

Visual Enquiry 2

Katie Hill



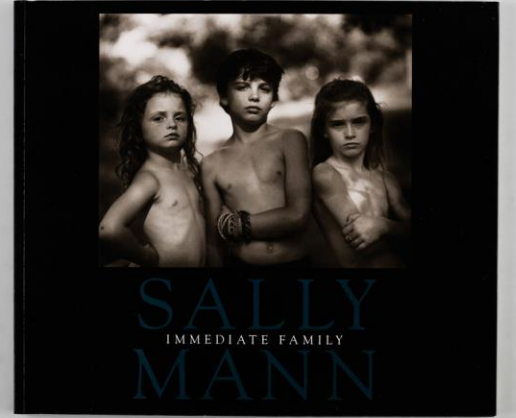
Sally Mann – Immediate Family

Sally Manns 'Immediate Family' portrays her three children in their natural environment at their family home.

Her images are composed of black and white large format photographs, showing her three children. The images are made up using an 8x10 view camera, creating highly detailed images. Due to the black and white film, the colour allows the viewer to focus in on the different gestures. Using a soft dim sunlight and shadows, her darkroom prints are high in contrast and tone.

The books layout is quite simplistic and restrained placing the images typically on their own with one image per page and plenty of white space, encouraging viewers to engage closely. Due to the lack of text in the book having left no explanation for the photographs, it leaves them open for interpretation, to which this was a highly controversial choice. The images are in no timeline even though the children are seen to age, however the layout helps to support the feeling of an isolated world.

Immediate family is about the complicated dynamics of childhood, motherhood and family, creating an emotionally poetic body of work. Within the book we see Manns children in moments of play, nudity and injury. They are quite very revealing portraits, some as to which some people may find uncomfortably close. With how close Mann (the mother) is to the subject (her children) highlights the trust that is barely seen but recognised within the portraits. The series creates lots of debate, particularly to the idea that is the nudity of her children. Manns purpose was to explore the fragile and fading moments of childhood.



Eric Kessels – Muddy Dance

Erik Kessels Muddy dance is a performative photo series that takes snapshots of what we can assume to be a football match and turned into a dance piece. The images are quite grainy and candid which you would tend to find in moments that are taken so suddenly in the moment. Throughout, you continue to find the same people who look to be jumping up, falling and sliding into mud, which makes the images have that sense of rawness to it. The photos within the book are laid out in a sequence that creates some sort of motion and feels as if we are watching a slow-motion film or flipbook. As you flick through the book sometimes you can find a different change in the scale of the images, creating an impact.

Looking through you find that with the removal of a football, Kessels turns an ordinary football match into a dance. The book mostly shows people getting dirty and having fun but as you delve in more, you come to find that there is joyous feeling to it. With a dance created, there is an aspect of laughter to the book leaving viewers amused.

From the book I quite like the use of the grainy images, making it feel real and not staged, alongside the use of a double page spread to create an impact. In addition, I find how powerful the use of eliminating one simple item from an image changes the whole narrative of the book.



Larry Sultan – Pictures from Home

Larry Sultan's, *Pictures from Home*, is a personal project that combines family, memory and the American dream. The work was created between 1982 and 1992, and is presented as a mix of photography, home movie stills and text. This forms into a nonlinear narrative, challenging the conventions of documentary photography. The layout alternates between candid and posed images of his parents in their suburban home, sometimes juxtaposing them with text from conversations, diaries and his own reflections. This creates an intimate dialogue that allows viewers to question photographic representation. The book has a high cinematic quality and colour about it, contrasting with a black and white aesthetic which is typically associated with documentary photography. Sultan frames his parents in staged scenes, yet also natural places, blurring the line between reality and performance. The narrative of the book is not in a chronological order, however flickers between the themes of aging, masculinity, and a familial setting. The images are placed by text, giving a voice to the photographer and subjects. This all places together the combination of image and language, creating an exploration of identity, perception and showing the complications of familial relationships.



Absence of Subject - The Images of Michael Somoroff and August Sander

Absence of a subject is a dialogue between Sander and Somoroff. Sander is renowned for his documentary project, *People of the 20th Century*, created through formal black and white portraits with a structured composition, neutral expressions and a clear idea of the class type and identity. Later on, Somoroff digitally removed the humans from the photos, resulting in just the background and partly a made-up background. This creates a haunting surreal transformation that brings closer attention towards what feels like a presence but shown through absence.

The layout is aimed to juxtapose Sanders original portraits from his series with Soboroff's reinterpretations by having the work placed side by side allowing viewers to compare the presence and absence of the subject. The books mirroring design shows the minimalism bringing the audience attention closer to the photo comparison.

The book looks into the themes of erasure, memory and identity. Somoroff's action of removing the subject from the image creates a metaphor for how people vanish within the times of history and war. With the subject erased, the viewer is left to engage with the context alone. The project raises the question of is photography a document of people or time itself?



Eve Stenram

Although Stenram has not produced a photo book, her body of work is a series in which I take much inspiration from. Her work includes digital manipulation mainly using photoshop to alter the images. For example, in her series *Drape*, she extends the curtains to make parts of a woman's body obscure such as legs or face. Textures is something within her work that plays a vital role, working with elements like fabric, carpet and wallpaper. The edits become peculiar as it leaves viewers unsure at first of what they are seeing. The repetition of structure in some of her work creates a sort of suspense and subtle variation from the uneasy rhythm the work leaves.

The narrative across her work is quite quiet and unsettling. With the removal of bodies, predominantly female, the absence is found quite jarring. Leaving the question of how can we engage with the subject if we visually can't see them? The settings are often domestic and feel familiar such as carpets, curtains, sofas, however there is an eerie feel to them. The home becomes a place of mystery and tension in comparison to a home a safety.

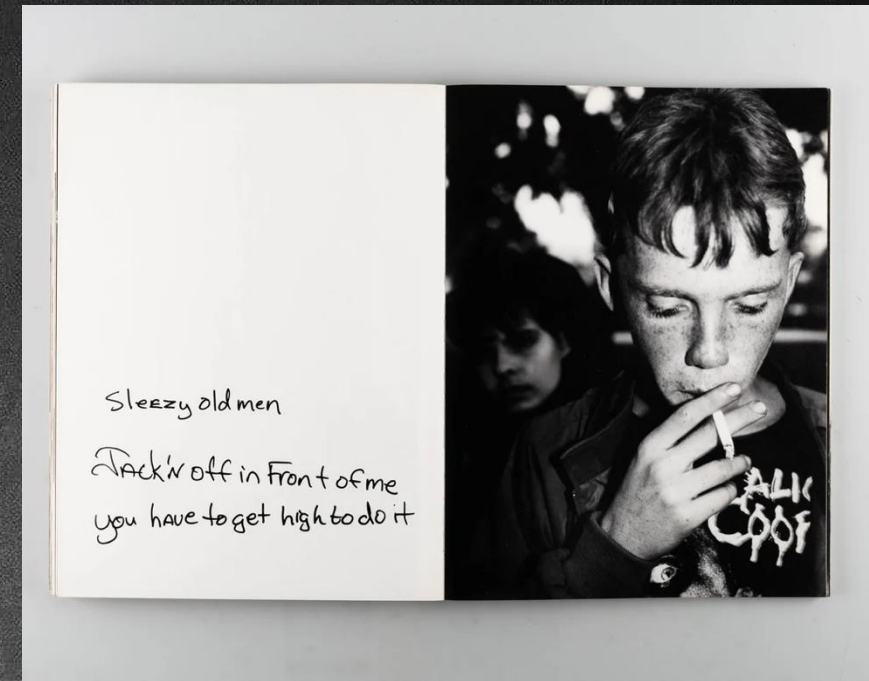


Jim Goldberg – Raised by Wolves

Raised by wolves is structured into a scrapbook styled journal that features a chaotic layout. Within the book it contains a mix of materials including black and white with coloured photographs, Polaroids, x rays, reports, evaluations and handwritten notes. By having the book contain a dense layer of elements, Goldberg provided an experience for the audience using these visual and textual features. The book does not have a specific order or have traditional narrative to it. Instead, the viewer can put together a meaning from the different elements. This book invites viewers to discover something new on each page.

Visually, the images are something torn scratched or marked on with handwriting that overlaps images. These strategies suggest uncertainty that suggest the themes of trauma, abandonment and survival. The sizing of the book is quite thick and resembles the size of a case file or archival folder challenging the viewer emotionally. The people within the book narrate parts of their own stories through the letters and notes. The book explores the themes of abuse, addiction and mental illness.

Goldberg puts himself within the work making the viewer aware of his role as a photographer. The book raises the questions of is the book an exploitation? Instead of the book giving the answers, it encourages viewers to engage with the book with its unsettling narrative.



Christian Patterson– Redheaded Peckerwood

Redheaded Peckerwood is combination of original photography with copies of documents, objects, letters, maps and records. By blending real, archival and made-up materials, Patterson obscures the facts and production, creating a work that feels more like a report as opposed to a traditional photo book. The book comes in chronological order and invites the viewers to make up their own narrative with how the book jumps around placing simple objects next to mysterious papers and landscapes. Most of the pages within the book are minimal while only using one image and plenty of white space, giving the book a thoughtful investigative feel. Some of the pages are left blank, whilst some contain inserts or fold-outs. This adds an element of disruption, allowing the audience to take their time with the book and interact properly with it. The lack of context at the beginning of the book gives the book a feeling so secrecy. However, the book also contains hidden details, for example text that is only visible under a UV light, supporting the books' themes of mystery, loss and search. Redheaded peckerwood is based on the 1958 Starkweather crime spree, however it is not a direct iterate. Patterson instead, captures the mood, culture and emotions of the events. The book holds no clear storyline as the narrative is unfolded through scattered images and artefacts. Instead of explaining the plot, with the usage of photographs as symbols, the book brings out feelings and creates an atmosphere. The book includes violence and innocence, the myths of true crime in American culture and reconstructing the past. By doing so, Patterson has created a book mirroring how media the public engage with real crime stories. As a viewer you are placed as an investigator, putting together different clues.



Raymond Meeks- Where Objects Fall Apart

Within where objects fall apart, Meeks constructs a poetic visual narrative that highlights the themes of loss, fragility and emotional disintegration. The book is purposely thin discretely. Meeks avoids a traditional chronological order, creating an open-ended structure that reflects on memory and emotional experience. This approach allows the audience to go through the work freely, creating a personal connection within the images. The books use of generative negative space, minimal text and restrained pacing between images, builds an atmosphere of stillness and observation. Meeks choice of printing and paper, which is typically soft, matte and tactile, gives a feeling of physical intimacy of the experience. The images dwell on domestic insides, nature and human traces. These scenes are quite quiet and personal moments that give off the impression of personal loss and transition. By doing so, Meek invites the audience to a space where the objects, settings and gestures help carry the emotions of things that are unspoken. Therefore, the book unravels the things that were once held together, giving a visual experience that are sometimes hard to articulate.



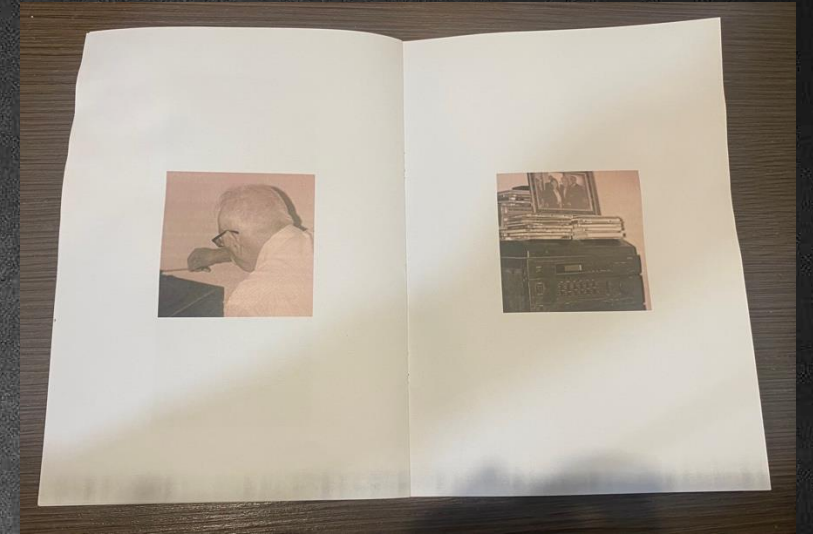
Mockup 1

The purpose of this mock up book was to prove that it is highly difficult to create a photo book in just a week. Although it is doable, it will not be up to a high standard, and you learn there are many factors to take into consideration.

For this mock up, I took images taken from the 1st year exhibition, Threads of Time as it was one of few projects that a suitable number of images for a simple mock up.

Putting these images into InDesign, I went for a very simplistic look as the attention needed to onto the images and nothing else. From this I placed the images directly in the centre whilst trying to pair up images that had a similar feel to it. For example, on one double spread, you would find an image of my grandad playing with a record player on the left side and an image of the record player alone on the right side.

The font of the text didn't have much thought put into it as I found it made sense with the old-fashioned style of the images. The thought process of the front and back cover was quite simple in terms of I wanted it to show what the images indicate which furthermore go onto tell you more once you go through the book. Finally, the binding was a basic staple as this was a quick mock up. As previously stated, it is doable to make a photobook in a week, however it will not be perfect, as with this book there are many things that could be improved, such as, the binding, the size, the quantity of imagery. On the contrary, although it is too perfect, it helped me to decide that I wouldn't be using this project for the ongoing photo book, but I wanted to keep the theme of family going.



Chronological storytelling – A journey from early childhood to adolescence.

Thematic organization – Categorizing memories by emotions, places, people, or objects.

Surreal and fragmented approach – Memories are often non-linear, so using abstract imagery, layering, or mixed-media can reflect this.

Think about **cover design**—perhaps something evocative like a childhood drawing or a faded photograph.

Choose a **paper type and binding** that complements the nostalgic theme (e.g., matte paper for a soft memory-like feel).

Use a mix of **old personal photographs, re-photographed objects, or staged recreations** of childhood moments.

Consider **textures and details**—worn-out toys, playgrounds, childhood bedrooms, or family snapshots.

Play with **contrast**—past vs. present, colour vs. black and white, sharpness vs. blur (to mimic hazy memories).

Use **visual contrasts**—pair images that evoke different emotions (joy/sadness, nostalgia/loss).

Experiment with **sequencing**—place images in a way that suggests a subconscious flow of memories rather than a rigid structure.

Integrate **pauses**—some blank pages or minimalist spreads can enhance the rhythm and emotion.

Use **handwritten notes, diary entries, or fragments of childhood stories** for an intimate feel.

Overlay **sketches, drawings, or doodles** to bring a personal touch.

Consider **poetic captions** instead of straightforward descriptions.

1. Define Your Narrative Approach

2. Curate Your Images Thoughtfully

3. Juxtaposition & Rhythm

4. Incorporate Text or Mixed Media

5. Research Photobook Design & Historical Context

6. Finalize the Production

Photobook
Childhood Memories

Experiment with **different formats** (accordion books, zines, or traditional hardcover).

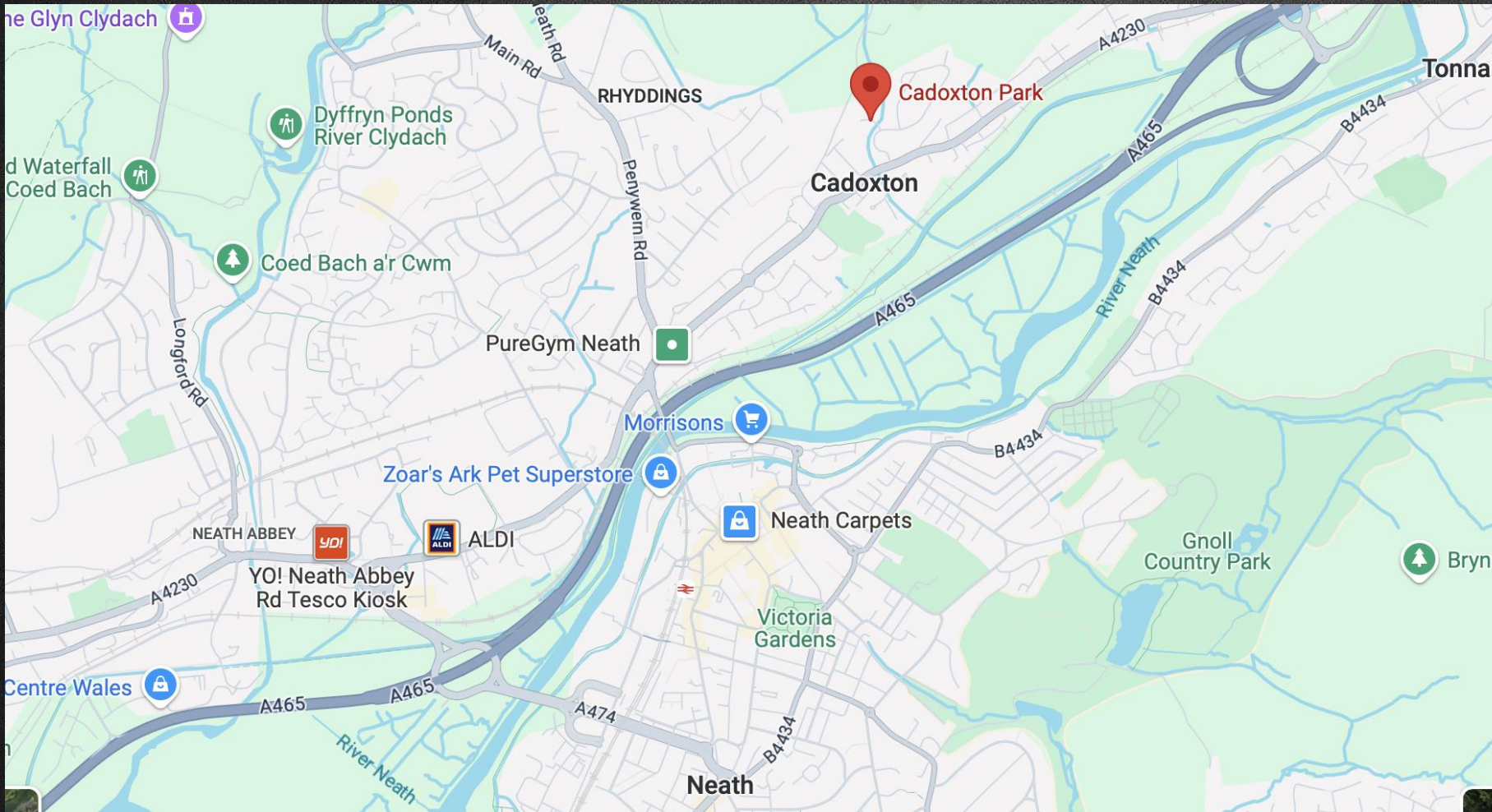
Study **design elements** from historical and contemporary photobooks—binding styles, paper textures, and layouts.

Look at books like **Sally Mann's "Immediate Family"**, **Nan Goldin's "The Ballad of Sexual Dependency"**, or **Rinko Kawauchi's "Illuminance"** for inspiration.

Decide whether to self-print, use a photobook publisher, or create a handmade edition.

Photoshoot 1

The aim of this photoshoot, is to go around Cadoxton Park, where I used to go as a child when I was visiting my grandparents, and some other potential areas. The idea being I am returning to places many years later to see if it still looks the same and has old nostalgia feeling about it. From this I want to document the park and specifically any playground equipment that I used to play on, if it is still there.



Map view of
Cadoxton Park.

Photoshoot 1

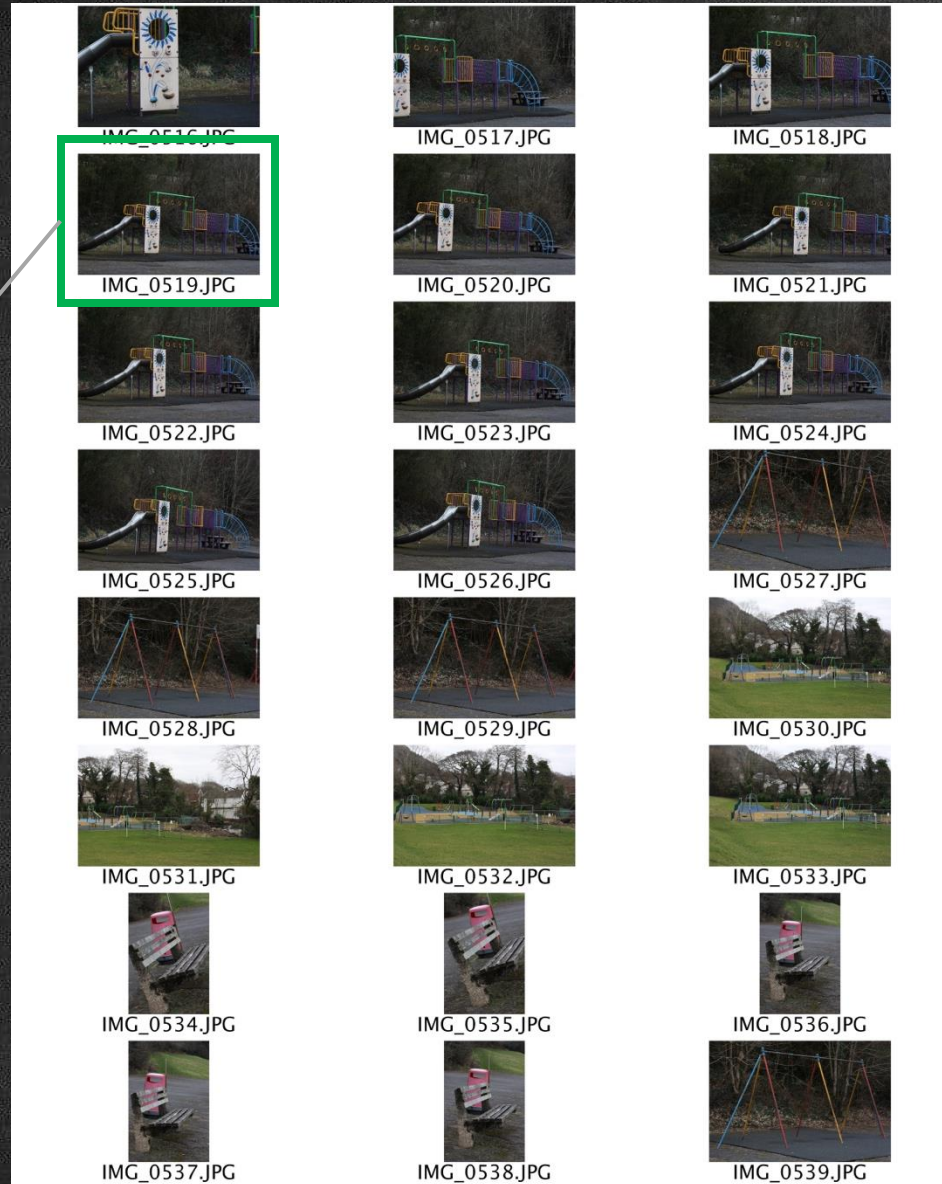


=Positive

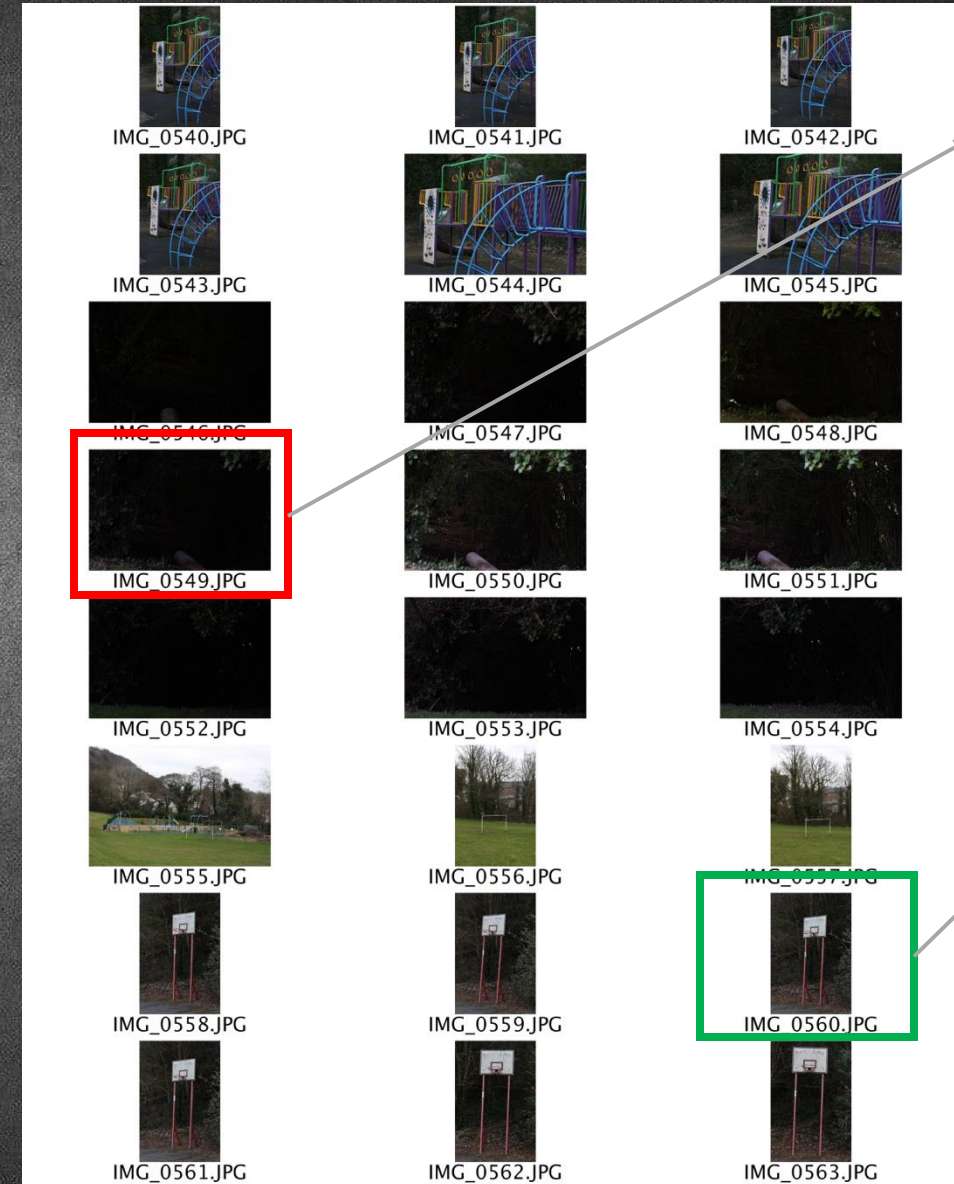
Contact Sheet



=Negative



Good composition with an uneasy feel to it (what aimed for)



Bad settings on camera and too dull of area. Need to increase ISO but would result in more grain.

Abandoned look and centered nicely

Photoshoot 1

Unsure of whether I would like to use the set of images taken for the photo book, this image was one of the favoured images taken from the photoshoot. With a brief idea of aiming to take images of Cadoxton Park, this image is very simple image of the playground equipment. Using a 50mm lens meant that I had to move myself to get this different distances from the subject, therefore I had to stand quite far back.

The image has been unedited and will remain this way as I quite how the dull weather gives it an eerie look. It feels quite cold and with the playground being unoccupied it has a sinister sensation to the area.



Photoshoot 1



One to one with Ryan

During the one to one with Ryan, I showed him printed versions of my contact sheet from Cadoxton Park. From looking at the pictures of the park, the ideas revolving around childhood places sprung to mind talking about how the book could show places I used to go to as a child especially the ones I would not go to anymore for example parks, schools' specific routes I would take, showing how differently I look at them now. In this talk I also asked about the possibilities of me booking a week off university to go back home (as I'm too far from home to take just a quick trip back) to take some pictures. This one to one was useful as it reminded me to take each thing one at a time as I was getting too ahead of myself thinking about what materials I would be using, when I needed to focus on the main body of work first.

Request for week off

 **Katie Hill (2305365) <2305365@student.uwtsd.ac.uk>** Friday, 14 February 2025 at 12:58

To:  Ryan Moule

Hi Ryan,

Hope you're well.

Regarding our 1-2-1 yesterday, I would like to request for the week commencing the 24th February off uni to go home for personal reasons and additionally for the photo book module.

I'll return to uni the following week and be sure to catch up with other work sent via emails and Moodle from other lecturers.

Kind regards,
Katie

Re: Request for week off

 **Ryan Moule <ryan.moule@uwtsd.ac.uk>** Friday, 14 February 2025 at 12:58

To:  Katie Hill (2305365)

Hi Katie, no problem.

We'll mark you as authorised absence on the registers.

Best wishes,

Ryan

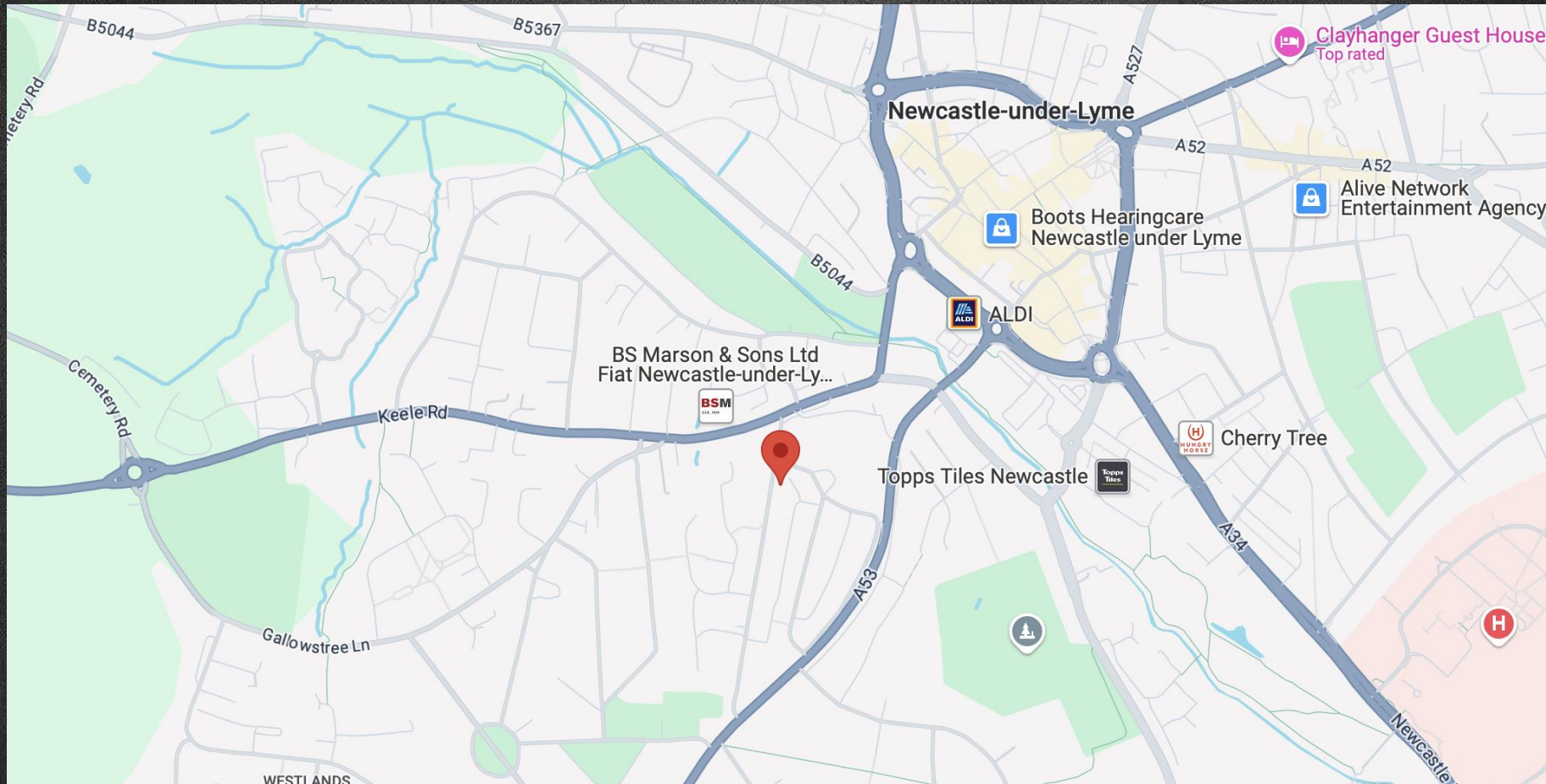
Ryan Eynon-Moule BA, MA (RCA), HEA Fellow. PhD Candidate.

One to one with Joe

With my one to one with Joe we started talking about the different possibilities I could be taking with this project as I was still unsure of what directions I could go in. The main idea of childhood memories was the highlighted topic to be talked as this was the direction I wanted to be going in. Speaking about how my sister (to who I shared a room with growing up) was transforming the bedroom and clearing out lots of childhood items, I realised a little of my childhood was being thrown out. After informing Joe of a trip, I would be taking home, he told me to bring back a box of items from my home and work from there. These items could include toys, photographs, old clothes. Anything that could still be left behind from my childhood. From this I could start to work with the different possibilities. Overall, this one to one was very useful as I was heading into a more positive direction as to where the project was going.

Photoshoot 2

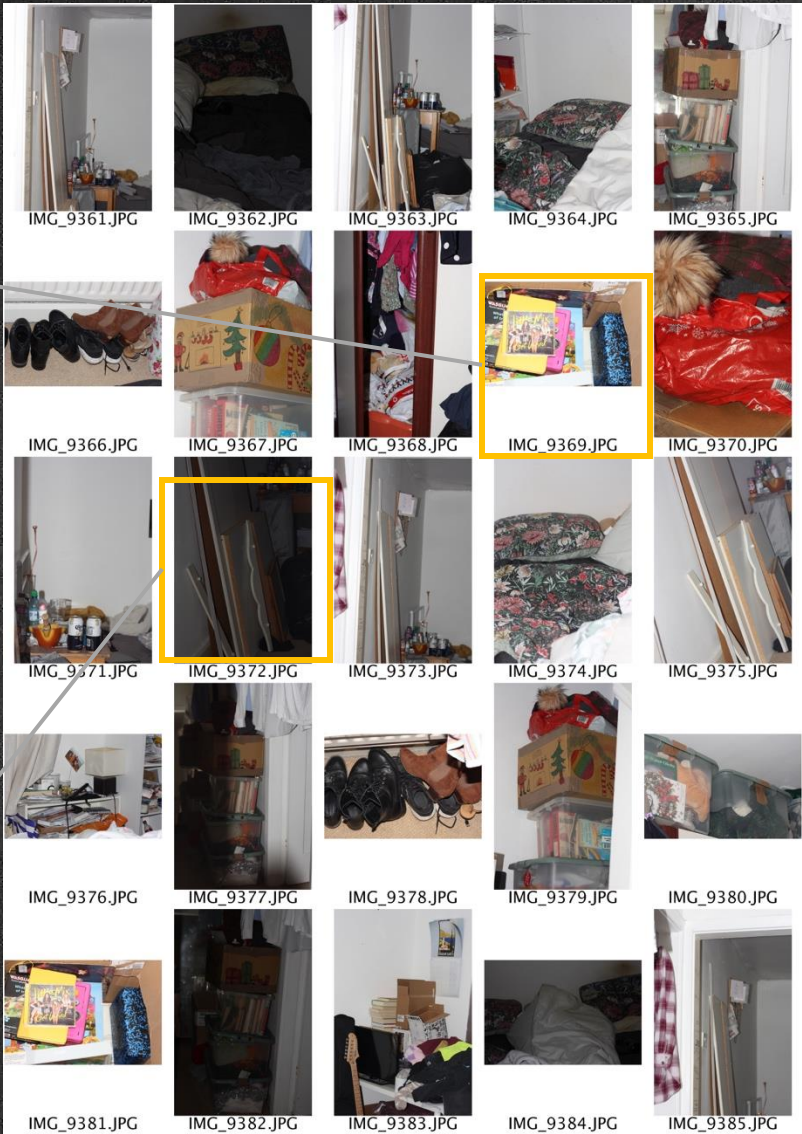
With having just short of a week at home, I wanted to gather a box of materials to work with as Joe suggested and I wanted to also document my home, specifically my childhood bedroom. Going into finer detail, I wanted to photograph any boxes that could have anything from my childhood in them. From this I would have hoped to get more of an idea of which direction I was going in with the project.



Photoshoot 2

Shows typical things you may find from a childhood. For example, notebooks, CDs, puzzles, books.

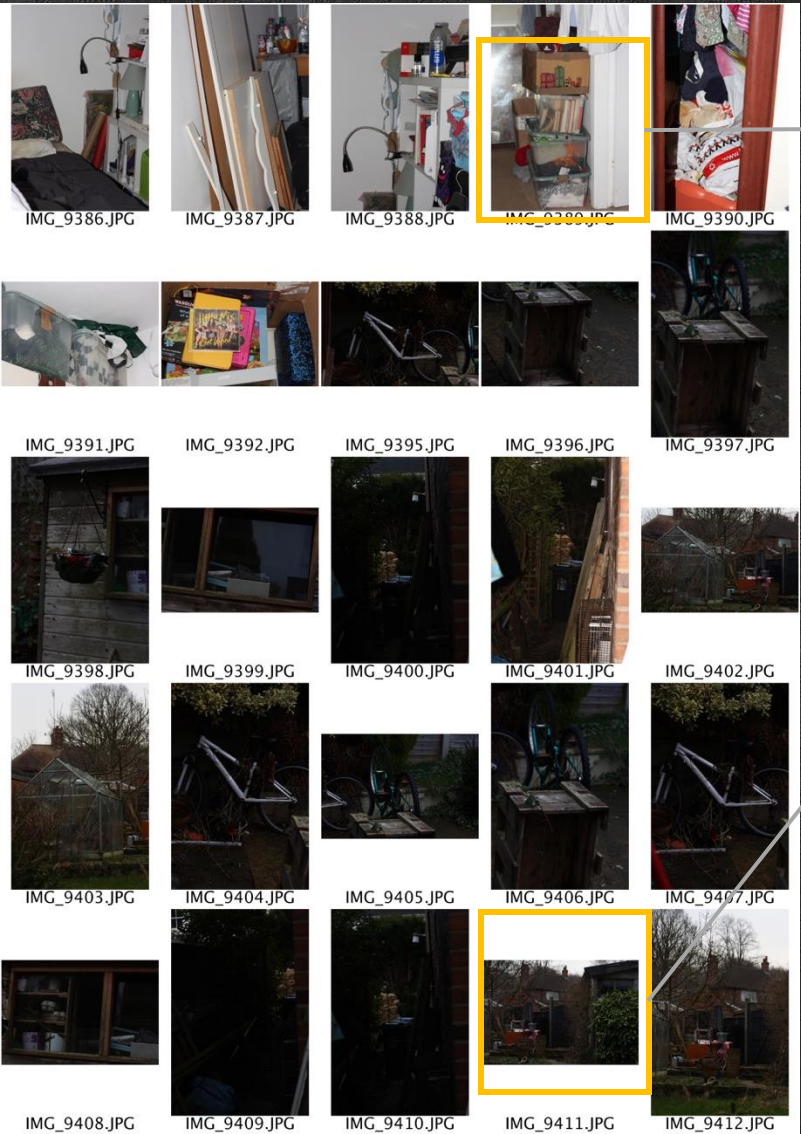
Shows things getting dismantled from childhood



Contact Sheet

 = Informative

Meets the aim of the photoshoot of having things boxed up



Shows where I grew up and used to play in.

Photoshoot 2

From the trip I took back home, I collected some images that show the process of packing up a childhood.

In some images, you can find items that you typically might find from a childhood. In this instance, there are boxes that contain a CD, notebook, puzzle and some other little bits. Therefore, from them being places into stacked boxes, it suggests that they are being thrown out. In addition to these, there are also images of some shelving that looks though it has been dismantled which if it were to be used for the photobook, could suggest to viewers that there is a potential of transformation. In this case, a transformation of a childhood bedroom.

With a slight change of scenery, in some of the images you find photos of the back garden from my home. Similar to the feel of the previous photoshoot, these images have a cold feeling to them. It feels isolated and miserable, which links to the idea of the loss of a childhood. It can be saddening as you'll never get it back and can make your perspective on things different now to how you used to see it as a child.

Overall, this shoot collects a series of images that show a childhood coming to or already at an end as it's getting packed up.

However, after this photo shoot, I was still struggling to figure out how I could potentially use these images, or which next steps to take to get the body of work for the photoshoot underway.



Photoshoot 2

Box of childhood
items



Photoshoot 2

Dismantled
shelving



Photoshoot 2

Back garden of
childhood home



Objects

After the trip back home, in addition to the photoshoot, I came away with a bag of items from my childhood. Within the bag contained items that included baby clothes, a toy puzzle, a visitors' book and a photo album.

The visitor's book was something I took a great deal of interest in as it started off as a typical visitors' book where there were messages written by family and friends who attended my parents wedding. After this throughout the book, it starts to become more of a diary of my mums where she writes about events, days out, sometime speaking as though she is talking to me and my other siblings.

Another thing I also found I could potentially use within the project is a photo album my mum made for me for my 18th birthday, consisting of images of me from since I was born up to the recent times of when I was 18. Considering it is an album of times of my childhood, I found that this could be a what I use going forward with the project, it was just the figuring out of the narrative it would be telling was what I still needed to figure out.

Overall, I found this bag extremely more useful to work from compared to the past photoshoots I had done and decided to work with the visitors' book and the photo album.

Outfit from christening



Childhood toy puzzle



Objects

Visitor book

Jonathan & Melissa

28th September 1996

On the day your married life begins may you
gather the memories over the years of those who pass
through your home and share the love that those
encounters bring.

With all our love and very best wishes
on your wedding day and the days ahead.

Alison & David

xx
x ∞

Jonathan & Melissa,

May all your dreams together
come true and your happiness be shared
together always

with best wishes for a long and
loving life together

Steve & Sue
xx xx

Comments from parents wedding day

Objects

Visitor book

DATE	NAME	ADDRESS	COMMENTS	DATE	NAME	ADDRESS	COMMENTS
29/11/04	Katie Megan Hill	Born	weight = 7lbs 5oz Height = 55cms 23.4g per	May 2005	Bethan & Katie's Christening		
29/11/05	Katie's 1st birthday - at no 5 with mummy daddy, Ben Bethan Grandma, Aunty Alison, Sam and baby Thomas. The famous Jamie olive chocolate birthday cake was made for you! by mummy.			mum - You've had a fantastic chef worked all through the previous night in Preparation. Mums both looked beautiful and were extremely well behaved in church. The best bit = the way the Rector included Ben into your special day... it turned out to be everybody's special day.			
29/11/05	Katie's 2nd birthday, at no 5. - Mum, dad, Ben Bethan, Grandma, Aunty Alison, Sam & Thomas. You loved your cleaning present! mop bucket, brush.			Your guests = Mum Dad, Ben, Nana Grandma, Grandma Aunty Alison Uncle David, Sam with baby in mummy (Thomas), Uncle Stephen, Aunty Sue, Aunty Shirley, Daryl, Keira, Uncle Jeremy, Gary + Susan Aunty Emie + Uncle Robert.			

My mums notes from my birth

My mums notes from mine and my sisters christening

Objects

Visitor book

DATE	NAME	ADDRESS	COMMENTS	DATE	NAME	ADDRESS	COMMENTS
Saturday 28th September 2013 17th Wedding Anniversary Me, Jonathan Ben Bethan & Katie - had a lovely day at Chatsworth gardens weather was lovely and we were looking forward to a homecooked Italian (of course!) meal cooked by Jon. Happy Anniversary to us x				28.9.13	Ben		Had a really nice day at Chatsworth house. Weather was gorgeous - had one of the biggest ice cream's ever! Also made you feel sick though. Had home made Italian made by Jon (dad) and it was divine!
					KATIE		
							I went to Chatsworth house and I went into the maze and it was so fun. ^{with Ben}
					Bethan		It was really fun and great views wish we got to see more like the house but the veg and flowers at the end were lovely lots of butterflies. bit dissapointed when it came to the tunnel it was just a walk underground with little fairy lights. best bit about the tunnel was the little button saying FIRE BUTTONS but over all BEST bit was all of it and the maze was good me daddy and Katie won't hope we can go again. oh and nearly forgot
					Happy Anniversary		

My mums, mine and my siblings notes from my parents wedding anniversary

Objects

My photo album



An example page of pictures from my childhood

Objects



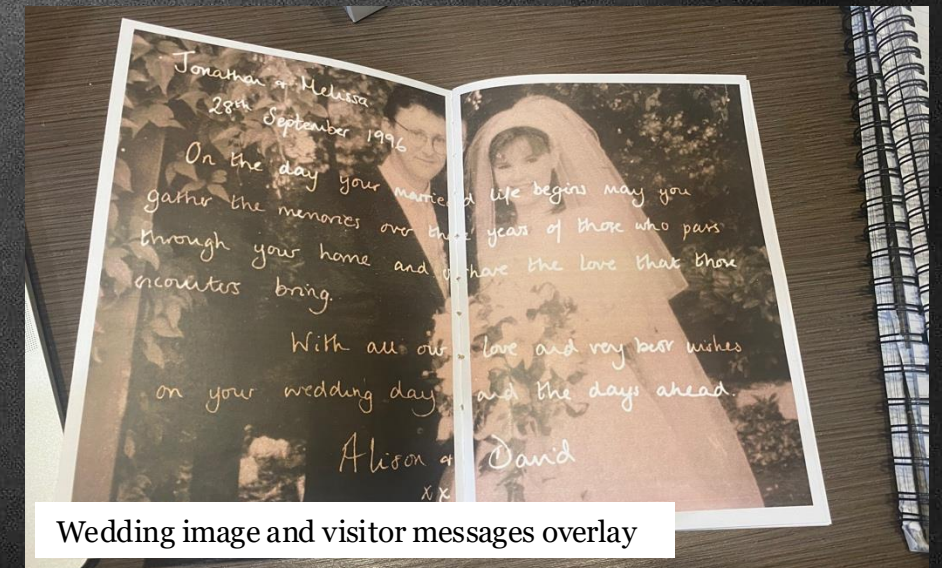
Photo from the album and some other additional photographs

Mockup 2

In the next photobook I worked on, I experimented with combining new and old images. By doing so I used the images I had taken in my childhood home and some old images from my childhood. In addition, I also experimented with overlays, merging the two, time different images together. one example combines a photo of me and my sister at roughly the ages of 5 and 8 years old merging with a photo of a play set at the playground, creating a dreamlike reflection on childhood. This combination shows the themes of nostalgia, memories and the passage of time. Another example, which was used primarily for experimentation purposes, is my parents wedding photo merged with a scanned in copy of the messages friends and family wrote on their wedding day in the visitors' book. Once again, this book was bound together by a quick staple as the focus was not on the binding. However, I did bind an additional copy with some string, but due to how frail it was, it broke halfway through the sewing. Going forward, the next steps would be to focus more on the childhood images instead of the new ones. Additionally, although it has a slight aesthetic vintage look about it, I don't think I will continue with the merging of the images, as it doesn't create a narrative I want to be working with.



Front cover

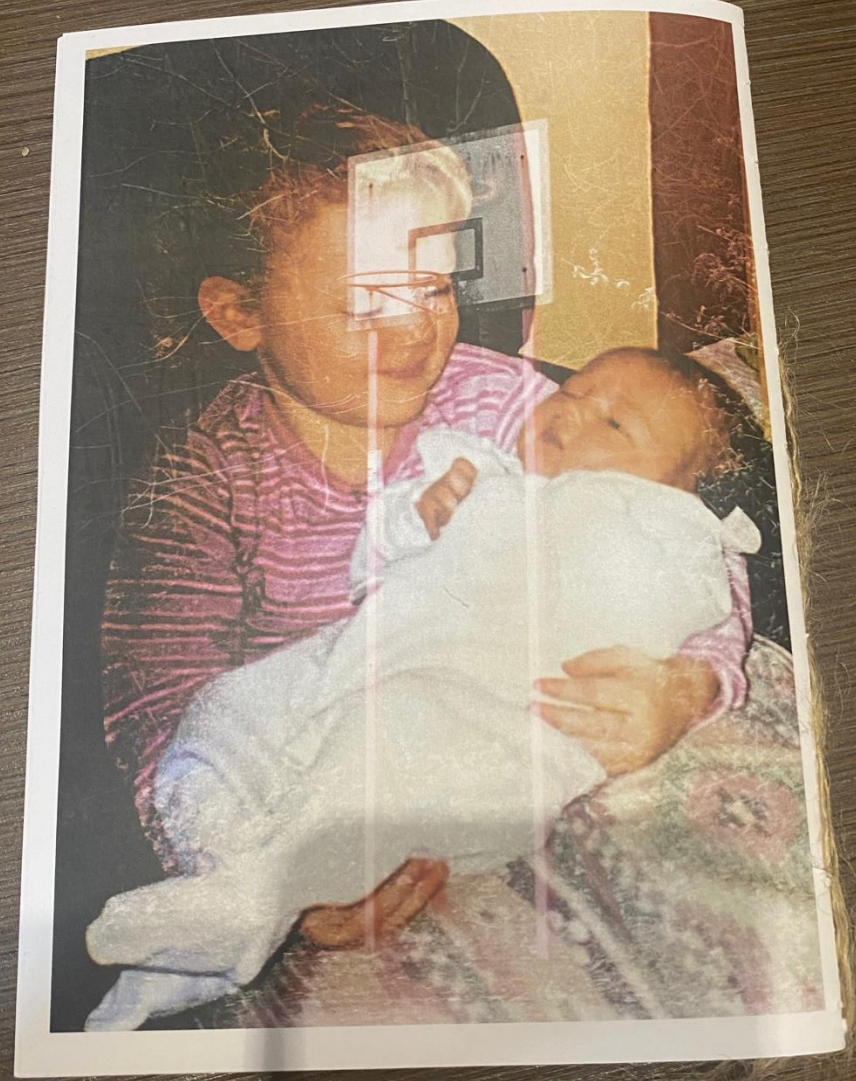


Wedding image and visitor messages overlay

Mockup 2



New image of home back garden and childhood picture of myself and my sister



Back cover

The use of AI

After having a look of the current photos I had, I needed to figure out the story of the images. I know it was going to be about childhood memories, but my focus was to find out what story they were telling and how can it be made into a photo book.

I then started to think about the passage of time and how quickly times change from when you are a child. Speaking theoretically but also to how my childhood was, when you are young you have so much fun without having to have any commitments or worries. From a family picture you see a lot of joy and happiness from the smiles and people you are surrounded by. But what would we make if the photo if everyone wasn't there except one? This is when I started to experiment in the process of removing my family members from the childhood pictures.

Selections

The images highlighted green are selected with the reasons being, I want to use images that have other family members in the image in some sort of happy scenario or occasion. For example, Christmas, a holiday, an activity.



Photoshop AI Tutorial



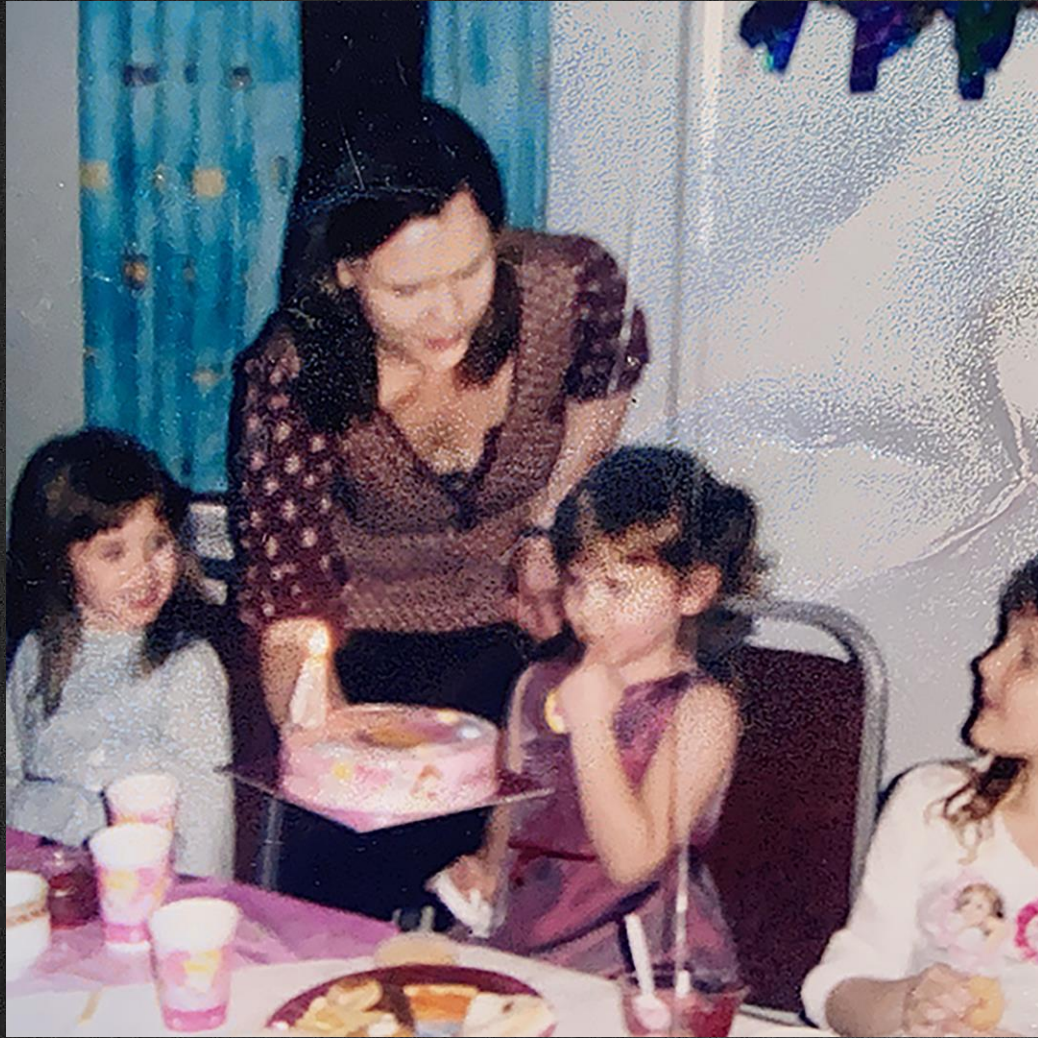
<https://youtu.be/3NOojEXpbvo>



Before



After



Before



After



Before



After



Before



After



Before



After

Evaluation

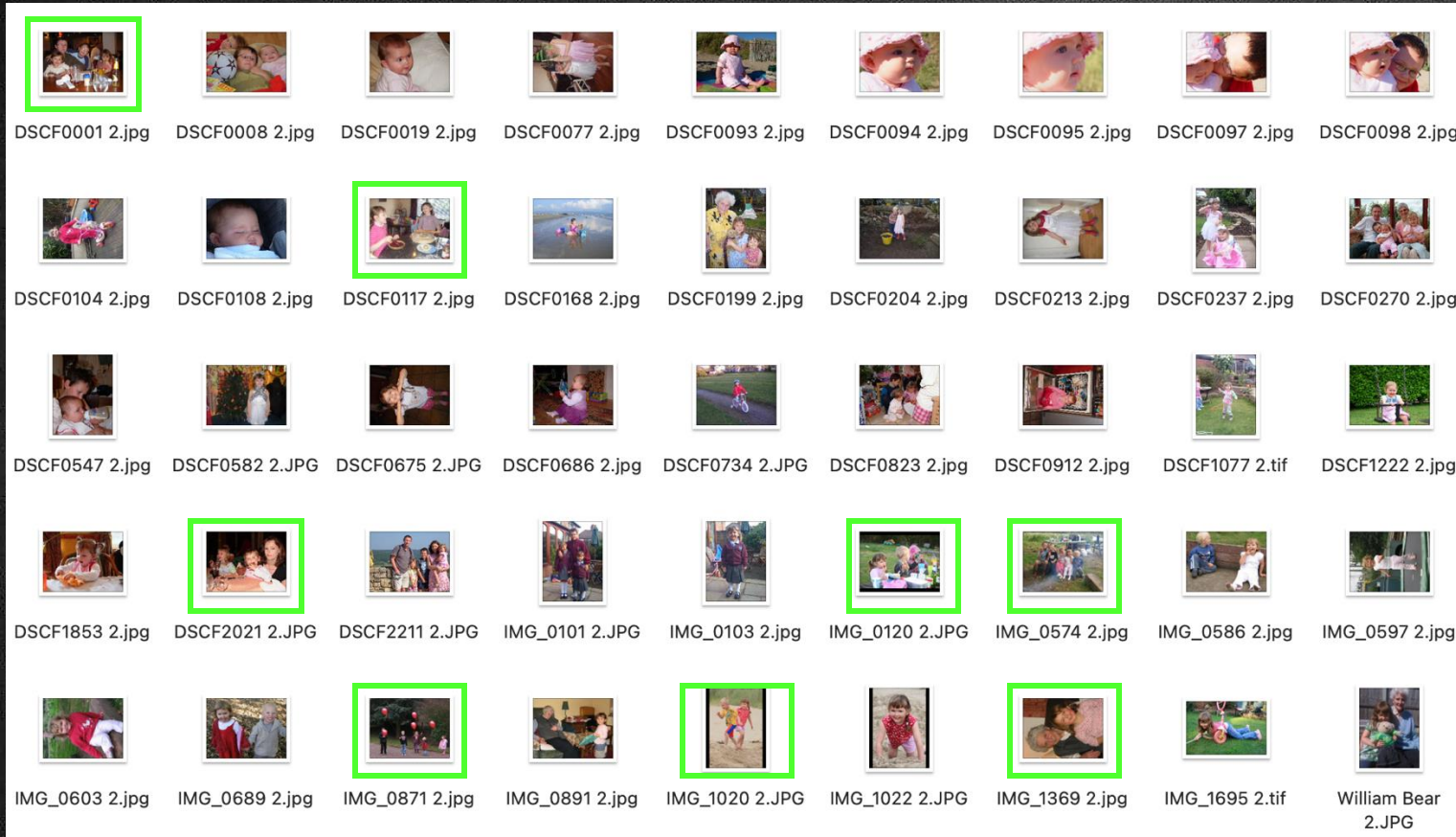
After removing all family members from the images except myself, the more you look at the photos, you realize something isn't quite right. For example, with the image on the right, if you hadn't seen the original, you would assume you are just looking at girl sat by herself. Yet there are no guests, and something looks quite off with the the chair to her left. The more you engage with the images you find something isn't right, like how she isn't center in the images.

With this process of using AI it eliminates the people, but something might still linger like a leg or creates something that was never there.

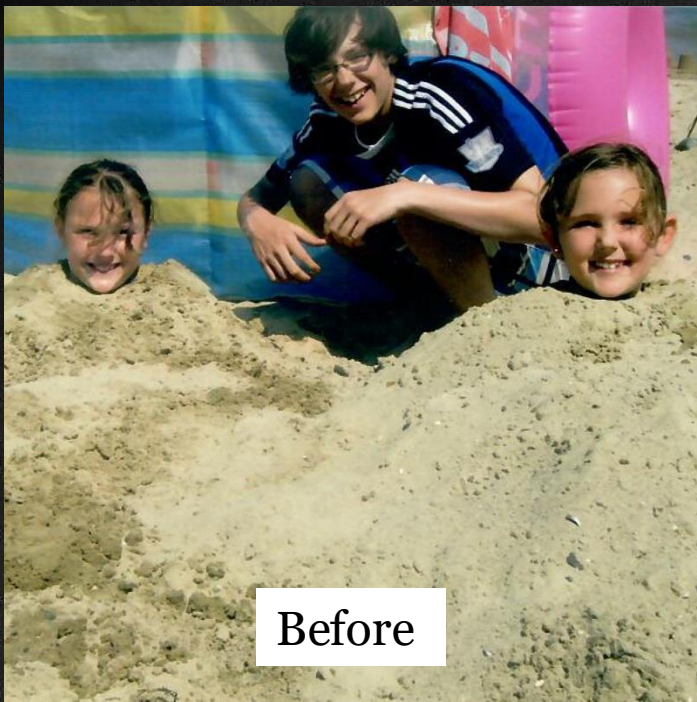
From this process, I started to find that this was the direction I wanted to be heading in as I had a more structured idea of how to use the images and how they would look .



Selections



After how pleased I was with the results of the past few images, I needed to find some more images of my childhood to give the book more content. As I had no more on my devices and had no more physical prints, I asked my family if they had any on their devices and luckily my father had a substantial amount and sent me the images over. On the left were the ones I was sent and highlighted in green were the ones I would be using for the book.



Before



Before



Before



After



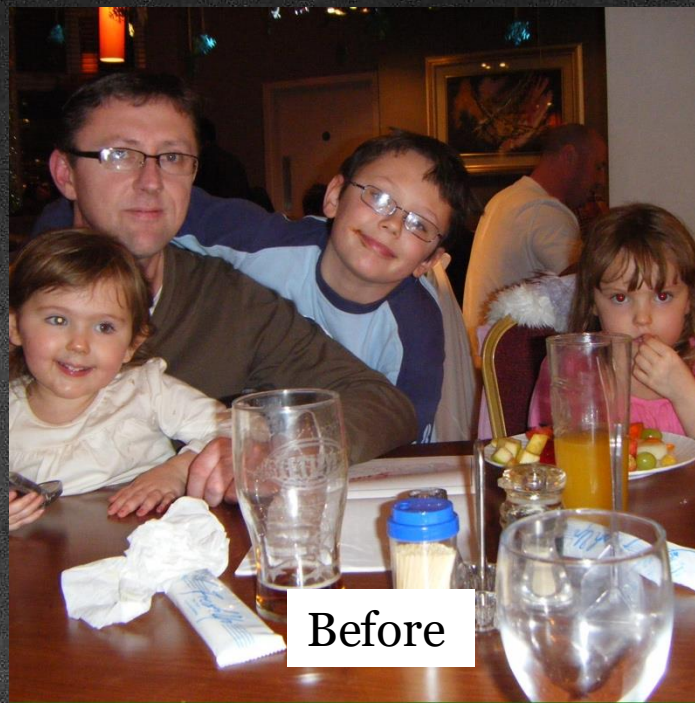
After



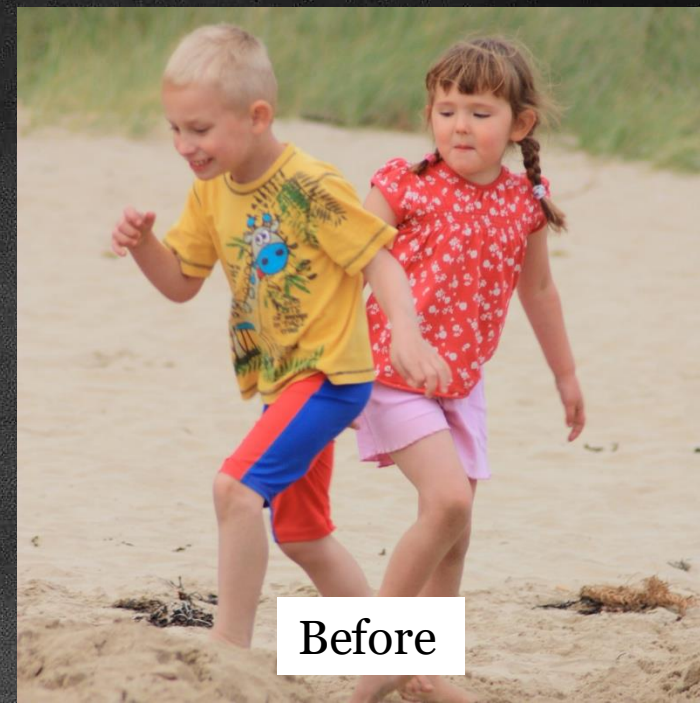
After



Before



Before



Before



After



After



After



Before



Before



Before



After



After



After



Before



Before



Before



After



After



After



Before



Before



Before



After



After



After



Layout

The way in which I intend the book to be laid is by having all the images on the right side of the page, one per page. With the negative space on the other side and a full bleed of the right page, it allows the audience to engage with that image alone focusing on nothing else. In addition, I want the idea to be that you continuously look at the same page, but different image and notice as you go through the book that something isn't right the more you delve into it.



Layout

The only difference within the book is the double page spread I will be having directly in the middle of the book. The image on the right is the one I will be using for the center of the book. This image is one of my favourite images as I like the way young me is facing into the directing of the balloon but is also saddening to see her looking out to nothing. In comparison to the original, where there are other family members, it looks like young me is joining in with everyone. However, in the new version, young me is alone, which reflects on the reality of getting older and becoming independent. Due to these reasons, this is why I found this to be a strong middle page.



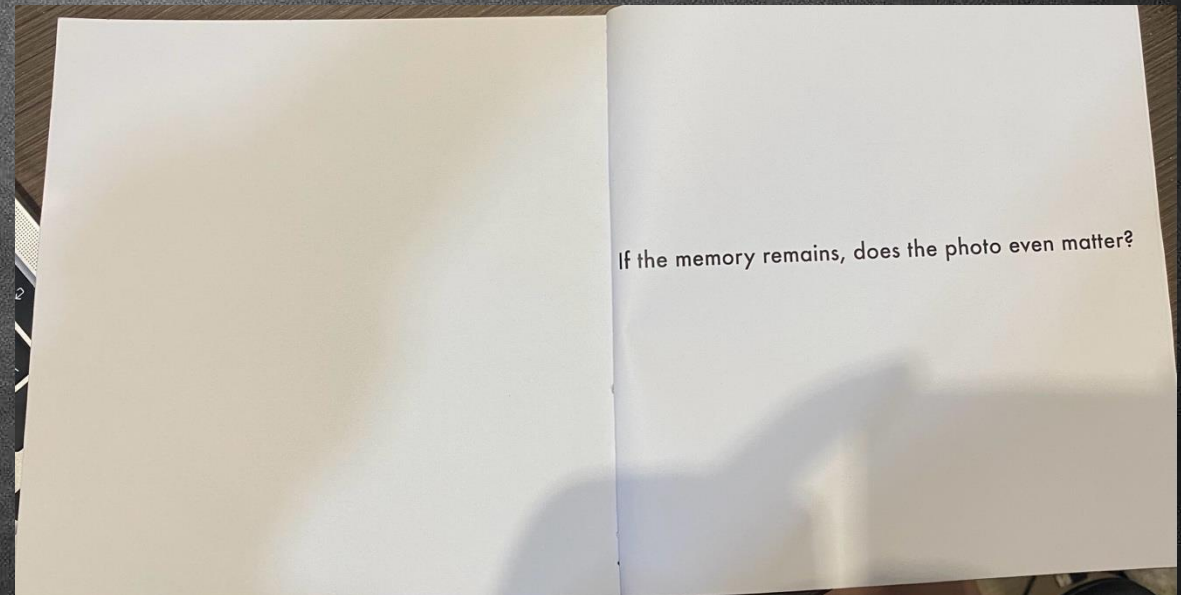
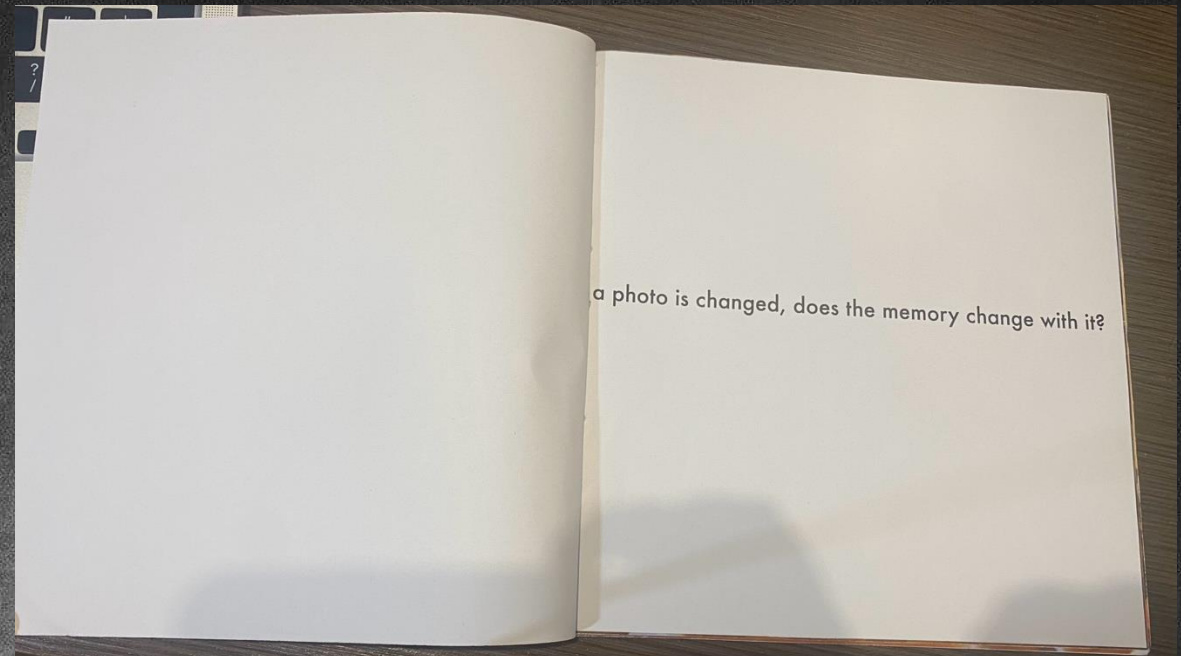
Layout

Middle double
page spread



Layout

After having a group discussion, the idea of having a little bit of text came about, to which appealed to me. My thought process behind it was to ask a question to the audience which gets them to engage more deeply with the book and getting them to reflect on their own childhood, experiences and their memories. These questions will also hope to make the audience see the value of spending time and cherishing times with people. Therefore, to get these ideas across, I placed the questions on the right at the start and end of the book.



One to one with Joe no.2

In the one to one I had with Joe; I started out by showing him the up-to-date version of the photobook. We focused mainly on the font and composition of the text. One note Joe said was to always work with the text off center. In addition, he advised me to put both questions of the text together. Reason being, by the time viewers go through the book and see the question at the end, they may have forgotten the question at the start and can't connect the two. Whether having them together at the start, viewers can reflect on the questions throughout the book.

Moving onto the font, we concluded using Laro Soft as the font for the book. This is because it has a slight fragility about it, as do the photos in the book but is bold enough to keep the modernism about it, as AI does.

On the right is the final look of how the opening page will look in the photobook.

LINGER

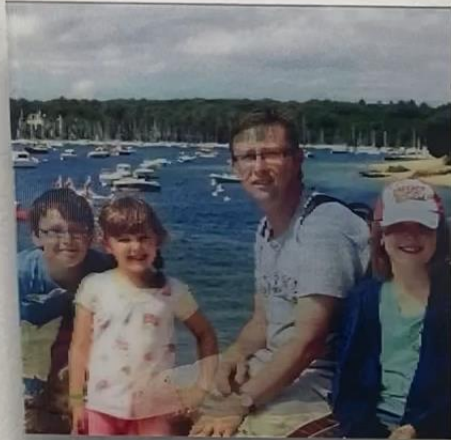
**If a photograph is changed, does the memory change with it?
If a memory remains, does the photograph even matter?**

Exhibition



Exhibition

Video of exhibition



<https://youtube.com/shorts/JJ3hepRNesA?feature=share>

Exhibition

Evaluation

For the exhibition, I was going to be using a combination of my childhood images and the AI versions of them. I wanted to find out a way to show the before and after of the images whilst getting the audiences attention to take them on the journey of the photos.

After some research I found a way, I could do this was with lenticular prints. Lenticular prints are images that created using a plastic lens that allows the audience to see special effects like 3D motion when viewed from different angles. This is done by combining images together and lining them up precisely with the lenticular lens. I would have liked to create these prints myself, however the lenticular lens was quite difficult to find online for purchase and with the time and cost in mind, it would not have been viable. Therefore, I purchased my prints through a company called Twent3 that were able to make the lenticular prints and deliver to me in time for the exhibition. Once they arrived, I was very pleased on how they looked and all that was needed to do was to place them on the wall. To do this I used square pieces of double sticky sided foamboard and layered it with another square to give it a good 3D effect. Once the prints were on the wall, stepping back and walking past them revealed the changing images. Although the process of the printing and displaying was very easy, it was helpful in terms of time saving and cost effective and created an effective exhibition. Overall, I was pleased on how they turned out as I was able to get the meaning across to the viewer and was able to get viewers to reflect from walking past the images.

Photo book process

Binding



In this session we had a look at some binding options to help give some inspiration.



Photo book process: Binding

Japanese book binding

Japanese stab binding is a traditional book binding technique. Holes are punched down the spine of a stack of pages and sewn in a decorative pattern. This was one of my favourite binding methods as it gives the book an overall neat look and keeps all the pages nicely compact.

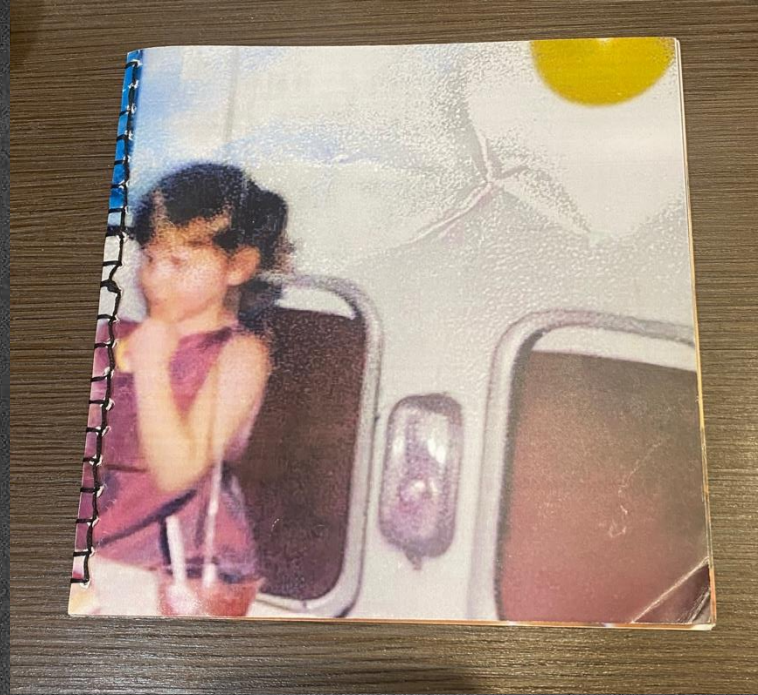


Photo book process: Binding

Back stitch binding is a bookbinding method where the holes are punched down the spine of the book and where the thread loops back over itself giving the book extra strength. It looks quite decorative and depending on the materials the pages can lay quite flat. Like the Japanese binding, it keeps the book quite compact and strong and, in some cases, can still look quite neat.

Back stitch



Photo book process: Binding

This method is simply just stapling the book down the spine of the book. This is a good method for mock ups and for a book that doesn't necessarily require much thought for binding. This definitely isn't a method I would be using for the final book, but as mentioned is good for mock ups.

Staple



Photo book process: Binding

Book binding tape

Binding tape is a type of tape which is placed down the spine of the book to give an overlap neat look. After experimenting with a few binding options, I found that due the slight rip in pages caused by too thick of a needle for a small hole, the tape covers the binding up nicely and it doesn't really matter which binding method I use. However, due to the simplicity and compact look this technique gives, I am going to use the Japanese binding method.

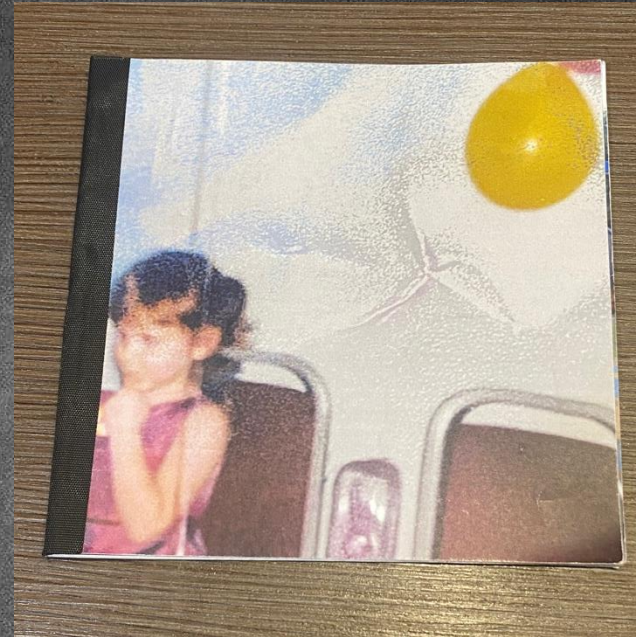


Photo book process

Paper

When choosing the type of paper to print my book onto, I wanted my paper to have a slight old look to it and have a thickness that you may find in a family photo album. Due to these reasons, I have printed my book onto an off white - cream coloured paper at 160gsm.



Roll over image to zoom in

 **House of Card & Paper**
A3 160gsm Cream Coloured Card (Pack of 50 Sheets)
[Brand: House of Card & Paper](#)
4.4 ★★★★★ (267)
Amazon's Choice

-16% £6⁷⁴ (£0.13 / count)
Was: £7.99 ⓘ

✓ **prime** One-Day
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Voucher: Save 25%: Voucher applies to **Subscribe & Save** purchase option only.
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Final Book Evaluation



On the day of printing and binding the final book, I began by sending over my pdf document to one of the technicians, Ann. From there Ann was able to print my pdf onto the 160gsm paper successfully and also printed another one just in case something were to go wrong. I then began the binding process by cutting the paper in half. I did this by using the big industrial paper cutter. However, because the paper was not lined up properly, it resulted in a wonky cut that went into the images. After this problem, I decided to cut all images up individually using the guillotine down the middle.

On a scrap piece of paper, I lined up where my holes to be punched in would go so that it lined up perfectly on all pages. After I punched all the holes in, I stacked my pages together and began binding. To bind the book together I used wax thread to sew the book and used the Japanese stab binding method. This method is good for keeping the book nice and compact. Once I have sewn the book together, I used a scalpel to remove any borders and excess paper. Finally, I used the binding tape to tick onto the spine and wrap round onto the stitches.

Overall, I am pleased with the look of the book. The size allows viewers to engage at a good distance with the book, almost forcing them to look at every part of each image. The only change I would have made with the book is to get a wider binding tape, as the tape I used, only just stretches over the thread, thus creating a less effective stickiness to the paper. Other than this, I am pleased with the result.

Final Evaluation

Once AI removes everyone but one from the image we are still in the same setting and nothing else seems at first as though it has changed. However sometimes if you look at the images, you find something is not quite right. For example, there are 5 dinner plates out yet only one person at the table. Or a birthday party yet with only the birthday and no guests. As we grow older, these images aren't just a creation, but it is also a reality on how time changes and you become more independent. Therefore, with the use of AI, I have aimed to show how the images can be a reflection on past and present and how important it is to make the most of the connections you have with loved ones before they turn into memories.

I have enjoyed the process of this photo book as I have learned more than I did before. One of these being binding, as I learned new skills in how to bind a book in different ways and what suits best for different books. Another one being the technique in removing a subject from an image and changing its whole narrative and look. Yet most importantly, I have learnt myself how quickly our childhood disappears and have all a sudden become adults with responsibilities, commitments and have certain expectations.

Within this project I have taken much inspiration from Erik Kessels Muddy Dance. Kessels act of removing the football from a football match has turned the muddy football players, jumping for the ball into a humorous, light-hearted dance like performance with a sense of rhythm to it. By doing so he has changed the entire intention of what the original photograph was made to be.

As you would expect, it was not an easy process throughout as I found my struggles in wondering which direction I was going to be going in with the project but with plenty experimentation, research and practicing, I was able to create a book which I feel personally connected to and would hope other viewers can find their own personal connection with the book as well, reflecting on the questions seen in the book.

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