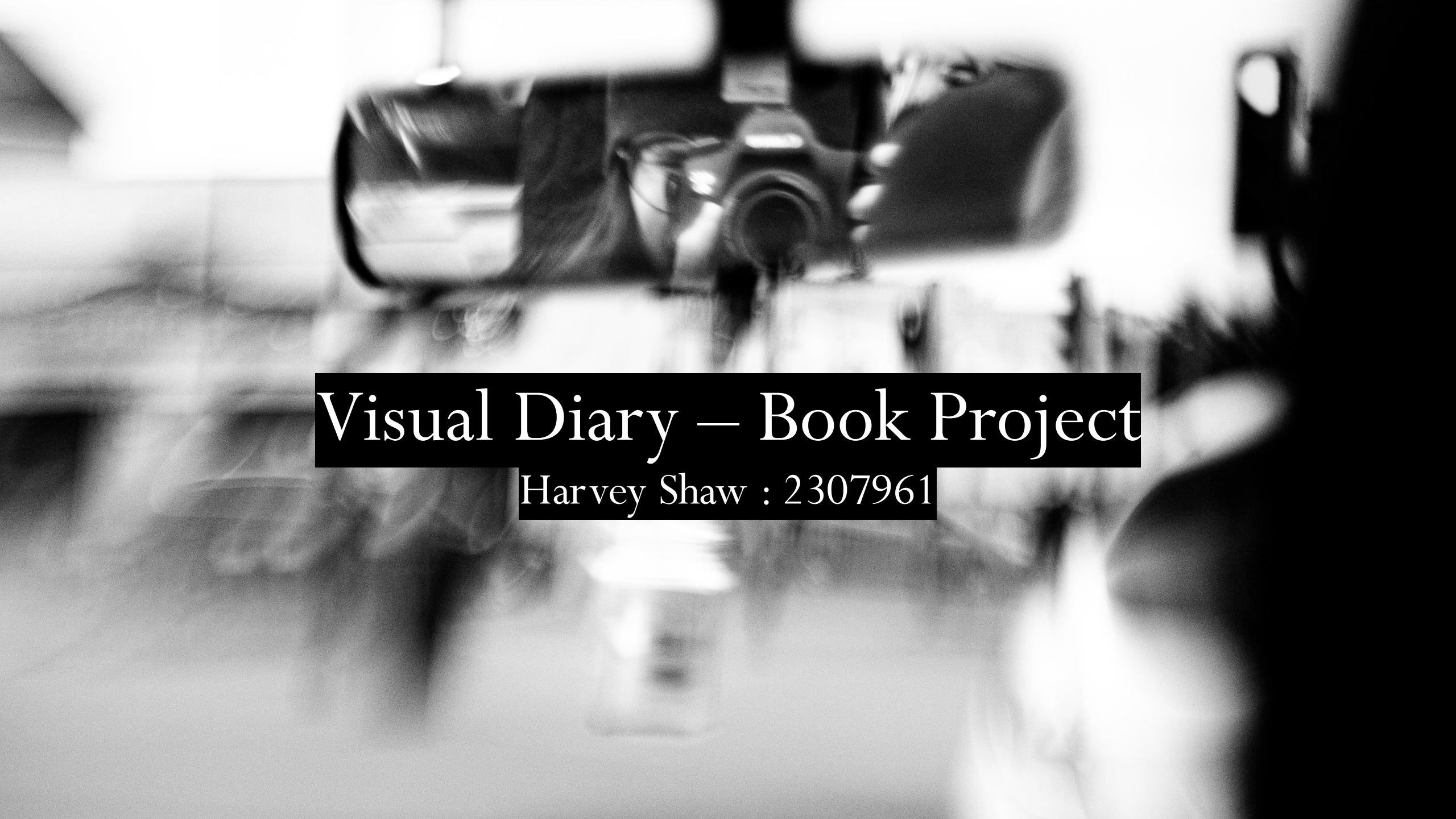




Visual Diary — Book Project

Harvey Shaw : 2307961

Initial Ideas :

In this project I aim to create a book that represents my style of photography as well as the direction and narrative that I am pushing within it. I considered my work to be very documentary oriented, however I feel like my imagery and intentions capture things with a higher emphasis on making the mundane look cinematic or more appealing in whatever approach I may have on accomplishing that. I look at my previous photography and see a repetition of people being the subjects. A mix of people I do and don't know. This gave me the idea to make a photobook about all the people I have taken images of over time, but I wanted to look at the deeper meaning or context behind why.

I think I gradually, throughout age and my photographic study I have further recognized the fragility of life, finding the beauty of what surrounds us and the importance of time as a factor of our lives. I think I have always found interest in the little or the unknown and I have always explored and represented the unseen within photography through what is around us and unexplored. I am initially working towards a photobook that has the form of a magazine so I can get used to binding methods and using adobe in-design to lay out the chosen images into booklet form.

I also want to go with this as a starting ground as it will be easier to produce work and experiment without having to make it look perfect and finished. I also personally find myself looking at bigger photobooks over smaller ones. I think it is because I find a greater value in the scale of the materials and physical values of the photobook. A book similar to this is Tulsa By Larry Clark, the book is appealing and despite the content being somewhat graphic I feel it has synergy with the way the cover and paper emphasize each other in a way that makes the content more fragile and valuable. I would like my content and my actual book to have a good connection and bond between how the work appears and how the book feels to read and approach a topic, because I feel like this is something that makes an effective photobook.

Research and Inspiration :

For my research and inspiration, I have gathered 4 photobooks to look at and discuss to help me further engage with my own book and the elements I can have an influence over. I will include many other variety of photobooks and works to look at and reference however I have 4 main ones that I wish to further look at the materials and work of that may potentially carry over to my own.

In my own craft and experience within photography I tend to represent the unseen and mundane and I think a way I have been able to subconsciously and successfully do this is through my imagery of people. I have spent a lot of time taking photos of random people and friends that are close to me in public and natural settings, and this has allowed me to have a wide variety of individual and unique representations of people and moments of time where the target subject is at least someone if not a group of people.

Through exploring and researching theories that link to my photographic process and mindset such as phenomenology by Maurice Merleau-Ponty I explore areas outside of the camera's technical functions and ability to provide a visual outcome and focus on the contextualities behind experience, emotion and presence between both viewer and work.

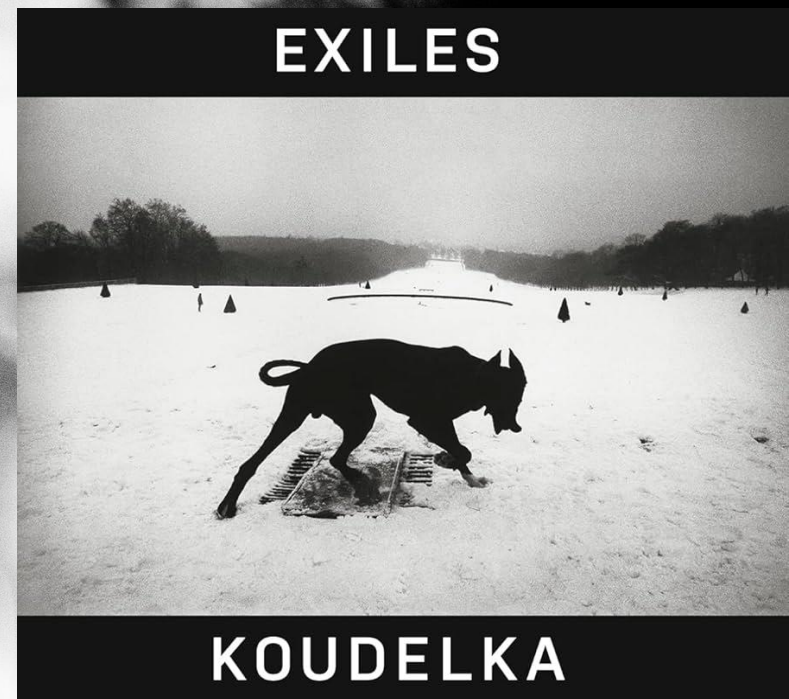
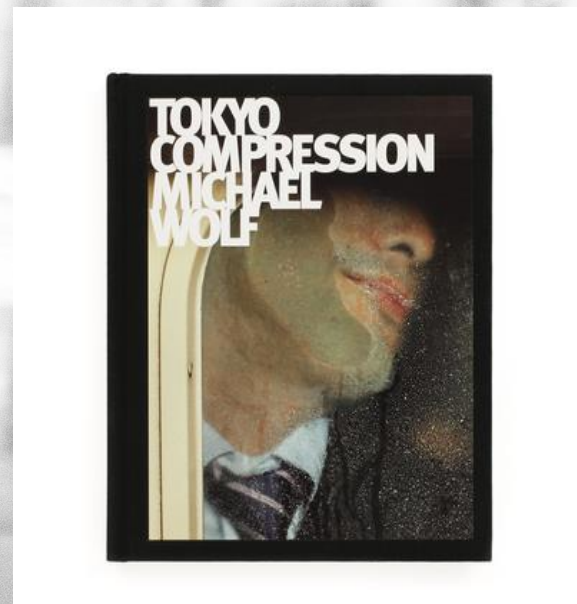
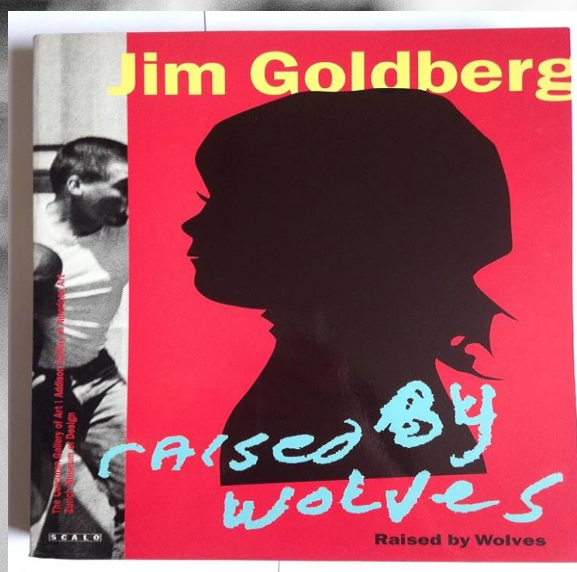
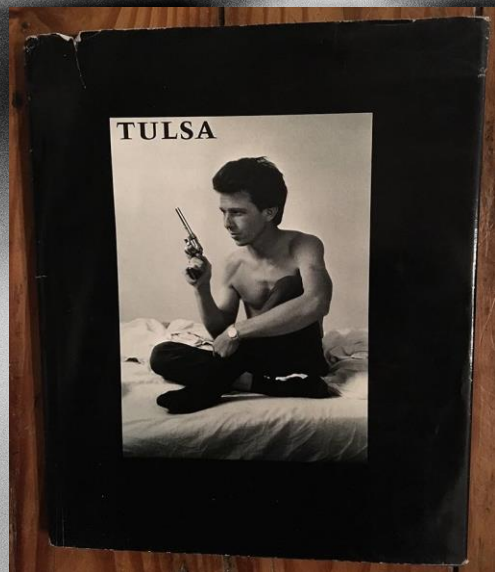
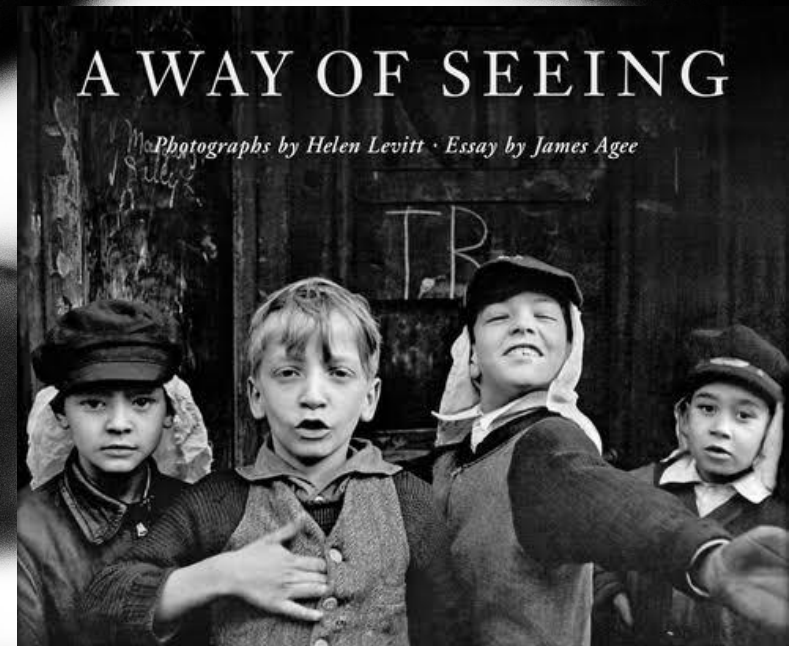
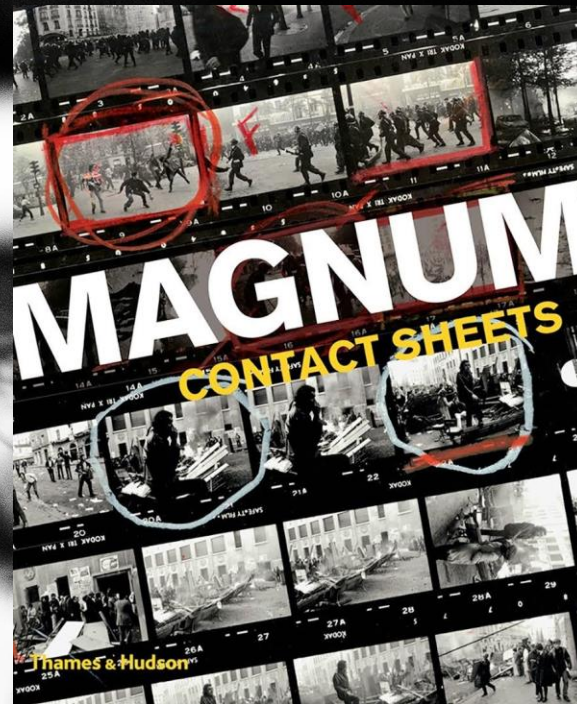
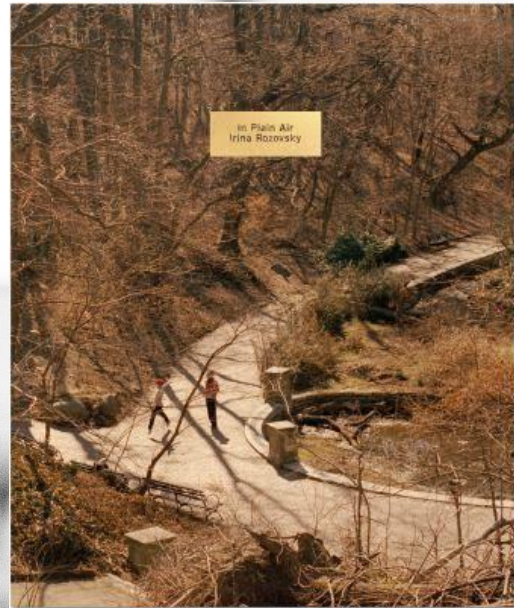


My Images:





Mood board:



How my images form a photobook :

For this project looking at other artists' photobooks have made me look at my own work in order to see what stands out throughout my practice and what layout and intention works to be used in an effective book format. I feel like I tend to pick up a lot of information socially in general and its sometimes slightly overstimulating, so I think a lot of my photography of people I don't know is me balancing that back out in a small sense, while my appreciation in the values of life, time and visual beauty also come into play. I think because I generally feel skittish or overstimulated in big crowds or moments of confrontation, looking back at a clear singular moment where I later see the detail in someone's outfit choice or someone's dog running away that I completely missed before-hand due to the intensity of being in a moment is really rewarding and nice to appreciate.

I think there is no number to how many images form a photobook but for mine I have a lot of material to make it a book where the topic is covered very precisely and diversely.

To begin with, my images consist a lot of people which made me initially focus on the human condition and the idea of us all being so distant to one another but also being so susceptible to one another's emotions and experiences, specifically through art. It got me thinking about the subjects in my image and what they mean to me and what they could mean or translate to others from their own personal experiences.

I think that covering people and making a book covering the wide range of diversity and expression of ourselves for viewers to feel connected or confused about will work well with the quantity of images I have and plan to later take.

phenomenology, the flaneur and indexicality in photography:

Without going into too much detail and context about these philosophies / topics I want to briefly give some information around them and how I believe they exist within my work / process in some way. I have included these within my essay on how photography represents the unseen where I explore the contrasting themes of absence and presence and experience within photography.

Phenomenology - Maurice Merleau-Ponty:

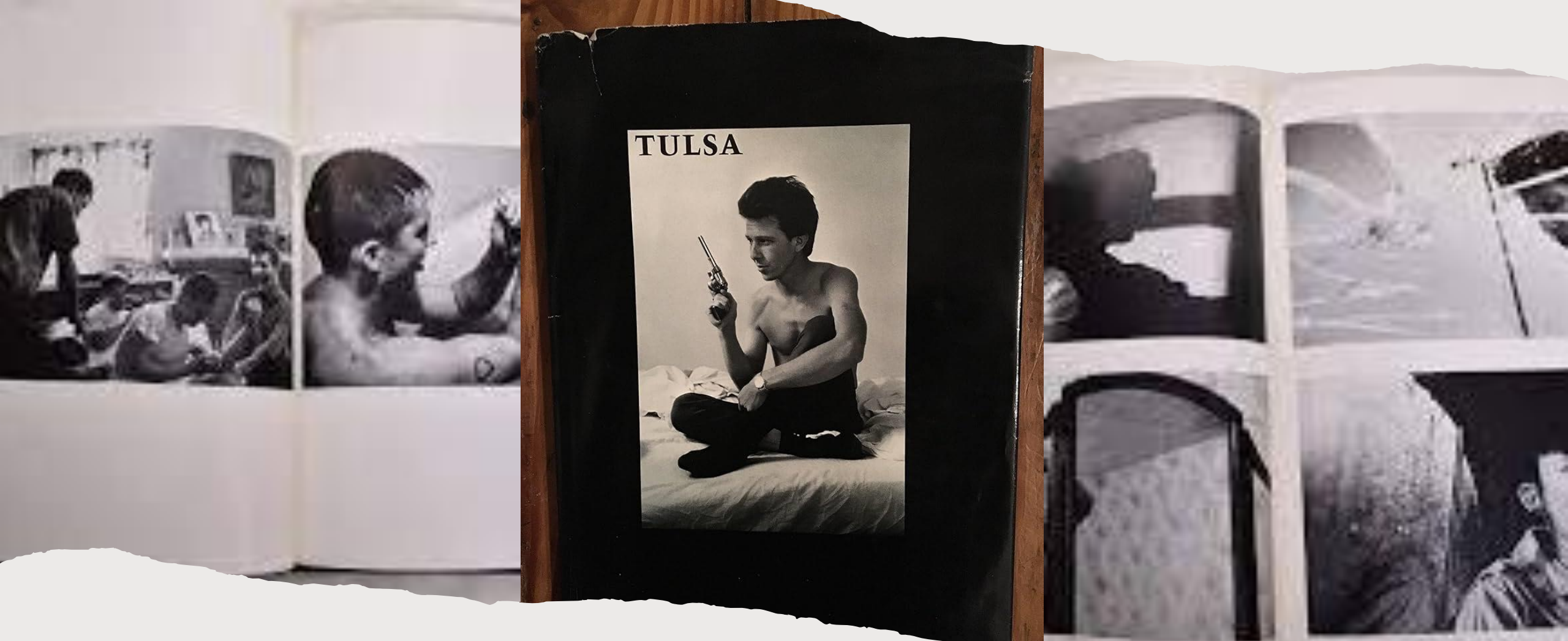
Phenomenology explored by Maurice Merleau-Ponty studies perception and how we experience things within the world before understanding and rationalizing it. We also learn about how photography does more than gives us a technical process and visual outcome but a slim perspective on an experience and moment of time. It also explores how photography is a tool for people to understand and make sense of the world around them through what may be unseen or untracable with the human eye and in the present. I believe this is explored within my book and my work in general as I try to find beauty within the unseen or the mundane. I also really value the fragility and nature of life itself so I feel this helps me find something where others can't though photographing what's around me.

The Flaneur - Walter Benjamin / Charles Baudelaire:

The Flaneur is also similar in which I would link it to my work and my mentality around existence and the ability to take photos of that time. The flaneur is an observer of life, someone who can walk a city and enjoy the travel and the little details around them. In my opinion I don't feel it is a sense of enjoying everything but more so the ability to find appreciation and great value in the little or the repetitiveness of life and noticing the overlooked details.

Indexicality in photography – Roland Barthes:

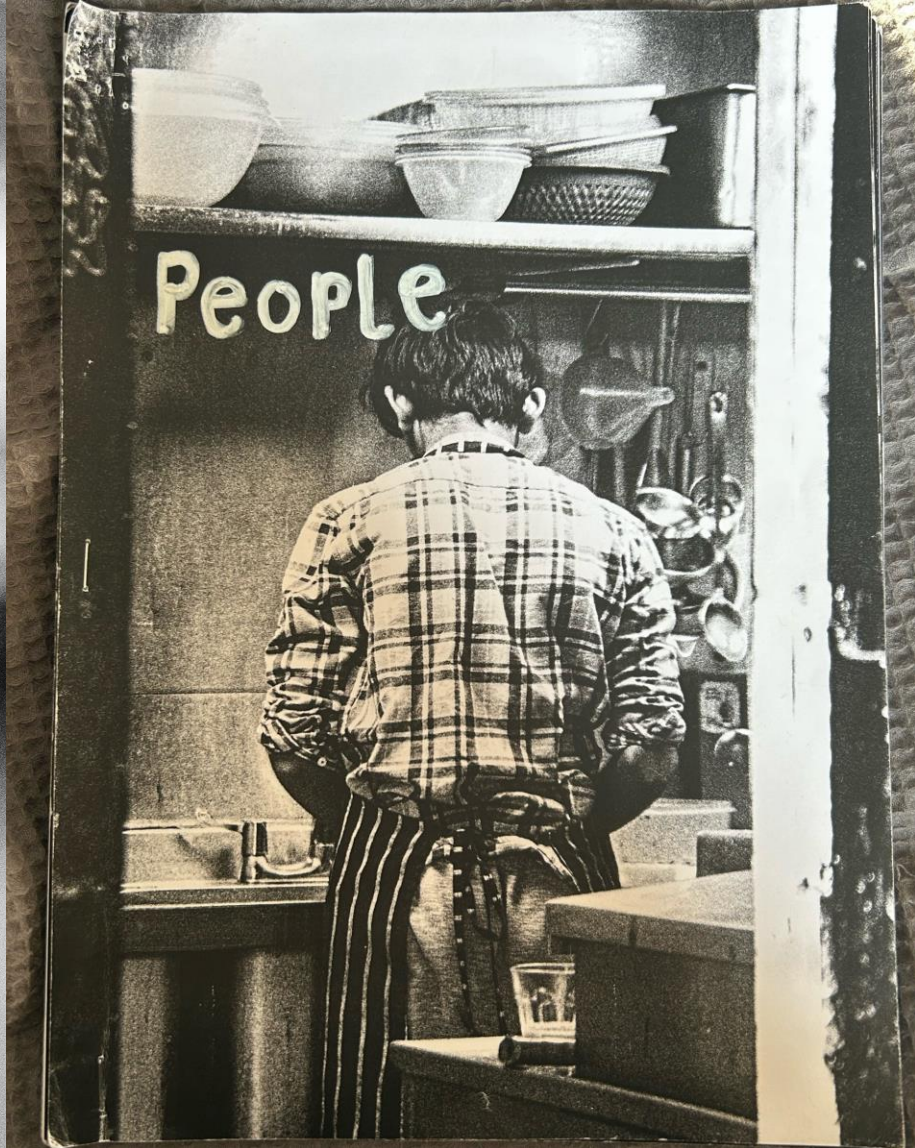
Roland Barthes within indexicality in photography explores the very traces of life that we can capture and leave behind. He focuses on the ability to take a direct imprint of reality carrying the presence of the life and history that once was. This is more documentary and archival view on photography as it highlights the value of timekeeping and timeline of our cultures and behaviors. This links to my work and study in wanting to preserve experience and life through photography.



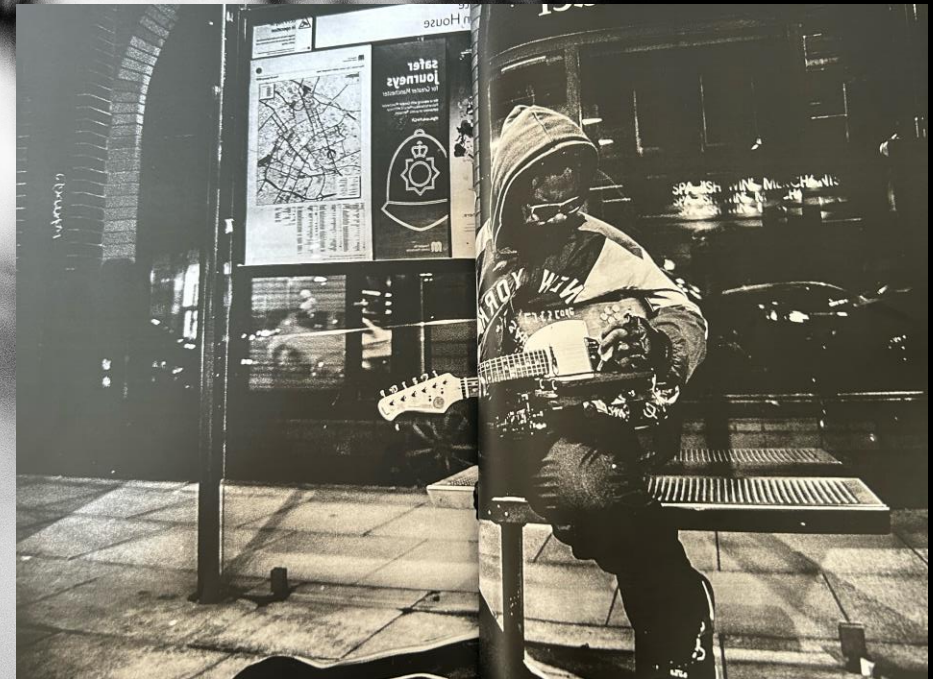
Larry Clark - Tulsa

Tulsa by Larry Clark, first published in 1971, is a gritty and unfiltered photographic documentary of youth, drug use, and violence in 1960s Oklahoma. Shot in black and white, the book captures the intimate and often disturbing realities of Clark's friends and their lives, blurring the line between participant and observer. Its harsh, autobiographical style has made it a landmark in documentary photography. Clark's ability as a photographer to be present in and capture the unseen and the realities of life in the 70s in Tulsa made for a really delicate book about the harshness and fragility of life itself as well as the beginning and the end of it. The book is quite poetic with very few words and we are given a narrative and a perspective into their lifestyle simply through solid, interesting imagery.

First Book Dummy:



The first book dummy is a soft-book with entirely black and white imagery, and it has been put together in a similar format to a magazine. It has 25 pages and was bound together using staples to get a brief concept around how a simple and tightly bounded magazine appears and functions. This is just an initial attempt at translating my work into book format and seeing what early problems I may face that can be focused on sooner. I feel the images I picked for this attempt worked well as a collection and putting them into a book format has helped narrow down and gauge on what I notice works well together and works to produce an effective photo book. I just labelled it 'people' for now as a starting title and to clarify the topic / context of the book. I also chose an image for the cover because of its magazine style, and I think this is something that will apply to more of my future outcomes. For my first book I am happy with the outcome it has given me to work with for the next time



Response and review 1:

- In the first photobook dummy / test I think I achieved what I wanted, in trying to begin visualizing my work in a reading format and spotting any faults / problems. To begin, one major problem I came across was the tightness of the staple binding method. Although this would work perfectly with a zine or leaflet when it comes to the papers position, it pulls the pages together making the spine / crease of the book stiff, so the images don't carry over the next page in center and this makes the viewing experience a bit awkward to sometimes annoying to have to adjust.
- Other than that issue, the prints themselves had no problems with image quality, size or material and the amount of shadows and contrast in my images actually takes away from the fact that it is made from just standard printer paper and the amount of ink actually makes it seem thicker and weighty like that of a magazine. It also allowed me to consider materials early on as I can pick between glossy or matte finishes and the areas of possible use for them.





Trent Parkes – Dream / Life

"Dream/Life" is a photographic exploration by Australian photographer Trent Parke, first published in 1999. Over five years, Parke documented the streets of Sydney, capturing the city's essence through his unique perspective. The resulting images present Sydney as a realm of shadows and light, transforming ordinary scenes into dreamlike narratives. Parke's innovative use of light and long exposures often "whitens" his subjects, creating an ethereal atmosphere that reimagines the urban landscape. I really like this photobook because it has widened my perspective on what variety of imagery works well together in a photobook. It has showed me that photography that I like isn't necessarily restricted in any ways it can be represented and paired alongside other connected works. The amount of content within this book helps provide the viewer with lots of information on a topic without needing much verbal descriptions.

Response to research:

To respond back to the books of artists such as Trent Parkes and Larry Clark, I want to focus on extending the size and scale of my book to be less thin and flimsy like the form of a magazine. Looking specifically at the content of my book and responding to the previous research of Trent Parke's I want to explore the further boundaries of the things I can use so I am going to get away from only using black and white imagery and I want to be able to utilize my other lens equipment and color work so I have a wider variety of diverse imagery covering my topic.

Looking at Titles, Trent Parke's book '*Dream / Life*' is chosen to be titled that because of how he reflects the duality of reality and perception, almost blending the mundane with the dreamlike. I think this title really fits his book as well as the subtopics and theories that are explored within his work and the context of it, such as phenomenology, the flaneur, indexicality and the uncanny. I am going to explore these later and how I believe they tie into my own work, process and intentions.

Thinking about materials I also think that in the creation of my next book dummy I keep the same standard printer paper and attempt a different binding technique to see what type of fixing works and looks the best for the content and ideal Style.

Thinking about materials I would like to later explore different paper types and GSM (grams per square meter) however I feel like to begin with I want to narrow down the exact scale and form of the book before thinking about its final form. I was considering using a matte finish for the pages to make the photos pop more however because I am steering away from the magazine format I had initially, I would like to keep some of the aesthetic from that as I also pair it with characteristics from other books I like and take reference from. I also don't want to steer away from the intended form of the book because that is when the content doesn't start to match the cover and the binding and the whole vessel that the work is in doesn't look or read smoothly.

Shoot 1:



Here is a select few images from my first shoot where I consciously focused on people and the ways of expression. I think it went well, and I used some new equipment (lens baby) to experiment and get a wider perspective.



Next steps:

For my next book dummy iteration, I want to make some steps to improve and evolve the book to the next level of having a finished form. To do this I am going to add more imagery because I have been able to clarify the context of the book earlier on and been able to find my intentions behind it and this will give me time later to then worry about specific materials. I already have enough work to well exceed a regular photobook, so I am in the stage of picking out my best previous selection of images and planning future shoots to go on with the sole purpose of capturing 'people'.

I also want to focus on giving it a set title, not putting it on the book, but just the idea and existence behind it. As previously mentioned, Trent Parkes Dream / Life was named from his perceptions of the area around him and how he documented something in a way where the real and ethereal collide and become one.

BINDING: I don't have much experience in book binding, so I was going into this a bit blind however I decided to use some materials that I had available at home which was fishing line. I only used this for its technical values / ability to hold and because it is opaque and doesn't stand out. I typically printed the pages all A4 like I did my previous magazine dummy and I stitched them together almost with the fishing line. I have come up with a temporary solution to binding my book dummies that involve string or fishing line, poking holes through the pages, and tying solid knots to apply the layers together. This is a really long and tedious process especially the needle and poking through the pages however it let me see my book in a different way after the work.

TITLE: For my title I want it to relate to what I am trying to do contextually within the project and within what I am exploring, and I would like to involve some deeper word play or alternative forms of media that I relate to personally and can help me translate into the book.

A musician which I listen to by the name of Archy Marshall or alternatively King Krule, writes music about the experience of life and the deepness of human connection and emotion to one's self and others. He explores a wide range of emotional and atmospheric themes within his music in a mixed genre of rock, jazz and hip hop. He often blends feelings of urban isolation, melancholy and angst with moments of soft tenderness and dreamy escapism. I relate to this music personally and I have referenced it within my work many times as he is the first artist who almost broke through to me regarding escapism and recognizing deep emotion and the value in just experiencing things and time. One title that immediately came to me was *Man Alive!* which is an album by King Krule where he explores the numbing effects of routine, consumerism, and modern life. He faces the sense of being disconnected from both society and oneself and having a longing for meaning, comfort, or even just feeling something real.

On a deeper level, it also hints at simply being alive: the raw, chaotic experience of existence, especially in a dark, overwhelming cityscape (which King Krule paints with his sounds). It's like he's capturing that desperate, wide-eyed feeling of just surviving the emotional and physical grind of life. At the time of making the album Archy was going through a lot of things and changes such as facing his history, becoming a father and leaving London for the countryside, so "Man Alive!" could also represent a kind of personal exclamation, like waking up to the realities of adulthood and new responsibilities or topics to push dedication towards.

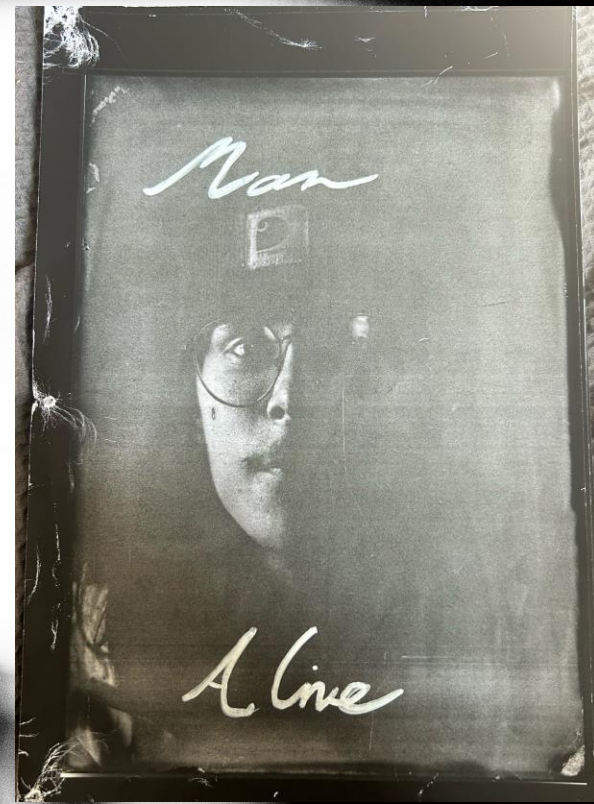
This translates towards philosophies mentioned previously and the ideologies around 'the unseen' and how we explore and face it through our human, artistic and emotional ways. Tearing down the title and stripping away the words from meaning I want to look at how we relate to the existence and evolution of the world as 'man'. "That's one small step for man, one giant leap for mankind" (Armstrong Neil, 1969)

This usage of the word man in my book is to refer to it in that sense of referencing the whole existence and evolution and experience of mankind without saying that whole word and description. By the term 'alive' I refer to the raw experience of life and the process of going through it and being aware of sensitivity and emotion. My title 'Man Alive' uses some context from the title of King Krules album and music however my title directly refers to the existence of man and looking at imagery in relation to experience and the spectrum of emotion and its intensity. My Book also features the odd photo of myself which is something I never do within my work. I always feel like I take photos of other people and never subjectively document myself and my thoughts, so this progression and title is also a

Second book Dummy :

In the second book dummy I have increased the number of pages / work drastically and the form of the book has changed slightly from the last one. This book turned out to include more content than I had imagined so I changed my initial idea of having a magazine style book and opened it into having something a bit different. I also use colour imagery in this book after I some feedback and later responding to Trent Parke's process mixing colour imagery with monochrome.

I prefer this iteration due to the extended content and wider variety of work I also like that this now allows me to play around with heavier binding options and book covers to protect and properly conceal the work. I want to find a sweet spot with the balance of work and representation / format of the book because I think these 2 things are important in making it readable and different to others. I have already semi prepared for this occasion to extend the form of my book through looking at slightly larger books such as Larry Clark's Tulsa that slightly exceeds the standard size of a book and provides a variety of imagery.



Response and review

2:

This book dummy was a massive leap from the previous as I solved the issue with the spine creasing / mis-aligning the pages and I have added 4X the amount of content, as well as covering / titling the book. I went and used some images from a previous shoot in which I went out with a lens baby and focused entirely on capturing 'people' but with equipment that provided a more surreal and dreamlike tone. This is an important step within my book to not drag out 'moments' with lots of the same imagery, style and equipment. Within this project I use many different pieces of equipment such as a flash, zoom lens, mix of filters, medium format camera, 35mm camera and wet plates. I prefer this book because the quantity of imagery finally allows for a proper read where you can flick senselessly through it in pursuit of an image you like or relate to. This was my intention behind creating the book as I tend to do this myself when finding a photo book that allows me to quickly and visually learn about a topic.



It was a great idea to utilize my color imagery as I believe it makes the book a lot more interesting and natural and even though I ever only show my black and white imagery it is refreshing to use some of my other works and methods of editing images with their original color. Even if images work better without their natural color's I have utilized making them monochrome and adding / changing the tones of it so I can bleed the colors from it while still being able to apply color within the highlights and shadows of an image.

Street

THE ULTIMATE COLLECTION
OF STREET PHOTOGRAPHY



Thames & Hudson

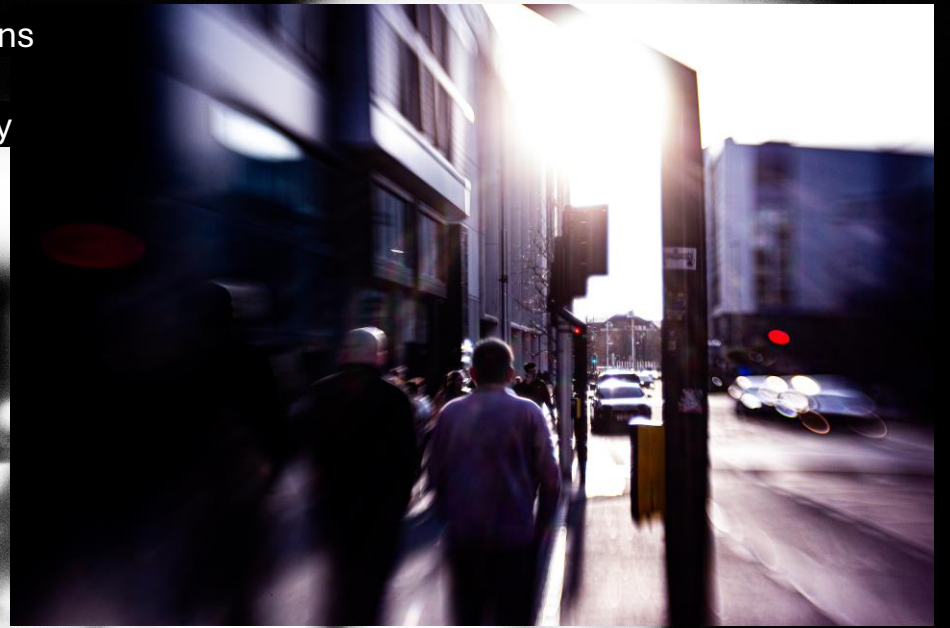


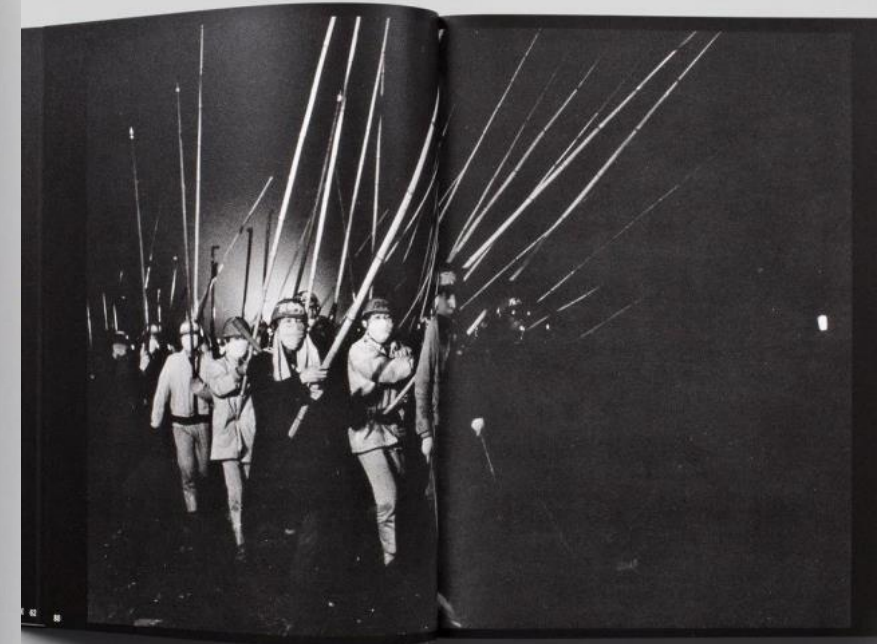
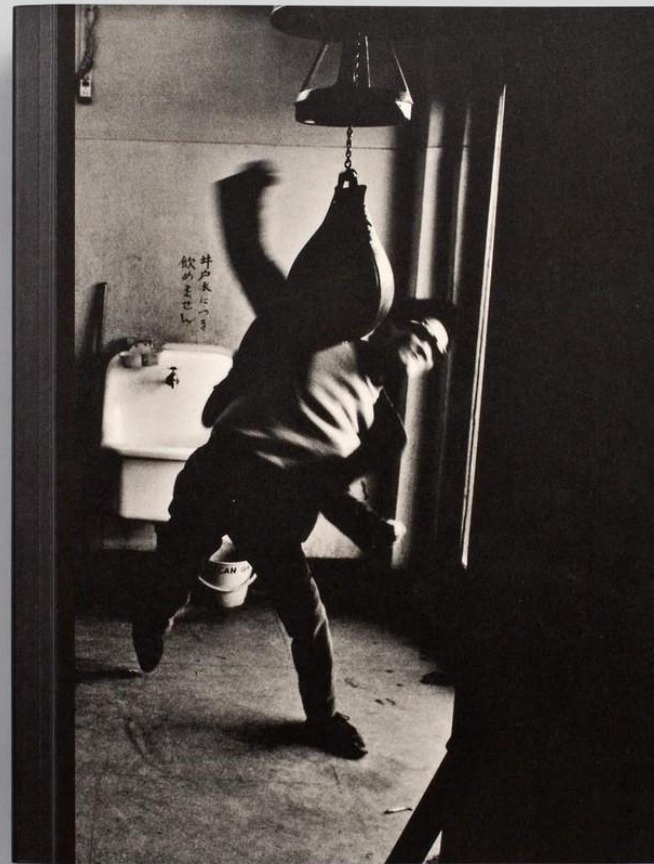
Magnum - StreetWise

Streetwise is a 1985 photobook by Mary Ellen Mark, documenting the lives of homeless and runaway youth in Seattle during the early 1980s. Originally developed from a project for *Life* magazine, the book follows a group of young people—most notably a girl named Erin “Tiny” Blackwell—capturing their struggles, resilience, and day-to-day existence on the streets. Mark’s intimate black-and-white photographs, combined with interviews by journalist Cheryl McCall, create a powerful and deeply humanizing portrait of marginalized youth.

Shoot 2:

I like this shoot because it captures a lot more diversity in interactions and expressions within individuals. This shoot has definitely provided me with some more options and areas to explore within my work so when I do get all of my materials together, I will have a very good set of images to make nice content for my book.





I like the book *Provoke* because of the contrasting themes of absence and presence. Looking specifically at the work we get a sense of violence and darkness from what are seemingly still scenes from just an ordinary life to a large majority of people. The documentary series plays on subcultures and references the human condition and its position within photography and how it is subjectively captured and represented in diverse ways other than contemporary documentary work. The content of the book is highly documentary based and plays into the subcultures of Japan at that time, it displays natural and raw emotion from a variety of different individuals and the form of the book is appealing to me as they use a graphic style layout alongside the sleek and solid materials

Provoke

Next steps:

Now I feel like I have finally solidified the content and intention behind the book I can start thinking about materials and the differences between them. My next book dummy will be used with different materials and a different binding method for more variation. This will make it easier to see what direction to take for the final book which will be after this next one.

I like the look of a hardback cover and how it protects or preserves the pages or contents of a photobook in different physical and metaphorical ways. Similar to Larry Clarks work I want my book to be able to accommodate the theme of my work and with Larry Clarks Tulsa his we get very emotional, graphic imagery that is viewable because it is in a clean, delicate (but firm) vessel that makes you view the subject differently.

I aim to experiment with a hardback cover to see what different possible outcomes and forms my book can take. I want to include more images from my last shoot and I also want to look at binding methods going from handmade to professionally custom made.

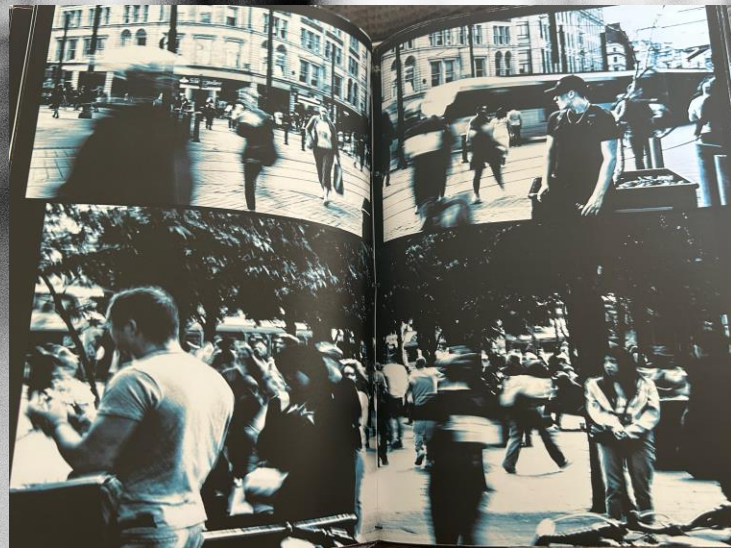
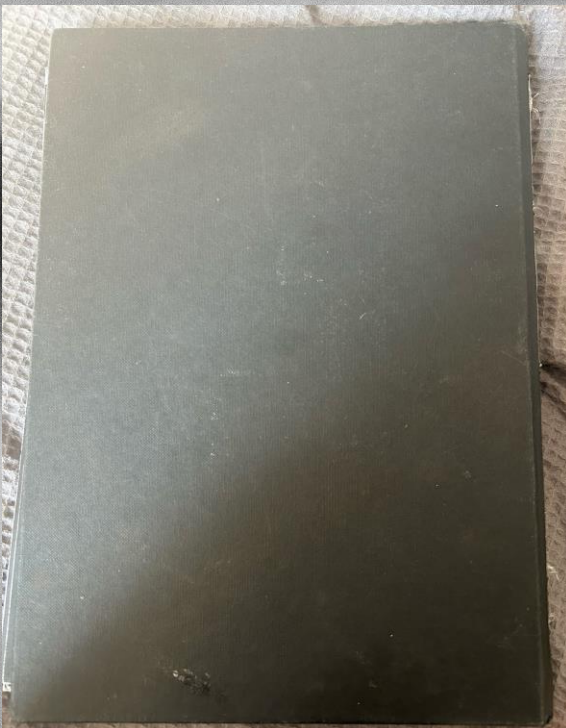
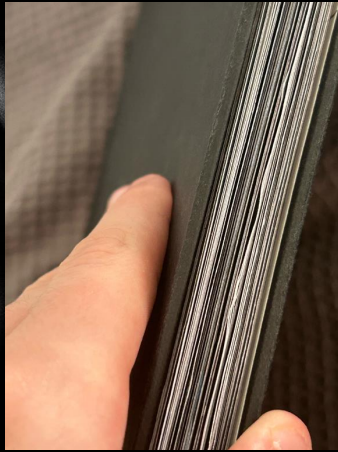
Personally, I don't like any type of wire or ring binding as I think it looks a bit folder looking and I like the straight edged design of the tape or velo binding methods. This is something I wish to later explore however for now I am going to try and stitch a cover to a bound set of images to see what my work looks like in a book with a hard cover – even if I do change materials later



Third Book Dummy :

This book dummy was successful, and it really helped me visualize the possibilities and areas that I can go with the style and form of my book. This version includes the most pages being 200 so the form of the book and how it is all photos no words really plays into the nature of scrolling through page after page similar to Trent Parke's book *Dream / Life* where you get lost in the absence and presence of it all.

This photobook has helped me narrow down how I want my book to look, and it proves to me that the content suits this really sleek and professional look to it. When I say this, I am not referring directly to the plain cover but the size and experience of reading it and seeing the imagery in that specific order / layout. I feel like applying the hard cover and binding it in a quick and easy way has helped me make a great leap towards being able to visualize the desired outcomes of my book.



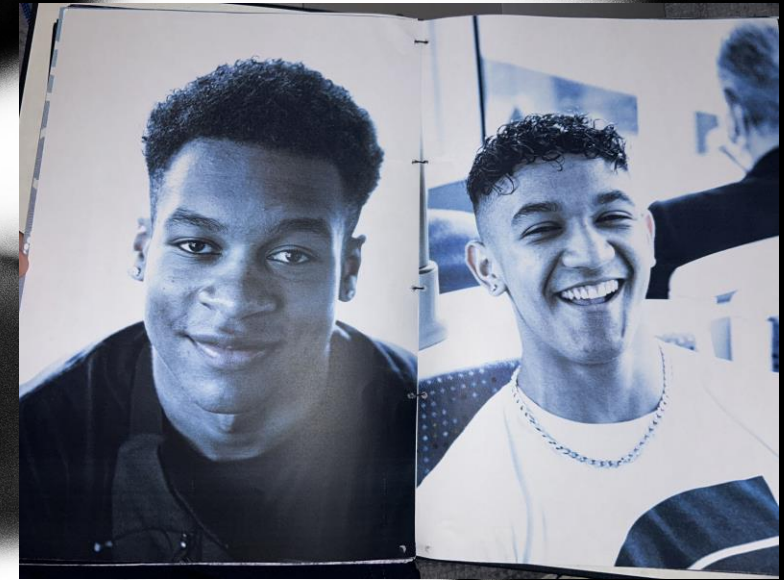
Response:

The previous book dummy; being the one I have used the most hand-made materials for, has set me on the right tracks with acknowledging where I want my book project to go. Seeing my work in a book that has a defined cover, and a more professional binding method has assured me that I want the form of my book to look as sleek and as professional as possible similar to Larry Clarks form of book and how his delicate, yet serious imagery is contained in something smart looking whilst still carrying across the aesthetic of the content / subject.

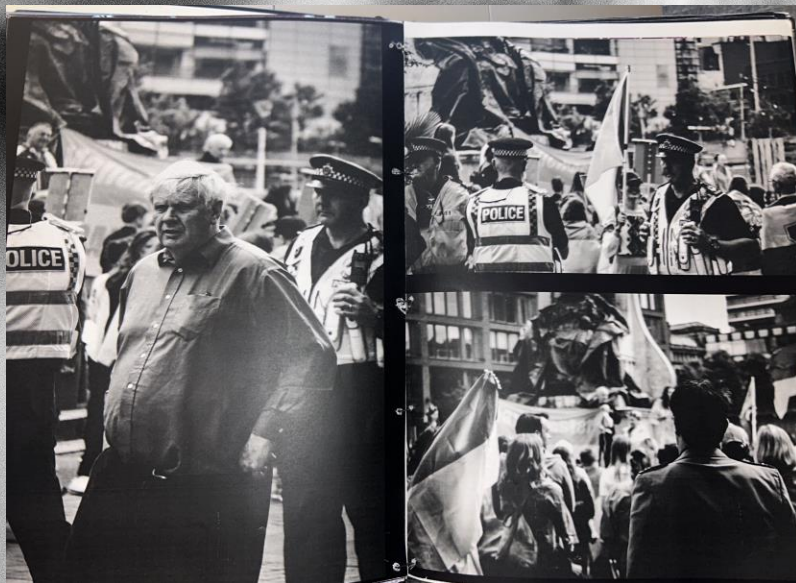


The scale of the book also adds to how the book visually appears before opening it and it looks like it will contain a lot of information on a subject using literacy, however it will just be stacked with imagery for people to translate and experience.

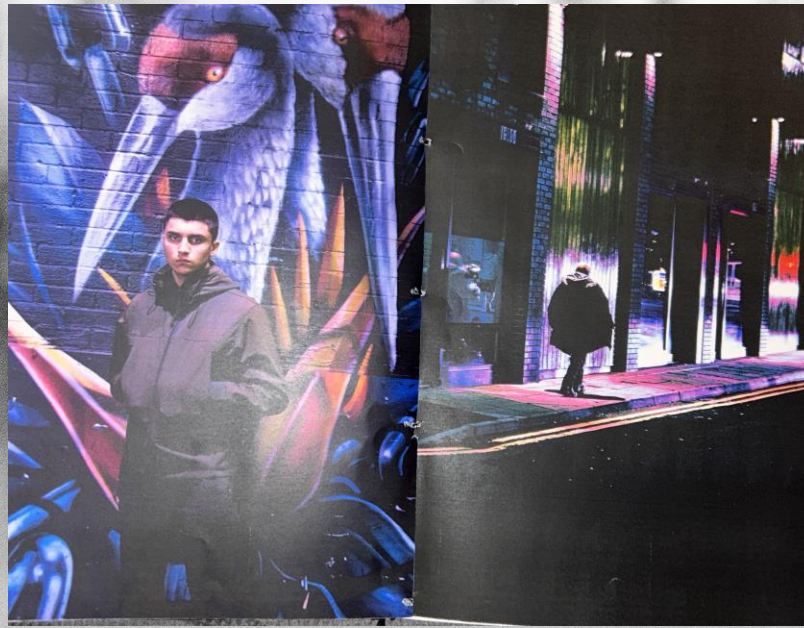
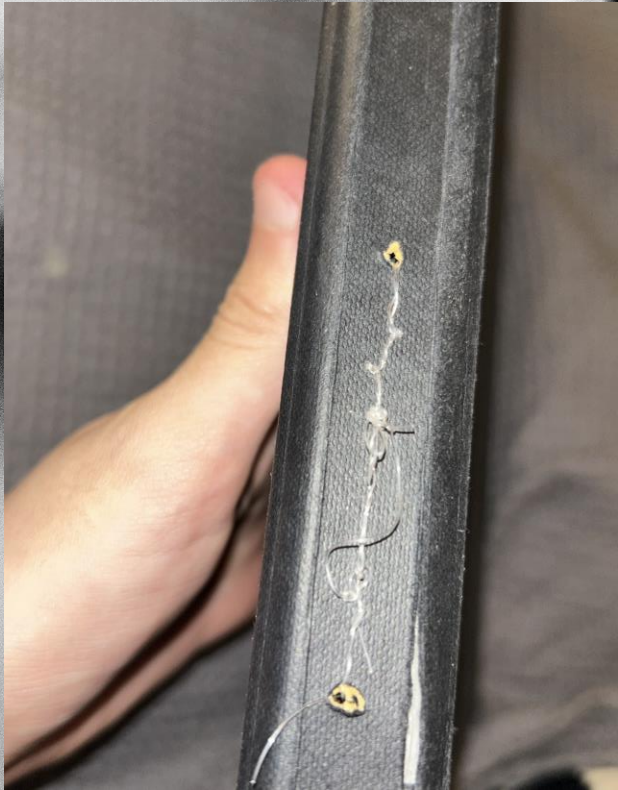
Although I have used a hard cover and this method of binding on my last dummy book, I am not necessarily considering using this same material for my final book. I have taken into consideration from this that my content suits a professional, well-made form / binding method and quality to it in order to further push the narrative to the audience.



Here are a few pages from my last photo book, this slide shows the positives and negatives of my last iteration as well as how my book has changed from the previous. To look at the top second and the first bottom two images we can see the middle crease of the book and how certain areas where it is bound slightly tighter pulls in, creasing the paper on an awkward angle. I don't want to afford any of my images to not work because they don't align in center and join because of the binding. They work very well visually, especially the layout of images however I just want them to appear perfect in the sense of reading and opening it.



Looking at my last book dummy and visualizing where it can go from here, I am starting to doubt the limits of making a handmade one. I am saying this because in the books I am referencing and trying to work towards, they are all professionally printed and published so there is no way I could replicate my own version of a fully furnished photobook. I have had intentions to have a pristine photobook made in my chosen format and materials and I don't think I could make it happen using my own skills and equipment. I feel like throughout my process of making the other book dummies and exploring the different forms of my photobook and the progression of the subject, so I think to accomplish what I have been aiming for I need to go to an external printing company to sort getting my book made to a professional standard. I am deciding this because the vision of my book is to have not even the slightest error or mistake, and I do not think I can trust myself to be held capable of making that happen. I can now however start to look at the wider varieties of materials that I can implement as well as other binding methods that aren't strict to being hand crafted. I just most importantly want to get away from having any hand-crafted vibes and I want to go all out on making it a finished product even if that does mean going a different route. Either way I feel like my previous dummies have justified this outcome and the progression of the form of the book proves that.



Binding:

Binding is a very important step as it takes the appearance and form of your book to the chosen direction. Looking at the binding options below I would personally like to explore further binding options such as tape binding over doing my string / line method. I am choosing this option over the others due to the initial appearances and views of a book that has coil or wire binding for example that makes it look more like a folder. The straight edges and simplicity of the binding method suits the previous forms and content of my book. One thing to note is tape binding doesn't hold the images as well as the others and it makes the images curl more over being flattened between the spine. I don't mind this however as it makes the books reading experience more engaging and unique. I do like the look of the coil binding and the hard cover binding however I don't think the content of my book suits that type of outside appearance, and it just makes it more of a random choice to me.



Final book ideas and next steps:

As discussed in the last slide I would like to take the professional approach as opposed to the hand-crafted approach. I feel like I have justified making this decision rather than just making it due to not having the ability or inspiration to make it. I know my capabilities and the book I am wanting to create exceeds those. That does not mean I am not going to use all of my previous experiments and examples in making this final outcome. Instead, it has helped broaden my goals / intentions with the book and I have a wider playing field to add details or materials that I may not have been able to use prior.

For the next steps I am going to look at materials and the difference between them (how they affect the work and book) and which ones would work for my idea.

I am also going to look at fonts for my title to clarify my decision making. I want to also look more into this because even though my book has no words, I want to nail the title and express and portray what I can, in as little as I can.

Fonts:

Within my Photobook I use a lot of imagery to convey my feelings and intentions behind a topic however I do include text in the title of the book.

Going over the title and meaning I want to briefly recap that my book explores the unseen through experiences and expressions. The title 'Man Alive' references the experience of life in which is often overlooked when distracted from looking at time and emotion as valuable factors. The book also suggests to the awakening of understanding emotion and experience through photos and how as viewers, we relate to art based off of our own interpretations and understandings.

A	Wide latin	A	Harrington
<i>A</i>	<i>Vladimir</i>	<i>A</i>	<i>Harlow Solid Italics</i>
<i>A</i>	<i>Vivaldi</i>	<i>A</i>	<i>Gigi</i>
<i>A</i>	<i>Viner Hand ITC</i>	<i>A</i>	<i>Freestyle Script</i>
A	STENCIL	A	Arial Narrow
A	Snap ITC	<i>A</i>	<i>Blackadder ITC</i>
A	Revue	<i>A</i>	Bradley Hand ITC
<i>A</i>	<i>Pristina</i>	A	Broadway
<i>A</i>	Times new Roman	<i>A</i>	<i>Brush Script MT</i>
<i>A</i>	Papyrus	<i>A</i>	Century Gothic
<i>A</i>	Old English Text MT	<i>A</i>	Chiller
<i>A</i>	<i>Monotype Corsiva</i>	<i>A</i>	Colonna MT
<i>A</i>	<i>Mature MT Script Capitals</i>	A	Copper Black
<i>A</i>	<i>Magneto</i>	<i>A</i>	Courier
<i>A</i>	Lucida Fax	<i>A</i>	<i>Edwardian Script ITC</i>
<i>A</i>	<i>Lucida Calligraphy</i>	A	ALGERIAN
<i>A</i>	<i>Humster Script</i>	<i>A</i>	Coronet
<i>A</i>	Kristen ITC	<i>A</i>	EUCLID MATH TWO
<i>A</i>	Jokerman	<i>A</i>	Helvetica Narrow
<i>A</i>	<i>Informal Roman</i>	<i>A</i>	Comic Sans MS

Looking at this selection of font's and thinking about the intention and subject behind my work I am immediately looking for something simple but sleek. Similar to how I want the vessel of my book to protect and enhance the content .

I am looking for something that doesn't look artistic and creative and something that also does not look to formal and intimidating. The ones that I like are Lucida Fax, Times New Roman and Colona MT. Although I like all of them, I think I am going to go with Times New Roman because it is an original font and even though it is a very readable and simple font it does add the sense and atmosphere of seriousness and professionalism, and I believe it would work really well considering the style and other materials of my book.

Materials and final touches:

I would like to explore the difference and use of these 2 materials within my final book project. One material is 250gsm matte paper and the other is 170gsm silk. The card under the reflection of light appears to have a slight texture and surface to it however the silk is a lot smoother and gives images a softer look. For my book I am using the 250gsm card to print the cover with the given title provided below.

The Card has a warmer tone and is also thicker so despite it looking similar to the other pages, it will have a more defined texture / feel to it and it will also hold the pages in place more suitably as a book. The title was chosen from the previous slide and the use of font as previously picked from other experiments.

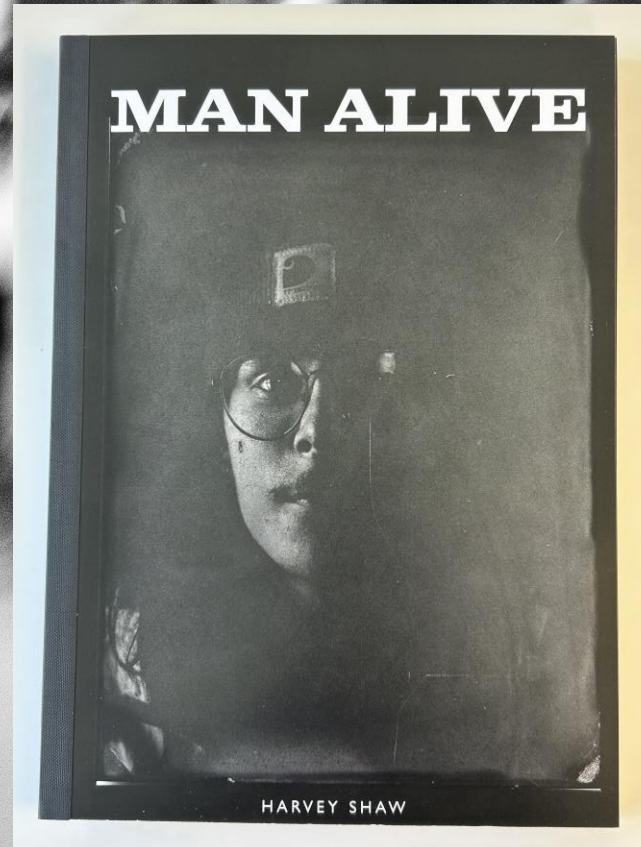
This is an example of my cover and beside it are images to reference the different visual appearances of the materials and how they work in different ways to form the book.



Looking at my book as a finished product and how I can improve it:

This is a printed copy of my book that experiments past the boundaries of one of my hand-made book dummies. With this copy and form of my book I have been able to identify exactly what works and what doesn't work with the ideas and intentions that I have progressed towards. What works well with the photobook is the content, intention and materials however the form is limiting it to what it could potentially be. This leads me to the negatives of it which is the amount of images that are being held by the singular bind. The images are holding onto the bind while being between so many other pages making them fall out. This is something I definitely don't want to I have considered moving into the direction of splitting my book in half and making 2 copies over 1 big book. This allows me to still keep the materials and binding methods / process the same all while solving the issue of some pages coming loose. I also do not want my book to be something that has to be delicately handled, I want it to be able to withstand some movements and durability.

The way the book was originally had no problems other than the loose pages, it has just brought to my attention that it would free some tension within that if I did split the book into two. I like this idea as it allows me to focus more on the form and vessel of the content over putting it all together. The cover works really well in my opinion, and I feel like it is enticing enough from the outside to engage viewers into further exploring it.

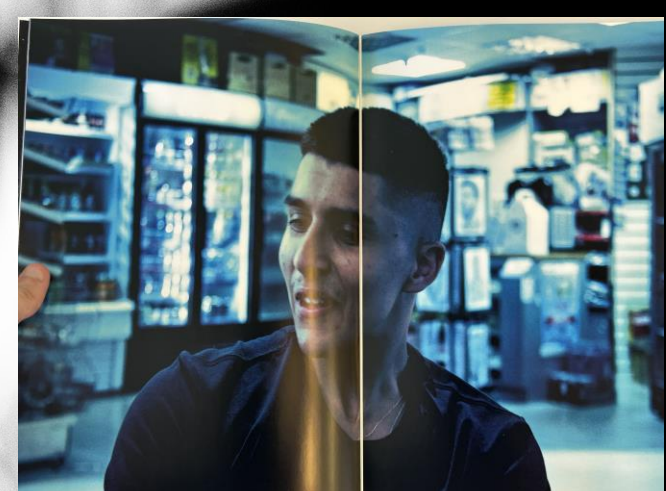
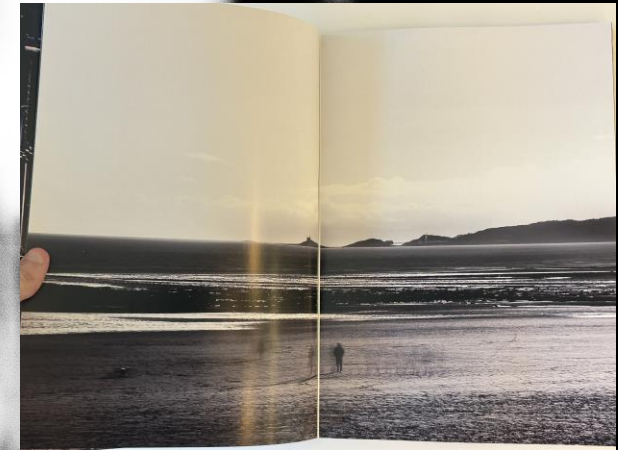
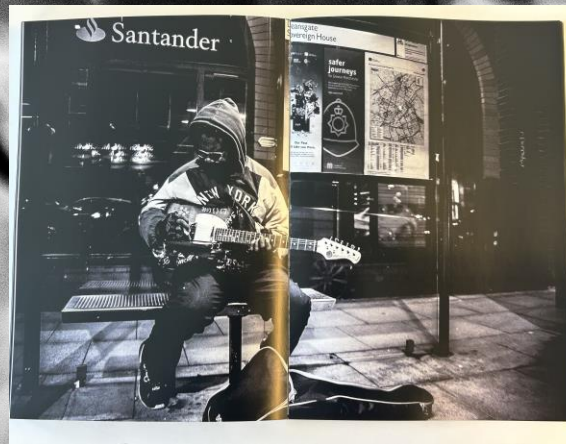


Although I have been desiring and chasing the methods of making a large A4 book I have to accept when a process or concept isn't working. Even though I have reached the further stages of finalizing my book there are still some problems that need addressing and fixing. I am going to make the decision to split my book into two as well as doing a research page on a Photobook that uses this method to separate work to give me a further understanding of this choice and examples of how it is used.

The content of my book really gets to flourish and work in a way that I feel was intended for it. The mixture of high saturated imagery alongside dull imagery that has the vibrance sucked from it represents the duality / mixture of life and the varied experiences and emotions that are constantly changing.

The diversity in presence and personality really express the elements of culture and personality.

Looking through this book in a finished form makes me think deeper into the lives of the people within the images and the things they might have been going through or feeling.



Research and process:

Looking at alternative photobooks and artists' that present their work in separate books is the photographer Anders Petersen in the project *City Diary*. This project is similarly the fragments of a lifelong commitment to capture and study the human condition with authenticity and compassion. This project like mine highlights the universality of human experience and expression. The book works on a system of emotional continuity over a chronology / order of events and moments.

Anders Peterson spreads his studies out into 3 separate editions over having 1 large book. He has made each edition look unique through using a different choice of cover photo, this does give it a sense of order and chronology which I want to avoid in my work. This is worth noting that I want to have 2 of the same book but with a number to reference what edition it is. The elements and approach to the subject of documenting the human condition and experience are very similar to mine in which he chooses to display and express them. I think there is a natural or instinctive thought to want to preserve certain topics or information in a specific way and I think the way that the rugged and raw is mixed with the fragile and delicate is a very beautiful thing to accomplish and put together and in capturing something so mundane and putting it into an environment of fragility and safety makes people view it in a different way that they should be mindful of a certain topic or representation of people.



Book reflection:

This idea to split my book into two will work out for the best and I think it will strengthen the subject / topic of my book as well as the form and representation of it. To contextualize this decision, two books offer the possibility of chance and the ability to choose either book. This, as well as the form of flicking through and landing on a random page references the way in which we experience and dictate our environment, emotionally, intuitively and fragmentally.

Having two books also shift the viewers focus, perspective and rhythm to physically have to move and switch between the two books. This action mirrors how we switch between different spaces and moods throughout our lives.

This splitting of the book also allows me to contemplate the viewing ability of the book and the performative / environmental aspects of handling or switching between editions of. In the next slide I will be splitting my book into two separate editions and reflecting on my final outcome and how it has evolved and arrived as a finished photobook.

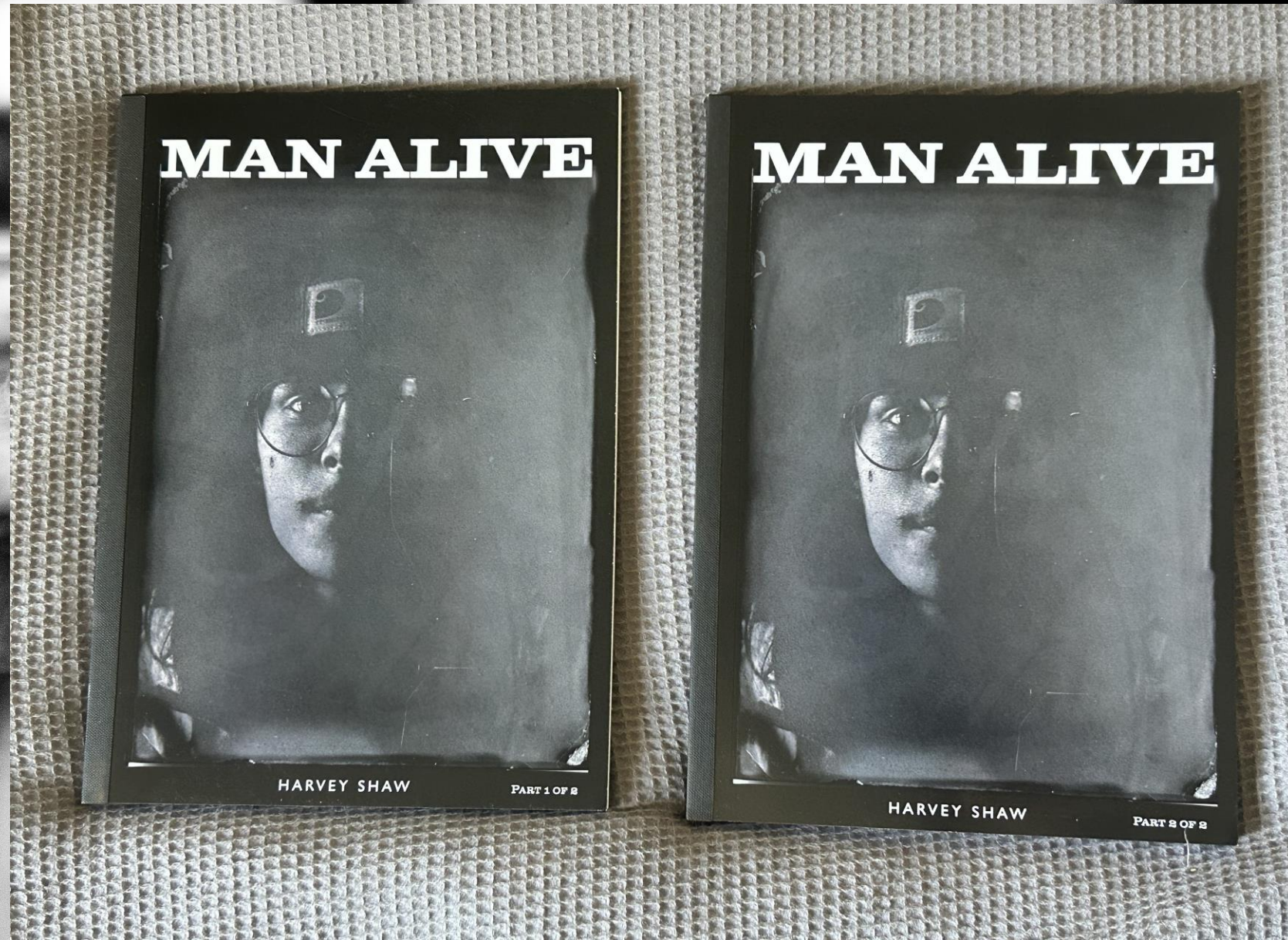
Final Book Outcome:

Here is my final book project outcome:

To begin, The books look similar upon first glance. The difference is at the bottom right of the cover where it says the part. The binding methods are the same being tape bound, and the book materials are also identical.

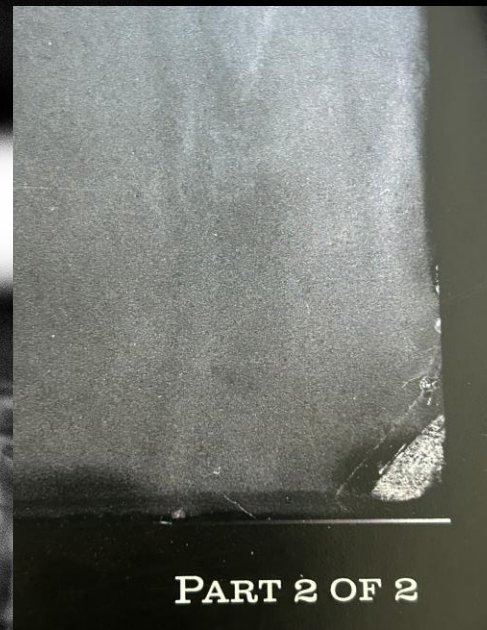
I am really happy with my final outcome, and the photobooks work a lot better as opposed to the singular, big version.

Looking at Anders Petersen really helped me anticipate the outcome and result of doing this approach and it also provided me with a solution to a problem I was having at the later development stages of my book.

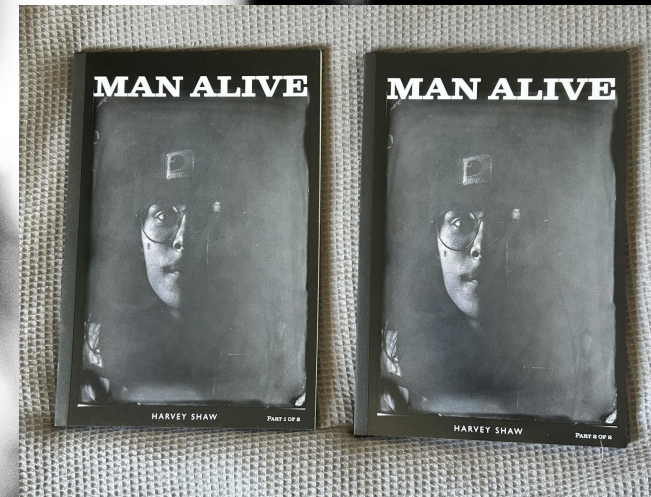
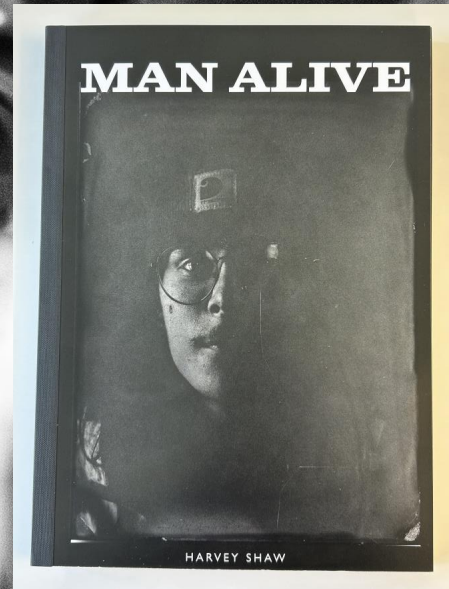
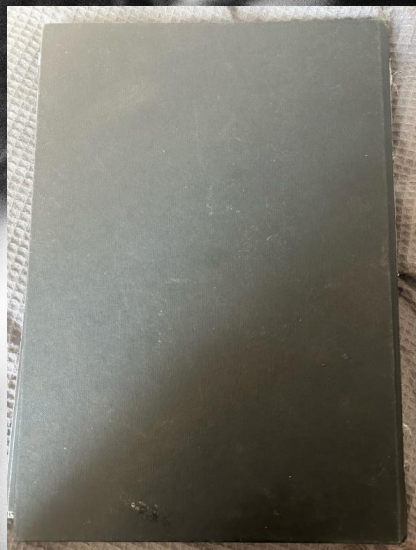
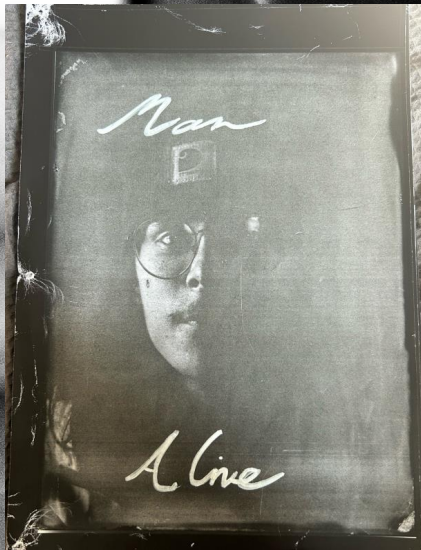
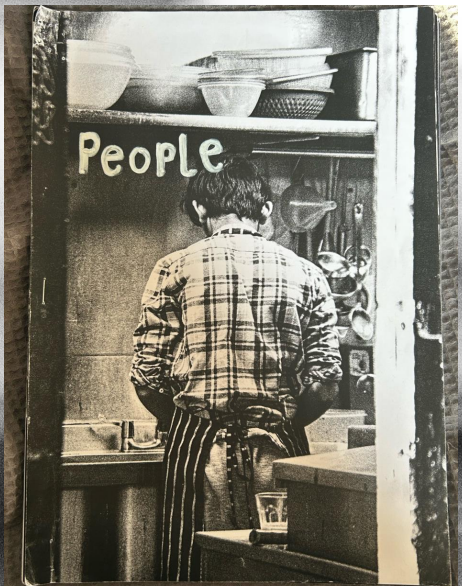


As mentioned previously, the binding and book materials are the same as the first one being 250 gsm Card for the title and 170 gsm glossy silk paper for the pages. This makes a clear difference between the cover and the pages while still keeping a bendy and flexible form. The different editions feature their own back cover image which is a dead giveaway as to which version you see, or handle and it gives it some identity from looking at it from further away.

The 'part 2 of 2' gives me a feeling of seeing old comics when I was younger, such as The Simpson's and Beano comics which I used to read as well as the King Cobra comic books which my dad passed down to me around the same time. I think this is an important factor in the work and the form of the book now as it shifts the viewers' attention and rhythm of viewing the images



Development of my book:



Project / Book Summary

Within this project I have explored a few different areas and forms of representing my work in the book format. I think the journey and process of discovering what formats and styles of a book works with my images was worth it because I have a much larger insight into the process and journey of making a photobook as well as the different areas of exploration / pathways that you can go down to determine the form and content of your book. It let me involve a lot of my own elements and areas of exploration which let me focus on the book itself over the content and subject of the book however it still made me want to explore the philosophical and contextual elements of it further in between the creation of it. The books work really well and although they don't open fully to be flattened out on the table I like the solidness of them and how they almost force the viewer to look at it a certain way almost involving people to engage with it physically as well as emotionally.