



Northern Counties Photographic Federation

# Northern Focus

The e-magazine of  
**NORTHERN COUNTIES  
PHOTOGRAPHIC FEDERATION**

Serving the North of England

<https://www.ncpf.org.uk>

Winter 2021/22

EDITION No.93



© Michael Watson

*Natural History  
Museum's*

∞

*Wildlife*

*Photographer of the  
Year*

*HC*

*award for Durham  
PS member*

∞

*"A distressing  
matter" by  
Mick Watson*

# Northern Focus

Official magazine of Northern Counties Photographic Federation.

Serving the North of England.

Published four times a year

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This magazine, previous issues and a host of important and useful material are available at [www.ncpf.org.uk](http://www.ncpf.org.uk)

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Many items in this e-magazine will point towards work conducted by the NCPF Executive, Committee and Team. NCPF Committee are a small band of dedicated and enthusiastic individuals who guide our Federation on all things photographic. Are you Interested in joining as a helper, shadow or committee member?

Please contact N.C.P.F. Hon. Secretary Margaret Welsh at [secretary@ncpf.org.uk](mailto:secretary@ncpf.org.uk) for details.

# President's Piece

## Jim Welsh LRPS, CPAGB, APAGB

I would like to begin by wishing everyone a Happy New Year for 2022.

Santa managed to come down a lot of chimneys on the 25<sup>th</sup> December to fill our stockings with presents (or ashes) depending on whether you were good or bad. Hopefully, he wore his mask and used sanitizer in every household he visited.

At the time of writing we are now three days into the New Year and, once again, we are in a state of uncertainty with the Omicron variant of Covid.

Up to now the Government have resisted the calls to tighten up restrictions and has allowed us to make our own decisions over the festive period as to whether or not we visit our relatives or take part in the New Year celebrations. Those of us who were lucky enough to get a new camera or lens for Christmas (not me) have been able to get out into the countryside, or visit our beautiful coastline to try out their new equipment.

It is being reported on a daily basis that the NHS is under immense pressure as hospital admissions continue to increase. But if we follow the guidance and wear our face masks, wash our hands and give those we come in contact with space, hopefully we will be okay.

We have had a mild Autumn and so far, not counting Storm Arwen, we have had a pretty good Winter. The days are beginning to get longer and Spring is just around the corner so please follow the rules and stay safe and healthy for the coming year.

Jim Welsh LRPS, CPAGB, APAGB  
N.C.P.F. President



# Editorial

## Alan Wilson ARPS, AFIAP



Welcome to Edition Number 93 of Northern Focus our Winter 2021/22 Edition.

Receiving offers of brand new editorials from our NCPF members continues to be especially welcome and is heartening to receive. Massive thanks go to two separate Durham Photographic Society members for their contributions.

First is from Mick Watson of Durham Photographic Society. Talking with Mick reminded me of the Mary Poppins movie scene where contagious laughter and happiness had everyone floating to the ceiling! Well Mick was not floating with laughter, but was figuratively walking on the ceiling, buzzing with pride and happiness at gaining a massively prestigious “Highly Commended” in the Natural History Museum’s “Wildlife Photographer of the Year 2021 Awards” Micks recollections including his closing remarks which are good enough for any New Year resolution are on Page 5.

Another Durham Photographic Society member Peter Walton has provided a fantastic summary of recent works focusing on 10 photographs from the project: 100 faces - Portraits from the North East Collective, with excellent portrait photographs and guidance. Thank you both.

This winter edition includes new episodes of ongoing work with the African adventures of Steve and Anne Toon and CGiSS St Nicholas Cathedral, while the new “snippets” section has a mix of interesting (*snippets?*) with items such as photo archive books, and reminders regards forms and facilities available to clubs and members, i.e. did you know there is a *Judges Comment Form*?

Want a good quiz question? - Which genre of photography has new rules for 2022 advising you cannot (in post production) blur the background, but can stitch images, cannot add a vignette, but may use exposure blending. The revised FIAP Nature definition of course - see Snippets.

Meanwhile it’s all change at Northern AV as incumbents proudly reach the end of tenure and new folk step-in, we have updates regards both People and Clubs “In Focus” with Howard Wilson looking back at half a century at Tynemouth. Meanwhile the “Clubs in Focus” section has 10 pages of quality work and terrific images from inter-club “battles” Thank you so much to area and club representatives for contributing.

Our congratulations go to those successful in photographic achievements and qualifications.

Want a new challenge for 2022? why not log-in to PAGB Awards for Photographic Merit, this free presentation with Rod Wheelans is due on Zoom 23rd January at 1pm. To register for the zoom log-in, simply e-mail your name and clubs name to organiser Gerald Chamberlin at [gmcimages@gmail.com](mailto:gmcimages@gmail.com)

Thank you everyone who has contributed. We are continuously looking for new stories of interest across the region and would love to receive your individual, club or Federation stories, successes and anecdotes whether long or short, concise or expansive.

Kind regards [Alan](#)

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NB: Hyperlinks are embedded throughout leading to e-mail addresses or web-sites. Ctrl+click the blue underscored links for access e.g. [www.ncpf.org.uk/northern-focus](http://www.ncpf.org.uk/northern-focus) Feel free to forward this e-newsletter to like minded photography readers and enthusiasts - remembering all words and photographs are copyright of their authors.



# Wildlife Photographer of the Year 2021

## HC Success for Durham PS Member Mick Watson



Mick advises: I've been photographing wildlife for around eight years. My main photographic career went from motorcycle racing, through to landscapes and eventually given the gear is the same for racing, on to wildlife. The plan if there was one, was to learn and learn quickly. Photos of zoos, garden animals, anything really. As I learned I moved on through to hides, then photo tours with various companies, but I always felt something was missing within my own wildlife photography. The stuff I did myself.

I wanted to become a wildlife photographer and had started going to places on my own, seeking out different species of deer, seals and other animals and booking travel with various guides if I needed further guidance, but it wasn't until I started to photograph a lot of my own stuff such as the seals of the UK that I knew I had finally come of age. I'd been photographing them for around six years using four main locations across England. Each has its unique attributes for different shots. Some flat, some grassy, some rocky as you can see on my web site, but all photographed on my own.

Every visit brought a new experience and more knowledge and was at times very, very hard. Hauling 16kgs of camera gear, crawling hundreds of metres through sand, rain, sea and at times through animal waste, always observing and improving.

It was on one of my recent visits to Lincolnshire that I came across a couple stood over a young grey seal. It was wrapped in fishing rope and in a great deal of distress and pain. The local wildlife trust was called, and the two others left, leaving me to watch the seal, ensuring it didn't crawl off. The trust and local seal sanctuary turned up and with a great deal of skill covered the seal, cut the rope free and cleaned the wounds applying treatment to the deep cuts to the blubber. They then left and I observed from a good distance the little seal, so damaged by humans as it recovered to eventually crawl off returning to the large herd.

In the time I was waiting for the rescue I took photographs from a safe distance and from various angles, some in sunshine, some not. It was later when reviewing these pictures that I decided that after eight years I finally had an image not only good enough to highlight humanities impact on wildlife but also one that was good enough to enter what is known as "The Oscars of World Photography" the Wildlife Photographer of the Year awards run by The Natural History Museum in London.

This year 50,000 entries were received from 90 countries. I can't state enough the level and quality of these entries. This is the one competition all the pros enter, and you are talking the world's top wildlife photographers from TV and magazines across the globe. That's why my entry had no chance, or so I thought.

# Wildlife Photographer of the Year 2021

## HC Success for Durham PS Member Mick Watson

Several months after the competition closed, I received an email from the Museum. My picture had been accepted for final viewing. I was stunned! They wanted the RAW image as the rules are very strict, no mass computer adjustments, just a small crop a bit of contrast and some dodging and so off it went.

Time passed, then another email. They congratulated me.

From 50,000 entered images from the world's top wildlife photographers mine was one of only 100 accepted to go into print, to go on display in the museum and to go on tour. Not only that but Channel 4 News was selected to do publicity for the event. They had seen the winners and selected mine as one of seven to use in a seven-minute film prior to the event and could their documentary maker the winner of the Royal Television Society Awards 2020 and 2021 meet me on the very beach I took the picture on.

Obviously, I agreed, and the film went out the day before the event. We even spotted another animal wrapped in wire and netting as we filmed.

I was also asked if I would like to attend the presentation in London at the Natural History Museum. Again, I jumped at the chance. It was a black-tie event in the museum with vegan canapés and champagne, I sat with not only other photographers but also the wonderful staff at the Museum. Chris Packham of the BBC was in Hintze Hall where the whale skeleton hangs, and he announced the winners before we all went to look at the gallery. And there it was, My Picture, hung in the gallery with the other 99. The next day I was up early for the press day. Sat underneath the skeleton for questions from the press. And yes, I was even on German TV!



**Natural History Museum Wildlife Photographer of the Year 2021: Highly Commended Image "A distressing matter"**  
Photographer: Mick Watson: Canon EOS-1D Mark1 - 500mm f4 lens+1.4 extender, 1/320 sec at f10

# Wildlife Photographer of the Year 2021

## HC Success for Durham PS Member Mick Watson

And that my friends was that. I've updated my web site, uploaded a short video of what happened and will remember those days as long as I live.

If was to give advice it would be to do your own thing. Find that thing you love to photograph and go for it. The more you go, the better you get and the better you develop your own style. If I can do this, so can you! And doing your own thing gets you those unique images no one else has. Yes, it's been very hard, at times punishingly tough. Rain, sand, sea I've had it all, but as I gained experience, learned and progressed to doing it all myself it has given me a huge sense of achievement.

See me on the beach!

Thank you: Mick Watson - International Award-Winning Wildlife Photographer

### Links

- ◇ Natural History Museum Gallery ctrl+click [here](#)
- ◇ Channel 4 News [Link](#)
- ◇ Wildlife Photographer of the Year – You Tube [here](#) (MW at 1hr13:10)
- ◇ Micks own You Tube short story [here](#).
- ◇ Mick Watson webpage [here](#)

*A selection of Images from Mick's Web: Three in a line/ Sand on a seal/ Grey seal pup/ Approaching bull*





# Ten Faces

By Peter Walton - Durham Photographic Society

I was delighted when Alan Wilson, Northern Focus Editor suggested an article for the NCPF on my experiences being part of a group who photographed 100 faces from the North East for public exhibition. You will no doubt be pleased that I'm not going to show them all! Even though over seventy of my efforts reached exhibition stage at venues from Alnwick Gardens, to Washington Arts Centre and Bowes Museum.

The idea was the brainchild of John Cogan of Durham PS, the idea started with small aspirations, but soon we realised that this was an opportunity, through portrait photography, to show our fellow North Easterners that as a region, we are vibrant, independent and innovative! This exhibition was to celebrate the achievements, the diversity and opportunities of the North East.

The figure of 100 was decided, we could have doubled that with ease! Whilst we were all members of Durham PS, it was decided to call ourselves the "Portraits from the North East Collective", simply as we thought it may give us more chance of grant success, but alas, that was a struggle. However, this article is not about the structure of the project, but about how I approached photographing people who were well known in their field, getting the best images from a small window of opportunity in their busy lives.

I've chosen ten faces, to show variety and diversity in every sense. Sadly, some are no longer with us, but they leave their influence in the region. Often there was little control over the location, venues, lighting, dress code and timings. I've never been far from a camera both professionally and as a keen amateur for the past 45 years so I relished this challenge!

So who was going to benefit from this apart from the Collective? The majority of subjects we photographed had come from humble beginnings in the North East to success in their particular field. If we could influence or generate confidence in young people in the region to succeed also, then it was worthwhile. One thing we learnt quite quickly was that we had no reputation as a group to support us. We are in a world dominated by social media and for a well-known person to be approached by a complete stranger to be photographed can introduce a risk of compromise or exploitation.

## **General guidance in photographing strangers**

We were invited mostly into the homes and workplaces of our subjects, albeit many have been subject to 'press photography' in the past. I felt this was an opportunity to take something beyond the 'snapshot' with an editor's deadline which can often be the case in the media. My approach was to make the subject comfortable with you in their presence. I achieved that by first of all thanking them for their time, making clear what our objectives were, and that their contribution to this could possibly go some way to give encouragement and confidence to young people in the region who may wish to follow their path. 'Name dropping' of others who had contributed to the project always helped to reassure there would be no exploitation. I often explained how I had approached others with a chat and sometimes a coffee beforehand. There was method in my madness as this usually led to a kettle boiling and a cuppa before I even got my camera out of the bag for their session!

Whilst all this was taking place I was eyeing up possible suitable settings in the room/building/location we were at. All sessions bar one were taken with available light. I am a great believer in window light and the power of 'Rembrandt' lighting to show character in a portrait. So the scene was set, experience gave me some idea about the daylight capabilities in the room, the camera was set, I hopefully had the confidence of the subject I was photographing, so in essence, I had control over the situation to enable me to get the images I wanted.



## Ten Faces

By Peter Walton - Durham Photographic Society

I believe that engagement with the subject is so important, you need to steer the subject towards what you want them to do. Communicate, laugh, chat, take a few frames and tell them it's going good, that's important as they have given their time so they also want it to work as well! Pre planning means that the actual taking only takes a few minutes, poor planning leads to time wasting and boredom often show in the eyes of your subject. Try to keep a sparkle of interest in their eyes, and you'll be ok.

In conclusion, this was a great project, I met some successful people, and many were down to earth and happy to support the project. It certainly helped my portrait photography, and I hope some of my tips today, and images, may inspire you too,

Thank you, Peter Walton



**Peter Walton - Biography**

Peter Walton has never been far from a camera most of his adult life having 'cut his teeth' on a 5" x 4" plate camera as a police photographer at murder scenes in the 1970's. This led to a career in forensic investigation, a post of Dean of Studies at the National Forensic Centre, and teaching and lecturing in the subject in many parts of the world. In his spare time he has always had a passion for photographing people, winning key national portrait competitions. Always with a passion for wedding photography he went professional in his early 50's and ended up being invited onto the approved list of photographers to The Palace of Westminster.

A Fellowship of the Royal Society of Arts in 2005 was followed with Associateships of the British Institute of Professional Photography and the Master Photographers Association in the following years.

Peter Walton December 2021

## Ten Faces

By Peter Walton - Durham Photographic Society



### **The late Brendan Healy**

Actor, Songwriter, Musician, Comedian.  
Taken in his garden in Northumberland not long before he passed away.

*Canon 5D Mk III 24-105L lens.  
ISO 1000 F.4 1/250sec*

### **Gary Bennett**

Former Professional footballer who made 350 appearances for Sunderland.  
Is also actively involved with the Show Racism the Red Card campaign. An active worker and supporter of local charities.

*Canon 5D Mk III 24-105L lens.  
ISO 125 F.5 1/100sec . One studio flash with soft box and a reflector.*



## Ten Faces

By Peter Walton - Durham Photographic Society



### **Baroness Armstrong of Hill Top**

Better known as Hilary Armstrong MP and former Government Chief Whip.

Taken in her home at Crook County Durham

*Canon 5D Mk III 24-104L lens*

*ISO 640 F 6.3 1/80<sup>th</sup> sec*

### **The late John Miles**

Musician, 'Music is my first love' and musical director for Tina Turner for eighteen years.

Taken at his home not far from where he was born in Jarrow.

*Canon 5D Mk III 16-35 f2.8L lens*

*ISO 1600 F.5 1/80<sup>th</sup> sec.*





## Ten Faces

By Peter Walton - Durham Photographic Society



### **Kathryn Tickell OBE**

Kathryn Tickell is the foremost exponent of the Northumbrian pipes, a composer, performer, educator and successful recording artist whose work is deeply rooted in the landscape and people of Northumbria.

Taken at The Sage.

*Canon 5D Mk III 24-105L lens  
ISO 640 F.4 1/50sec.*

### **Rev Canon Glynn Evans**

Glyn Evans is an established face in the Newcastle business scene.

He has been voted Alternative Business Person of the Year and is regarded as one of the most influential people in the North East. He is Newcastle United club chaplain. Taken inside The Parish Church of St Andrews, Newcastle.

*Canon 5D Mk III 16-35 f2.8L lens  
ISO 400. F2.8 1/30<sup>th</sup> sec*





## Ten Faces

By Peter Walton - Durham Photographic Society



### **Sir Peter Vardy**

The former owner of the Vardy car dealership, Peter Vardy established a charity, The Vardy Foundation, in 1989, and has supported a wide range of education, rehabilitation and community causes in the United Kingdom and internationally. Taken in his office.

*Canon 5D Mk III 24-105L lens.  
ISO 1600 F.5 1/320sec.*

### **Dr Hari Shukla CBE**

Moving to Newcastle over 40 years ago, Became Director of the Tyne and Wear Racial Equality Council. An influential lead in race relations on Tyneside. Taken in his home.

*Canon 5D Mk III 24-105L lens  
IOS 3200 F4.5 1/125sec.*



## Ten Faces

By Peter Walton - Durham Photographic Society



### **Steve Cram CBE**

One of the world's dominant middle distance runners. Co Founder of Comrades for Children Overseas, an organisation which currently provides education to children living in poor, remote parts of East Africa. Past Chancellor University of Sunderland. Broadcaster. From Jarrow. Taken by the North Tyne River at Chollerford.

*Canon 5D Mk III 24-105L lens  
ISO 800 F.4 1/100sec*

### **The late Lord Barnard**

Taken at his home in Raby Castle while in the autumn of his life.

*Canon 5D Mk III 24-105L lens  
ISO 640 F6.3 1/40sec.*





# Ann and Steve Toon

Third instalment of a four part series— A new challenge



October 2014, Chobe River, Northern Botswana.

We're on a commission for Travel Africa magazine, to photograph and research an article on the wildlife and tourism operations based around this mighty river.

It's our first visit, we'd heard good things, and we're excited about visiting Chobe National Park for the first time, but nothing had prepared us for the spectacular wildlife viewing and unique photo opportunities we encountered on this visit. We quickly realised this wasn't just the routine magazine job we'd thought.

Marking the border between Botswana's Chobe National Park and Namibia's Caprivi Strip, the Chobe river in the late dry season is a magnet for wildlife, drawn by the life-giving water and the rich grazing on the low-lying islands mid-stream. Large herds of elephant line the banks, relaxed hippos graze in broad daylight on the islands, huge crocs bask on sand banks, replete from the abundance of fish and unwary antelope. The bird life is staggering – everything from tiny jewelled malachite kingfishers to huge goliath herons and the densest population of African fish eagles on the continent.



Cape Buffalo swimming across Chobe. African Fish Eagle. African elephants at sunset. African jacana. Hippo charging

# Ann and Steve Toon

## Third instalment of a four part series— A new challenge

We'd toyed with the idea of running African photo tours over the years, encouraged by kind words from guests on our UK workshops, but we'd been reluctant. What could we offer that dozens of other photographers weren't already providing? We knew from experience that safari photography isn't as easy as you might think.

Good images demand perseverance and patience, time in the bush, and knowledge about your subject's behaviour so you can anticipate what it will do next. Good fortune too was a factor. But suddenly here was a location that had abundant game, beautiful scenery, guaranteed fine weather, great light, and countless photographic opportunities on every outing. And the photo boats provided that 'added value' we'd always wanted to offer to stand out from the crowd.

It seemed too good an opportunity to refuse, but still felt like a daunting leap into the unknown. Then came the clincher – another press visit, this time to Zimanga private game reserve in South Africa's KwaZulu-Natal.

Small but perfectly formed, Zimanga was the family playground of the Senekal family, the biggest sugar cane farmers in the Southern hemisphere.

The Senekal's had rewilded the reserve from cattle to game, and now Charl Senekal, a super-keen photographer, was busy turning it into the first African reserve dedicated purely to wildlife photography. He'd brought in the talents of award-winning Hungarian wildlife photographer Bence Máté, to design highly-specified, low-level photo hides on the reserve.



At the time of our first visit there were just two reflection pool hides for small birds, and a beautifully crafted lagoon hide for waterbirds was just about to be added to the mix. We got a sneak preview of what it had to offer. But much more was in the pipeline – including a dramatic, hill-top scavenger hide for raptors, vultures and carrion-eating mammals and, the icing on the cake, two ground-breaking nocturnal hides that would quickly become world-famous.

The potential was plain to see.

- Spotted Eagle Owl
- Tawny Eagles fighting
- Common waxbills





# Ann and Steve Toon

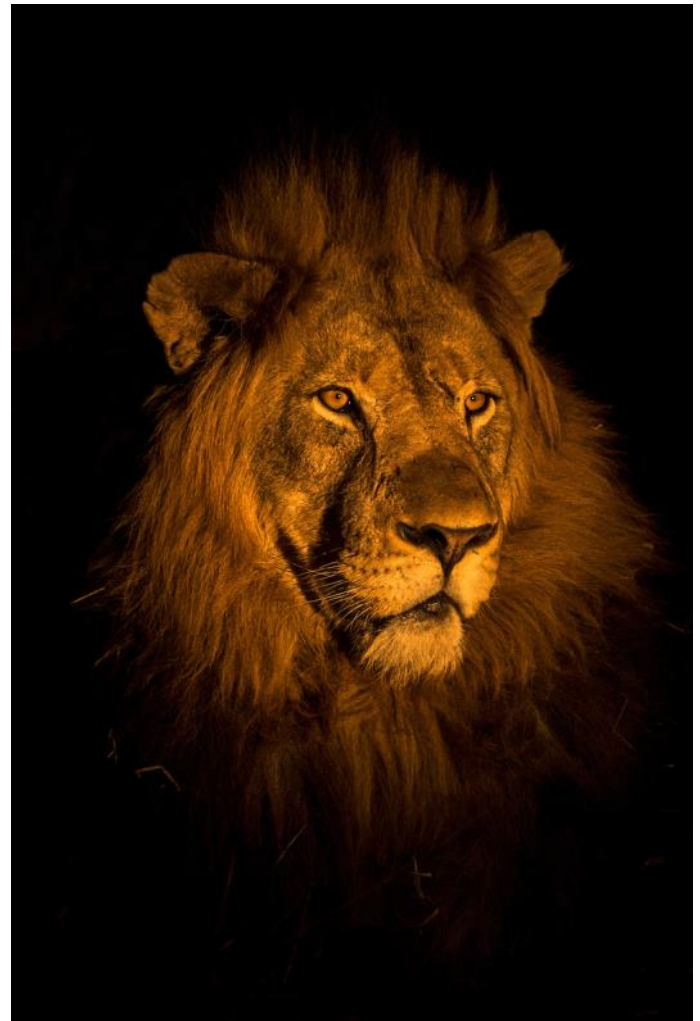
Third instalment of a four part series— A new challenge



We decided to take the plunge – or rather dip a toe in the water. Working with Pangolin Photo and Zimanga, we put together our first photo safari package, a two centre trip to run in 2016 – that’s if we could get enough guests. We only needed six, as we wanted to keep things small and personal. Would anyone be interested?

An email to our mailing list of photographers who’d been on our UK photo workshops answered that question pretty quickly. Within 24 hours we’d filled the spaces and were quickly scrambling to organise a second trip, which also filled immediately. We were off!

Four years on and photo safaris have become the heart of our business. Another steep learning curve in our photographic careers, but it’s been so much more rewarding than we anticipated. Completely unexpectedly, we’ve discovered how much we love sharing our knowledge and experience of the African bush with other people, and just how satisfying it is to help keen photographers capture memorable images on safari.



Yellow billed stork. Plains Zebra. Leopard drinking. Lion at night.

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# Ann and Steve Toon

Third instalment of a four part series— A new challenge



We've had to learn a lot of new skills – in handling people (way more complicated than finding your way round a camera), in admin, marketing, web design, book-keeping and much more. And there have been some serious challenges – the uncertainty brought by Brexit, followed quickly by a global Coronavirus pandemic that's arrived just as we've started welcoming more international as well as UK guests onto our trips.

We are still planning to cautiously expand and still ready to return to Africa just as soon as it's safe to travel again. In 2021 our plan was to run nine trips, including two new destinations, Mashatu in

Botswana, and Elephant Plains in the Sabi Sand; both filling the all-important 'added value' criteria we're looking for in our tours. It's been very heartening in this new venture to get such tremendous feedback from guests as

well as plentiful rebooking's, which had given us the confidence to grow this side of our photography business. But we're also careful to safeguard time for our own personal photographic projects, for editorial and conservation photography, and, of course, for our annual pilgrimage to our beloved Kalahari. Best of all, we had been able to spend up to five months of the year in Africa, which now feels like our second home, and continues to delight and amaze us more than ever.



Steve and Ann



Next issue:  
Present and  
future plans



Reed cormorant with fish. Cape buffalo drinking at night. Spotted necked otter with fish. Lion drinking at night.



# Newcastle's St Nicholas Cathedral—CGiSS Project

Dr David L Richardson

## Café 16

In the previous editions of *Northern Focus*, members of Whickham Photographic Club have shown the major improvements at St. Nicolas Newcastle Cathedral, part of the CGiSS project – Common Ground in Sacred Spaces. As well as in the main cathedral building, the work also involved significant changes “behind the scenes” and to the external grounds of the cathedral. This article shows some of these alterations. Our aim was to document the changes on behalf of the cathedral as well as enjoying the visits. Here we look at some of the other improvements ongoing with service facilities, function rooms and external grounds.

At the north-east end of the site is the Cathedral Hall, a 20th Century Annex to the Cathedral, used as a storeroom during the main building work but now rejuvenated into a beautiful light and welcoming café which is open to the public and for catering provision from canapés to dining experiences during functions.



The café (*Café 16*) is run by the Oswin Project which is a charity helping train and reintegrate ex-prisoners back into the community.

The food served is freshly made in the café itself as well as its bakery in HMP Acklington.

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Cathedral Hall: Fujifilm X-T4:  
ISO 3200; f/10; 1/80 sec; 17mm;  
XF 16-55mm

Cake covers: ISO 1600; f/11; 1/38;  
22mm; XF 16-55mm

Behind the counter: ISO 1600;  
f/5.6; 1/50; 17mm; XF 16-55mm

Silhouette: ISO 1250; f/9; 1/350;  
24mm; XF 16-55mm





# Newcastle's St Nicholas Cathedral—CGiSS Project

Dr David L Richardson

## Basement and Grounds

In the basements the heating system, toilets, service rooms and access facilities were all re-installed while the water mains were repaired, finally solving ongoing damp issues.



Outside, the grounds were being “attacked” by an army of workmen. The work designed to make the whole cathedral area much more inviting and thought-provoking.



The East end of the cathedral was largely a paved area with some car parking.

The changes involved new seating and patio area with improved gardens. The new blocks were all individually numbered as per design.



Keeping with the work inside the Cathedral, all work was finished to the highest standards using old craft methods (but modern tools), this included instant fixing of the hand rails into the walkways using molten lead.

Boiler room ISO 3200; f/4; 1/28; 23mm XF 16-55mm -ISO 3200 f/4; 1/25; 46mm; bathroom, ISO 3200; f/4; 1/50; 21mm; XF16-55mm

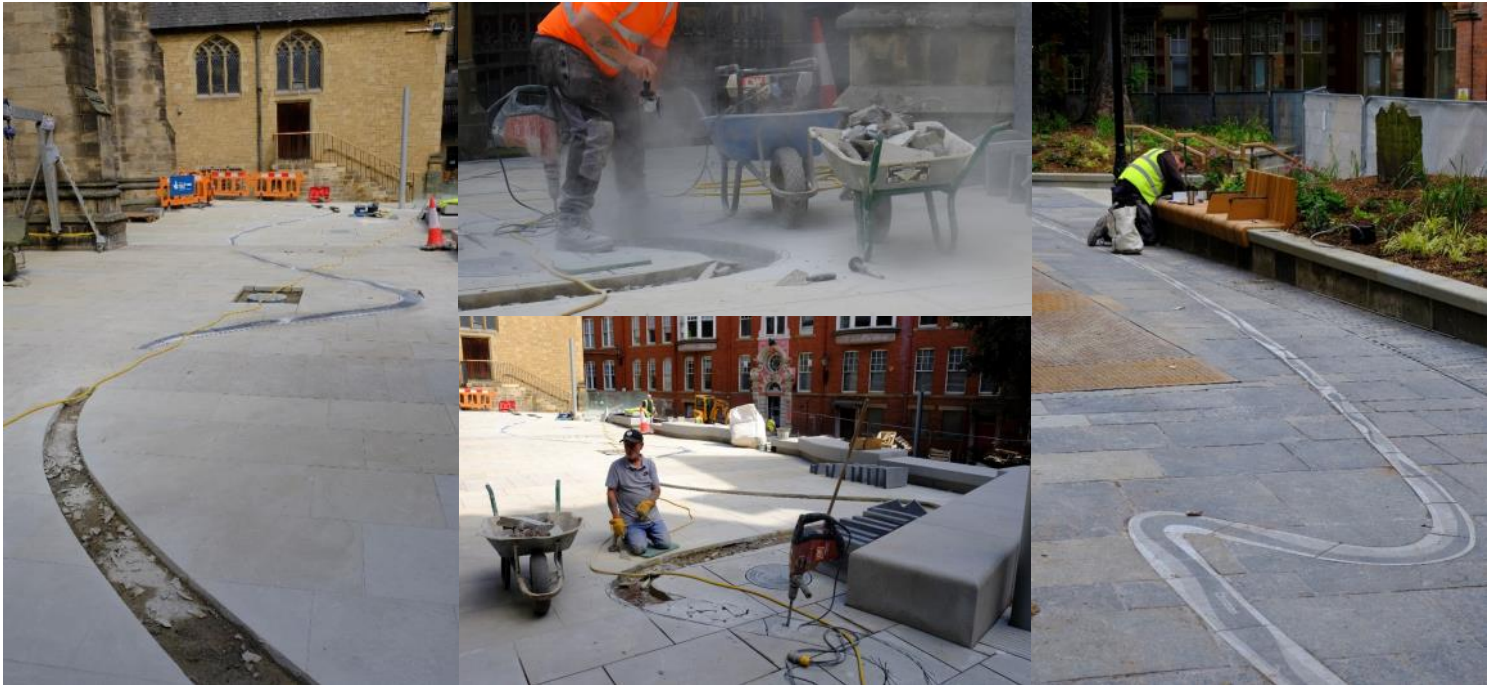
Carpark Fujifilm X-T2: ISO 800; f/8; 1/100; 16mm; XF 16-55mm [X-T4: ISO 1600; f/6.4; 1/140; 16mm; XF 16-55  
ISO 500; f/10; 1/45; 55mm; XF 16-55mm - [ISO 500; f/13; 1/52; 27mm; XF 16-55mm] - ISO 800; F/7.1; 1/450; 46mm; XF 16-55mm



# Newcastle's St Nicholas Cathedral—CGiSS Project

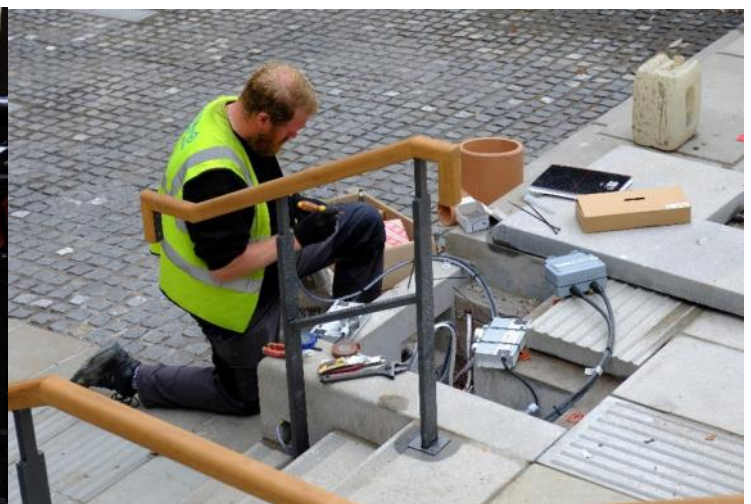
Dr David L Richardson

## Grounds



Once the upper patio area had been laid, a meandering channel was cut by hand. A very labour intensive job! The channel varied in width to accommodate engraved granite. These were to produce a “thoughtful” path around the cathedral as the engraved words were designed to challenge the passers-by to reflect on life!

New wooden seats and plants were installed with many trades kept busy including electricians, painters and gardeners as this fantastic project neared completion.



(L) ISO 400 f/11 1/300; 55mm XF 16-55mm: Drill ISO 400 f/10; 1/160, 31mm XF 16-55: ISO 400; f/11; 1/200; 19mm; XF 16-55: (R) ISO 400; f/10; 1/105; 52mm; XF 16-55mm

Bricks [ISO 400; f/10; 1/170; 43mm; XF 16-55mm, Painter ISO 800; f/7.1; 1/110; 46mm; XF 16-55mm, Elec: ISO 800; f/7.1; 1/550; 50mm; XF 16-55mm

# The Northern Audio Visual Group

Excellence in Sound and Vision



## The Northern Audio-Visual Group

Ron Henry ARPS

### The Northern Audio Visual Group are alive and Zooming.

We had planned a 'live' meeting of the NAVGroup in our usual meeting place of St John's Church Hall, Snods Edge, Shotley Bridge DH8 9TJ on Saturday 23rd October. We were all set to spend the morning discussing aspects of our Annual General Meeting followed by an afternoon of members' AVs, but Snods Edge was not to be.

Half of our Group are reticent about meeting face to face while the other half dislike Zoom meetings and our government was shilly-shallying about a fresh outbreak of Covid 19. In the end, the committee decided to play-safe and operate our second Zoom meeting with twenty-four members attending.

We spent some time discussing points on the agenda and using the excellent Zoom voting system to plan the future of the Group. This was particularly important because our current Chairman, Secretary and Treasurer had come to the end of their tenure (*or is it tether*), and we were keen to set the new committee on a steady course.

Val Johnston took over as Chairperson. Many of you will know Val, she has for many years been running audio visual portfolios and since she moved to Hexham, both Val and her husband Patrick have been helping in the running of Hexham and District Photographic Society. Patrick Johnston has taken over the role of treasurer of our Group, while David Niman, currently treasurer of the Northallerton Camera Club, has accepted the role of Secretary of the NAVGroup.

With a dynamic new team at the helm and with our regular meeting place at Snods Edge booked for 12<sup>th</sup> March 2022 the Group is set on a steady course. We are excited about our future no matter how we meet. The plan is to invite local or in-house speakers at a 'live' meeting in March with a guest speaker via Zoom each October but if we have to meet over the airwaves for both meetings, we feel we have conquered the Zoomy thing and can exploit its advantages.

### WHAT'S IN A NAME?

For as long as I can remember, photographic club judges have said "I'm here to judge the photograph not the title, but..."

In my opinion, the title of a digital image or a print, or a book, or a tv programme, a video or an a-v programme is almost as important as the mount or frame. Perhaps a little less so with a picture which should be all consuming within a glance as opposed to a video or audio visual programme into which you must delve deeply to get the entire story.

On countless occasions I have been frustrated trying to squeeze an entrant's long title into a standard size exhibition label or the column in a spreadsheet. Which is the likely reason Rembrandt's *'Militia Company of District II under the Command of Captain Frans Banninck Cocq'* is commonly called **'The Night Watch'**.



# The Northern Audio Visual Group

Excellence in Sound and Vision



Titles need to be pithy, witty, and succinct. I was particularly pleased during the making of a recent a-v about the British Airways 360-degree Observation Tower in Brighton. It's a pod that serves beverages from a bar as it rotates and climbs a pole to a height of 450 meters, affording excellent views over Brighton. My working title was 'Up the Pole' but morphed into 'Raising the Bar' as production progressed.

With an audio visual programme, the title sets up the presentation and makes the audience predict what the show is about. If you can lead the audience in one direction but take them another, it often attracts and retains their attention. Unless, of course, you promise excitement and deliver mediocrity.

The a-v production pundits recommend making a card bearing the working title of the programme you are currently producing and sticking it on the top of your monitor to concentrate your ideas on the theme. I do not go quite this far, but I do make sure the working title is at the top of every page when I am writing a script.

I like to think that looking at the title concentrates my thoughts when I am writing and prevents me from straying off-piste.

You are probably reading this and asking, 'then why are you rambling on now?'

Well don't we all?

Seemingly not, George Orwell offered these five tips to good writing.

1. Never use a long word where a short word will do.
2. If it is possible to cut a word, always cut it out.
3. Never use the passive where you can use the active.
4. Never use a foreign phrase, a scientific word or a jargon word if you can think of an everyday English equivalent.
5. Break any of these rules rather than say anything downright barbarous.

If I could follow these rules this article would be limited to two paragraphs and where would the Northern Focus be with just three pages per edition?

The reason I am quoting George Orwell is because I am busy writing a script about Donald McGill the purveyor of saucy seaside postcards. In 1941 George Orwell published a paper "The art of Donald McGill" outlining how McGill's double-entendre, the nudge-nudge, the wink-wink had contributed to the declining morals of the time. I used to enjoy reading Donald McGill postcards - that must be where my humour is derived from!

<https://www.thenorthernavgroup.co.uk/>



# NCPF Members Distinctions and Awards



## PSA DISTINCTIONS

Nil noted



## FIAP DISTINCTIONS

Nil noted



## PAGB DISTINCTIONS and AWARDS

The following NCPF affiliated club members gained PAGB awards at the 27-28th November 2021 adjudication held at Newton Abbot.

- Fred Bell of Morton PS - awarded a CPAGB
- Joan Sheppard of Gosforth CC - award a CPAGB
- David Price CPAGB of West Cumbria PG - awarded a DPAGB

Courtesy of our NCPF Awards Officer Gerald Chamberlin, an image from each successful entry is shown on the next page.



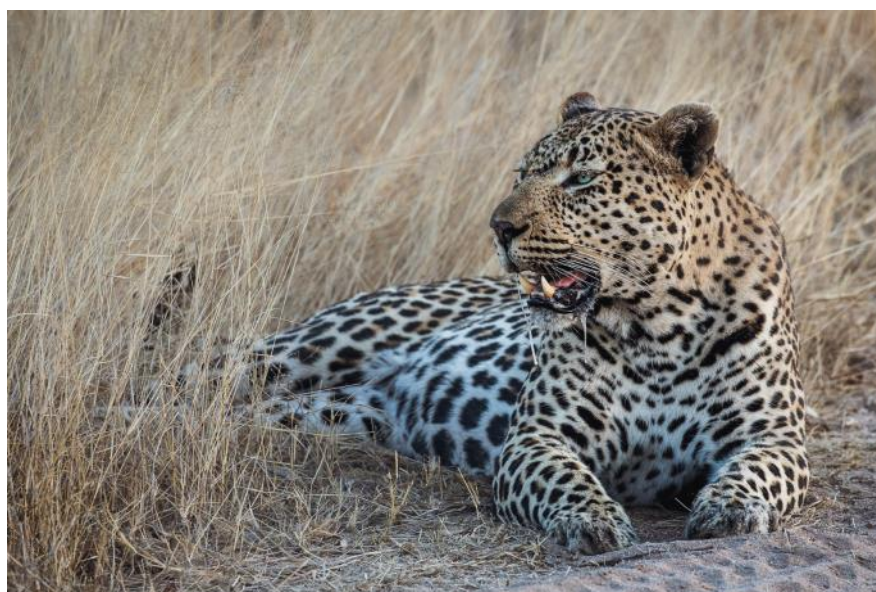
## NCPF DISTINCTIONS and AWARDS

Nil Noted

## NCPF Members Distinctions and Awards



Blizzard at Vic Church  
by Fred Bell CPAGB



Drooling Leopard  
by Joan Sheppard  
CPAGB

The stamp seller by  
David Price DPAGB



Successful PAGB Awards November 2021—congratulations and well done to all.

# Training Opportunity

## Achieving Awards for Photographic Merit

Northern Counties Photographic Federation

Book Now Limited Numbers

Presents (and it's) **FREE**

Book Now Limited Numbers

### Photographic Alliance of Great Britain Awards for Photographic Merit

1. The PAGB Awards for Photographic Merit (APM) team
2. A very brief history
3. How the PAGB Awards differ from RPS Distinctions
4. How our Adjudications work
5. Three levels of Awards
6. Advice and Information
7. How to apply



## Welcome Workshop

**When.**

Sunday 23rd January 2022 from 1pm to 3pm

**Where.**

No Travelling it's ALL online via ZOOM

**To Take Part.**

Email your name & your clubs name to:-

NCPF Awards Secretary Gerald Chamberlin

**[gmcimages@gmail.com](mailto:gmcimages@gmail.com)**

Presentation by

**Rod Wheelans**

Want to know more?

E-mail you name and your clubs name to Gerald at [gmcimages@gmail.com](mailto:gmcimages@gmail.com)

for Zoom Link.

Our NCPF Awards Secretary Gerald Chamberlin has initiated this training workshop aimed at discussing and demonstrating the differences in (PAGB) Photographic Alliance of Great Britain and the (RPS) Royal Photographic Society Awards while showing examples of acceptance level panels with hints, tips and pitfalls to avoid.

The Zoom meeting is being run by NCPF with special guest: Rod Wheelans MPAGB FRPS MFIAP FIFP HonPAGB HonSPF who shall lead the presentation with opportunity for questions.

If you are considering working towards any photography awards—this session is for you.



# Obituary

## Mavis Ord

Mavis was a member of various local photography clubs, most recently Gateshead Camera Club after previously been a member of her home town's South Shields PS, Washington CC, Durham PS and Sunderland PA her photographic qualifications included ARPS and DPAGB.



The following tribute is a summary from some of her club friends.

Mavis Ord passed away 9 October 2021 a well known and popular judge and lecturer she had many friends across NCPF clubs. Mavis had been ill for some time and went to live with her daughter in Stoke on Trent at the beginning of this year. "Mavis' passing will be a great loss to photography in the North, she was lately a member of Gateshead Camera Club regularly winning competitions with her last achievement gaining both first and second place in our John Taylor Trophy awarded on 23 September 2021.

Mavis was always generous in sharing her photography knowledge, regularly leading the chat with her friends in the back row at meetings.

Her cremation was held in Stoke on Trent but she will be brought up home to South Shields and her ashes buried with her son in Harton Cemetery.

The photograph was taken by her daughter in May this year before her health deteriorated.  
Margaret Annable Gateshead CC Secretary.



Mavis lived in South Shields for many years, I first met her in January 1984 at a photographic weekend being held in Saltburn by the Sea.

Mavis had been a member of a group that had formed following several photographers from across the North of England attending a photographic awareness course being held at Beamish circa 1982/83. They liked the idea of choosing a venue where they could all meet and dedicate the whole weekend to that of photography, which in those days was film based. The group along with Mavis included the late Bob Cuthbert of South Shields PS and the late Jim Bennett of Durham PS.

Mavis had been a regular visitor to South Shields PS as a judge and speaker and had many friends there, she became a member in 2000, lapsed and re-joined in 2011 and lapsed again in 2015. As I recall, Mavis was particularly fond of Portraiture, both in and out of the studio for which she used a Hasselblad medium format camera and was one of the first to embrace the early days of Digital Photography.

Phil Dunn, South Shields PS

# People in Focus

*Howard Wilson APAGB, CPAGB/AV*

## *Reflecting on 50 years in Tynemouth Photographic Society*

The fact that I have been a member of TPS for almost 52 years, crept up on me rather unexpectedly.

It all started when my wife, Dorothy changed jobs and happened to work with a lady who was a member. When she found we were interested in photography, she suggested we go along one night and see what we thought. That would have been in September/October 1969, when Dorothy and I had been married about 15 months. So there we are, you can all blame a lady sadly no longer with us, for inflicting me on your lives!

At that time, TPS boasted a membership of around 100 and an annual Christmas party was held at the Bath Hotel, Tynemouth, where we had a dinner and played various party games. Coach outings were a regular summer feature and The Lakes and places such as The Hirsell Country Estate in the Borders were great days out.

Within a couple of years of joining, I found myself elected onto the committee and very quickly became the slides competition secretary, a great way to get to know many members better. At the time, that post meant that I had to attend the North Tyne Area meetings and there I got to know the 'great and the good' from all our local clubs. There were a lot more of them then. N T Area meetings were held in the staff restaurant of NEEB, Carlisle House in those days. At some point after that I became North Tyne Area Rep to the executive for a short time. I have attended the North Tyne Area meetings ever since, and took up the post of Treasurer in 2001 – a job I still do.

Stan Bewick was the first Editor of Northern Focus and Dorothy, using her electric typewriter, typed some of his later editions onto duplicator skins, and followed on by typing for the next two editors. After typing, we then went to the clubrooms and turned the handle, at speed, on the Gestetner duplicator, to get them ready for handing over and subsequent delivery.

I became President of Tynemouth PS for the first time in 1980 and Dorothy and I were privileged to be invited to various functions including the South Shields PS Dinner Dance, where I danced with the late Kathleen Brown of Carlisle CC, who was the NCPF President. Wow! Along the way, I took on almost every job in TPS – all except Treasurer that is - including Secretary and Prints Comp Sec. What can be better than being able to handle prints close up and get a really good look at them?

My photography developed slowly, but I did not have the dedication or wherewithal to get up among the best. What I did develop though, was a great interest in AV and went to every event I could manage, including the late (Sir) George Pollock at the Nixon Hall and each and every evening of the late Allan Potts wonderful wildlife shows. He initially used a manual Purlock Duofade and then moved on to an automatic show, using three Carousel slide projectors. Allan gave me lots of advice in my early AV days and I stuck with the manual Purlock system until 2001. I just loved jiggling those sliders and buttons in time with the music.

After I became quite ill in December 1999 and a serious operation on my head twelve months later, I wondered if I would ever be able to do manual shows again. New projectors, Imatronic pulsed system, mini disc and lots of leads was my new way!

# People in Focus

*Howard Wilson*

## *Reflecting on 50 years in Tynemouth Photographic Society*

In 2002 I was elected President of Tynemouth again – a huge honour, as I was in post for our Centenary year, 2003, and all that that entailed, including a Civic Reception where the late Councilor John Carter, North Tyneside Chair presented the Society with a plaque of the Council Coat of Arms. I was fortunate to be offered early retirement just at the right time, as well – March 2003.

It was in 2002 also, that Jane Black who was PAGB President at that time, presented me with my APAGB award for Meritorious Service and a place on their Roll of Honour. What an honour indeed and surprise! 2011 brought along another honour from Tynemouth PS, when Dorothy and I were made Life Members.

Along the way, as the NCPF used our Tynemouth Front Street rooms for judging various competitions, as TPS House Manager I opened up for them for the events. For the 'Annuals' in particular I offered to lend a hand, and could be found either projecting slides or (usually) taking prints off the stand and handing them to (among others) the late Anne Swearman who would enter the scores on the back. Great, great days, but very hard work taking prints from the ground floor up to the second floor for sorting, back to the first floor for judging and, at the end putting them back into the correct club boxes and downstairs to be loaded into various volunteers' vehicles. That work enabled me to get to know many people from other clubs and I also met judges from far and wide.

In the early 2000's, I volunteered to be the main editor of the Tynemouth PS Summer newsletter 'The Film Pack', and only this year I handed that over to someone else. External Competitions Secretary and Syllabus Secretary of Tynemouth are the two other posts I have held for many years – and continue to do so.

I was a late convert to digital photography, although in 2002, via a lucky Jessop's' voucher included in my posted copy of Practical Photography, I acquired a Nikon Coolscan IV slide scanner and 'borrowed' a copy of Photoshop 7. I was amazed and pleased when the late Vince Rooker gave me an award with one of my first home made digital prints. The scanner is still put to good use at times.

AV though was my love, and I was a regular attender at the AV group which met at Snods Edge. I was Secretary of the group, with Geoffrey Darling elected Chairman, when they negotiated their way out of the RPS, were renamed The Northern Audio Visual Group and then joined the NCPF. I was Secretary for 6 years. In 2019 I plucked up courage to apply for a CPAGB in AV, with a sequence about the National Memorial Arboretum. Dorothy and I travelled to Wilmslow to attend the event – I came away with my badge!

At that time, I was just finishing off my third term as President of Tynemouth and we had been told we had to vacate our premises in Front Street, where we had been for 62 years.

In April 2019, my last duties as President were to bestow Life Membership of Tynemouth PS on Arthur Smith and a new honour of Honourary Life President on Stan Bewick in recognition of his vast contribution of work, not only for TPS but the NCPF as well. The latter presentation in particular, was a great honour for me to carry out. Stan is still a great source of knowledge and advice on all matters TPS and NCPF.



# People in Focus

*Howard Wilson*

## *Reflecting on 50 years in Tynemouth Photographic Society*

With diligent work by Tynemouth members and the help of the local authority, we got our new home in Howard Street, North Shields and at our opening event Joseph Duffy, NCPF President at the time, presented me with my CPAGB certificate. A day to remember indeed.

Moving on to just over 50 years as a member, I was completely taken aback and very honoured to receive the NCPF Meritorious Service Award from Jim Welsh, NCPF President and to have my name added to the NCPF Roll of Honour at a Tynemouth club zoom meeting in December 2020 – just after my 76<sup>th</sup> birthday. Yes, I was just a lad of 24 when I joined Tynemouth PS in 1969.

*Howard Wilson, APAGB, CPAGB/AV July 2021*



*Joseph Duffy NCPF President 2018-20 presenting Howard with his CPAGB/AV certificate*

*Howard Wilson APAGB, CPAGB/AV pictured receiving the NCPF Meritorious Service Award from Jim Welsh NCPF President on Saturday 25th September 2021.*

*Announcement of the award was made at a Zoom meeting on 3rd December 2020 which came as a complete surprise to Howard.*

*Jim was determined to present the award personally, and as soon as COVID restrictions allowed made the trip to Howard's home to make the formal presentation.*

*As well as receiving the award for over 50 years outstanding service to Tynemouth PS and the NCPF, Howard's name was also added to the NCPF Roll of Honour. Howard is only the tenth person to receive such recognition. Well done Howard!*





# Clubs in Focus

## Anniversary's - Events - Competitions

[Cramlington Camera Club](#) helped celebrate their 50<sup>th</sup> Anniversary with a "Join the Club" article in the October 2021 issue of Amateur Photographer magazine (P26) which is available via ISSU.com or you can open the e-magazine via ctrl+click [here](#)

**1 Two Feet Away** by Natalie Wright This slightly surreal image leaves you wondering about the mostly unseen subject of the shot

**2 Sir Mo Farah by Colin Livingstone** Talk about the decisive moment. A well-timed action photo that shows off a moment expertly

**3 Hole Peaks** by Ben & Sam Connering This shot by Mack & who has walked well with the dramatic sky

**4 Purple Haze** by John Ridley This creative shot is extremely vibrant and eye-catching, and also shows off a good level of unusual detail

**5 51st British Sidecar Champions** by Bob Finlay Captured at an exciting moment, this action shot shows off the thrills of the sport

**6** © Thom Pirayo Nishon by Derek Parker An atmospheric travel image that really works with the subtle light well

**YOUR PICTURES IN PRINT**

**Club essentials**

**Cramlington Camera Club**  
Doddford Place Methodist Church,  
Doddford Place, Cramlington,  
Northumberland NE23 6JY  
Meets Every Thursday 7.30pm to 9pm  
Membership £28 per annum  
(plus £1 at each weekly meet)  
Contact [www.cramcams.org.uk/contact.html](http://www.cramcams.org.uk/contact.html)  
WebSite [www.cramcams.org.uk](http://www.cramcams.org.uk)

**Join the Club**

This friendly club is celebrating its 50-year anniversary

**When was the club founded?**  
The group was founded in October 1971, when the first ever Cramlington Camera Club meeting was held at the Phoenix Lounge at Cramlington Community High School. The 14 original members had met at adult education classes at the school and at Cramlington Adult Association, and so Cramlington Photographic Society was formed.

**What does your club offer new members?**  
From 1973 the group moved to Cramlington Community Centre and took part in inter-club competitions. To try to make the image of the group less formal and intimidating to new members, the name changed to Cramlington Camera Club in 2004.  
A few years ago, we acquired lighting equipment, allowing members to participate in model photo shoots. Members bring their own cameras, and can use the lights in the church as a studio.

**Describe a typical club meeting**  
When we meet in person (pre Covid), most evenings would start with a cuppa, and biscuits! We'd have a chance to chat before the evening started. Some nights would be practical sessions, where a local model would be hired and members could learn lighting and composition skills, plus how to work with a model in general. Other evenings would involve studying still life, where one could choose from a selection of objects and set up a scene to photograph.  
We also have display and competition nights, where we could browse members' photos, and watch critique from expert judges, who came to oversee and judge the competitions.

**Do you invite guest speakers?**  
Yes. This could be anything from a photographer's holiday or safari adventure, to how an amateur photographer became a professional. Many subjects are covered, such as travel photography, aviation, wildlife safaris, plus technical talks like flying drones, or learning editing in Lightroom.

**Do members compete in competitions?**  
Yes we do, and the club competes with other local camera clubs too. Some are print only, but the past 18 months has forced all competitions to be digital.

**How many members do you have?**  
We have more than 30 members, but we are currently looking to expand and attract younger photographers too. But of course, all are welcome.

**Are any trips or outings planned?**  
Several trips happened for the first time this year, one was to the local nature reserve and we are hoping to plan more, including some street photography walks.

**What are the club's goals for the future?**  
The pandemic restrictions changed the club a bit and we had to meet virtually, using Zoom calls. There was a bonus in that member interaction improved, and we were able to have photography discussions. Presentations were done online using Powerpoint and we embraced the online digital age very quickly.  
Now that we can meet again, we have the opportunity to meet back at the church. However we are working with the local council and have access to the Cramlington Hub, which houses the local library and is a community centre for the modern age. We have run several workshops there, introducing beginners to photography, and hope to use this to attract new members. It's an open and welcoming space, in the heart of Cramlington. We should also be able to have galleries of the club's photos on display at the Hub for special events. This ties in with a project we have embarked on with Northumberland County Council, to look at creating ways of preserving digital photography, so that future generations can see and enjoy it.  
Video and drone photography are growing areas, and video is an area to grow into. It's important we keep our finger on the pulse in the ever-changing world of photography.  
With mobile phones and action cameras becoming ever more popular, we want to encourage new members to join so they can develop their photography in a friendly and welcoming environment.

26 [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) 27 [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

Stan Bewick of Tynemouth Photographic Society has produced and had printed an A4 book containing text and 199 pictures regards 'Archive Pictures of Tynemouth Borough'. Some of the photographs in the book going back to the mid to late 1800s.



This superb quality book is available from [Tynemouth PS](#) for £12.00.





# Clubs in Focus

## *Northern Area Knockout Competition*

Northern Area Clubs:

Alnwick and Dist CC, Amble PG, Ashington CC, Blyth PS, Cambois CC, Morpeth CC, Wooler and Dist CC

### **NORTHERN AREA KNOCKOUT COMPETITION**

The Northern Area Knockout Competition was held on Sunday 14<sup>th</sup> November 2021. This event hosted by Blyth Photographic Society and the three judges Gerry Adcock ARPS, Joseph Duffy LRPS, CPAGB, APAGB, and Peter Maguire LRPS, CPAGB, EFIAP.

After Round 1 Blyth, Amble, Cambois and Morpeth competed for the Trophy. The two clubs who made it to the final were Blyth and Amble with Amble winning with 189 points to Blyth's 180.

Ashington and Wooler, who were the two lowest scoring clubs from round 1, competed for the Plate and this was won by Ashington with 166 points to Wooler's 165.

Considering that this was the first Interclub Competition to be held since the lockdown in March 2020 it was very well attended by the clubs who took part. Wooler CC was welcomed back and taking part in the Northern Area Interclub Competitions. They have not competed for a few years and missed out by 1 point of winning the Plate. The respective clubs provided a very nice pooled tea and refreshments were supplied by the host club. Thanks to the members of Blyth and the three judges for an enjoyable afternoon.



Two images gained the highest score of 15 points 'Hong Kong' by Mavis McCormick and 'Black Rock Cottage' by Graeme Pattinson, both from Amble PG.

Jim Welsh LRPS, CPAGB, APAGB  
Northern Area Representative

### **NORTHERN AREA PRINT COMPETITION**

The Northern Area Interclub Colour & Monochrome Print Competition is scheduled to be held on 27<sup>th</sup> January 2022. The host club will be Ashington CC and David Hall is the appointed judge.





# Clubs in Focus

## NORTHERN AREA KNOCKOUT COMPETITION *Continued*

4 images that just missed out by scoring 14 points in the competition.

“Can you feel the force”: Alison Leddy Blyth PS

“Dunstanburgh Sunrise” also by Alison Leddy Blyth PS



“The Toffee Factory”: Susan Dawson Morpeth CC

“When the North Wind Blows”:  
Keith Saint Ashington CC

## Dates for your Diary—Northern Area Interclub Competitions.

27th January 2022: Northern Area Interclub Print Competition - hosted by Ashington Camera Club  
Judge: David Hall

08th February 2022: 4 Way Digital Image Competition between Blyth PS, Cambois CC, Cramlington CC and Whitley Bay PS - Hosted by Whitley Bay - Judge T.B.A.

20th March 2022: Northern Area Digital Image Theme Competition - hosted by Amble Photographic Group. Judge: T.B.A.



# Clubs in Focus

## *Western Area Battle*

Western Area Clubs: Carlisle CC, Copeland PS, Dumfries CC, Keswick PS, Morton PS, Penrith and Dist CC, West Cumbria PG, Workington and Dist CC

### WESTERN AREA BATTLE 2021

This year's competition, held at the beginning of November was PDI on zoom. About 60 members from 7 clubs attending.

Prior to starting the competition Judge Liddy Smith from Carlisle CC gave us a 1 hour presentation on some new images she was working on, which was very well received. Libby's judging was a master class in how to judge.

The winner of the competition was Dumfries CC with 219 points, "best pictures" shown below  
**Gerald Chamberlin DPAGB, EFIAP**  
Western Area Representative



Best Nature: Grey Heron Fishing—Dumfries

Best Creative: Off to Work—Morton PS





# Clubs in Focus

## WESTERN AREA BATTLE 2021 *Continued*



Best Portrait  
Apprehension before Take-off  
Keswick PS

Best  
Landscape



Summer  
Solstice  
Sunset

Penrith and  
District CC

Best Picture Overall  
Lockdown  
Dumfries CC







# Clubs in Focus

## *Wear Area PDI Battle*

Western Area Clubs: Carlisle CC, Copeland PS, Dumfries CC, Keswick PS, Morton PS, Penrith and Dist CC, West Cumbria PG, Workington and Dist CC

### WEAR AREA PDI BATTLE 2021

Consett & District PS hosted the 2021 Wear Area Battle on Monday, 15<sup>th</sup> November. The event was held at Citizens House in Consett and attended by over 60 members from the local clubs.

Jim Welsh LRPS CPAGB APAGB judged the competition. Congratulations to the joint winners of Stanhope and Washington.

#### Results:

Stanhope PS	162
Washington CC	162
Castleside & District PC	160
Sunderland PA	158
Durham PS	157
Consett & District PS	153
Wear Valley PC	147

It was great to see everyone back together again for a most successful and enjoyable evening and we hope that next year that we get back to a full house of clubs entering.



Grey Heron by Trevor Woods of Stanhope PS scooped the prize for the best overall image.

Geoff Hepples (Stanhope) Jim Welsh (Judge)  
Anne Phillipson (Washington) David Leck (Consett)





# Clubs in Focus

## South Tyne Print Competition

South Tyne Area Clubs:

Gateshead CC, Hexham and Dist PS, Ryton and Dist CC, South Shields PS, Whickham PC, Winlaton CC

### SOUTH TYNE PRINT COMPETITION 2021

Held at Ryton Camera Club on Tuesday 23<sup>rd</sup> November where all 6 South Tyne Clubs entered 10 Prints each. Due to covid controls the Hall was relatively empty with only 2 members per visiting club allowed in alongside working Ryton members with competition related tasks and of course the judge Jim Welsh LRPS, CPAGB, APAGB and co-incidentally NCPF President.

A zoom facility had also been arranged by Ryton who are blessed with excellent wi-fi and a number of people who manage their IT side, producing a hybrid show both to people in attendance with a live link to many who had zoomed-in from the various clubs.

Jim worked through the prints in his normal controlled manner giving sound praise or potential improvement pointers, all with dry humour, considered opinion and announcement of scores out of 30.

Winning club was Winlaton CC - it was thought by some present (to be ratified), this is the first time of winning for Winlaton CC - Very well done to them.

Winlaton CC	273
Ryton &D CC	271
South Shields PS	265
Hexham &D PS	258
Whickham PC	256
Gateshead CC	252

Barry and Vera Singh being presented with "Best Image" and South Tyne Print Winners Plate on behalf of Winlaton CC by Jim Welsh

(Images from mobile phone)



Highest score of the night:  
Viking (30 points) from Winlaton CC



# Clubs in Focus

## SOUTH TYNE PRINT COMPETITION 2021

continued

Photographs of some of the other high scoring prints.



Up and Down—Whickham PC



Dean Street - Ryton CC



Feathered Droplets—Winlaton CC



A slice of fruit - Winlaton CC





# Clubs in Focus

## North Tyne Area—Inter-Club PDI Competition

North Tyne Area Inter Clubs

Cramlington CC, Gosforth CC, North Shields PS, Ponteland PS, Tynemouth PS, Whitley Bay PS

### North Tyne Area Inter Club PDI Competition, 2021.

On Monday 22<sup>nd</sup> March, Tynemouth Photographic Society hosted this year's North Tyne Area interclub competition, via Zoom. Our judge for the evening was Alan Walker ARPS, MPAGB, MPSA, EFIAP from Keswick PS.

The evening was very successful, as we had some excellent images to view, together with the words and thoughts of our very competent judge.

Gosforth PS were deserved winners, with a score of 224 points for their 8 images. Tynemouth came in second with 214. North Shields were 3<sup>rd</sup> with 212, Whitley Bay 4<sup>th</sup> with 210, Cramlington 5<sup>th</sup> with 202 and Ponteland 6<sup>th</sup>, with 198.

Richard Narcross of Whitley Bay PS was awarded the trophy for the best image of the night, with 'Hagged'. This was the second year in a row that Richard took this trophy.

We had a total of about 40 'Zoomers' from the 6 clubs. I had expected to see more, since no one had to turn out, and each club's perceived best images were on view.

After the recent lockdown I had the North Tyne trophy engraved and was able to present this to Harry McAtominey, the current Gosforth President.

Gosforth are a large club at present and, at least locally, seem to be the one we all have to aspire to beat. We congratulate them on winning this trophy and wish them every success in the PAGB Championships Competition, hopefully to be held later in the year.

Howard Wilson, APAGB, CPAGB/AV,

*Harry McAtominey, Gosforth President with the trophy  
Best Image: Hagged by Richard Narcross of Whitley Bay*





# Clubs in Focus

North Tyne Area Inter Club PDI Competition, 2021. Gosforth's winning entry:



Cuckoo with Meal - Don Smith: All Alone - Peter Maguire: Osprey with Trout- Joan Sheppard: Low Water at Staithes - David Brown:  
Gannet Tug-of-War - Rob Kenny: Lighting our Way Home- Mark Hunter: Kingfisher Reflection-Joan Sheppard: Arabesque - Anne Henry.

# Snippets

*A place where short interesting facts, anecdotes, comments and opinions can be published.*



Moving slightly outwith NCPF borders: Did you know FIAP have a FIAP NEWS newsletter available free of charge on the web and with (naturally) the most up to date FIAP information

See <https://www.fiap.net/upload/files/1636546673-8c1e5.pdf>

Of interest in this issue is the latest nature definition for FIAP accredited salons, jointly written with PSA it features on page 6/7. and is introduced in the article as:

“New FIAP Nature definition for 2022 Nature.

Photography is a multisided medium with lots of challenges and the potential to tell captivating stories. With patience and creativity, nature and wildlife photographers capture the great outdoors and bring us compelling and fascinating pictures to contemplate.

For decades, FIAP has provided a regulations framework for nature and wildlife pictures so that entrants compete on equal terms when competing within Nature and Wildlife sections, and so that certain values and requirements are respected.

A definition regarding nature and wildlife shots was established years ago and updated periodically. In recent years the definition was jointly written with PSA. This year the Definition has again been updated in a combined effort by FIAP Ethics Service Director, Pierluigi Rizzato, and his counterpart from PSA, Roy Killen.

Photographers are advised to read the new Definition carefully. Amongst the revision of the wording, the new definition now contains clauses that expressly address the ethical and welfare aspects of photographing living organisms. It also states what processes may and may not be used when completing a Nature image. Photographers are reminded that “The most important part of a Nature image is the nature story it tells” and that “No modification that changes the truth of a Nature image is allowed”.

Below is the new Nature Definition.

Exhibition organisers and exhibition entrants should note that the new definition will be valid for all salons with a FIAP Patronage number starting with 2022 and beyond”



# Snippets

## “FIAP NATURE PHOTOGRAPHY DEFINITION

Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both animate and inanimate, that have not been made or modified by humans. Nature images must convey the truth of the scene that was photographed.

A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity that threatens the life or welfare of a living organism are not allowed. The most important part of a Nature image is the nature story it tells.

High technical standards are expected, and the image must look natural. Adding a vignette or blurring the background during processing is not allowed. Objects created by humans, and evidence of human activity, are allowed in Nature images only when they are a necessary part of the Nature story.

Photographs of human-created hybrid plants, cultivated plants, feral animals, domesticated animals, human-created hybrid animals and mounted or preserved zoological specimens are not allowed.

Images taken with subjects under controlled conditions, such as zoos, are allowed. Controlling live subjects by chilling, anaesthetic or any other method of restricting natural movement for the purpose of a photograph is not allowed. No modification that changes the truth of a Nature image is allowed.

Images may be cropped but no other technique that removes, adds or moves any part of the image is allowed. Techniques that remove elements added by the camera, such as dust spots, digital noise and lens flare are allowed. Complete conversion of colour images to greyscale monochrome is allowed.

Partial conversion, toning and infrared captures or conversions are not allowed.

Images of the same subject that are combined in camera or with software by focus stacking or exposure blending are allowed. Multiple images with overlapping fields of view that are taken consecutively and combined in camera or with software (image stitching) are allowed.

## WILDLIFE PHOTOGRAPHY

In addition to the restrictions on Nature photography, images in Wildlife sections of exhibitions must meet the following conditions: (a) Zoological organisms must be living free and unrestrained in a natural or adopted habitat of their own choosing. (b) Images of zoological organisms that have been removed from their natural habitat, are in any form of captivity or are being controlled by humans for the purpose of photography are not allowed. (c) Botanical organisms may not be removed from their natural environment for the purpose of photography. (d) Images that have been staged for the purpose of photography are not allowed.”

## How does this affect Northern Counties Federation or Club competitions?

In short it doesn't: Under the direction of PAGB a more relaxed version, particularly to the presence of human artifacts and to cloning out distracting elements which “do not change the truth of the photographic statement” was created in 2018 with details being advised in the newsletter [here](#)

The message however is that rules do change and anyone entering photographic competitions, whether International, Federation or Club should ensure they understand the requirements of that particular competition at that particular time.

NB: To keep up to date with all things PAGB the regular PAGB e-news newsletter is a great way to obtain information and follow what is going on in UK photography. It's also a good read.

As affiliates to the PAGB all NCPF club members can sign-up [here](#) for this excellent periodic and FREE e-magazine.

# Snippets

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Some Excerpts from the last NCPF Executive Meeting November 2021

## **Copyright of recordings**

A new advisory document has been placed on the PAGB website regarding the recording of Lecturers and Judges. Recording (using any means) without permission contravenes both Copyright and Data protection legislation. Clubs should be made aware that a Lecturers or Judges 'performance' is copyrighted.

Next NCPF AGM is confirmed as Sunday 13th April 2022 at Clara Vale, Ryton. Do you want to learn more regards the NCPF Executive Committee? Invitations for attendees will go to club secretaries in due course, "ticketed" members are very welcome to attend while volunteers to potentially help with committee in the numerous and enjoyable aspects of the NCPF are especially welcome. Please speak to any committee member or contact Honourable Secretary [Margaret Welsh](#) for details.

## **NCPF Treasurer**

NCPF Honorary Treasurer Peter Yearnshire has advised intention to retire from position. Do you have an organised financial mind, ability to work simple spreadsheets and take responsibility for financial transfers? You could be a prime member of the NCPF team. To get first hand details contact Peter direct at [Peter](#).

## **NCPF Club Championship**

### **Gerry Adcock NCPF Competitions Officer advises:**

It is with great pleasure that we invite every NCPF affiliated club to enter the 2022 NCPF Club Championships 2022 free of charge.

The competition returns to normal this season i.e. Live in front of an audience with both Print and DPI sections.

Date: **Sunday 13th Feb 2022**

At: Clara Vale Village Hall, South View, Clara Vale, Ryton, NE40 3SY

Doors open at 11 am for a 12.30 pm start.

**Best be Quick—**

**Closing date for submissions is Sunday 9th January 2022—speak to your competition secretary**

Full details can be found by download from the NCPF website [here](#)

∞

NB: NCPF Annuals are booked for the weekend 23/24th April - want to enter? - see your Competition Secretary for details.

# Snippets

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**JUDGES COMMENT FORM** Update and request from Chair of the Judges Sub-Committee Jim Welsh

Some time ago the Executive agreed to the introduction of a feedback system for the purpose of communication between Clubs / Judges and the Judges Subcommittee for the identification of

- a) Areas of Judge's training / advisory needs.
- b) Individual Judges who may merit promotion.
- c) Lapses in the observance of booking protocols.

The system involves the use of a standardised form, referred to as the 'Comment Form', which both Clubs and Judges are invited to use to comment on matters referred to above and for any other observations regarding the performance of a Judge or Club that may need to be brought to the attention of the Judges Subcommittee.

Since its introduction there have only been a very small number of Clubs who have taken the time to use it. As stated above, this form is not only for Clubs to comment on Judges but also for Judges to comment on the Clubs they have visited. As with ALL forms of this nature, the majority of comments are usually negative ones. Praise for a Judge or Club should also be considered for comments

We hope your Club/Society/Group/Association will adopt this facility and use it in the spirit in which it was conceived. The comment form can be downloaded from the link under the '[JUDGING](#)' heading on the Northern Counties website where it can be completed and signed. It can then be submitted via e-mail as a file attachment to the Judges Subcommittee at [judgessubcommittee@ncpf.org.uk](mailto:judgessubcommittee@ncpf.org.uk).

It is important to bear in mind that the Comment Form is to be submitted on behalf of the **TRUSTEES and MEMBERS OF THE CLUB** and is not a vehicle for the expression of one or two members' opinions.



**NORTHERN COUNTIES PHOTOGRAPHIC FEDERATION**

**COMMENT FORM FOR CLUBS\* & JUDGES**

\*Club(s) = Club(s), Societ(y/ies), Association(s) or Group(s)

► This form is to be used to report on instances of particularly good or particularly poor performance by party/parties concerned.

► the completion of this form will assist the NCPF to monitor those judges who warrant promotion to a higher level or those judges or clubs\* who could benefit from a word of advice.

► it is intended that this form be completed after careful consideration. In the case of clubs\* it is not intended to be used to report complaints from individual Officers or Members.

**NAME OF CLUB or JUDGE completing this form**

**NAME OF ORGANISATION or INDIVIDUAL being commented on**

**OCCASION / EVENT**

**PLEASE LIST REASONS FOR GOOD PERFORMANCE / POOR PERFORMANCE**

Signed\*\*

\*\* Typed name will be accepted as signature. Please ensure appropriate box below has been crossed (x).

On behalf of the above named Club\* Committee.

Judge

The use of information contained on this form will comply with all requirements of the DATA PROTECTION ACT 1998



# Snippets

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## Awards Presentation Day:

the NCPF Awards / Presentation Event took place on Sunday 21st November at Clara Vale Village Hall, Ryton

The event was once again presented to a live audience with many clubs represented in a c50 audience, practicing good covid hygiene precautions in the well aired room.

Good “choreography” pre-planning and preparation by the NCPF team saw all the award winning PDI’s projected with title and the author called to receive relevant trophies and awards in a slick and efficient process. HC Certificates were distributed by club (again following showing of the PDI’s).

Tea’s, coffees and a raffle were all available helping the atmosphere and the pleasure of being able to meet, greet, view and discuss photography in a relaxed social setting.

Alan Wilson

## Musings of a Portfolio Secretary

One outcome of the [NCPF Annuals Competition](#) is the creation of a PDI presentation with narration and suitable for showing on club nights. Though covid restrictions prevented the print side of the competition, NCPF still produced and distributed the Awards and Alliance PDI presentation and the Selectors Choice presentation where local judges provided their constructive feedback for chosen competition images.

Take-up pre-Covid with Prints included was usually <30 clubs choosing a mix of presentations.

As technology improved, we moved from DVD’s to USB’s with postage and packing and latterly to “WeTransfer” electronic distribution of an MP4 App. This has allowed (*likely for the first time ever*), for all 48 of our NCPF clubs to receive an excellent quality double presentation to show within their club, work from our primary competition, viewing the work of members from throughout the Federation.

Because this was new to many clubs (and all clubs are rightly concerned about Spam), the “WeTransfer” was preceded by an introductory e-mail advising what to expect with instructions.

To ensure all clubs received the download, E-mail and WeTransfer went to each individual club via a number of their committee members (usually Secretary and Inter-Club Competition Secretary).

The majority of clubs downloaded the 56-minute presentation within the first seven days from receipt. A dozen were reminded via e-mail of availability and six reminded via telephone calls, new WeTransfer’s were created.

All 48 clubs have downloaded the presentation. Positive written comments have come from a number of individuals and clubs and hopefully more people than ever before have seen and enjoyed the work.

This proactive introduction (hard sell), of what has always been available, but not always taken-up has (again hopefully) opened the opportunity and willingness for clubs who would not normally take part in the Annuals to give it a go this year and start club preparation for the mid April competition.

From beginner to old-hand, there is nothing better than taking part, doing well and seeing your work on screen, knowing our many members are also enjoying the combined efforts and viewing the Awards and Alliance entry and Selectors Choice Portfolio.

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# Northern Focus

## Winter 2021/22

And that's all for this issue - except to say -



## Wanted, Wanted, Wanted

Information, anecdotes, club updates, personal success stories, tributes, events, photographs, learnings any and everything in-between to share across our region. Please send to Alan Wilson at [northern.focus@ncpf.org.uk](mailto:northern.focus@ncpf.org.uk) or Mobile 07814333844

Official magazine of Northern Counties Photographic Federation.

Serving the North of England.

Published four times a year.

**NCPF** – The Northern Counties Photographic Federation serves Cleveland, the greater part of Cumbria, Durham, Northumberland, Tyne & Wear, part of North Yorkshire and part of Scotland.

We hope you have enjoyed this, the 93rd edition of Northern Focus  
Thank you for reading and feel free to pass on to like minded photographers