

London After Midnight - Freddie Heath 21027478

London After Midnight was a murder-mystery silent film made in 1927 about the investigation into the death of a London man by a Metropolitan Police detective, who remains skeptical about the passing. The house is seen to be haunted by a vampire-like man and woman.

For the cover, back-cover & pages I used the original movie poster and edited it on photoshop. I airbrushed all the graphics out other than the text and the cream border for the front cover (2). For the inside pages I also airbrushed the border out. I added all these pages onto an InDesign document to create the book. I arranged the photo's so that all the ones that belonged together were on the same page, which is why some pages have multiple images whereas others have singles. I shot catcallers and examples that elude to the male gaze in various locations after midnight in Central London. I shot in Leicester Square, Picadilly Circus and Chinatown. I chose these areas as these are places that I have been and witnessed catcalling and general perverted behaviour from all kinds of people: men in suits, men on rickshaws, men on stag nights... I walked in between these areas from around 10pm to midnight so it was after sunset and had no natural light. I shot my pictures in creative mode on my DSLR with a little amount of background blur and also so I could turn of the flash: I didn't want people to notice me taking photo's so it looked natural as possible.

The idea behind this book was inspired by the concept of the male gaze. I got inspiration from photographer's that have depicted harrassment photography such as; Ruth Orkin (1), Yale Joel (5, 8) and Nereo Lopez (6). Since living in London, I have noticed this idea of the male gaze more than ever through going out with people from my building and my girlfriend. This is a problem that you're more likely to experience at this university compared to a lot of others as [UAL: is 75% female and 25% male as of 2017](#). I have used London After Midnight as inspiration behind the design as both the movie and my photobook relate to the idea of sinister activities happening in London. Also the silent film aspect points to the notion that the male gaze isn't a widely discussed societal issue and we give it lower priority compared to other issues. Like the photographer's and film (3, 4), I edited it to be black and white because I thought that if you took the colour away: you would be able to concentrate on the actions within the pictures more.

I printed my book on 3 sheets of 250gsm A3 paper at LCC repographics. I had to create a bleed on my PDF so I could fit all my content without missing anything out before I trimmed it. I then went across the hallway to the finishing room where the technician showed me how to trim and saddle stitch my book (7). I then photographed all the pages with my DSLR to make into a PDF to submit.



1

Ruth Orkin - Florence (1951)

<https://www.theguardian.com/artanddesign/2015/jan/30/ninalee-craig-photograph-ruth-orkin-florence-1951>



2

London After Midnight Poster (1927)

[https://horror.fandom.com/wiki/London_After_Midnight_\(1927\)](https://horror.fandom.com/wiki/London_After_Midnight_(1927))



3

London After Midnight Still (1927)

https://en.wikipedia.org/wiki/London_After_Midnight_%28film%29



4

London After Midnight Still (1927)

<https://www.dreadcentral.com/news/214519/london-midnight-finally-found/>



5

Yale Joel 1946 LIFE magazine cover



6

Nereo Lopez 1956 Bogota



7

Finishing room at LCC



8

Yale Joel 1946 LIFE Magazine