

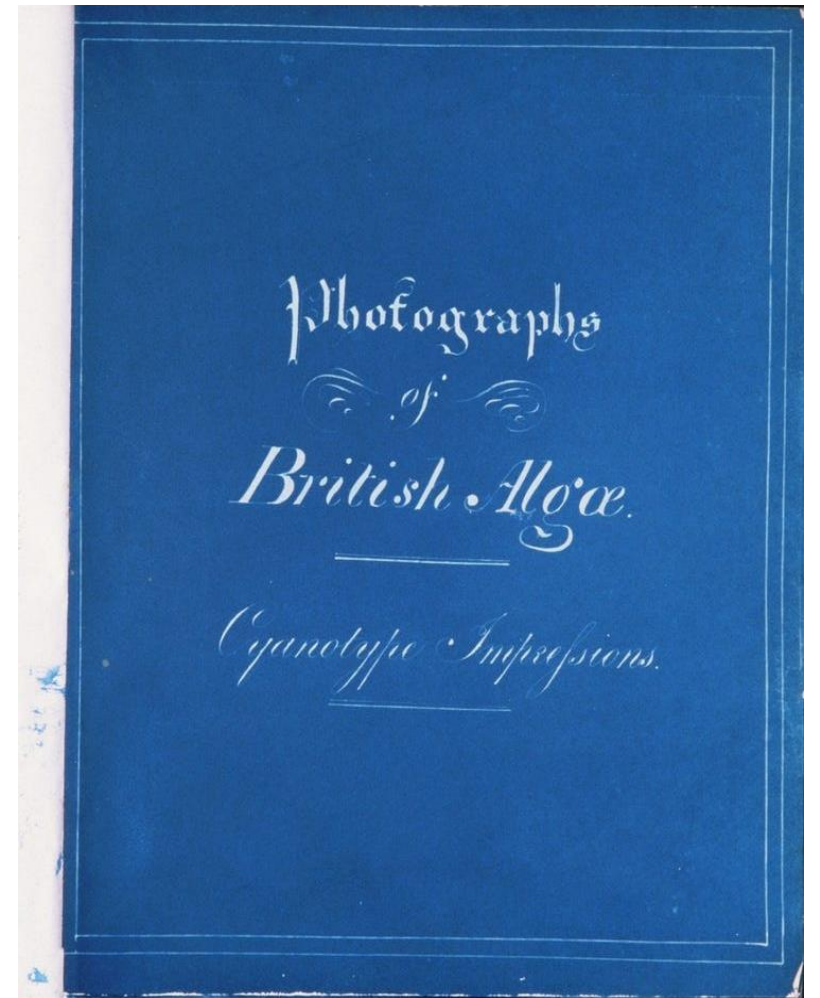
Visual Enquiry 2

Nikolett Juhasz
(ADAA5009/C)

What is a photobook?

A photobook in my opinion is a collection of images which function as a book and showcasing photographs which follow either a narrative, theme or idea which then can be shared with a range of audiences.

According to Tate ` The photobook is a book of photographs by a photographer that has an overarching theme or follows a storyline – a convenient and reasonably cheap way of disseminating the work of a photographer to a mass audience` (Tate,2025)



Websites which include photobooks and publications

- Mack books
- Loosejoints.biz
- Steidl.de
- C4 Journal.com

I have been introduced to websites that include a range of photobooks and publications.

Visiting all these website, I be picking out photobooks and publications from a range of photographers. Looking at different themes, and a range of techniques used within the making of their photobooks. The way photographs translate within both as an object of a book and as a live exhibition and how they differ.

Carmen Winant - My Birth

Theme

My Birth from Carmen Winant, book displays and outlines the theme of women giving birth. It highlights the physical changes which women go through during pregnancy along with the process of giving birth, showcasing the aftermath and emotional connection with the women and her newborn child.

Layout

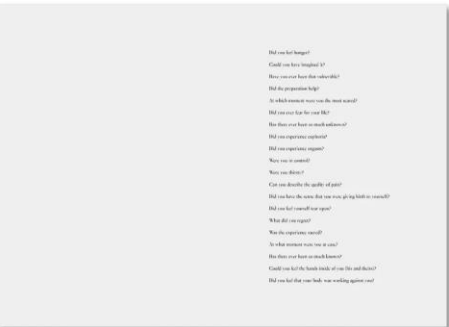
Within this book the layout of the imagery are displayed in a range of ways through the pages, on some pages there are multiple photographs shown which are been arranged in a collage format, whereas on other pages there is only one or two image placed, alongside each other. Winant has taken the viewer on a journey by laying the photographs in the way which can be read in order in which the prosses of pregnancy happens.

Audience

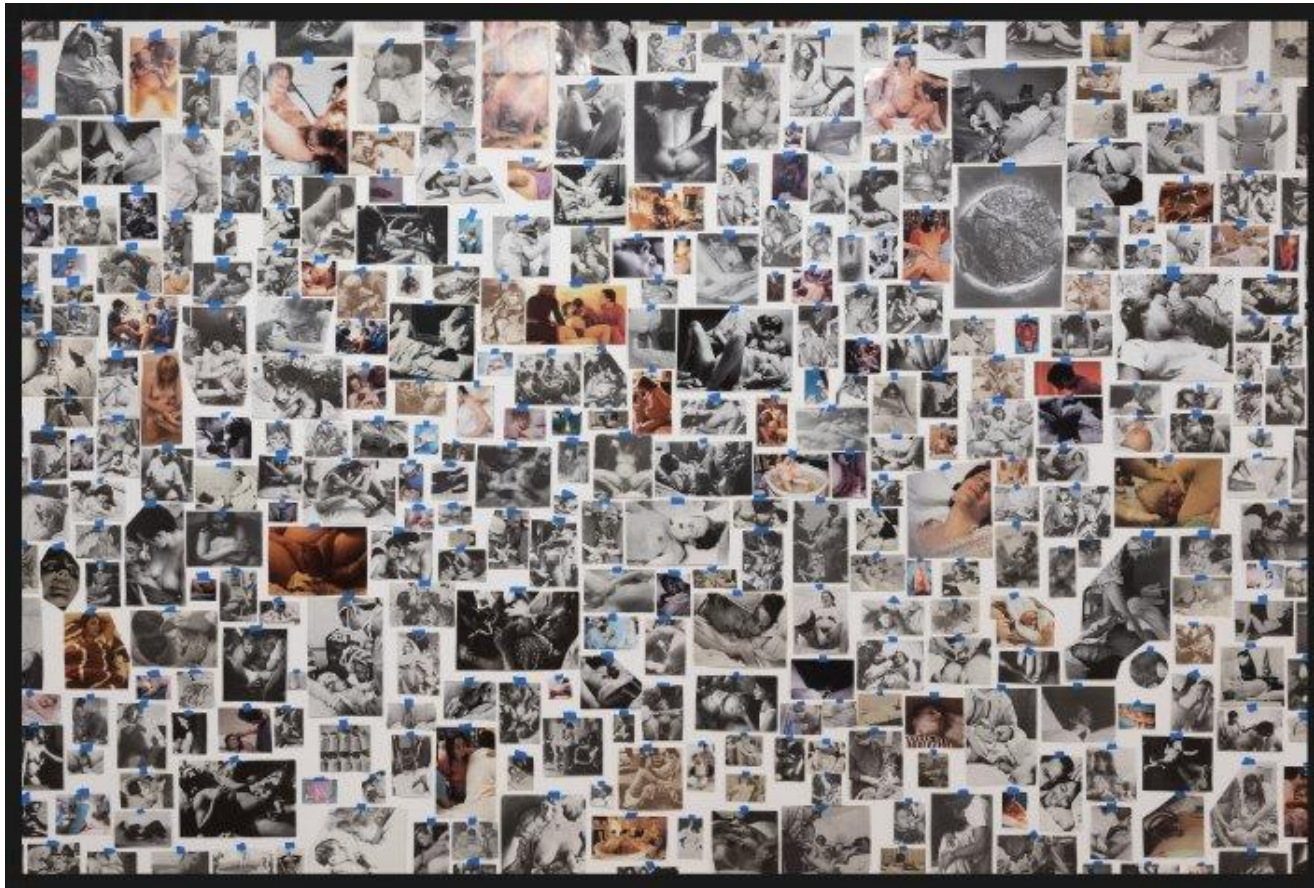
The audience of this publication mainly reflect on women who has gone through the experience of being pregnant.

Function and Form

The book of My Birth from Winant, functions as a reminder of the importance of childbirth and the hardship, pain and physical changes women experience during they pregnancy.



Exhibition Layout of My Birth from Carmen Winant



In comparison to the book format, the exhibition layout of this work is arranged in a collage format, displaying photographs documenting women during pregnancy.

The format of the exhibition give us the full picture by allowing the audience to look at the work as a whole, whereas the book format lets the viewers see parts, allowing them to take closer look at the photographs.

Lars Tunbjörk – Office/LA Office



Theme

This re-publication, Office/ LA Office by Lars Tunbjörk highlights the theme of mundane office spaces, where he is looking at the bureaucracy and disorder of corporate spaces.

Layout

The layout of this book is simple like the photographs themselves. Within the pages the images are either represented on their own, side by side or by taking up the whole page. The layout shown a natural flow of imagery which reflects on the colour scheme of the images along with the architecture of the buildings he photographs.

Audience

The audience of this publication would be for a range of people including people who work in offices, or hospitals with these strictly organized spaces.

Function and Form

This publication functions and shows the soulless and banal uniformity of these workspaces capturing the sadness in 'the most common'

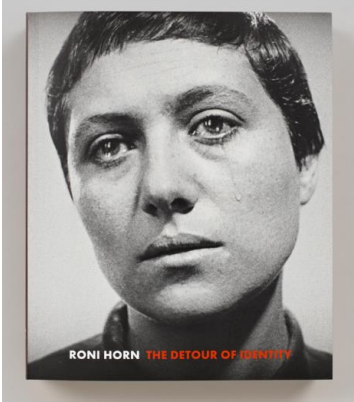


Exhibition layout of Office/LA Office from Lars Tunbjörk



Within this exhibition Lars Tunbjörk layout his work in a straight line in white frame, leaving space between them this allows the audience to look at each of them separately and together.

The way in which he displayed this work within the book is the same within this exhibition. He used full scaled images and kept a straightforward flow through the book which also reflects in the exhibition.



Roni Horn-The detour of Identity

Theme

This book, The detour of identity by Roni Horn highlights the themes of identity of the self and others, through looking at gender, the body, experience, time and landscape.

Layout

The layout of this book has a gatefold which folds out in landscapes showcasing photographs of a doll which can be viewed in different angles. On other pages, images are displayed by having them on both pages next to each other which show a range of typography. A full-sized image is displayed in the Crees of the book, which creates a separation like she has within her drawings.

Audience

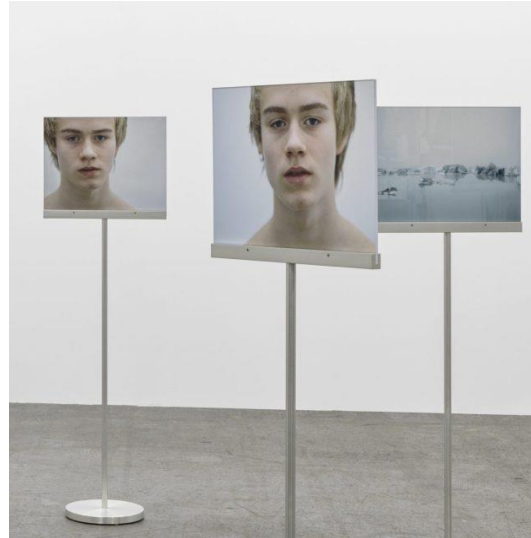
This book is suitable for all audience who's interested in art and photography.

Function and Form

The book showcases representational images and objects where they transformation has a filmic structure which can be seen through her use of drawings, photographs and her playing with mirrors and the duality of characters in films.



Exhibition Layout of The Detour of Identity from Roni Horn



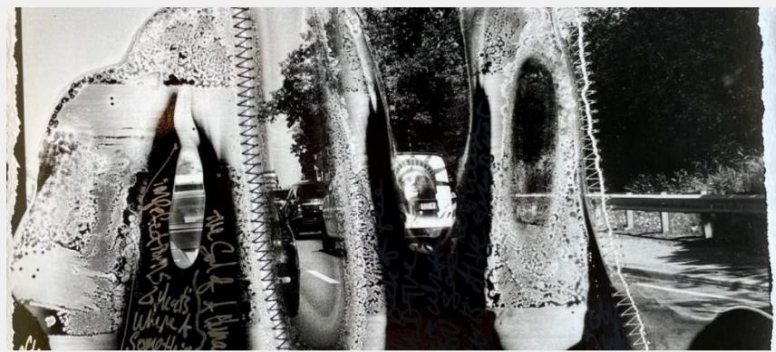
Roni Horn exhibited her work in a range of ways, in the gallery separating her works in different rooms, which include photography and sculpture.

Her book also representation of this exhibition and includes a range of works from photograph to sculpture to mix media.



This books and exhibition shows different ways of dealing with the same subject through different mediums which I like to think about in relation to my own work.

Joseph Rovegno- Only for now



Theme

The theme and context of this book highlights the way the artist living with his mental illness and in which led him to produce these photographs. This book *Only for now* is however not about mental illness, but about recovery and finding fulfilment in life.

Layout

The layout of the book is carefully designed handmade monograph which depict the artist life in his hometown. The artist use stitching in zigzag along with handwritten text which go around some photographs. Some of the photographs are displayed in full size whereas others are arranged/printed on the page in four sections which make up a full image.

Audience

The audience of this book could be anyone interested in the theme and topic but people with mental illnesses would understand it and would relate to it more than someone who's not going through a mental illness.

Function and Form

The book might appear to be inward-looking however the way it functions and creates narrative, is based on the artist own experience. The use of elements he used such as the sewing of prints, format and sequencing of the book creates a narrative and communication between the photographs and the way which the book is made and presented.



Sarah Walker – The Well

Theme

Sarah Walker's book *The Well* explores the theme of soft premonitions mixing history, personal experience and potential future.

Layout

The layout within the book flows through double page spread landscape. With portraits of loved ones located on one side of the page, highlighting a past memory.

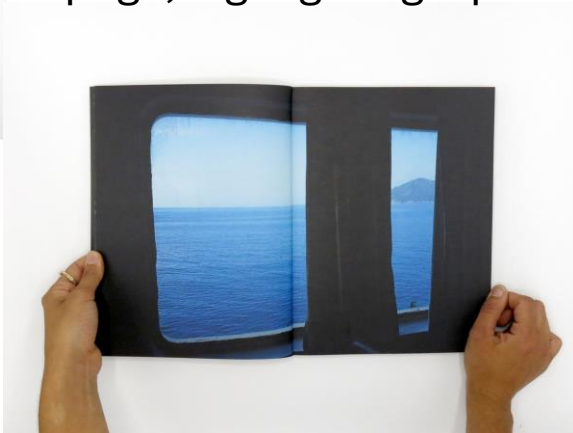
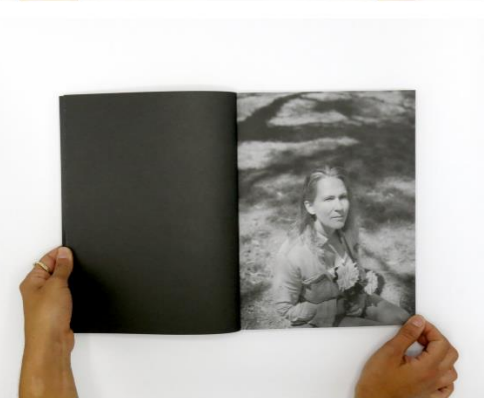
Audience

The audience of this kind of publication, can be for a mixture of people that talk and reflects on personal experiences within they artwork or life in general.

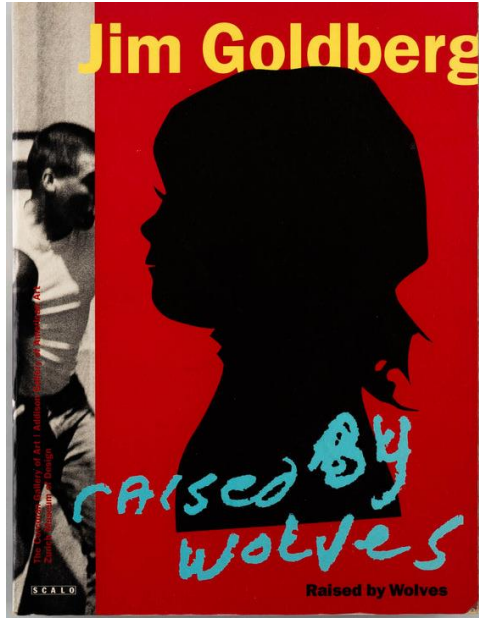
Function and Form

The function of this book Walter aim, was to reconceptualize the visual language of family, friendship and landscapes through simple gestures which shows within the book layout.

The form of his book is a soft cover, which has pages that are seem to be a rough material and printed on a medium thickness paper.



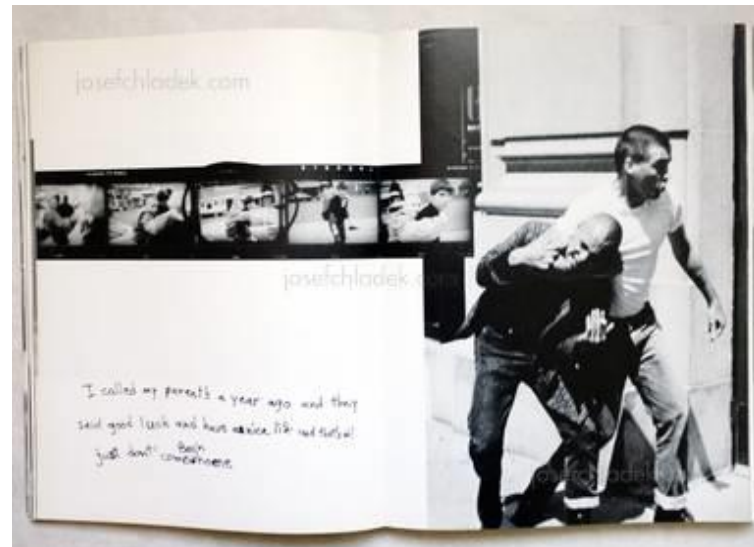
Jim Goldberg – *Raised by Wolves*



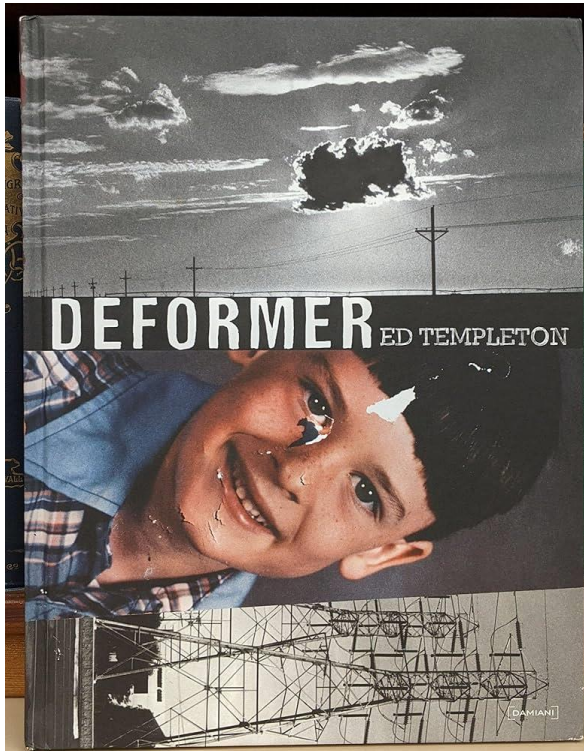
Raised by the Wolves by Jim Goldberg is a photobook; which documents the lives of homeless kids around California. I was interested in this book as an influence because the layout creates an idea of a scrapbook, he use fragmented imagery to tell a story and highlight the traumas what people go through on the streets.



This element of fragmentation and scrapbook idea I could also incorporate into my theme, identity in relation to childhood memories. Using layering of images along with text would expand on my concept of memory and highlight how it functions, and how certain memories are remembered.



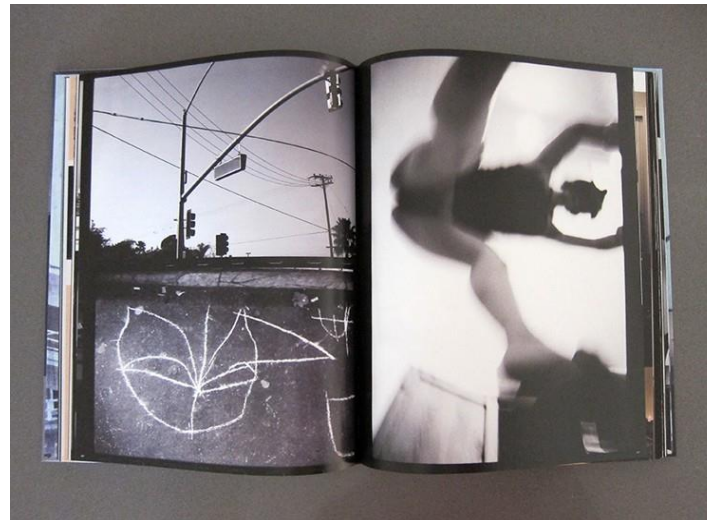
Ed Templeton – *Deformer*



Cover of the book



Inside the pages



Deformer is known to be a multimedia scrapbook which highlight his upbringing in California. His images highlight what is it like to be young and alive in what Templeton refers to as "the suburban domestic incubator" (Photobook junkies , 2025). This book includes photographs, painting, drawings, pages from scrapbooks, strict letters from his grandfather, and religious notes from his mother, crating narratives and social criticism. This all represented by how he has arranged and sequenced images and text.

This book influenced me to use different materials and to play around with sequencing and arrangement of images to create an interesting flow within my book. Incorporating text alongside images to reinforce the idea that memory is reshaped over time.

Rinko Kawauchi – *Illuminance*

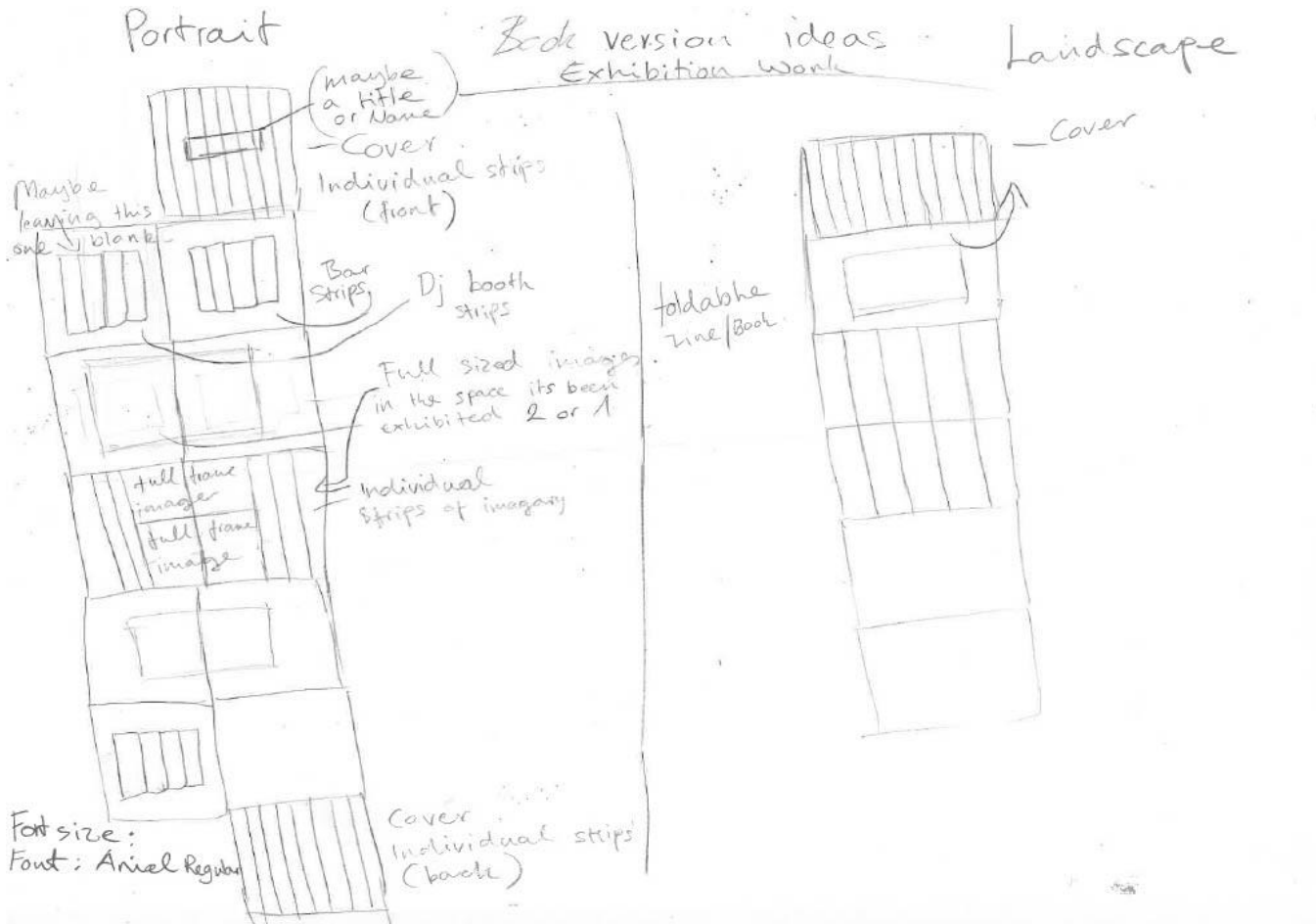


Rinko Kawauchi photobook highlights ideas of dreams, memory and temporality, using mundane subject as an influence of her work where she creates poetic narratives.

The special qualities in her work both in the sequence and the juxtaposition of images, through making of this work she has said "differentiates between a photograph and an artwork. Seeing two images next to each other opens up the imagination and give birth to something else. Flipping through the pages of the book , it can arouse feelings of excitement, sadness, or happiness, things that are hard [for me] to do with words" (Time. 2025)

I was interested in this book to see how I can create these feelings Kawauchi talked about in my book so that views can experience the feelings, like anger, confusion, humour and happiness. To incorporate these in my final photobook I will be creating a range of dummies which experiment with different layouts, sizing and sequencing of images.

Sketches of first book dummy layout



As a starting point before making the first mock up dummy, I have made two different sketches as a plan, which I can follow. Using one of my previous work from the site-specific project, I created this dummy showcasing both the bar and the Dj Booth.

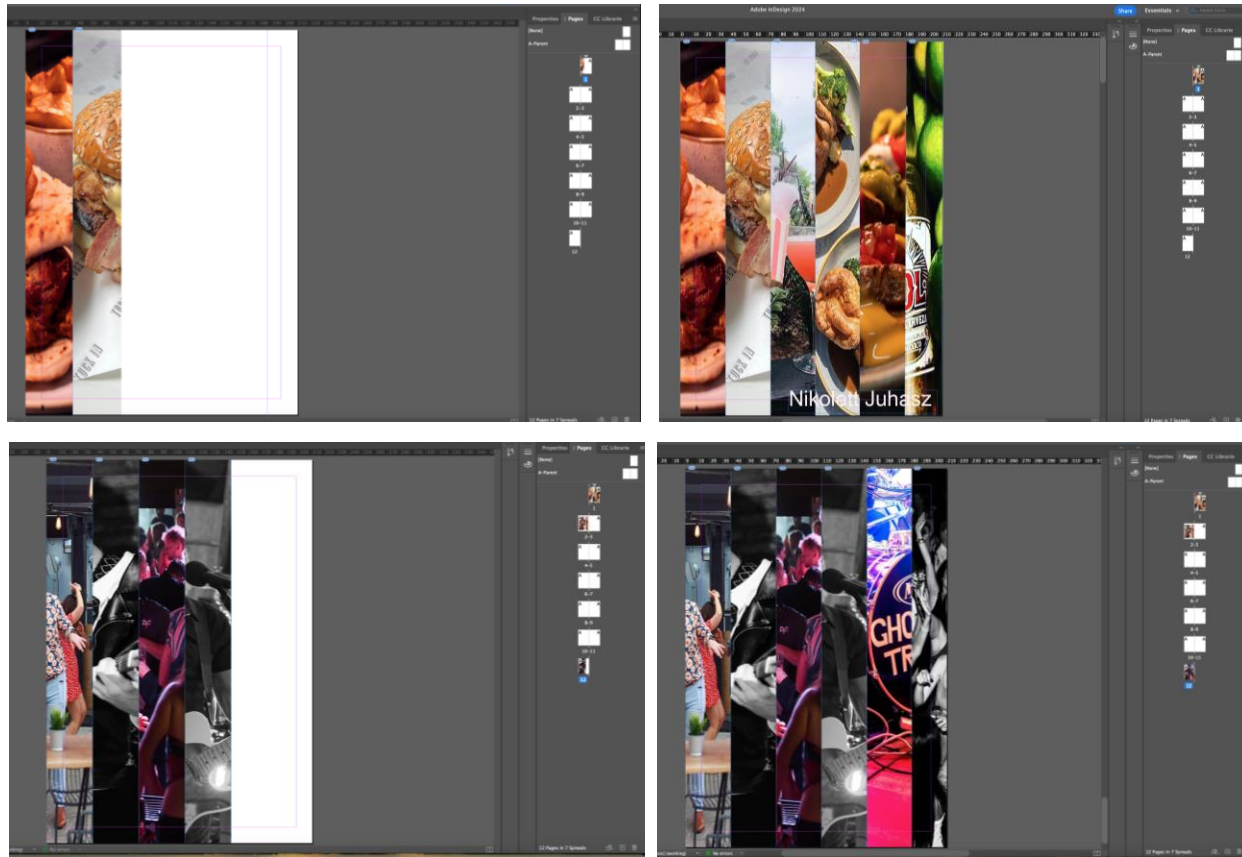
I have started by including the process of how I made the work as well as showing the finished outcome of the book. creating a physical book of these installations is a good way to showcase the work in a different format which documents both the process and the final outcome.

Process of making the first book dummy

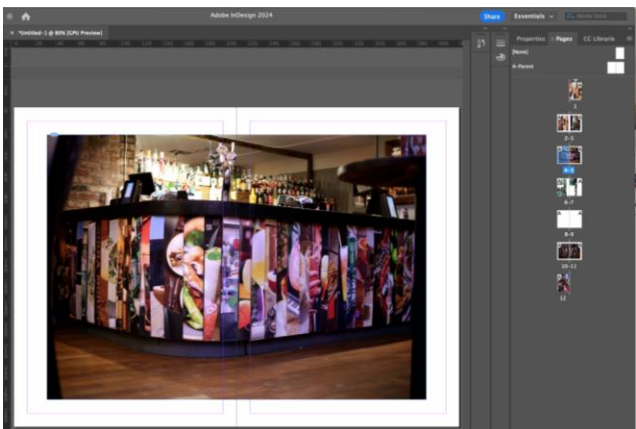
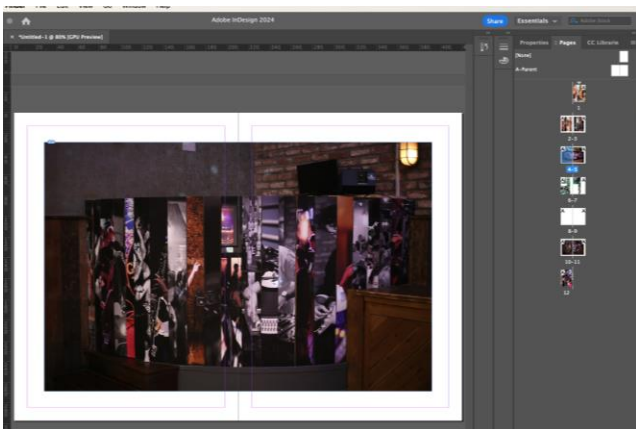
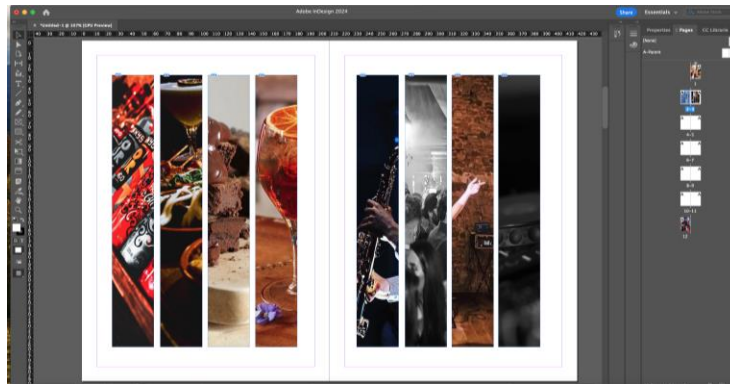
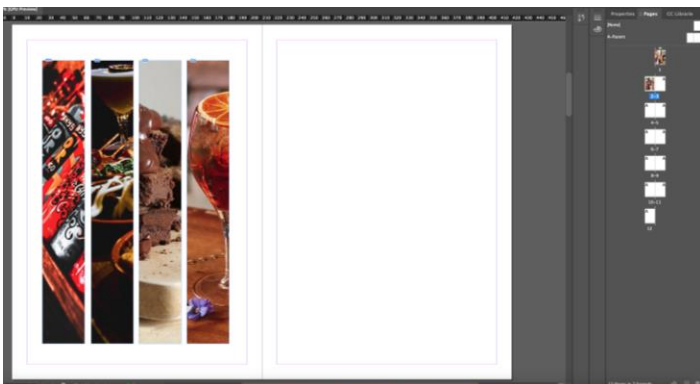
Using InDesign, I started by doing the front and back cover of the book, including strips I used in my work.

I included images of the food strips, as the front cover to make the first page colourful and to peak the viewer's interest in what's in the book. On the back I shows photographs of people and music which was part of the Dj booth design.

I felt it was suitable for the book to showcase both works together as a collective experience; however, this work could also have two separate books which show each work by themselves to make the work clearer to understand.



Cover Page of the book/zine



✉ **Will be reviewed**

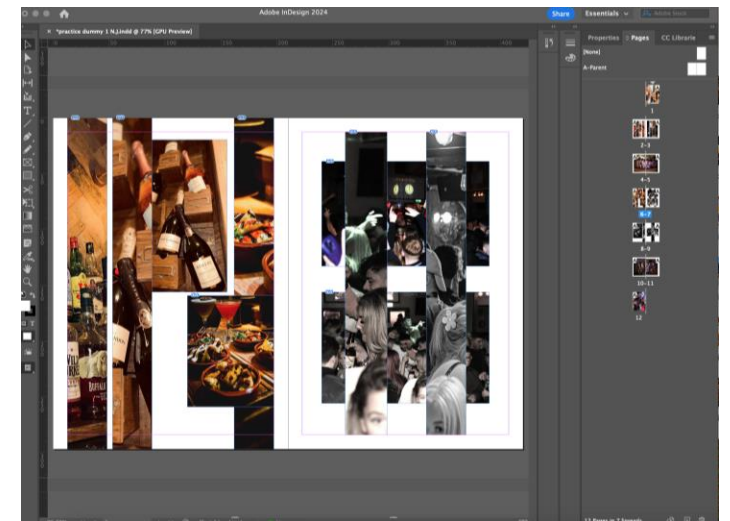
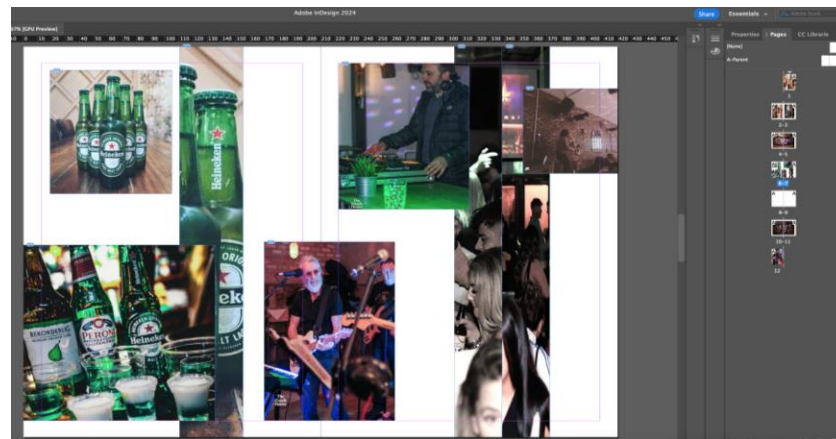
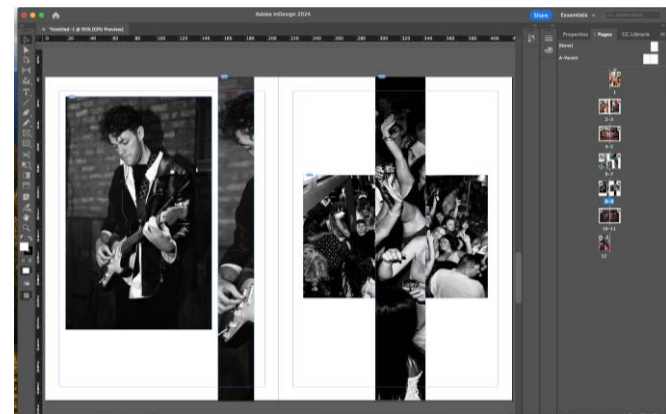
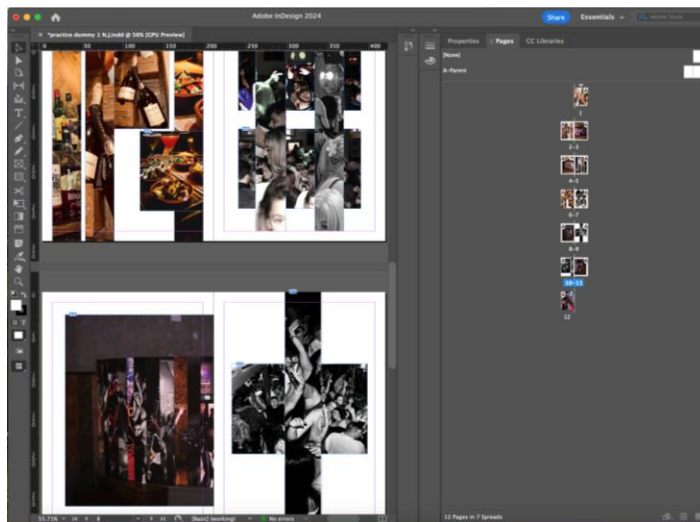
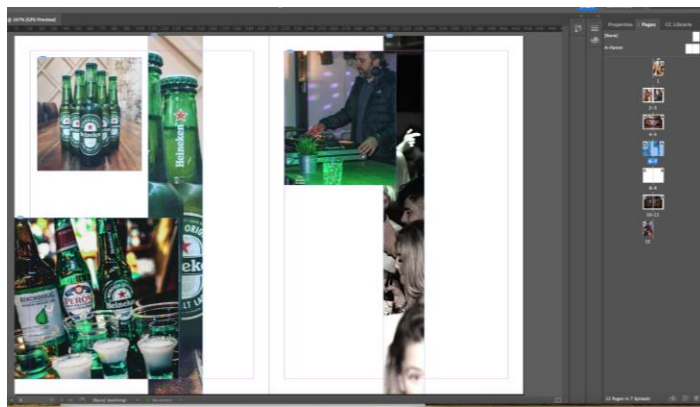
1. **Process and Technique (Practical skills)** *



Highlight 4 practical skills used and discuss your efforts. Note at least 3 improvements and aims for the semester.

While making my Zine/Book in, Indesign i have used skills such as problem solving because in some cases i didn't know how the book would come out and how the software understands the information i have input. I have used decision making by making choices on the layout of the photographs in book by creating sketches as well as using different arrangements and choosing one which fits the best and shows the narrative or process of how the work was created. Used creative thinking by using a range of sizes of images and created different layouts to make a flow throughout the pages. Within my A4 zine/book i had to use sellotape to attach the pages and to create this book, it's a quick, cheap and easily used material which kept the book together which also speaks about the fragility of how the work is displayed within the space.

Within this project my aim is to improve on making books, by exploring different layout and form of books, alongside trying out a range of material which can work within the theme, context or narrative of the photographs in the book. My aim is to also test out multiple of binding techniques, and book styles which can also tie within the narrative, i aim to show throughout the book.



✉ Will be reviewed

3. The Reader's Experience (Professional Skills) *

Considering your audience, what should your audience think about or feel? How does your book layout/form/material encourage this. What could you change to improve this?

When the audience look through this book they should think about they own experiences and times they enjoyed being out with friends drinking, eating and having fun. The layout of this book takes the audience on a journey of the process how i made this work but also showcasing the blending of experiences by arranging the photographs on top of eachother. The form and material of this book/zine works well as, it feels like a newspaper/food menu, but also made with a fragile material just like the work itself, how it was installed in the space.

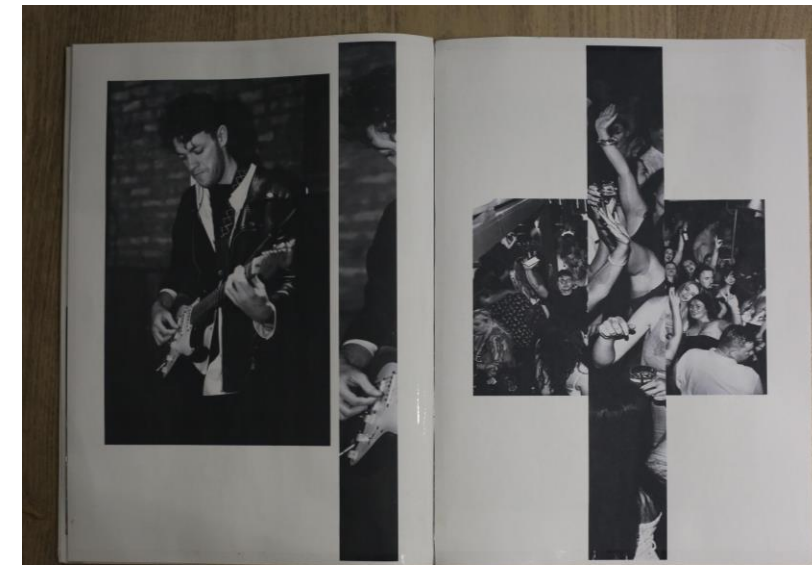
📌 Will be reviewed

2. Material Language (Cognitive Skills) * 📖

Consider the materials and processes used. With more time/skill/resource what would you change to ensure the materials of your project reflect the work shown.

With more time and consideration i would have made two different zines/books to show the DJ Booth and the Bar separately, displaying both processes and photographs used within the work. By separating these two work it will make it more clear to read for the audience and view each of the works individually.

The paper i would have used would have been thicker and shiny gloss because it would have enhance the colours of the photographs and the work would appear much smoother and vibrant. It would also be interesting to see this work as a hardcover book, because these are many combinations and layout of these images can be used and experimented with to make a narrative. i need to improve my skills working in indesign to gain more understanding on how the book would be arranged and how it looks when printed.

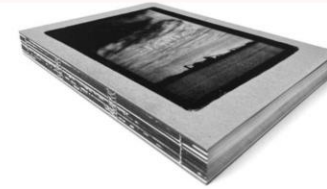
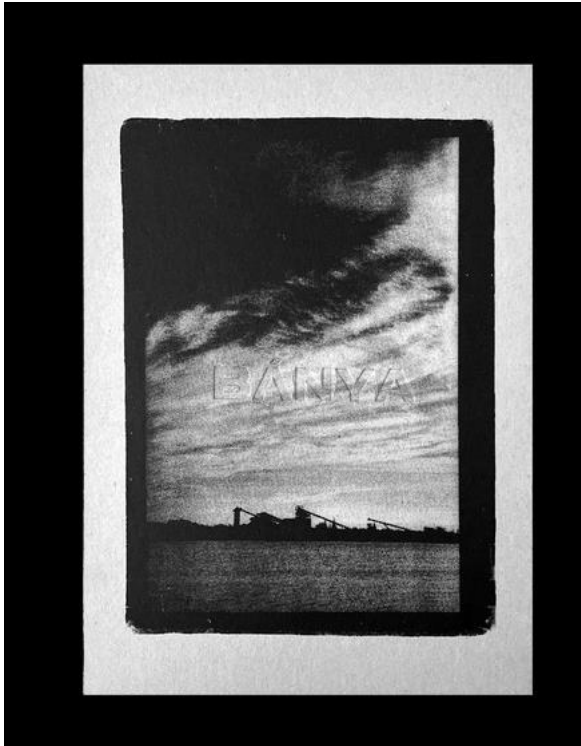


George Booth-Cole – Banya

Recently published book by George Booth-Cole Called *Banya* translated to English means Mine.

Booth has shot this project over the period of Seven years, recoding the rural of Hungarian village and an expanding heavy minder industry in the region. He has made a relationship with farmers, taters and other locals, conducting interviews and documenting they personal and professional lives.

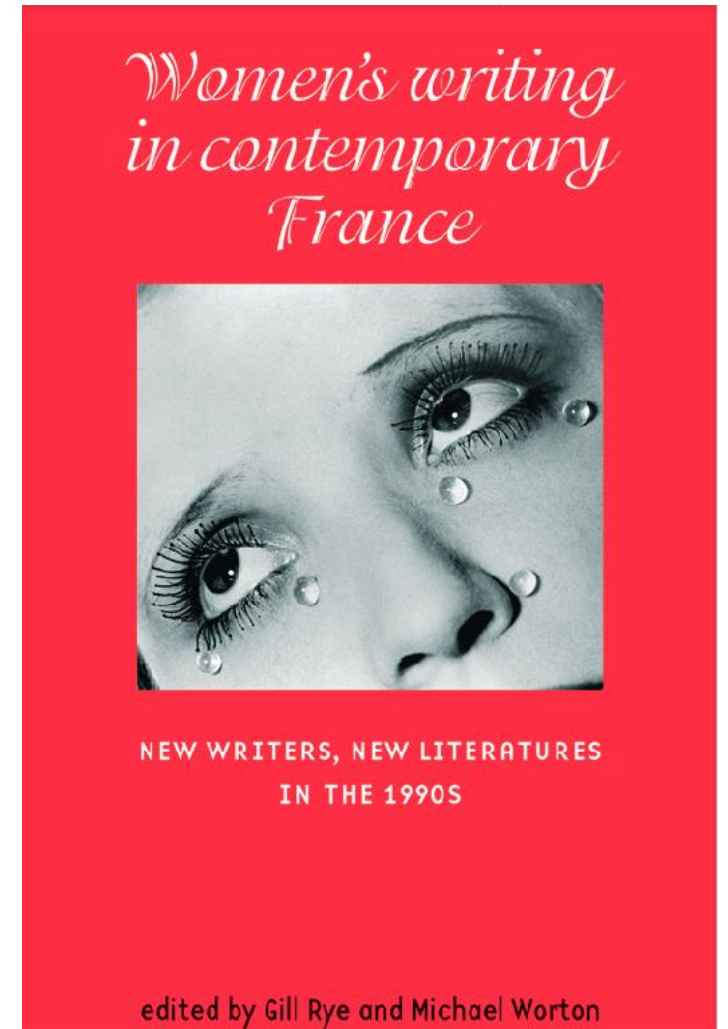
The book uses an open binding which gives the book a homemade look and each page shows a different layout of his photographs.



Women's writing in contemporary France :new writers, new literatures in the 1990s

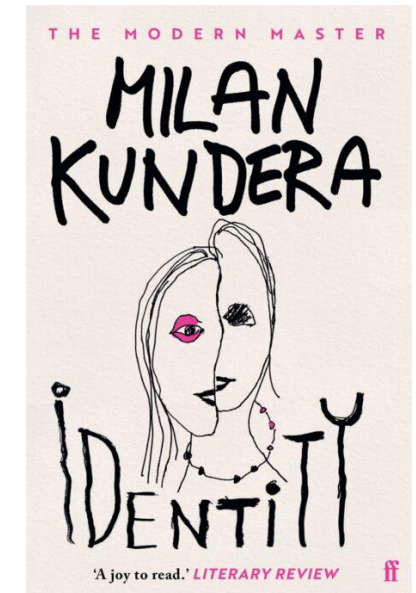
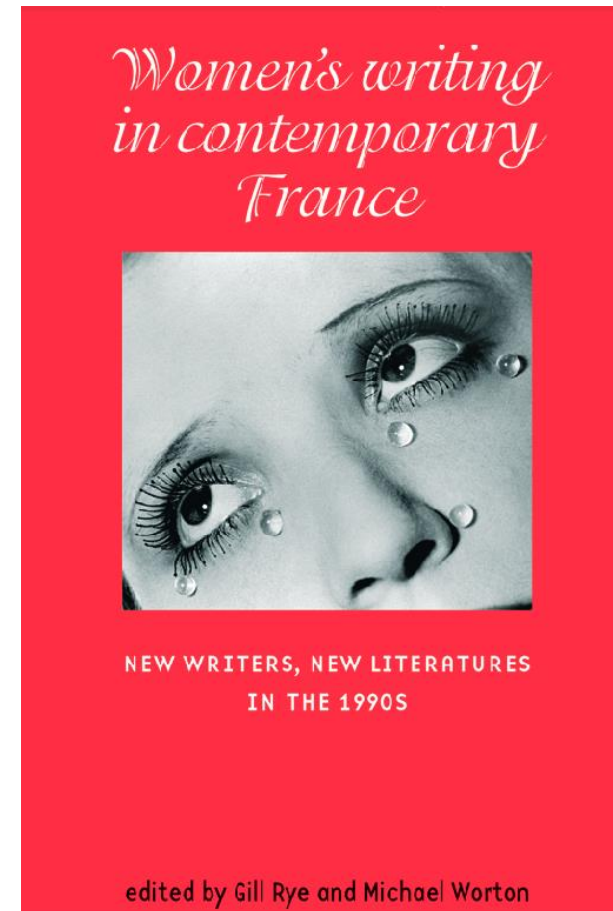
In the book *Women's writing in contemporary France*, Aine Smith has wrote a section on Evermore or nevermore? Memory and identity in Marie Redonnet's fiction of 1990s, where she reflects on how memory effects how we form our identity.

Smith reflects on Marie Redonnet's works by saying 'The absence or erasure of the protagonists' biological parents is virtually de rigueur in Redonnet's œuvre, with the result that they never know or have only the scantiest of information about their origins' (Smith, A. 2002). This reflect on the characters who have no parents in they lives, either they are absent or have no knowledge of them and they origin, which can result in a person lack of where they come from, which effect they identity and sense of belonging. This quote highlights this absence which suggest a deeper exploration of identity, memory and personal history in Redonnet's fiction.



It has been pointed out by another writer Milan Kundera in this same book, referencing his novel on *Identity* that 'Remembering our past, carrying it with us always, may be the necessary requirement for maintaining, as they say, the wholeness of the self. To ensure that the self doesn't shrink, to see that it holds on to its volume, memories must be watered like potted flowers, and the watering calls for regular contact with the witnesses of the past.' (Worton, M & Ray Gill, 2002).

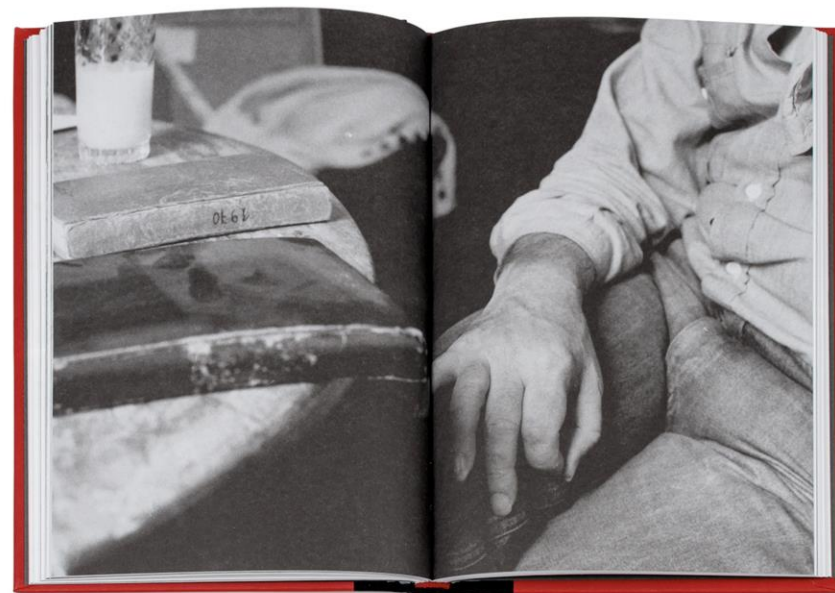
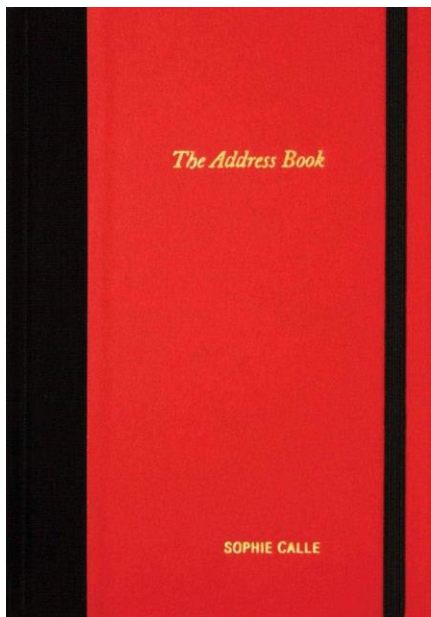
Kundera emphasizes the importance of memory and in a way which helps to maintain a strong and complete sense of self, suggesting that remembering our past is important to protect our identity, but if we forget or lose touch with our past, our sense of self may shrink or weaken. He has made a metaphor of this as a watering potted flowers, implying that memories need to be nurtured and taken care of by revisiting them and keeping them alive to remain relevant and meaningful. The "witnesses of the past" refers to the people who share or remember our history such as family and friends, and by being in contact with them it helps keep those memories fresh.





I began to research for artists' works and books that look at the theme of identity, such as Sophie Calle work of *Individual Identity* which shows a self-portrait of Calle along with a text she has received from her partner at the time. The text has been projected onto Calle's body, in bodying the confusion which she felt when receiving the text.

I'm interested in the way this body of work created, in which both text and photography connect to create a visual representation of a feeling or an underlying story. In my work I be also aiming to include text alongside photographs to represent my identity as a story of where I came from and reflecting how my sense of belonging has changed from moving to another county through the consent of memory within childhood and found photographs.



Sophie Calle –Suite Venitienne The address book

The address book by Sophie Calle is based on a lost address book she found in Paris, which before returning to its owner, she copied the pages and began to contact people from the book and following him through the map of his family, friends and others he knew.



In her photobook she has wrote expositions of these encounters, which Calle mixes with photographs documented of the owner of The address book. The book is overall an instrument through which desire and the misleading, personality and identity, the private and the public, knowledge and the unknown are angle in vivid and exciting ways. She use close ups and fragmented images along with text which creates a narrative between them. I wanted to include some of this idea in my own book incorporating both text and images in a way which can individually create a narrative.

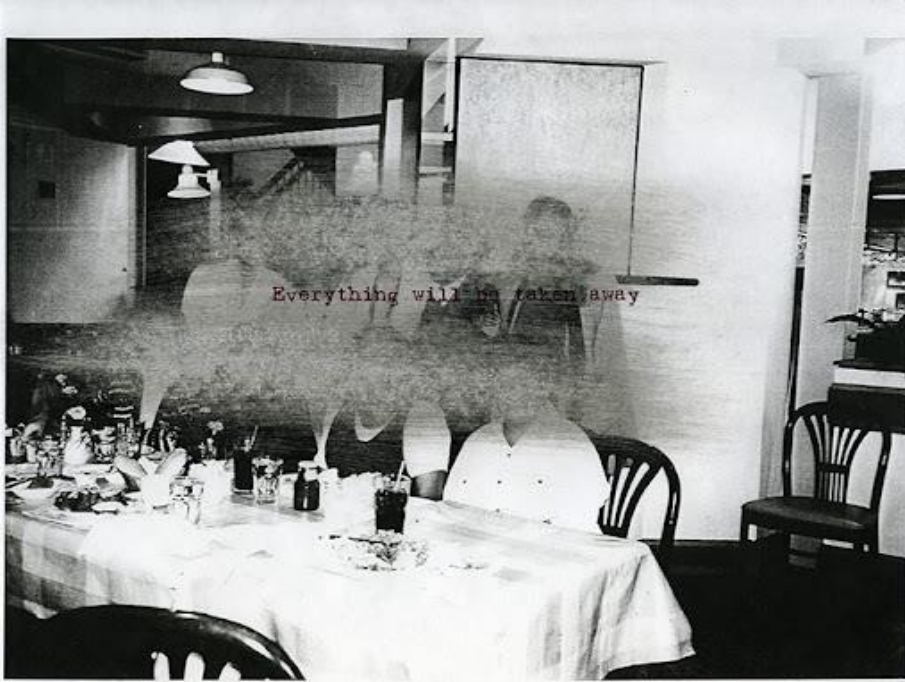
Lorna Simpson – Easy to Remember



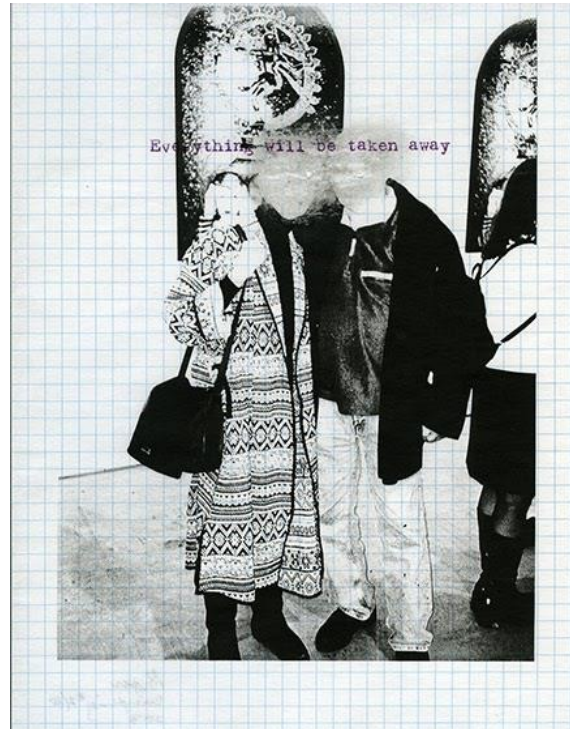
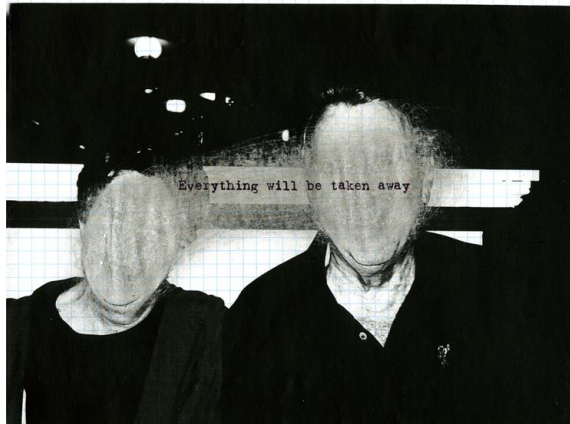
Another photographer that I looked at is Lorna Simpson and her work *Easy to Remember* which showcases lips of different people humming a song.

In this work identity and language are present in a way which Simpson, has captured the motion of their mouth to a song they were all hummed or sang. This would have been a good research point if I was to showcase my work as video because I could record myself speaking in both English and Hungarian. Even through this might not relate to my work right now I might study this work more for next year's project.

Adrian Piper –Everything series

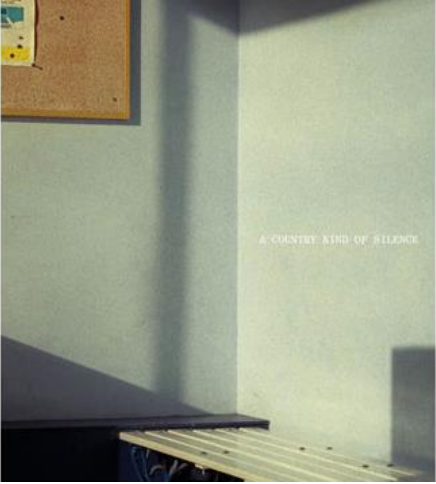


Another artist that found interesting and relevant to my work is Adrian Piper and her work *Everything series* where she uses portraits of important people and their faces have been distorted hiding their identity.



I was interested in a way she physically manipulated the images instead of doing it digitally, because it gives the work a more personal approach or technique which might not be as visually effective if it's done digitally. I intend to use this idea of hiding one's identity but using different techniques whether that be done digitally or physically manipulating the image.

Ian Howorth – *A County Kind of Silence*



A County Kind of Silence is a photobook made by Ian Howorth which is based on personal experience. Ian lived in multiple counties where the change in location, environment, and places of residence, led him to question the concept of 'home' and the impact this perception has on shaping the person's identity. Ian records the visual viewpoint of England the physical spaces and landscapes in connection to time, and from an angle of an individual who's not native to this country. Ian has said "I think not being native to place allows you to see it slightly differently, almost as if it's contrasting against something else rather than just being looked at singularly".

My project concept has expanded from looking at this similar concept Howorth has explored. At the beginning of this project, I also wanted to explore this relationship between displacement and belonging by recording my life in Wales and Hungary to highlight the difference in culture and in terms of feelings of belonging. Even though my idea and concept has changed through the project I think including this is still relevant and could use as an inspiration for future projects.



Hanna Redling – *When the water is stirred* (2021-Ongoing)



When the water is stirred is a project made by Hanna Redling. The project involved Redling to transform familiar childhood vision or sensitivity into something unfamiliar, highlighting the disorienting nature of nostalgia, how preserved memories offer a sense of comfort while at the same time recall an emotional sense of loss through fading and impermanent nature.



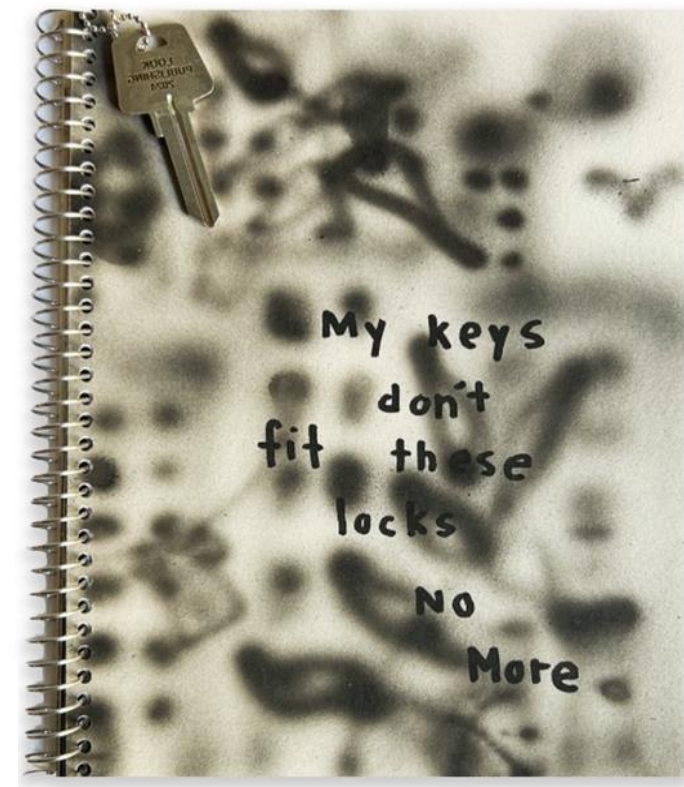
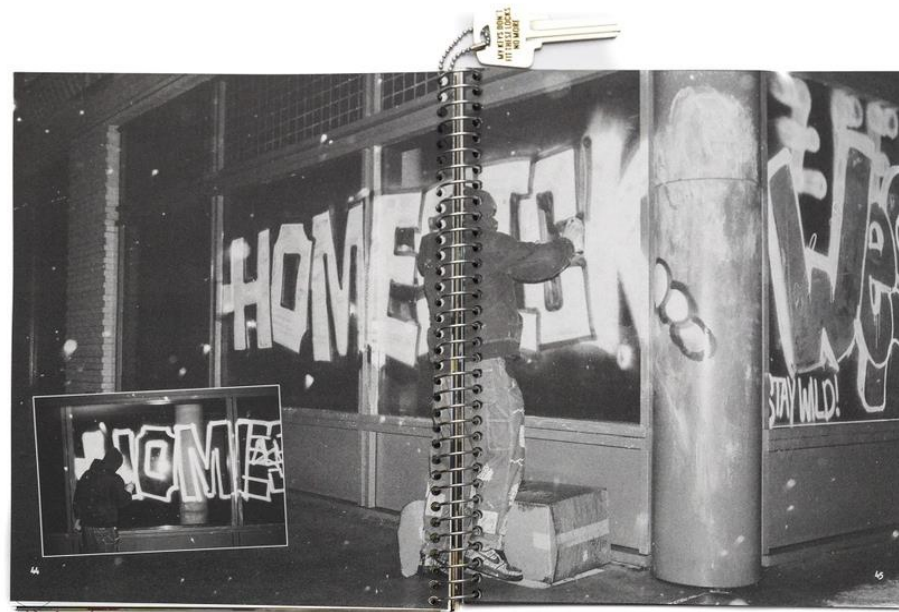
I was influenced by this artist and the way she looks at the concept of nostalgia through maintaining memories. My aim is to create this sense of nostalgia by using my childhood photographs as a subject to reflect on identity and time passing.

Alec Soth –*The Unselfie*



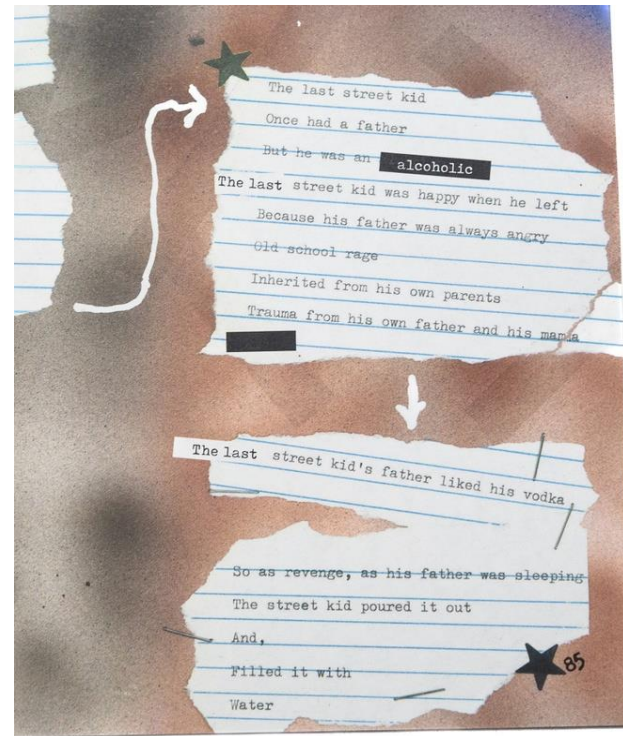
Alec Soth Project *The Unselfie* started when he uploaded self-portraits with his face being obscured by water, mist, snow etc.

Alec Soth and Adien Piper are in a way similar in which they aim to hide the individual's identity. Which is why I think Soth is also a good influence, to what I also experiment within my work.



I wanted to include this photobook/zine *My Keys Don't Fit These Locks No More*, I found on Printed Matter, by an artist who goes by, HomeSick. This zine features action shots, stories, personal tales, notes and poems.

I was interested the way it looks like a scrap book, and it includes text-based material. The detail of the engraved key attached to the coil binding also a nice feature to tie the concept together. I will also be including text in my final photobook and the fun way this book uses text I also want to incorporate into my photobook.



Christina de Middel – *Journey to the Center*



In this project By Christina de Middel called, *Journey to the Center*, blend documentary photography with staged images, and archival materials, building a rich, multi-layered narrative.

I was interested in this project as it look at a similar subject matter and I wanted to add it in as research which I can maybe come back to next year, because it not as relevant in this project.

Illustrated book project Proposal



Name: Nikolett Juhasz

Theme/Context

Provide a brief summary of the theme or subject you want your work to focus on. You might include details about the impact you hope to achieve, how the book format will help you connect with your audience, and what will make your work stand out. (300 – 500 words)

The theme I be exploring in this project is identity, through a personal perspective which focuses on culture, memory, and loss. My aim with this project is to explore my own identity by looking into my past culture and reflect on my own journey from Hungary to Wales and how that journey has formed my new identity

The book format will be simple and organized so that the audience can navigate through the sequences or flow of the photographs throughout the pages. The narrative and story within the book format will make the work stand out because i be experimenting with using different materials and found images from film slides and personal albums alongside maps, staged photographs and sentences.

The photographs within the book will hopefully give the audience the feeling of nostalgia, loss and peace relating to some people with similar experiences. Making the book feel personal to them as well.

Influence

Highlight the work of a photographer who currently inspires your work. Analyse an image of theirs and explain your interest in their work. Consider style, theme, context, practical technique. (300 – 500 words)



The artist Adrian Piper has inspired me and one of her works above is from a much larger series called Everything #2.8 this image depicts a middle-aged couple who's faces has been erased, scratched out, hiding their identity. The text which is printed across the couples faces says, "Everything will be taken away" (Artstory, 2025) which is a phrase inspired by Alexander Solzhenitsyn's famous quote, "Once you have taken everything away from a man, he is no longer in your power. He is free" (Artstory, 2025). The theme of this series explores the feeling of loss, disorientation, and reinvention, her work comments on the loss and sense of exile she has experienced as a mixed-race American. Her work also invites people to think about loss in a wider and political way that shows the fear and vulnerability which surrounds refugees, immigrants and non-white Americans. The style of this work i consider to be portraiture and documentary because of its context and the overall theme. The photograph has been created by photocopying the image onto graph paper, where she then used sandpaper to sand the surface of the image of the faces of couples photographed. She has also included a text on top of the image where she sanded the surface which was printed with an inkjet printer. I am interested in this work because of its context but also what the photograph depict. Where are Piper used archival images of couples and leaders, my aim is to use a mixture of photographs from my own personal album, found images along with images I take though the next few months. I also like the way she has distorted they faces which keeps they identity hidden, I would also use this technique to erase or distort my photographs to suggest loss and emptiness as well as other underlying meanings.

Book Form

Referencing the session PowerPoint on Moodle (or another relevant source), discuss at least one book that has influenced you. Explore its visual and aesthetic qualities, social or historical context, impact, or practical methods relevant to your theme. You may also evaluate its overall effectiveness. (300 – 500 words)



One of the books that has influenced me is *Raised by Wolves* by Jim Goldberg as it visually looks mysterious by its cover. I like the way he used different colours and typography within the cover and the way he has arranged and incorporated imagery. The social context of this book explores documentation of street kids from San Francisco to California who go through they live faced by addition, abuse, and violence. The Impact of his book is to highlight the day- to-day lives of these young kid's stories and struggles of many others going through the same experience. The practical elements of this book that i liked was the way he displayed the photographs throughout the book with handwritten text alongside it, making it personal to each photograph. I was also considering using text alongside images or by themselves incorporating both Hungarian and the English language.

James E. (2021) *Jim Goldberg - 'Raised by Wolves'*. Available at:<https://www.iamescockroft.com/20211213/reviews/iim-goldberg-raised-by-wolves/>

Trish Morrissey – Seven-years



This project Seven –years made by Trish Morrissey was the first project where the artist used herself as the subject alongside her sister. Shes has said "I had tried using my four siblings to recreate moments from our childhood using tropes of the traditional family album; my aim was to talk about things like family relations and the roles that parents impose on their children" (LensCulture, 2025). They have worked as a pair moving between genders and generations, blurring the line between fact and fiction.

I was interested to see how I can do the same but instead of using my family album as a reference, I will try to do it through memory to recreate childhood memories.

Carrie Mae Weems- *Kitchen Table Series*



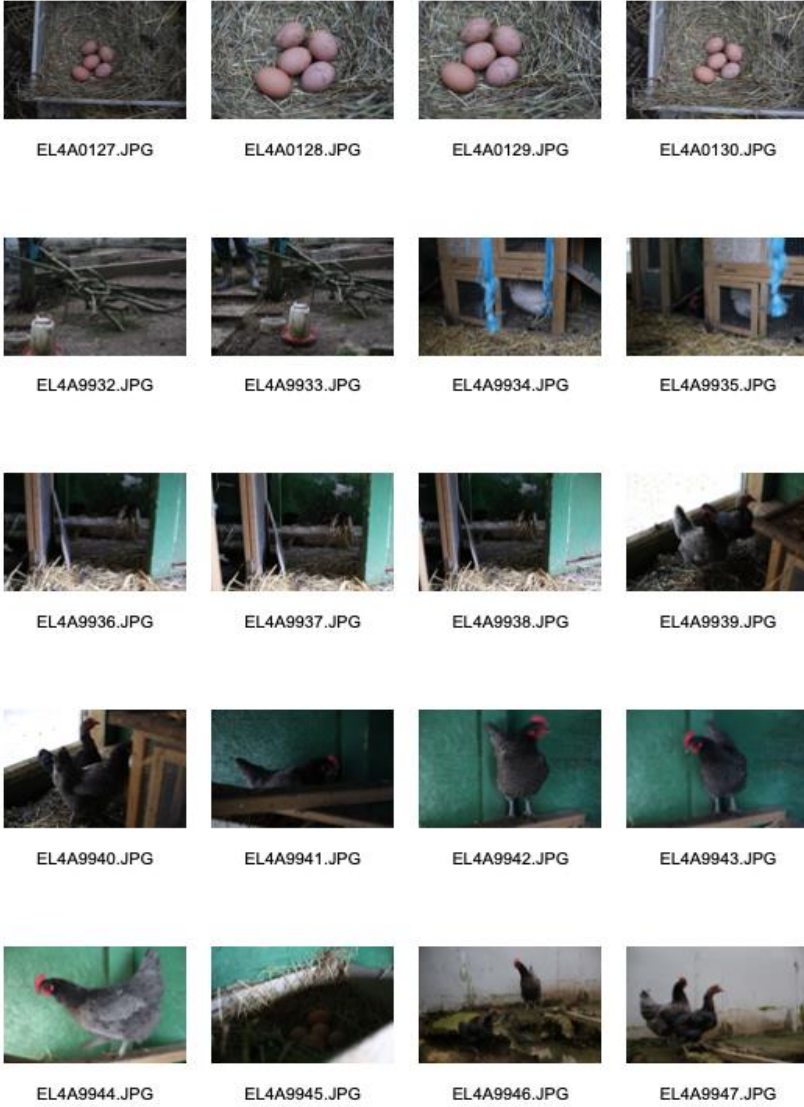
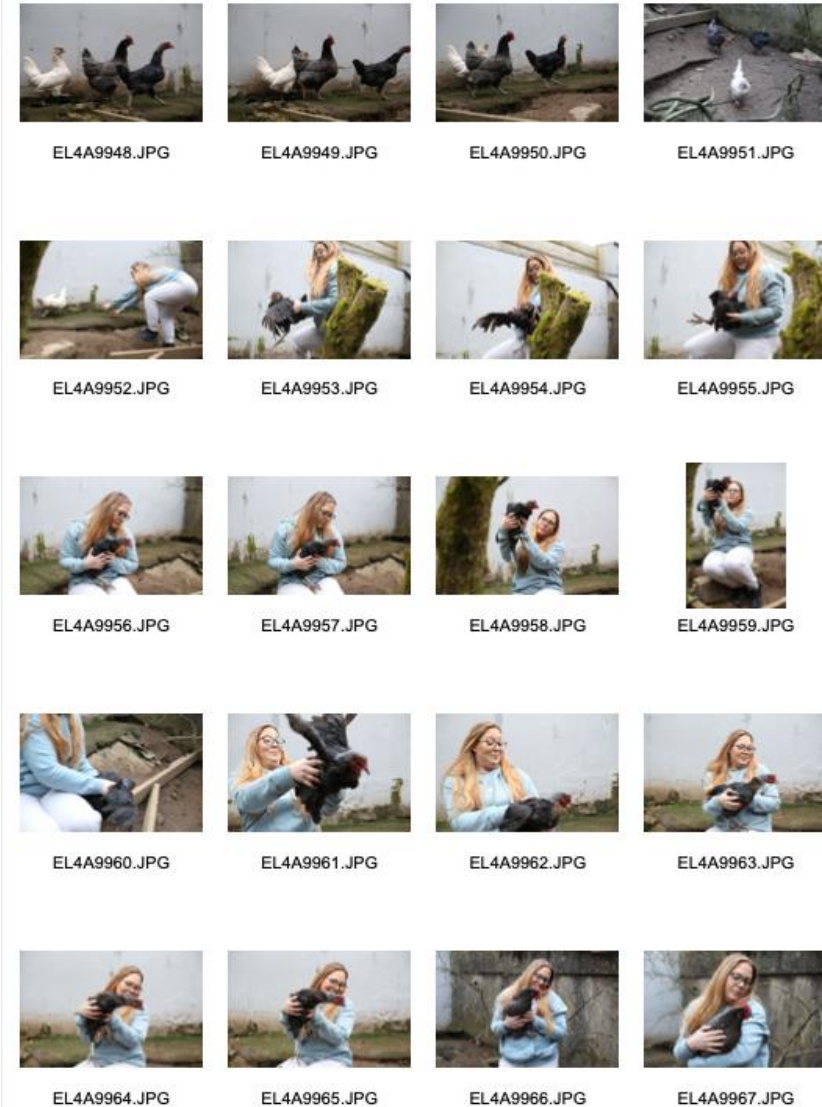
Carrie Mae Weems in her *Kitchen Table Series* used her own individuality to "respond to number of issues: women's subjectivity, woman's captivity to revel in her body, and the woman's construction of herself, and her own image." (Moma, 2025)

Even through the concept of this work from Weems not relevant to my project, the technique of her recreating, staging a narrative or a story still has a similar idea to what I'm aiming to do through the photoshoot but instead focusing on recreating a childhood memory .

Photoshoots

This photoshoot based on a recreation of a memory I had as a kid, when I spent time and played with the chicken in their space. The experience was some way provocative, because recreate a memory happened years ago it can be challenging, and it can be a false representation of that past memory.

My influence come from Trish Morrissey because she uses her own family album to recreate moments using herself and her siblings as a subject.





EL4A9968.JPG



EL4A9969.JPG



EL4A9970.JPG



EL4A9971.JPG



EL4A9972.JPG



EL4A9973.JPG



EL4A9974.JPG



EL4A9975.JPG



EL4A9976.JPG



EL4A9977.JPG



EL4A9978.JPG



EL4A9979.JPG



EL4A9980.JPG



EL4A9981.JPG



EL4A9982.JPG



EL4A9983.JPG



EL4A9984.JPG



EL4A9985.JPG



EL4A9986.JPG



EL4A9987.JPG

I enjoyed this process, but it wasn't the same as my childhood memory it was less innocent and more serious in some sense which made it to formal in my opinion.

I will be using this in my sequencing in my book dummies to see how they images would go alongside my personal childhood memories. I will also do other photoshoots, which reflect on the same idea.



EL4A9984.JPG



EL4A9985.JPG



EL4A9986.JPG



EL4A9987.JPG



EL4A9988.JPG



EL4A9989.JPG



EL4A9990.JPG



EL4A9991.JPG



EL4A9992.JPG



EL4A9993.JPG



EL4A0131.JPG EL4A0132.JPG EL4A0133.JPG EL4A0134.JPG



EL4A0135.JPG EL4A0136.JPG EL4A0137.JPG EL4A0138.JPG



EL4A0139.JPG EL4A0140.JPG EL4A0141.JPG EL4A0142.JPG



EL4A0143.JPG EL4A0144.JPG EL4A0145.JPG EL4A0146.JPG



EL4A0147.JPG EL4A0148.JPG EL4A0149.JPG EL4A0150.JPG

In this photoshoot I was aiming to recreate 3 childhood memories one which involved playing in the park, rolling down the side of the hill and travelling on a trailer.

This photoshoot was less serious and more intended to capture the kind of playfulness and adventures experienced as kids.



EL4A0151.JPG EL4A0152.JPG EL4A0153.JPG EL4A0154.JPG



EL4A0155.JPG EL4A0156.JPG EL4A0157.JPG EL4A0158.JPG



EL4A0159.JPG EL4A0160.JPG EL4A0161.JPG EL4A0162.JPG



EL4A0163.JPG EL4A0164.JPG EL4A0165.JPG EL4A0166.JPG



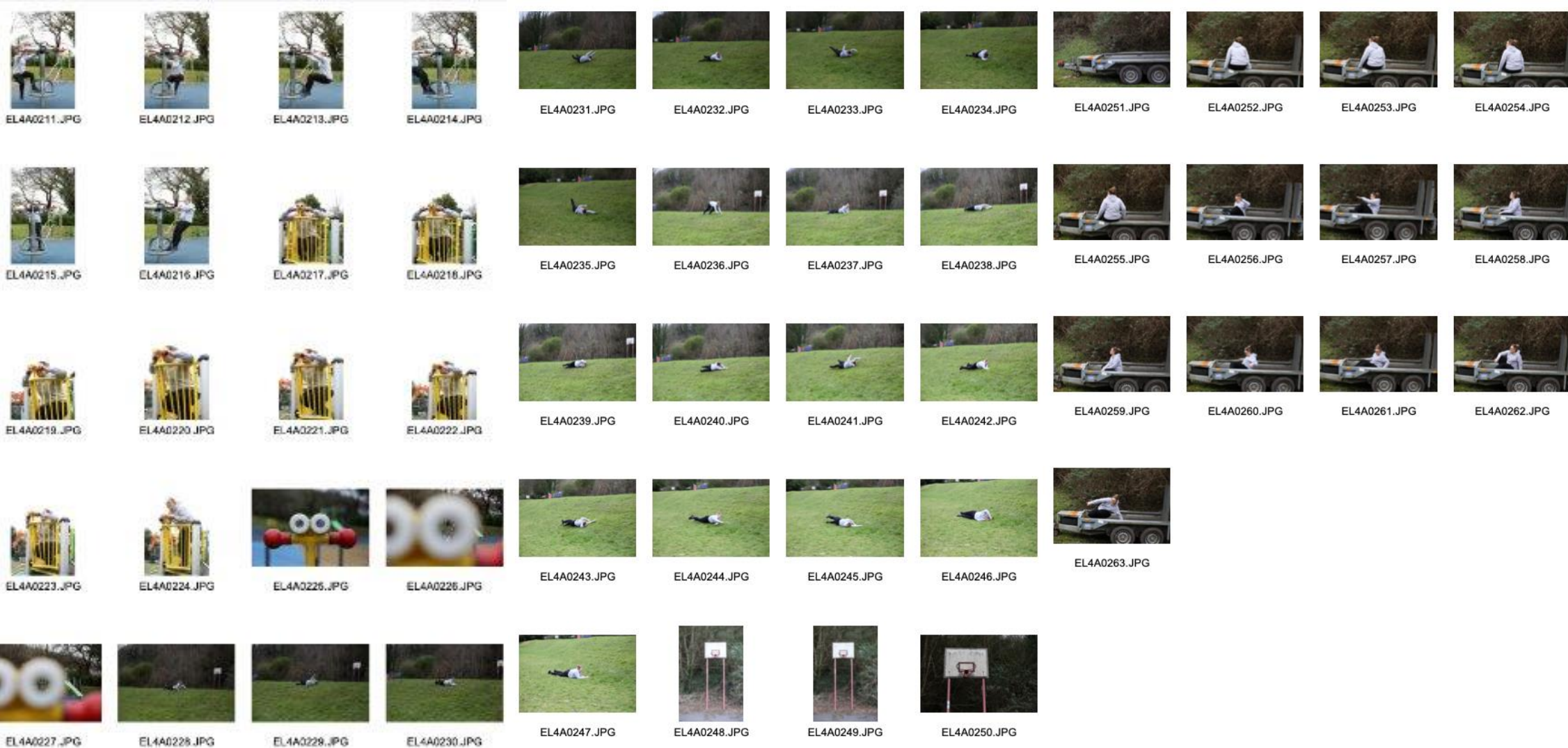
EL4A0167.JPG EL4A0168.JPG EL4A0169.JPG EL4A0170.JPG



This photoshoot was less successful than the previous one with the chickens. They both show a clear representation of a memory however these images on the playground are more obvious representations.

However, my aiming was to create more of a narrative in the images to make it less straight forward and to be able to be interpreted in multiple of ways.

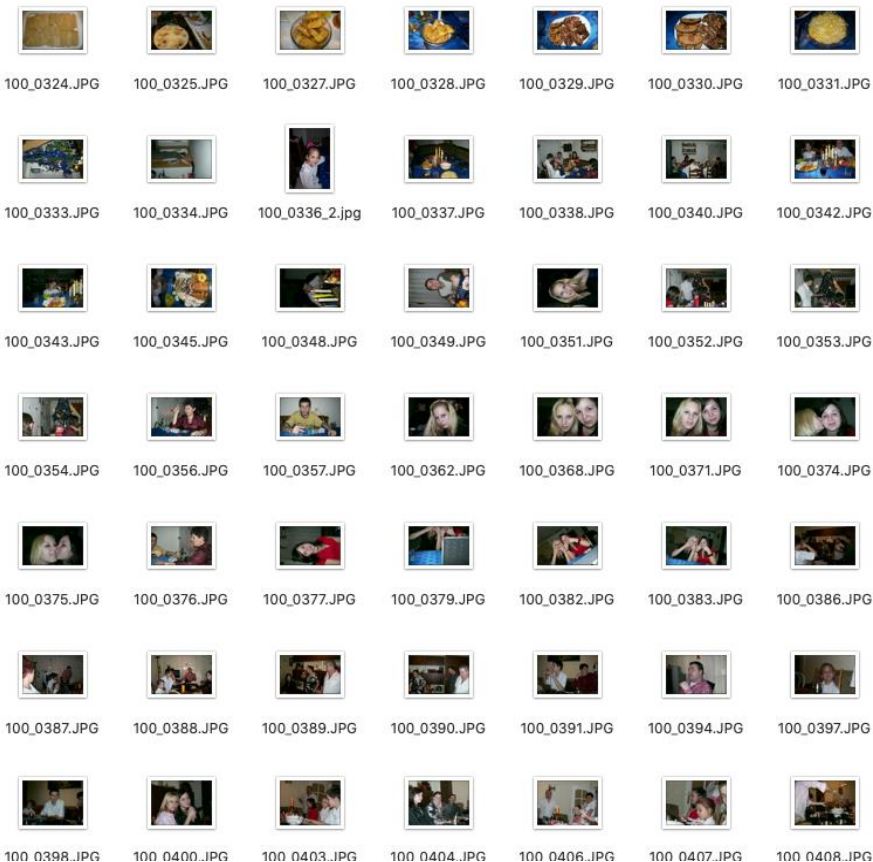




I was aiming to incorporate these recreation with other images I collected from my own family archive and found images on film which I bought from Amazon and Vinted. I wanted to merge these and create a feeling of mixed fragmented memory.

In my next photoshoot I will be aiming to create emotions through exploring memory using motion blur as a technique.

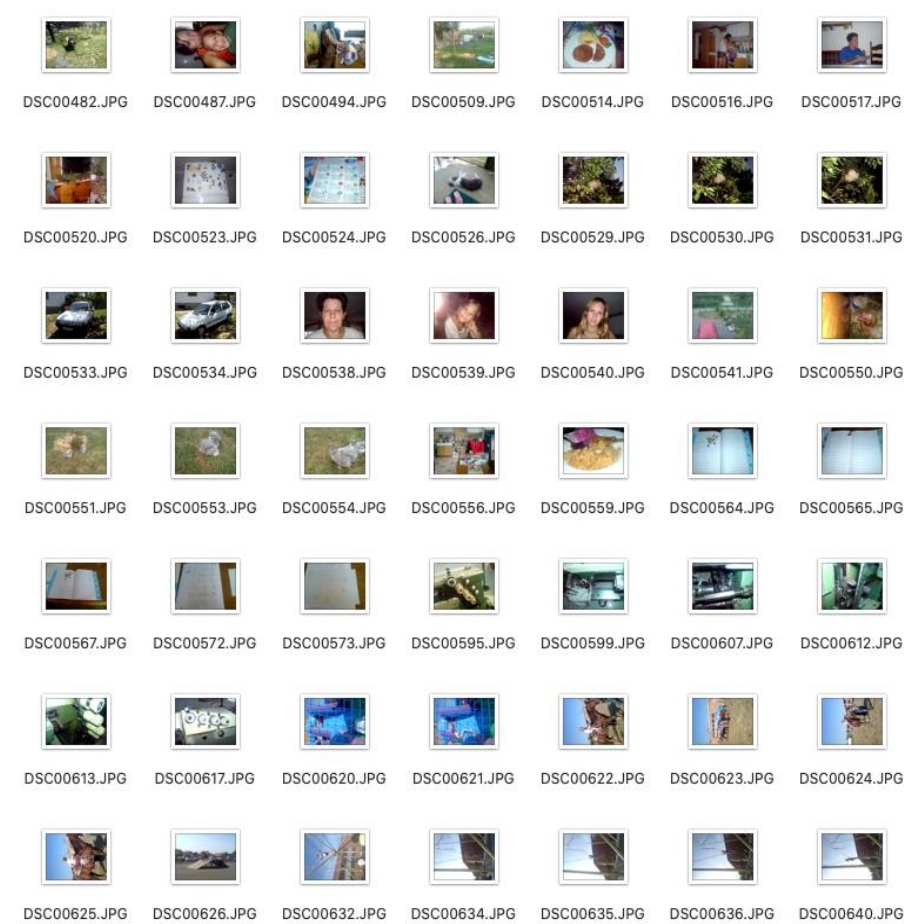
Childhood photographs from own family archive

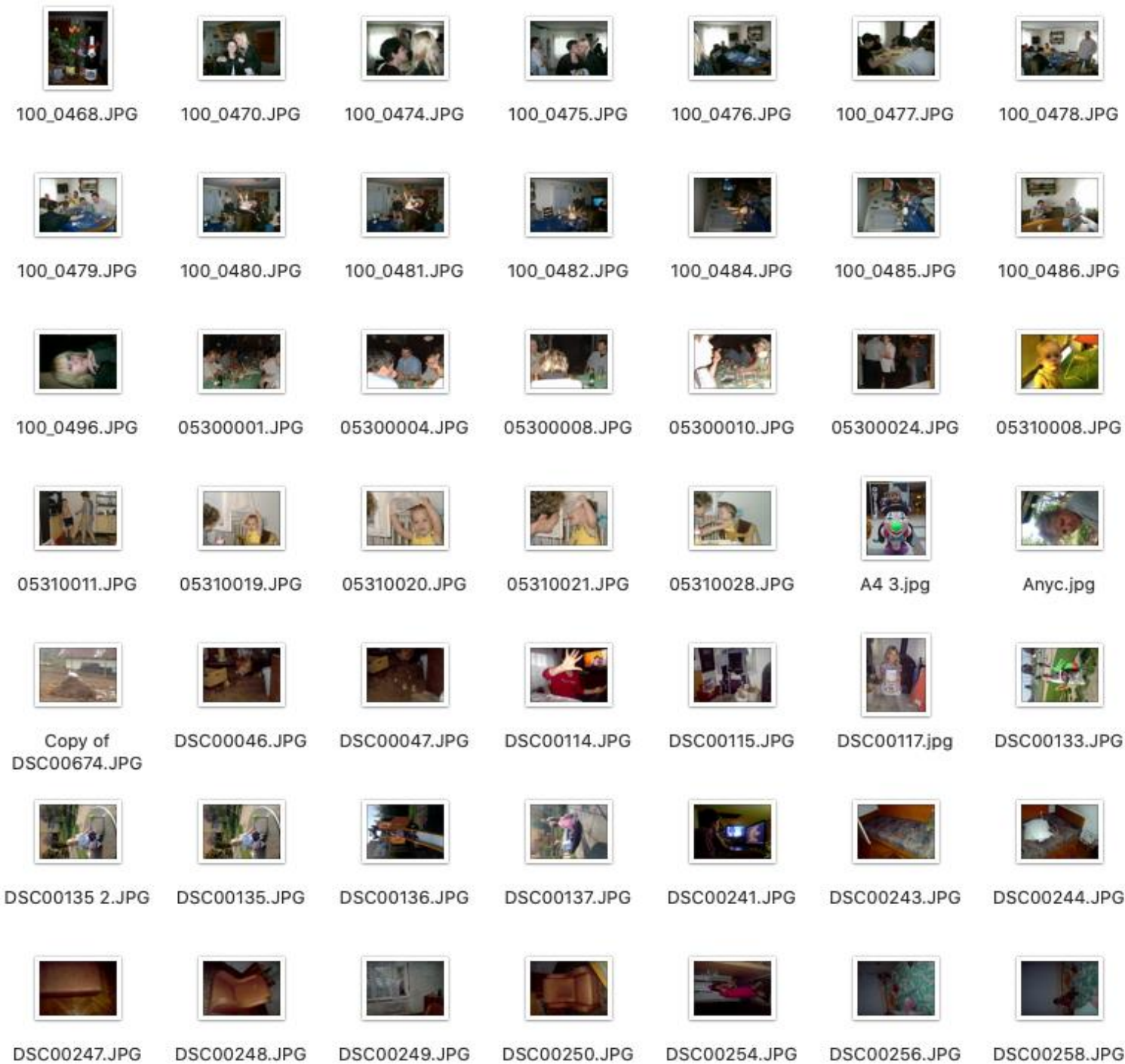
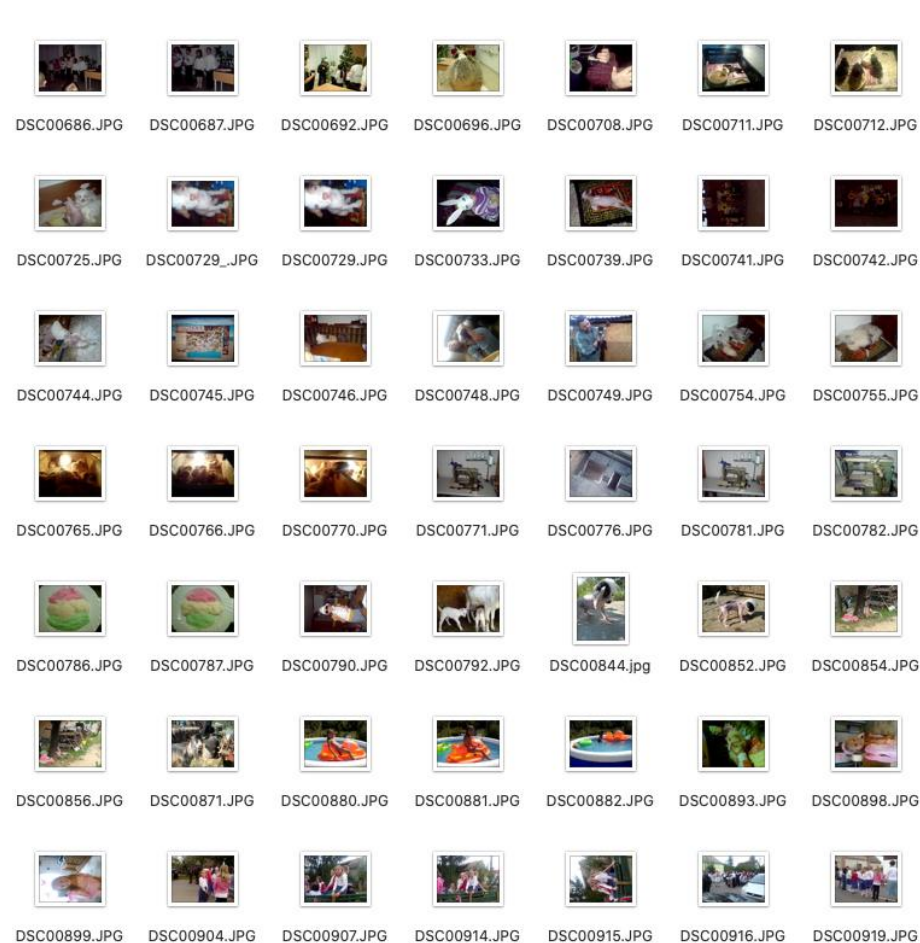


These are some of the family photographs that I found and collected from the CD's that my parents left behind.

I had to look through thousands of photographs and gather as much as I could to work with for this project.

I couldn't possibly show all the images which has been selected because there is so many, but here are some of the images that I worked with throughout the project.





I will be using these selected images throughout the project by experimenting with different techniques using digital and physical manipulation to highlight how memory functions and how it distorts over time.



AAD039.tif

AAD040.tif

AAD041.tif

AAD042.tif



AAD043.tif



AAD044.tif



AAD045.tif



AAD046.tif



AAD047.tif



AAD048.tif



AAD049.tif



AAD050.tif



AAD051.tif



AAD052.tif



AAD053.tif



AAD054.tif



AAD055.tif



AAD056.tif



AAD057.tif



AAD058.tif



AAD059.tif



AAD060.tif



AAD061.tif



AAD063.tif



AAD064.tif



AAD065.tif



AAD066.tif



AAD067.tif



AAD068.tif

These few pages shows all the scanned film slides that I bought from Amazon and Vinted.

I have made a careful selection of them by looking each slide and choosing the ones which shows images of people on holiday or when they was a kid, different places and objects which are representational to my home country.

I wanted to merge mine and other people's experiences and life's journeys , by incorporating these found images in my work alongside my own family archive to show a collective experience.



AAD0412.tif



AAD0431.tif

I have edited some of these archive image to black and white to see how would it look but I prefer them in colour because it shows more detail, and we get a sense of where and when the photographs were taken.



AAD0521.tif



AAD0661.tif



AAD0472.tif



AAD0491.tif





AAD069.tif



AAD070.tif



AAD071.tif



AAD072.tif



AAD073.tif



AAD074.tif



AAD075.tif



AAD076.tif



AAD077.tif



AAD078.tif



AAD079.tif



AAD080.tif



AAD088.tif



AAD089.tif



AAD090.tif



AAD091.tif



AAD092.tif



AAD093.tif



AAD094.tif



AAD095.tif

I have selected a few of these images to experiment with going forward and to find out which of these photographs would work alongside my family archive images for the final production of the book.

I used some of these found images through the creation of multiple photobook dummies to see how I can seamlessly include it in the sequence and the flow of the final book.



AAD096.tif



AAD097.tif



AAD098.tif



AAD112.tif



AAD113.tif



AAD114.tif



AAD115.tif



AAD116.tif



AAD117.tif



AAD118.tif



AAD119.tif



AAD120.tif



AAD121.tif



AAD122.tif



AAD123.tif



AAD124.tif



AAD125.tif



AAD126.tif



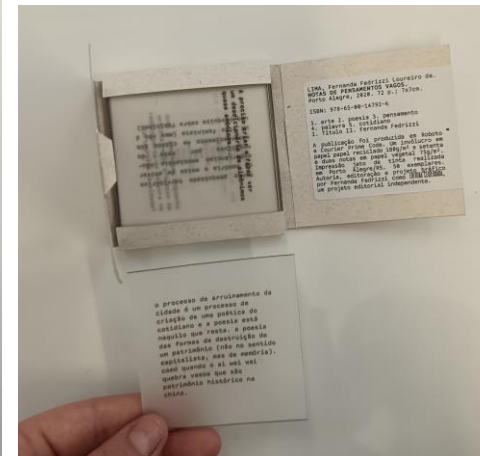
AAD127.tif



AAD128.tif

Fernanda Fedrizzi- Publications and photobooks

We have been introduced to different form of book by a self-publisher Fernanda Fedrizzi. She has created books that are unique in creativity and conceptual ideas. I personally liked the badge the most because it's an interesting idea to invite people to become a page in her book. These range of examples show a range of techniques and different takes on how people think of a publication and what is considered a photobook.





EL4A0475.CR2



EL4A0476.CR2



EL4A0477.JPG



EL4A0478.CR2



EL4A0479.CR2



EL4A0480.CR2



EL4A0481.CR2



EL4A0482.CR2



EL4A0482.JPG



EL4A0483.CR2



EL4A0484.CR2



EL4A0485.CR2



EL4A0486.CR2



EL4A0487.CR2



EL4A0488.CR2



EL4A0489.CR2



EL4A0490.CR2



EL4A0491.CR2



EL4A0492.CR2



EL4A0493.CR2



EL4A0494.CR2



EL4A0495.CR2



EL4A0496.JPG



EL4A0499.CR2



EL4A0500.CR2



EL4A0501.CR2



EL4A0502.CR2



EL4A0503.CR2



EL4A0509.CR2



EL4A0510.CR2



EL4A0517.CR2



EL4A0520.CR2



EL4A0521.CR2



EL4A0522.CR2



EL4A0523.CR2



EL4A0524.CR2



EL4A0525.CR2



EL4A0526.CR2



EL4A0527.CR2



EL4A0528.CR2

This is the last
photoshoot I done for
the project, where my
aim was to create a
feeling of loss
through time and
memory.

I was recording the
motions of cars,
highlight the fact that
I travelled to Wales
with a car.



EL4A0529.CR2

EL4A0530.CR2

EL4A0531.CR2

EL4A0532.CR2



EL4A0533.CR2

EL4A0534.CR2

EL4A0535.CR2

EL4A0538.CR2



EL4A0539.CR2

EL4A0540.CR2

EL4A0541.CR2

EL4A0542.CR2



EL4A0543.CR2

EL4A0544.CR2

EL4A0545.CR2

EL4A0546.CR2



EL4A0547.CR2

EL4A0548.CR2

EL4A0549.CR2

EL4A0550.CR2



EL4A0551.CR2

EL4A0552.CR2

EL4A0553.CR2

EL4A0554.CR2



EL4A0555.CR2

EL4A0557.CR2

EL4A0558.CR2

EL4A0559.CR2



EL4A0564.CR2

EL4A0566.CR2

EL4A0567.CR2

EL4A0569.CR2



EL4A0570.CR2

EL4A0572.CR2

EL4A0573.CR2

EL4A0574.CR2



EL4A0575.CR2

EL4A0576.CR2

EL4A0577.CR2

EL4A0578.CR2

I have also taken photographs of the houses that I live in through these past years and the routes I have taken throughout that village.



EL4A0579.CR2



EL4A0580.CR2



EL4A0581.CR2



EL4A0582.CR2



EL4A0583.CR2



EL4A0584.CR2



EL4A0585.CR2



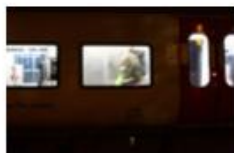
EL4A0586.CR2



EL4A0587.CR2



EL4A0588.CR2



EL4A0589.CR2



EL4A0590.CR2



EL4A0591.CR2



EL4A0592.CR2



EL4A0593.CR2



EL4A0594.CR2



EL4A0595.CR2



EL4A0596.CR2



EL4A0597.CR2



EL4A0599.CR2

I wanted to highlight the feelings of loss and disorientation through these blurred images making a narrative on lost identity.



EL4A0600.CR2



EL4A0601.CR2



EL4A0602.CR2



EL4A0603.CR2



EL4A0607.CR2



EL4A0608.CR2



EL4A0613.CR2



EL4A0614.CR2



EL4A0615.CR2



EL4A0618.CR2



EL4A0620.CR2



EL4A0622.CR2



EL4A0624.CR2



EL4A0625.CR2



EL4A0626.CR2



EL4A0627.CR2



EL4A0628.CR2



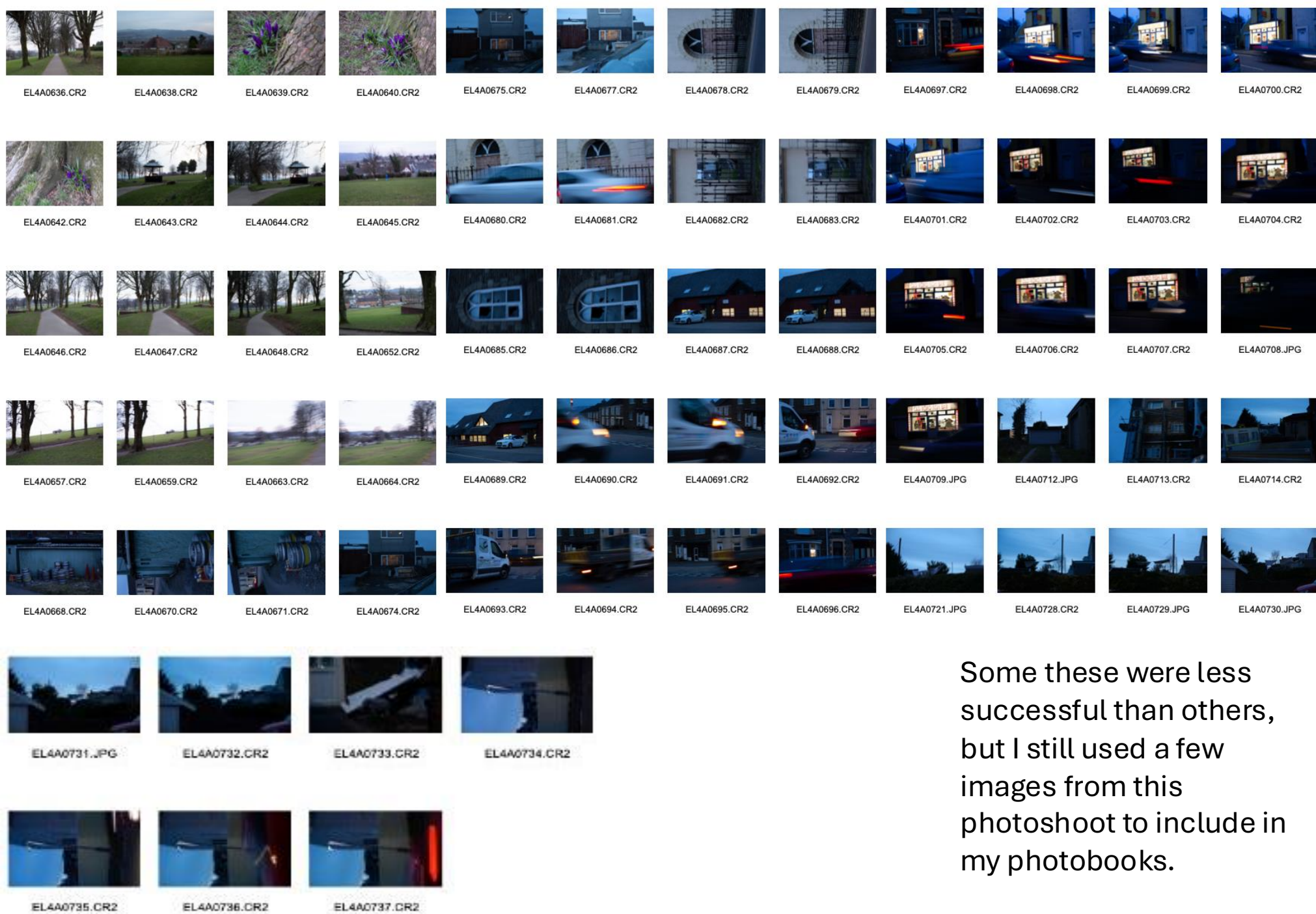
EL4A0629.CR2



EL4A0631.CR2



EL4A0632.CR2

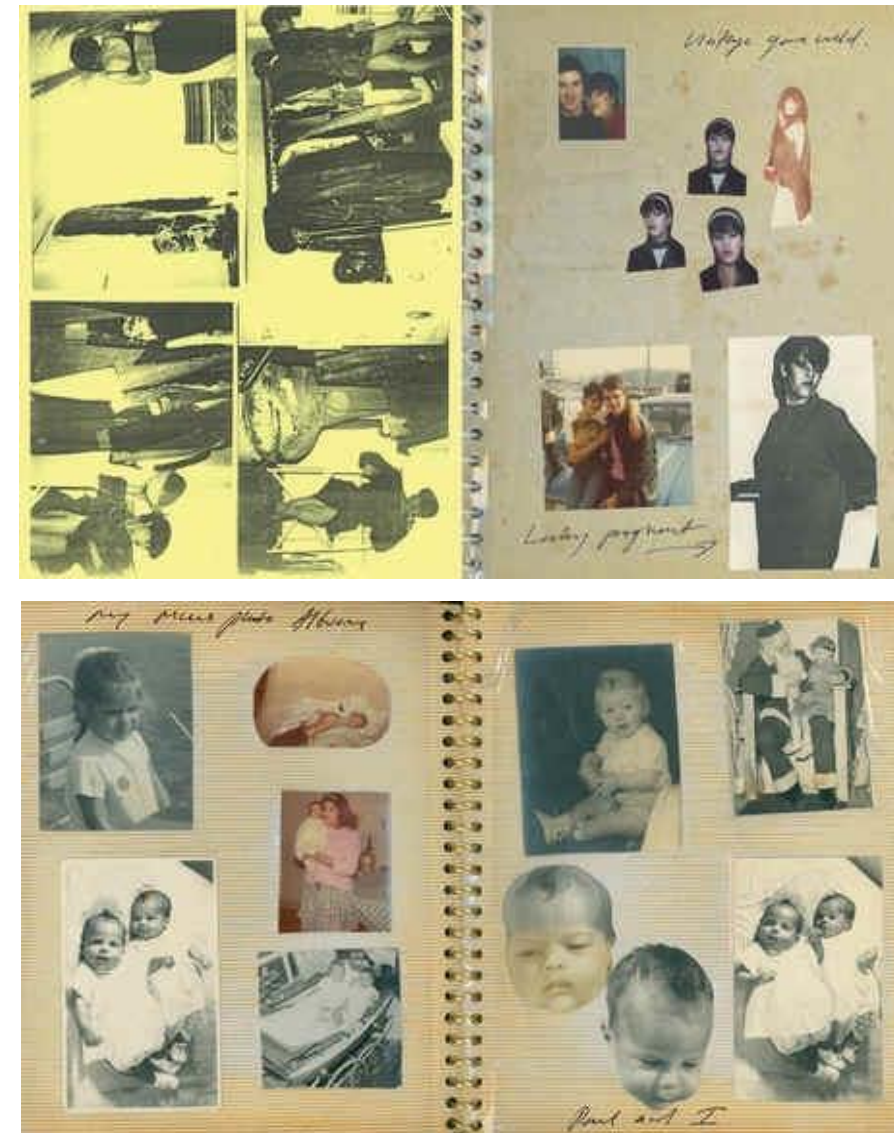
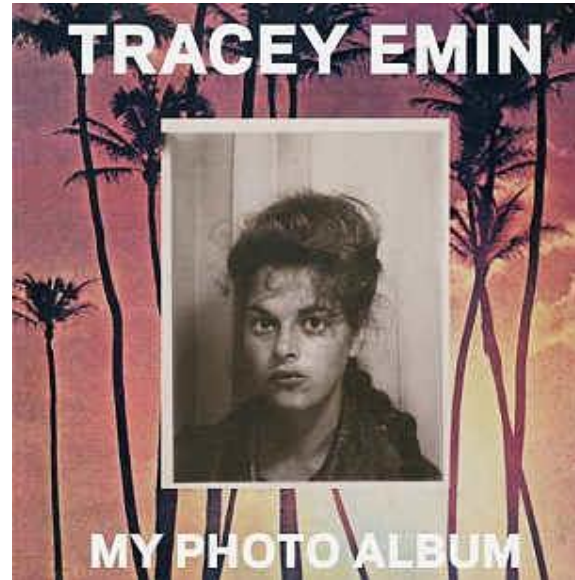


Some these were less successful than others, but I still used a few images from this photoshoot to include in my photobooks.

Tracey Emin – My photo Album

This photobook made by fuel, My photo Album is a book which highlights Tracey Emin's journey through her artistic life, sharing photographs from her personal collection. The design of the book resembles a scrap book or a photo album where Tracey's handwritten notes are mixed with photographs. With text by Tracey about why so much of her work relates to memory of her early years.

I was interested in the images and the different photographic techniques used within this book. It has an interesting way of showcasing Tracey's life in this way, but I think it translates well, and it creates a sense of memory because of the way it's been sequenced in a non-linear way.



Scanned film slides



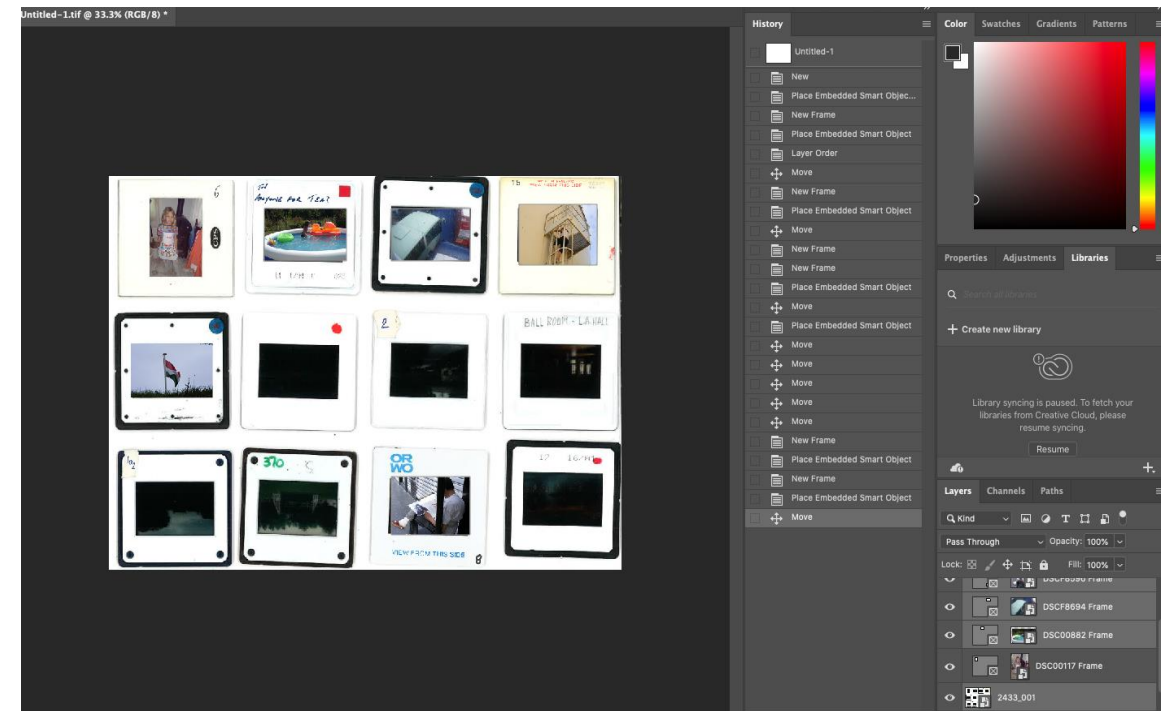
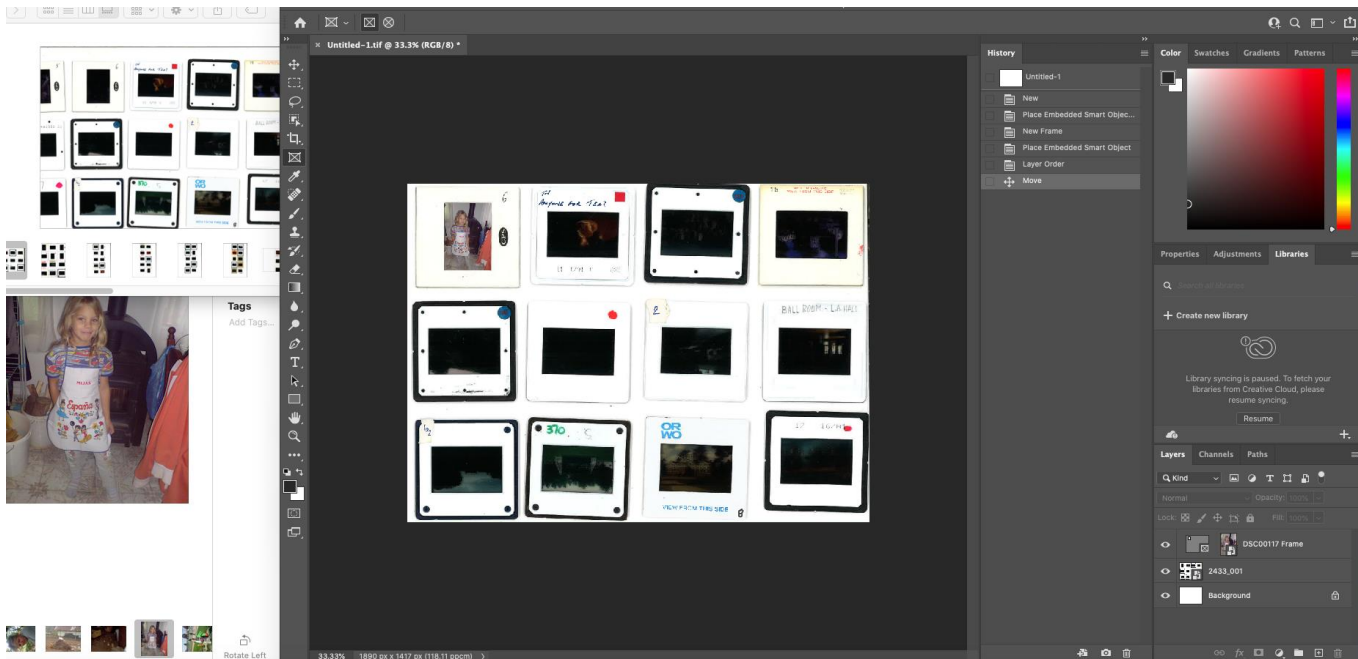
Taking the film slides I bought, I have scanned all the ones which had a mark, dot, or sentence on its surface.

And this has led me to explore some ideas and experiment with taking the scans into Photoshop and replacing the original images with photographs from my family archive.

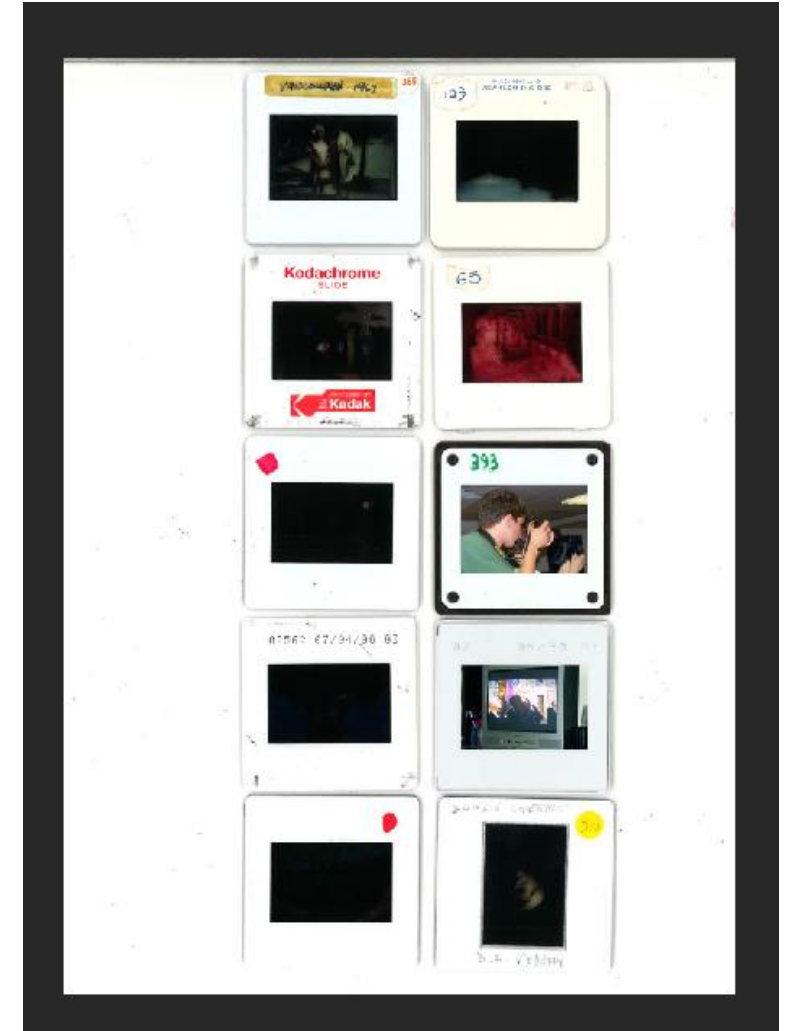
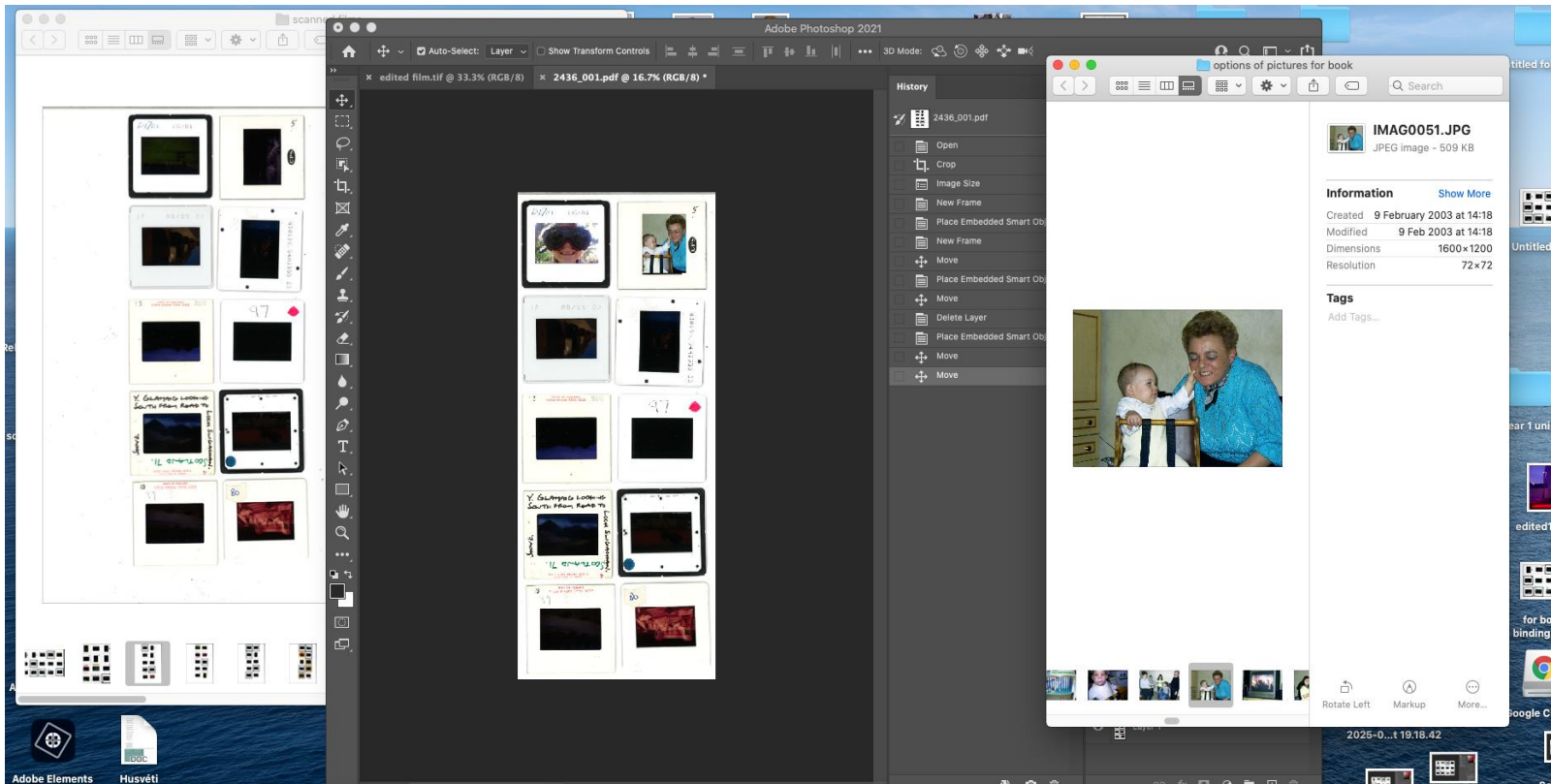


Process of editing scanned film slides

Taking the scans of the film slides, I have taken each scan into photoshop. Using the frame tool to change the centre image, to photographs from my family archive. I was placing images in each film considering the written text, dots and marks which go alongside each. To create a false narrative between the text and image.



I made a separate folder for each of the images that I was using for the project, which included photographs that I made, found images and collection of childhood photos. This was useful to keep images organized and to be able to use them later in experimental works such as this.





One of the first edits I have made on Photoshop incorporating found and family archive images. The aim was to create a contradiction between the writing on the slides and the replaced photographs from my family archive and found photographs.



Through these few slides, I will be showing all the edits I have made in Photoshop using the film slides I scanned earlier in the project.



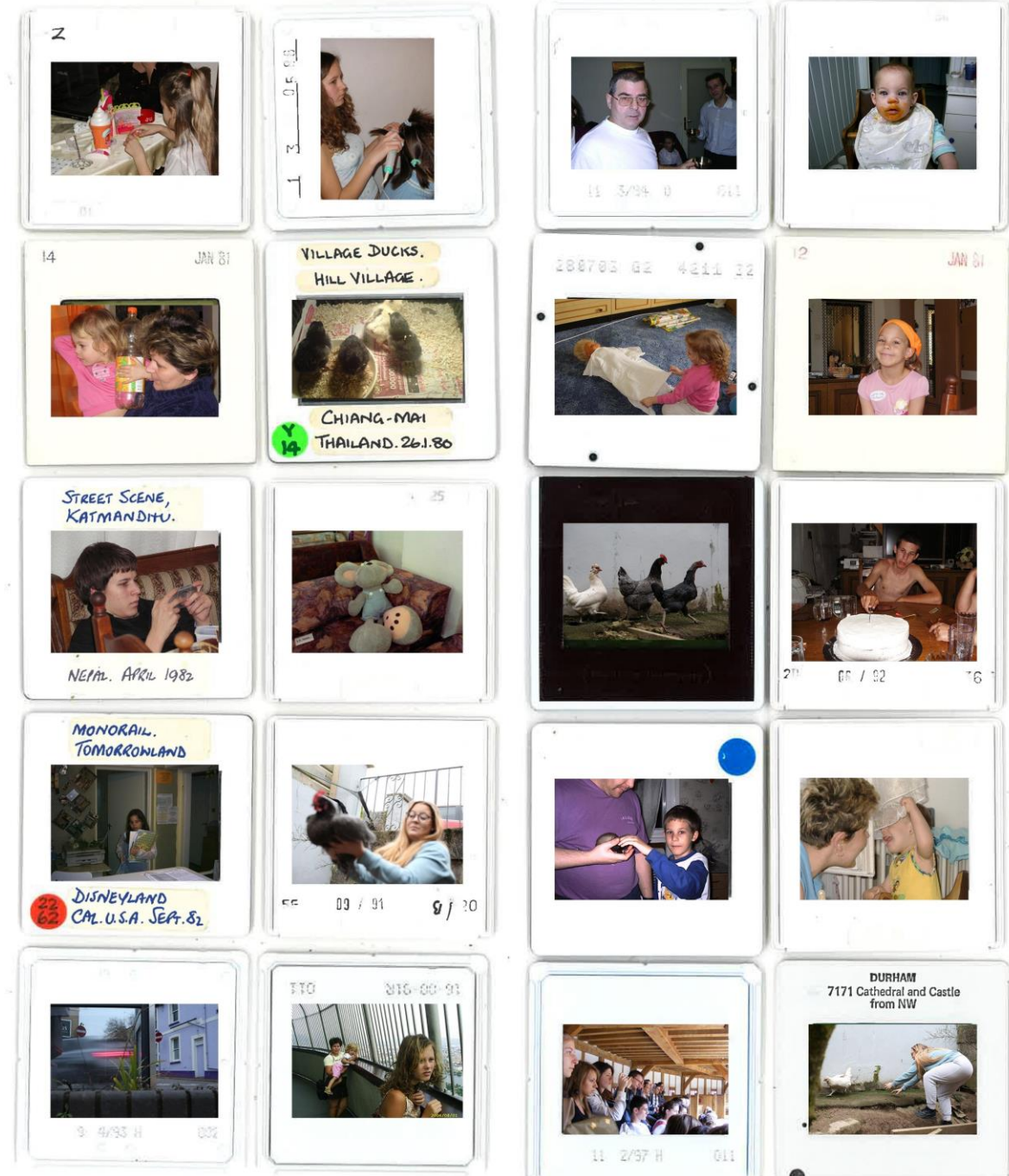


These experiments were necessary and useful to expand on my ideas going forward, because it give me other ideas how I can use my family album as a tool to explore the concept of memory.



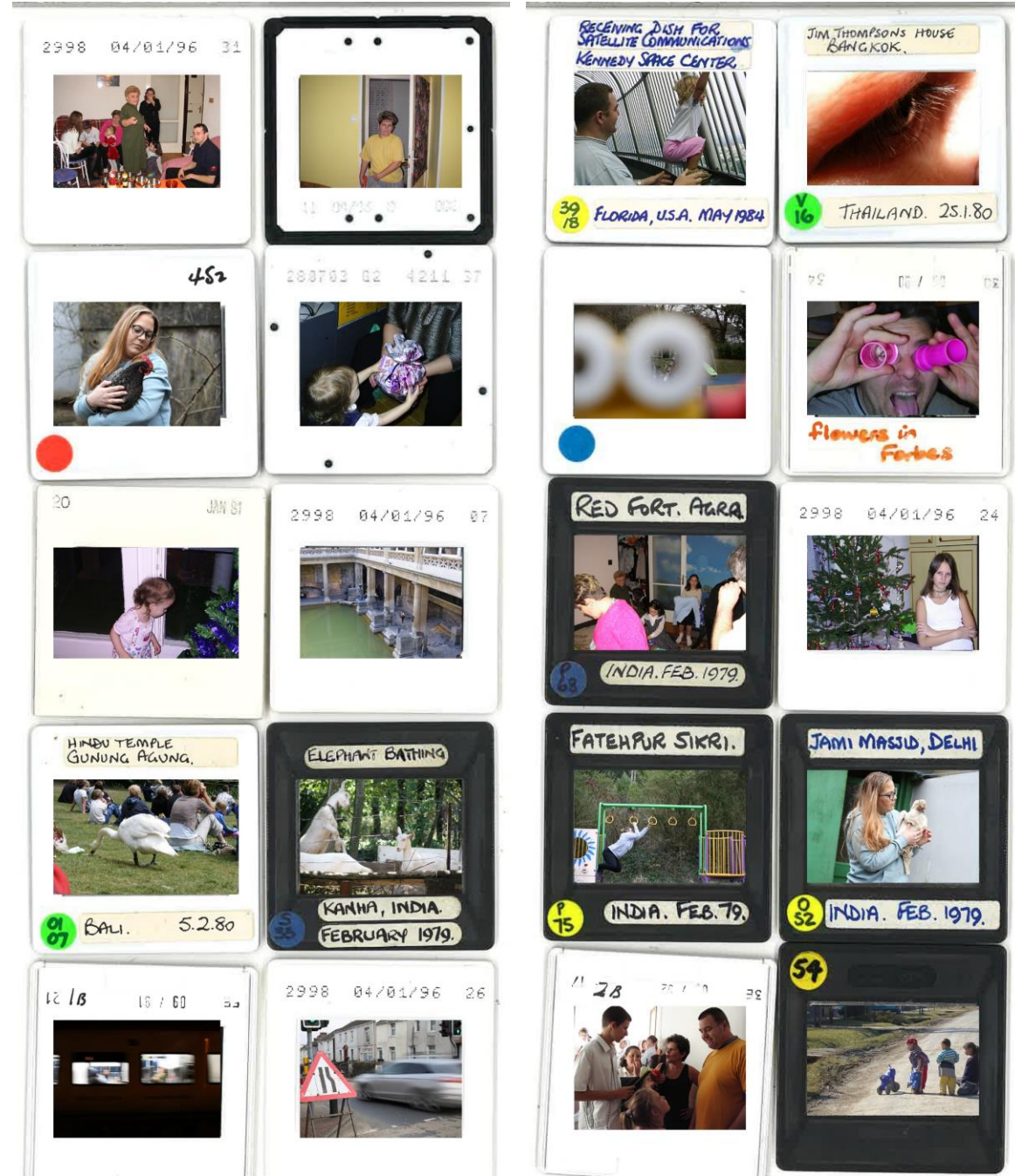


Some of these slides reflect more on the concept of memory and nostalgia than others. The ones with a lot of writing highlights the way memory changes as we grow to be an adult, and thinking back on certain memories can become inaccurate.





I will be using these in different ways throughout the project, to experiment with how it would translate into different forms, such a small Exhibition and a photobook.

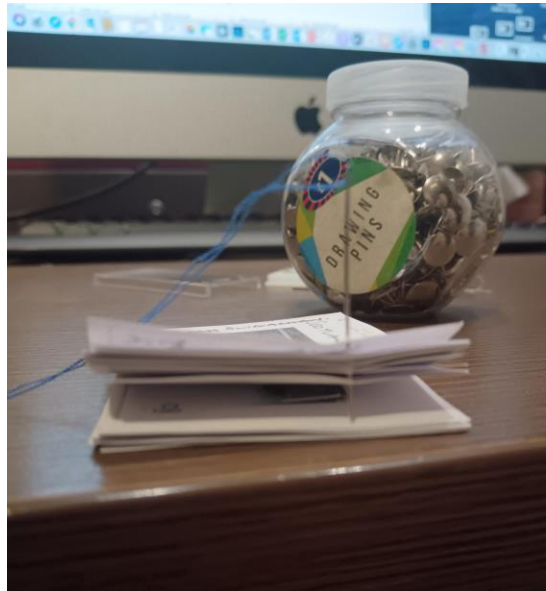


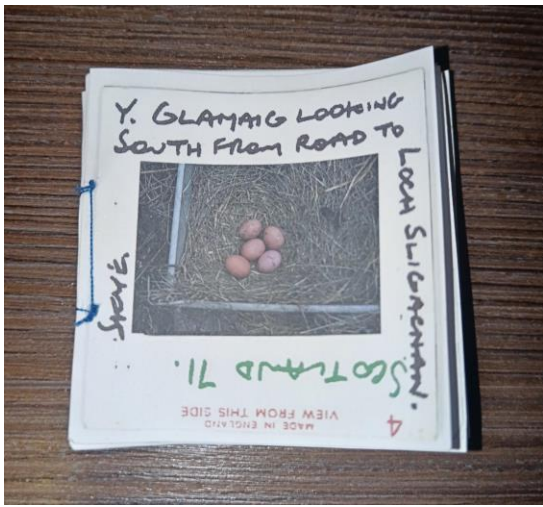
First Book dummy



I created a small book dummy using the edits from the previous page, as practice to see how these film slides would translate into a photo book. Using the first few edited slides, I printed and arranged them in order which creates a narrative when flicking through the pages.

I used a blue string to bind it together with a standard sewing needle. The string worked well in contrast with the front cover, because the green writing and the blue string complement each other.



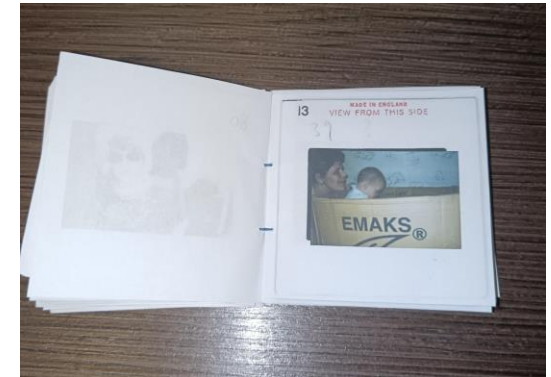


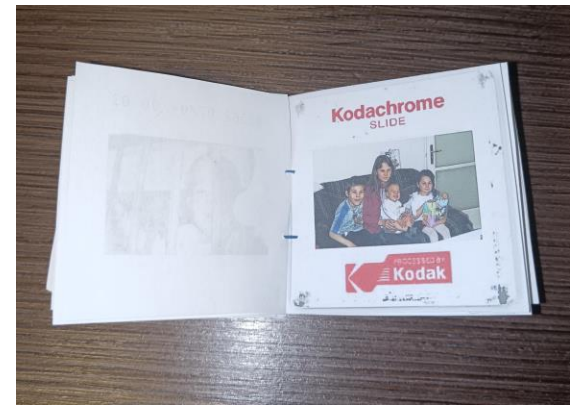
I intentionally made this book this small to replicate the size of real film slides.



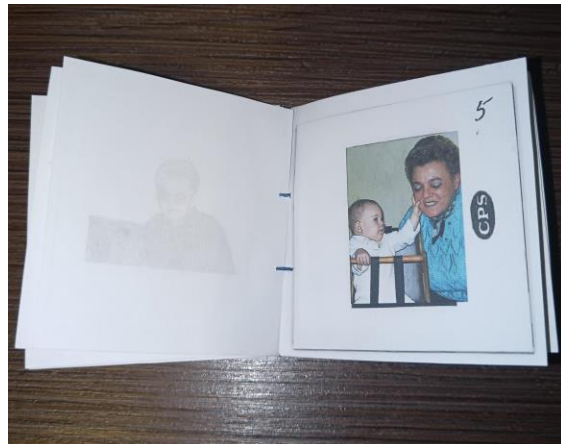


This first photobook dummy functions well, however the size of the book I find to small due to not being able to see the photographs clearly.





In future photobooks I will improve on the layout, sizing, and shape of the books. I will also aim to use more variety of images from my collection, to reflect on how identity forms through childhood memories.



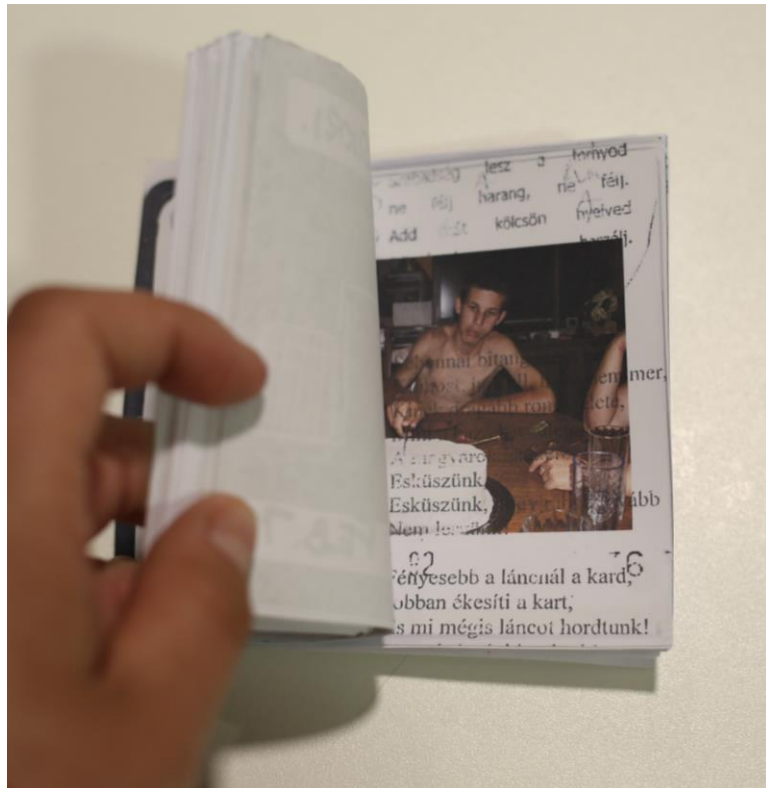


I will be developing this idea further by making a larger version of this photobook using the same method, and create more film slides to also work on the layout of the book.





This is a bigger version of my previous book dummy, following the same process but including different pages as well, to make it a bit different then my last one. Those pages been fed back into the printer to create a double layer like the images on the left bottom corner. I used a single bobble to keep the pages together, so that the page can be view individually.



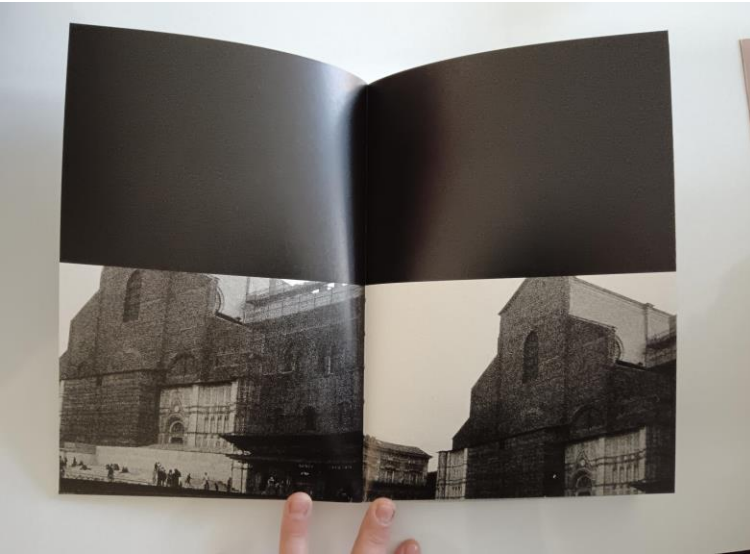
Poet Golden- *A dead Name that learned how to live*



Poet Golden and his book on, *A dead name that learned how to live* begins with photo collages of Golden's family. The book highlights 16 poems which talk about strong family bonds between parents and children and every combination in between. Golden used family photos and self-portraits to emphasize on this bond. Golden said, "This book is a mending and a moving, a conversation between the past and the present, between a photograph and poem" (WBUR, 2025)

The way he used layering in this collage work, I will take inspirations from to incorporate in my work in progress. Along with the way, Ed Templeton, Jim Goldberg, and Carmen Winant has used this in their work.

Photobooks that we looked at



We have been shown different photobook books and publications from students and professional publishers, which are different in term of the book format, image layout, and binding. It was good to look at examples of these different way a photobook can be made and the way photographs are sequenced.

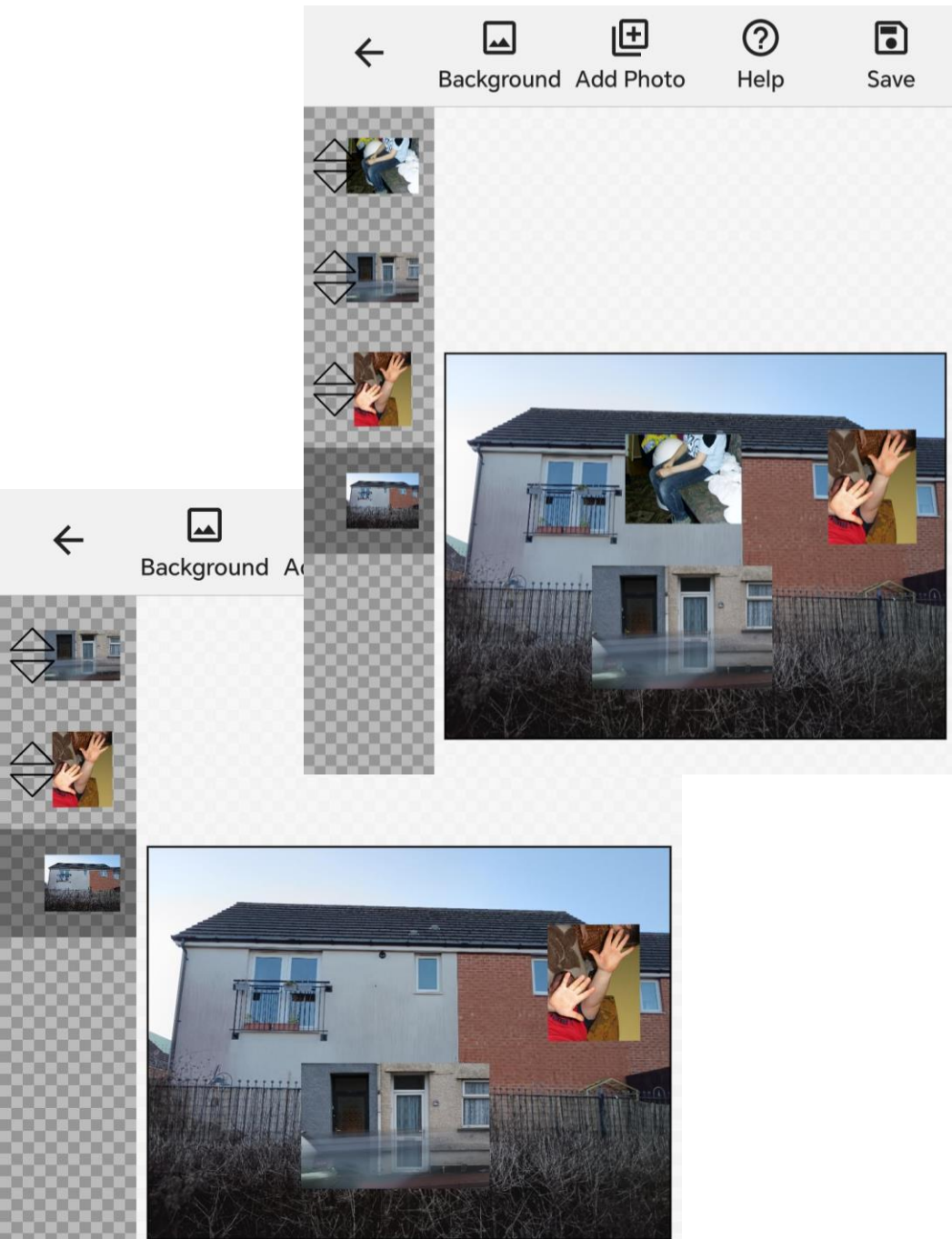


Emma Benschop - *Moving Emma to Philadelphia*

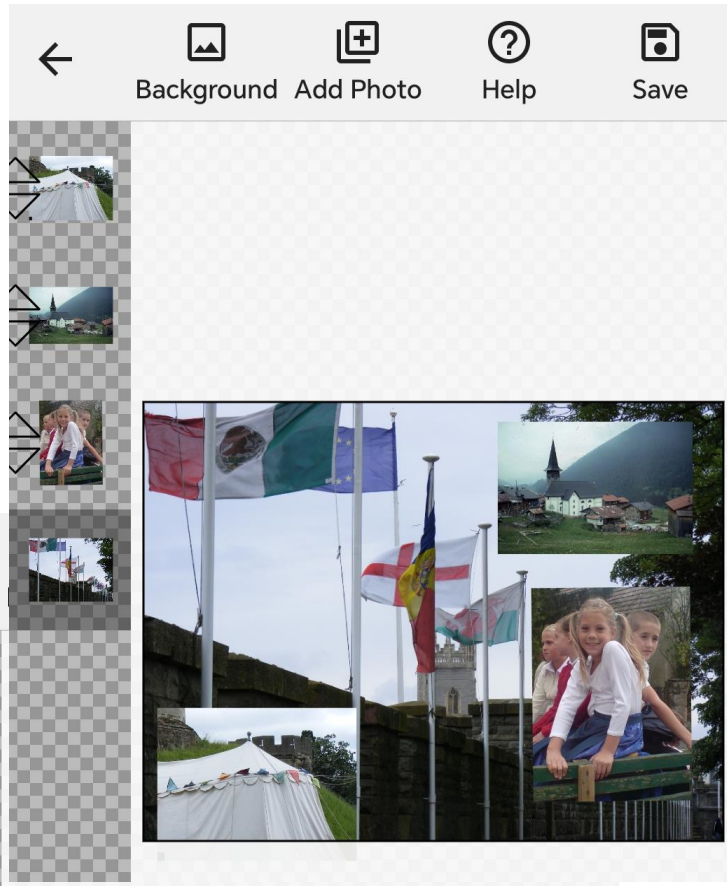


Emma Benschop, *Moving Emma to Philadelphia* is a photographic zine (see below) records the trip of the artist sister, moving from home to her new home in Philadelphia. Benschop's zine is more reflective and personal, exploring identity through the lens of relocation and memory. In *Moving Emma to Philadelphia*, she used the book to document a physical and emotional transition, blending personal images with visual metaphors which examines the themes of dislocation, belonging and recovery of the self.

This photobook has helped me to move forward with my ideas and concept of memory and try using a similar flow to my final book production.

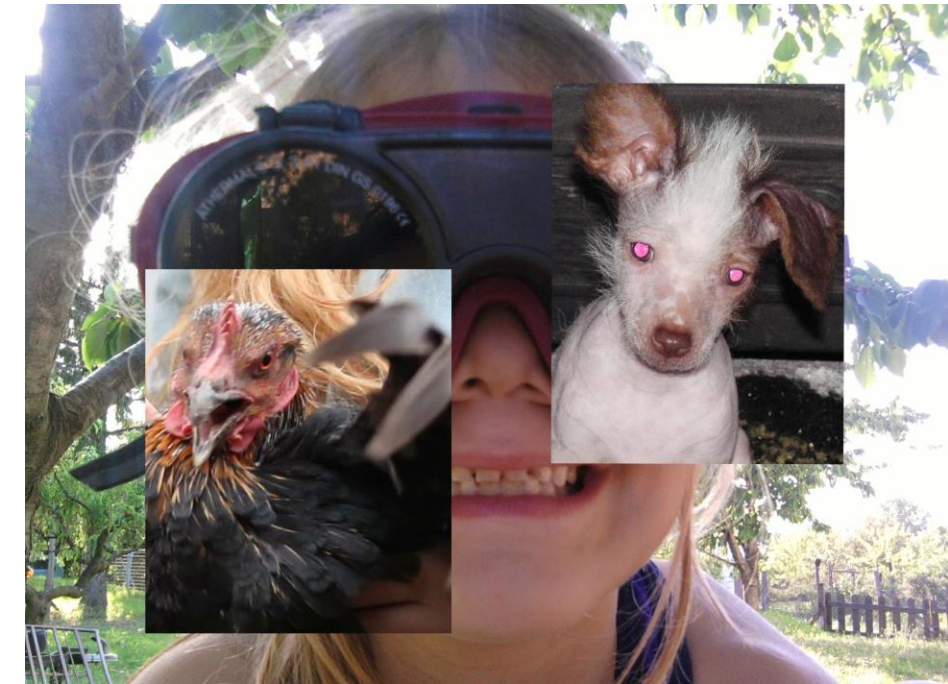


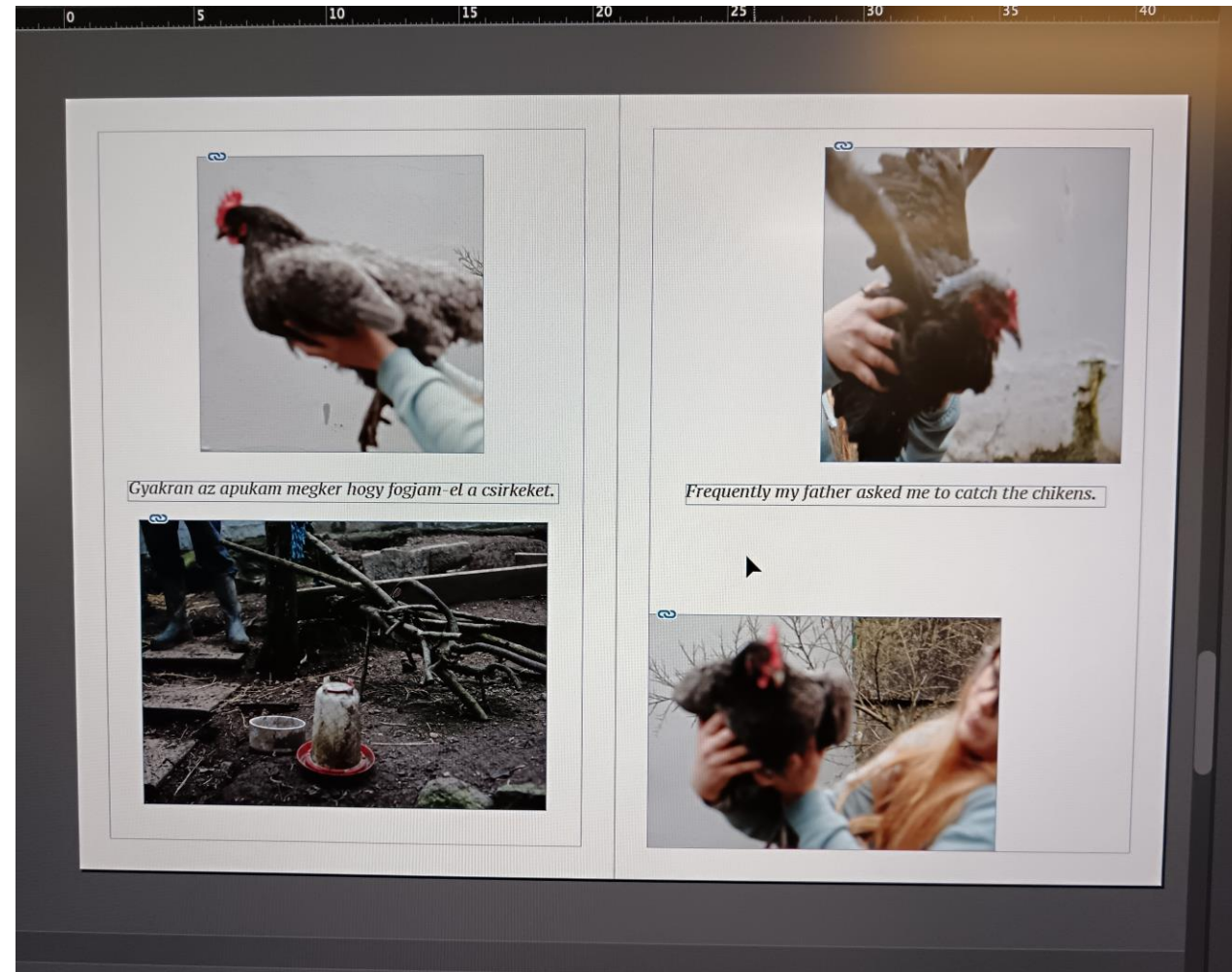
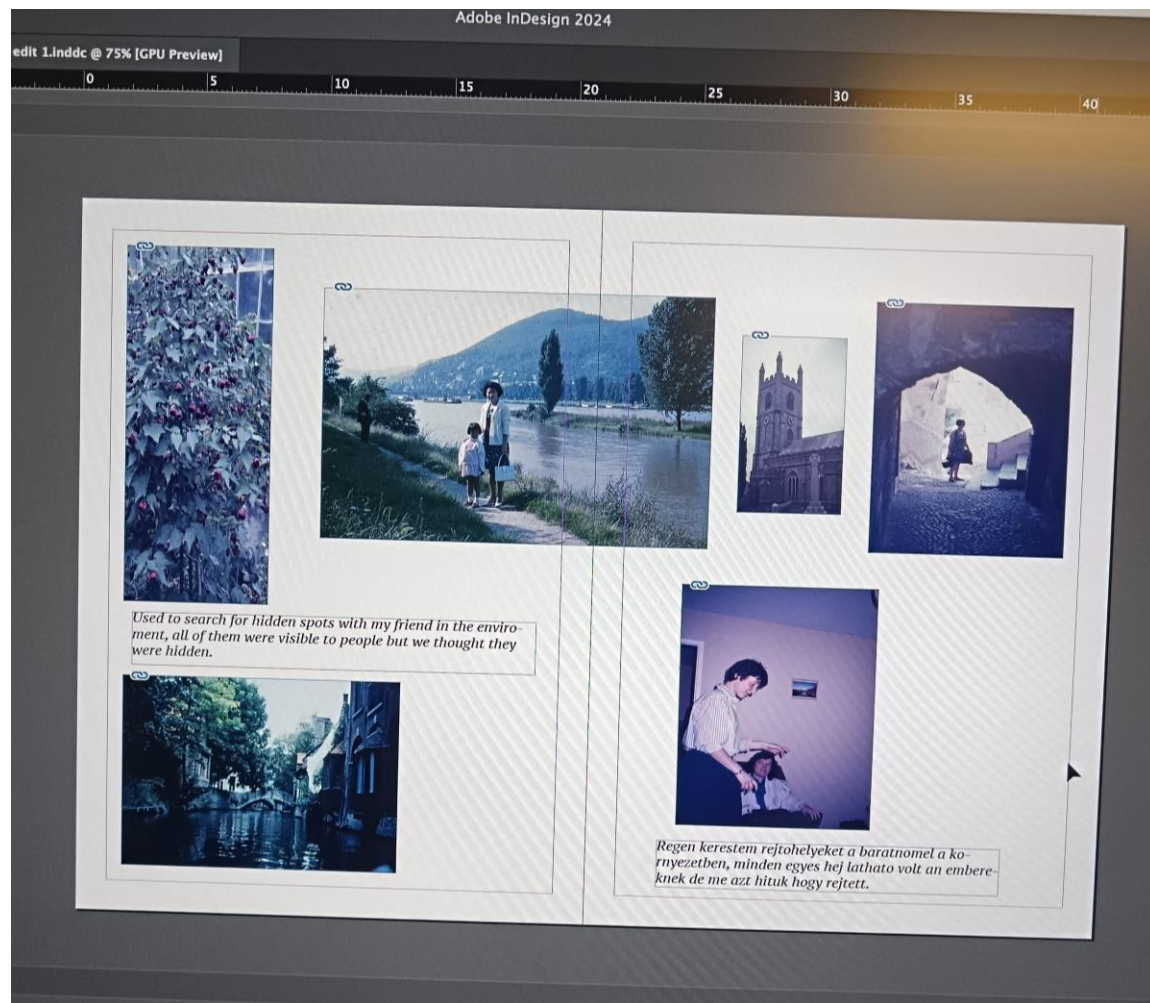
I decided to use a different software to edit these image like Photoshop. I have taken a photograph of a house which I liked the layout of and included images from my family archive on top. Showing fragments of photographs which show what people do inside of their home, whether that be something boring, playful or annoying.



Using the same Software I created more of these collages but instead using the images that I made and collected from my own family album and images from other people.

These collages work better than the last one. In the top right collage, I merged images together which don't connect to each other but rather create a sign or underlying narrative. In the right bottom collage, I used images that connect to an overall narrative and story of my childhood.





This was another way I was trying to incorporate text in my photobook influenced by how Ed Tempelton has used text in his work. I wanted to highlight language within my project, because it also makes up my identity and where I come from, so including both my first language Hungarian and second language English was a way to show parts of my Hungarian identity, which now fading slowly.

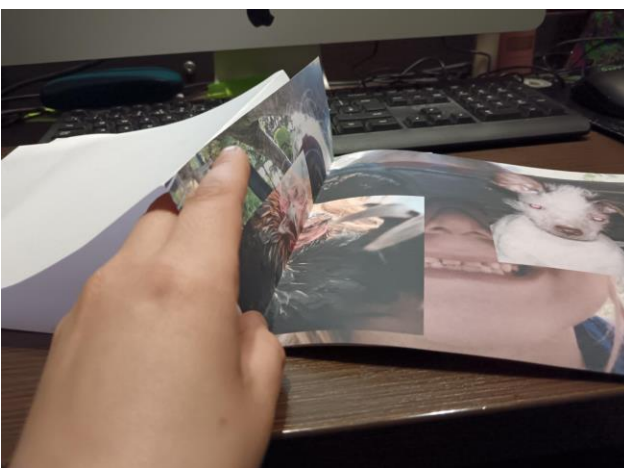
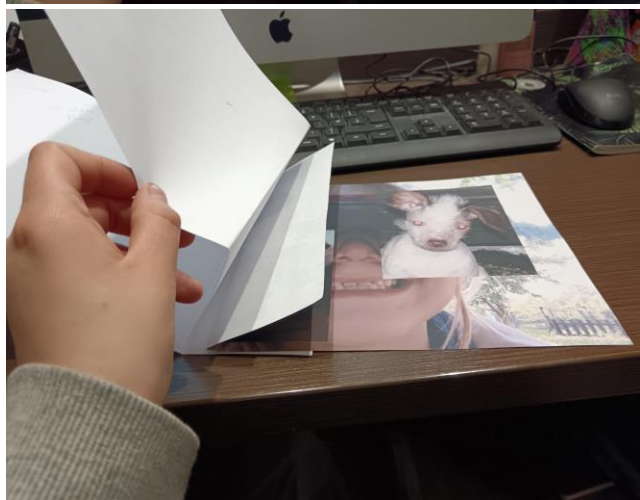
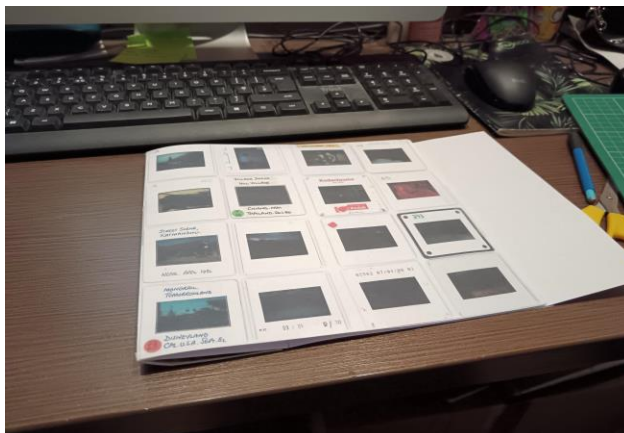
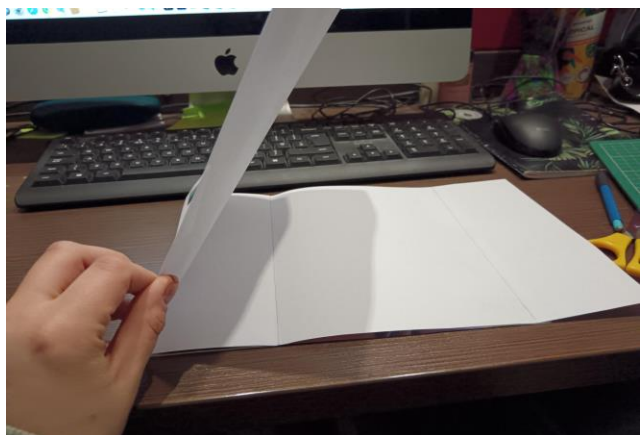
Kurt Tong - *Looking for the Motherland*



Kurt Tong, *Looking for the Motherland* is a project which explores memory and identity in between Hong Kong and China. Through his images he was questioning where he belongs to and by exploring his family history between two countries.

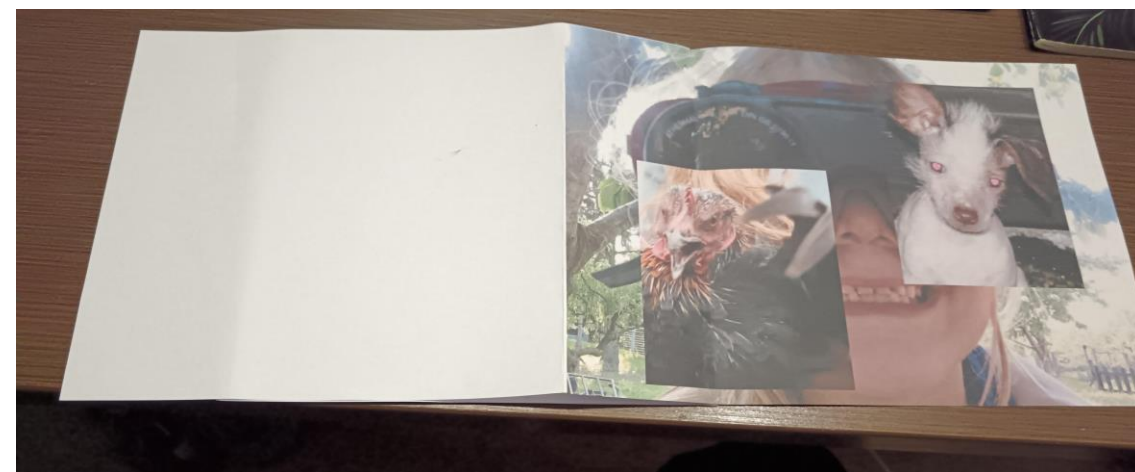
In the photobook *The Queen, The Chairman and I*, combines new photographs with found family portraits and writing, outstanding by a crucial question: how Chinese am I or indeed, who am I?

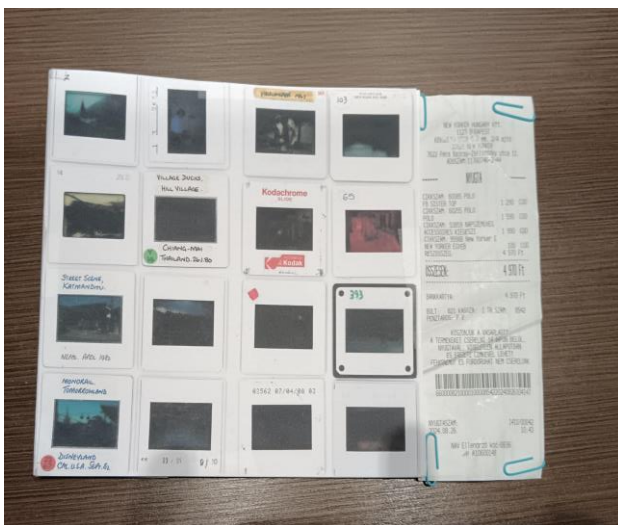
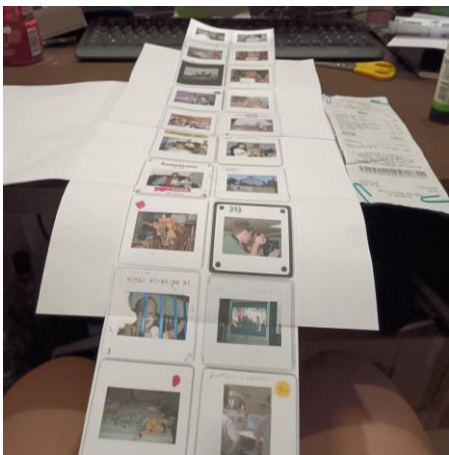
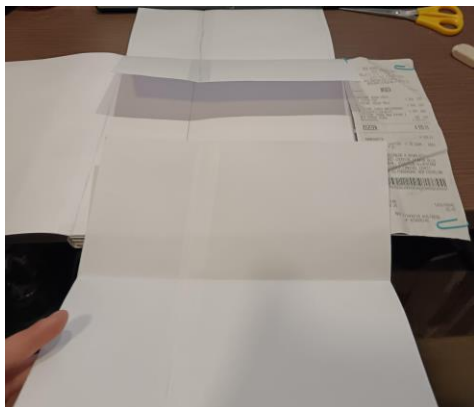
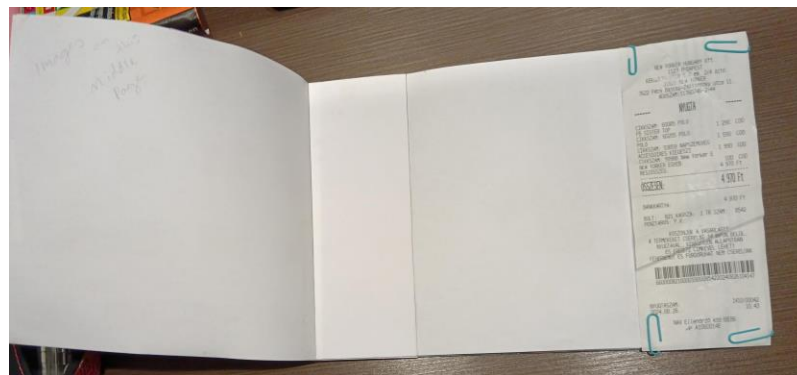
Looking for the Motherland and *The Queen The Chairman and I* both works by Kurt Tong, I believed it was relevant to my work, but I really like the way looking for the motherland looked visually, because I have also experiment with this idea of layering images and it creates a different narrative which highlight the sense of memory.



This is the second photobook dummy I made, where I included my previous collages I created, as part of the pages in the book. Through the prosses of making this photobook I was experimenting with different techniques which I wanted my overall final book to have, for example collages, fold-outs and some form of text.

I made this book in less than a day using a very simple and quick method of just measuring, printing, cutting and sticking layers of pages together.

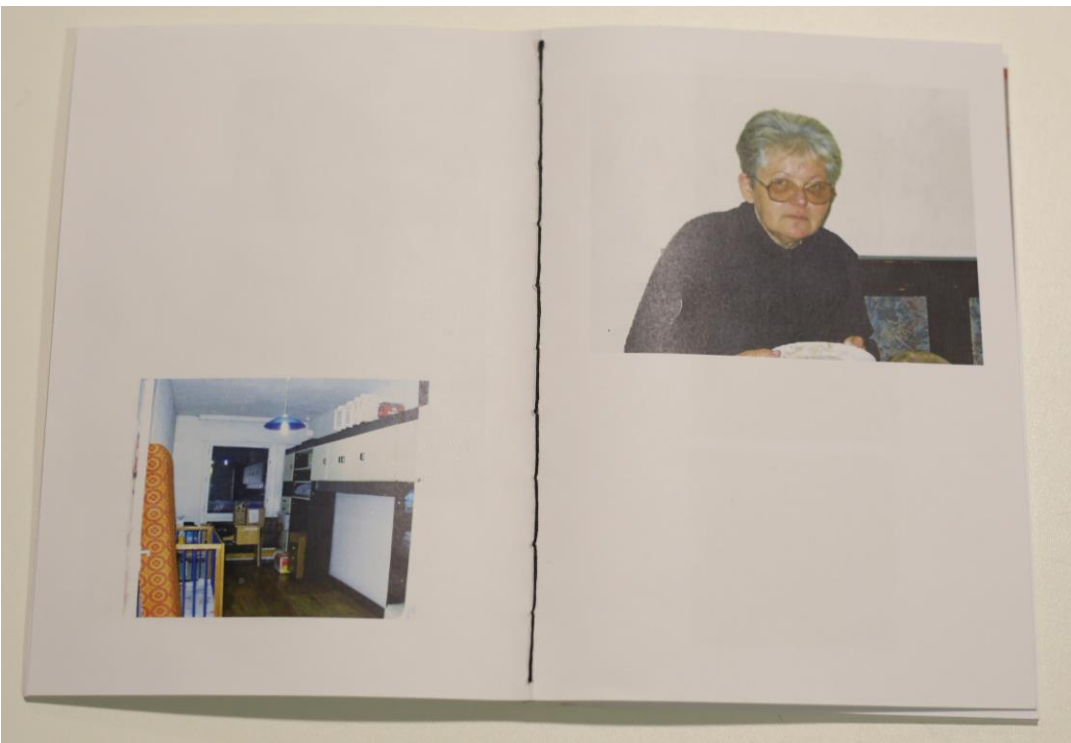




It was quite challenging to get the measurements right and I will have to improve on for my final book. Overall, I really enjoyed how this photobook came together at the end, and it's given me more confidence in making and including other elements in my book, like text, collage and fold outs.



I created separate photobook dummies to experiment with the sequencing of images, the use of paper stock, making volumes and binding technique to finalise my photobook. The shape and size are not accurate to how I want the final book to look, but I just used these to practice different elements. I practiced the Saddle stitch which I thought was a good choice to use for my final book as it can be a metaphor for piercing together childhood memories, another reason is because this would go alongside my exhibition piece where I also used sticking.



I tried both standard white semi glossy paper and of white sugar paper to print on. I also used different colours sting to bind each of them to see the difference. The images on white paper appear clean, more polished and has a smooth texture.

Whereas on sugar paper makes photographs appear warmer, which makes them look softer and vintage. This creates a nostalgic experience and hand- made quality which makes it feel more memory-like. I decided this was the best paper stock to use for the final photobook to create this memory like experience.

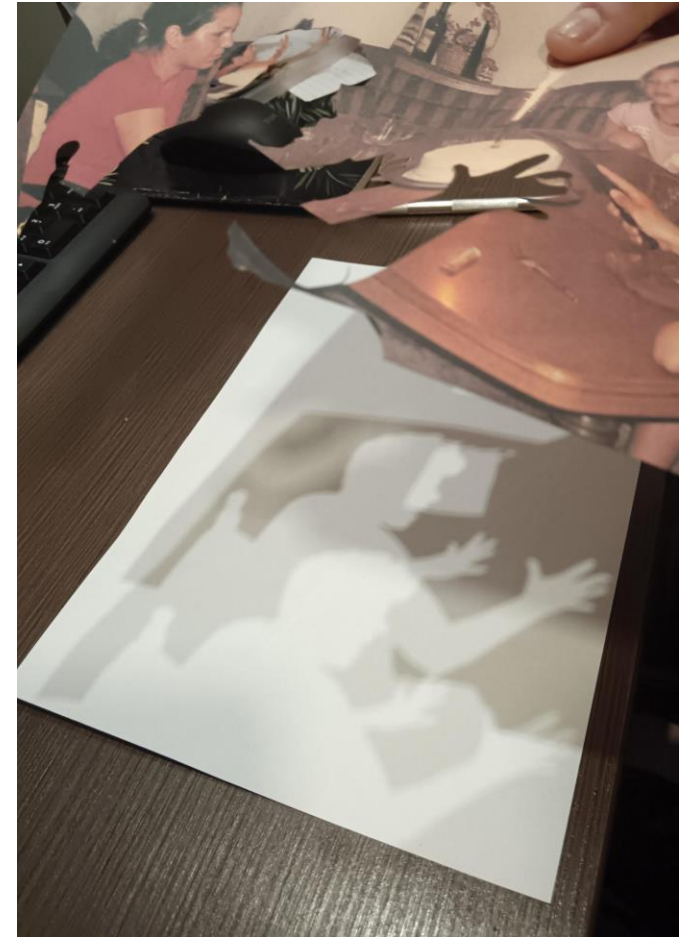




I have experimented with removing people and objects from the photographs. By removing these elements from the photograph and by support of a light above the work it will create shadows of these cut-outs which suggest and highlight the absent of memory. I wanted to incorporate this in the final exhibition in some way because I felt like this talked about loss of identity the way which memory works.



This idea was partly influenced by Adrien Piper and Alec Soth because they both use a way of distorting and hiding the identity of the individual. I represented the same idea by removing the subject and individuals all together, to suggest loss of memory.



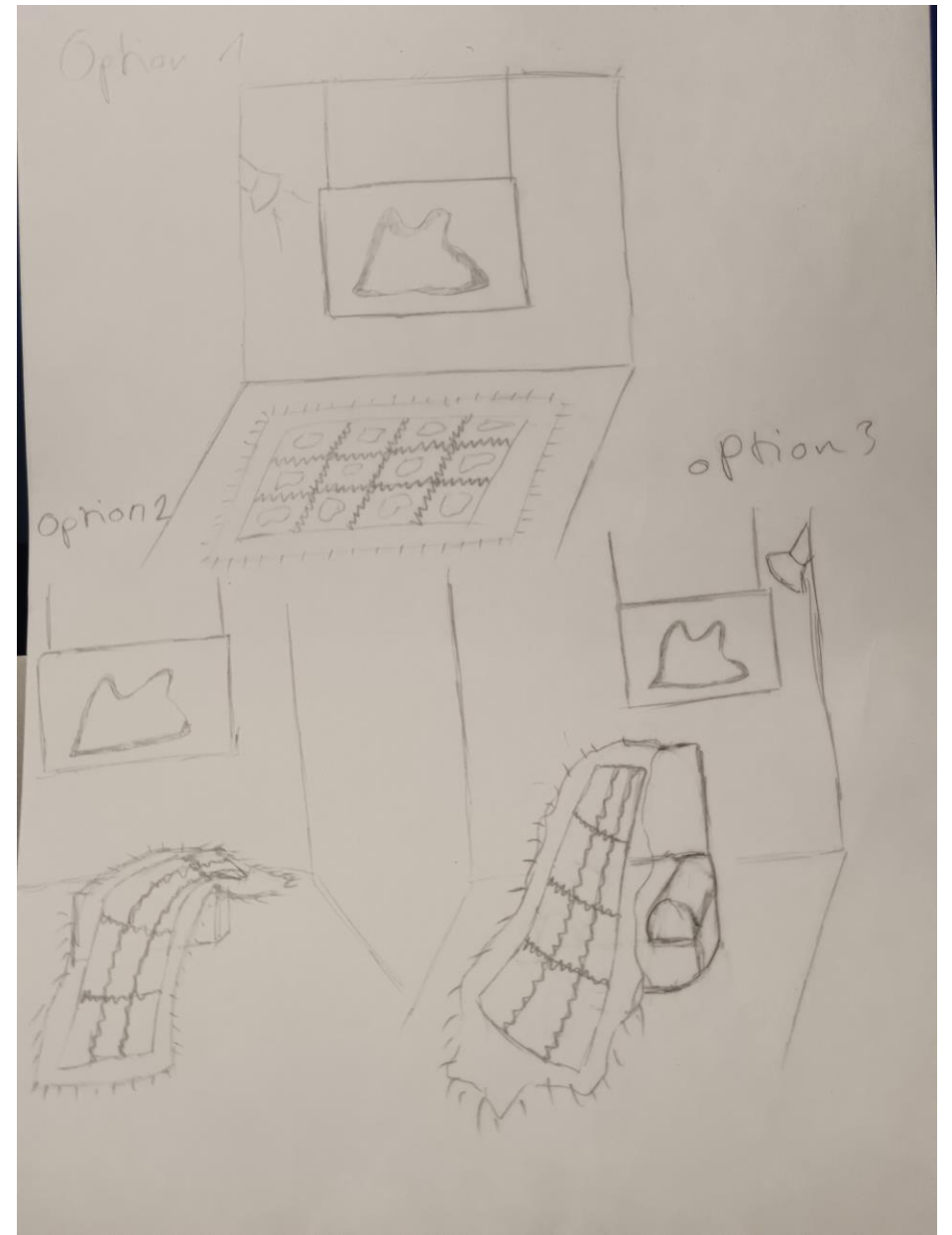


I expanded on my last idea by using nine images, removing subjects from the middle, and sawed these together using thread in the colours of the Hungarian flag red, white and green. I wanted to know if this idea of suspending it from the sealing would work and how the shadows would sit on the wall. I wanted to make this for the exhibition but after testing it, it would not work well suspended as it's too fragile of a material.

Sketching ideas for Exhibition

Even though my original idea didn't work out, I drawn some alternative ideas for the exhibition piece which still includes the nine sawn images. Instead of having these prints suspended from the ceiling I was aiming to use an old vintage carpet to incorporate in my work on the right there is some sketches of the options on how I would display the work.

This might change through the prosses, but the idea is to have my sawed prints on top of the carpet alongside a large print which was meant to be just one print to reflect the cutout on the wall.



Displaying work in progress as small exhibitions



120 slides displayed in a rectangle format where each slide is 6x6 small this shows one way of displaying my work. This format gives the work a nice flow and it works well because the audience needs to move closer to see the photographs. Within this layout the white slides compared to the black edge slides, are more visible and give the photographs a 3D element. Whereas the white slides nicely blend in with each other and the white wall.



This gives the work an overall depth which otherwise would look flat, it draws the audience attention from one corner to the other. It looks and feels overwhelming which was intentional, highlight the overwhelming feeling of memories or in a way, which the brain records and stores images in our heads. Inspired by Carman Winant exhibition work of *My Birth* and the way she layout, her work using different arrangement and compositions, which complemented the way which birth is known to be. This work is more organized in term of the layout, but the number of images makes the work overwhelming like memory itself.

I have printed a larger version of the film slides as an experiment which I then feed back into the printer, printing another image on top.

This experiment worked well, and I think some images merge well with each other, creating interesting compositions which challenge each other to create a narrative between them. The way in which the rectangles are still sharp I feel this shows a back-and-forth memory through the layers of imagery.





Using my previous experimentations, I have displayed them as a small exhibition, to see how would it look.

The way the layers appear and a difficulty to interpret or see these images clearly, I think highlight idea of mixed memories and it's temperamentality.



Sepia Toning in the Dark Room



I decided to further experiment with Sepia toning in the dark room with my family archive images. See if I can create a feeling of nostalgia and expand on the concept of memory as an experience.

The earlier experimentations of these print turned out to dark but after using the process for the second time they come out well.



Darkroom prints



These are my second attempts of using the Sopia toning process, and they have turned out much cleaner and more consistent even through some of them are darker I was also experimenting with how long I left the prints to tone, which can be seen through the different shades of images.





I made these prints hoping to include in either the exhibition or my photobook however, I didn't want to over complicate or have too much elements in the work that it takes the focus away from the concept.

To keep it simple and consistent I used non manipulated images in my final photobook.



Student Name: Nikolett Juhasz

What kind of space do you require?

Wall Space	Floor Space
Wall and Floor Space	Dark Space
Other (please describe)	

PROPOSAL: referring to guidance notes – write your proposal here (up to 150 words).

For my work, I would need a large white wall and floor space (200cm), which either naturally lit or supported by a light source to light up the space and work displayed. The work displayed will be a rug placed on the floor either flat or drooped over something like a plinth or a cardboard box. Over the top of the rug, I will place the 9 stitched images, where parts of the images are removed taking over the patterns over the carpet. I will also have a separate image which will be blown up large where, again the character will be removed, this piece will be suspended from the ceiling from each of the corners and placed close to the wall to get a shadow.

DIMENSIONS/ SPACE: indicate the approximate dimensions of the work that you plan to install (or dimensions of required installation space/ or specific location of space if this applies)

I would need a space which around 200 cm both wall and floor.

Location down Studio Griffith if possible.



Exhibition Proposal

SPECIFICS: Please provide diagrams, renders, photographs of how you envisage your installation. **Photography:** please indicate if you will be printing 'in-house' or externally. If 'in-house', what paper stock do you require?

7 or 11 A3 size Prints on Photo Rag paper with a semi-gloss finish.

1 large print: w 87.5 h: also, on photo Rag paper with a semi-gloss finish.



RISK ASSESSMENT (At this initial stage, please consider any known potential hazards)



Section 1:

What are the health and safety risks you have identified in your proposed work/show submission. This should include risks that may be encountered during install, while the show is open to the public and during de-install.

The rug could cause potential tripping.

Section 2:

What measures will you take (mitigate) to minimise these risks to an acceptable level:

Make sure to minimise tripping hazards by making sure it's not in a way of the audience and myself when exhibiting.

Section 3:

Are there any additional control measures required? If yes, please state what the additional control measure(s) is/are.

Overall category of Risk	HIGH	MEDIUM	LOW
Student signature:	Nikolett Juhasz		
Head of Department:	Ryan Moule		Date: 19 March 2025

Final Exhibition print



This was the final print I exhibited for the exhibition, which I wanted to be on Vinyl displayed on the wall in Studio Griffith close to where my installation was. I was adamant to have something else alongside my installation because it didn't feel enough, but more so because it didn't reflect on my journey, of who I was, so having this print alongside the other work, created a conversation and a different narrative on fragmented memories and how identity grows.

Final exhibition installation



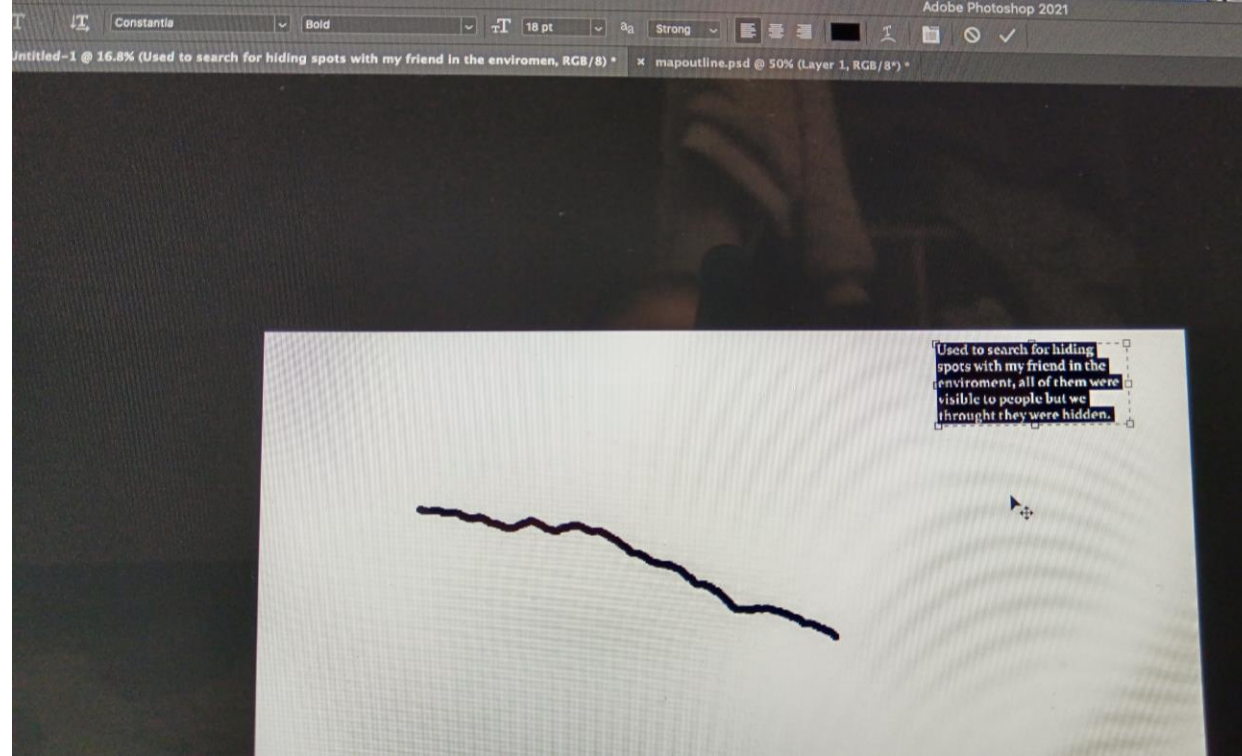
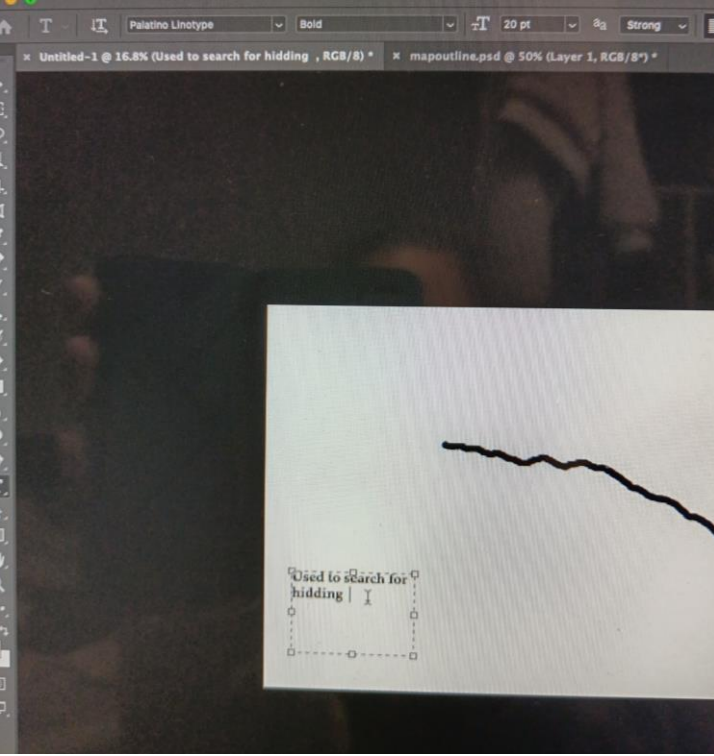
Although this Exhibition idea been changed a few times, I liked how both works looked in the space and on the day of the Exhibition.

Both works, work together to bring a sense of home into the space, having my childhood home displayed flat on the wall shows the connection between the space. Along with the carpet bringing in an element of what's included in a home, the patterns on the carpet is old school and vintage, which reminded me of my childhood home. Having the nine images on top which sawn together also reflect on the act of making a carpet. All the images have been chosen carefully by using images that also showcase the vintage furniture or blankets that I used as a kid.

For the final production of the photobook, I used InDesign to make five volumes which I bind together as one.

Through the process of making this book I was considering the sequencing of the images, I was aiming to make it seem non-linear but still have some narrative between the images displayed each side of the pages. I was considering the sizes of the image, using full bled and smaller images and leaving empty spaces for the viewers to pause and reflect on them.





I created this page to include in the final photobook, which intend to work as an extension of the book as foldout, which I made on Photoshop using the journey traced from a map as the centre piece. Around this map I included sentences that I wrote from memory of my childhood experiences. I wanted to merge both my first language Hungarian and second language English into this book to show how languages can also be forgotten and misunderstood in a way which memory can be too.

This is the final edit of the fold out page which works well with the map, but maybe the outline from the map could be bigger. I intentionally left space on each end of this to be able to attach into the book after binding it all together.

My mum and i used to plant flowers in the garden, especially red and white roses.

Az anyukam meg en regen viragokat ultetunk a kertben, foleg piros es fehér rozsakat.

I remember hanging out with my friend in the space of he chickens, sitting on top of a white plastic container, which used as the chickens home.

Emlekszem amikor logni soktam a barátommal a csirke kenel-ben, a fehér muagyag tarlaly tetejen ami a csirkenek az otthona.

Easter morning always started with the traditional Hungarian Easter breakfast which involved boiled ham, boiled eggs along with bread and a side of horse radish sauce.

A husveti regel mindig a nemzeti Magyar regeli-vel kezdodot, ami a szalona, fott tojas, kenyer es torma volt.

Used to search for hiding spots with my friend in the enviroment, all of them were visible to people but we throught they were hidden.

Regen kerestunk rejtohelyeket a barátommal a környezetben, minden egyes hej lathato volt az embereknek de mi azt hituk hogy rejtett.

A group of geese chased me in the back garden, but i ran away, and climed onto a tree, but i got stuck, and i shouted for help.

Egy Csoport libak kergetek engem a hatcso udvarban, de ell futotam toluk es ra masztam a fa-ra, de ot ragatam es kiabaltam segitseget.

I used to play with life sized dolls, push them around in a pram. I even tried it with my own cats once They didn't like it.

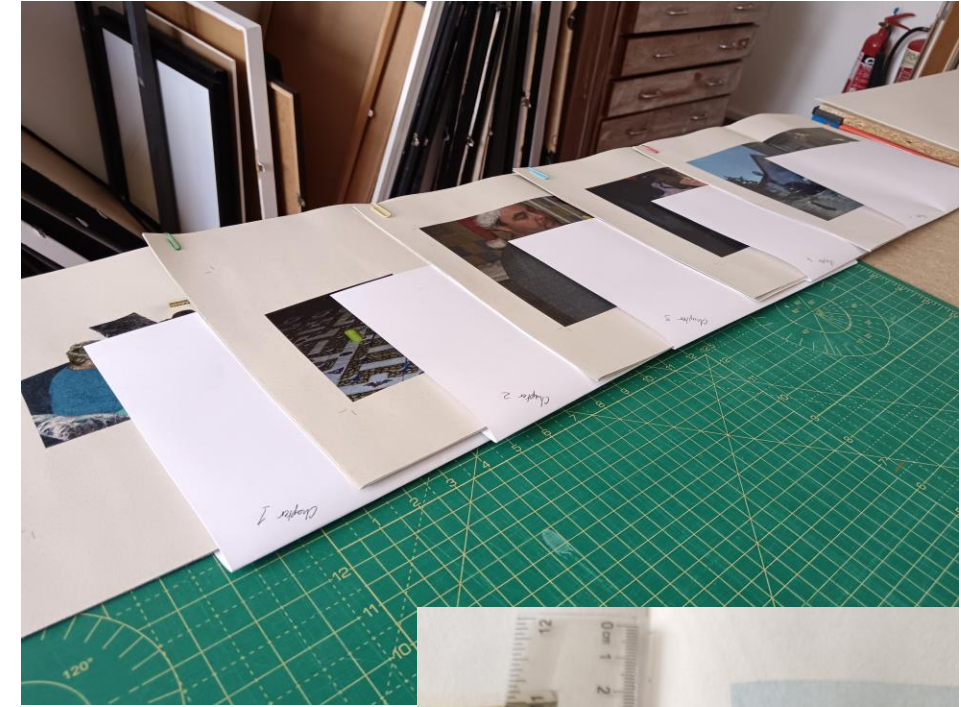
Regen jatszotam elo meretu babakal, es korbe toltam oket a babakocsiba. Meg meg is probaltam a macskaimal is. Ok nem szeretek.

Frequently my father asked me to catch the chickens.

Gyakran az apukam megkert hogy fogjam-el a csirkeket.

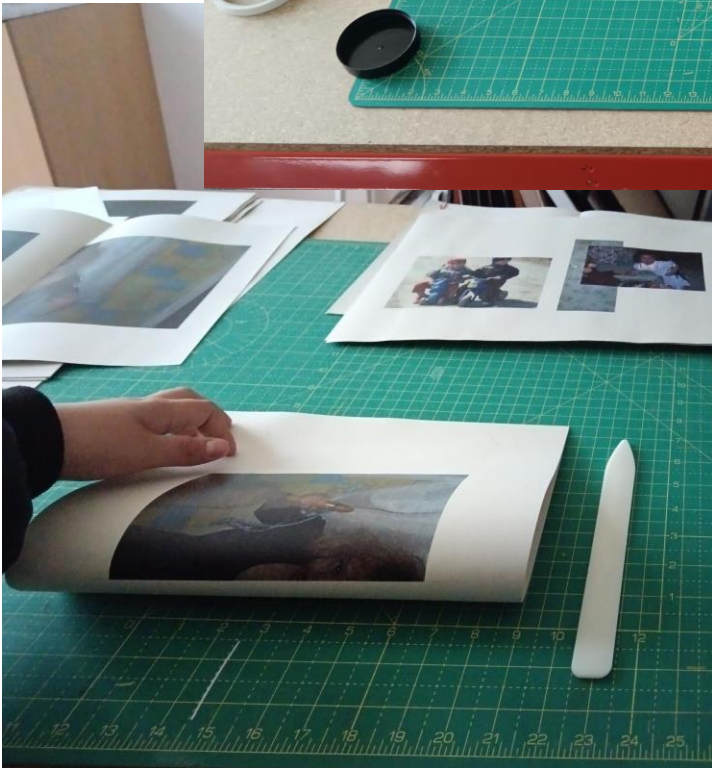
I used the wooden bench to climb onto the tree and dangle my legs of the branches. I got stuck a few times but i still climbed it every day.

En mindig a fa pad-ot hasznaltam hogy meg maszam a fat, es logatam a labaimat az akak-rol. Ott ragatam nehanyszor de meg mindig minden nap meg masztam.

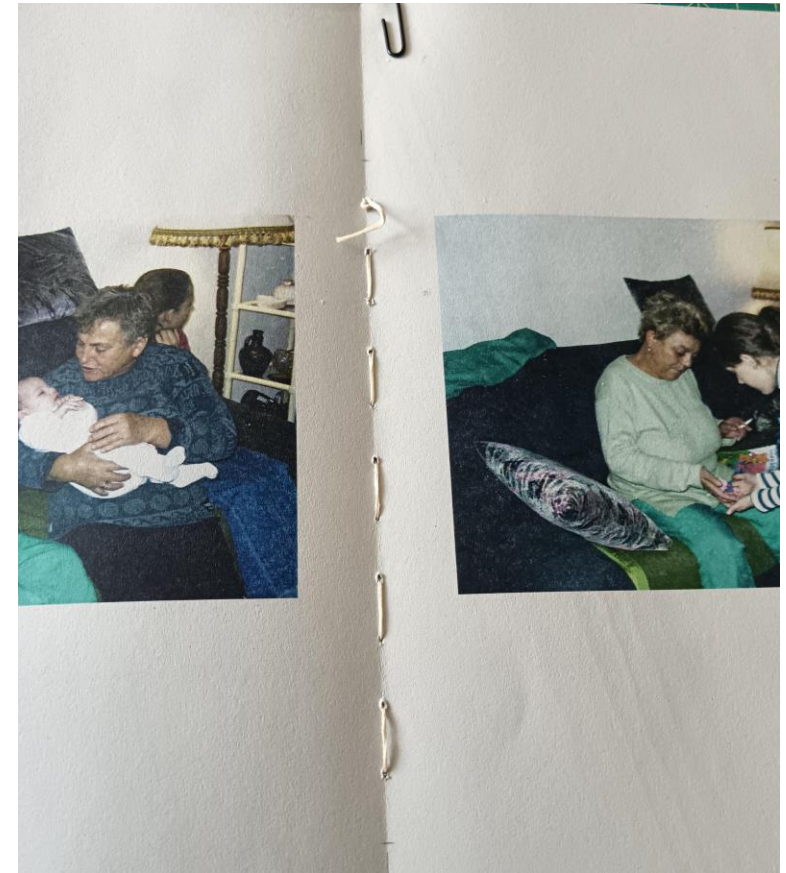


After printing the final photobook on an off white, sugar paper like stock, I have organized it in order of volumes.

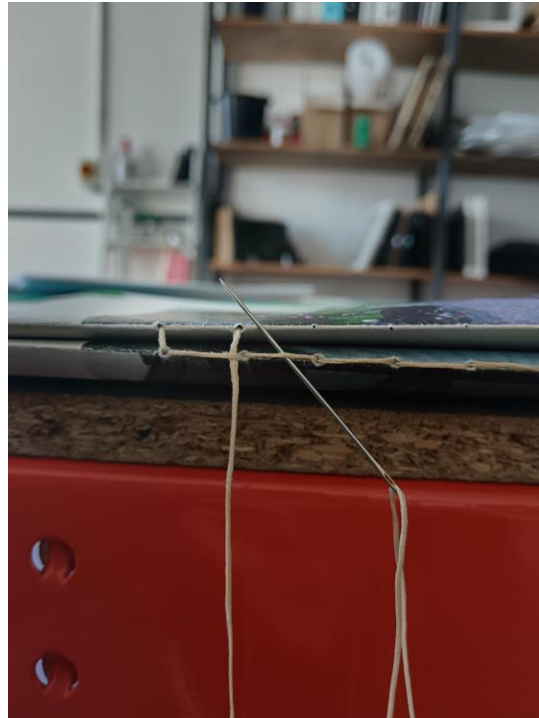
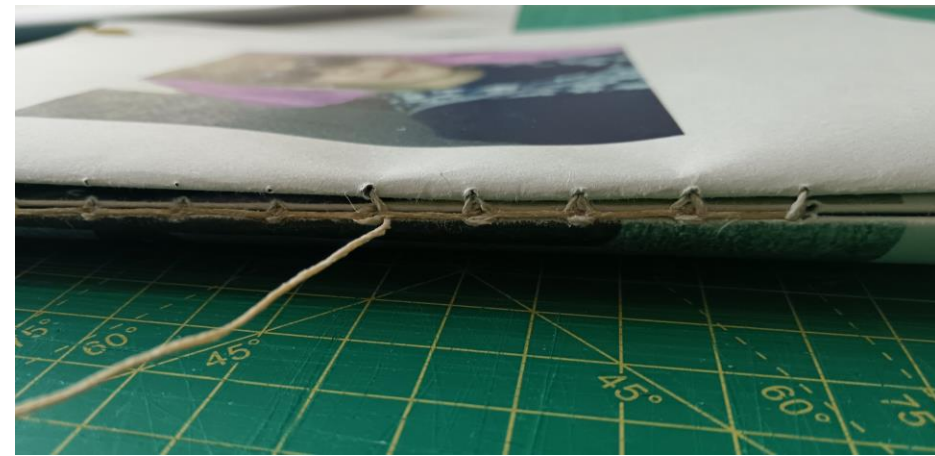
With each page I folded them individually using the plastic bone; after folding each volume, I used a ruler to measure out the distance of the holes, and a pencil to mark out where to punch the them.



After marking out all the holes, I started to crate the holes in each volume. Using a beige coloured waxed string I started to bind it all together using a saddle stitching technique.

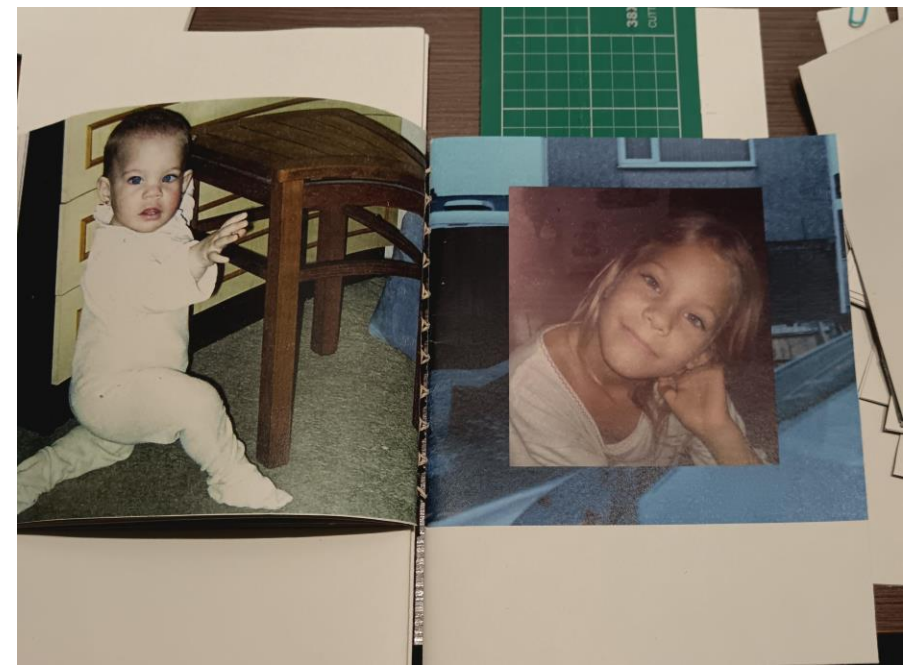


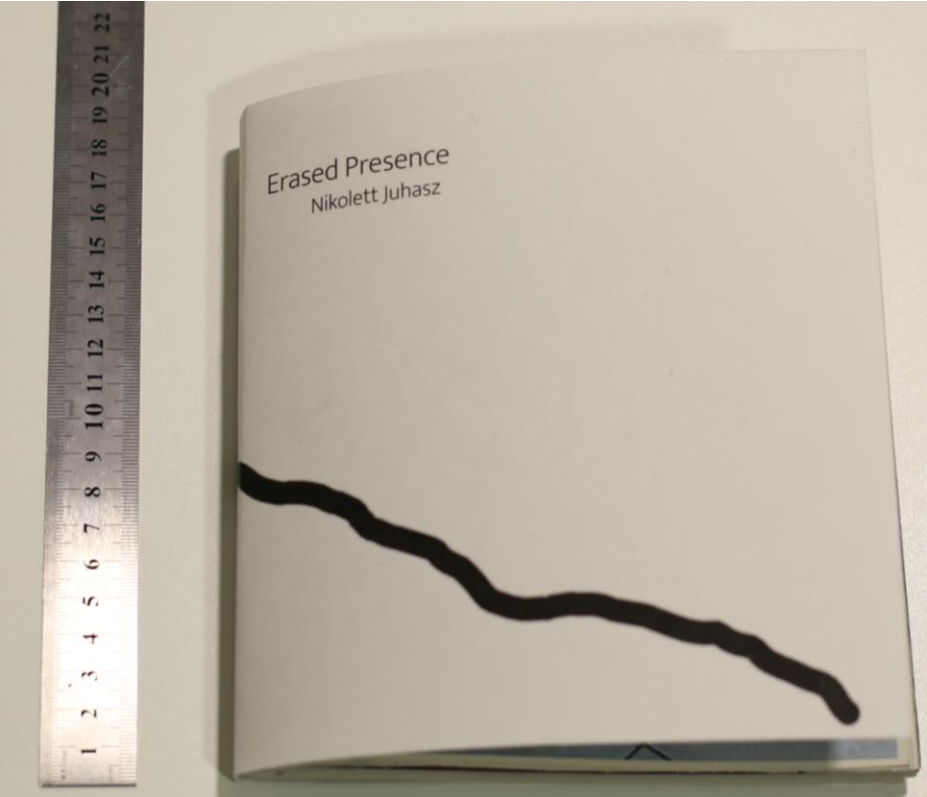
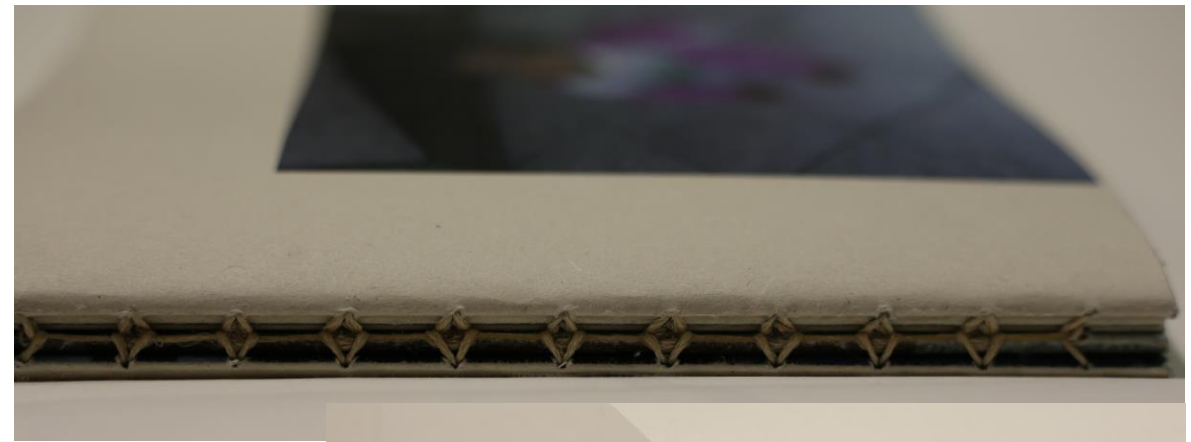
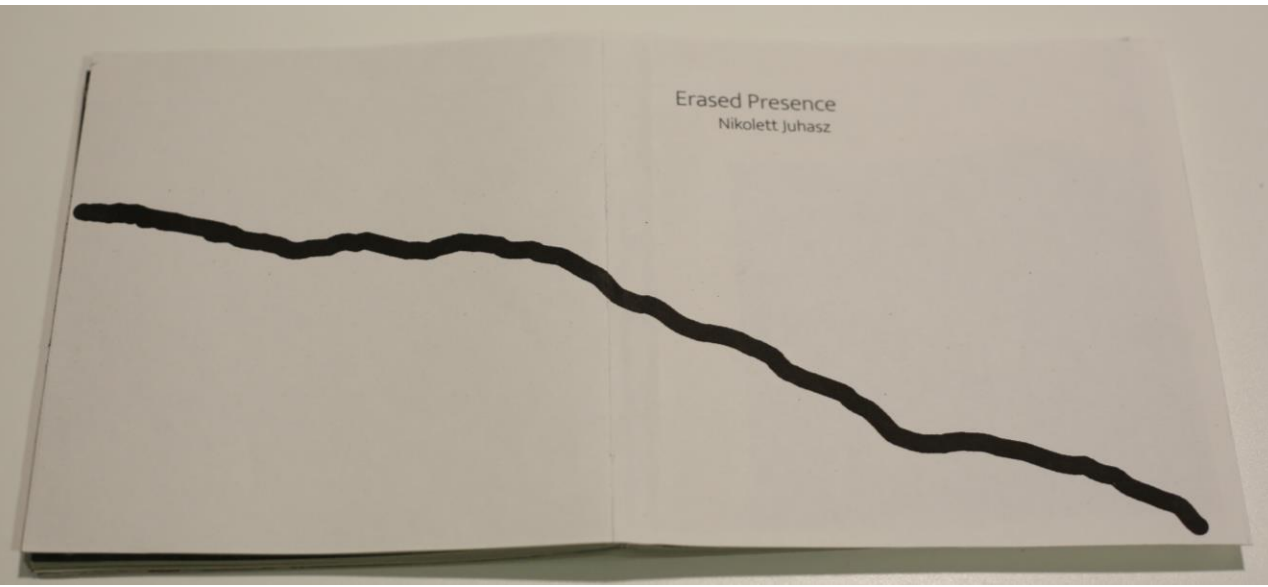
I enjoyed binding and seeing how this photobook and the memories come alive in a form of a physical object, which I can treasure and look through in years to come. Somewhere at this stage of binding I went wrong in some way, because at the end of binding it didn't lie flat properly and at the end it didn't look like a traditional saddle stitch, but it still looks great.





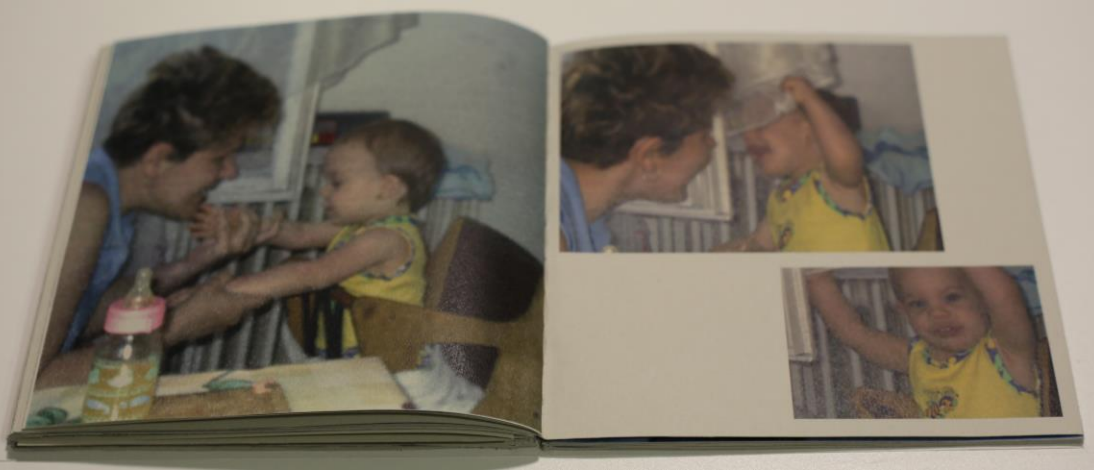
After binding it all together I used a craft knife to cut each pages individually because personally I'm not a fan of the guillotine in the workshop room as it creates mark on the surface of the book after it's been cut. However, using a craft knife also wasn't the best solution but I tried to be as even and accurate as possible.



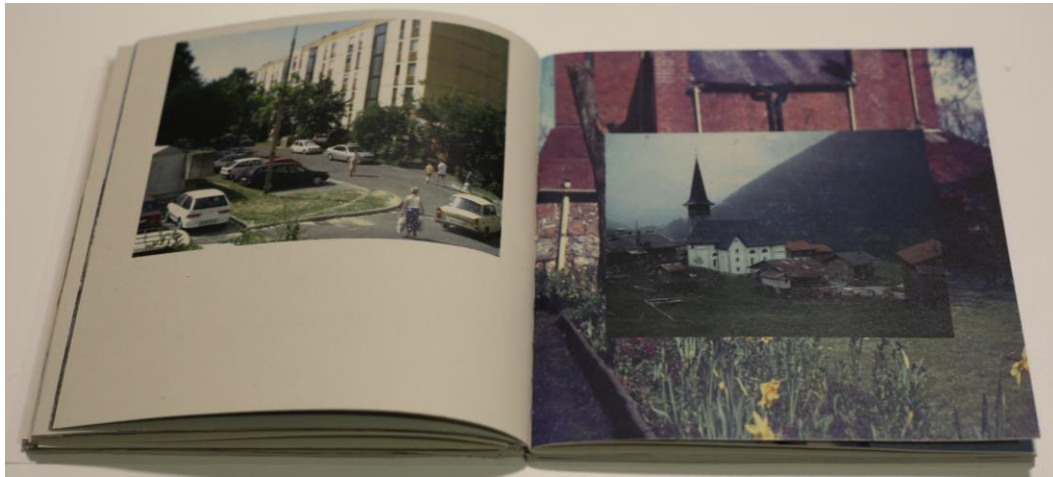


As the front cover of the page, I used the outline from a map of the journey from Hungary to Wales, this front pages was made separately and attached to the last volume the back of the book using double sided tape. I wanted to leave the binding exposed because I like the way it can be seen how it's been bound together.

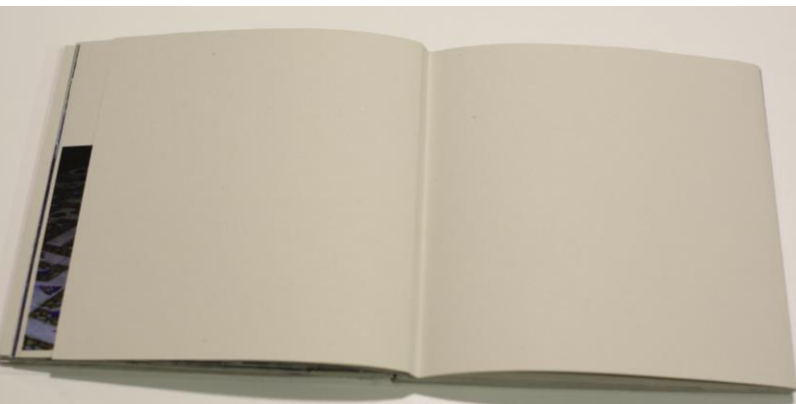




I used elements like collage, full bled and different sequencing of images in my book dummies and carried it forward to the final photobook by carefully considering how the ages flow.



I included the fold out page in the middle of the third volume because I wanted the middle page of the book to appear empty and then surprise the reader with an extension of stories written in two languages.



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