

Members' Showcase

provides a platform for contributors to our monthly meetings to display the work they have shared.

Contributors have curated their own images and provided the accompanying text making this a collaborative group venture.

20th September 2025 — Meeting in person at Clements Hall, York Chaired by Patricia Ruddle

Contributors:

Rachel Ann Perry Avijit Datta Christine Pinnington

Barbara Pollard Howard Fisher Andrew Hersom

John Elvin Peter Bartlett Neil Wittmann

lan Sayce Wendy North Adrian James



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Rachel Ann Perry - Memories of Hull

I would never have guessed, back when I was working in Hull, that the city's grand and imposing old Post Office building would one day be where my son now rents an apartment.

The former Post Office has been transformed. It now houses modern apartments, along with a Wetherspoons and even a nightclub.

Hull itself turns out to be a great city for photography. Finding myself often returning to visit I'm struck by how much I'd forgotten, or perhaps never really noticed about the city's layout when I was caught up in my busy working life.

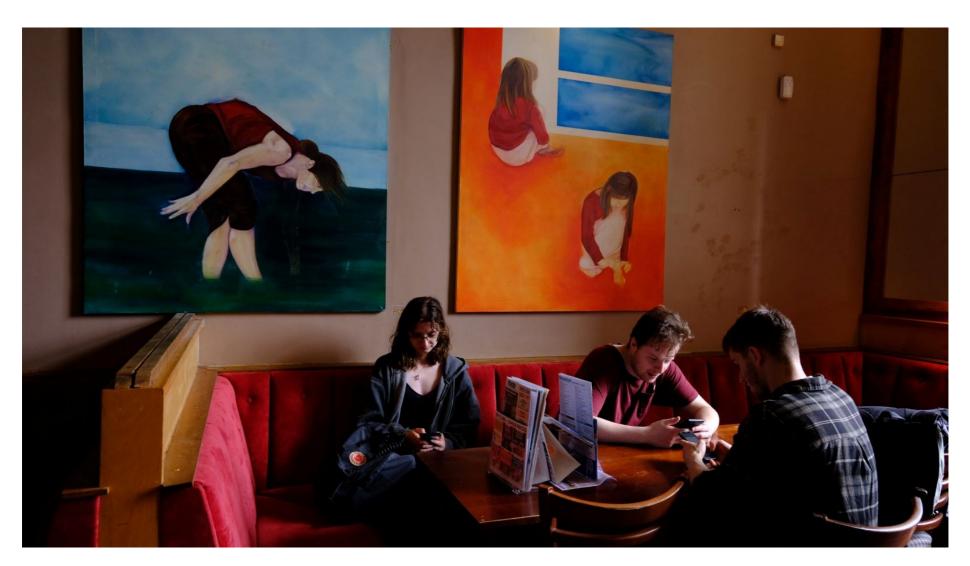






The walls are thick, giving my son's mezzanine apartment a quiet, tucked-away feel that he really enjoys.

On one visit, I was surprised to find that Wetherspoons displayed paintings depicting themes of depression and abuse—a rather unusual backdrop for a space meant for drinking and socialising. Quite likely a forgotten exhibition from Hull's City of Culture Year in 2017.







The nearest post office is now in a small building on Lowgate —its red branding leaving no doubt about its purpose.





Just up the road from where my old office once was (now Crown Office), there's another unexpected piece of art: the Drypool Bridge. We often walk across the River Hull, a swirling, muddy river which runs under the Drypool Bridge and joins the River Humber.





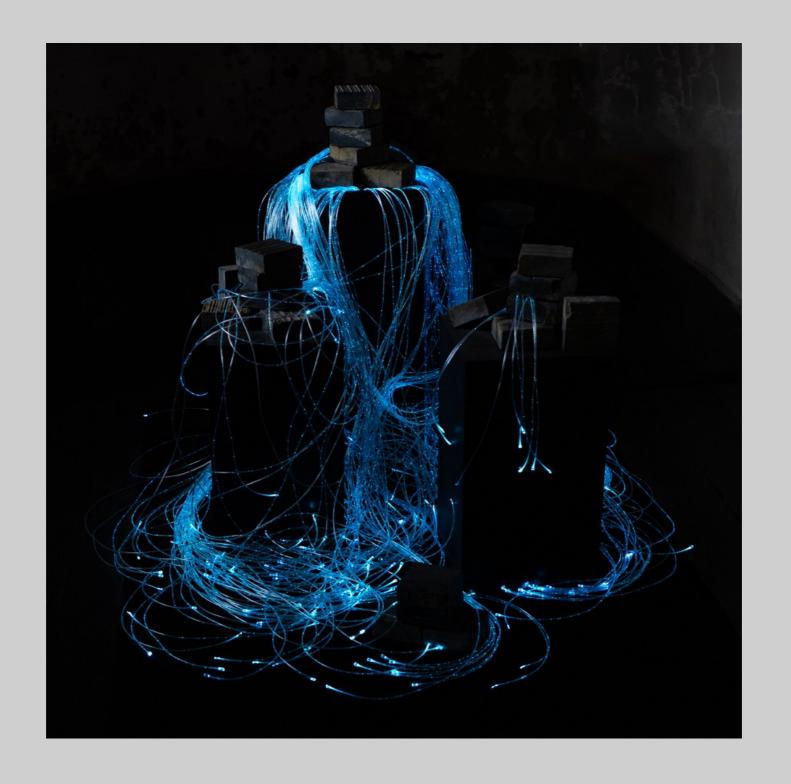
At first glance, it looked as though someone had wallpapered the bridge in a bold 1960s or 70s design. Curious, I looked it up on the internet and discovered that an artist called Sarah Daniels had designed the patterns. Her work was commissioned to celebrate John Venn—the mathematician famous for the Venn diagram—who was born in the Drypool ward.

Barbara Pollard

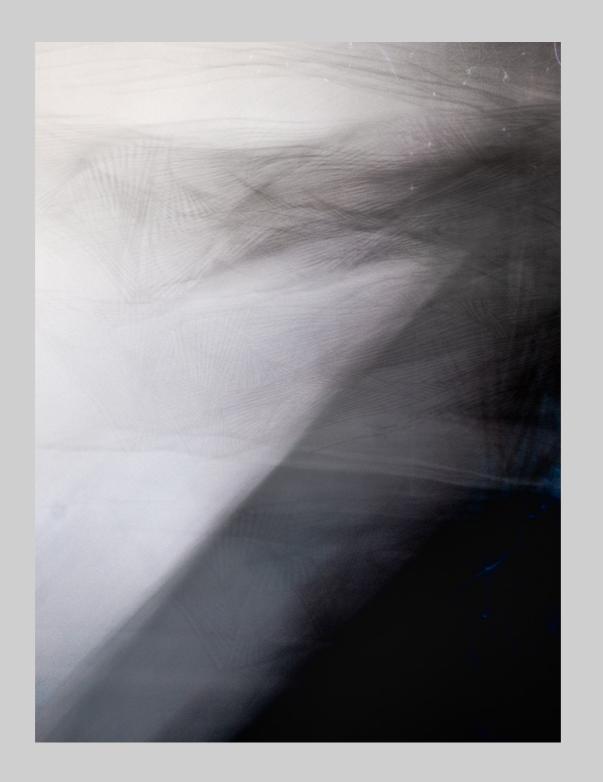
On a recent visit to Northumberland, I visited a sound and light installation at Lindisfarne Castle by the artist and composer Liz Gre. The artwork was inspired by Liz's experience of the elemental nature of Holy Island. The sculpture included stones taken from the beach, with strings of LED lights and fine embroidered nets draped on and around them. To accompany the visual effect, Liz has produced a piece of music which played continuously, echoing the sounds of the island in a haunting ethereal composition. The title of the installation is Embodied Cacophonies.

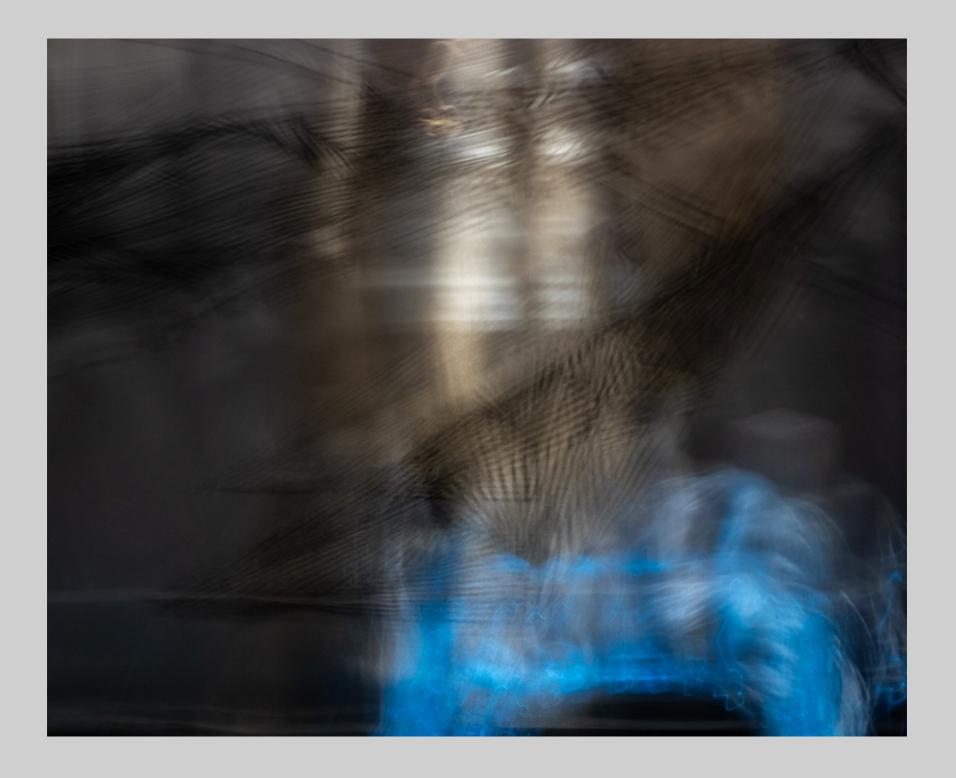
From the moment I entered the small room where the installation was placed, the sights and sounds created a kind of synaesthesia, such that I could feel the wind blowing gently and taste the salt in the breeze. It was a very powerful experience. These photographs represent my response to Liz's artwork.

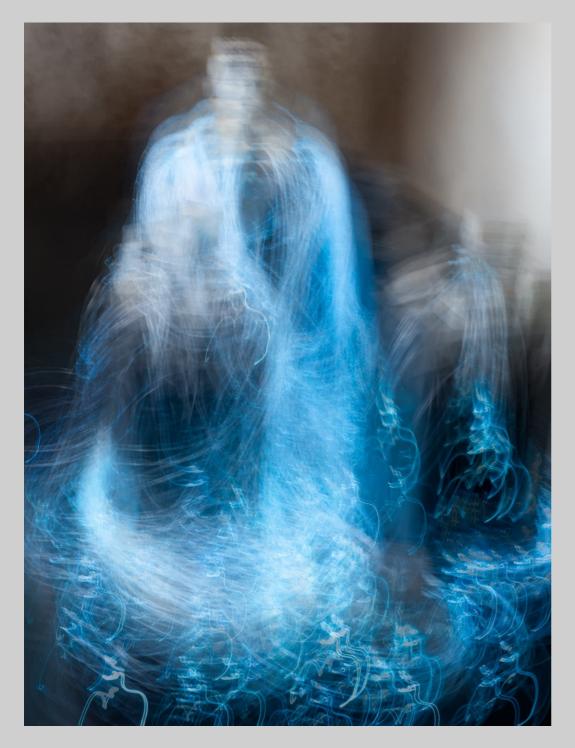


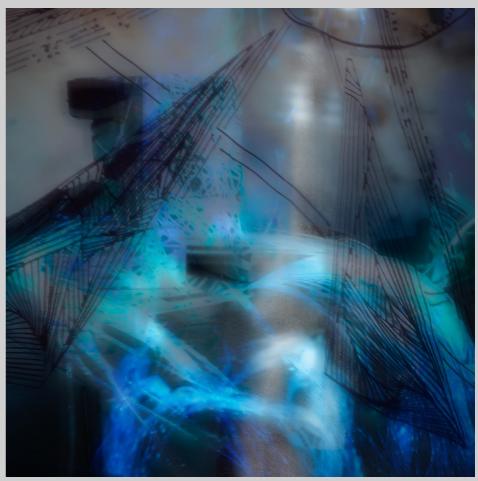








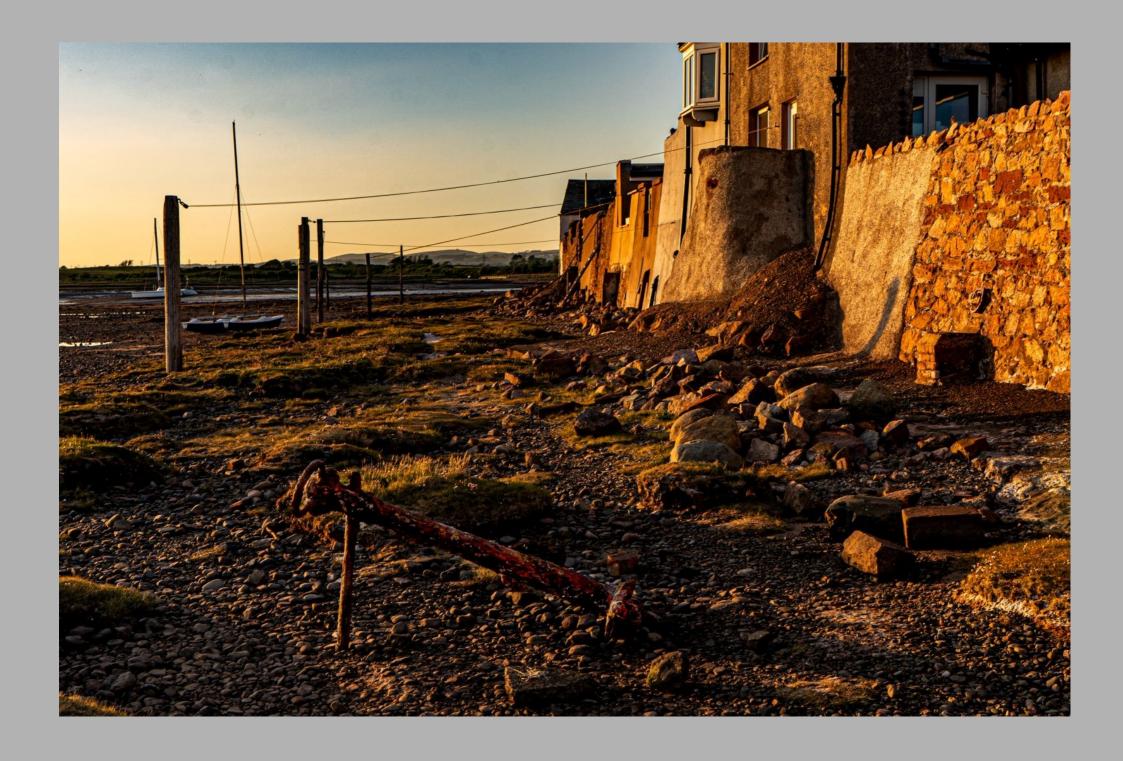




John Elvin - Ravenglass

In Spring this year, I had a short holiday in the tiny village of Ravenglass on the Cumbrian Coast. It basically consists of one street, three pubs, a run down post office, and two railway stations. On one side, the street backs on to the wide and muddy estuary into which three rivers flow. What fascinated me was the fact that the houses on this side had clothes posts which were embedded in the estuary mud. One was relatively modern, and some were quite ancient, but each had its own individual character.

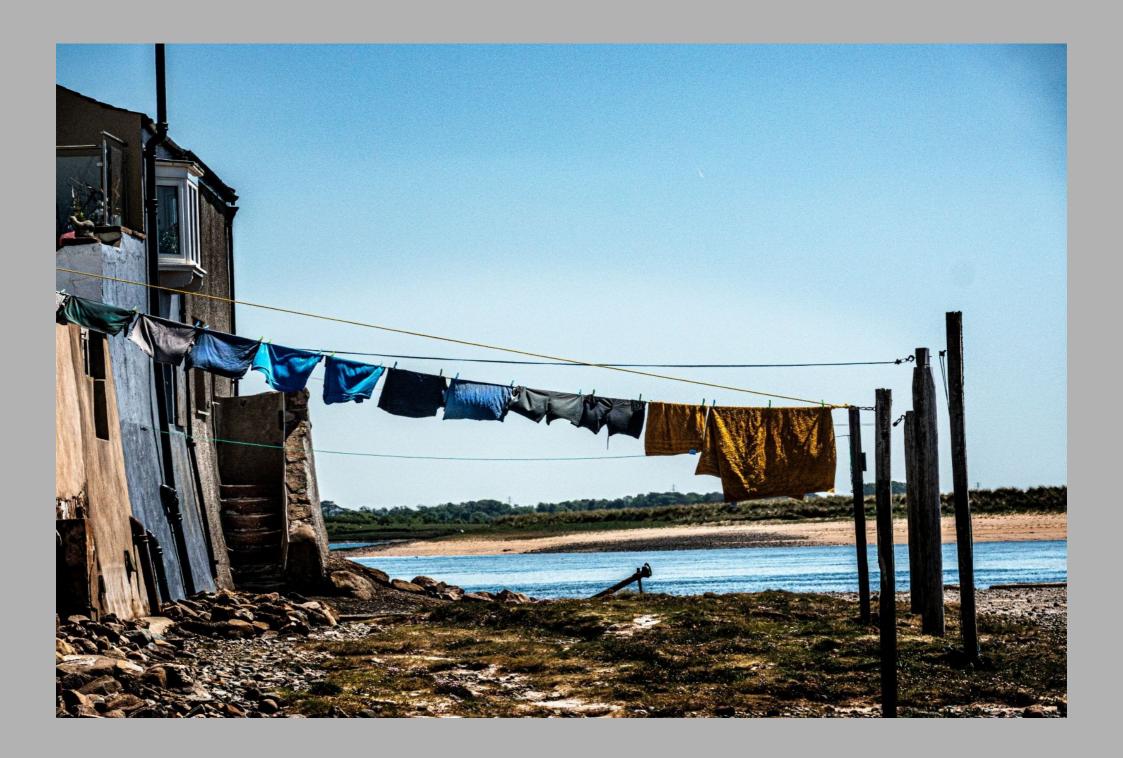


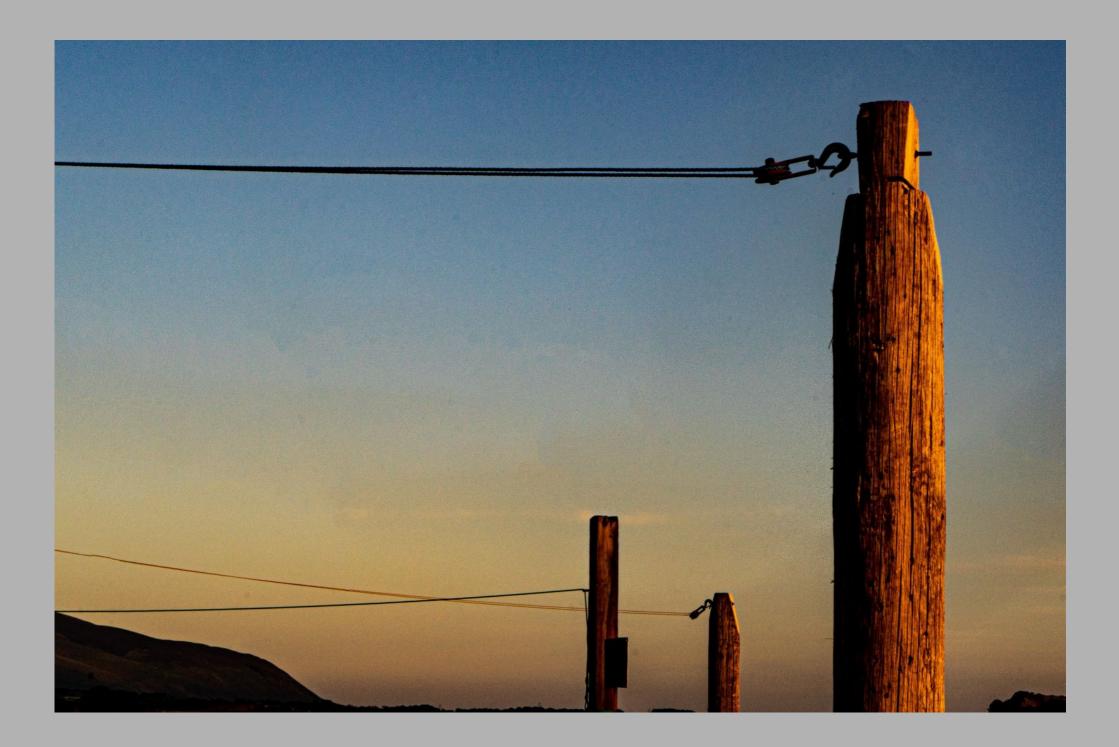


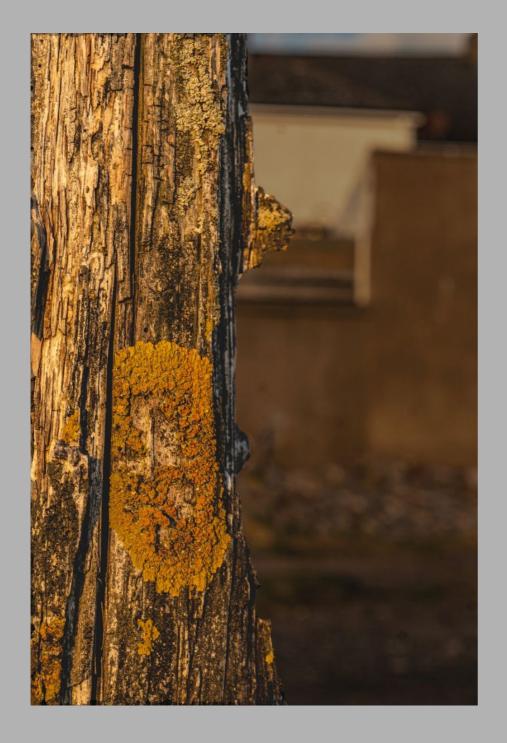










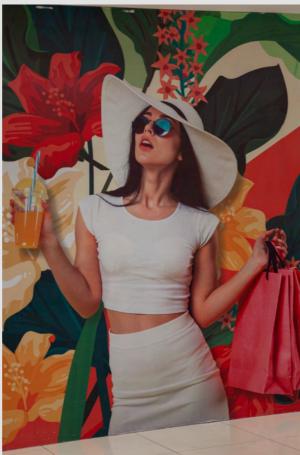




Ian Sayce - Looking at Street Art in Singapore, Borneo and Malaysia

Art from the streets of Kota Kinabalu, Borneo















Singapore style Street Art







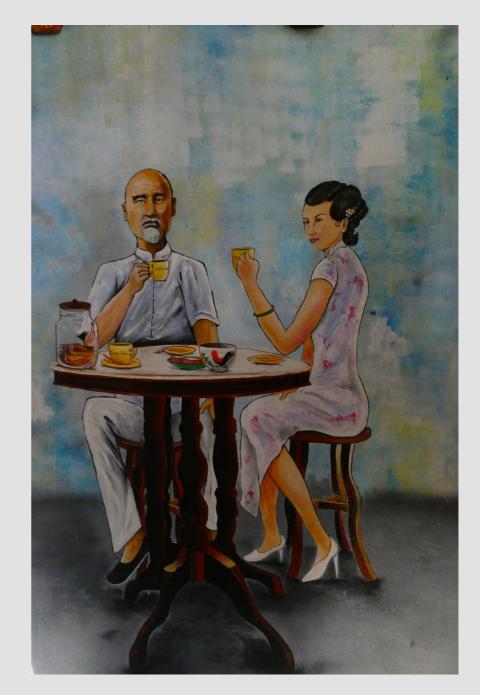










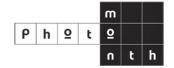


Street Art in Ipoh, Malaysia



Street Art in George Town

Avijit Datta FRSA, Curatorial Advisory Board Member - Photomonth EastLondon



PhotoMonth EastLondon celebrates Photography between October 2nd - November 3rd.

The festival is in major public spaces, from Tate Modern, Whitechapel Art Gallery, Autograph, independent galleries including Four Corners, private spaces and local libraries, bookshops and unconventional buildings. The interactive map for 60+ events is at https://photomonth.co.uk/photomonth-exhibition-map-2025

There are also dedicated Facebook, Instagram and LinkedIn Photomonth pages (see below).

Highlights include:

- 1. Tate Modern is showing work by Joseph Koudelka, Francesca Woodman and Tate Britain is showing Lee Miller
- 2. Zed Nelson, Sony World Photographer of the Year ' **The Anthropocene illusion**'. Nelson's work has also exhibited at Tate Britain and the National Portrait Gallery, and is included in the permanent collection of the Victoria & Albert Museum
- 3. A film festival at Hackney Picturehouse and Source Studios where the audience may also ask questions of the director etc. Films include *Tish* and *I am Martin Parr*
- 4. A symposium on photography of 'Longing' 18th October
- 5. Portfolio reviews by international picture editors and curators 19th October
- 6. **Wonderland Exhibition**, The Joy of Analogue Portraits 1955-1995 Yorkton Studios, Hackney, East London. Including Sebastião Salgado, Sir Don McCullin, Horst P Horst and Angus McBean
- 7. Graduate photography work from four universities: Westminster, London Metropolitan, Arts University Bournemouth and York St. John University (Times/ Sunday Times 2025 #1 for Social inclusion)

www.photomonth.co.uk

Instagram: @photomonthlondon

Facebook: PhotoMonth

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Zed Nelson, Sony World Photographer of the Year - 'The Anthropocene illusion'.







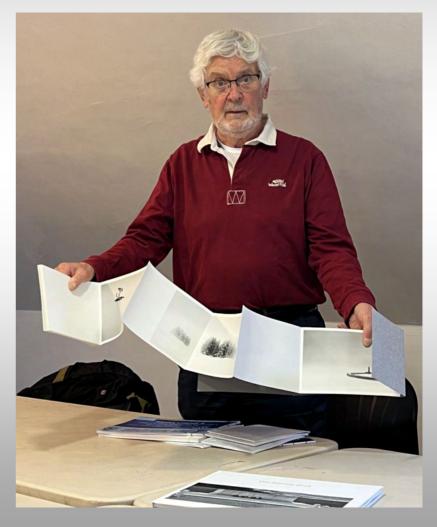
Contemporary Group North dedicated much of today's meeting to books, both handmade and commercially produced and several members brought in their very varied and innovative work to share.

The next few pages show some of the books we were able to enjoy.

Howard Fisher - On binding techniques

For some years I have been making hand bound photo books in A5 and A4 sizes using Japanese stab binding techniques. Some have soft covers, some hard covers and usually around 20 pages carrying either single images or double-sided paper with an image on both sides. The latter needs careful pre-printing consideration to ensure the images are in the correct place in the book. I find the techniques a mindfulness exercise but, of course, the included images need careful selection and sequencing.





Peter Bartlett ARPS - Rhubarb

RH

RATUBARB

Peter showed a collection of images from his self-published book, *Rhubarb*. The book contains images made at the annual Wakefield Rhubarb Festivals in 2023 and 2024. Peter has previously shown a selection of images made in 2023 that were featured in the May 2023 edition of Showcase (link below).

https://issuu.com/royalphotographicsociety/docs/members showcase may 2023?fr=sYWZmOTU5NTAxNDg

The book which includes an outline of the background to the festival can be viewed online in its entirety here:

https://www.blurb.co.uk/b/12460759-rhubarb













Wendy North - Two Books

The meeting of Contemporary North on 20th September in York was focused on sharing books. I chose two books I'd made. Both were built around projects that had some very personal meaning for me, and both shared the theme of contrasting dark and light but were very different in their focus and shape.

The 'Flag' book below is an elaborate book and aims to contrast the lives of people, rich and poor, who lived in my local area. It is basically two concertina books that are fixed together which change the narrative as you turn the pages.





in this facilit on the 4th day of July 1858...

in this facility of the leads ent facth list Dunder, thring Hail and Rain, carrying devolutation before, and by a sudden irruption of Water into the lights of R. C.Clarke Eerf twenty six human between the season of the light of R. C.Clarke Eerf twenty six human between the season of the light of R. C.Clarke Eerf twenty six human between the season of the light of the lig



The mortal remains are deposited in the Graves as undernamed,

1th Grave begining at the North end.
George Birkinfhaw Aged 10 Years)
Joseph Birkinfhaw Aged 7 Years)
Isaac Wright Aged 12 Years
Abraham Wright Aged 8 Years)

2th Grave

Clade Grave

James Clarkson Aged 16 Years.
Francis Hoyland Aged 15 Years.
William Atlick Aged 12 Years.
Samuel Horne Aged 10 Years.
Samuel Horne Aged 10 Years.
51st Crave,
Eli Hutehinson Aged 9 Years.
George Garnett Aged 9 Years.
John Simpson Aged 9 Years.
4th Grave,
George Lamb Aged 8 Years.
William Womerfley Aged 8 Years.
James Turton Aged 10 Years.
John Gethard Aged 8 Years.

The mortal remains of the Females are eposited in the Graves at the feet of the

Males as undernamed. 18 Grave begining at the South end, Catharine Garnett Aged 11 Years. Hannah Webster Aged 15 Years. Elizabeth Carr Aged 15 Years. Ann Moss Aged 9 Years. 2nd Grave,

Elizabeth Hollings Aged 15 Years. Ellen Parker Aged 15 Years. Hannah Taylor Aged 17 Years. 5rd Grave,

Mary Sellors Aged 10 Years. Elizabeth Clarkson Aged 11 Years. he lies at the first of her Brother James Clarkson. Sarah Newton Aged 8 Years. Sarah Jukes Aged 10 Years.





Light

Wentworth Castle

Wentworth Castle was built by

Thomas Wentworth when he failed to inherit Wentworth Woodhouse. In 1695 the 2nd Earl of Stafford died without leaving an heir which led to a fallout involving two members of the Wentworth family. This dispute ultimately led to each of them trying to outdo the other through the creation of ever more palatial homes and expansive landscaped parklands in Stainborough and Wentworth

Woodhouse. Improved technology in glass making at the time meant that their houses were constructed to incorporate walls of windows and their

luxury.







This project was originally presented in the form of a concertina 'flag-book'

Wendy North June 2022 https://penistonearchive.co.uk/wentworth-castle/



Living in the LIGHT

began as an exploration in creating photographic abstracts of windows and balustrades at Wentworth Castle, Stainborough.

Some of the resulting images appeared to me to represent pit wheels, i.e the colliery winding gear for lowering miners down the shaft.

Later, a project on 'making connections' resulted in me visiting a local memorial and to making the connection between Coal and family wealth

and how this resulted in a

Life in the DARK

for many of the poor families in our district.

















The second book I shared was a simple concertina book which I created from a selection of images taken when walking in my village. This is a much simpler construction, but even so I struggled with the glue and managed to get a couple of pages stuck together. When first looking you might feel this is a boring subject and ask why anyone would photograph such mundane subjects as mud and cracks in the road, so please read my words. The last few months have been particularly difficult for me and I hope you see the connection I was making between words and pictures.





Dance Lane

In the bright sunlight dark shadows wave and dance across the lane.

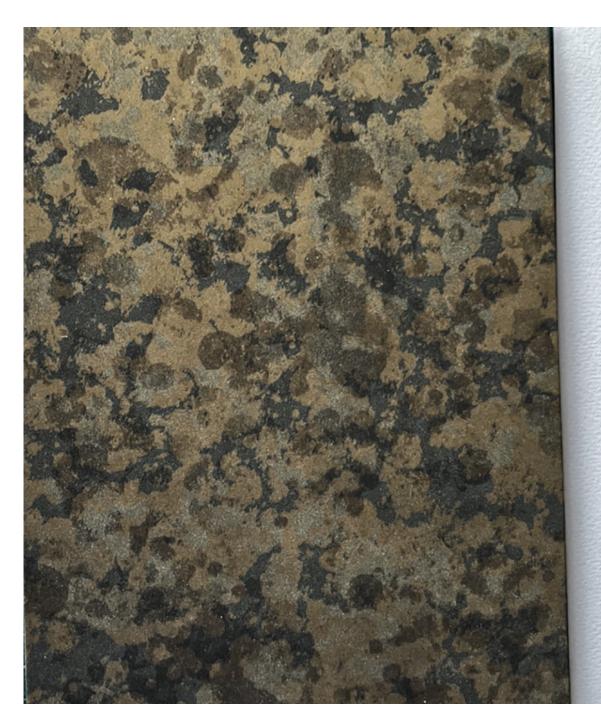
Along its edges, thick black mud absorbs the light and collects the footprint of those who pass.

As the mud dries to dust will I see my future mapped out in the cracks and line on this broken surface.

Wendy North







DANCE LANE

At the start of December 2024, after being diagnosed with a life-changing medical condition, I made a commitment to take short daily walks. In the beginning, I would head up the hill and through the village. But as spring slowly emerged and birdsong filled the air, I found myself more and more drawn to walking along Dance Lane. These walks quickly became a kind of mindfulness practice for me—a time to immerse myself in the present moment, surrounded by nature, and briefly set aside the weight of daily concerns. By late February, however, I began to feel that I had photographed everything that had initially caught my attention. Earlier on, I had been intrigued by the small moss gardens growing on the stone walls that run through the village. I'd expected the rain to make them flourish—but instead, the unusually dry weather caused them to shrink back into crevices, and I soon let go of that idea. That's when I started noticing the road surface itself.

As February turned into March, we experienced an incredible stretch of weather—bright blue skies and sharp, striking shadows. I became increasingly captivated by the shifting patterns that appeared on the road. At first, these patterns were shaped by the contrast between wet mud in potholes and the dry road, but as the dry spell continued, the mud faded, and the shadows took centre stage.

These shadows were never still. They danced in the wind, constantly changing form—perhaps even giving the lane its name.

Wendy North Saturday 12 July 2025 With thanks to Lyn Newton for her editorial contribution.



Postscript

Creating the first Zine as a concertina booklet

Having taken hundreds of images on my village walks I had quite a filtering job to come down to the final eight pages of images. I hadn't used my printer for quite some time due to my illness, so my first job was to print some images to check it was working OK. I also needed to get my head back into gear for the printing process. I chose to print on A5 matte Marrutt paper, so as a consequence of this decision I created a Portrait oriented handmade book. This was the first time I'd returned to book making for three years, so things weren't totally straight forward and I had a few teething problems, including the way the glue got where it shouldn't. (I'll use double sided archive tape next time.)

As I wanted to try using the Mixam online publishing company my next step was to revamp the zine into an A5 landscape booklet, which allowed me to include a few more images though I still chose to use the same patterned images for the inside and outside covers that I'd used in the original handmade copy. This was paper I'd bought at Falkiner's shop on Southampton Row, London many years ago - I simply hadn't had a use for it before, even though I originally bought it with bookmaking in mind.

So, my final image shows the cover of the handmade photobook alongside two copies that were printed by Mixam.

Christine Pinnington

Making 'books' is a change for me as I spend a lot of time on printed books. I brought today some examples of different types of easily made and inexpensive ways to present or save work. These include ring bound, concertina, zine, purchased snapshot books and a circular book (this one not so easily made!!)





Andrew Hersom APSA EPSA EFIAP/b



These are both commercially produced books.

The first book has photographs by Ken Furmage ARPS

AFIAP. It was assembled just after Ken's death in 2021 by

a cousin, Chris Bloomfield.

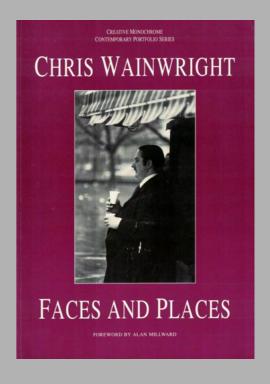
Ken was an intrepid street photographer and a friend of around forty years, from the time we were both members of Hull P.S. This book of monochrome and colour images is a fitting tribute to a great and inspirational photographer.



Andrew with Ken Furmage's book

The second book, Faces And Places, is by Chris Wainwright FRPS AFIAP (also at one time, a member of Hull P.S.) who assembled this book in 1996.

It was published by Creative Monochrome Ltd in their contemporary monochrome series.

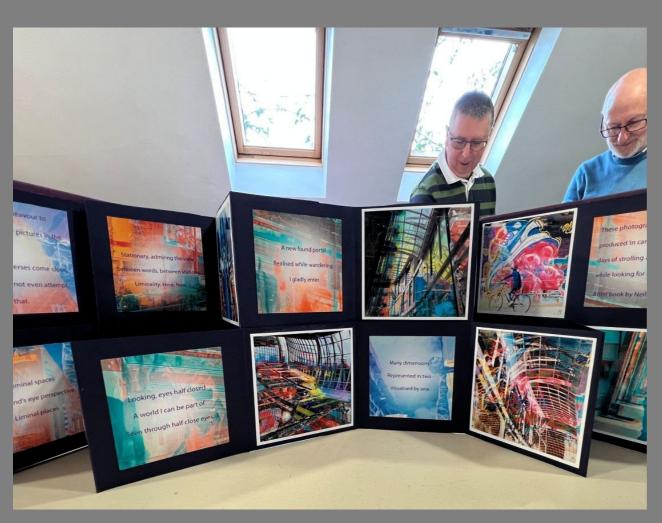


Neil Wittmann

Neil brought along a selection of highly innovative books for us to see -really inspiring!

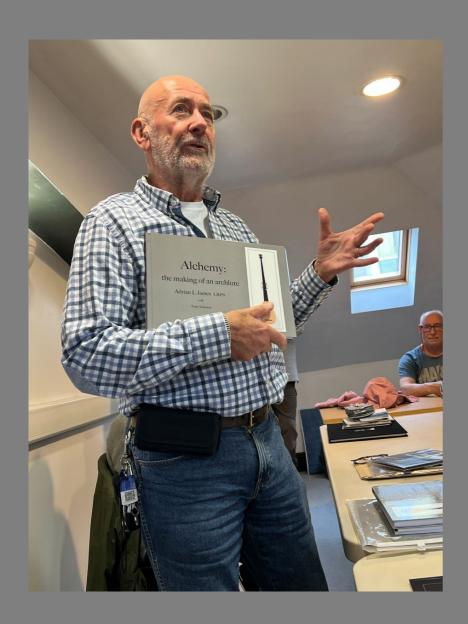








Adrian James - Alchemy: the making of an Archlute



This book, which I submitted for my successful ARPS submission earlier this year, is entitled *Alchemy: the making of an Archlute.*Comprising over 160 images, it documents the making of an archlute by a renowned luthier, commissioned by the Royal Academy of Music, who transforms a selection of pieces of wood laid out on his workbench into the beautiful finished instrument.











