

Why I Print Every Photo I Take (The Simple Workflow That Changed My Photography)

What's poppin', people? It's Dante.

Today I want to share with you the power of **printing your photography**.

A lot of photographers today are simply making pictures and posting them on Instagram. While that's how we share our work now, I think there's something to be said about the tangibility of flipping through your photography physically.

Personally, I've found a workflow that makes printing effortless—and because of that, I actually print my work all the time.

I Prefer Cheap Copy Paper

The way I enjoy looking at my photographs might surprise you.

I genuinely enjoy looking through my work printed on **cheap copy paper**.

Regular printer paper. A monochrome LaserJet printer. Nothing fancy.

I love the imperfections of the prints. There's something aesthetically beautiful about the way high-contrast black and white photography renders on inexpensive office paper.

This has become my personal workflow.

Simplicity Changed Everything

Because I've simplified my photography down to **high-contrast black and white**, printing became incredibly easy.

I no longer depend on my Canon Pro-1000 every time I want to hold my work in my hands.

With color photography, printing becomes almost a science.

You have to think about:

- ICC profiles
- Paper types
- Color rendering
- Processing
- Test prints

There's absolutely nothing wrong with that.

It's an incredible craft.

But for me?

I wanted something frictionless.

Print-on-Demand Still Has Value

I've also made books through Blurb using their standard black and white trade paper.

They're great.

The matte finish feels nice. The books are enjoyable to hold. They have imperfections.

And honestly...

I like that.

But even after making professionally bound books, I still enjoy looking at my work on simple printer paper more than anything else.

DIY Sketchbooks

Another thing I love doing is making little sketchbooks.

They're small enough to slip into a pocket.

If I meet another photographer—or someone interested in what I do—I can simply hand them the book.

The way I make these is incredibly simple.

I use a **Canon Selphy CP1500**, printing eight photographs onto a single 4×6 sheet.

They're quick. They're portable. They're fun to share.

The Brother Laser Printer

For most of my printing I use a monochrome Brother LaserJet.

Inside it?

Just regular office paper.

Premium Bright Copy Paper. 500 sheets. 20-pound paper.

It's incredibly cheap.

Honestly...

You can't get much simpler than black toner on office paper.

And that's what makes it liberating.

Small JPEGs Are Enough

One thing that still surprises me is how well my workflow scales.

For the past four years I've been shooting:

- Small JPEGs
- High contrast
- Maximum grit and grain
- Straight out of camera

No RAW files.

Each image is only around **4 MB**.

Yet I can still print those files on large 17×24 inch paper using the Canon Pro-1000 and get beautiful results.

Even photographs made in low light... Even blurry images... Even dusty files...

I leave all the imperfections.

I genuinely don't care.

Once you find the kind of print you actually enjoy looking at, you stop worrying about perfection and start making more work.

My Favorite Format

At the end of the day...

I still prefer looking at my photographs as DIY zines.

That's how I experience my work.

So I built a complete system around that idea.

The Flux Generator

On my website I built something called the **Flux Generator**.

You simply:

1. Drag in 36 photographs
2. Enter your issue title
3. Enter your name
4. Generate a PDF instantly

Every image is:

- Captioned automatically
- Includes the date and time
- Sequenced chronologically

I love looking through my work in the order I experienced life.

That's how I relive those moments.

Using AI to Build Better Photography Systems

One of the coolest things I've built recently came from working with **Claude Code**.

I created a contact sheet system containing every photograph I've made over the past four years.

Each printed page contains:

- Six photographs
- A QR code for every image

Now I can physically flip through thousands of photographs...

Then instantly scan any image to view the original digital file.

The archive itself is generated automatically.

My images live inside an Amazon S3 bucket. Claude Code builds the static website. Everything stays synchronized.

I simply told Claude what I wanted.

It built the system.

That idea alone completely changed how I browse my archive.

Blending Physical and Digital

One thing I keep thinking about is how to blend physical media with digital archives.

Printing is wonderful.

Digital searching is wonderful.

Why not combine both?

That's exactly what this workflow does.

Browse physically.

Retrieve digitally.

Print however you want.

Whether that's:

- A large Pro-1000 print
- A LaserJet zine
- Something completely different

Everything flows together.

Letting People Curate My Photography

Another thing I've added to my website is something I think is pretty fun.

Every photograph in my archive can be added to a cart.

When someone selects 36 photographs...

They can generate their own customized zine from my work.

They're effectively sequencing the book themselves.

It's a fun way to relinquish control and let the viewer become part of the creative process.

Open-Source Photography

I believe in open-source photography.

That's a very different philosophy from traditional photography where ownership and exclusivity are emphasized.

My thinking is different.

We live in a brave new digital world.

I want to embrace openness.

Every project I publish includes:

- A flip-through video
- The downloadable PDF
- The original JPEG files
- Everything needed to print the work yourself

I am the gatekeeper, and the gates are open.

If you enjoy the work...

Download it.

Print it.

Share it.

It's really not that deep for me.

I simply enjoy making the books.

Sustainable Creativity

What excites me most isn't the technology.

It's sustainability.

I've removed nearly all the repetitive work.

The sequencing. The captions. The formatting.

Software handles all of it.

Now all I have to do is:

- Click a button
- Print the pages
- Add two staples

Done.

That means I actually keep making books.

Beyond Photography

I've started applying this philosophy elsewhere too.

I'm experimenting with:

- Burning DVDs of my video work
- Building physical cases for the DVDs
- Viewing work on CRT televisions
- Using Raspberry Pi installations

I'm also carrying around a thermal label printer that instantly prints photo stickers.

Now if someone wants to see my work...

I simply hand them a sticker.

Physical media feels exciting again.

Stop Chasing Perfect Prints

Because my workflow is built around high-contrast black and white, almost everything looks good.

Cheap paper.

Fancy paper.

Thermal stickers.

T-shirts.

Large gallery prints.

It all works.

That's an incredibly empowering place to create from.

You're no longer obsessed with paper choice or technical perfection.

You're simply making photographs.

Printing them.

Living with them.

And sharing them.

That's all I really wanted to share today.

I'm getting a call from my brother—we're going to head out and explore.

Thanks for watching.

I'll see you soon.