Visual Enquiry 2 (ADAA5009)

Nia Elliott (2204471)

Year 2, Semester 2

- Book-style-things

- wallet
- Passport
- Locket
- Menu
- Map
- Cassette
- Calendar
- Cheque book
- CD + little book in box
- Stamp book / Sticker book

IDEAS

- Folding pages
  - ladder, flag book, concertina, origami
- Sketches, notes, pieces of writing
- Types of covers/containers
- Types of bindings.
  - Sewn
  - Ring bound
  - etc.
- Layered pages
  - pages upon pages
- Collage
- Clear cover
- Compact mirror with pages inside
- Video into flip-book.
- Comic book theme
  - Sectioned sketches
  - onomatopoeia!

- Topic areas -

- Physical world
- Interaction with folds of book
- Journey through time
- Investigation + evidence collection → Curation
- Include poetic reference/relevance
- Mythology
  - Jupiter
  - water
- Corners - using centre folds and edges.
- Bees + wax

IDEA

Stamp book
↳ lots of small stamp-sized photos, potentially creating a typology.

~ Fox-Talbot 'cataloguing'.

IDEA

- Compact mirror
  Similar to the work of Changwon Lee.

- Create a 'projection' from the mirror.
- On hinge, add acetate images to leaf through

Idea

- film at walking/ feet level + at head/ eye/ hat level.

↳ Create a flip-book of-sorts.

- turn the film into individual freeze-frames.

IDEA

~ Bunting ~

- Potentially fabric
- metal eyelets

- can be presented as booklet to leaf through + as a series of images to string-up in 'typical' bunting format.

- Maybe 20 images, to represent my 20 years of age. personal project?

linked together

Idea

• wax paper

- Print images of beeswax
- Use of flowers
- Objects in honey

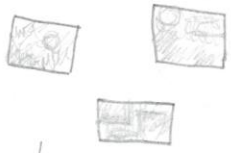
'nectar of the gods'
↳ Jupiter + the bee

Jupiter → Music by Holst
↓
King of Gods

- Objects set in wax
- wax drawn on photosensitive paper

IDEA

- Postcards
- Strung together in book
- On 'display' trolley / shelves for exhibition

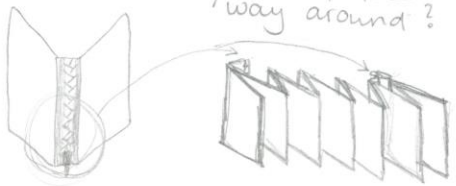


← Very bad drawing

Idea

- Zip-up cover ?
↳ or all the way around ?

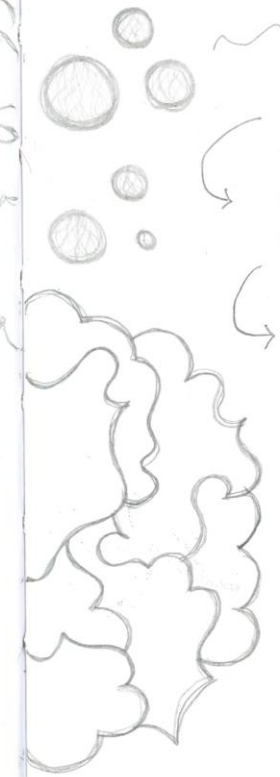
waterproof ?



Hydrochromic printing ink + paper.

- Reveals image beneath when wet.
- white when dry / translucent

Water Related imagery
→ Ripples → Bubbles
→ condensation
→ Rain on windows
→ Rivers
→ Steam
→ puddles



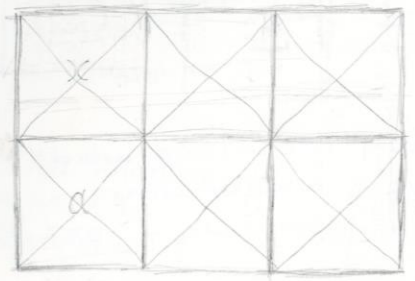
Multi-media ?

↳ Collecting objects from different locations ?

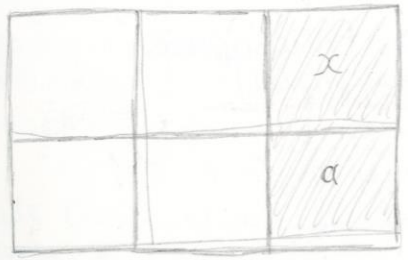
↳ Using objects as photos and as 'paint' / 'pencils' / other mediums + methods, etc.

↳

OS map Style

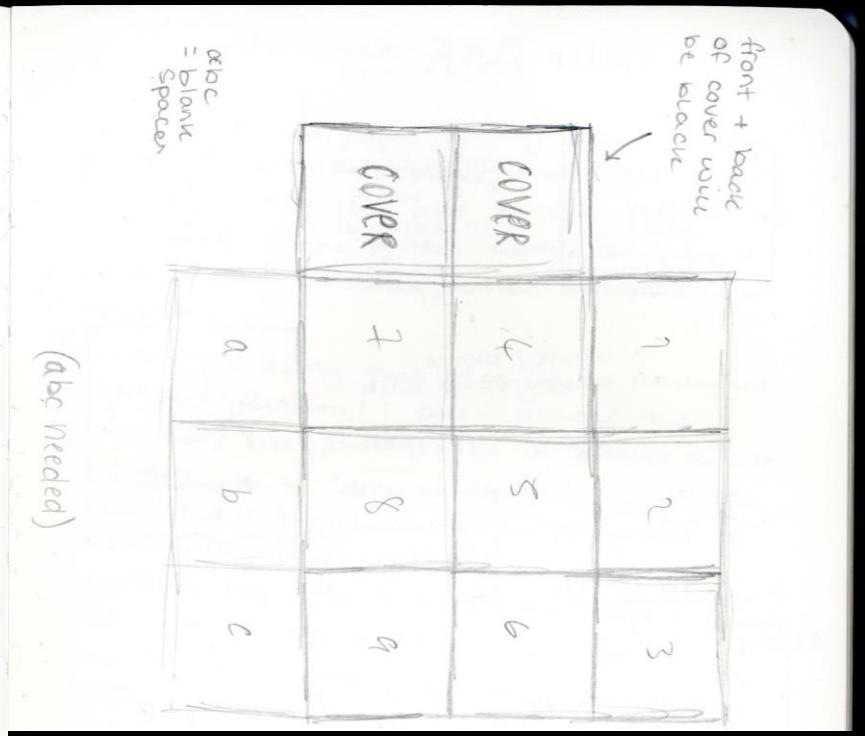


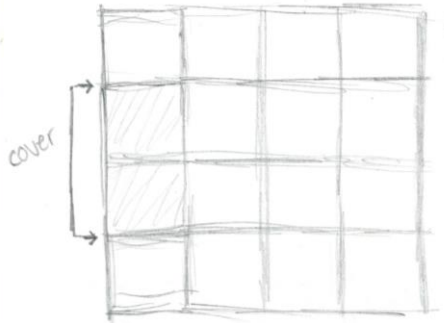
inside



outside (cover)

development of layout format ...





OS maps tend to fold out from a folded (equal size to pages) cover.

Dummy Booklet

For the task of creating a 'dummy' booklet, I wanted to utilise some work from an on-going project 'Scenes from a small planet'. Due their 'topographic', map-like nature, I had the idea of displaying them in the particularly relevant form of a map. After thinking this idea over, I landed on the fitting format of an OS map, as I felt this held good potential as a creative display method.

Stefani Tam

OFPLACE

- Unsure if this has been published as a physical book, however viewing it digitally is an option.
- Each page is a collection / typography of a specific arial view (from google earth).
- Each image has its corresponding Longditude and Lattitude listed.

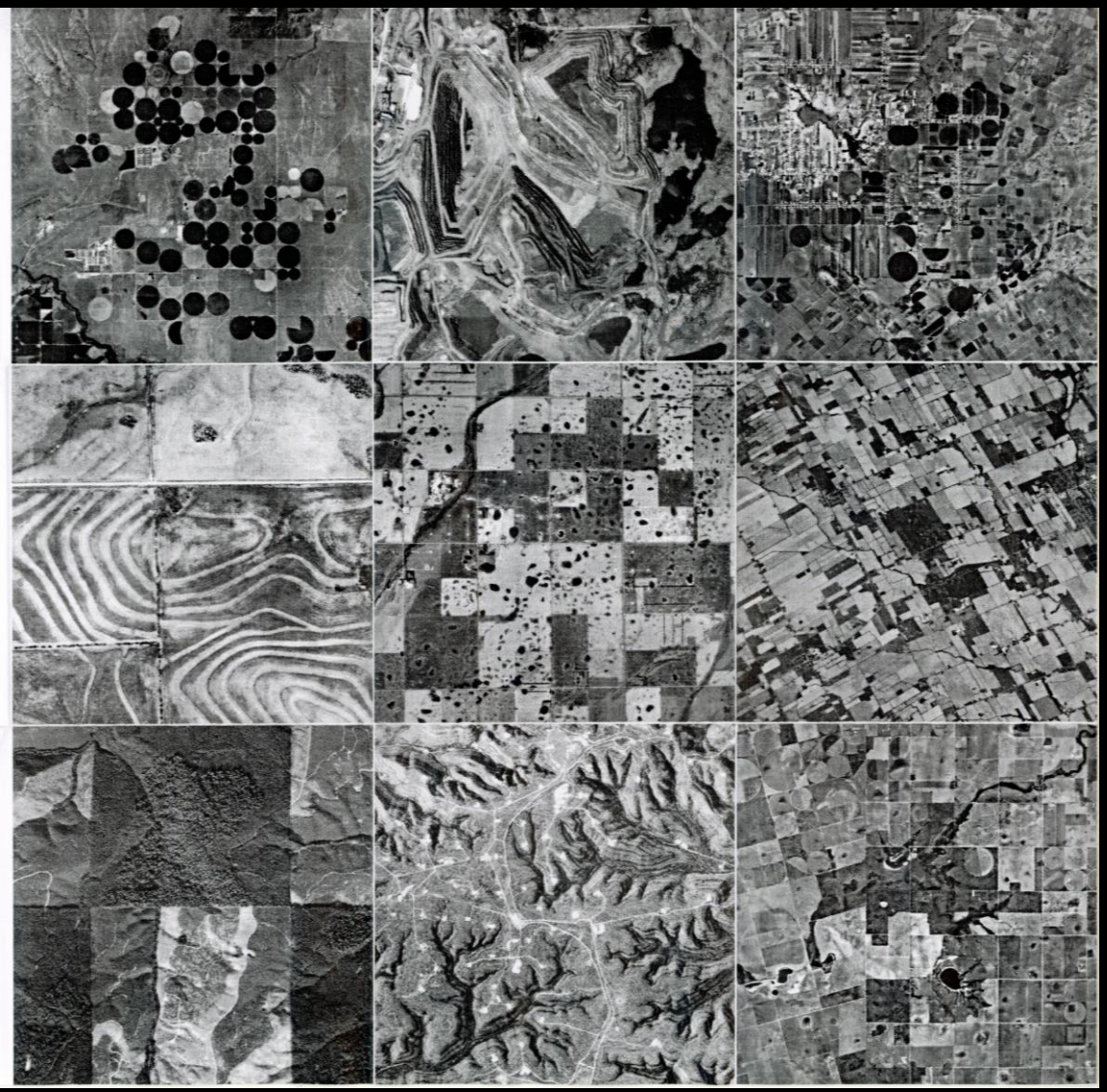
☆ I like the harmony of order and vagueness. I like the display of the works as typographics on their own double spreads.

"PARK"

1	(33.298157, 44.508045)	4	(13.723561, 100.557110)	7	(35.094090, 128.853570)	10	(-33.968145, 18.485761)	13	(51.520652, 0.071438)	16	(33.948131, -118.391009)	19	(19.368983, -99.096184)	22	(19.053010, 72.863115)	25	(40.661346, -73.801335)	28	(39.004581, 125.824689)
2	(33.331397, 44.365364)	5	(52.469914, 13.369284)	8	(35.171766, 128.950082)	11	(40.979357, 28.824778)	14	(51.472945, -0.145112)	17	(40.257739, -3.706433)	20	(19.708323, -99.161491)	23	(-1.306251, 36.849263)	26	(40.656882, -73.793812)	29	(59.907872, 30.302550)
3	(13.722342, 100.558361)	6	(52.390753, 13.517529)	9	(-33.989988, 18.485200)	12	(40.958279, 29.407575)	15	(33.951322, -118.394050)	18	(40.308910, -3.705655)	21	(19.065978, 72.869878)	24	(-1.278289, 36.822752)	27	(38.999753, 125.810108)	30	(59.906515, 30.306336)

- At present, I only have 9 images within this project, so I will leave three blank spaces as potential for project expansion. This will help to better invisage the final outcome.
- Had I thought about it in time, I could have designed intentional covers for this book, however, as it is just a dummy model, this can be thought of as an area for development.

Although I have ultimately steered my project in another direction contextually, I feel that making this dummy book has been a valuable experience regarding formatting, nonetheless.



Louise Bourgeois
ODE Â L'OUBLI 2002
(an ode to forgetting)

- fabric book
  linen hand towels from her wedding trousseau.
- Book of fabric collages

* I really like the idea of re-utilising fabrics/materials for the making of / use within my book. Interesting point to consider.

Fiona Dempster
Peace mends the world

- Images protected in perspex pages
- Bound together by copper rivets.

* I like the concept of a more 'solid' book, and also the idea that the pages are 'protecting' the images.

Anne-Claude Cotty

'or wakening in the night, thoughts, silent thoughts, of Time and Space and Death, like water flowing.'

- Images laminated onto aluminium
- Accordian-style, within a small metal tin.

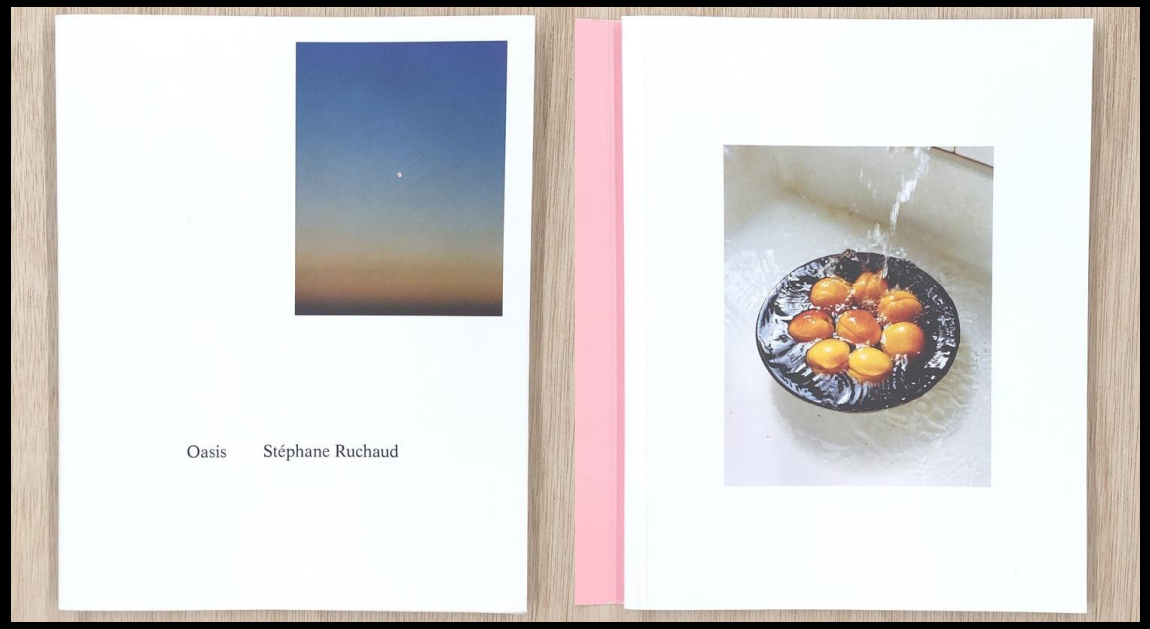
* Love the 'collection' feel achieved by using the little tin. Like the idea of a 'pocket-sized' item.

Stéphane Ruchaud

OASIS

- Magazine-style design / layout.
- Fold out cover + transparent pages alongside the 'classic' magazine pages.

* I like the idea of utilising transparent pages as both negative space, note space and/or dividers.



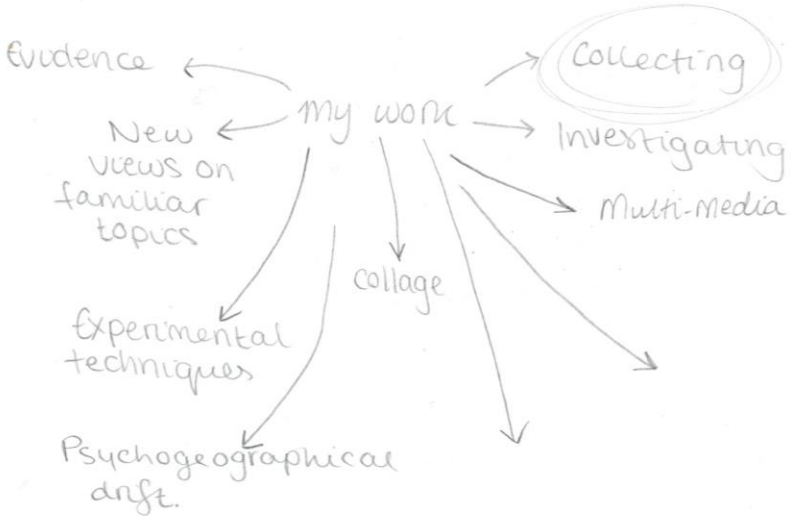
IDEA

- RING BOUND → Holes punched in images
- CROSS SECTION → Cut items in half then
- POLLY POCKETS → Place into polly pockets + scan again.

→ Clear cover ?

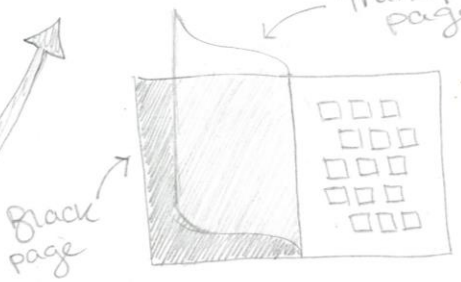
maybe even 'fake' the ring binding. Just create an illusion of it. ?

- Almost collecting an 'album' / file of evidence.
↳ works nicely alongside my other work / artist statement.



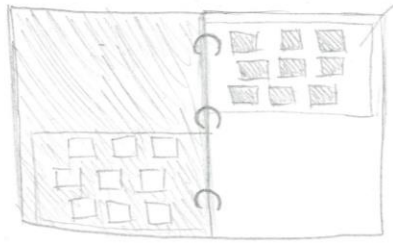
- Maybe use a type of acetate to print onto. (Thicker than acetate?)

potentially split in half horizontally (hold that thought *)



- On each double page, there will be the 'collection', then a brief set of notes (containing any information I think is relevant.

* Maybe split acetate / clear page hozontally in order to display notes for both pages example to follow...



- Clear pages covering the images → they could have drawings / circling / notes on them.

Alternatively, they could be placed 'beneath' the images, as an 'optional' filler for the negative space.

→ Each 'collection' page is detatchable / individually printed. This means more pages can be added / moved around / removed etc.

Leaves of Grass → As Consequent Etc

Walt Whitman

I would like to utilise the work of Walt Whitman as inspiration for my work within this project. Specifically his poem 'As Consequent Etc' from his collection 'Leaves of Grass'.

The writing takes the mind to a place of Ebb-and-flow with the tides, as he speaks about the flow of rivers to the sea and the comings and goings of tidal material.

I'd like to delve into the nature of items deposited by bodies of water, and the fleeting nature of their time on land.

Alongside this, through research I will likely visit numerous sites to collect my 'evidence', but I will note heavily on the replacement of these objects. This will support a more environmentally-aware element of my project.

I would like to offer people a point at which to enter the mindset of acknowledging and appreciate their environments.

The poetry of Walt Whitman, is work that I am fairly familiar with. As a result, I feel a certain connection to this poem in particular, which I feel will drive my project forward and grant me a sense of purpose within my work. I have created a digital copy of some old notes of mine on this particular poem (with some updated notes and views on certain lines). This will be on the following page.

As Consequent Etc

Walt Whitman

As consequent from store of summer rains,

Or wayward rivulets in autumn flowing,

Or many a herb-lined brook's reticulations,

A journey, directional flow. Purposeful and uninterrupted, determined

Or subterranean sea-rills making for the sea,

Songs of continued years I sing.

Life's ever-modern rapids first, (soon, soon to blend,

With the old streams of death.)

Moving forward - until they can't?

Some threading Ohio's farm-fields or the woods,

Some down Colorado's canons from sources of perpetual snow,

Some half-hid in Oregon, or away southward in Texas,

From source to mouth. Metaphor for life?

Some in the north finding their way to Erie, Niagara, Ottawa,

Some to Atlantica's bays, and so to the great salt brine.

In you whoe'er you are my book perusing,

In I myself, in all the world, these currents flowing,

All, all toward the mystic ocean tending.

The shore as the ending, the ultimate destination

Currents for starting a continent new,

Overtures sent to the solid out of the liquid,

Fusion of ocean and land, tender and pensive waves,

(Not safe and peaceful only, waves rous'd and ominous too,

Out of the depths the storm's abysmic waves, who knows whence?

Raging over the vast, with many a broken spar and tatter'd sail.)

Or from the sea of Time, collecting vasting all, I bring,

A sort of collection of knowledge, cumulation of memories and age

A windrow-drift of weeds and shells.

O little shells, so curious-convolute, so limpid-cold and voiceless,

Will you not little shells to the tympans of temples held,

Murmurs and echoes still call up, eternity's music faint and far,

Wafted inland, sent from Atlantica's rim, strains for the soul of

the prairies,

Whisper'd reverberations, chords for the ear of the West joyously sounding,

Your tidings old, yet ever new and untranslatable,

"ever new" - the tides change but they're always the tides.

Infinitesimals out of my life, and many a life,

(For not my life and years alone I give--all, all I give,)

Not meant to be understood in any way other than how they are. Unique to their form.

These waifs from the deep, cast high and dry,

Wash'd on America's shores?

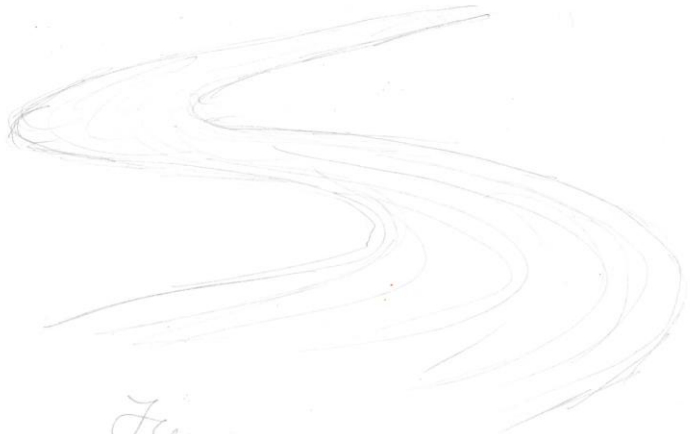
photobook development

- Rethinking the material usage.

↳ In order to produce a project book with relevance to the topic of the natural world and surrounding environments, I realised that I should consider the ethics of the materials involved with the making of my book.

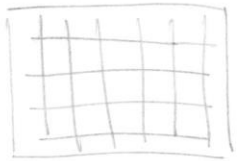
↳ For example, instead of acetate for the 'clear' pages element, I could use a baking/tracing paper style material.

Wax paper?



Justify

Juridity



Shelves

- Evidence
- Poem – Waterways

within book → no use of 'suggestive' words →
- suspect
- evidence
- crime scene.

Evidence Methods

- MG5
  Summary of case (outline)
  Citing evidence

- Disclosure file
  Specific
  Targeted
  Relevance to prosecution

- Destroyed if guilty.

First Site Visit

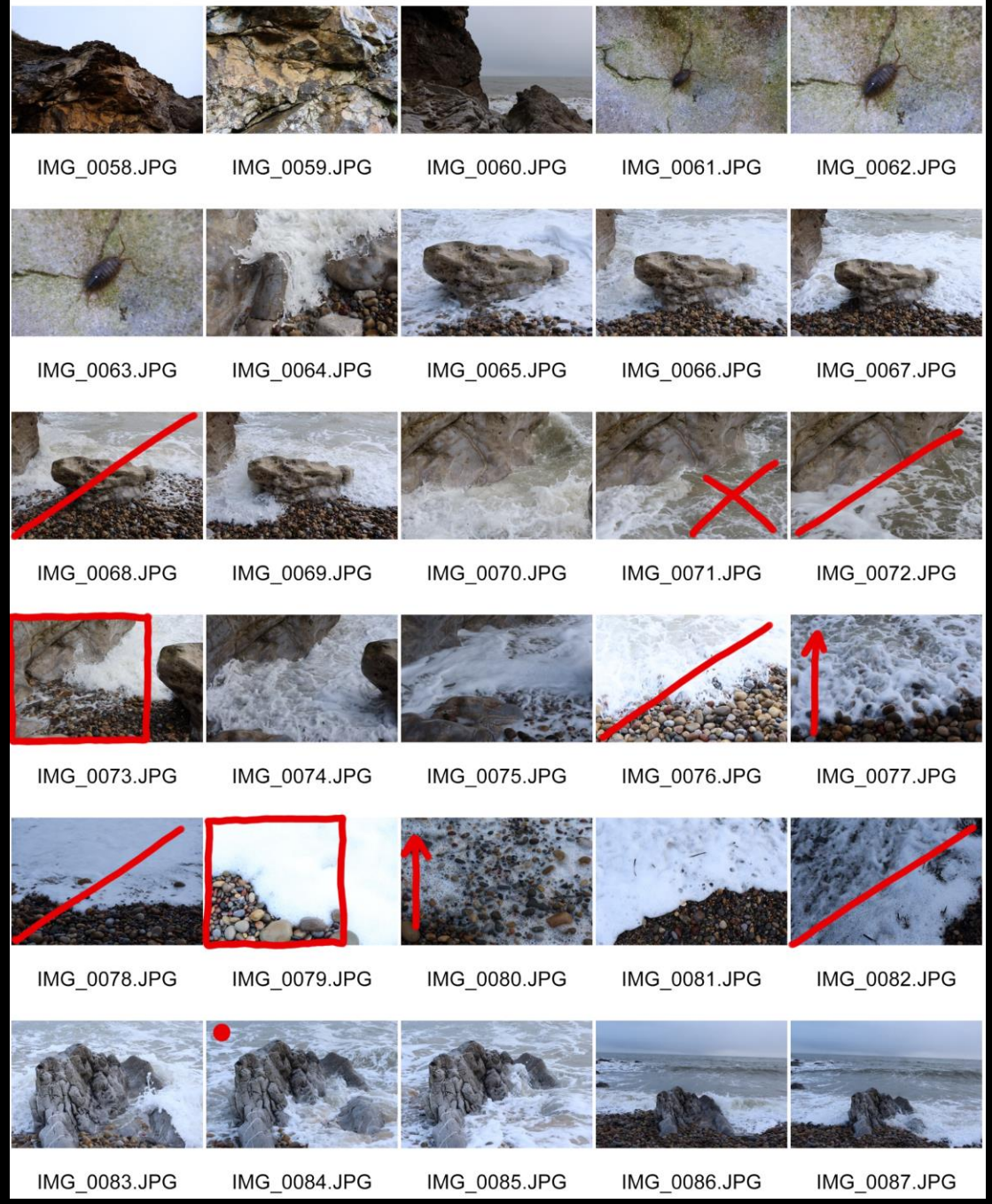
Bracelet Bay, Mumbles
Long: -3.976962 Lat: 51.565631

- I have come to Bracelet bay alongside being one of my favourite coastal sites that are local to me, it has significant characteristics that set it apart from most other beaches and bays that neighbour it. Known best as a pebble/pebble beach, with a small stretch of sand as the land stretches towards the water, sits around the around the coastal corner from the two islands of the Mumbles head, just west of the lighthouse.

There are exceptionally strong rip currents in the bay and between the Mumbles islands, and the coastguards lookout is situated on the hill at the South-west end of the bay.

Initial Impressions

- No main river mouth linking to beach. Although, evidence of smaller tributary paths — note: rain at this time may have dramatically increased water flow volume.
- Evidential items should be expected to change colour as they dry. Darker when wet.
- Two individuals sharing the space with myself.
- More unexpected tributary paths at South-west end of bay.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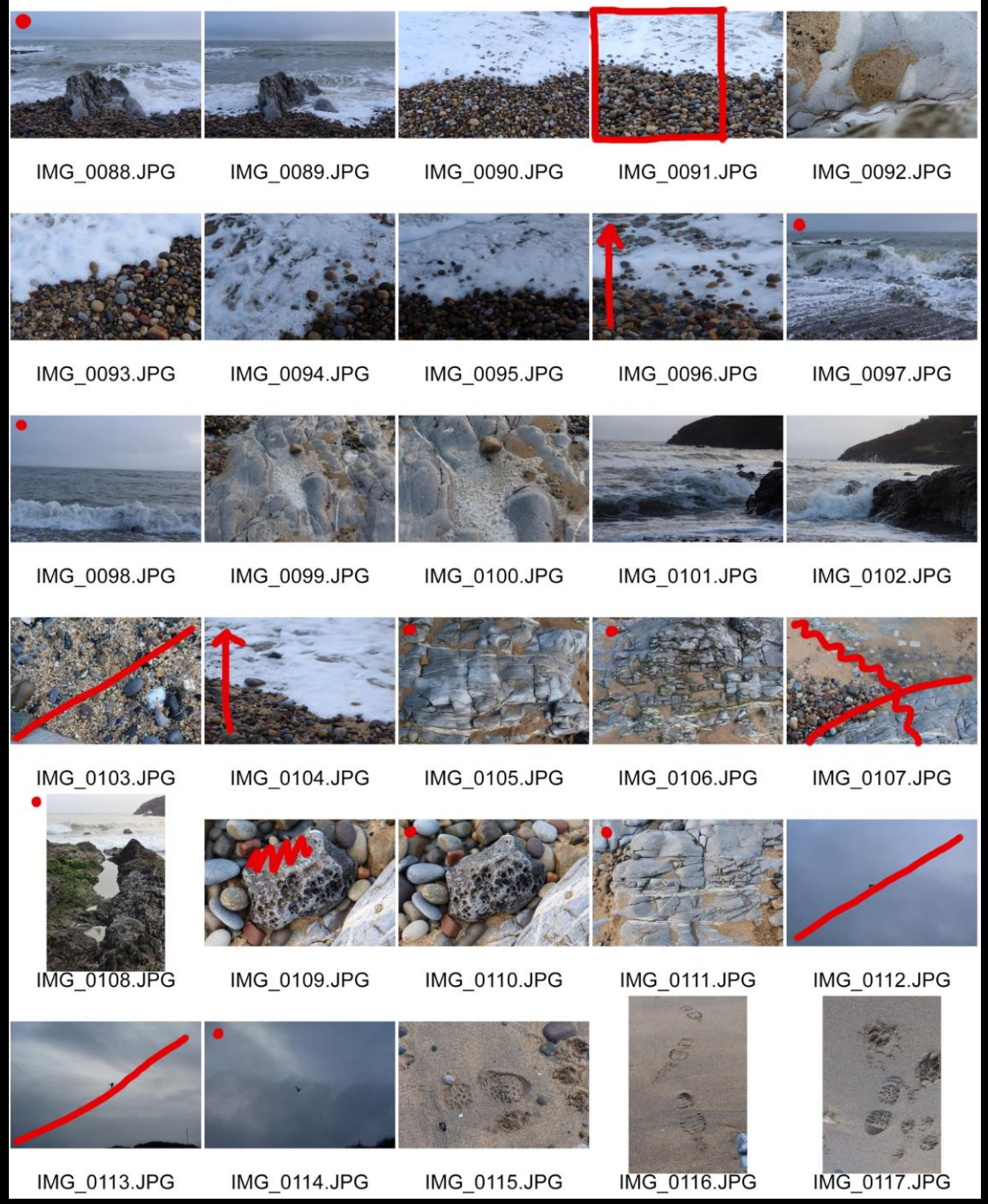
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With this shot, I decided to work with the fade into white already within the frame. I liked the natural boundary that the foamy sea water created, and wanted to use this to play into the white pages of my book design.

Following my decision to have studio shots in colour and ‘site’ shots in black and white, I transferred this shot to a black and white format, and resized it to suit the A5 pages that my photobook will be presented in.

A Change in Shoot Style...

Whilst I would still like to continue with my on-site shoots at different coastal locations, I decided that another option for photographic production would be the collection and arrangement of objects I found around these locations whilst completing these primary shoots.

I decided that I would set up a mini studio shoot at home, so that I could photograph each item at close range in order to capture each in thorough detail. I ended up collecting mainly pebbles and small shells, so these were the items that made it into my shoots.

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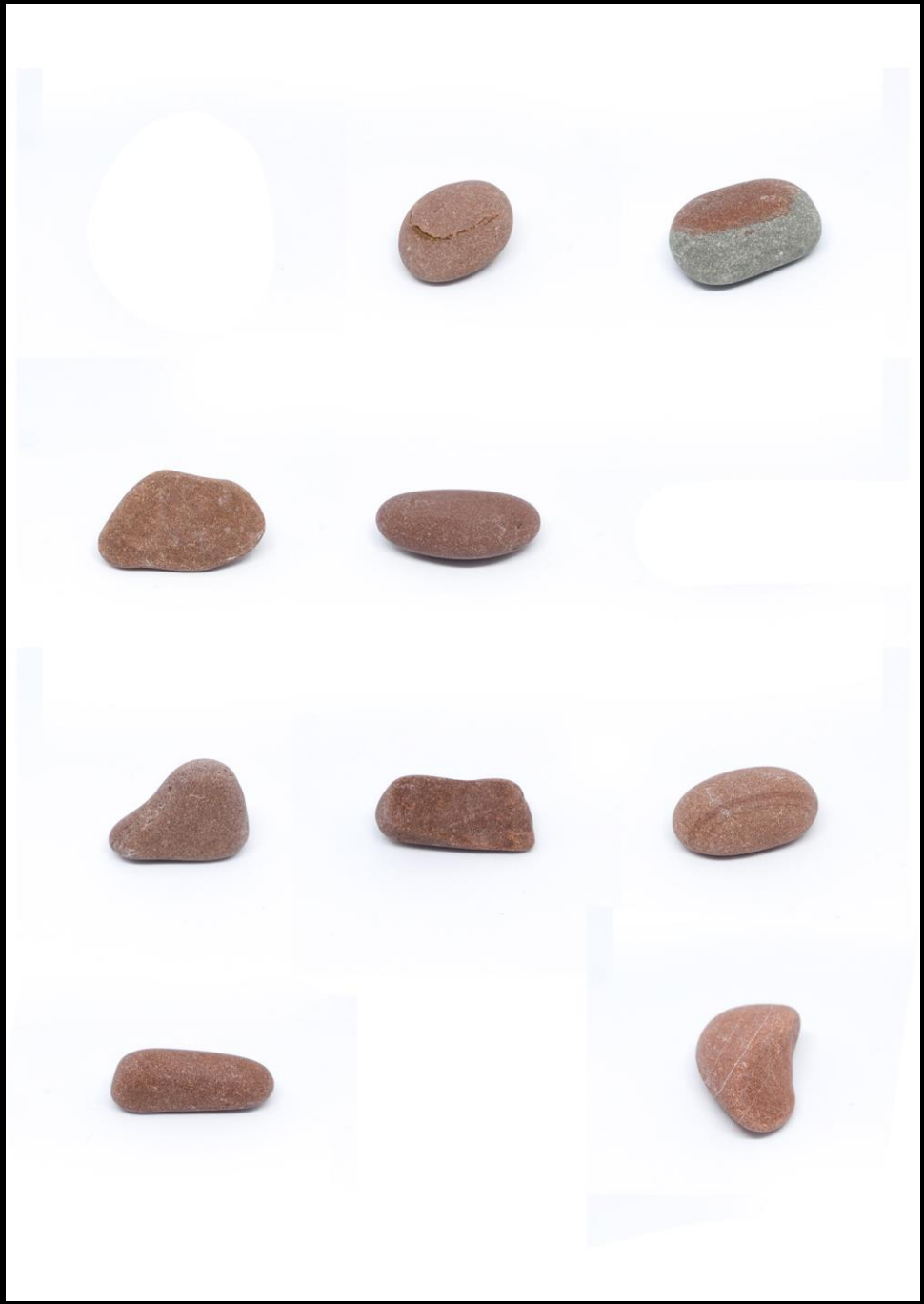

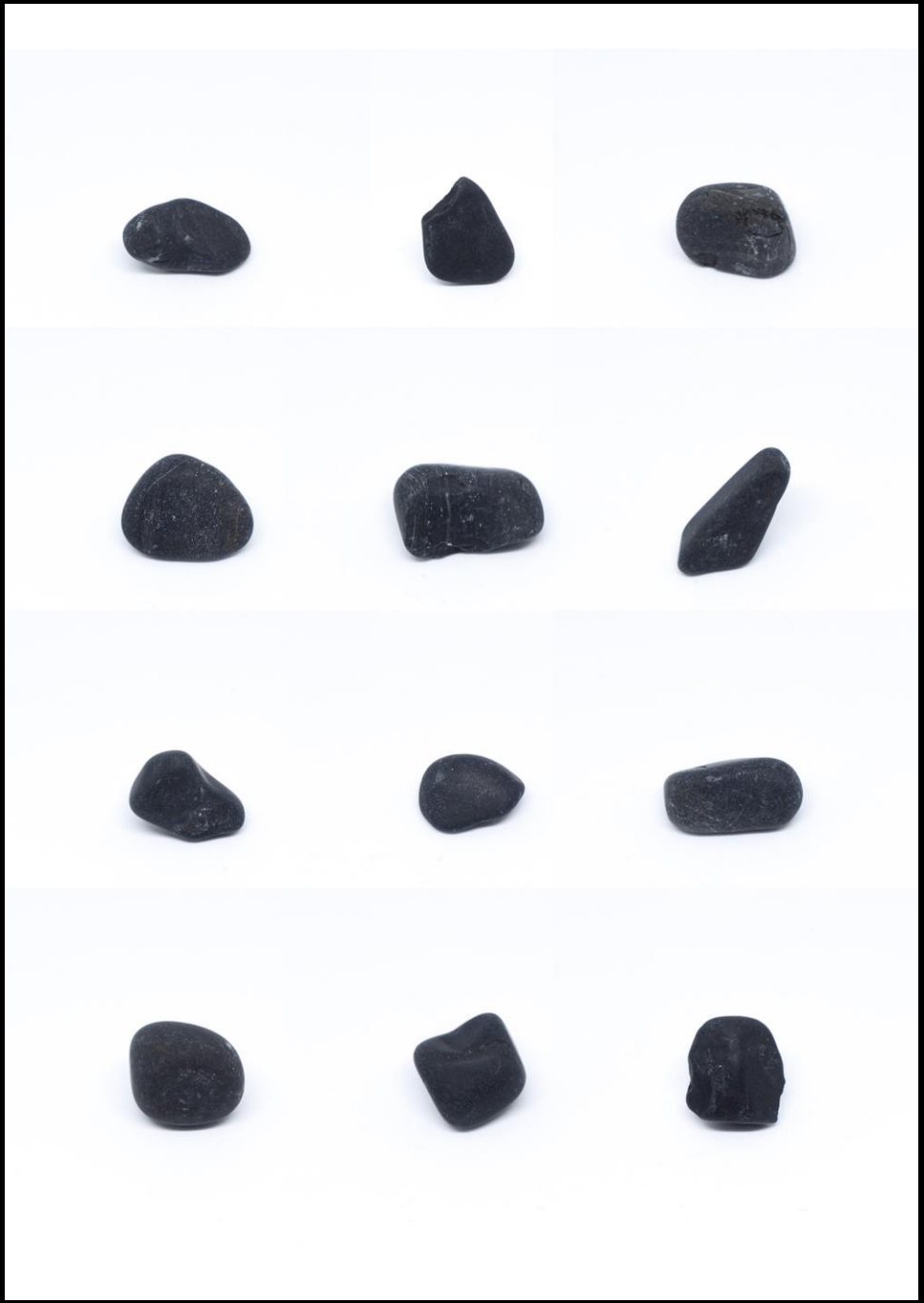

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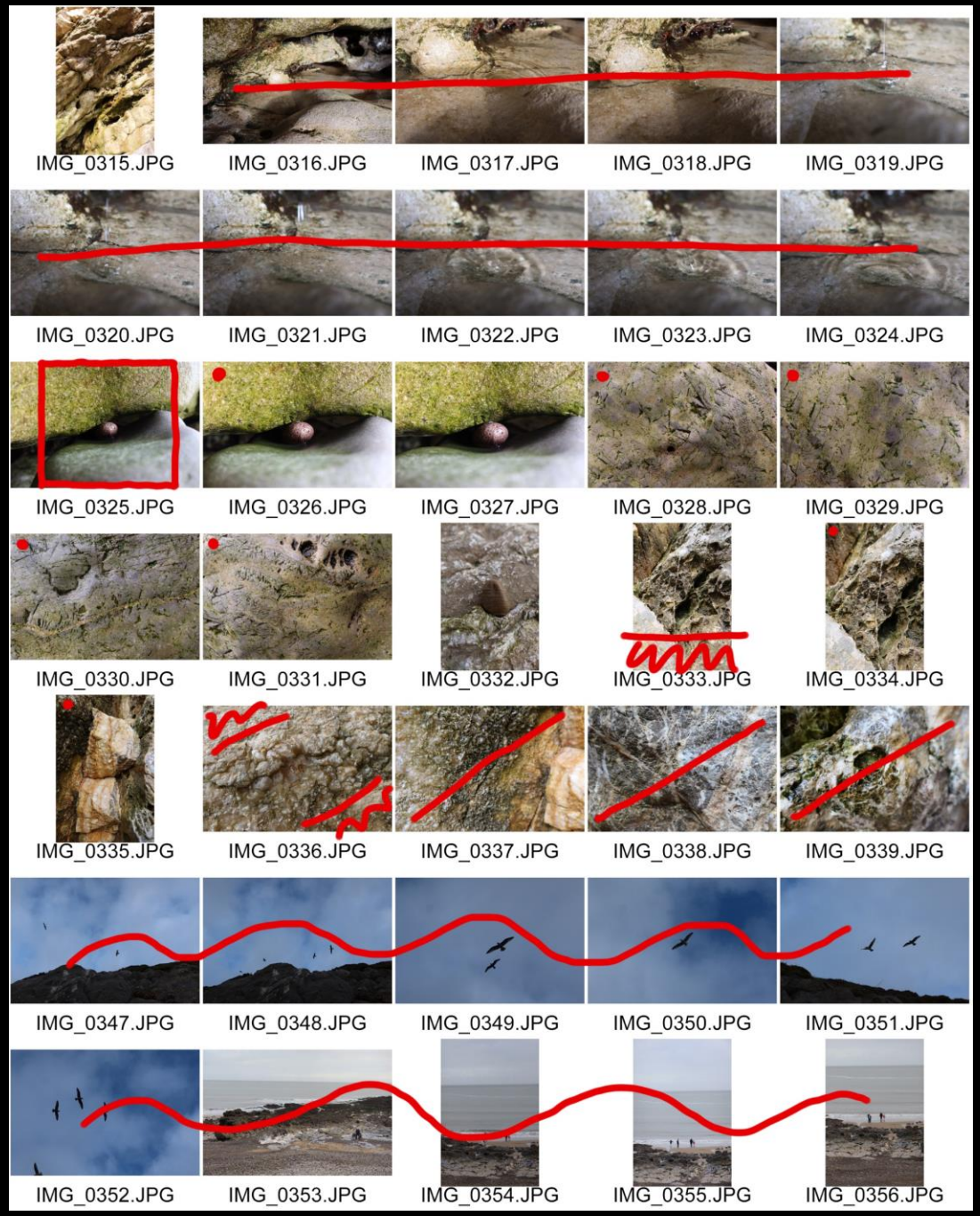
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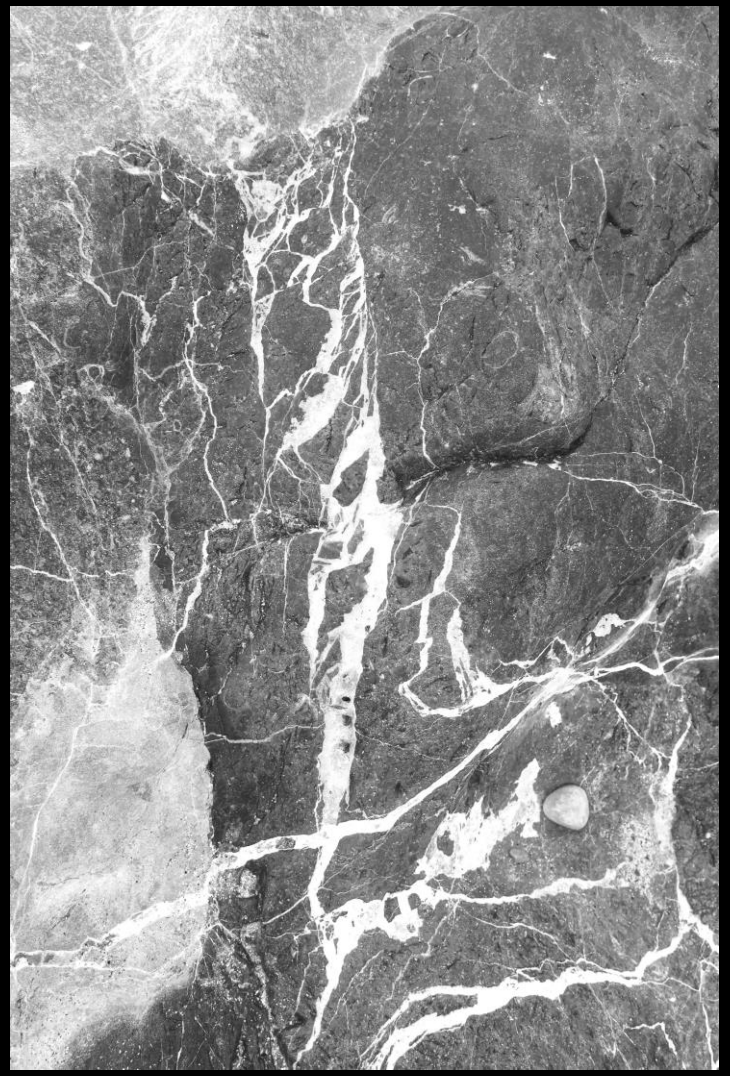
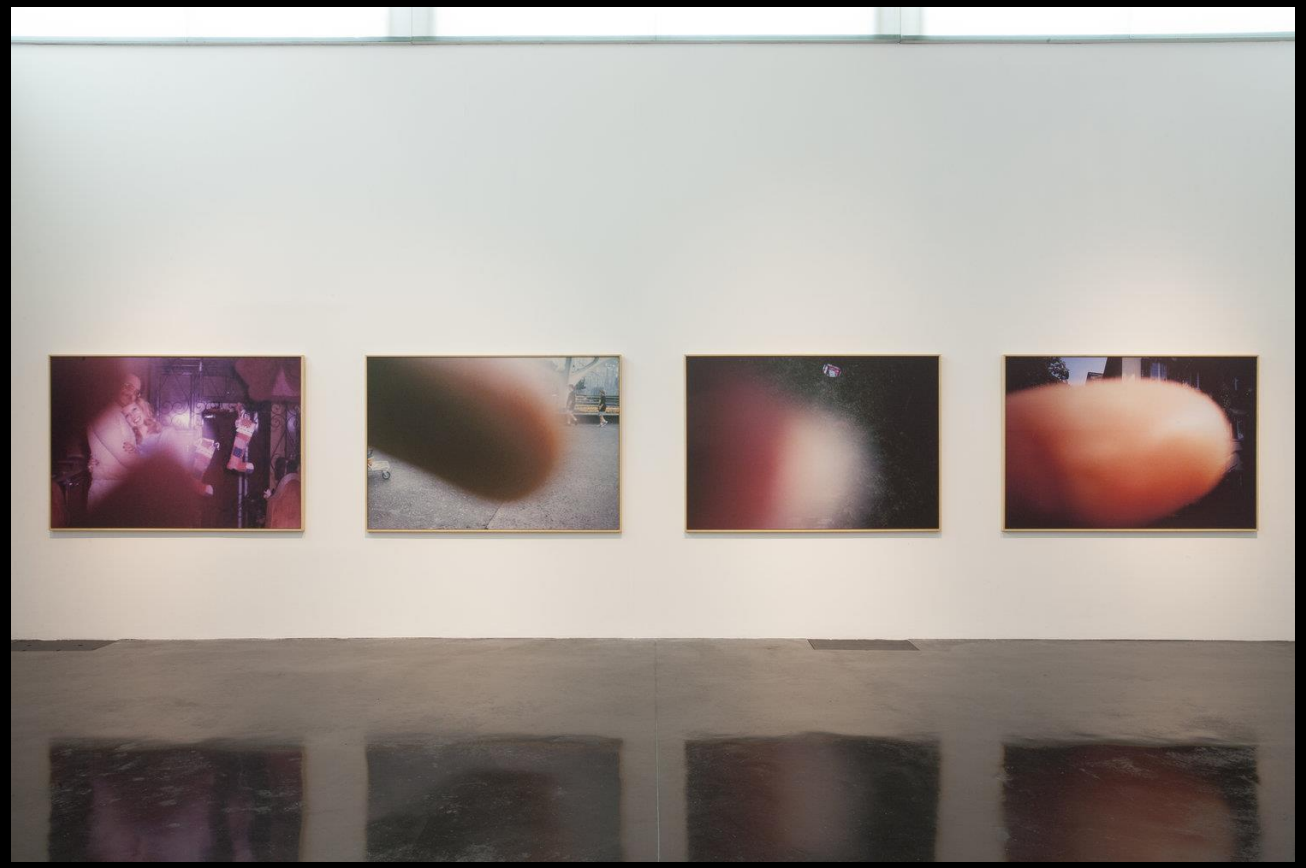


I am much more pleased with the outcome of this shoot as opposed to my previous on-site shoot. I have realised from this shoot that I would like to focus on shooting flat, full frame images that capture patterns and marks of the rock faces. I will likely include the right and left image in my collection moving forward.

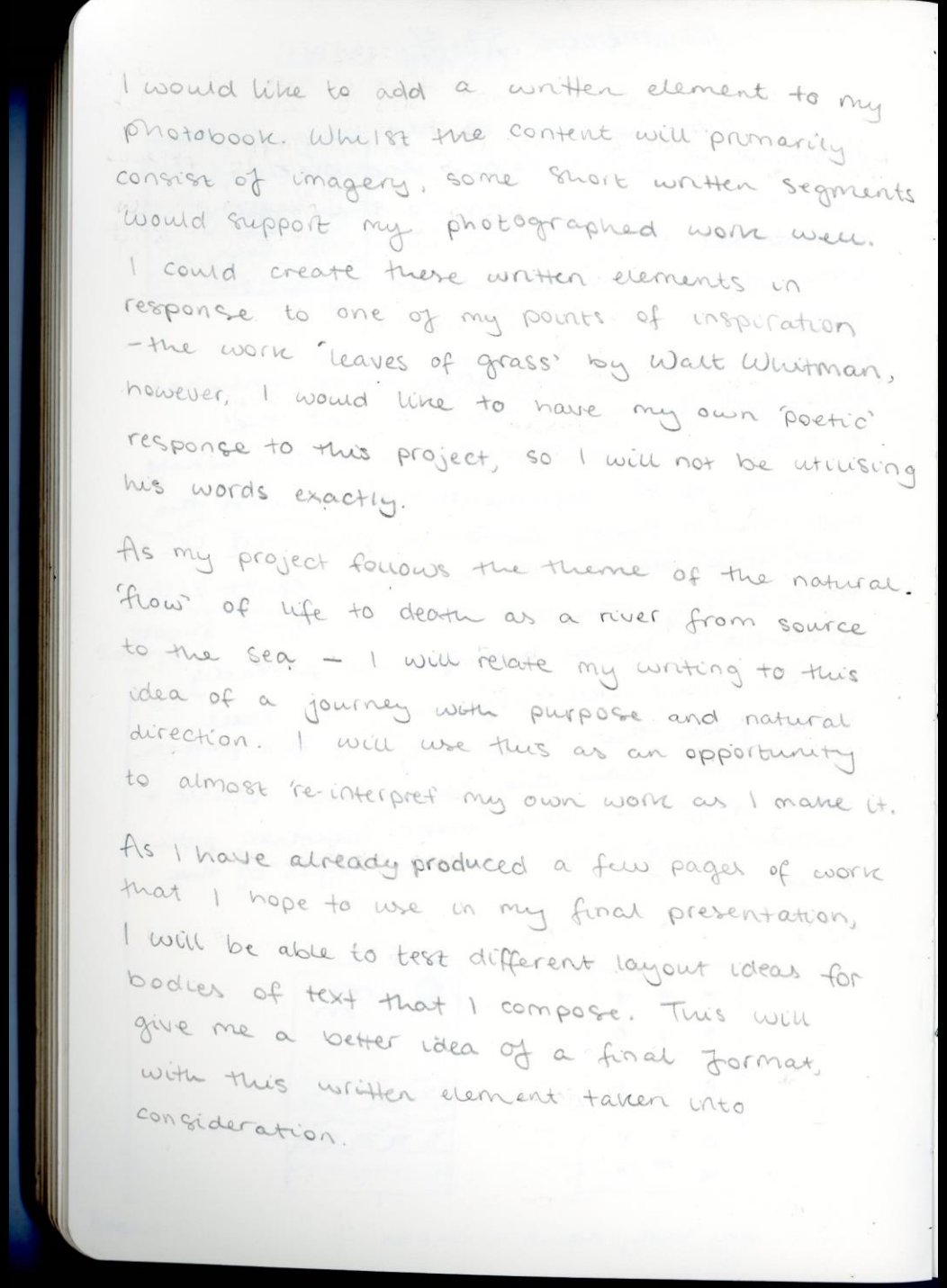
Erik Kessels

An artist whose work I find to be good inspiration is Erik Kessels, and his series of projects, numerically ordered, under the repeated title *In Almost Every Picture.* Each of these, follow a different theme, but are linked through a consistency – of some nature – within their subject matter. This is an intriguing concept for me, as I feel that the idea of a large number of images, each with their own uniqueness, yet all sharing a common trait, will lend itself to the ideologies of my own project.

Therefore, whilst my final work will presumably be incredibly different to that belonging to Kessels, I feel I have this particular inspiration to thank for the idea of creating a cohesive nature within my photographic work.



Eric Kessels' work *In Almost Every Picture #13,* focussing on photographs with the photographer of each image's hand in the frame.



I would like to add a written element to my photobook. Whilst the content will primarily consist of imagery, some short written segments would support my photographed work well. I could create these written elements in response to one of my points of inspiration - the work 'leaves of grass' by Walt Whitman, however, I would like to have my own 'poetic' response to this project, so I will not be utilising his words exactly.

As my project follows the theme of the natural 'flow' of life to death as a river from source to the sea - I will relate my writing to this idea of a journey with purpose and natural direction. I will use this as an opportunity to almost 're-interpret' my own work as I make it.

As I have already produced a few pages of work that I hope to use in my final presentation, I will be able to test different layout ideas for bodies of text that I compose. This will give me a better idea of a final format, with this written element taken into consideration.

Font Types

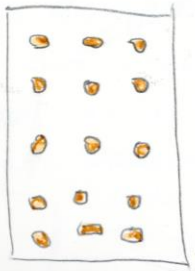
Initially, the idea I had for the presentation of text within this project was to hand write the notes/sentences included on the pages. However, after studying the work of some other artists, I am now considering the use of typed text.

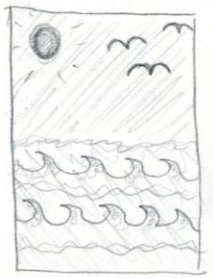
The font I am choosing to continue with will be Adobe 'Plantin' (which is very similar to this font Times New Roman)

Photobook Stuff.

I would like the pages of my book to be presented in BOTH colour and black + white. I feel that this will add to the 'variety' and 'evidencial' genre of the work, as seen in some of the examples within my artist research.

In order to apply this idea in a somewhat organised fashion, I could present the 'fieldwork' / 'site' photographs in black + white, as more of a 'documentation', whilst the mini-studio shoots could be presented in their true colours, in the style of an evidence log. The mini-studio / object shoots will have a blank background already, so the colour will (arguably) not take away from the 'simplicity' of the pages. This will allow the colour and black + white pages to work better together, with neither taking away from the styles of the other.





very badly drawn examples :)

This has since changed, as I hope to now produce my book in black and white exclusively.

As I began to produce the images from my small studio setup, I realised that whilst I liked the results, I was leaning towards a more uniform use of 'on-site' photographs. This being said, I have decided to continue to shoot this style of images, and they will remain in black and white format.

Brassaï - *Graffiti*

Whilst this work by Brassaï follows a much different theme to my own, I was intrigued by the similarities between the content of his photographs and my own within this project. We seem to share a similar attention to the details of surface details across rock surfaces, and whilst his focuses more on the intentional addition of marks and scratches and human interference with surfaces, I still feel this idea of permanent scarring of otherwise hardy objects is reflected within my own work.

I would like myimages to have a less contrasted, sharp editorial style to them, and instead leave them as more flat, naturally defined photographs.

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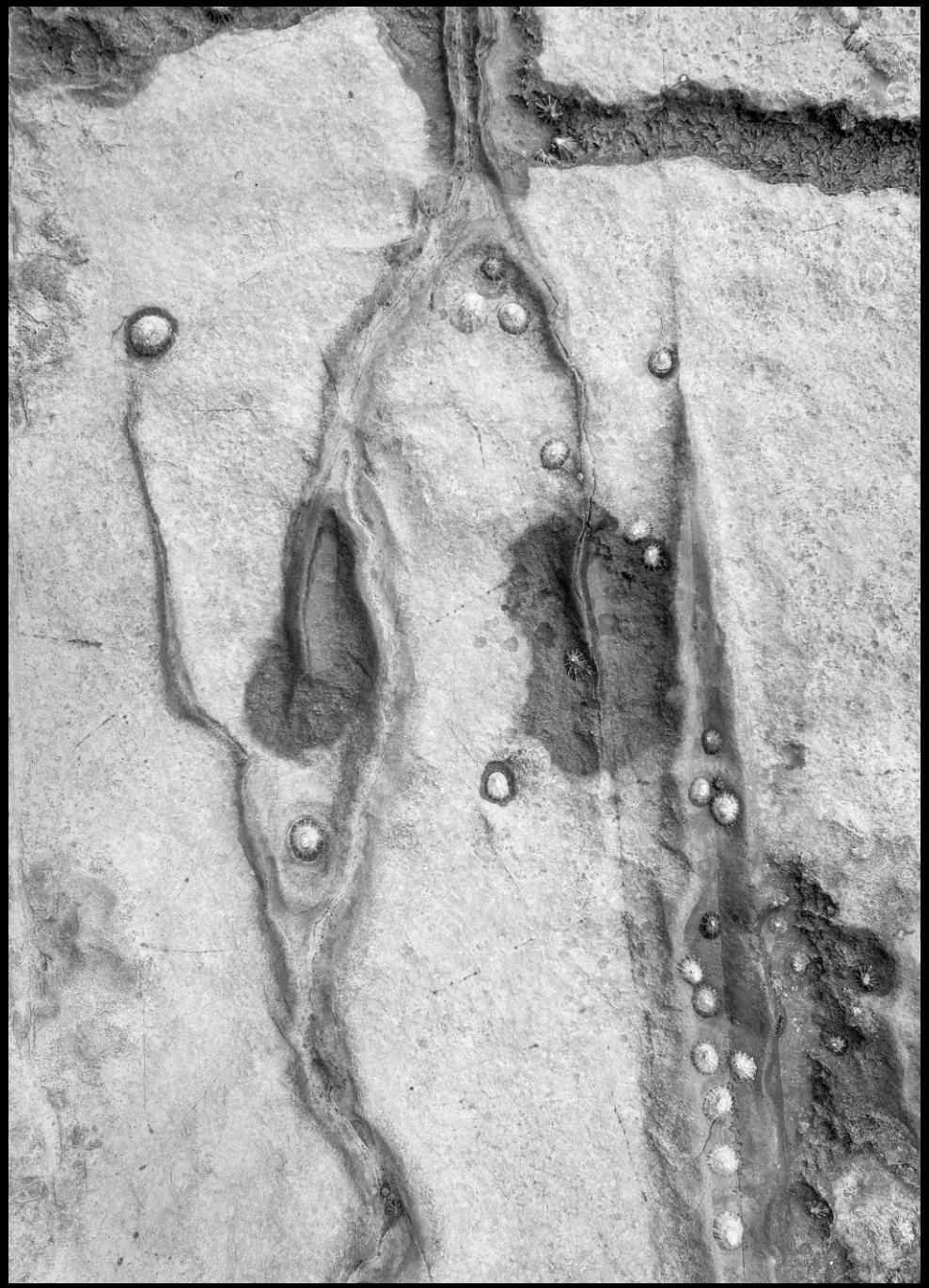

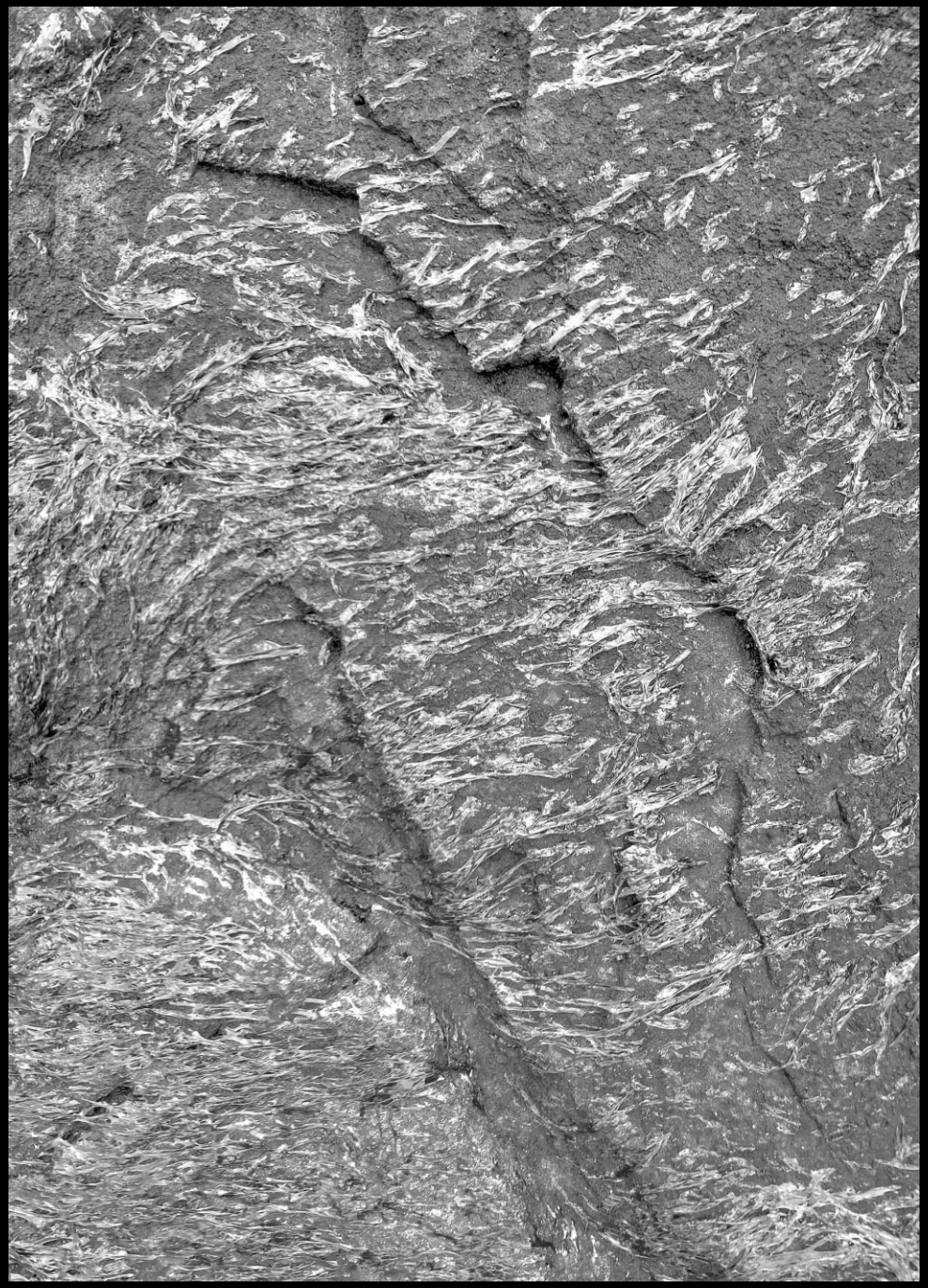

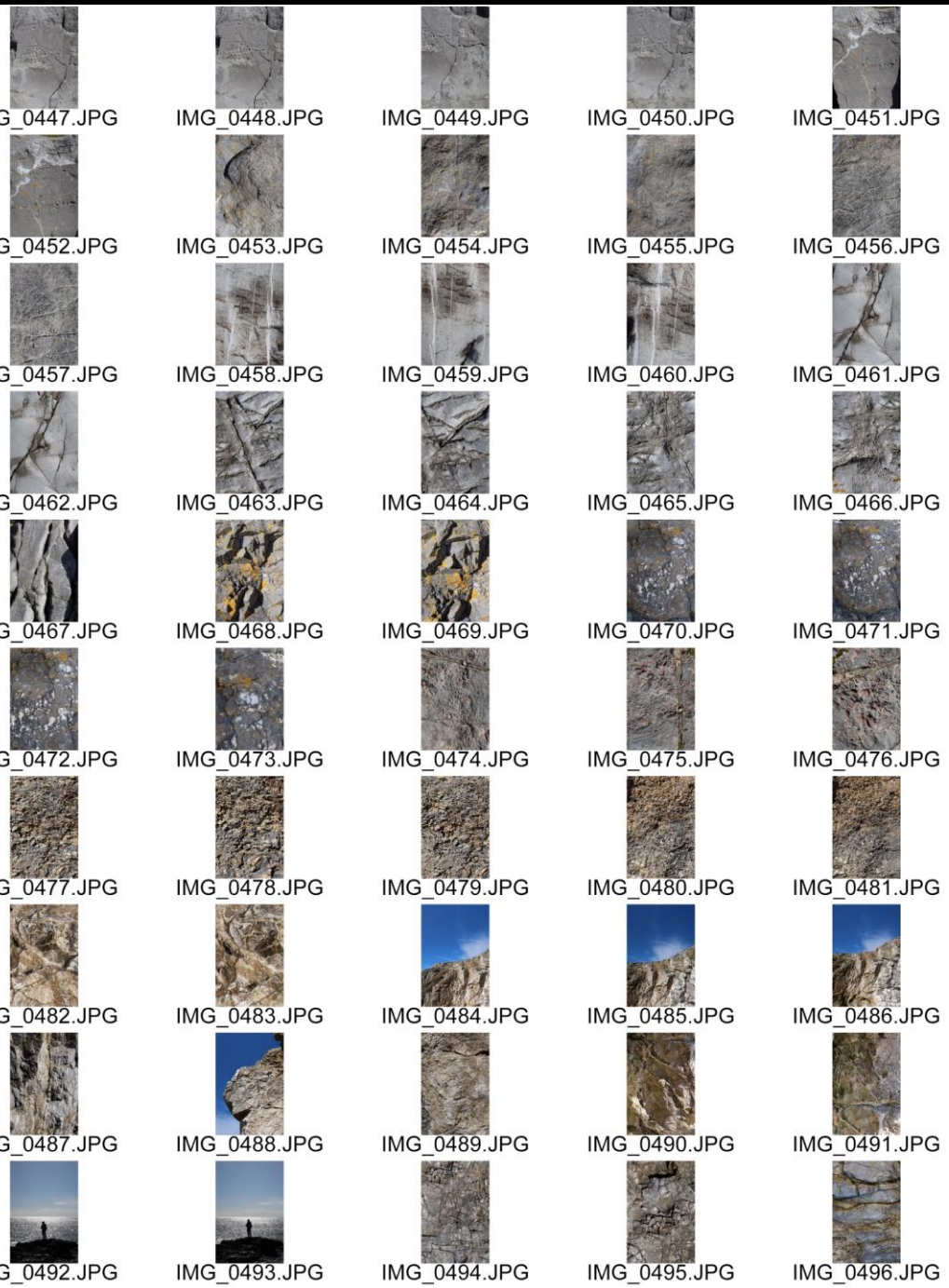
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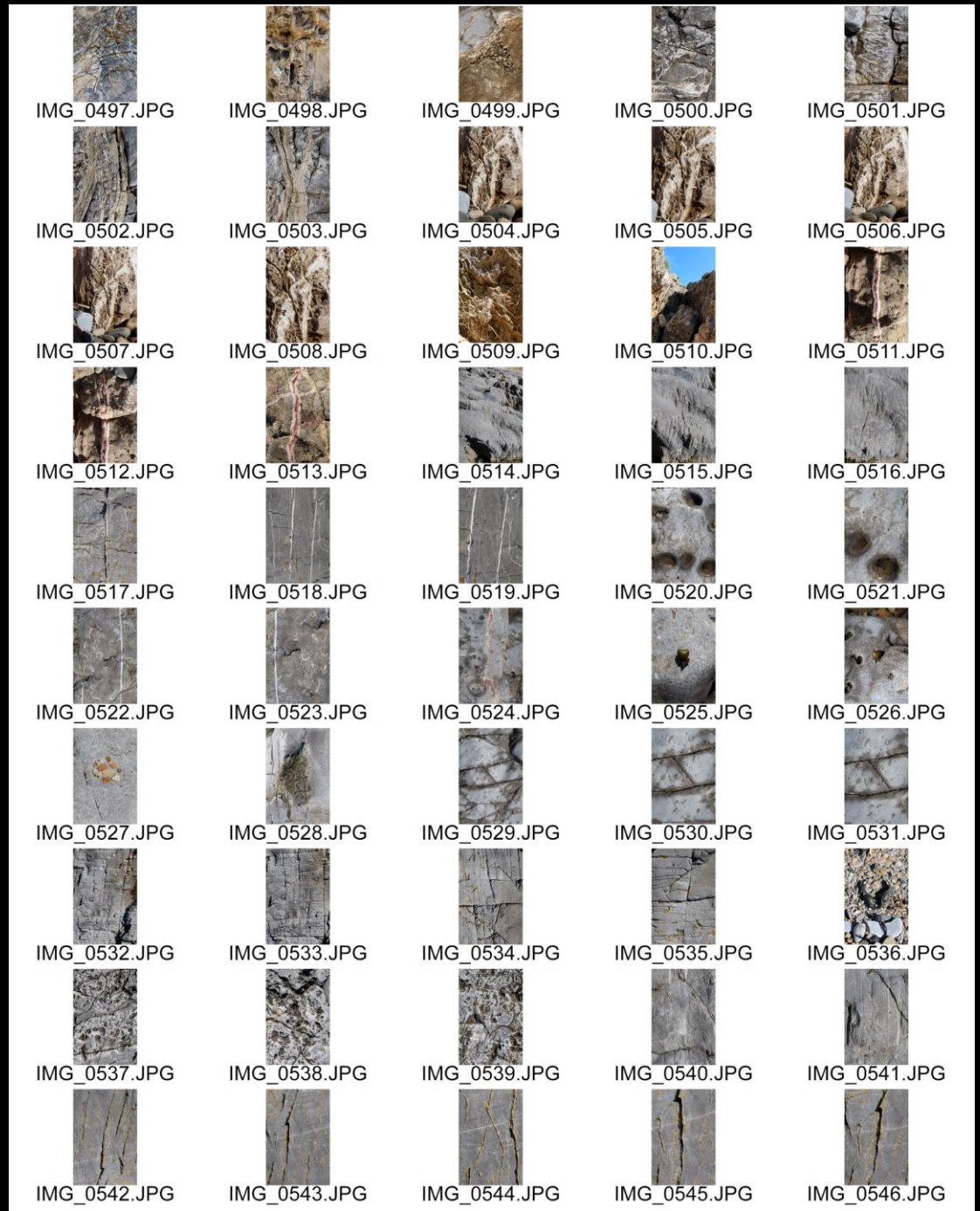
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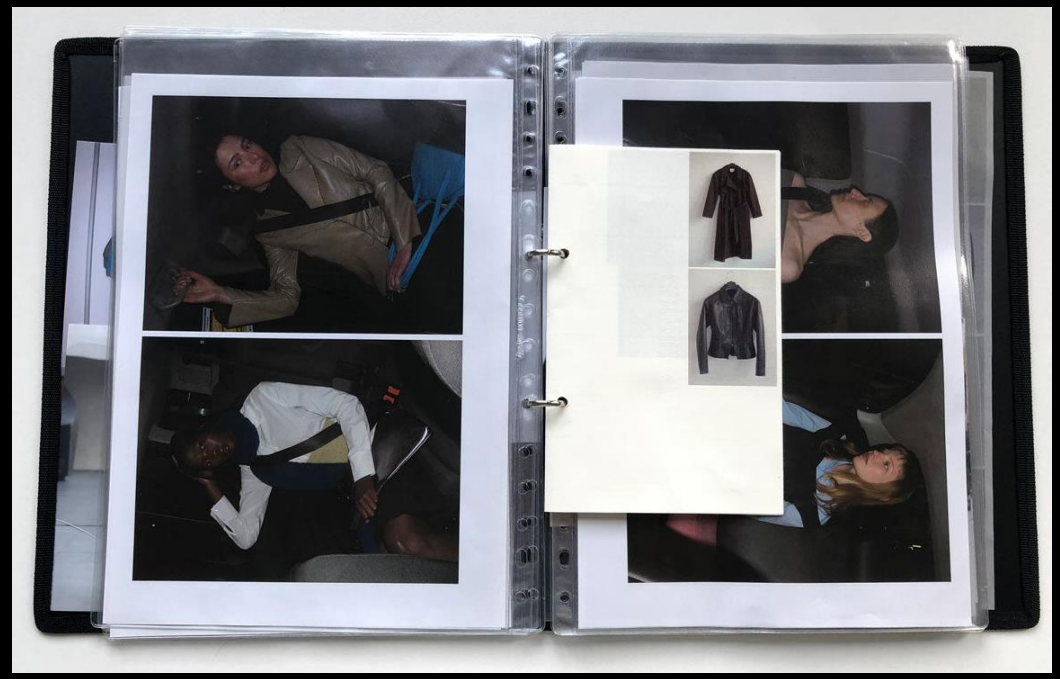
Here are a few of the edited images from these two shoots. I have edited a lot more than just three (around 20), but for the sake of saving space, I will include the pages/images I choose for my final photobook at the end.

Paloma Wool

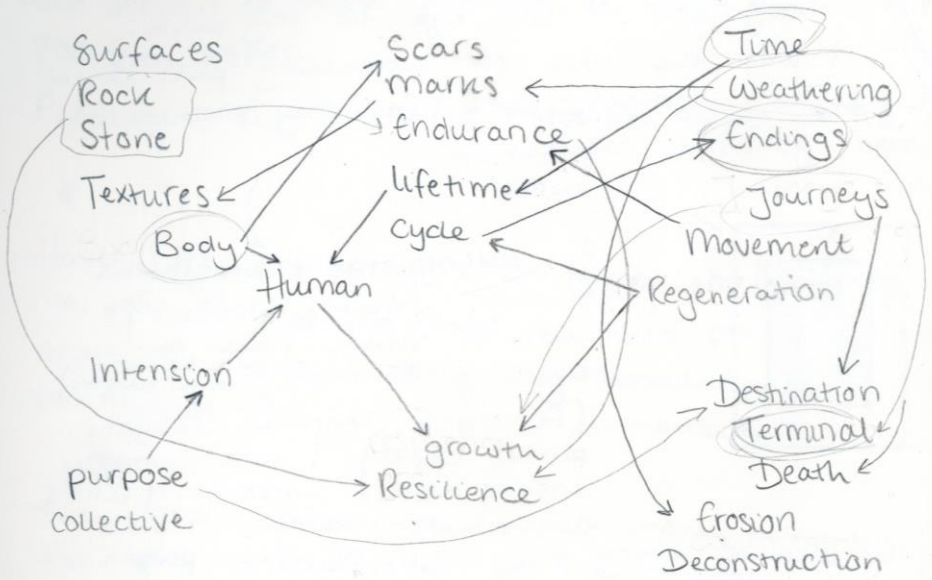
I came across a project by Paloma Wool, “which is about getting dressed and the space and ideas that are created around the act of getting dressed”. Whilst the content of this project is intriguing enough alone, what caught my attention initially was the methods in which the artist collects and displays this work.
Wool uses a binder/folder technique to arrange and store the variety of sizes and mediums that this work is produced in, a technique which, to me, seemed worth considering for my own project.

This idea reminded me of a more personal link (mentioned later-on) to photobooks and got me thinking about the use of ring binding and document-like work, as a way to present my photographs.



• Name for work •

~ IDEAS ~



- Weathering of rock surfaces
- Journey through human life.
- Gradual erosion
- Ultimate collective destination (sea as death)

→ Terminal?
Terminus?

– Group Tutorial Notes –

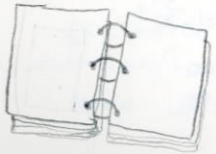
- Potentially look at using delicate paper to print on
- Maybe not a ring bound format → potentially comes across as contradictory to the 'natural', 'gentle' nature of the photographs.
- Think about simple methods of binding. Very simplistic fashion.

↳ I could completely alter the fashion of the book, or I could consider a more delicate version of the idea.

↳ e.g. I could use individual rings instead of a preset serious of rings. This could give the work a more 'loose' or 'open'/ untouched feel. Slightly less 'invasive' than fully binding the pages and adding a cover.

✱ Investigate use of individual rings.

No spine



- Include 'cover' page, but not a full 'jacket'/material cover.

↳ Maybe a slightly thicker paper or card.

Themes

As this project progresses, I will be altering the theme of my work ever-so-slightly, to reflect the findings that my initial shoots have highlighted to me. At first, I was responding to / shooting with the inspiration of Walt Whitman's poem 'As Consequent etc', however, whilst producing the beginnings of this work, I found that certain aspects of the poet's writing stuck out to me. For example, his metaphorical use of the sea and mouth of the river as the end of one's journey or the final destination of a life. I considered this potential theme as I photographed my chosen sites, and realised that much like the human body at the end of a long life, the rock faces I came across displayed markings / weathered characteristics just as humans display scars or birthmarks. Following this train of thought, I began to view my studies of these sites as sort-of post-mortem assessments of their physical evidence. This works well with my initial themes of 'journey through / movement of time' and the inspiration from poetry, as well as allowing me to incorporate some of my other areas of interest, such as the collection / study of art as evidence, and geographic / geological study.

Dummy Book

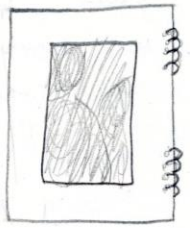
- I'm going to make a rough dummy version of my aspired book using some of my work so far.

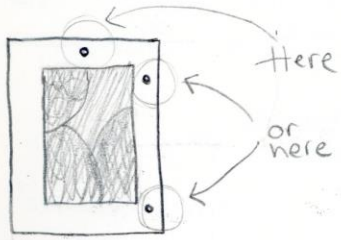
↳ This will help me test different papers / materials and binding methods and also allow me to rule out those that won't work (or that I don't like).

methods I will try

→ 3x metal ring bound (probably on card-stock)

2x four-ring binding ←
(again probably on card stock)

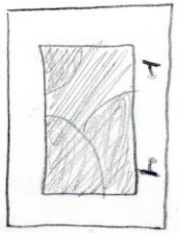




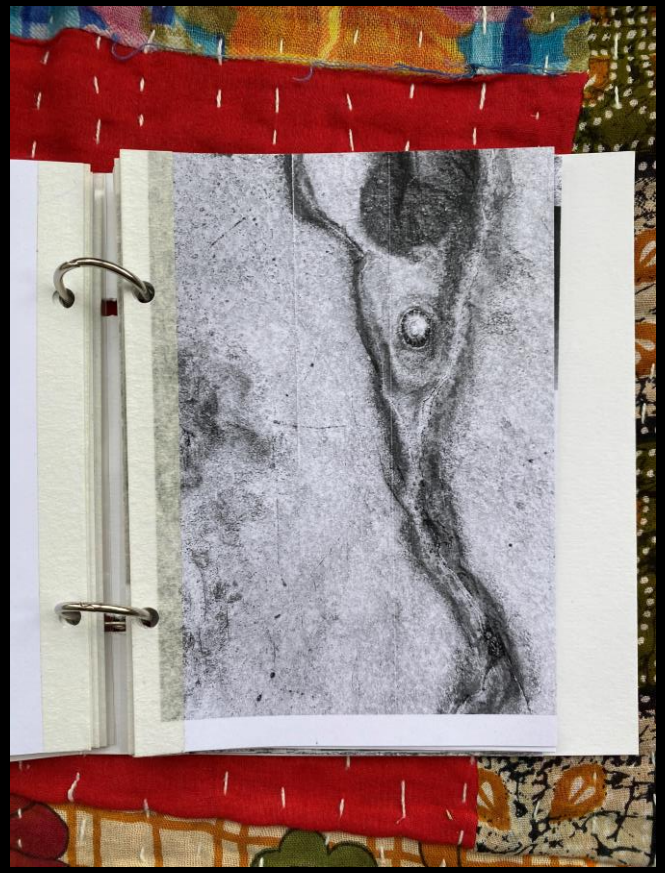
→ 1x / 2x Binding pins (whichever suits)

1x treasury tag
(to fit relevant depth of book)

←



I printed a dummy book using a typical printing paper, in order to test sizing and format of my images. From this I have gathered valuable information for the development of my project. For example, I now know that I will be looking for a higher gsm paper, I would prefer to not use a ‘full bleed’ format for my images, and may need a slightly larger page size (this would mean I will likely need three rings rather than two).



Revisiting Use Of Text

After developing my project further, I have decided against the use of any text within my photobook. Whilst at first, I felt this might suit the nature of the work, following the creation of my first dummy book, I have realised that this may take away from the simplistic, minimalistic photographic display.

Having my photographs on paper in front of me, I have realised that I would prefer to print the images slightly smaller; potentially A6 or similar dimensions.

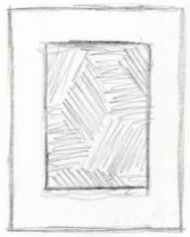
The paper I have tested will work well for the production of my photobook, however, after conducting some 'tear-down' tests, ~~I have decided that a lighter (potentially 120gsm) paper will be necessary for my prints used in the exhibition.~~

	Paper
• Photobook	Matt Fibre 200gsm A4
• Exhibition	Matt Fibre 200gsm A4

CHANGES TO BE MADE...

After producing an A5 sized dummy book, I have realised that I am not that fond of this size for my book. I like the idea of producing 'post-card'-sized images, both for my photobook and for the exhibition.

with border



By cutting my photographs smaller (A6), I was left with a small stack of paper (about 7.5mm high). (Printed on 'normal' 120gsm printer paper). I was initially unsure about whether I liked this result, however I had the idea of lining the edges of the 'pages' with masking tape, which ended up providing the overall book with a 'rustic' more 'crafted' feel. I am still not 100% sure about the paper I will use, but I like the weight of the 120gsm as pages (although that may well change yet).

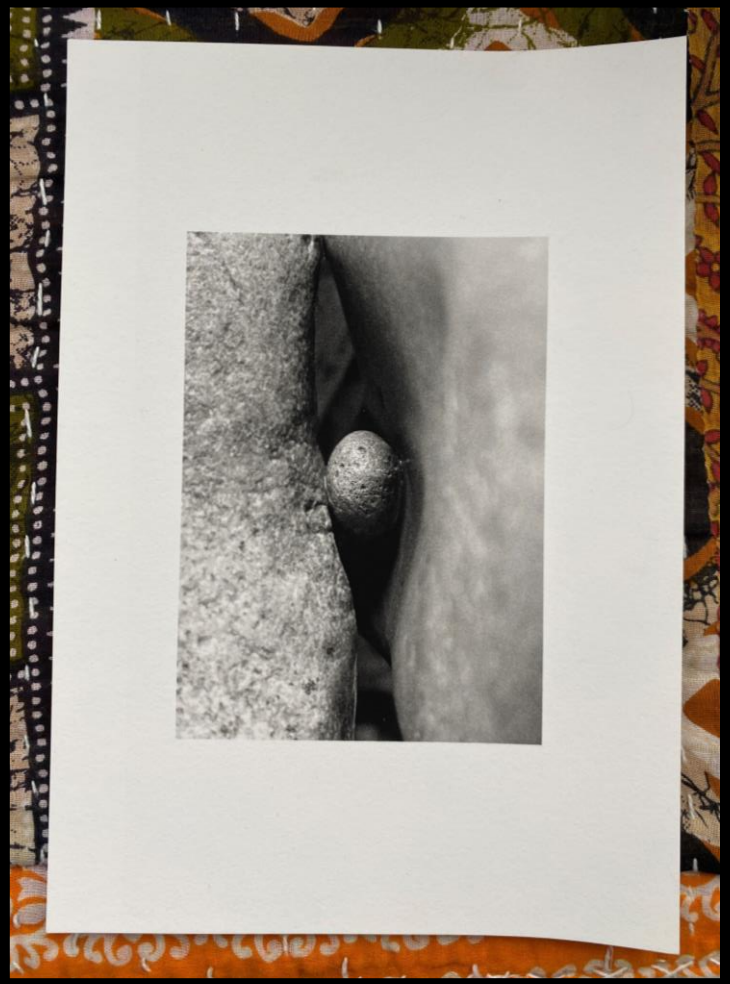
Changed this anyway

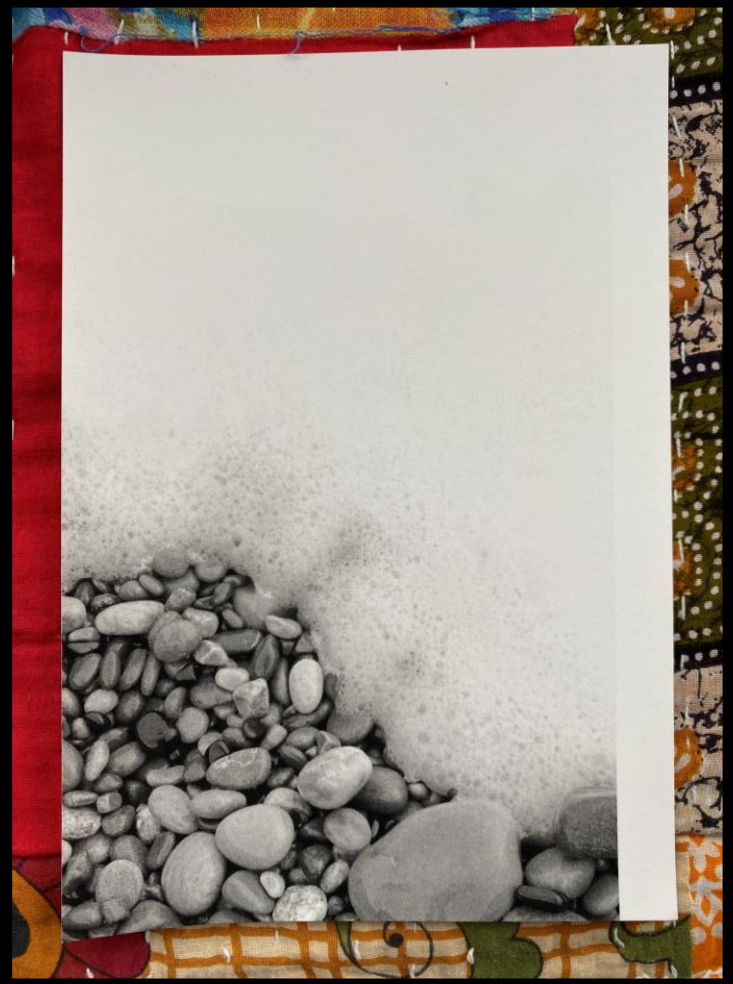
development points

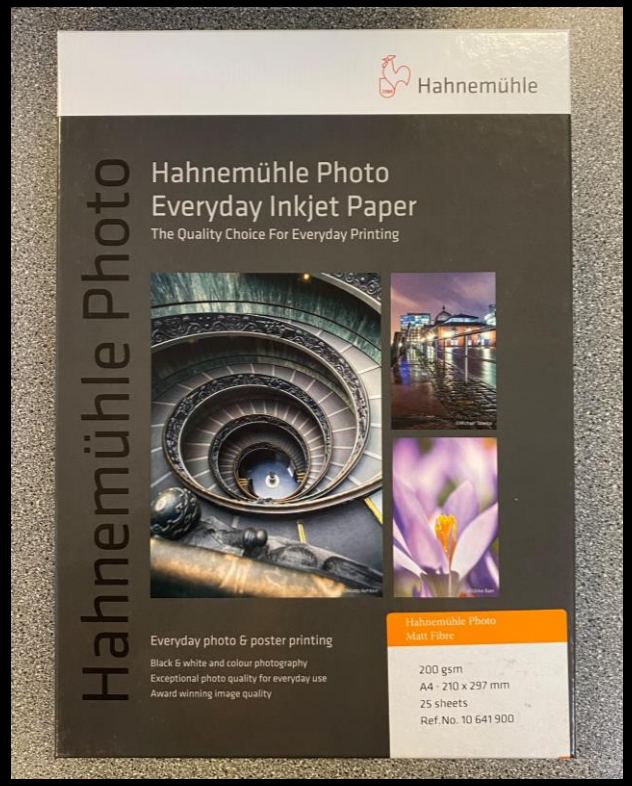
- Smaller images → A6 / 'small postcard size'
- Add border space (for image + extra for tape).
- Three rings to bind rather than two.
- Find fabric / material to form cover.

Dummy Printing ...

After considering numerous paper options, I have decided to begin printing on Matt fibre 200 gsm paper.

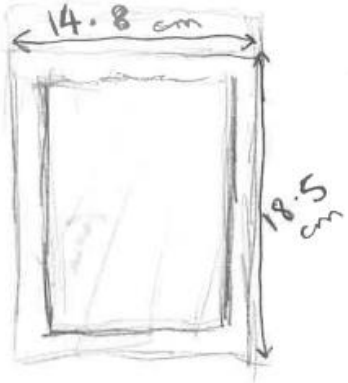






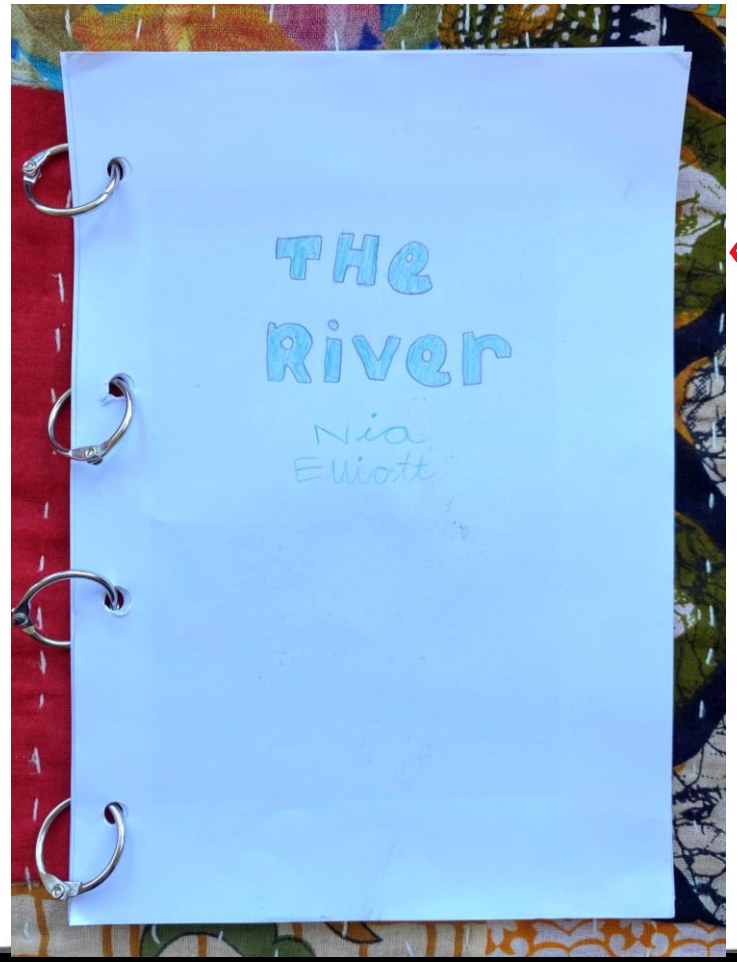
I really like this choice of paper, as it seems to produce an organic, slightly grainy image when printed on. I feel this suits my range of photographic work well (final work will not include the images on the left).

At the same time as I am preparing my photobook pages, I have also been preparing the format and printing of these photographs for my exhibition.

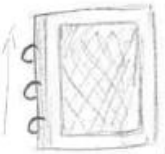


Formula

Base →	A5
white background →	14.8 × 18.5
Image →	12.3 × 16



• If the exhibition format = A5 then I could print the book format the same. Other options are as follow:



1 → • Three ring bindings on the horizonal.
• Masking tape down the side.
• Closest to reference of childhood version of this type of book making.

2 → essentially the same format as previous, except smaller.
→ actually closer to reference because originals were never as big as A5.

Reference

The reason for my being so particular about the details of this project (which I am only now realising I haven't already explained) is the particular importance of the sort of book/booklet within my own history.

When my sister and I were younger, whenever we would go out on a walk, or visit a new place, we would use whatever means of taking photos that our parents had to hand (family point + shoot, mobile phones etc.) and photograph anything that caught our eye. When we got home, our Dad would print out some of the images and our Mum would help us make them into little booklets with supplies from her arts cabinet. Most memorably masking tape and rings for binding.

→ I think my book images will be 4 × 6 inches. This is because this is the closest to the reference as I can get. (I believe we used to print them 'post-card sized').

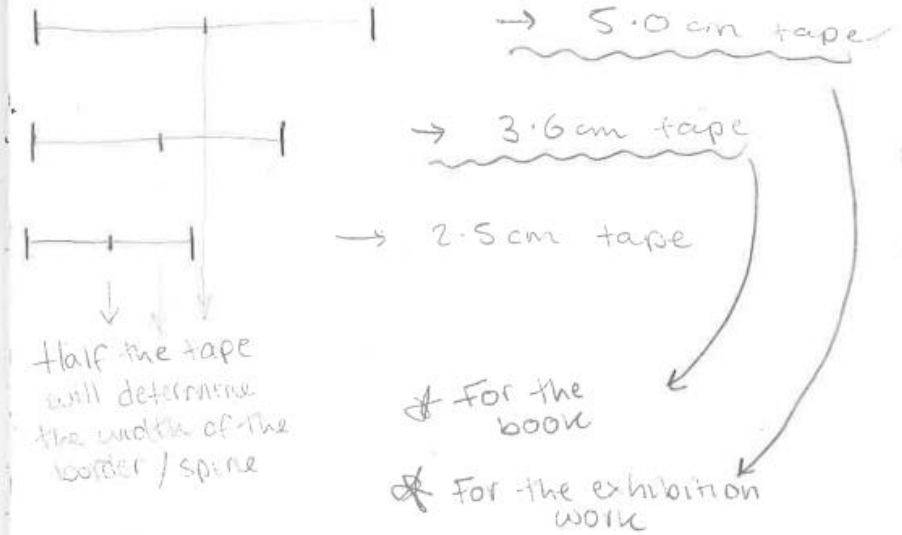
4 × 6 inch 'base'
10.16 × 15.24 cm 'base'

3.61 × 5.61 inch image
9.16 × 14.24 cm image

4.71 × 6 inch page
11.96 × 15.24 cm page

• Since we used to attatch the masking tape to the edge of the photograph (which invaded onto the edge of the image), I have decided to add an intentional space for the 'binding' so it does not interfere with the photograph.

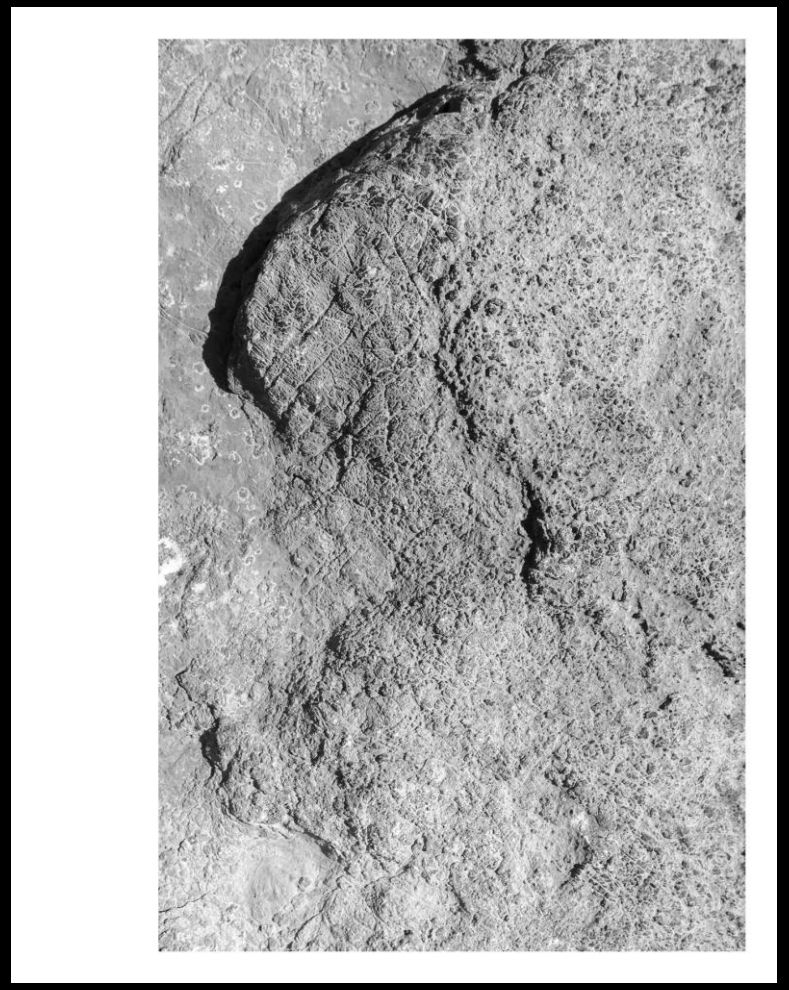
MASKING TAPE DECISIONS...



• Buy 50mm + 36mm masking tape.

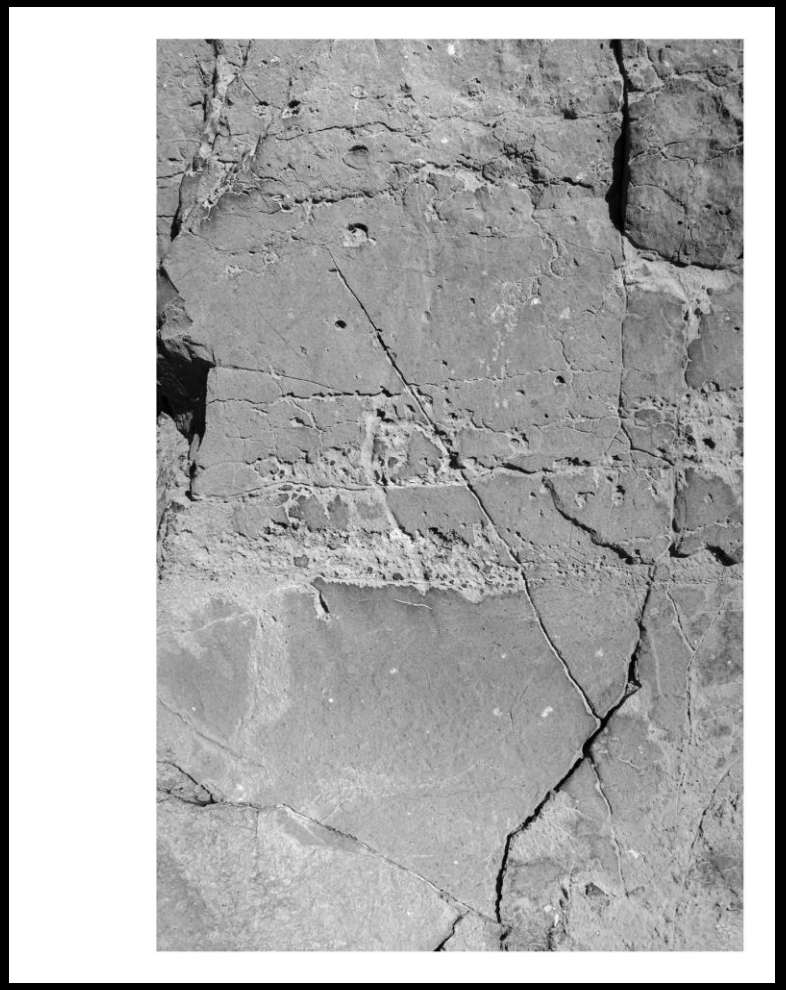
After printing out my pages, I have decided <u>not to attach masking tape to the edges</u>, as I feel this would not suit the nature of the work. Whilst this was the case with the inspiration/originals that I used to make, this would not suit this updated, more mature version of the work.

I created a white base page on Photoshop with 4.71x6.0 inch dimensions.
I then placed each of my images onto this template in-turn, to produce each page for my book.



4.71 inches

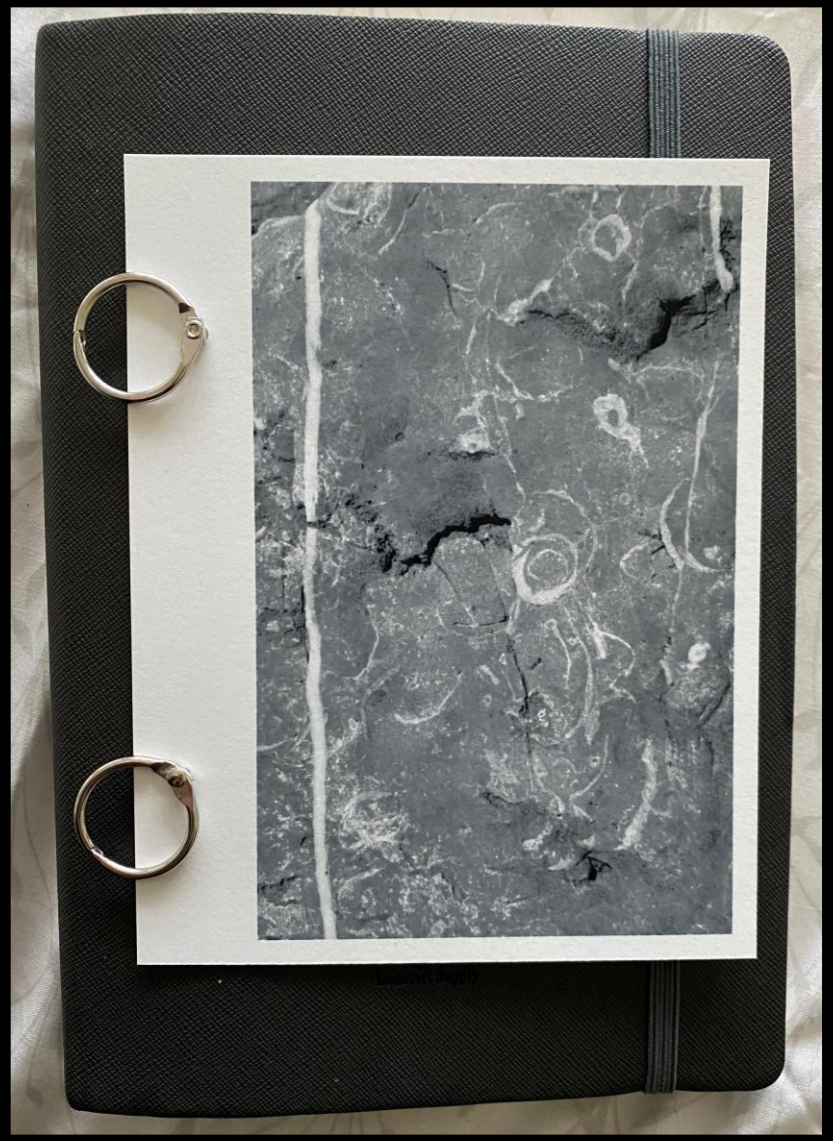
6.0 inches



Each page will be single-sided, meaning that each photograph will be assigned its own page. This also suits the paper type I have chosen.

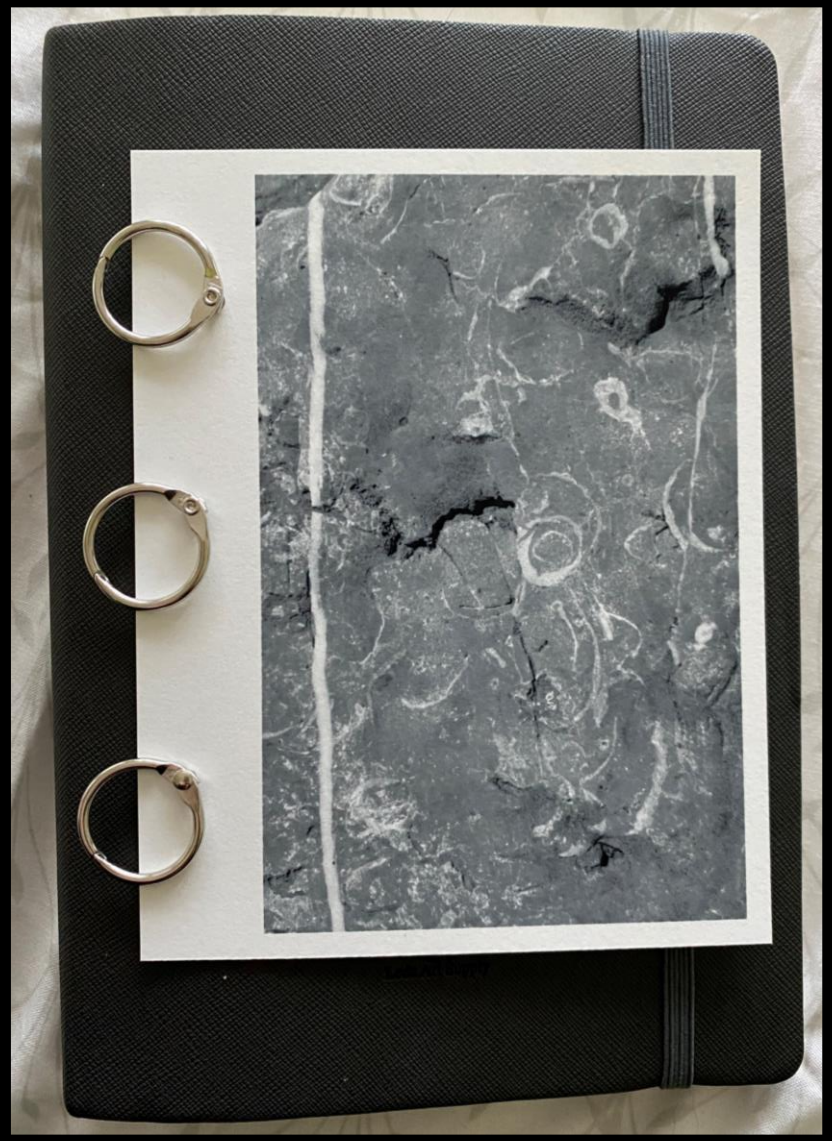
I then made a new A4 sized document on Photoshop and added two of my book pages to each, as this optimises the printing capacity of my work. (This also reduces the amount of paper I will need to use, therefore saving me money (in theory)).

Adding thin grey template lines allows for a simpler cutting process post-print.



Once my pages were printed and cut, I then faced the decision of how many rings to bind them together with. As I have slightly sized my dimensions up from a previous dummy book where I used two (that almost needed three), I felt that three rings would probably be the most sensible choice for this size.

The next step is to punch three holes in each page. This will potentially be a very time-consuming step, but I'm hoping that it will be worth it for the final results.



Binding My Pages

I measured my punched holes to be in the centre of the white border on the left-hand side of my pages. I measured 1.45cm in from the left-hand side and made a mark, as this is where the right-hand side of my hole punch would need to be placed (rather than the exact centre). I then measured the top and bottom holes to be an inch from the top and bottom edges of the page, and two inches from the centre hole. I chose to space them in this way (rather than spacing the three holes equally from the edges and eachother) as I felt this would ensure the edges of the pages would not bend too much and mis-shape the book. This was, as expected, a very time-consuming process. However, having spent about two hours completing all 28 pages, three holes in each, I ended up being very pleased with my results.

Considering A Cover

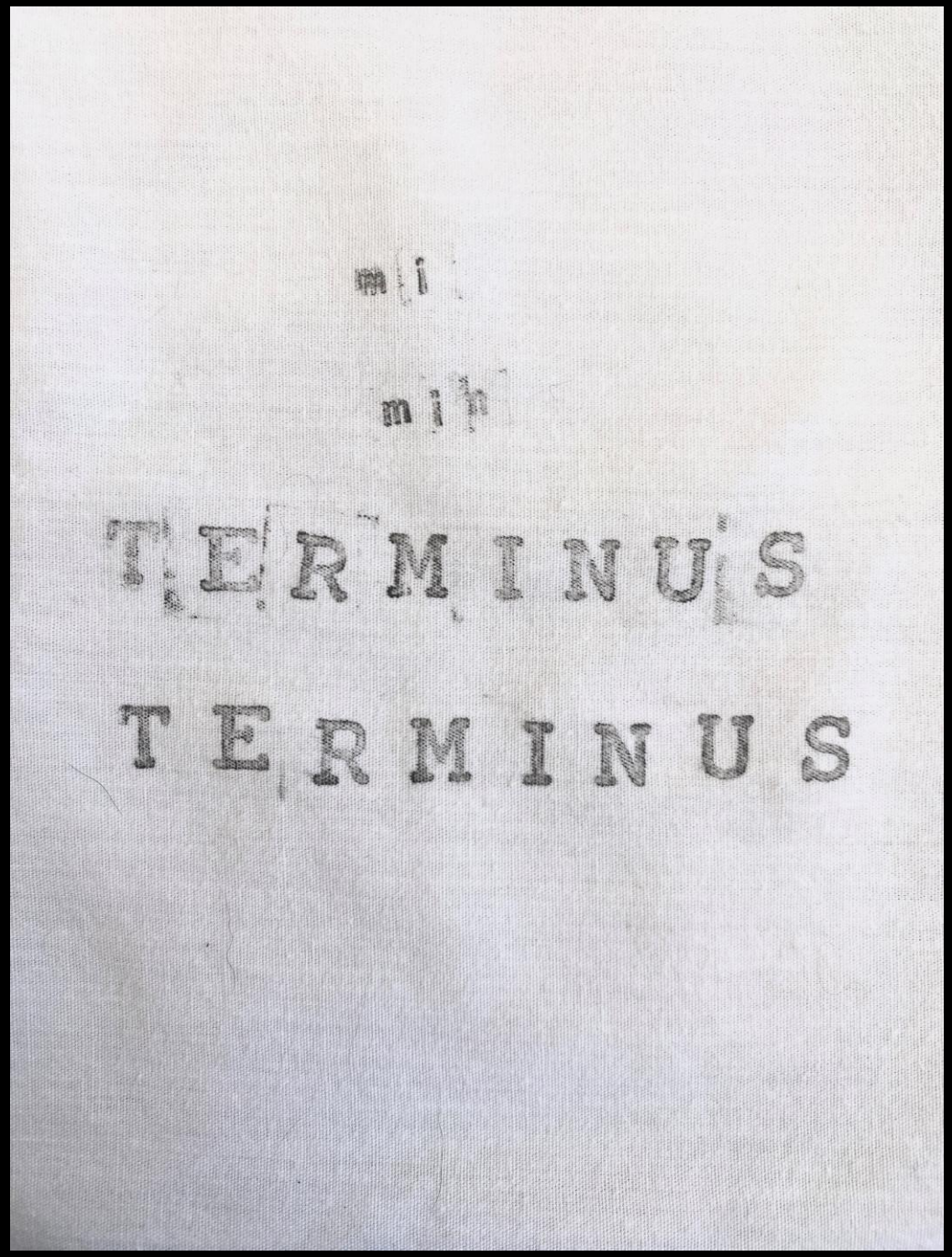
As an ode-to the roots of this project within my childhood, I wanted to finalise the makings of this book with a hint of the original materials. For some of my original childhood photobooks, we would source the covers from scrap materials or fabrics that were no-longer needed from around the house. In this way, I wanted to give a nod to this idea, but also ensure that my newly made photobook would display a sense of maturity and progression from the time its predecessors were constructed. I also wanted to make sure that any nod to this idea would not seem too ‘tacky’, and so I considered ways I could build upon this concept without it being a direct copy.

After discussing this with a lecturer and a number of my peers, I began to warm to the idea of a cloth cover, in the form of a wrap, rather than a two-piece punched cover. This would air to the idea of a concealed series of documents whilst also gently referencing the history of my photobooks in a more nostalgic than tacky way. I also thought this would create an interesting contrast when considering the solid, weathered and sturdy content within my photographs. This juxtaposition will hopefully allow for the consideration of my intended theme of scars and the journey through human life, and how even these age-old, rugged cliffs and stones deserve a gentle, respectful resting place, just as humans do at the end of a long life.

Potential Fabrics

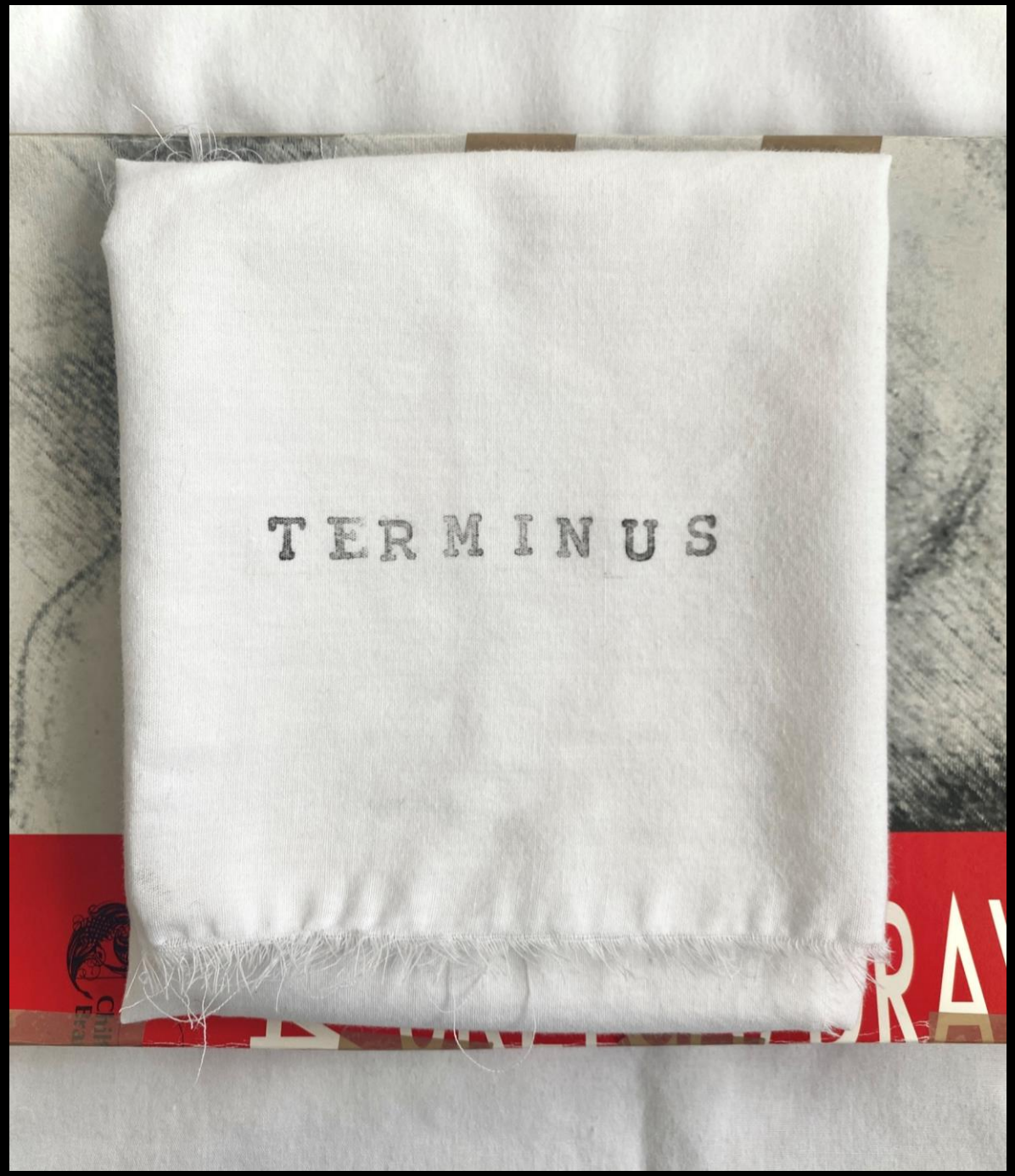
Following this concept, I considered the type of fabric which could best convey this for use as a cover. Ideally, I was looking for a plain, non-fuss cotton, linen of woollen cloth, as I felt this would potentially allow for a less ‘flashy’ cover and not divert attention away from the purpose of its nature.

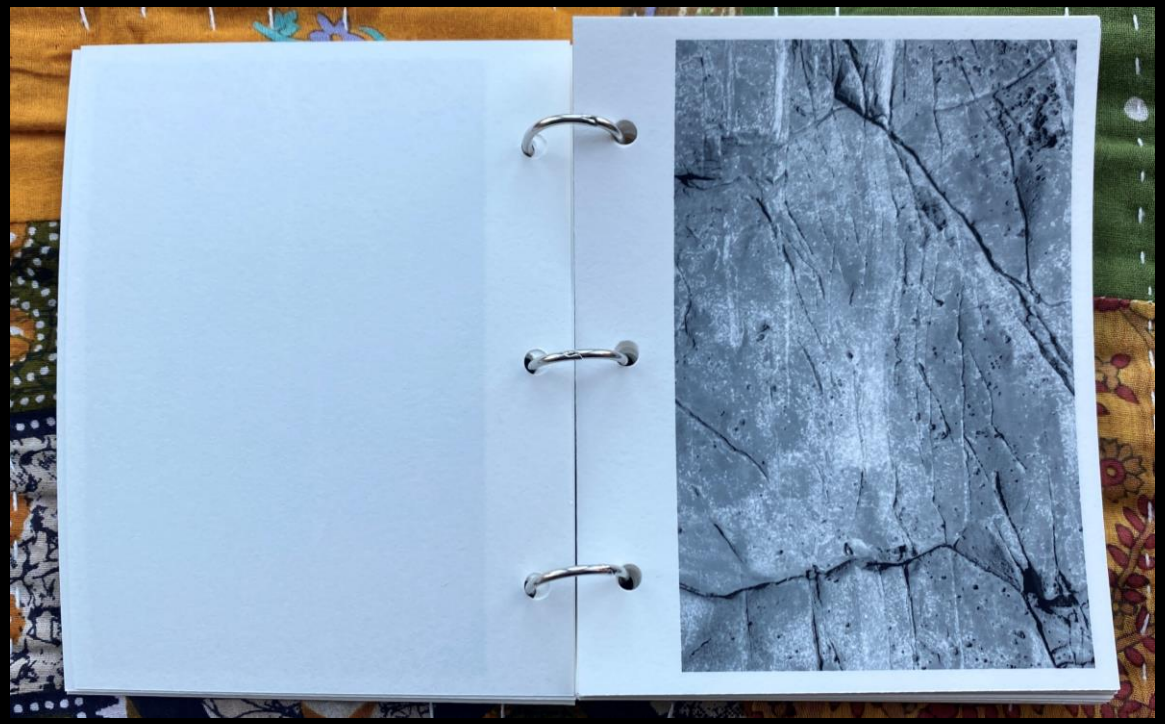
I came across this plain white cotton fabric, that had coincidentally been being used to bundle-up some larger sea-shells through their transport (from a holiday destination I can no-longer remember).
I decided to attempt to cut this to the shape triple the width of my photobook, so that when placed in the centre, a left and right flap could encase the book. This would be a subtle nod to the finality of a life lying enclosed in the fabric of a coffin (which I realise sounds a lot darker than I intended, but does convey the correct emotion nonetheless).



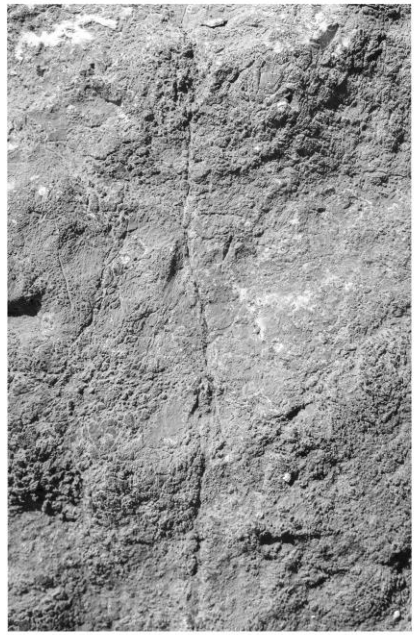
The last task I faced in order to complete my photobook, was the addition of a title to my cover. I had previously had the idea of using a set of stamps that I have to do this, so decided to test this out on some extra material I had left after taking what I needed for the cover.

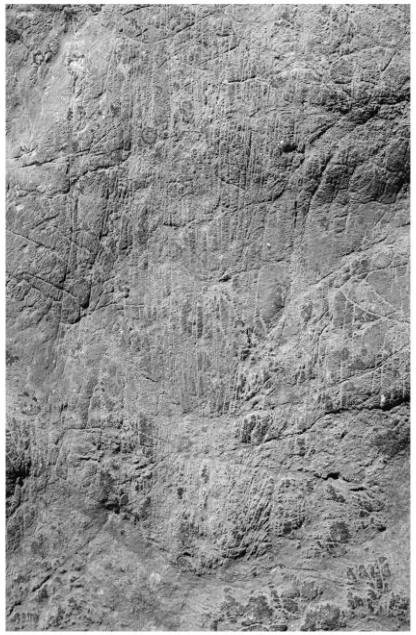
I began with the lowercase (and physically smaller) alphabet, but found that the definition of the letter did not show up well and was slightly distorted by the fabric. However, when I then tested the larger capital letters, I found that these provided a much bolder, well-defined lettering. I also realised that I would need to wipe down the edges of each letter, to ensure a cleaner outcome.

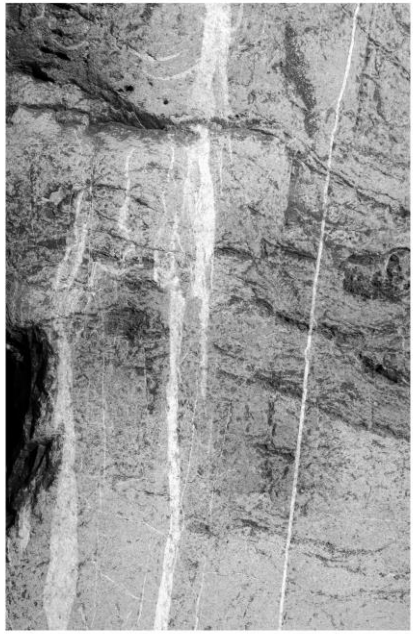
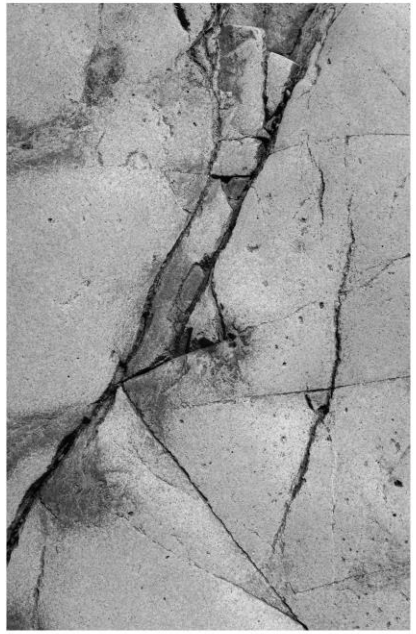

TERMINUS

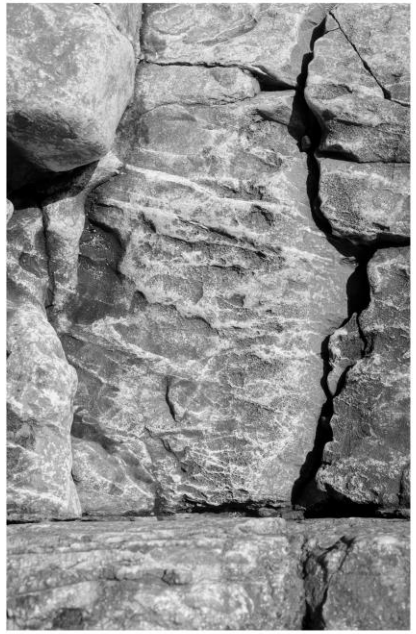


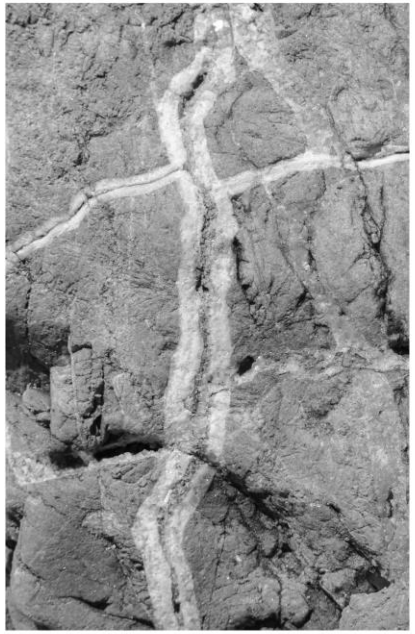
The following 28 images (presented in the relevant page format), make up the content of my photobook. Each page depicts a new rockface located at one of the coastal sites I carried out my shoots. I am very pleased with the way my photographs turned out, and their ability to come together and create a cohesive narrative within a photobook format. I have thoroughly enjoyed the process of planning, designing, testing and constructing my photobook and feel I have developed a number of skills with each of the new challenges I have been presented with throughout the project.

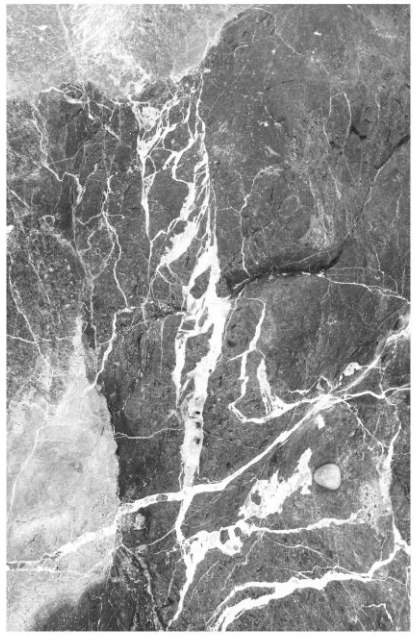


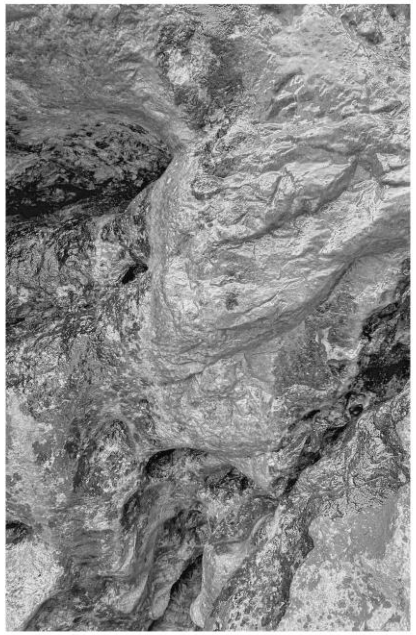










Conclusion

This semester, we were presented with the task of creating a photobook. My intention for this project has been to explore the human experience through the narrative of the terminus of a river at the sea, and considering the final outcome of my work as a whole, I truly feel I have done this justice.

My work, entitled Terminus, delves into the profound narrative of life's journey, portrayed through scarred rock faces and imperfect surfaces. Sourced from local coastlines, these images mirror the scars accumulated throughout human life, each pockmark telling a unique story of resilience, endurance and growth.

Throughout this project, I have developed a range of skills, some of which I had previous experience using, and some which have had not encountered before. I quickly discovered that with each new step, came a corresponding skill that I had to develop in order to progress in a manner that my work required. I feel I have gained a great deal of knowledge and knowhow that, had it not been for the challenges faced throughout the course of this project, I may not have had the chance to accumulate and develop.

All-in-all, whilst many of my ideas have changed and adapted throughout this project, alongside concepts that I have woven into my work in a manner that harmonises with the subjects well, I feel the results that I have presented are an honest reflection of my efforts to produce work that I can be proud of.

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