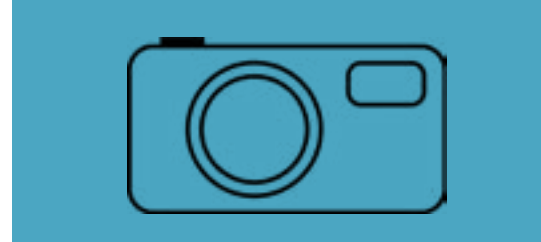


# East Anglia Observer



## Photo Tips



Intentional camera movement (ICM) images is to experiment with different shutter speeds and movements to find the right balance between blur and detail. Start with slower shutter speeds for more pronounced blur, and gradually increase or decrease the speed until you achieve the desired effect. Additionally, try incorporating different motions, such as vertical or horizontal sweeps, circles, or zigzags, to add variety and creativity to your images. Remember, ICM is all about creative expression, so don't be afraid to explore and push the boundaries of traditional photography techniques.

## Regional Organiser's Update

**Simon Fremont ARPS**

Welcome to the Spring Edition of the East Anglia Observer it has been a busy few months since our Winter Edition. In February I visited RPS House to meet the other Regional Organisers and SIG Chairs to discuss updated Terms of Reference for the Regions and SIGs.

We are pleased to include articles from two of our members Chris Thurman ARPS and Alan Dedman LRPS. We want to include more members articles in future editions so please send them to us. [EastAnglia@rps.org](mailto:EastAnglia@rps.org)

We are excited to include Slipstream '24 created by the East Anglia Documentary Group which is about the air force based in East Anglia during World War II. In future editions we hope to include more articles from the SIGs who are active in East Anglia.

On the events front that start of March will be busy with three events across the region. Booking for those events has closed. There will be a report on those events in the Summer Edition. We do have more events available that can be accessed directly from this newsletter or the RPS Events. We are looking to keep event costs as low as possible for the foreseeable future.

Work is progressing on the Advisory Day for those members who are on the distinctions journey it is likely to take place in the Autumn. More details to follow.

We are looking to hold the East Anglia AGM in April via zoom. Tickets are free and will be available soon on the RPS Website. The Summer Edition of East Anglia Observer will be out in May.



A top tip for analogue photography is to always carry extra film and batteries with you. Running out of film or having dead batteries can be frustrating, especially when you're in the midst of capturing a perfect shot.

## Highlights



### Mining your files

Article by Chris Thurman ARPS

### When the Magic...

Article by Alan Debman LRPS

### EA Documentary

Article Slipstream '24

# “Mining” your files

**Chris Thurman, ARPS**

For various reasons I have been looking through my old files and in doing so made a number of discoveries. To begin with is a photo I took in 1955:



*C. Thurman, Pentonville Road looking towards Kings Cross Station, 1955*

I have printed this shot many times in the past but always with the concentration on the station, trolley bus and adverts. However, after scanning the whole negative, I was really surprised (absolutely amazed) to see the old lady on the right, apparently dressed in black or dark colours. A true find, and shows the importance of the scanning the whole of the negative, or, slide. Incidentally, the vignette on the bottom left is a badly fitting lens hood and there are development lines in the sky as this was before I started to use inverse agitation. I have always liked this photograph as a reminder of times past; times I have lived through.

My second photo was taken in 1958. About a year ago the RPS circulated a request from a professor at Brighton University regarding photographs taken by any members when they were 18 or under. I answered the questionnaire and remarked that I had taken photos of my friends while at school. I thought that this might have been quite unusual as my impression is that most photos of children at school were taken either by teachers by professionals. The professor immediately responded by asking to see some of the photos of my school friends. In the event I supplied some 40 images and while digging through the files I found the following photo.



*C. Thurman, Rene and Frances dancing at a sixth form party, 1956*

## Getting to Know

Chris Thurman ARPS

*What is your first photographic memory?*

I have no early photographic memory, except perhaps using my Dad's Kodak Autographic when I was 12 or 13.

*What was your first camera?*

My first camera was a Rolleiflex lookalike called a Photina TLR

*Can you share some of your inspirations?*

Going to exhibitions, I have books by many different photographers. No-one specifically.

*Who would you select as your photographic mentor?*

When I started processing films and paper, the chemicals and other materials were sold by a local chemist, and he helped me starting out with the chemistry and control of contrast.

*What are the three words you would select to describe your photographic practice?*

Is it interesting?

Once again, finding this photo came as a complete surprise. I particularly liked the feeling of movement of the two girls dancing which is why I have included here. I have never liked using flash and when Kodak brought out a film of 1600 ASA (Royal X Pan) I immediately bought a couple of rolls. It had to be developed in a special brew, DK50, to keep the fog levels low. The light was just normal indoor lighting.

These two photographs were taken with a simple TLR called Photina, which had been made in Germany in 1954. The photograph below was taken with a Rolleiflex T, and I have to admit that I much prefer scanning negatives made on 120 film compared to those on 35mm film.

And so to the third and final example. I was looking through my files for any photographs I may have taken of the area between the Bank junction and St Pauls Cathedral, which is how I found the photo below.



*C. Thurman, Fruit stall in road off of Cheapside, 1964*

I had made a contact of this photo at the time it was taken and it had remained unprinted ever since. As before I scanned the entire negative and then made a print. Once again I had a major surprise. I was taken aback by the inclusion of the man on the left and I was immediately struck by his Alfred Hitchcock like appearance. I just find the contrast between him and the queue at the fruit stall to be sometime unreal; a complete fluke as it wasn't planned in any way.

There are two obvious conclusions from this short note. Firstly, if you been taking photos for many years, there are likely to be photos on your file which were overlooked at the time and may now be of interest, for say, historical reasons, such as the first one. Secondly always scan the whole image for reasons shown in photos 1 and 3.

Chris Thurman, ARPS

## Volunteering

**Sense of Fulfillment:** Contributing to a cause you care about can bring a profound sense of satisfaction and purpose.

**Networking Opportunities:** Volunteering can expand your social and professional network, connecting you with like-minded individuals and potential career opportunities.

**Making a Difference:** Volunteers play a crucial role in addressing societal needs and creating positive change.

We are looking for volunteers to support running events! Just 6 hours of your time can make a big difference to the event programme within East Anglia. If interested, please reach out for more details to [EastAnglia@rps.org](mailto:EastAnglia@rps.org). Thanks.

# When the Magic Happens

**Alan Dedman LRPS**

Most photographic genres require the right composition, the right light and that magic moment when you press the shutter, be it Street, Landscape or even Portrait. Some times its a case of being in the right place at the right time.

However with still life photography, you need to think the image first, even before you get the camera out. You need to set the composition, get the lighting right and the background right all before you press the shutter. It its all down to you the photographer and what's in your mind.



*A. Dedman, Cornucopia, 2012*

The first problem is what to photograph, it needs to have caught your eye, or your imagination. Then how best to arrange it once you have decided. The more items the greater the challenge. You have to think it out first.

Putting the camera on a tripod and looking at the composition through the viewfinder, or screen before hand gives you some idea as to the finished image and allows you to make adjustments



*A. Dedman, In a white cup, 2018*

## Getting to Know

Alan Dedman LRPS

*What is your first photographic memory?*

My first photographic memory is of a monochrome image I took of my cousin picking bluebells. It made the local press. Sadly in the mists of time I have no longer got it.

*What was your first camera?*

My first camera was a Box Brownie, but later I got a Zenith.

*Can you share some of your inspirations?*

I just go out, walking the dog, and look at the flowers, trees, whatever is in bloom and I think looks good, or I see some object and think that would make a good image, there is so much beauty around us.

*Who would you select as your photographic mentor?*

I belong to a still life page on Facebook and admire some of the works but not that particular person as a mentor.

Photographers and artists who I admire,

Bill Brandt for his monochromes.

Ansel Adames for his landscapes

Don McCullin for his war photography.

Caravaggio for still life.



Technically a long shutter speed is best as you would need as much depth of field as possible, maybe even bracketing the exposures.

Early painters of still life had rules, the light needs to come in left to right. Knives never point outwards and flowers and fruit all had meanings.

I like my images to be big, bold, bright and colourful.

When you have sorted your style, your favourite background and your favourite lighting its the time to think outside the box. Tables loaded with fruits, flowers, wine, pheasant and rabbit are a bit old hat. Time to let your imagination go.....



*A. Dedman, Flowers on a plate, 2019*



*A. Dedman, Poppies, 2023*



*A. Dedman, Red, white and blue, 2023*



*A. Dedman, Not quite Fabergé....., 2023*



*A. Dedman, Garlic after Sanchez Cotan, 2021*



*A. Dedman, Blue Christmas, 2023*

# East Anglia Documentary Group

David Collins, Richard Jefferies



In January 2023 the East Anglia Documentary Group (EADG) began planning the project list for the coming year which it could then circulate to members for engagement.

In addition to the four planned exhibitions at The Forum in Norwich, financed by the RPS Documentary Group, and the monthly Newsletters produced by the Group Secretary, the EADG decided to work on one six month project ( NEWMARKET '23 ) with around four photoshoots and a 12 month project which members could contribute individually to across the months with a common theme if they so chose.

Looking at the suitable contenders for selection for the 'annual project', what became apparent quite quickly was that 2024 was likely to host the probable final commemorations for World War II based on 20 year old participants plus 80 years passage of time equalling 100 years for veterans which realistically would be the 'one last look' as the Rackheath tour was straplined.

Clearly, the eightieth anniversary of D-Day on 6th June 2024 in Normandy would almost certainly take centre stage, and rightly so, but the decision was taken by our EADG to do something which was relevant for our Region, different, but still with a link to the main event.

From distant memory, one of our photographers remembered spending time at the original American Memorial Library in Norwich ( before the fire ) and had a very hazy recollection of something called ' Big Week ' which was a ' main event '.

So the research into the aviation aspect of 1944, relevant to D-Day, started with the help and the encouragement of The American Memorial Library in Norwich and by February 2023, we had allocated a working title of SLIPSTREAM '24 reflecting that it was a story following on from the original.





The preliminary research threw out a story board of a 'then and now' comparison possibility and we started researching images from the 1940's which could be replicated in the current day.

We were really fortunate when visiting Station 124 , RAF Tibenham, and now home to the Norfolk Gliding Club who welcomed our interest, by looking into the research already done on the Kessel raid by the Club's Chairman and some of the images available.

Amongst the photographs on display at the clubhouse, and in their own archive, we came across an individual who went on to become a professional photographer for Life magazine on his return to the USA post hostilities.

His name was Art Shay, and with the kind permission of his son, Richard Shay ( also a professional photographer) we were able to duplicate some of his original compositions taken on film by a Leica / 35mm combination with the modern day digital equivalent with a Sony RX1Rii which has a Zeiss 35mm fixed lens.

When this Navigator, flying for the 445th, had downtime, he went through East Anglia and beyond taking images both for his own use and indeed for sale having made his first wartime sale whilst serving.

Naturally Norwich, some dozen odd miles to the North of Station 124, was a big draw and with thanks to the Maids Head Hotel and their archive, we were able to recreate some of the classic views the visiting American service men and women would have seen (Cathedral/ Castle / Haymarket / Tombland ) as well as some of the subjects which were reached from Tivetshall, just outside of Tibenham, via the now defunct Waveney Valley Railway.

Along the way we were able to spread the word about what we were doing as a Society, why we thought it was important for both now and the future, and we met some lovely people. at the same time including aspirational travel vloggers.

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TIBENHAM  
- NORFOLK

Turning to the end product, we wanted to create a storyboard which showed the 2nd Air Division stations as they are now, eighty years on, with a nod to the people involved back in 1944 ( Art Shay, Jimmy Stewart, Walter Matau, Hemmingway ), those who stayed ( the American Cemetery in Cambridge ) and those who visited this year.

We wanted to deliver a curated mini exhibition for The American Memorial Library in Norwich (which ran from the beginning of September through to December) which embraced a series of clips of each of the storyboard panels which could be accessed through a QR code on a mobile phone.

Creating awareness of what the EADG was doing and illustrating how we can walk the historical timeline with a camera either through archival images , or those we took just today.

The final product will be a short YouTube film of around 13-15 minutes which will be published on @RPS-EADG, set to premiere on the 25th February 2024 anniversary date.

Subsequent to that premiere on YouTube, which endorses the music copywrite, we will send the physical prints to the Norfolk Gliding Club for a permanent home, if they so wish, and, as we migrate (possibly) from physical exhibitions at The Forum (audience maybe 2-300 hundred) we will be looking at storing these on line either through our YouTube playlists (audience 36,000 ) ... or perhaps with a link to the RPS website?





# Event Calendar

Date	Event	Link
3/3/2024	Talk Walk Talk - Cambridge - city of Learning	<a href="#">Closed</a>
4/3/2024	Talk Walk Talk - Norwich Alternative	<a href="#">Closed</a>
6/3/2024	Talk Walk Talk - Beccles Town	<a href="#">Closed</a>
24/4/2024	Spring Flowers RHS Hyde Hall	<a href="#">Book</a>
2/6/2024	Aldeburgh Coastal Photography	<a href="#">Book</a>
14/9/2024	Motorsport at Snetterton	<a href="#">Book</a>



## Event Leader Callout East Anglia - Autumn Woodland Walks

Following the success of the Coastal walks last year and the recent City Landscape walks. We are looking to expand that programme with a the next series of walks based on the theme of Autumn Woodlands. Our aspiration is to hold at least 1 walk at a woodlands site in each county in the Region.

To achieve that goal we need to expands our volunteer team in the region who lead walks. Each walk will be limited to 10 people with an expected duration of 3 hours. If you would like to help by leading a walk in your local woodland please contact [EastAnglia@rps.org](mailto:EastAnglia@rps.org).

