


## Photographic Cultures AME-2-PHC

harnessing the power of self-publishing technologies for the creation and distribution of photobooks

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**Lulu Marketplace: Arts & Photography**

**The Third Space**  
by [Sindy Püssa](#)



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**Printed:** 64 pages, 6" x 9", perfect binding, full-colour interior ink  
**Download:** 1 documents, 499202 KB

**Description:**  
This book is about the surreal experience of being in The Third Space. Photographs taken in a coffee shop, after-hours – in an attempt to portray a part of our society

**Keywords**  
[coffee shop](#) [Starbucks](#) [photobook](#) [art](#) [still life](#) [photography](#) [London](#) [Sindy Püssa](#) [LSBU](#) [society](#)

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**Publisher:** Sindy Püssa c/o LSBU Digital Photography BA (Hons)

**BA (HONS) Digital Photography**  
**Department of Arts, Media and English**  
**Faculty of Arts and Human Sciences**  
become what you want to be

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<b>Unit Title:</b>	Photographic Cultures
<b>Unit Level:</b>	2
<b>Unit Reference Number:</b>	AME-2-PHC
<b>Credit Value:</b>	15
<b>Total Student Study Hours:</b>	150
<b>Contact Hours:</b>	36
<b>Private Study Hours:</b>	114
<b>Course:</b>	BA (Hons) Digital Photography
<b>Year and Semester</b>	2008 semester 1
<b>Unit Coordinator</b>	<p>paula roush  room: 28a Caxton House (2<sup>nd</sup> floor)  v/txt: 07711483319  e: paularoush@gmail.com  facebook group: photographic cultures (lsbu fall 08)</p>
<b>Summary of Assessment Method:</b>	<p>50% + 25% + 25%</p> <p>50%: project&gt; individual photobook</p> <p>25%: production analysis&gt; e-tivities (2+4) about your own photobook and publishing practice</p> <p>25%: critical reflexion&gt; e-tivities (1+ 3) about other's photobook and publishing practice</p>
<b>Pass Mark</b>	Each element of assessment must gain a minimum mark of 35%.
<b>Minimum Mark</b>	A minimum of 40% overall is required to pass the unit.

# 1. INTRODUCTION TO THE UNIT

This unit is designed to introduce you to a set of photographic cultures identified as self-publishing, amongst which the photobook occupies a central stage. The photobook has been developing since the conception of photography, and has been strongly associated with the artist's book. It is characterised by an "authorial" attitude and an independent mode of production and distribution. It has been described as "an event" in itself or as something "between a film and a novel", as a result of its strong visual structure. And as printing technologies develop towards a networked model, photobook makers also adapt their practices to make use of the advantages offered by print on demand (pod) publishing models. In this unit, you will be encouraged to examine the concepts of artist's book and photobook and its relation to printing technologies, through theoretical texts, case studies and presentations. You will also produce a photobook and make it available on a print on demand platform

# 2. AIMS OF THE UNIT

The unit aims to:

- Provide a descriptive framework for understanding the technological characteristics and creative possibilities of new media
- Examine the ways in which the digital photograph is used and consumed
- Encourage you to explore the many contexts for the production and reception of the digital image
- Encourage you to consider the ways in which the digital image is received, consumed and understood
- Give you a further opportunity to produce digital work of a professional standing

In addition you will

- *Develop an understanding of the self-publishing culture*
- *Learn about the genre of photobook as a publishing model practiced by artists /photographers throughout history and as a contemporary format*
- *Develop skills related to the structure of the visual book, learning how to work with concepts such as group, series and sequence to develop a photobook*
- *Use a pod platform (like lulu.com) to publish electronically and create an online store for your photobooks*
- *Practice using social media like blogs and social network sites [sns] as artistic and networking publishing models*

# 3. LEARNING OUTCOMES

## Knowledge and Understanding

By the end of this unit you should be able to further understand contemporary digital photographic culture

- *You will become familiar with self-publishing practices as cultural production model central to the social media paradigm (also known as web 2.0)*

## Intellectual Skills

By the end of this unit you should be able to demonstrate through practice an understanding of how digital photography is used and consumed

- *You will be able to demonstrate an understanding of the relationship between photography publishing and the genre of photobook*

#### Practical Skills

By the end of this unit you should be able to produce digital work for a specific context:

- *You will be able to edit photographic and textual material for a photobook, as evidenced by your skills in working with the structure of the visual book*

#### Transferable Skills

By the end of this unit you should be able to produce digital work of a professional standing

- *You will have gained skills in the use of cs3 prepress, including using inDesign to create photo publications and pod services to print and distribute them*

## 4. ASSESSMENT OF THE UNIT

Practical project work (50%): the photobook

Production analysis (25%): e-tivities 2 and 4

Critical reflexion (25%): e-tivities 1 and 3

The unit encourages active participation so your involvement is essential.

It is important that you:

- come to every session and prepare yourself by reading the recommended texts
- contribute to the online network and complete the e-tivities
- complete your book dummy (your book proposal) and share it in class and online
- finish your photobook, make it available as a PDF and get it printed and delivered.

### 4.1 Practical Project Work (50%): photobook [deadline:week10]

You will produce a photobook from the photographic and textual material collected for photographic index (youth culture project), design it using Adobe CS3, create a storefront and publish as both pdf and pod at lulu.com.

Things to be aware of:

- your photographic material needs to be structured with a critical awareness of visual structure of the photobook
- you need to include the text you wrote as your artist's statement for the youth cultures project, either as introduction or as a central text
- you also need to include the colophon, see colophon handout which lists all information considered essential, available in blackboard/phc08/week02

#### **Assessment Criteria:**

When marking your work we will be looking for:

- Concept- a clear and consistent concept unifying the photobook
- Visual structure- the use of one or more visual strategies to group, serialise and/or sequence the images
- Design and layout- rigorous editing and design, with no textual, typographical or image errors

**• DUE WEEK 10 TUESDAY 25<sup>TH</sup> NOVEMBER**

**• UPLOAD TO YOUR STOREFRONT & ORDER BOOK PRINT BY 5 PM. SUBMIT RECEIPT OF LULU ONLINE PURCHASING ORDER BY EMAIL TO PAULA.**

**[failing this deadline (without the support of a Doctor's certificate) will result in your mark being capped at 40%]**

## 4.2 Production analysis (25%) and critical reflection (25%): 4 e-tivities to complete online

You are required to participate in 4 e-tivities to be posted online, in your blog and storefront at lulu.com

### **E-tivity 1 [weeks 01-03]: analysis of a photobook.**

Choose a photobook from Perry library and discuss it critically, analysing its relation to artists' books and photobooks, its photo-narrative, text, mode of publishing and distribution; post it to your blog [12.5%] (separate photobook handout will list all required elements, available in blackboard/phc08/week02)

#### **Assessment Criteria:**

When marking the e-tivity we will be looking for:

Critical thinking:

- Your understanding of the concepts of artist's book and photobook and how you apply them to the analysis of the selected photobook
- Your understanding of visual structure and how you use it to analyse the selected photobook, identify its strengths and weaknesses

Posting style:

- Clear and concise, without typographical errors, suggested word count: 250-500w, with images and links to relevant online material, within the deadline.

**• DUE WEEK 03 TUESDAY 7TH OCTOBER**

**• UPLOAD TO YOUR LULU BLOG BY 5 PM.**

**include a.doc file of your text + images in the final course work submission DVD**

### **E-tivity 2 [week 03-05]: your book proposal**

Create a book dummy using b&w printouts of your photos; take snapshots (phone cam type) of your book dummy: during week 04 workshop a mini studio will be set up to photograph and/or video the book dummy, Post it on your lulu blog with an outline of your proposal (separate handout will list all required elements, available in blackboard/phc08/week03). This will be used for a class pecha kusha presentation on week 05.

#### **Assessment Criteria:**

When marking the e-tivity we will be looking for:

Production analysis:

- Your understanding of the concepts of artist's book and photobook and how you apply them to your photobook proposal
- Your understanding of visual structure and how you apply it to create your photobook

Posting style:

- Proposal clear and concise following the handout, without typographical errors, with images of the book dummy, within the deadline.
- Pecha kucha: 10 slides of the book dummy pages as double spread (20 seconds each), no descriptive text included in slides, book's description as live voice narration, standing up.

**DUE BEFORE WEEK 05 SESSION TUESDAY 21ST OCTOBER**  
**UPLOAD TO YOUR LULU BLOG BEFORE 1 PM SO WE CAN SEE IT IN CLASS.**  
**include a.doc file of your text + images in the final course work submission DVD**

### **E-tivity 3-[week 10-11]: swap reviews**

Get someone to review your photobook, whilst you do the same for the other [12.5%]; this review is based on the pdf file and is to be posted in the book's page, using the review form. Suggested word count: 250, more if needed (separate handout will list all required elements, available in blackboard/phc08/week09)

#### **Assessment Criteria:**

When marking the e-tivity we will be looking for:

Critical thinking:

-Your understanding of the concepts of artist's book and photobook and how you apply it to the review of the photobook and its concept

-Your understanding of visual structure and how you use it to analyse the photobook

Posting style:

- Clear and concise, without typographical errors, suggested word count: 250-500w, within the deadline.

**DUE WEEK 11 TUESDAY 21ST OCTOBER**  
**POST IT IN YOUR CLASSMATE'S LULU BLOG BY 5 PM**  
**include a.doc file of your text + images in the final course work submission DVD**

### **E-tivity 4-[week11-12]: self-reflection**

Reflect on your photo publishing experience, with reference to the aspects of self-publishing and online networking. [12.5%] post it on your lulu blog. Suggested word count: 250, more if needed (separate handout will list all required elements)

Assessment Criteria:

When marking the e-tivity we will be looking for:

Production analysis:

-Your understanding of self-publishing as part of photographic cultures and your practice

-Your perspective on the implications of social media and print on demand on current developments of the photobook

Posting style:

- Clear and concise, without typographical errors, suggested word count: 250-500w, with images and links to relevant online material, within the deadline.

**DUE WEEK 12 TUESDAY 21ST OCTOBER**  
**UPLOAD TO YOUR LULU BLOG BY 5 PM.**

#### **COURSE WORK SUBMISSION GUIDELINES**

**WHAT : 1-printed version of your pod photobook**

**2- DVD with 2 folders:**

**photobook folder: containing the pdf export (uploaded to lulu.com) and the inDesign package (including .indd file, linked graphics, fonts and instructions .txt)**

**e-tivities folder: containing 4 word files of your posts, with text and images**  
**WHERE: B266**  
**DEADLINE: Friday 19<sup>th</sup> December**

**Points Final Grade**

70 % > 1<sup>st</sup>  
 60 – 69 % 2:1  
 50 - 59 % 2:2  
 40 – 49 % 3<sup>rd</sup>  
 <40 points F

Grade	Marking criteria
1 <sup>st</sup>	<p>Outstanding work: your conceptual framework has been effectively transported into the photo publishing format, with originality and technical skill. Outstanding presentation - excellent photobook, excellent online presence- everything will demonstrate consistent attention to detail. In addition:</p> <p>Photobook            Concept- clear and consistent, unifying the photobook            Visual structure- clearly developed with the critical use of one or more visual strategies            Design &amp; layout- all elements make a contribution to the visual impact of the book, without typographic errors, or image preparation errors</p> <p>E-tivities            1- the analysis of the selected photobook shows critical awareness of the book’s concept and visual structure            2- the book proposal reveals critical awareness of book’s concept and visual strategy            3-the book review shows critical awareness of concept and visual strategy            4- the reflection shows critical awareness of personal project in the context of networked publishing            5- all posted within the deadline</p>
2:1	<p>Well-presented, conscientious work, with a strong concept. While exploring an intellectually challenging idea, the project may be undermined by some minor technical problems; alternatively, while technically proficient, the project may be lacking conceptual rigour or originality. Nonetheless the work stands out as a strong project.</p> <p>In addition:</p> <p>Photobook            Concept- identifiable concept but it lacks unity            Visual structure- there is a visual structure it may not be consistently followed through from beginning to end            Design &amp; layout- strong but some elements diminish the visual impact of the book; may show an editing problem (spelling) or prepress error (preparing images)</p> <p>E-tivities            1- the analysis of the selected photobook identifies book concept and visual structure but lacks consistent criticality            2- the book proposal reveals awareness of book concept and visual strategy but lacks consistent criticality            3-the book review is aware of concept and visual strategy but lacks criticality</p>



	<p>4- the reflection approaches personal project in the context of networked publishing but may lacks criticality</p> <p>5- within the deadline, with the exception of one or two e-tivities</p>
2:2	<p>Well-presented project displaying a good research concept but somewhat unoriginal or not fully pursued in terms of intellectual coherence. Technically competent but may contain a number of significant errors or lack inspiration or ambition in the use of the medium. Alternatively it may be unrealistically ambitious.</p> <p>In addition:</p> <p>Photobook</p> <p>Concept- Is confusing or not clear but there is an underlying theme</p> <p>Visual structure- Is confusing or not clear but there is some organisation of the visual material</p> <p>Design &amp; layout- design choices reduce the visual impact of the book but there is a layout scheme; shows several editing problems (spelling, hidden text) and prepress errors (preparing images, exporting pdf)</p> <p>E-tivities</p> <p>1- the analysis of the selected photobook is confusing or not clear</p> <p>2- the book proposal reveals a confusing book concept and visual strategy</p> <p>3-the book review is descriptive but not critically engaged with photobook's concept</p> <p>4- the reflection approaches personal project but ignores its relation to the wider context of networked culture</p> <p>5- outside the deadlines, with the exception of one e-tivity</p>
3 <sup>rd</sup>	<p>This represents a poor project in all aspects: unoriginal or poorly developed concept and incomplete research. Overall it will demonstrate a lack of basic understanding of the brief and problems in developing the basic technical skills to fulfil it.</p> <p>In addition:</p> <p>Photobook</p> <p>Concept- is poor</p> <p>Visual structure- is poor</p> <p>Design &amp; layout- is very poor or almost not taken care of;</p> <p>E-tivities</p> <p>1- the analysis of the selected photobook is poor</p> <p>2- the book proposal is poor</p> <p>3-the book review is poor</p> <p>4- the reflection is poor</p> <p>5- outside the deadlines</p>
Fail	<p>Project failed to address all or most of the aspects formulated in the brief. The concept may be weak and /or unoriginal; technically, little or no attempt has been made to achieve the required basic technical skills; presentation may also be poor.</p>

## 5. FEEDBACK

Feedback is integral to the unit, with the use of two strategies

Summative feedback related to the photobook project and the e-tivities will be provided in written format and within two weeks after assessment.

Formative feedback (tutor's and peers feedback) will be provided as the e-tivities are developed and in the course of individual and group tutorials.

## 6. INTRODUCTION TO STUDYING THE UNIT

### 6.1 Overview of the Main Content

The unit will introduce you to the theory and practice of self-publishing, examining the concepts of artist's book and photobook, the processes of digital press and print on demand and exploring how these can be applied to the development of your photobook.

The content is structured around four thematic areas:

- (1) artists' books and the book format
- (2) photobooks and the visual structure
- (3) adobe cs3 for photo publishing
- (4) digital press production and print on demand.

Seminars will cover:

Artists' books vs. other visually illustrated books, books of artists (livres d'artiste), artists' catalogues and photographic portfolios

Analysis of photobooks where the visual structure is sustained thought photography, either in narrative or non-narrative styles

Self-publishing and the impact of print on demand on photobooks

Workshops will cover:

Preparing book dummy and proposal for submissions

Visual strategies: group, series and sequence

Working with photos and text in inDesign

Digital press guidelines in preparing documents, inDesign settings and PDF export

Use of social media for online presence and network

### 6.2 Overview of types of classes

Photographic Cultures is taught over 12 weeks and is based around one weekly two-hour taught session (Tuesdays 1-3pm or 3-5pm), which includes seminars, workshops, and visiting guest lecturers.

In addition there is a weekly two-hour tutorial time for individual or small group project support (Tuesdays 11am-1pm)

You also have access to the Digital Media Labs in Keyworth Centre for project development.

The mode of access to the course is a blended approach, consisting of twelve weekly face-to-face meetings taking place in the Holzer lab and/or Studio 55 and four weekly e-tivities to be completed online.

### 6.3 Importance of Student Self-Managed Learning Time

In addition to the class sessions, you need to invest time doing research to fulfill the brief, as this requires work of editing and design and familiarity with a variety of photo

publishing projects. Finally you will have to spend some additional time participating in the e-tivities. The unit requires from you an investment of approximately 114 hours of self-managed learning. This means you are expected to invest 8 hours weekly working on the unit.

## 6.4 Employability

Publishing your own projects is one of the best ways to get yourself noticed and obtain grants and commissions for other photographic work. Additionally, it will help you to develop skills as photographer, designer and editor.

“Over the next few years, the traditional definition of what a ‘published book’ is will have less meaning. Individuals will increasingly use the Internet as a first stage to publish their work, whether they are books, short stories, works in progress, or articles on their area of expertise. “ (Steve Riggio, Barnes & Nobles CEO, in *The Long Tail*, p. 77)

# 7. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

## 7.1 Tuesday September 23<sup>rd</sup> (week01): intro to the unit

This week is an introduction to the unit. You will have the opportunity to look at examples of work produced in previous semesters, understand the role of the book dummy in the work flow and the creative commons licensing scheme agreement with Isbu.

You will complete an online skills survey so that we can ascertain your various levels of software expertise. This will assist us in determining where we need to focus our energies in practical training.

You will open your account with lulu.com and subscribe to the unit’s facebook group

To create a Lulu account go to [lulu.com](http://lulu.com)

Use your first and last names (no artistic or funny names, so we can identify you) and use the username and password you use for the Isbu access, so you won't forget it

To subscribe to the unit’s network go to [facebook.com](http://facebook.com)

Search for the group photographic cultures (Isbu fall 08)

[located at <http://www.new.facebook.com/home.php#/group.php?gid=32098153746>]

To access the network, create a facebook account if you don't have one yet and join the group. The network is for unit students only.

Advice on privacy: Create a Limited Profile with Controlled Settings, friend Paula (paula roush, Lsb uk London), and add her to the Limited Profile List. Don't show: Photos, Videos, Status Updates, Friends, Posts, or Notes. Mini-feed and Photo Albums should also be turned off.

Tasks for next week:

- You need to start preparing your photos, planning the structure of your photobook and selecting the photos and text you will include. The first thing is to make b&w printouts and/or photocopies of your photos for your book dummy. Print the texts as well.

If you need support, visit Paula's office on 28a caxton house, Mondays 10-6pm and Tuesdays 11am-1pm (right before class) or 5 to 7pm (right after class)

-Read Louise Forrester, Pitching work: Improving submissions and Book dummies (p.22-25)

Available on blackboard, phc08 week 01

- Read about artists' books and photobooks, by following the links

Gwendolyn J. Miller. Discovering Artists Books- The art, the artist and the issues.  
<http://www.goshen.edu/~gwenjm/bookarts/index.htm>

Johanna Drucker, The Century of Artists' Books. NYC: Granary Books. Read Chapter 1

-'The artist's book as idea and form', available online

<http://www.granarybooks.com/books/drucker2/drucker2.html>

Links also available on blackboard, phc08 week 01

## 7.2 Tuesday September 30<sup>th</sup> (week02): artists' books and photobooks

In this class we will look at photobooks, situating photobooks in relation to artists' books and photography books. We will discuss what is the definition of a photobook.

Tasks for next week:

-You will choose a photobook from Perry library and analyse it using the photobook handout available on blackboard, phc08 week 02

-You will complete e-tivity 1, posting your critical analysis of the selected photobook

- Read Martin Parr and Gerry Badger, 2004. The Photobook: Between the Novel and Film. In: The Photobook: A History volumes I. London: Phaidon. Available as photocopies, collect it in class or from Paula's office

- Read Louise Forrester, Appendix a: self-publishing. Available on blackboard, phc08 week 02

-You will continue to develop the book dummy.

## 7.3 Tuesday October 7<sup>th</sup> (week03): self-publishing and pod (Louise Forrester)

This week we will be discussing self-publishing and print on demand. Guest speaker: Louise Forrester, designer and researcher on self-publishing, and curator of the , London

Tasks for next week

-Continue to work on your book dummy.

-Read the selected texts that discuss visual strategies and can help you at this stage

Picture relationships, movement, structure and composition. Extracts from Keith A. Smith, 2005. Structure of the Visual Book.

Photo images without narratives, Variations of the photo-romance, Photo-narratives with text, Documentary narratives, Non-narrative visual sequences. Extracts from Johanna Drucker, 2004, The Century of Artists' Books. NYC: Granary Books.

Available in photocopies; collect it in class or from Paula's office

## 7.4 Tuesday October 14th (week04): book dummies workshop

This week you will finish the book dummy. The b&w printouts are already made, so it's a hands-on session away from computer, using photocopies, glue & scissors to finalise it. A mini studio will be set to help you photograph or video it. The documentation will be used for e-tivity 02 and for the class presentation on week 05.

NOTE: This week, we won't split in two groups. Everyone is welcome to attend the 4 hours workshop to finish and document the book dummies.

Tasks for next week

- You will finish e-tivity 02- upload the photobook proposal and documentation

- Read a selection of online texts about print on demand  
<http://delicious.com/msdm/phc08-pod>

- Read a selection of online texts about pecha kucha presentation style  
<http://delicious.com/msdm/phc08-pecha-kucha>

## 7.5 Tuesday October 21<sup>st</sup> (week05): lulu.com (Louiza+Jennie) and pecha kucha session

Guest speakers: Louiza Fraser, Communications, UK and Jennie Barham, European Distribution Manager at Lulu.com, will speak of digital print production and print on demand.

NOTE: This week, we won't split in two groups. Everyone is welcome to the first part, to the lulu.com presentation and everyone is invited to the second part, when we will have a pecha kucha session and will look at everyone's book dummies and give feedback.

Tasks for next week:

-Read Pass4Press brochure V.8 2007-08 which contains best practice guidelines for preparing documents for printing

Available from <http://www.pass4press.com/cgi-bin/wms.pl/416>  
also available from blackboard phc08 week 06

## 7.6 Tuesday October 28<sup>th</sup> (week06): Adobe CS3- working with images and text

This week will be an intro to Adobe CS3 workflow for InDesign, using the exercise file lulu-book-block inDesign template, that contains a basic photobook layout. Topics: preparing documents and images for intent output, colour settings, master pages.

Tasks for next week:

- download the template from blackboard phc08 week 07 and adapt it to your needs; start working with master pages to create your basic layout.

-check online tutorials inDesign, available online at <http://delicious.com/msdm/phc08-indesign-tutorials>  
also available to download from blackboard phc08 week 07

## 7.7 Tuesday November 4<sup>th</sup> (week07): ID> working with long documents

InDesign: working with long documents. Text formatting and working with style sheets.

Tasks for next week:

Continue to work on your inDesign document. If you need extra tutorial, paula is available 11-13pm, book in advance.

## 7.8 Tuesday November 11<sup>th</sup> (week08): preflight and soft proof

InDesign: continuation. Topics: preflight and soft proof. Tutorials.

Tasks for next week:

-Continue to work on your inDesign document. If you need extra tutorial, paula is available 11-13pm, book in advance.

-read documents related to pdf settings for inDesign, available online at <http://delicious.com/msdm/phc08-pdf-settings>  
also available to download from blackboard phc08 week 09

## 7.9 Tuesday November 18<sup>th</sup> (week09): PDF export

InDesign: continuation. pdf export directly out of inDesign or as .ps file w/ conversion in distiller (files >700 MB); upload to lulu and cover design

Tasks for next week:

-continue to work on your inDesign document. If you need extra tutorial, paula is available 11-13pm, book in advance.

- continue to read documents related to pdf settings for inDesign, available online at <http://delicious.com/msdm/phc08-pdf-settings>  
also available to download from blackboard phc08 weeks 09 and 10

### 7.10 Tuesday November 25<sup>th</sup> (week10): upload to lulu (deadline)

This week you need you need to upload the pdf to your storefront at lulu.com, order book print by 5 pm, and submit receipt of lulu online purchasing order by email to Paula. Customise your storefront.

Tasks for next week:

- Swap pdf files for a book review

- Read extracts Chris Anderson 2007 The Long Tail: How Endless Choice Is Creating Unlimited Demand. London: Random House. Available as photocopies and also available to read/browse online:  
<http://www.longtailbook.co.uk/The-Long-Tail>

-Read other book reviews, from last year's photo publishing project  
<http://delicious.com/msdm/phc08-photobook-blp07>  
<http://delicious.com/msdm/phc08-photobook-phc07>

### 7.11 Tuesday December 2<sup>nd</sup> (week11): reviews swap

Finish e-tivity 3: Swap reviews. Get someone to write about your photobook and post it in your book page whilst you do the same for the other; this review is based on the PDF file and is to be posted using the 'post a review' form. Suggested word count: 250, more if needed (separate handout available to download from blackboard phc08 week 11 will list all required elements)

Tasks for next week

- Write your self-reflection

- Read extracts Sarah Bodman, 2007 Artists' Books Creative Production and Marketing. The Centre for Fine Print Research University of the West of England, Bristol: Impact Press. Free download <http://www.bookarts.uwe.ac.uk/survres.htm>  
Also available to download from blackboard phc08 week 12

### 7.12 Tuesday December 9<sup>th</sup> (week12): final reflections

This week you will finish e-tivity 4: reflect on your photo publishing experience, with reference to the aspects of self-publishing and online networking; post it on your lulu blog. Suggested word count: 250, more if needed (separate handout available to download from blackboard phc08 week 12 will list all required elements)

It is the end of project, with opportunities for peer and tutor feedback. You will complete an online feedback survey as your experience will be important shaping the future editions of this unit.

## 8. LEARNING RESOURCES

### Core Materials

Gwendolyn J. Miller. Discovering Artists Books- The art, the artist and the issues. <http://www.goshen.edu/~gwenjm/bookarts/index.htm>

Johanna Drucker, 2004. The Century of Artists' Books. NYC: Granary Books. Chapter 1 'The artist's book as idea and form', available online <http://www.granarybooks.com/books/drucker2/drucker2.html>

Martin Parr and Gerry Badger, 2004. The Photobook: Between the Novel and Film. In: The Photobook: A History volumes I and II. London: Phaidon. (and additional extracts)

Keith A. Smith, 2005. Structure of the Visual Book Keith Smith Books. Rochester New York.

Chris Anderson 2007 The Long Tail: How Endless Choice Is Creating Unlimited Demand. London: Random House . Also available to read/browse online: <http://www.longtailbook.co.uk/The-Long-Tail>

Sarah Bodman, 2007 Artists' Books Creative Production and Marketing. The Centre for Fine Print Research University of the West of England, Bristol: Impact Press. Free download <http://www.bookarts.uwe.ac.uk/survres.htm>

Louise Forrester, 2008 Self-publishing photobooks, London.

### Manual

Sandee Cohen 2007, InDesign CS3 for Macintosh and Windows (Visual QuickStart Guide) Peachpit Press

### Optional Materials (available Perry library)

For an updated list of photobooks available in the Perry Library visit <http://delicious.com/msdm/phc08-photobook-perrylibrary>

#### Modernist photobook

Moholy-Nagy, Laszlo, 1895-1946.

Title Painting, photography, film / with a note by Hans M. Wingler and a postscript by Otto Stelzer, translated [from the German] by Janet Seligman. London: Lund Humphries, 1969.

PL Main Bookstock 770.11 MOH

#### Documentary photobook in the 1930s

Title London in the thirties / Bill Brandt; introduction by Mark Haworth-Booth.

Publication Info. New York: Pantheon Books, c1983.

PL Main Bookstock 779.0924 BRA



### The postwar European photobook

Title Łódź Ghetto album / text by Thomas Weber; photographs by Henryk Ross; photographs selected by Martin Parr & Timothy Pros.

Publication Info. London: Chris Boot, 2004.

PL Main Bookstock 779.99405318094384 ROS

### The stream of consciousness photobook

Title The animals / Garry Winogrand with an afterword by John Szarkowski. Publication Info. New York: Museum of Modern Art; London: Thames & Hudson, 2004. PL Main

Bookstock 779.32092 WIN

### The postwar Japanese book

Title Nobuyoshi Araki: Tokyo still life / text by Adrian Searle.

Publication Info. Birmingham: Ikon Gallery,

### The American photobook since the 1970s

Cindy Sherman: a play of selves / Metro Pictures, New York, Sprüth Magers, Cologne / Munich / London Ostfildern: Hate Cantz, 2007.

PL Main Bookstock 779.24 CIN

### Appropriating photography

Title: Signs that say what you want them to say and not signs that say what someone else wants you to say 1992-1993 / Gillian Wearing.

Publication Info. London: Maureen Paley Interim Art, 1997.

PL Main Bookstock 779.930223 WEA

### The picture editor as author

Photo trouvée / collected and crated by Michel Frizot & Cédric de Veigy.

Publication Info. Paris; London; New York: Phaidon, 2006.

PL Main Bookstock 779 PHO

### The concerned photobook since WWII

Title: Migrations: humanity in transition / Sebastião Salgado; concept and design by Lélia Wanick Salgado. Publication Info. New York: Aperture, c2000. PL Main

Bookstock 779.936287 SAL

### The new objective photobook

Title Industrial landscapes / Bernd & Hilla Belcher with an interview by Susanne Lange.

Publication Info. Cambridge, Mass.: MIT Press, c2002.

PL Main Bookstock 779.967 BEC

### Modern life photobook

Title Ray's a laugh / Richard Bellingham.

Publication Info. Zurich; New York: Scalo, 2000.

PL Main Bookstock 779.2 BIL

Blackboard

All unit related documents available in the blackboard, organised week by week

<http://www.lsbu.ac.uk/bb/>