**2 surfers and a dog** - An amusing image which reminded me of the Dam Busters film where guy Gibson's black Labrador used to watch them leave for Germany. Although this time its just a paddle in the north sea. The Image shows action with movement in the sea and the sufferers stature. The ship in the distance adds another dimension giving the image depth. A square crop may strengthen the image, removing the boat to the left of the horizon and focusing more the surfer’s direction. Slightly over processed in the sky.

**A Covid Prayer** - good camera position and technique from the photographer giving a symmetrical image. The recession of columns, chairs and floor slabs, lead the viewer to the High altar in the distance and the lit window. The solitary worshiper is in a strong position. Some would argue, his legs being chopped off gives no base to the image but that doesn't bother me. The highlight column to the right adds dimension to an otherwise flatly lit subject although slightly burnt out.

**A Dark Place** - graveyards have always been a fixation for photographers and none more so in the days of infrared. The gravestone in the foreground dominates the scene and the photographer has chosen a low viewpoint to accentuate that. The image looks to have had more than normal processing I.e., reduced colour tones, the accentuated tones/contrast on the light stonework and the lightning. Can I suggest a bolder approach with a tighter crop and the removal of the lighter head stone right of the main subject. Grittier/heavier processing too.

**A Night at the Marina** - great time of day to create landscape images where two powerful, contrasting colours dominate the scene - yellows & blues? A challenging image technically to achieve in one shot and would normally require a blending technique, or good dodging & burning post processing. Good to see shadow tones left dark but with a hint of detail. The three boats left are very dominant and ask for much attention, then lead your eye to the warm tones in the sky. Unfortunately, that area to the right becomes less interesting and we return to the three boats. A Balanced image.

**Along the pier** - we generally see images from on top if piers aiming seaward so it's good to see this photographer’s different approach. Strong convergence leading to the house with its pitched roof. Here lays our point of interest.
Improvements- cropping to edge of land pulls point of inyterest closer to centre adding strength to the piers shape. Better lighting conditions to 'lift' houses i.e. Warmth of sunrise would lead to a stronger image.

**Arrival** - another b&w image and on this occasion crammed with details. HDR I guess given amount of detail. Is it too much? Passengers waiting for the train which is just arriving. Good timing. Right hand third empty but has the sign. Crop? Good atmosphere.

**Blue Hour** - certainly is and good timing. One of my favourite times. Building right, brightest part of image together with bright sky. Draws eye. Difficult to photograph - busy image but eye keeps settling on the brightest part. Lens distortion. However I feel its just too dark and the timing a little late.

**Camerons Brewery** - strong dynamic viewpoint looking up. Adding to that a tilt of the camera adds another degree of dynamism. This is a deliberately taken image that works well with interesting architecture. Soft lighting helps with the silos detail as does the b&w treatment. Clip/clone bottom corner. Sky too powerful.

**Down the Slope** - strong lines and triangles make up this image and the two figures, standing precariously on the rocks, add a human element. I'm assuming the Headland. Unfortunately, the main part of the image title, the slope, only accommodates 1/3 of the image where most of it is in deep shadow. And because the shape of the slope/sea wall is strong, it points out to sea... which is sloping too! Make more of an image with the shadows/triangles, the figures going up or down, slow shutter speed or early morning with the sun's rays at a different angle.

**Down Town** - a dusk image captured at the right time. I say that because there's a balance between artificial light and daylight which still gives a sense of days end with detail. Very important! Apart from a couple of car trail lights (would like to have seen more), the scene appears quite quiet and the foreground being empty. The black signpost middle right is quite dominant and although slim, almost blocks our view. Unfortunately, the left hand light is out too. Be careful of verticals especially at the edge of frames and correct them in post. So, a change of viewpoint, and try exposure long enough for more trails incorporating low ISO, small apertures and maybe even ND filters allowing longer shutter speeds.

**Fluffy Clouds at Headland** - lovely colours in the sky is the key component of this image. The warmth is inviting and relaxing. The calm water adds to this feeling. But apart from the sky there is very little light about. I appreciate the value of lead-in elements to 'take' the viewer into the image but I feel the composition could be improved by moving closer to where the figures are and for a number of reasons. 1, it would eliminate a dark featureless path (this would of course be different if the foreground lamp was lit). 2, it would eliminate the cars. 3, it would make the buildings larger and more involved. 4, the groynes would open up and 5, the dark horizontal band wouldn't be as long. And of course, we would still have the lovely sky.

**Groyne** - my first thoughts are wow, look at that sand! Those remnants of coal dust (I'm guessing) and the patterns in the sand have so much going for them, there are numerous images to be had here. The photographer has done well to spot the potential however its composition let's this down slightly together with the processing. A move to the right and swing the camera left would sort out the scruffy boulders making the two groynes the real point of focus. Simple! Adding to that, the line of wood running along the bottom would be echoed by the line of the pier. As for the sands, that would make a really interesting foreground. Take care with your processing too. The hallos around the groynes are distractions plus the contrast. I feel there is a great opportunity to explore this area and really expoit the groynes, the foreground sand and the overall location.

**Hart Farm** - my first impression was a late, soft, summers evening where the work on the farm is over and its time to put your feet up. If only life was that easy! There is a triangular element to the buildings within the image which often leads to image balance. Then I thought, which ones the farm? I assumed the top left but doesn't really matter unless it's the bottom right! What I did see though was the contrast of new and old - the old windmill and the wind turbine. That’s where the image lays, however this is what I was presented with. Stronger side lighting would lift the image making it more three dimensional, then to crop tighter either in camera if you could get close enough or in post - it doesn't detract from a farm on the hill but will strengthen the composition. Finally, the image is a little soft but that could be down to a number if factors. Well seen and one to go back to in better light.

**Hartlepool Headland & Docks** - strong composition, lighting and colour make this image. The sunlit houses and stone wall lead our eye through the image to the ships berthed on the quayside and framed with an interesting sky. Two minor points and both under the photographer control. Be careful of cloning (sky above central seagull) and a touch of over sharpening. Small points in an image that tells the story.

**Hartlepool Lifeboat** - a competent recording of the Lifeboat at its mooring. The slight angle of both the Lifeboat and the buildings helps with creating a 3-dimensional image in what is flat lighting. The use of a telephoto lens has compressed perspective 'crunching' the elements. Not a bad thing as it helps with the RNLI signage and location. More acute side lighting would bring better shape and form to the boat as would a slight crop. Be careful of sensor dust which again, can be removed in post processing.

**Heading for the Storm** - dramatic b&w image at Steetleys infamous pier. Photographed a million times and will be a million times more! The composition is solid giving the feeling of a great expanse of space and if your aware of the scale of this pier then you'll appreciate the enormity of the cloud. It's design giving typical structure to the use of a very wide angle lens but of course this may not be the case. The sand holds great detail and texture adding to its expanse. A minor point with the timing, I feel the image could have been improved if the beach strollers were placed between the gap in the pier. There is an area of sky that gives the impression of being burnt out or very close to being so. This isn't helped with the dark area of sky next to it. If there is any more information in the burnt our highlight then it’s worth bringing that out.

**Heugh Battery** - history in the making and a must visit place for historians. Strong side lighting gives important relief to both the lighthouse and cannon. The image has been tightly framed too, preventing the viewers eye from drifting. I found the sky interesting and unobtrusive adding to the image. I did wonder if a slightly different viewpoint would separate the cannon from its background but not certain if any improvement could be made. My only issue is with verticals and convergence. Given the low viewpoint and the need to tilt the camera skyward in order to include the top of the communication tower, convergence is inevitable assuming a tilt and shift lens is not being used. However, in this image, the convergence is going the wrong way! It's leaning out instead of leaning in. Something to think about when tilting the camera to include tall structures but can be corrected in post.
 **Impromptu Covid VE Street Party 2020** - Well the buntings out, the tea cups are out and the champaign flutes are out. Nothing was going to stop these street revellers from having a good time. There are people chatting, walking dogs, laughing. Some dressed for summer and some dressed for winter. All documenting a great day in the strangest of times. The image is well exposed and well processed capturing detail from highlights to shadows. There’s also solid black which is quite acceptable as it doesn’t detract from the image. Documenting life can’t be staged and we have to take it as we see it. Especially ‘grabbing’ images off the cuff. Although we can’t see everyone’s faces (do we need to?) we know from the ones we can see, everyone’s having a good time. I did question the lamp post right wondering if it was a tad dominant as it commands almost ¼ of the image. A crop to the left to the green uprights of the window frame would alleviate this. It would also allow the bunting to finish in the corner making for s stronger design.

**In Dry Dock** – Here we have a ship berthed with its cranes in an operational position filling the sky nicely. There is a dock crane filling the other portion of sky to the right which balances the sky area. The ship also fills the frame and although another is just starting to creep in, it doesn’t detract from the image. The ship is well seen with no other distractions however, there are a few minor points I feel that would create a more pleasing image and the first being a slight straightening anti-clockwise. The building on the left has it’s upright sloping right and looks more so because it is close to the edge of the frame. This of course can be done in camera or if its been missed then in easily in post processing. Stronger and more directional light such as that at sunrise or sunset depending where the ship is docked, would bring out more detail. And although the image is three-dimensional, better lighting would strengthen that effect. However, well seen and worth exploring this subject.

**Love at Sunrise, Seaton Carew** – For me, sunrise anywhere means alarm clocks and when I plan my sunrise shots I use two alarms. One is next to my bed which is easy to switch off and te other on a dressing table which means I have to get out of bed! Getting up for photography is one thing but getting up as lovers to see a sunrise is another! Red is a powerful colour and attracts the viewer immediately and this occasion is no different. Shooting in to the sun is a dangerous choice for a number of reasons, the most obvious is damage to your eyes, but photographically it can severely underexpose your images however, I feel here, the photographer has controlled the exposure well. The image is not completely underexposed. We can still see some detail in both the females arm and the surf. The couple are positioned well and we get the feeling that they are looking right out to the sunrise. The ships at sea fill what would have been otherwise an empty horizon. The larger tanker is facing out the image and as much as I enjoy tension within an image (which this creates) facing in to the image on this occasion, creates more harmony and given the love, peace and calm that is created within the image, on this occasion I feel it would work. I do appreciate however; we take objects as they come. Well seen with good camera control.

**Old & New** – Interesting and brave viewpoint of the pier and the old jetty stays. The ‘normal’ approach would be a higher viewpoint separating the foreground from the background. The image is well balanced and exposure is captured well. Even though the light is soft and the given the viewpoint, the image does have a three-dimensional feel. The colour palette is pleasing overall. One slight ‘Picky’ point would be a small/slight change in viewpoint to include the end of the pier showing where the intake tower is attached to. Finally, the photographer has chosen his shutter speed well and opted for a faster speed capturing the ripples in the water instead of the cliched milky effect.

**One Man and his Dog** – This image has instant appeal and that’s down to it being different. The high viewpoint adds to an abstract approach, showing what is a familiar scene in a different light. No pun intended. It reminded me of an image in National Geographic taken from above in a hot air balloon where the camels on the dunes below, cast shadows perfectly on the sand. Shapes and patterns rule here and all in layers too. Dry sand, wet sand and surf. And an image of what could be a snow-capped mountain. It is balanced in the frame and is pleasing to the eye. I do get the feeling though which may be due to the light, that we are not looking straight down but down and back which gives the sensation of wanting to look up! An interesting exercise is to turn the image 180 degrees and crop off the sand where it transforms in to a glacial landscape with a zigzagging ridge. But of course, this is not the image presented and my comments reflect this. Well seen where drone photography??? Has its place.

**Over the Gare** – A sweeping landscape with shimmering sands, a big sky with dramatic clouds. The wet sand tells us the tide is going out and the figures give scale. Almost Lowry’esk! The photographer has kept the horizon below half way wanting us to appreciate how big and open the scene is. All in all, it tells a story and invites the viewer to walk along the beach. The image is quite blue in tone and that will be due to the proximity of the coast. This can be corrected in your processing software quite easily. However, there is one other technical issue which is down to the quality of the image. Although the size of the image is acceptable, the resolution is too small creating poor quality. This could be a number of factors such as a severe crop from the original or resizing for the competition. It is worth looking at getting the best from your images especially at the processing stage.

**Pilot Boat of Hartlepool** – Nice action shot of the pilot boat powering through the waves. Again, as with earlier images, lighting conditions haven’t been the best but due to the angle when taking the shot, we have created a three-dimensional image. It’s tightly framed, with no distractions apart from the encroaching item on the right which could be cloned out and although there is an argument of giving more space for the vessel to move in to, I’m happy with the framing. The boat stands out well from the background due to the lighting conditions and probably the aperture used, looking at the depth of field. But the main attraction of the image is the power this vessel is displaying and that has been shown well by a thoughtful use of a fast shutter speed to freeze the action. Should we see the pilot steering the craft (not the pilot being ferried)? I don’t think so. We can assume he’s there doing his job.

**Poolie Sunset** – Here the lighting has been handled very well with the afterglow of sunset and the dark foreground rocks. We can make out Steetley pier in the distance and although small in the frame, invites the viewer to look closer. We can see the tide is out by the amount of rock on show which is broken up by the pools of water. The water pools are very important in the image as they break up the mass of rock which takes up 2/3’rds of the image. However, I do feel there is too much. The sensation of low tide and a mass of rock would be equally strong with less rock in the frame. That can either be achieved by a change of lens or crop in post. The inclusion of the sea wall is a strong asset giving further depth and direction to the image. Solid technical execution in a difficult situation.

**Pretty powerful** – Ah the Hartlepool brick! A blot on the landscape for some but vital to many. A very pleasing and simple image with golden light and calming reflections across the estuary. The warmth of the sun is inviting the viewer which fades to blue tones pulling our eye to the structures. The image does appear balanced although I would consider a small crop on the right for a couple of reasons. We wouldn’t lose the impression of warm glow at that end of the sky and the power station would be a stronger ‘block’ preventing the eye to escape the frame. Complementary colours and simplicity make this image.

**Racing Yacht Hartlepool** – And racing they are. You can feel the wind in the yacht’s sails powering them head-to-head. Good use of shutter speed to capture the action with an appropriate depth of field. As serious as the race may be, I did see a humorous side to the image in the small single boat in the background – no match for the big boys! Timing is crucial in sports photography and unfortunately, I feel you have just missed it. Firing the shutter sooner would give greater separation from the marker buoy which is also hindered with perspective compression associated with a long telephoto lens. However the feeling of racing would still be achieved. We also get the feeling the third yacht is trying to get out the way and is very close to the edge creating tension not associated with the race. Careful cropping would eliminate this if the lens couldn’t reach this far. Finally, Is the image copied form a negative of photograph? Artifacts are evident on either side of the frame. Best check out your equipment.

**Resident Pile** – Someone’s backyard needs a tidy! Here the photographer has filled the frame concentrating our attention on the dilapidated building and its surrounding contents. We read left to right and the dark square opening in the door together with the small bright patch therein, helps with this as a starting point. Sheep take up the next window telling us that the building is inhabited although not by humans. I think! It’s a very messy/cluttered image but that goes with the tittle and is part of the whole scene. The main issues here are in the technical aspects of processing. Colour rendition and artifacts around the roof (by means of a Halo) when burning in and muddy grey snow all reduce the quality of the image. The image idea could make up part of a series of images or project incorporating distant images, close up and details.

**Rocky Sunrise** – Here we have a beach image with the tide out revealing rocks and the distant wind turbines. It’s presented in a letterbox format and suites the composition. Our eye starts from bottom right, leads us to the highlight water then up through to the wind turbines. A slight change in position to the left and letting the reflection of the sun in the water fall on the distant boulders. would give a better composition. Issues when photographing into the rising sun are obvious here in the way of exposure. The contrast is too much for one frame especially with the limited exposure latitude of digital capture. This is shown with the burnt-out areas in the sky and sea and blocked areas in the boulders. We also have a touch of over-sharpening too. Retake your image but shoot maybe half hour before the sunrises. This will give you colour in the sky, details in the foreground and no burnt-out highlights.

**Sea coalers** – Does this still happen? Good documentary image capturing life for those who ‘Fish’ for sea coal. Great colour combination too, with reds and blues, adds to the overall image. But boy, does that red smack you in the face. One of natures more powerful colours. The frame is filled nicely with no distractions and the men are ‘hard at it’ toiling for their gold. Well seen documentary image.

**Springtime in the Park** – Parks are great places to exercise our photography and are available to us all times of the year. We can see the attraction here for the photographer with this mass of colour pristinely laid out in the flower beds. Although the trees are bare and as such not ‘pretty’, it allows us to look beyond them further toward the distant lake. The image is overall dark (excluding the sky) and needs lifting. Composition needs refining to make the best of the image. First of all, move to the right and let the tree in the middle bed cover the white building in the distance. This will also have the benefit of adding to the beds on the right at the edge of the frame. A slightly higher viewpoint would also separate the middle bed from the bed beyond that. There is also an area in the sky that needs addressing. So, a good idea overall but care needs to be applied with composition exposure.

**St Hilda Crescent** – There is some great architecture in and around the north east. Some in large Victorian building or even the smaller dwellings like we have here. Colour is good as is exposure. The frame is filled also allowing only the wheeley bin as a distraction. Here then lays our first point – composition. A slight move to the left, swing the camera right and we would remove the bin. The angle on the building would be stronger too. Watch out for verticals that need to be kept straight. Our main issue is with image quality. Small in size with a reduced resolution gives the image an overall appearance of being soft. Addressing this at the processing stage will reduce issues to think about and allow you to concentrate more on image making. Take the shot again and add to a collection of buildings of Hartlepool.

**Steetly Pier in Blue** – Low viewpoint, dramatic lines and moody blue add to this image and not forgetting the swirling sky. Composition is well handled and the photographer does right to keep the bottom spar of the pier above the horizon. The gap is maintained in the pier too adding to its known character. Taken at dusk, the deep blue of the sky has that hint of lasting colour way to the left which adds another element. Only two minor items the first being the left hand vertical and the second, colour fringing. Both can be corrected in post.

**Stranton Church** – Another image of the church this time from a different viewpoint and a different time of year. The church fills the frame (although clipped at the top) telling the viewer that without doubt this is a church. A couple of small issues can easily be addressed making the image more successful. Composition. Although lead-in lines are good in an image, the yellow topped bollards leading to the waste bin detract. Moving to the right where the daffodils are, may help. Time of day. Try looking at different times of the day where the sun may glance across the building creating light and shadow giving a more pleasing image. Processing. Practice processing your images so it becomes second nature – ask the more experienced members of your group. But don’t be disheartened. Go back and have another look and reshoot.

**Stranton Church in Snow** – Nice side lighting, blue skies and slushy snow gives this image a real feeling of winter. The side lighting gives form and shape to the wall and the church itself. This being an all-important elements in good architecture photography. The title suggests in Stranton Church in the Snow and although it dies, a better composition would make most of the image. Move in closer if you can and eliminate the slushy snow. The snow where the grave stones is pristine and will add to the well-lit church. It would also remove the telegraph pole and lines. Be careful of verticals also. You may have to wait some months for more snow but go back before then and see if you can improve on your composition.

**Sun on the Deck** – Similar colour and treatment to the ‘Lovers on the Beach’ image we viewed earlier. The suns not burnt out and there is the slightest hint of detail in the shadow area. Is the ship in the right place at the right time or the sun? Either way, the photographer has taken full advantage of the situation producing an image with obvious impact. The tanker is in a strong position and looking left, creates slight tension. Why do we always have to read left to right? Okay so I’m going to nit pic. The horizon is slightly off easily corrected in post. The cranes on the deck – perfect positioning would be framed without clipping by the sun!

**Sunrise Reflections** – Reflections are a great asset to any photograph and none more so than wet sand. Here we see just that giving such a strong foreground element to the image. We naturally look toward the sky and that’s because of the brightness of the rising sun which is unfortunately blown out. The wind turbines are featured well and give us an interesting skyline although not the prettiest. Our main problems of course lay with the technicalities in recording the image i.e., the wild latitude and the subsequent processing. Although its very difficult to achieve everything at the taking stage, if we can get it as close as possible it means we sit at our computers, within our images to maybe improve what we already have instead of correcting or salvaging hard images. Plan another shoot. Go back to the same spot at an earlier time so you can record colour in the sky before the sun rises. It would certainly work with this type of image.

**Tall Ship** – There are so many sculptures these days and I can see the attraction in photographing them. They are either record shots because we have been at the location or you have relationship i.e. a family member or friend was commissioned to do the work. Whatever the reason to photograph them, it’s always best to give it your own take and make the image your own, this can be applied to even the simplest of record shots. This piece of sculpture languishes in the shade and the photographer has done well with the initial exposure. Under normal conditions something has to give, unless we can compensate for the differences in latitude. In this instance it looks to have been done in post processing but a little bit too harsh. Moving to the left slightly would have improved the composition giving a more pleasing image. The mast of the ship would have been separated from the tree and positioned in a lighter area. I don’t mind the people to the right although a little burnt out however, the gentleman on the left grabs our attention – it’s that red thing again! Given his position, he can easily be cloned out and would alleviate the issue. Go back and retake the photograph. Maybe do it throughout the year and showing the different seasons.

**Tees Bay Fountains** – Water is a great attraction to photograph and I can see what attracted the photographer. The image has recession – solid foreground, the fountain, the building and the colourful sky which is being reflected in the pond. As much as these elements are within the image, there are other distractions that command more attention. The bus stop to the left, the life belt to the right and the smaller fountain on the edge of the frame further right. The image would have been improved by moving more right and framing the fountain against the dark trees. The result would have a more defined shape to the fountain. This can be seen where it crosses over the bank of grass at the back. As it stands the top of the fountain is lost in the sky. Although the sky is attractive, a daytime execution may produce a more pleasing image with less distractions.

**The Dewaruci** – I remember this ship when I attended the tall ships race a few year ago which I am guessing is when this photograph was taken. Although its main sails are not on show, we can still feel the size and power that this sailing vessel has and that is down to the composition and framing of the image. Its big and dominates the scene, but the smaller yacht in the distance enforces that feeling and is really important in showing scale. Although a little soft, the image has been exposed well. A slight increase in contrast would help with the softness. Watch out for dust on the sensor as we can see top left. They are swine’s to keep clean but some work in post processing can remove them. Well seen and captured image.

**The Golden Hour** – Footprints in the sand are normally the bane of landscape photographers however I feel that on this occasion they add to the sweeping lines we have from the sea wall. Although I will admit, fewer would have been better. The photographer has chosen a low’ish viewpoint and to great effect. I also like the way the wall begins from both top and bottom corners filling the frame, although a slight crop to remove the area of sand at the bottom would have been dynamically better. The warmth of the sun is strong but acceptable which I can relate to. Unfortunately it is burnt out and will always be a problem when, as mentioned in other images, the latitude is beyond that which can be recorded in a single frame. I see two images here, the first that is being presented and a second being cropped to the right of where the wall ends. It’s a pity about the barrier fencing at the top and maybe a different viewpoint when loose that.

**The Wingfield castle** – A piece of Hartlepool history basking in the calm waters of Hartlepool Marina. Good shooting angle and the inclusion of the two boats give the ship scale and framing within the image. It’s well composed with minimal distractions. Lines and shapes bring us round the frame holding the viewer’s interest. There is slight confusion where the gangway attaches to the vessel because of its dark tones. Some light dodging an burning could lift that area giving more detail. A good shot where the photographer has thought out his composition taking it one step beyond a mere record shot.

**Town Wall** – Simple, strong and effective! The line of painted houses are well known and photographed many times. They are south facing which attracts the best light. However the light on this occasion is soft giving a more pastel/painterly effect. The photographer could of course, increase the contrast and with slight vignetting, produce an image with a different feel and delivery. Another image perhaps. Well seen and my first three words say it all.

**Updated Church Street Hartlepool 2020** – Unless it’s of special interest, few of us actually walk our streets recording what we see. Then, in say 40-50-60 year’s time its ‘wow’ look at what it was like back then. Here we have a large paved area which I’m assuming is part of the update with the retail area and the traffic in the distant right. I feel that is where most of the interest lays. Soft lighting allow detail on both sides of the street and broken cloud fills the sky. The building on the left is quite dominating and seeks most of the attention. I appreciate what the photographer viewed and wanted to show, but let me suggest another view viewpoint, that may produce more interesting information. The pavement in the foreground is large and empty so move forward toward to reduce it. It still goes on for miles so we lose nothing. But we will gain views of other changes such as the seating and trees. The crossing will then allow us to cross to the other side and explore more of the shopping. The technical aspects have worked well in this image in both exposure and keeping verticals vertical.

**Verrills** – I’ve been told there is no other fish and chip shop in the north east can touch this plaice – Pun intended! A good documentary image and showing our Covid restrictions. The line of persons waiting to be served follow the sweep of the road which the photographer has kept in. Black and white treatment alleviates any colour distractions concentrating on the image and the subject. I love the chap on the left leaning into the frame. He is either photo bombing or not happy of being photographed – probably the latter! And just so happens to be the only one not wearing a mask but of course that could be health reasons. A well seen and documented image showing life as it is now.

**View of St Hilda’s Hartlepool** – Balance and framing work well in this image with the gentleman middle distance adding a human element. Here the photographer has exercised more than just a record shot by framing the complete scene leading to the church. Exposure has been handled well with detail in both the light and shadows. The open gates too, allows us to walk into the park and through the image. It is slightly over sharpened but that is a minor point. My only real point is the top half of the image and the arch. It is an important part but quite high. Could the photographer not go a few paces back to include more of the ground and still keep the arch in I wonder?

**West Hartlepool Car Show** – These outdoor events are always popular, great to photograph and even more so on days like this. Punters display their vehicles with great pride and joy and feel honoured if singled out to be photographed. Here we have a selection of vehicles lined up and as we see, no particular order or pattern. It’s always difficult to isolate any particular one or group and sometimes the best approach is to include the surroundings. So instead of an image of a group of cars, we have an image of a group of cars in this location. The location is of course a rugby club and that is shown with the goal posts to the right. People are visible and tell us that the event is on-going adding human interest. The clouds are big, white and dominant however they do fill in an otherwise overall blue sky. Two slight details and again the first as mentioned before, look after your verticals. The second is it is more preferable to view the front of the vehicles (any vehicle for the matter) but of course this may have been the better view.

**Wingfield castle** – Our second image of the ferry and this time in colour. Its location within the marina now plays a more important role and similar to that in the image of the vehicles in the car show. This is a completely different viewpoint to the B&W version seen earlier. Whether it is taken at the same time or not or even by the same photographer is of no consequence, but it does work rather nicely. The overall appearance is soft and pastel and that is down to the quality of light. The absence of harsh shadows nor high contrasts work well although slightly more contrast on the ferry itself would make for a stronger subject. The masts of the Trincomalee do raise the question of ‘what is over there’ and to some extent detracts from the ferry. Of course, a different viewpoint would not help given the size of the masts and it comes down to a matter of placement within the scene. Some would also argue a crop to the left to exclude the barn doors however I feel the overall location is part of the image. A competent record shot of a popular subject.

**Working Class Hero** – Andy Capp… what a hero indeed. Known as, and as the title suggests, ‘A working Class Hero who never actually worked’. He’s getting on a bit now but his legacy lives on. The photographer has pulled no punches here and gone straight for the jugular. A record shot of someone else’s artwork but so well captured. And why not? Look at camera technique – telephoto lens and a medium aperture (probably) compresses perspective and narrows depth of field making the image stand out from the background. Side lighting accentuates the shape and modelling of the sculpture. This can be seen by the highlights and shadow relief. No distractions too. Processing’s been handled well – almost – as somethings happened between the soil edge and the bottom of the frame. The grey suggests burn out then tried to burn in. And some double exposure added in there also. Only minor points and yes nit picking but it’s quite obvious when noticed. Otherwise a great record image where the photographer has used good photographic technique.