

# Documentary Photography Books A Visual Language

**Laurie Shock**  
**Shock Design Books**

# Photography Organizations

- Serenbe Photography Center <http://www.serenbephotographycenter.com/>
- Atlanta Celebrates Photography (ACP) <http://www.acpinfo.org/>
- Showcase Photography School <http://www.theshowcaseschool.com/>
- South Arts <http://www.southarts.org>
- Young Photographers Alliance, sponsored by ASMP (American Society of Media Photographers) <http://www.youngphotographersalliance.org/>



Bill Boling, right, with photographer, Martin Parr, left.



Fall Line Press, a fine art and documentary photography publisher, founded in Atlanta in early 2012 by Bill Boling.





Kael Alford and a friend, in Pointe-aux-Chenes, Louisiana

# UNEMBEDDED



**Four Independent Photojournalists on the War in Iraq**

GHAITH ABDUL-AHAD, KAEL ALFORD, THORNE ANDERSON, RITA LEISTNER

Foreword by Philip Jones Griffiths • Introduction by Phillip Robertson





Bottom of da Boot



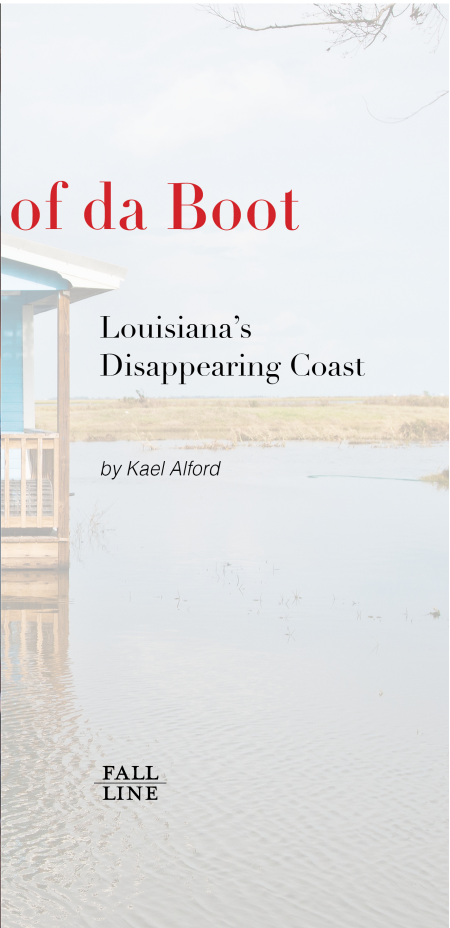


# Bottom of da Boot

Louisiana's  
Disappearing Coast

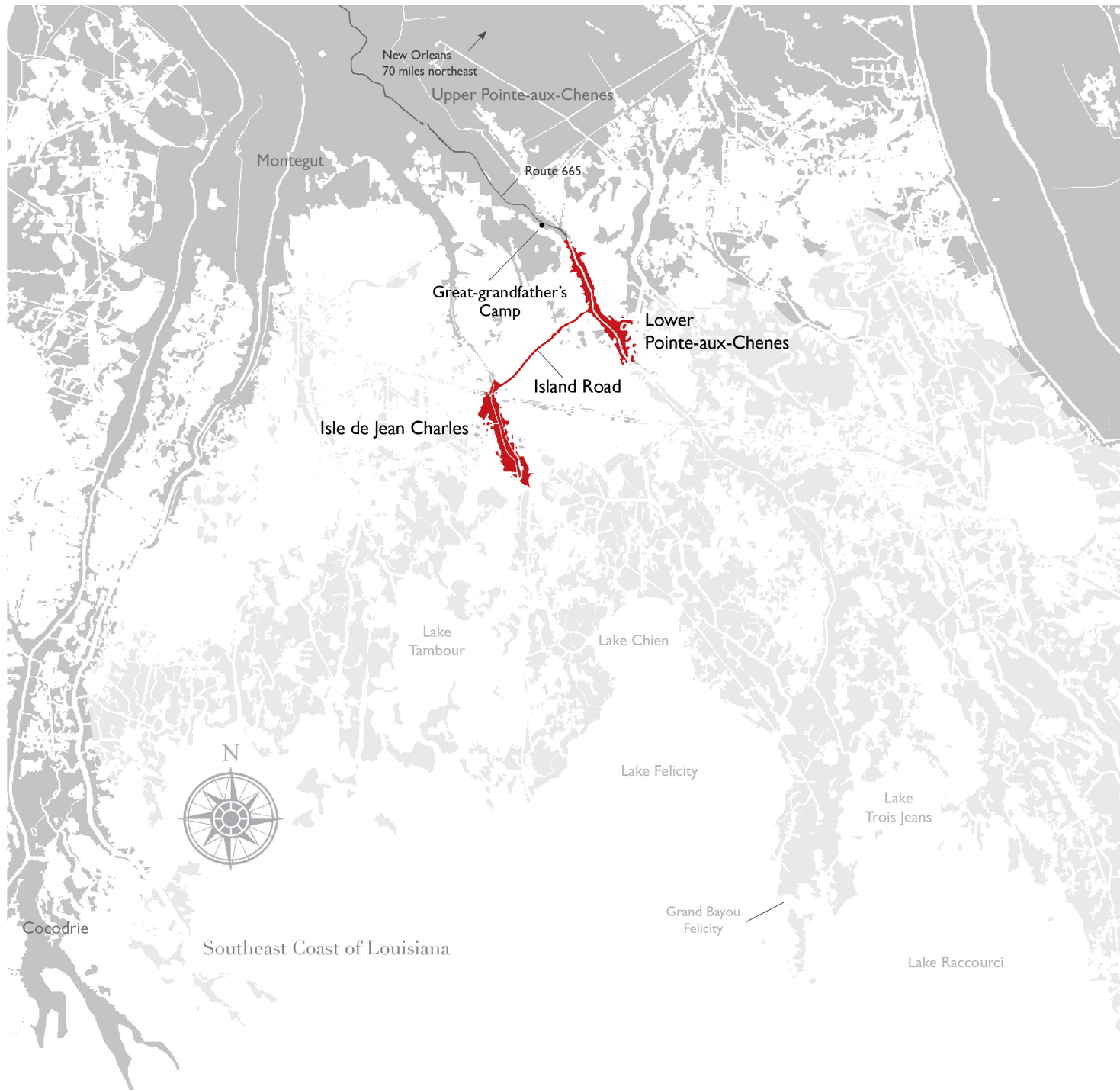
*by Kael Alford*

FALL  
LINE









New Orleans  
70 miles northeast

Upper Pointe-aux-Chenes

Montegut

Route 665

Great-grandfather's  
Camp

Lower  
Pointe-aux-Chenes

Island Road

Isle de Jean Charles

Lake  
Tambour

Lake Chien

Lake Felicity

Lake  
Trois Jeans

Grand Bayou  
Felicity

Lake Raccourci



Southeast Coast of Louisiana



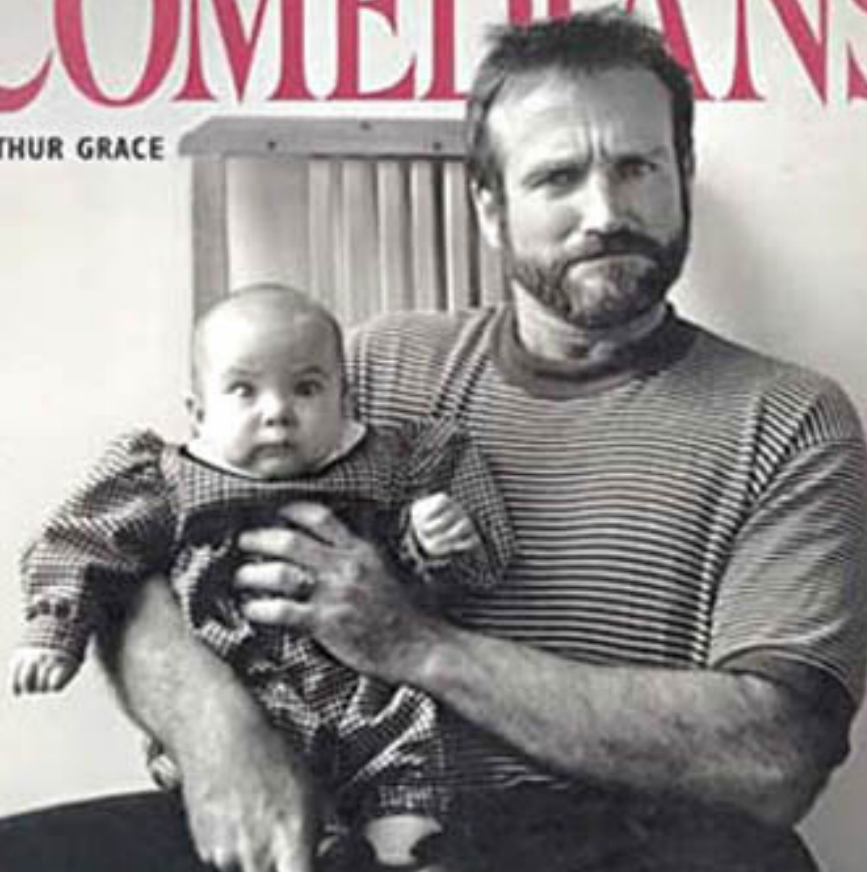
# STATE FAIR

ARTHUR GRACE



# COMEDIANS

ARTHUR GRACE



GEORGE BURNS GEORGE CARLIN BILLY CRYSTAL WHOOP! GOLDBERG BOB HOPE ALAN KING  
SAM KINISON ROBERT KLEIN JERRY LEWIS RICHARD LEWIS STEVE MARTIN JACKIE MASON  
RICHARD PRYOR JOAN RIVERS LILY TOMLIN ROBIN WILLIAMS STEVEN WRIGHT

# CHOOSE ME

PORTRAITS OF A PRESIDENTIAL RACE



ARTHUR GRACE

FOREWORD BY SAM DONALDSON

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TEXT BY JIM WOOTEN



# America 101



ARTHUR GRACE



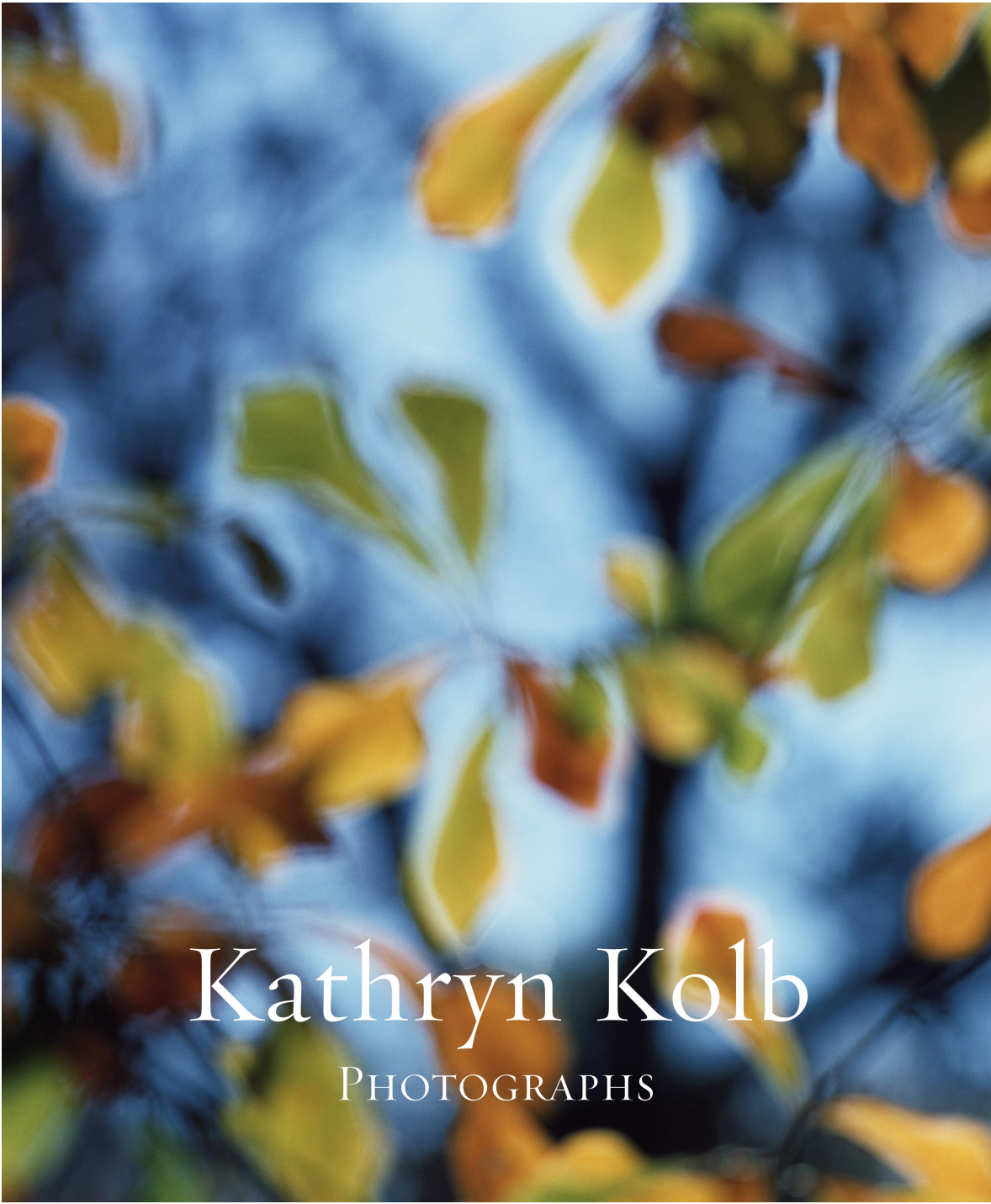
Kathryn Kolb





Kathryn has shot with film for most of her career. She just recently began embracing digital, but in both methods, she prints all of her prints herself.





# Kathryn Kolb

PHOTOGRAPHS

# Documentary Books

Throughout your education and career, you will be creating bodies of work that could be candidates for exhibits, multimedia, films, and books.

Even if you're not thinking about those now, you might find yourself taking Elliot Erwitt's advice to look back over your earlier work and find the gems you forgot. And who knows what you'll create, or who you might collaborate with in the future.

In any case, it's important to realize that books can be a vehicle to further your career, your passion, to make connections and expand your visibility.

So I'll go into a little more detail about the processes and provide a bit more background. Some of this could prove helpful to you regardless of what form your future projects take.

# Funding

Kathryn's book was supported by 25 patrons who paid \$1,000 each: all received large print, signed copy of book, name on patron's page.

Trees Atlanta purchased a bulk number for their initiatives.

Partner with a corporation or nonprofit that shares a common theme with the subject or mission of your work.

A partner's use of your work, in addition to having financial benefits, shares your mission and expands the exposure for your work through their promotion and outreach.

# Awards and Grants

Some have strict submission deadlines and others are open ended/ongoing.

Some grants are provided for projects in their early planning stages while other are allocated for projects already in development.

Where to research grant opportunities:

The Foundation Center: <http://www.foundationcenter.org/>

Duke Center for Documentary Studies: <http://documentarystudies.duke.edu/awards>

Blue Earth which offers support to photographers in the form of advice, mentorship, grant writing and other resources. They list grant opportunities on their website:

<http://www.blueearth.org/projects/funding.cfm>

International Center of Photography:

<http://www.icp.org/school/alumni/grants-competitions>

# Crowd Source Funding

Crowd sourced funding can be a highly successful way to raise money for your project. You post your project on a venue platform where others can see it, provide varying levels of incentives as rewards, and set a financial goal to complete your project. You then promote it through traditional methods and social media to expose it and get others impassioned. People you know, people they know, and people who just hear about it and love the project donate money at various levels you have set. Some venues won't release the money unless you reach the goal within a specified amount of time, others will release the money as it's donated. Here are a few examples:

Kickstarter is a very popular platform. It charges 5% of the amount raised.

Emphas.is is a platform for photojournalism projects, their fee is 15%.

Razoo is a platform with a strong slant toward causes and nonprofit projects and organizations. They charge 2.9% of amount raised.

There's even a company called Projects2crowdfund where you can post your crowd fund project, regardless of whether it's Kickstarter or Razoo and they promote it on their site. So far it's free. <http://www.projects2crowdfund.com/>

# Traditional Book Manufacturing

Kael and Arthur's books: traditional book publishing

Kathryn's book, self-published using the same manufacturing method

- Offset printing
- Archival paper
- Smyth-sewn binding
- Hardcover with archival materials
- Indistinguishable from a book that an art publisher would produce
- This is the highest quality method of producing a book
- Method is open to anyone, just need to understand the structure, process, and resources necessary to do it well.
- Minimum print run is usually between 500 and 1,000 books
- Best pricing is in Asia, excellent quality for 30-35% less than producing in U.S. Most art and museum books are printed overseas.





Four color Offset Printing Press

## Smyth sewn binding



Book block pages that will be Smyth-sewn. The form is folded into 16 pages. The folded sections are laid on top of each other and then sewn into the book block. A book with 16 page signatures means your book's page count must be a multiple of 16. Some large books have 12 page signatures, and some have 10.



Smyth-sewn (and glued) binding in a traditionally bound, hard cover book. This high quality binding is recommended for coffee table, art, and photo books. Pages are folded signatures which open nearly flat.



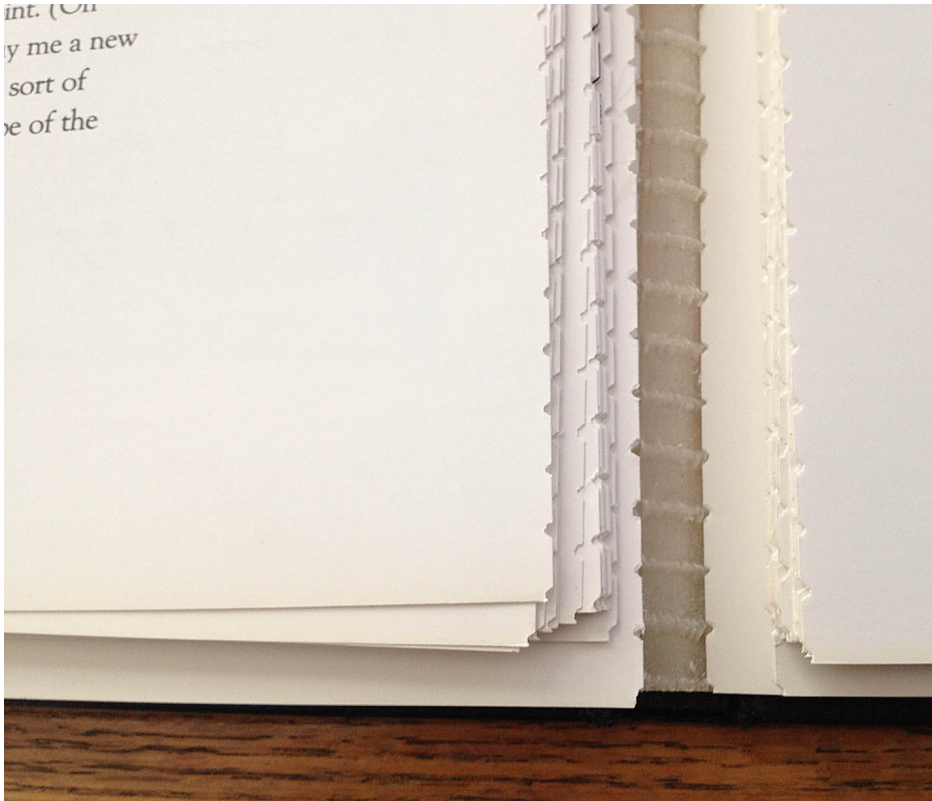
## POD stands for Print on Demand.

This is the process of printing a book digitally in very low quantities, which is possible due to the minimal time needed to set up equipment, as well as very fast printing and drying time.

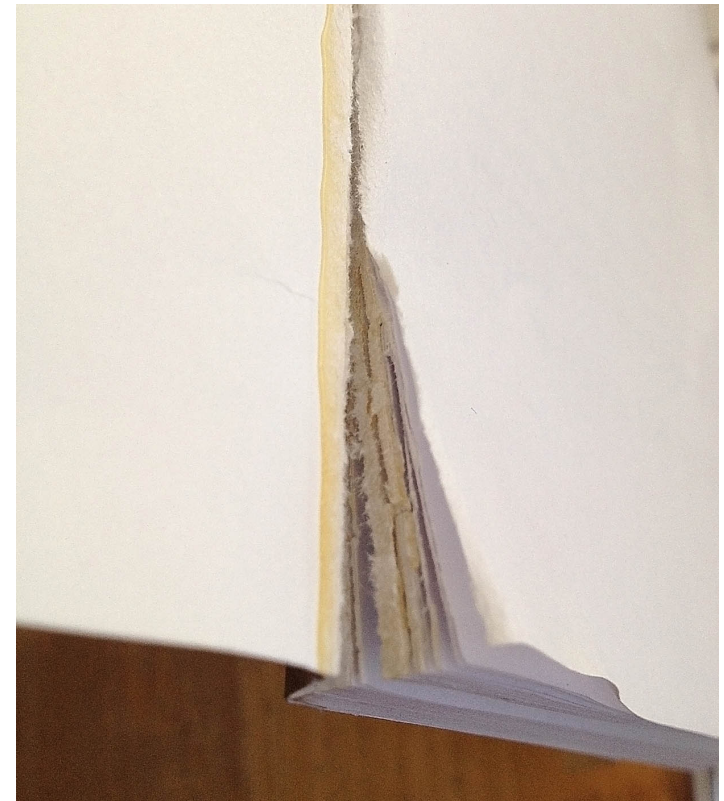


HP Indigo Digital Printer

## Glued binding also known as Perfect Binding



Glued binding in a hard cover book. Page edges are skived or roughed up and then glue is added. Pages can fall out over time and with use.



Glued binding in POD soft cover book. The edges of these pages have been slightly skived to accept the glue.

## Important Details regarding POD

- Print as few as one book at a time
- Can have b/w, color, hardcover or softcover
- Once you lay the book out, delivery within a couple of weeks
  
- POD books used glued binding, usually not archival
- Digital papers contain OBAs, optical brightener additives, colors fade, and yellow over time, not archival
- Limited to a few standard sizes and materials
- Books are not printed by the same facility every time. Inconsistency of quality.
- 100 page, color, hardcover book can cost \$70–\$130 each depending on size
- If you need quantity it becomes expensive. 100 POD books = \$10,000: \$100 each
- 500 – 1,000 traditionally produced books = \$10,000: \$10 each
- If you want to sell your POD book, and it costs you \$100 to produce, then you have to price it even high to make a profit. The cost becomes unaffordable for most buyers.

## When would it be appropriate to choose POD?

- For an art or photographic portfolio, they are easily reordered if needed.
- For a small number of exhibit books to act as a catalog for a gallery opening.
- If you are a wedding photographer, it can be a lovely part of your photo package.
- For personal or corporate use.
- For a mockup to guide you in the process of planning a book that you ultimately want to print and bind traditionally.
- For a mockup to send to prospective publishers (though larger publishing houses have strict submission guidelines so it's best sent to small publishers).
- Maybe you just have a story to tell, you don't care if it's archival, you don't care to sell it to the masses, you just want to put it out there, maybe sell it on the POD online bookstore, just to see what happens and who connects with it.
- This may be the most compelling reason to make a POD book of your work, to experience the creative process. It's art in itself, and it can open your mind creatively and lead to other ideas and projects. It changes the way you think.



## POD Companies I Recommend

The best POD company I've found is Blurb. [www.blurb.com](http://www.blurb.com)

Blurb has good quality paper and materials and the best quality printing I have found. Their layout templates are easy to use, their downloadable software is user friendly, and you have the option of creating your book in Adobe InDesign or Quark and uploading your book as a pdf file. This gives you the creative design control that the templates don't offer.



Viovio and MyPublisher are two other companies that produce a decent book.

If you want something extremely high end, with the option for specialty packaging such as clamshell cases and DVD sleeves, check out AsukaBook. The books are more expensive but can be a perfect fit for a high quality photography wedding book, or for an art or photography portfolio. You do have to be self-employed or own a business to purchase from them.

[www.asukabook.com](http://www.asukabook.com)



Here are two downloadable charts that compare 4 POD companies' book size information, pricing, paper choices, layout options, and file preparation requirements:

<http://howtopublishyourownphotographybook.com/pod-at-a-glance-charts/>

# Your Book's Content and Design Must Look Professional

Regardless of whether you use POD or traditional printing and binding to publish your book, the design, layout, writing, and content of your book must be professional.

For years, self-published books carried a stigma because many were poorly written, designed, and produced.

Now that we have access to better resources, software, and hardware to publish our own books, we have a responsibility not to add to the glut of poorly self-published books.

# Interactive Ebooks

I haven't talked about interactive ebooks today but these will increasingly become more prevalent. They will not replace print books, at least not high end art photography books. Those are actually becoming more collectable and seen as objects of art, due to the fact that there is an explosion of ebooks. That said, it's very important we embrace ebooks as another form of telling our stories and documentaries. The interactive component is revolutionary and you can embed videos, graphics and links. Some software options for creating them are:

Inkling Habitat

<https://www.inkling.com/habitat/>

iAuthor

<http://www.apple.com/ibooks-author/>

**Why Do You Want to Publish a Book?**

**How is it Different From Other Books?**

**Who is Your Target Market?**

- Be thoughtful about why you want to publish a book.
- Determine who your primary target market is, as well as your secondary and tertiary markets.
- Write down all the ways you can reach your target markets.
- Make a list of the reasons the book will be helpful to the various markets and why it's different from other books of its kind already available.
- You want your book to stand out from all others. Make certain your book has something significant to offer that other books don't have.



- If you do plan to sell your book, your film or any body of work, once you have completed it, then your real work begins.
- You can't be shy, you need to let people know about it, otherwise it will become a well kept secret.
- You need to become an aggressive promoter and marketer of your work.
- Traditional promotions as well as social media and connecting with other people/organizations to compound your efforts.
- Find ways to put yourself in front of groups of people where you can talk about your project and make connections.

For More Resources:  
[www.HowtoPublishYourOwnPhotographyBook.com](http://www.HowtoPublishYourOwnPhotographyBook.com)

For Examples of My Published Books  
[www.ShockDesignBooks.com](http://www.ShockDesignBooks.com)

