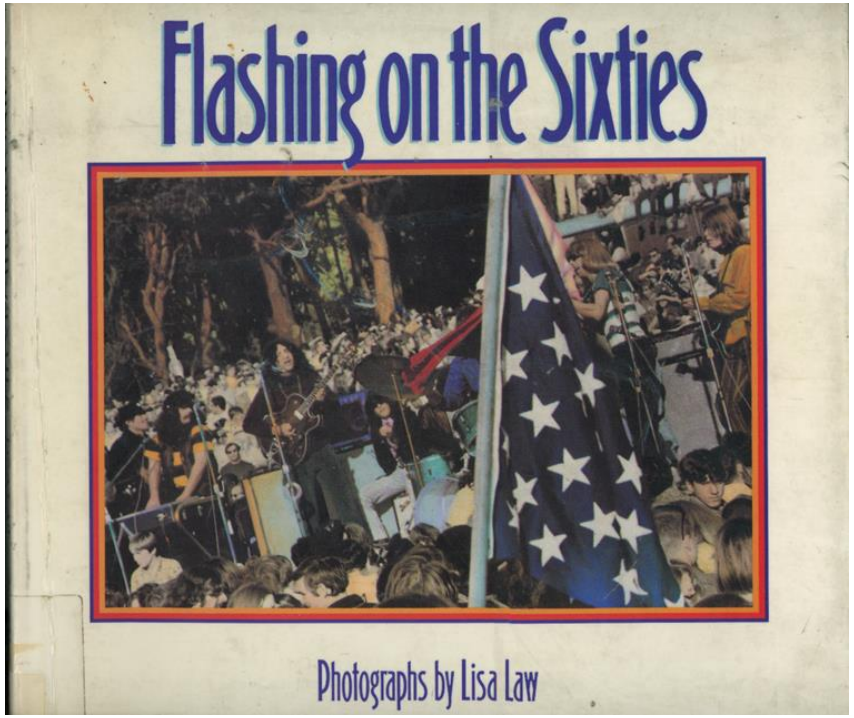
Visual Enquiry 2 (ADAA5009/C)

Serena Killen - 2222097

What is the difference between a photobook and an artist’s book

A photo book is a beautifully crafted printed publication that serves as a canvas to display photographs, typically curated in a thematic or chronological order. These books are crafted for various purposes, such as documenting significant events, preserving cherished memories, showcasing artistic works, or sharing a photographer's portfolio with a wider audience. Photo books come in diverse sizes, formats, and designs, yet consistently prioritise the visual impact of the images they contain over extensive textual narratives. They are commonly used as personal keepsakes, professional portfolios, or as standalone art pieces, celebrated for their ability to convey stories and emotions through the power of visual imagery.

An artist's book, on the other hand, represents a more niche and avant-garde approach to bookmaking. These creations can take numerous forms, from handcrafted or limited editions to innovative uses of unconventional materials, printing techniques, and structures that challenge traditional book design. Beyond photographs, artist's books may weave together a rich tapestry of text, collage, drawings, and other mixed media, aiming to elevate the viewer's experience to new heights. The essence of artist's books, especially those centred around photography, lies in their experimental and conceptual approach. They beckon the viewer into a deeper engagement, offering a multifaceted, immersive experience that transcends mere image viewing. This genre of books invites a dialogue, encouraging a contemplative interaction that enriches the viewer's understanding and appreciation of the artwork within its pages.



Flashing on the Sixties photographs

by Lisa Law

This book offers an enchanting glimpse into the counterculture movement of the 1960s through the evocative lens of Lisa Law's photography (Law, 2000). The collection stands out for its raw and intimate portrayal of the era, capturing the essence of activism, music, and the burgeoning communal living scenes with a vividness that feels almost tactile. Law's images serve as a portal, offering viewers an unfiltered peek into a transformative period marked by an intense quest for social justice, peace, and personal freedom.

For some readers, the book's minimalist approach regarding content or explanatory text might pose a challenge. It is possible to appreciate the aesthetic value of the photographs on a surface level; however, a deeper understanding of their historical and cultural significance may require prior knowledge of the era or Law's own background and motivations. Without this context, the emotional and historical weight of the images might not fully resonate.

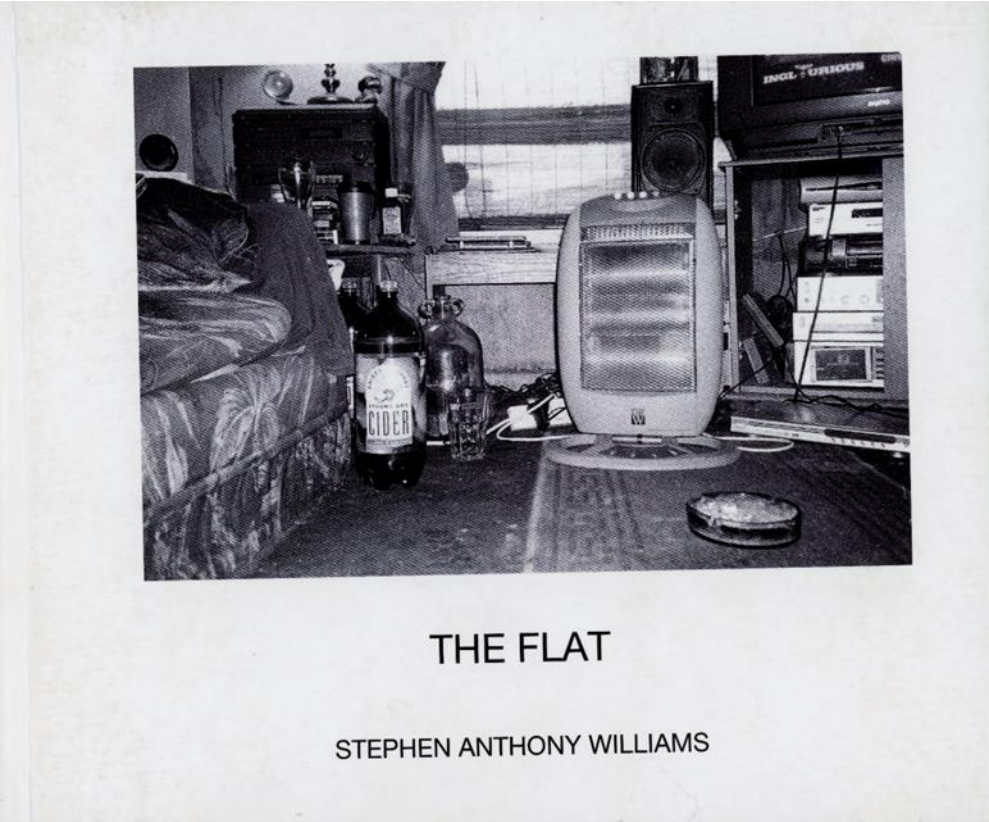
Despite this, the book's physical attributes contribute to its appeal. It is thoughtfully designed, maintaining a manageable size and conducive to casual reading or viewing. This makes it an ideal companion for those who wish to immerse themselves in a visual journey through one of the most iconic periods of American history, albeit with the caveat that it feels somewhat heavier than one might expect. This heft, though, is a testament to the quality of the publication and the significance of the content it holds within its pages, making it a valuable addition to the collection of anyone fascinated by the 1960s counterculture movement.

Boris Mikhailov's "55"

Is an impactful collection of photographs that starkly and unflinchingly documents life in post-Soviet Ukraine. Through his lens, Mikhailov explores profound themes such as poverty, homelessness, and the overall decay of society.
His work provides a deep and poignant commentary on the human condition, inviting viewers to reflect on the complexities and challenges faced by those living on the margins of society.

The raw and unvarnished truth captured in these images can be emotionally challenging for some viewers, as they confront the gritty realities of life that are often hidden from the public eye. Furthermore, the presentation of these photographs diverges from conventional aesthetics.

The book's layout and design may not resonate with individuals who have a preference for a more traditional or visually appealing arrangement of artwork. This unconventional approach to presentation could be seen as a reflection of the chaotic and unstructured lives depicted within its pages, further emphasizing the authenticity and urgency of its message. Conversely, the physical aspects of the book, such as its small size, contribute to its practicality and accessibility. Unlike bulkier volumes, "55" (Williams, Michailov, 2001) is lightweight and compact, making it an ideal companion for those who wish to engage with its contents on the go. This portability ensures that the powerful messages contained within the photographs can reach a broader audience, spreading awareness and fostering empathy for the subjects of Mikhailov's work.

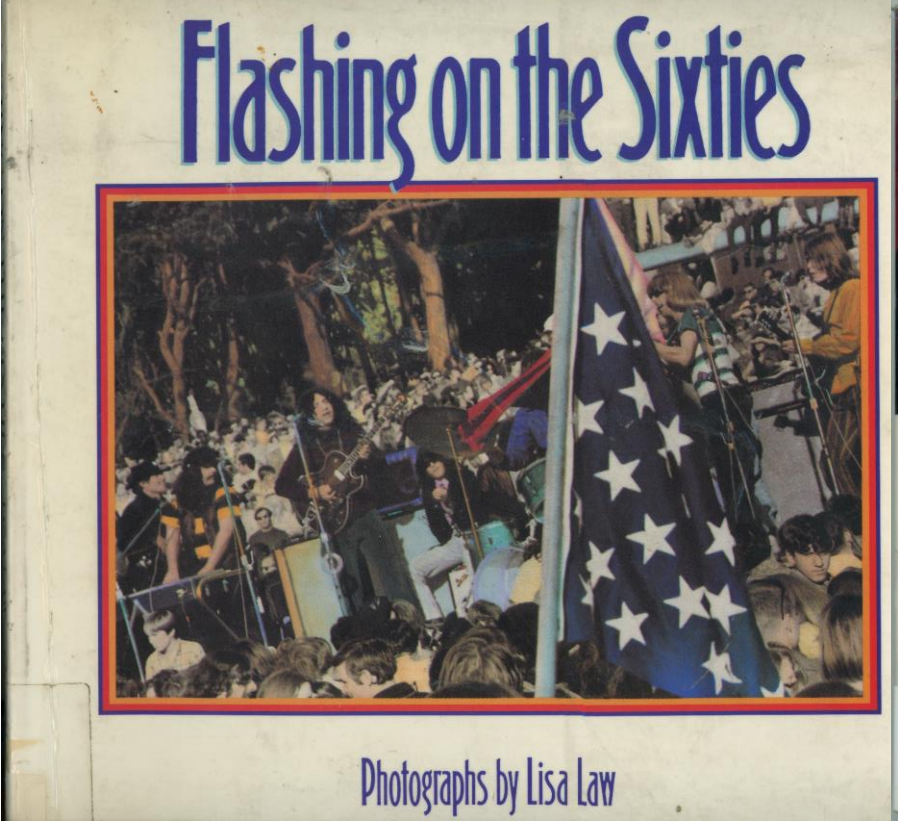


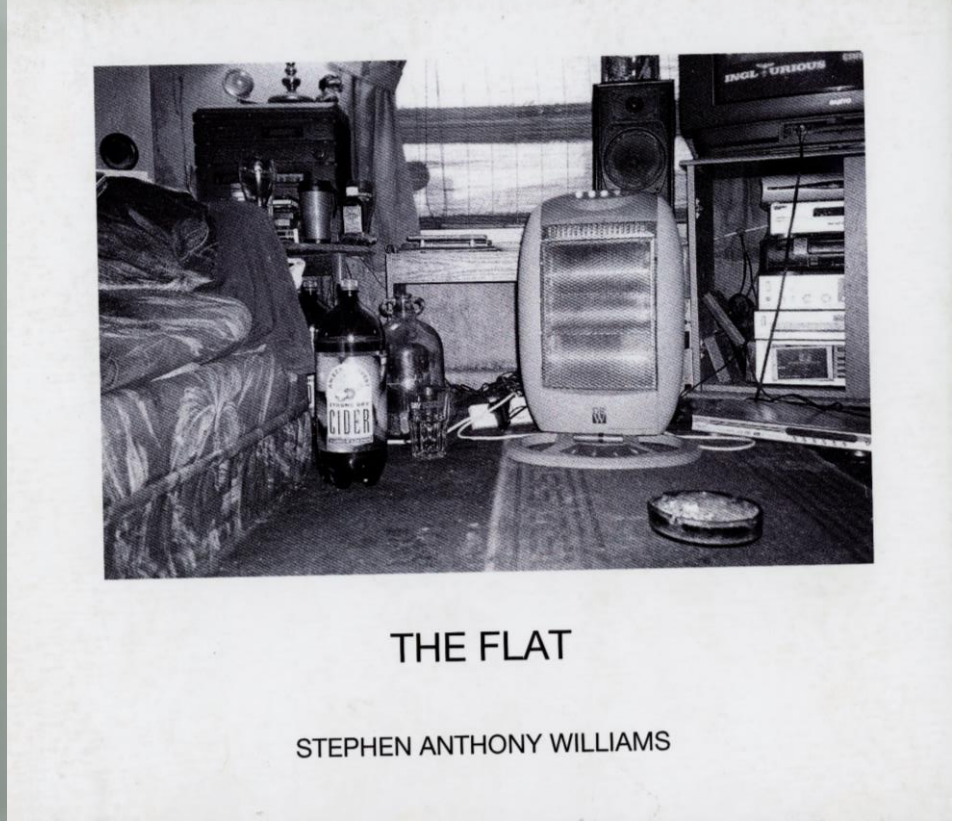
The Flat by Stephen Anthony Williams

The Flat offers a unique and immersive photographic narrative that explores themes of memory, identity, and loss through the lens of the photographer's family history. The book's combination of archival family photographs and contemporary imagery creates a compelling visual narrative that resonates on a personal and universal level.

While the book's concept and execution are praised for their creativity and emotional depth, some readers may find the nonlinear storytelling and fragmented structure challenging to follow or interpret without additional context or explanation.

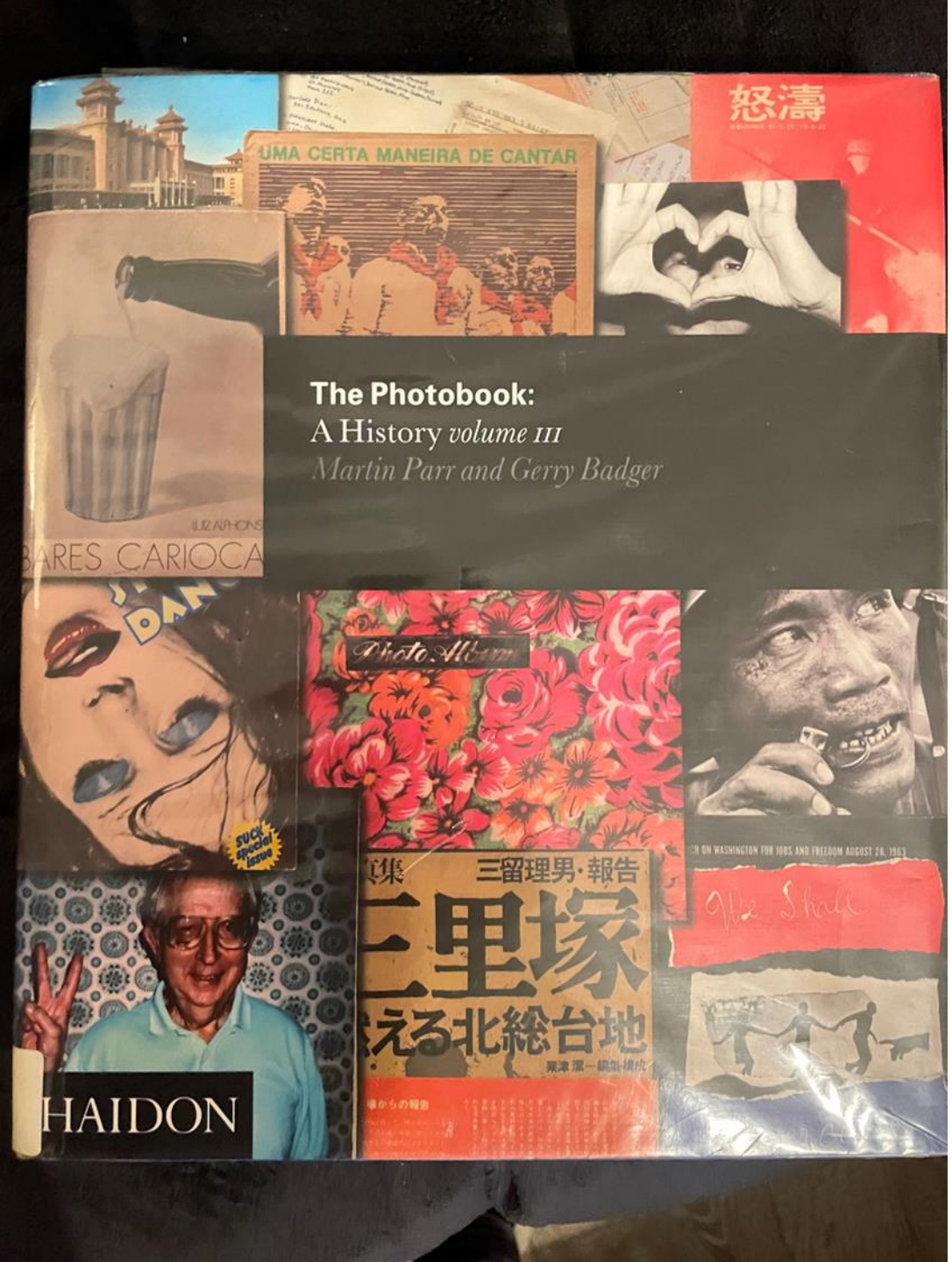
The Flat is a testament to the power of photography as a medium to explore and express deep, complex themes. It invites readers on a visual journey through time, memory and identity, offering a rich, multifaceted experience that lingers long after the last page is turned.





Overall, each of these books offers a distinct perspective and approach to photography, catering to different interests and sensibilities.

They each excel in their ability to provoke thought and emotion and spark conversation, despite any potential limitations in accessibility or presentation.

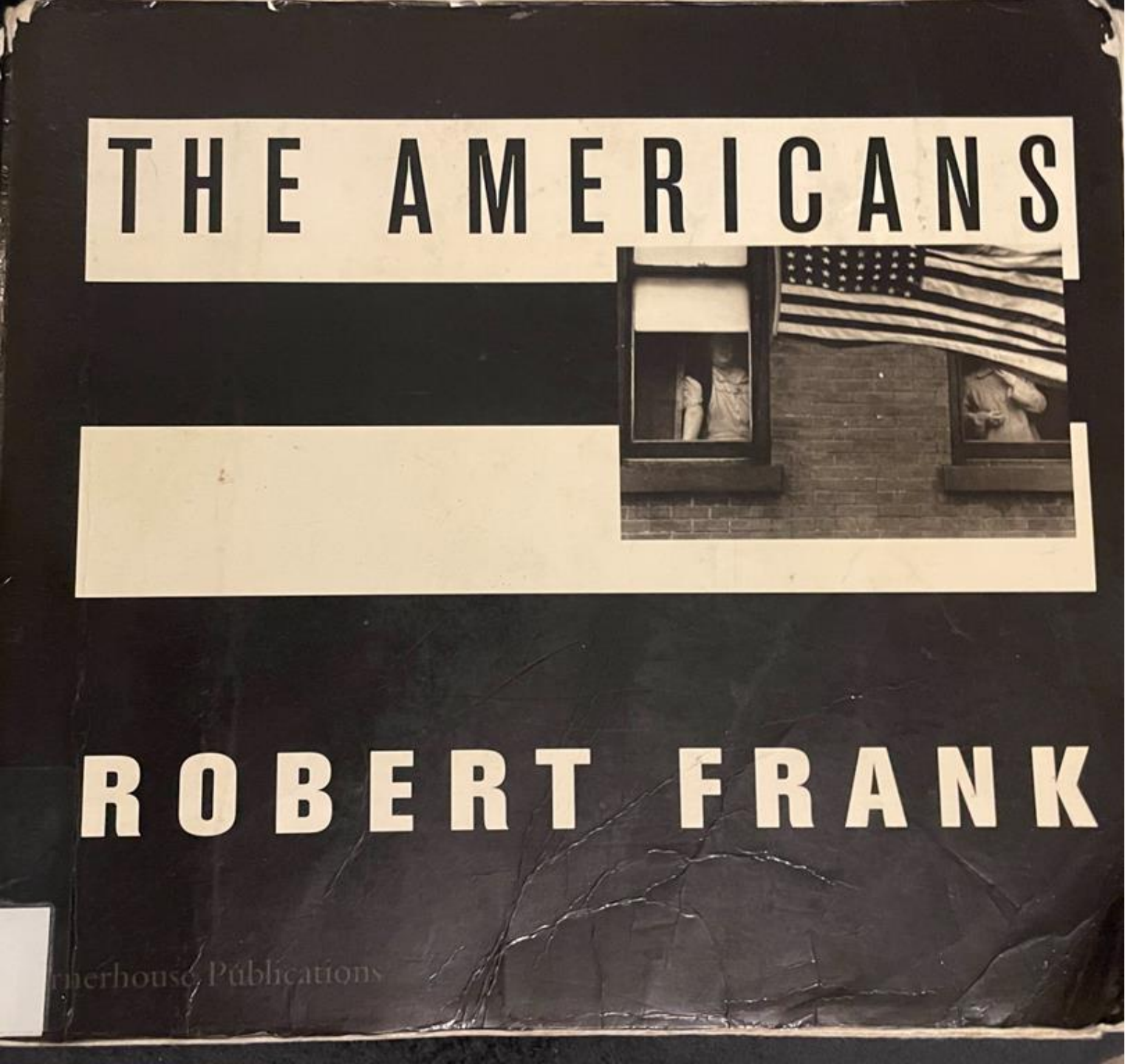


The Photobook: A History

This series, curated by Martin Parr and Garry Badger provides a comprehensive overview of the history and evolution of the photobook as an art form.

Volume 3 covers the period from 1980 to the present (Parr, Badger, 2014). Offering insight into contemporary trends, developments, and innovations in photobook publishing. It features a diverse selection of photobooks from around the world, showcasing a wide range of styles, themes, and approaches.

Some readers may find the sheer depth of content overwhelming, as the book covers a wide array of photobooks, making it challenging to delve deeply into any single work. Additionally, the focus on analysis and historical context may overshadow the visual impact of the photographs themselves.



The Americans is a seminal photobook by Swiss-American photographer Robert Frank, first published in 1958 (Kerouac, 1993)

This book celebrated for its groundbreaking approach to documentary photography, offering a candid and unvarnished portrayal of American society during the 1950s's the book's sequence of photographs and its thematic exploration of American culture, politics and identity have had a profound influence on subsequent generations of photographers and artists.

Some critics have noticed that Frank's outsider perspective as a Swiss immigrant may colour his interpretation of American life, leading to a skewed or selective representation of the country. Additionally, the book's grainy, black-and-white photos and unconventional sequencing may not appeal to all tastes or sensibilities.

Photobook Project

For the second part of the Photobook project, we have been set the task of providing a proposal with the following two sides will show the screenshots of the proposal that was handed in although at this stage it’s an idea.

The first week’s task was missed making a photo dummy book. I will be booking a session with Ann Dineen of Daf Williams so I will still be able to do this task that was set even though there wasn’t any need to I felt that this would be a valuable opportunity not to be missed.

PUBLICATIONS AND PROTEST

(ADAA5005)

Serena Killen (2222097)

Theme/context

The concept behind this book project is to showcase documentary photography that captures the behind-the-scenes moments of Swansea Arena's House Party. The project will feature interviews that were conducted for videos promoting the event. Swansea Arena aims to raise funds for local grassroots music venues in Swansea. The purpose of this book is to show the hard work that goes into promoting the event, which is an area that not many people get to see. Although the event has not yet taken place, it is only a few days away and this project is still in progress.

The book will include not only images from the interviews and videos created for the event but also photos of the preparations leading up to the event. This will include dressing rooms and stage setups, capturing moments that are often missed or not seen by the public. As the House Party is intended to become an annual event, Swansea Arena may want to use this book as a reminder of where it all started and the effort that went into making it a success.

After building a relationship with one of the organisers, I will seek permission to access other parts of the building that are inaccessible to others.

Influential Book Styles

As there are many different book styles one that might work for this book project might be gatefolds or Stab Binding using the resources on Moodle for styles of book there is an opportunity to look at EdRuscha self-published photobooks between 1962-78 or Jim Goldberg Raised by Wolves, another one Ed Templeton Drinking the Kool-Aid, Tereza Zelenkova & Peter Watkins, Index of Time, Paul Graham, The Present.

Another style to consider is the idea of an accordion photobook as this could make it better cost effective for this project. There is also the possibility of making a magazine type photo book a bit like the top of the pops where there could be a poster pullout in the book.

Current Research

I will also reference some influential photographic work, including books based on music events or bands. This will help see how other artist have created their books but also may give an idea of styles, formatting and layout of my own.

Research Methods

The idea will be to research photobooks with a music background or theme to them. What techniques were used style and paper?. For this, will visit local libraries and websites online. Another Idea would be to take a look in shops like that of HMV as there could be the possibility of finding some inspiration.

Cover ideas consider hardback or paperback think carefully about the shape of the book one idea could be to create a book in the style of the old CD case or as a vinal album.

Cardiff museum visiting

Michal Iwanowski

Iwanowski is a Polish born artist once saw graffiti near where he lived that read go home polish this then ten years later walked 1900km between Wales and his home village of Mokrzeszow in Poland the reason for this journey was to understand the meaning of home. In all, the whole journey took 105 days to complete. He documented this by posting to Instagram daily with updates about things he had discovered and experienced along the way.
It was interesting to see these posts included within the body of work the way it was displayed was really interesting and was well thought out to even the smallest of details where he printed screenshots of the post and printed them onto acetate in the size of a mobile phone screen

Here is two images to show the posts that where posted to Instagram at the time of this the journey.

The images where different to what you would normally expect there where a lot of images like what you can see here but not just of landscapes and instead posting images that he felt more drawn to

Book making planning

Exploring various methods to produce and prototype their book project. With no prior experience in handcrafting books, they are seeking diverse avenues to assist in this venture.

Tasks outlined include researching bookbinding techniques, specifically focusing on crafting a photobook manually.

Curious about what this process entails and are on the lookout for instructional videos that could provide clarity on how to execute the production of a book.

Additionally, they are interested in understanding the different techniques available for creating a photobook.

This exploration is not limited to physical books alone but extends to other forms of book presentations. In terms of materials, they are considering a range of options such as string, glue, tape, staples, or a binding that incorporates elastic to hold the pages together.

Another option on their list is a loosely folded format, akin to a newspaper. Their journey is marked by a keen interest in learning and adapting various methods to bring their book project to fruition.

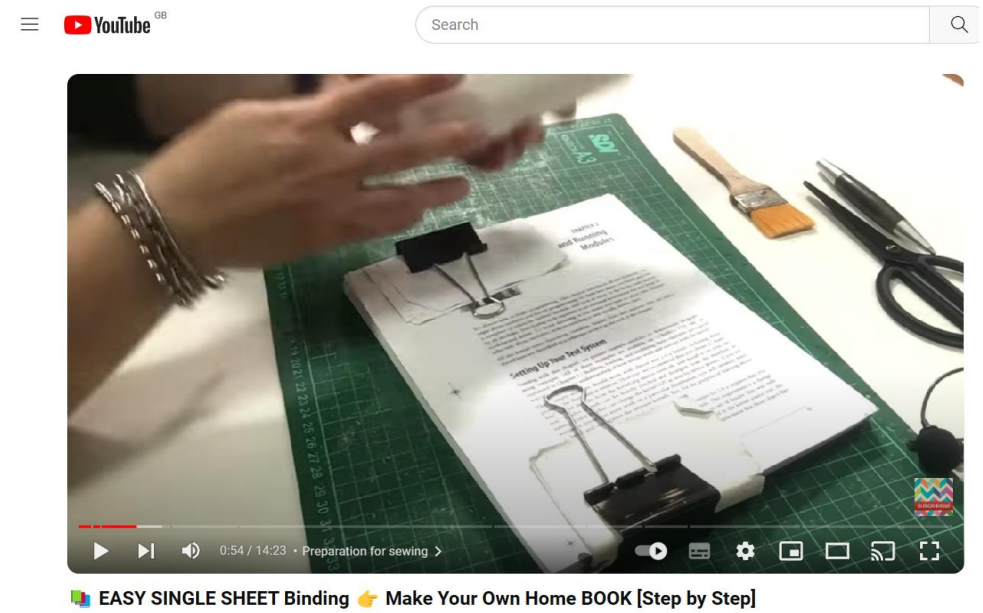
Book project

Instead of selecting a commercial printing service, the decision was made to personally undertake the creation of the book. This choice was motivated by the intention to infuse the project with an extra layer of care and personalization, ensuring that every aspect of the book mirrored a distinct personal involvement.

The practice of manually crafting a book also offers a notable practical benefit: the ease of implementing modifications. Manual creation allows for swift and cost-effective alterations, unlike the costly adjustments required in commercial printing.

To acquire the required skills and knowledge for this project, research was conducted on various bookbinding techniques. Recognizing the importance of community and shared knowledge, advice and inspiration were sought from individuals with experience in similar projects. A video tutorial was discovered as a valuable resource, which provided a comprehensive overview of the manual book creation process. The tutorial, which could be accessed through a specified link, became an indispensable instructional aide, imparting essential skills and insights.

Learning about the various bookbinding techniques, along with the guidance from the tutorial, has strengthened my resolve to personally construct the photobook, envisioning it as a unique combination of artistic creativity and personal narrative.



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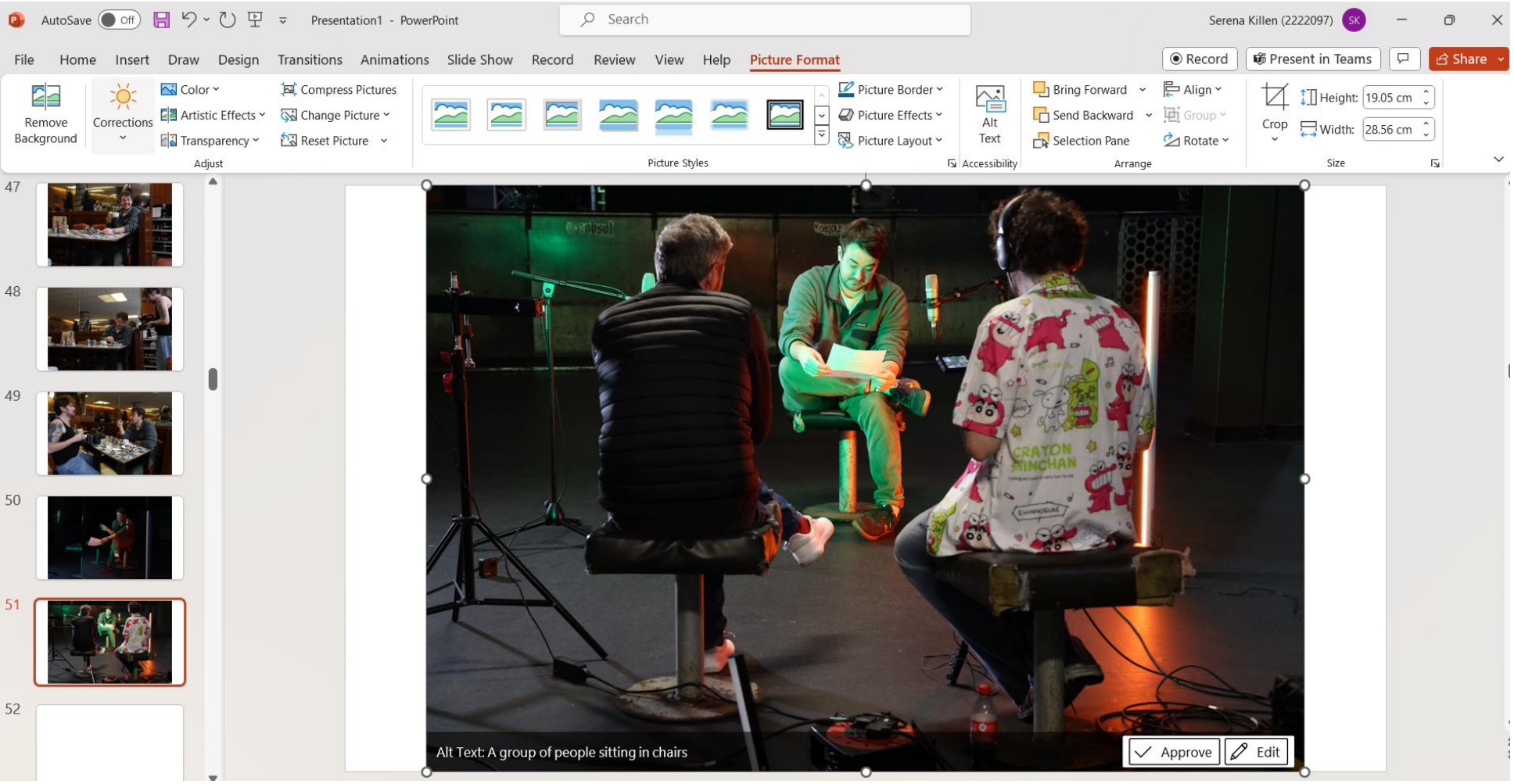
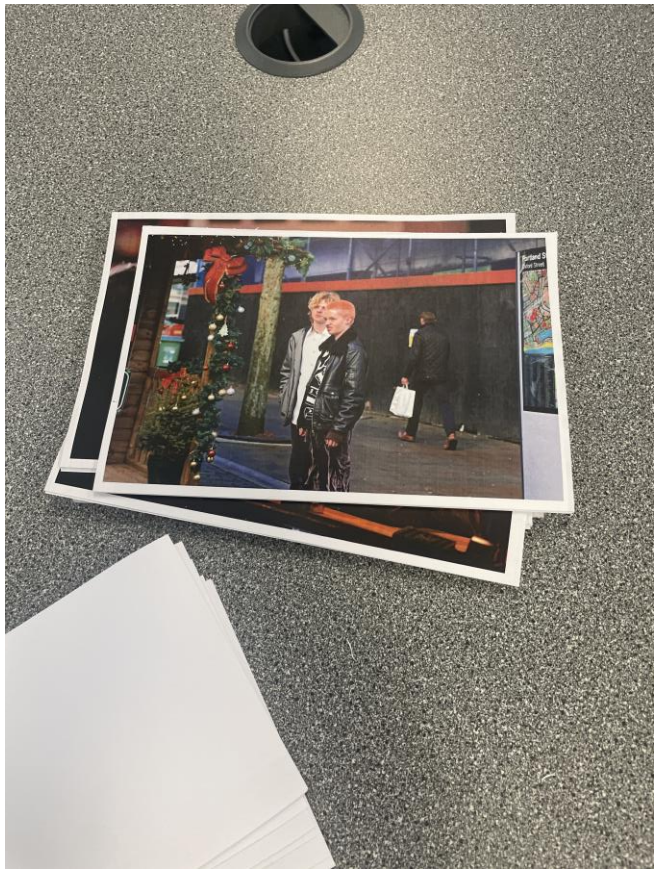
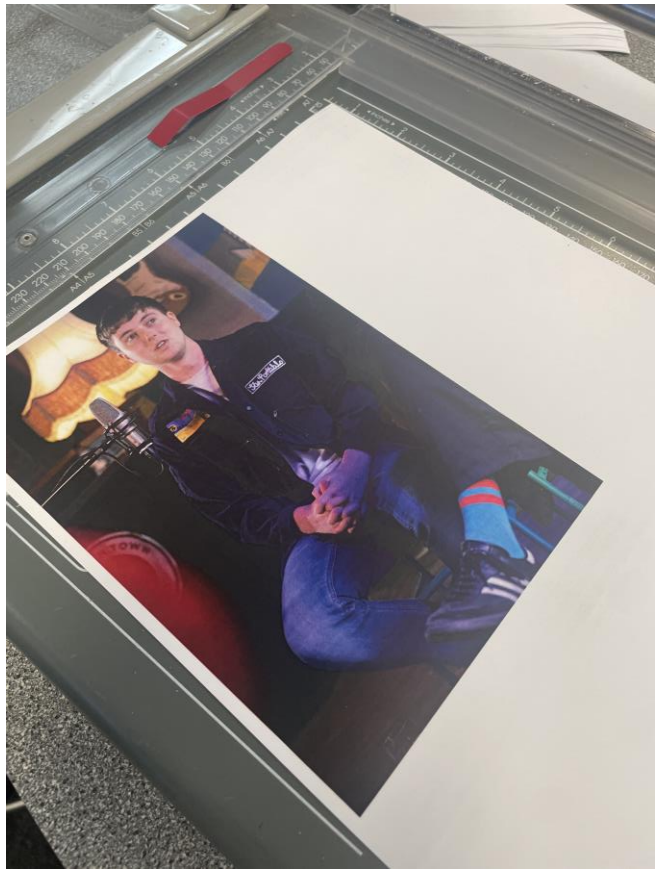
Printing images for the photobook



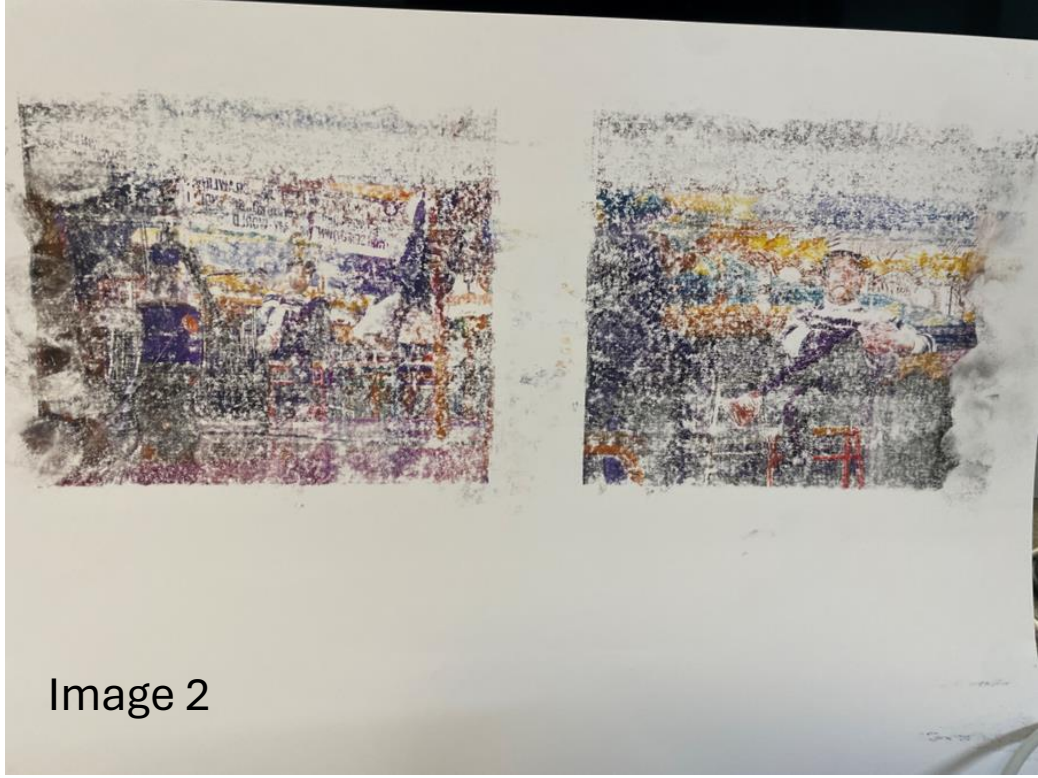
I had some difficulty printing out a book using InDesign. Even after trying to fix it, one side of the book printed upside-down. Rather than letting this stop me, I decided to print a small selection of images using PowerPoint. This allowed me to print quickly and continue to explore my options.





Photobook dummy exploration

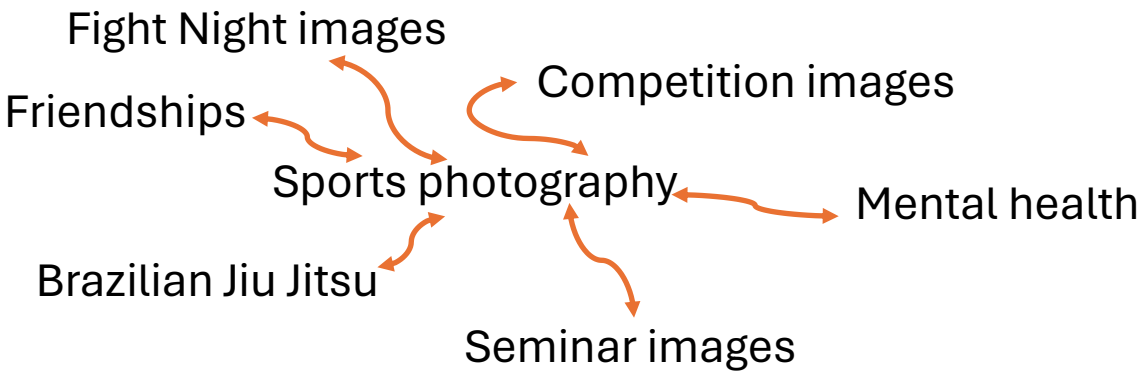
This book dummy was carefully thought out.
The idea was to fold an A3 piece of paper hormonally. This was to find the centre line without having to measure the paper. After doing this, the next step was to cut it, keeping the paper in a landscape. I then folded each piece in half and stapled it together, making a folded-style book. The next step was to cut out some of the photos and then stick them onto the paper to make a photobook dummy.

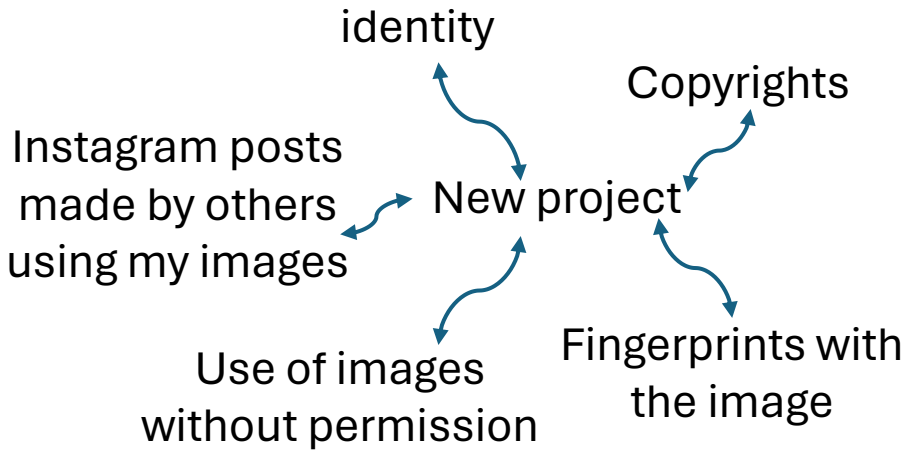


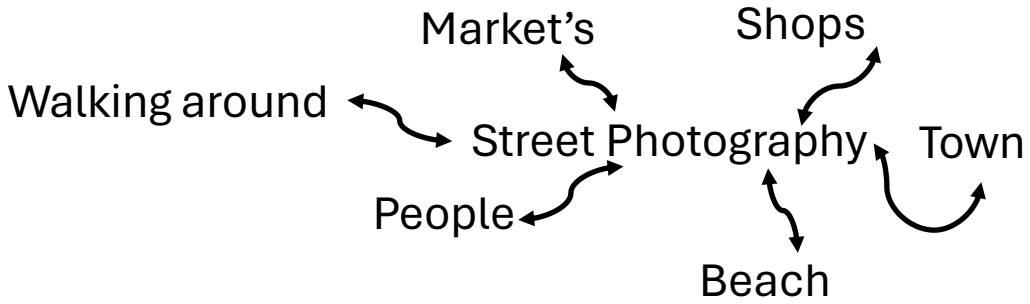
In my latest experiment, I ventured into creating another prototype, this time utilizing A4 paper, which I folded in half before proceeding to staple them together. This method delivered a new style, distinctive in its approach. The uniformity in image size was a deliberate choice, allowing for a neat arrangement where two images could comfortably occupy each side of the folded paper. This repetition had a noticeably heavier feel to it, a characteristic I attribute to the method I employed for attaching the images. I used double-sided tape, meticulously cut into small triangles, ensuring that each image could be positioned with precision. This technique not only enhanced the visual appeal but also added a layer of tactile quality to the prototype. One invaluable lesson emerged from this process, particularly regarding the printing technique. Opting to use a laser printer introduced a challenge as the ink colours on the printed images required a longer duration to dry fully. This aspect of the printing process was something I hadn't fully anticipated, leading to a few learning moments. A notable example of this was observable in image 2, located on the right side of the prototype. Here, the slightly smudged appearance served as a vivid reminder of the patience required when handling prints from a laser printer, underscoring the importance of allowing ample drying time to avoid compromising the image quality. This experiment not only pushed the boundaries of my creative prowess but also enriched my understanding of the materials and techniques involved. Each step of the process, from the folding and stapling of the paper to the precise application of the images, contributed to the evolution of this prototype. The insights gained, especially regarding the use of laser-printed images, will undoubtedly inform my approach in future projects, paving the way for even more refined and thoughtfully crafted designs.

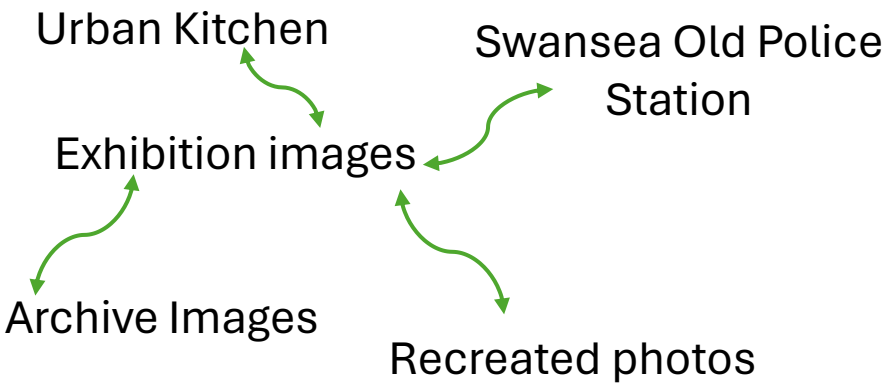
Thinking of Ideas

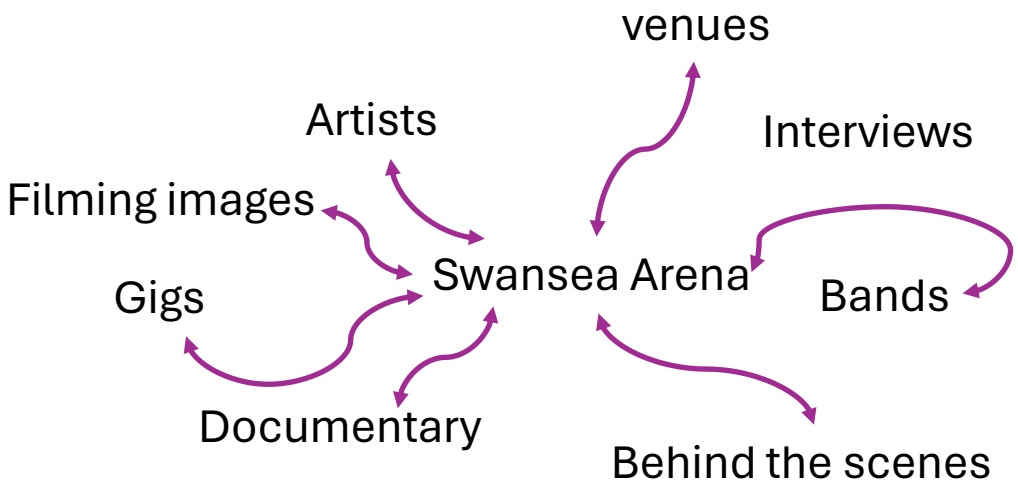
Exhibition 2.0











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Here are a few images that are currently being considered for the photobook and exhibition. The idea is to have a consistent theme throughout the photobook and exhibition and keeping the connection between the two.

When selecting images for the exhibition it might be a good idea to use the portrait images as they differ from the landscape images.

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Here is a continuation of the contact sheets these images are also being considered for the exhibition and will broke down into sets.

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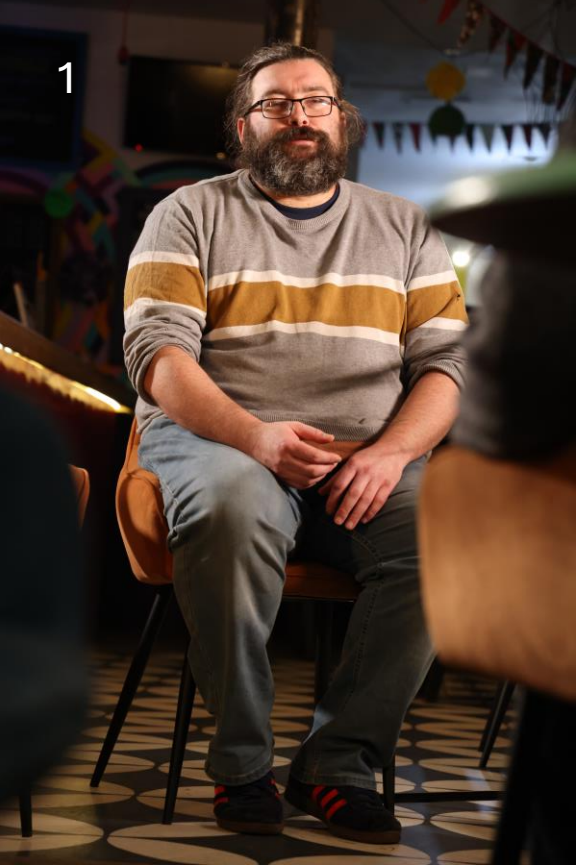
Contact sheet continued

Here are another set of images as they are not very clear I have taken the decision to brake them down



Here is a closer look at the images on the contact sheet. They are labeled 1 to 4 to make it easier to identify which images are being discussed. Upon examining the set of images 1, 2 and 3, it's clear that although they are similar, there is a noticeable difference in each image. To avoid an obvious angle, these images were taken from a kneeling angle to give the feeling of being a spectator of the interview and to provide viewers with a behind-the-scenes look.

When selecting images for an exhibition, images 2 and 3 are being considered because of their factual expressions. The goal was not to make the viewers think that this was a happy interview, but rather to convey a sense of vulnerability. As grassroots venues struggle with the cost of living, and the lack of late-night transport, there is a noticeable decrease in customers as they leave around ten to make the last train out of Swansea or the last bus to get home. noticeable difference to all for image, not wanting these images to be taken at an obvious angle the decision was to take them at a kneeling angle this was to give the feeling of being a spectator of the interview and also giving the viewer your having a sneak peek at behind the scenes

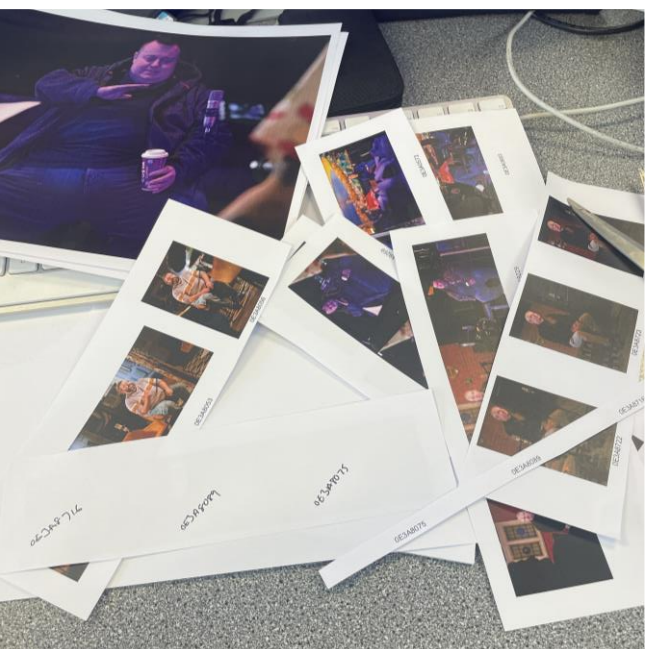
By combining these six images, I was able to analyze what I should do if any of them are chosen for the exhibition. Images one and two depict the Bunkhouse owner appearing too happy, and I felt that they were too cheerful. On the other hand, I like the composition on image three as it gives the impression that you are getting a sneak peek into the interview. If image five is considered, it appears brighter than image three, but some cropping may be required.

These images feature the organizers of the Swansea Arenas' The House Party event in February. When viewed collectively, there was a general feeling that they did not quite fit in with the exhibition images. The images are of landscapes, and they do not convey a sense of vulnerability. Additionally, there is an excess of blue in all of the images."

Overall, these images will not be going into the exhibition however they may work for the photobook instead.

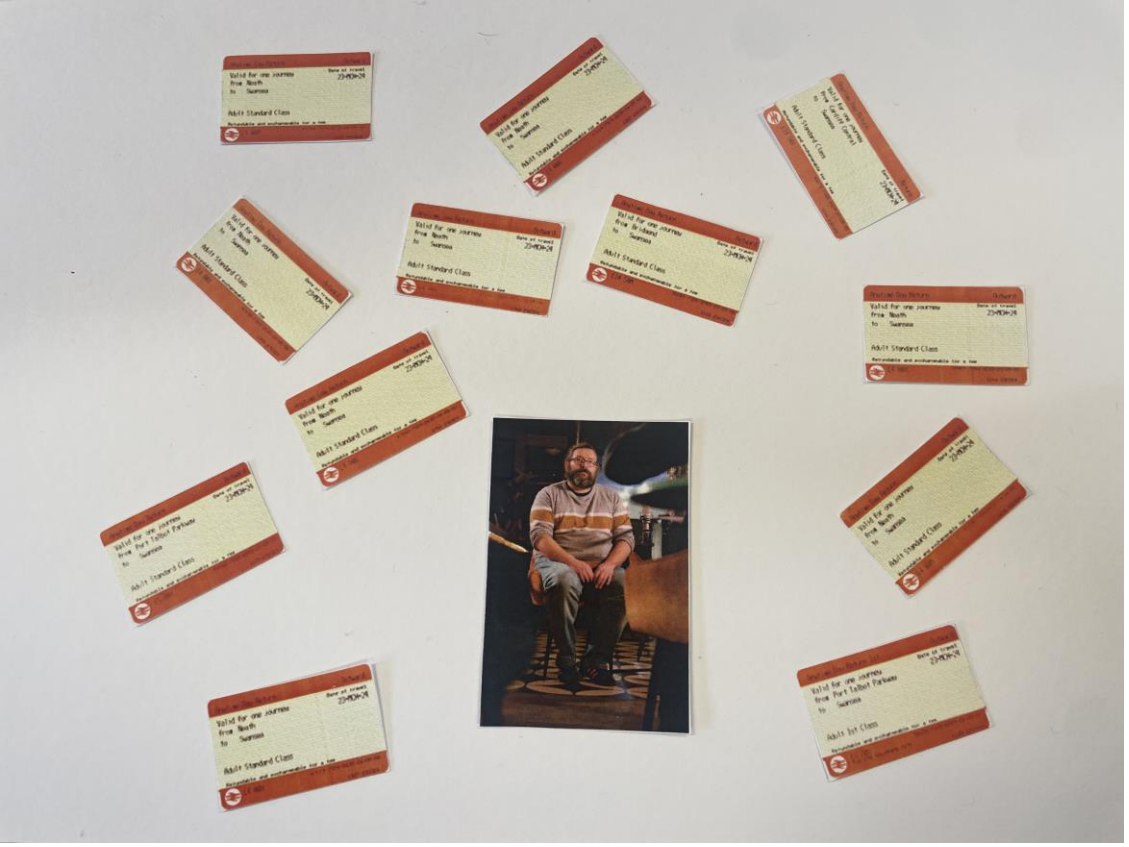
This photoshoot was taken in Sin City, as you can see. The venue was quite dark, so the videographer decided to use blue and slightly purple tones to complement the space. These landscape images may not be suitable for the exhibition due to their darkness, but they could be considered for the photobook instead.

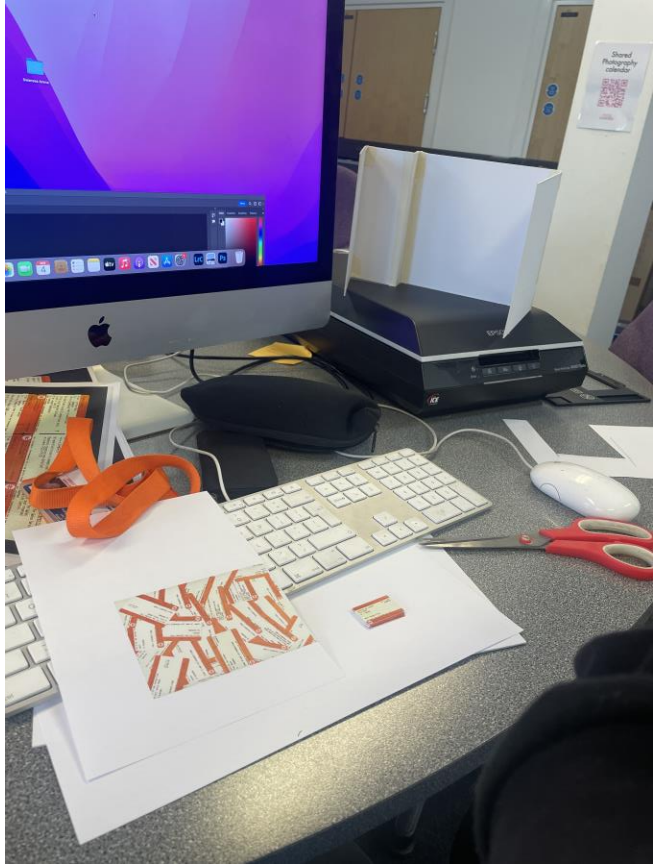
For the exhibition, images four or five would work well due to their vulnerability, especially image four where the subject appears to be pondering the question. They are also a portrait meaning they would fit well within my plan for the exhibition.



Exhibition ideas

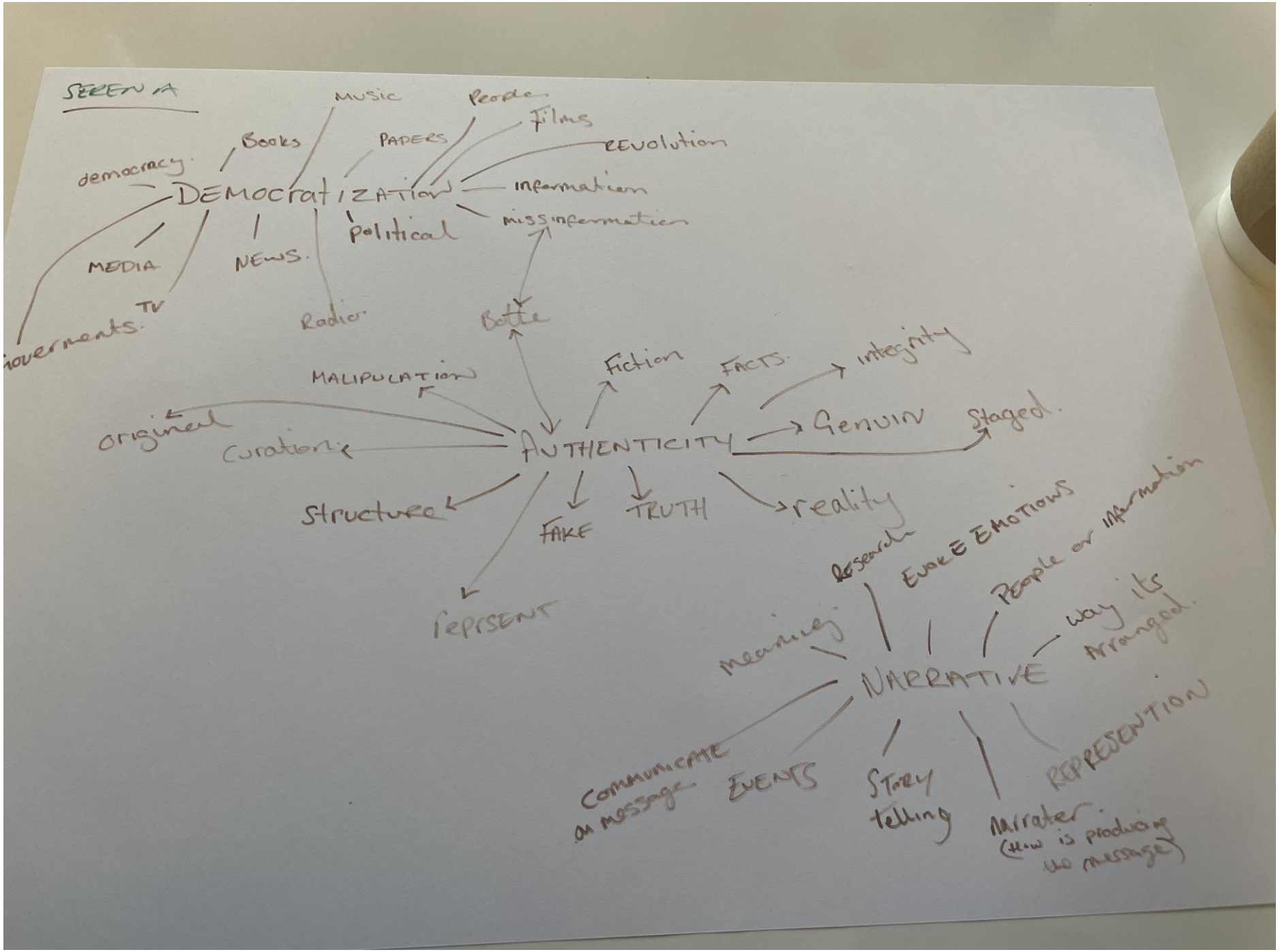
I have a collection of photos that I would like to curate to ensure that they complement each other visually. To make the selection process easier, I have printed the photos from the contact sheets. By cutting out each image, I can compare them with ease. To avoid confusion, I have labelled the back of each photo with its corresponding file name. This will enable me to locate the images quickly and save time looking for them later.





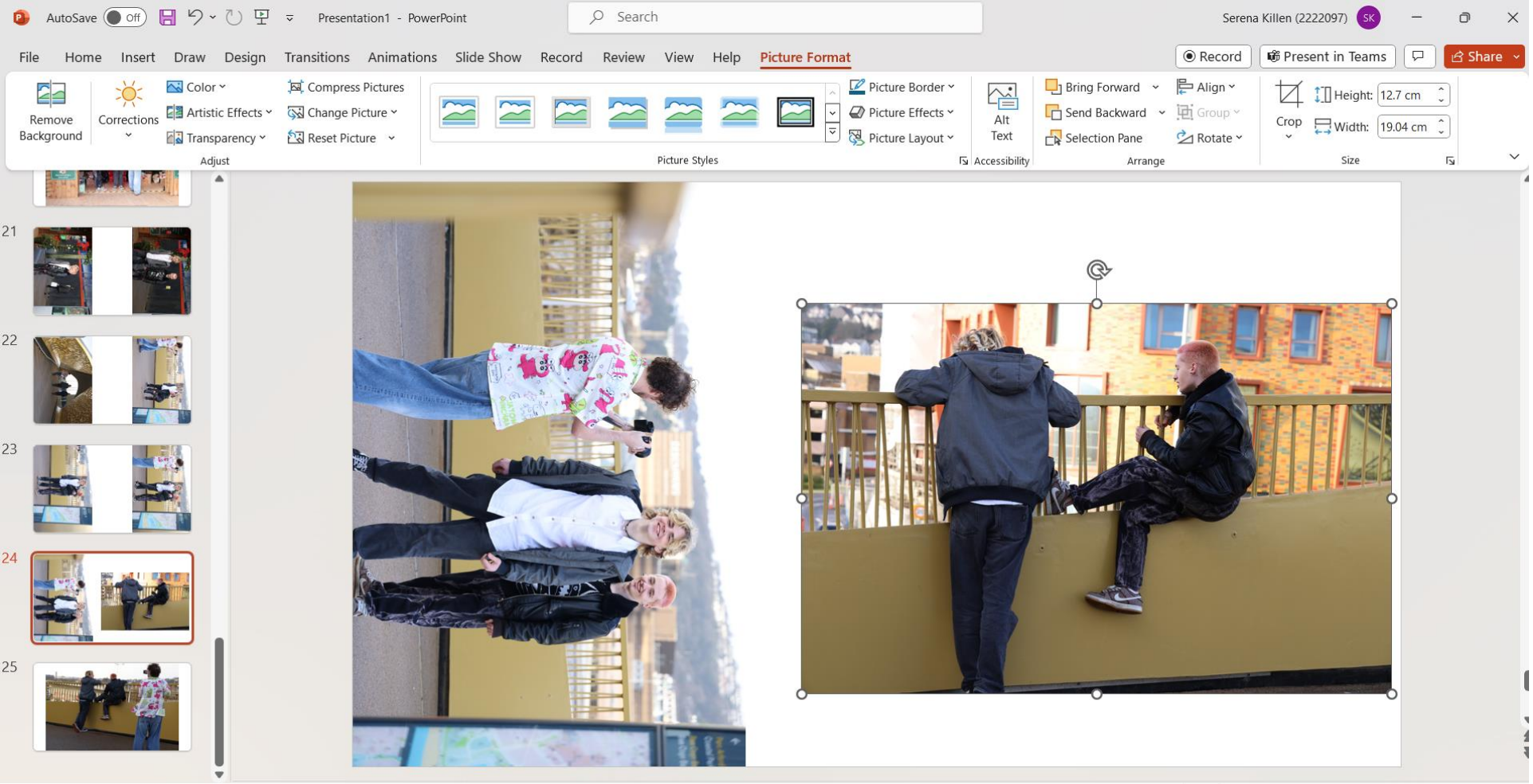
Exhibition experiment

I went to Swansea Train Station to ask if I could have some old tickets that were going to be thrown away. However, they were unable to give them to me because they only had that day's tickets. They asked me to come back the next day to collect them. I needed these tickets for my book and exhibition projects. I scanned and printed the train tickets using an Epson scanner and photocopier. As the tickets were too big, I reduced their size using Photoshop and placed two images on an A4 template. I saved these files and printed them using the copier machine. The smaller size turned out really well, and I carefully cut out each ticket to use in the space prototype.



Mind Map Ideas

During our essay lecture, we explored how to use three specific words, and then we created a mind map to outline the meanings of each word. The purpose of this exercise was to visualise how it could benefit us when thinking of new projects in the future, as it could broaden and expand our ideas. This technique could be quite useful and applied to many different scenarios.

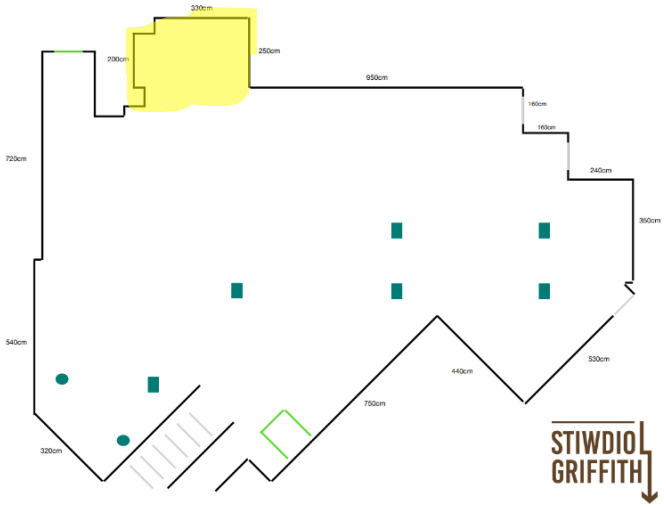


I was trying to figure out the best way to print my photobook. I used PowerPoint to create a photo layout and experimented with printing two images on each page to make a smaller book dummy. I rotated each image and placed it at the end of each slide. However, when I printed it on the photocopier, it only printed one image on each side of the paper one on the back and one on the front. Although this worked out okay for now, I realized that there must be a better way to do this when finalising the photobook.

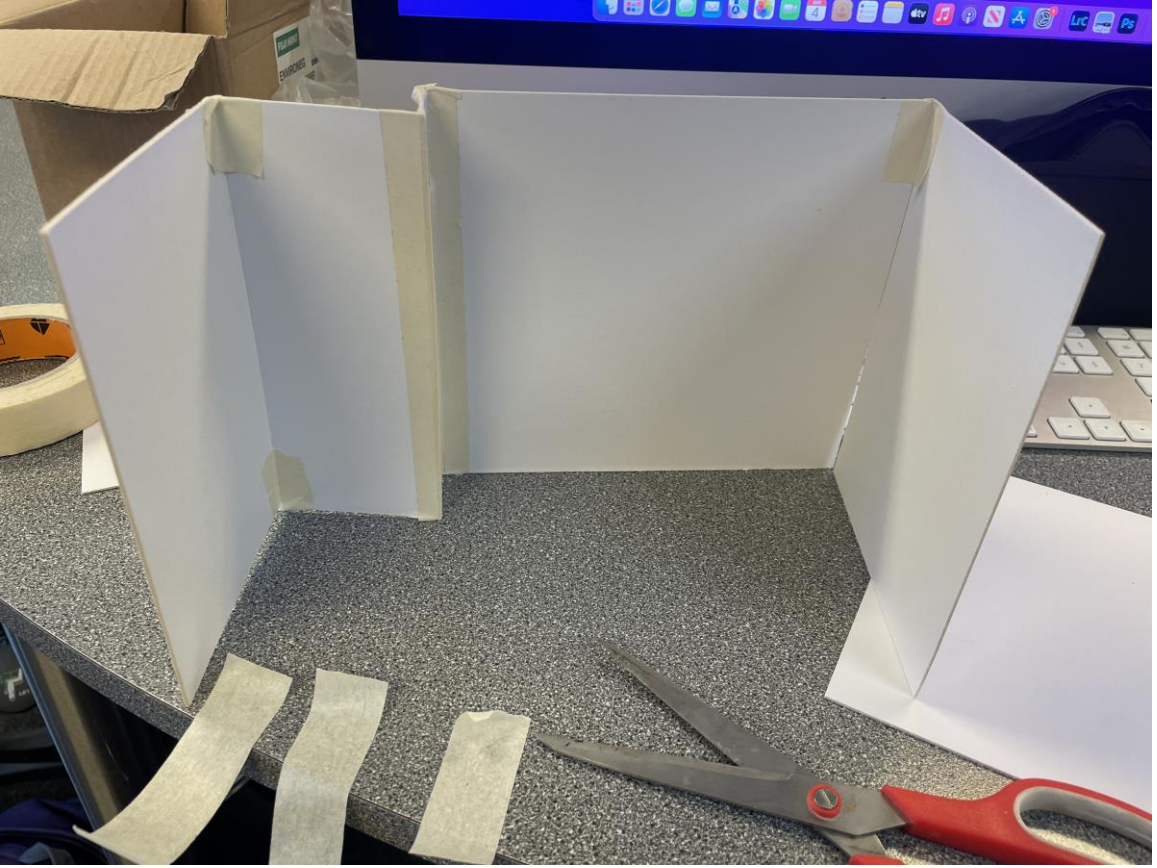
3D Matchett gallery space planning

I am recalling a lecture from last year where we learned about planning an area of a gallery or exhibition space. We were shown different ways and methods to recreate the space visually at a smaller scale. I thought it would be a nice opportunity to try this way of planning, so I researched how to do it. Although the area I am planning is smaller, I have found some things that have helped inspire my planning. The lecture showed how an exhibition space was recreated to scale to help organize where the artwork would be best placed. You can see below an example of someone else plan.

https://billcannandesign.com/cosmic.html



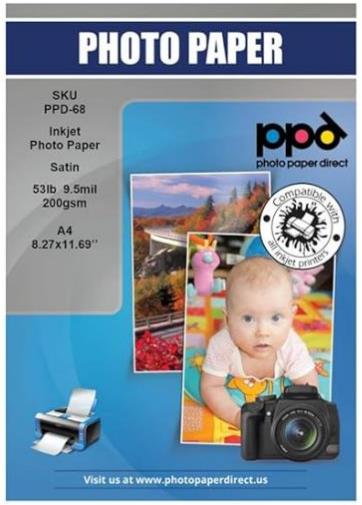
I would like to showcase my work at an exhibition site. I have written a proposal for the location and highlighted it in yellow using a map of Studio Griffith. This was done to make it clear which area I have in mind. Additionally, I have included photos that I took during my visit to the area when we went to see an exhibition.



I have designed a prototype of the exhibition space using a card model at a smaller scale. The purpose of this prototype is to provide a rough idea of how the space will look when the images are displayed. Although the scale is not accurate, it gives us a visual representation of the proposed area. To ensure that the final space is accurate, I can measure the actual space and calculate the correct scale of this area and the images. This will help me to determine if the images fit properly in the space and if any adjustments need to be made. Creating a to-scale mock-up of the space will also allow identify any potential issues before we begin the actual installation. This will save time and resources in the long run and ensure that the final exhibition space looks exactly as planned.

Experimenting and testing paper for the book project her I have used a lossy and matt type paper both papers prining nicely and although this paper is to thick as its 300gsm I asked daf if there was any lighter gsm paper in stock so I could get a feel if it was something that would be use.

I found some inkjet Premium Satin (Lustre) photo paper online, which I thought was in stock. Although it was 200gsm, I believed it would be the right size to print as it would have some flexibility. To be on the safe side, I ordered double the amount needed so that if there were any printing errors, I would have spare paper and the flexibility to fix any issues that may arise.



Roll over image to zoom in

PPD 100 Sheets A4 Inkjet Premium Satin (Lustre) Photo Paper 200gsm A4 x 50-2 for 1 - PPD-68-100

Brand: PPD

4.4 ★★★★☆ 141 ratings

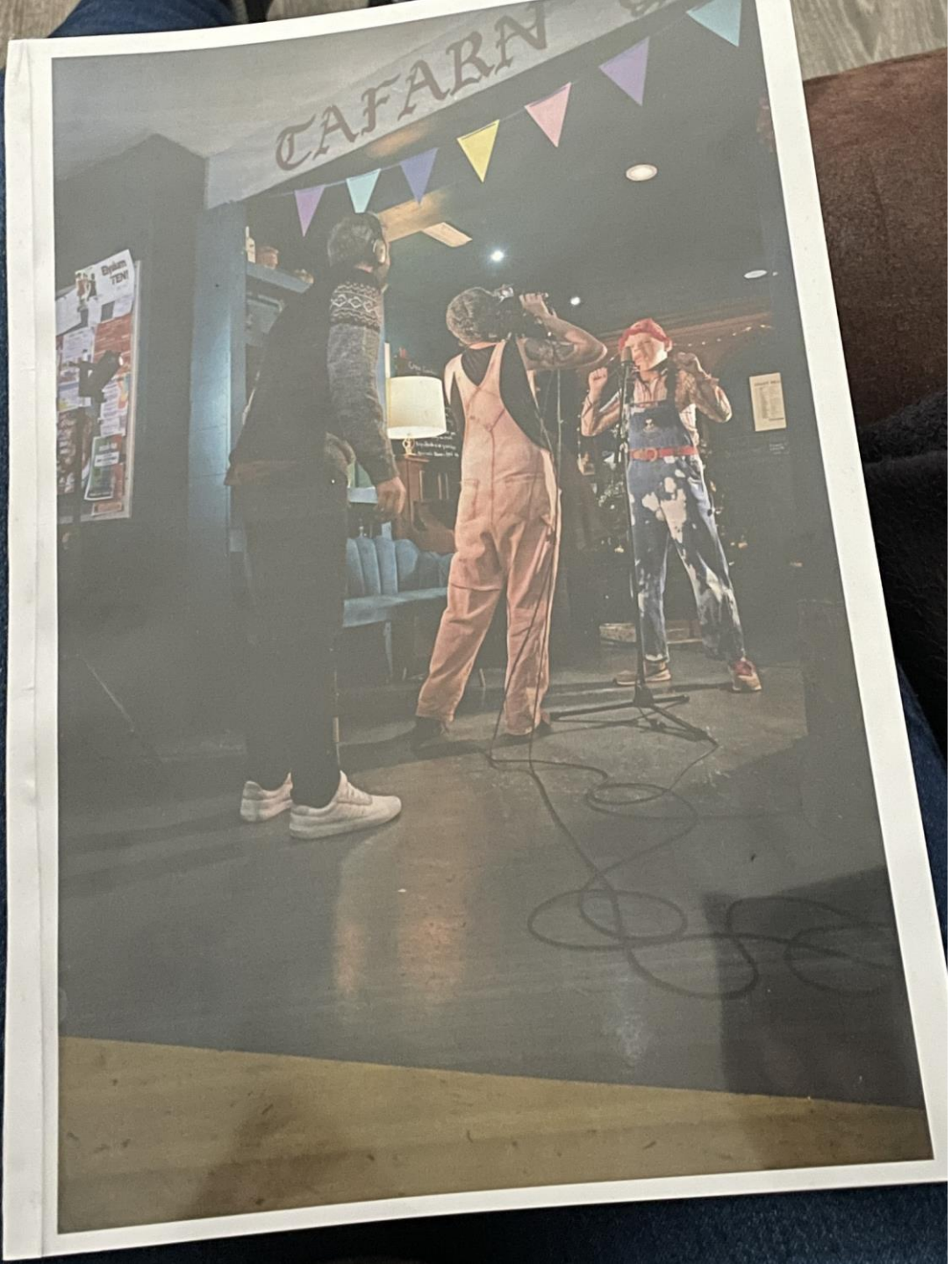
£16.99 (£16.99 /100 Sheets)

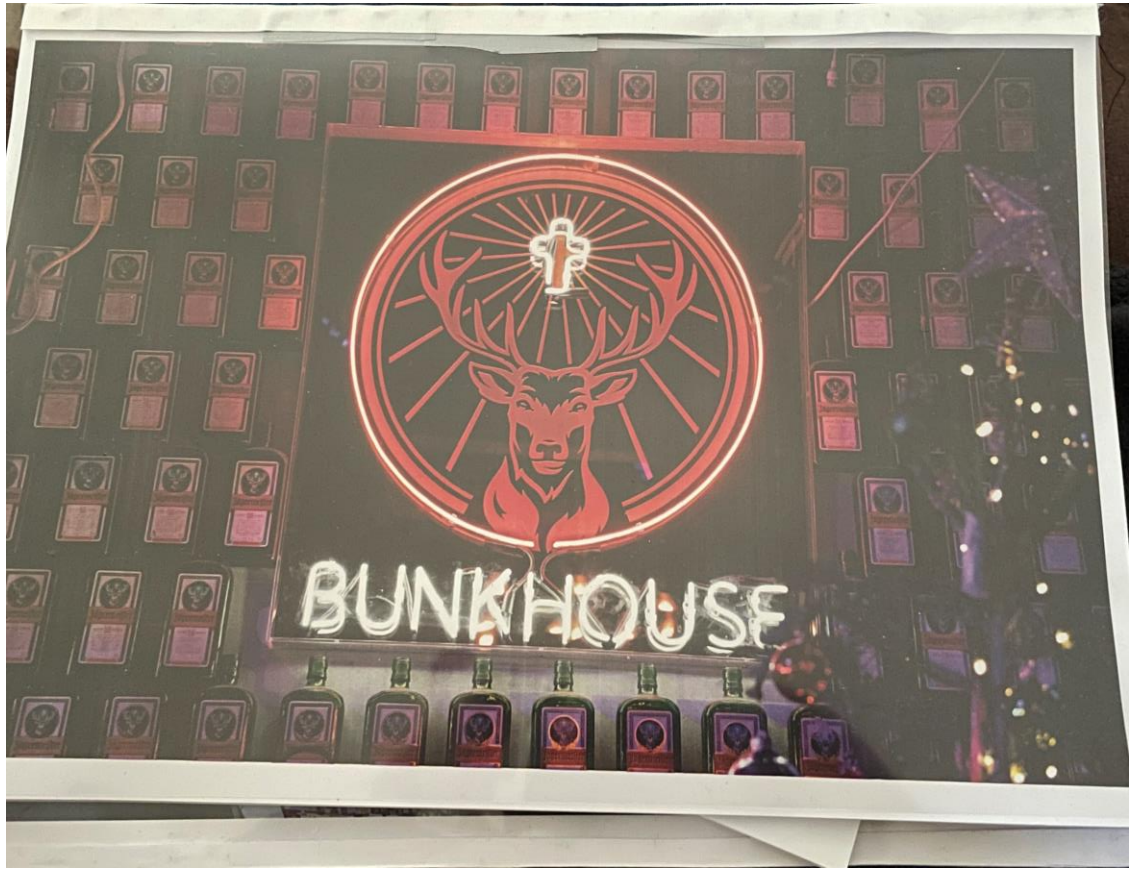
FREE Returns

Brand	PPD
Colour	White
Item weight	200 Grams
Paper finish	Satin
Sheet size	A4

About this item

- Package content: A4 (210x297 mm) x 100 sheets plus printer setting instructions. ICC profiles available for many printers. Compatible with all inkjet printers, dye-based and pigmented inks
- PE coated to create stability and longevity and to avoid wavy prints. This PPD photo paper features an advanced nanoporous coating resulting in water resistant and instant dry prints and reduced fading over time

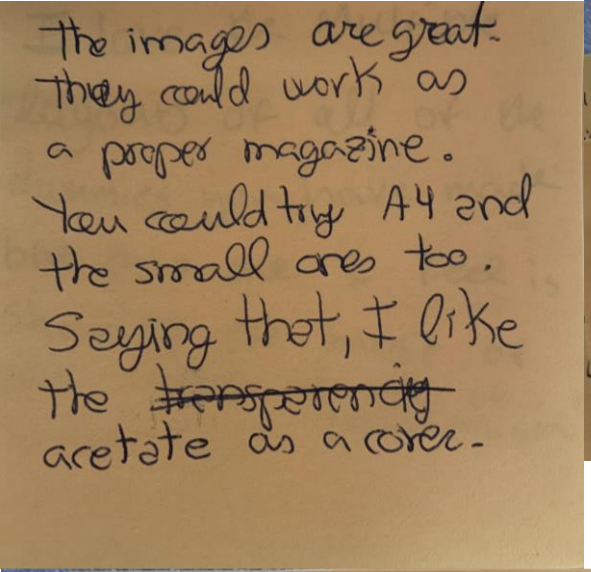


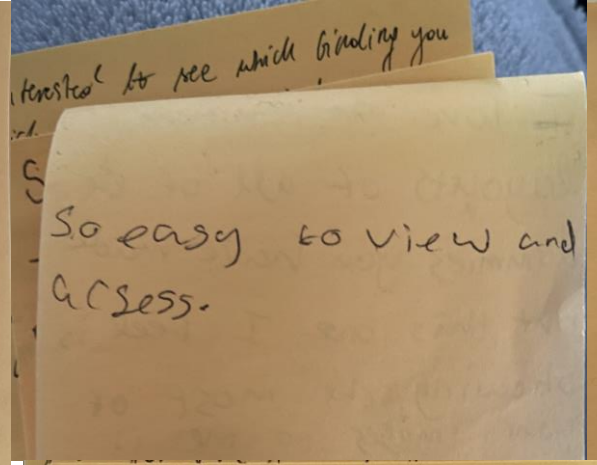


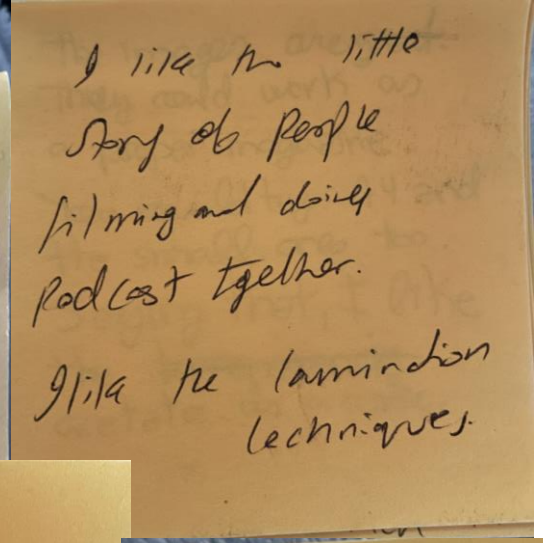
Photobook making

Here are two different styles, one portrait and the other landscape. I wanted to experiment to see what could potentially work. As you can see from the images, I started by pinning the binding edge down, then carefully applied some thick PVA to the edge. This was to hold the pages together and give the spine extra strength. Once it was dry, I applied tape to the edge. This worked well as it gave the feeling of a book.

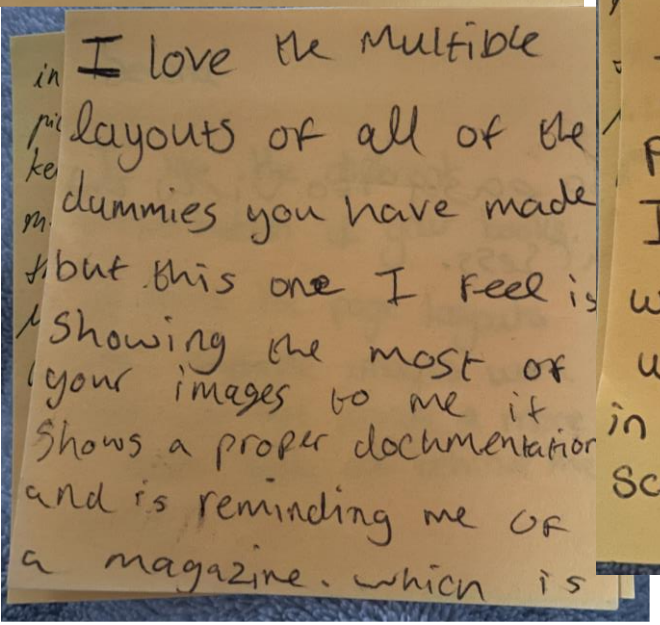
Taking a look at each other’s photobooks we each laid them on the table after a short discussion, we decided that we would go around the table and critique everyone’s books with sticky notes this would hopefully help decide what others thought worked or didn’t work each of us thought that this would be beneficial as we also have something to look back on. On the next slide, we will look at others work and used post-it notes to show what we thought of our photobook dummies.

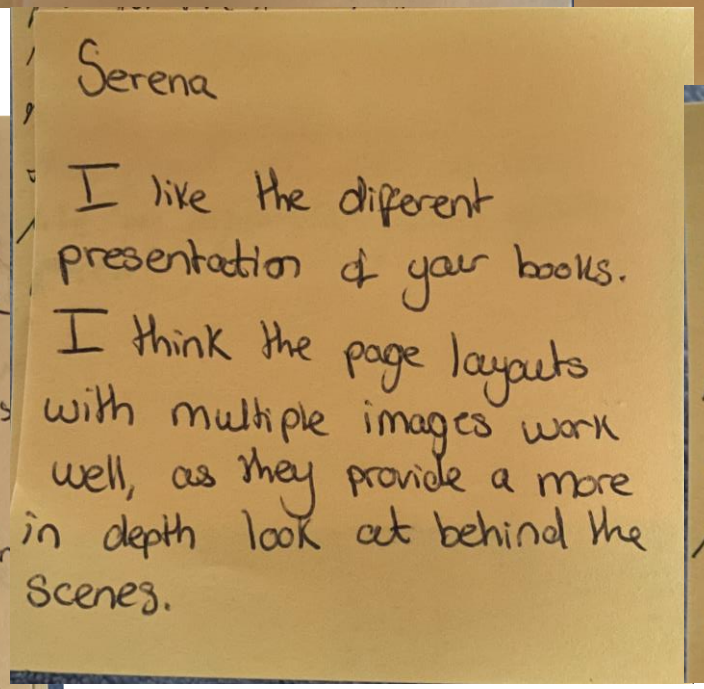


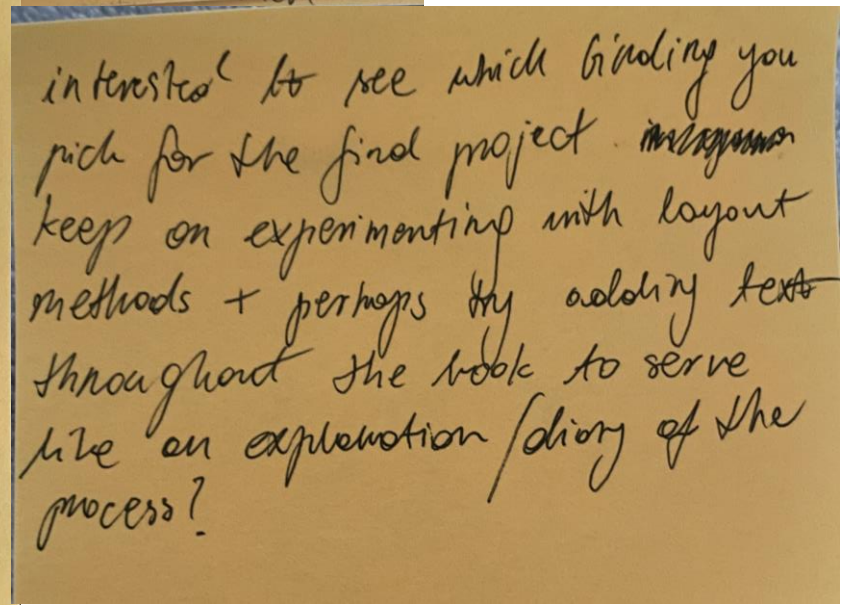




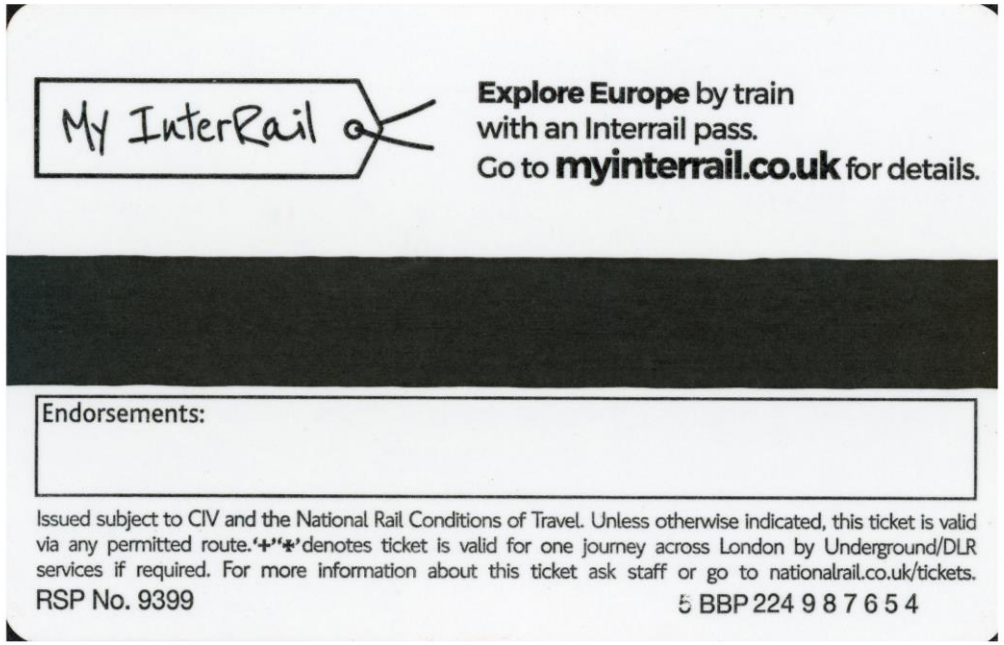
Taking onboard people said about my book dummies.
Refelcting on these comments it was nice to see that others like the book dummies and it was surprising that many liked the book with different layouts as at this point it is something that is being considered.



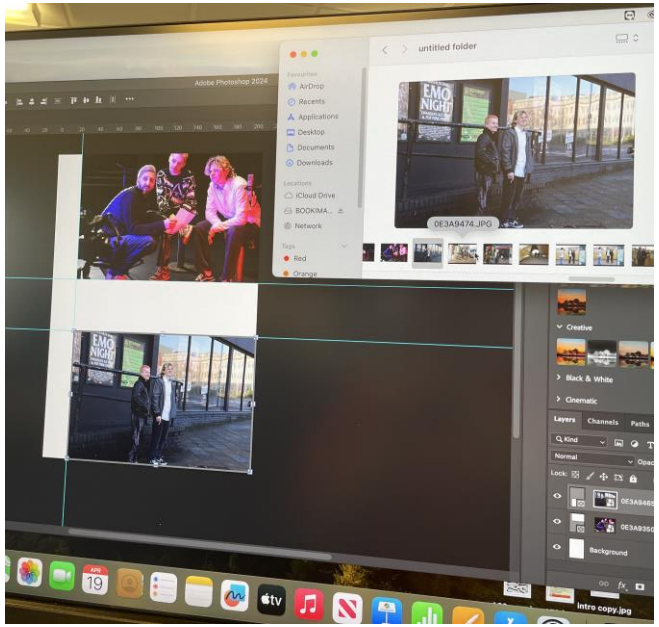




Thinking about the this could work as a smaller book but not sure it would work if it was lager there's a possibility that all the images presented could be made neatly on a smaller scale enabling a clean finish. After taking this on board I will make another prototype and see how that works then when its been done as for peoples oppiniions to see what their feelings are.

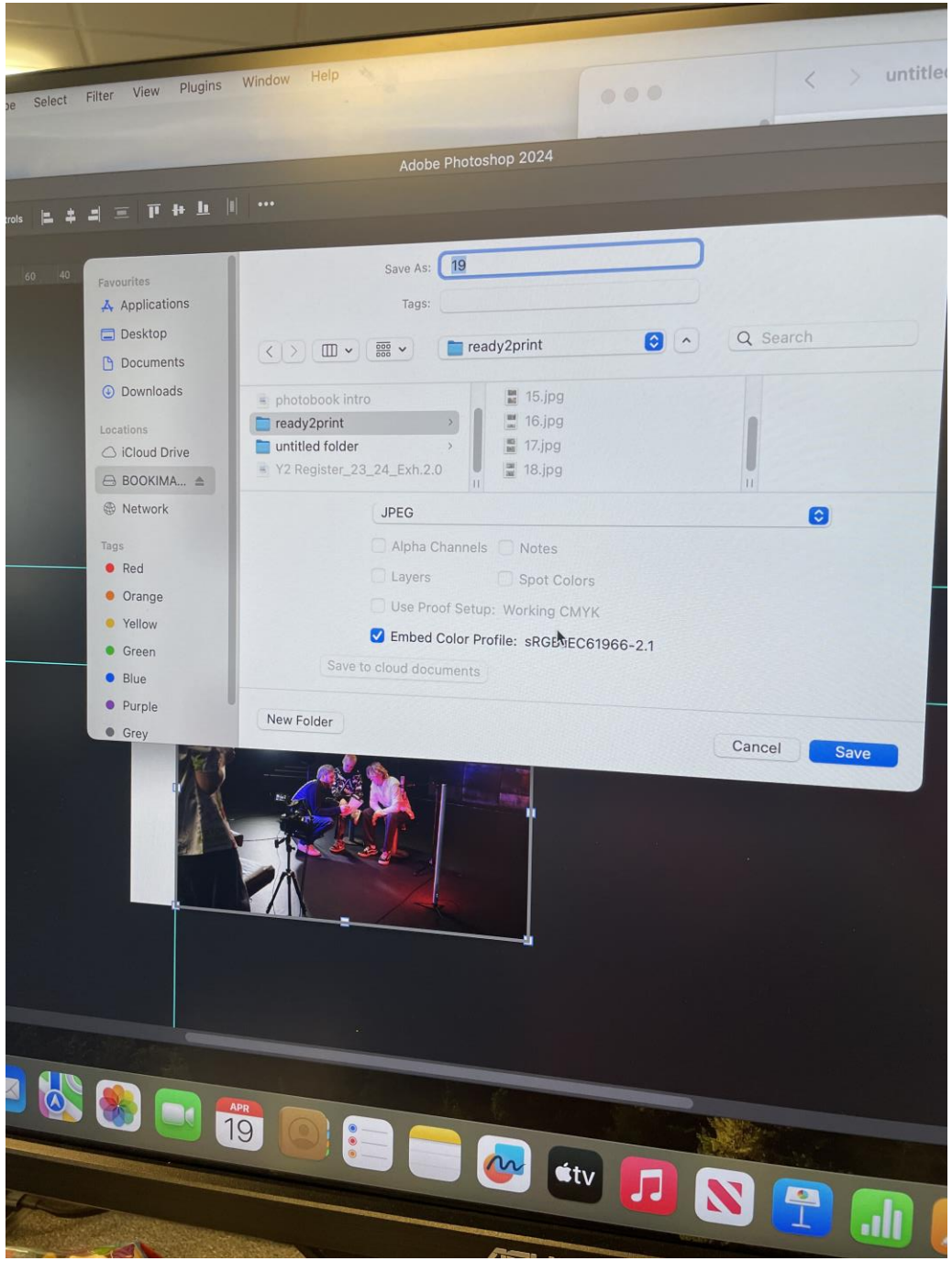


While contemplating the theme of my book and the message I intend to convey, I had an idea to include train tickets within its pages. My intention behind this was to prompt the readers to contemplate the reasons behind the behind-the-scenes interviews and to encourage them to reflect on the importance of local support. Swansea Arena has partnered with the Music Venue Trust, aiming to raise £2000 to support these venues. These venues provide a platform for emerging grassroots musicians who face challenging times due to the current economic climate. They struggle after 10 pm because no late-night transportation is available. For instance, the last train leaving Swansea station departs at 10:36 pm, which leads people to opt for other towns and cities that provide late-night transportation. Upon realizing the gravity of this problem, I visited the train station and requested some train tickets. Although they could not provide me with any on that day, they kindly offered to provide some tickets in a bag for me to collect the next day to use in my photobook or exhibition.



Book Project process

After printing the first book, it became apparent that there was not enough binding edge, only giving myself a 1cm binging edge. You can see from these images that I gave myself a one-inch binding edge, allowing a more substantial edge. After realising that I had issues with the gelatine not giving a clean and accurate cut, I put the image to the end of the page using a ruler and a scale. I carefully cut to the edge of this image as this would give a clean and accurate edge. Book Project



Cutting the photobook

Here is a closer look at the steps that were taken to produce the book. As you can see taking extra care in cutting the images gives a cleaner and precise edge although this process takes longer as extra attention was needed. Also during thr process in making the book I wanted to keep this book small so it was easiy to carry around if you wished but also so the it was easier to store when it wasn’t being used.

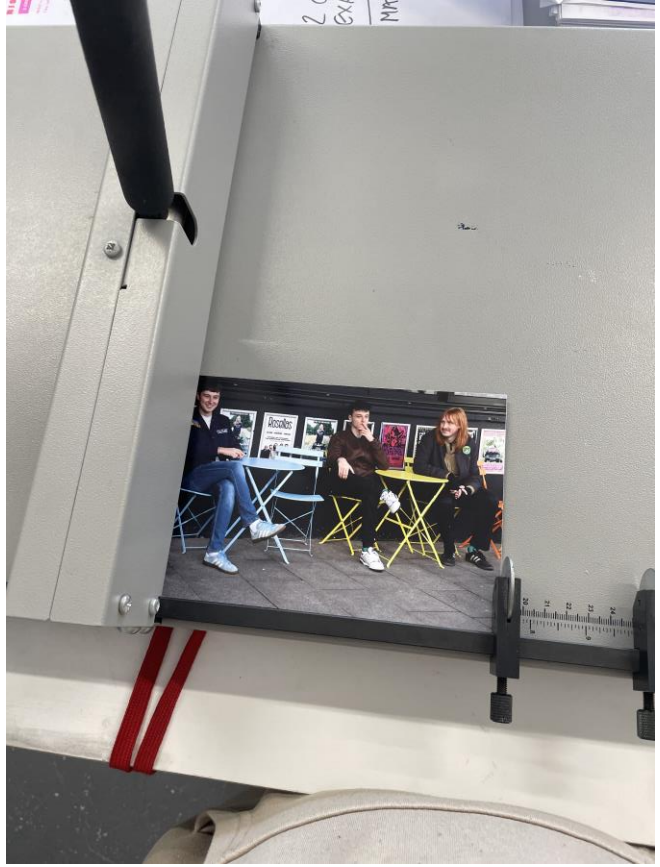
THIS PHOTOBOOK IS A CAPTIVATING DOCUMENTATION OF THE BEHIND-THE-SCENES AND BUILD-UP TO SWANSEA ARENA'S HOUSE PARTY. IT IS A HEARTWARMING COLLABORATION OF LOCAL GRASSROOTS BANDS, ALONG WITH SWANSEA ARENA, WHO HAVE COME TOGETHER TO RAISE IMPORTANT FUNDS TO SUPPORT THE CITY'S STRUGGLING INDEPENDENT MUSIC VENUES, SUCH AS ELYSIUM, HIPPOS, SIN CITY, AND THE BUNKHOUSE. THE ULTIMATE GOAL IS TO PRESERVE AND ELEVATE THESE VENUES REGIONALLY THROUGH THE MUSIC VENUE TRUST ORGANIZATION.

THIS INITIATIVE IS OF UTMOST IMPORTANCE AS THESE VENUES ARE FACING NUMEROUS CHALLENGES, INCLUDING RISING COSTS AND LACK OF LATE NIGHT TRANSPORT, WHICH HAS LED TO A DECLINE IN THE NUMBER OF VISITORS TO SWANSEA. THIS HAS RESULTED IN PEOPLE SEEKING OTHER CITIES WITH BETTER LATE NIGHT TRANSPORT OPTIONS LIKE CARDIFF. THEREFORE, SUPPORTING THIS CAUSE IS CRUCIAL TO KEEP THESE INDEPENDENT MUSIC VENUES ALIVE AND THRIVING.

THE PHOTOBOOK IS NOT ONLY A BEAUTIFUL COLLECTION OF IMAGES, BUT IT IS ALSO A WAY TO RAISE AWARENESS AND SUPPORT THE CAUSE. BY PURCHASING THIS PHOTOBOOK, YOU WILL BE MAKING A VALUABLE CONTRIBUTION AS 10% OF THE SALE PROCEEDS WILL BE DONATED TO THE CHARITY. IN SUMMARY, THIS IS AN INSPIRING AND MEANINGFUL PROJECT THAT PROMOTES LOCAL MUSIC CULTURE AND SUPPORTS THE COMMUNITY.

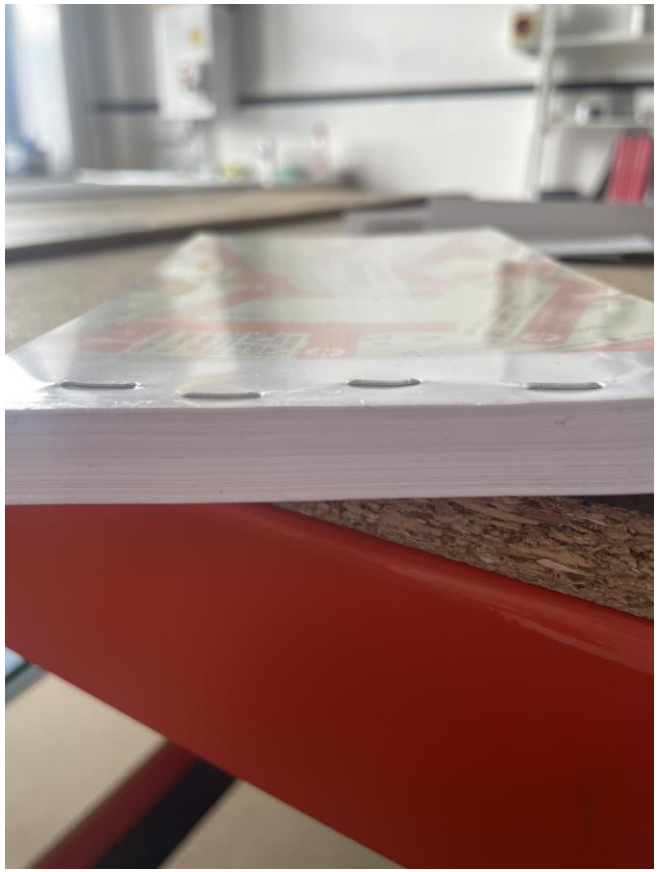
Have you ever considered how much planning and preparation goes on behind grassroot events? This photobook is a captivating documentation of the behind-the-scenes and build-up to Swansea Arena's House Party. It is a heartwarming collaboration between local grassroots bands and Swansea Arena, who have come together to raise important funds to support the city's independent music venues. Organisations like Elysium, Hippos, Sin City, and The Bunkhouse are currently facing numerous challenges, including the rising costs and lack of late-night transport. The ultimate goal of the Music Venue Trust is to preserve and elevate these venues regionally through engaging events across the city.

Upon reviewing the introductory segment of the photobook, I noticed two major issues. Firstly, the original text was difficult to read because of the small font size and style, which affected its legibility. Secondly, the content was too dense and unclear, making it overwhelming for the readers. Considering these problems, I made a few changes to the text and created a new version that addresses these concerns. The updated introduction now highlights the challenges faced by grassroots bands and encourages readers to ask questions to better understand the topic. To address the first issue, I chose a more suitable font size and style that made the text easier to read. Additionally, I restructured the content to make it less dense and more concise, which improved its clarity and comprehension. The revised introduction aims to engage the audience by shedding light on the difficulties encountered by venue operators hosting grassroots bands. By doing so, it provides a better understanding of the subject and encourages readers to ask questions.



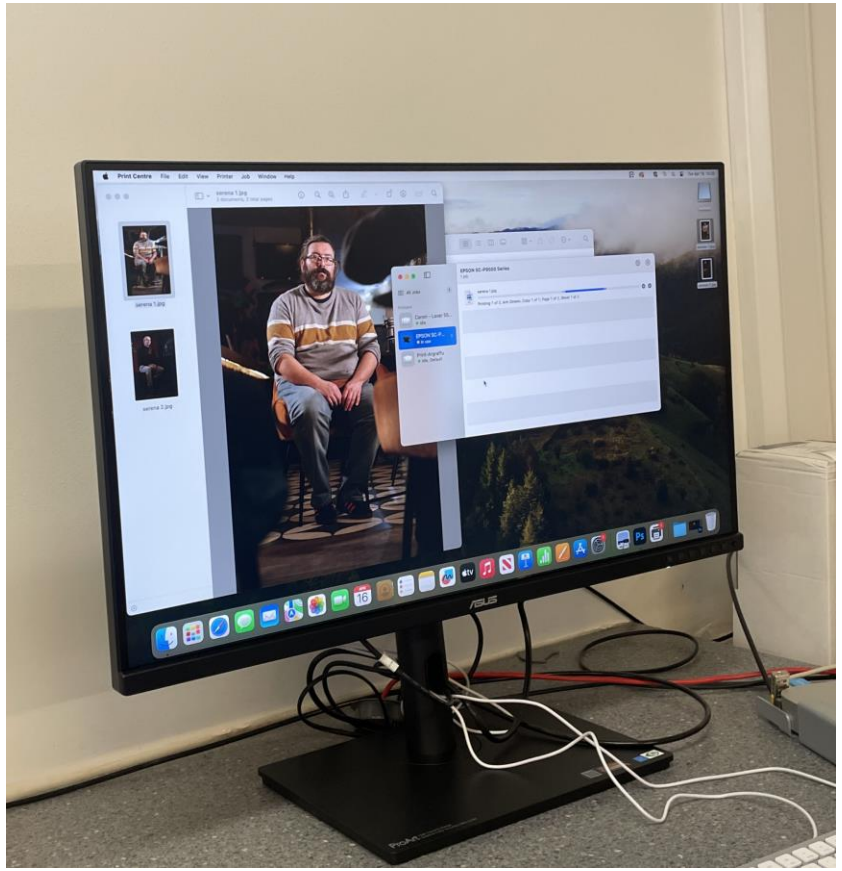
Now that the photobooks have been carefully cut out, Ryan Mole suggested that putting a folding crease along the binding edge would benefit the book. This would allow for a smoother feel to the book and prevent the page from forming a crease that could bleed into the image, thus allowing it to remain undamaged. To create the crease, I had to measure the edge and calculate a template. This ensured that each image had the fold in the same place. You can see this measurement in the second image. In image three, you can see the images placed in the guided measurement. Before trying this with one of the images, I cut out the same-sized piece of paper and placed a mark where the image edge would be. I then placed this into the right image and, once happy, I carefully pulled a black handle. This produced a crease on the edge.

After folding each page and gathering them carefully, I used bulldog clips to hold everything in place once I was satisfied with the alignment. The next step was applying PVA glue to the binding edge to ensure a secure hold. However, after realizing the thickness of the book, it was clear that the book needed a more secure binding to provide strength, as glue alone wouldn't be enough to hold it all together, and the book could break.

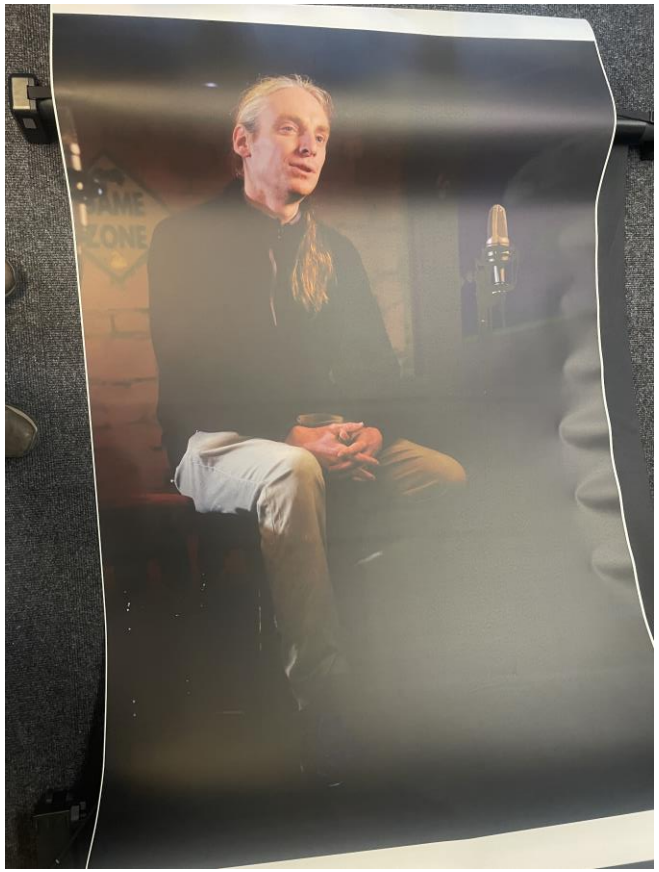


Here, you can see the result after the glue had dried. It wasn’t enough to securely hold the boo. So, to reinforce the edge, I decided to use a staple gun. I did this by using it on both sides of the photobook. Once this had been done, I then used the PVA glue and book binding tape. The reason for doing this was to cover the staples. and give the book a cleaner look.

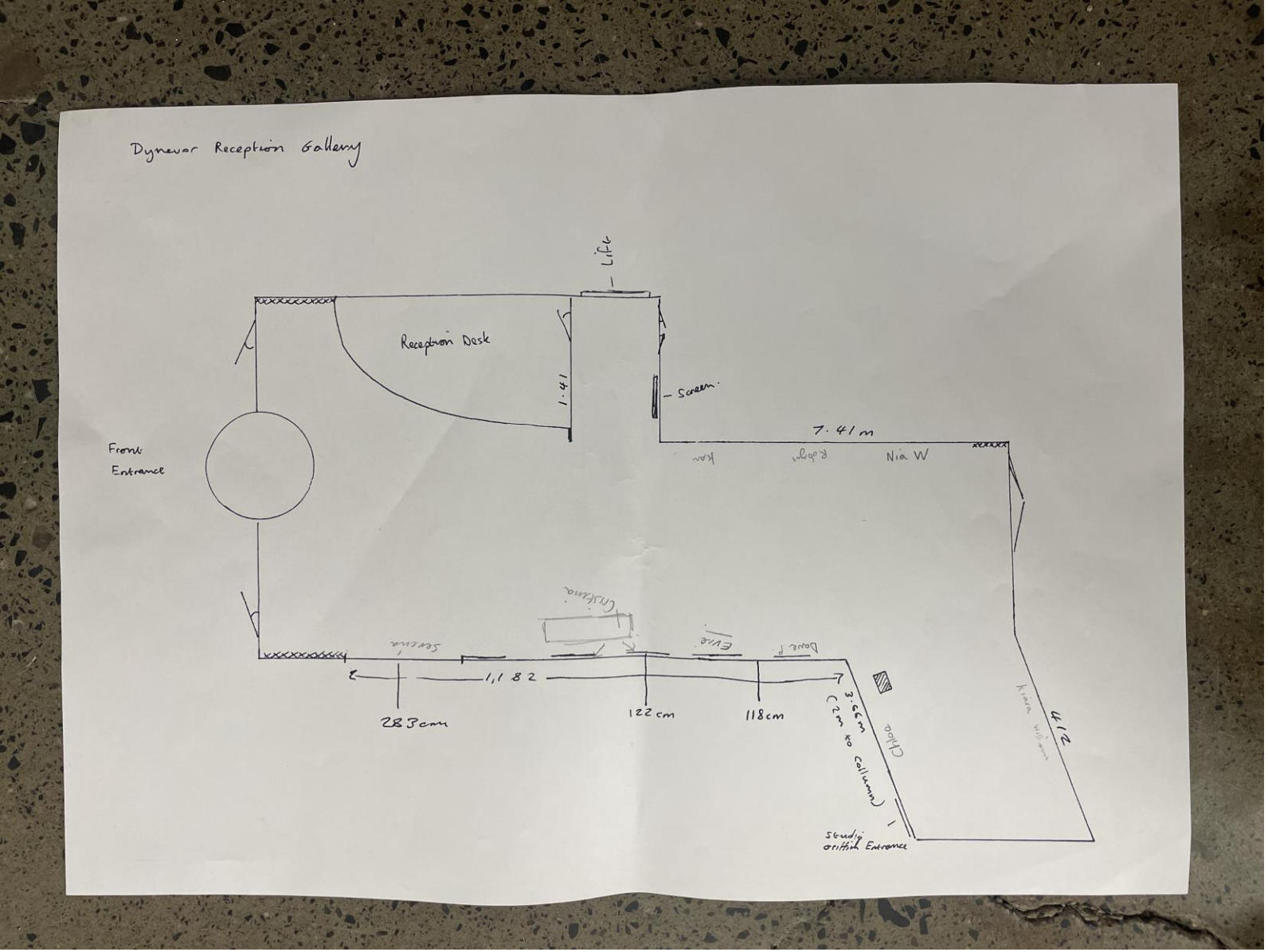
I initially thought everything was fine after completing the bookbinding process using glue, a staple gun, and bookbinding tape. However, upon flipping through the photobook, I realized that the staples didn't fully reach, causing the photobook to split in half at the binding edge and making the staples visible through the tape. Since I couldn't reprint the book due to running out of photo paper, I needed to find a solution to prevent further damage to the binding edge. I hesitated to remove the staples as it could potentially damage the photo paper. Seeking feedback, many people admired the book's size, the feel of holding it, the image quality, and the paper texture. To secure the pages, I initially considered drilling holes and using book binding thread, but it wasn't a feasible option at the time. Instead, I found some tack nails that were long enough to reach where the book was splitting but not long enough to go all the way through. I decided to use two nails on each side and concealed the staples using glue and cardboard before covering the binding edge and spine with book binding tape. Surprisingly, this unplanned solution looked professional and added a substantial feel to the book, making it more satisfying to hold.



I have carefully curated two captivating images for the upcoming exhibition. The first image captures a moment at the Elysium Gallery during a recording session at the Swansea Arena. I was immediately drawn to this image due to its striking contrast and the intriguing angle from which it was taken. Moreover, the raw and vulnerable expression on the subject's face deeply resonated with me, evoking a sense of introspection and contemplation.



Here is the second image that’s going into the exhibition this one is the owner of hippos again he looks like the first image, but the contrast of the images is slightly darker than the other one but the both have similar postures for example they both have their hands in the lap the hope for these images is to get people asking why and what these images are about.



After submitting my proposal, I eagerly examined the floor plan and was delighted to ascertain that my images had been allocated to the main reception area. What's more, they would be the first thing people see upon entering the building, which greatly pleased me. I have included an image of the floor plan for reference, and additional images that showcase the specific area where my work will be displayed.

As there were a few books that needed to be made, I offered to help by folding the pages in half, ready to be stapled. One thing that concerned me was that there wouldn't be enough booklets for everyone to have a copy. Also, since we didn't have artist statements on the wall, once they had all been taken, no one would know about the work on the walls. However, I was reassured that there would be QR codes, like the one in the image, on the walls for people to scan and find out about the work.

Install day

Today was the day that my images were out on the walls. Here you can see the images side by side, and you can see the similarities in the way they are sitting

In order to ensure that our work received the attention it deserved, I proposed that our photobooks be included in the exhibition. I believed that showcasing our photobooks would not only highlight the hard work put into them but also allow viewers to establish a deeper connection with the exhibition. With the necessary permissions in place, I offered to either personally record everyone's books or allow them to do it themselves. To safeguard the books from potential damage during the exhibition, we kindly requested that everyone handle them with care and refrain from eating and drinking near the table where they were displayed. Additionally, to ensure fairness, we organized a schedule for each of us to take turns watching over the table during the exhibition night.

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