

705: The Visionary Photographer

Misogyny, Sexism & The Yorkshire Ripper

Britney Pease

This project is about the case of the Yorkshire ripper, and the women who were attacked by him. I decided to do this project on this subject matter because I was interested in crime and the crime documentaries, particularly the Yorkshire Ripper case as it was local to me and was a case that changed the nation.

I started out this project recreating a crime scene, which was started after researching crime scene photographers, and then I went on to researching the Yorkshire ripper and decided to change up the project by photographing the locations in which he attacked, alongside the still-life images which were shot at the beginning which I wanted to do because I wanted the project to focus on the women, not him, and so the still life images were taken based on their jobs to show the public that they were real human beings.

What the project is about?

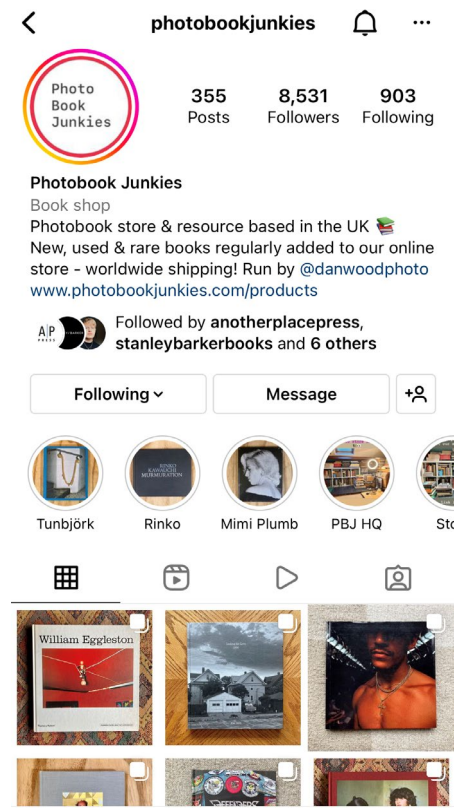
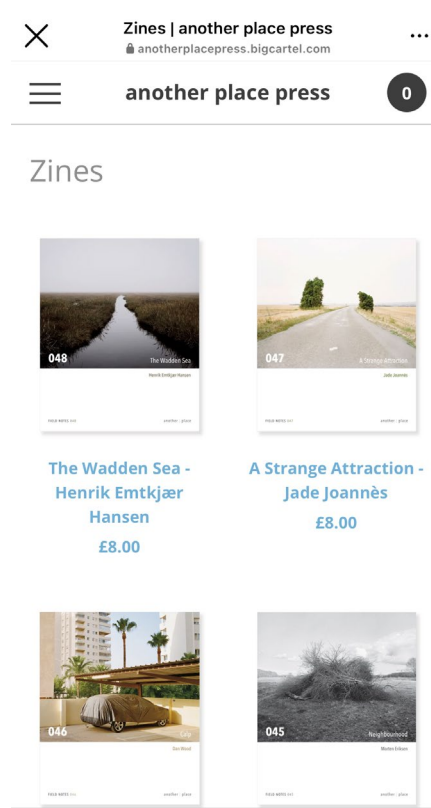
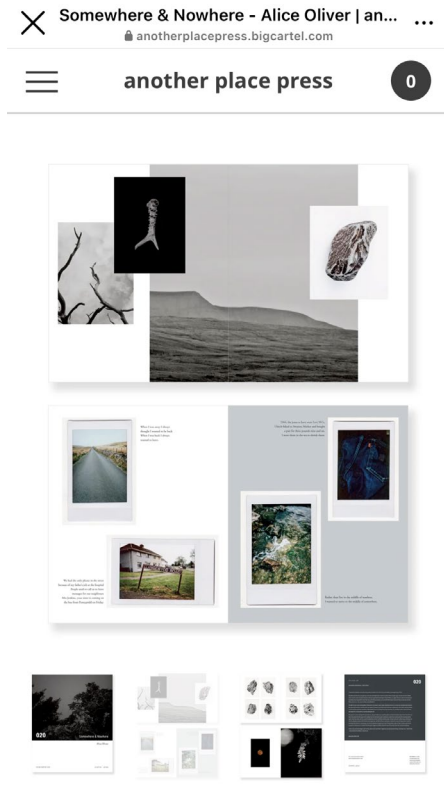
My interest in crime came about when watching the disappearance of Madeline McCann who vanished in 2007, and the abduction of Shannon Matthews as they were the main stories that I was interested in. however as I got older, I became more interested in the documentaries that were showing the Moor Murders case, and then gradually I heard about the Yorkshire Ripper which I knew a bit about beforehand but not much to know in detail.

Documentaries/cases I had watched/seen

- Madeline McCann
- Shannon Matthews
- Moors murders
- Yorkshire ripper
- Sarah Payne
- Levi Bellfield
- Des Neilson

All these cases I used as inspiration for this project, researched upon, and knew about beforehand so that I had a good idea of what the Ripper case was going to become for the product. These bullet points are what inspired my crime project, and what fascinated me with a crime in the first place.

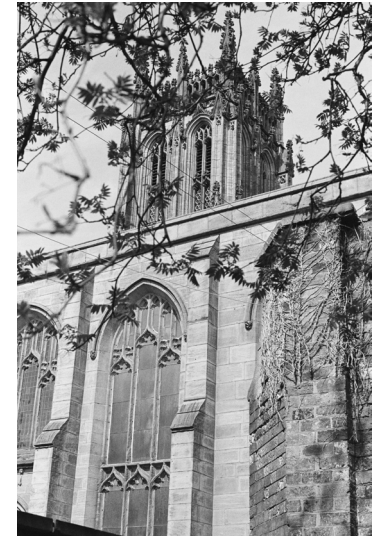
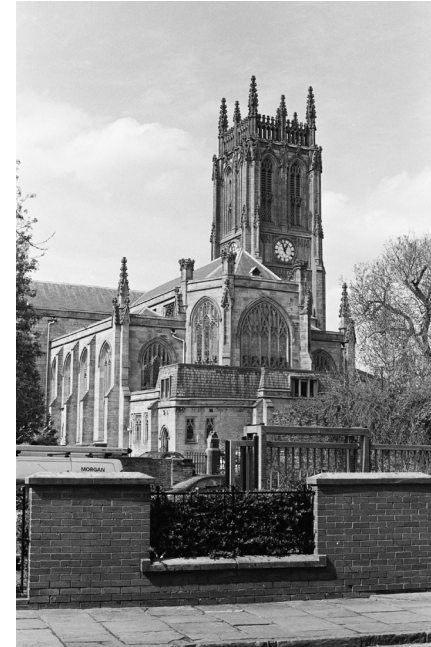
My interest in crime?



I looked at a photobook Instagram account called @photobookjunkies where it lists different variations of photobooks from a diverse range of genres. I used this as part of my inspiration of what my front cover, and inside could look like. One photobook led me to a website called another place press where it had a series of zines showing different images by the same photographer, and showed the images in different layouts which interested me when trying to figure out how to lay mine out. It also had a bit of information on the back cover telling us about how and why the book was made in the first place, along with the details of their photographic work.

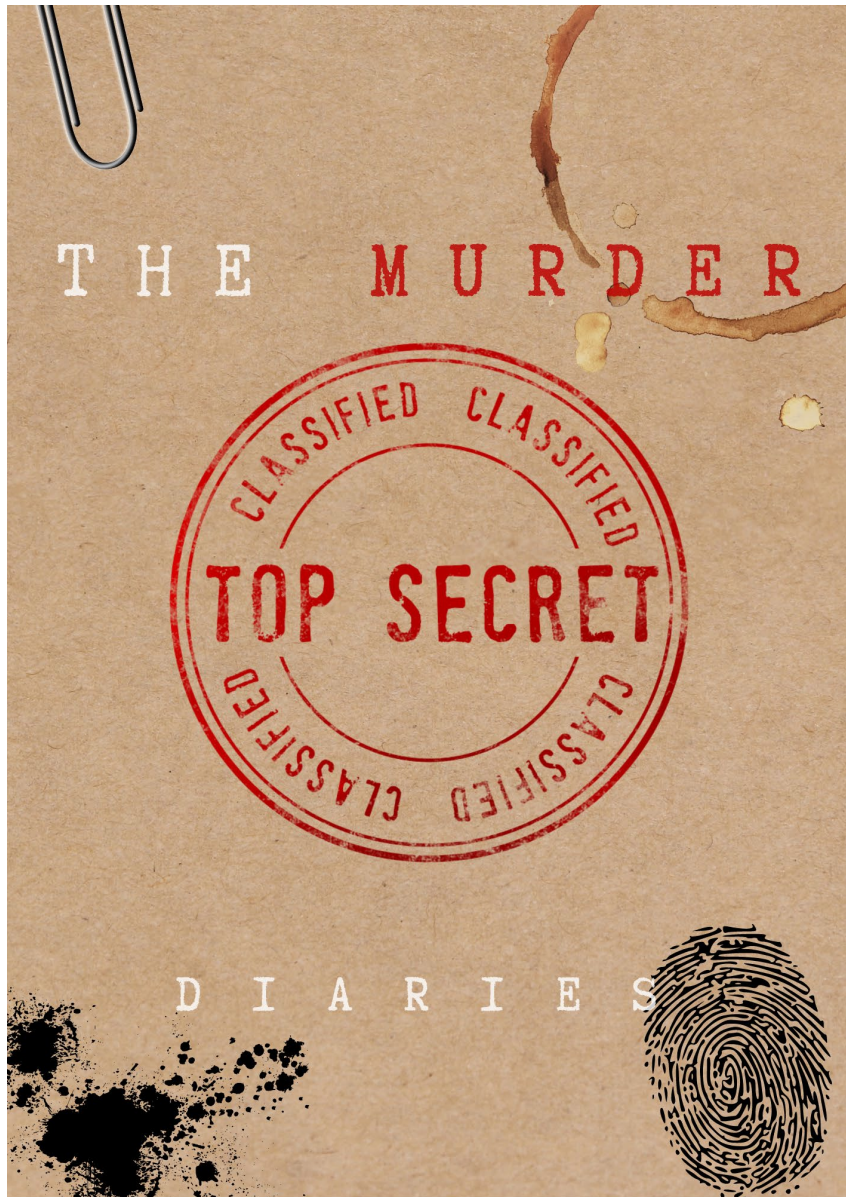


The images I shot for this project were taken in the areas of the West Yorkshire region where the attacks happened. In this module, I went back and took pictures from a killer perspective where I could, for example, the church in Leeds, I took from different angles to capture the 'moment' he could have attacked here, and had different angles to play with. I took the soldier's fields images from a hidden distance, so from behind a tree, behind anything that felt like he was 'watching' them, as this gave it a more creative side to it, as I played with the different aspects.



These images were shot in Halifax, there weren't many images shot in this town as it wasn't a very common place for Sutcliffe to attack, however, I managed to get some images taken of Saville park where she was found, and where Josephine Whitaker worked. I found these images to be harder to shoot as it was a park and therefore all areas looked the same, so I had to research where she was found and take them from a creative angle as if he was watching.



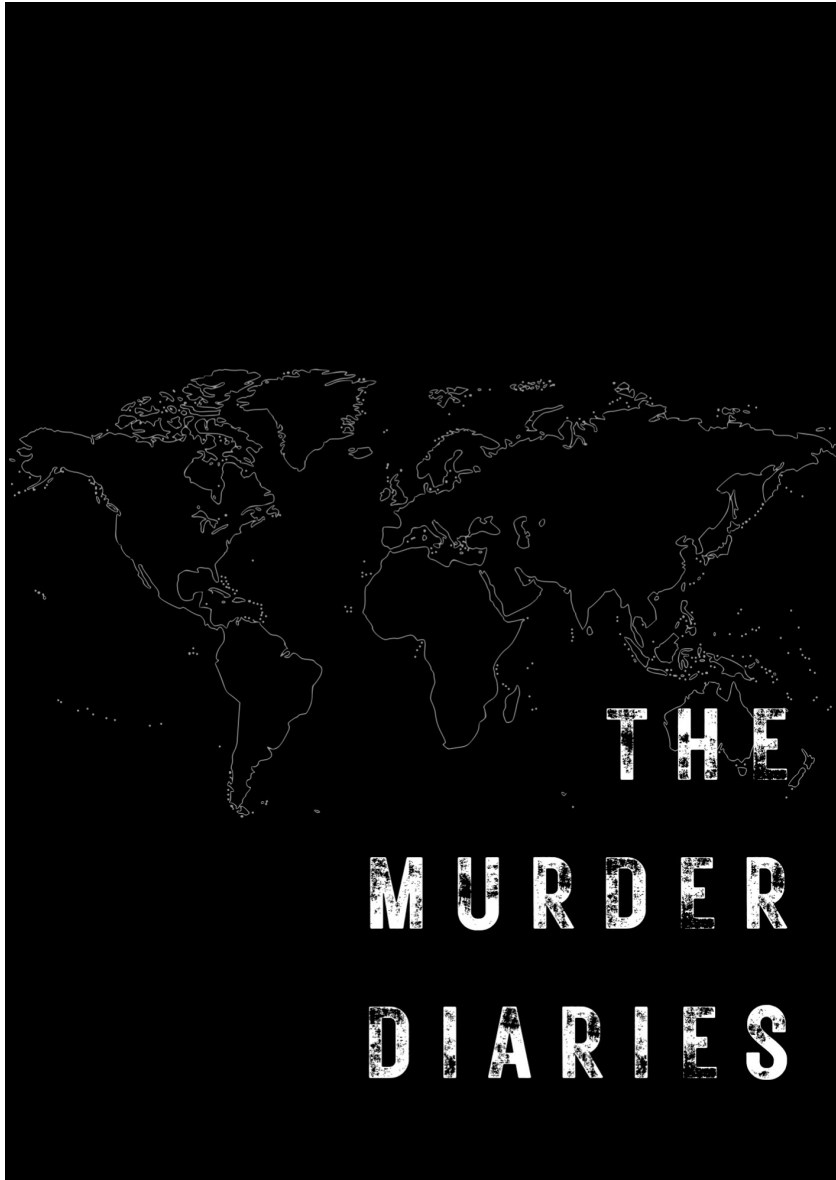


This is the first front cover I created for the book. I created this on Canva, a multimedia platform where a range of formats can be created. I based this cover on crime evidence books, and by looking on google, I found out that many had this type of design, so I wanted to incorporate that into my book.

I liked the way it was laid out with the top-secret stamp, and the fingerprint at the bottom, however after looking over the images I had shot of the places, the whole design didn't really fit in with the whole outlook of what I wanted for the project and therefore came up with a different version for the project.

The colour scheme for this cover was overall beige and wasn't exciting, and I thought if I sold it, people would think it was about something totally different rather than the Yorkshire Ripper, and therefore I thought I would end up misleading them with the cover.

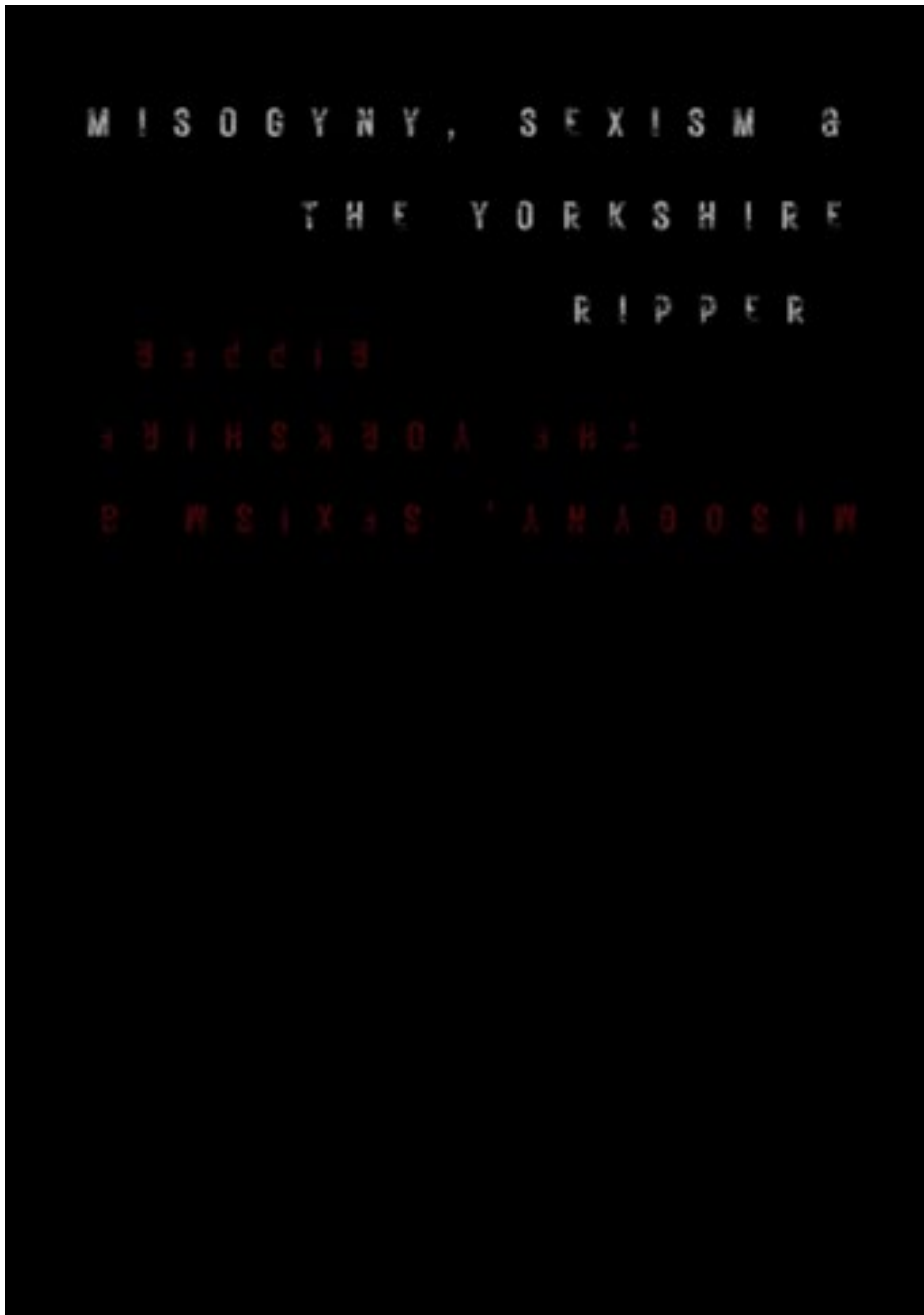
If I were to redo this cover, I would change the way it was laid out, by making the title, and stamp smaller, so it wasn't in your face too much.



This was the second cover I made, which in my opinion was bolder, and more modern. I liked the font for the title which was distressed yet sleek, and the colour scheme of black made it easy to read.

However, the choice of image on the front wasn't very in tune with what the project was about. I chose a world map which at first looked like a great idea, however researching the areas he committed these attacks were only in the West Yorkshire region, and therefore the world map wasn't valid for the cover.

If I were to redo this, I would keep the font, and change the image to a different one, possibly a half map of where he committed these attacks, royalty-free, and place it in a different position on the cover.



By then, this cover had a different title which was called Misogyny, Sexism & The Yorkshire Ripper which I felt fit better with the project as it showed that it was about the Ripper case, and the terms Misogyny and sexism were found when I researched the case, and its feminism to the case where his attacks sparked outrage in women in the Leeds area, sparking a march through the streets of Leeds, after what the police called the women who were attacked, quoting they deserved it which didn't sit well with the women of Leeds.

I felt the title was a much better fit than the Murder Diaries as it showed that it was about the women, and while the murder diaries were an alright title, to begin with, it had nothing to do with the Ripper case and what the project was actually about.

The font had changed by this cover, which I liked because it became more 'crime' like, and distressed, however, the colour of the font wasn't very good and if people were to view it like this, I felt like it would mess their eyes up as black on white doesn't go well with one another, and also the red underneath was hard to read.

MISOGYNY, SEXISM &
THE YORKSHIRE
RIPPER
A PHOTOGRAPHIC
EXPLORATION
OF THE RIPPERS
MISOGYNY, SEXISM & THE YORKSHIRE
RIPPER

Misogyny, Sexism & The Yorkshire Ripper is a photographic project which explores the conceptualisation of The Ripper Case.

Inspired by crime documentaries watched, I decided to delve into the case from the 'victim's' point of view, being the primary thought throughout.

Captured through the medium of photography, in both film and digital formats, the juxtaposition of these sets of photographs offers an insight into how the women earned a living, and identifies them as human beings.

Having studied the case inside and out, it made me realise what he did transformed how women were viewed for years to come, and how far they were viewed on the hierarchy.

Britney Pease | www.britneypeasephotography

This was the finalized cover for the final book product which was the same as the last cover, however, the background colour had changed, and the colour of the font had changed. The white on black became easier to read, and therefore I changed it, and with the red underneath to be like a mirrored effect, it looked nicer to read.

For the final product, I put a blurb on the back cover to say what the project is about, and the concept behind it, with my name and website so if I were to sell it, people could visit my website.

I decided that this cover was to be on the final product because it was simple yet crime-looking with the distressing and the mirrored effect on the front.



I used Yumpu as my pdf online book service, which I used before in my undergraduate. This is on my website placed under 'projects'.

I added a description underneath to state what the project is about, and a page from the online book to show what sort of images are included in the book.

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<https://www.britneypeasephotography.com/misogynyexismandtheyorkshireripper>

I reshot some of the still-life images because they didn't really coincide with what the woman did for a job, and was exciting in terms of what the image represented.

These two images didn't make the final product because it wasn't an exciting set of images that showed what they did for a living. So I decided to reshoot it because I didn't like the lighting and the way it was shot wasn't at its best so I switched the images up.

The paperclips and envelopes didn't match what that particular woman did for a living, and therefore It wasn't an exciting image to include, the way the composition was shot at an angle wasn't right and wasn't very bright. It became more of an office-based image rather than a still-life image.

In the second image, I didn't like the red backdrop and the way the coins were positioned, the blurriness made the whole image look not very professional, and the shoes were too in the shot, overpowering the entire image. Again the image doesn't really say what that woman did for a living, and therefore wasn't included in the final product.

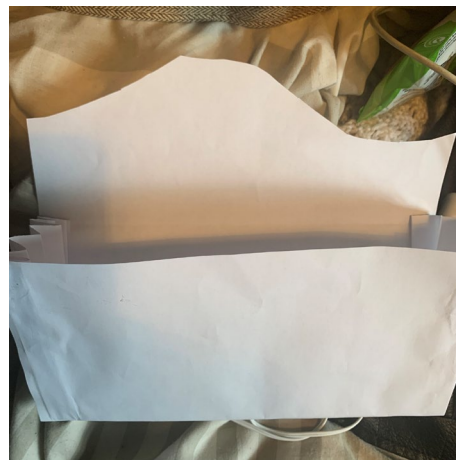
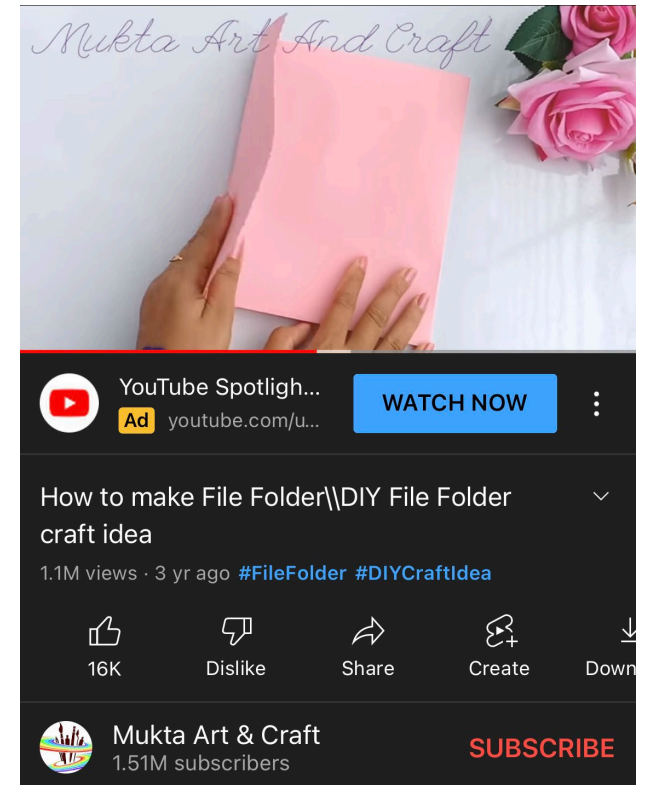


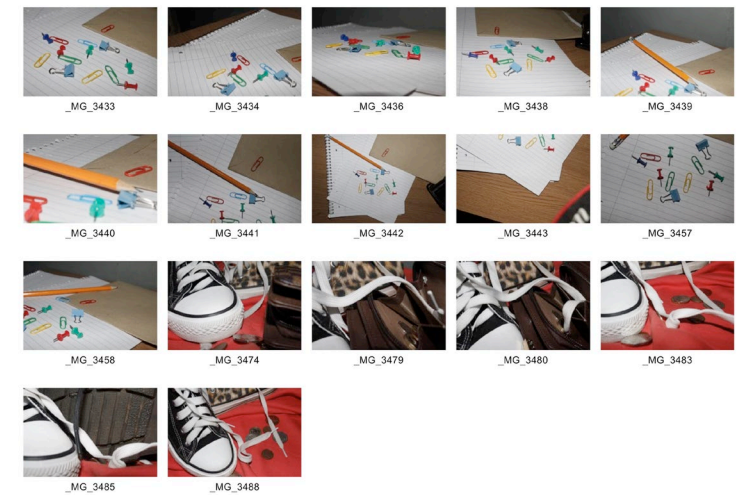
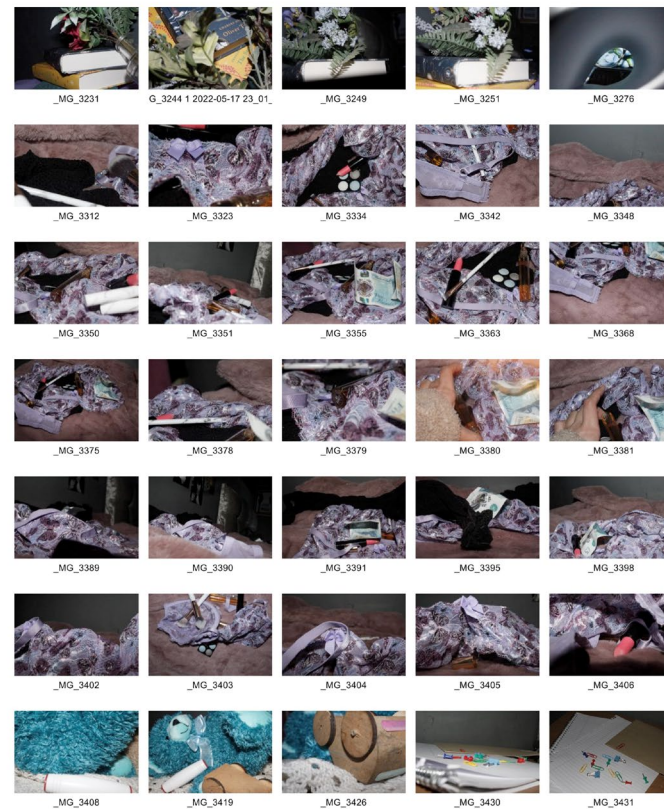
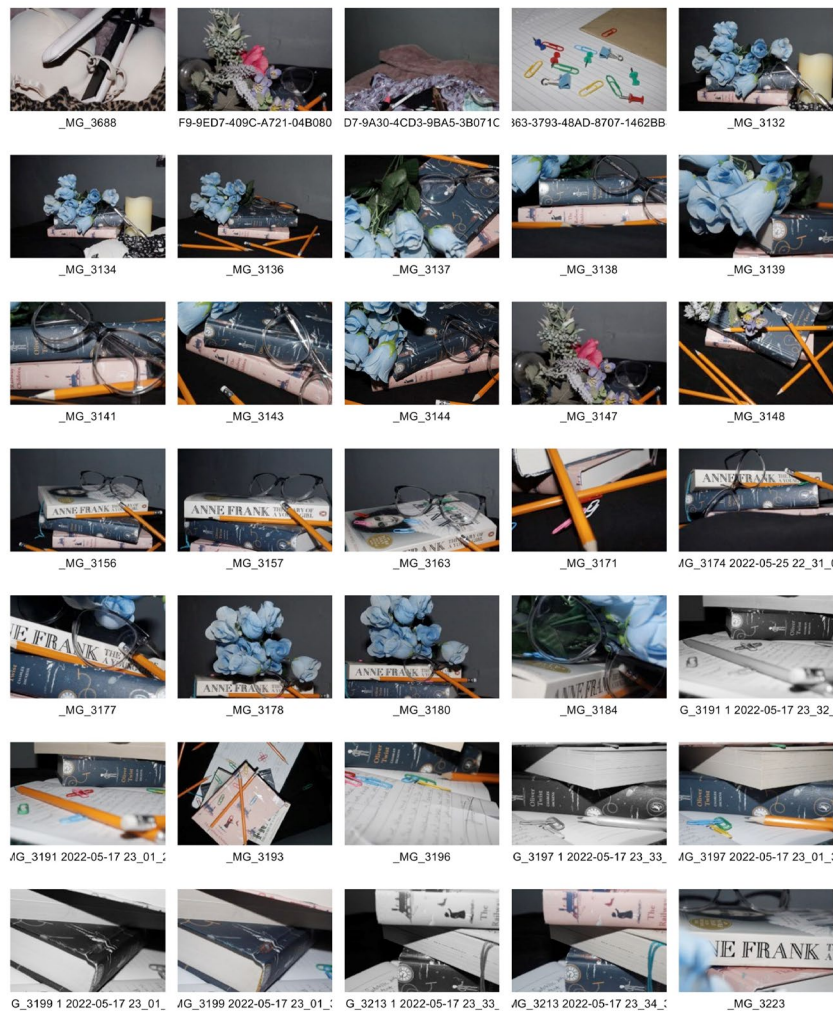
When thinking about the final outcomes, I knew I wanted to create a book, and has ideas about doing an exhibition, however after further thought, I decided to do prints that were to go inside a folder of some sort to replicate a 'crime document'.

Kraft was the colour I selected for the folder as it was of similar colour to a document that one would see in a crime setting. I made a practice folder out of white paper first to see how it would turn out before I did it on the real materials.

I also created a concertina book, however, I realized that wouldn't work as it would be hard for people to flick through and see the images in any order, and with the prints, they would.

I looked at YouTube videos on how to make the folder and came across an account called 'Mukta art and craft' who showed a simple step-by-step on how to make a folder for my prints.





These images didn't make the final edit because they were photographed in the wrong light, and therefore felt that they weren't right to the outcome.

I tried them out in colour and black and white, and for the final outcome, I decided for the 'still life' images to be in colour to juxtaposition the black and white location I shot.

I chose these photographs to be in my final outcome because I thought they matched the women to their jobs while telling a narrative that they were real human beings, not what the police made them out to be.

For each woman, I wanted to choose a photograph that represented them, and the final photographs that made it into the final outcome.

Wilma Mccann: A mother, so I chose to put a blanket, teddy, and a wooden toy car which I think empathizes what she was like as a mother.

Irene Richardson: was in Blackpool at the time of her death and worked there, so a figure of Blackpool tower with sweets to represent the town I chose to photograph up close.

Josephine Whitaker: bank clerk, so I photographed in similar colours to where she worked in Halifax, with a notepad and money, as that is what her job as a clerk is to handle.

There were some whose jobs were to be sex workers, so I included them as that's what they did for a job, but I tried to make it subtle. So I chose to photograph makeup, necklaces, bras, etc, but up close shots because I liked the way it looked.

Jayne McDonald: a salesperson in a supermarket, so I included items that you would find in a supermarket, but again I shot it up close to get that depth of field.



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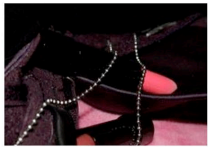
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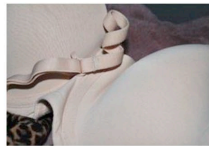
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-2022, 11 12 33 am 2022-05-1

< Notes

Book binding ideas - 100+ binding

X book with pockets

Simple accordion book

Flag book with folded pages

Endless accordion - eat as I say

unrecognisable recipes

Paper bag book - Betsy David's turning into a pumpkin

Accordion fold book

Multiple signature with rounded spine

Paper slipcase

Pocket folder

Paper portfolio

Two piece box or candy box

Book craft

Japanese stab binding

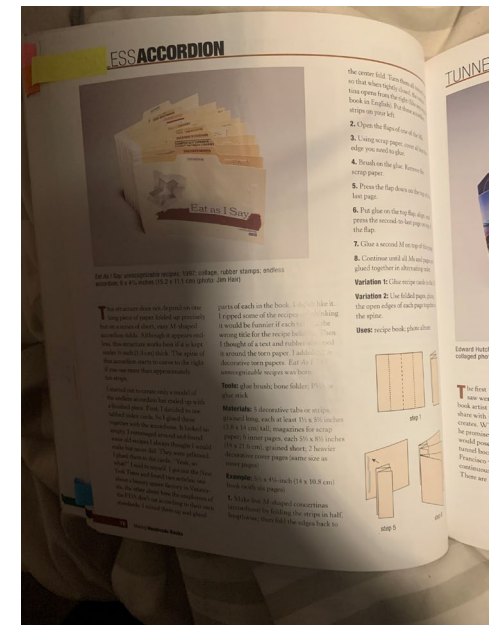
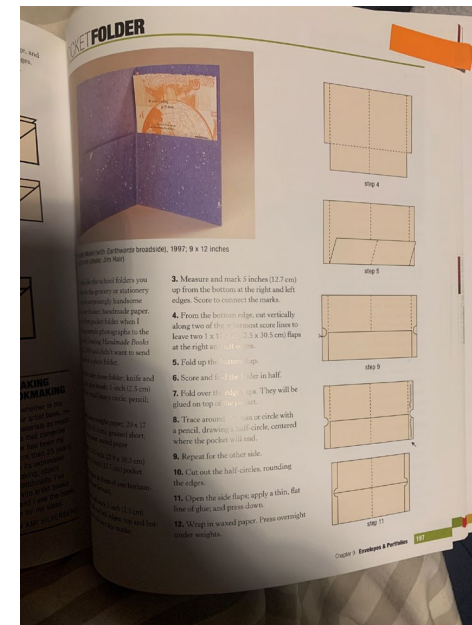
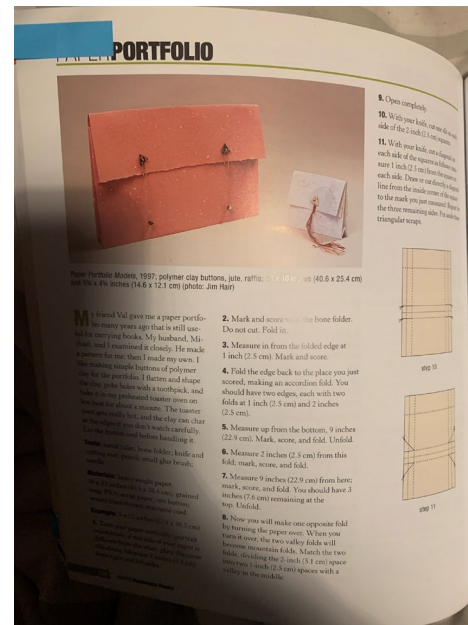
Flip book



I looked at book-binding books to see which idea suited my project and found different ways to create it, however, I found that the ideas in the book didn't suit my project and therefore watched YouTube videos to show me how to create a folder that could fit loose prints.

I got some books out of the library on bookbinding and noted down which ideas could work for my project, however after researching more into the idea, I came up with the idea of creating a folder with different size prints to go alongside the book.

I looked at these because they seemed easy to make, however after much consideration, decided within the time scale that a folder would be easier to make.



Emily Jackson: she worked with her husband on roofing and sorted paperwork - blank paper with paper clips,

Jayne Macdonald: shop assistant at grandways supermarket - red and yellow background (grandways supermarket colours),

Jacqueline hill: English student in leeds university - books, stationary items

Yvonne Pearson: sexworker - underwear, fluffy items, fishnet tights, makeup

Wilma McCann: Mother of four children between the age of 2 & 7 - wooden toys, flowers, teddies, smashed mirror, eyeshadow (blue)

Irene Richardson: worked at pontins Blackpool - beaches, water, funfair, games

Josephine Whitaker: building society

I wrote notes about each of the women's jobs so that I could keep track of what they did so that when it came to photographing the images, I could get it right to match the picture to the location.

I researched each woman and got little bits from their descriptions and after hours of research into their jobs, I noted down their names and jobs and what items I would need for each photoshoot.

This way, I could be prepared for the shoots that I was to photograph, whilst being organized in the way I shot the photographs.

To shoot the still life images, I used a range of objects that suited the woman's job, I shot it at home on my desk as it was only a small shoot, and didn't require a large space.

These images are to be part of my second outcome as part of this project. I chose to go for prints as it was the best way to document the project as well as a book. I was originally going to go for a physical mock-up of an exhibition, however, I thought within the time scale, I decided to go with a book and a set of prints.

The prints were printed in black and white as that is what my photographs were shot in originally, and were printed on A4 photo paper, glossy for the location shoot photographs, and A5 for the ones that were hangouts, I did this because I didn't want the locations shoots photographs to be undermined by the others, as they were the main images to be involved in the making of the project.



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First exhibition mock-up



MISOGYNY, SEXISM & THE YORKSHIRE RIPPER

RIPPER
THE YORKSHIRE
MISOGYNY, SEXISM &

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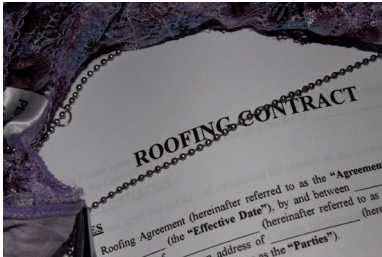
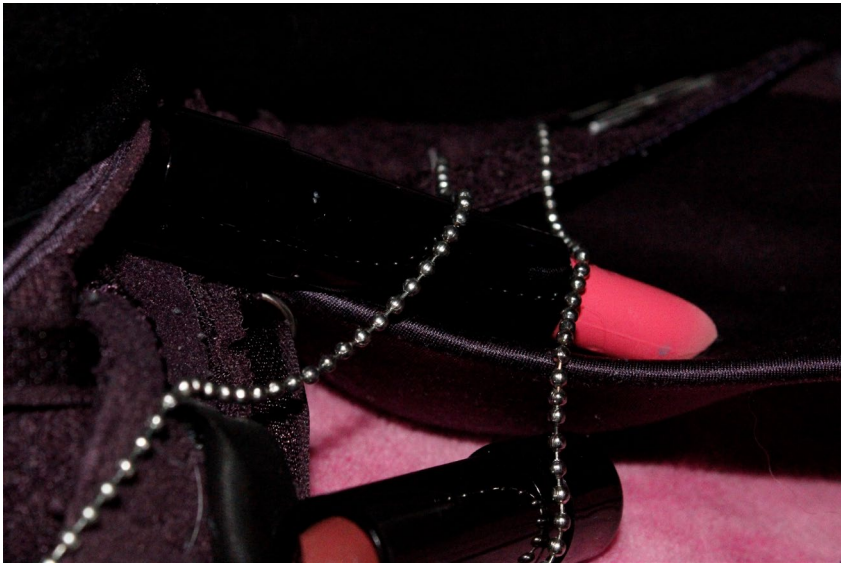
Having studied the case inside and out, it made me realise what he did transformed how women were viewed for years to come, and how far they were viewed on the hierarchy.

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second exhibition mock-up



Third exhibition mock-up

I created some exhibition mock-ups for the postgraduate show in September, and the one I like the best is the first one because it gives everybody a concept of what the project is about, and some of the images, this is just an idea, so the images may change before then, but I like the idea of having the front and back cover front and centre.

I put the covers on a blackboard to see what it would look like, however, the colour may change as I would probably have the colour a bright and bold colour to make the covers stand out.

Depending on the space available, the idea of having the covers and images together may or may not work. The sizes of the prints I would like would be a variety of sizes, such as A3, A4, and A5, along with a selection of prints that people could pick up and view, alongside my book.

When I had various group crits, I took the Yorkshire Ripper photographs with me and got feedback from peers in the group which I took on board when creating this body of work, and when I was showing new images.

I took notes of ideas that I could potentially do for the project. Each of the notes was from different groups that I had, and for each, I took new images that I had shot to get their feedback. Some of the feedback I got was good for me to reflect on what this project was about, and helped me make this project into something that could help others.

When deciding on who I was doing this project for, I decided it was for the families of the women attacked, the public who were interested in true crime, and friends and family who have seen my work beforehand and know what my interest in crime was is.

When showing new images, I got good feedback from the group, with the black and white being front and centre, they liked the black and white format and the way they were shot from a killer's perspective.

Feedback from group crit

- ☐ GPS coordinates
- ☐ Short introduction - artist statement
- ☐ Location
- ☐ Trigger warning (could upset victims families)
- ☐ Lewis blatz
- ☐ Women going outside - still happening today
- ☐ Leeds uni tickets (group on fb)
- ☐ Obstructions on location (killers perspective)

< Notes

Take photos from different angles
Different perspectives
Pinboard style
Investigation books - documentary style
Experiment
Think who I'm doing this for



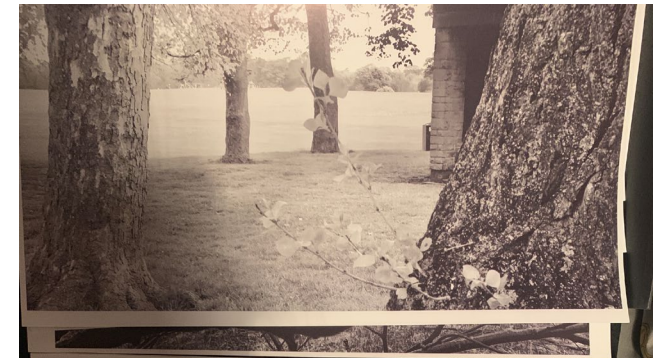
I had a portfolio review that put me with two different reviewers, one called Marissa Cashill from The Yorkshire Post who was a picture editor, and Paul Herrmann who was the director of Redeye photography network. I showed them both my prints from the Misogyny, Sexism & The Yorkshire Ripper project, and I got different feedback which I took on board.

The first person I saw was Marissa who gave me good feedback including cropping some of the images, which I did before sending it off to be a book. I was nervous about showing them to her because it was a dark, sensitive subject matter, however, it went alright and I felt like they were received well enough by her. She said she liked the way some were shot and liked the way they were printed. I showed her the 'still-life' images to accompany them which as it was only 15 minutes, didn't have time for feedback.

I then showed Paul who said that he liked the images and that crime was a dark subject, and what interested me to do the subject which I answered that it wasn't until I researched more into his crimes that I realized the extent of what he did. However, I didn't have time to show him the book as it was only 15 minutes long but nonetheless, he enjoyed seeing the images.

To prepare for the portfolio, I printed my photos for each of the projects, as I printed three projects which were my architecture, which didn't get shown as I underestimated how many I had printed within the time limit, plus the still life and the current project that I was doing. However I printed on A3 to really show the images in a bigger way as previously I had printed on A4, and that didn't really show them properly.

I got great advice from each reviewer, but more in particular from Marissa, who was a picture editor, and so she gave me advice as it was a dark subject matter, to switch off from the subject afterward and focus on something else as after a while it can get overwhelming.



Throughout this module, I researched the Yorkshire ripper to see what he did to these women, and to what extent he attacked. I watched the ripper documentaries that told me a bit about each woman and what he did, and I watched various documentaries on ITV (The Ripper: lost tapes), and on Netflix (The Ripper).

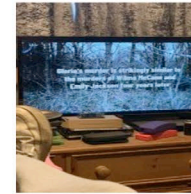
Both provided similar information, but the Netflix portrayal provided more information about the women and what he did than the ITV program because that provided me with some more details about how he did it, and ITV showed people that may have been attacked by Sutcliffe prior to the first woman in 1975.

I found both programs to be informative and helped me when researching for my 704 dissertation, and in relation to this project which I talked about in 704 as well.

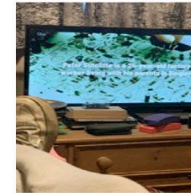
The ITV program, showed interviews with Peter Sutcliffe explaining the 'reasons' why he did what he did, to basically fool the police into believing him.



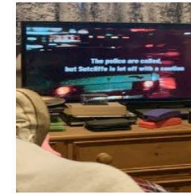
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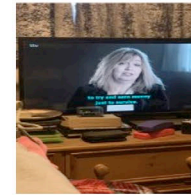
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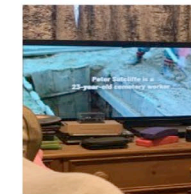
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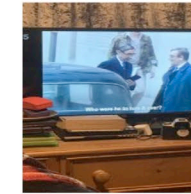
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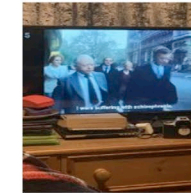
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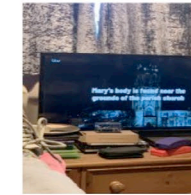
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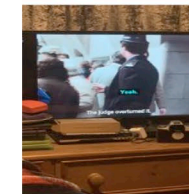
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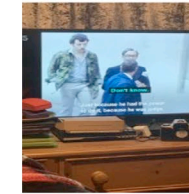
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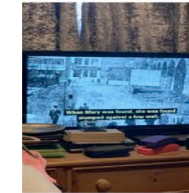
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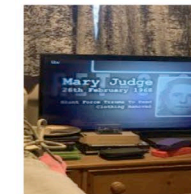
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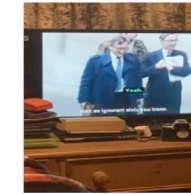
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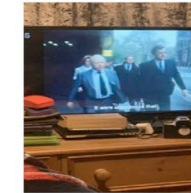
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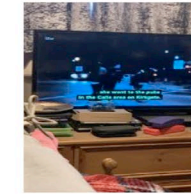
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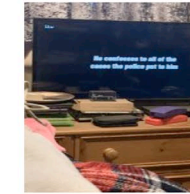
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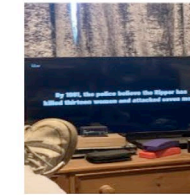
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IMG_2487



IMG_2486



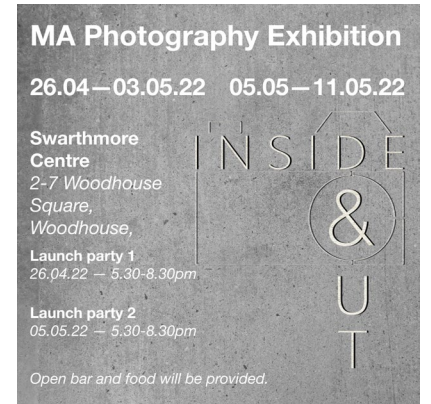
IMG_2484

As part of the 705 modules, I was part of an exhibition called Inside & Out, run by the MA Photography course at the Swarthmore Education centre where I showed this project to friends and family, as well as the general public. It was on display from the 26th of April till the 3rd of May 2022.

It was a two-part exhibition run on different dates to get the chance of having everybody included in the exhibition. I was part of the first exhibition and I showed 5 pieces from this project, I found it great to be involved in the curation of the exhibition, and was a chance to show the project which was a dark subject to others.

As this was my first exhibition showing my work, I chose black frames to present them in, choosing A4 as my choice of size. However, if I had the chance to do it again, I would do things differently by choosing a bigger size like A3, and maybe putting them on a backdrop, mounted/foamboard to protect them as I felt that the way I did it the first time wasn't really how I envisioned it to be.

I chose to put these 5 pieces in because this was when I started to create this project, these pieces were part of the first part of the project.

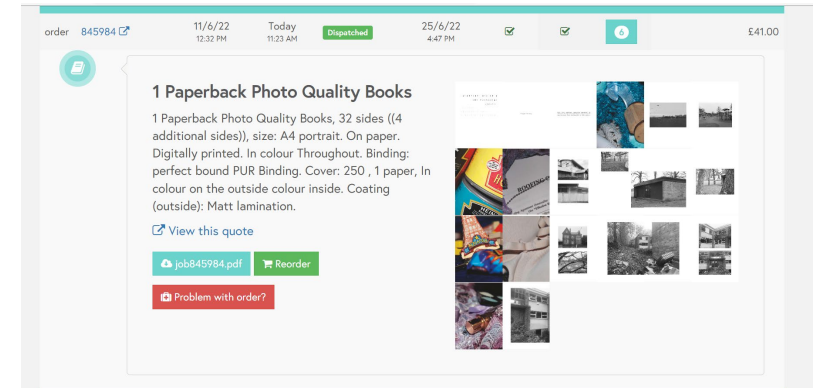


As part of my final outcome, I chose to make a photobook containing the images plus the 'still life' images side by side. I used Mixam, a printing service website that I have used for previous projects, and the paper quality has always come out really nice.

Mixam is a book printing service that offers a variety of different products such as booklets, books (hardcover/paperback), zines, leaflets, etc. My choice of product was a book which I chose to be paperback, for the reason being that it looked more professional than the hardback version, and it was more cost-effective.

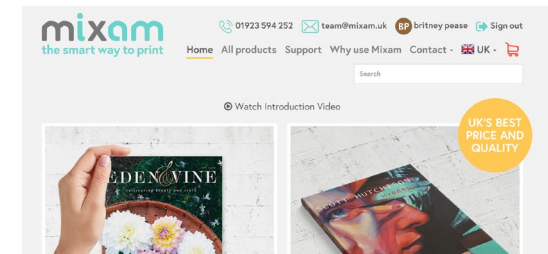
The finishes for the final product were as followed,

- 32 sides (4 additional covers)
- A4, portrait
- Perfect bound
- Cover – 250
- Matt lamination



I chose these finishes because I found that gloss lamination is prone to fingerprints, and therefore matt lamination was the best option for me, my page count was 36, therefore the final product needed 32 plus 4 covers (front, inner, inner back, and back cover). I chose perfect bound because I researched into the other finishes, and stapled meant that it wouldn't look very professional if I were to sell it to the public, and wiros which wasn't an option for a photobook.

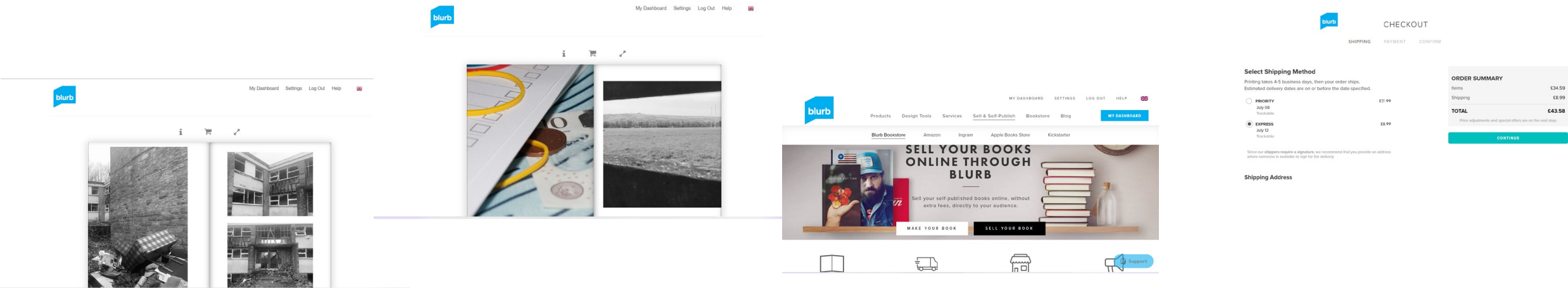
The price for the 1 copy was £41 which I felt was reasonably priced for what the finishes were. If I were to get copies for the exhibition, Mixam gives me an option to reorder as many copies as I want without my inputting the same details which make for quick and easy delivery. Mixam's Turnaround for delivery is roughly a week.

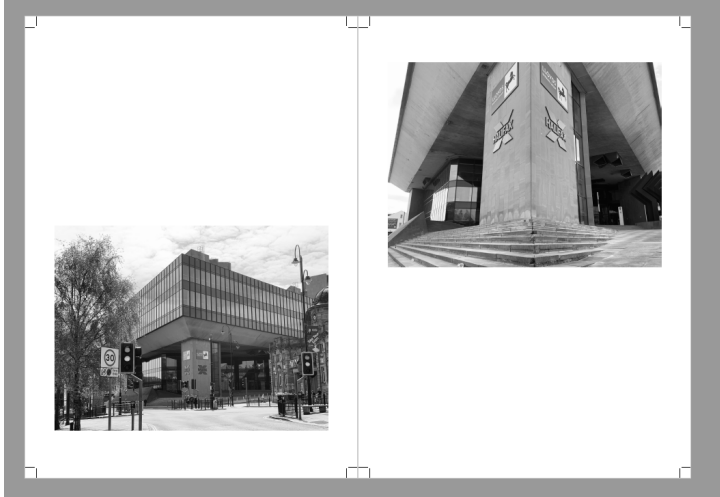


I researched various book printing services before confirming to Mixam and found that within the time scale, book printing services such as Blurb for example wouldn't allow me to get it in time, and also when I uploaded my PDF to Blurb, it didn't put the pages in the correct order, disallowing me to change it, which didn't really work for me.

Looking at Blurb, I found that they had a bookstore which they sold the books that people uploaded, so for instance, if I uploaded my pdf to blurb, I could sell it through their bookstore, which would have been helpful for book sales, however after looking at various other book websites, I found mixam to be the best due to its range of paper sizes, and choices of cover finishes.

Blurb is a book printing service that allows people to upload their finished books and sell them through their own online store. At first, I found this interesting and a potential service for my final product, however, after researching more into their services, I found that the book sizes for my product weren't on the list, and therefore had to adjust my page size on InDesign, and when I came to checkout found that shipping cost £8.99, which for my budget wasn't as good as Mixam's which was £2-3 cheaper. I found that the fastest delivery costs were £21.99 which for a student was not the cheapest price for postage and packaging, although it has its benefits, mixam was the one for me.





I tried out different book layouts to see what would work and tried them without and with text. After seeing the layout with text, it didn't look right and didn't feel right exposing their names to the public, therefore I decided to go ahead without the text and I felt that it worked without.

I changed up the layout of the images, so for example, the first two of the buildings got taken out because it wasn't anything to do with the locations in which he attacked in, and the middle images were changed, so I kept the image on the first page but cropped it down as there was too much black at the top, and I kept the top image on the second page and got rid of the bottom image because it didn't look right for the project.



The Ripper Would Like You To Ignore This

Kate Schultze

£9.00

ADD TO CART



These photographs by Kate Schultze depict the locations associated with the criminal case of the Yorkshire Ripper Peter

As part of the postgraduate show in September, I am aiming to show some select images in the show alongside a handmade folder containing some 'crime' scene prints in two different sizes. I am looking to show the location places in A4, and the hangouts where they were picked up/and or worked in A5 so that one image selection doesn't overpower the other.

For the show, I am aiming to sell some copies, so if I were to sell them, I would get probably around 10-20 copies, limited to whoever is interested. The page count is 36 and is A4 size, so would probably sell it for around £7-9, as I looked at Village Books someone had a Yorkshire Ripper zine book on sale for £9 and had a page count of 44, so I thought on average that would be the best price for mine as it has a lesser page count than the Village Book zine.

I was unable to get the book physically, however from looking at it online, it slightly differs from mine as it includes only the location images plus their names, date, and location of the places which I didn't want to disclose in my project as my ethical statement said that I was to protect their anonymity, and after I put the still-life images in, with text, it didn't look right as a whole.

The Ripper would like you to ignore it, the book was part of the Village Bookshop and was produced by Kate Schultze, who was a social documentary and portrait photographer. Her artist statement states that she explores her subjects through the art of various ranges of photography, including still-life, portraiture, and documentary. Similar to my practice, Schultze’s photographic work compares to mine in terms of still life, and documentary.

I looked at her Instagram, and through looking, I found that her main format is black and white photography, with a few colour photographs. On her Instagram posts with the Ripper photos, her caption shows the name of the woman, the date, and the location. For my Instagram account, I did the same, however, I didn’t for my book because it didn’t feel right due to it being publicized.

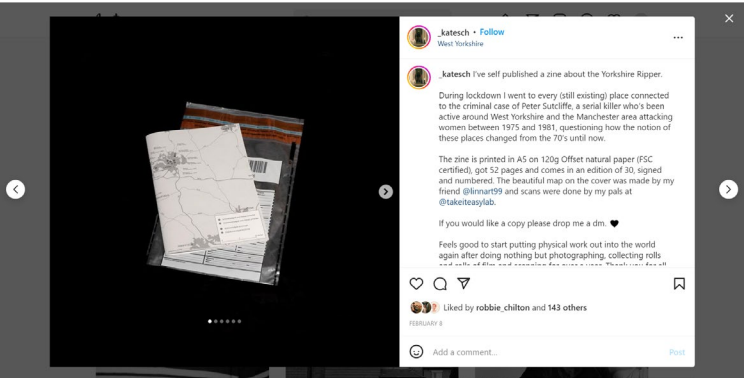
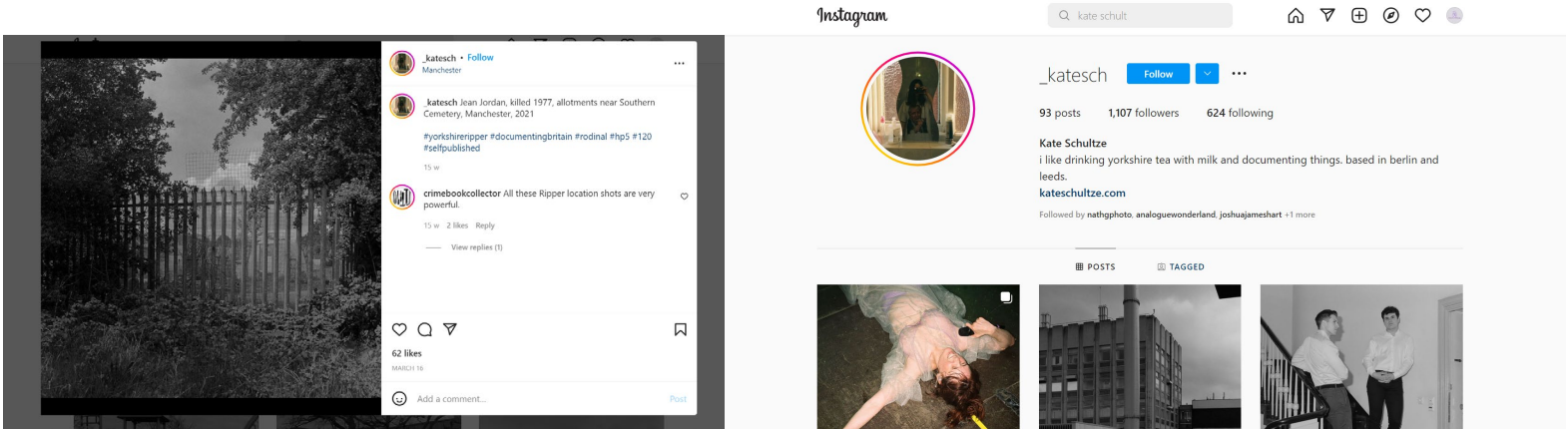
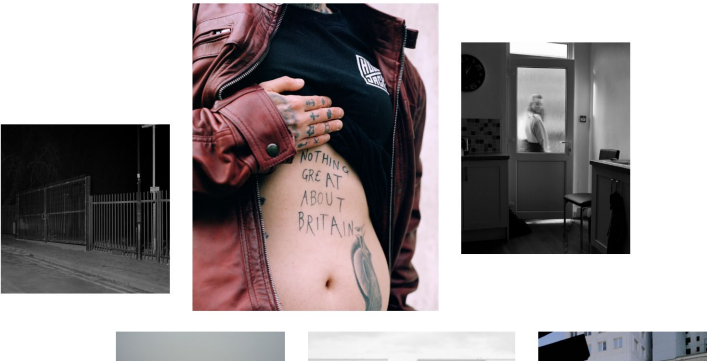
Kate Schultze is a social documentary and portrait photographer based between Leeds, UK and Berlin, Germany. Her work focuses on the everydayness of being European; which she explores through using portrait, landscape and still life photography. She primarily works with large and medium format which allows her to work in proximity, developing a rapport with her subjects, while supporting a gentle and unobtrusive atmosphere in her images. Coming from an east German family herself, Schultze’s interest is drawn to topics in areas in Europe that have experienced social and economic depression as well as an alienation of the former working class.

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Instagram



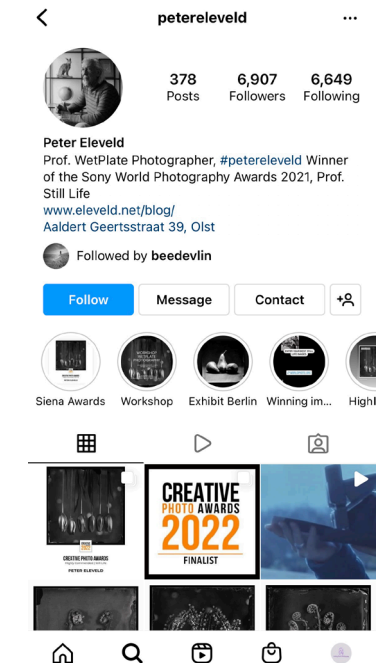
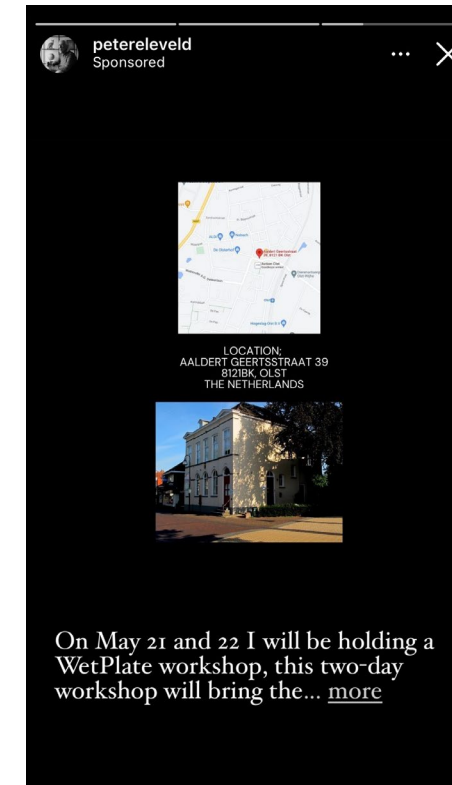
After researching more about the Yorkshire ripper, I found that apart from Kate Schultze's book, they weren't any photobooks about him and the locations, which for me had mixed emotions because as it was an infamous criminal, it didn't want to be glorified, however, on the other hand, more needed to be said about the women who were attacked by him and that the label that the police had of them needed to be showed that they weren't what the police said they were.

I wanted to create this photobook to show people that the women attacked were ordinary human beings with a life worth living, and so through their eyes weren't the 'bad' people they were made out to be.

When starting this project, I toyed with the idea of adding maps for each of the locations, however, I was unable to fulfil the idea of doing that because some of the locations didn't have a map pinpoint, so I didn't want to leave half the locations without a map otherwise it would have looked silly.

I felt that it would not have fit in with the project being about the women, and would have become more about where they were killed, and I wanted it to be more about their personalities.

I took the inspiration from an Instagram account called @peterelveid whose account was filled with still life, and architecture.



For my final outcome, I created a physical book, however, due to delivery times didn't get here in time for the deadline, and therefore had to produce a PDF version for submission. This was a complete error on my part for not sending it off in time, however, I wanted to make the project the best it could be for the last module.

Delivery for the book was due 1st July, on deadline day, however, it arrived after the time that the 705 module was to be submitted, which was a shame for this module but I learned from my mistakes. The next time I order books for delivery, I will make sure I organize my time and check delivery dates more often so I know that they will get to me in time. The book came in the afternoon after submission, however, I kept the book safe until the time was to come to order more.

This is something I will do when it comes to the postgraduate show when I reorder my books, so I know that they will arrive in time for the end of September. I will work out the cost of the books beforehand for 10-20 copies and order them a few weeks prior so they arrive in time.

I looked at book paper samples to see what gsm and paper to go for, for my final product, and I sent off for some samples from Mixam, and they came back with a range of different papers, gsms.

I liked the different variety of papers they had to choose from, and this is why I chose Mixam as my final product to send it off.

I liked the quality of the paper and was unable to get a sample of papers from Blurb which was a con over Mixam's range.

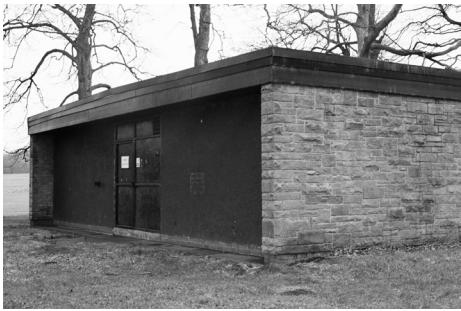
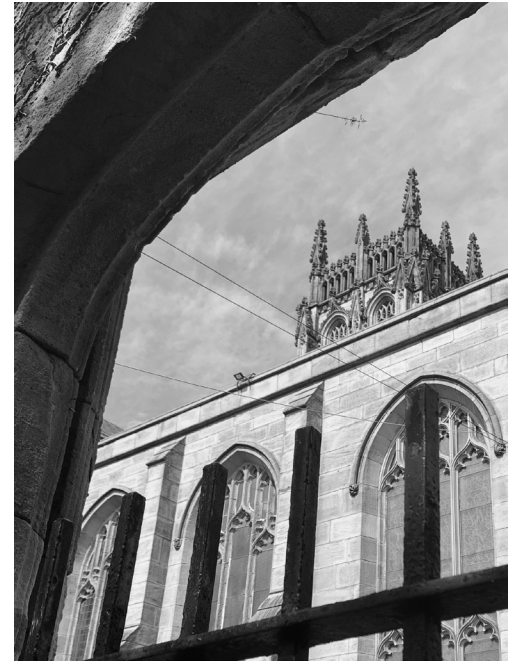
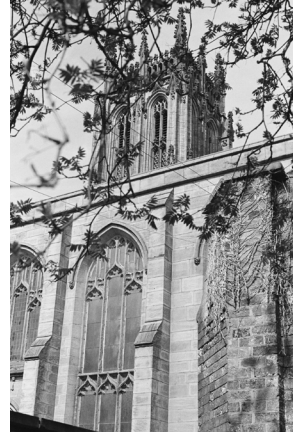
I did this because it helped me decide on the quality of my book, and having the different papers to choose from made me organized in the way that I could feel each paper weight, and choose from there what gsm the cover and inside cover could be like.

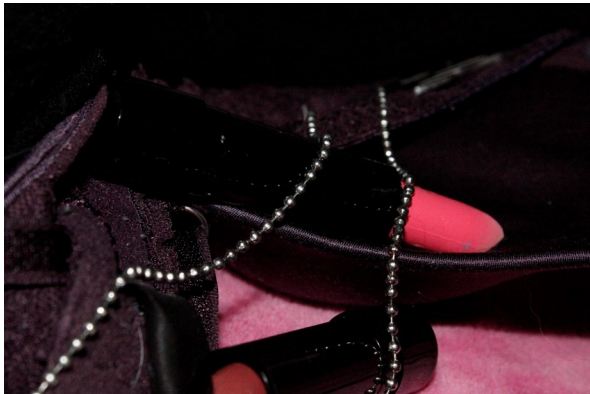
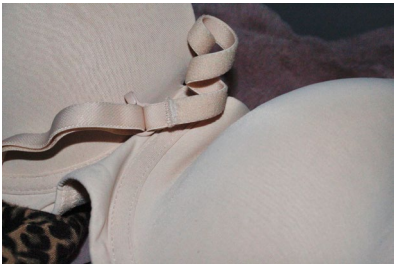
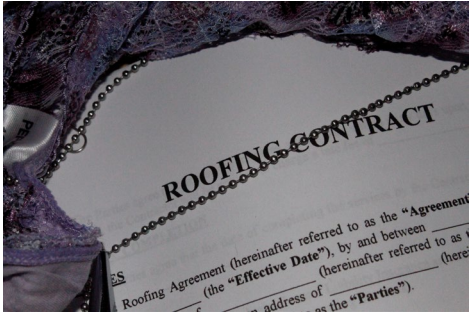


After this MA, I might explore the idea of continuing along the theme of the documentary photographic style, not necessarily with the Yorkshire Ripper, however, all that could change, with the postgraduate show, showing this project as a finished project would be a good starting point, unlike the Swarthmore education centre exhibition where my work was a work in progress.

If people were interested in the books, I would be open to selling some to the public, but I would have to account for the costs of multiple copies. Even though I didn't have the chance to include the written word, after the MA, I would like to do a project that combined text and images together.

If I were to sell copies of the book, Mixam offers a reorder so I am able to order copies without having to input the details again, so I could get them out to people if they wanted.





At the beginning of the module, I chose a project that I knew was to be difficult and a dark subject matter, however coming to the end of the module it became a project that could have made an impact on others. I started this project with the idea of recreating crime scenes and realized that if I were to do that, it would glorify the ripper case, and therefore started to focus on just the ripper case itself, this proved to be the right decision, and started with photographing the locations I knew best before researching into the lesser-known ones.

I started this module with the concept of creating it about the Yorkshire Ripper case, however as I was going through the module, I wanted it to be more about the women rather than the ripper himself, and so through researching and watching documentaries, I found that there wasn't really enough recognition for the women who were attacked, and more became about him, and so that needed to change and so I decided to create a project based on them.

I have made some mistakes throughout, and changes to the project however I am pleased with the final outcome of what I have created in the time scale that I have, considering that this project got changed halfway through due to differences about what I wanted to create that belonged to my practice, and I felt that documentary photography became a new interest of mine and therefore wanted to pursue it.

Throughout this module, I have learned that things change, and to better things and each week comes up with something completely different in terms of photographic colour and the format that the images are to be shot in. I started this project shooting in colour, with a project being different from what it was I found black and white to be the one for my images to be shot in because it made the whole project feel a bit eerie which is what the subject is about.

I shot both in digital and film which I felt was a good idea, I chose early on to add film into the mix because it gave me that graininess that 1970's crime photographers used in their work, and digital as a backup, for if the film didn't work out, however, it did and so that gave me something to work with.

I have learned more about documentary photography, and when creating this project, I didn't think it was in the category of documentary until I learned more about the genre, and then I realized that I was documenting the locations where a real-life criminal attacked, and so I decided that documentary was a good route to go down.

Throughout this module, I experimented with different formats, such as 35mm film, and some of the photos that came out from the shoot came out good, to the point where I used them in my project. Some didn't which was okay, this meant that I could learn when shooting next time, and my experimenting meant that I could learn new things and maybe try new things that I hadn't in previous modules.

I am pleased with how this project has turned out, and even though the end result didn't go to plan, with me getting the physical book here on time, the postgraduate show will give me time to reflect on the mistakes made, and give it enough focus to present some of the photographs taken for this module at the end of year show to the public, friends, and family.

If I were to do this project again and continue with it, I would photograph more of the wider locations such as Manchester and London, but due to the time scale, it didn't work out and take as many images as possible so I had a selection to choose from.

Overall, this module has been challenging but out came a project that hopes to inspire people and think differently about the case, and think about the right people that have been affected, rather than the wrong person in Peter Sutcliffe, AKA, The Yorkshire Ripper.

Yorkshire Ripper: The Secret Murders. 2022. [film] ITV.

The Ripper. 2020. [film] Netflix.

Pease, B. 2022. How has Photography explored the Scene of a Crime, and how has this evolved?. [Online]. Available at: <https://acrobat.adobe.com/link/review?uri=urn:aaid:scds:US:68a99808-fff5-3ddf-a72a-88e2077d0679>

Mutka Art & craft, 2019. *How to make File Folder\\DIY File Folder craft idea*. [video] Available at: <https://youtu.be/SrFBAnILwLg> [Accessed 24 April 2022].