

Visual Enquiry

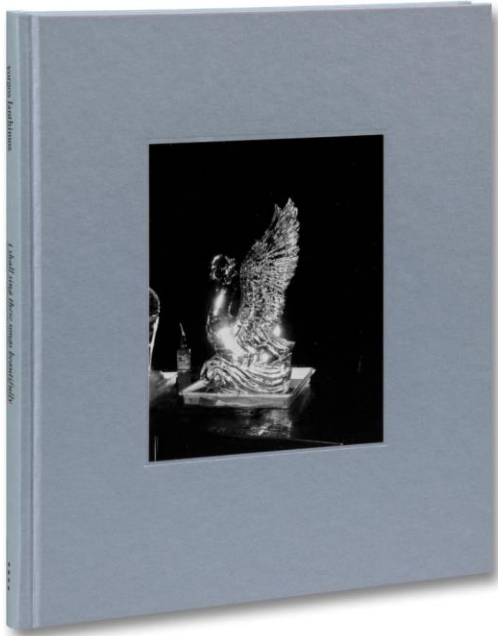
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Tasha Roberts - 2317127

Photobook

- **My Definition** – a book of images which portray a story of a chosen theme, which also can have text.
- **Definition** - 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 [no date])
- **Examples** – in the following slides are examples of photo books that I like because of layout and theme/images.

I shall sing these beautiful songs - Yorgos Lanthimos



I like the format, layout, and theme of *I Shall Sing These Beautiful Songs* because it feels quiet, emotional, and thoughtful. The title is poetic but also a little strange, which makes it really interesting. The layout is simple but well planned, letting each image stand out and giving the viewer time to take it all in. I like how the book feels calm but also has a slightly unsettling atmosphere

I carry her photo with me - Lindokuhle Sobekwa



I carry her photo with me
Ziyanda whose face is
missing in the family
group portrait she never
take pictures.

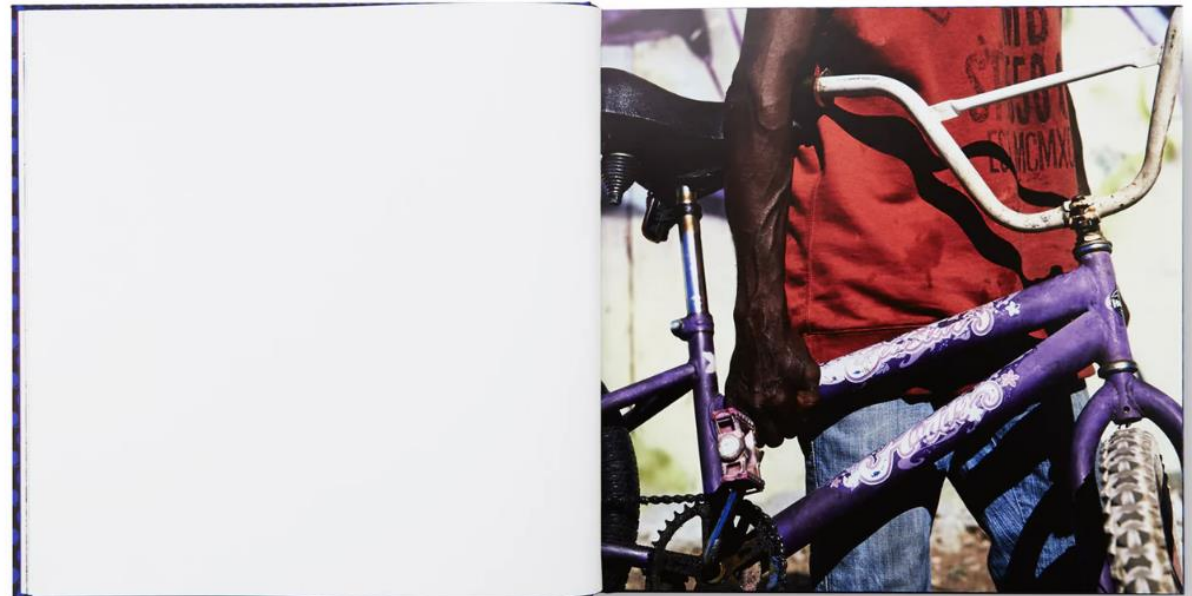
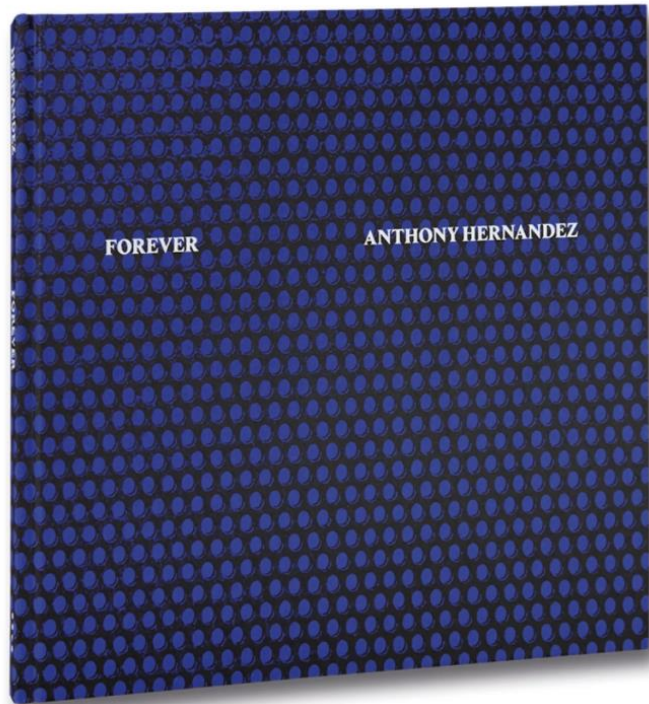
I like the format, layout, and theme of *I Carry Her Photo With Me* because it feels deeply personal and emotional. The book is quiet but powerful — it tells a story of loss and memory in a way that feels very real and honest. The layout is simple and doesn't distract from the images, which allows the viewer to focus on the emotion in each photograph. I also like how the book doesn't give away everything at once — it slowly reveals the story, making you feel more connected as you turn the pages. The theme of carrying someone's memory through photographs is something I relate to, and the way it's shown in this book is both gentle and strong.

Koechlin House - Daisuke Hirabayashi



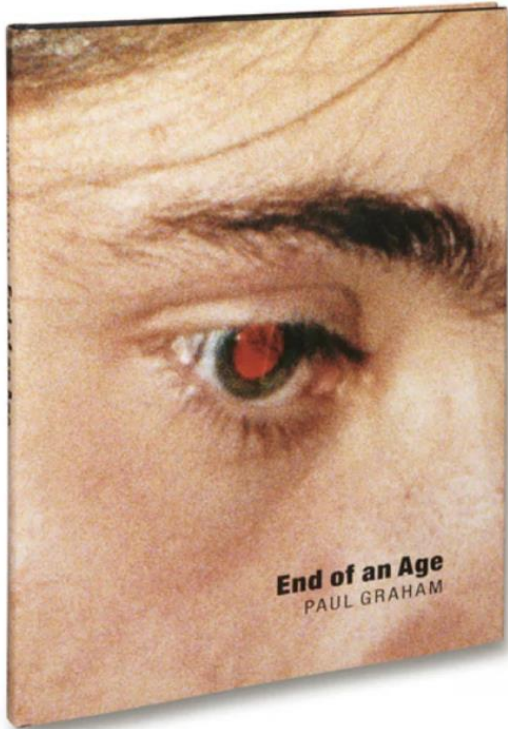
I like the format, layout, and theme of *Koechlin House* because it feels calm, minimal, and carefully thought out. The way the book is designed reflects the architecture it's documenting — clean lines, open space, and a quiet rhythm. The layout lets you move through the house slowly, almost like you're walking through it yourself. I like how the images are allowed to breathe, with lots of white space and a sense of balance on each page. The theme of space and structure is really clear, but it's shown in a soft and thoughtful way.

Forever – Anthony Hernandez



I like the format, layout, and theme of *Forever* by Anthony Hernandez because it feels honest, raw, and reflective. The book focuses on spaces that are often overlooked, abandoned places, forgotten corners of cities, and presents them with quiet respect. The layout is clean and consistent, letting the photographs speak for themselves without any distractions. I like how the images are given space and how the sequencing creates a steady, thoughtful pace through the book. . Even though there are no people in most of the photos, you can still feel their presence, or the memory of them. It makes me think about how spaces hold stories, even when no one is there.

End of Age – Paul Graham

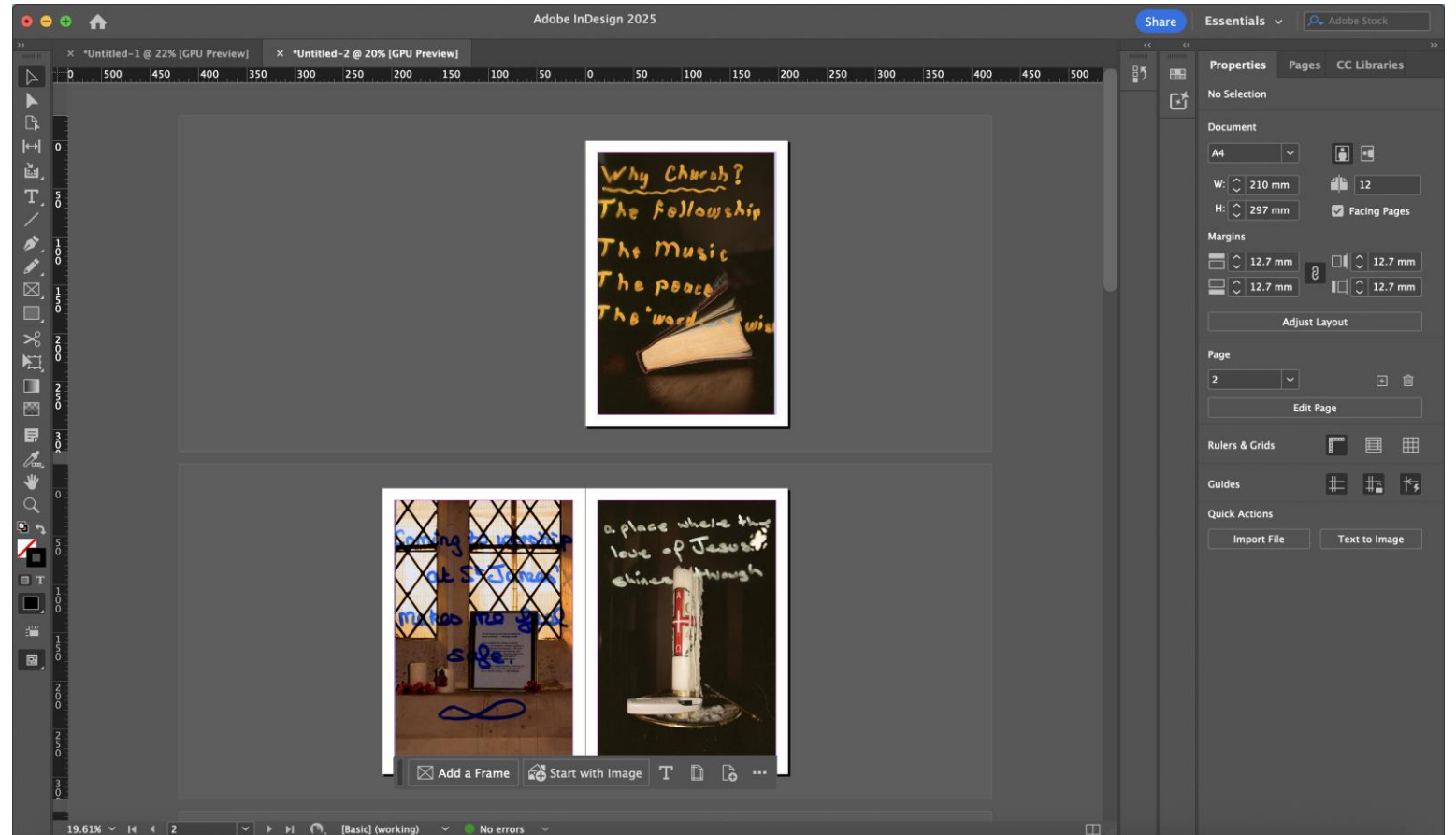


I like the format, layout, and theme of *End of an Age* by Paul Graham because it feels emotional, experimental, and personal. The book captures a very specific time in people's lives, the shift from youth into adulthood, and it does this in a way that feels both intimate and distant. The portraits are soft and slightly out of focus, which gives them a dreamlike, almost fading quality. I like how this connects to the theme of time passing and identity changing. The layout is very simple and spacious, which lets the viewer focus fully on each image and gives the book a slow, reflective rhythm. The use of colour and light adds a lot of mood, and the book as a whole feels like a quiet exploration of a moment in life that's hard to describe.

Book Dummy

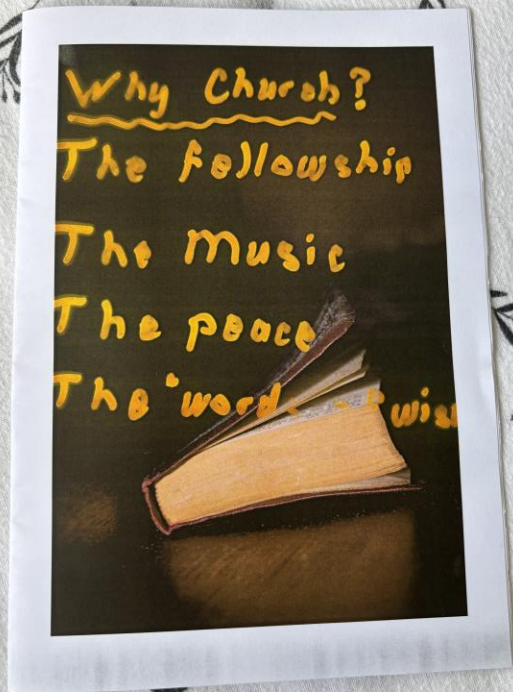
This week we have been tasked to create a book dummy, as our module is to create a book. We have been given one week to make this. My plan is to use InDesign, which I haven't used before to create this dummy. I am going to use work from my exhibition in November.

I have been onto InDesign and used the guidelines to line up my images. There is no particular order to the design as the work that I used doesn't require an order. Which is shown in the screen shots.



Printing was a bit of a challenge to figure out, as I initially struggled to get the layout to work correctly. I first tried using Acrobat, but I couldn't get the booklet format to print the way I wanted. In the end, I found that selecting the booklet printer option directly on the printer produced the desired result. Once printed, I folded each sheet in half and stapled them together to create a rough booklet. This was my first time using InDesign for book design, so the process was a learning experience. While this version was just a test, it gave me a better understanding of how to format and print booklets, and I now have a clearer idea of what to improve for future books.

Book Dummy Print



Book Dummy Feedback

We had a seminar this week where we went into groups and gave feedback to each other on our book dummies from this there were few things mentioned that I'd definitely improve next time. One of the first things I noticed was that the pictures could have bled to the edge of the page. That small change would have made the book feel more polished and immersive, rather than having those white borders breaking up the images. Letting them extend fully to the edges would have created a more refined, professional look.

I also started thinking about the kind of paper I used. A thinner paper, like the kind found in bibles, could have given the book a different feel, lighter, more delicate, and easier to handle. It would also have made it possible to include more pages without making the book feel too bulky or heavy. It's something I'd like to experiment with in future versions.

Another thing I'd change is the binding. While stapling worked for this quick version, I feel like trying out different materials or techniques could have made the book stronger and more visually interesting. A different binding method could also add to the overall tactile experience, making it feel more intentional and complete.

Finally, the book really needed a proper cover and back. Without them, it felt a little unfinished. A cover would have set the tone before even opening the book, while a back cover would have provided that final touch to tie everything together. Both would have helped the book feel more like a complete, considered piece rather than just a rough draft.

Overall, this first attempt was a great learning experience. It gave me a solid starting point, and now I have a much clearer idea of what I want to refine and experiment with next time.

Format/Style

- black and white?
- colour?
- digital
- friendly.
- non serious.
- smiley.

Book Style.

- image each page.
- String lined up.
- landscape?
- portrait?

Location

- public spaces.
 - ↳ mumbles
 - morrison
 - city centre
- studio?
- house?

Title

- String theory
- string of (acceptance)
- (Love)
- (power)

Research → string.
how string is made for making clothes

Theme

- connections
- community.
- race/religion
 - ↳ acceptance

→ Why?

Exhib. → many small images!

3 large images with red string connected.

Subjects

- strangers?
- family/friends?
- red string =
- people from different background
- different race/disability

Artist Inspo

- JR? fzf

Ideas

stapled

Date.

Mind Map

The previous slide is the mind map of ideas that I have for my book project. It's mainly around the idea of connection. While doing my previous project in November (connection with people and their church/faith) I really enjoyed looking at connection. So, for the past few days all I can think about is red string. Why? I'm not sure but I couldn't get it out of my head, so I have produced a few ideas around the idea of this red string and connection. So basic ideas of it are, to show how we are all connected in world where we are "disconnected" by social media and technology. Having people possibly "pass" the piece of string to each other through the pages of the book.

Artist research – Peter Funch



Peter Funch's *42nd and Vanderbilt* is a photo series that captures people walking through the same street corner in New York, 42nd Street and Vanderbilt Avenue. He photographed them over weeks and months, then combined the images to show the same people in nearly the same spot and pose, just at different times. The project highlights daily routines, the way people move through city life without noticing each other, and how we can look the same on the outside while so much might be changing inside.

While this work isn't directly related to mine, it connects in important ways. *42nd and Vanderbilt* is all about the unnoticed patterns of daily life, how the same people walk the same streets every day without realising they're part of something shared. That idea of quiet, invisible connection really resonates with my own project. I'm also trying to show how people are linked, even if they've never met. Whether it's through a physical street or a metaphorical piece of string, both works explore how we move through the same spaces or experiences without knowing how closely our lives overlap. There's something powerful in highlighting those small, everyday moments where connection exists beneath the surface, we just have to look a little closer to see it.

First shoot plan

I have Spoken to Martin and Adam; They have agreed to help me with my shoot this week. I have bought my red string which I have plaited long enough to do a few different ideas with. I want to get some images of them holding the string across the screen and then sort of tie it around their hand and arms.

We are going to go on Wednesday after uni. The weather is supposed to be sunny so good weather to shoot outside.



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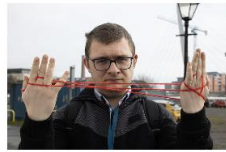
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Contact sheet



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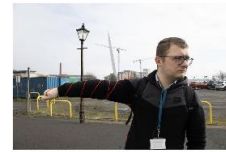
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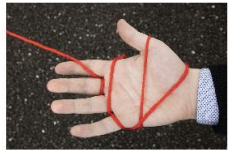
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Shoot Review

Contact sheet / chosen images

The images that are underlined in red are the ones I have chosen to include in the first draft of my book. I picked these images because I feel they fit the best with how I want the book to look and feel. Each of them works well alongside the others, and they help create a smooth flow when you go from page to page. I also chose them because they are technically strong, the lighting is good, the exposure is well-balanced, and the details are clear. These things are important because they make the images easier to look at and more enjoyable for the viewer. Overall, these photos support the story I'm trying to tell, and I think they will help make the book more consistent and engaging.

Plan for editing images

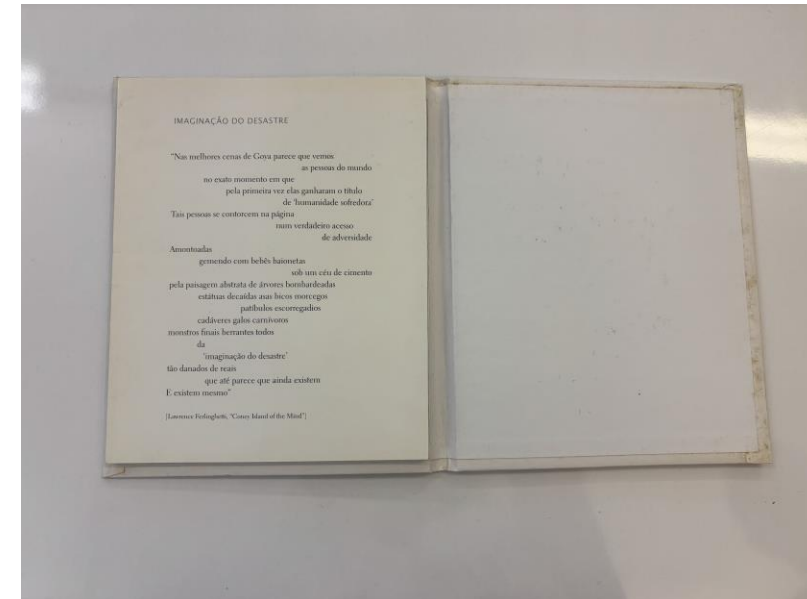
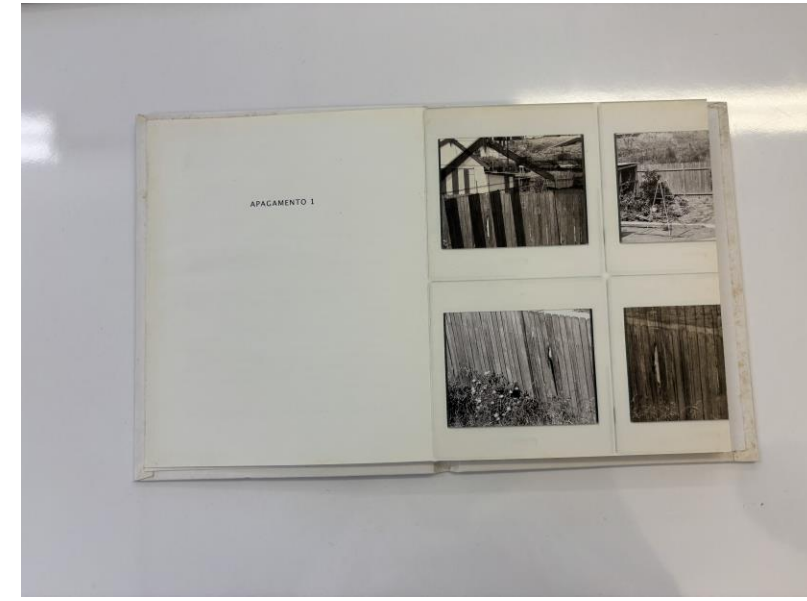
The next plan of action is to start editing the images, I'm thinking of making the Images black and white with the red string in colour to enhance the string and its meaning within the book. Which I am planning to do on photoshop.

Shoot

Overall, the shoot went well, and I was happy with how most things turned out. There weren't many major problems during the process, but one small challenge was that Martin had to leave earlier than planned. Because of this, I was only able to photograph Adam during the main part of the shoot. I didn't want it to limit the variety in the final images. When I got home, I decided to take a few extra photos of my boyfriend's hand. I felt this would help bring more visual contrast and introduce a subtle difference in tone or texture within the series. Including another person's hand, even in a small way, added a sense of connection and helped break up the repetition of only showing one subject. It also gave me the chance to experiment a little more with composition and lighting in a different setting. Overall, this small adjustment helped the shoot feel more balanced and complete.

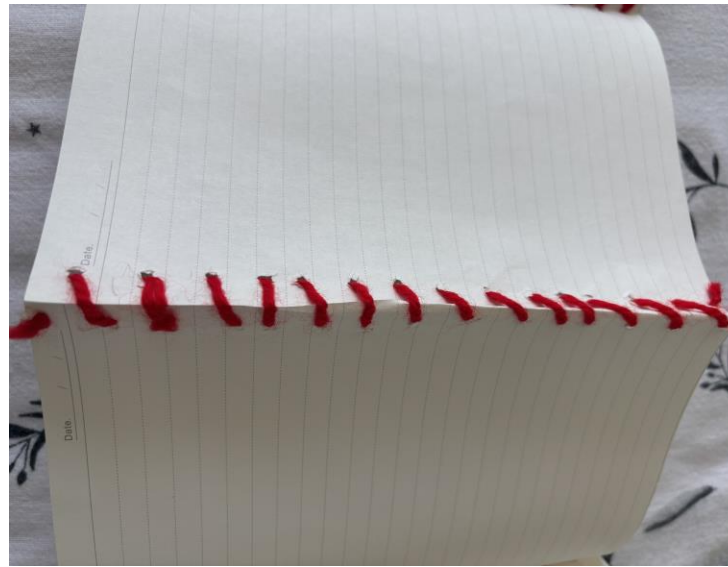
Book design

When thinking about how I'd like my book to look, a few ideas came to mind. One that really stood out was a book Estefani showed us during one of our lectures, '*Fotoportátil* by Rosângela Rennó.' I found it really interesting, especially the way the book unfolds. It's designed as one long page that's been folded into sections, rather than traditional individual pages. This structure really grabbed my attention because it feels more interactive and immersive, almost like you're unravelling a story or timeline as you open it up. I'd love to experiment with a similar format for my own book, as I think it could reflect the theme of connection in a more physical and visual way.



Sample stitching

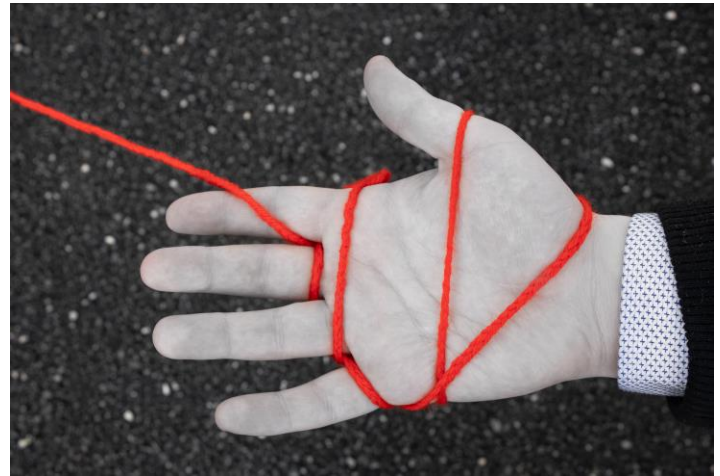
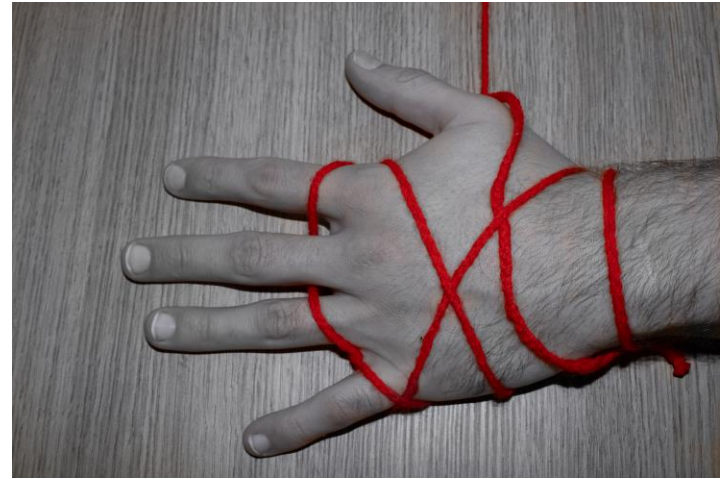
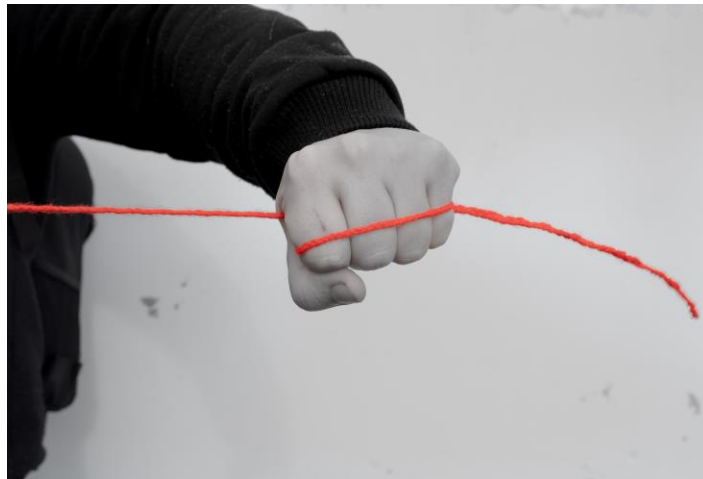
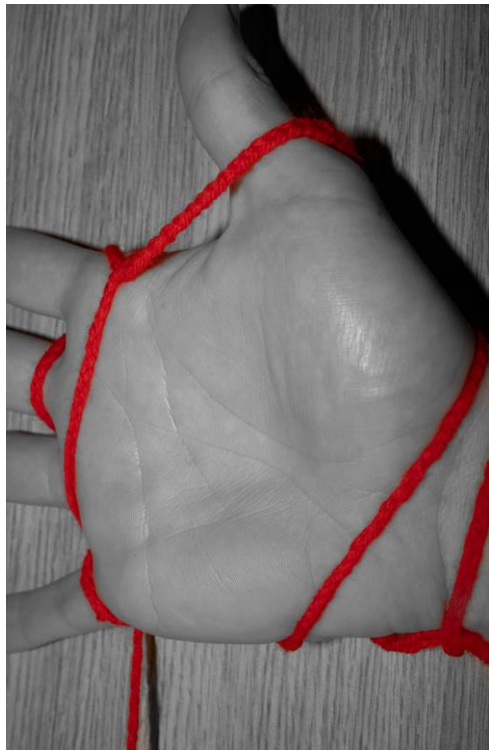
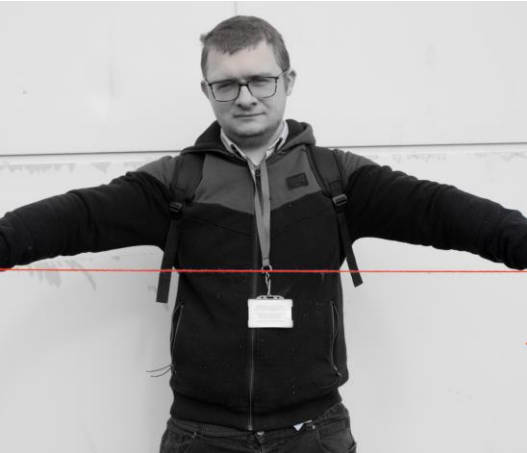
After thinking more about the book I took inspiration from, I knew I wanted mine to have a similar feel but not be exactly the same. I came up with the idea to use a similar pull-out layout, but with my own twist. Instead of one continuous folded page, each section or page will be individually stitched together using the same string that appears in the photos. This way, the string becomes more than just a visual element, it physically holds the book together, adding a layer of meaning and connection. It ties the images, the people, and the story into one object, which I think makes the concept feel more complete and personal.



Some examples/rough ideas of the stitching and layout

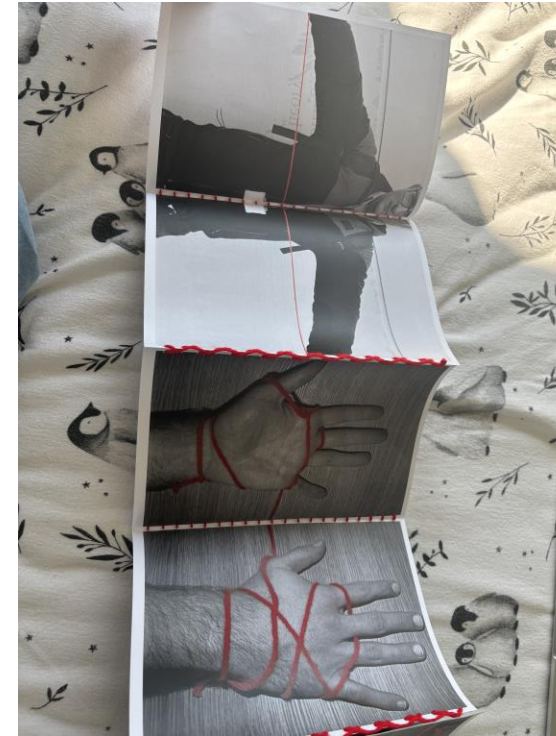
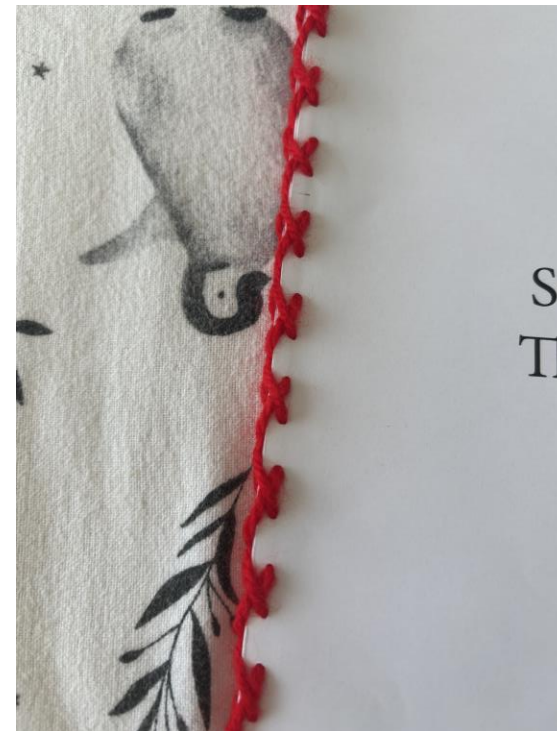
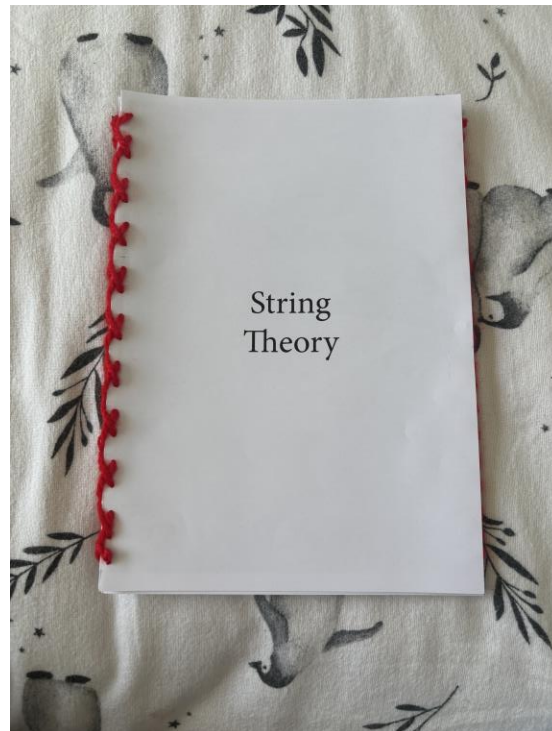


Images after editing



Book mockup

For the first version of the book, I chose to use a cross-stitch technique to bind the pages. It felt like a more intentional and considered way to bring the work together, more than just a practical method, it added a personal, handmade quality that felt right for the project. When editing the images, I decided to keep them in black and white, letting the red string become the main visual focus. By removing other colours, the red stands out more clearly, both within the photographs and in the stitching that physically holds the book together. This contrast helps bring all the visual elements into a clearer vision of the book and meaning. The final version feels simple, but everything has a purpose. I've now handed this version to Joe and Ryan to get their feedback.



New idea - archive images

Since gave my book to Joe and Ryan for feedback, I've since realised that I want to change the concept entirely. After reviewing the shoot, I found that I wasn't fully comfortable with the original idea, mainly because it involved approaching and speaking to strangers, which didn't feel natural to me. The shoot with Adam was really just a test to see how it might look visually, but it helped me understand that the concept didn't quite sit right.

Instead, I've decided to take the project in a much more personal direction. I want to create a book based around my relationship with my boyfriend. He's originally from Latvia and moved to the UK when he was 9. The book will focus on our two different childhoods, using photos of us when we were younger to draw comparisons between how we grew up in two very different parts of the world.

The idea is to use similar types of images of both of us, maybe ones of us playing, with family, at school, on holidays, and place them side by side. By doing this, I want to explore the contrast in our upbringings while also celebrating how we've come together as one. Even though we were raised in completely different environments, we've found connection, love, and common ground. It's a story of difference, but also unity. This feels much more meaningful to me, and more honest. It allows me to explore themes of identity, belonging, and connection in a way that feels authentic and emotionally real.

Plan

The first step for this new version of my project is to collect childhood photos of my boyfriend from his mother's house, and my own from my mother and grandmother. Once I have all the images, I'll scan them into my computer so I can start experimenting with layouts and playing around with the design of the book. This process will help me figure out how the images can be placed side by side to tell a visual story, highlighting the differences in our upbringings, but also the connections between us.

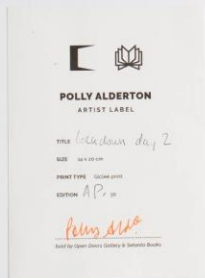
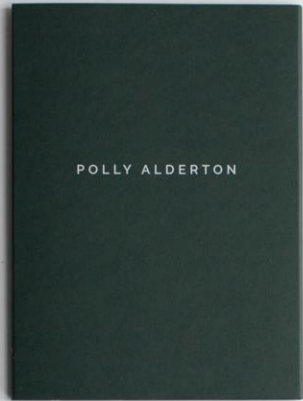
Artist research – Polly Alderton 'family album'

Polly Alderton's *The Family Album* is a personal photography project that closely documents her family life. It explores themes like motherhood, memory, and identity through natural, everyday moments. Her images are unfiltered and emotional, capturing both the calm and chaotic parts of family relationships.

Her work stands out for its honest look at domestic life. She photographs her children and relatives in real, unposed moments, showing the beauty in ordinary, sometimes messy experiences. This approach is shaped by her own childhood, which she describes as fractured, creating this work is her way of building a visual record of the family life she didn't have growing up.

Polly Alderton's *The Family Album* relates to my work because we both use photography to explore family, memory, and personal identity. She photographs real moments in her home, and I'm doing something similar by using images from both sides of my family, Latvian and Welsh. Her work feels honest and emotional, which is something I also want in my book.

She uses photography to hold onto memories, and my book is also about showing connection across time and place. Even though our books look different, I like how she shows the passing of time through her photos. Her work inspires me to focus on how images can make people feel, not just what they show.



Nick Waplington – Living Room



Nick Waplington's first book, *Living Room* (Aperture, 1991), was an instant sensation within the photography world and beyond, and remains an important depiction of 1980s working-class Britain. The original edition of *Living Room* documented the lives of friends, families, and neighbors on the Broxtowe housing estate in Nottingham, England, where Waplington spent years making thousands of images. (*Nick Waplington: Living Room* [no date])

Nick Waplington's work feels closely connected to what I'm aiming to do in my own project. His photographs of people in their homes capture something deeply intimate and personal. There's something slightly surreal about seeing a living room, usually a private, everyday space, turned into a public image, printed in a book for strangers to look at. That kind of openness requires vulnerability, both from the people being photographed and from the photographer choosing to share those moments.

In a similar way, I'm working with images from my family album. Photos that would normally stay tucked away in a drawer or be framed on the wall at home. Instead, I'm taking them out of that private context and presenting them in a photobook. Like Waplington's work, mine involves a sense of exposure, of letting people into something personal. By doing this, I'm inviting viewers to connect with my family's history, just as Waplington invites us into the lives of the people he photographed. It's about making something ordinary feel meaningful and recognising that even quiet, domestic spaces hold powerful stories.



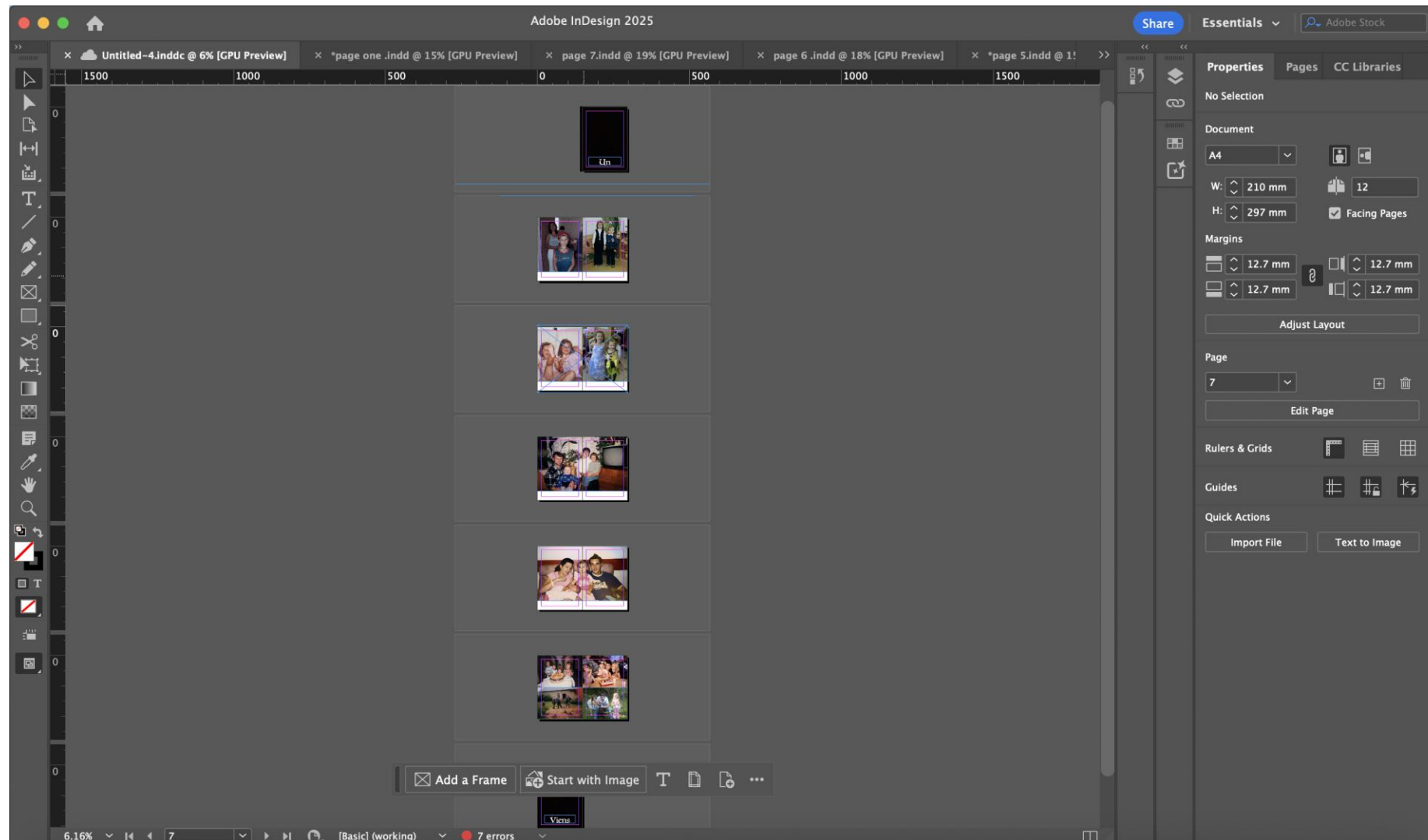
Design

I have now gathered all the images I can from both sides, and the next step is to start thinking about how I want to present them in a book format. At this stage, I still want to continue with the folding-out layout idea that I explored earlier. This structure not only creates a more interactive experience for the viewer, but it also reflects the themes within the project, such as connection, layering, and the idea of two sides coming together. I think this format adds depth and makes the viewing experience more engaging, as it encourages the reader to physically unfold the story, just as the narrative of the images slowly reveals itself.

My first step will be to create a basic mock-up of the book. This will help me visualise how the images will sit next to each other, how the fold-out design might function, and whether the flow of the book makes sense when it's in someone's hands. By doing this, I can begin to test ideas around sequencing, spacing, and interaction. Once I have a clearer idea of how the mock-up looks and feels, I'll begin considering more practical aspects, like what materials I want to use, what size the book should be, and how the binding will support the structure. These decisions will all be guided by the content of the work and the atmosphere I want the final book to create.

Like Polly Alderton's unfiltered domestic imagery, I'm embracing the natural, unedited beauty of our family archive photos. Instead of perfecting them or changing their feel, I'm letting them remain as they are. raw and unpolished. There's something special about the imperfections, the unposed moments, and the subtle details that tell the real story. It's less about trying to create a flawless version of the past and more about honoring the genuine, everyday moments that make up our family's history. The photos feel more personal this way, capturing memories exactly as they were lived.

Design on InDesign



I have been using InDesign to create the layout for my book, planning how the images will be placed and how each page will flow into the next. This is the final outcome I've produced for the next stage of development, a refined version for my upcoming book mock-up. The next step in the process is to print the pages using the university printers and then hand-stitch them together. This will allow me to see how the book functions physically and make any final adjustments before presenting it in the session on Thursday. I'm looking forward to seeing how it feels as a physical object, as this will give me a clearer understanding of what works and what may still need improving in terms of materials, layout, or sequencing.

Book mock-up



Book mock-up review

While designing this book, I chose to include a cover on each side, each one featuring a map, one of Latvia and one of Wales. This visual decision was intentional, as I wanted to communicate the connection between the two places without having to explain it in words. I felt that using maps would give a subtle but clear indication of the book's context, grounding the viewer in both locations from the very beginning.

The book is titled “*One*”, written in both Welsh and Latvian on each respective cover. This reinforces the idea of unity and connection, two separate parts coming together as a whole, which is central to the project. I also experimented with different layout ideas throughout the book. One of these was leaving a white space at the bottom of certain pages. I kept these areas blank with the idea that they could potentially hold text in the future, such as quotes, reflections, or short pieces of writing. This gives me flexibility to develop the book further depending on how the narrative grows. This also connects to some artist research I was looking into on my last project which is Jim Goldberg, where he follows people and has them write something to him about their life next to a picture of them.

On the final page of each side, I placed two landscape images side by side. This was more of an experimental design choice, a bit of trial and error to see how I felt about combining images on one spread. It allowed me to test how the images interacted visually when paired closely, and whether this could become a recurring layout in the book. Overall, this process of testing and experimenting has helped me begin shaping the visual language of the book while leaving room for further development.

Feedback

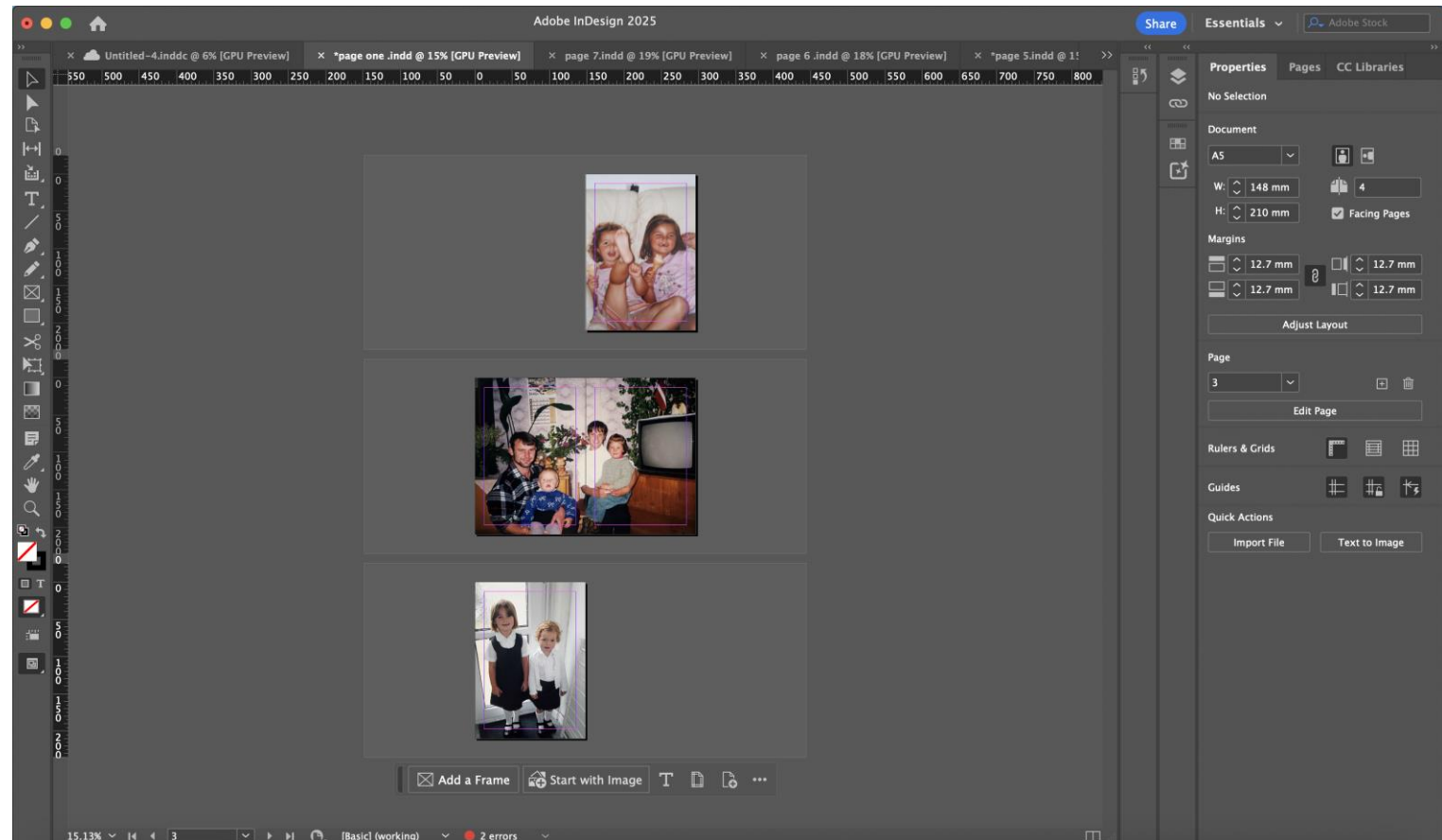
Yesterday, I received feedback on my book. Instead of showing the original version, I brought in the new book I created this week. When we spoke about it, they agreed that changing the concept was the right choice. While the first book wasn't necessarily bad, they felt it would have needed a lot of improvement to work, especially the stitching with the yarn, which came across as a bit tacky and didn't quite match the tone I was aiming for. Most of the conversation focused on the new version. They liked the direction I'd taken, particularly the stitching and the fold-out layout. Their main piece of feedback was that the book needs to be longer and include more images, which is something I was already planning to work on as I develop it further. But overall, they preferred the concept the book and encouraged me to follow through with this idea.

Based on my own evaluation of the book, I know there are some changes I want to make moving forward. First, I'd like to reduce the size to A5, as I feel it will make the book feel more intimate and manageable. I also want the images to be full bleed, allowing them to fill the page and create a more immersive experience. I would also like to play round with materials I am going to use such as paper and stitching. I plan to include more images to give the project greater depth and story, and I'll work on refining the layout to make it more thought-out and cohesive. These changes will help bring the project closer to the vision I have in mind.

Plan for new book

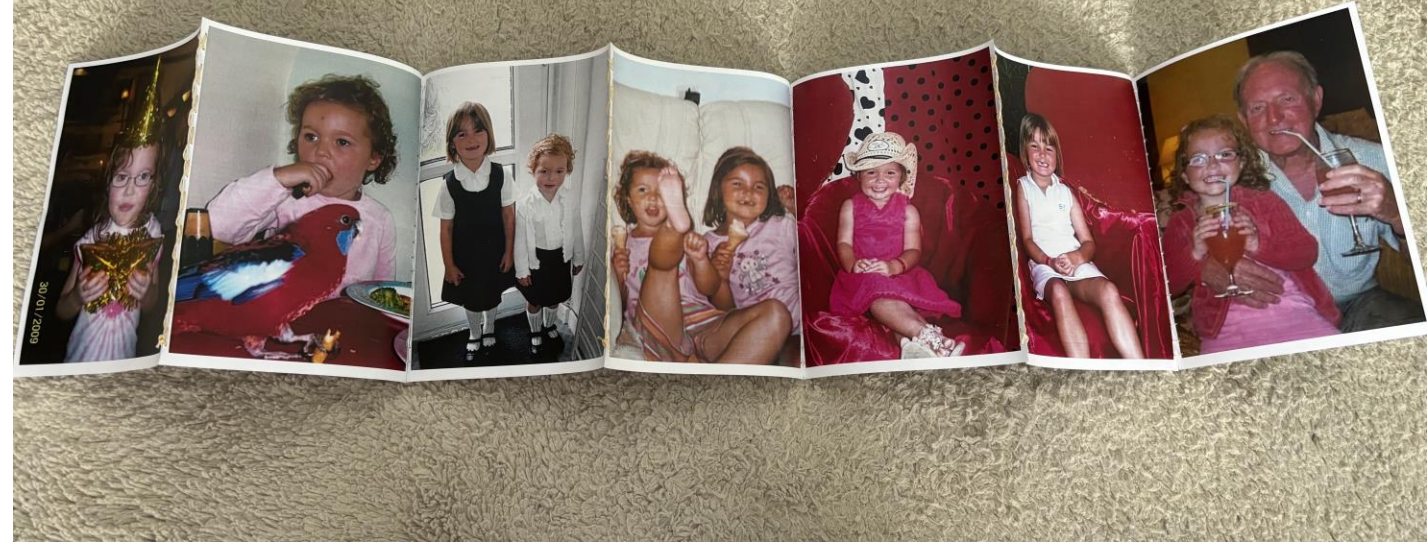
The next stage in the book-making process is to create another mock-up, this time considering some of the feedback I received during last week's session. Based on that, I'm going to plan a new layout for the book. One side of the spread will feature a single portrait image on the page, while the other side will show a full-bleed landscape image that spans across two pages. This change in layout will help create more variety in the viewing experience and allow certain images to have a stronger visual impact. I'll continue to use the wax thread I worked with in the previous mock-up, as I liked the handmade quality it gave the book and how it supported the folding structure. This new version will help me decide whether this layout and format better communicate the themes and flow I'm aiming for.

This is how I've created the new layout for the book. To make sure everything prints correctly — with the images in the right order and orientation on both sides — I had to create multiple sets of four-page spreads. This was the only method I could work out that allowed the pages to line up properly when printed double-sided. It took some trial and error, but breaking the book into smaller sections helped me stay organised and made it easier to manage the layout. This approach also helped ensure that each image appears where I want it to in the final sequence, especially with the new design that includes both single portrait pages and full-bleed landscape spreads.



Book

For this mock-up, I printed off a larger selection of images to continue developing the book. However, with the upcoming exhibition and the amount of preparation needed for that, I'm currently focusing more on getting my work ready for display. Even so, this mock-up reflects the direction I want to take the book in moving forward.



I'm happy with the size and format at this stage, it feels right for the content and suits the structure I've been working with.

Although the pages aren't full bleed yet due to printing limitations, my plan for the final version is to trim the edges to achieve a cleaner, more professional finish. This mock-up has helped me visualise how the final book might come together, and it's given me a clearer sense of how to balance both the technical and creative sides of the process as I move forward.

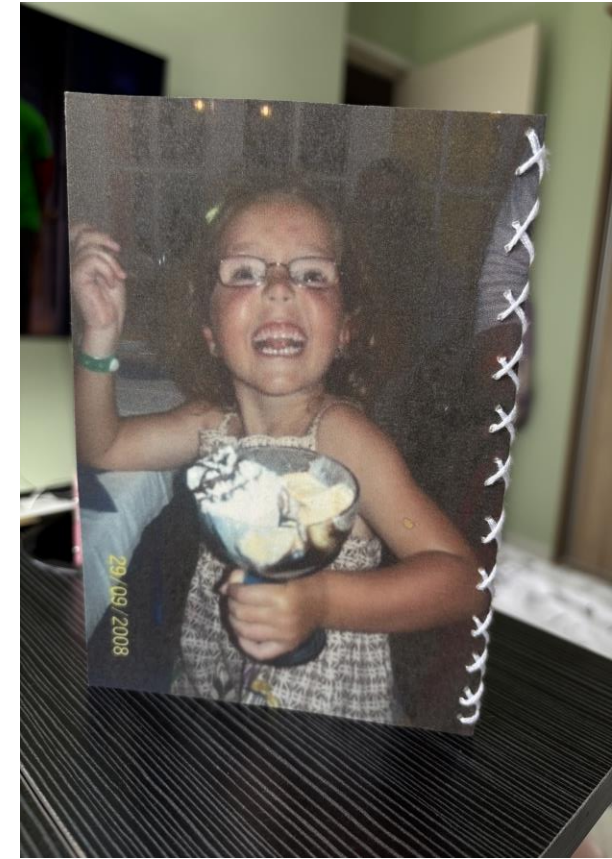
Materials

Now that the exhibition has finished, I've been able to focus back on the book and have gathered some materials I'm considering using for the final version. I've bought two types of paper, recycled cartridge paper and an off-white card. My plan is to print two versions of the book using each material, so I can compare them side by side and decide which one works best. At the moment, I'm leaning slightly more towards the card, as it's sturdier and could help the book hold its shape better, especially when it's opened out fully. I like the idea of the book functioning almost like a structure or object, rather than just something to flip through. However, I'm not ruling out the cartridge paper yet. I've done a few test prints on my home printer using both materials, and I actually like how each one gives the images a slightly different feel. Because they're different in colour and texture, the photos react to the paper in their own way, which makes this decision more interesting, as it affects the mood and presentation of the work.

Recycled paper

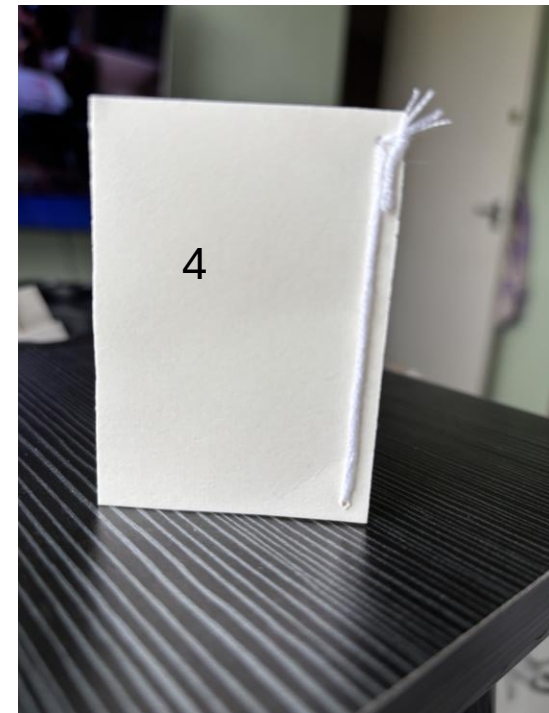


Card



Card binding

Since I'm planning to test out card for the next version of my book, I wanted to explore a few different stitching techniques. The method I've been using so far has worked well on thinner paper, but I'm not sure it will be suitable for the heavier card, as it may not hold as neatly or could cause the pages to tear. With that in mind, I've been experimenting with a few alternative binding methods to see which one works best with the new material. Trying out different types of stitching has helped me understand how the structure of the book might change depending on the technique, and which ones offer the right balance of durability and flexibility. This part of the process is still quite experimental, but it's important for me to find a method that not only holds the book together securely, but also suits the overall aesthetic and feel of the finished piece.



Card binding

1. This is the stitching method I've been using throughout the bookmaking process so far. It works well in many ways, especially because it provides a bit more resistance, which helps the book stand upright when it's fully opened. This gives it a sculptural quality and allows it to function almost like a display piece, not just a book to be held. However, one downside is that the resistance can make it slightly harder to open fully or view all the pages at once. Some viewers might find it difficult to pull the pages apart comfortably, which could affect how they interact with the work. It's something I'm keeping in mind as I continue testing materials and layouts, as I want to find the right balance between structure and accessibility.
- 2&4. Both of these stitching methods are quite similar in structure, one secures the full length of the page, while the other only binds through the middle section. Compared to the first method I used, these have much less resistance when pulling the pages open, which makes the book easier to look through as a whole. However, I've noticed a downside with both techniques: the bottom part of the pages tends to shift or move around slightly, since the knot is positioned at the top. This lack of stability is something I don't really like, as it makes the book feel less secure and more fragile when handled. I want the book to hold its shape and feel intentional when it's opened, so I'm still considering which method will offer the best balance between flexibility and structure.
3. This stitching method is the least resistant of all the ones I've tested, which makes it very easy to open. However, I think it folds out *too* flat, which isn't quite what I'm looking for. Because it can bend and fold in either direction so easily, I feel it risks losing the intended structure and shape of the book. I want the book to have a sense of presence and form when it's opened, almost like a physical object that stands on its own, and this method feels a bit too loose and flexible. While it's practical in terms of accessibility, it doesn't support the kind of physical experience I want the viewer to have when interacting with the work.

Binding choice

After consulting a few people about which binding method felt the most comfortable to open and which one suited the book best, the general consensus was that the original binding method I used was the most effective. Even though it has more resistance than the others, it was seen as the most fitting for the overall feel and intention of the book. Personally, I also appreciate the resistance, it gives the book a sense of physicality and makes the act of opening it feel more deliberate. While it may not be the easiest to flip through quickly, I like that it encourages the viewer to slow down and engage with the book more thoughtfully. It also supports the idea of the book being more than just a set of images, it becomes a sculptural form, something between an object and a story. This quality aligns well with what I want to achieve through the design and concept of the work.

Printing

I went into university today to print two different versions of my book. One using card paper and the other on recycled paper. This was to see how each material works with the images and how they feel as physical objects. The next step is to bind both versions, and for that I'm going to use the criss-cross stitching method. I'm hoping this technique will give the book a strong structure while still allowing it to open and fold out in the way I want.

Final books

This final version of my book brings together everything I've learned throughout the making and testing process. I printed two copies, one on recycled paper and one on card, to compare how each material affected the feel, structure, and function of the book.

The card version gives the book a strong, sturdy feel, which helps it hold its shape much better than the recycled paper version. One of the main advantages of the card is that the center of the book doesn't droop inwards, making it easier to handle and allowing it to stand more confidently when opened out. This was important because I wanted the viewer to interact with the work in a way that felt stable and intentional. However, the pages in the card version don't open as widely as in the recycled paper copy, which may limit the viewer's ability to fully engage with the spread in the same way.

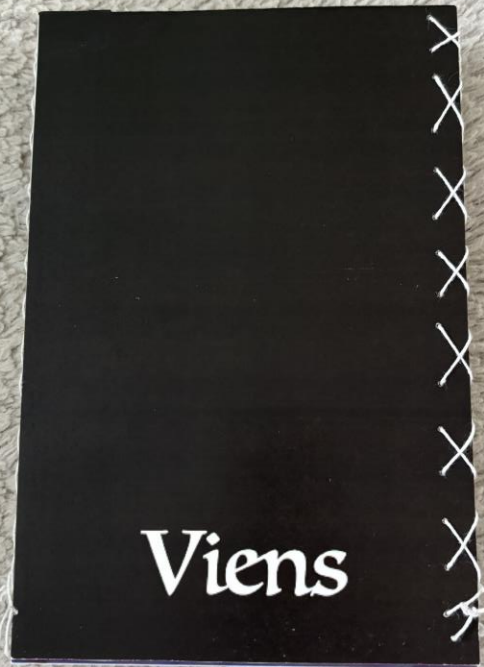
The recycled paper version, on the other hand, feels lighter and more flexible. The pages open wider, which could make it easier for the viewer to view the images in their entirety. The flexibility of the material also gives the book a softer, more organic feel, which could be appealing in terms of creating a tactile connection. However, the recycled paper version doesn't hold its shape as well as the card, with the centre of the book drooping inward. This makes it harder to handle and less confident when opened out.

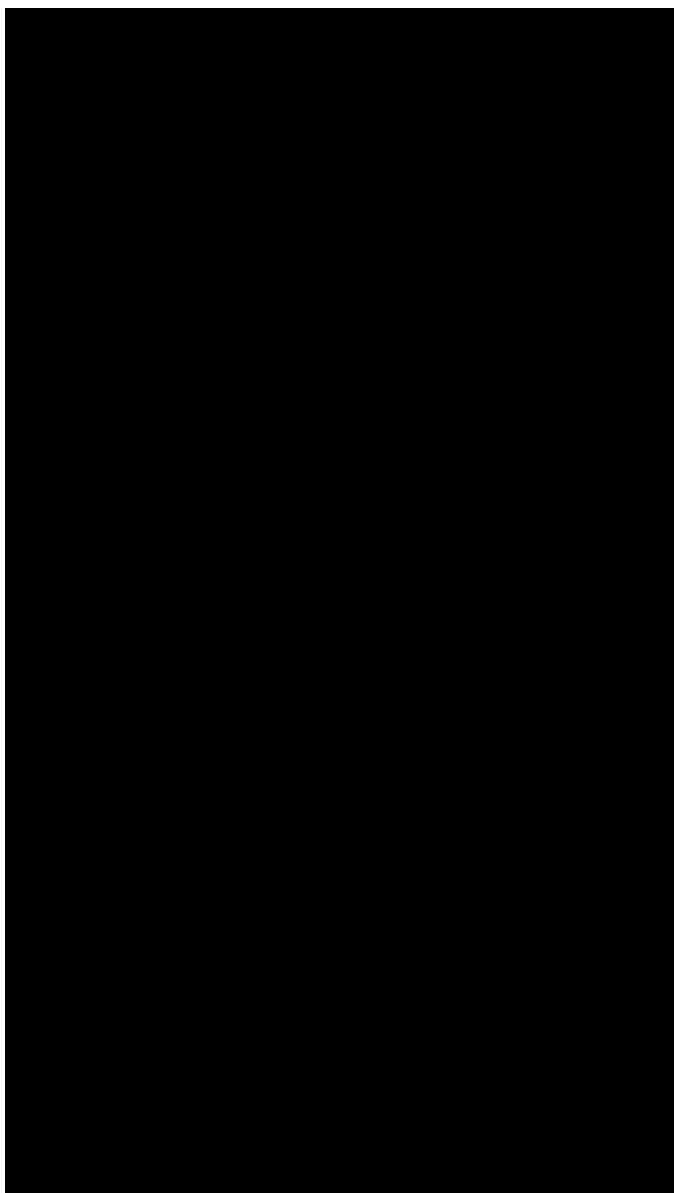
Both versions have a good thickness and weight, giving them a substantial feel, but each offers a different tactile experience. The card version feels more rigid and substantial, while the recycled paper version feels more flexible and delicate.

For the binding, I used the criss-cross method, which worked well for supporting the fold-out structure in both versions. One issue that came up in both was that some images near the centre of the spreads were slightly hidden due to the placement of the stitching. In either version, I'd consider positioning the stitching closer to the edge of the fold to allow for a clearer view of the images.

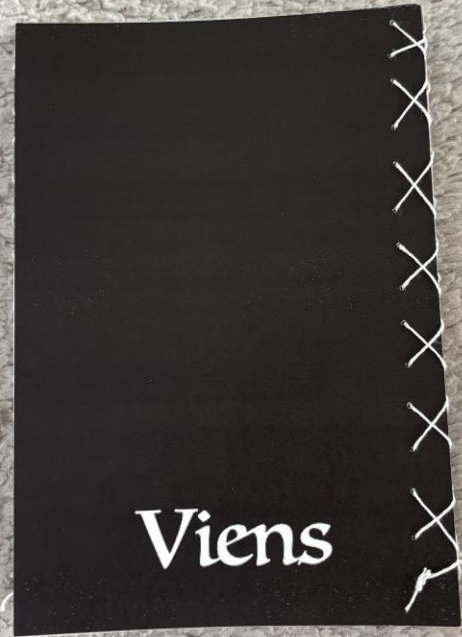
Ultimately, both versions have their advantages. The card version is sturdier and more visually confident, while the recycled paper version is more flexible and opens wider. Each material brings something different to the book and comparing them has helped me better understand how the physicality of the book can influence the viewer's interaction with it.

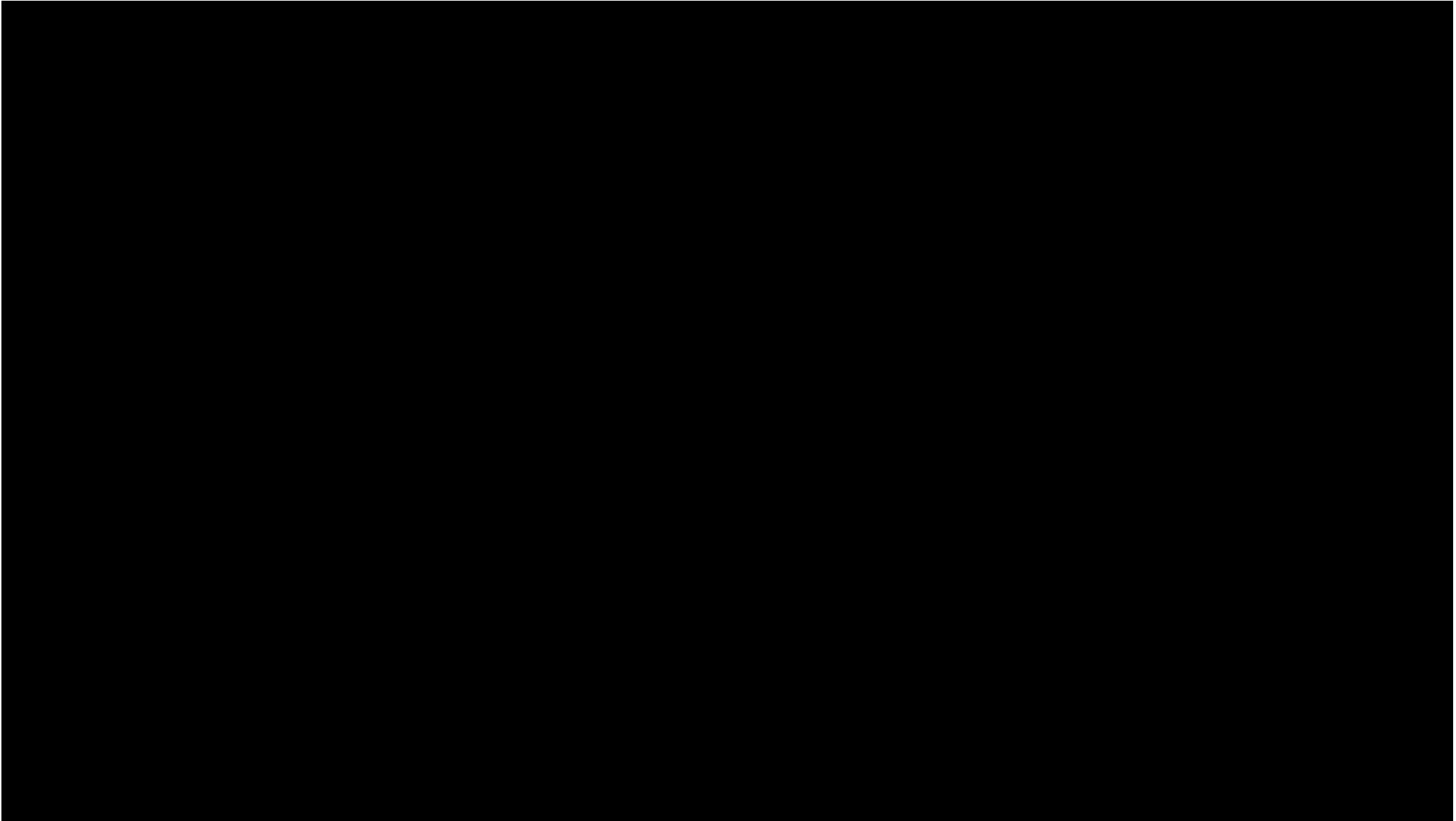
Card





Recycled paper





Final book

After a lot of consideration, I've chosen the card version of the book as my final outcome. It holds its structure well and feels much sturdier in the hands, especially important when I want other people to feel comfortable picking it up, opening it, and engaging with it. The recycled paper version, while I really liked the texture and flexibility, felt too fragile. It had a noticeable droop in the middle which made it feel unfinished—more like a dummy than a final piece. It didn't have the level of professionalism I was aiming for. In the future, if I return to a similar format or choose to use recycled paper again, I'd need to rethink the binding method to avoid that issue.

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