

Members' Showcase

A Contemporary Group North Activity

Issue 22

May 2025

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.

17th May 2025 —Meeting in person at Clements Hall, York

Chaired by Patricia Ruddle

Contributors:

Wendy North

Howard Fisher

Jackie Fisher

Rachel Ann Perry

Robert Harris

Jim Souper



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Our May meeting turned into a celebration as Contemporary Group North members were delighted to receive their copies of *Water*—a collaborative book venture featuring the contributions of twenty three members. The book really highlighted the immense breadth of interests followed by the group. Chair Person Patricia Ruddle congratulated everybody for their contributions and paid thanks to the editorial team, particularly Christine Pinnington who turned all of our work into a cohesive and beautifully laid out finished product.

Water





Wendy North Photographing my local area

During the last six months I've had several photographic projects on the go, all focused on the village where I live.

For example:

The sky/skyline view as I opened my bedroom curtains.

The birds visiting the feeding stations during our first spell of snow.

Colour and shape in the children's playground.

The moss gardens on the stone wall that runs through our village.

The writings on the wall/ on the pavement/ on the road.



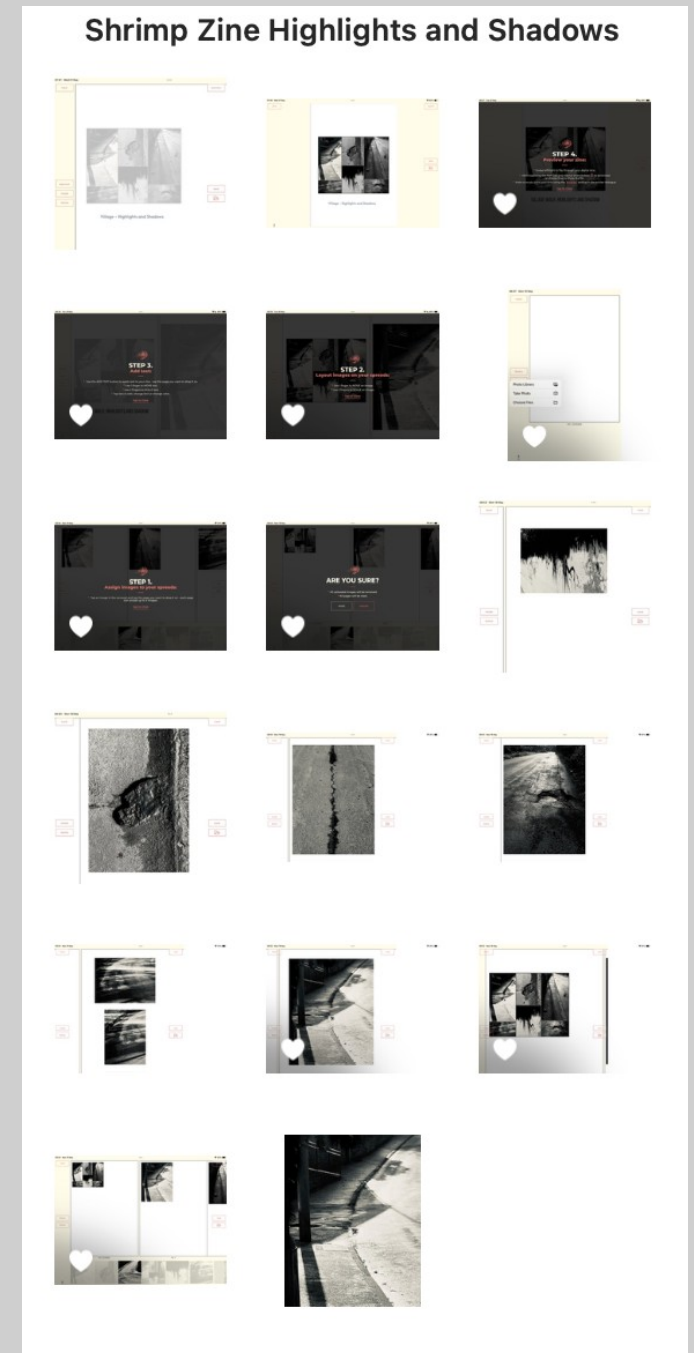
By February, when the weather was bright and the light beautiful, I began to photograph the highlights and shadows that I saw creating abstract patterns on the village roads, much to the amusement of some of my village neighbours.

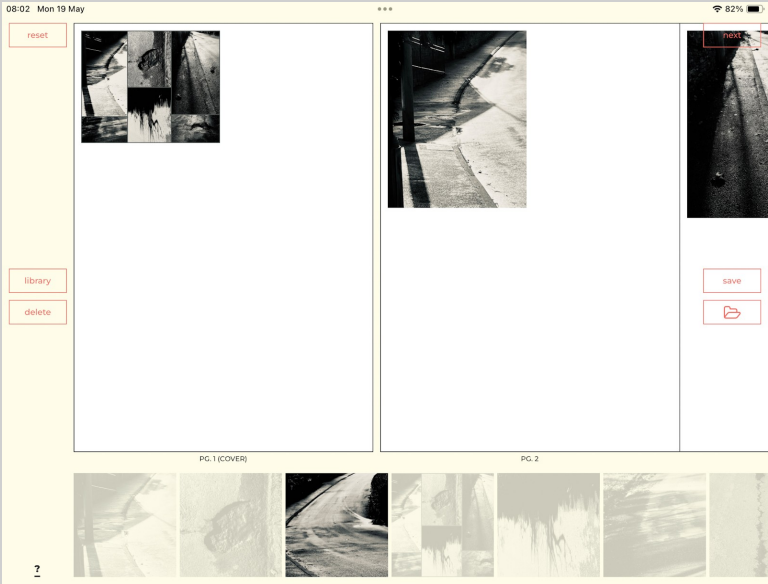
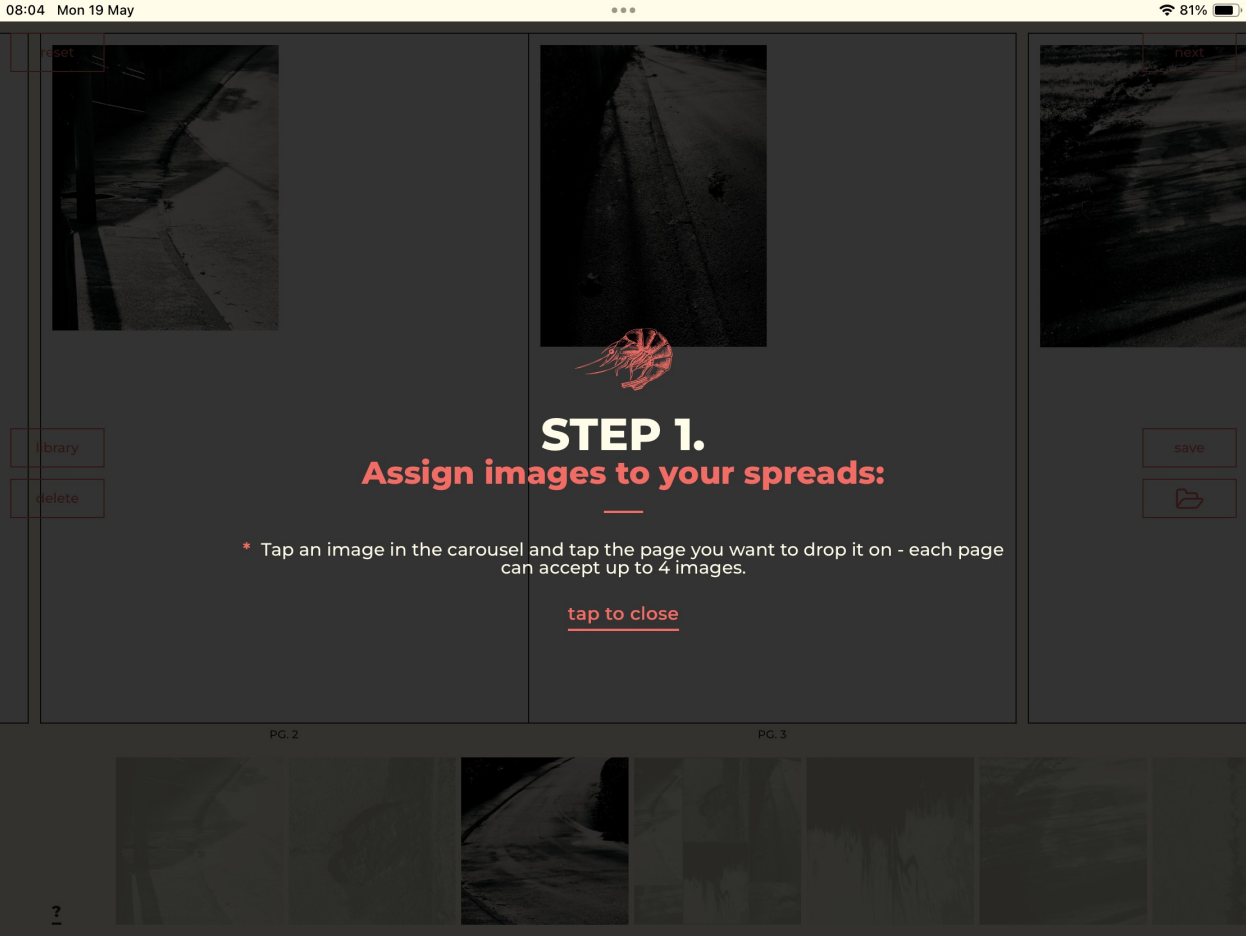
I offered to share this project with the May Contemporary North meeting in York. I mentioned to Patricia that I'd been teaching myself how to use the Shrimp Zine software and she asked if I would introduce this to the group.

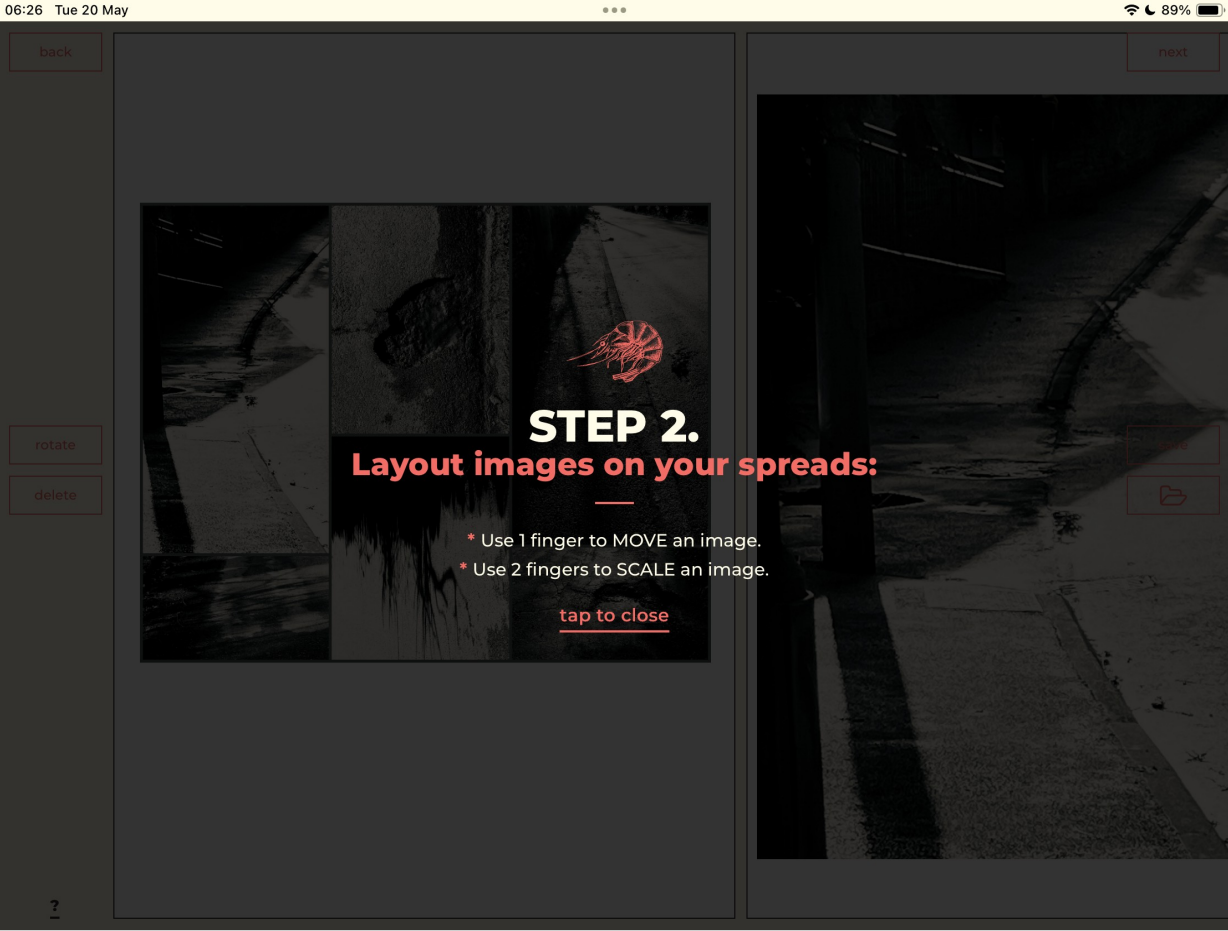
So at the meeting I shared some of my abstract images of 'Highlights and Shadows', while also demonstrating the Shrimp Zine software. It works on tablets and phones, but something I read suggested that it favours iPads and iPhones.

I'm going to attempt to give an overview of how the software works using the slides provided by the software developers. You can click on the question mark on the page to open up the information slides as you go through the process of creating your first Zine. It took me four or five sessions to begin to get the software clear in my head.

First PREPARE: I've taken hundreds of images around the village in the last few months and I think the secret to creating a Zine is to select the photos you want to include and pop them into a separate folder. No more than 12 for an 8 page zine.







back

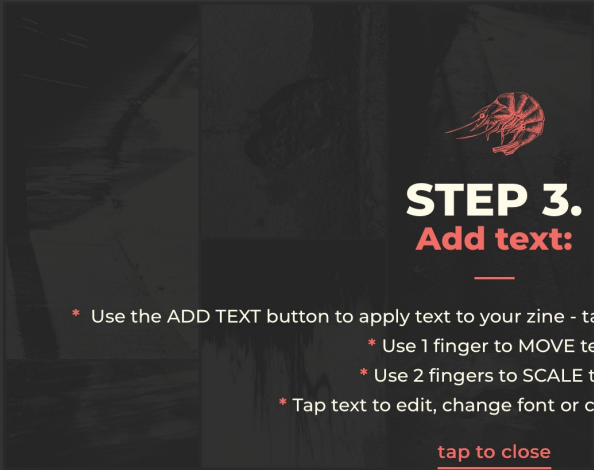
preview

add text

rotate

delete

save



STEP 3. Add text:

- * Use the ADD TEXT button to apply text to your zine - tap the page you want to drop it on.
- * Use 1 finger to MOVE text.
- * Use 2 fingers to SCALE text.
- * Tap text to edit, change font or change color.

tap to close

VILLAGE WALK: HIGHLIGHTS AND SHADOW

back

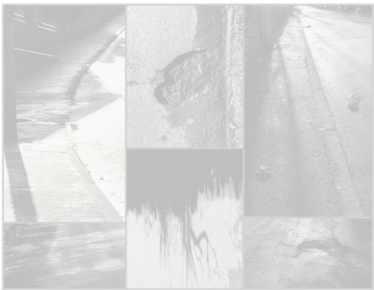
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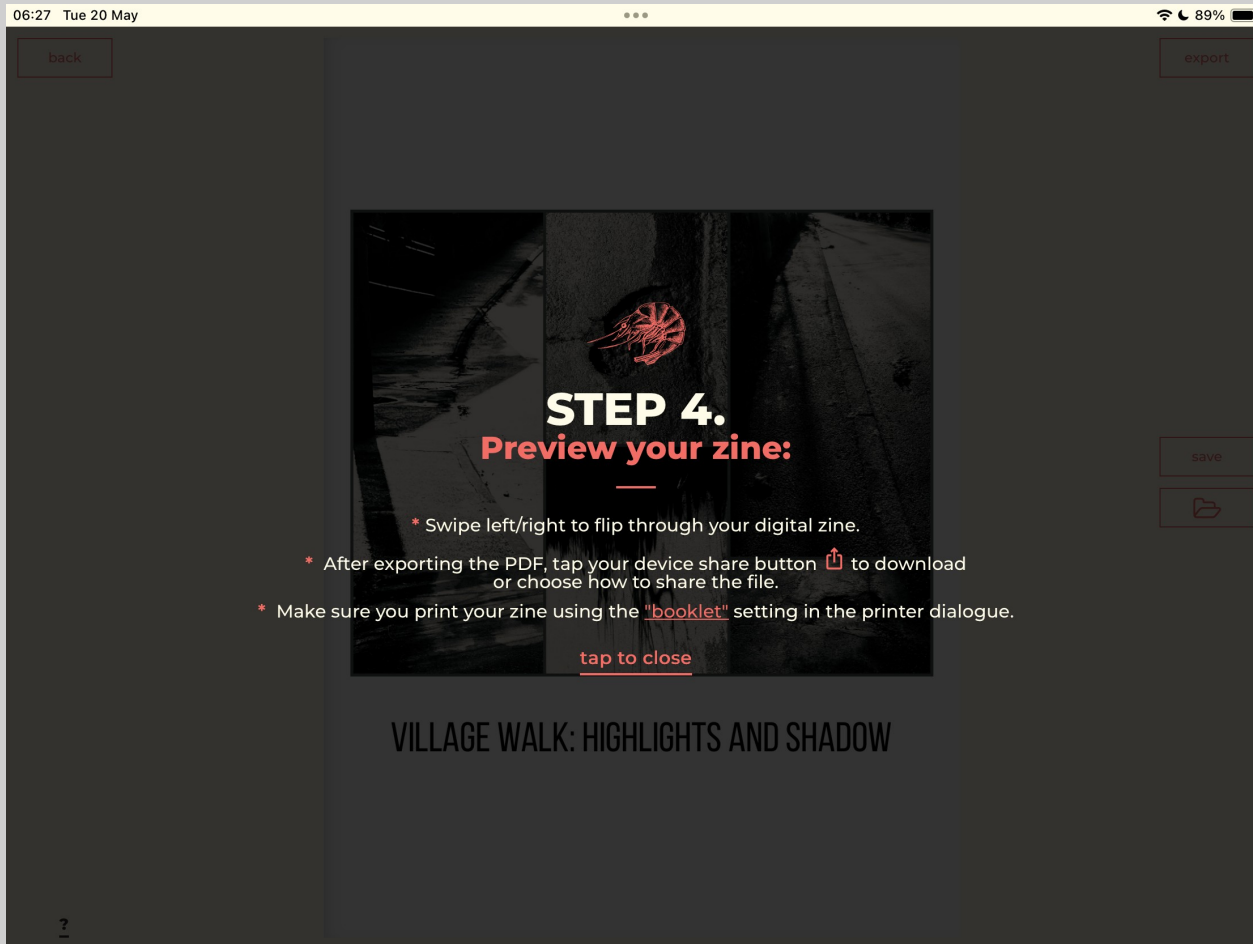
rotate

delete

save



Village - Highlights and Shadows



reset



library

delete

ARE YOU SURE?

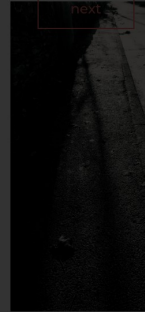
* All uploaded images will be removed.

* All pages will be reset.

reset

cancel

next

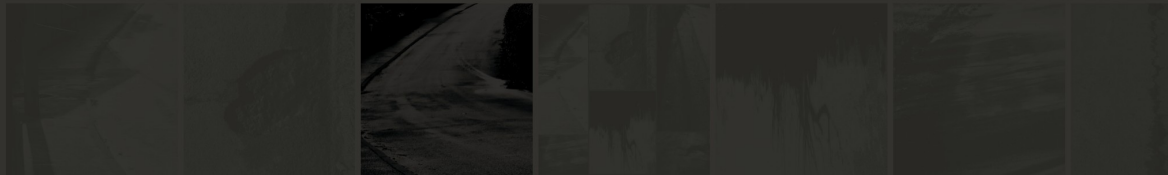


save



PG. 1 (COVER)

PG. 2



?

This is the point when you might lose everything, but you will be OK as long as your first step was to create a folder of images. You have to clear it each time you create a new Zine, but save a pdf copy before you clear the screen. And you might need to start again as you decide on your layout. It suggests that you choose 'print a booklet', and I don't have that feature set up for my iPad. I'm currently working out the order of prints for the four sides (2 X A4 sheets)

When thanking me for my presentation Patricia added a very useful point, which was, you don't have to travel far when looking for subjects for your photography.

Howard and Jackie Fisher A visit to RAF Coningsby

A friend is a volunteer guide at the Battle of Britain Memorial Flight Visitor Centre situated at RAF Coningsby, Lincolnshire.

Once a year he is allowed to take private groups on an extended tour where they are able to access areas not open to the general public. In May we were on such a tour. Photography is permitted but bags are not allowed.

Our images show the hanger in which the Flight's Hurricane, Spitfire and Lancaster aircraft are housed and maintained. The hanger is spotlessly clean, and the aircraft are maintained to the highest possible standards.



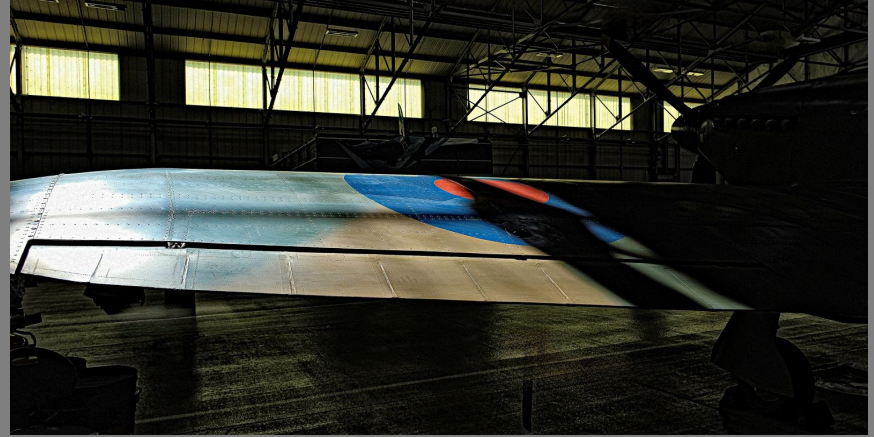
The Lancaster had in fact, been involved in the fly-past over London in celebration of the 80th Anniversary of VE Day.

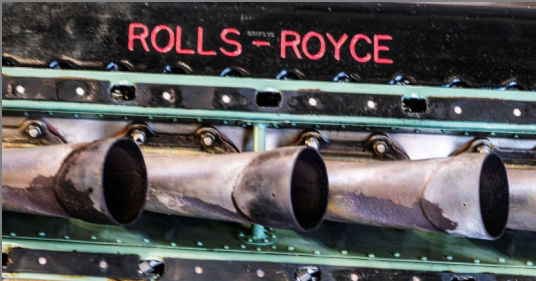
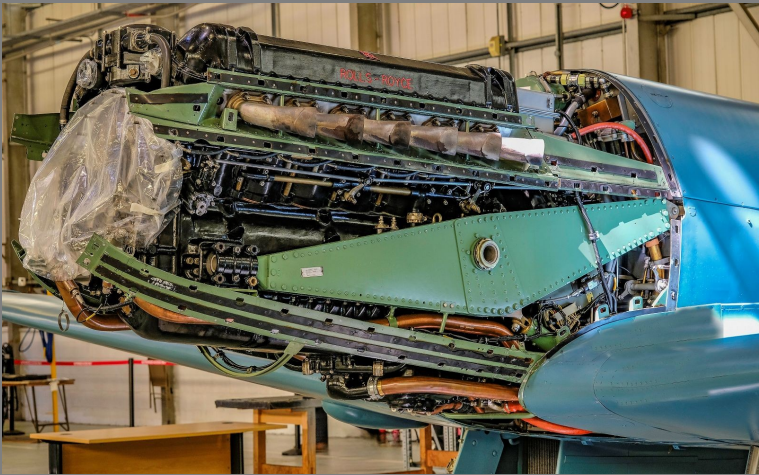
Our aim in the presentation was to show more than portraits of the aircraft but to seek an impression of the aircraft and work of the Flight Visitor Centre.



Names on the side of some of the aircraft are tributes to deceased colleagues. People, for example, may remember newspaper reports of the fatal crash involving Squadron Leader Long in one of the Flight's Spitfires.



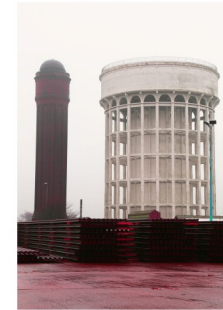








Rachel Perry On Water Towers





Robert Harris The World of Knots

We use knots to secure our personal belongings, as seen in my images. During a recent visit to Alnmouth's boatyard, a flagpole was tied in three different ways to secure the individual ropes. The differences were also evident within the boatyard; each boat was secured differently, some precisely and others randomly. The simple observation of the methods used to secure the boats to the trailers reflected the varying ways we may value our possessions.













My Prints:

I have produced a series of prints exploring the differences in tones and papers. The prints demonstrated a variety of paper costs ranging from 43p to £3.45. The differences in clarity showcased how the photographer can manipulate tones, paper colour, and sharpness of detail to alter our perception of an image. Overall, the consensus was that photographic paper produced the sharpest image, while watercolour paper softened detail and provided a subtle interpretation.





Jim Souper On making books

I have been exploring book-making taking part in workshops with Adrian and Clea Beasley, and with Paul Sanders. Each workshop followed a similar format - a day making images, a day short-listing, sequencing and printing and a day making the book.

I shared with the group some of the books I had made. They included concertina, drum leaf and stab bound books.

<https://www.abeasley.org>



