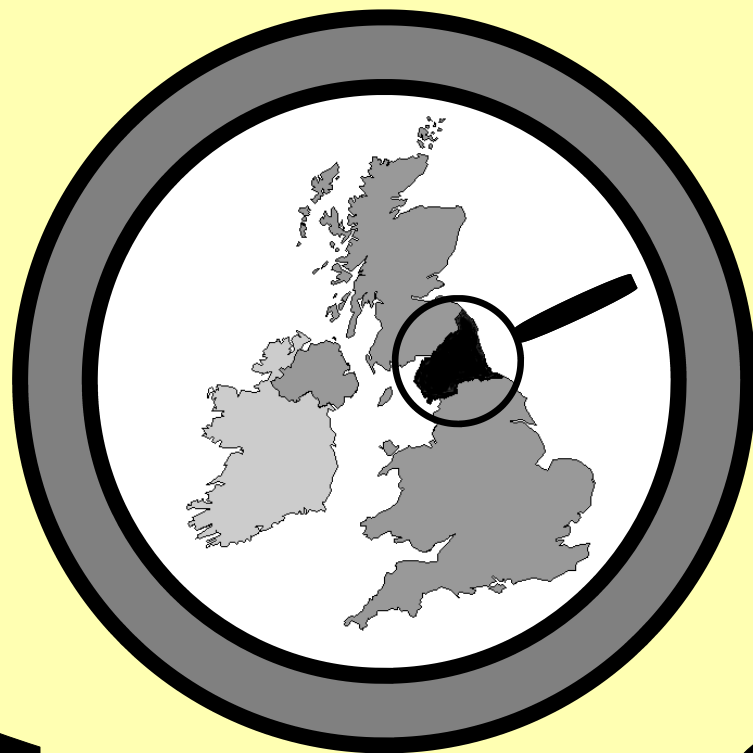


NORTHERN



FOCUS

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PRESIDENT'S PIECE

Welcome to the digital age! This is the first President's Piece to appear in electronic format only, hopefully this will make it more accessible to club members than the paper version. I know from my own club that the copies we received were eagerly snapped up and then disappeared rather than being circulated to a wider readership.

In order to make this website version more widely read it is important that we try and encourage as many club members as possible to use the site. We discovered in advertising the June Beamish Event that fewer people use the website than we had thought. So any encouragement you can give to fellow photographers to take advantage of the accessibility of the website will be much appreciated.

By the time you read this issue of Northern Focus summer should be well and truly with us. After an amazing April we suddenly returned to cold, wet and very windy with handfuls of volcanic ash thrown in for good measure. Hopefully none of these inconvenienced any of your May Bank Holiday plans.

In my previous article I mentioned Jack Johnson from South Shields Photographic Society and as many of you will be aware he sadly passed away in mid May at the wonderful age of 101. He was an inspiration to many who knew him well and will be sadly missed by his photographic colleagues and his family. Our thoughts are with them at this time.

For those of you who visited Beamish for the Summer Spectacular weekend can I remind you that the judging of photographs taken at the event will be held on Saturday 22nd October. Further details are available on the website as usual. I would also like to take this opportunity to thank Lionel Bryan and his Events Sub-Committee for the tremendous amount of work they put into organising the weekend and also to all the Staff at Beamish who have been really supportive. I hope that we can build upon this year's event and make it a regular feature of the NCPF calendar.

Lionel's team have also been busy planning both the Presentation Afternoon to be held the Newcastle Novotel on Sunday 13th November and the 2012 Spectacular scheduled for 29th January again at the Novotel. These are important dates for your diary so schedule them in now if you haven't already done so.

Another important event for the NCPF is the 32nd International Salon, the closing date for which is the 20th August. As I mentioned in the previous Northern Focus this is the first time the International will encourage the entry of unmounted prints. So if you have never entered the competition before it is now even easier to do so in either the PDI or Print sections. Submitting your work to a wider audience is very rewarding and also helps to support our own competition which is held in very high regard Internationally. None of this could however take place without the enthusiastic work of the International Sub-Committee led by Jane Black.

This year I have been trying to extend my photographic knowledge I've attended a wonderful day course hosted by Irene Froy at Wrekin Arts in Telford. Irene's artistic vision and above all her attention to detail is phenomenal, no wonder she wins so many awards. I also managed to attend an evening show by three photographers at the Theatre by the Lake in Keswick as part of the Keswick Mountain Festival. All three are members of the National Academy of Sports and Outdoor Photography which, in my ignorance, I had never heard of before. They have an interesting website under development at www.nasop.co.uk if you have a spare moment to look at it.

What I've really learnt from these events however isn't so much techniques of photography but an appreciation of other photographers vision and approach to their work. I find this much more valuable than any magazine could offer and it emphasises to me that if we really want to broaden our outlook and improve our pictures it is important to find and attend as many of these "live" photographic shows as possible.

This is where membership of camera clubs really pays off, but it is important to keep our eyes open for other opportunities to extend our knowledge. We should support the special events promoted by not only our own camera club but also those organised by other photographic clubs or neighbouring Federations as well as the NCPF if we want them to continue and thrive in future for the benefit of other photographers.

I'll finish by wishing you all good picture taking in whatever conditions the summer throws at us and I hope that we can look forward to a colourful autumn.

Richard Speirs DPAGB

OBITUARIES

The following obituary for Don Morrison, a past President of the N.C.P.F. is reprinted from P.A.G.B. e-News by kind permission of the Editor

DON MORRISON HON.PAGB HON.FIAP 1913 - 2010

Don Morrison, who died on Christmas Eve 2010 will be best remembered within the P.A.G.B. as President 1975/77 and as the man who negotiated our entry into F.I.A.P. for which he started negotiations with Dr. Van Wiser of that organisation in 1974 and resulting in the P.A.G.B. becoming a full member of F.I.A.P. in 1977. In 1978 Don was awarded Hon. EFIAP in recognition of this work, becoming the first English Hon. FIAP. Don was appointed the PAGB's first FIAP Liaison Officer, an office which he filled from 1977 to 1987. In later years he became a member of the FIAP Committee (1987), a delegate to the FIAP congress in Mittenburg, Germany (1987) and to the Congress in Brussels (1989) then in 1989 he was appointed Approval Member of the Monochrome Commission, F I A P.

Other services within the P.A.G.B. included chairing the Judges Selection Committee and he remained a member of the committee for the rest of his life. In 1986 Don was awarded an APAGB for his services within the P.A.G.B. then in 1988 he was elected an Hon Life Vice President. He subsequently received the honour of Hon. P.A.G.B. In 1966 Don presented the P.A.G.B. with a silver plate to be presented annually at the Slide (now PDI) Inter-Club Championship.

Don's photographic interests started long before all this when he became a member of Newcastle upon Tyne Photographic Society in 1942 and almost immediately was elected Hon. Secretary, a post which he held until 1946 then from 1947 to 1948 he was their Competition Secretary. Between 1942 and 1947 Don won numerous trophies. In 1947 he was appointed an N.C.P.F. Judge and Lecturer. In 1948 and again in 1955 he became President of Newcastle P.S. and the following year was appointed a P.A.G.B. Judge. From 1960/62 he was once more President of Newcastle P.S and in 1975 they elected Don as Hon. Vice President.

Meantime, Don Morrison had been elected to the council of the N.C.P.F. and from 1964 to 1975 he was their member on the Executive of the P.A.G.B. From 1969 to 1971 he was President of the NCPF and from 1972 to 1974 he was the first Residential Course Director for the NCPF Courses held in the Lake District.

Other photographic Societies to honour Don Morrison were Hexham P.S. who made him an Hon. Life member in 1960, Berwick on Tweed – Hon. Life Member 1975 and Ryton P.S. who elected him an Hon. Vice President in 1986. Don Morrison never neglected the grass routes of photography and made himself available as a judge and lecturer for as long as his health allowed him to do so.

For the greater part of his life Don suffered the physical disability of one leg being shorter than the other, the result of a prolonged childhood illness. This did not inhibit him in his pursuit of a photograph nor in joining the family firm as a monumental mason, a job which, like photography, requires a steady hand and an artistic eye. In later years, when he had a hip replacement the surgeon stretched his shorter leg to match the other. This gave him considerable pain as the muscles and tendons were stretching to accommodate this. It did not, however, stop Don from attending a P.A.G.B. Executive meeting in London on crutches.

Don designed his house, “Alasdair” to accommodate his disability and supervised the building of it. The day before war broke out in 1939 he married Peggy, then took her to their newly built home. They spent fifty six happy married years there which saw the arrival of their only child, Graham. Sadly, Graham died in 1996 at the age of fifty seven, only a year after his mother. In later years Don found pleasure in the company of Audrey (Culyer) who lived locally and was also a photographer. Although more than a decade his junior, Audrey too, predeceased him. Don continued to take pleasure in following the progress of his three grandchildren. At the time of his death he also had three great grandchildren. Don Morrison died in “Alasdair”, his home for the past seventy one years.

The writer of this obituary is indebted to Tom Fearn a former treasurer of the P.A.G.B., a close friend and one time near neighbour of Don Morrison who provided much of the foregoing information.

Marjorie Marshall (Hon. Life Vice President, P.A.G.B.)

CLUB SPOTLIGHT

DURHAM PHOTOGRAPHIC SOCIETY

I believe Durham Photographic Society has one or two unique selling points to distinguish it from other similar organisations within the Northern Counties Photographic Federation.

Firstly, correct me if I'm wrong, at more than 100 we have the largest membership with possibly only Hexham PS running us a close second.

Enthusiasm in the society is second to none and lots of our members turn up for events other than on club nights. We have monthly assignments set in locations such as the North Shields Fish Quay, Middle Haven at Middlesbrough and Richmond to mention only three recent ones.

Then there are digital workshops and several exhibitions a year in addition to our main annual print display in Durham Cathedral. We were the first camera club to hold an exhibition in Gateshead's world famous Sage.

And I can't think of another camera club that celebrated its 100th anniversary then just a few years later held another celebration to mark its 50th birthday.

Still with me? No? Then I'd better explain.

In 1992 our society decided to mark 100 years of club photography in Durham to celebrate the centenary of the founding of Durham City Camera Club in 1892. But that camera club didn't have an unbroken history to the present time. Two world wars saw to that. So we were honest and called it 'One Hundred Years of Club Photography in Durham.'

The celebration included a print exhibition and the publication of a local history book contrasting scenes of the city then and now.

So far so good.

But then in the late 1990s we realised that the present club was approaching its 50th anniversary having been formed, or possibly reformed, following World War II.

So we did it all again, an exhibition and lots of publicity in the local papers.

Shortly afterwards we even did another Durham Then and Now book.

Phew! We got away with it.

The last time Durham PS featured in a Northern Focus profile was in 1992 and that was to mark the Centenary celebration.

Amazingly I wrote then: “It was the similarities with today, not the differences, that most impressed me as I waded through old reports of the first Durham City Camera Club.

“We still meet in the Shakespeare Hall in North Road, where the preliminary meeting was held on February 12, 1892.”

Now 19 years later I’m forced to note that it’s the differences that most impress me.

We no longer meet in the Shakespeare Hall but in St Oswald’s Church Institute.

However the biggest difference is the nature of photography. The digi age has now overtaken us in a way as unimaginable in 1992 as it would have been in 1892.

Our membership consists of many new photographers who have no background in film but have equal ability with computers and cameras.

OK, so that’s common in many camera clubs but I think where one of our strengths lies is in the fact that our many new members are real class acts at photography. It is often difficult on competition nights to spot the difference in quality between pictures by the beginners and the advanced workers.



Family Squabble by Les Travis

We still invite guest speakers to talk about their technical expertise, their pictures and their travels.

We still photograph local architecture, flowers, natural history and people, just as they did in 1892 and 1992.

Some of our members still do outstanding landscapes but today’s photography at Durham is less about taking endless views of beauty spots and more about producing pictures with an underlying social commentary. Portraits are rarely of the formal type so popular in camera clubs just a few

years ago, but about candid shots and capturing the decisive moment. Street photography and graphic images are also an important part of our output. To sum up, there is a more contemporary feel to our work.

Natural history photography, as in most other camera clubs, is of a higher quality. The stunning images we see in TV natural history programmes have caused us all to widen our horizons.



Dunstanburgh Dawn by Neil Maughan

Our membership has been increasing gradually over the past few years and that has led people to say it's all down to digital photography.

If this were true then all camera clubs would have bulging memberships but a glance in the NCPF handbook shows that most clubs in the North have membership in the 20 to 50 range. Some clubs have gone out of existence.

So it can't all be down to digital photography. I believe it's a combination of factors. Our extra curricula activities, many exhibitions and a superb website with on-line photo forums play a big part in our success. The website also has a blog section with constant news updates detailing coming events which offer photo opportunities.

Plus we have a hard working committee with plenty of pro active ideas to keep things moving along.

I wonder how 200 years of club photography will be celebrated in 2092. Pity I won't be around to find out.

David Trout, President Durham PS.

CELEBRITY PROFILE

TONY WOROBIEC FRPS.

As a teacher of Art, I would regularly take slides of topics I wished to introduce to my students, but initially my interest in photography was only a means to an end. The seminal experience was when having moved to Newbury, I was out taking photographs of snow and happened by chance to bump into a neighbour who had recently joined the then astronomically successful Newbury Camera Club; he was both friendly and engaging and managed to persuade both me and my wife to join as well.

Everybody was so very friendly and supportive, but more importantly it proved to be a very valuable learning experience. I welcomed the feedback I got from the judges and sincerely wanted to get better. Within four years I had been awarded my Associateship and three years later my Fellowship. I moved from Newbury in 1984 and joined Ashford Camera Club in Kent, but having been part of what was possibly one of the top clubs in the country, Ashford proved to be a bit of an anti-climax. I made one further career move which took me to Dorset, where I have been for the last 23 years. In that time, I have a member of the Bournemouth, Poole and Wareham clubs and I am currently part of a digital imaging group centred around Wimborne Camera Club. I really do value the expertise of some of my colleagues.

Currently my greatest commitment is to a group called Arena which was founded in 1987 near Newbury, but has a membership from the entire South of England. We meet five times a year, regularly exhibit together and organise an annual seminar which is attracting guests from all over Britain, Ireland and even North America. I am currently its Chairman.

Like many of you I quickly got involved with the many national and international exhibitions, and greatly enjoyed the feedback I received. I never failed to get at least one acceptance for any of the exhibitions I entered, but as I was rarely ever able to get to see many of the exhibitions the attraction wore off a little. I still regularly enter The RPS Print Exhibition and this year I have even been invited to judge it.

Almost as soon as I started photography, I wanted to get published, and I got my first break in 1996 when the now defunct *Creative Monochrome* produced "*Rhythms of the Land*". On the back of this success I was invited to

write a monthly article for the highly praised *Photo Art* magazine and together with another *Photo Art* writer, Ray Spence, went on to publish “*Beyond Monochrome*”. My career in publishing has continued, and I am shortly to see my eleventh book in print in August; so far, they have been translated into German, Dutch, Spanish, Russian, Taiwanese Mandarin and rather fittingly Polish. I continue to write articles for magazines both here in the UK and America on a large variety of photographic subjects, but particularly monochrome.

It is a long time since I have taken a slide, as publishers seem only interested in digital files these days. I do however continue to enjoy making prints and particularly like sharing them with anyone who is prepared to listen. I suspect I am probably quite a difficult photographer to “pigeon-hole”, as my tastes are so varied, but essentially I do find that working on personal projects seems to work best for me. It certainly has helped to secure exhibition spaces that I have been keen to use and several have been the subject of some of my books.

While my appetite for national and international competitions has waned over recent years, I can fully appreciate the value they serve. Anything that inspires ambition must be a good thing as this can lead to other goals being achieved, and I still treasure the many medals I received over the years.

We all experience personal highs and lows with our photography, but if I had to cite one momentous event, it must be the publication of “*Ghosts in the Wilderness; Abandoned America*” AAPPL. My wife Eva and I had spent seven years documenting the declining communities of America without having any idea that anyone was remotely interested in what we were doing. When it finally arrived in the post, I really was overawed. The book was an instant success and quickly sold out, but more importantly this project is now regularly referred to by photographic courses at universities and colleges both here and in America.



Abandoned Ford

This obsession with working on projects continues; if I am placed in a new environment, but do not have a particular theme in mind, I do find it very difficult to see a photograph. I am currently captivated by photographing the British coast at night, but I also want to start doing a project on fast food outlets; both I suspect have been influenced by my recent book on low light and night photography.

A question I am often asked is do I have any interests other than photography and if I am honest I have to admit that I do love great football, which is rather tragic really because I also support Middlesbrough! As all your readers are possible aware, Boro are the one remaining major north east side never to have won the cup, so I am sure many of you will sympathise as I share this joke with you. A Middlesbrough supporter dies and the first thing he does is he collars God and asks him when are Boro going to win the cup? God has a think, scratches his head, strokes his beard and then tells him “well, let’s put it this way.... not in my life-time”.

The moment I cease to have any further ambitions with my photography is the point when I will give up. Eva and I would still like to complete a book on Andalusia, an area of Spain we return to again and again, and I would love to try and photograph every coastal location within the British Isles.... possibly in a camper van!.

PHOTOGRAPHIC SOCIETY of AMERICA

PSA WHO’S WHO

Numerous Photographers from N.C.P.F. have been very successful in International Exhibitions and have been mentioned in the “Who’s Who in Photography 2010” publication by Photographic Society of America to recognise their achievements.

Congratulations to everyone mentioned in the lists.

Editor

CLUB NEWS

AN EVENING WITH CHARLIE WAITE

Winlaton Camera Club, recently hosted an illustrated talk by one of the world's leading landscape photographers - Charlie Waite.

Charlie has been making superlative Images of the landscape for over twenty-five years and has lectured extensively throughout the UK, Europe and the USA. He has held numerous one-man exhibitions in London, including two shows in London's National Theatre and three at the OXO gallery.

A large turnout enjoyed an inspirational evening as Charlie spoke of his philosophies on taking, making and enjoying the photographic Image and of how we might involve ourselves in that process.

All those who came had a very entertaining evening along with the opportunity to take home DVDs and Posters.

We at Winlaton Camera Club would like to thank everyone who came along and helped make the evening the great success that it was.

We hope to see you all again.

**Paul Watson,
Chairman - Winlaton CC.**

Favourable comments about the show were received from many photographers around the area.



VISIT BRITANNIA

Craig and Ian of Britannia Picture Company Limited are willing to hold club nights at their premises where you can have a look around and they will demonstrate their computerised mount cutting service and framing.

Call in to speak to them at Brunswick Industrial Estate, Brunswick Village, Newcastle upon Tyne, NE13 7BA or telephone 0191-2367949 or email: brit.pics@virgin.net

Brian Pearson

PERSONAL PROFILE

DAVID TROUT

I've been a member of Durham PS for nearly 30 years, and before that briefly a member of Durham NAGLO Camera Club. I was introduced to NALGO PC by a friend who worked at County Hall and they allowed me in despite the fact I wasn't a member of NALGO nor did I work for the Durham County Council. I believe they had a meeting to discuss my membership when they heard I worked for the Evening Chronicle but decided it was okay because I wasn't a professional press photographer, just a common or garden reporter.

This life changing moment came after a photographic career that had hitherto progressed at the speed normally associated with a lethargic slug crossing a particularly difficult cabbage patch.

My photography had progressed slowly and in phases.

Phase one was when I was about 13 my dad bought me a Brownie Box Camera because I was a train spotter – one of those grubby urchins who used to gather on top of The Keep in Newcastle to watch main line trains chuff past.



A bleak outlook

I bought all the train magazines and read the railway books and thought I would like to take pictures to match those of the top railway photographers such as Bishop Eric Treacy or Scotland's WJV Anderson.

It might have helped my skill with a camera had I also studied Amateur Photographer in those days.

As it was I did learn a little more at the youth club I attended in Consett in my mid teens. There one of the youth leaders was a keen amateur photographer and he set up a dark room where I learned how to develop and print black and white film.

On leaving school I went to work on a weekly paper in Consett and worked alongside a semi-pro photographer who part timed on the paper between shifts in the steel works. From him I learned a lot. He told me my pictures weren't fuzzy because I couldn't afford a camera with a good lens but because I used shutter speeds that were far too slow and they were causing camera shake.

By this time I had a folding camera which enabled me to change shutter speeds and aperture settings. It's a pity I hadn't bothered to learn the connection between the two.

Then there were other interests. Quite apart from my job on the newspaper which was totally absorbing, I was into cycling, at first youth hostelling around the Dales, the Lakes, Scotland and North Wales, then I was a member of Tyne Velo Cycling Club and got bitten by the road racing bug.

Training and racing took up all my spare time until I met Irene and after marriage it was time to further my career on daily papers. First the Northern Echo, then the Journal and Evening Chronicle beckoned. I stayed with the Chronicle where I did various jobs in the editorial department until I retired.

It was when our two children, Stephen and Susan, were born that I realised I ought to be getting out my long disused camera and start taking family snaps.

This was when Phase 2 of my photographic career began. Working alongside professional photographers convinced me I should get an SLR (film in those days) so I bought a Zenit E, built like a tank but it had a decent f2 lens.

At this time, in the late 1960s/early 1970s, many press photographers were still using twin lens reflex Rollei cameras, but many were switching to SLRs, mainly the Pentax Spotmatic.

So before long that was the camera I had to get. Plus a couple of extra lenses.

And I've stuck with Pentax ever since.

Phase 3 of my photographic career was launched when I joined Durham NALGO Camera Club and I became a club photographer. There many of the pictures on show were bog standard shots of the Lake District which weren't very exciting but were better than anything I could do. Fortunately one or two of their members, including Bob Weil and Royston Thomas, who are still friends of mine, were much more progressive.

Their graphic colour shots of abstract subjects, keen observation and photographic sense of humour, switched me on.

When they left NALGO to widen their experience at Durham PS in the early 1980s, I followed them.

One visiting NCPF judge at a competition at Durham NALGO turned out to be a keen critic of all the entries, but he had a good eye for the real winners. His dry comments were entertaining. Of one picture which flashed on screen he said: “Is there a coroner in the house?”

He was there again when I got to Durham PS; the general secretary Colin Armitstead. He’s still general secretary, now a long time friend of mine whose best advice has always been: “Don’t take pictures to please the judge, take them to please you.”

In my years at Durham PS, I’ve won quite a few competitions; I’ve been on and off the committee and have held several posts including president, (twice), competition secretary and programme secretary. I’m the current president, 2010-11.

By the late 1990s many of my friends were turning their backs on film photography and were going digital.

Computers were a mystery to me. Although I had used one at work for years to me it was just a posh typewriter and I never did anything clever on it.

In fact I was actually put off digital photography at that time by some of the outrageous excesses pioneers in the form were producing and showing in their lectures round the camera clubs. My photographic output by the late 1990s, early 2000s, had virtually dried up although I was still a keen member at Durham PS.



Magenta Alley

Phase 4 of my camera career came next. I couldn't put off the inevitable and at the end of 2005 I bought my first digital camera – another Pentax.

Since then I just can't stop taking photos, entering competitions and submitting to international exhibitions such as the NCPF Salon.

And I've discovered the joys of on-line forums. We have several running within Durham PS on our excellent web site and I'm a member of the Pentax User Forum which stages weekly and fortnightly competitions. The person who wins selects the next set subject and judges the competition. It's all good fun.

I'm not a specialist photographer although obviously some subjects interest me more than others. Much as I love the countryside, particularly the Scottish Highlands, I'm certainly not a landscape photographer. I'm much happier in an urban environment picking out architectural abstracts. Modern architecture offers fantastic shapes and colours. I love street photography



Victorian Style

where you grab candid pictures of people, often in situations that provide interesting juxtapositions and also looking for pure abstracts of shape and colour in every day items. Wandering the streets of any city gives me the opportunity to grab shots spontaneously.

Portraiture isn't my scene but I do like photographing at events such as the Goths Festival at Whitby or wartime re-enactments at Pickering, where you can get some fantastic portraits of very willing models in wonderful costumes.

Projects and set themes interest me a lot, both are very popular at Durham PS and the Pentax Forum. Last year I spent several happy hours taking pictures inside Newcastle's famous Grainger Market. I always asked the stallholders if they minded, in every case they agreed. One said "It's a pity all the photographers didn't ask. Some just snap you without asking."

And I've gone back to my second childhood. More than 40 years after British Rail banished its last steam locomotive preservationists have reintroduced more and more steam hauled special trains on the main lines of the UK. Nostalgia rules once again as I hunt them down in action.

David Trout

CONGRATULATIONS

To photographers who have gained distinctions recently:-

- L.R.P.S. - Neil Barker, Northallerton (Prints)
 - Chris Hadfield, Northallerton and Richmond
 - Ken Hadfield, Northallerton and Richmond
- D.P.A.G.B. - Pamela Graham, Penrith (Prints)
- EFIAP Platinum - Peter Rees
- EFIAP Silver - Paula Davies, Stokesley
 Gordon Follows
- EFIAP - Sheila Coates, Northallerton
 Guy Davies, Stokesley
 John Davies, Stokesley
 Helen Herbert, West Cumbria
 Graeme Webb, West Cumbria
 John Williams, Penrith
 Kate Willmer, West Cumbria
- AFIAP - Ian Britton, Gateshead
 Stephen Byard, Northallerton
 Catherine Hall, Whickham
 Robert Turner, Hexham
 Alan Walker, West Cumbria
 Julie Walker, West Cumbria

Congratulations to these photographers and to any others that I have not yet heard about. If you have recently gained a distinction or know of a friend who has achieved an award, please let me know so that I can include it in a future edition of the magazine.

Editor

OBITUARIES

EDWARD 'NED' SELKIRK

Raised in the village of Waldrige, just outside Chester-le-Street, Ned was a descendant not only of Robbie Burns, but also of the original Robinson Crusoe, Alexander Selkirk.

Ned won a scholarship to Chester-le-Street Grammar School, but because of family circumstances had to leave to seek employment, much to the annoyance of his Headmaster (and Mathematics Teacher) because he thought Ned should continue his studies. Even then Ned's sense of responsibility to his parents' plight ensured he left school. Eventually Ned secured employment with Durham County Council. He did not take to this type of clerical work but, as luck would have it, he was able to take advantage of a council scheme of secondment to train to become a teacher. Ned attended St. John's College in York and specialised in Mathematics.

School life for Ned also meant making an attempt to Broaden the experiences of his pupils – hence his involvement in school visits abroad. In the earlier years Ned and his good friend the late Bob Coulson organised holidays abroad for many youngsters who in turn, years later, took their own families to the locations they had so enjoyed because of Ned and Bob. Their organisation of trips was legendary! Trips to Switzerland and Austria gave way to what has become known as “The Dutch Connection”. Having taken many groups to Holland over twenty five consecutive years, Ned forged a special relationship for his school and its children with the people of Bergen in Holland. The village has strong links with the R.A.F. as a result of resistance involvement during the Second World War. Ned gained privileged access for his pupils to memorials, churches and remembrance events.

Ned made many Dutch friends – the people of Bergan became so impressed by him and the children that the links with the R.A.F. the people of the resistance movement and the children themselves became a story in itself. Ned was eventually (so, so proud he was) made an honorary member of the R.A.F. Remembrance Organisation with its “Dam Busters” connections - he wore his badge with great pride. To enjoy one of his slide shows – particularly the one of Bergen and its Resistance links was a privilege indeed.

Photography became another of Ned's passions! As usual, it became more of an obsession! He was a member of the Chester-le-

Street Camera Club for many years. He was Chairman of the Club when he died. Ned was also a member of Whickham P.G.

Ned retired from teaching in 1983. He and his wife, Helen enjoyed wonderful holidays all over the world. Sadly Helen died several years ago. Ned married his second wife, Elizabeth, four years ago.

Ned will be sadly missed by everyone at Chester-le-Street Camera Club.

Terence Harvey

TONY MCGILLIGAN

Members of Ryton CC were saddened to learn of the sudden death of Tony McGilligan on 17th February as he attended the club meeting as normal two days earlier. He had only been a member for five years joining with his friend and near neighbour Dave Picton, after the latter had been looking for camera clubs on the internet, and rang me to enquire if they could come along as neither had any connection with Ryton living on the other side of the river in the Denton Area of Newcastle. On their first visit to the club they established a record which still stands by paying a subscription within ten minutes of arrival as they thought that they would enjoy the club.

Tony brought to the club vast photographic experience having been in the RAF Photographic Unit, a member of the Photographic Unit at Newcastle University where he did amongst other things detailed Macro Photographs for lectures in the Medical School. He also ran a Wedding Photography Business.

Tony brought his experience to bear at the club by helping the less experienced set up lights for portraits, giving a talk on different lighting conditions and how they could make or break a picture. Last year he brought all his experience to bear in Judging the Beginners' Section. He also helped out when we hosted Area Competitions and Touring Lecturers by selling raffle tickets at the door. He also enjoyed the other venue and would if required advise on various photographic problems that anyone may have had.

His wife predeceased him and he leaves a son, two daughters and grandchildren to whom we extend our sympathy.

Trevor Walters, APAGB, with help from Dave Picton.

GORDON CRENNELL

It is with great regret that Wallsend Photographic Society, have to announce the death of Gordon Crennell,

Gordon was born and raised in Ireland before coming to the U.K. in 1942 to join the R.A.F., he later settled in Northumberland before moving to Wallsend

Gordon was a long serving member of the society and was Competition Secretary for many years.

His regular slide presentations where very popular and interesting and full of Gordon's wonderful Irish humour. He was also an active member of the Wallsend Local History Society.

A likeable man with an infectious grin and a ready wit Gordon will be sadly missed.

Terry Masters

JOHN HARTSHORNE

John sadly passed away at home in December, 2010.

John was a long term member of Cambois Camera Club, having first attended the club in the company of his father, Gordon, a former President. From an early age John would have been involved in all things photographic. His father Gordon owned and operated a camera repair business, and John worked for him in the shop.

At the camera club John was a committee member, diligently taking the minutes at meetings, and was indispensable as the club projectionist in the days of slide film. John could be irascible, but had a warm sense of humour and a willingness to help. He is greatly missed by all who knew him.

Stan Dixon
Cambois Camera Club

JACK JOHNSON APAGB

I regret to inform the members of the Federation of the death of Jack Johnson APAGB who passed away on the 18th May 2011 the day after he celebrated his 101st birthday.

Jack joined South Shields Photographic Society in 1940 whilst serving with the fire service during the Second World War. Photography at this time was quite difficult due to the shortage of film, paper and processing chemicals, never the less he like many others in the Society persevered in their craft until the tools of their trade became widely available after the cessation of hostilities.

Over the years he massed quite a collection of "Lantern Slides" in addition to which he was an avid collector of old cameras, many of which were proudly put on display around his home. Although getting on in years and despite the array of film cameras at his disposal he joined the "Digital Age" when he came along one evening proudly brandishing a compact digital camera.

In 1949 he was elected to the committee where he served for 52 years before retiring in 2001. He never attained the Presidency, the role he was well qualified to occupy, but instead encouraged others to accede to this high office.

He was a tremendous Ambassador for the Society and represented South Shields at every NCPF AGM for over 40 years. He and the late Brian Turton ARPS were familiar figures attending Federation events and supported its affiliated clubs with lectures and slideshows of their famous 2 1/4" x 3 1/4" Monochrome Lantern Slides.

For his services to the Society he was awarded Honorary Vice President in 1967 and then Hon Life Member 1993 which are the two highest honours that can be bestowed on any of our members

In 1999 for his services to Photography he was awarded his APAGB which he was very proud of and was quick to reprimand any secretary who missed off his accolade on any official correspondence.

In 2010 he celebrated not only his 100th Birthday but also his 70th Anniversary of being a member of the Society when he was presented with an engraved glass memento to mark the occasion. Sadly we only saw Jack occasionally during the last year, the severely cold winter more or less had made him house bound during this period.



Jack being presented with the glass memento in 2010
by Hugh Martin the President of South Shields PS

The Society has been his second home for over thirty years and was a miss when he was off on his travels to visit his family and friends.

He will be greatly missed by us all.

Phil Dunn

Hon Secretary South Shields Photographic Society

ETHEL SMITH

WORKINGTON CAMERA CLUB

It is with sadness that I draw members' attention to the death of Ethel Smith who was familiar to many of the long established members of the Club, all of whom will have their own memories of her. Her funeral took place at St Paul's Church, Seaton on Wednesday 8th June and she was later buried at Camerton Church. The Camera Club was represented at the funeral.

Ethel joined the Camera Club round about 1980. She had been in West Cumberland Hospital for major surgery and became friendly with my mother who was in the same ward. Mother told her about Workington Camera Club and once Ethel was fit and well, she joined the Club and remained an active and enthusiastic member until about 10 years ago when she was diagnosed with a debilitating condition which required residential care.

Until then, Ethel led a full and active life, having served in the Land Army during the Second World War, was an enthusiastic ballroom dancer and in her later years, enjoyed “tea dances” and was an active member of a bowling club.

Ethel served on the Committee of the Camera Club and later took on the role of Secretary which she held almost to the end of her Camera Club membership.

Many visiting judges and lecturers were afforded hospitality at Ethel’s home when they came to visit our Club and Ethel mothered them in much the same way as she cared for her own family.

Ethel was a keen colour slide worker but also entered prints, along with her slides in our monthly competitions. She was a first rate supporter of the Club and was always willing to do whatever was required to raise the profile of Workington Camera Club or bring in much needed funds. When we held our fund raising days at Buttermere, you could count on Ethel to be there making sandwiches and serving teas with a smile on her face and a word for everyone.

Along with fellow Seatonian, Martin Ward, Ethel would do the rounds of W.I.s, social and church groups to show the Camera Club produced shows “Portrait of a River” and the “Cumbrian Coast”. These activities brought in much needed funds when the Club was struggling for financial survival.

The Club has expressed its sympathy to Ethel’s family and our appreciation for all she did to help the club thrive and survive. I am sure that all members who remember Ethel will agree with me that she was “one of a kind”.

Sheila Richardson PPSA EFIAP APAGB DPAGB BPE3*
President & Chairman – Workington Camera Club

