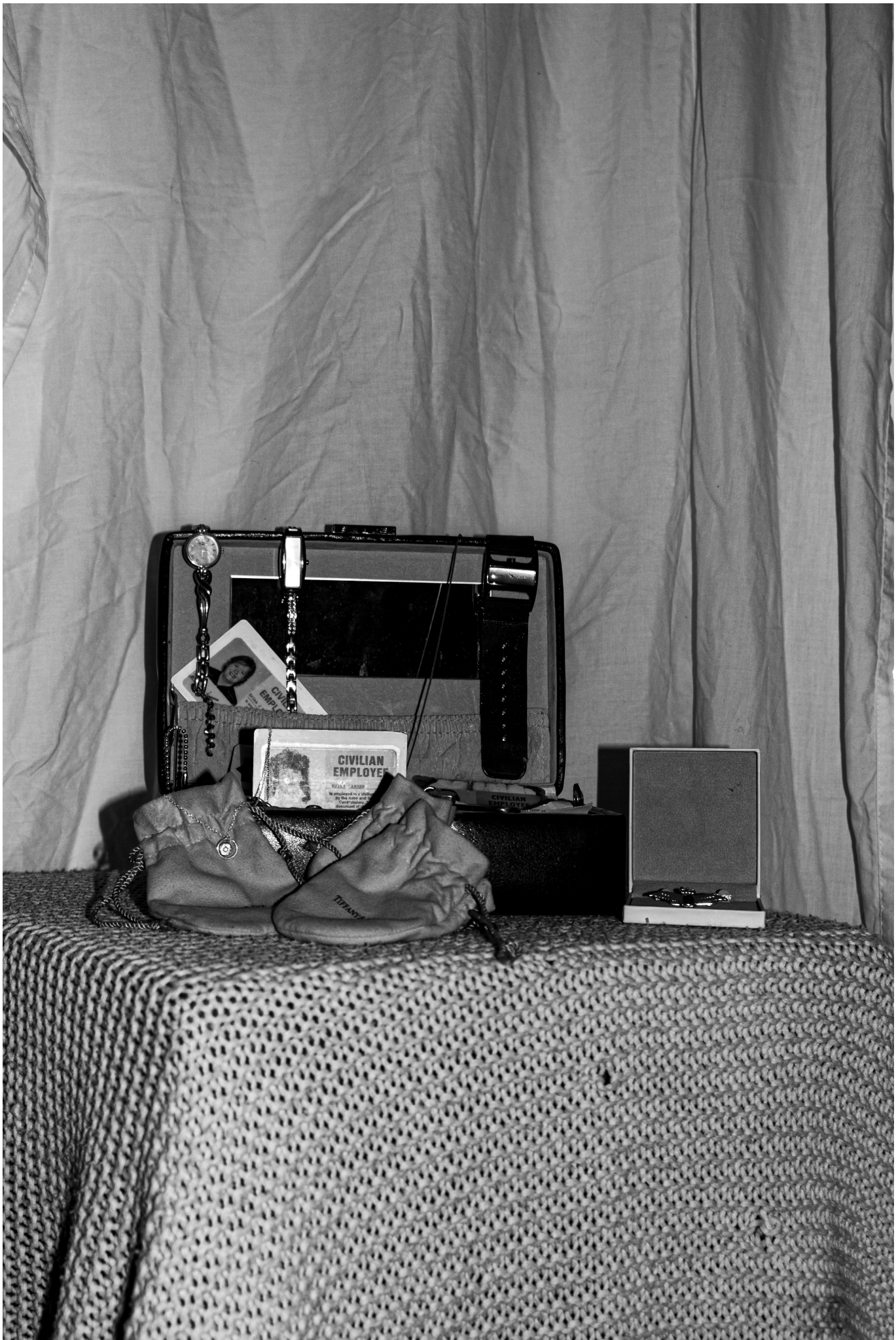
Proposal

For this project I would like to explore the relationship of memory within my family by photographing my mum's jewellery box. The aesthetic of this project will be focused around documentary photography and raise conversation of familial relationships and ideas of past and present. I hope that the project allows me to revise and refine my skills as a documentary photographer.


CIVILIAN
EMPLOYEE


VAT Regd. 233 00
Association of Goldsmiths

ZALES
JEWELERS

173422

Diamond Guarantee

HEAD OFFICE
Zenith House, The Hyde, [illegible]blindale, London NW9 6EW
Telephon[illegible] 01-905 9000

[illegible]Diamond Jewellery Guarantee please keep it in a safe and secure place as you will [illegible]ge of the benefits offered under the guarantee.
[illegible] you to exchange your Zales diamond jewellery for a piece of diamond jewellery [illegible]e entitled to exchange your diamond jewellery for any piece equal to the full [illegible]plus a 10% increased value per annum up to a maximum of 50% increase after 5

VAT Regd. 233 0809 24

A Member Of The National Association of Goldsmiths

ZALES
[illegible]

[illegible]ales Diamond Guarantee Complimentary Care

[illegible]g this guarantee with your Zales diamond jewelery each year and we will clean and check your diamond [illegible]wellery *free of charge*. This service is available from January to November, Monday to Friday inclusive.

FOR ZALS STAFF USE					
Date Cleaned & Checked	Year 1	Year 2	Year 3	Year 4	Year 5

This guarantee does not apply if the item of jewellery has been damaged, and we reserve the right to check all jewellery before exchange. This guarantee is not an insurance, and does not affect your statutory rights. Diamond guarantee cannot be used against sale merchandise and is not transferable.

Date 22/03/91 | ASSISTANT REFERENCE [illegible] | BRANCH No. 018

2	3	1	2	5	0	0	Diamond Sapphire Cluster	195	=

PAYMENT TYPE CASH.

AMOUNT PAID £ 195 =

TITLE AND ADDRESS OF CUSTOMER

MR MAURICE WINBOW
6 THE ELMS
MALMAINS
FRENCHAY

POST CODE BS16 1PZ

Authorisation code:

VAT @ ..... % incl.

VAT No. 220 9349 77

Signature M Winbow.

PLEASE DEBIT MY CREDIT CARD ACCOUNT

* Simple interest rate of 10% per annum.

CIVIL
EMPLO
Erika J
AVON
C
AVON & SOMERSET
CONSTABULARY

EURREKA & THE TROLL

ONCE UPON A TIME IN THE ANCIENT VILLAGE OF BRISTOL THERE LIVED WITH HER MUMMY & DADDY A LITTLE PLUMP IMIGRANT GIRL FROM NORWAY CALLED "EURREKA".

WHEN SHE STARTED TO GROW UP SHE HAD TO JOIN THE LOCAL Y.T.S. CLUB. (YOB TRAINING SECTION) AND PRETEND TO WORK FOR THE LOCAL KEEPERS OF THE PEACE.. (FUZZ, OLD BILL, PIGS OR SIMILIAR NAMES)

ONE OF THESE "OLD BILL" WAS A VERY NICE CHAP CALLED BUSHY (VERY OLD BILL).

ANOTHER WAS CALLED MALCOLM AND HE WAS O.K. BUT EURREKA WAS A BIT WORRIED ABOUT HIM AND WHICH BIT OF THE PIECE HE WANTED TO KEEP.

ANOTHER ONE WAS A RIGHT MISERABLE OLD 'B--- D' CALLED BOB AND HE WAS SUCH AN APTLY NAMED OLD PIG THAT POOR LITTLE EURREKA COULDN'T SLEEP AT NIGHT WONDERING WHAT TO TO ABOUT THE OLD B---- D.

EVENTUALLY SHE WAS HEAVING & TOSSING IN HER SLEEP ONE NIGHT. (I'M NOT SURE SHE WAS ASLEEP) (COS SHE GETS AROUND A BIT)

WHEN HER FAIRY GODMOTHER TURNS UP. AND SAYS, "WOS AMATER THEW.."

SO EURREKA TELLS HER ABOUT THE WICKED (GOBLIN, TROLL, ROBERT) OR WHATEVER YOU LIKE TO CALL HIM AND THE GODMOTHER SAYS WELL WHAT WOULD YOU LIKE ME TO DO WITH HIM.

AND EURREKA, HAVING HAD A BAD DAY, - SAYS. "I'D LIKE A THUNDERBOLT UP HIS ASS" — (QUOTE)

WELL THE NEXT DAY THE OLD TROLL WAS SAT QUIETLY AT HIS DESK, WHEN. - BANG!! UP IN THE AIR GOES THE OLD BASTARD AND FLAT ON HIS BACK. — HE LEFT FOR HIS CAVE UNDER THE BRIDGE AND NOBODY EVER SEEN HIM AGAIN. — AND THEY ALL LIVED HAPPY EVER AFTER..

(MORAL TO THIS STORY.)

DON'T UPSET THESE IMIGRANTS

BY JOHN PADLEY

— TO ERIKA —

Evaluation

When beginning this project, I originally wanted to explore the studio and different/ alternative lighting when shooting my subjects. However, I came to realisation that I wanted to explore something a little more personal to me. Throughout the first year and the majority of the second year I have focused on editorial style and politically charged portraiture and aim to continue this focus into my final year. Whereas my aim for this project was to explore another style of photography and focus more on the documentary aspect of my degree. I felt that this was my last chance to explore another type of photography that was completely out of my comfort zone. When visiting home and trying to find inspiration, I came across my mothers jewellery box. Filled with pieces of significant jewellery such as her engagement ring and the receipt that accompanied it, her jewellery box was more than a vessel to hold her ornaments. It was a time capsule.

Looking through the box, old identity cards from her job as a civilian worker in the police control room were scattered. Accompanied with the yellow tinge of age, these cards were small insights into the person my mum was. A time before I existed. Featuring I.D images, she was captured and frozen in time surrounded by items of her future and past. The box acted as a non linear timeline of her adult life. As someone who has never explored familial relationships in my photography, this avenue of documentary photography was extremely enticing. Allowing me to not only expand my knowledge and skills around documentary style images but to also understand my mum's life before me. I had never really pondered on the idea that my mum wasn't always a mother, which may seem a little self centric but my search into her jewellery box has changed that. My mum isn't only a mum however, beginning her career as a civilian worker in the police before training to become a police officer her career is impressive. Now serving as a Sergeant on the Major crime unit that deals mainly in murder and manslaughter, her professional drive inspires me.



Nevertheless these links to the police can be personally conflicting, as someone who holds a very left wing opinion. Conversations about policing and power especially in light of the Kill The Bill protest and ACAB rhetoric can be intense. The duality of family and politics has been divisive and seeing the memorabilia of her police career when photographing her jewellery box was divergent. Contextualising my personal experience within these images I feel they create interesting conversations of politics, family and memory. When approaching the aesthetic style of the images, I wanted to again reference back to my mum's link to policing. As a result, when taking my images I aimed to shoot in a similar style to pictures that would be taken of evidence in a crime scene. With this aesthetic comes a sense of impersonality due to the nature these images would usually be taken in. This impersonal aesthetic combined with the personal context of the images create a dynamic sense of juxtaposition that challenges the spectator. This contrast is again found in the background/set that the images have been taken in. Lying on a knitted blanket, connotations of home and warmth are present throughout the images despite the cold nature of its captured aesthetic.



Overall, I think that I have explored an avenue of photography that I had not delved into yet. With these new skills in capturing my images in a documentary aesthetic, I will be sure to carry over these skills when shooting for future projects. Developing a new standard of documentary photography style, I hope to be able to apply the knowledge learnt. I feel that while I don't have much research into the project, the images that I have produced and the discourse they create are strong.