

THE PHOTOBOOK

AME_5_TPB

“The goal of the photobook is narration, but what kind of narrative are we talking about? The photobook that utilizes elliptical, or nonlinear narrative- is the kind of photobook in which poetry and mystery are the order of the day rather than clarity and the concrete”

“The goal, of course, and the reason for the photographer’s attachment to the photobook, is meaning. The photobook, in short, is about narrative, making photographs tell a story, giving them relevant meaning...A single photograph can express much, but in a narrative sense, it is like a single word. Without the other ‘words,’ there can be no sentences, paragraphs, and chapters. The single paragraph can only go so far... It is the search for narrative that draws photographers to the photobook.”

Badger, G., 2010, Elliptical narratives: some thoughts on the photobook, in The pleasures of good photographs. New York: Aperture.

‘The individual photograph becomes just one component of an integrated structure charged with the explicit purpose of telling a story... with the incorporation of textual elements such as captions and essays and the narrative sequencing. “

Kaneko, R and Vartanian, I., 2009, Japanese Photobooks of the 1960’s and ‘70s. NY: Aperture

<http://www.msdm.org.uk/photobook/>

Faculty of Arts & Human Sciences/ Arts & Media
Department

2011/2012

level 5

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1. MODULE DETAILS

Module Title:	The Photobook
Module Level:	5
Module Reference Number:	AME_5_TPB
Credit Value:	20 CAT Points
Student Study Hours:	200
Contact Hours:	40
Private Study Hours:	160
Course(s):	BA (Hons) Digital Photography
Year and Semester	2011/12 semester 1
Module Coordinator:	Paula Roush
MC Contact Details (Tel, Email, Room)	+44 (0)20 7815 5418 roushp@lsbu.ac.uk b462 borough road (4 th floor)
Teaching Team & Contact Details (If applicable):	Chris Packham packhac@lsbu.ac.uk +44 (0)20 7815 6777 room k113 Lara Gonzalez gonzall2@lsbu.ac.uk
Teaching Rooms	Media Labs: Holzer lab k102 and Sontag lab k203 Studio 54 K116/117
Subject Area:	Arts and Media
Summary of Assessment Method:	50% + 25% + 25%
	Part 1: 50%: photobook portfolio A photobook project, exploring the conceptual and editorial development of the same photographic collection, from (1) handmade edition to (2) print on demand and (3) eBook, to (4) its gallery presentation. Organise the work as your photobook portfolio for submission.
	Part 2: 50%: research paper A research paper, conducting a critical survey of the literature on the photobook and the field of artists' books, with a topic selected by you. Broken down in two components: 1- 25%: first draft > an introduction to your paper and bibliography (1000w) 2- 25%: finished paper> organised according to the recommended sections (2500-3000w)

2. SHORT DESCRIPTION

This module 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. As printing technologies develop towards a networked model, photobook artists adapt their practices to make use of the advantages offered by print on demand (pod) and electronic publishing models.

We will study this relationship of the photobook to printing and publishing technologies, through seminars, workshops and artists' presentations.

3. AIMS OF THE MODULE

The unit aims to provide a critical overview of photo publishing cultures, that spans the photobook genre (historical photobooks, contemporary formats, including print on demand and eBooks) while additionally allowing you to practice specific photo publishing skills (e.g., structuring of the visual book, book binding, and InDesign for printing and e-publishing), as well as writing and theorising the field from a critical perspective.

4. LEARNING OUTCOMES

On successful completion of this module, you will be able to:

4.1 Knowledge and Understanding

- Demonstrate a critical understanding of the photobook as publishing practice
- Articulate an expanded definition of the photobook that encompasses the experimental modes of production associated with book arts.

4.2 Intellectual Skills

- Comprehend and reflect critically on the relationship between photography publishing and the genre of photobook
- Develop effective writing skills, to help you become an accomplished writer in the area of photobooks and artists books.

4.3 Practical Skills

- Develop increased competency in the editing of photographic and textual material - demonstrate a grasp of design, layout and editing.
- Develop skills in the structuring of the visual book, with the use of one or more visual strategies to group, serialise and/or sequence images.

4.4 Transferable Skills

- Apply varied manual and digital skills associated with the production of artists' books, from paper folding and book binding to the use of Adobe CS5.5 software, including using InDesign to create print and electronic publications

5. ASSESSMENT OF THE MODULE

5.1 Part 1: 50%: photobook portfolio

A photobook project, exploring the conceptual and editorial development of the same photographic collection, from (1) handmade edition to (2) print on demand and (3) eBook, to (4) its gallery presentation. Organise the work as your photobook portfolio for submission.

INTRO

This brief asks you to create a photobook portfolio that explores elliptical narrative as described by Gerry Badger (2010) in the text *Elliptical narratives: some thoughts on the photobook*, and to create a photobook project that transmits meaning through the use of a nonlinear narrative.

This portfolio addresses all of the stages involved in book production. You will apply principles of sequencing, and image and text editing, to create a handmade edition. You will then learn how to assemble and print your photobook using Adobe Creative Suite CS5.5. You will have a photobook that can be printed on demand through a commercial publisher (blurb) and further editioned as an eBook by being made available for screen and/or download.

Taking the photobook as a open-ended model for research, this brief aims to encourage you to explore the impact visual structure choices have on the expressive aspects of your photobook and how the same content is translated modified, enhanced, as a result of these choices.

Work with a photographic collection that you have photographed or gathered in the manner of an editor. Once you selected the photographs that you will use for your photobook, you will explore the use of the same photographic material in different modes of presentation. Consider carefully:

- 1- Firstly how to communicate the meaning of your photobook through a handmade edition
- 2- Secondly how to make it available in a commercial platform (blurb) as a print on demand edition
- 3- Thirdly how to edition the photobook as an eBook to share via the computer screen or eReader
- 4- Finally how to present the project as an installation in the art gallery.

1.The Photobook As Handmade Edition. Deadline: Week 04, Tuesday 18th October

Specification: Use the handmade edition to explore nonlinear narrative. Develop a handmade book (pamphlet stitch or accordion) that communicates through its shape and materials

Photography: Work with a collection of images that form a coherent whole and allow you to tell a story

Sequencing: Use nonlinear sequencing, and the visual strategies of montage to amplify their meaning. Drawing and (hand) writing may also be used. Explore handmade techniques to emphasise the methods of constructed movement in the book (group, series and/or sequence)

Size recommended: Multiple signature pamphlet, 3 signatures made of 4 A4 pages each, for a total of 12 A5 folded sheets (36 pages)

Binding: Choose from one of the formats presented in the workshops (the multiple signature pamphlet or the accordion book) to develop your final handmade book, which can be a variation of these to suit your conceptual approach.

2.The Photobook As Print On Demand Edition. Deadline (PDF): Week 07, Tuesday, 8th Nov

Specification: Make your photobook available as a print on demand edition. The book must be printed with blurb, the online print on demand publishing company (blurb.com)

Blurb membership: Become a blurb member in order to download the blurb plug-in for Adobe InDesign and upload your book

<http://www.blurb.com/apps/indesign-plugin/download>

Workflow: Use the PDF to book workflow for InDesign CS5.5 and have full creative reign over the design process. http://www.blurb.com/make/pdf_to_book

Size and binding: Choose between seven book sizes and three cover types to translate your handmade edition into print on demand edition

<http://www.blurb.com/make/books>

Number of suggested pages: 20 to 40

Paper: Choose between Standard, Premium or ProLine papers

PDF: Export to PDF/X-3 using the downloadable Blurb PDF/X-3 Export Preset

http://www.blurb.com/guides/downloads/pdf_to_book?file=Blurb%20PDF%20X-3%20Export%20Preset%20v1-1.zip

3.The Photobook As eBook. Deadline: Week 09, Tuesday, 22nd Tuesday, 22nd Nov

Specification: Edition your photobook as an eBook (for eReader or PDF download)

Options: Choose between screen-based epub format for the ipad (Paula workshops) and hybrid models that combine the free and easy distribution provided by the internet with the use of paper and the physicality of books (Lara workshops). You can create and enjoy an e-book even if you do not own an e-book reader. You will be able to access it using specific software on your computer and read it on the screen.

Workflow: More and more InDesign is being used to create eBooks in addition to printed books and the CS5.5 version contains many new and enhanced features related to electronic publishing. Use it to create a document that will be viewed on computer screen or an eReader or a hybrid digital/paper

Delivery: as a digital file epub if you are working for an eReader; As Pdf+home printed proof if you are working for computer screen+download

4.The Photobook As Installation. Presentations: Week 10, Tuesday, 22nd Tuesday, 29th Nov And Week 11, Tuesday 6th Dec

Specification: Install in the Digital Gallery those elements that you consider represent your photobook project.

Options: When selecting the material keep in mind your book narrative and try to make this available for the audience that visits the space. Use table, wall and/or screen to represent the elements of the project that communicate its meaning.

Presentation: Prepare an oral presentation (5m) to contextualise your research.

5.2 Part 2: 50%: research paper

A theory essay, conducting a critical survey of the literature on the photobook and the field of artists' books, with a focus on a particular topic selected by you.

Possible topics:

The identity of photobooks and its relationship to artists books

The origins of photobooks and their current status

The development of photobooks as a 20th-century art form

The artist's photobook as a democratic multiple

The Japanese photobooks of the 1960's and '70s.

The European photobook

Impact of new technology on the photobook

1- First Draft (1000-1500w). Deadline: Week 06, Tuesday 1st Nov

By week 6 submit the topic and bibliography. This is a critical date since it is important for you to establish a specific direction and focus for your paper. In this abstract you will articulate your thesis for your specific topic.

Provide:

-an abstract or synopsis: a brief summary of your research paper to help us ascertain the paper's purpose.

-a bibliography: a list of books and other works such as journal articles, websites, etc with a brief summary demonstrating its relevance for your paper.

2- Final Research Paper (2500-3000w). Deadline: Week 12, Tuesday 13th Dec

By week 12 submit your research paper. Follow the guidelines in the photobook research paper handout. A typical research paper structure includes:

-Introduction (establish your topic and approach, your sources and methodologies)

-Main body of the essay (several paragraphs that develop the main argument)

-Bibliography (all the relevant materials you have considered or want to reference to support your essay) including a list of web sources and links.

The research paper must be word-processed on single-sided A4 paper. It must be double-spaced using a 12pt font.

Reference your sources following the recommended referencing system (Harvard). Use this online guide for a quick overview
<http://www.lsbu.ac.uk/library/helpsheets/hs30.pdf>

For week 12-prepare a 10 m presentation of your paper for a class seminar using a pecha kucha style (only visuals in the slides; a summary of the text is delivered verbally)

COURSEWORK SUBMISSION FOR ASSESSMENT

All coursework must be submitted to the Student Information Centre (SIC), Borough Road, Room B266a with the submission form and the receipt retained.

For all digital work you must provide 2 copies of the CD both of which MUST be clearly labeled with Student name +Number.

For all photobook related artwork one copy is enough. All must be organized in a portfolio box with all items clearly labeled with Student name +Number

You are required to keep a personal copy of all your assessed coursework, both written and practical, in case any work is damaged or goes missing. Production work will be deleted off the server at the end of each semester, so it is particularly important that you ensure that you make your own personal copy and back up your projects onto storage device.

COURSE WORK SUBMISSION PACK

WHAT TO INCLUDE:

PHOTOBOOK PORTFOLIO

1- One box with all your photobook versions including handmade edition, on demand edition (printed by blurb), eBook project and printed documentation of the gallery installation.

Find the most suitable way to organize your portfolio to include printed documentation of all phases of your work.

Include a printed copy of your research paper in the portfolio box.

2-One cd (2 copies) with all your digital files organised in 3 folders:

2.1.pod folder containing

- a. print on demand edition: the PDF export uploaded to blurb
- b. inDesign package (including .indd file, linked graphics and fonts)

2.2. EBook folder containing:

- a. Epub file for eReader
- or
- b. Pdf to download (if you designed a hybrid ebook)

2. 3. research paper folder containing:

Microsoft word file of your writing

WHERE: B266

DEADLINE: week 12, Tuesday 13th December

Assessment Criteria

Points Final Grade

70 % > 1st

60 – 69 % 2:1

50 - 59 % 2:2

40 – 49 % 3rd

<40 points

Grade	Marking criteria
1 st	Outstanding work: your conceptual framework has been effectively transported into the photobook format, with originality and technical skill. Outstanding presentation – excellent craft and design activities, excellent writing- everything demonstrates consistent attention to detail. In addition: -the photobook project reveals critical use of narrative strategies -the research paper reveals relevant topic and critical review of literature
2:1	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. In addition: -the photobook project reveals critical use of narrative strategies but these are not fully developed -the research paper reveals relevant topic and critical review of literature but these are not fully developed
2:2	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. In addition: -the photobook project has a theme but is inconsistent in the use of narrative strategies -the research paper has a topic but lacks a critical review of literature
3 rd	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.
Fail	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.

6. FEEDBACK

Feedback is integral to the unit, with the use of two types of feedback

Formative feedback (tutor's and peers feedback) will be provided in regular group critique sessions.

Summative feedback related to the work submitted for assessment will be provided in written format and within two weeks after assessment.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

The module introduces you to the practice of the photobook, examining the formats of photobook and artist book, the processes of hand made series, digital press for print on demand and eBook, whilst exploring how these developments have been critically analysed from a photography theory perspective.

The content is structured around thematic areas:

- (1) critical survey of the literature on photobook and artists' books
- (2) the photobook narrative and visual structure
- (3) adobe CS5.5 for digital photo publishing
- (5) the photobook as installation

7.2 Overview of Types of Classes

The module is delivered over 12 weeks. Classes include:

Seminars, workshops, artist's presentations, design studio, and group critique sessions delivered by the module co-ordinator, the teaching team and guest speakers.

Seminars:

- History and bibliography of the photobook
- Self-publishing and the impact of new technologies on photobooks

Workshops:

- the handmade artist photobook and hand made editions
- the western codex and alternative book formats
- visual strategies and narrative: group, series and sequence

Design studio sessions:

- the PDF to book workflow for print on demand publishing
- the epub workflow for electronic readers
- the PDF to download workflow for online publishing

Guest speakers' presentations:

- the artist book in Slovenia: 1966-2010
- the handmade photobook

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
- complete the steps of the project on time and share the results in class

7.3 Importance of Student Self-Managed Learning Time

13 hours student self-managed learning each week, doing visual research, developing personal photobook project and reviewing relevant literature for personal research paper.

7.4 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)

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Weeks 1-6	Week 01 Tuesday, 27 th Set	Week 02 Tuesday, 4 th Oct	Week 03 Tuesday, 11 th Oct	Week 04 Tuesday, 18 th Oct	Week 05 Tuesday, 25 th Oct	Week 06 Tuesday, 1 st Nov
Holzer lab k102 Sontag lab k203 13:00-14:50	Seminar Paula: Introduction to photobook project and to photobook research [Studio 54 K116/117]	Design studio Group A Paula Group B Chris Introduction to InDesign CS5.5 for photobooks	Guest artist presentation Tadej Pogačar Artist's lecture and guided tour of the exhibition: The Artist Book in Slovenia 1966-2010	Design studio Group A Paula Group B Chris InDesign CS5.5: PDF to book workflow	Design studio Group A Paula Group B Chris InDesign CS5.5: PDF to book workflow	Design studio Group A Paula Group B Chris InDesign CS5.5: PDF to book workflow
[Studio 54 K116/117] 15:10- 17:00	Workshop Lara: Handmade edition	Guest artist presentation Hanna Madden Handmade artist books +Group critique sessions	PARASITE Workshop In the gallery +Group critique sessions	Workshop tutorial sessions Group A Paula Group B Lara Handmade edition- deadline	Group critique Group critique sessions Group A Paula Group B Lara	Group critique Group critique sessions Group A Paula Group B Lara

Weeks 7-12	Week 07 Tuesday, 8 th Nov	Week 08 Tuesday, 15 th Nov	Week 09 Tuesday, 22 nd Nov	Week 10 Tuesday, 29 th Nov	Week 11 Tuesday, 6 th Dec	Week 12 Tuesday, 13 th Dec
13:00- 14:50	Seminar Paula: Introduction to eBooks Epub for ipads (and other eReaders) [Studio 54 K116/117] Group A-Paula Group B-Chris Design studio	Design studio Group A Paula Group B Chris InDesign CS5.5: ePub workflow for eBooks	Seminar Paula+ Lara Artist Books exhibitions The book as installation and other display arrangements [gallery]	Workshop Set up exhibition of photobook projects in the digital art gallery	Presentations Assessment of the photobook project in the gallery (Continuation)	Seminar Photobook research paper seminar Presentation of the photobook research essays
15:10- 17:00	Workshop Lara: Introduction to eBook hybrids pod edition - deadline	Workshop Group A Paula research paper workshop Group B Lara: eBook hybrids	Workshop Paula+ Lara Installation workshop in the gallery eBook edition deadline	Presentations Assessment of the photobook project in the gallery (Start)		

9. STUDENT EVALUATION

Student evaluation revealed the usefulness of a practice-based module and the potential of a multilayered model with opportunities for both handmade and digital editioning. Some students expressed concern with the number of briefs that were assigned on a weekly basis. This issue has been addressed by centering the brief around a single photobook that is explored from varied perspectives. As such, the same photobook is editioned as handmade edition, then published as print on demand and ebook. Student evaluation also reflected on the benefits of using of the gallery to show the book works and as such that element of the module has been enhanced, moving the exhibition from week 12 to week 10 to further benefit from the exhibition space for learning.

10. LEARNING RESOURCES

10.1 Core Materials

Badger, G., 2010, Elliptical narratives: some thoughts on the photobook, in *The pleasures of good photographs: essays*. New York: Aperture, p 221-233

Bodman, S. 2005. *Creating artists' books*. London: A & C Black, 2005.
PL Main Bookstock 702.81 BOD

Badger, G., 2010, The physiognomy of a nation-anatomy of a photographic Project, essay in M. Power (ed.) *'The Sound of Two Songs'*, Brighton: Photoworks.
<http://www.markpower.co.uk/media/pdf/Gerry%20Badger%20The%20Physiognomy%20of%20a%20Nation%20-%20Anatomy%20of%20a%20Photographic%20Project.pdf>

Bodman, S. 2010, *Artists' Books Creative Production and Marketing: 3rd Edition*. Brighton: CFPR
<http://www.bookarts.uwe.ac.uk/surv10.htm>

Bodman, S. and Sowden, T., 2010, *A Manifesto for the Book*. Brighton: CFPR
http://www.bookarts.uwe.ac.uk/cases_canon/manifbk.pdf

Daiter, S., Gossage, J. Mott, J., 2006, *From fair to fine: 20th century photography books that matter*. Chicago: Stephen Daiter Gallery.

Drucker, J., 2004, *The century of artists' books*. New York City: Granary Books. Intro available online: the artist's book as idea and form
<http://www.granarybooks.com/books/drucker2/drucker2.html>

Forrester, L., 2008 *Self-publishing photobooks*, London: Louise Forester.
PL Main Bookstock 070.593 FOR

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

Kaneko, R and Vartanian, I., 2009, *Japanese Photobooks of the 1960's and '70s*. NY: Aperture.

Lupton, E., 2008. Indie publishing: how to design and produce your own book. New York: Princeton Architectural Press; Baltimore: Maryland Institute College of Art.
PL Main Bookstock 070.593 IND

Parr, M. & Badger, G., 2004. The photobook: a history. Vol I. London: Phaidon.
PL Main Bookstock 770.9 PAR

Parr, M. & Badger, G., 2006. The photobook: a history. Vol II. London: Phaidon.
PL Main Bookstock 770.9 PAR

Smith, A.K., 2003. Structure of the Visual Book. Rochester, NY: Keith Smith Books.
PL Main Bookstock 741.642 SMI

Sagmeister, S., 2007. Things I have learned in my life so far, New York: Abrams.
PL Main Bookstock 741.6092 SAG

Examples of photobooks in the Perry Library

Modernist photobook

Author: Moholy-Nagy, Laszlo. Title: Painting, photography, film. London: Lund Humphries, 1969. PL Main Bookstock 770.11 MOH

Documentary photobook in the 1930s

Author: Bill Brandt. Title: London in the thirties. New York: Pantheon Books, c1983.
PL Main Bookstock 779.0924 BRA

The post-war European photobook

Author: Henryk Ross. Title: Łódź Ghetto album. London: Chris Boot, 2004.
PL Main Bookstock 779.99405318094384 ROS

The stream of consciousness photobook

Author: Garry Winogrand. Title: The animals. New York: Museum of Modern Art; London: Thames & Hudson, 2004. PL Main Bookstock 779.32092 WIN

The post-war Japanese book

Author: Nobuyoshi Araki. Title: Tokyo still life. Birmingham: Ikon Gallery,

The American photobook since the 1970s

Author: Cindy Sherman. Title: a play of selves. Metro Pictures, New York, Sprüth Magers, and Cologne / Munich / London Ostfildern: Hate Cantz, 2007.
PL Main Bookstock 779.24 CIN

Appropriating photography

Author: Gillian Wearing. Title: Signs that say what you want them to say and not signs that say what someone else wants you to say. London: Maureen Paley Interim Art, 1997. PL Main Bookstock 779.930223 WEA

The picture editor as author

Author: Michel Frizot & Cédric de Veigy. Title: Photo trouvée. Paris; London; New York: Phaidon, 2006. PL Main Bookstock 779 PHO

The concerned photobook since WWII

Author: Sebastião Salgado. Title: Migrations: humanity in transition. New York: Aperture, c2000. PL Main Bookstock 779.936287 SAL

The new objective photobook

Author: Bernd & Hilla Belcher. Title: Industrial landscapes. Cambridge, Mass.: MIT Press, c2002. PL Main Bookstock 779.967 BEC

Modern life photobook

Author: Richard Bellingham. Title: Ray's a laugh. Zurich; New York: Scalo, 2000. PL Main Bookstock 779.2 BIL

10.2 Optional Materials

Morrison, E., Are books dead, and can authors survive? guardian.co.uk, Monday 22 August 2011 <http://www.guardian.co.uk/books/2011/aug/22/are-books-dead-ewan-morrison>

Book Arts Newsletter

<http://www.bookarts.uwe.ac.uk/banlists.htm>

Phototography book now blurb competition

<http://photographybooknow.blurb.com/>

The Institute for the future of the book

<http://www.futureofthebook.org/>

James Bridle blog about books -- both print and not

<http://booktwo.org/>

Artists' eBooks

<http://www.artistsebooks.org>

NOTES

Check the module's website for a complete list of links to photobook projects and access reading material.

<http://www.msdm.org.uk/photobook/>