

Kerry independent informal characterizations

Julian	Russ	Mel	Idiographic characteristic
-Kerry had very frequent visual experience. Including skilled inner seeing used to accomplish various tasks, or just for her own pleasure / interest / absorption.	Lots of inner seeing with a range of characteristics:	Kerry's inner experience is predominantly visual.	ISee
-Innerly seeing just a thing (e.g. object or animal) with nothing beyond it.	Inner seeing—nothing beyond the object seen		ISee-nothing beyond
-From this we could subdivide inner seeing of complete scenes			
-Kerry's inner seeing often had skillful clarity. Parts were selectively blurred if they weren't important to her.	Inner seeing--skillful use of clarity/blurriness		ISee-skillful clarity
-Kerry had other types of inner seeing. Some of these there were only one or a few samples of. Still it's useful to note to show breadth of types of seeings for Kerry. For instance Kerry could see something imaginary overlaid on the real world. There were a few possible samples of this but I think only one we can really be confident of (The Subaru).	Inner seeing—incorporated into real seeing	She has the ability to impose incredibly detailed pictorial elements, both imagined and from memory, onto reality whilst maintaining an awareness that it is not part of the physical world.	ISee-incorporation into reality

Kerry also had a sample (the yurt) where the entire scene and her locus of self was behind her actual self. There are some other samples where Kerry's perspective is other than her self, or where she sees herself. This is different but still shows the range to which she can alter perspective.	Inner seeing—from other than the normal perspective or location		ISee-unusual perspective
	Inner seeing -- clear and detailed		ISee-clear
	Inner seeing—does not block external seeing		
-Faces and expressions were experientially important, both in inner seeing and regular seeing.	Focus on the face/expression		Face or expression
-Kerry was (moderately) often seeing stuff. Sometimes it was hard to tell if this was experiential. Sometimes it clearly was, like with her sensory awareness. Sometimes it was in between, just seeing stuff. This seems basic to note but adds up to a picture of Kerry visually in tune with the world, often her inner world, but sometimes her outer world as well.	Seeing Seeing hard to differentiate from context		Seeing
-Kerry had a good deal of sensory awareness. Sometimes this was in her inner seeing and sometimes just in her regular seeing.	Quite a few sensory awareness	Sensory awareness is present	SA

-Color was often the focus [of sensory awareness].	Sensory awareness frequently of color		SA-color
-But patterns or seen texture could be as well. There may have been tactile ones (like the bicycle) but I'm not sure and can't off-hand remember others.	Sensory awareness (other than color)		SA—other than color
-Kerry had a good deal of inner speaking, inner hearing, and some singing. I can't off-hand say what was more dominant, except that it seems to me like a mix.	Quite a few inner speakings: ISpeaking not differentiated from IHearing ISpeaking without specifying the words	She also has an active inner monologue, though less active than her inner seeing.	ISpeak
-There were a few one-off samples here that still show the range of Kerry's experience. I'm thinking of a sample where Kerry is innerly singing along to a song (Blue Café) but either without knowing the words or without even using specific words. And then another sample where Kerry is imagining herself speaking, knows what she's saying, but seemingly doesn't actually innerly hear or speak it.	Speaking aloud with a range of semantic experience: Speaking aloud -- clearly intentional Speaking aloud -- words rolling out Speaking aloud -- for non-semantic (e.g., rhythmic, interpersonal) significance		ISpeak not straightforwardly semantic
	Unsymbolized thinking (once)	some unsymbolized thinking	U
	Feeling (twice)		F
-Thematically, Kerry had quite a few samples about graphic design			

and about camping/hiking/trail running.			
		She often has concurrent experiences featuring inner seeing and inner monologues.	