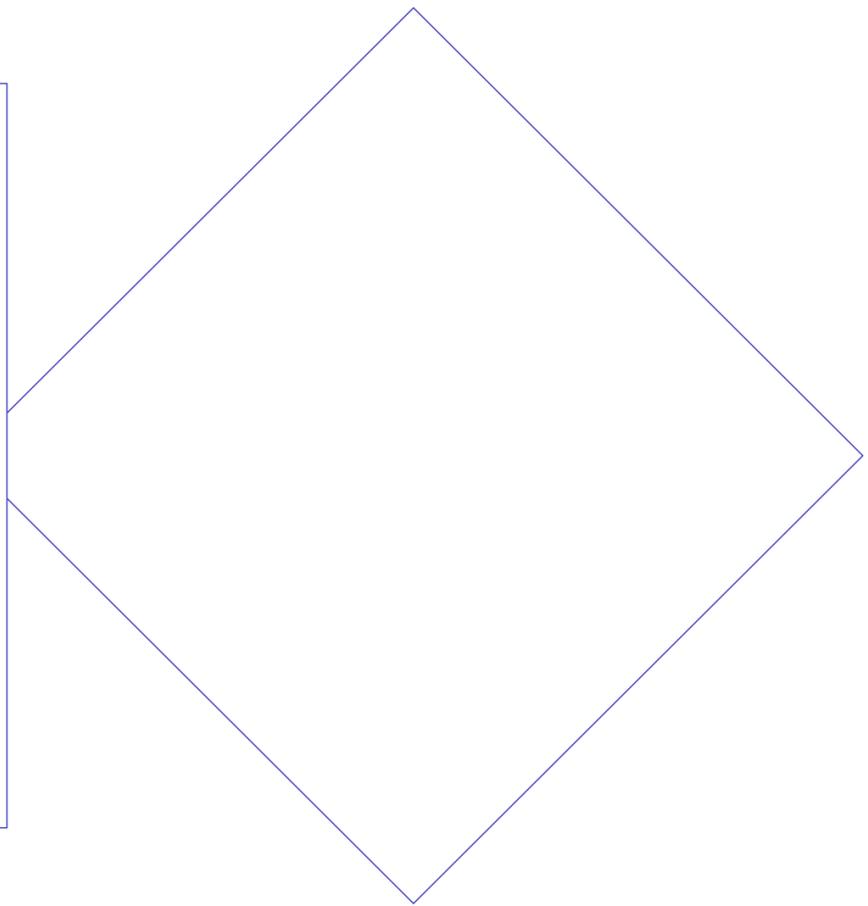
CONCEPTION



PRODUCTION

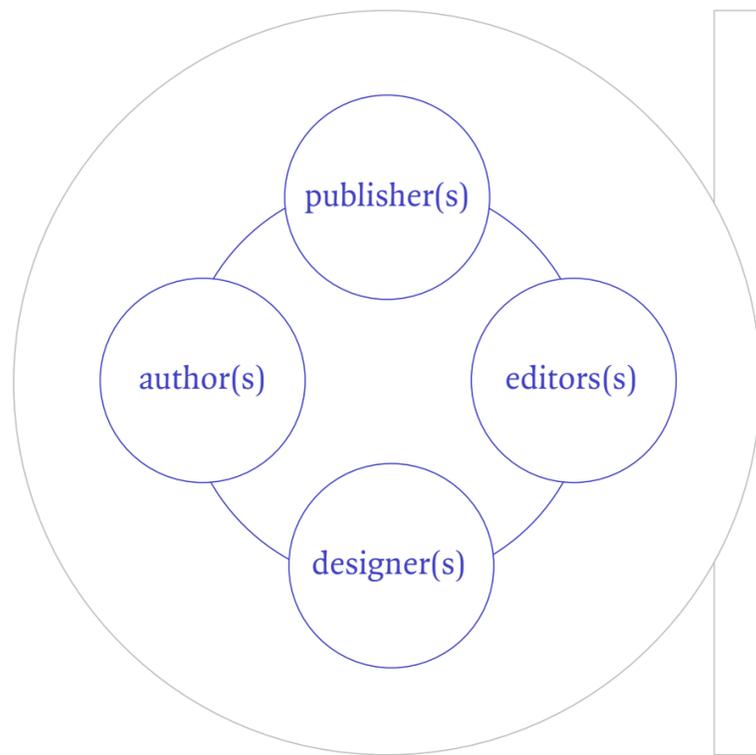


DISTRIBUTION

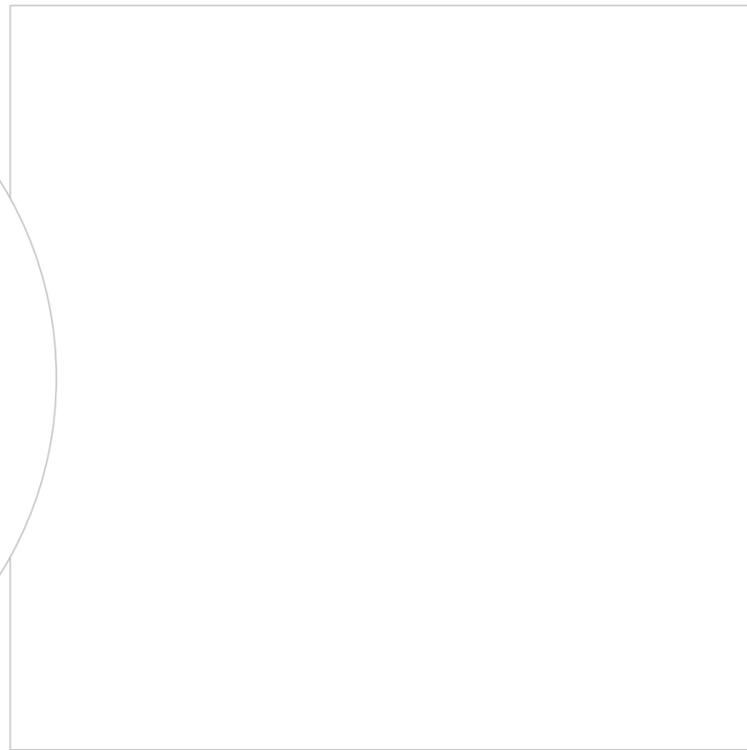


Alternative publishing model

CONCEPTION



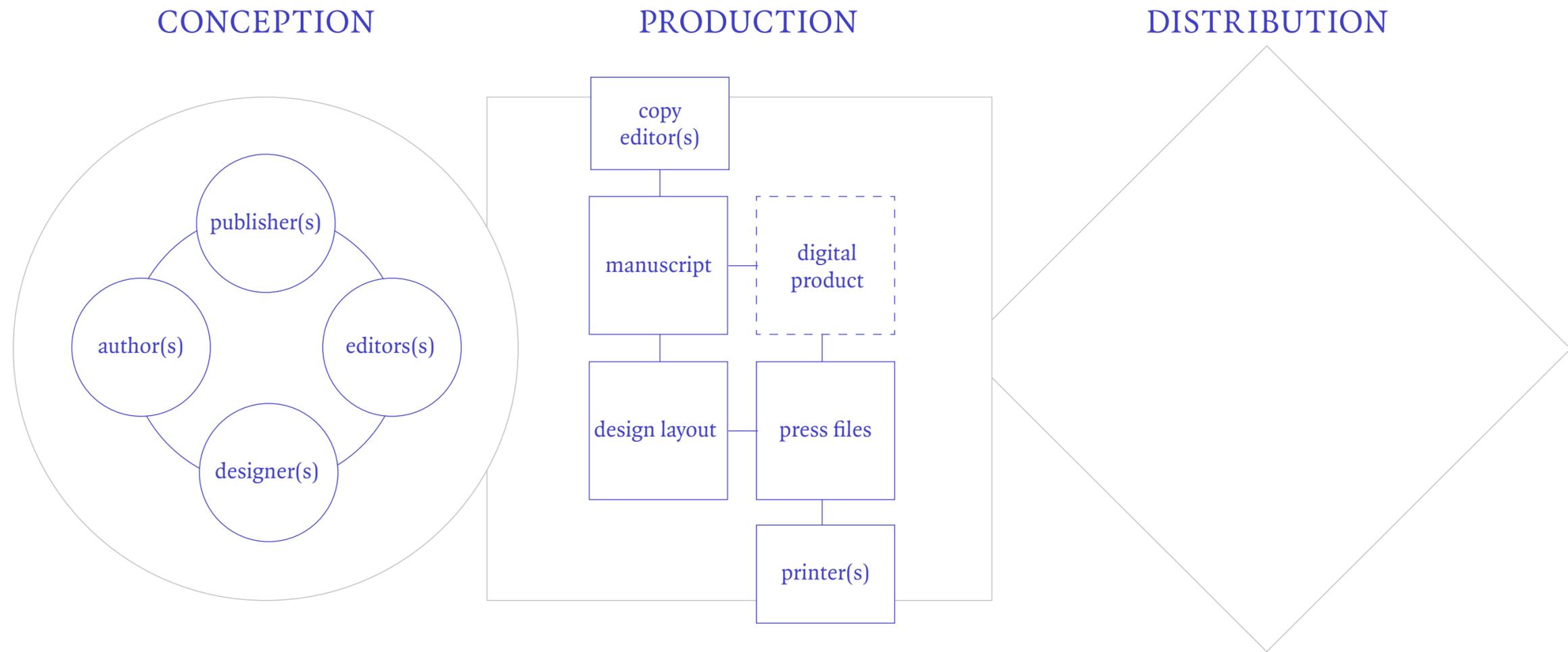
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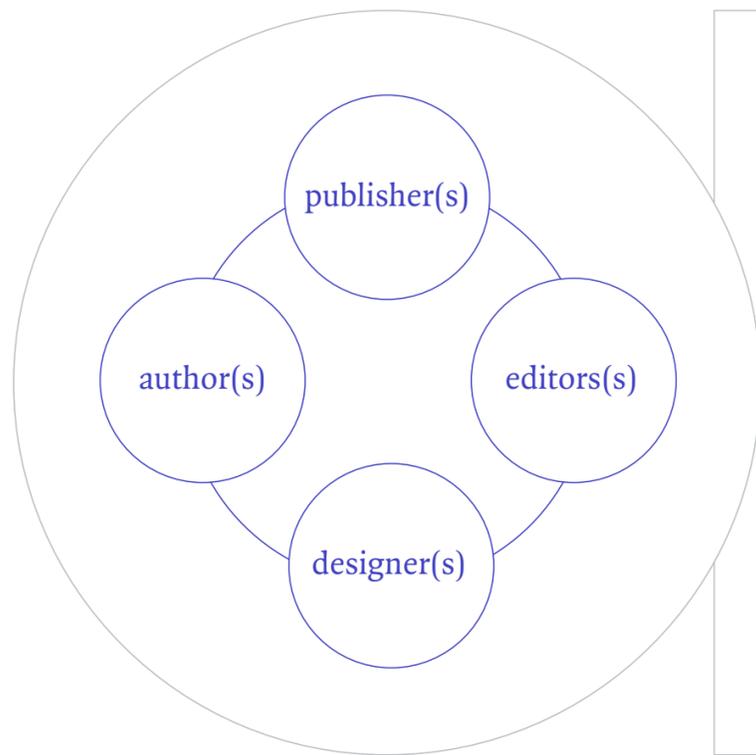


Alternative publishing model

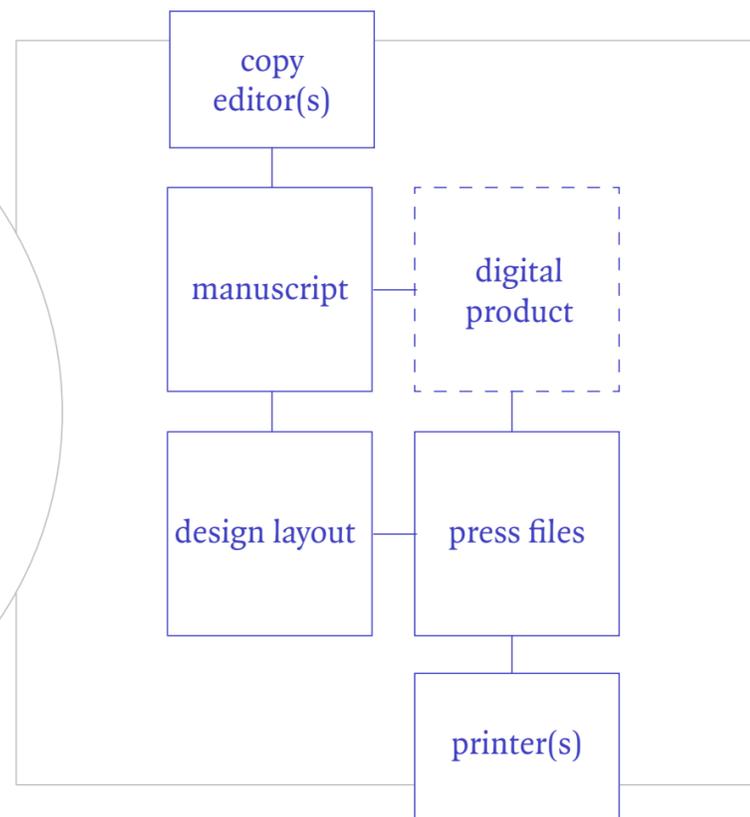


Alternative publishing model

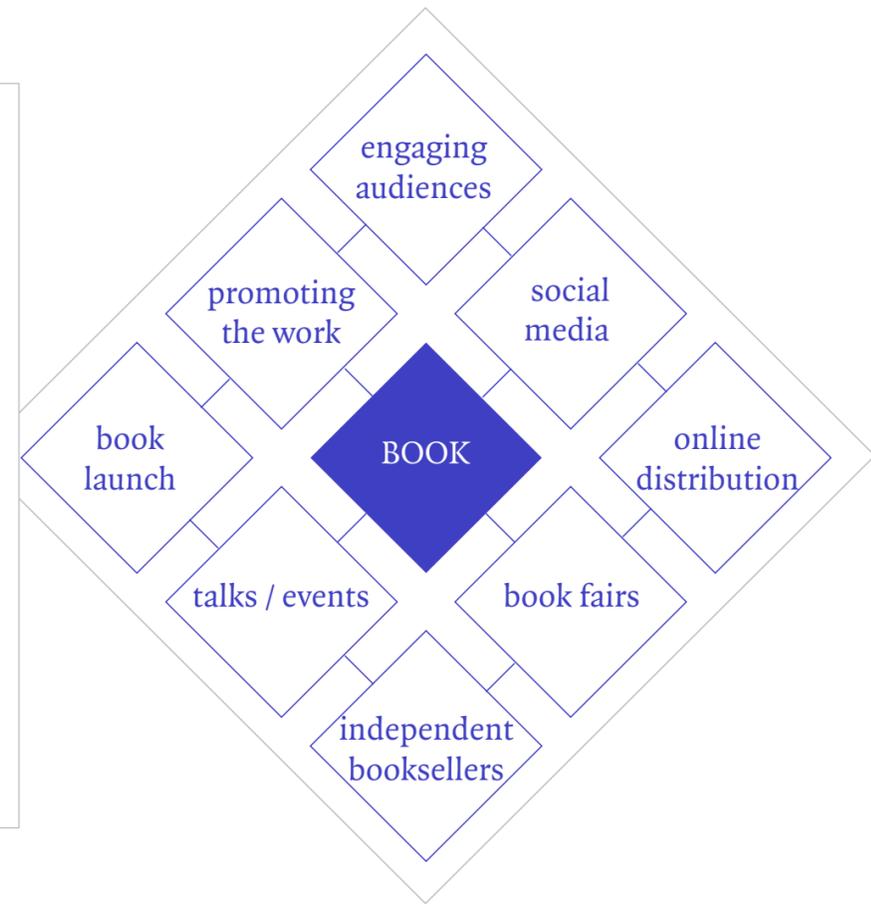
CONCEPTION



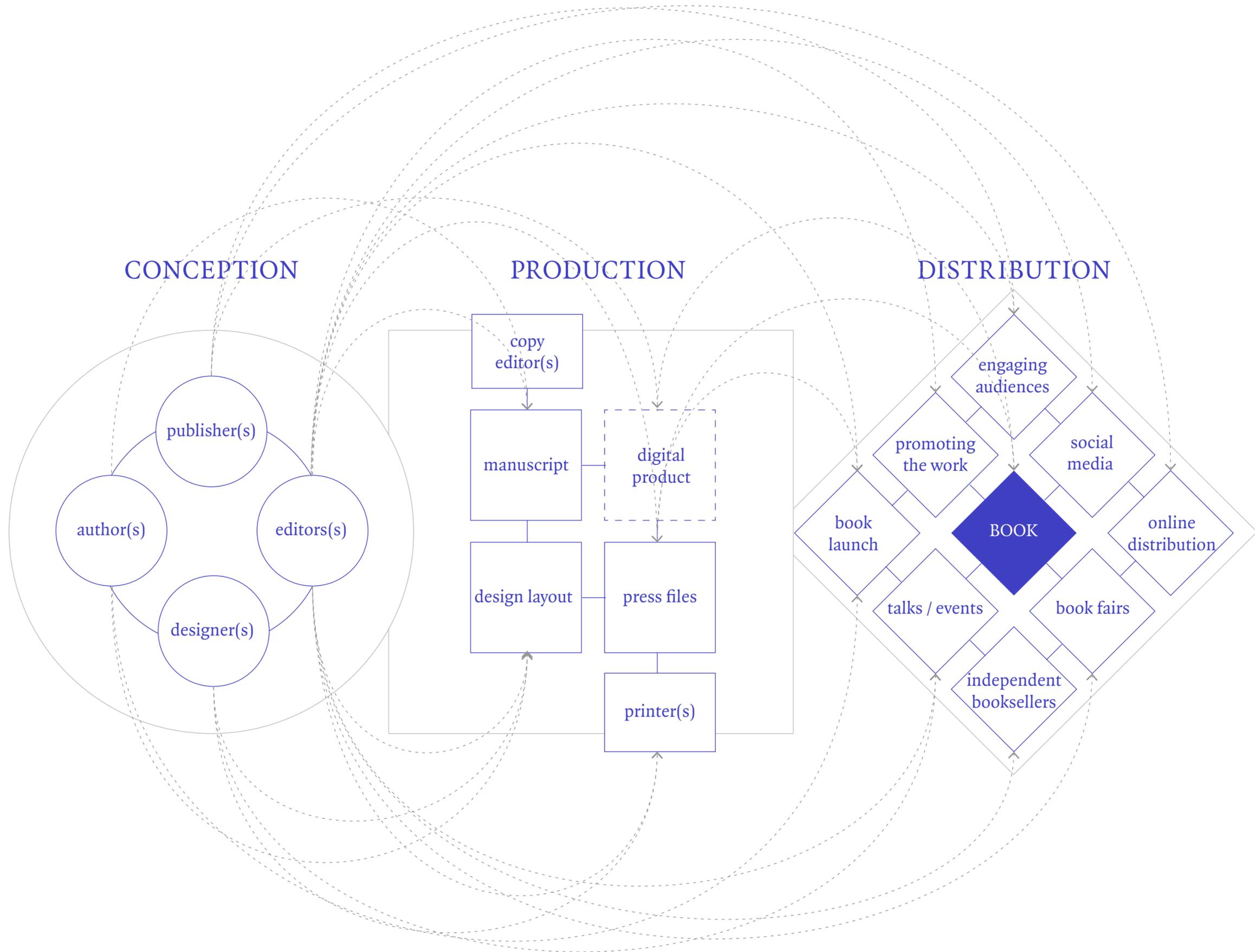
PRODUCTION



DISTRIBUTION



Alternative publishing model



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



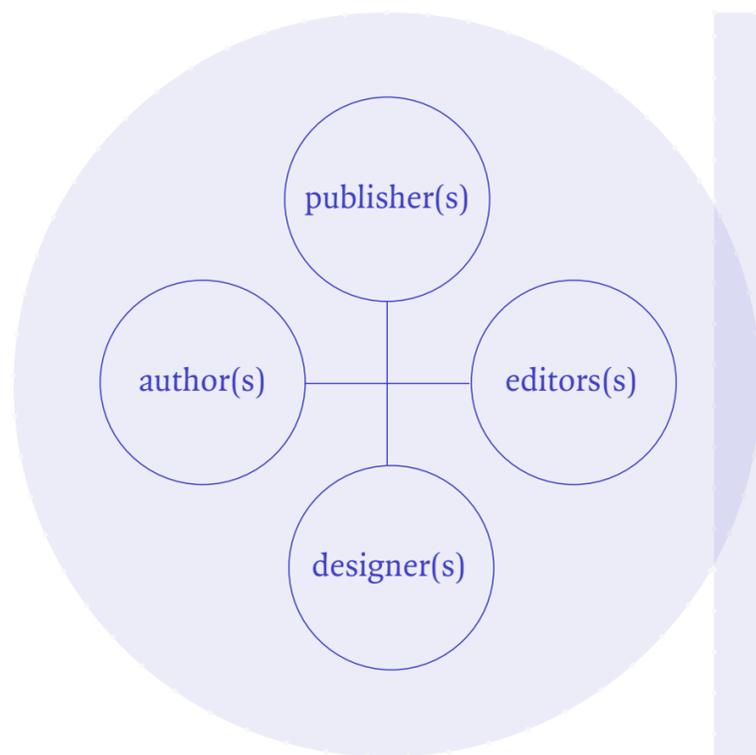
Publication Studio – Live Publishing of Plastic Words. Image credits: Raven Row Gallery, London

Publisher case studies

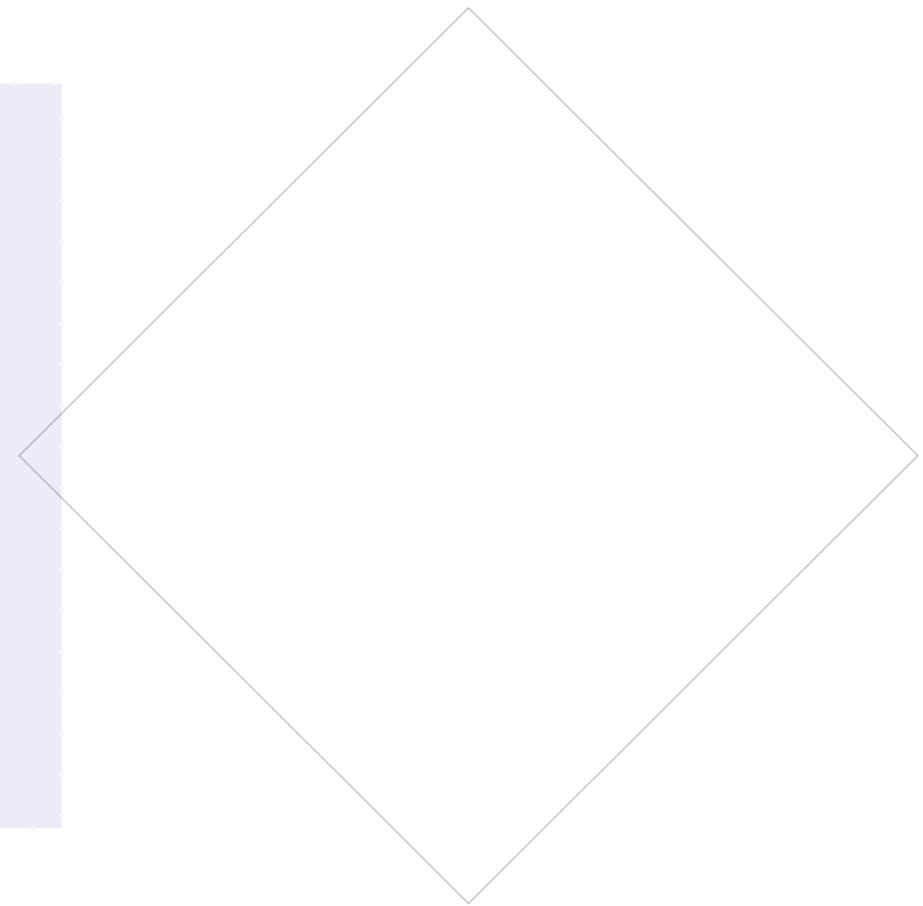
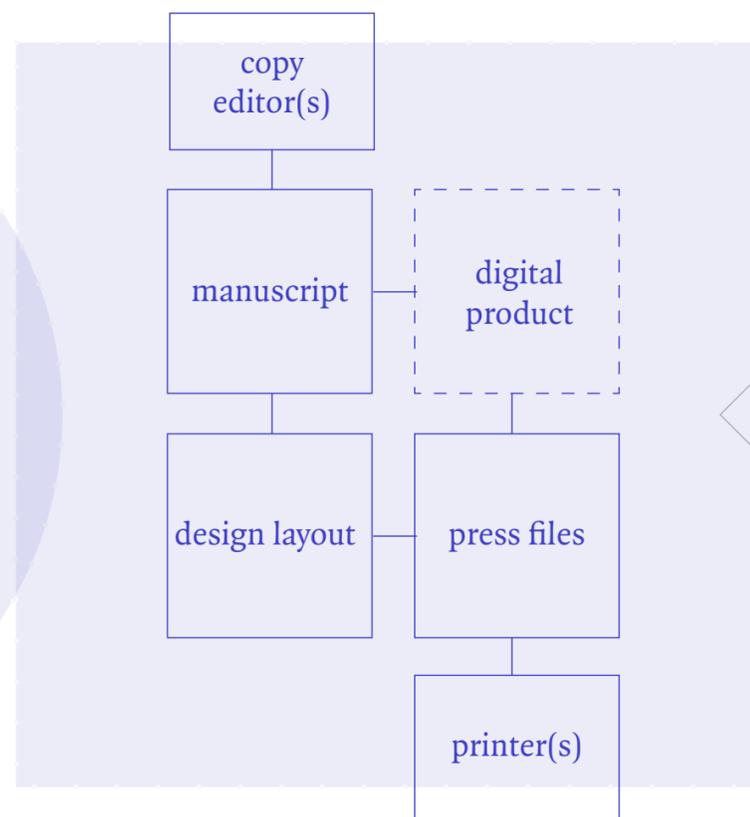
- ▶ Afterall (Books), London, 2006
- ▶ AND Publishing, London, 2009
- ▶ Bedford Press, London, 2008
- ▶ Four Corners Books, London, 2004
- ▶ K. Verlag, Berlin / Toronto, 2011
- ▶ Occasional Papers, London, 2008
- ▶ Publication Studio, Portland, Oregon, 2009
(13 sibling studios internationally)
- ▶ Sternberg Press, Berlin / New York City, 1999
- ▶ The Serving Library, New York City, 2011
- ▶ Visual Editions, London, 2010

Content and editorial approach

CONCEPTION



PRODUCTION



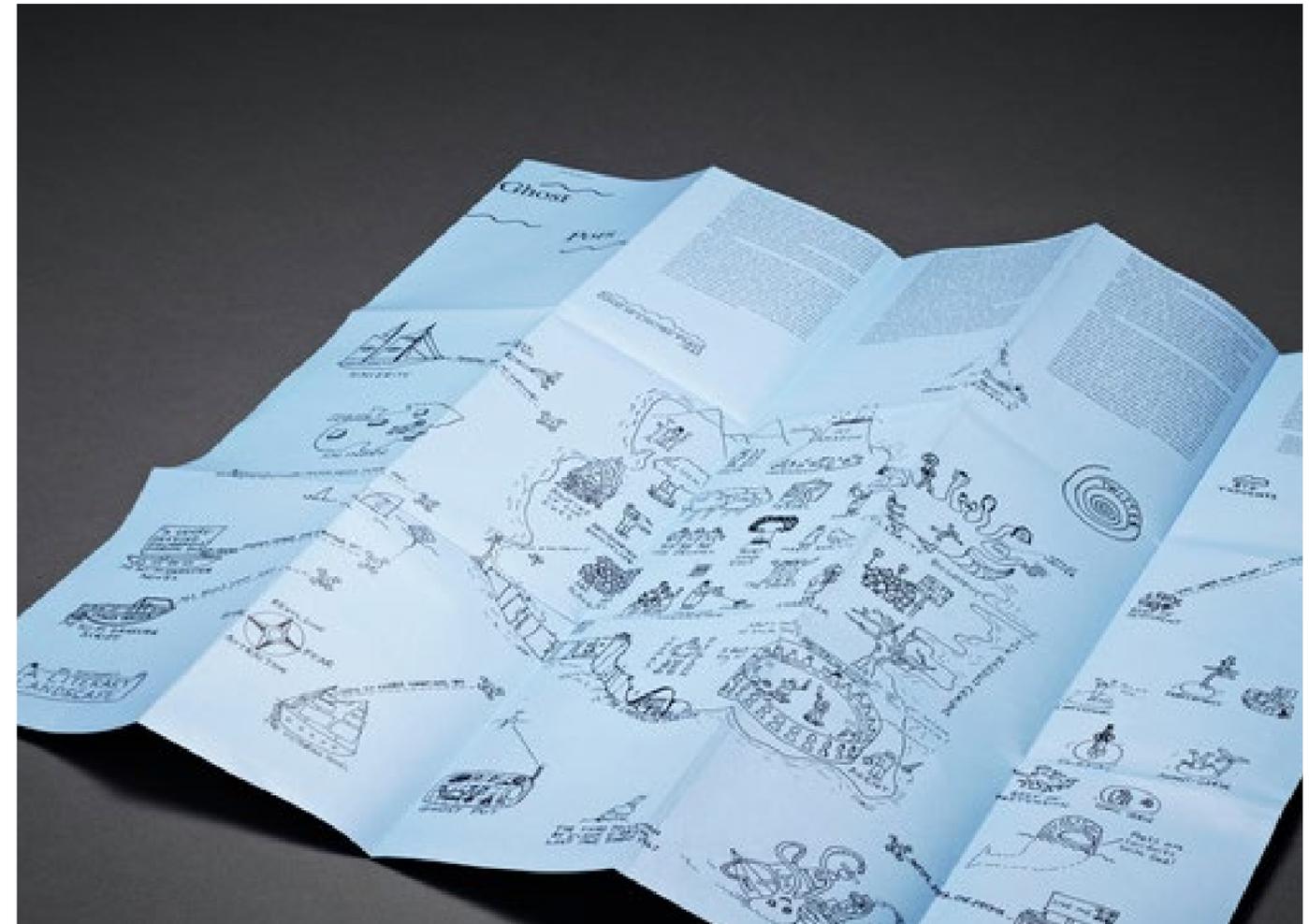
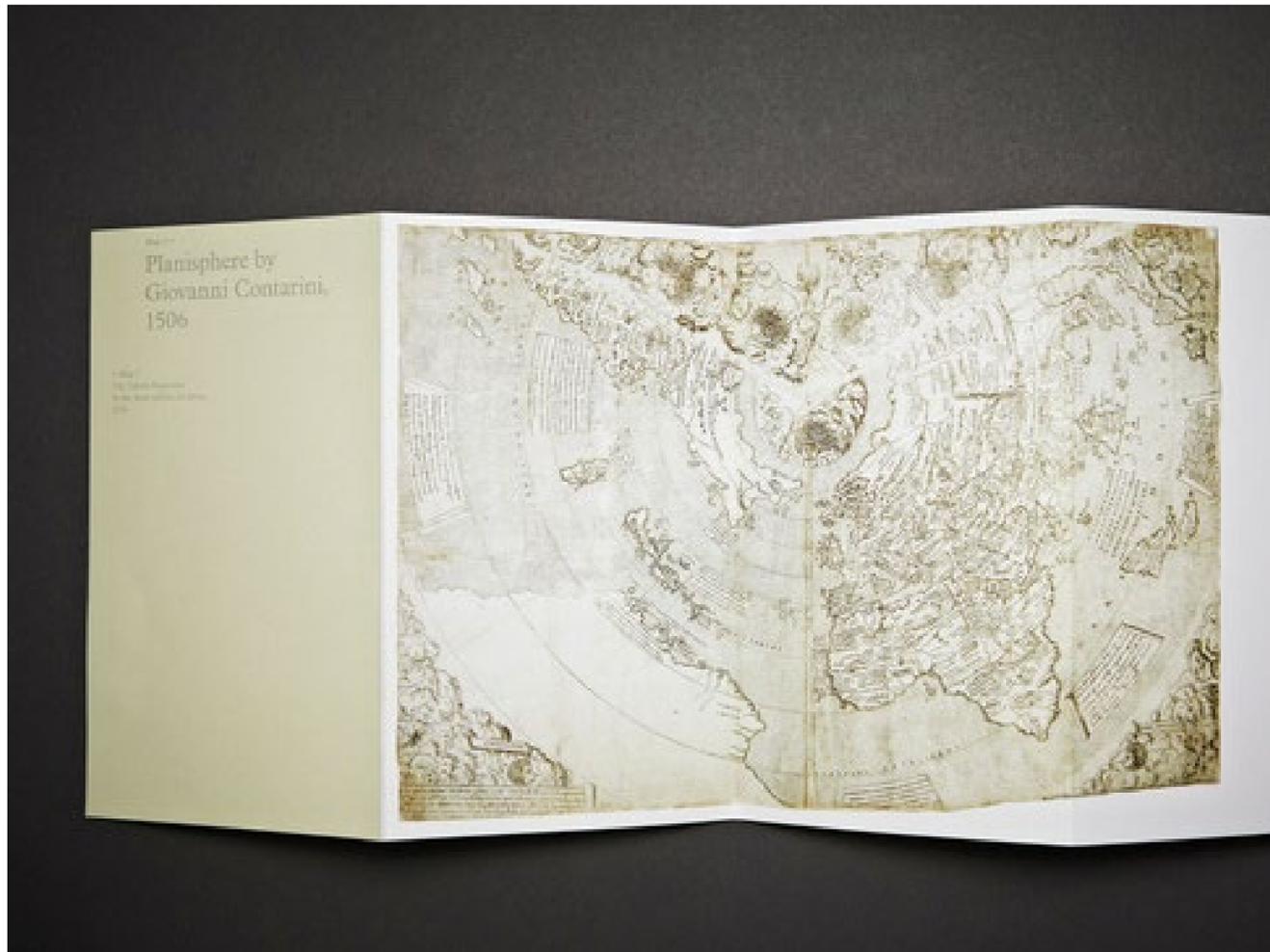
Content and editorial approach

- ▶ Cross-disciplinary narratives: creating spaces for collaborations (literature, art, design)



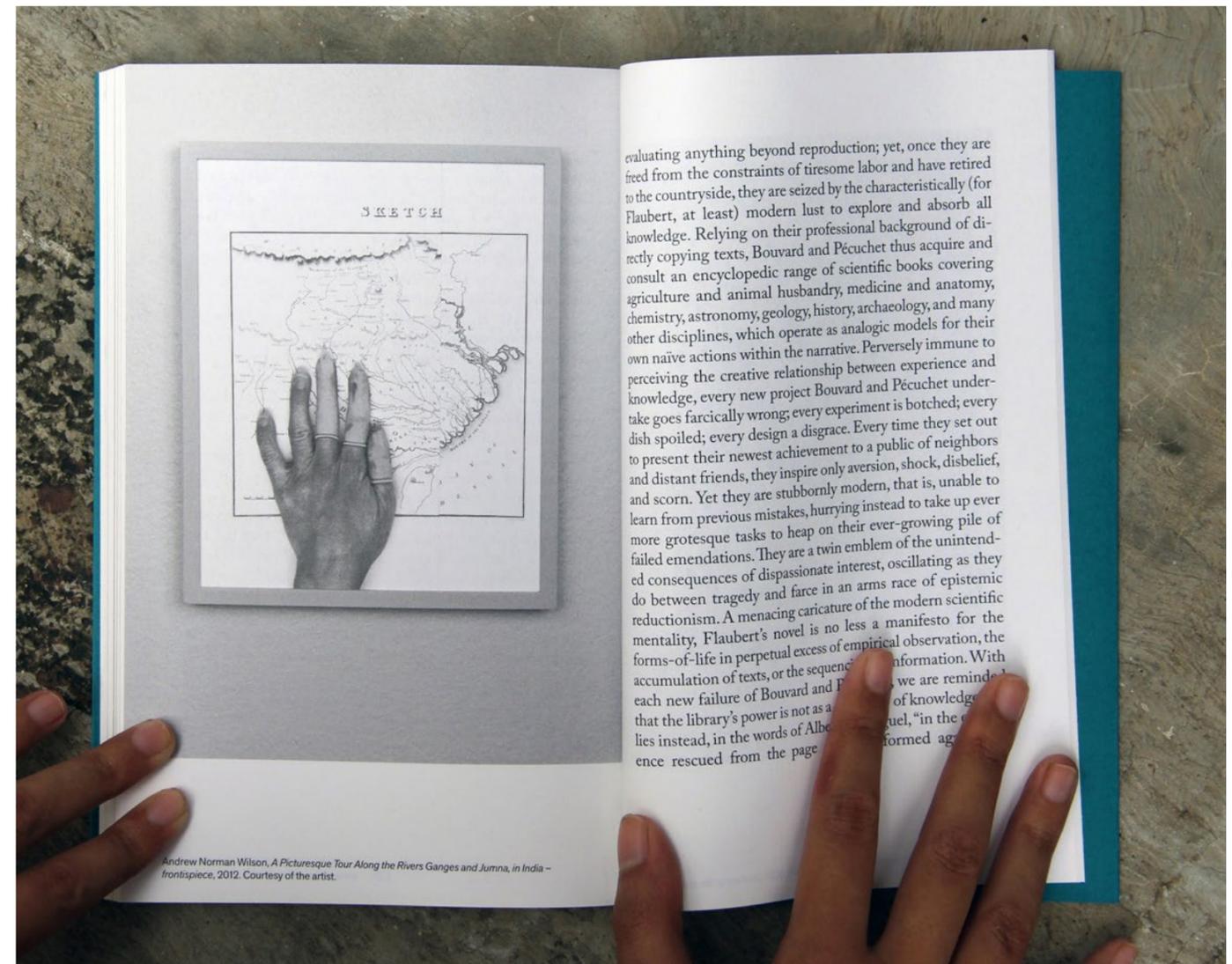
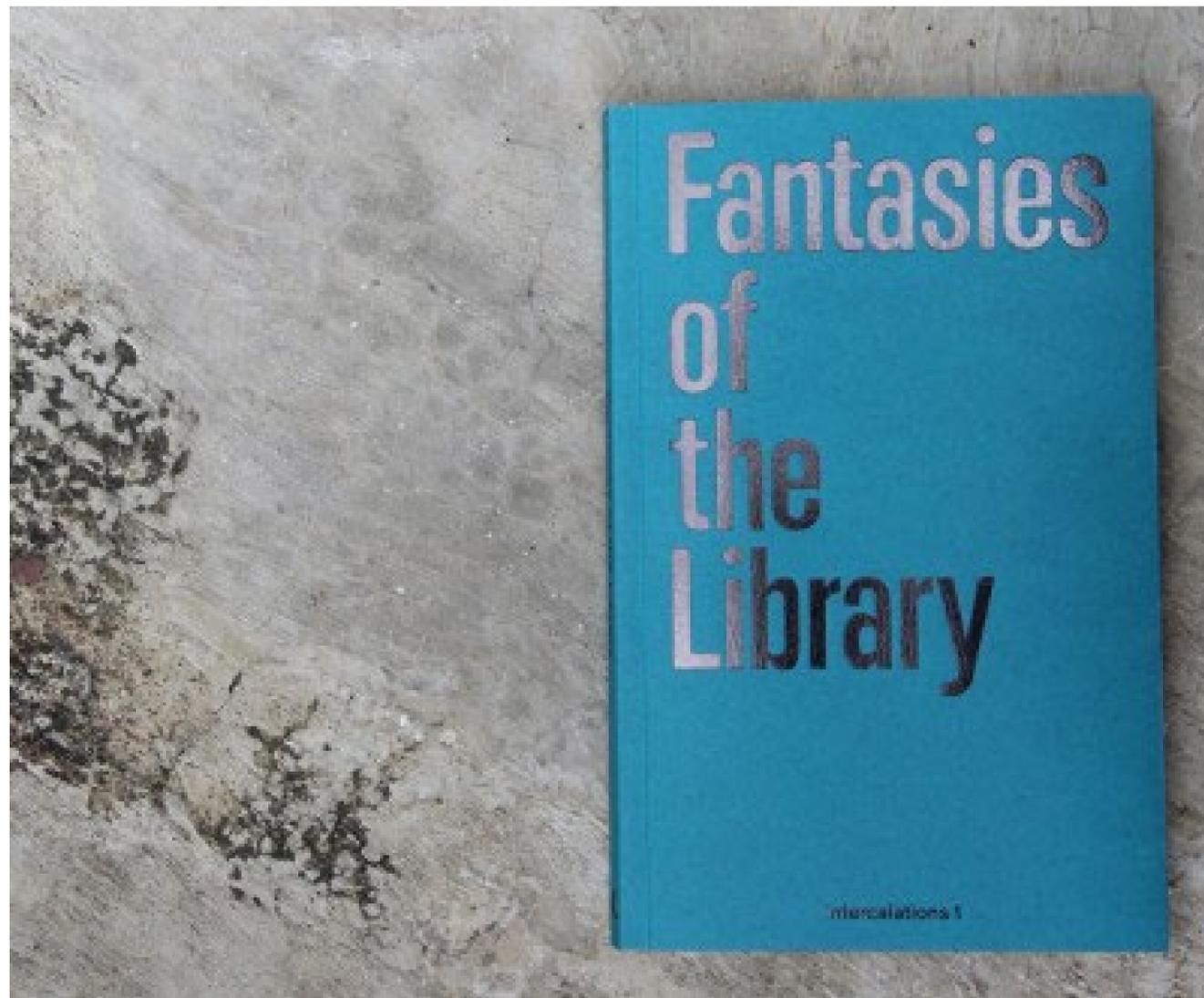
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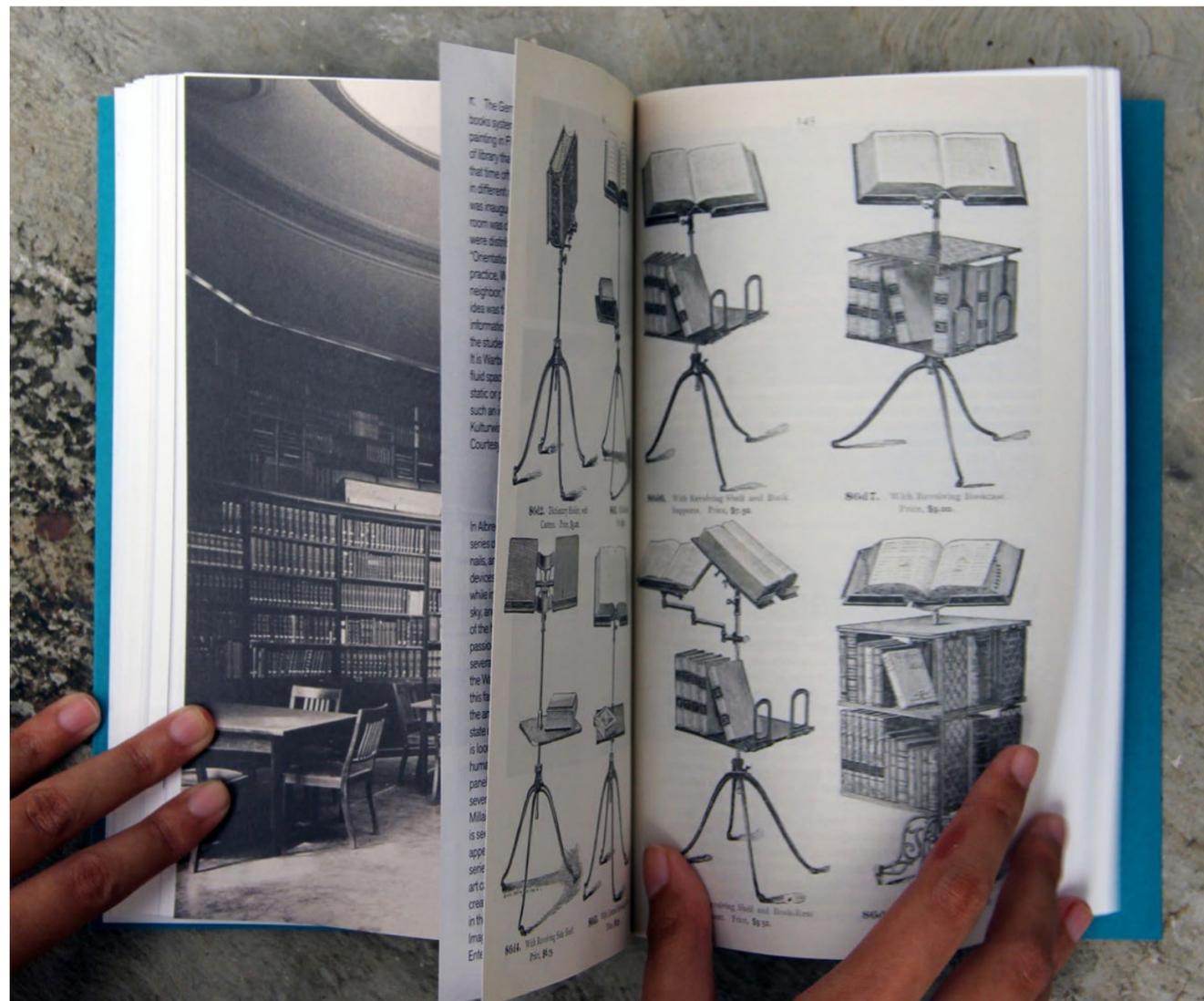


Content creation and editing

- ▷ 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

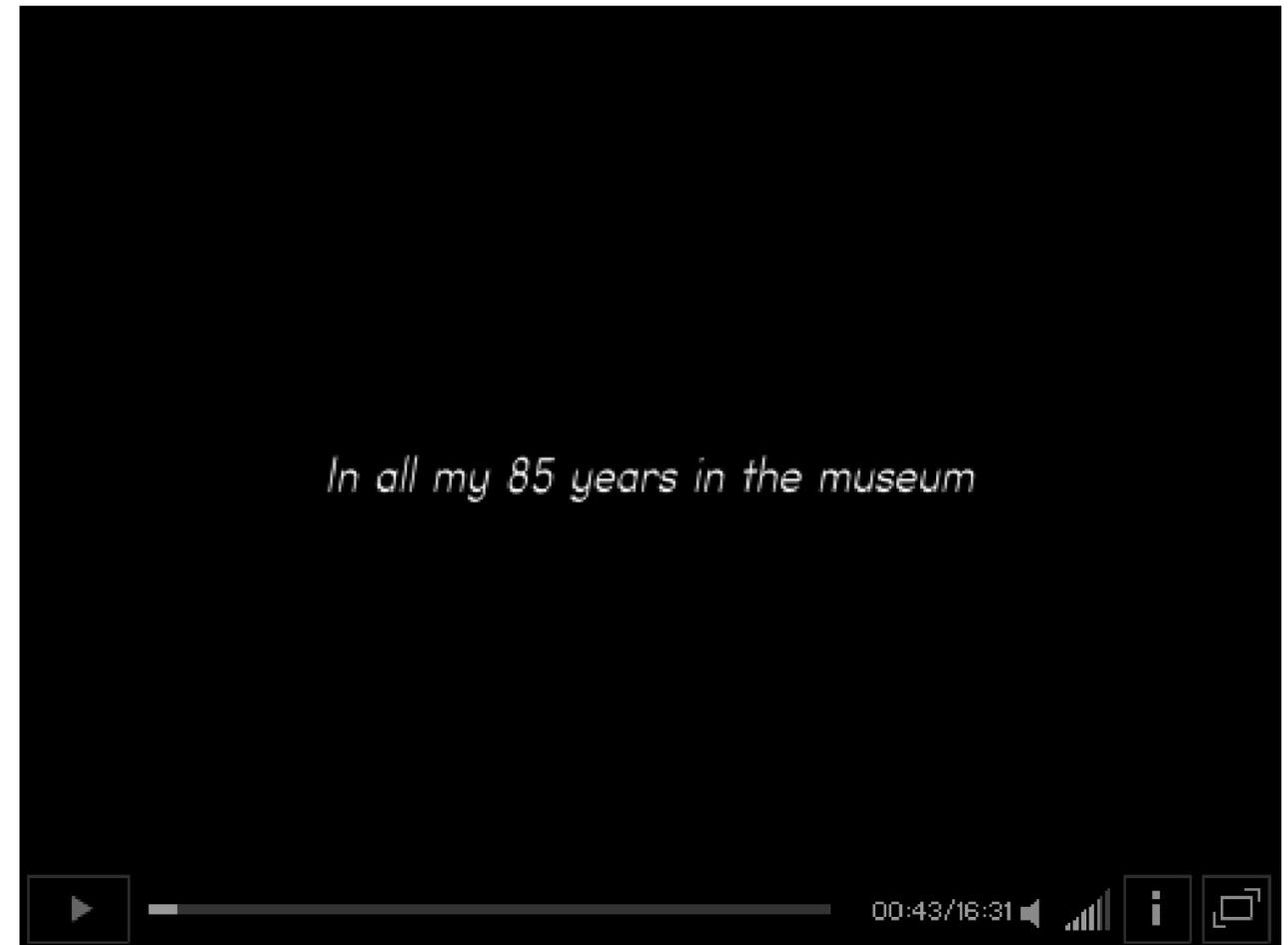


Content creation and editing

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

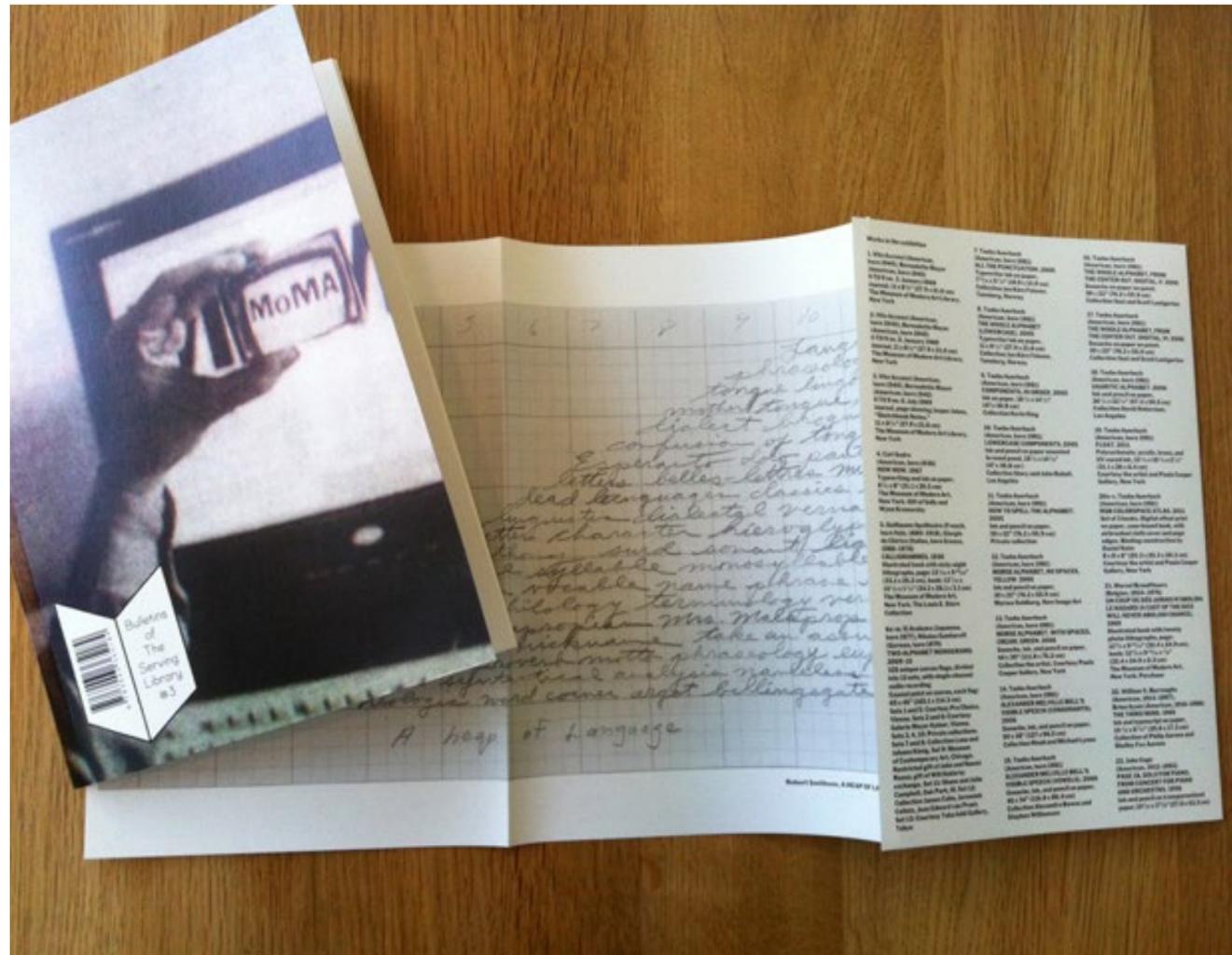


THECSTATIC
ARTICALPHAB
ECSTATICAL
PHABETHECS
RBETHECSTAR
CALPHABETH
ICALPHABET
STATICALPH
ALPHABETHE
BETHECSTAT
ETHECSTATI



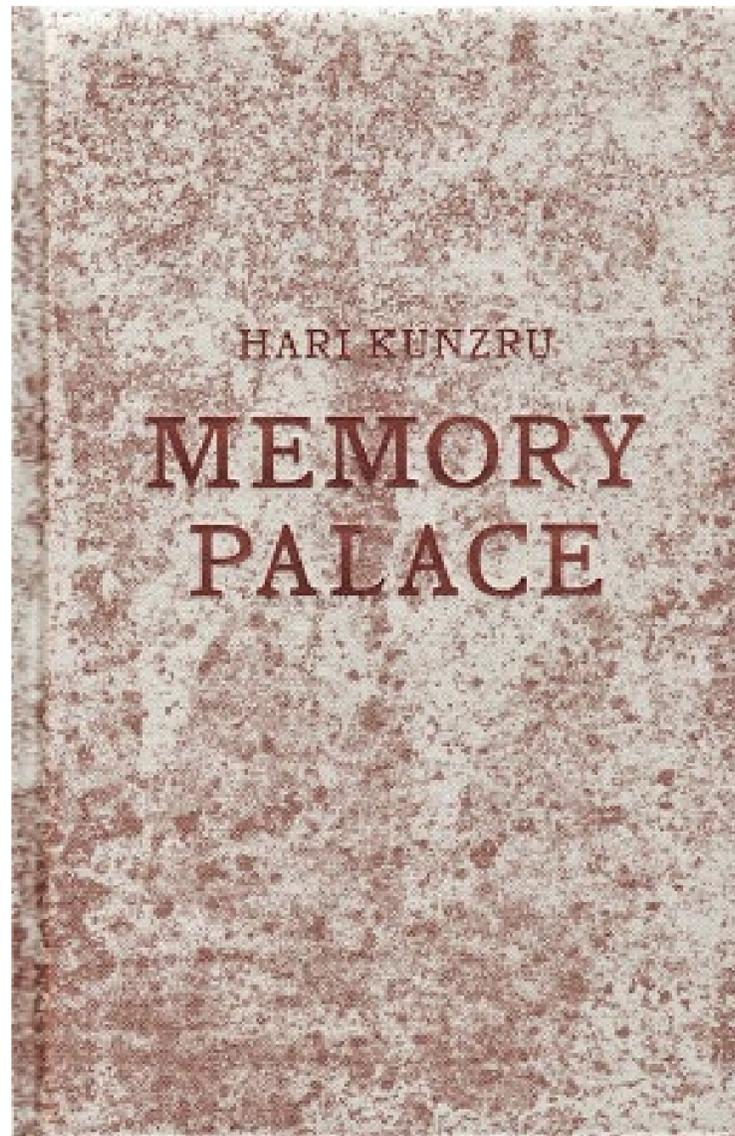
Content creation and editing

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



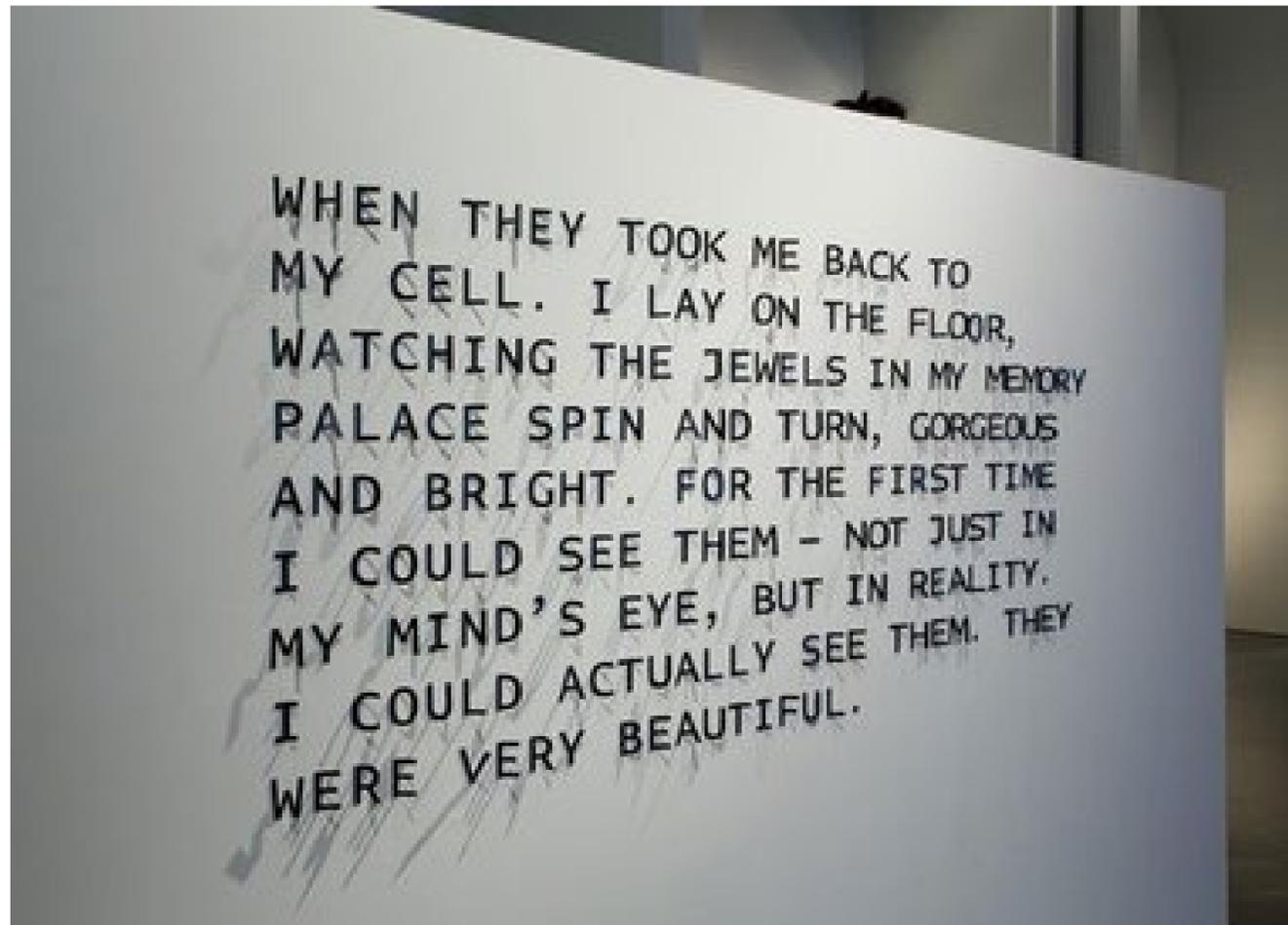
Content creation and editing

- ▶ Exhibitions as narratives: 'walk-in books'



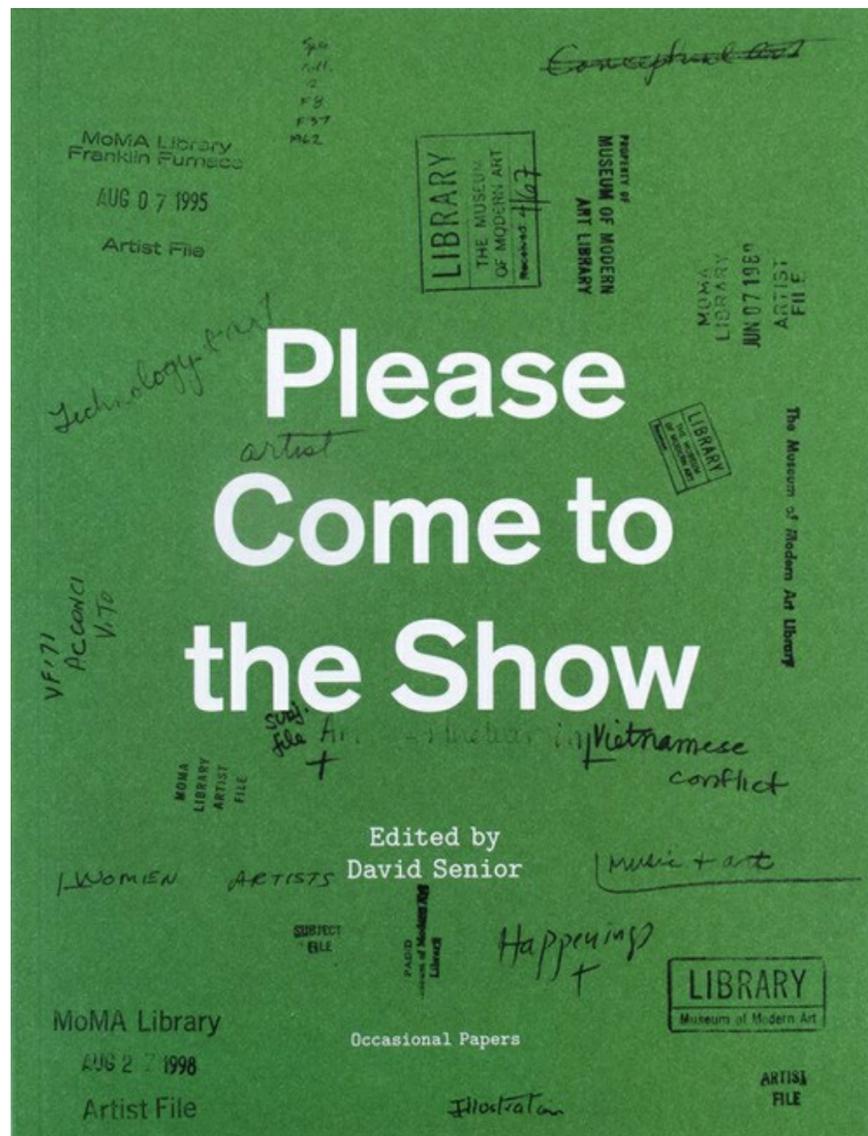
Content creation and editing

- ▶ Exhibitions as narratives: 'walk-in books'



Content creation and editing

- ▶ Historical narratives: archival images and new texts



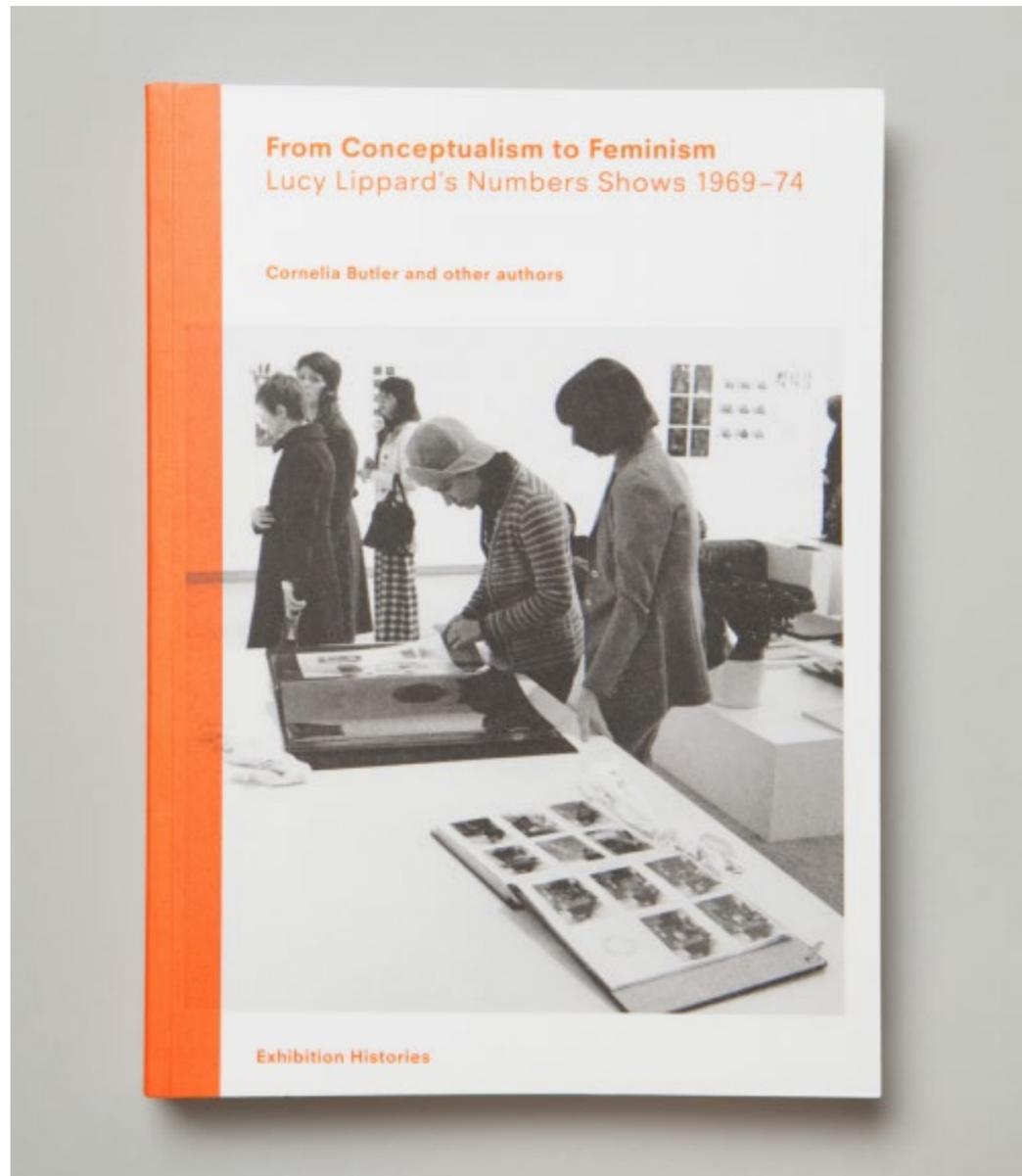
Content creation and editing

- ▶ Historical narratives: archival images and new texts



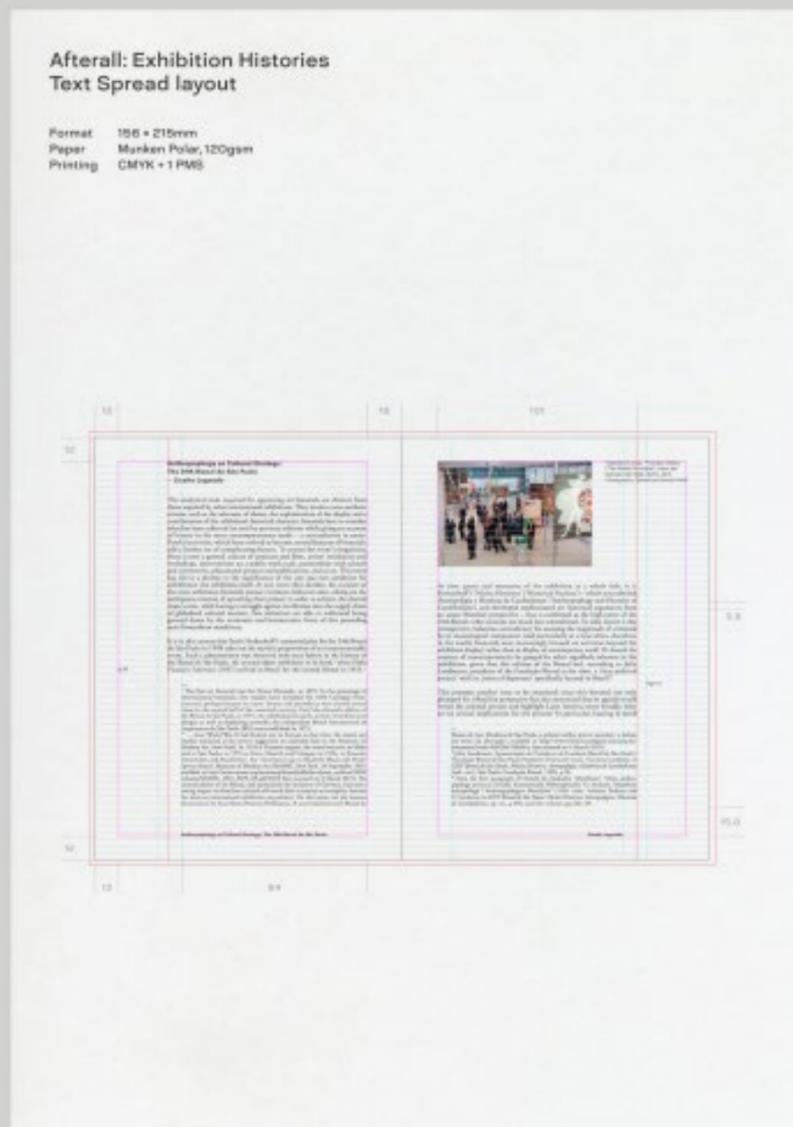
Content creation and editing

- 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

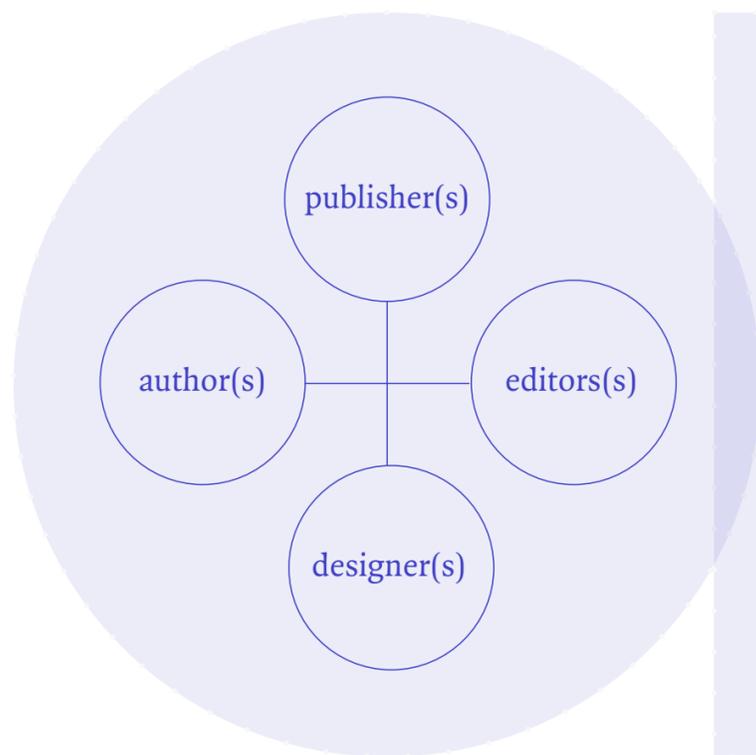


“The projects’ content serves the design first and foremost. We don’t have any strong ideas about the design until we’ve had those initial meetings; there’s an openness to what we do.”

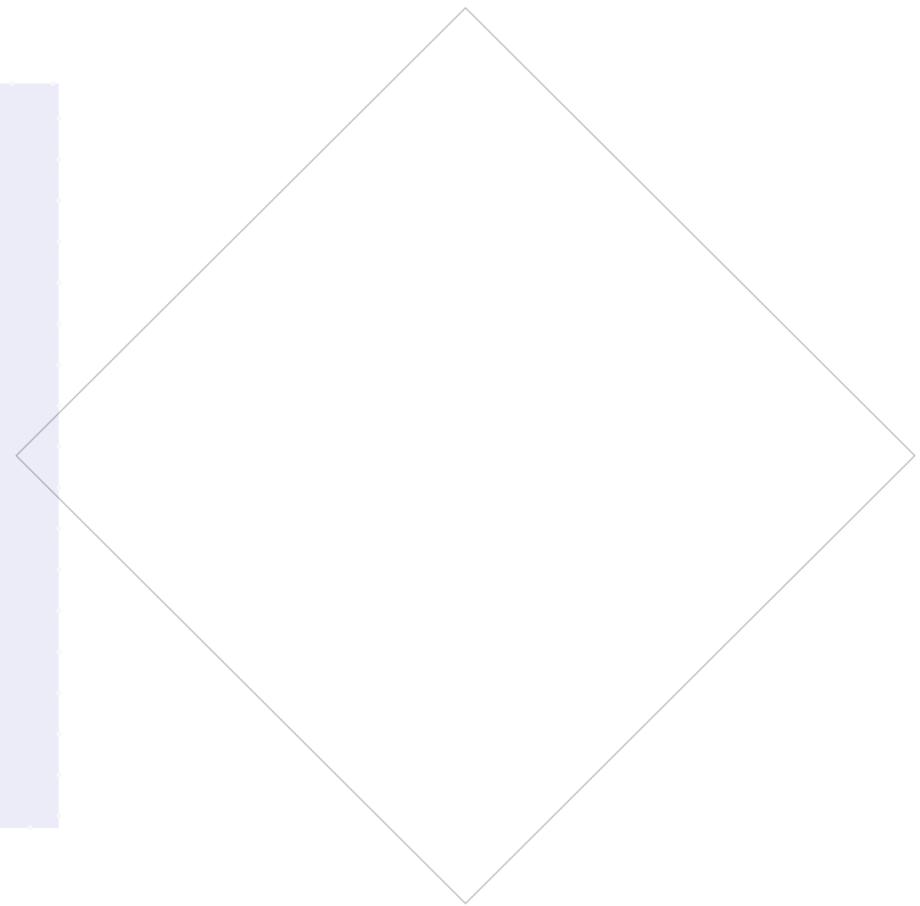
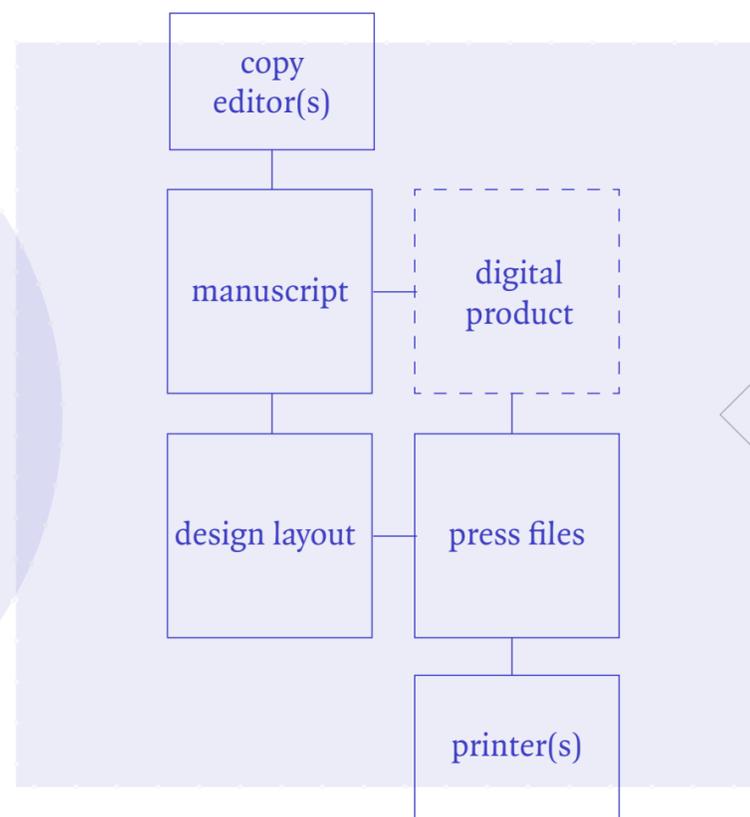
– Wayne Daly, Bedford Press

Design and art direction

CONCEPTION

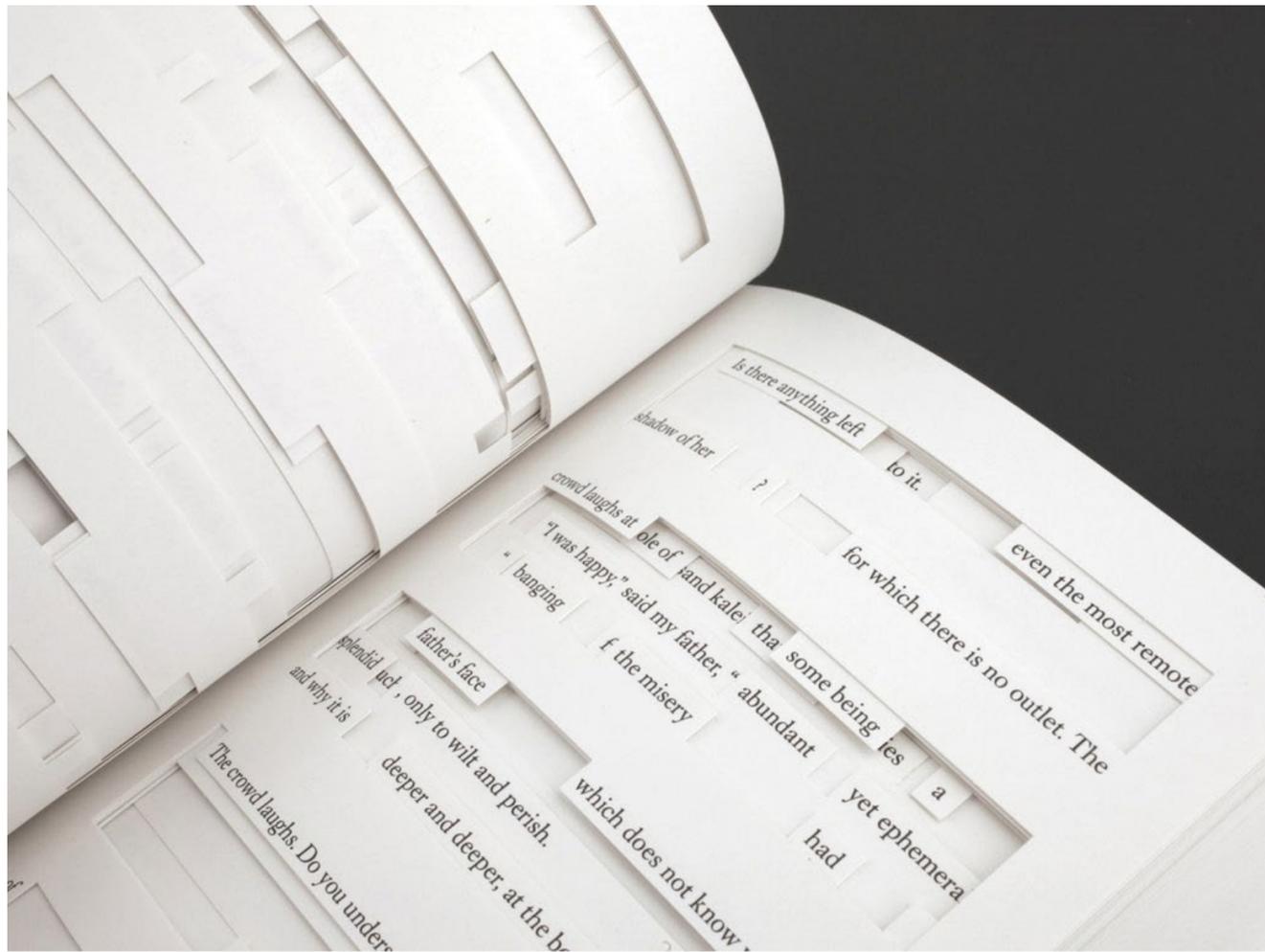


PRODUCTION



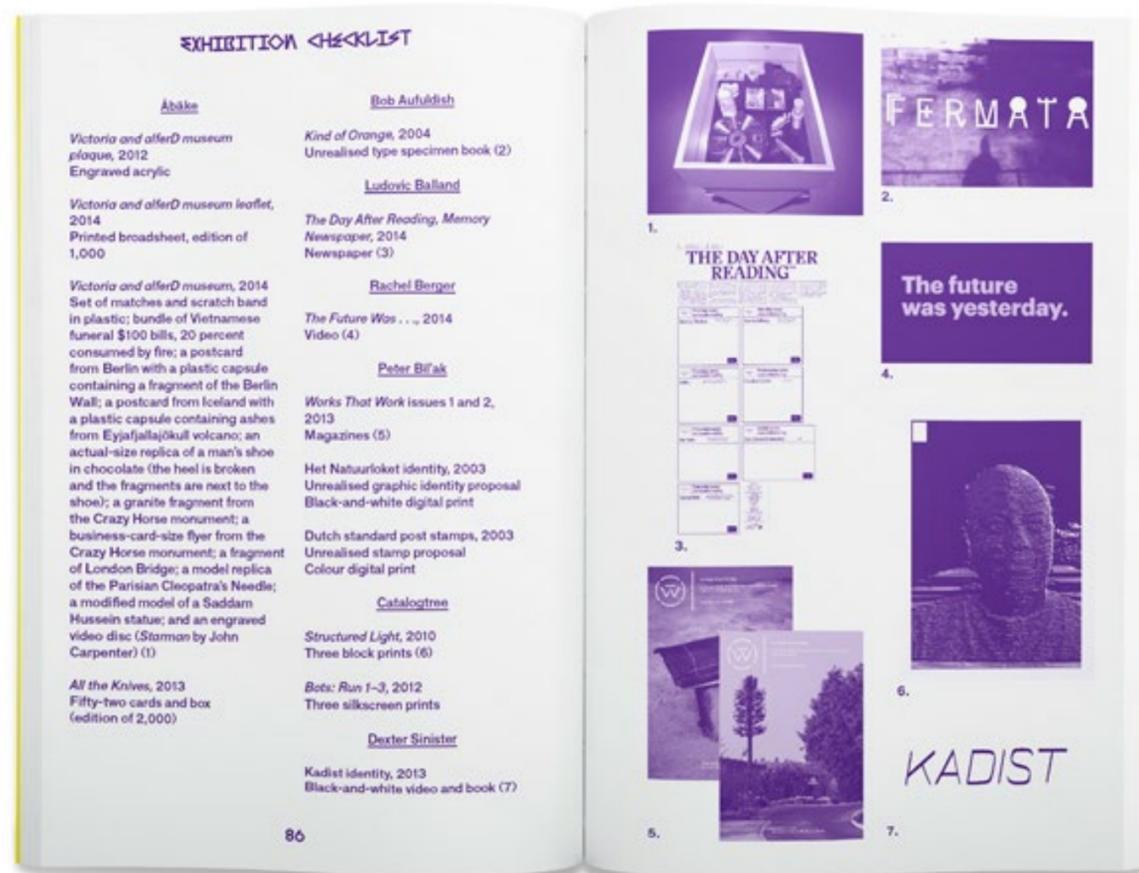
Design and art direction

- ▷ 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

ALL
POSSIBLE
PLANETS

ALL
POSSIBLE
FATES

ALL
POSSIBLE
ACTIONS

ALL
POSSIBLE
WORLDS

ALL
POSSIBLE
VISIONS

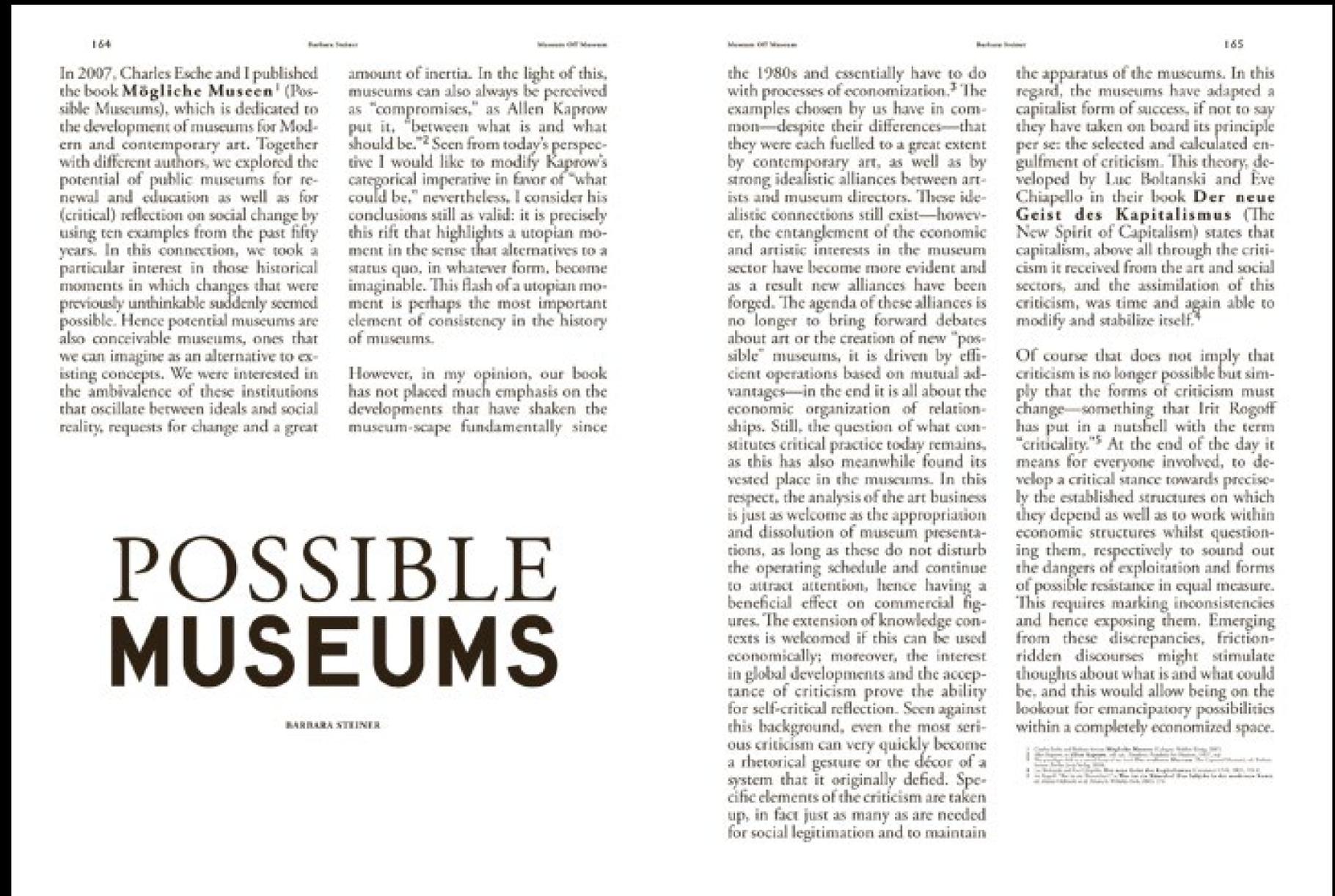
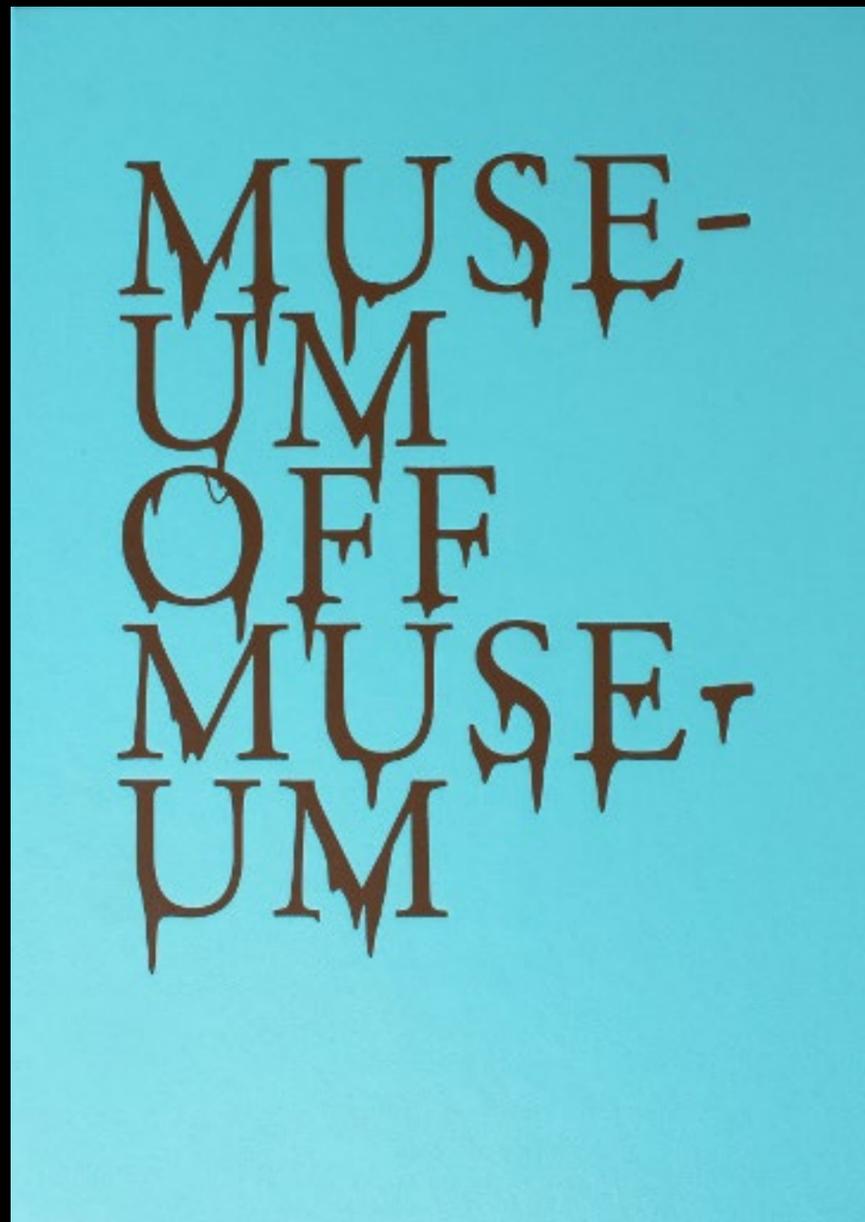
ALL
POSSIBLE
ERRORS

ALL
POSSIBLE
OPTIONS

ALL
POSSIBLE
EVILS

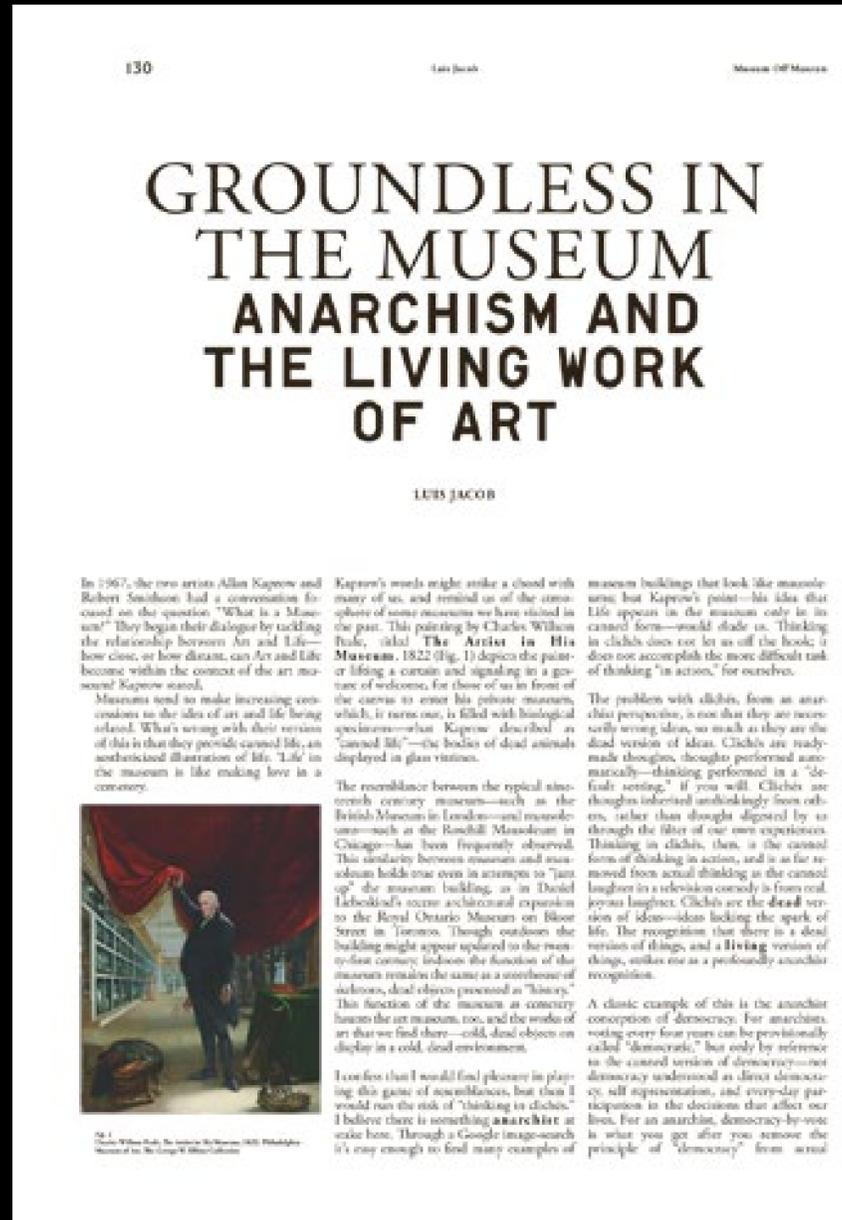
Design and art direction

- ▶ Developing a new visual language to reinforce the narrative structure



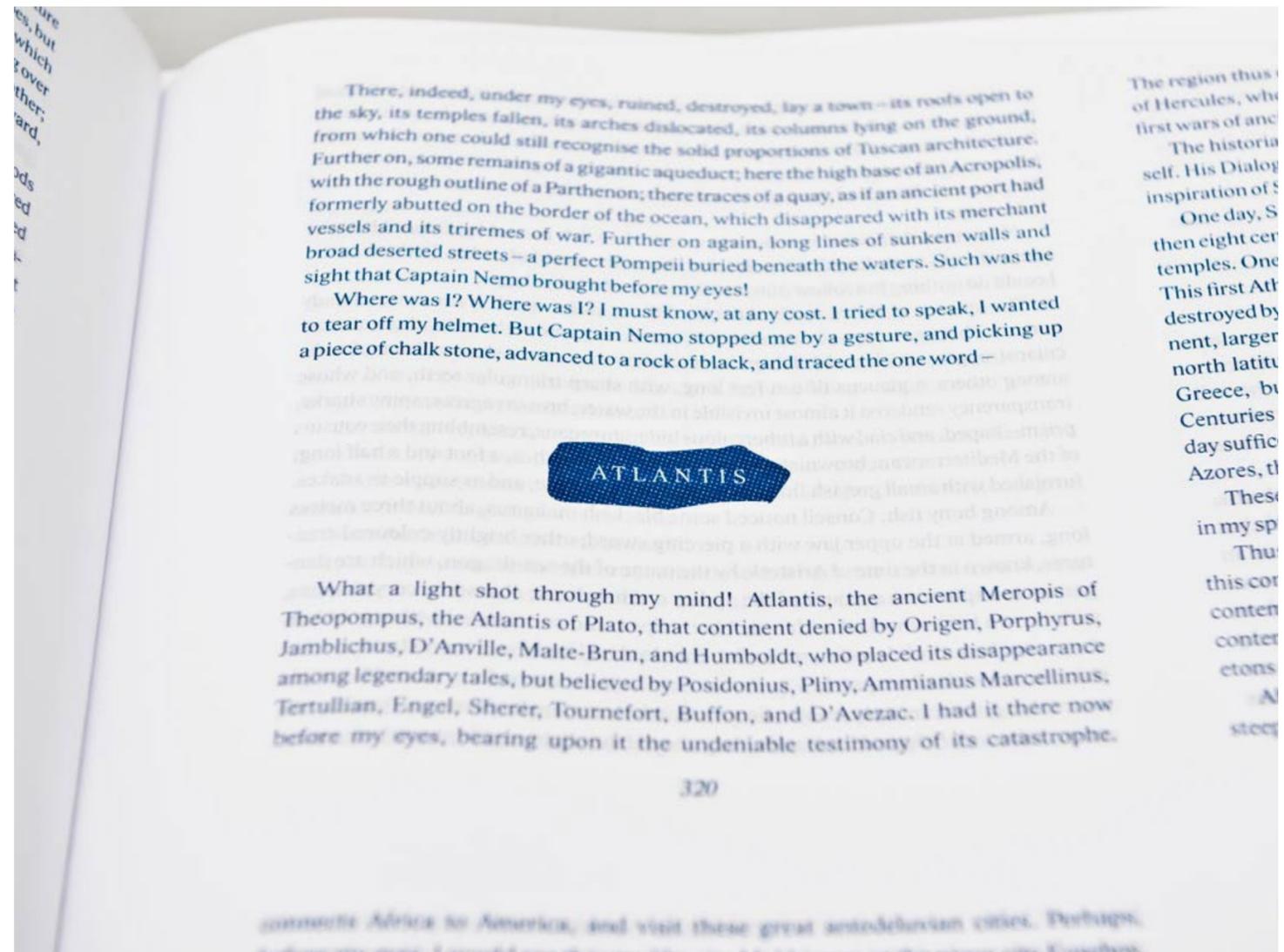
Design and art direction

▶ Developing a new visual language to reinforce the narrative structure



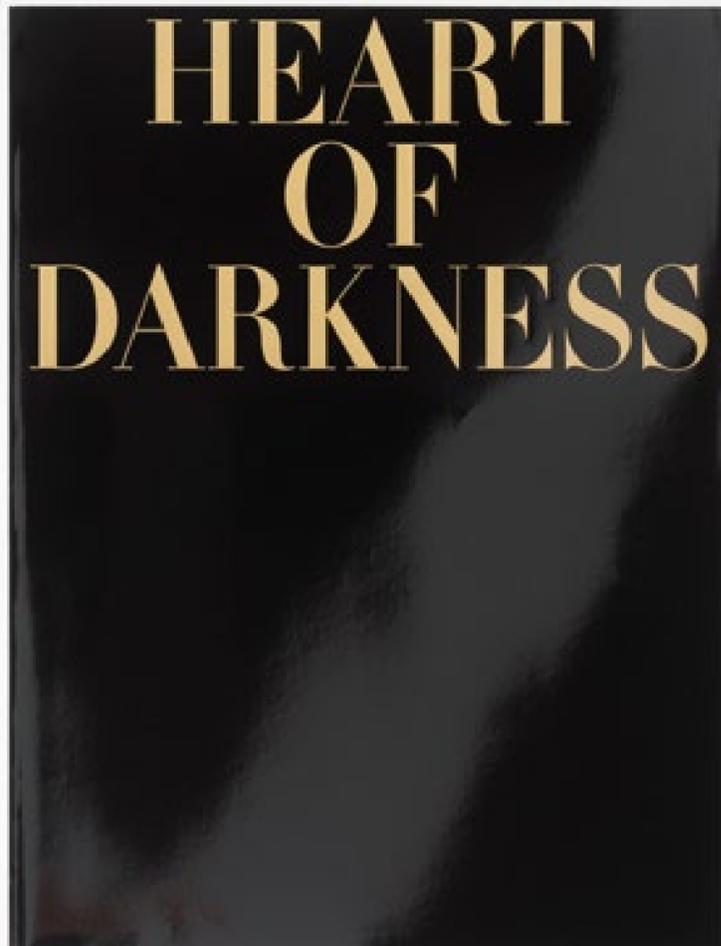
Design and art direction

- ▶ 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

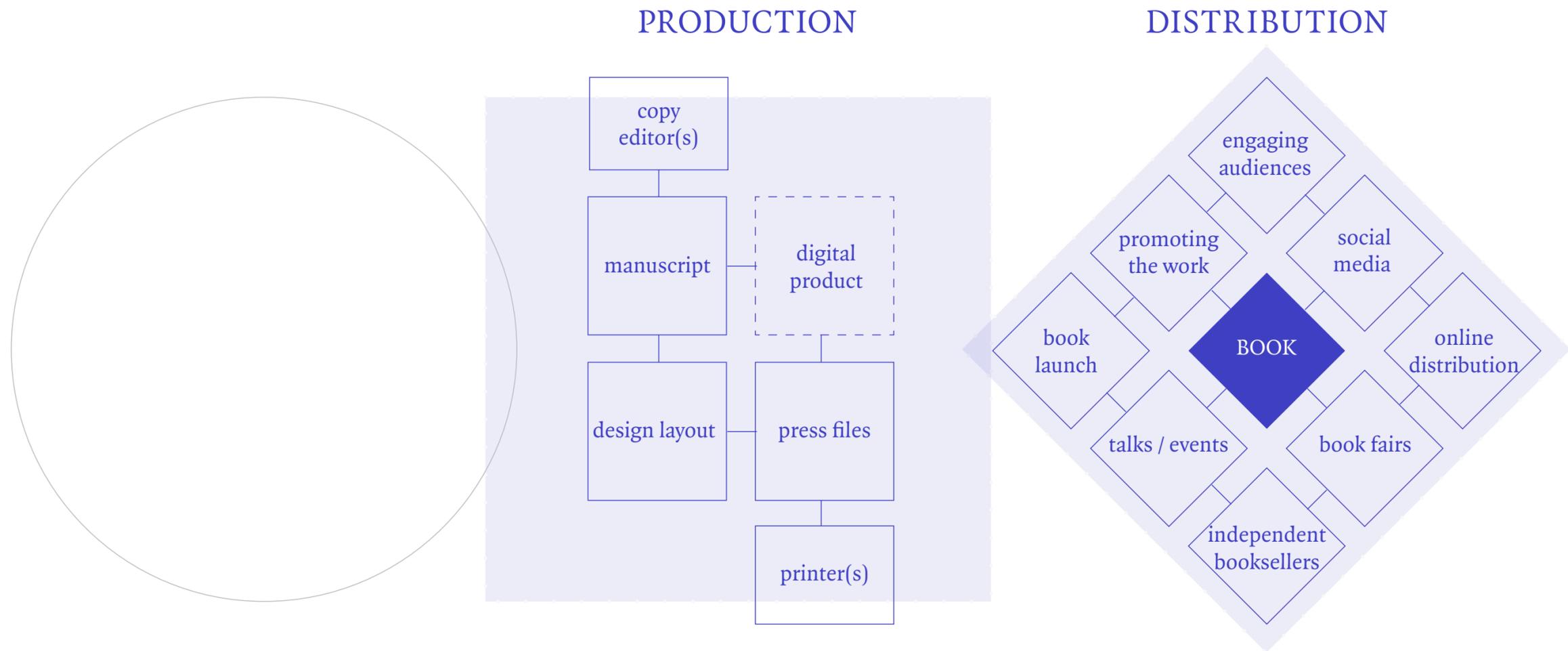


HUNTERS FOR GOLD OR
PURSUERS OF FAME...
WHAT GREATNESS HAD
NOT FLOATED ON THE
EBB OF THAT RIVER
INTO THE MYSTERY OF
AN UNKNOWN EARTH!



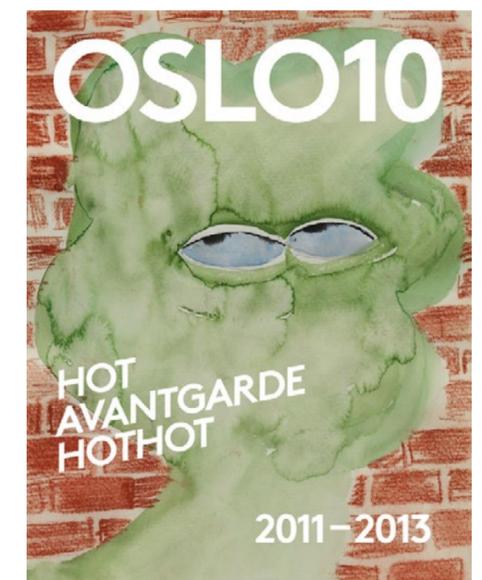
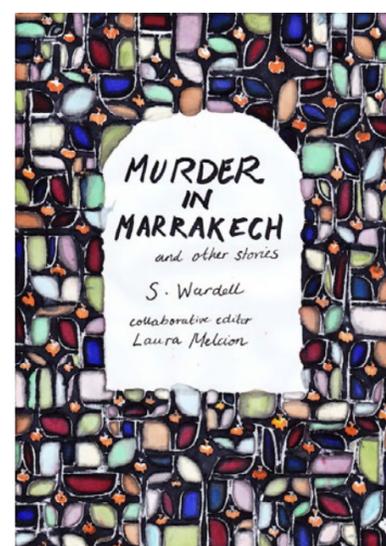
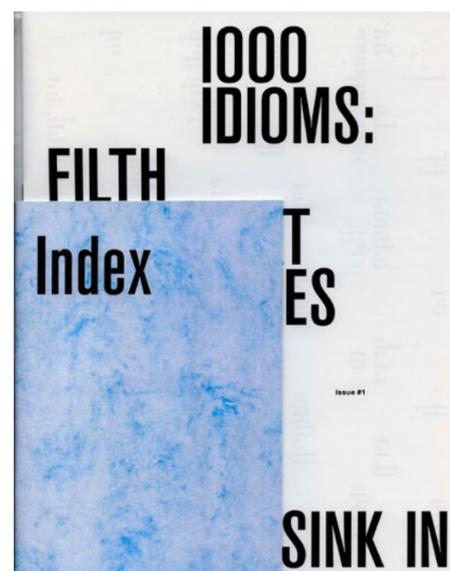
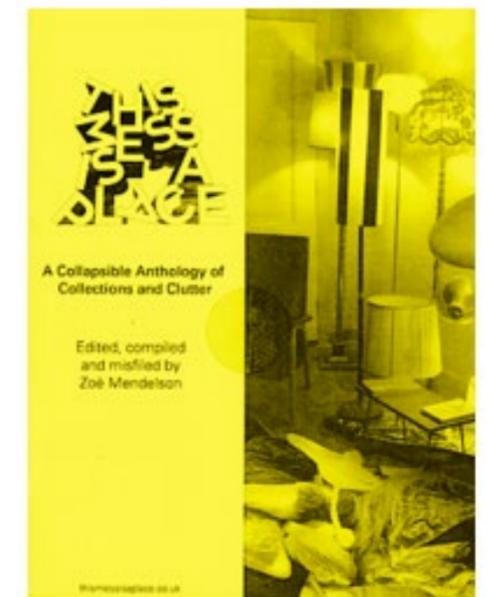
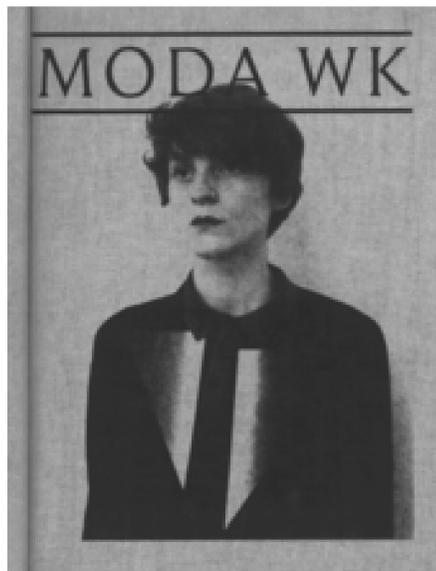
YES; I RESPECTED HIS COLLARS, HIS VAST CUFFS, HIS BRUSHED HAIR. HIS
APPEARANCE WAS CERTAINLY THAT OF A HAIRDRESSER'S DUMMY; BUT IN
THE GREAT DEMORALISATION OF THE LAND HE KEPT UP HIS APPEARANCE.

Production and distribution



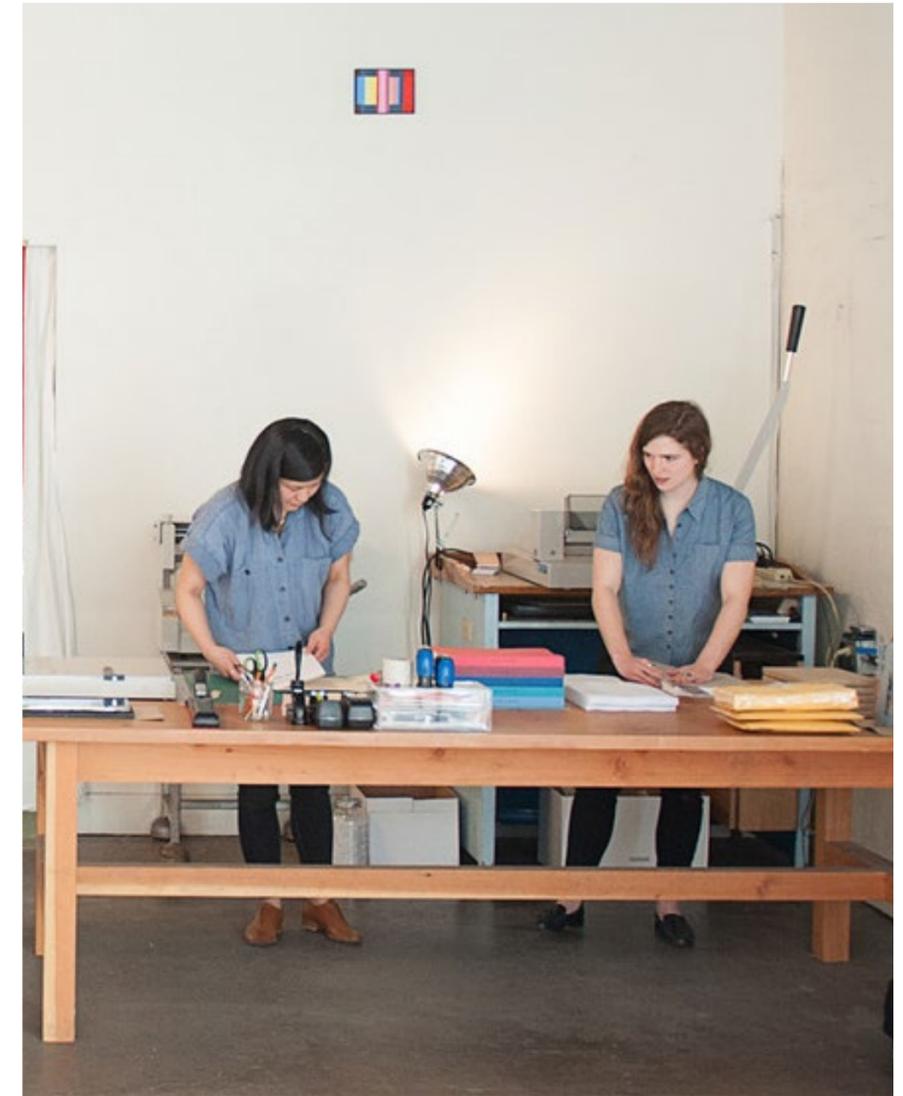
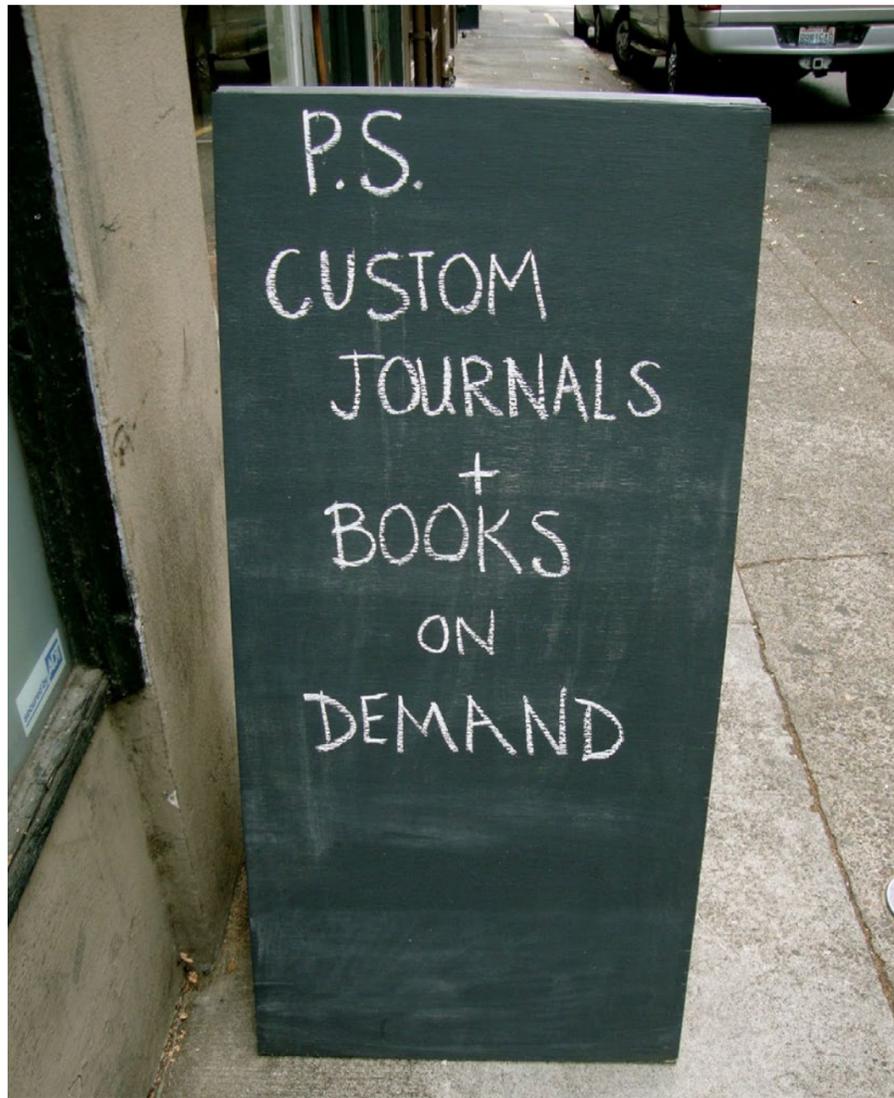
Production and distribution

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



Production and distribution

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



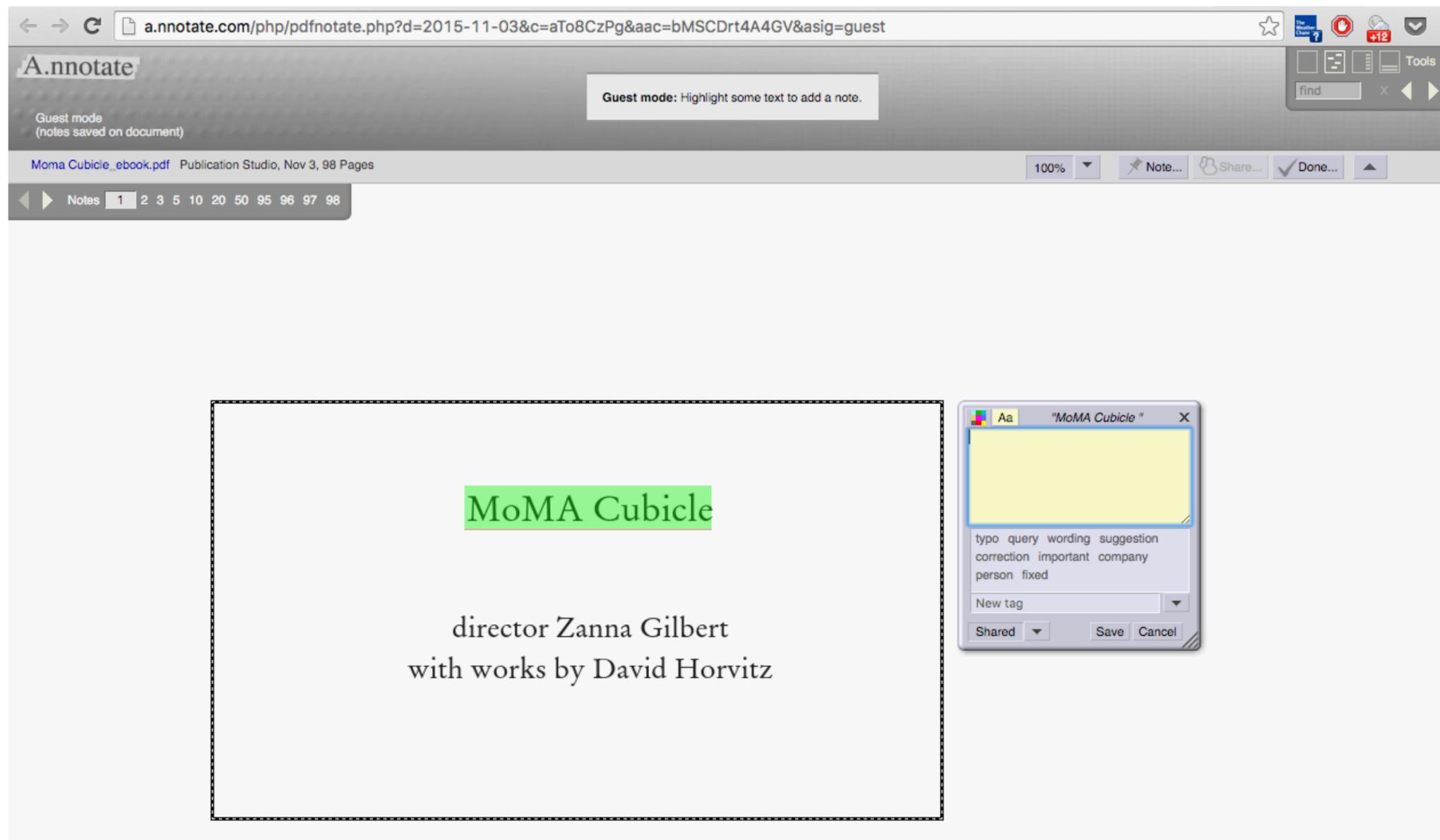
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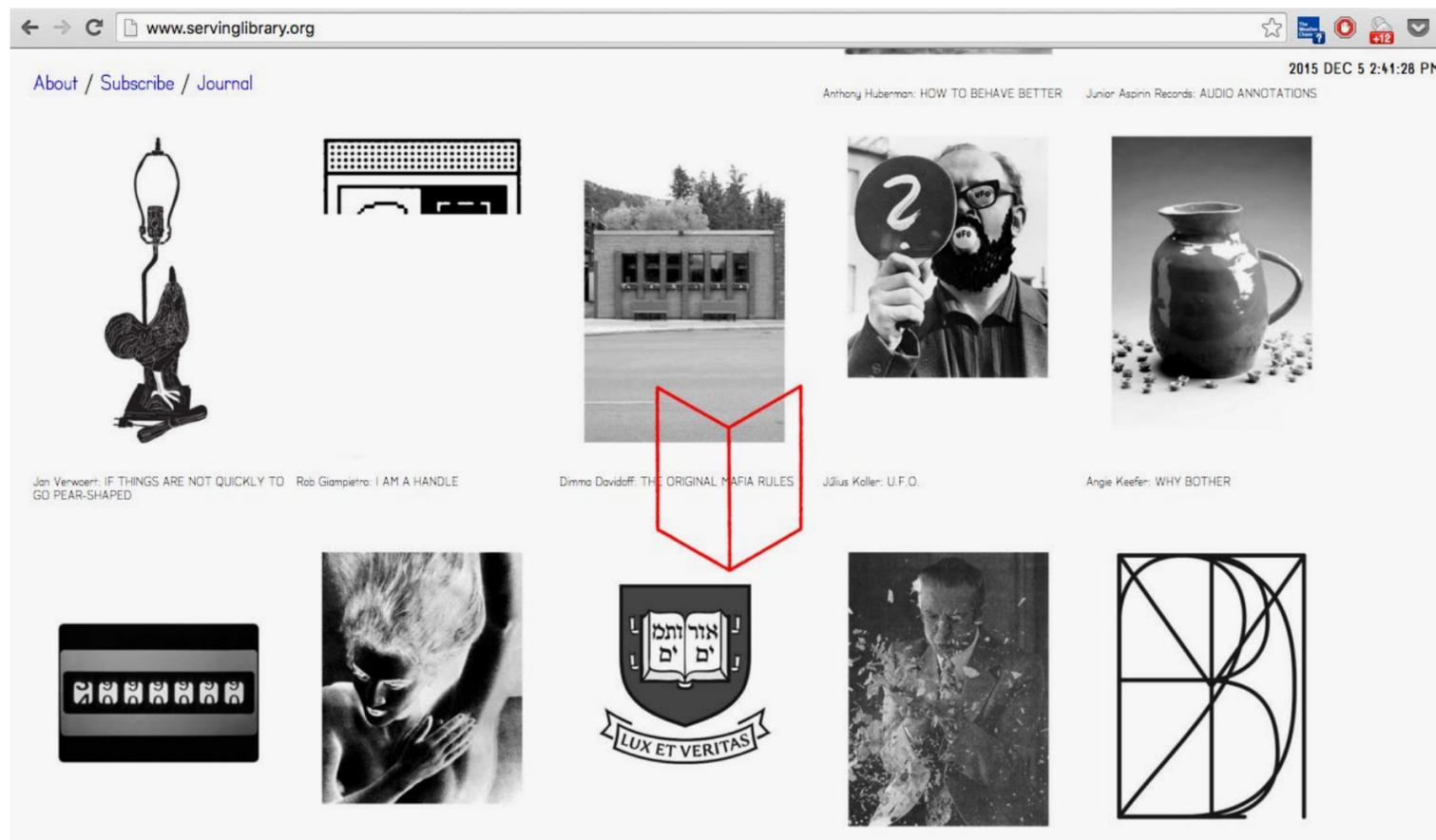
Production and distribution

- ▶ Digital archives: 'A digital commons'— a digital platform where anyone can read and annotate books for free



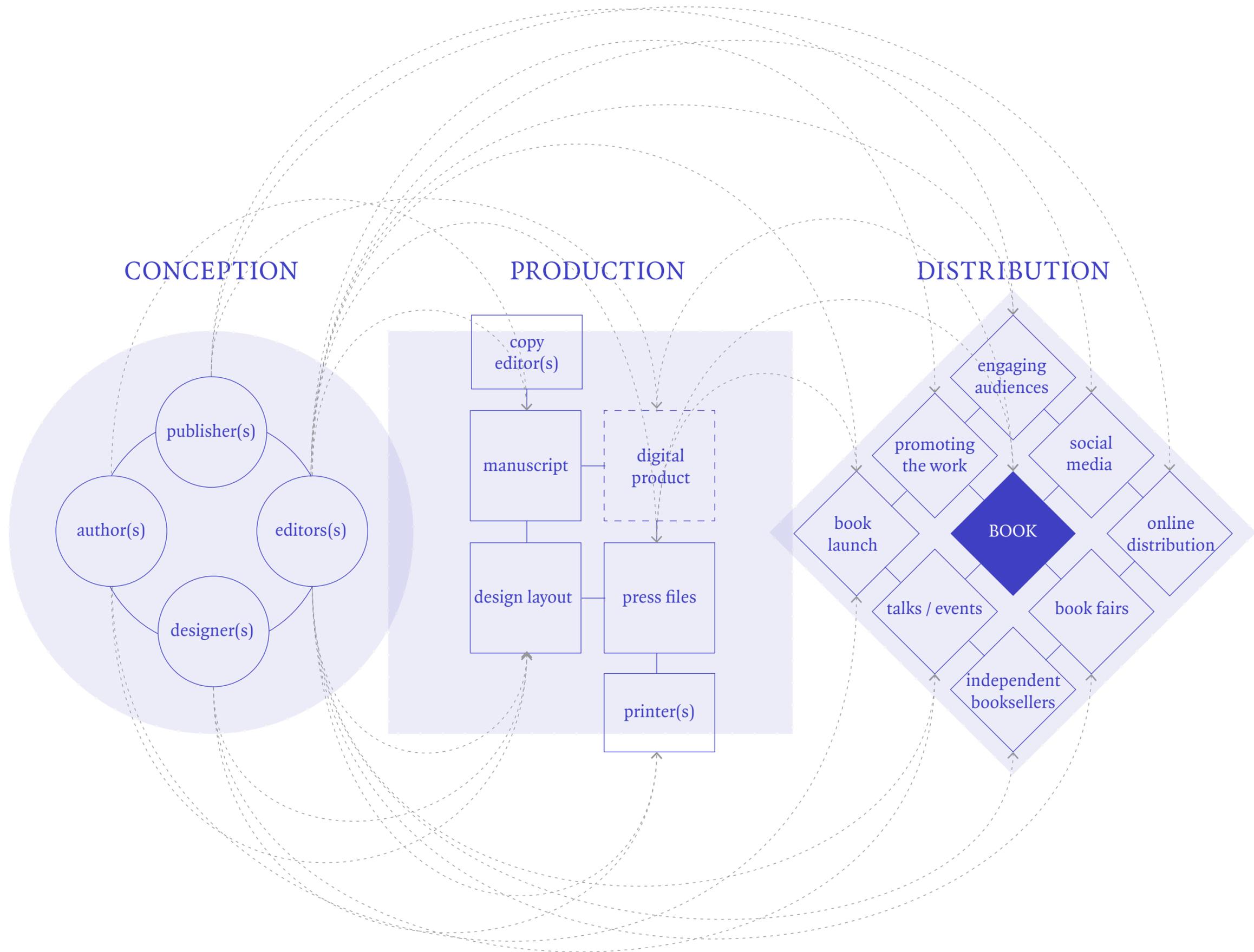
Production and distribution

- ▶ Digital archives: ‘An archive that publishes and a publisher that archives’— a digital platform, bi-annually collected in a publication, printed on demand



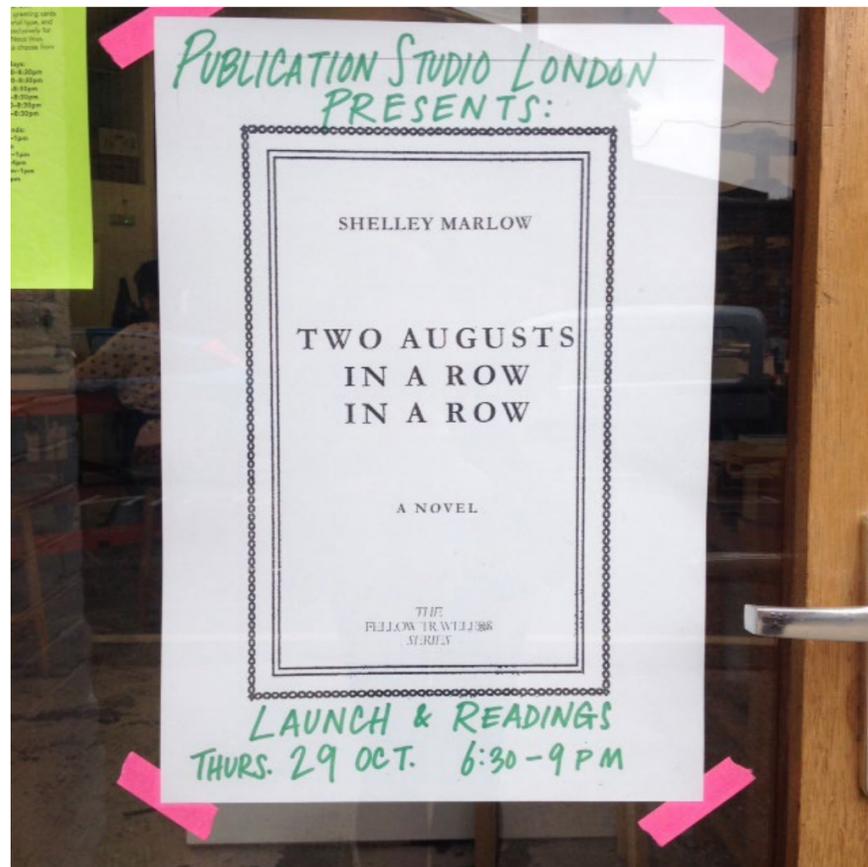
The form of the book in alternative publishing practices is not only related to the process of making a book, but to the ways in which the book engages the public and the ways in which the public interacts with the book.

The social life of the book



The social life of the book

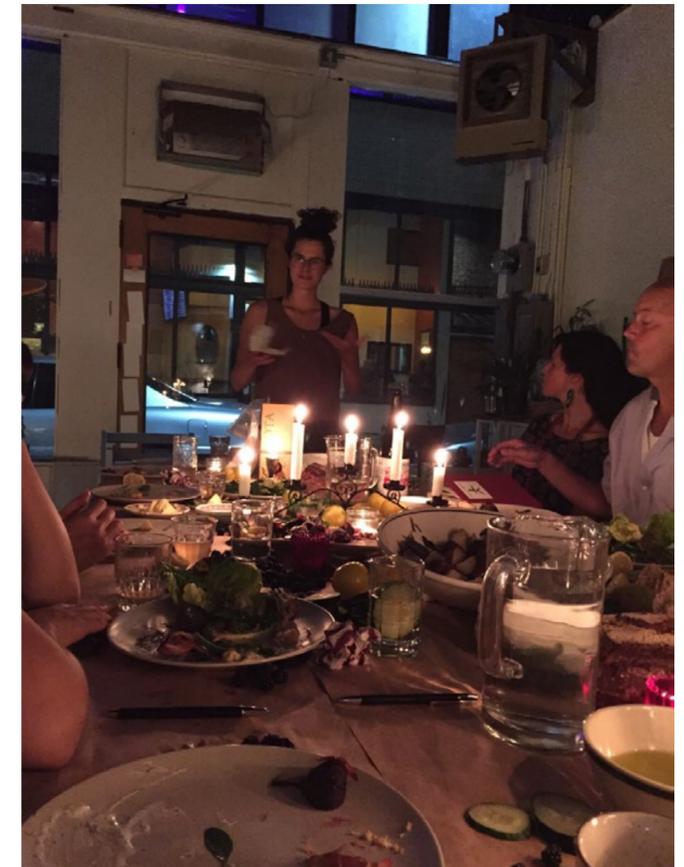
- ▷ Post-production: the life of the independently published and distributed book



PS London



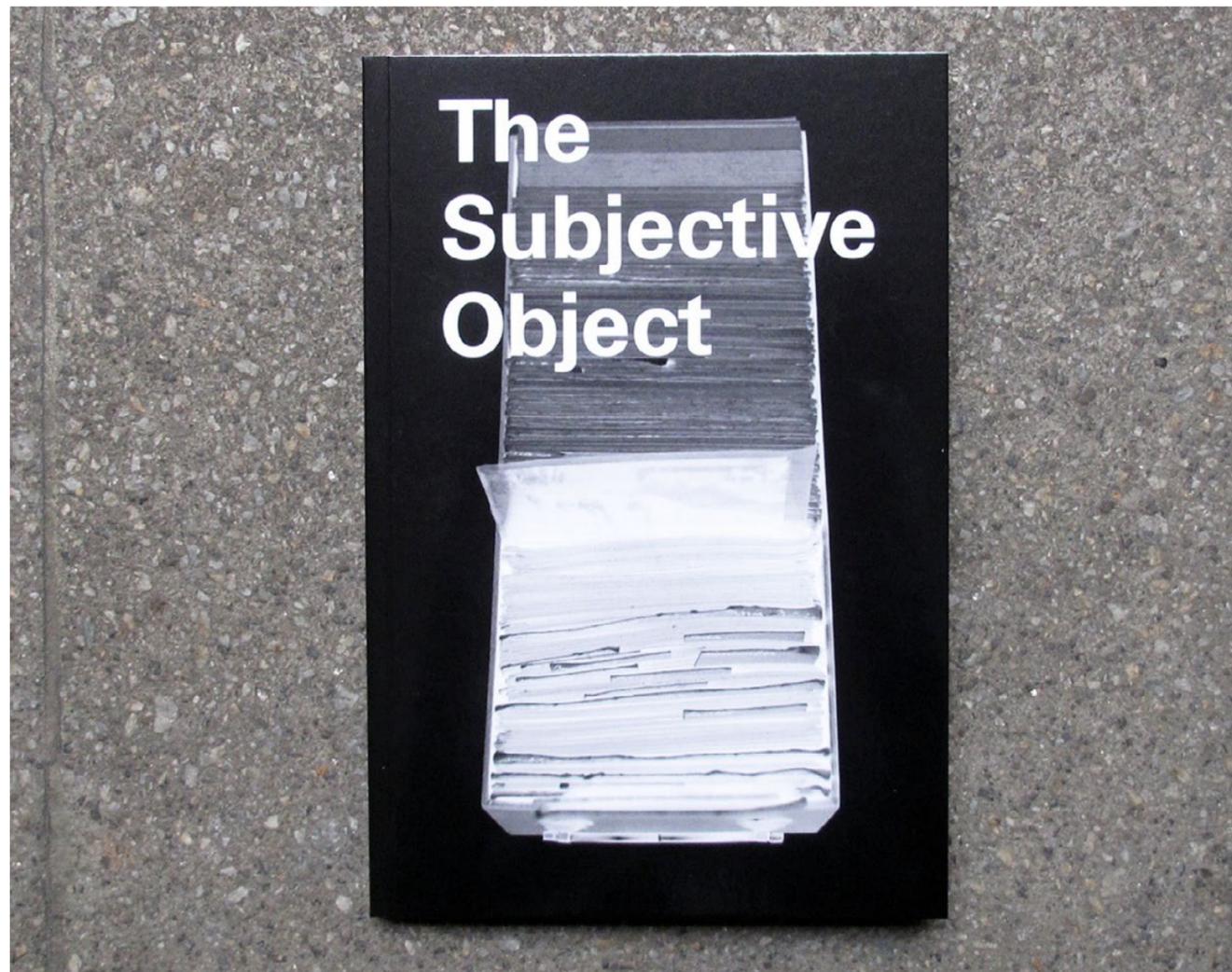
PS Rotterdam



PS Portland

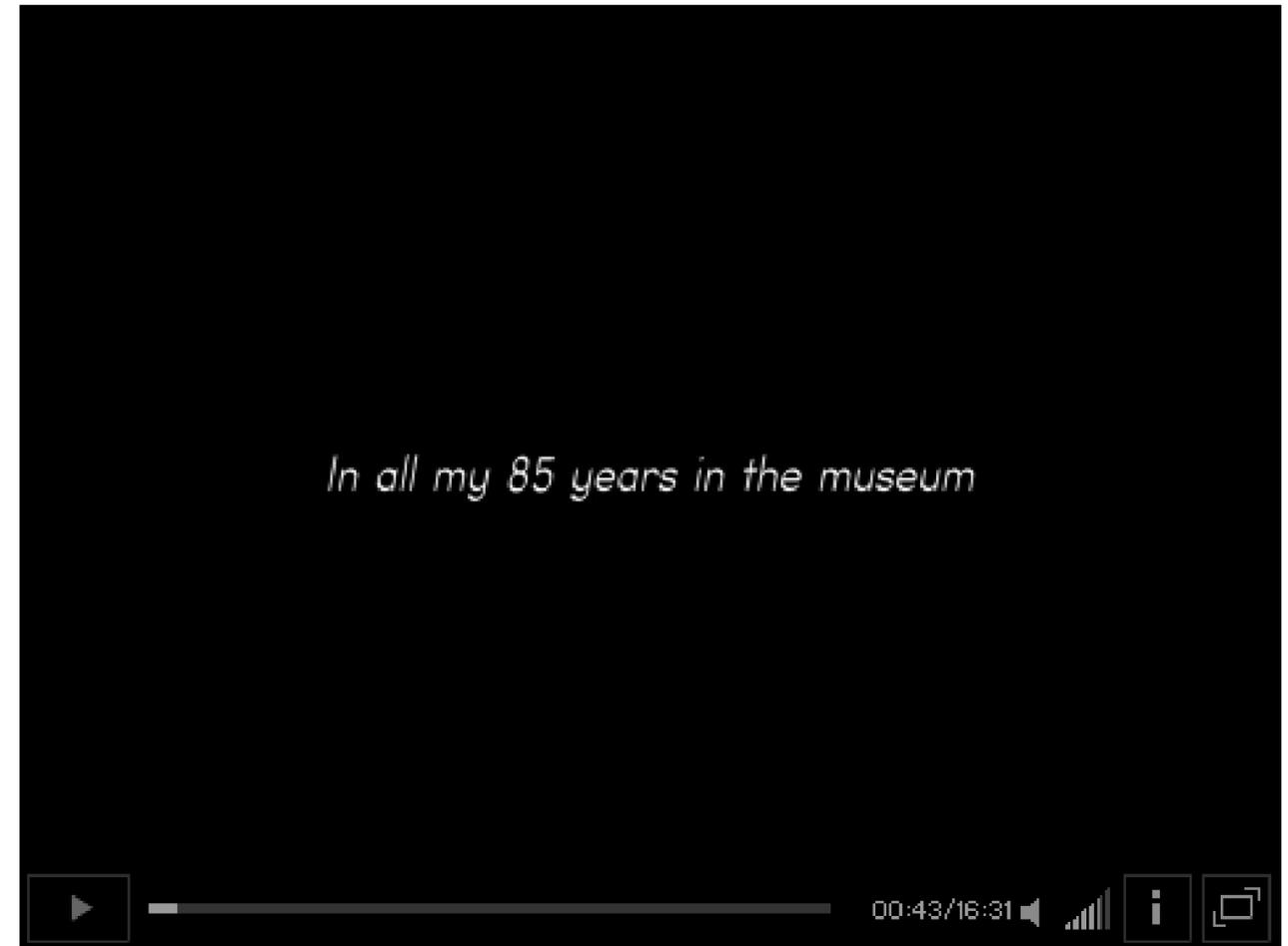
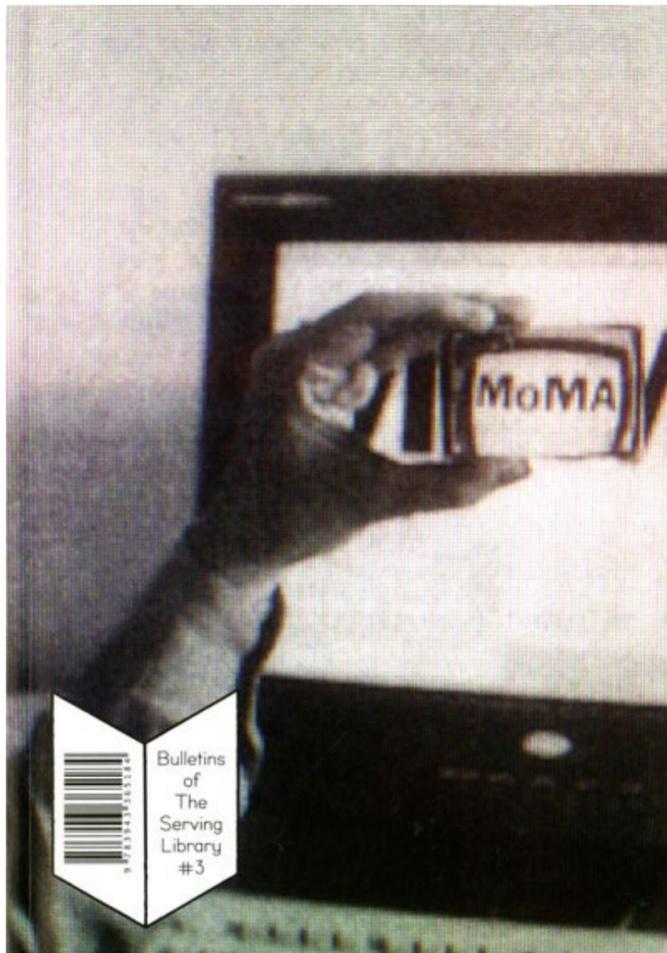
The social life of the book

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



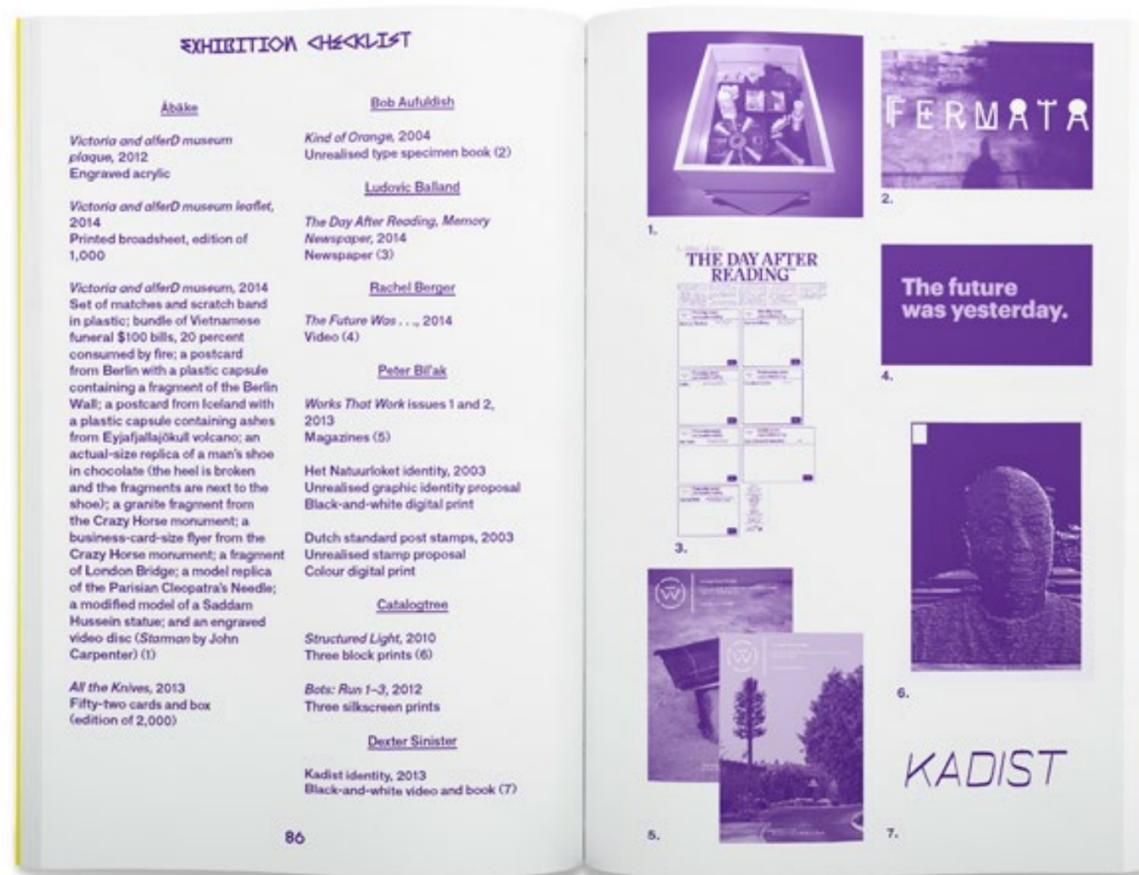
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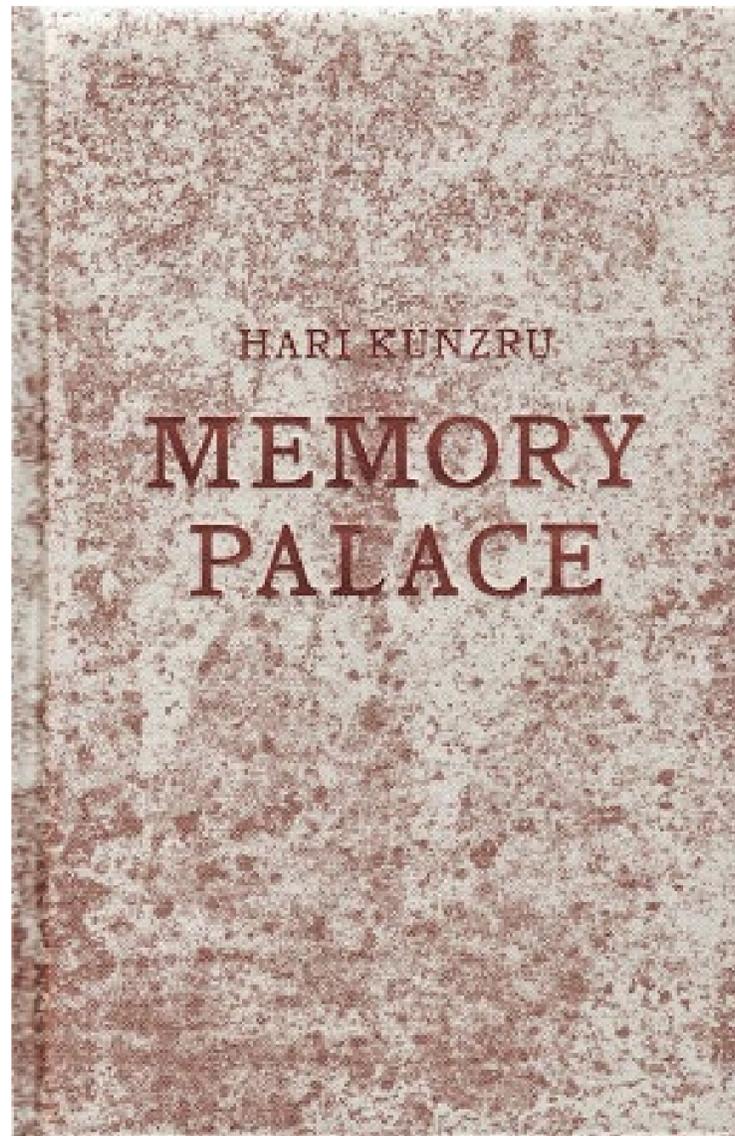
The social life of the book

► Partnerships with like-minded institutions



The social life of the book

- ▶ Partnerships with like-minded institutions



INLAND PRACTICE



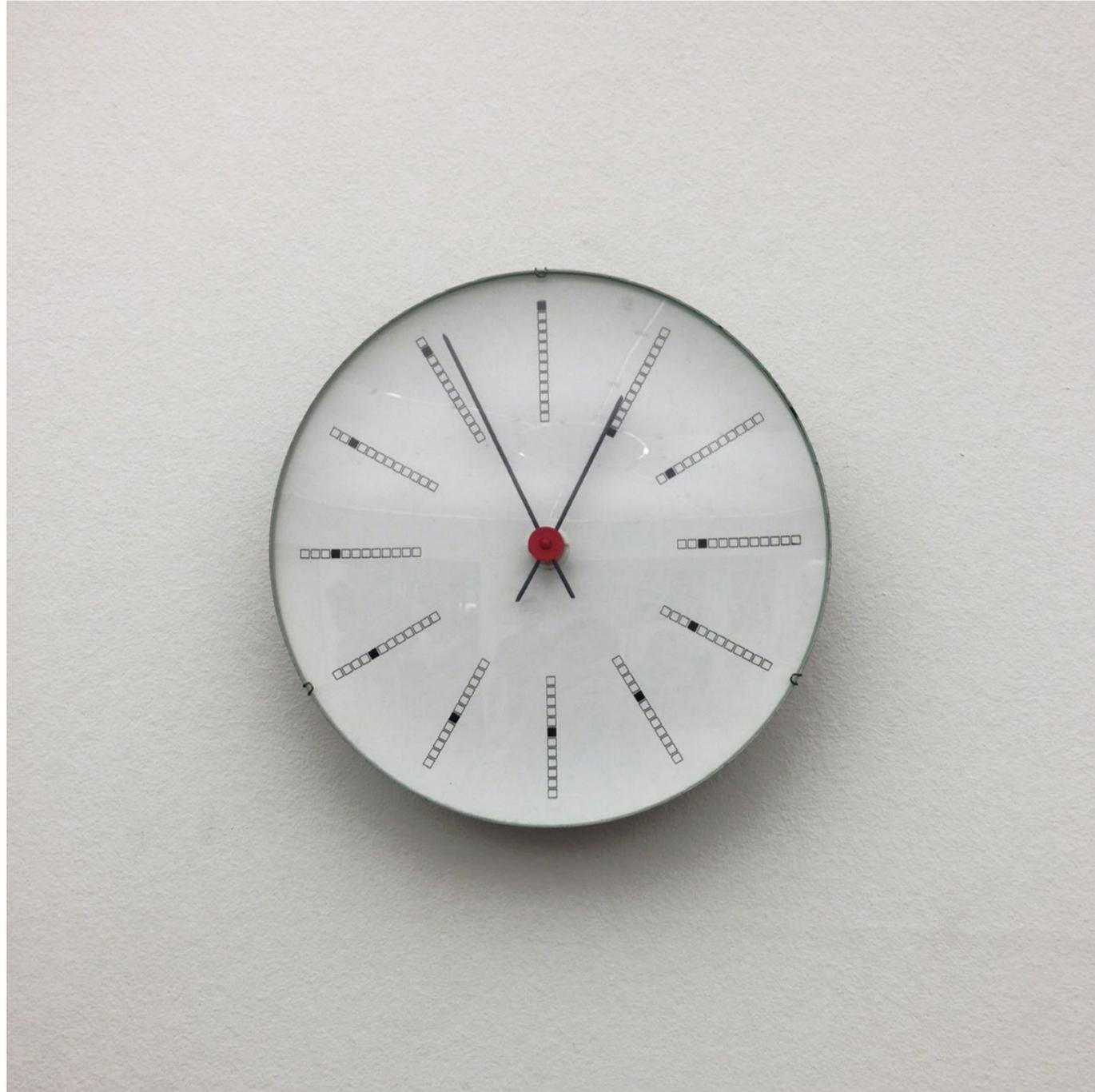
Content gathering can be like exploring



The more curious you are, the more you will discover



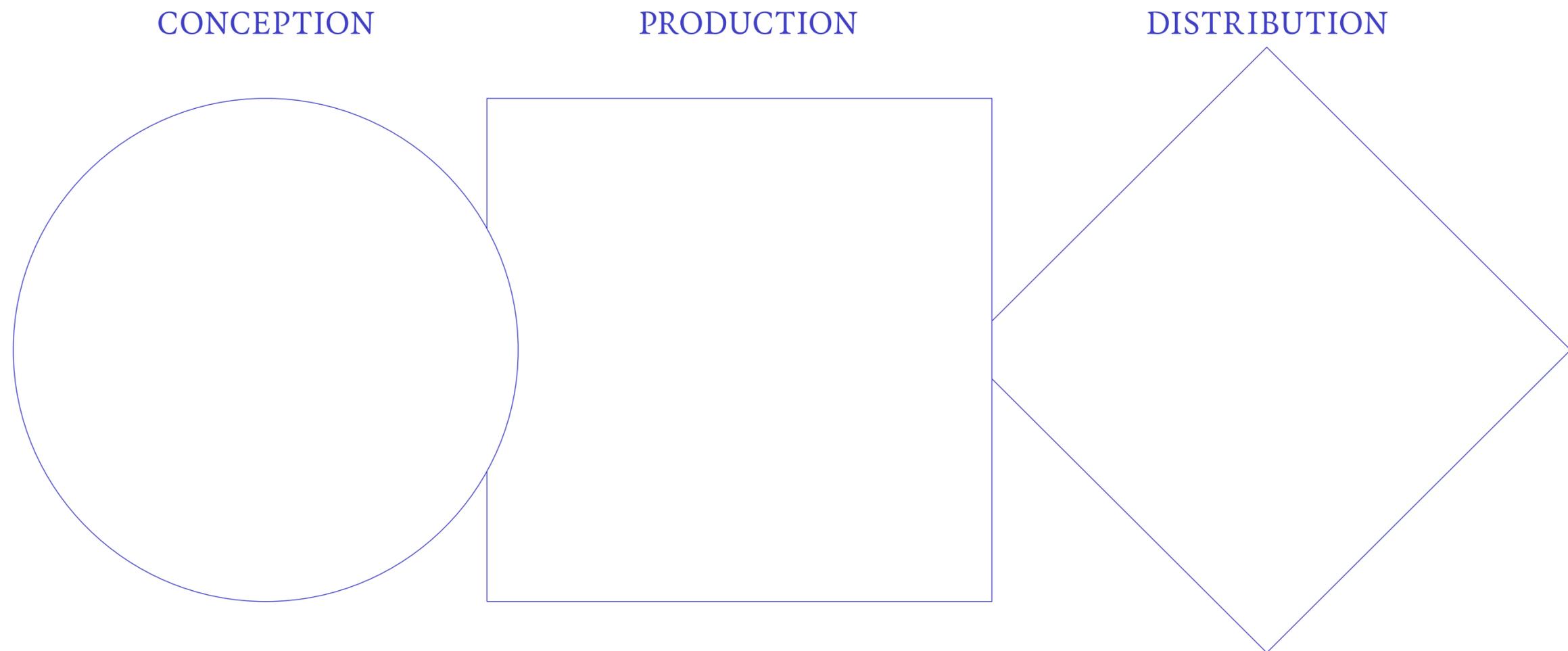
Timeframes – it helps to have a plan!



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

READING ROOM

A selection of over 50 design and art publications by independent publishers. Curated by Draw Down in collaboration with Mall no. 2.

Independent publishing expands and accelerates the scope of content creation, as writers and designers become autonomous producers and distributors.

draw-down



MALL No. 2, an exhibition held at UMOCA (the Utah Museum of Contemporary Art), 2015; Image credits: Draw Down Books

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

Connecticut Draw Down Books

New York City McNally Jackson
Brooklyn Booklyn Inc

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

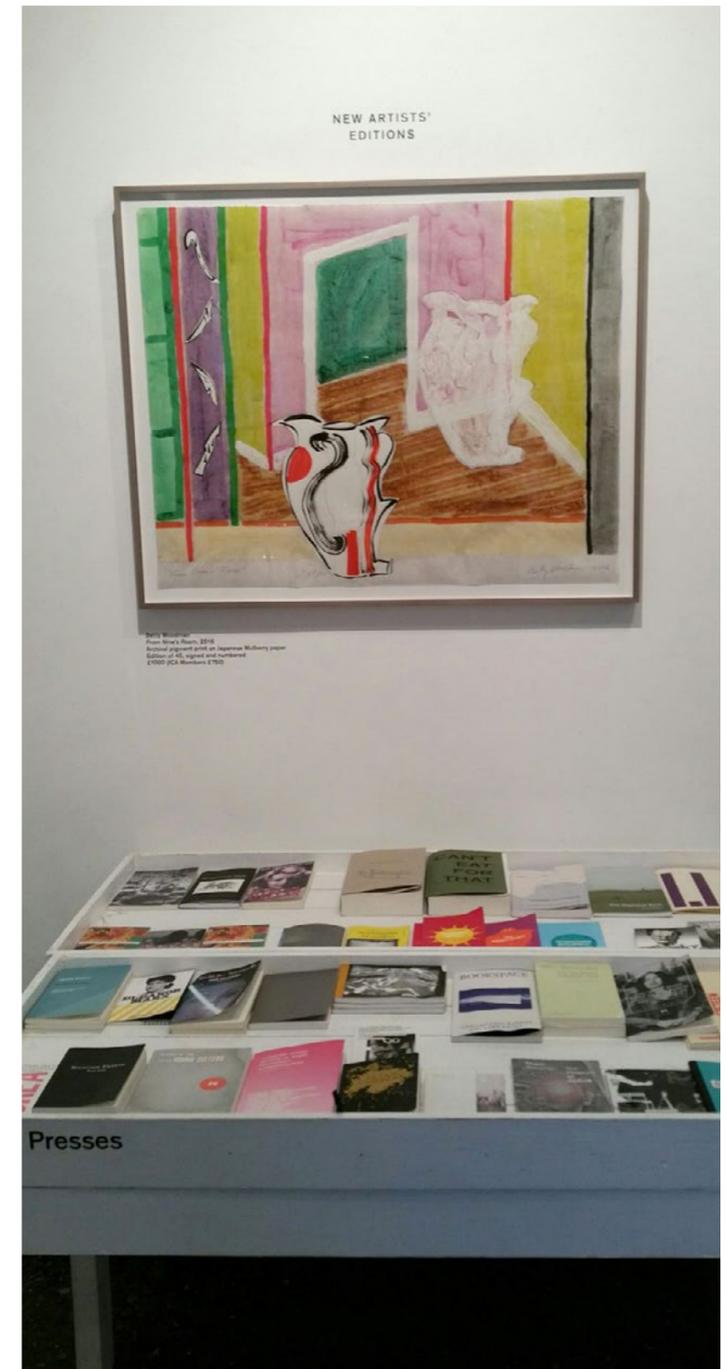
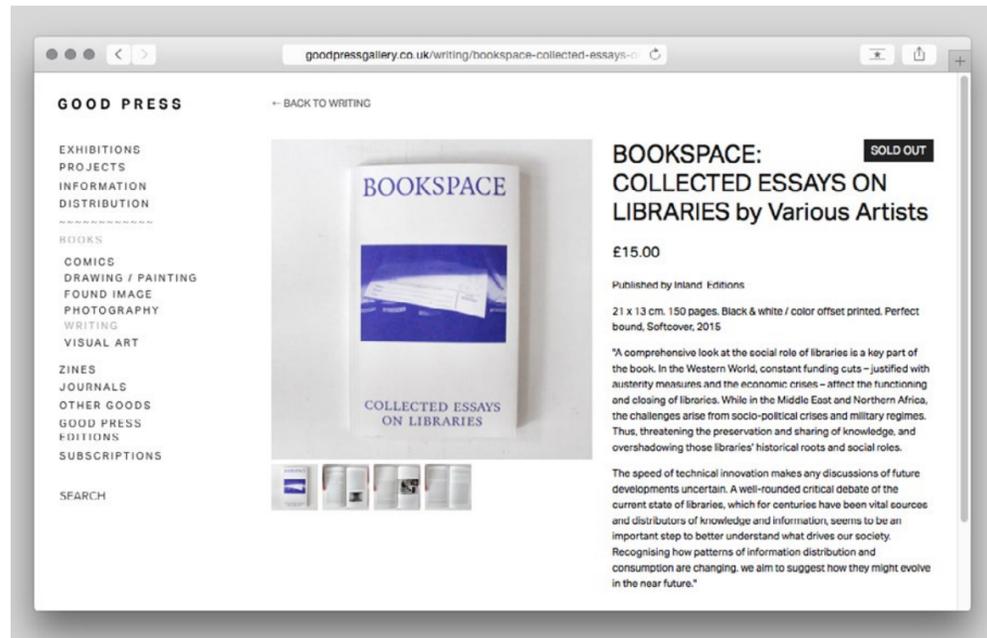
Leipzig Mzin

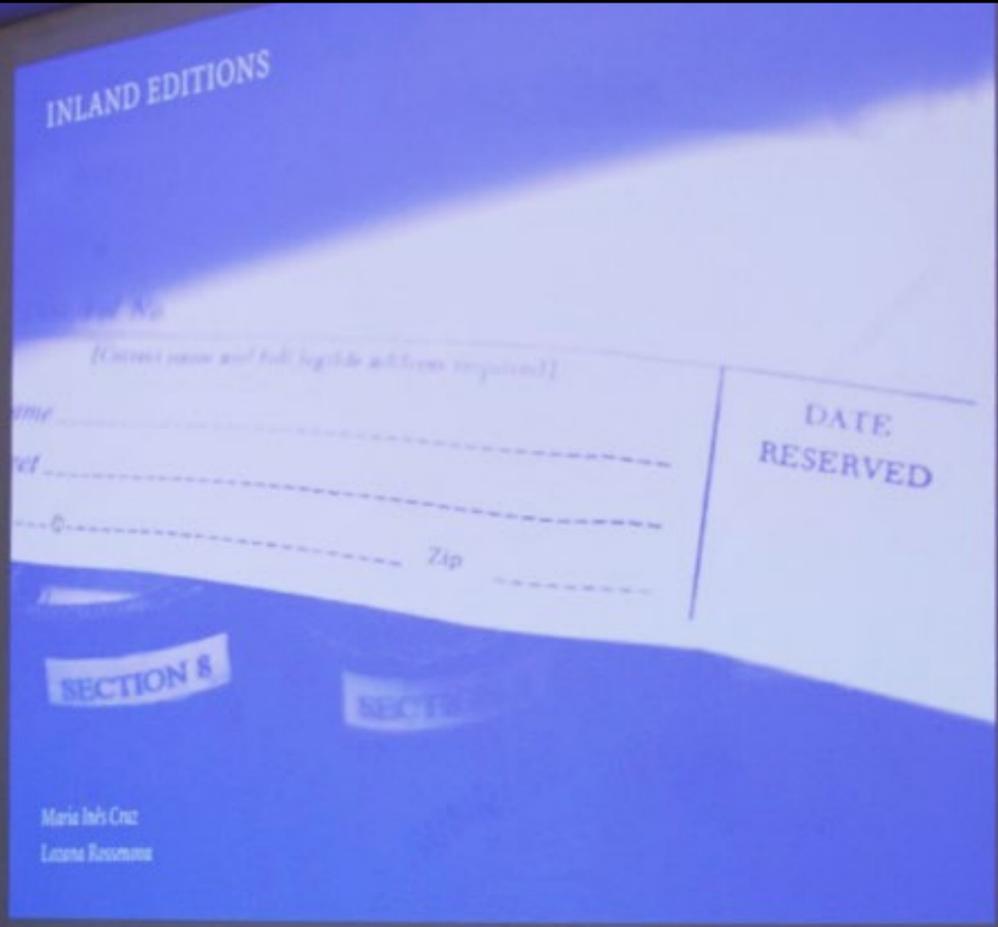
Paris Daviet-Thery Gallery

7 COUNTRIES
18 BOOKSHOPS

November 2014 – November 2015

Establishing relationships with independent bookshops





Thanks

inland-editions.com

@InlandEditions

inland-editions.com/PublishingTalk_Bristol_10.03.pdf