

Publishing the Photography Book: Limited Editions, Part II

The ongoing column
about publishing photobooks.
MARY VIRGINIA SWANSON
and DARIUS HIMES



SINCE SUMMER 2004, Mary Virginia Swanson and Darius Himes have presented, in a column that appears in each issue of photo-eye, detailed steps that outline the process of having a book of photographs published. Entering the third year of this in-depth column, they now turn their attention to the practice of publishing a limited edition book along with a trade edition. The market for collectible photography books and prints has never been better. Many publishers produce photography books in deluxe editions, hoping to capitalize on the marketplace. In this second installment of a three-part series, the authors talk with two photographers—L.A.-based photographer Hiroshi Watanabe and N.Y.-based Sean Perry—that have self-published books of their work and have met with success in the process.

INTERVIEW WITH SEAN PERRY

Mary Virginia Swanson: I'm here in NYC with Sean Perry to talk about his hand-made, hand-crafted, self produced book TRANSITORY—THE ABSTRACT that evolved out of the body of work of the same name. Can you tell us about the body of work?

SP: The body of work is called “Transitory” and has three segments: Architecture visualized in abstract studies, electrical studies and concrete studies. The series is about the discovery of something familiar offering a secret or passage... The images describe the space between - a physical abstraction and presence of what these structures are, versus the environment they occupy.

SP: We decided to produce “plate” books – actual prints I make that are then glued into the pages of the book.

MVS: *And why did you decided to do a plate book, was there a plate book of historic precedence in your life that was a great influence, did you love how Camera Work plates were tipped in?*

SP: I always liked the structure and atmosphere of things that are tipped in, as well as wanting to make it intimate - that format lends itself to it. I also wanted to break the books into volumes that go along with the series and eventually publish all three. So “Abstract” is essentially part one in the part one of TRANSITORY in the limited edition book format.

MVS: *Do you hope some day to do a trade editions?*

SP: Exactly. We’d like to do a “trilogy” that has all segments of the series together...

MVS: *Do you feel that you had an audience all defined for doing the plate book first before a trade edition?*

SP: I think so. The people that like my photographs, have seen my work in galleries were the initial base, and then also we spent a lot of time with the form and the design of the book and I think it also appeals to architects and those who are interested in design. There are little small details about it that people who appreciate design will love. For example, The way that the pages and papers are scored - how the very last page of the book holds the watermark of the paper that we used; it was designed so that the watermark always ends up on the last page.

MVS: *It is beautifully designed and crafted.*

SP: Every detail was tended to meticulously.

MVS: *And the “we” that you speak of, your collaborator?*

SP: JACE GRAF. He is a master book artist and deserves the credit for the craft and design details. Jace is definitely a collaborator as he is as excited about what he does as I am about what I do.

MVS: *And his company is called....*

SP: His company is called Cloverleaf Press in Austin, Texas.

MVS: *How did you come to know Jace and his work?*

SP: When I first started making and showing my pictures I used to build small, crude fold-out books, accordion style folders, and boxes as promotional pieces.

MVS: *Were they promotional pieces, or for sale?*

SP: No, I never sold any of them, I would do eight or ten of them and then send 5 out to magazines and newspapers that I wanted to write about my work, and give one to the gallery, and have one to carry around with me. I liked making them. First and foremost they were for me.

MVS: *Were they editioned pieces?*

SP: No, but there were usually ten of them. I wanted to make them nice enough that people would feel guilty if they threw them away. Just nice enough that they had to keep them

around for a while. People that knew Jace and knew his work would see these things and ask if I knew him, saying “you have to meet Jace, you have to meet Jace.”

MVS: ...because the accordion folds spoke to bookmaking?

SP: Exactly. Initially he made some boxes for me to carry and show my photographs in portfolio form.

MVS: Was that on the occasion of your first AIPAD presence, February of 2006 with the Stephen Clark Gallery?

SP: Yes. I had so much fun working together on the box – we went through so many fabrics, how to blind-stamp the cover, and that was the beginning. He likes my pictures so we keep finding ways to work together.

MVS: So, making of your portfolio boxes was your first collaboration?

SP: Yes.

*MVS: Perfect. It gave you that experience together to then make a run together for the books. You had a show at Stephen Clark's in September 2006 and that was the occasion upon which you decided to create *Transitory: The Abstract*, In support of that show?*

*SP: There was a number of events that coalesced at the same time.. It was the first time I'd had a show that featured all three segments of the series together, a solo show with 32 or 33 pieces. (4) I made large scale, 4'x 4' representing the headers for each series within *Transitory* along with collections of my regular size pieces, 10 x 10" prints framed to 19 x 18". It was an important show for me.*

I wanted to do something special, a catalogue or object for the people who couldn't come to the show, also for those who couldn't afford the photographs – with the book there was something they could have to experience this series of images. In my view the exhibition was in support of the book, not the other way around.

MVS: And what was the difference in pricing structure at that time, of the first tier of prints of the book vs. the first tier of the books?

SP: The prints start in the \$800/\$1000 range so I wanted something that was more affordable for someone that didn't have the space or the finances to acquire the prints. The books began at \$450.00. This was happening at the same time that Jace had recently started his company Cloverleaf Press. He'd produced other titles but had not done anything with architecture or black and white photography yet. We intersected at the right time, he wanted to do a book like that, and I wanted to do something special for the show.

*MVS: And I think our readers will know one of Jace's early projects with photographer Kate Breakey small book entitled *BIRD FLOWER* with a unique accordion binding.*

SP: Yes. So we started talking about the details, how big the book should be, images sizes and so forth. I started to make prints, seeing how they should fit on the page, how they would sit in your hand....

MVS: How many prints are in the book?

SP: There are 10 tipped in prints and one laid in print in a special slip with letter-press printing – we wanted to have something that a collector could frame if they wanted to..

MVS: ...In hopes that they won't break up the binding.

SP: Exactly. Or pull a page out of the book. Also I've been working on a series of pictures of NYC that I'm presenting in platinum/palladium. And one of the things I wanted to do to introduce that was to have the print that came along with the book different from the other things I normally do. So the print that comes laid in the book is a small platinum print.

MVS: Great - So that introduced your collectors to your new printing process, platinum/palladium.

SP: Yes. And then also the other idea was to have the actual ten prints of the plate book be of the ABSTRACT, but that the free-standing platinum print is a preview of the next book, from the Electrical series.

MVS: The platinum print stands as a preview of what was is coming next...

SP: Yes. I am going to do that for each one – The Electrical book will have a platinum/palladium print from the Concrete series and the Concrete book will most likely feature an image from the Abstract series that had not been released.

MVS: Did you find that there was in fact two audiences, or do you feel that there is there only one audience that your print collectors find the book? Do you feel you gained audience with the book buyers?

SP: I think I very much gained a new audience, because some of the people who have purchased the book did not previously know my work. A few of the most recent collectors

to buy are enamored with fine books – such as Manfred Heiting and Greg Wakabayahi. A print collector recently found my work through the book first – but all are new collectors of my work. For them to have 11 prints in a box is a great introduction to my work. There is definitely a new group of people finding me through the book.

The other standpoint of it which is very nice is having a way for people write and talk about the work outside of promoting the exhibition(s). The book is a permanent piece, that lives on much longer than an exhibition.

Another exciting new audience for me is when the work is featured in magazines. *Camera Arts* ran a story in Issue 55, November/December 2006. (pages 68-73) *Silvershotz* (www.silvershotz.com) did as well, in Volume 3, Edition 6, 2006. (pages 40-47)

I was fortunate to have Roy Flukinger from the Harry Ransom Center at the University of Texas in Austin write the foreword to the book.

MVS: Camera Arts ran the complete introduction to the book, so for them it enhances the publication of the portfolio.

SP: And Roy is a gifted writer, so it was great for the magazine as well.

MVS: Good collaboration all the way around. How did you decide how many books to make?

SP: I love numbers. I play with numbers I enjoy and are meaningful to me; I try to choose numbers that have a good energy to them, numbers that are small enough to feel

precious but large enough that you will get to see them. So the large prints (40 x 40" framed to 48 x 48") I produce in an edition of 8, the regular size prints (10 x 10" framed to 19 x 18") I produce in an edition of 17, so we decided to make the book an edition of 87.

MVS: How has the book been selling for you?

SP: The book is doing very well. We decided to introduce it at \$450, and the price will increase as the edition is sold. It has since gone to \$550.00 as it crossed 30 copies and we are closing in on 40 in the edition.

MVS: Do you feel that there are new collectors for your prints that have grown from the book?

SP: Absolutely. Many people that have bought the book have investigated the work further, visiting my website (www.seanperry.com) and placing print orders through the gallery. And some collectors have specifically wanted to buy prints that are featured the book.

MVS: I've seen the book and the production values are extraordinary.

SP: Thank You.

MVS: Was there any financial value in producing the bulk of the books all at once, or are you producing them on demand? You can't be profiting very much on this book as the production qualities are so high.

SP: From a business standpoint, that is the one conversation that Jace and I didn't really have... (laughs) There's a couple of factors here.

My mom was a librarian, back in the days when you could take your children to work. Very often when she couldn't get babysitters I ended up at her Library. How I spent my childhood, and how I got my introduction to photography, was at the library. It is also how I learned my craft and shaped my vision, through books. I've had mentors, but my inspiration comes first and foremost through books. So a large portion of why I do photography and what I want to do with my images stems from that. So the book was a chance to create something that celebrated my sources of inspiration.

I was also committed to it being a beautiful object, I wanted to do something that first and foremost that had many layers to it. That's why the a clamshell box, the way the prints are made, the letterpress printing, how the print is sleeved..

MVS: Beautiful silk cover.

SP: So we didn't talk about how much money we could make, but how we could break even.

MVS: So it's the classic quest to make the beautiful object, but we do want you to realize some profit so the next books can come, that the next bodies of work can evolve!

SP: One part of keeping the hard costs down on our end, which also makes a good value for the collectors, is that I print the plates. The binding and the stitching are all done by Jace in-house. So it is very time intensive and hand-crafted.

MVS: Time is money, however. Can't be ignored. So you have been distributing it yourself and through the Stephen Clark Gallery, Through

Jace at Cloverleaf Press and there is a website for the book (<http://www.transitorybook.com>).

SP: Yes. But primarily it is through word of mouth, collectors that are reading about it or seeing it.

Through my presenting the work at portfolio review events, and by donating my prints to targeted benefit auctions such as the 2006 Friends Without A Border Auction in New York City, which is how it was found by Greg Wakabayashi at Welcome Books. (www.fwab.org) (www.welcomebooks.com)

MVS: *You produced a mailing announcing the book as well?*

SP: We did do a mailing, we did a beautiful card for it... also did a mailing back at the time the show, all of the promotional materials marketing the exhibition mentioned the release of the book. I did a radio interview with Jace for the regional NPR that you can find on my website on the ABOUT page.

MVS: *That's great. Multimedia on your website (s) keeps visitors engaged.*

SP: I introduce the work as the book first, the exhibitions second. The exhibitions support the book, not the other way around. In the end, they are symbiotic to one another.

MVS: *Interesting. How did your dealer feel about that?*

SP: For Stephen, I think it was perfect – it allows him another way to keep talking about the work and book after the show has ended. Also I think it is an achievement to publish something – that in and of itself is good for him towards promoting me to new clients.

MVS: *Would you say that your dealer would encourage you to produce another book, in tandem with other exhibitions?*

SP: Absolutely. I am very blessed with my relationship with my dealer. He understands me as an artist, and he likes my pictures... and that's part of what moves me forward.

MVS: *You are a good partner to him by creating a website for the book, by sending out Mailers for the book, and by making the book newsworthy at the time of the exhibition opening, having it available for your second presence at AIPAD, all of that is important. All that said, you are supporting your dealer as well. Stephen seems like a dealer of artists who have trade publications, traditional books by other gallery artists like Keith Carter; O. Rufus Lovett, and as you mentioned earlier Kate Breakey...*

SP: Kate also had a small limited edition of her earlier monograph SMALL DEATHS that came with a photogravure. I think nearly all the artists he represents have produced books.

MVS: *So Stephen has built an audience of people that love books as well as original prints.*

SP: Yes.

MVS: *And that sets him apart in a way from other dealers. So the response at AIPAD this year - you were showing prints on the wall as well as the book for the viewers at the fair?*

SP: We had the book, a large piece from the new body of work of architecture, also platinum prints from the "Gotham City" series as well silver prints from Transitory.

MVS: That's great. You shared with me that some of the dealers at AIPAD bought the book, as often happens industry fairs, so that too brought you to new audiences.

SP: Yes, Terry Etherton of the Etherton Gallery in Tucson bought a copy for himself and one for his client Manfred Heiting, who has a well-known collection of photographic books.

The private collector/curator John Bennette from New York also bought a copy of the book, I first met him at fotofest in 2006. Clint Willour presented a beautiful exhibition of Transitory and bought a copy for the Museum of Fine Arts Houston, so in-person presentations have brought positive results as well.

MVS: So let's talk about showing at the Portfolio Review events.. Did you show the book before you show the prints?

SP: I do show the book first and use it as a way to introduce the body of work. I believe it gives the body of work context. There are many things that I like to do with my images – one being books, one being on the walls for galleries and collectors, the other being examples of how I can photograph other things. I recently completed a commission for New York Magazine that came from meeting the photo director, Jody Quon at Review Santa Fe 2006.

When presenting my work to people for the first time, such as at the Portfolio Review events, I like the idea of showing the body of work first because it is an end destination - This is one of the places where they live – how they exist and have another life.

MVS: And that interests me. As a frequent Reviewer, I would also like that is a nice way to provide an overview fairly quickly before looking at the bigger prints.

SP: I like to choose collaborators that push me and challenge me, and this is for me the quickest way to show them, in a small space in a short amount of time, what I am about. It gives them a quick read towards talking about what we can do together.

MVS: So your marketing efforts to date have primarily towards the fine art arena. Are you looking to, perhaps over the summer while you are continuing to shoot in New York City, might be next group of potential buyers for the book (should they still be available) would be the collectors and collections of limited edition book..

SP: There are two arenas that I'd like to pursue next. First, it has already been acquired by a few prominent collections. It was purchased by the Museum of Fine Arts Houston, it is also about to go into the collection in Austin, but I'd like to expand on that to Special Collections within key libraries and museums.

And I also keep lists of architects, people who work in design, photo editors. I would like to introduce the book to them as I think that some of the details will engage them – I think they will like my photography and I want to make pictures for them; I feel the book shows them how I would photograph and see what they do. In ways that I appreciate they way they design things, I think they will appreciate way we crafted the book.

MVS: That makes good sense. Additionally, while it's not a simple audience to identify, the

growing list of public libraries that collect rare or limited editions book, as well as the academic institutions with a history of interest in acquiring rare titles must be on your marketing radar.

The world is such now that I wouldn't be surprised if it wouldn't behoove Jace should be at the small press fairs, of which there are a growing number, thankfully.

SP: That's next, which will give broader exposure to our book. He just did a book for the painter Julie Speed, with a new title for Kate Breakey in the wings as well. Some really cool and interesting projects ahead for Cloverleaf.

MVS: *Let's talk a little bit about the website that you created for the book. Was there a model for that that inspired you to build it, and has it driving new audiences to your work?*

SP: Not a model per se but certainly your teachings helped me understand the value of linking off of one's primary website to a more expanded site for the book that could also serve as its own destination, without people having to know my name. I think it has driven new people to the work. One of the things that I'm a firm believer in is to make things as easy, accessible and foolproof as possible for the people that I want to collaborate with and to do things with my photographic projects.

And the website is the perfect vehicle. It's a place to put quotes about the book, pictures about what the book looks like, the production details as well as how one can buy the book and to focus on things that are very action oriented. It is my goal that you don't have to wonder about anything – hopefully all questions are answered on this dedicated site.

It becomes the press kit.

MVS: *Will you elaborate to the next two titles of the Transitory trilogy on this website eventually?*

SP: The URL that I purchased is www.transitorybook.com to allow for coverage of the three books in this trilogy. Also as this thing moves forward, eventually I want to do a trade edition. The long-term business model is three beautifully done limited editions and then a trade edition compiling the three into one title.

As a photographer I'm very series based, I like the idea of working within the context of a story and a title, and that moves my imagery forward. The book website is a collection and destination of all things surrounding this extended project... The exhibitions, radio interviews on the site that you can hear.

MVS: *You are your own publicist, aren't you?*

SP: I am my own publicist.

MVS: *I can tell you after recently at the seminars at Book Expo America . can tell you that the publishing industry is realizing that as customers are not frequenting bookstores in droves, their authors must be blogging, podcasting, launching websites – the days of dropping your manuscript with your publisher and saying “see you at the book signings” are long gone.*

It has been a lesson for you in marketing, a little bit different from marketing your limited edition prints. Did you find it was a completely different vocabulary from marketing and promoting the book?

SP: Definitely. Also I believe it is important to learn the syntax of that. I've been happy to learn and do business in that arena. I don't think you can expect others to do your marketing for you. You have to depend on yourself to learn how things get done, how the business models of various markets work, how to talk about and introduce your work. I think people are willing to be collaborators, but I think it becomes harder if you go into it uneducated because you are then asking your partners to be teachers. For me it has been important to learn their language and how they do business so that they feel I have something to contribute and that we can collaborate – not that I am dead weight and that they will have to teach me. I want to be a participant, not a recipient.

MVS: *It's a great lesson for our readers to learn from. It's so true. I believe we are going to see growing numbers of limited editions books, without question. Some of the collectors coming to collecting from the multiples markets, printmaking and the like, I think are more comfortable in a way with collecting a limited edition book than they are a print.*

SP: Jace talks about how books create a space, and I like that idea. Not everyone has the room to show all of their photographs or the finances to purchase their favorite things - myself included!

I can afford to buy books, but I can't afford to buy the prints by the artists I'd love to own – in which case I look to see if they have published a book. I do that, I have a growing collection of books.

MVS: *What are some of your favorite books?*

SP: Irving Penn's *Passage* (Knopf, November 20, 1991) has always been one of my

favorites, because it is such a beautiful overview of his work.

Tom Baril's *Architecture* (4AD, 1997) book that I recently acquired after many years of looking for it; it has been out of print for some time.

Also the first Starn Twins (Contemporary Arts Center, January 1990) was a book that really pushed and inspired me creatively, it is one of the most important books, to me, that I own.

I also have *The Architects Brother* (Twin Palms Publishers, Slipcase edition, December 2000) by the Parke Harrison's that I love.

I think one of the most exquisite books I have is Michael Kenna's *Japan* (Nazraeli Press, 2003) book..

MVS: *Ah, with the red silk cover.*

SP: Yes. And it's also boxed with these small ivory toggles on the side. The printing quality is unbelievable, with what seems like 2 inches of ink on the pages! I feel like I'm getting my hands wet with ink when I look at that book. Also a close friend gave me a signed copy of Joel Peter-Witkin's *Songs of Innocence & Experience*. (21ST Editions, November 2004)

MVS: *I'd like to know how you decided who was the right person write for your book.*

SP: Roy Flukinger is the the research curator of photography at the HR Center, and when I did a two-man show with George Krause in the summer of 2005 at D. Berman Gallery in Austin, he came to the opening.

I had just started working on the Transitory series and was showing the first prints...

I'd never met Roy before; I certainly knew his name. I'd been to the Ransom Center and visited the collections and exhibitions, but had never met him personally. This gentleman came up to me and asked me at the opening, straight out of the blue, how long I'd been a musician. And it shocked me.

One of the things I enjoy at openings is that while people may know my work, they don't usually know ME. So very often I eavesdrop on conversations, listening to what people have to say about the photographs. And in conversations with me they don't know that they are talking to the person that made them.

This was very opposite of that – someone knowing that these are my pictures and asking how long I'd been a musician. That's how I began... learning photography through music. I grew up understanding the world and still do in a very musical context. That question surprised me, then he introduced himself as Roy. And I asked him “why do you ask me about music”? And he said “its all around me, its all there in your photographs, its in your prints, its in the way you see.”

I've adored him ever since. When we were putting a book together, I wanted to have a few paragraphs about the work in my book. Roy came to mind because I believe he understands how I see the world and what I'm chasing in my photographs. Light – I'm just infatuated with the way light changes and molds things.

What I chase in my prints, which is a lot of what they are about, is giving viscosity to light, to make it a three dimensional object. So I thought he would be great to speak to that. I had never asked anyone to write about my work before, it was a new experience. So

I told him about the project, he was excited about it, and he said “Give me a little time, and I'll get back to you.”

We never talked about it, I didn't tell him anything about thoughts on the series, I didn't go over anything with him that I'd like for him to speak to – it was completely hands-off. And about three weeks later there it was in my mail.

MVS: Completely done?

SP: Completely done. And he very graciously said in his email “Give this a read over and I'd be happy to revise it, or to take another crack at it, if I've missed anything, didn't speak to something....” And I said “Don't touch it, it's perfect.”

MVS: That's a great story. And he no doubt continues to be a fan.

SP: He's been a great advocate, too. When I went to Fotofest in 2006 (before the book came out) I had a great talk with him about what that experience was going to be, he spent time with my portfolio, and with my prints, he understands what I'm about.

And also, as he is accomplished writer, and as much as he's seen in photography - it helps me to read and receive feedback from someone who has a much broader context than I do. It helps to describe a place for me to grow to. So some of the things he might find, or sees in my images, in the work, I don't see yet.. and the way I'm going to get there is time and hard work.

It gives me a destination and feedback of how I am communicating my ideas.

MVS: That is great. Who is your ideal trade publisher? You mentioned Nazraeli, Twin Palms, Princeton Architectural Press, 21st Editions...

SP: I'd like to partner with someone that understands what I want to do as an artist, not this year, or in the next six months, but over the next 3 years, 5 years, 10 years. It is important for me to find a home, and meaningful relationships – that part of it is paramount for me. I don't want to make one book, I want to make 15 books.

I love the format. I like the idea that you can sit down with something in your hands and it creates a space about someone's vision, about their idea of the world, the way that they see things. And you have passage into that in this one small space and you don't have to go anywhere, it is very democratic for the most part, as opposed to people that only have the opportunity to see things in New York galleries, or museums... I like that part of it very much.

Also I've had so much inspiration from photo books - the idea that I could make something like Tom Baril has made, or Michael Kenna has made, that my heroes have done, that marker to reach to, to stretch to. From the business side of it I think it is great, because it introduces me to new markets, to variations on the ways that my work gets used. I like the fact that when I've made an image, that image then goes on then goes on to have other lives in other places, that it ends up on line, that it ends up in interactive ways, that it ends up in a book or exhibition.

That is one of the things I enjoy about making my work. And the different hats that you speak about – there are only a couple of them

that I loathe every now and then, (smiles..)

Most of the time I enjoy those different hats, it affords me the chance to play with marketing and branding, to play with being a manager, it also allows me to speak to the goals and take part in them instead of being dependent on someone else's vision. So I get to be a partner and not just a recipient.

MVS: Which is essential in today's economy or otherwise. And I think that is something that artists overlook so often, when they are not partnering with those who are marketing them. Last questions on the book; Number of pages?

SP: 30. There is a Title page, foreword, and colophon at the end, all of which is letterpress printed.

The single print that is unbound is produced in platinum/palladium, and the prints that are tipped in are carbon pigment ink on cotton rag paper. Down the road another idea we have discussed, as I increase my market share to support it, is doing an all silver-printed book, or an all platinum printed book.

MVS: Ten prints x an edition of 87 copies is a large print run...

SP: It is a big load. Doing the carbon pigment prints aren't easy, not just financially but it takes a lot of time...

MVS: Do you find the materials are consistent enough to match?

SP: No, they sometimes change and vary, so I constantly have to test. I print the book in runs of 15 at a time, so I'll end up with a workload of 150 prints to make. I have a tight

tolerance, I know what I am looking for. I have been printing and working with these materials for a long time.

MVS: And you had a collaborator on that as well?

SP: For the carbon pigment prints, no. For the platinum/palladium prints I collaborated with a great platinum printer named Chris McCaw based in San Francisco.

(www.chrismccaw.com)

He has been very generous in teaching me about that process and allowing me to be involved in making the prints. And Chris is also making some of my favorite new work... his "SUNBURN" series, have you seen that?

MVS: Yes, at Photolucida earlier this year, it's beautiful. Regarding your role as publicist: Your publicity "toolkit" not only included the details of your colophon page, the essay and excerpts from it, and scans of the objects.

SP: Yes. I produce everything from the book as high resolution scans ready to print, including the platinum image. I try to make promoting the book as easy as possible – all someone that wants to write about the book has to do is be willing – and the supporting materials are ready to go. There is no longer a bridge of how to get my work into their realm... I've learned enough about promotional materials and production that it is set up for them, all they have to do is say yes, and I can easily provide them with all the materials they want.

MVS: I want to thank you for taking the time to speak with the Photo-eye Booklist about your journey into self-publishing. We look forward to seeing your next components to the Transitory trilogy!