Student Name: James John Peaple

Student Number: 2001173

Course Number: ADAA5004

Course Name: Personal Philosophies

Course Lecturer: Ryan Moule

Visual Research Document for Personal Philosophies

Introduction

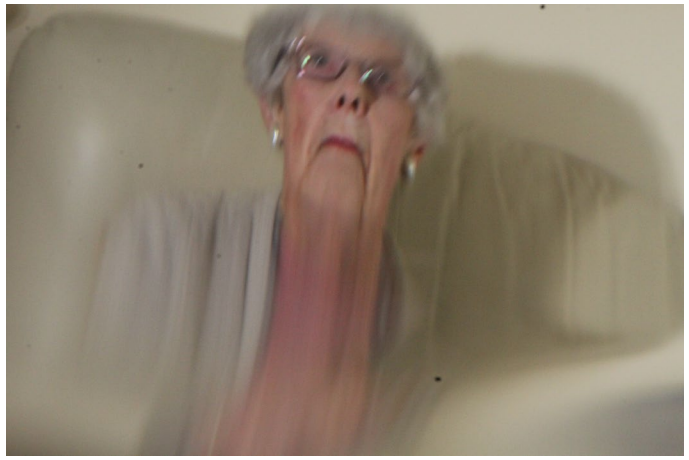
Personal Philosophies continues from the original concept I previously developed from Visual Enquiry 1 of exploring Image, Memory, Identity and Place through a selection of photographs which my Nana gave me depicting her memories during her time at Swansea. Using these photographs as a reference point to start my project, I went to the various locations shown in the photographs and took my own photos of these locations through a glass crystal and vase that belonged to my Nana. In doing this, I wanted to explore how the merging of fragmentations produced by the crystal and aspects of my Nana's photographs could explore the concept of "Prosthetic Memory" by Alison Landsburg (Landsberg, 2004) and how it could tie into Roland Barthes "Camara Lucida" (Barthes, 1993).

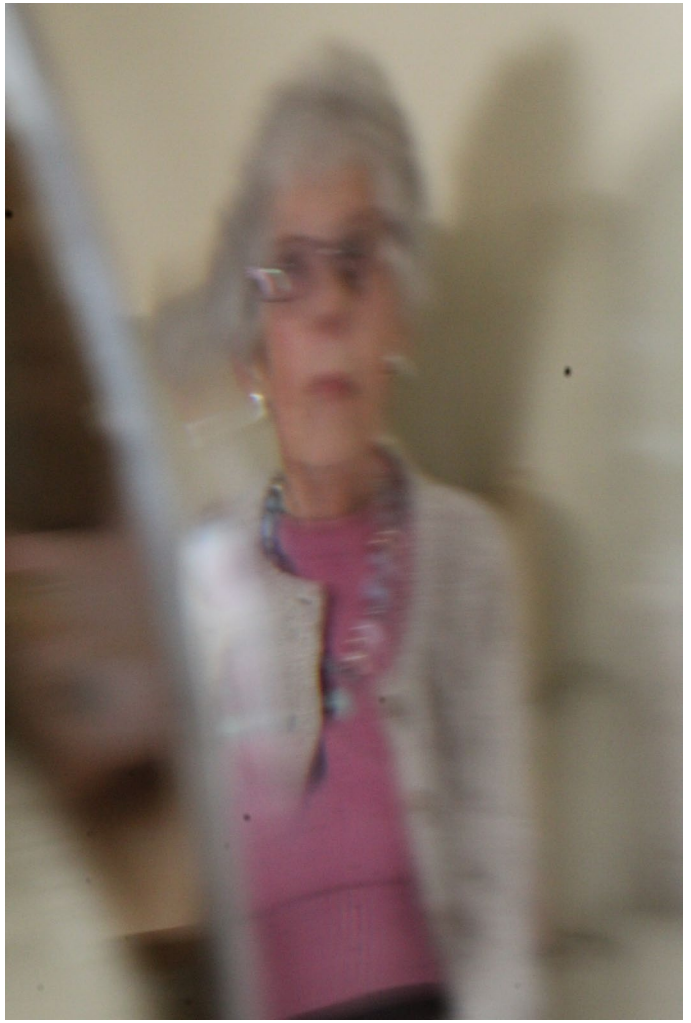
Revised shoot of Nana

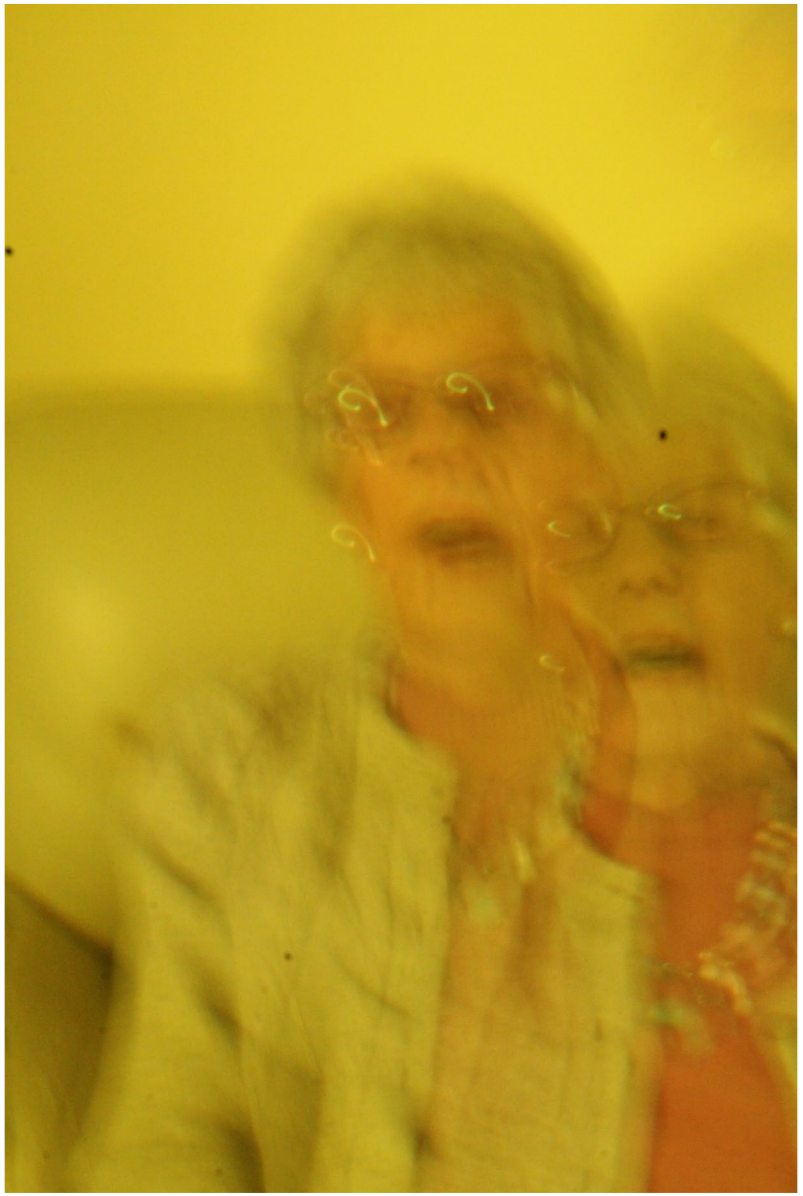
Following feedback, I received following my first shoot focusing on my Nana, I decided to do another shoot, but this time, with an improved focus on lighting. In order to do this, I borrowed a Gordox continuous lighting kit to do the shoot in a similar fashion to the previous one, but with some differences, mainly using different aspects of my Nana's house.

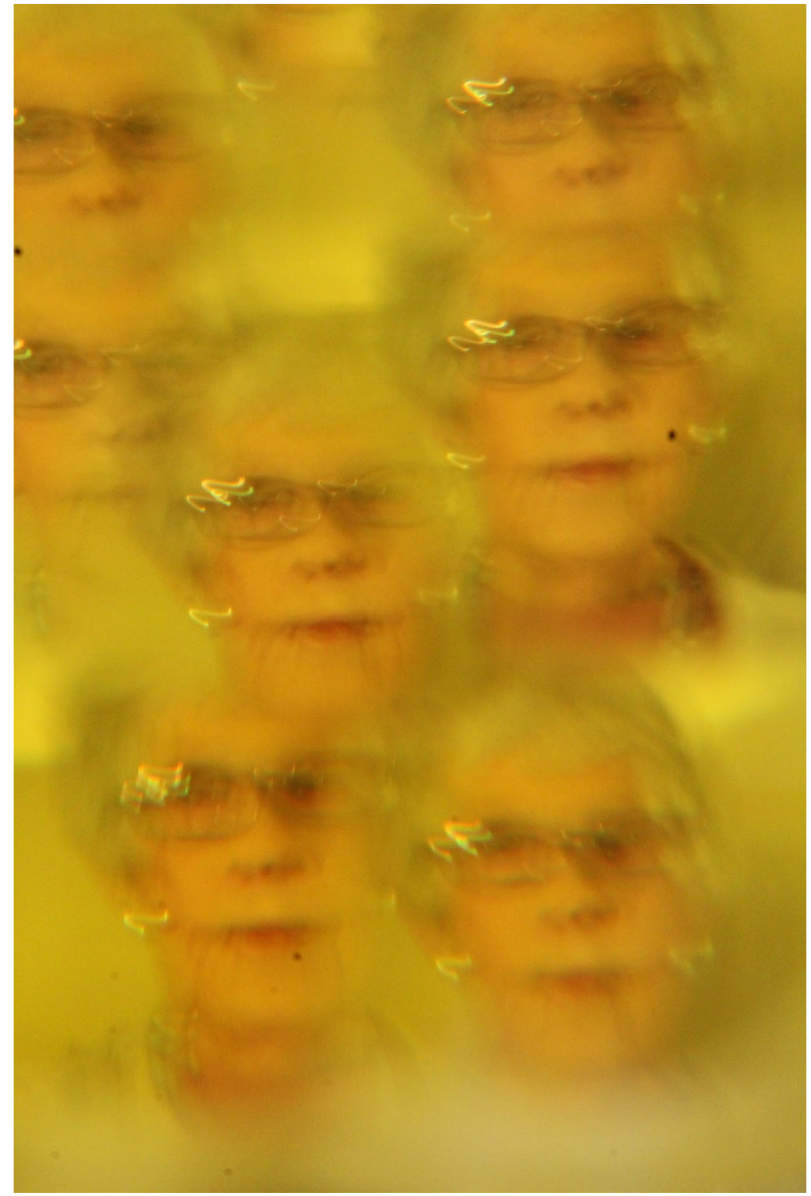






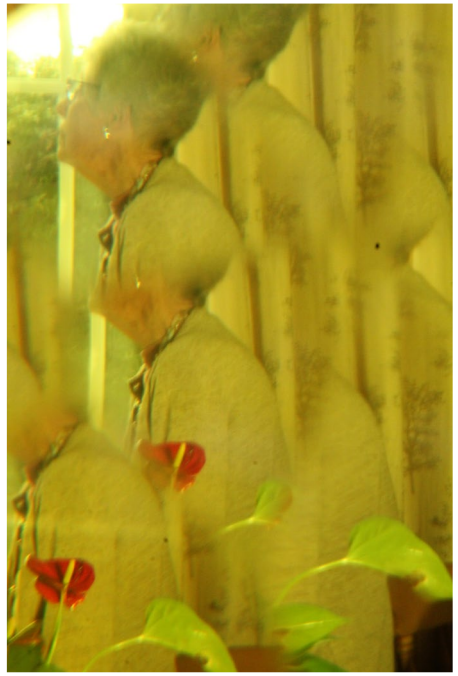






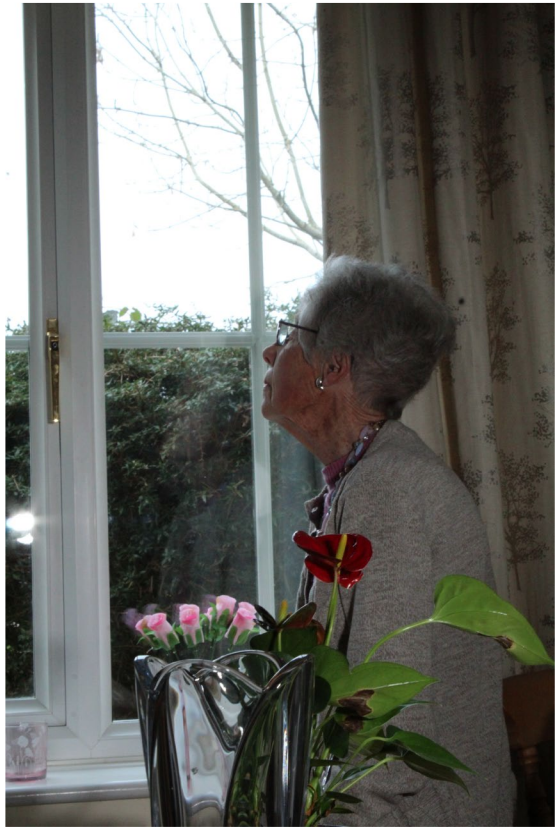


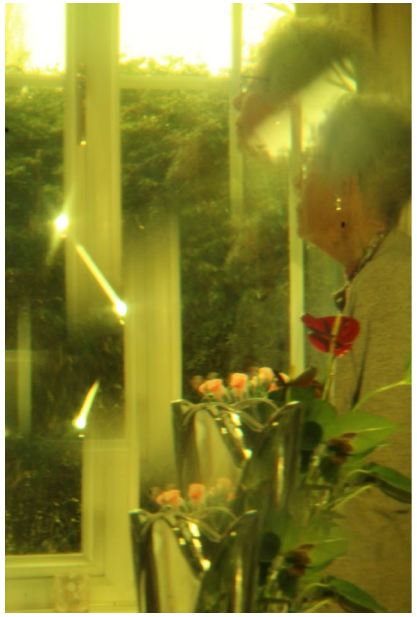






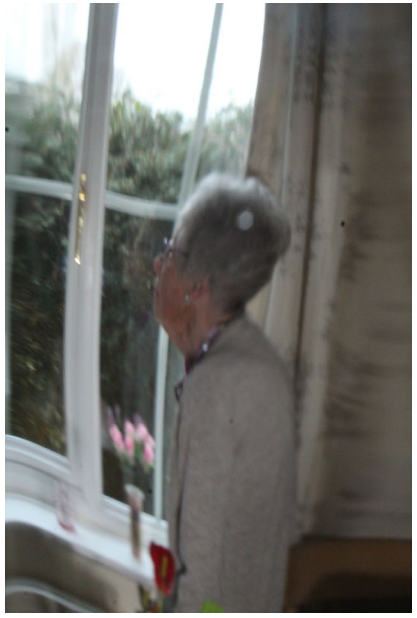


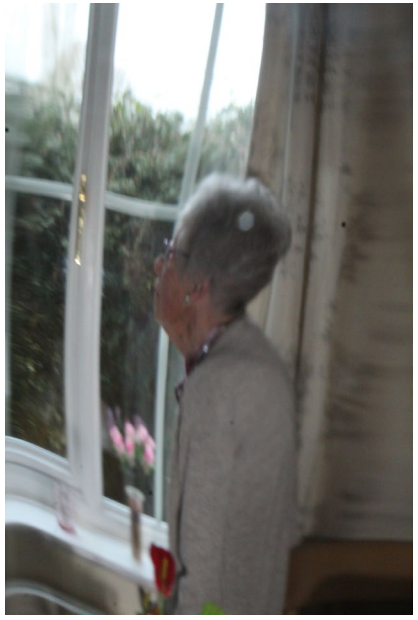






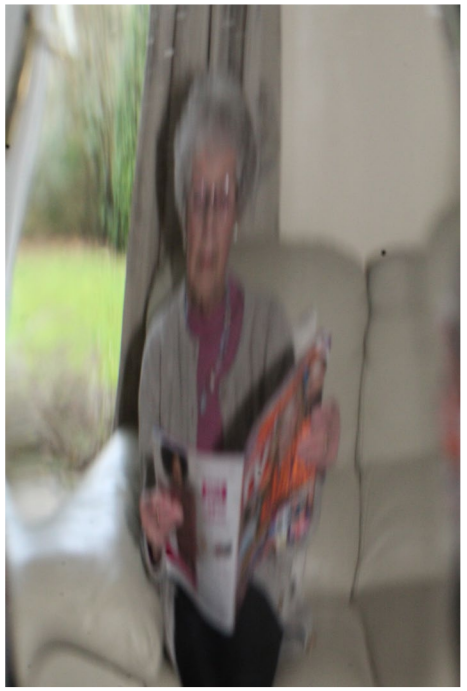







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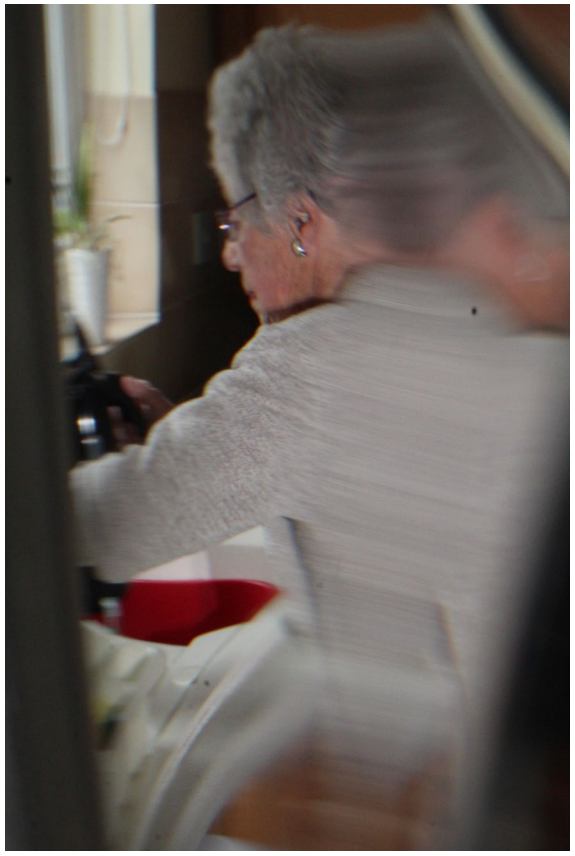


My Nana and I decided that we should experiment with photos of her engaging in various tasks around the home. I wanted the images to be ‘more natural’ and the inclusion of household implements and my Nana being busy adds a different dynamic to resultant images.

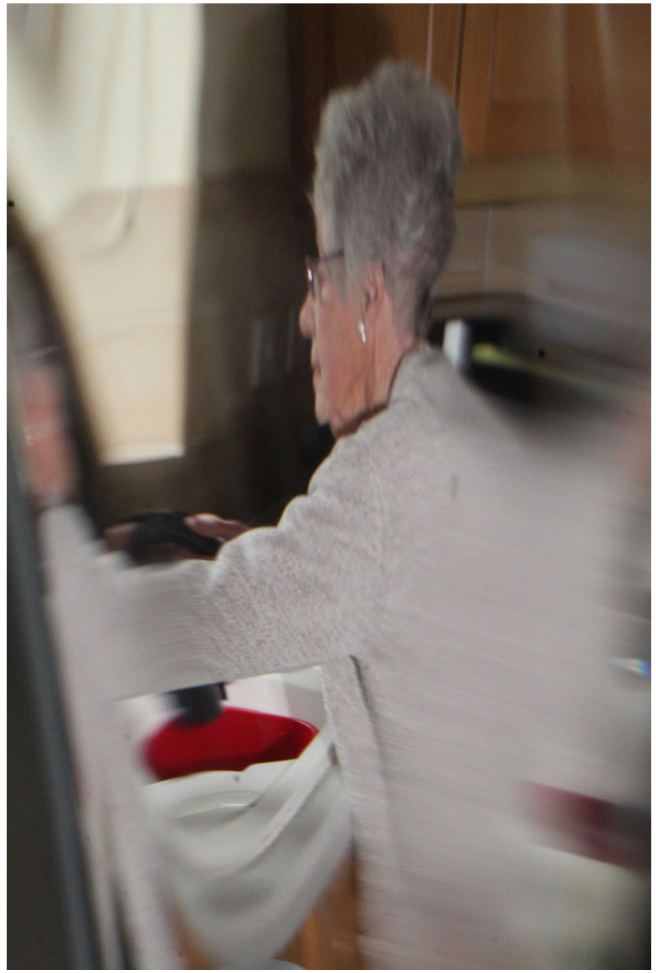


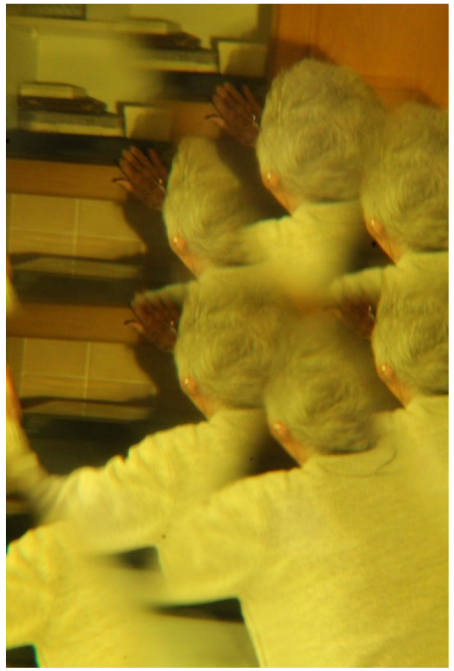


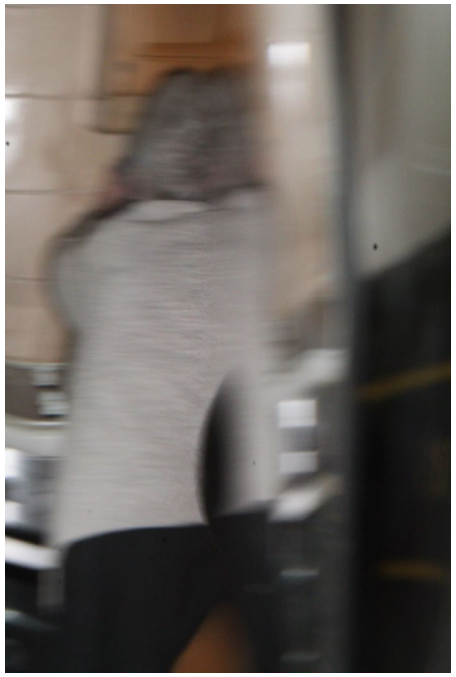


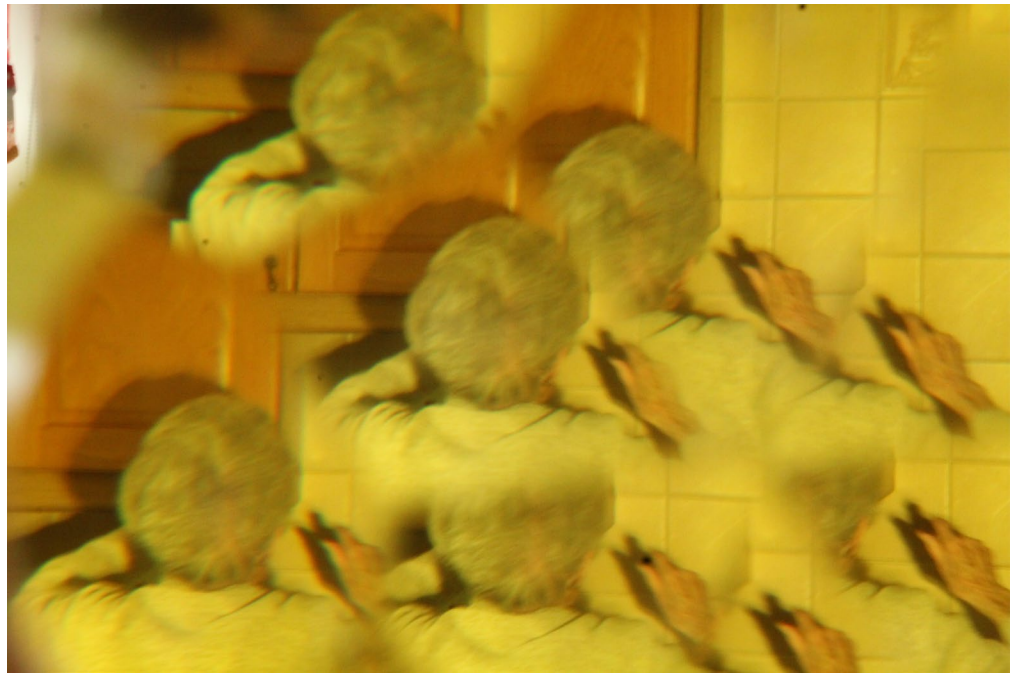






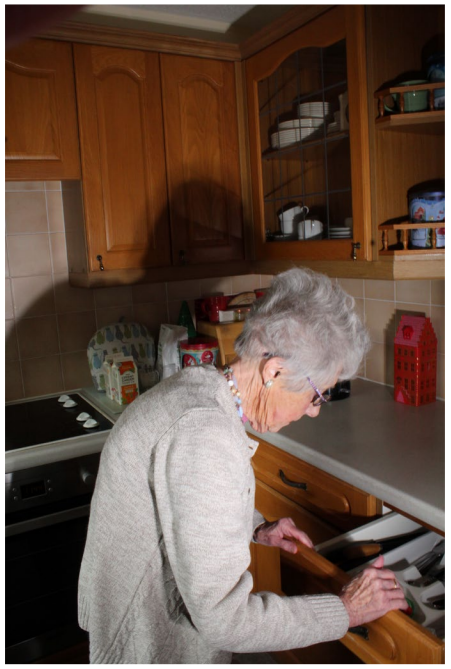
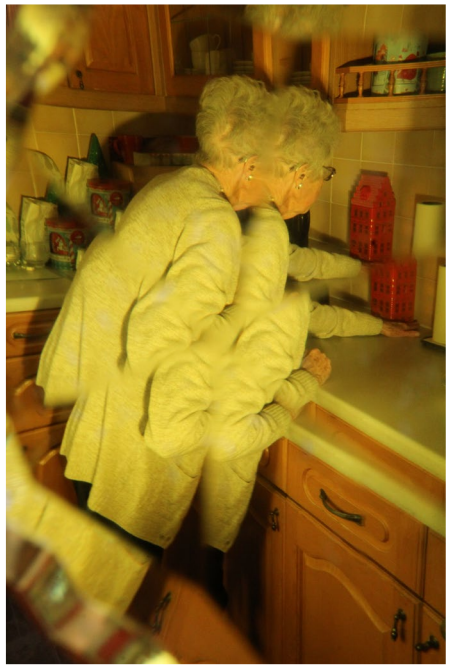
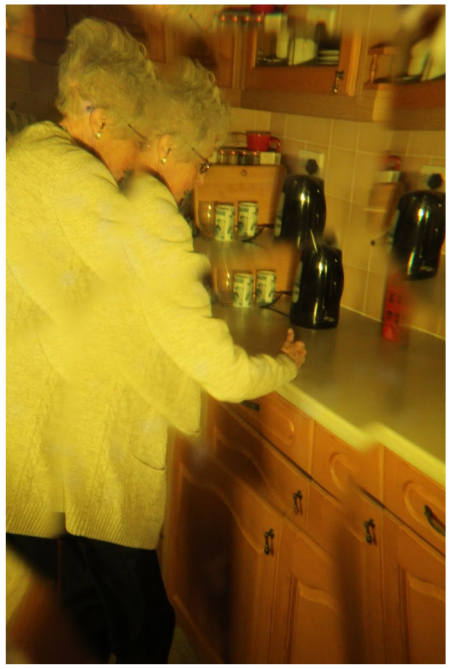
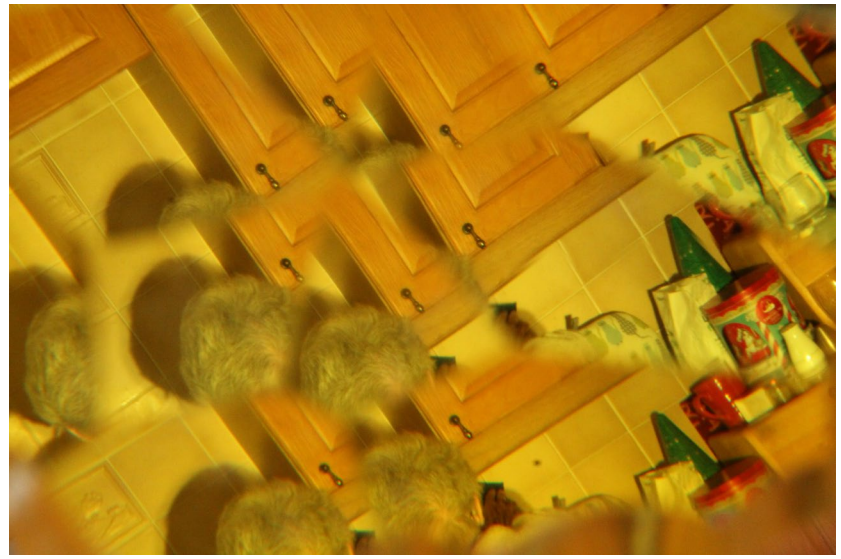









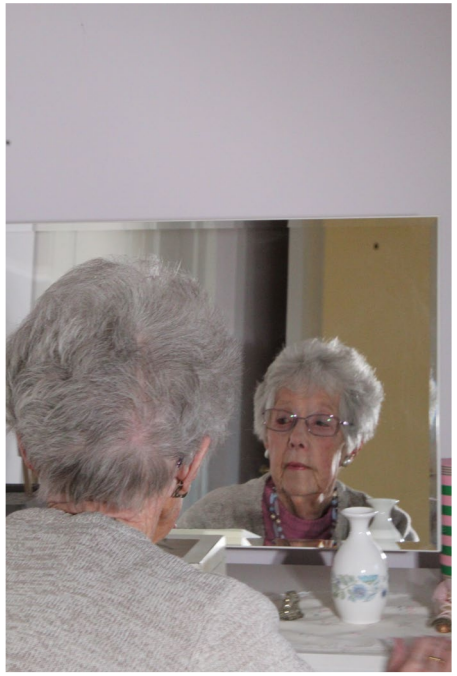


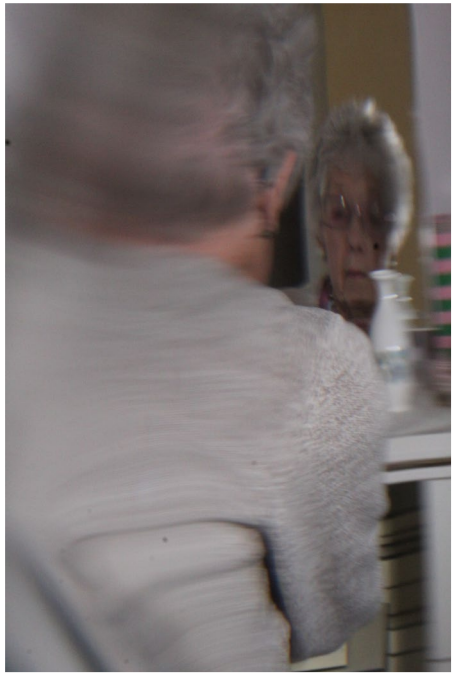





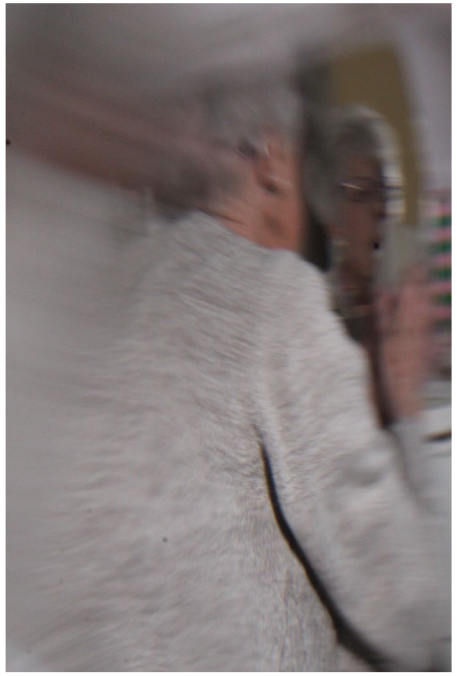
















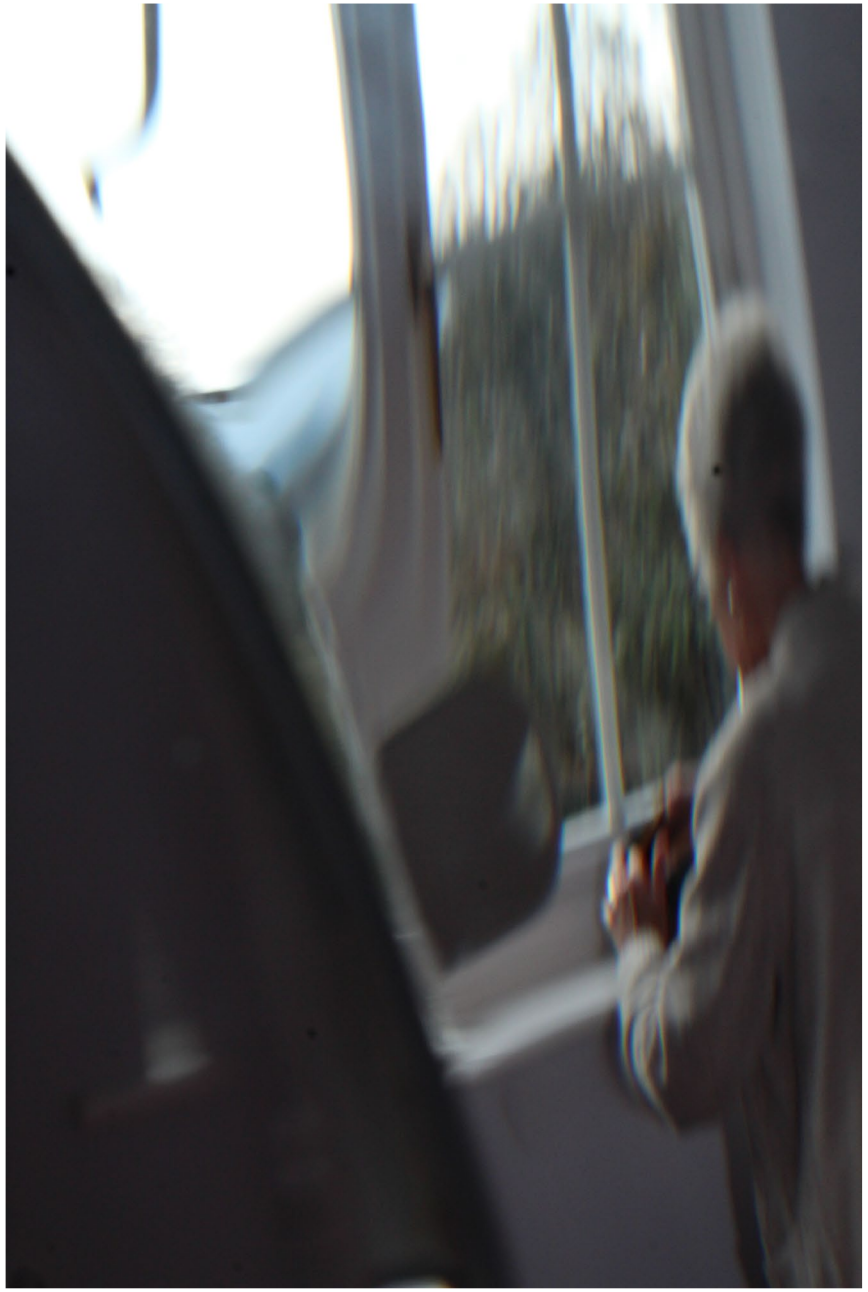






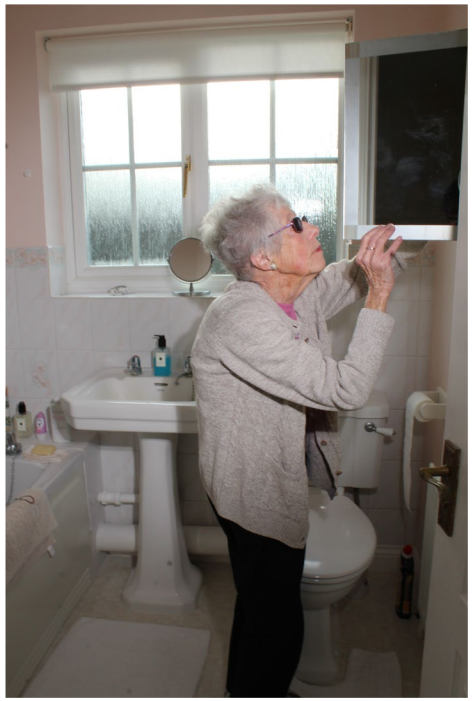


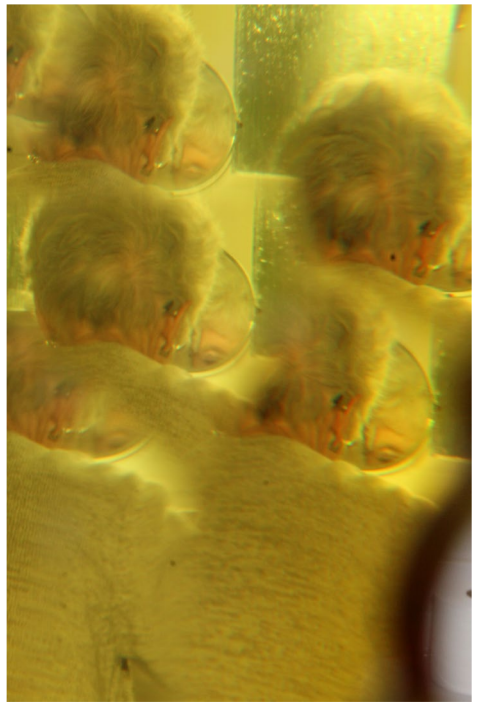


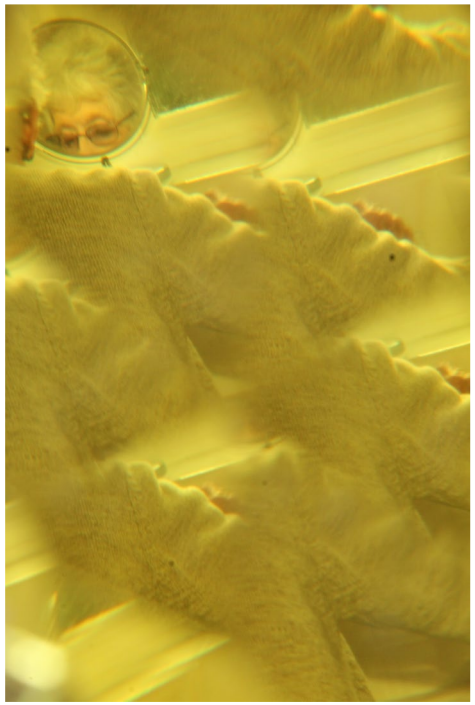








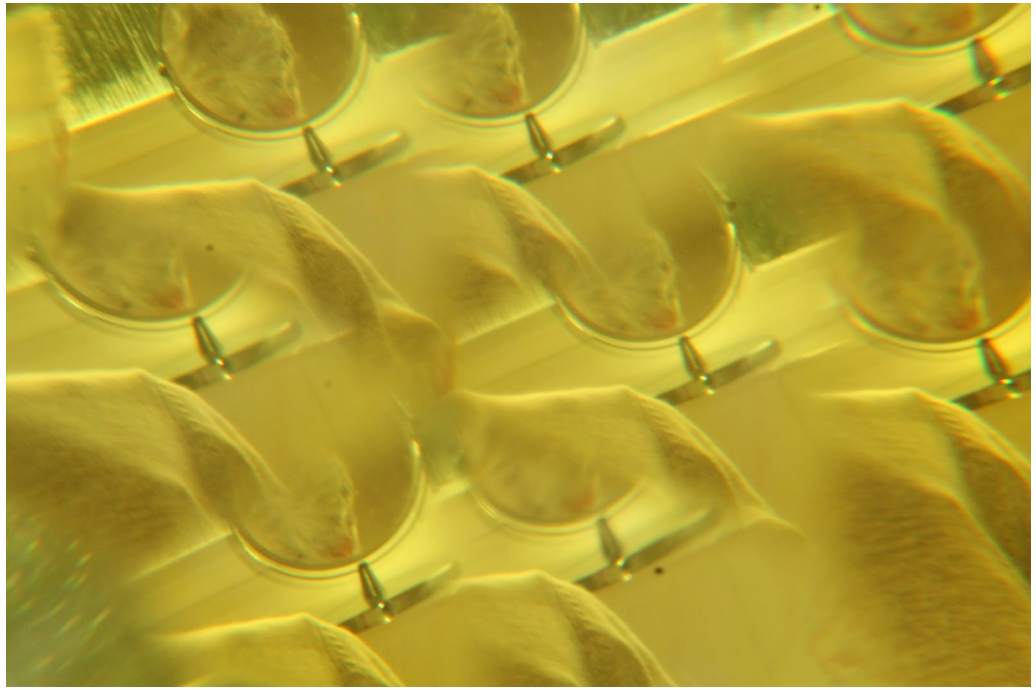






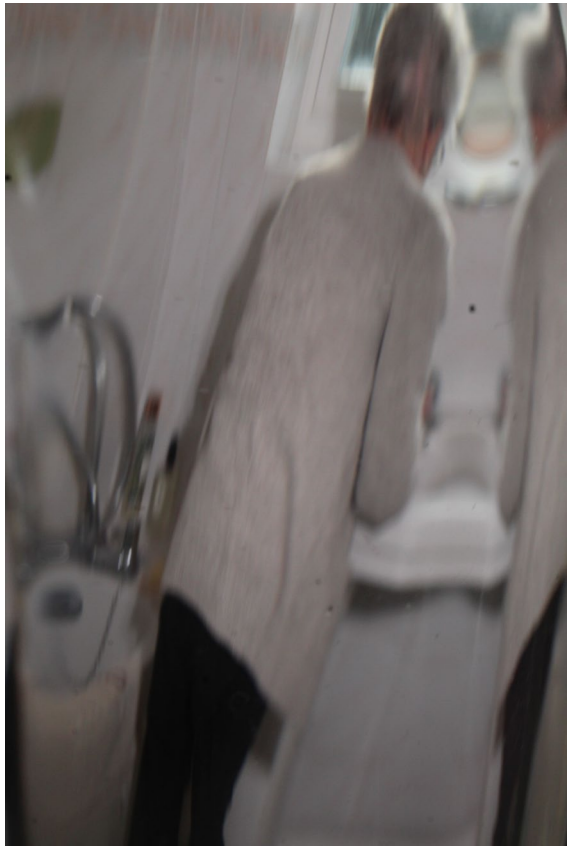


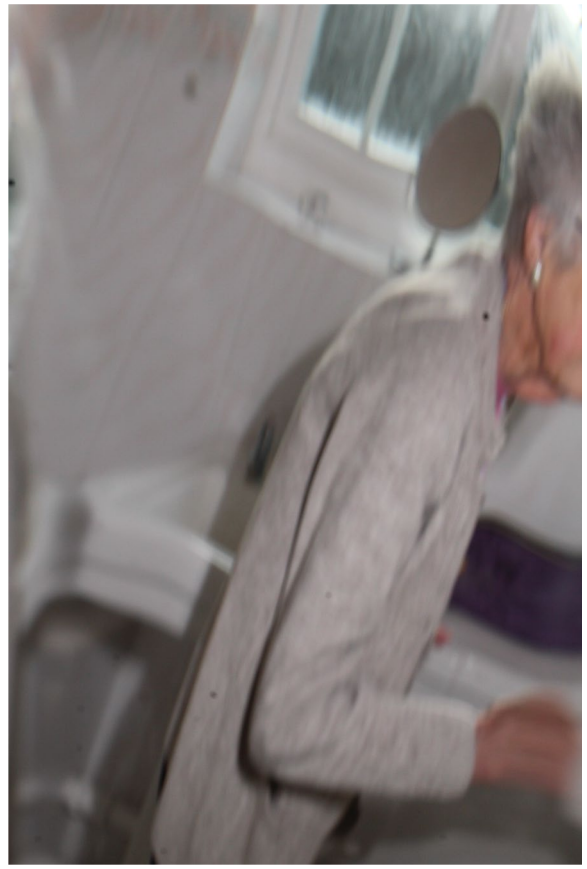












Swansea High Street Shoot







After my Nana had given me a photo of Swansea High Street back in 1907, I decided to go and take photos of the High Street from the same angle as my Nana's original photo.







Double exposures

I decided to create new double exposures using the photos I took during my shoot, as the use of lighting and the greater variety of images provided me with more opportunities to experiment, I also used images I have taken of Swansea during this project as they have significance in my Nana's photos.







Following on from my previous experiments I wanted to create a photo collage using my photo of my Nana cleaning in the kitchen, taken through the glass crystal.



I then decided to overlay every one of the photographs my Nana gave me into the gaps of the refractions of my Nana and the surrounding area of the kitchen itself to show how my Nana could potentially view these memories when looking back on the photographs as memory is not linear and can be sparodic.









With these images I aimed to further explore how my Nana would look back on her memories of her time at Swansea by inserting my Nana’s photographs into the glass windows to carry on this theme of self reflection.

I feel the resultant images are rather clichéd and that reducing the number of images and keeping them more subtle may result in a more successful outcome.













I do however feel that the two images to the right are more successful because the multiple images of my Nana break up the background.



Nana in her school uniform ready for her first day at Gowertown outside her home in Murton.









Swansea Marina



Great, Great Grandpa and Grandma Davies C100

With these experiments I wanted to explore everyday locations in Swansea, such as the Marina, which would have been visited by my family such as my Great, Great Grandpa and Grandma Davies who lived in The Mumbles. I then experimented with an image I had taken of the Marina and the photo my Nana gave me of my Great, Great Grandparents on photoshop to create double exposures to reflect this idea.



Experiments





Great Nana (middle) and her sisters c1912 - Violet, Daisy and Ivy

This double exposure experiment follows on from the previous one with my Great, Great Grandpa and Grandma Davies.



I also used the photo of Violet, Daisy (my Great Nana) and Ivy, as like their parents Great, Great Grandpa and Grandma Davies, they would have walked around or visited this area during their lifetimes. I feel that I could have overlayed the images more carefully as the areas around their feet could have been more smoothly integrated into the water.





Dolphin Hotel Jan 1977 Great Nana and Grandad's Golden Wedding party



Dolphin Hotel 2022

I also applied this idea to another one of my Nana's photographs, the one depicting my Great Nana and Grandads Golden Wedding party as that took place in the Dolphin Hotel. I decided to take a photo of the hotel as it is currently and overlay the photo of my Great Nana and Grandad over it.



Thirdly, I continued this theme by using a photo of my great Auntie Ivy outside her home in Pen-y-Graig Road, Townhill and a photo of Pen Y Graig Road I took during my shoot of that area to create another double exposure.





Auntie Ivy outside her home in Pen-y-Graig Road, Townhill Council Estate 1997. This house was completely bombed flat and then rebuilt after the war.





Swansea High Street c1905



Using a photo I had taken during my shoot of Swansea High Street, I experimented with the photo of the High Street in 1905, I wanted to explore how these photos could represent a shift from the past into the present.







Typical garden gate Murton Village Nana and Great Grandad 1948



Murton Methodist Church 1955 - Nana (second from right) and friends



Helen, Dorothy (Nana) and Hilary 1950 - village garden

In this image I wanted to explore how the memories which took place in my Nana's home in Murton would be associated with the village itself. By using the photo I had taken of the house in Murton and by overlaying the photographs of my Nana's memories of Murton over it, I aimed to convey how the village itself still holds these vivid memories for her despite the passing of time.



Following on from the image on the previous page, I experimented with the use of colour as I wanted to see how this altered the effect of the images.



For example, I feel the brighter oranges and pinks in the image on the right add a feeling of warmth to these happy, fond memories.

Further development of this experiment resulted in the removal of the images of my Nana and her friends, as I felt they made the image too busy. Focusing on overlaying the one image of my Nana and Great Grandad on top of my image of Murton means the viewer can pay particular attention to the expressions of warmth, care and affection between my Nana and her Father.





Like my previous versions of this image I decided to alter the colours to see the additional effects it could bring.





I enlarged the image of my Nana and Great Grandad to give them a greater sense of presence in the image.







I decided to overlay just one image again - this time using a photo of my Nana and her friends in the village garden and a photo I took during my shoot in Murton. I decided to experiment with the use of colour to see how that could potentially change the effect of the overlaying of the images. Following this, I noticed that I could of overlayed the image more effectively as my Nana's friend on the right was disappearing into the darker half of that image, so I decided to move the image to the left slightly.





Following on from the last page, I further adjusted the placement of the photo of my Nana and her friends by enlarging it and the image of the house, so the figure on the right is far clearer. I again experimented with the use of colour. I feel the middle image is the most successful due to it’s reddish orange hues which evoke a sense of warmth and friendship.

Layout concepts, research and ideas for production form

Trent Parke's "Minutes to Midnight"

Trent Parke's "Minutes to Midnight" is a "dark and dreamy" exploration of his homeland of Australia, in which he aimed to document the nations "changing identity" and where its place is in the modern society (Magnum Photos, 2022). In terms of layout, I liked how Parke uses one page as a blank and the other to include one of his stunning images, it lends a real sense of minimalism to the work and allows the viewer to focus on the singular photograph.

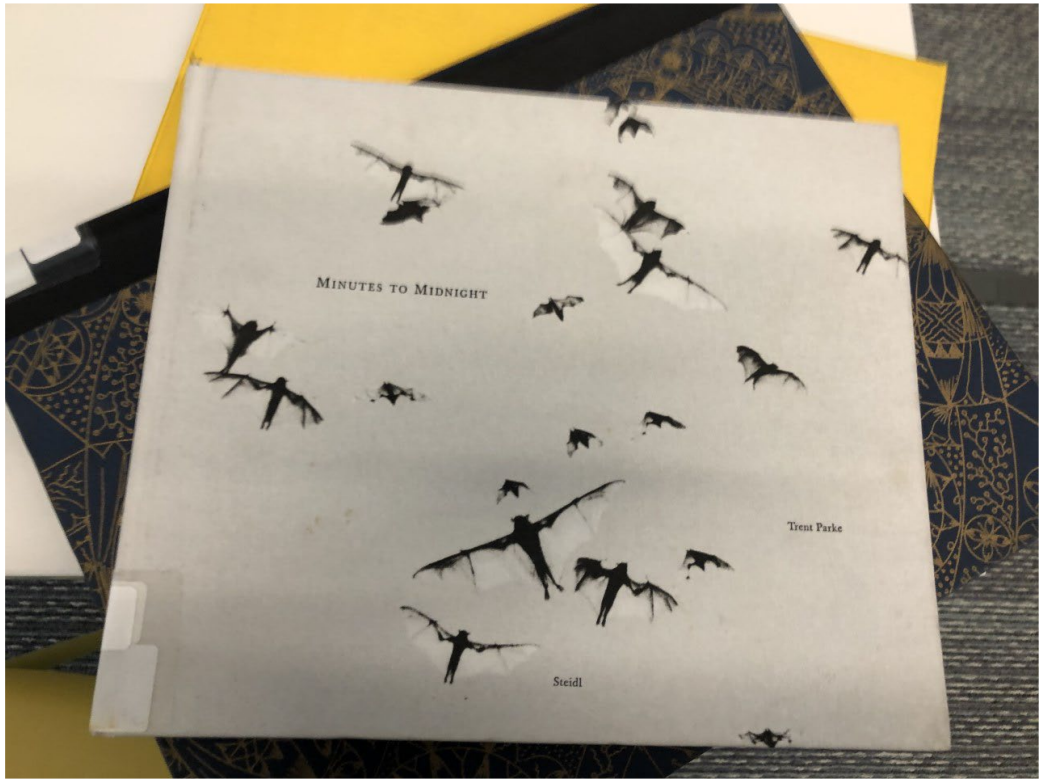
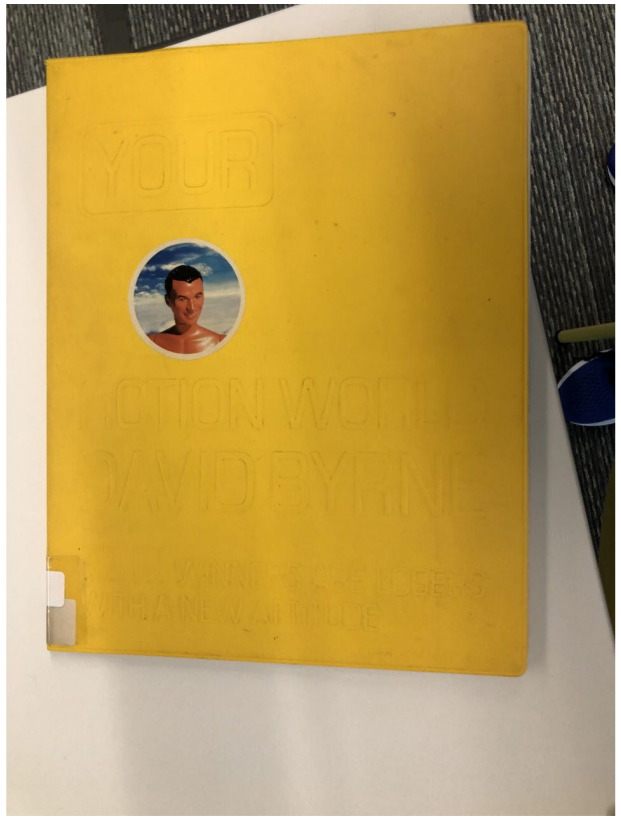




Fig 1. Minute to Midnight Layout, Park, 2003.

David Byrne's "Your Action World"

David Byrne's "Your Action World" explores the modern world through parodying the worlds of corporate advertisement, books and tapes (Evilord, 2008). I like how Bryne uses an almost comic book-inspired layout whilst incorporating straight photographs. I also like his use of photographs that look similar to memes.



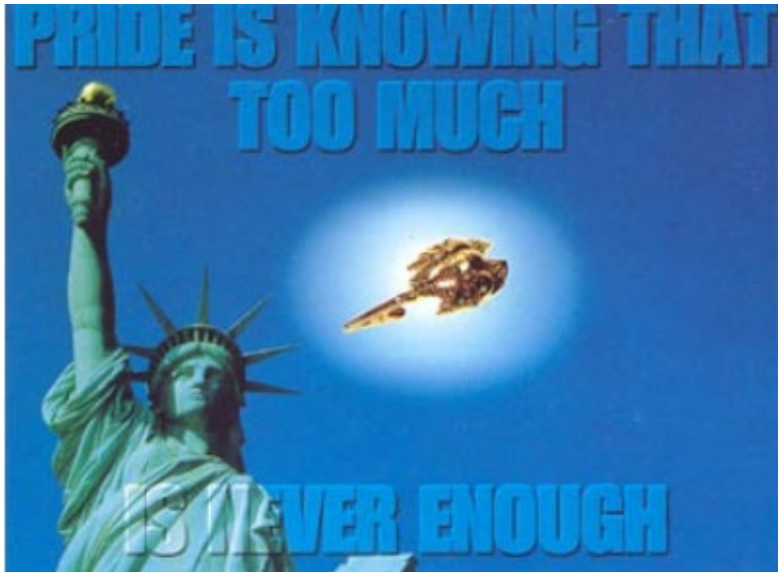


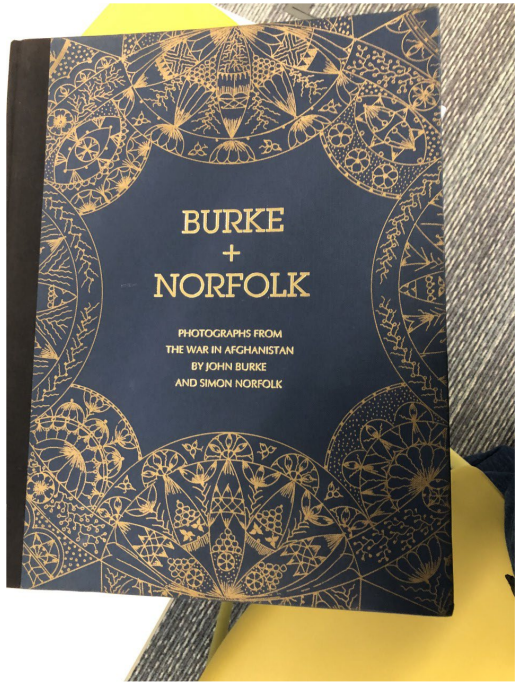
Fig 2. David Byrne Your Action World, Byrne,1998.



Fig 3. Your Action World excerpts 2, Byrne, 1998.

Burke + Norfolk: Photographs from the War in Afghanistan

Burke + Norfolk: Photographs from the war in Afghanistan is a collaboration between photographers Simon Norfolk and the late John Burke (born 1843 – died 1880) (Norfolk, 2016). Burke who is a world renowned photographer of contemporary Afghanistan came across Burke's photos of Afghanistan during the second Anglo- Afghan war (1878- 1880) and decided to follow in his "footsteps" (Norfolk, 2011). I like how the layout presents an almost side by side comparison of both Burke and Norfolk's photographs of Afghanistan on a patterned background design which makes use of the empty edges, but is delicate enough not to distract from the images.



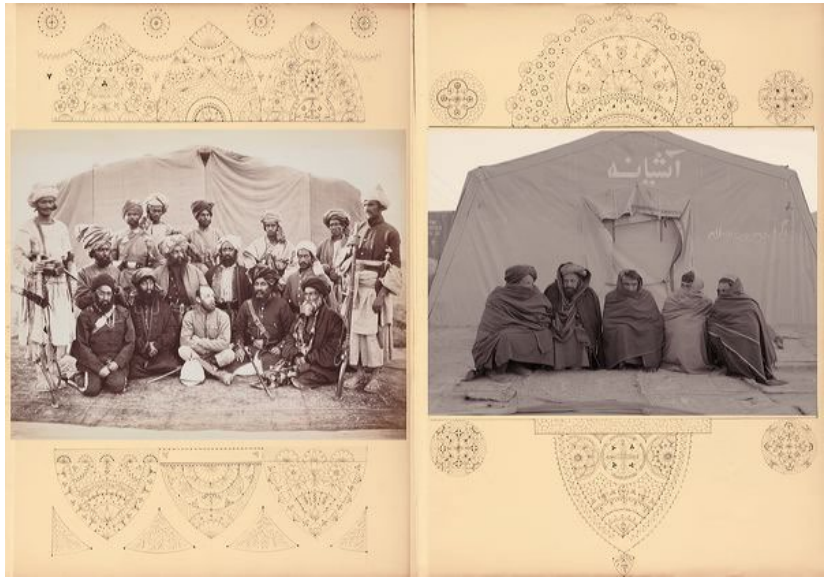


Fig 4. Burke + Norfolk: Photographs from the War in Afghanistan 01, Norfolk, 2011.

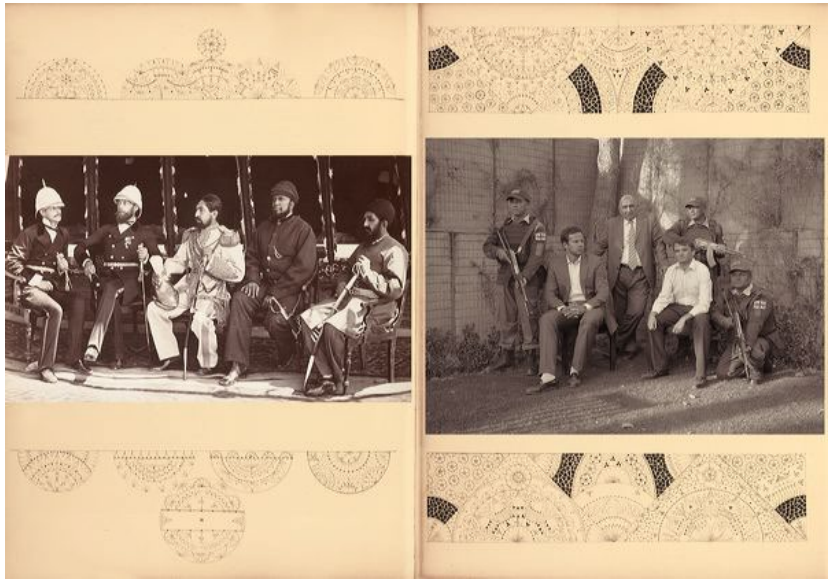


Fig 5. Burke + Norfolk: Photographs from the War in Afghanistan 04, Norfolk, 2011.

Lee Friedlander's "At Work"

Lee Friedlander's "At Work" explores American work life (Tfaoi.org, 2005). I like how Friedlander manages to compile multiple images on one page, but then also has two individual images spread across two pages. This book is published by Steidl, the same publishers of Trent Parke's "Minutes to Midnight". I found it interesting to compare how Friedlander's work was presented in a far busier fashion while Parke's book was more minimalist in its layout.

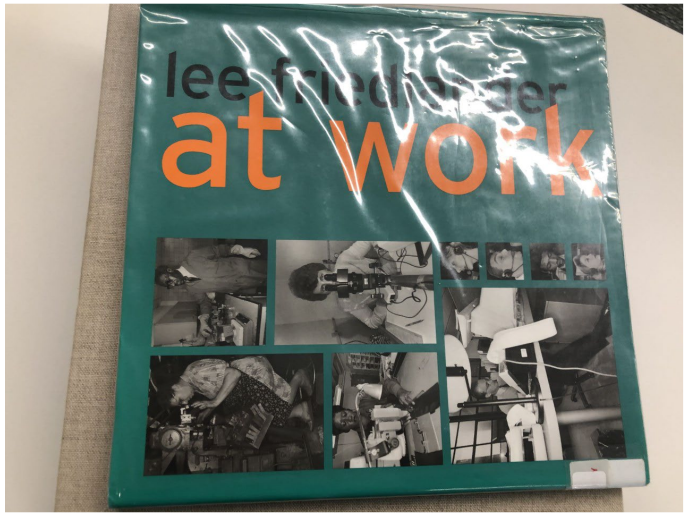




Fig 6. Lee Friedlanders At Work, Friedlander, 2002.



Fig 7. Lee Friedlander's At Work, Friedlander, 2002.

Antony Crain's "Cty"

Antony Crain's "Cty" explores the photographer's interest in cityscapes, in particular Tokyo and Osaka. He photographs the buildings, mostly at night, when people are not around. He uses technologies such as Electroinic ink screens covered in Perspex, the use of computer punch cards to create 'large compositional scale pieces' to convey his vison of "a futuristic world that is at once both familiar and strange' (Webber, 2021). I like how his book uses the full double page spread to showcase his images and how he also uses the same double page spread format for the text to explain the context behind the said work.

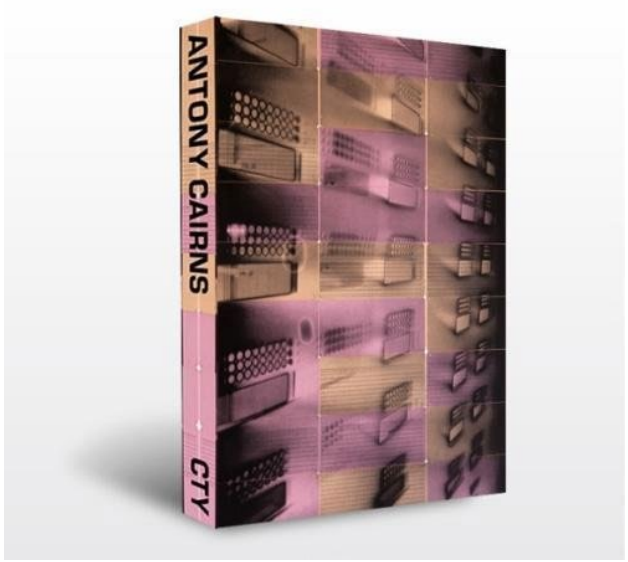


Fig 8. Anthony Crain's "Cty" Craits, A, 2017.



Fig 9. Anthony Crain's "Cty", Crain, A, 2017.



Fig 10. Anthony Crain's "Cty", Crain, A, 2018.

Rinko Kawauchi's 'Utatane' by Little More Books

Rinko Kawauchi's 'Utatane' explores the idea of morality through capturing everyday aspects of life such as an ant, a grandfather or even a tyre (Shashasha, 2022). I like how Utatane uses a very minimalist layout to convey the meaning behind his work. He uses a mixture of layout designs. For example, he uses an individual image on some pages but on others he will use two images on one page while another is completely blank.



Fig 11. Utatane Front Cover, Kawauchi, 2001.



Fig 12. Utatane, Kawauchi, R., 2001.



Fig 13. Kawauchi, R., 2001. Utatane.

Chloe Davies

Chloe Davies is a documentary photographer who came to visit us at the end of last term to give a talk on her projects “Familiar” and “If you kiss him you will not dream about him”. She also discussed how projects transition into a book format (Chloe Alexandra, 2022). Her “Familiar” project explored her family’s everyday life (Chloe Alexandra, 2022). Her other project “If you kiss him you will not dream about him” explores the life of her Great Grandmother through recreating photos featuring her Grandmother, through performance and by interviewing her own family members (Chloe Alexandra, 2022). I like how both of her projects are very personal and how they relate to the theme of family and also memory.



Fig 14. Familiar, Davies, n.d.



Fig 15. Welsh Heatwave, Davies, n.d.



Fig 16. Order More, Davies, n.d.



Fig 17. Dancing With John, Davies, n.d.

William Klein’s "Life is Good & Good for You in New York: Trance Witness Revels"

William Klein’s highly controversial "Life is Good & Good for You in New York: Trance Witness Revels" is an exploration and documentation of New Work city life (Company, 2021). I like how, in the example image below, Klein lays out his images on a black page spread and has one smaller image on one page and a large image which crosses over the two pages.

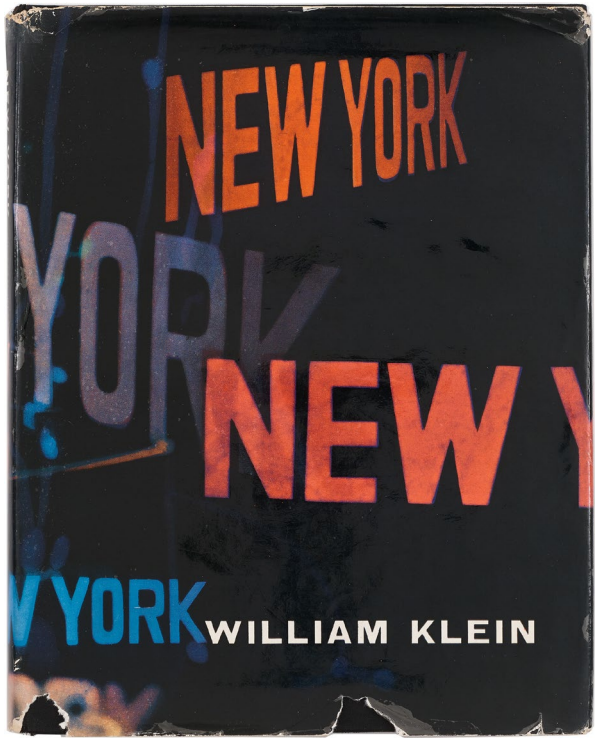


Fig 18. *William Klein’s Life is Good & Good for You in New York: Trance Witness Revels Front Cover,* Klein, 1956.

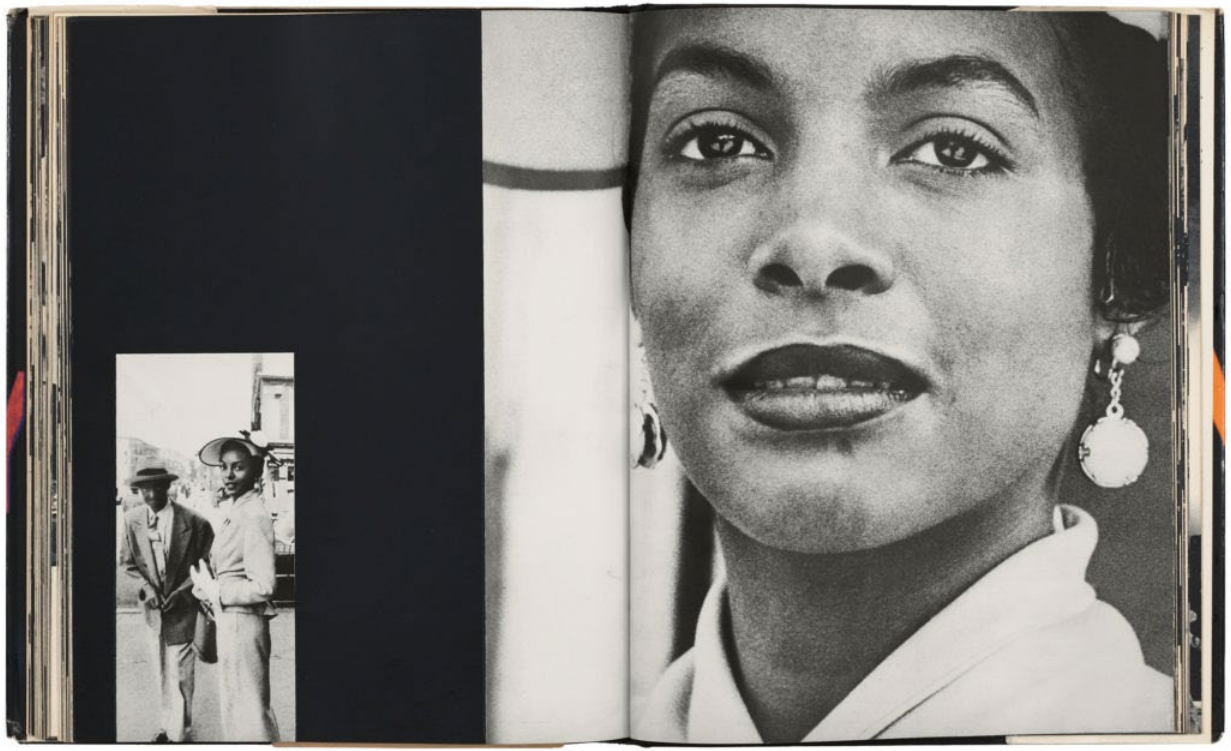


Fig 19. William Klein, Life is Good & Good for You in New York: Trance Witness Revels Spread, Klein, W., 1956.

Tatsuo Suzuki's "Friction/Tokyo Street"

Tatsuo Suzuki's "Friction/Tokyo Street" is a documentation of Tokyo city life, but specifically the photobook focuses on the homeless or "lost" citizens of the city (PhotoBook Journal.com, 2020). I like how Suzuki's dynamic and striking images take up the entire page they are presented on as this adds to the presence of the individual image, giving the book a real sense of quality.



Fig 20. Friction/Tokyo Street Cover, Suzuki, 2020.

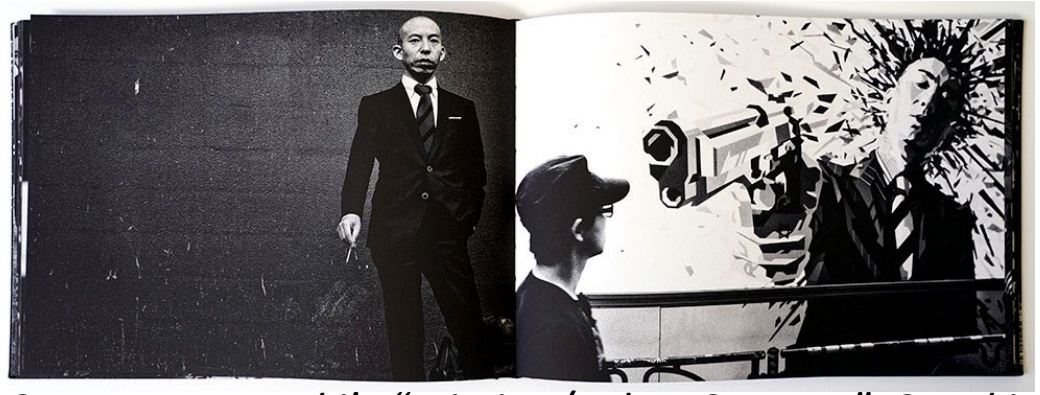


Fig 21. Tatsuo Zuzuki's "Friction/Tokyo Street 1", Suzuki, 2020.

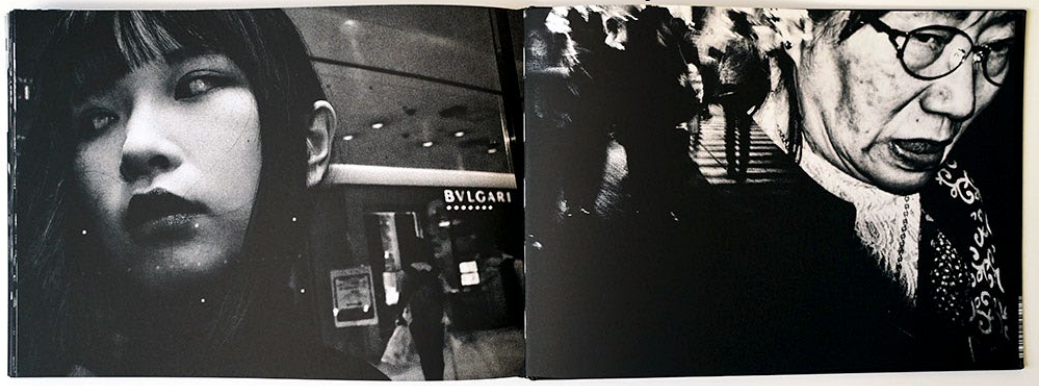
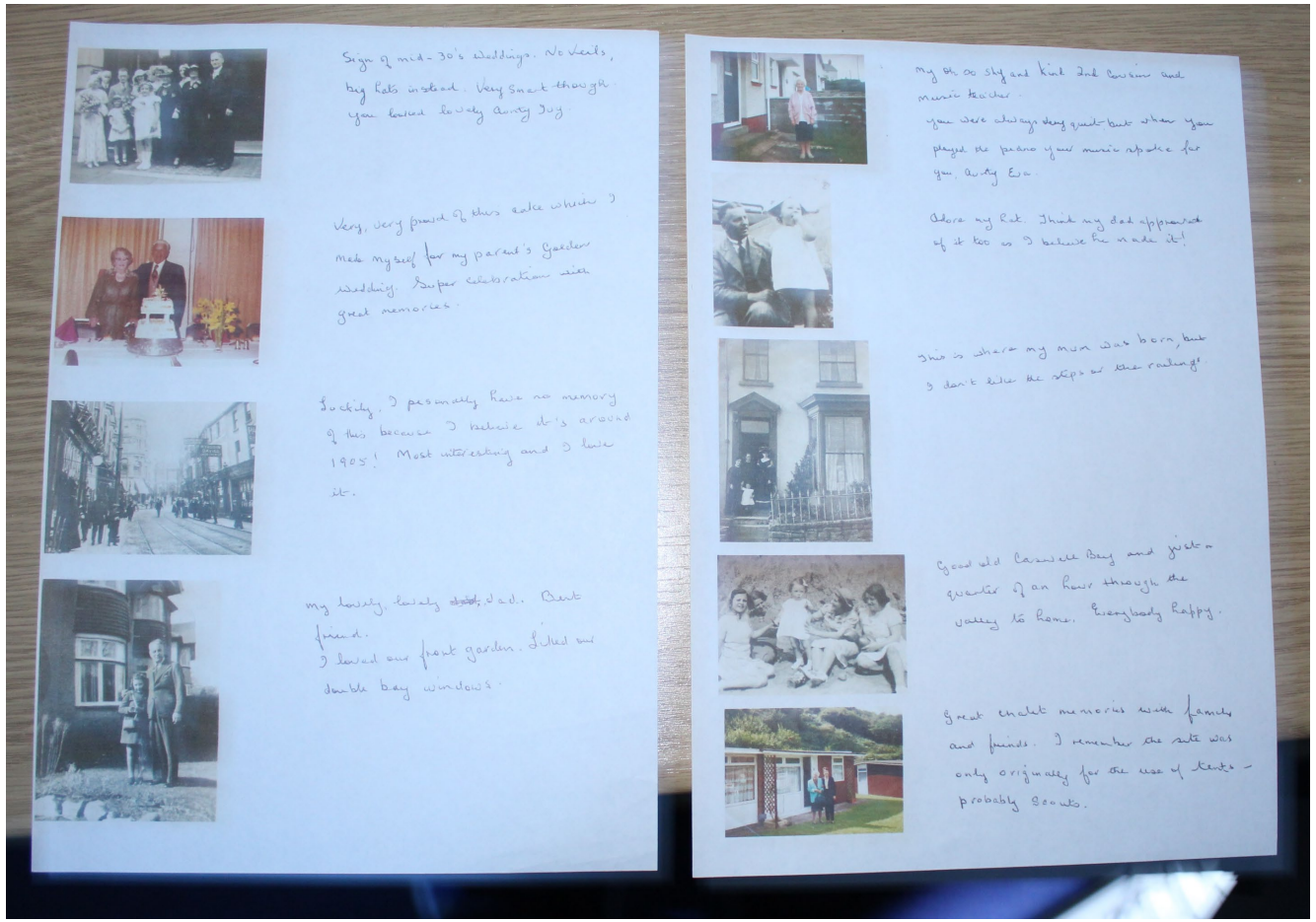


Fig 22. Tatsuo Zuzuki's "Friction/Tokyo Street 2", Suzuki, 2020.

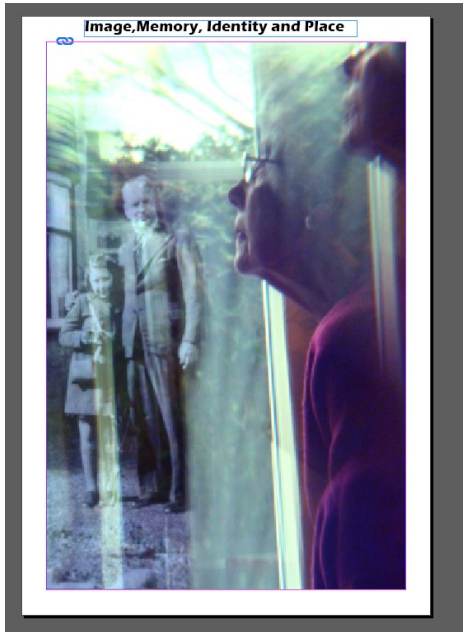
My Nana's memories

I asked my Nana if she could write about her memories associated with the photographs she gave me based around her time in Swansea. I plan to integrate her handwritten notes into my book.



My First Book Dummy

I decided to use the InDesign platform to design my first book dummy titled “Image, Memory, Identity and Place”. Initially I experimented with various forms of layout, trying to discover which would be the most befitting for my images and what would best promote the theme and concept of my book.



My initial cover page

Text in basic font, out of place with cover image.

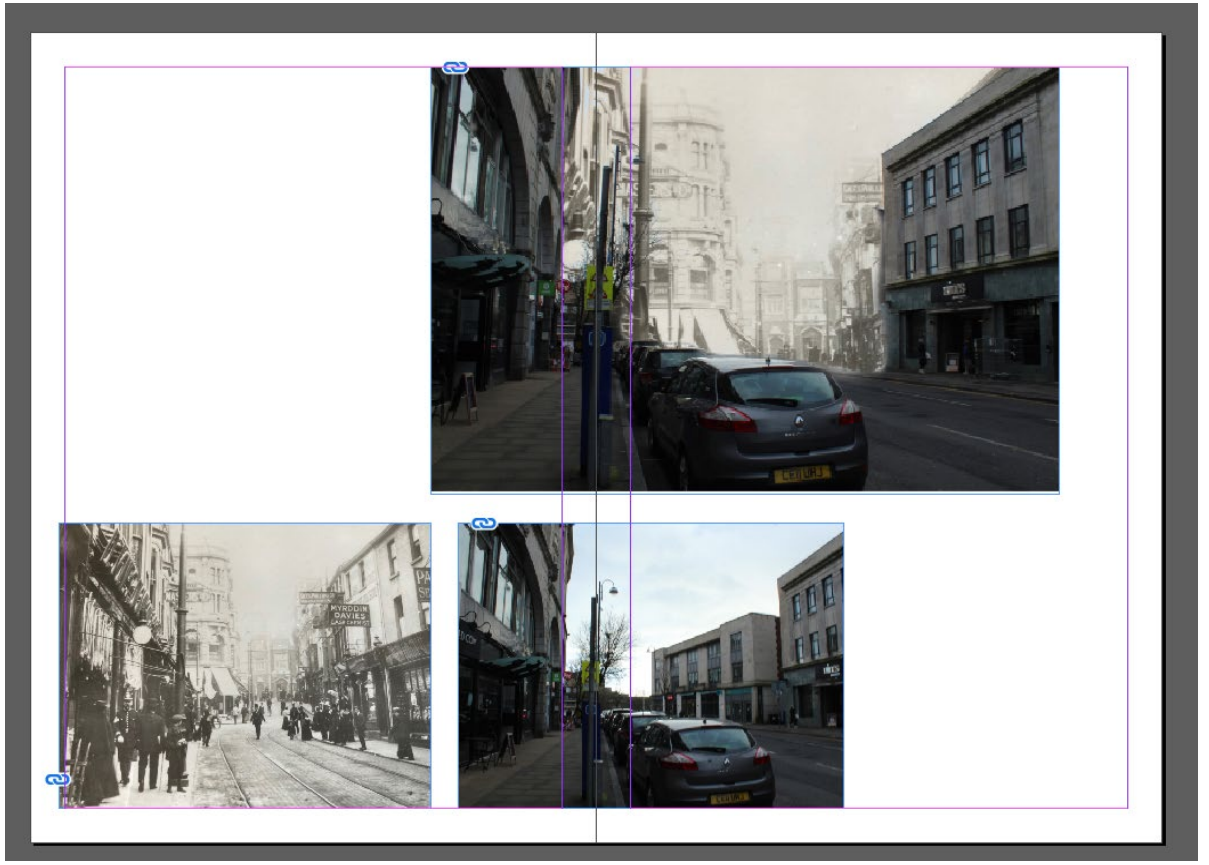
White borders, expand image to cover borders?

White borders again.



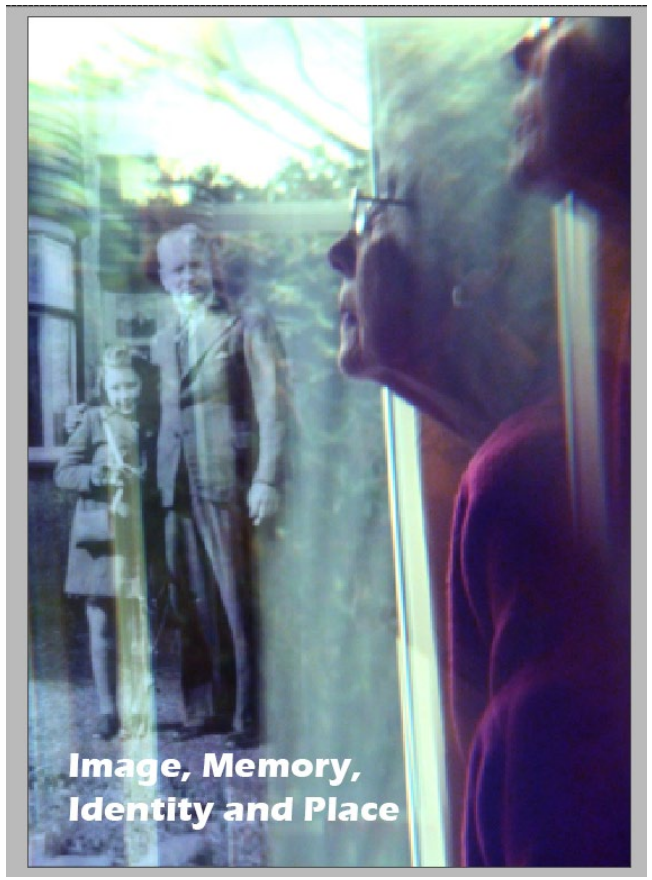
Initial inside cover page

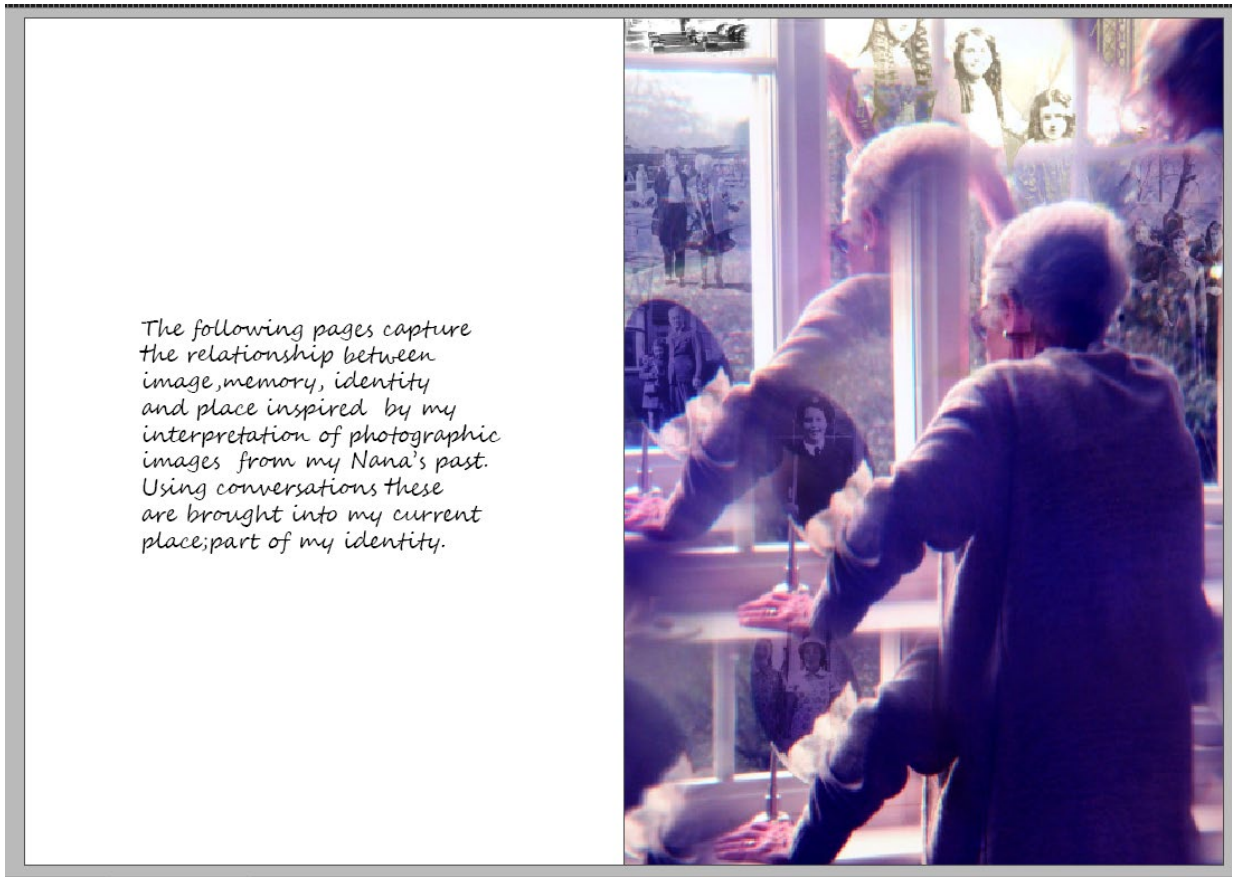




I decided against including these 4 pages in my first book dummy as I felt that they were not the best representation of the message that I aimed to convey. I liked the images in themselves and how they worked on the pages, but I felt that I had stronger, more appropriate and striking images I could use.

Following a meeting with my support mentor, in which he advised me on how to better use the features on InDesign to improve the layout of my book, I decided to revise some of the layout ideas I had chosen until this point.





For example, I managed to expand the layout of my cover images to the point where I have no white borders on the edges of my page. I was also keen to experiment more with text; I wanted to replicate my Nana's handwriting through InDesign's font choices in order to give my book a sense of quality, consistency and authenticity. I also started to experiment with the placement of text, such as placing the title of my book on the bottom left hand side of the cover. I additionally aimed to think more about composition, such as putting my title underneath the feet of my Nana and Great Grandfather in the reflection of the window, as a way of using the empty space of that part of my image.

I then started to integrate quotes from my Nana into my photos. Following the advice given to me by my support mentor, I decided to use photoshop to overlay the quotes onto my images as it looked cleaner and more subtle than just simply dragging them over the image on InDesign. I thought the use of quotes would give extra emotional weight to my Nana's images, as well as emphasising the importance of these memories to my Nana. On the double page spread on the left, I wanted to utilise a layout similar to that used by Kawauchi's 'Utatane' with one image dominate on the left page while on the right I tried incorporating two other images. I wanted to do this to show how I developed the bottom image on the right page of that spread. For the other two spreads on the right, I wanted to further experiment with this idea. After looking at William Klein's "Life is Good & Good for You in New York: Trance Witness Revels", I wanted to place one experiment across two pages. I wanted to do this while having my Nana's photograph and a photo I took of the setting in my Nana's photograph on the right page. I did this to experiment with various layout ideas and to see which would most suit the images I was using.

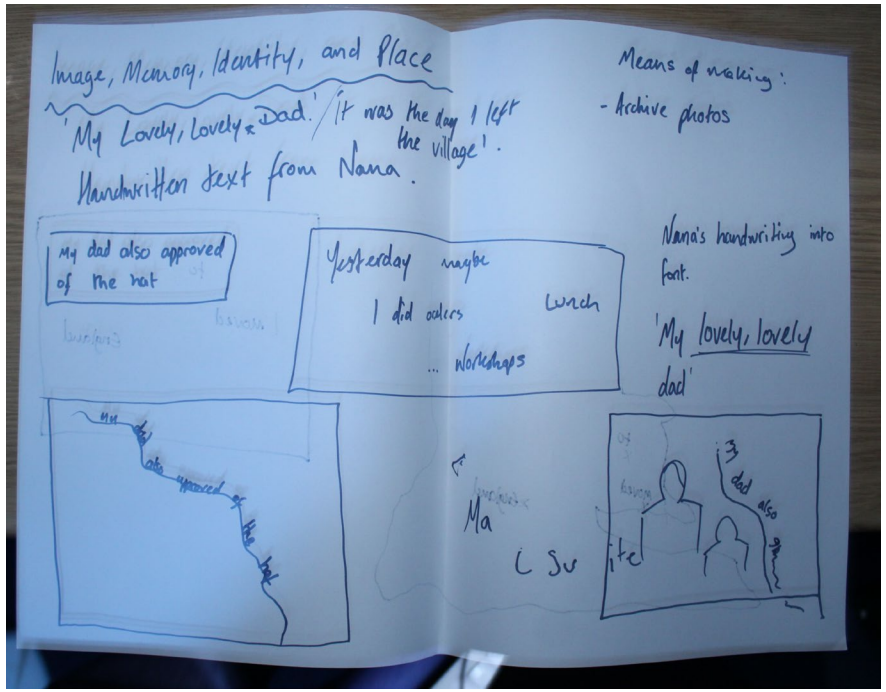


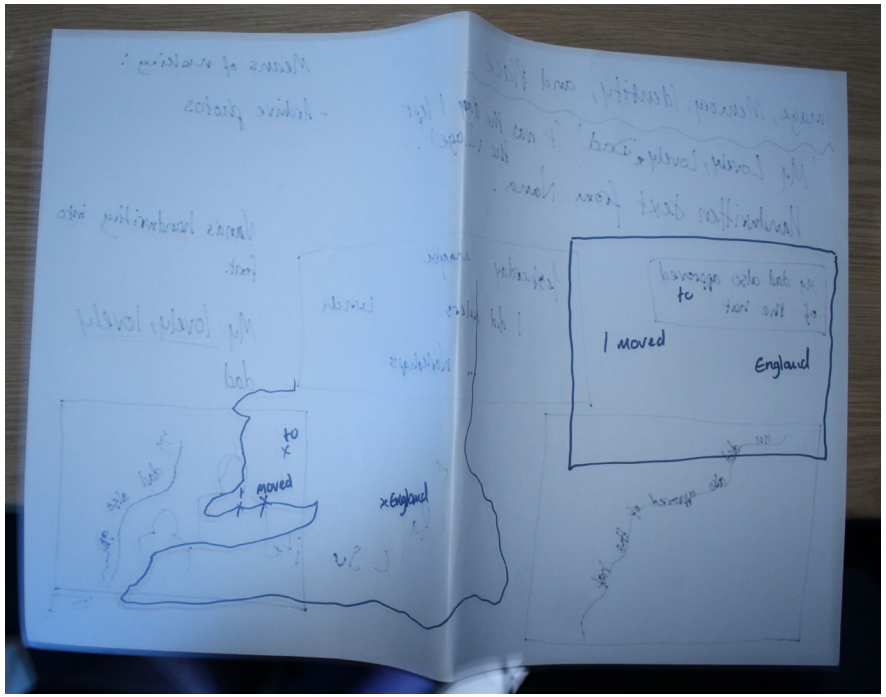




Tutorial with our technical demonstrator Dafydd Williams

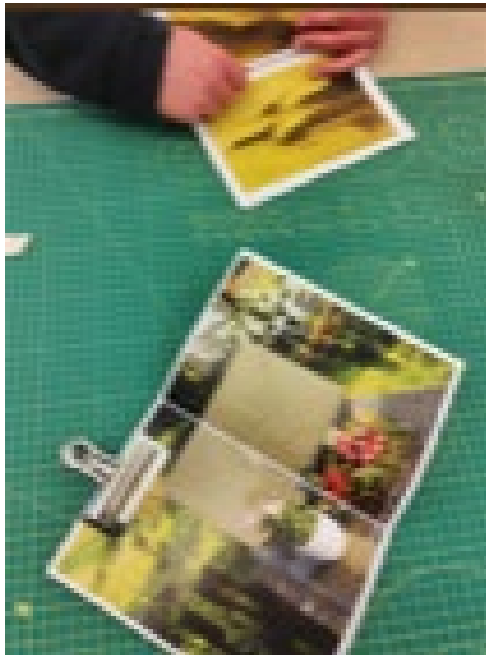
I had a tutorial with our technical demonstrator Dafydd Williams to discuss how I could further develop my application of text into my book. We discussed various ways in which I could apply this: for example, I could potentially experiment with a quote from my Nana, e.g 'My lovely, lovely Dad' and I could experiment with the shape of text over the rock edges of Caswell Bay and then copy that particular text pattern over onto an image of my Nana and Great Grandad. Daf also suggested ways I could use my font in perhaps a less stylised fashion compared to the Segoe Script font (this was the font closest to resembling handwriting I could find) I had previously employed up until this point, as such a font could potentially distract from the image. He also suggested that I could map my text across a page by using my Nana's journey from moving from Murton to England as a reference point. I could do this by using the map of Wales to England and placing my text in the locations significant to my Nana's journey. I could then copy the text over to another image in that particular pattern.





I decided to print off my dummy during this session. I asked Daf for guidance on how to stitch and bind the dummy together as my fine motor skills with practical application are not fantastic. I had some initial trouble printing it out, as the original print combined my double pages together. My second attempt in printing resulted in the correct double page format, but the back cover not being the final page of my book. The third and final print was the most successful as all the images were exactly in right format to be bound together - thanks to Daf's suggestion of printing it off into three chapters. Despite both Daf and Sarah's excellent support on this, the error I made was that I did not consistently keep my InDesign pages in multiples of fours throughout, resulting in the second half of the inside back cover and back cover not being printed. However the printing quality of the images in all three examples was fantastic. Thanks to Daf's excellent guidance and support I managed to stitch together my first dummy and I was very happy and pleased with how it turned out!

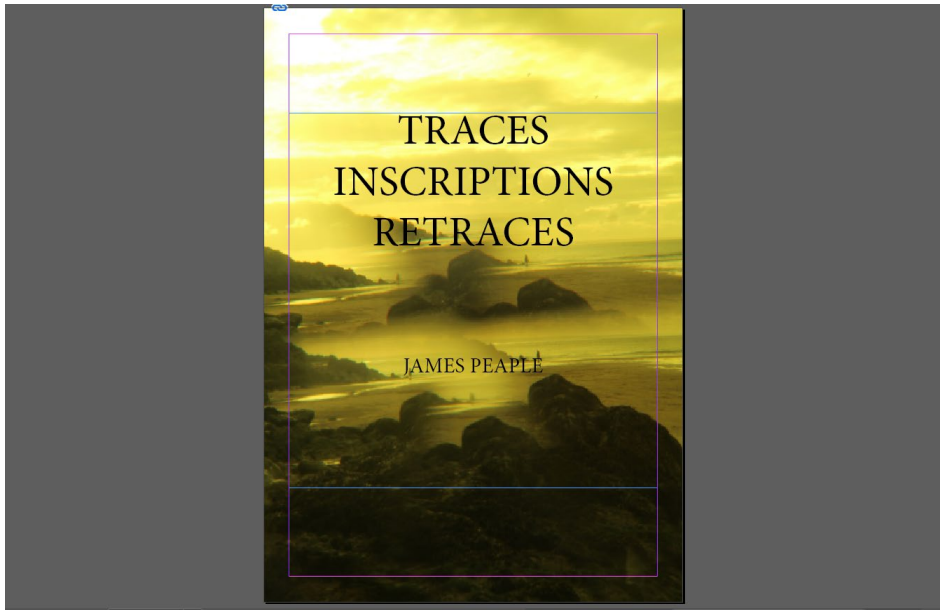






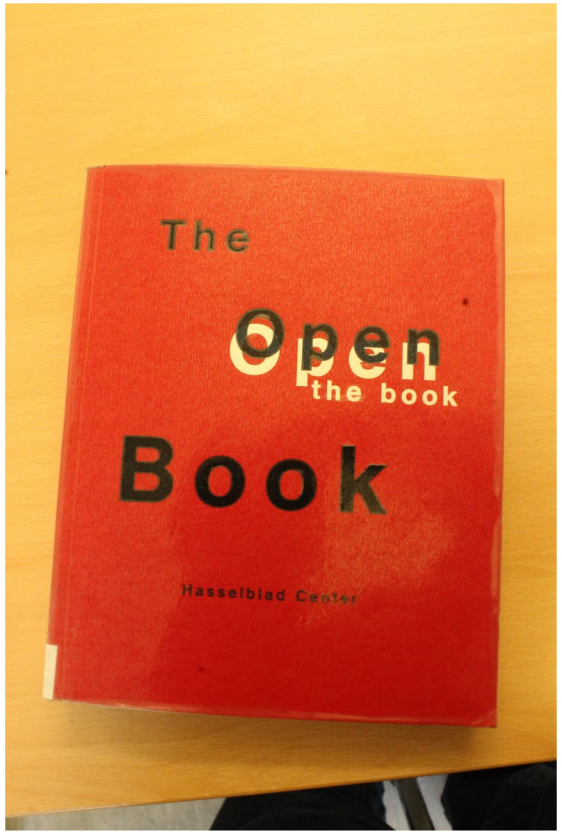
Ryan's Tutorial

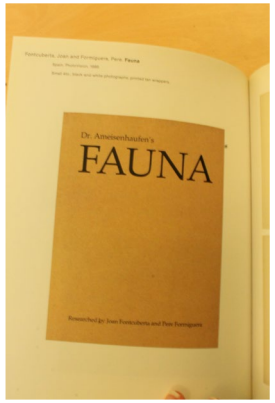
Following the completion of my first dummy I had a tutorial with Ryan to discuss ways in which I could improve my use of text and front cover for the second dummy. He suggested I look at the 'Red Headed Pekerwood' by Christian Patterson, as he thought I could ask my Nana to rewrite the text she had written on to a note, which could then stick out the centre of the book in a similar fashion to Patterson's. That way I would still retain my Nana's thoughts on her memories whilst not distracting from the images with text overlayed on them. Ryan also helped me by suggesting that I use a more minimalistic and less busy image than the one I had used for the cover image. He then helped design a mock up of this new cover with a new title "Traces, Inscriptions, Retraces", with my name underneath. Ryan also suggested I investigate a website called Blurb to consider making my final book design and to send off to be professionally published.

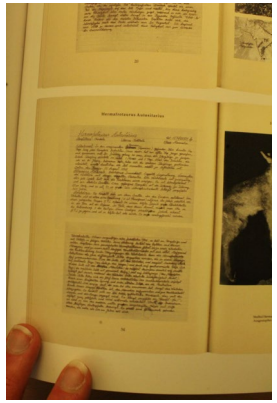


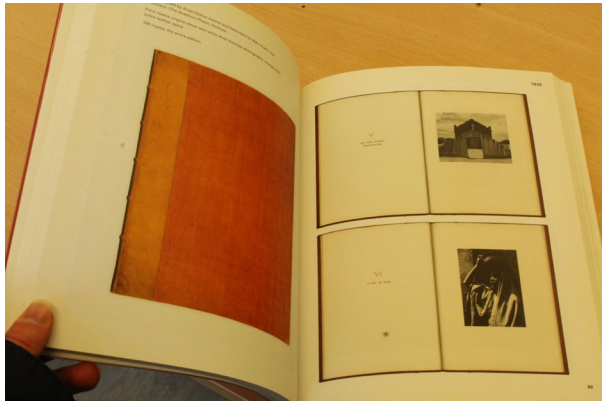
“The Open Book” Hasseblad Center

During the tutorial with Ryan he showed me “The Open Book” by Hasseblad Center. “The Open Book” depicts the history of the photobook from their first appearance in the 1840s up to the present (International Center of Photography, n.d.). Ryan shared with me some examples of the photobooks explored, with the aim of getting me to think more about how I could implement text into my own book.

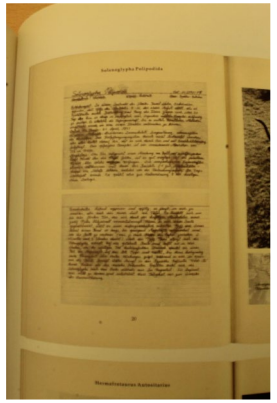
















Christian Patterson “RedHeaded Pekerwood”

Christian Pattersons “RedHeaded Pekerwood” is a retracing of the murder spree of psychopath Charles Starkweather and his girlfriend Caril Ann Fugate that took place during the end of 1958 and the start 1959 (Stockdale, 2011). In this book Patterson has notes of text and records sticking out of the spine and other sections of his book and this is something that I’m interested in exploring in my own photobook.



23. Christian Pattersons “RedHeaded Pekerwood” Cover, Patterson, 2011.



24. Christian Pattersons “RedHeaded Pekerwood” 5, Patterson, 2011.

Postcards

I went down to the National Waterfront Museum to see if they had any postcards of the Marina in its 1920s-30s form. The reason being, I wanted to act upon what Ryan had suggested regarding having a piece of text extending out of the middle of my book. I thought by buying a set of postcards and sending them to my Nana and having her write her memories down upon them, they could sit in the centre or across my book, as a way of representing my Nana's thoughts behind her photos.



Tutorial with Folium Publishing's Stewart Hardie and Harry Gramer-Flitcroft

During our talk with Folium Publishing, we had the chance to have a group tutorial with Stewart Hardie and Harry Gramer- Flit Croft, so I took the opportunity. They liked my work, but they did suggest I could perhaps focus more on separating the text (and the meaning associated with it) from the images. They agreed with Ryan's suggestion of moving the text to a single piece of text was a good idea. They suggested that if I compiled my text into a bookmark, it could then move with the space, as if it were to remain in the centre of the book it would act as a less direct clue to the memories behind the images. They also suggested I could age the piece of text to reflect the passing of time since those memories took place.

New revised cover designs

Following my tutorial with Ryan I decided to design new covers to address the criticisms of my previous cover being visually too busy and lacking my name. I created a variety of designs to see which format worked most effectively.

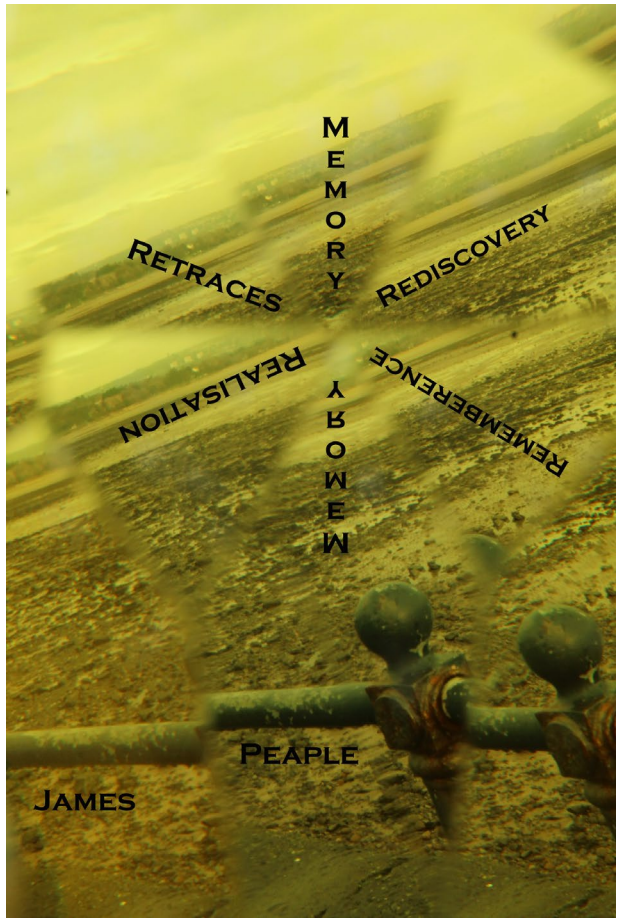




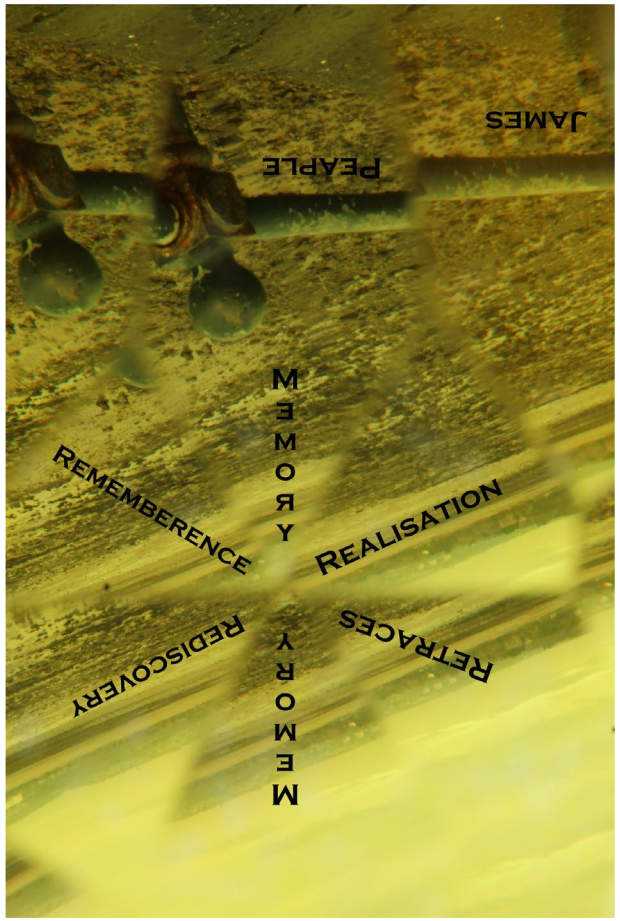


New front cover initial designs

I wanted to create a cover design using a more minimalist image. Firstly, I chose an image I shot of Mumbles beach as I thought I could experiment with the fragmentations created by the crystal I shot the image through. I initally decided on the title “Memory, Retraces, Realization, Memory, Remembrance, Rediscovery” as I wanted to explore the idea of my Nana’s memory being like a circle or cycle of discovering my family's identity.



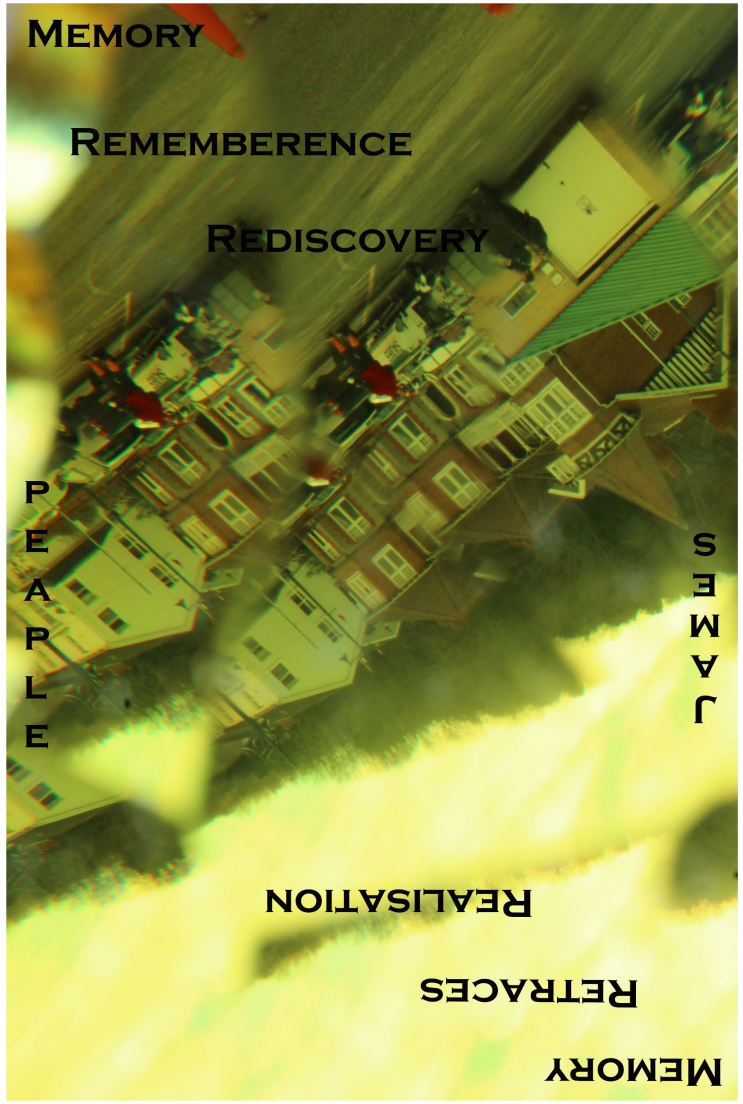
I noticed that the fragmentations of the image formed a circle in the centre of the image and wanted to organize my title in the fragments to represent the idea of the cycle. I positioned the three words on the lower half of the circle upside down, as I wanted to make my cover interactive for the reader, so they could turn the cover upside down to read the remainder of the title.



I continued this idea using a different image of The Mumbles town centre.

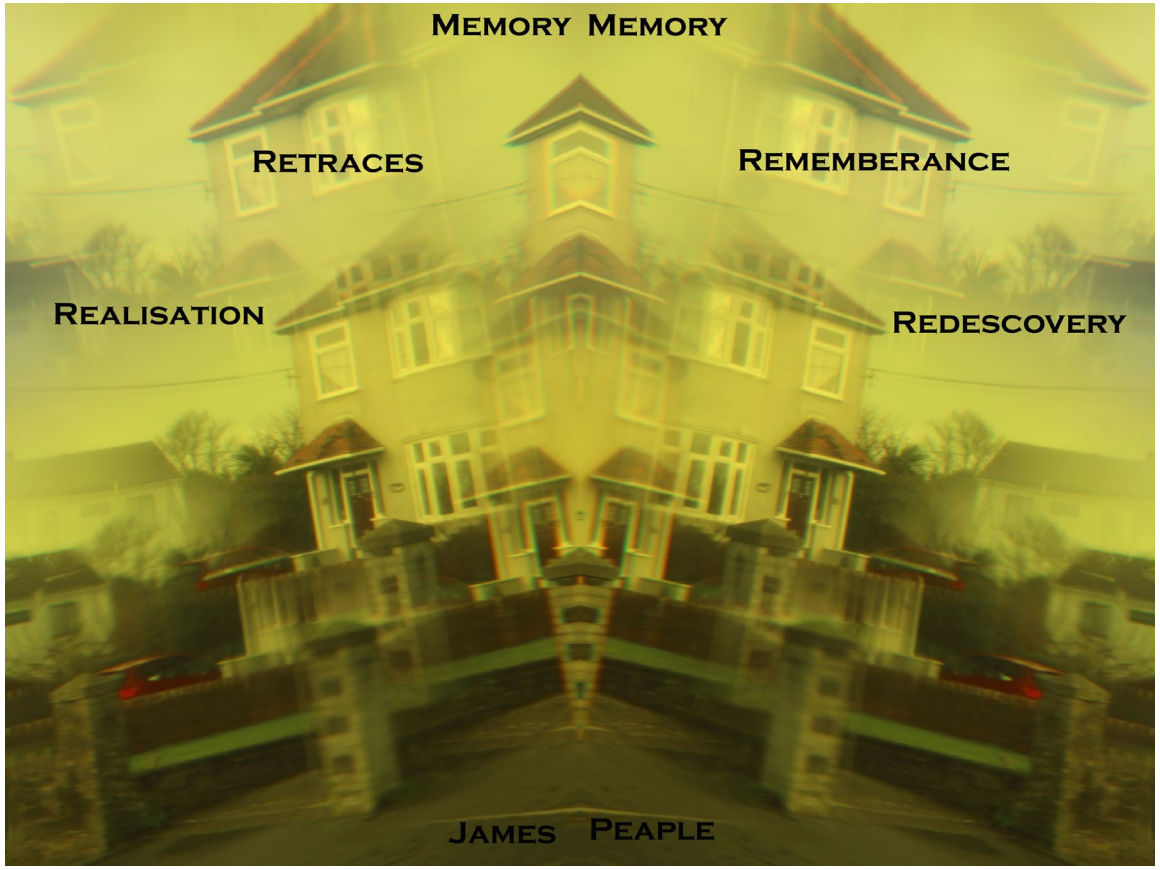


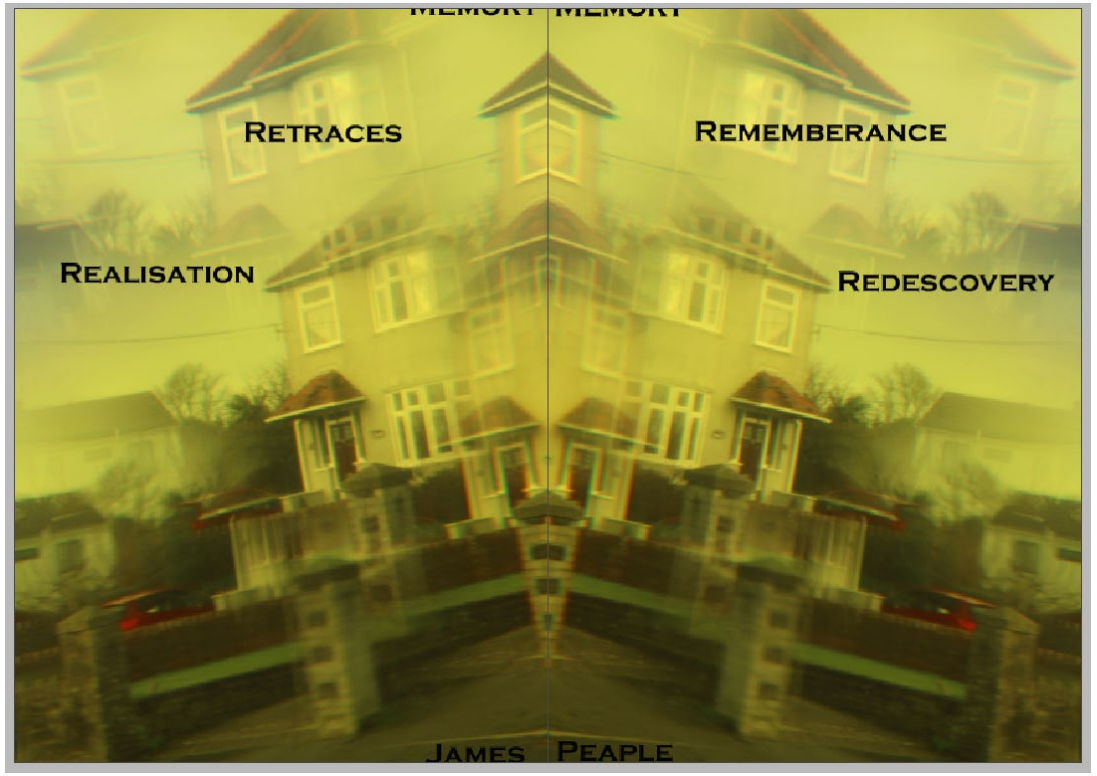
I experimented with both the placement of the title and my name on the book and again positioned half the title and my surname upside down. However, I realised that this, along with the previous cover on the last page, were both ineffective in achieving the desired purpose of getting people to pick up and look up at my book. They may get frustrated with turning it upside down! So, I decided to abandon the idea of an interactive cover entirely.



Front and back cover double page spreads

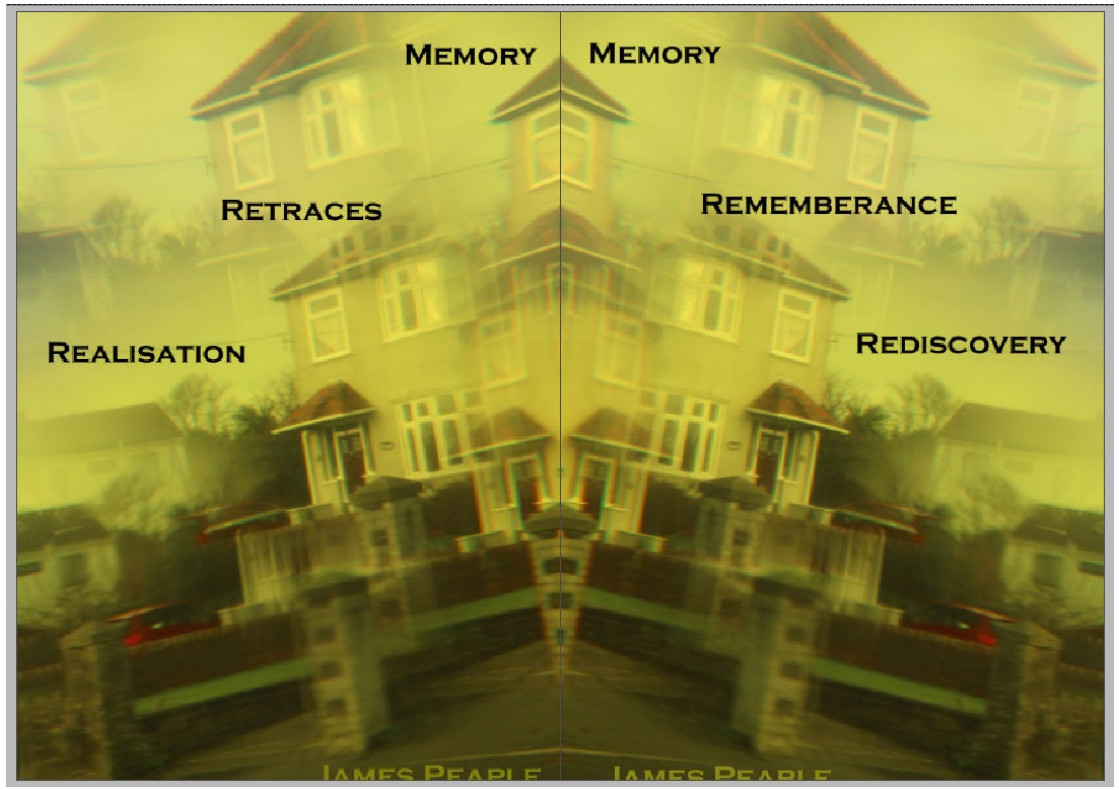
Following Folium's workshop, where I saw how they could turn a single image into a double front and back cover, I was eager to explore that idea myself. I kept the same title as the previous pages and used an image I had taken of a house in Murton, duplicated the layer twice and mirrored it with the intention of being able to combine the two on InDesign to make a front and back cover. I also placed the two halves of the title and my name side by side to create a mirrored effect. However, I noticed when I placed the two images on InDesign that the text was not exactly aligned or in scale in places, most notably my surname, and that InDesign itself couldn't fit the entirety of the cover on the page.

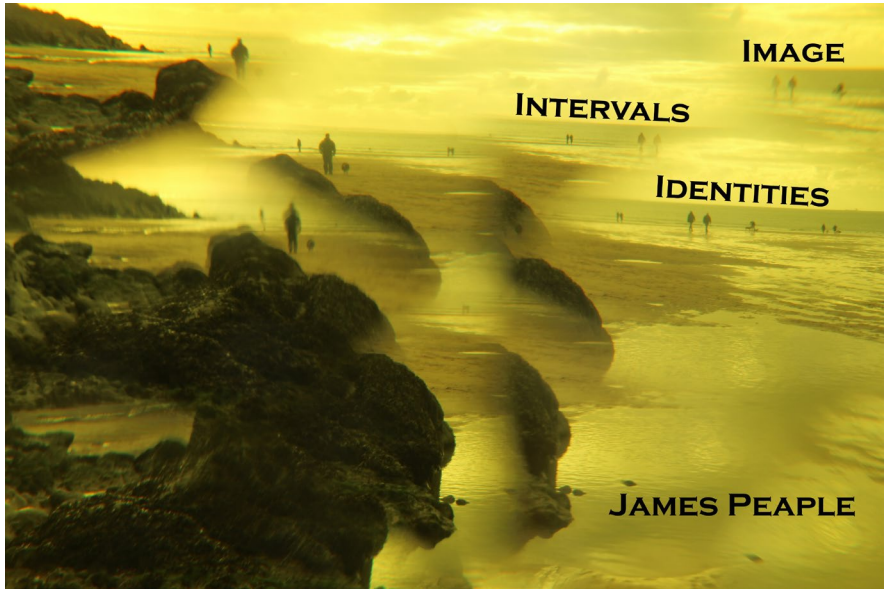




Following this, I adjusted the text so it was as fully aligned as it could be for the title. I changed the colour of my name to a slight gold hue to both match the gold aura produced by the crystal and to help it stand out from the darker tones of the image. I was much happier with this version of the cover as I felt it was cleaner and more uniform it its design. There was some slight misalignment with my name on both the front and back covers and it still cut off a good portion of the bottom of the image in InDesign. I ultimately decided not to use it as my final cover, but I still feel it's an improvement over my previous new designs.







I had to move this part of the text slightly as placing it InDesign causes it to be automatically cropped.

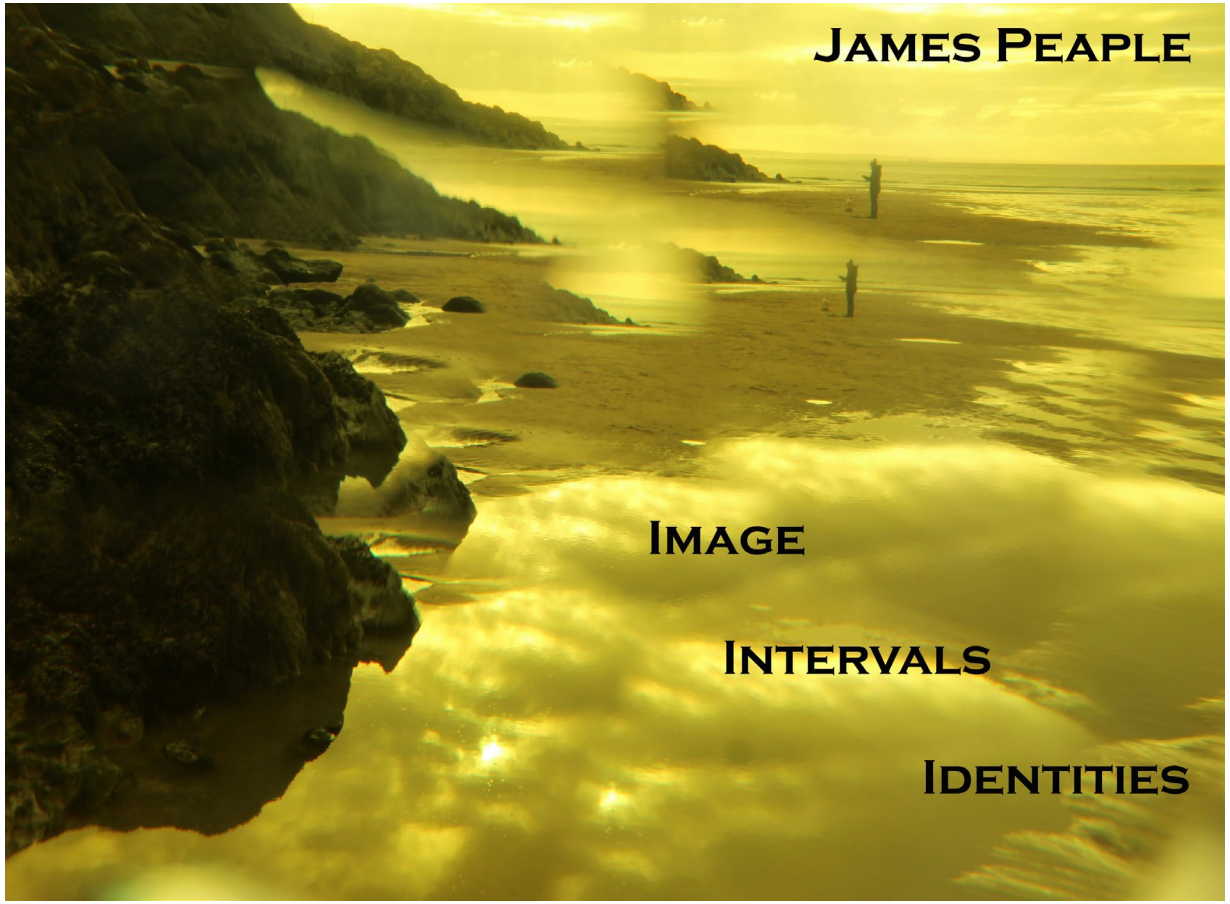


I decided to further develop this idea. I used a photo I took of Caswell Bay to explore how I could use it as both the front and back cover. I tried to experiment with the text in a way which made it sit on the fractured shorelines. I also produced a new title “Image, Intervals, Identities”.

I feel the text would look better if I could curve it more, so it would better follow the contours of the coastline. I tried to find an application to do this, but could not.

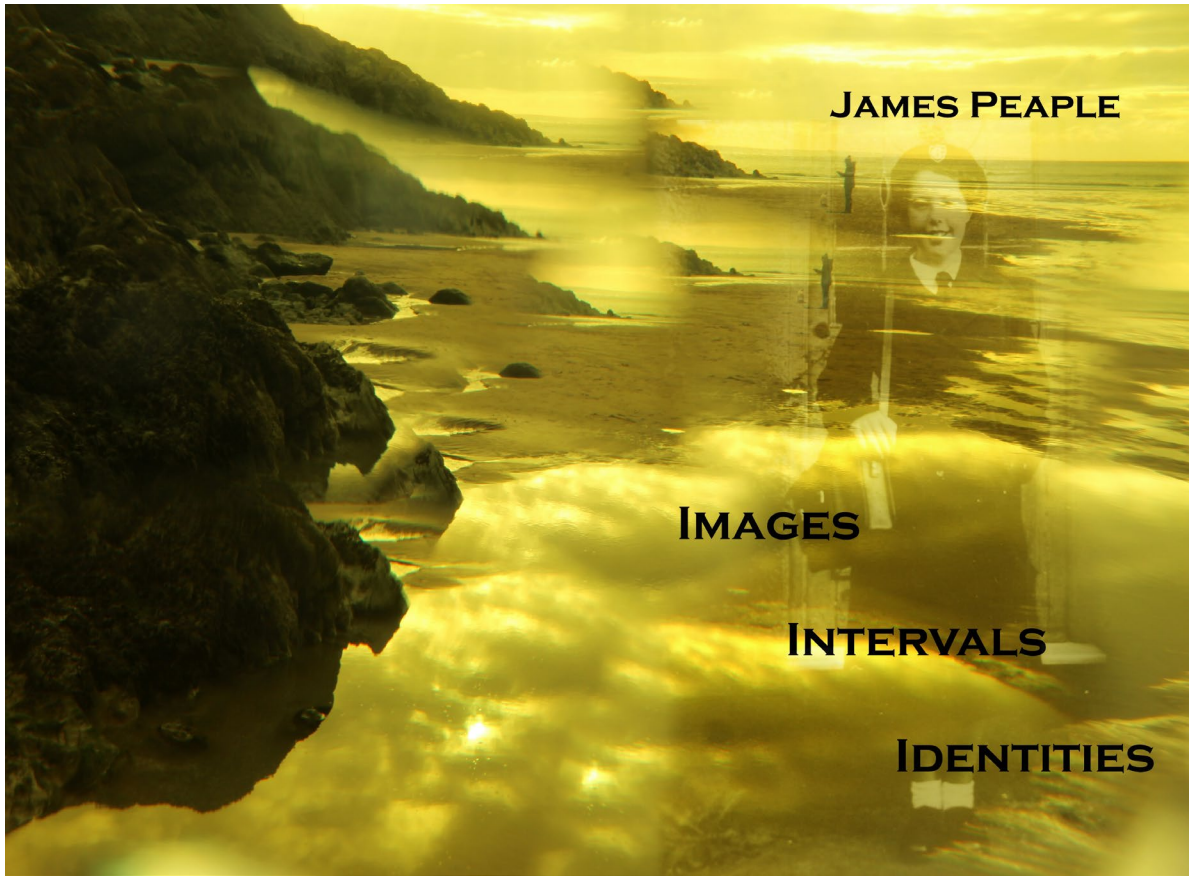


Using another shot I had taken of Caswell Bay, I further experimented with the placement of my title and my name on the side of the image I wanted to be the front cover, whilst keeping the second half of the image (the half I want to be the back cover) blank. After doing the initial design I noticed that I could perhaps realign the title to rectify the extra spacing on the bottom line, so it would become more uniform in its layout. I also moved my name downwards slightly to avoid it being cropped in InDesign. I feel that this is the most successful design to date, as it is less complicated.





Following on from the last slide, I realised that despite the last cover being the most effective so far, it lacked a more personal touch. So, I decided to incorporate the photo of Nana in her school uniform for her first day at Gowerton School. I realized that my overlaying of the image over my front cover was unrefined and would need further modification if I were to use it as my final cover. I then decided to do another version of the cover using the same image, but I enlarged it to the point where I only focused on the top half of my Nana as I felt that made a better use of the space. I also kept the layer style on the "soft light" setting so the image of my Nana would be transparent and blend in with the image of Caswell Bay.





New portrait cover designs

I wanted to create new portrait cover designs which used a variety of different approaches. Firstly, I took an experiment I had created and used in my first dummy and added a new title “Traces of Time, Past and Present” and changed it into the gold hue which I also used for my name. For the second version I changed the colour of name to slightly darker gold to match the title. For the third variant, I removed the “Past and Present” aspect of the title as I felt it looked cleaner without it.







For this portrait cover I selected another one of the experiments from my first dummy. I felt it was interesting enough to catch the eye, but minimalist enough to make it easier to visually process than my original cover. I changed the initial title “Transformation of Memory” into “Transformation of Memory and Identity” on the second version and on the third version I changed the colour of my name into a light blackish blue, but this still remained too subtle.







For the fourth version I altered the colour of the text on my name to a gold hue matching that of the three sisters, which contrasted well with the dark background. I also changed the title to “Transformation: Memory and Identity”. For the fifth version I adapted the title to “Transformation: Traces Through Time” and for the final version I simply entitled it “Traces Through Time”. I feel that the final version is the most successful. The image draws you in as the three girls are making direct eye contact with you. Although the image is detailed, it is balanced by its limited colour range and simplified, clear simple font. Most significantly, the cover encapsulates my Nana’s past and present.









Bookmarks and Treasury Tags

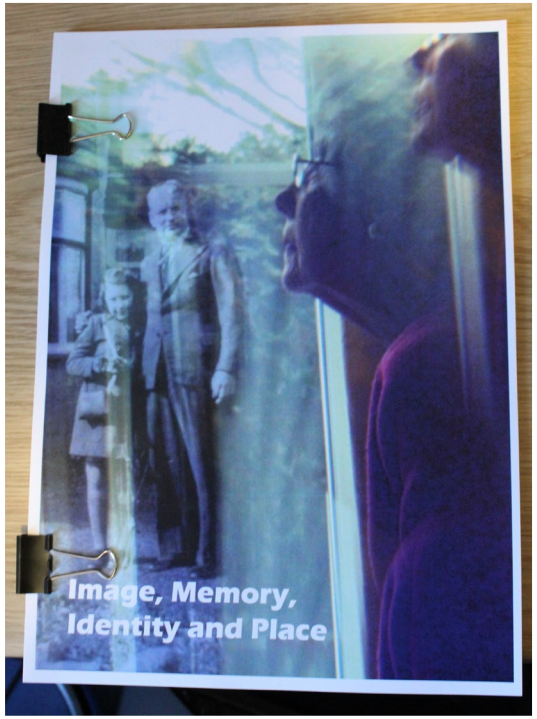
I will have a bookmark, some postcards and treasury tags with quotes written on them by my Nana to include in the book. She is also writing me a letter of her childhood memories of Swansea. I thought it may be preferable to include a couple or more of these, instead of integrating text into my images, as these would add a more personal touch.

Group tutorial with Sian

During our group tutorial with Sian, she suggested that I should “scale back” some of the images in my book, particularly on the pages that she suggested were too busy and that I should remove as much text as possible as a way of avoiding giving too much information away about my Nana’s memories. Sian also advised that I should remove the images depicting the gravestones of my Great Grandfather, Grandmother and Auntie Ivy, as they came across as documentary style photographs, which stood out from the rest of the book. This is not the style I am aiming for, so I will need to experiment further with these images.

My Second Book Dummy

I ultimately decided not to use my revised covers for this dummy as I wanted to develop them further to better respond to the advice given to me by Sian and Ryan. Following advice given during tutorials with both Sian and Ryan, I decided to remove nearly all the text from my dummy and to print two versions - one smaller scale and one larger(A4 size) - to see which format worked best. I also added an additional few pages, as I felt there were images from my previous shoots that I had not utilized to the fullest and that they could add more depth to the narrative of my book.



A4 Size



A4 Size



A5 Size



A5 Size

Final Cover Designs

Following advice given to me from both Sian, Ryan and guest speaker Cynthia MaiWa Sitei, I created a new double spread cover design based on the best of both my portrait and double spread cover designs. With the one on the left, I aimed to keep the minimalist image of Caswell Bay and the photo of my Nana, but also incorporated the image and title I had used for my favourite portrait cover design. I also moved the introductory text from the inside of my book onto the back cover. For the image on the right, I kept all the elements from the cover design on the left, but changed the background image from Caswell Bay to Mumbles and altered the position of my text and images to suit the new background accordingly. My favorite image is the one on the left, as I feel the image of Caswell Bay is a more subtle backdrop, which better compliments the images than the background image of The Mumbles.





Changes to book layout based on Feedback

Following Sian and Ryans advice to both scale back the number of images, I decided to give greater attention to the ones that have a stronger presence by turning them into double page spreads. I revisited both Tatsuo Suzuki's "Friction/Tokyo Street" and Antony Crain's "Cty" as they utilize their full bleed spreads very effectively, in a way which fully compliments their images. This is the effect I want to achieve with my own work.



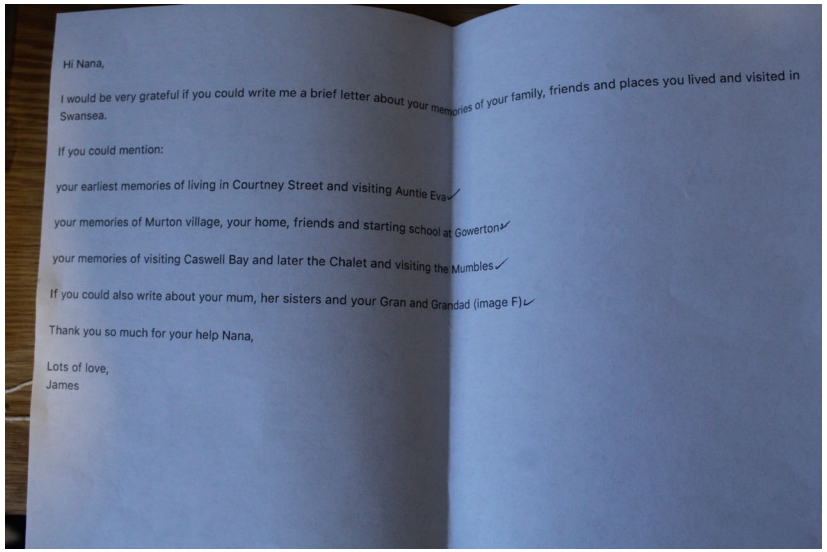
Before



After

Additional materials

I wrote a letter to my Nana asking if she could write a letter about her memories of her family, friends and places during her time in Swansea. I also sent her my various postcards, bookmarks and treasury tags I had collected and asked if she could write down her memories from the photographs she had given me on to them.



Hi Nana,

I would be very grateful if you could write me a brief letter about your memories of your family, friends and places you lived and visited in Swansea.

If you could mention:

your earliest memories of living in Courtney Street and visiting Auntie Eva

your memories of Murton village, your home, friends and starting school at Gowerton

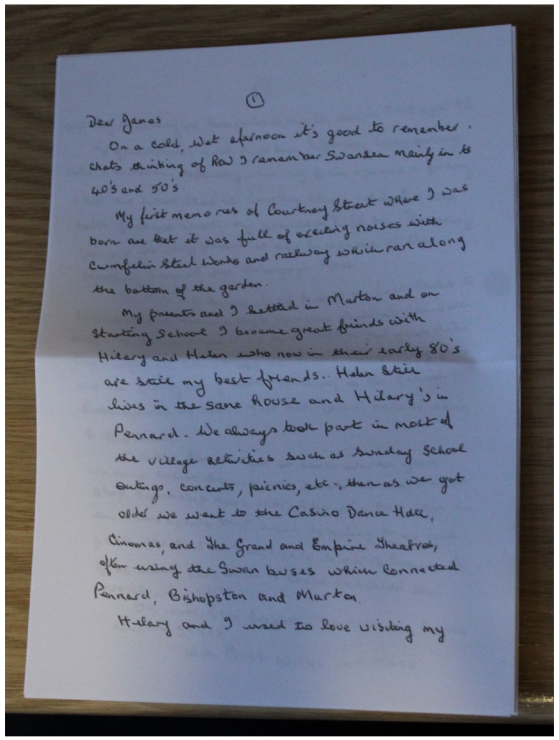
your memories of visiting Caswell Bay and later the Chalet and visiting the Mumbles

If you could also write about your mum, her sisters and your Gran and Grandad (image F)

Thank you so much for your help Nana,

Lots of love,
James

My Letter



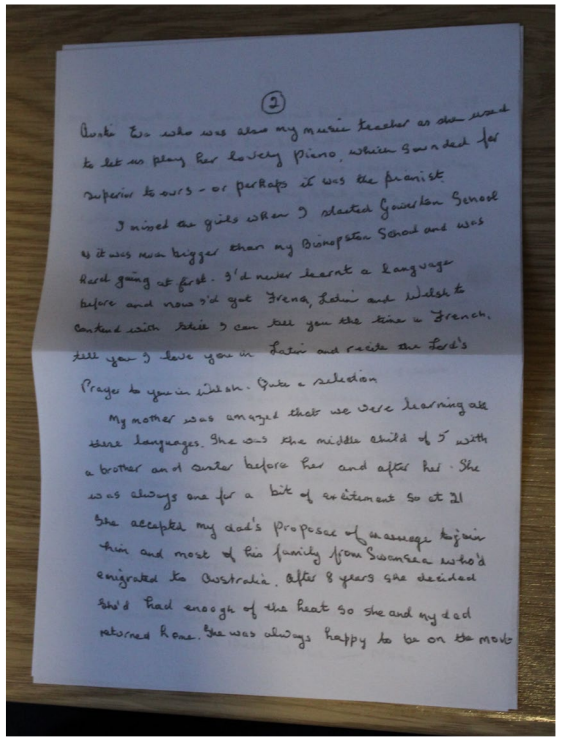
Dear James

On a cold, wet afternoon it's good to remember. Chats thinking of how I remember Swansea mainly in the 40's and 50's.

My first memories of Courtney Street where I was born are that it was full of exciting noises with Cwmfelin Steel Works and railway which ran along the bottom of the garden.

My parents and I settled in Murton and on starting School I became great friends with Hilary and Helen who now in their early 80's are still my best friends. Helen still lives in the same House and Hilary's in Pennard. We always took part in most of the village activities such as Sunday School outings, concerts, picnics, etc., then as we got older we went to the Casino Dance Hall, Cinemas, and the Grand and Empire Theatres, often using the Swan buses which connected Pennard, Bishopston and Murton.

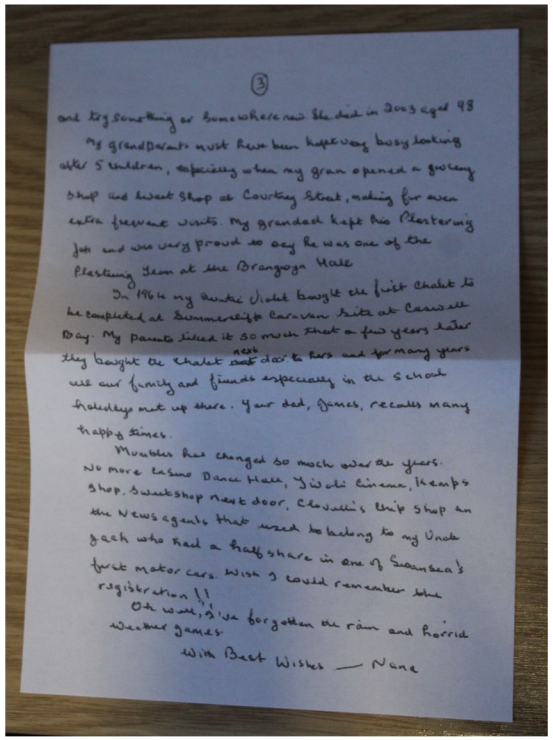
Hilary and I used to love visiting my



Uncle Eva who was also my music teacher as she used to let me play her lovely Piano, which I wanted for superior to ours - or perhaps it was the pianist.

I missed the girls when I started Gowerton School as it was much bigger than my Bishopston School and was hard going at first. I'd never learnt a language before and now I'd got French, Latin and Welsh to contend with. While I can tell you the time in French, tell you I love you in Latin and recite the Lord's Prayer to you in Welsh. Quite a selection.

My mother was amazed that we were learning all these languages. She was the middle child of 5 with a brother and sister before her and after her. She was always one for a bit of excitement so at 21 she accepted my dad's proposal of marriage to join him and most of his family from Swansea who'd emigrated to Australia. After 8 years she decided she'd had enough of the heat so she and my dad returned home. She was always happy to be on the move



and try something or somewhere new. She died in 2003 aged 98.

My grandparents must have been kept very busy looking after 5 children, especially when my gran opened a grocery shop and sweet shop at Courtney Street, making for even extra frequent visits. My grandad kept his Plastering job and was very proud to say he was one of the Plastering team at the Brangwyn Hall.

In 1964 my auntie Violet bought the first chalet to be completed at Summerleigh Caravan Park at Caswell Bay. My parents liked it so much that a few years later they bought the chalet next door to hers and for many years we, our family and friends especially in the School holidays met up there. Your dad, James, recalls many happy times.

Mumbles has changed so much over the years. No more Casino Dance Hall, Gaiety Cinema, Kramps Shop, Sweetshop next door, Clewitt's Chip Shop on the News agents that used to belong to my Uncle Jack who had a half share in one of Swansea's first motor cars. Wish I could remember the registration!!

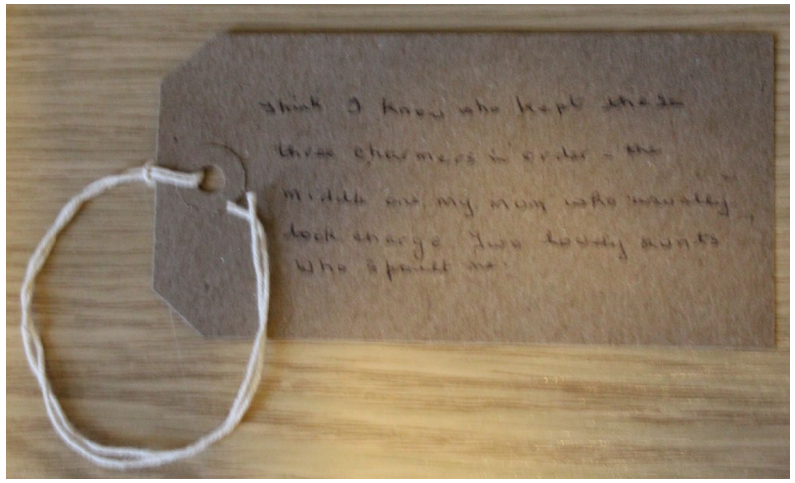
Oh well, I've forgotten the rain and horrid weather James.

With Best Wishes — Nana

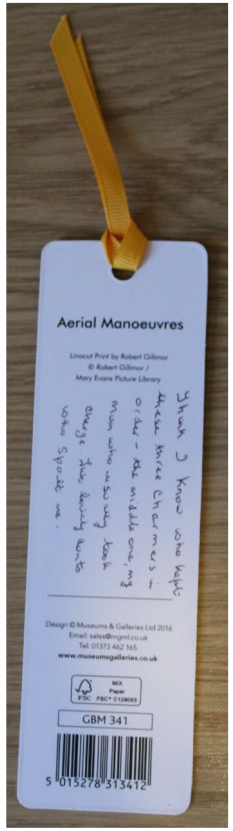
My Nana's 3 page Letter



My Nanas thoughts associated with this photograph



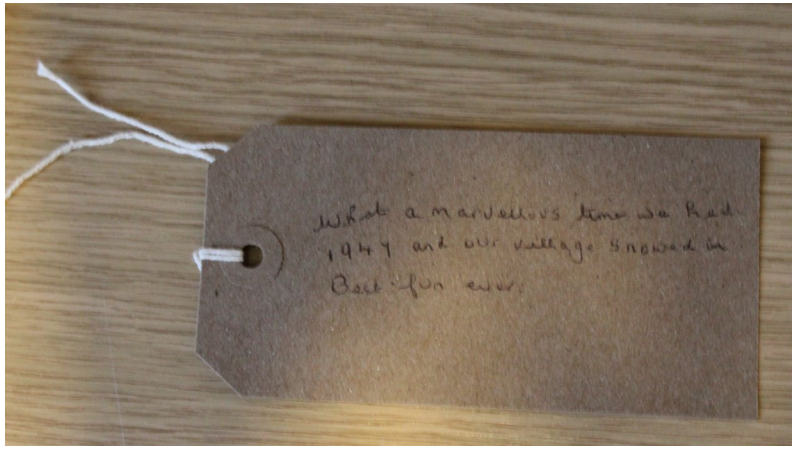
Treasury Tag



Bookmark



My Nanas memories when reflecting on this photograph



Treasury Tag

Philip K. Dick's "Do Androids Dream of Electric Sheep?"

Philip K.Dick's novels "Do Androids Dream of Electric Sheep?" is set during a post apocalyptic future in San Francisco. The main character Rick Deckard, a bounty hunter, hunts down and kills androids with artificially implanted memories (Wikipedia, 2022). I found it interesting how this book treats memory as an unreliable, almost simulation type experience which leads the characters to question their own identities (LitCharts, 2022).

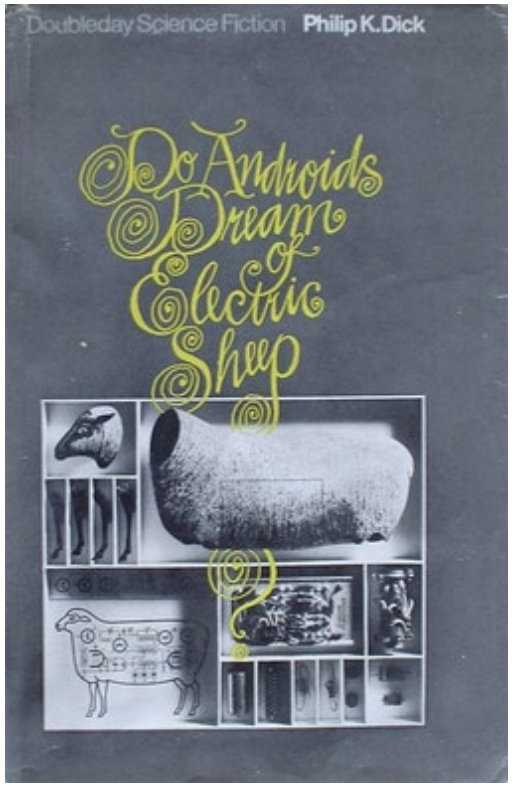


Fig 25. *Do Androids Dream of Electric Sheep? 1st Edition Cover,* K.Dick, 1956.

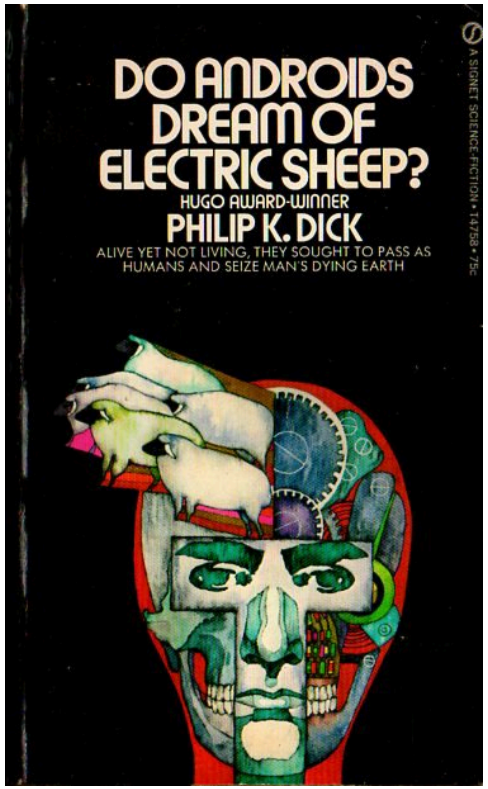


Fig 26. *Do Androids Dream of Electric Sheep? Cover,* K.Dick, n.d.

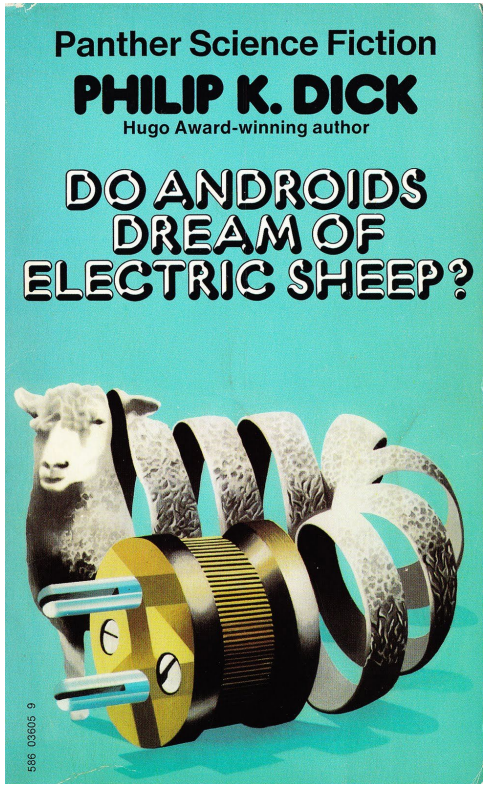


Fig 27. *Do Androids Dream of Electric Sheep? Cover,* K.Dick, n.d.

Blade Runner

Philip K.Dick's novel "Do Andriods Dream of Electric Sheep?" was later adapted into the cultural phenomenon known as "Blade Runner" in 1982 starring Harrison Ford(Wikipedia, 2022). Like the book, the film delves deep into how memory can define or redefine a person's identity as one of the core themes.



Fig 28. Blade Runner 1982 The Final Cut Poster, Bros, W, 1982.



Fig 29. Blade Runner Screenshot, Bros, W, 1982.

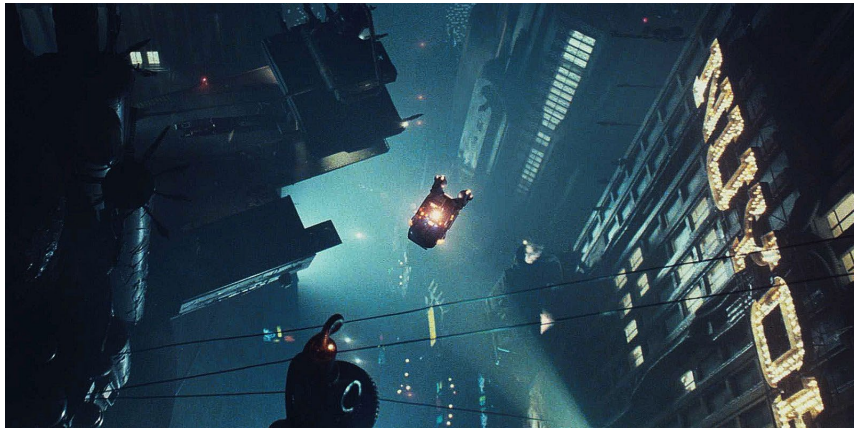


Fig 30. Blade Runner Screenshot, Bros, W and Collection, E, 1982.

In the film, Deckard is shown a photograph by one of the lead characters Rachel (an android with artificial memories), who uses it as proof to justify how her memories are real and not artificial. The way in which characters like Rachel and Leon, both androids with artificial memories, use their photographs as a source of proof or reference point in how they view their memories, is an idea I have been developing in my own work (Ferguson, 2018).



Fig 31. Racheal and Mother Photograph still from Blade Runner, Bros, W., 2022.



Fig 32. Rachael with Mother Photograph from 'Blade Runner' 1982, Bros, W., 1982.

Tutorial with Ryan and Guest Speaker Gareth Phillips

Following individual presentations covering the development of our projects up until this point we then had tutorials with Ryan and photographer and guest speaker Gareth Phillips regarding the book dummies we had brought with us. Gareth and Ryan suggested to remove all the text including the title and blurb on the front and back cover. They also suggested that I fully utilise the double page spread format for all of my images to maximise their presence in the book.

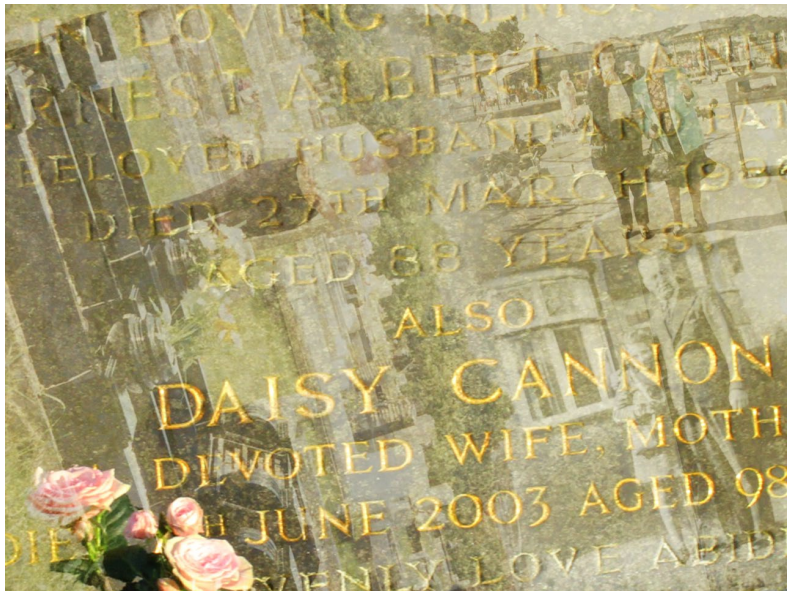
Final Experiments and Book Dummy

For my final dummy, I followed the advice given to me by Ryan and guest speaker Gareth Philips, by removing my Nana's photographs from alongside my experiments, which resulted in them being spread through the book. Instead, I decided to condense them together and create three collages to provide a context for the memories.

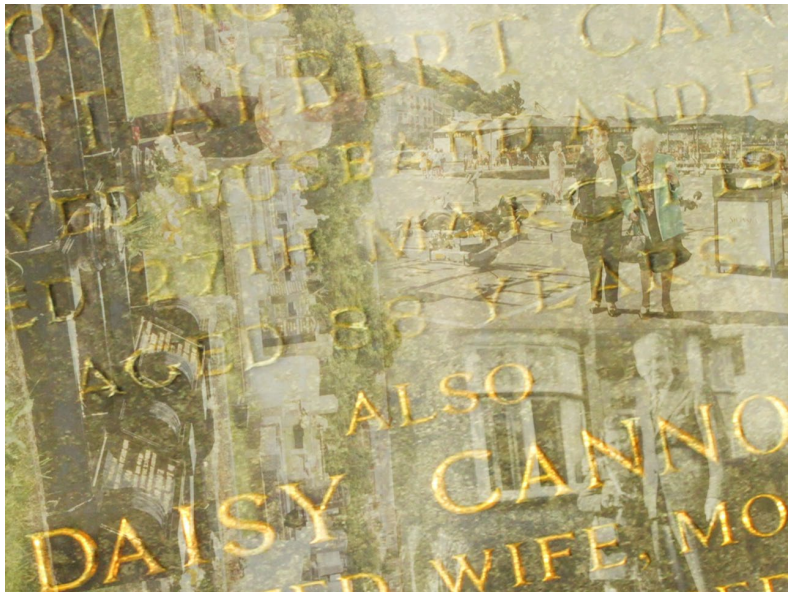












I also created new experiments the photos I took of my Great Grandfather’s and Grandmother's graves and combined them with photographs of my Nana, her mother and father and Great Auntie Ivy’s grave.

After creating the original image (top left) I decided to rotate the image of my Nana looking down upon the graves and alter the positions of the other two photos. I also enlarged the scale of the text on my great Grandfather and Grandmothers tombstone and changed the angle to avoid it becoming too cliched or obvious. I then realised I needed to integrate the images more subtly as the treeline was dissecting the image in half (top centre). I later altered the overlay features of photoshop from soft layer to overlay to see which one was the most effective, I ultimately believe soft layer because it looks the most subtle and it also addressed the problem of the treeline overpowering the other two photographs (see image top right).

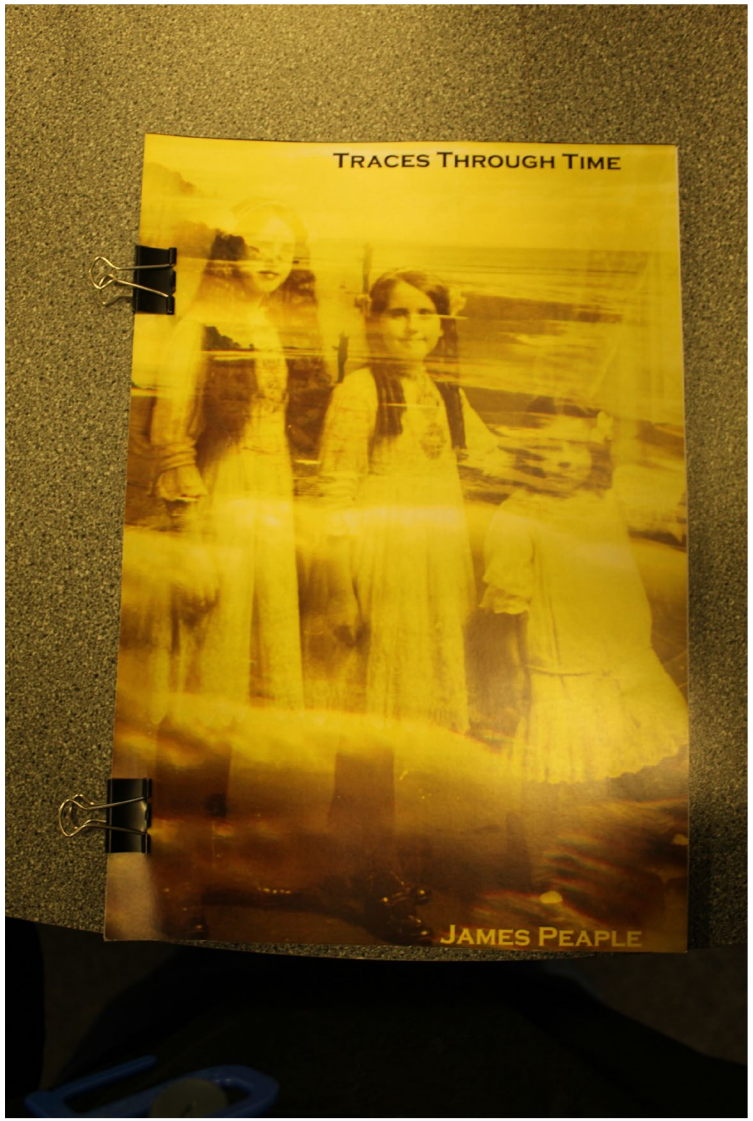
I decided to develop another set of these experiments using a photo I took of my Great Auntie Ivy's grave and overlay that with photographs of Auntie Ivy at her house, Auntie Ivy's wedding and the photograph of her and sisters as children. I realised the first image was too subtle in its blending, so I slightly rearranged the placement of the images and after integrating them more smoothly with each other by using the brush tool,I altered the overlaying layer to "pin light" for the final image.







I also enlarged each of my images to fill the spreads fully following the advice given to me by Ryan and Gareth.











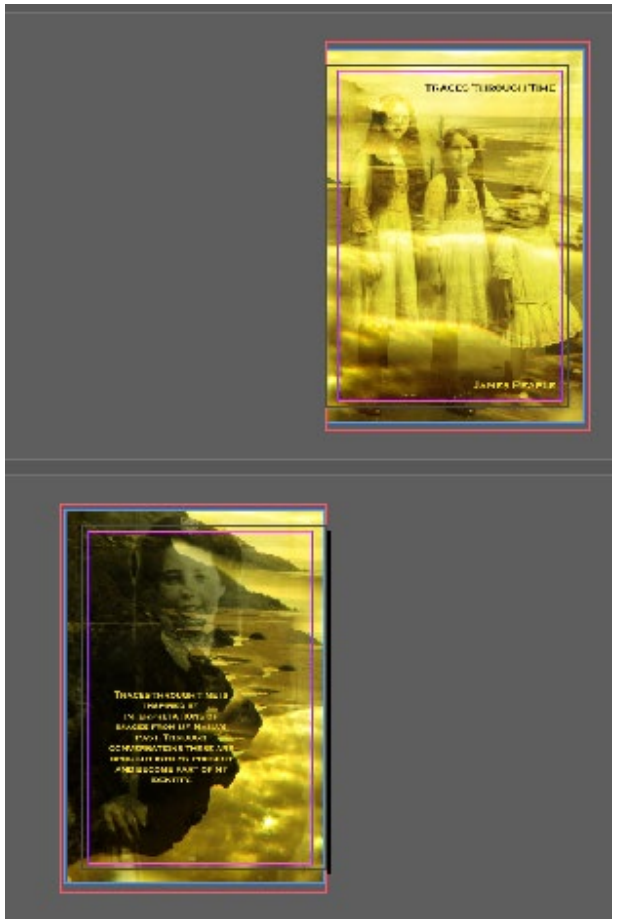
I then asked Daf to help me bind it together just in case I could not send my book off to be published in time before the deadline, thanks to his excellent support I managed to have a fully bound final dummy.

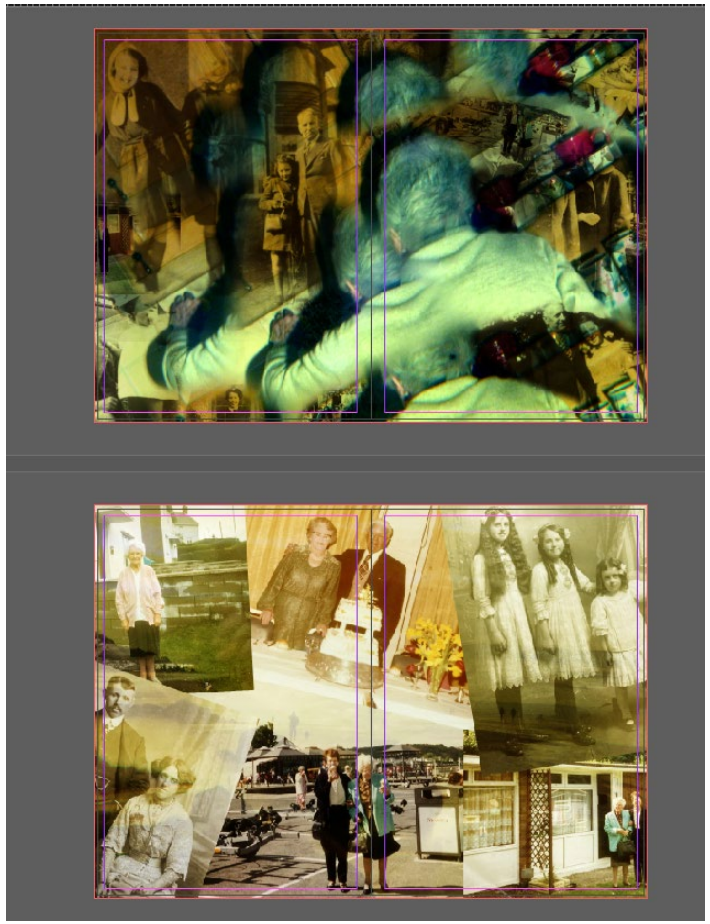


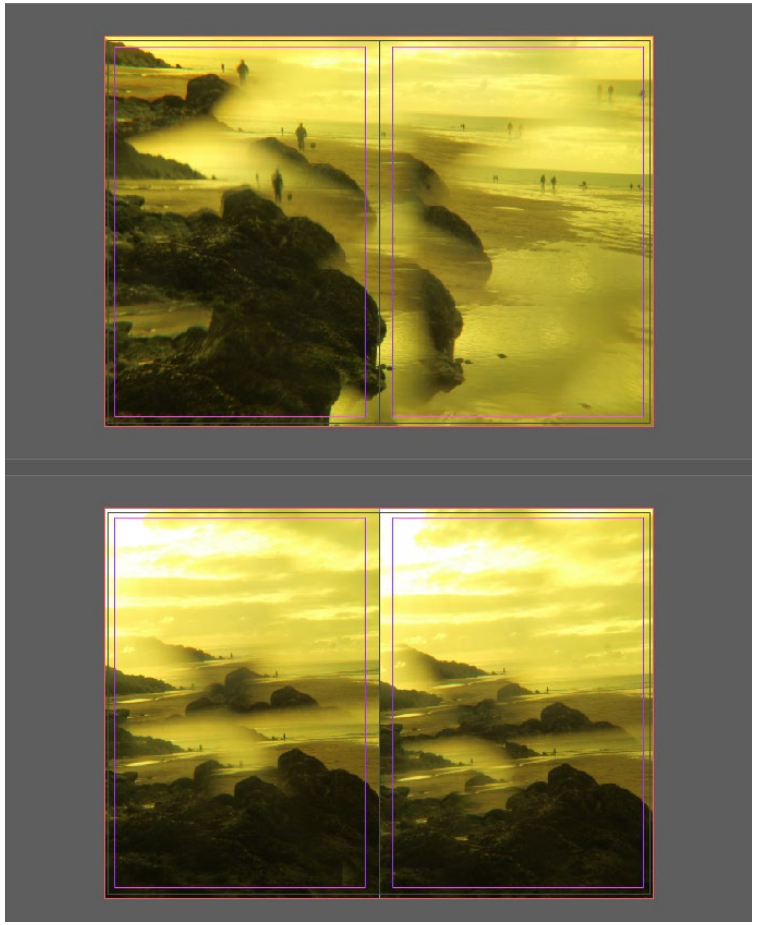
Sending my book off to be published

Following this I decided to send my book off to be published as I knew that due to my insufficient fine motor skills with my hands I would not be able to create a handsewn dummy for the deadline. So, following a conversation with one of my Dads friends, who is a web designer, I decided to send my book to Mixam, a commercial printing service which specialises in printing hardcover books. I initially tried Blurb, but I could not resize my dummy to the format required without it distorting my images out of proportion, so I ultimately chose Mixam over Blurb .

Dafydd again gave me fantastic support with this, he designed the templates for me to apply to my Indesign documents, one for the book itself and one for the front and back cover, which would then allow me to fit my work on to the A4 template that Mixam provides for the hardcover book.







Final Changes

Using Mixam, I had to make some minor changes to my final dummy to fully incorporate it into the A4 hardback cover I wanted it to be. Firstly, I had to realign the text on my front and back covers, so they would not get cut off by the bleed. Secondly, I had to add additional pages, this was due to Dafydd pointing out that Mixam's page number selector automatically adds a few additional pages to keep it in line with multiples of four. So, I used a few experiments that I previously hadn't used in my book to create the new pages. I also added black endpaper both at the beginning and the end of my book.







However, following confirmation of my book order, I received an email from Mixam saying my order had been put on hold in order for me to fix mistakes I had made when uploading my work onto the template. After ringing up Mixam's support team and receiving their advice, I made some changes to the layout. I added a black spine down the centre of my front and back cover, as I thought the black would better match the darker elements of my cover better than the stock white. I also added one blank page after the endpaper at the start of my book and I later added 3 more blank pages before the endpaper at the end of my book as I had to fill up the space to meet the number of pages in the template. I chose to make them blank as I had no more experiments that I thought were appropriate to fill those pages. Also, I didn't have time to create anymore, as this was the last day I could send my book off to be printed definitely knowing I would get it produced in time for my hand in date.







On reflection, following further discussions with my tutor and technician, I ultimately decided not to include the postcards, treasury tags and letter my Nana had written, as I felt that they may detract from the images in my book.

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List of figures

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Figure 3.Byrne, D., 1998. *Your Action World excerpts 2*. [image] Available at: <http://davidbyrne.com/explore/your-action-world/photos/your-action-world-excerpts/2> [Accessed 4 February 2022].

Figure 4. Norfolk, S., 2011. *Burke + Norfolk: Photographs from the War in Afghanistan 01*. [image] Available at: <https://www.simonnorfolk.com/burke-norfolk/burke-01> [Accessed 1 February 2022].

Figure 5. Norfolk, S., 2011. *Burke + Norfolk: Photographs from the War in Afghanistan 04*. [image] Available at: <https://www.simonnorfolk.com/burke-norfolk/burke-04> [Accessed 1 February 2022].

Figure 6. Friedlander,, 2002. *Lee Friedlander's At Work*. [image] Available at: <http://emilyallenphotographyblog.blogspot.com/2016/10/lee-friedlander-at-work-2002.html> [Accessed 1 February 2022].

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Figure 8. Craits, A., 2017. *Antony Craits "Cty"*. [image] Available at: <https://www.amazon.co.uk/CTY-Antony-Cairns/dp/190707161X> [Accessed 16 March 2022].

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Figure 12. Kawauchi, R., 2001. *Utatane*. [image] Available at: <https://www.shashasha.co/en/book/utatane> [Accessed 16 March 2022].

Figure 13. Kawauchi, R., 2001. *Utatane*. [image] Available at: <https://www.shashasha.co/en/book/utatane> [Accessed 16 March 2022].

Figure 14. Davies, C., n.d. *Familiar*. [image] Available at: <https://www.chloealexandraphoto.com/familiar/h8w27rodbyx1cmo6o353ytps4i3t9d> [Accessed 16 March 2022].

Figure 15. Davies, C., n.d. *Welsh Heatwave*. [image] Available at: <https://www.lensculture.com/chloe-alexandra-davies?modal=project-1144015> [Accessed 16 March 2022].

Figure 16. Davies, C., n.d. *Order More*. [image] Available at: <https://www.lensculture.com/chloe-alexandra-davies?modal=project-1144018> [Accessed 16 March 2022].

Figure 17. Davies, C., n.d. *Dancing With John*. [image] Available at: <https://www.lensculture.com/chloe-alexandra-davies?modal=project-1144018> [Accessed 16 March 2022].

Figure 18. Klein, W., 1956. *William Klein's Life is Good & Good for You in New York: Trance Witness Revels Front Cover*. [image] Available at: <https://aperture.org/editorial/life-is-good-for-you-in-william-klein-new-york/> [Accessed 16 March 2022].

Figure 19. Klein, W., 1956. *William Klein, Life is Good & Good for You in New York: Trance Witness Revels Spread*. [image] Available at: <https://aperture.org/editorial/life-is-good-for-you-in-william-klein-new-york/> [Accessed 16 March 2022].

Figure 20. Suzuki, T., 2020. *Friction/Tokyo Street Cover*. [image] Available at: <https://thephotobook.files.wordpress.com/2020/12/tatsuo_zuzuki-friction-tokyo-street_cover.jpg> [Accessed 17 March 2022].

Figure 21. Suzuki, T., 2022. *Tatsuo Zuzuki's Friction/Tokyo Street 1*. [image] Available at: <https://thephotobook.files.wordpress.com/2020/12/tatsuo_zuzuki-friction-tokyo-street_1.jpg> [Accessed 17 March 2022].

Figure 22. Suzuki, T., 2020. *Tatsuo Zuzuki's "Friction/Tokyo Street 2"*.. [image] Available at: <https://thephotobook.files.wordpress.com/2020/12/tatsuo_zuzuki-friction-tokyo-street_2.jpg> [Accessed 17 March 2022].

Figure 23. Patterson, C., 2011. *Christian Pattersons "RedHeaded Pekerwood" Cover*. [image] Available at: <https://thephotobook.files.wordpress.com/2012/09/christian_patterson_redheaded_peckerwood_cover.jpg> [Accessed 17 March 2022].

Figure 24. Patterson, C., 2011. *Christian Pattersons "RedHeaded Pekerwood" 5*. [image] Available at: <https://thephotobook.files.wordpress.com/2012/09/christian_patterson_reheaded_peckerwood_5.jpg> [Accessed 17 March 2022].

Figure 25. K.Dick, P., 1956. *Do Androids Dream of Electric Sheep? 1st Edition Cover*. [image] Available at: <https://en.wikipedia.org/wiki/Do_Androids_Dream_of_Electric_Sheep%3F#/media/File:DoAndroidsDream.png> [Accessed 16 March 2022].

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Figure 27. K.Dick, P., n.d. *Do Androids Dream of Electric Sheep? Cover*. [image] Available at: <https://www.theverge.com/2017/10/5/16428544/blade-runner-philip-k-dick-do-androids-dream-of-electric-sheep-analysis-adaptation> [Accessed 16 March 2022].

Figure 28. Bros, W., 1982. *Blade Runner 1982 The Final Cut Poster*. [image] Available at: <https://www.ebay.co.uk/itm/222602610822> [Accessed 16 March 2022].

Figure 29. Bros, W., 1982. *Blade Runner Screenshot*. [image] Available at: <https://amplify.nabshow.com/articles/blade-runner-revisited-honestly-it-seems-about-right/> [Accessed 16 March 2022].

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Figure 31. Bros, W., 2022. *Racheal and Mother Photograph still from Blade Runner*. [image] Available at: <https://medium.com/@fergusononfilm/memory-in-the-blade-runner-series-11aee5f0b943#:~:text=Memory%20is%20initially%20used%20as,control%20them%20better.%E2%80%9D%20Dr.> [Accessed 16 March 2022].

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