

PRINTING ART BOOKS

So you want to make an
art book in Lagos?

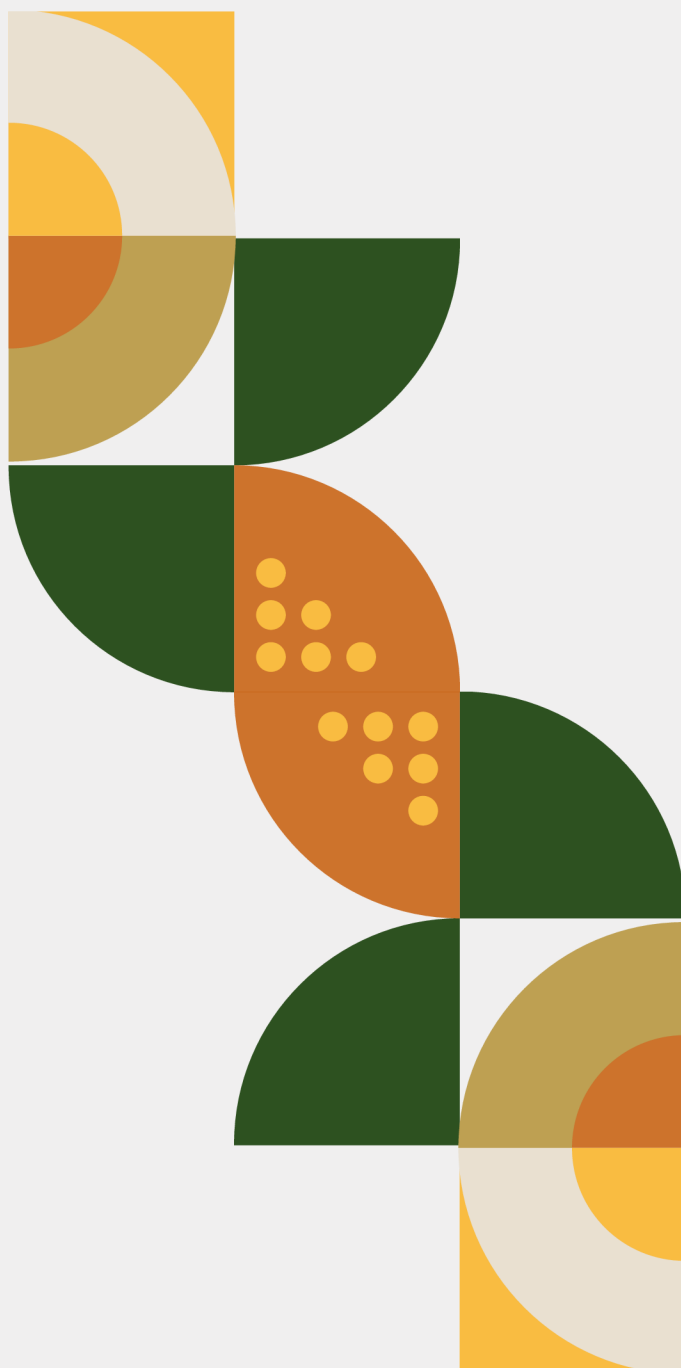
Prepared by:

Immaculata Abba

For:

**Goethe-Institut Nigeria's
We Make Books**





April 2025

© Studio Styles
© Goethe-Institut Nigeria



Table of Contents

Introduction	04
--------------	----

Pre-Printing	05
--------------	----

Printing	10
----------	----

Binding and Finishing	16
-----------------------	----

Sample Quotes	18
---------------	----

Beyond Somolu	19
---------------	----

Publishers	20
------------	----

Credits	21
---------	----

Introduction



Making anything in Nigeria is no small feat; art books are no exception. This guide unpacks the process—where to start, what challenges to expect, and how to navigate the local printing landscape in Lagos with practical solutions.

Here, an ‘art book’ refers to any book where the visual and material design is as important as its content and, sometimes, is the content itself.

Art books aside, printing books in Nigeria comes with the characteristic hassle of any production process in the country today. In printing, as in many industries, local content is often sent abroad for refinement and then reimported as finished goods. In 2024, the Gutenberg Prints Association of Nigeria estimated that Nigeria loses more than 200 billion Naira annually¹ on printing books abroad. Quality is not the only problem; printing books in China, India, or Indonesia is often faster and cheaper² than producing them locally.

This guide begins with pre-printing recommendations for editing, design and getting ISBN/ISSN numbers. Then, it covers key aspects of the Lagos printing ecosystem—from sourcing paper in Mushin, to the printing, binding, and finishing processes in Somolu. It also explores printing options beyond Somolu and includes a section on how much different options cost. The goal is to offer value to anyone seeking to understand Lagos’s local printing landscape, refresh their industry knowledge, or discover new contacts and solutions.

Lastly, this guide grew out of the process of publishing my indie press’s first book, *Restful*: an anthology of essays, interviews, and photographs reflecting everyday Nigerians’ search for respite in troubling times. I had hoped, though I didn’t quite succeed, to make the book in Nigeria and with Nigerians from start to finish. In my challenges, I saw a metaphor for the infrastructural challenges creative professionals face in Nigeria. We have the tune, but lack the instrument.

Along the way, I received funding from the Goethe-Institut Nigeria’s *We Make Books* initiative to support a research project on the printing landscape in Lagos. This guide is the result of eight months of research—online exploration, industry conversations, two immersive weeks of hands-on book production in Lagos, and a week of doing it myself as a printing broker in my home city, Enugu.

¹
Source: Nigeria loses 200 billion Naira annually printing abroad, Punch, 2024.

See also:
<https://wits.worldbank.org>

²
Source: Femi Oluwalana Discusses Book Printing In Nigeria, Channels TV, 2019.

Pre-printing

Editing

In text editing:

- **Developmental editing:**
ordering information to improve structure, content, focus/argument.
- **Line and copy editing:**
editing for clarity, flow, style, consistency, redundancy, and editing for grammar, punctuation, style consistency and formatting.
- **Proofreading:**
the final polishing step ensures the document is error-free.

In art/photo editing:

- **Editing consists of**
image selection and sequencing to improve storytelling and ensure that the content, form, style and presentation are consistent with the intended function of the project.
- Take a book of monochrome images of statues.
 - Content: the photographs of statues. What is the theme or the message? What selection or sequence gives the intended experience
Could some photos benefit from different crops?
 - Form: How many images per page? Image size? Any accompanying captions? Negative space on the page?
 - Style: Monochrome. Is the photographer's voice distinctive?
 - Presentation: How will the content be laid out on the page? Font pairings and colours?

Recommendations

A short, non-exhaustive list of young curators and editors

01 **Pamela Naaki Tetteh**

is a writer and editor based in Accra, Ghana. She previously worked as an editor at TechCabal and served as co-editor for the anthology 'These Words Expose Us'. She is an alumnus of the Farafina Creative Writing workshop.

02 **Ugochukwu Emebirido**

is a curator and photographer from Lagos, Nigeria. He curated the photography pavilion for the inaugural edition of the +234 Art Fair and his work has been widely published in outlets such as Culture Custodian, Guardian UK and MOMA.

03 **Aisha Aliyu-Bima**

is an art curator, writer and photographer whose work has been featured in The Republic and Za! Magazine. She is the Director of Arts at the African School of Economics in Abuja, Nigeria.

04 **Mathew Oyedele**

is a curator and art historian. He was a fellow of the Goethe-Institut x SBMEN Art Writing Workshop (2022-2023). He is also the founder of Beyond Limit, an annual juried exhibition of ceramics.

05 **David Onotu**

is a writer and freelance journalist based in Jos, Nigeria. He is the Creative Director at Youngman Africa Studios.

06 **Zenas Ubere**

is a writer and editor. He is a Pushcart Prize nominee who has been published in Lolwe, Agbowo, Gordon Square Review and Isele Magazine. He was a fellow of the Goethe-Institut x SBMEN Art Writing Workshop (2022-2023), a former editorial fellow at Tender Photo and is the coordinator at Lolwe Academy.

07 **Adewumi Adebayo**

is an artist and writer whose work explores history, culture, art and politics. He was a fellow of the Goethe-Institut x SBMEN Art Writing Workshop (2022-2023) and he is currently a Tender Photo Editorial Fellow.

08 **Tony Agbapuronwu**

is a curator, writer and strategy consultant. He is the founder of Art Bridge Project, a think tank and community-based visual art organization for artists. He is also the Residency and Onsite Program Manager for the Kòbòmòjé Artist Residency in Ibadan.

Check out the
Society of Book and Magazine Editors Nigeria
<<https://sbmen.org.ng/>>



Pre-printing Design

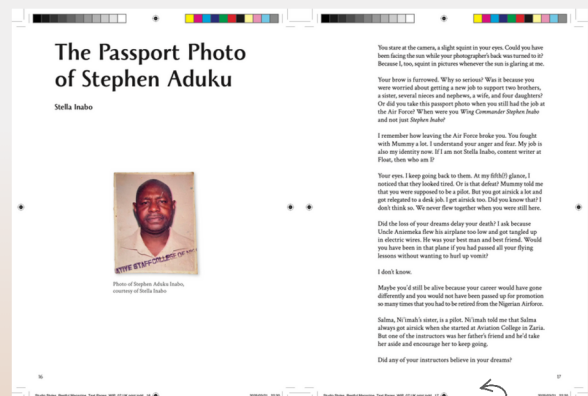
How would you like the information to look on each page? How would you like the group of pages to feel? Look out for graphic designers who have book projects in their portfolio as they will be more familiar with the quirks of bookmaking.

You can also do it yourself using tools like Adobe InDesign or Canva. Experiment with font pairings, use of space, and colour palettes. Remember: odd pages on the right, even pages on the left.

Study other books' formats. Note what feels pleasant or unpleasant to you, and why.

Recommendations

- Onyinye Dike <https://onyinyedike.com/>, designer for GIDA Journal
- Oluwasegun Aina, [designer for Ake Review Journal 2023](#)
- special non-Lagos mention:**
Radhika Valjee (South Africa) <https://www.radhikavaljee.com>, designer for Restful



Tip:

To get the best out of an art/design collaboration, approach your designer with a mood board and a clear sense of what you want the book to feel like, not only what you want it to look like.

Pre-printing

ISBN/ISSN and CIP data

The ISBN/ISSN and CIP data go in the copyright page (also called ‘title verso’), the page in a book containing publishing and copyright information, typically found right after the title page. The ISBN/ISSN number and barcode also appear on the back cover of books.

An **International Standard Book Number (ISBN)** is a 13-digit number that uniquely identifies a specific edition of a book (print or otherwise), helping publishers, booksellers and libraries to track books.

An **International Standard Serial Number (ISSN)** is an 8-digit number assigned to periodicals like magazines, journals, and newspapers. It identifies the entire series rather than individual issues.

You get your ISBN or ISSN from the National Library of Nigeria. To get an ISBN and barcode, I was asked to pay 7,500 Naira³, submit an ID and/or company CAC certificate, and send a letter in a template⁴. The library took 2-3 working days to process my request.

The Cataloging-in-Publication (CIP) data⁵ is a bibliographic record **prepared by a national library** before a book is published to expedite the cataloguing process for libraries and make it easier for them to acquire and organize books. Most CIP data are completed within ten working days (two weeks) of the receipt of these materials in the CIP office.

The absence of a CIP block in your book does not prevent a library from acquiring your book and putting it into circulation.



3

Tip:

It cost me 4,685.447 Naira the first time, when I printed my letter and delivered it to the National Library and submitted the payment via Remita by myself.

And it cost me 7,000 Naira to send the letter through WhatsApp and have one of the library staff print and do the payment for me. I recommend this if you're not in the mood to have to load the Remita payment gateway over and over and over again because of 'network'.

4

ISBN request
template

Publisher:
Address:
Email:
Phone Number:

The Director,
International Standard and Programme Department,
National Library of Nigeria Headquarters, Plot 274, Sanusi Dantata
House,
Central Business District, Garki - Abuja
Nigeria.

Through:
Head of Branch,
National Library of Nigeria,
227, Herbert Macuailey Way Alagomeji Yaba - Lagos State.

Dear Ma,

REQUEST FOR ISBN & BARCODE

I hereby apply for ISBN for the following book(s)

Title (S):
1

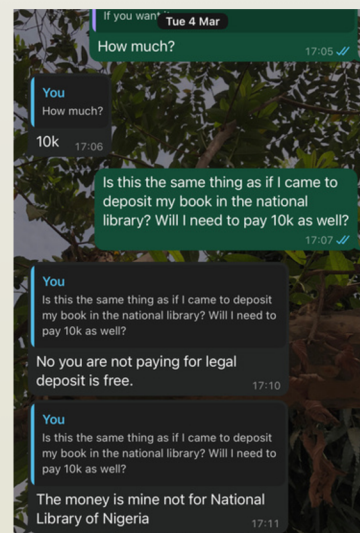
Author/Contributor(s):

FORMAT:

According to the National Library
of Nigeria's FAQs page, "there is
no charge for CIP processing."

Yet, expect this kind of
conversation.

(For the record, I left the
conversation at that.)



5

CIP

Library and Archives Canada Cataloguing in Publication 1. Issuing agency

Demers, M. A., 1964-, author 2. Main entry

The global indie author : how anyone can self-publish in the U.S. and worldwide
markets / by M.A. Demers. - 3rd edition

4. Name of first creator, any additional creators, edition number

Includes bibliographical references and index. 5. Statement of bibliographic references or
index

Issued in print and electronic formats. 6. Statement of issued formats

ISBN 978-0-9916776-1-0 (pbk.).--ISBN 978-0-9916776-2-7 (kindle).--

ISBN 978-0-9916776-3-4 (epub) 7. ISBNs of different formats

1. Self-publishing. 2. Self-publishing--Handbooks, manuals, etc. 8. Subject headings

I. Title. 9. Additional headings

Z285.5.D46 2014

10. Library of Congress
classification number

070.5'93

11. Dewey decimal
number

C2014-903867-4

C2014-903868-2

12. National control numbers

Source: <https://mademers.com/cip-ccn-pcn-pcip-what-are-they-and-does-the-indie-author-really-need-them-part-i/>

Printing Papers



Nigeria does not make its own printing paper and so the industry relies on imports, commonly from China, Indonesia and India.

Insight:

In 2016, University of Ibadan professors estimated that 90% of papers (not just printing papers) used in Nigeria are imported.

When I went to buy paper in January 2025, almost all the salespeople at Mushin told me all printing papers they sell are imported.

The exception was a saleswoman whom I asked for an A2 piece of white bond paper with less than 100 grammage. She gave me a light-blue 70gsm paper saying that was the only *white* bond paper they had in stock less than 100gsm.

I said, “but this is blue, not white” and she replied “yes, just take it as white. It’s a new Chinese company around, they mostly do other kinds of papers, like tissue paper, but they’ve been venturing into printing paper recently.”

If you would like to buy your paper yourself or explore what paper options there are, go to **Mushin. Start at Disu street.**

The commonly used and sold papers in Mushin and Somolu fall under the following categories:

- Art papers (Coated papers)
- Bond papers (Uncoated papers)
- Special papers

Art papers are typically used for art prints and covers and they come in matte (soft, no glare), gloss (vivid, high contrast, often used for fashion magazines), and satin (a balanced in-between, offering some shine without overwhelming glare). Art paper grammage (gsm)—paper weight/thickness—in Mushin ranged from 120 gsm to 300 gsm.

Bond papers are typically used for everyday printing services from novels to bulletins. You’ll find bond papers in white*, cream and off-white.

**Shades of white vary.*

Special papers are delightful and fun. They come in different colours, some shiny, some velvety to touch. Many of them had a front and back, where the back could not be printed upon. I was told they are mainly bought for crafts purposes and often by schools.

I found them only at this shop:

Asimy Papers Mushin
+2348170991214



Immaculata buying paper in Mushin.
Photo: Segun Agbaje, 2025

Industry Insight

Why does Nigeria import its printing paper?

There are private paper mills but they are largely paper converters or tissue paper manufacturers. Not for printing or writing paper.

The Mills

In the 1960s and 1970s, the federal government established three paper mills to produce paper.

- Nigeria Paper Mill (NPM) Limited in Jebba, Kwara State,
- Nigerian Newsprint Manufacturing Company (NNMC) Limited in Akwa Ibom State,
- Iwopin Pulp and Paper Company (IPPC) in Ogun State.

Today, despite government investment and privatisation efforts, only the Iwopin mill is running—at 30% capacity.

The Raw Materials

Nigeria does not have enough structured and sustainable plantations to produce wood pulp.

And even if it had, pulp production is water- and energy-intensive and so the country would still face significant infrastructure hurdles to produce paper cost-effectively.

As with many other commodities consumed by Nigerians, paper is now cheaper to import than to manufacture locally, locking the country into a supply chain that's hard to break out of without deliberate, long-term investment and policy alignment.

"Nigeria does not have an industrial policy, there is a need to have a policy that allows the sector to engage with other sectors and even guide the country's foreign relations."

*The Director General of the Manufacturing Association of Nigeria,
Mr. Segun Ajayi-Kadir
January 2025*

at the January 3 Collective (J3C) annual lecture

Source:

- Bureau of Public Enterprises, bpe.gov.ng
- GTI, <https://research.gti.com.ng/lack-of-industrial-policy-stunting-business-growth-man/>
- Business Day, <https://archive.businessday.ng/real-sector/article/nigeria-needs-functional-paper-mills>

Printing

Printers



an early morning in Somolu

This is where the magic and the headache is.

Somolu felt like one big factory spread across 14 square kilometres, an open-air food market, people's homes and other businesses. The days I went, the sun was loud, and the streets—tarred to different degrees—had the sounds of generators, offset printers churning, car horns, people calling out to each other across the street, wood folders hitting paper, then hitting wood tables as stacks of paper are folded by hand, the smell of fried fish, the smell of stuffed gutters, kids running errands, and sinewy, sweaty men pushing big stacks of paper on wheelbarrows from loading buses to shops.



a wood folder

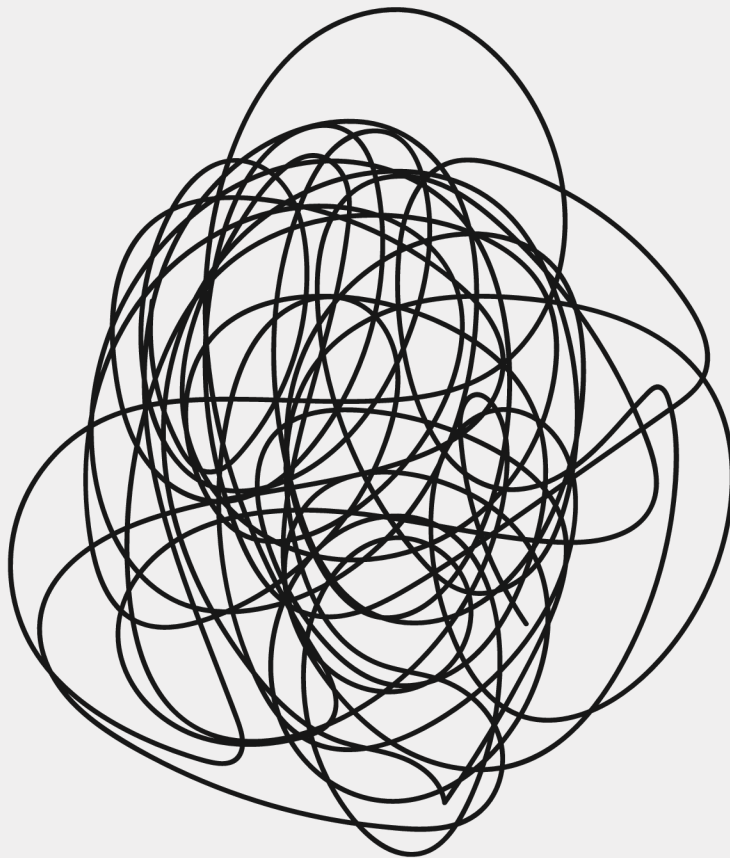
Walking/driving into Somolu for the first time, you might expect to find a single printing house to handle your book from start to finish. Instead, what you'll find is network clusters—an ecosystem of specialists, brokers, middlemen, and artisans. Your book will move from one shop to another, each shop having its own standard of quality control, each step requiring **negotiation**, **patience**, and **luck**.

Your 'printer' is not a printer but a broker/agent who may or may not specialise in one of the printing stages (bindery, sewing, laminating, etc.). This 'printer' is most likely a man. He takes end-to-end jobs from clients and deploys his network to get the job done.

Unless they print only with direct-imaging printers, in which case you will be able to see the printer for yourself in their office, they outsource their printing.

Tip:

Somolu is Lagos's printing hub. You can find other printing clusters in Mushin, Ketu and Ikeja.



The process may make you feel like this sometimes.

Recommendations

A short, non-exhaustive list of printing shops and brokers

Shops			
Company	Address	Contact	Specialty
Expand Press Limited	12, Layi Otegbade Street, Opposite Pedro Police Barracks, Pedro	0803 717 5322	General printing
KAS prints	13b, Akeju Street, Somolu	0708 256 6397	Paper printing (Their Somolu office prints only on 135gsm-300gsm art papers.)
Print Wox	2A, Olaleye Street, Off Oguntolu, Onipanu, Somolu	0816 601 1366	Paper printing (They usually don't print on papers of less than 100gsm.)

Brokers			
Company	Address	Contact	Specialty
D-VAO Innovations (Victor Omoyeni)	29 George Street, Onipanu, Somolu	08087211582 , 07067284669	Paper printing
HB Brand (Habid Ayedun)	170 Ikorodu Road, Eledi Bus Stop, Onipanu, Somolu	08088308277	Graphics, packaging, clothing
Adelads Prints	20 Akeju Street, Somolu	08023165401 08189407783	General paper printing, corporate gift items
Sam Digital	2 Agunbiade Street, Opposite Amoke Oge, Somolu	09012371942	Fabrics, flex banner, stickers
Made Easy (Lukman Jolaosho)	34 Akeju Street, Somolu	07035384812	Calendar, notepad
Hassan		08121210455	General paper printing

Printing Machines

Let's nerd out a bit.

6

Take for instance, Ozioma Okafor, a poet who self-published her debut poetry collection.

Having limited funds, she opted for small printing runs (about 50-100 copies). With each run, her book cover was a different shade of purple.

Direct imaging

These are your digital printers. Common printers I saw around Somolu were the Konica Minolta Bizhub models—regular office printers.

Some companies had bigger printers but I could not get access to find out what the machines were. They were possibly high-speed digital presses like the Xerox iGen Series, Konica Minolta AccurioPress Series or HP Indigo Series.

Good for: quick, printing samples and small printing runs.

Challenge: Talking to printers and clients, I found that a common problem with direct imaging printing is inconsistency across different batches.⁶



Konica Minolta Bizhub c654e



a Kord printer at work in Akeju Street, Somolu
Photo: Immaculata Abba, 2025



a Kord 64 machine (Source: jijl.ng)

7

Insight:

"Kord 64 machine which is tagged "obsolete" in advanced countries has come to stay in the Nigeria printing sector [...] the features of this machine—durability and easy-to-use—could be seen as the reason why the not-so-educated printers have decided to stick to this A2 size machine manufactured in 1974 and introduced in Nigeria in the early 80s. [...] Also, Kord 64 spare parts are readily available in the country and new offset machines are costly."

excerpt from
<https://printersdigest.com.ng/kord-64-an-engima-in-the-nigeria-printing-industry/>

Offset Printing

Offset printing works like a precision stamping process ensuring high-quality, consistent prints for large-scale production.

Somolu offset printers use these three Heidelberg press machines: MO, MOZ, and Kord. The MO handles 1–4 colours and is suited for medium runs, books, and brochures. The MOZ prints 2–4 colours and is used for larger runs, posters, and packaging. The Kord⁷ is ideal for single-colour jobs like invoice booklets and letterheads. That said, 'best for' doesn't mean much here—frankly speaking.

How It Works (Step-by-Step Visual Breakdown)

1. Metal Plates – Picture a thin metal sheet, about the size of a large poster, being carefully loaded into a machine. Each colour in the design (cyan, magenta, yellow, and black—CMYK) gets its own plate laser-etched with the image or text that needs to be printed, where ink sticks to the design and water repel ink from blank areas.
2. Inking Process – Ink is transferred from rollers to the plate, then onto a rubber blanket conveyor belt.
3. Offset to Paper – The rubber blanket presses the ink onto the paper, ensuring smooth, crisp results.
4. Layering Colors – The paper moves through separate cylinders for each color, building up the full image.

Good for: Cost-effective bulk orders; offers high precision and consistency—especially with a detail-oriented machine operator.

Challenge: Slower turnaround time and a high minimum order quantity.

Binding & Finishing

is where the book is made or broken (literally). I personally found it to be the most nerve-wracking and the most unpredictable stage because this is not an industry familiar⁸ with or amenable to demands for attention to detail in bookmaking.

Watch out for:

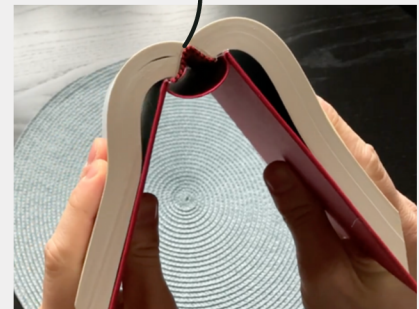
- Misaligned pages due to hasty cutting
- Improper binding that affects durability
- Inconsistent trims that ruin the uniformity of the book

Perfect binding

is a common method used for paperback books and softcover publications.

How It Works (Step-by-Step Visual Breakdown)

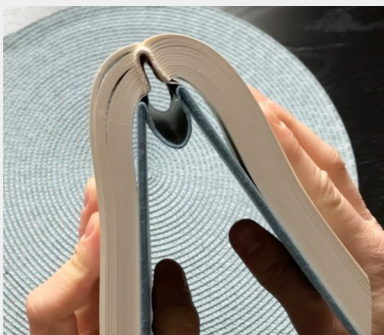
1. Page Stacking – The printed pages are gathered and arranged correctly.
2. Spine Trimming & Roughing – The edges of the pages along the spine are cut and roughened with notches or grooves to help the glue adhere better.
3. Glueing – A strong, flexible hot-melt adhesive (EVA or PUR glue) is applied to the spine.
4. Cover Attachment – A single softcover wrap (often slightly thicker than the pages) is glued to the spine and folded tightly around the pages.
5. Final Trimming – The top, bottom, and outer edges of the book are trimmed for a clean look.



Weddings and events are a big source of business for the printing ecosystem in Somolu. Consider communicating some of your ideas using the printed matter you see at weddings since that is a language they are more familiar with.

8

Tip:



Hybrid binding

is a premium bookbinding method that combines

- sewing (for durability) and
- glue (for reinforcement),

creating a strong yet flexible spine that allows books to open flatter and last longer. It is ideal for thick, high-use and/or premium publications.

How It Works (Step-by-Step Visual Breakdown)

1. Gathering Signatures – Pages are grouped into sections (or "signatures") and folded.
2. Sewing⁹ Sections Together – These folded sections are stitched along the spine, ensuring strength and flexibility.
3. Applying Adhesive – A strong glue (usually PUR or EVA) is applied to reinforce the spine, improving durability.
4. Cover Attachment & Trimming – A softcover or hardcover is wrapped around, and the edges are trimmed for a clean finish.

Tip:

Some printing brokers told me there are no more sewing machines in Somolu and so if I wanted a bulk order done in hybrid glued and sewn binding, it may not be possible or may take a lot longer and cost a lot more because it will have to be done by hand. Later, I met another broker who swore he had access to sewing machines.

Do not take no for a final answer the first time. Check other sources.

Images from
'Will the Book Break?'

<https://www.youtube.com/watch?v=fNXA9eYKoR0>

Recommendations

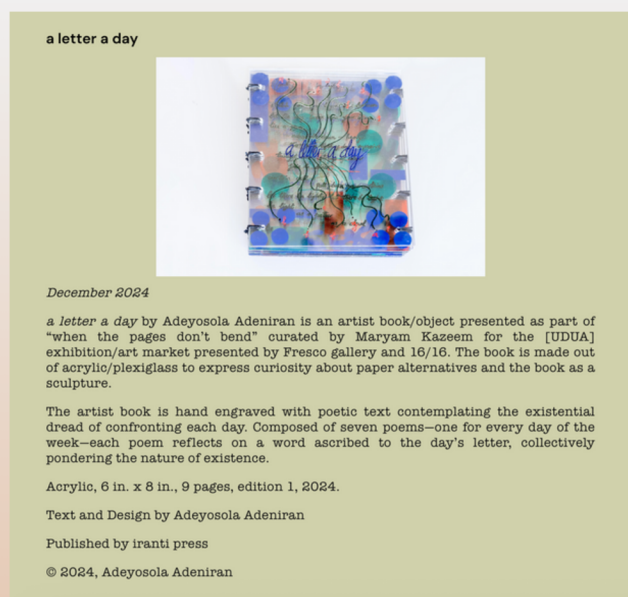
Experimental Publishing Projects

Check out Iranti Press, a publishing experiment founded in 2021 by the writer Maryam Kazeem. It is one of the few places in Lagos pushing the boundaries of artistic bookmaking.

So far, they make projects in limited editions—from a one-off sculpture⁸ to an edition of 50—and their work focuses on experimentation with paper-making and the question of what makes a surface.

"Our work considers publishing as social practice by exploring alternative possibilities for critical and creative publishing acts within and beyond the page."

quoted from
<https://www.irantipress.com/about>





Sample quotes

Whether you are dealing directly with a printer, a broker or a company, here's a price list you can expect.

Expect delays and stories too.

November 2024:

Two samples of a 120-paged book, colour, direct imaging, job given to a broker = **16,000 Naira**

January 2025:

Printing, cutting and binding **four samples** of a 60-paged book, colour, direct imaging, job done by myself = **13,885 Naira**

February 2025:

Offset printing (only) costs for a 150-paged, full-colour book = **738,000 Naira for 200 copies, 3,690 Naira per book**

March 2025:

One sample of a 150-paged book, colour, direct imaging, job given to Doculand (a printing company) = **29,030 Naira**

March 2025:

Two samples, one of a 48-paged book and one of a 150-paged book, full colour, direct imaging, job given to a broker = **42,000 Naira**

March 2025:

Printing, cutting and binding **two samples** of a 150-paged book, full colour, direct imaging, job done by myself in Enugu = **32,000 Naira**

Recommendations

Beyond Somolu

01 Big Printing Companies in Lagos

Doculand, Printivo and iPrint Nigeria are some of the biggest names in printing and finishing solutions in Lagos. Their clientele is mainly corporate businesses and they allow you to place your orders online.

They have factories and are considerably more expensive than if you go to Somolu yourself. This is understandable given that quality, consistency and attention to detail cost an arm and a leg in this economy⁹.

They also outsource some jobs to printing brokers in Somolu and have a reputation for being strict with the brokers. Several brokers in Somolu told me that these companies' agents would not pay for or collect prints that are not done to their standard. To risk-proof themselves, the brokers charge them twice or thrice their regular fee, which contributes to their higher rates.

What are their rates?

Book printing rates are determined by number of copies, paper type and colour choice, so estimates need consultation.

02 Risograph Printing

There is a risograph printing machine distributor in Lagos which tells me that businesses or people around Lagos/Nigeria have and use risograph printing machines, I just do not know who they are at the time of writing this report.

To buy your own RISO ComColor+ printer, contact the RISO Nigeria company <<https://risonigeria.com>> to be put in touch with a distributor near you.

03 Outside Lagos (Enugu)

Go to Obiagu/Asata, from that Onu-Asata roundabout down to Edinburgh Street.

For paper, if Divine King Ebuka on Edinburgh Street doesn't have it, I doubt it's in Enugu. 0703 344 2728

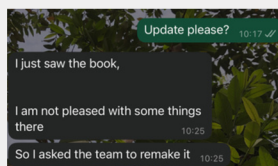
For printing, I recommend Chriton Digital Prints on Udorji Street, off Edinburgh Street. 0703 752 9294, 0906 709 5246

04 Do It Yourself

Hopefully, with this guide, shege will be scared of you. Hopefully.

9

I sent my initial sample order request message to Doculand on March 26, 2025. As at the time of finishing this report, April 14, 2025, I received the following message:



It is likely that going to their office will mean you get a faster process but I can not be certain.

Publishers

Trade book publishers make periodic calls for manuscript submissions around the year, but rarely for art book submissions. If you have an art book, your options¹⁰ for now are to print independently or go with smaller publishers.

Smaller publishers usually do not have cover marketing and distribution as the bigger trade book publishers do. You may also have to follow them to Somolu one day because you're getting different colours and formatting with each printing batch. And maybe one day, fifty years from now, these inconsistencies will be seen as an endearing sign of a book printed in Nigeria in the early 21st century.

In my conversations with different Nigerian publishers who print abroad, the countries that came up for sourcing printing partners were India, China, Indonesia, Lithuania and Turkey. The quality of books printed in more standardised printing ecosystems is usually consistent.

10

Tip:

Consider checking with University Presses and private art and research institutes that produce publications. Some of them have their own printing facilities.

Insight:

With the self-publishing companies, you can expect to be charged 2 million Naira for 200 copies of a 120-paged black and white bond paper book.

Recommendations

Independent publishers:

- Studio Styles, in Gulf, Enugu. *my indie press!*
- The New Gong, in Surulere, Lagos.
- Carapace Publishers Nigeria Limited, in Wuse Zone 5, Abuja.

*founded by
Adewale Maja Pearce*

*founded by the late Joop Berkhout
(Evans Brothers, Spectrum Books, Safari Books)*

For self-publishing:

- Harmony Publishing, Plot 8 The Providence Street, Lekki Phase 1, Lagos
- Lightleaf Publishers, Viewpoint Plaza, Ajah, Lagos.

Credits



Author and Researcher: Immaculata Abba.

Research Assistants: Segun Agbaje, Deborah Iyalagha.

Layout Designer: Immaculata Abba.

Somolu Fixer: Mr Segun Adelade of Adelads Prints.

Mushin Fixer: Victor Omoyeni of D-VAO Innovations.

Other thanks:

Phillip Fagbeyiro, Mimi Aborowa (Irin Journal), Tobean Ori.

Funded by the Goethe-Institut Nigeria.

Produced by Studio Styles.

For further information or engagement, get in touch with
hello@studiostyles.org.

Scan the QR code below to view a behind-the-scenes documentary
video of the author's journey on this research project.



studiostyles.org

April 2025



Scan to read online.

© Studio Styles
© Goethe-Institut Nigeria