

Photobook Proforma

Student Name: Nikolett Juhasz

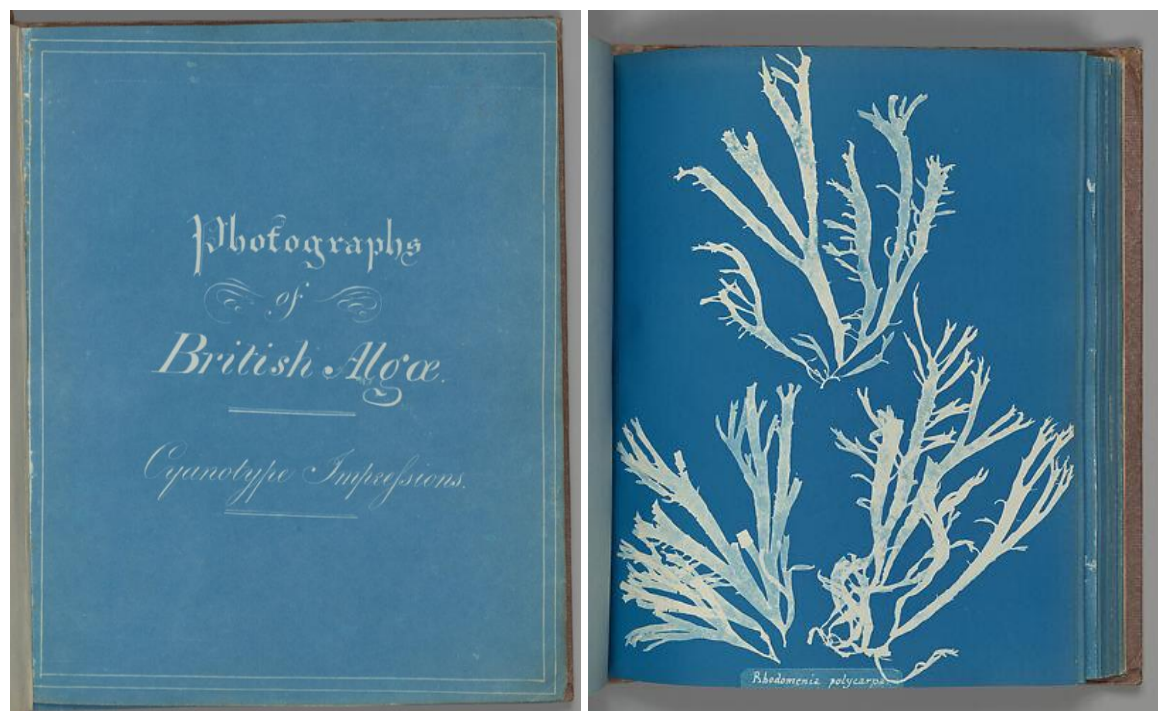
Knowledge and Understanding Skills: 20%

Guidance specific to task (from the brief):

Your evaluation should show clear understanding of the history, function, practical development and production of the photobook through a range of critically understood examples. The analysis of these will highlight the functions and strategies employed by the photographer and your interpretation of their communication of meaning through the publication.

Using examples (3 max), explore your understanding of the history, function and practical development of the photobook. Your analysis should highlight the strategies used by the artist/photographer to communicate their message. Include visuals (500 – 1000 words)

Photobooks have been made since the 19th century, not long after the invention of photography. It has been documented that photobooks help to document people, places and events in a linear, or objective way. One of the earliest photobooks was made by Anna Atkins titled *Photographs of the British Algae* (which can be seen below). Made in 1843 they were mostly scientific or documentary in nature.



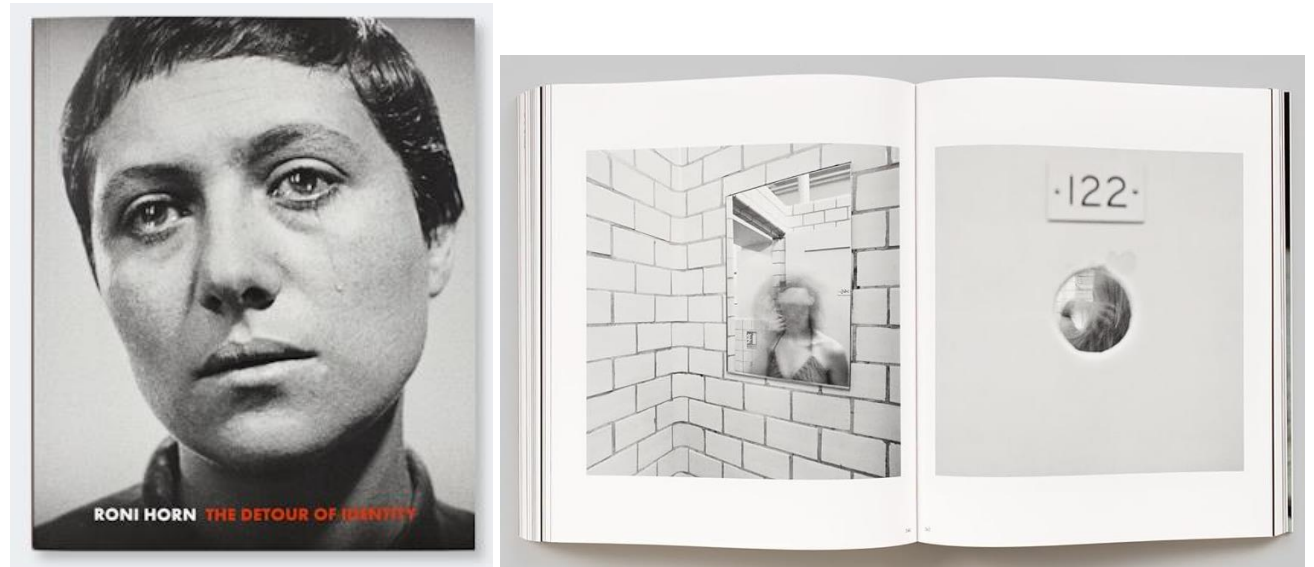
However, in the 20th century photobooks become an important technique for visual storytelling, another early example of this visual storytelling is made by Walker Evans entitled *Let Us Now Praise Famous Men* made in 1941 which was an influential photobook (see below). It showcases the lives of the farmers in South America during the Great Depression, making records of the daily lives and the environments of a white family of resident farmers.



Early photobooks were used to shape public understanding of social, political, and cultural truth. Over time photobooks have developed from raw documentation to theoretical and artistic form. Photobooks function not just to show images but to build a narrative straight forward or abstract; they explore identity, memory and emotion, engaging the viewer in a tactile and reflective experience. Photobooks are now considered as art objects because of the layers, technique and theoretical aspects involved in their production. Today photobooks are an important part of photographic practice and have been redefined through self-publishing, experimental design and through other forms such as zines and multimedia books. Contemporary photobooks push the limits between documentary and fiction, public and personal stories along with photography and other art forms such as text, drawing, or archival materials.

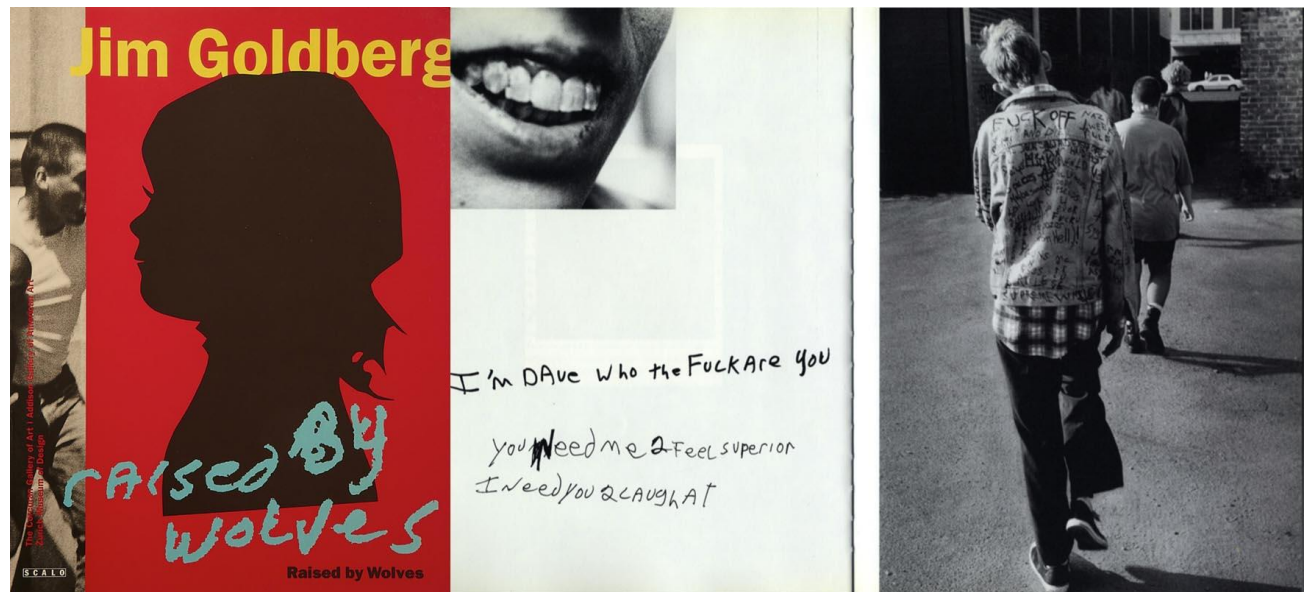
The artists that I admire and looked at as an influence and took inspiration from, for my own photobook were Roni Horn, Jim Goldberg and Emma Benschop. Their photobooks have a range of materials and formal qualities which they used as a way of creating different feelings and narratives. I also wanted to incorporate the use of these techniques along with formal qualities to include in my final photobook to engage the viewer. Roni Horn's photobook entitled *The detour of identity*, highlights the theme of identity through her mixed artistic practice which include key works from throughout Horn's career showcasing photography, sculptures and drawings. Horn's work challenges the fixed concept of identity and its individuality. Her photobooks are often indirect, fragmented and poetic. In *The Detour of Identity*, (the photobook seen below) Horn uses repetition, pairing and showcases difference through portrait images and landscape shots that question the concept of stable

self. Horn's aim or plan is to create a visual rhythm which mirrors the uncertainty of gender and personal identity, often refusing a clear narrative. The book can be said that it almost functions as a visual diary or thought provoking, where each image invites reflection rather than interpretation. The photobook becomes a space where identity is not presented but unfolded across pages, where Horn engages the viewer in an intimate process of recollection and confusion. This use of the photobook form from Horn challenges the documentary heritage through the freedom of individuality and non-linearity.



Jim Goldberg's photobook *Raised by Wolves* was made during a period of 10 years spent on the streets of Los Angeles and San Francisco, where Goldberg recorded the lives of homeless teens, building relationships with them which become the foundation of this photobook (see below). Goldberg's *Raised by Wolves* is an influential example of a photobook which is a multi-layered recording tool, that combines photography, handwritten notes, text scrips, drawings and found

objects. Goldberg builds a deeply fascinating and emotionally difficult story of the homeless and runaway kids from California. The photobook format allows him to combine these ideas into a balanced yet chaotic structure, studying the insecurity of the lives he documents. The function of the photobook was both social and emotional because of its subject. It documents underrepresented individuals, whilst inviting empathy and critical reflection. Goldberg's layout creates an idea of a scrapbook or record file, where this fragmented form becomes an approach in itself. It challenges clear storytelling, and it rather reveals the chaos of trauma, survival, and resilience. The photobook doesn't just show the lives of these young kids but it embodies their world, using design and materiality to reinforce the message.



Moving Emma to Philadelphia is a photographic zine (see below) made by Emma Benschop which records the trip of the artist's 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 examine the themes of dislocation, belonging and recovery of the self. Benschop uses a poetic approach to sequence and to create a visual narrative. The photographs are often calm, personal, and atmospheric, like rooms, objects, brief expressions suggesting the emotional burden of moving and adapting in a new environment. Benschop's book allows the time to be slowed down with layering memory and present experience. The tactile juxtaposition of images also creates an experience which by turning the pages mirrors the slow, emotional journey of migration and identity formation.

MOVING EMMA TO PHILADELPHIA



Cognitive and Intellectual Skills: 30%

Guidance specific to task (from the brief):

Your research report should critically analyse the theories and concepts explored in your photobook, as well as the techniques it employs. Focus on developing a reasoned and informed debate rather than simply describing the work. Your analysis should lead to clear, valid conclusions, considering the form of the book, the reading experience it creates.

Avoiding description, critically analyse the theme/ context you explore within your photobook. Your critical analysis should demonstrate your cognitive and intellectual skills in how you have understood the subject and made work as a response to it. Consider how the form of your book communicates meaning in relation to the subject of exploration. (500 -1000 words)

My photobook explores the construction of identity through childhood memory, focusing on how these memories are preserved, distorted over time and can reshape a person's identity. Drawing on the idea that memory is not a fixed record but instead an active constructive process, I approached memory as a storage system that stores and records events in the past and can be reconstructive. I was interested in how memories are often reconstructed rather than remembered; as we recall memories, they're subject to change affected by emotions, context and beliefs. This idea influenced how I curated, sequenced and manipulated the images through the photobook. The collaged photographs of houses and gardens, represent not just a physical space, but a constructed memescape. These homes are sites of belonging, familiarity and transformation, yet the overlapping arrangement and image scales challenge a logical narrative structure. Instead of inviting the viewer into a single memory this layout layers multiple recollections, echoing the way memory distorts time and collapses locations.

I shift focus to childhood performance and identity construction, where the images of children dressed up, playing or posing are both innocent and performative, hinting at early moments of self-fashioning, trying on roles, imitating adults and navigating social signs. I explored intimacy and distortion through using a close-up of a baby's face which disintegrates clarity and highlights texture, creating a spontaneous, tactile quality. These visual choices support my interest in how identity is rooted, in clear pre-verbal memory, which resists being fully captured or explained. Together these visual choices explain how I used personal imagery not to rebuild a chronological timeline, but to question how memory operates in the formation of self. Each photograph is a trace, a one-sided truth through the way they are arranged and altered, which reflect how memory is consistently edited, both by time and by the person remembering.

The physical form of the book is also key to its meaning. The unpredictable, different image sizes, and use of materials like textured paper and fold-outs get in the way of smooth reading, reflecting on how memory is often fragmented and layered. Sequencing plays an

important part in evoking emotional rhythm, so I deliberately avoided chronological order, instead using visual echoes, tonal shifts and juxtaposition to suggest the instability and selective nature of recollection. Collaging and full bled imagery interrupt the flow, while blank spaces act as moments of emotional pause, inviting reflection or making absence. These gaps are important in communicating what is forgotten, hidden, or unspoken within childhood memory, particularly in domestic spaces. The interplay between humour and discomfort was also intentional, allowing the photobook to sway between nostalgia and alienation, reflecting on how memory can simultaneously comfort and unsettle. By designing the photobook to fight passive use, I encourage the viewer to confront their own assumption and emotional response. The book therefore becomes a space of debate between what is shown and what is withheld, between clarity and confusion. In doing so it mirrors the viewer's own process of remembering, and possibly misremembering, drawing them into the same unstable ground the images were built upon.

Practical Skills: 40%

Guidance specific to task (from the brief):

Present your book professionally, carefully considering how you deploy methods, technical processes. Your methods should synthesize the form of your book and the context/meaning of your subject. Your book should demonstrate proficiency, selection in editing and flair. The decisions you make should be as product of significant research into book production and design. Within your evaluation, ensure to provide examples of book dummies to show the developments in your practical processes. These decisions should be as product of significant book design planning including alternative idea generation.

Evaluate the methods and technical processes you have employed in the making of this body of practice. Explain your process for making your book, consider how editing/ design/ typography and format speak to the subject matter you have explored. Provide examples of the book dummies you have created over the past semester to show developments in your practical processes. (800 – 1500 words)

To reflect on the conceptual framework of memory, its fragmentation, subjectivity and reconstruction. I used a range of visual and material strategies that correspond with the content. The photobook incorporates found photographs, personal childhood images, and images recreated from memory. These are layered in a deliberately non-linear disordered sequence, disrupting traditional narrative flow and instead evoke the random, often unreliable ways in which memory resurfaces and reshapes itself over time.

Collage is used both as a visual structural device within the book, symbolizing the step by step process of recalling and constructing lived experience. The front cover of the photobook features a digitally drawn map outline of the journey from Hungary to Wales by car. I produced this in Adobe Photoshop by inserting a screenshot from Google maps which, I then traced using the brush tool. This map works as both a literal and figurative gateway, geographically fixing the work while simultaneously referencing the mental mapping of memory. The digitally created fold-out in the book has been attached with transparent tape in the centre of the book; this contains fragmented textual recollections, short often vague sentences drawn from childhood memories.

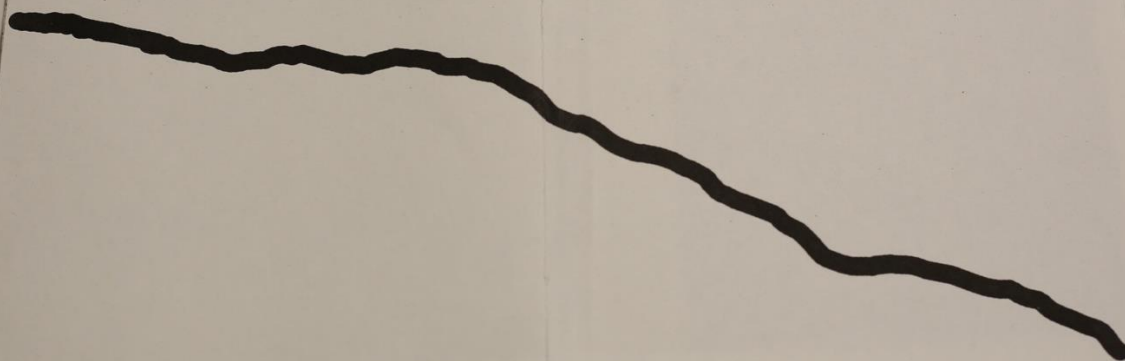
The format not only extends the structural flow of the book but also reinforces the theme of memory's growth and contradiction, its moments of clarity and complexity. Material choices were essential to the conceptual intention. I selected recycled, textured paper stock to evoke the tactile quality of personal archives such as diaries or scrapbooks, therefore it stimulates an intimate engagement with the viewer. The book was hand-bound using an attempted saddle-stitch technique; its visible, imperfect stitching focusing on the personal, physical nature of both memory work and book making. The combination of analogue and digital processes reflect the double nature of memory both physical and non-physical, preserved and imagined.

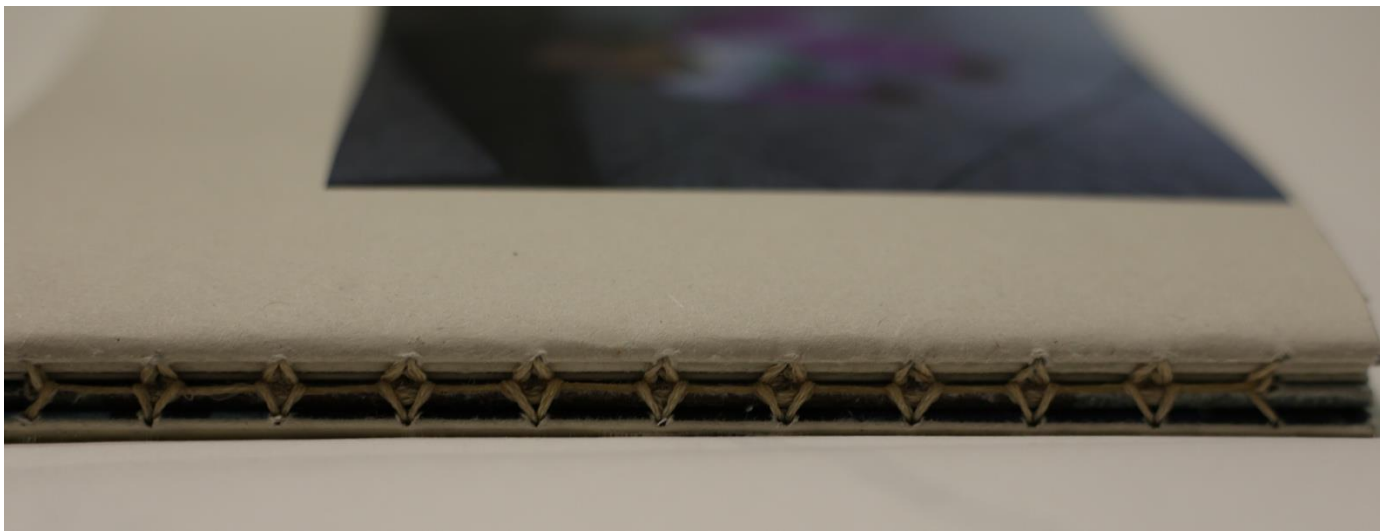


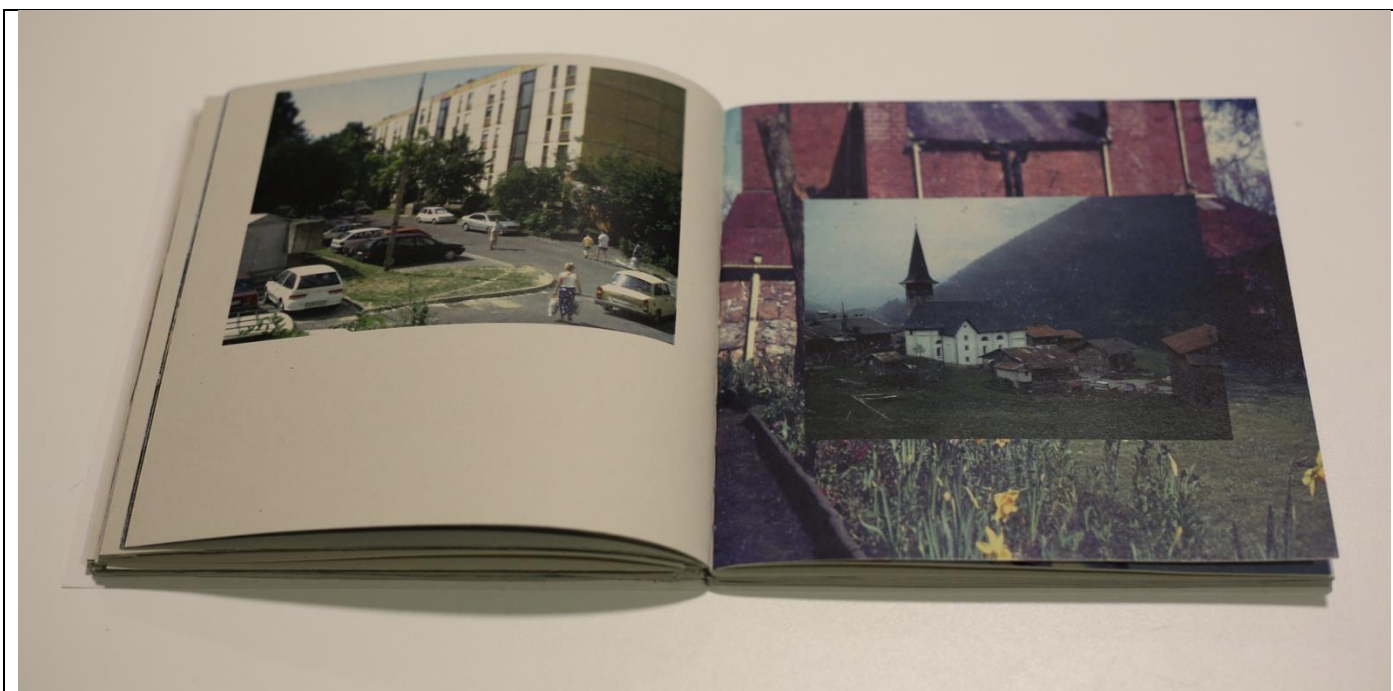
Erased Presence
Nikolett Juhasz

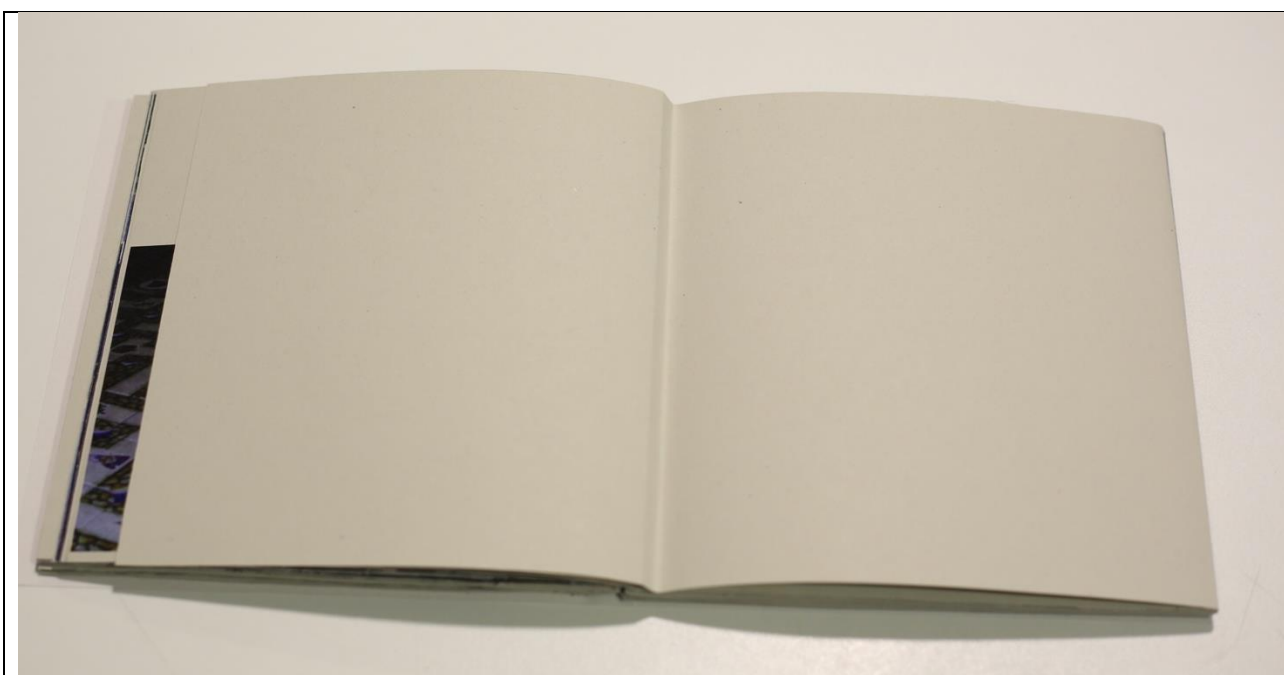


Erased Presence
Nikolett Juhasz









The editing process was an important and highly considered aspect of the project, operating not only as an organizational stage but a conceptual tool on its own. I created and developed multiple photobook dummies (see below) throughout the process to carefully test sequencing, rhythm, and narrative flow. These repeated prototypes allowed me to explore how visual pacing could be manipulated to reflect the nonlinear nature of memory. The first versions followed a more orderly structure, however I found that approach required a connection that felt contradictory with the way memory actually functions, inconsistent, fragmented, and often emotionally instead of temporarily driven. I gradually shifted towards a more fragmented narrative structure, one that allowed the images and text to appear in a way that mirrors the associative sense of remembering. To expand on this, I experimented widely with visual rhythm. Blank pages were intentionally embedded in the photobook to create a pause, a moment of silence or reflection while differences in image scale were used to create pacing and emotional weight. The larger images often indicate moments of clarity or emotional force, whereas smaller images, or those partly obscured or layered, evoke more distant or uncertain memories. The integration of softness and emptiness within the layout acts as a structural metaphor for the presence and absence rotted in memory. One important layout juxtaposes a childhood portrait with a contemporary landscape photograph taken in my hometown. This pairing invites the viewer to engage in a process of visual and emotional mapping, drawing on connections between past and present, between personal history and physical environments that shape it. The tension between these two images, one private and personal, the other more experiential, reinforce the complicated relationship between place and identity. The editorial decision to place them side by side encourages an active reading experience, suggesting to viewers to build meaning in the gaps, overlaps, and visual echoes. The editing and sequencing

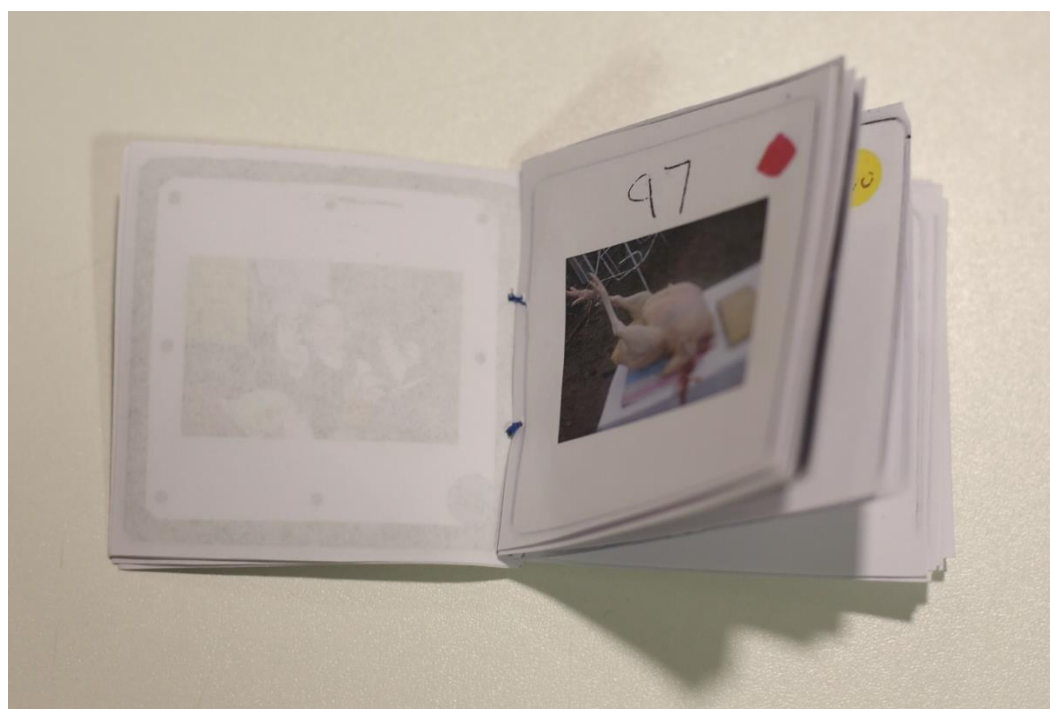
of the book are not simply structural devices but are deeply included in the work's conceptual focus. They serve to replicate the prose of memory itself, assembling fragments, creating connections, and navigating the spaces in between what is remembered, what is forgotten and what is imagined.

The development of the photobook dummies involved a strict repetitive process on three main dummy versions, and overall design consistency. The first photobook dummy was made digitally, then printed with an Epson printer and individually cut and assembled using a simple stitching technique. It was firstly used to explore initial sequencing, test sizing, and judge the general structure of the content. While it is basic in form, it was influential to identify early issues with the narrative flow, use of imagery and the pacing of photographs.

The second dummy involved a printed prototype using inkjet printing, on plain paper which has been assembled by sticking individual pages together to create the layers. This version offers a more visible sense of the book's physicality, revealing flaws in material quality, visual tone, and how the content translated off-screen. It underlined the importance of gatefold and scale in shaping the viewer's experience. The third dummy functions as a refined prototype, created using inkjet printing on recycled textured paper stock, and bound using saddle-stitch binding which became more artistic through the process. This version closely resembles the intended final outcome, allowing for more refined judgment of final print quality, placement of imagery, and tactile engagement. Across all iterations, each stage of refinement was informed not only by self-reflective critique but also peer and lectures feedbacks, which helped me identify areas for improvement in layout pacing, and conceptual clarity. The dummy making process was therefore central to developing a solid book form that effectively animates the themes of memory, identity and visual fragmentation.

My design decisions were underpinned by research into photobooks and their production, particularly works by Jim Goldberg *Raised by Wolves*, Emma Benschop *Moving Emma to Philadelphia* and Roni Horn *The Detour of Identity* just to list a few. Every decision from paper texture to sequence was made in relation to the concept of memory and identity. The production process, including technical methods and repetitive dummy creation, reflects a thoughtful, research driven approach. The book not only communicates to the subject but also becomes a tactile experience of memory itself.

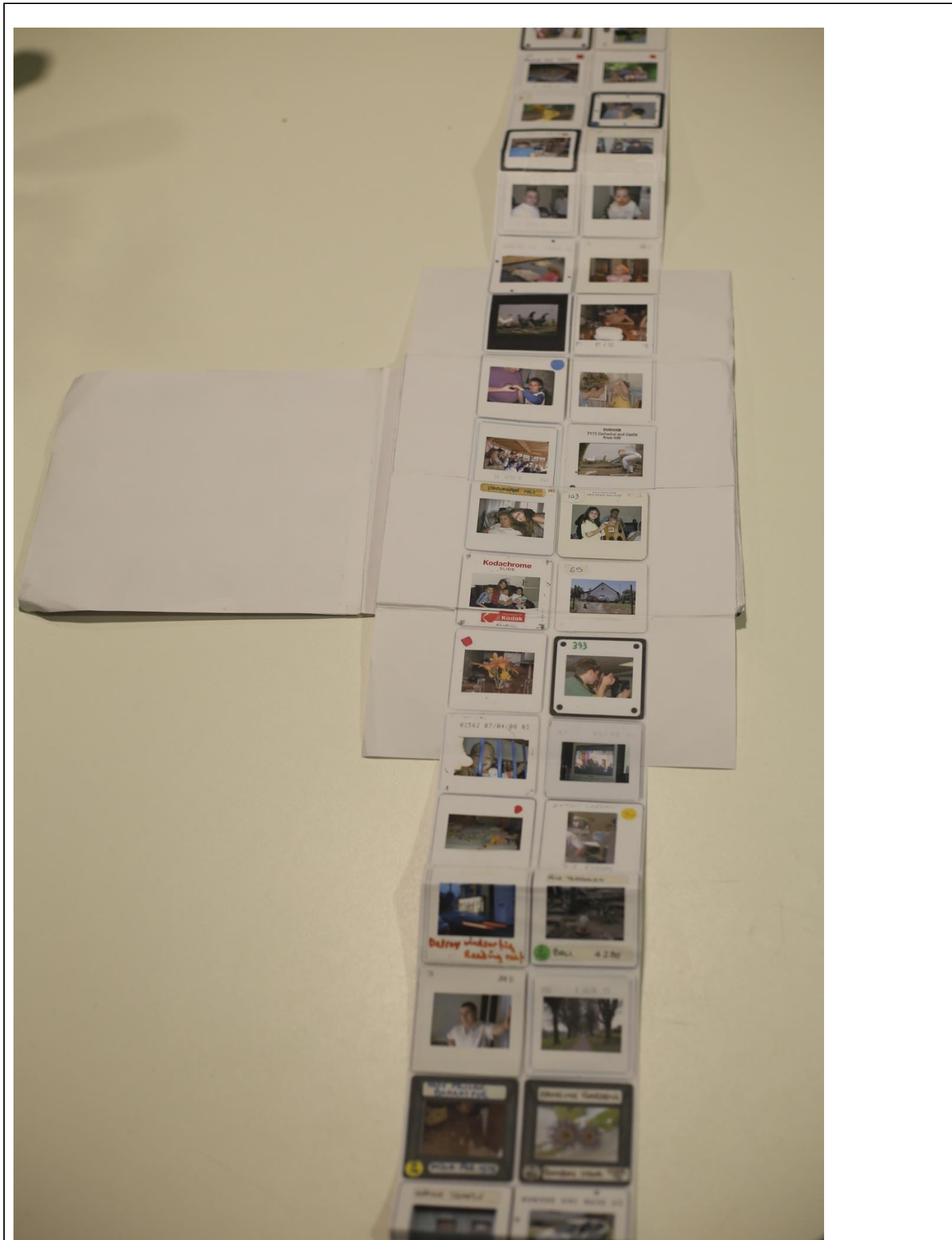
First book dummies:



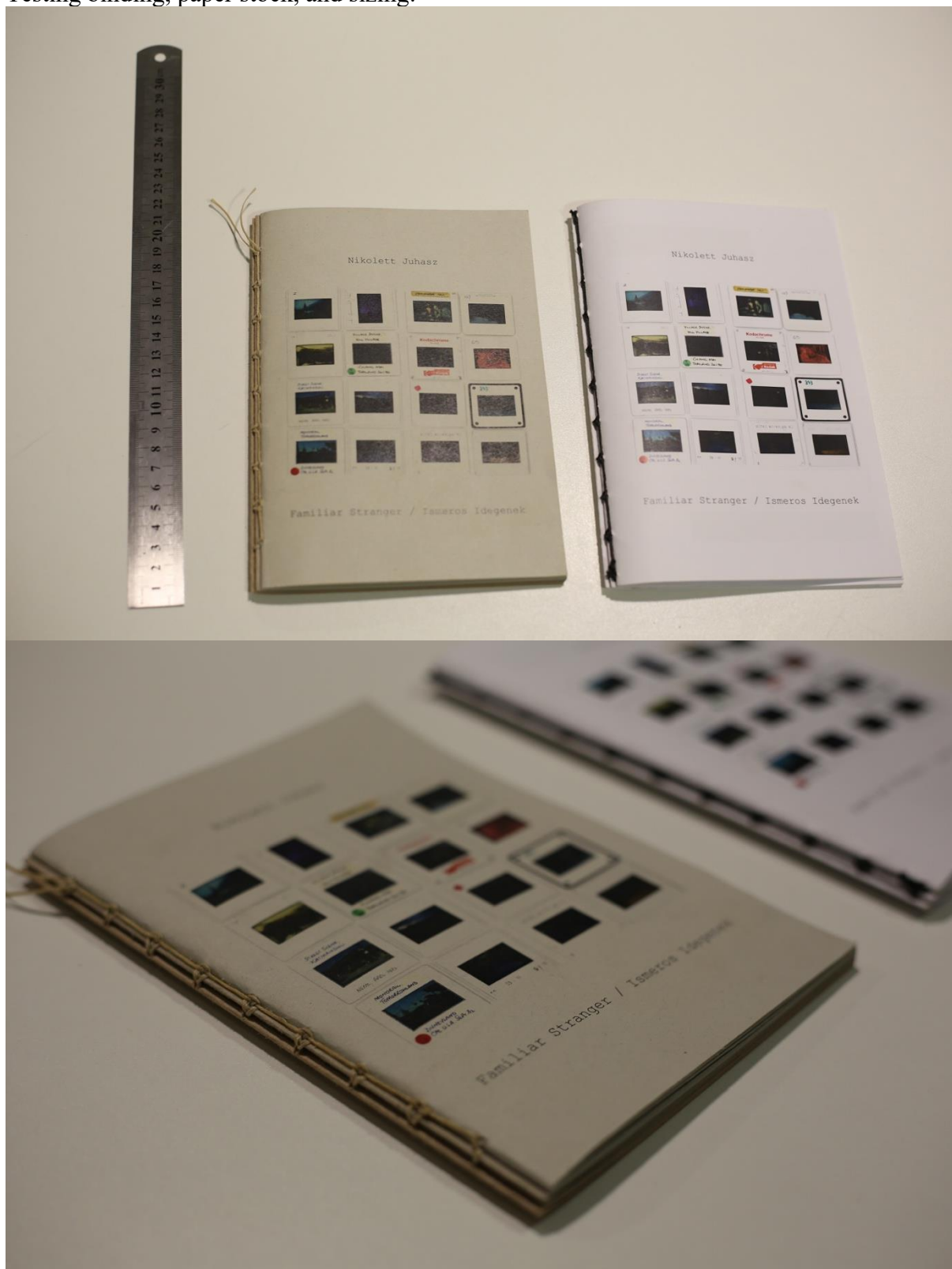


Second book dummy:





Testing binding, paper stock, and sizing:





Transferable Skills for Life and Professional Practice 10%

Guidance specific to task (from the brief):

Your photobook should meet industry standards in design, development, and production. Plan your workflow according to your chosen publication method to ensure timely completion. Active participation in sessions is essential for sharing your work, engaging in discussions, and demonstrating both employability skills and a strong grasp of the module content. Your evaluation should reflect on your learning throughout the process and highlight the transferable skills you have developed.

Evaluate what you have learnt throughout the process of making your photobook. Pay particular attention to the transferable skills you have developed. (500-1000 words)

Creating the photobook was both challenging and rewarding for me, helping me to push myself further and grow creatively and professionally. Through the process of making photobooks, I have learned how to use InDesign and Photoshop more efficiently to bring alive ideas for the project. I used creative thinking to develop the theme, and ideas of identity through memory further, through planning shoots and selecting photographs from personal and found archives. Using InDesign helped me to edit and play with the layout of images used in the photobook dummies and to see how each of them would function as a final product. I also printed a few images which I fed back into the printer a few times, to create abstract layers of image; I learned that sometimes you just have to trust the process and experiment with different methods and techniques. While making the book dummies I learned how to use a range of approaches to bind a photobook, for example making chapters to keep the book more practical to bind and people can flick through it easily, using different waxed stings depending on the paper type used.

Time management was a big part of making a photobook because it is a time-consuming process which takes time to finesse. I used time management effectively through this process by making a range of book dummies to explore different sizes, shapes and techniques within the books, to see which version would look appropriate for the theme and final photobook; making photobook dummies meant I could be certain with my final design choice. Throughout the module we had group discussions of photobook dummies and one to one meetings with lecturers, to gain feedback on the photobooks made, talking about the ideas behind them and the improvements that can be made. Having these tutorials have made me communicate my ideas more clearly when getting feedback from classmates and tutors.

I also developed my problem-solving skills throughout the making of the photobook through continuously experimenting with the layout and composition of the photographs in the book, along with solving problems with printing, sizing and editing of images. I have shown my creative thinking through my experimentations which included the use of scanned film slides and utilising them in the project for the final photobook and exhibition. In the final production of the photobook, I was not able to use sugar paper to print on, due to being too thin a material. I solved this by using the same colour material but a thicker version, so it does not jam during the printing

process. In this book project I have used my organization skills by keeping a file with all my experimentations, both in a physical and digital format for easier access.

Overall, I am proud of what I achieved throughout this project and how the final photobook looks and functions. I created multiple sketches of ideas, keeping an open mind and adapting to any changes along the project. The skills that I've learned especially organization, time management and creative thinking will help me in future projects and in the career, I will choose to pursue.

