

click!



WINTER 2005

The Journal of the Ealing and Hampshire House Photographic Society



"People" by Fenris

Taken at the November 5th Party and Firework bash at Keith's place.

LETTER from the PRESIDENT



Hello fellow members!

By the time that you read this, the summer social program will be over and we shall be back at the Ealing Town Hall for our regular program of photographic events.

I have seen some of you over the summer break but have had reports from some of the events that I didn't attend. It seems to me that the "photographic walk" type events have been very badly attended in fact, I believe that at least one of them was cancelled due to the total absence of members.

On the other hand, the events that were best attended were those that included to a greater or lesser degree the intake of food and/or drink! This of course comes as no great surprise to me! The evenings that I have in mind are the Greek meal, very well attended (shall we try Thai food next year ?), The murder mystery

evening, so well organised by Caroline and David, the pub quiz also a lot of work by Phil and Shelagh and the gourmet picnic evening cooked by Jon with desert by Barbara and hosted chez-moi at Adams' Towers. PJ's music night is always a favourite, and of course the evening winds up in a local hostelry.

You must remember that this is your society and, if you can think of more or new ideas for the next years' summer events then let Jon know well in advance and hopefully we shall be able to please as many of our membership as possible.

At the picnic in my garden, it was the pleasant duty of Phil, to announce to Norman that the club had decided to present him with an honorary membership for his many years of service to the Society. It fell to Phil as his final duty as outgoing President to make this award. Even then, Norman was not stuck for words and if Joan had not have shut him up, he might well have still been making his speech the following morning!!!

It is many years since I last had the honour of being President of our society, in fact it was during my last term of office that we had our centenary year in 1991.

I'm looking forward to the next two years of office and along with our committee of exceptional people, I'm sure that our society will continue to flourish and perhaps even hopefully meet with some success in outside competitions.

The President

EDITORIAL

From the Editor and Competition Secretary

First, apologies for the delay in getting this Autumn issue of Click! to you. Things have been conspiring etc. However, getting this out before Christmas means that despatch of my Christmas cards, even, is on hold pending publication of your Society's mag.

Second, you will, on inspection, discover that your President and Editor have just about produced this edition on their own. Honourable mention to Fen for one picture of our doings, but that is the sum total of your contributions to the whole – so part of the apology for delay might be excused by supposing that I was waiting for other people's contributions to appear.

Third, with my Comp Sec's hat on, a plea: we need someone able and willing to take on my job! This is because, at the end of his term of office our current President, Keith Adams, quite reasonably feels he should retire from the post of Portfolio Secretary, a job he has been doing now for well over a decade. This post holder selects and organises our work for show in external competitions like the North West Fed and the Rosebowl and half a dozen others including GEMS and Highcliffe & Infinity.

The Council agrees that (given the continued valuable support from other experienced competitors in the Society) I should take that on from next Season, so we need a new Comp Sec to handle the organisation of the internal competitions. This involves choosing and booking judges to the schedule set down by the Programme Sec (currently Phil Dean), organising the events on the night and corresponding with the judges and with CACC officers, both formally and informally, to maintain standards and so on. You also have an important input into the Portfolio Sec's job because those externally competitive images are usually selected from the internal competitions. Ideally the new Comp Sec should shadow me as I book the 06/07 season next Spring, so please do have a word with the President if you could take it on. It is a great opportunity to meet people and see work from other clubs and societies and to learn about the ins and outs of judging pictures.

Fourth, I want to report the Council's deliberations on the issue of digital projected images. As you may already know we applied for a grant from the Lottery for digital projection equipment last Spring and were turned down on the grounds that our proposal did not address a sufficiently culturally broadly-based audience. This is a tricky point for a small society like ours, but we think we now know how to apply next time with a much higher chance of success, and we have identified a consultant in the CACC who can help us both apply (he has successfully applied for 5 similar grants) and specify the equipment. The other angle on this is that the technology is moving very fast and the current standard equipment is being superseded by High Definition equipment. Therefore Council has gratefully accepted the offer of a loan of equipment for a Season in order to get experience of handling competitions in this format and to identify the level of interest in it, and in a year or so we will be in a strong position to equip ourselves with the latest HD standard kit – much to our advantage over those clubs who will still be amortising low definition projectors.

We meet various formats of digital projection competition around the CACC, and therefore are well versed in what does seem to work best in other clubs. From your point of view it looks as if we will take digitally projected images on the same nights as conventional analogue slides and in the same classes. As with prints, we will specify standards to which you must conform to in order to ensure the highest quality of display and minimum work for the Comp Sec. And, as with analogue slides, you will submit your work the previous week so that the projection order can be sorted out in good time.

... Please turn the bottom of to page 5

M O Dell

Keith Adams LRPS BPE3* tells us a bit of our history

The Dell trophy was created by the Hammersmith, Hampshire House Photographic Society (H.H.H.P.S.) to the memory of Mark Oliver Dell, a founder member of that society who with his studio partner H.L.Mainwright became professional photographers of some note.

A former president of the H.H.H.P.S., J.Rowland Powell described Dell as "a mainstay of the society" and "the greatest pictorial and architectural photographer living".

The rest of this article is based upon a much earlier article written by George Pemble in 1970. Unfortunately there are not many current members of the society who remember George, but he was the last active member of the H.H.H.P.S. still to be printing after its amalgamation with the Ealing Photographic Society in the early 1970's.

Our current society took over the trophies from the disbanded H.H.H.P.S. along with the last members and then incorporated the name of "Hampshire House" into our current name, thus the reason we are now E.H.H.P.S.

I only remember George Pemble in his last few years but almost to the end he would still produce the odd "bromoil" or two to be shown in our annual exhibition.

Mark Oliver Dell 1883 - 1959

Dell was from a Quaker family, and one of his favourite pastimes was rambling. He was born in Walham Green in Fulham a mile from Hammersmith which, at that time was mostly green fields stretching down to the Thames.

He started photography at a very early age and in 1905, he along with some friends raised funds to create a "social, temperance society" and the building "Hampshire House" was available. The original 200 members paid 6d. a month for their membership for which they received lectures, a

cycling section, sports, drawing and other varied activities. They kept expanding their topics adding dramatics and science and in 1912 were formed into the H.H.Trust. They then opened workshops, woodworking, bakery, dressmaking etc. and in 1909, Dell gave his first lantern lecture with his slides of wild birds. to the photographic section.

In 1913, he had a print accepted by the Royal P.S. for their exhibition which appears to have surprised him. The following year he had 4 accepted and in 1915 he joined the "Royal".

In 1911 he made his first visit to the Pyrenees with which he had a lifetime love affair.

In 1916 he received a medal from the "Royal" and in 1920 began to teach photography and amongst his pupils was his future business partner H.L.Wainright.

He turned professional in 1923 and after a few years took on his partner Wainright with whom in 1926 they became the official photographers to the BBC. In 1929 they also became official photographers to the "Architectural Review" magazine. In 1936 their work was exhibited at the Paris Exposition and by now they employed a staff of twelve.

In 1922, Dell was a founder member of the R.P.S. pictorial group which he supported for 38 years. He was awarded a fellowship in 1929 and served on the admissions panel for associateship and fellowship for many years.

In 1946, he retired and began to research all facets of photography and was able to experiment with his own. In 1956 he was awarded the honorary fellowship of the Royal for his outstanding work and the following year was given a one man exhibition by them of over 100 of his works from 1900 onwards. Also in 1957, he was elected to the membership of the London Salon where, "his masterpieces had so often graced their walls."

After his death in 1959, it was said that "no architect considered a building opened until it had been photographed by Mark Oliver Dell".

So What's a Bromoil Then?

Paul Joachim LRPS explains...

In telling us about M O Dell, Keith Adams has mentioned that the Society owns a number of his Bromoil prints. From the examples reproduced here, you will see that they are something different. Let me explain briefly what it is all about.

The process was developed early in the 20th Century by one E J Wall, but has been revived in modern times by specialists on account of its characteristic beauty. The idea is the same as in the lithographic printing process almost universally employed by modern commercial printing businesses. The principle is that oil and water do not mix, so you can make a substrate (a metal printing litho plate, or a photographic printing paper) represent a picture by attracting oil to its surface in inverse proportion to the degree of inking required. Where you want black, you have oil, where white you have water. The oily parts transfer the image to the paper in proportion to the amount of "oiliness".

Photographically, the Bromoil process requires a good degree of skill and practice because the final image depends upon your handling of the inking process. Nowadays you can start by making a fairly low contrast conventional print on a Bromide paper. This is one occasion when it is often a good idea to pull the print before development has run to exhaustion. As the process relies on the selective hardening of gelatine by sensitised silver, it must be fixed in a non-hardening fixer such as plain sodium thiosulphate ("hypo") solution and washed.

The next step bleaches out the silver image in such a way that the gelatine is hardened in proportion to the depth of the silver image. Where it is hardened it will accept and absorb oily ink, but where no hardening has taken place it will reject it. A typical recipe for this bleach is:

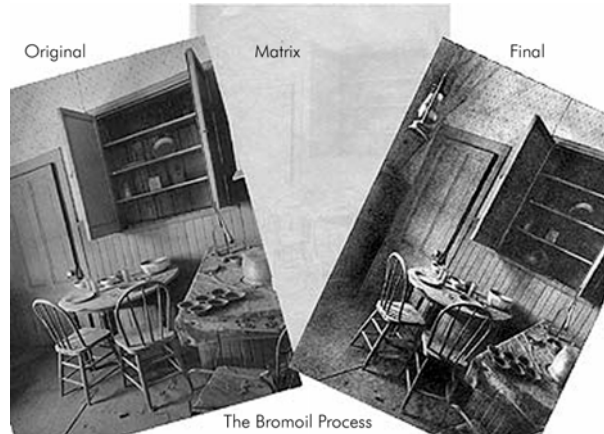
Copper Sulphate 50g
Potassium Bromide 50g
Potassium Dichromate 2.5g
10% Sulphuric Acid 20ml

Water to 800ml

This acts until the image almost disappears. You can wash and dry it at this stage – known as the "matrix" - which can then be printed later.

The tricky bit is the final creation of the print. Usually this is done straight onto the matrix, but is it possible to use the matrix to print off many separate finished copies. The matrix is soaked in water until it is saturated. A suitably coloured lithographic ink is applied by stippling with a soft brush, evenly over the whole matrix. Finally the excess ink is wiped off with water on a swab or a roller.

The final result is an extremely stable and beautiful image. The control the printer has over each element in the image is limited only by his skill and patience.



Continued from page 3

I do hope this initiative will encourage more members to have a go at the projected image format. We did well in our first Digital Battle against GEMS and Newbury a couple of months ago. Let's hope we can build on that in the future! By the way - I still enjoy shooting slide film for landscapes because of the involvement and discipline of the medium compared to prints...

Three Bromoils by M O Dell in the Society's Archives



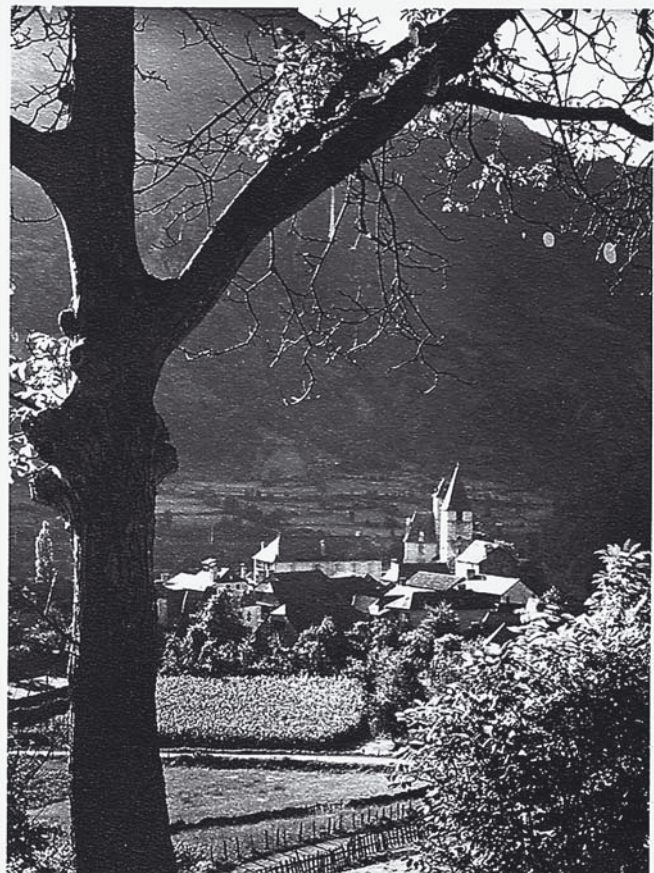
Entraygues

M.O. Dell



Gavarnie

M.O. Dell



Béost

M.O. Dell