



LIP

*London
Independent
Photography*

*Spring 2003
£2.50*

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Co-editors:

Jennifer Hurstfield
Tel: 020 7359 0713
jennih@waitrose.com
Articles and news items

Avril R. Harris
Tel: 020 8366 4068
avril_r_harris@lineone.net
Advertising and Exhibitions

Virginia Khuri
Tel: 020 7370 7501
vkhuri@aol.com
Articles and news items

Tony Wallis
Tel: 020 8960 1549
twallis@waitrose.com
Layout, Design and Listings

Jeanine Billington
Tel: 020 8995 0455
Distribution

Cover Photo: Lenny Jordan

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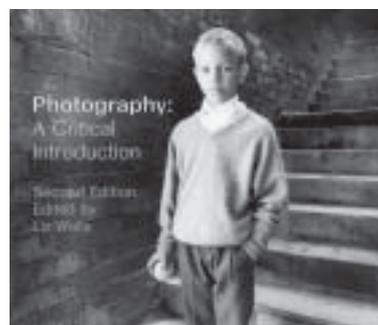
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Editorial

On the occasion of LIP's 10th anniversary five years ago, three wishes for the future of the organization were described in the group's newsletter. It was hoped then that a fairy godmother, or at least a kind sponsor, would materialize to grant them. Looking at those wishes now, we may be amazed and gratified to see that in one way or another they have largely been realized – and through our own effort.

The first wish concerned the newsletter: that it could be printed rather than photocopied thus making possible better reproduction of black and white photographs. This Journal is proof of that wish granted.

The second wish was for a regular venue for our annual exhibition in a place accessible to the public. Now that has been fulfilled, with the Cotton Atrium keen to have us again next year. In addition, we have venues outside London, so the LIP 'view' of photography is accessible to a public well beyond London's boundaries.

The third wish was for a location in central London, a permanent meeting place for members, large enough to accommodate monthly meetings, lectures and workshops. Well, that wish has not been granted, but instead we do have active satellite groups meeting regularly around London, and we have managed to maintain a full and rich programme of workshops and lectures in hired venues. And although we haven't a permanent venue in London, we do have a central meeting place in cyberspace! Inconceivable five years ago, we now have a fine website, (www.londonphotography.org.uk) which serves as a central disseminator of information and place to share ideas.

And our wishes for the future? They include having the resources to publish colour work in the Journal, plus a few more pages; more bodies of serious work to choose from for the annual exhibition; and perhaps a 'picture library' on the website. What would you wish for? Do let us know and we will publish any ideas in the next issue of the Journal.

As usual we hope you enjoy this latest offering of members' work and words and look forward to hearing from you before the next issue's copy date of May 14, 2003.

*Virginia Khuri
Jennifer Hurstfield*

Members' Exhibitions

Carole Rawlinson Building the Evelina Children's Hospital

An exhibition of photos by Carole Rawlinson, documenting demolition and early construction stages of this new children's hospital, is being held in the *Central Hall, St Thomas' Hospital, Lambeth*



Michelle Sank The Emerging Self

These images deal with the notion of developing adulthood within the milieu of British society today - the transformation from childhood to adolescence. Fashion, body image, and the notion of 'aping adults' is explored, as well as the inner world of thoughts, dreams and fantasies.

*Feb 25 to March 6
Upper Gallery, Lauderdale House
Highgate Hill, London N6
Tues-Fri 11.00-16.00, Sun 12.00-17.00
Email: michelle.sank@virgin.net*



To join LIP

Complete this form and send with a cheque for £16 (£10 for students/OAPs/UB40) to cover a year's subscription to: Janet Hall, 27 Hawkfield Court, Woodlands Grove, Isleworth, TW7 6NU (Tel: 020 8847 5989)

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Letters to the Editors

Some responses to Peter Jennings's review of the Annual LIP Exhibition 'Untitled'. The review was published in the Winter Journal.

Dear Editors,

I am not sure whether to be flattered or hurt by Peter Jennings appraisal of my *Untitled* image *Winter in Le Touquet*. Manipulation, a term misused by the RPS on its Distinction Forms, is a word with connotations of something underhand and forced upon an unwilling recipient and, in my opinion, totally inaccurate when used to describe, either straight film or digital, images processed on a computer. The image of which he complains was shot from my hotel bedroom window onto which seagulls, taken on a crosschannel ferry, have been montaged since the original birds failed to understand what I wanted them to do. I was unaware that montage widely practised, from the mid-nineteenth century and much more so in the 1930's and 50's, by many admired icons or dodging, burning, adjusting colours, contrast and densities are all widely practised in the darkroom was even termed manipulation. Even work entirely created using a computer as an artist's palette and canvas, clever but not in my opinion photography, is *created* rather than *manipulated*.

It is flattering that he thinks that I am capable of doing something which I can't but which he assumes I have!

Sincerely
Dennis Toff

In Reply to Peter

Peter Jennings has made some very sweeping statements in his review of the recent exhibition and I feel that some explanation, clarification, should be made.

When I took the post, as Exhibition Organizer, it was on the understanding that I would be allowed to enlarge the exhibition and take it outside London. LIP has a great deal to offer and the more people who understand that independent groups of

photographers can be viable, and help each other attain their ideals, the better. We have different selectors each year and, yes, they are subjective but selectors from inside LIP would be accused of the same thing. They can also be accused of nepotism. However, having outside selectors gives us the opportunity to have an exhibition with a different bias each year. One year it could be cutting edge, another could be contemplative photography, but by having two selectors we hope to achieve a balance.

Public exhibitions, competitions, and local camera clubs have their judges or selectors and we have to abide by their decisions, whether we agree or not; there is no perfect solution. The pictures Peter liked might have been anathema to some and those he criticised appreciated by others. Peter is being no less subjective than the selectors.

From the images submitted, approx 75% were eliminated. Which of these would he have retained? None were put in as a sop to the submitter. I do feel it was unfortunate that panels were split, some to become single images. Next year we will have a submission form and panels may be accepted in their entirety, or not at all, but because of space restrictions we will probably have to reduce panels to either three or four prints. There should also be room for single images, as not all Members have reached the point where they wish to put images together. Why should these be excluded? We want to give the widest number of members the opportunity to exhibit without prejudicing the whole.

Digital printing is here to stay and if it is manipulated, it is in the nature of the animal. If the image makes a point or is interesting why not? Manipulation can take place in the conventional darkroom, if one has the skill, imagination and desire. Is that greater or lesser than the computer?

Our exhibition should appeal to the public, and not just for the gratification of the members. We may recruit new members from the

public. Established photographers, amateurs and students of photography; all of these are welcome to our group. We should not become an elitist body looking with scorn at those who do not produce MA or BA work. Let us maintain our open brief. If the exhibition is enjoyed, and by the number of comments I received both from photographers and non-photographers it was, then we have achieved what we set out to do.

*Avril R. Harris,
Exhibition Organizer.*

Dear Editors,

The Journal improves with each issue. The one thing lacking seems to be discussion and dare I say it controversy? Don't be afraid of provocative opinions, they will give depth to the Journal. It is good to see a well produced magazine with a lot of images. It would be good to read articles expressing new ideas as well. I would like to say how much I have enjoyed Peter Jennings perceptive reviews, they offer stimulating and thought provoking reading. It is good to read words that make us a little uncomfortable and question what we are doing. Peter's comment that my offering was merely illustrative hit the nail on the head. I have long been concerned at the lack of depth I have been able to put into my pretty digital images. I guess I am not alone in wondering where digital imaging is taking some of us.

It was a strong exhibition, showing some very good work. Peter was right in seeing the grey area between the strong intro and 'outro' of the show, Ken Huscroft was right in implying that a good job had been done in the hanging of too many single images. As he said showing bodies of work is LIP's forte.

The experimental, contemporary work of some of the exhibitors offers hope for LIP's future and is to be encouraged. There is a big danger in our becoming too comfortable and complacent, unable to move beyond those 16 x 20 frames. May we all be inspired by the 'outro' section to look at new ideas and new methods of presentation.

Jill Staples

Shetland Images

Julie Wells

I have always had a fascination for old photographs, in particular my grandmother's snap shot albums.

All the work in this exhibition is taken from one small album. The photographs were taken in Shetland during the 1920's through to the 1930's with a medium format camera.

I re-photographed most of the snap shots in the album, then used the lith process in the darkroom to add back a raw quality. This compliments the feeling of a vibrant pioneering spirit of a strong community, which is evident in the original photos.

After reworking each image and keeping the characteristic warm shell pink colour of lith printing, my final pieces of work are digital prints of my lith photos.

Julie obtained her Arts degree from Camberwell School of Art, and is now studying for her MA in Fine Art at Central St. Martins. She is currently working towards a group exhibition at the Lethby Gallery (Central St. Martins, Southampton Row, London). The show is called Hunt the Art, and is showing 7/8/9 April.

The originals of the images published here all measure 35"x24".



Julie Wells



Julie Wells



Julie Wells



Julie Wells



Julie Wells



Julie Wells



Working with Liquid Light: A report of a Charlie Murphy Workshop

On Saturday 26th and Sunday 27th October I joined with eleven other participants a Liquid Light workshop with Charlie Murphy at The Arts Centre of Brunel University, Uxbridge. Liquid Light is a photographic emulsion – silver gelatin – that allows black & white negatives to be printed onto a variety of surfaces and materials including stone, silk, canvas and almost any type of paper. The process opens up creative ways of interpreting an image other than the use of photographic papers with which we are familiar.

The participants came from a wide background including photographers, teachers, sculptors and installation artists. During the introduction Charlie showed her work and explained the process which is relatively easy. Refining the technique however, needs years of practice. This creative and versatile process offers almost endless ways of combining images and materials and offers an extension of visual expression. Its application is an endless source for the creative mind.

Then we all started coating various surfaces and materials in the darkroom. After the emulsion had dried we printed our negatives on the materials. Before long the wash sink was nearly overflowing with slabs of printed marble, stone, silk, papers and pieces of wood which were floating on the surface. Charlie was encouraging and supportive throughout the workshop, sharing ideas and many practical tips.



At the end of the two days we produced an amazing wide range of printed material, which showed the creative energy present amongst the participants. I thoroughly enjoyed the workshop and in the process I have further enhanced and expanded my understanding of this interesting and versatile technique.

As an excellent source of finding out more about this process, I recommend the book 'Silver Gelatin' a user's Guide to Liquid Light Emulsions, written by Martin Reed and Sarah Jones. Published by Working Books Ltd.

Yoke Matze

From the Exhibition Organiser

Untitled 2002 went to Smethwick in January and was so well received that they wish to show the 2003 exhibition next year for a month.

By the time you read this you should have collected those prints which are not going to Kendal. Any that have not been collected will only be kept for a very short time as I do not have the room to store prints indefinitely.

It is intended to have a Private View at The Old Brewery Arts Centre, Kendal on Friday 16th May from 7.00pm – 9.00pm. If any of you wish to attend you will be very welcome. The exhibition will run from the 16th May until 29th June. Those of you who have prints in the exhibition will shortly receive information regarding selling work, though this is not obligatory, and the collection of prints after the exhibition at Kendal.

The Cottons Atrium has been booked for the 15th Annual Exhibition of LIP and will be held between the 18th October and 2nd November 2003. Prints for selection will be required during the first week in September but the

precise dates will be given out when we have confirmation of the Selection Day.

I hope that our next exhibition is as good as the last. We have had some wonderful feedback, and hopefully we can improve on this year and this depends on you sending in your work. There will, again, be no theme to enable everyone to concentrate on the type of work they prefer to do. The submission form will go out with the Summer Edition of the Journal. Please read it carefully and return with your prints when submitting for selection.

Avril R. Harris

The Photographers' Gallery Bookshop Choice

Laura Noble and Sarah Fordham present the pick of recently published books. LIP members receive a 10% discount on these. You need to show your LIP membership card when purchasing.

Tea Dance: Elaine Constantine

Castlefield Gallery. £18.00 (LIP Members £16.20)

With a cover resembling an invitation card, complete with embossed silver lettering, Elaine Constantine's new book *Tea Dance* is a joy to behold. It celebrates the tea dance, focussing on the dances frequented in the North West of England.



Elaine Constantine's work often consists of photographing the younger generation with a zest for life. It is encouraging to see that the older generation are no different. The enthusiasm of couples whom have been swirling around their living rooms and dance halls for many years still display the exuberance of generations half their age, retaining a grace and poise so rarely seen nowadays. Unfortunately, gone are the days when Fred and Ginger graced our screens with their unique style. However, with her clever use of lighting Constantine evokes the romance and vitality of her dancers without removing the intimacy of the venues. Hailing from the North West myself it is hard not to feel sentimental about these images which glimpse into the familiar world of relatives and the warmth exuded in these photographs is hard to ignore. *Laura Noble*



Shinjuku

Nazraeli Press. £100 (LIP Members £90)

This is the second monograph published on Daido Moriyama's work in the last year. Luxuriously printed by Nazraeli Press, it is in a similar format to *1971/NY*. This volume is in a limited edition of 500 unnumbered copies, only twenty of which were available to the U.K. and all signed by the photographer, thus making it extremely rare and all the more precious an object. Moriyama was born in Osaka in 1938 and moved to Tokyo in 1961. *Shinjuku* is a collection of photographs he made in a part of Tokyo not

dissimilar to the New York he photographed in 1971. Again, he chooses to present a darker vision of Japan – delving into Tokyo's underworld– the back streets, the neon lights, the prostitutes and the half-dead cats in damp alleys. Moriyama's images reveal a deep sense of foreboding about the city. As I leaf through the pages I almost feel that I need to look over my shoulder. The beauty of these pictures is that, whilst on the one hand they convey a sense of the ephemeral – a fleeting impression of the city, on the other hand their stark beauty leaves an indelible stamp on the mind, an inky-permanence which perfectly describes the sense of underlying menace in the city streets. This is a must for all photography and book lovers. *Sarah Fordham*

Daido Moriyama

PPP Editions. £66.00 (LIP Members £59.40)

He got off at the station named after the bridge built to honor the father of his country. And walked up the steps, into the streets, which were empty. Tall apartment buildings, lightness, loomed against the dark sky and seemed to be watching him, seemed to be pressing down on him.

James Baldwin: *Another Country* 1962

When Daido Moriyama visited New York in 1971, Baldwin's novel had a profound influence on him. Other influences included William Klein and Andy Warhol, and all contributed to his vision of a darker side of the city. In the accompanying interview in this book, he reveals how most of his time was spent in the hotel room as he found the city too oppressive and intimidating. This book, first published at the end of last year, is a collection of Moriyama's work made in 1971 and has never been published before. Including 400 black and white photographs exquisitely printed on matt art paper with a cardboard slipcase, it has the look and feel of an artist's sketchbook. The high contrast, coarse grain and blurred effects are reminiscent of pastel or charcoal sketches conveying only the bare essential information. This aesthetic gives the illusion of objectivity and anonymity in that the snapshot style could be adopted by anyone, yet it belies a deeply personal vision. One of the best photography books published last year. *Sarah Fordham*



These book reviews are written by freelance writers Laura Noble and Sarah Fordham, who staff The Photographers' Gallery bookshop in central London. Many more reviews can be found on the Photographers' Gallery website, www.photonet.org.uk

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▶ 33



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34

AGFA AP



Lenny Jordan

The medium is black and white. Imparted then are the parameters, or the limiting agents, and an aesthetic. Out of necessity I therefore begin with abstraction, but ultimately my work is driven by a sense of metaphor.

Lenny Jordan is from Chicago, where he taught contemporary music and art at DePaul University. He has lived in London since 1993. His work often suggests a narrative, and it borrows stylistically from film noir and the photographers of the 1930's and 40's. He is represented by Millennium Images, www.milim.com.



Lenny Jordan



Lenny Jordan



Lenny Jordan

Beyond Liking: A report of a Liz Wells Workshop

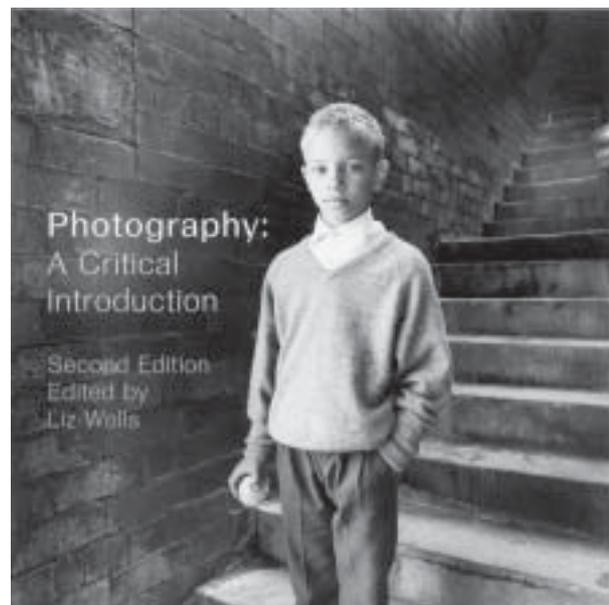
Alan Mynett

Who can name five women landscape photographers? was the challenge thrown down to sixteen participants at a recent LIP workshop led by Liz Wells. With one voice we all chorused 'Fay Godwin' – and then there was silence!

The challenge came at the start of the third part of a most absorbing day in which our minds were distracted from the atrocious weather outside and turned to more intellectual matters. The workshop was entitled *I like this photograph – what more is there to say?*, and Liz Wells began the session by placing the interpretation of photographs within the discipline of cultural studies. She emphasised that photographs are not only produced by photographers, they are also consumed by a wide variety of people and they exist in a world of sign systems where their material properties, their sensuality and their visuality must be understood in relation to that world, its social structures and the belief systems of the viewer.

To illustrate these abstract ideas we were introduced to a number of concrete examples, which ranged from a Marlborough hoarding via Doisneau's famous *Oblique Glance* to Mapplethorpe's *Portrait of Clifton*; from Cartier-Bresson's *Picnic on the Marne* via classic photojournalism from famine torn Ethiopia to the erotic blandishments of a Pirelli advert. Through these well-chosen examples and by skilful questioning, Liz was able to guide us to consider three important aspects of reading photographs – the context in which the photograph is viewed (billboard versus gallery wall), the conventions which govern our interpretation of depicted events (with particular regard to the social codes at work within the photojournalistic image of 'natural' disasters) and the very active roles by which we ourselves contribute to the significant meaning which we construct when viewing them. Along the way we were reminded of many key concepts which, over the past 30-odd years, have shaped and deepened our understanding; semiotics, social and visual coding, genre, the work of Victor Burgin and Roland Barthes, the gaze, voyeurism and the very pleasures of looking among others.

Not that it was, by any stretch of the imagination, hard going. Liz's easy manner, and her great experience in dealing with students, made the whole experience very enjoyable. So much so, that the activity which followed lunch became an opportunity for social interaction as well as learning. Each person had been instructed to bring an image (a landscape – either of their own making or perhaps a well-known image by



someone else). Swapping these with our neighbour we were encouraged to think of what we had learned in the morning session and to put it into practice, feeding back our impressions of the image to its provider and exploring the context of its making or choosing. The sharing of these discussions with the rest of the group served to both consolidate and to extend a whole range of points for discussion – helped along the way by a very useful checklist in the form of a hand-out which we could take away.

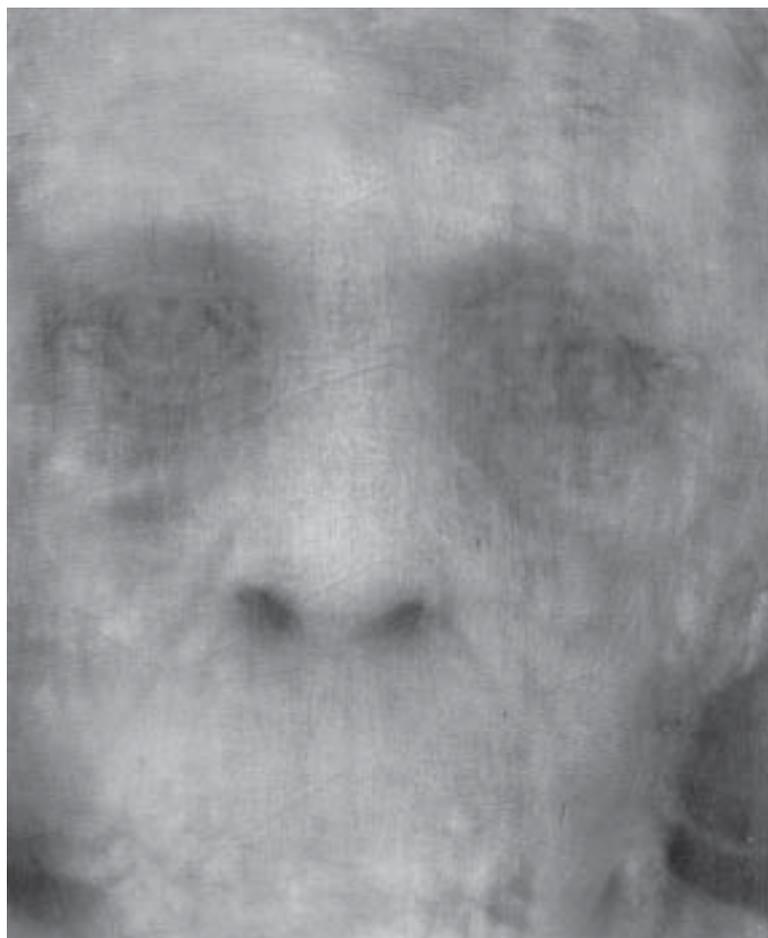
So, what about the five women landscape photographers? The challenge with which I started this piece came as the last item in the day. Putting a variety of landscape imagery under the microscope became a further application of the close reading, which we had been developing. Starting from the premise that you can't tell the gender of a photographer from their images, Liz nevertheless went on to suggest that women photographers are much less concerned with the grand vista, which fascinates the male landscapist, than with more subtle meanings which the landscape has accumulated over time; landscape as metaphors for women's more personal concerns, questions of the position of minority groups within the traditional definitions of landscape and the reclamation, perhaps, of a form of 'mother earth'. Drawing partly, but not exclusively, on her compilation 'Viewfindings' (published in 1994 by Available Light) Liz amply illustrated her thesis – by showing work by Ingrid Hesling, Gina Glover, Sean Bonnell, Kate Mellor, Ingrid Pollard, Roshini Kempadoo, Julia Peck, Lynn Silverman, Orsa Anderson and Liz Nichol. There! Not five, but ten more female photographers to add to our list! Such richness was itself symbolic of the day – as we departed into the still pouring rain it was time to reflect on just how much there is to say about the photograph than simply 'I like it'. Thanks to all concerned for a splendid day.

Liz Wells is editor of Photography: a Critical Introduction 2nd Edition. The hardback edition costs £55 and the paperback £16.99, and is published by Routledge.

Face:
Peter Kennard at
Gimpel Fils
Gallery
Virginia Khuri

I always look forward to seeing how Peter Kennard will choose to express his deep concern, anger even, for the state of the world and its peoples. In the past this always politically motivated photographer has used photomontage to relay his message. You will perhaps remember Constable's *Haywain* turned into a missile launcher in the same bucolic countryside. More recently in an effort to parody the Millennium Dome he turned to sculpture, making a ramshackle Dome out of found debris including a broken umbrella, which took up half the gallery. More recently he turned the gallery space into a library 'Reading Room' where open financial pages of newspapers from around the world were spread out onto which photographs of people were superimposed which served to bring into sharp relief the effects and the contradictions of globalization. Those people desperately trying to emerge from the newsprint to tell their stories have now metamorphosed into what look like small dark painted portraits of faces.

And what moving faces they are as they constantly shift in and out of the shadows. They seem to be held captive by the paint just as Michaelangelo's *Captives* were held by the stone, which had not yet released them. The canvases are so dark that sometimes it takes



Peter Kennard

several moments of contemplation before the eyes emerge, but what eyes they are! They hold you riveted to your place with their anger, their despair, their fear, their resignation and their dignity. They are eyes, which are so unique, so singular, that one thinks they must be photographic. And perhaps they are under all the layers of paint.

Suddenly one notices that underneath every nose there is a blank, a void; the mouth has been swallowed by the dark, been made silent. Such silence is much more affecting than even a scream, and is

why the eyes have to do all the work of expression, why they are so powerful. I can think of no better way to portray the plight of the oppressed of the world – and to insure that anyone viewing this work is automatically implicated in the voiceless silence of the world's poor.

Peter Kennard will be leading a LIP workshop on 26 April at The Camera Club. See the LIP programme for details (p. 23).

Peter Kennard's exhibition at Gimpel Fils is open until 25 March.

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Michael Crawford-Hick

Bikers

Michael

Crawford - Hick

On Saturday 28th September 2002, Bournemouth was invaded by 500 plus Harley Davidson motor cycles. You could hear the roar of their engines before seeing them coming down the road. What a sight that was, all these gleaming spotless machines. They came in all shapes and sizes and there were so many it took them a full 20 minutes to come off the road to the Bournemouth Pier Approach area. Once they had stopped I was free to examine these magnificent machines in detail; there were no barriers between me and them.

The Rally was organised by the Harley Davidson New Forest Branch, who do these 'Bike rides' together for charity. This one was for the Multiple Sclerosis Society. The bikes came from all over the UK. The next one was being planned for the Bristol area (a few weeks later). They hoped to get 1000 plus bikes together, and what a sight this would be. I thought 500 plus was brilliant. A popular misconception is that all bikers are Hell's Angels. In fact they were mostly people in their 40's and 50's who, when spoken to, were just Mr. and Mrs. Average, except that they had wonderful machines, and enjoyed motor cycling for charity.

I took 270 photographs, 242 in Black and White and 28 in colour. They are part of a photographic project on *Reportage and Documentary* for my college course. Some images, 14 in colour and 14 in black and white, can be seen on my web site at:
<http://www.crawford-hick.com/harley.htm> for the colour images and
<http://www.crawford-hick.com/harleybw.htm> for the black and white.

In order to support the charity I am selling copies of these images with a percentage of the sale price going to the Multiple Sclerosis Society. To order contact: Michael Crawford-Hick, Flat A Carrington, 1A Wootton Gardens, Bournemouth, Dorset, BH1 1PW. Tel 01202 290872. E-mail: m.crawford-hick@netmatters.co.uk



Michael Crawford-Hick

Michael Crawford-Hick



Michael Crawford-Hick

