



Photo © Josephine Evans

*Kathryn Faulkner at Bolney*

## **Jill's bit:**

IPSE has been running for 20 years this year. During that time we have had many speakers, including Paul Hill, John Blakemore, Thomas Joshua Cooper, Eamonn McCabe, Grace Robertson, Mari Mahr, Joy Gregory, Ori Gersht, Steve Pyke, Nicholas Sinclair and Hamish Fulton. We have gone from strength to strength and it is a good time to consider the future of IPSE. What more would you like us to offer? Members of the committee and I would really welcome your views.

The autumn week-end workshop is currently being organised and several possible names have come up, but we would welcome suggestions for speakers from you. We will also have a one-day workshop in November and details of both of these workshops will be given to you just as soon as I can do so.

What a stimulating day we had with Kathryn Faulkner. There is more about Kathryn in the newsletter following. She was absolutely up our IPSE street. All that beautiful and thought-provoking pinhole, those fascinating books, both Blurb and hand made. So many of us have tried these things. Kathryn's lovely project with people choosing 20 books that represented their lives.

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## FUTURE EVENTS

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### Thursday Evenings at Windmill House

Last Thursday in the month at Windmill House, from 7.30.

IPSE members are welcome to come to my house to enjoy an informal chat, show work in progress, catch up on news and gossip over a glass or two.

26th April

26th May?

30th June

28th July

25th August

May ? as we may be away, will let you know

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### Spring Weekend with Brian Griffin at Micklepage

We have a waiting list for this workshop as it is proving to be very popular. Please let me know if you would like to come as people do drop out at the last minute.

Many people have heard Brian speak and all want to hear more. A quick look at his website [www.briangriffin.co.uk](http://www.briangriffin.co.uk) has left me overwhelmed. Brian is a man of many talents, working in different mediums. He uses film as well as stills and has also ventured into the field of sculpture. Looking at his website I see a people photographer, but one with a very unique approach to his work.

Last year he had a retrospective exhibition in Birmingham showing his portraits entitled 'Face to Face'. There is a fascinating website about the exhibition [www.briangriffin-facetoface.co.uk](http://www.briangriffin-facetoface.co.uk) including an interview with Brian. This is going to be a stimulating weekend, different from any previous ones

Date Saturday 14th to Sunday 15th May

Time 9.30 for 10.00 start each day to 5.00pm Sunday

Cost £120

Deposit £20

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### Saturday in Windmill House Garden - 6th August

Any time between 10.30am and 5.00pm.

Don't forget to bring your lunch to this pleasant informal day. We do need to talk about our future. I do hope lots of you will come.

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### Autumn Weekend at Micklepage

Details to be announced

Date Saturday 17th to Sunday 18th September

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## Kathryn Faulkner at Bolney

by Tim Morris

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Photo © Jeff Hutchinson

Kathryn with Tim Morris

I approached this workshop with very little knowledge of the work of Kathryn Faulkner. However, returning from a trip to Norfolk a few years ago we stopped in Cambridge to see an exhibition of paintings by Callum Innes at Kettles Yard. The paintings were stimulating, the bookshop was excellent, and the house was a revelation; fascinating art, an intriguing house and beautiful light. To then find a book of photographs which captured some of these reactions was even better. Enter Kathryn Faulkner and Graham Murrell and their work *Light Spells*. Based purely on that book, I had a sense of anticipation prior to the workshop.

Kathryn began her presentation with the *Light Spells* work and explained how she came to use photography increasingly to record her work – painting, glass and sculpture.

Throughout Kathryn's work there seems to be a common thread - the work has to be about ideas and that technology is a tool to be used creatively. Pinhole photography plays a major part in much of the work, but with it come some different dimensions, particularly time, movement and the energy of light. The *Bailey Scott house* project and the family that lived there could have been a straight commission to record an Arts and Crafts house and it's owners. However the images have the interior of the house as backdrops with the family moving within it. There were also some examples of the "happy accident"; TV pictures of Iraq as part of an image, placing the image in a particular point in time.

Walking with a pinhole camera into the light produces a shifting background but with the sunlight becoming like lightning or an electric charge. To move the pinhole camera during exposure creates another dimension, as the background and the subject are both moving during the making of the image.

*Ten Improvised Images*; these were ten images of a cellist playing with an exposure of one minute each. However the photographs being pinhole reflect the movement of the cellist's arms and the bow. She then created a video by merging the sequence of stills and adding the recording of the sound of the cello, which became an almost hypnotic sequence.

The *Bibliography* project started as a series of photographs of a set number of books chosen by different



John Hilliard



Buffy

artists. The books were chosen for their significance to each owner and the books almost become a portrait of the owner.

The *Golden Lane Estate* project builds on this by looking again at collections of books and where they are kept. The Golden Lane Estate is a restored modernist estate in London just north of the Barbican and the interiors of the flats are all interesting and individual. Kathryn's images of the Golden Lane residents reading at home put the books and their owners in context.

Images relating to the planned closure of Central St. Martin's Art School building in Charing Cross Road is an ongoing project. The art school is an atmospheric but dilapidated building, which is soon to be vacated and redeveloped to become retail space (probably yet more coffee shops). The interior of the building shows the signs of the many years of creative activity that have taken place there. I have a very good friend who can wax lyrical about his time there, perched in his studio space working on sculptures whilst watching the world go by down in the street below.

Kathryn's project involves photographing different members of the teaching staff in their workspaces. Using pinhole this work shows static areas but with shifting shadowy people in them, creating atmospheric images that reflect a building in a state of flux.

I have touched on a few of the many projects which were quietly and sensitively described and presented. I do hope we can call on Kathryn to talk to us again soon. Those that were unable to attend missed a really good day.



Inkcap

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## The Subjective Reality of Time - Kathryn Faulkner

by Mike Shanahan

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Photo © Jeff Hutchinson

*Kathryn Faulkner*

Have you ever reflected upon the way in which time seems to flow at different rates which vary depending upon your state of mind, the activity in which you are engaged or the timing of an exposure whilst seeking to capture a photographic moment in space? If so, then stop for a moment to reflect upon the challenges created by pinhole photography which might involve exposure times in the order of an hour or so and what can happen to the subject of your attention whilst light and film perform their interactive dance that might or might not result in an intended artistic image. Also, consider how your mind will slow down the elapse of time whilst you focus on any particulate endeavour, yet cause time to race away if you are seeking to achieve an ever encroaching deadline.

Kathryn Faulkner struck me as an individual of highly artistic intent who knows that periods of intense experimentation and investigation of her chosen subjects will in due course combine to produce very distinct and personal work. Her projects tend to stretch over lengthy periods of time as she reckons that each of them generally takes a year to come to fruition and may often require that she teaches herself a range of new techniques during that period. Much of her work is created using hand made pinhole

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cameras. Some of these cameras are relatively straightforward pieces of kit, but one more resembled an overgrown honeycomb designed to capture five separate images of those with whom she spends some slow time in meditative contemplation.

Inevitably, Kathryn's slowly exposed images often include wraith like shapes of her subjects shadowingly inhabiting rooms and spaces populated with pin sharp details of the objects with which they surround themselves. In commemoration of the closure of the Central St. Martins College building and move to Kings Cross, she placed her camera in the various studios, rooms and other spaces. Those individuals who were to be the subject of these images were represented more as gestural shapes of themselves rather than formal portraits. However, there were slightly more concrete images of those who sat very still in a manner that reminded me of the early days of photography when sitters were often clamped into place in order to ensure that their likeness would be accurately captured.

But Kathryn is also keen to allow serendipity to play its role. She sometimes simply takes the camera for a walk, perhaps running up and down a hill, to investigate the consequences of the exposure. The results included dreamlike sequences of shifting forms sharply incised by scores of light etched into the films surface. In another instance she placed her camera at the base of a cello to generate a sequence of slow exposures that was spliced together in a filmic notation accompanied by the recording of the musical piece being played by her co-artist.

In the main, Kathryn works using colour film which in combination with her various techniques produces luscious saturated images illuminated by slow rays of slanting light. Her various interiors tended to remind me of the work of Vermeer but there were other images of more contemporary rooms that simply recorded the ways in which various individuals had used books that were of significance to them to decorate their environs. The fact that Kathryn developed part of this idea to generate works that included twenty volumes that were of significance to other artists, works that chained a ziggurat of Chinese novels together and other works that consisted of volumes bolted together might give you an idea of the range of her work.

All, in all therefore another fascinating day at Bolney granting those present an insight into how various individuals express artistic talents in a myriad of different and intriguing ways. Kathryn's work is slow, beautiful and in many ways very moving. And she even manages to find a way of exposing colour film for periods well in excess of the recommended ten minute maximum and in a complete absence of knowledge about the formula for calculating reciprocity failure (which, as any fool knows, is determined by multiplying the exposure time metered by the square root of that time).

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## At last, something that doesn't mention Apple

*by David Malarkey*

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One of my vices is to buy things on eBay. On the whole, it has been a lesson in the general honesty and goodwill of humanity. As you might expect, one of my favourite categories is Photography. Just lately, I think I've noticed an increase in the number of large-format lenses offered for sale. Large format lenses are not often dragged through wars or taken on package holidays and are mostly in excellent condition. So, if you think you might one day hanker after using a proper camera, and shaking off the shackles of hidden electronic wizardry making most of your decisions for you, now might be a good moment in the history of the world to think about dipping at least one small toe in the nice warm water of eBay.

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## Memories Are Made of This

by Geoff Berry

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It was late in the summer of 1938: my family and I were on holiday in Southsea, near Portsmouth. Unbeknown to us all at the time, life was about to change for ever. Off shore the Home fleet was once again setting sail for war and on the esplanade the Royal Marines were marching past.

But for me one of my lasting memories as an eight year old being allowed to take my first photograph without assistance. I was entrusted with the family's 127 Kodak Box Brownie camera circa 1930! "Only one picture mind, film's expensive". The picture taken, the camera returned to it's brown canvas case, the picture just a memory, I must have been shown a print when they were returned from the chemist, I don't remember. However, that memory stayed with me - the image the day the light and even the weather.

Imagine my delight when I came across that contact print among old family papers, over seventy years later and just as I remembered, absolutely priceless! As my grandchildren rush round photographing everything in sight on their digital cameras, I wonder - will they be able to come across some long-forgotten memory card to invoke memories of their childhood? Will that card still be readable? Or will the delete button have done its work and erased the past as old hat, so yesterday? Perhaps we should make prints of what we think will be of value to them in years to come, tuck the prints away in some safe place and wish we could be there when they make their discovery.



Photos © Geoff Berry

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## NIGEL COLLINS - IPSE MEMBER

by Josephine Evans

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*Do you have a particular image you could talk about?*

It is virtually impossible for me choose one that stands out from all the others. I have picked out four from a series I have been working on for some years. My method of working has always been to use a series as a way of exploring a subject and the ideas. These particular images are from the series entitled "Monument to the Cold War". In the early 1990's the Berlin wall came down and the Russians began opening up East Germany. I felt that there really was not much around at the time that dealt with the 40 years of the Cold War. I have always been interested in aeroplanes and I felt aircraft represented the symbol of power during the Cold War. It was all to do with aeroplanes and, to a certain extent, missiles. One thing I did was visit a Titan site (intercontinental ballistic missiles) to photograph there.

These images are very much still-life objects. There are no features apart from the formal element of the text. Virtually all of the images in the series have text in them. This is a particular type of military text – it is condensed and to the point and represents an interface between the machine and the operators of the machine. If you think about it, it takes a large number of people to operate these machines.

*Are you particularly drawn to decaying objects?*

Although decay is not an integral part of each photograph, it is a part of the body of work. Decay does not appear in all of them because that is not necessarily what the work is about, but I do feel there is an irony in the knowledge that all that kit is just rotting away.

*When did you first take up a camera?*

When I was about 12 my father blacked out the kitchen and we did some printing. He was a technology teacher. It was fun to do and I have been taking photographs ever since. After leaving school I had to earn a living but later on I was able to do a foundation course in arts, and photography was part of the course. I had a Miranda SLR in those days. The beauty of that camera was that it had an interchangeable metering prism which could be removed and replaced with a foldout hood and could be used on a stand for copy work and for still life. Without the pentaprism TTL could still be used and the viewfinder was at waist level.

*During that foundation course what other mediums did you work in?*

I was keen on drawing, particularly with charcoal. For a number of years, until the early 1990's in fact, I was making and exhibiting paintings and drawings.

*What other formal education have you had?*

My first degree was in Art Education in Newport and I went on to an MA in Documentary Photography. Ian Walker was my main tutor. His work was quite similar to mine although he worked in colour. He made 4 ft prints. He had some wonderful colourful photography of barricades, ruined walls, that kind of stuff. At this period I had a job with Dorset Craft Guild working at Walford Mill but was living in Portsmouth, so it was rather a long commute. I also studied for a post-graduate diploma in Winchester in Art History, particularly concerning photography and the craft of photography. I was interested in what current and historical theory was on the craft as a process. During my time with Dorset Crafts Guild I did

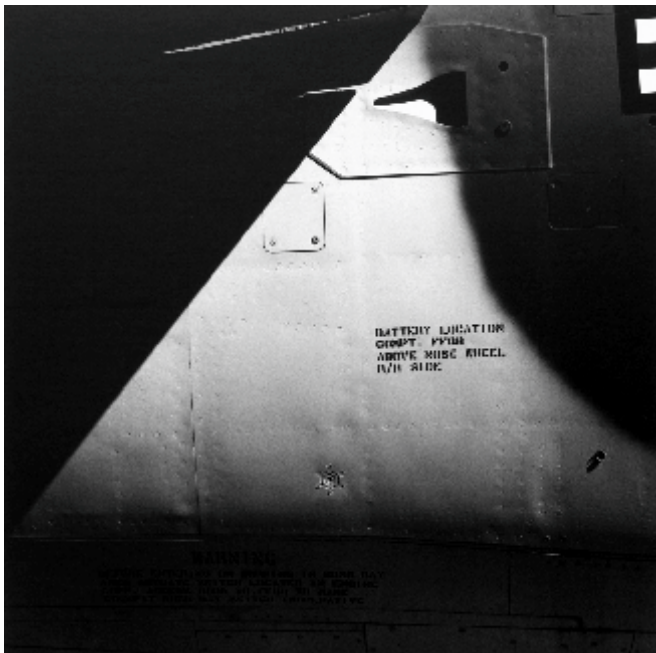


Photo © Josephine Evans

Nigel Collins



A107 - 1



Photos © Nigel Collins

A118 - 8

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some work with Poole Arts Council and a spin off from that was that I met Anthony Caro and Elizabeth Frink. Unfortunately, the financial situation with the Crafts Guild meant that they could not afford to keep me on and so I left them and went into photographic retail, first in Southampton and now in Portsmouth.

*Who has influenced you in your work?*

My early influences were from the field of art, Ben Nicholson is one of my heroes, along with Paul Klee and also the photographs of Bill Brandt. There are two reasons why I appreciate Bill Brandt's work, one was his ability to make shape and form out of very high contrast, soot and whitewash as we used to call it, and the second was his series of nudes with a selection of part of the figure to form the composition, suggesting the whole from the part. Anselm Kiefer, a leading German painter, is another influence. He produced highly textured work, adding straw and earth onto the surface of the canvas, as well as a series of photographs printed on lead to make lead books, so heavy they cannot be picked up. I love that work although I don't necessarily agree with his political views.

*What else have you been working on?*

I have negatives going back 20 years that are projects at the planning stage. I have a large notebook filled with sketches for still lifes. Unfortunately my work commitments mean that I am very short of time for photography.

*What camera do you use now?*

I use the square format. My love of the square format goes back to Mondrian. The art critic, David Shapiro, makes an interesting examination of the square and how and why it works, with particular reference to Mondrian. I don't consciously try to make Mondrians in my photographs but I like the way that fitting the different parts of the subject into the square frame presents a challenge – an intellectual as opposed to a physical one. In fact, these were not shot on a square-format camera, I used two and a quarter by three and a quarter. At the time I was pretty much stuck on that format. I liked the space that it gave within the negative to move that part of the image that I wanted, into the shape. A little bit like using a large-format camera. I have now become more accustomed to composing within the square.

*Nigel has not done much work in colour and he explained that he likes to create ideas in black and white that the viewer can read into. For example "here is a set of ideas and so read it as you wish".*

*You said earlier that you had produced charcoal drawings in the past. Does your love of drawing and sketching in charcoal follow on to your use of black and white film?*

Yes, but also it is influenced by Russian abstract artists such as Scholovsky, who believed in creating a tension in their work by taking out the colour and removing as many clues as possible, until the subject becomes virtually meaningless.

*Do you mind what people think of your work?*

No, as long as they think something!

*Where have you exhibited your work?*

I belonged to the Royal Photographic Society and exhibited both with the Cotswold group and in an open exhibition for the Southern region. I also exhibited several times in the Barcelona gallery, Zero, and through that I was asked to take part in a group exhibition in China.

*When did you learn about IPSE?*

I think it was from the RPS Contemporary Group newsletter. Surprisingly I have been a member of IPSE for about 10 years. I would like to have more time to attend workshops, and the main benefit of membership for me is to take part in the exhibitions, which help me to focus my attention. I am really looking forward to the Postcard exhibition in Horsham. I think it is going to be fun, although Jill Staples has warned me not to put a postcard into a 4ft by 3ft frame!



A105 - 3



Photos © Nigel Collins

A112 - 6

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## News from Eileen FitzPatrick

*Edited by Sue Fallon*

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It was great to hear from IPSE member Eileen Fitzpatrick about the Scottish Photographers Northern 'Cell' Meeting on Saturday 19th March 2011 when they got together at Matt Sillars House in Dingwall for a portfolio meeting. The group included Anne Thomson, Alastair Cochrane, Peter Fenton, Keith Price, Eileen Fitzpatrick and Matt Sillars.

*Unfortunately we didn't have room for the full critique with images here, but you will find it on the IPSE website.*

Here is a brief outline of what happened:

Matt showed three black and white photographs of a boardwalk and bridge over a river, and two detailed images of a filled pothole and a curbstone at the side of a rural road. Peter had made a book of sensitively taken and well observed records of an emotional journey made in his father's house immediately following his death. Another member, Alastair, also showed books which always provide us with a sense of wonder not only at his technical ability, and sheer stamina, but also his own sense of curiosity.

A love of the sea and the wish to return often to the same place and record its changes can also be seen in the work Anne showed us taken on her beloved Hasselblad .

Keith makes use of an image gleaned from various sources including Victorian family photographs, as a reference point for going more deeply into painting and drawing.

Eileen is a part time tour guide at Brodie Castle, and is able to happily combine her love of history, art and photography there, and in 'haunting' local museums. Her slide show of images made in Fochabers Folk Museum was an illustration of this. The museum is housed in an old church, and the beams of light from





Photos © Eileen Fitzpatrick

the stained-glass windows reflecting off the glassed-in displays, was part of many of the images made there. This aspect of her work, light reflecting off glass giving a multi-layered effect, is a continuing theme. (*She brought some of it to show IPSE members at the John Blakemore workshop*). Serendipity, for Eileen, also plays its part in the discovery and making images of found objects and the light which illuminates them. Again, as in much of the work shown by the others, there was a strong sense of time passing, and the need to make a record of something which might otherwise be lost.

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## Street Foolish

by David Malarkey

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We all have our little problems and I sometimes think that I must be a very wicked person because I can't do "street" photography. Like horse riding and Toblerone, I can't see why people shouldn't indulge if it brings them a little transient comfort, but it's not for me. I don't even want to make them like Marmite.

I'm really baffled by the evident pride that street photographers take in their own inefficiency – "out all weekend and took forty rolls of film" – and they get one picture! What would darts players think?

Digital only makes it worse – now it's two or three gigs of images. Without wishing to drag in probability and the works of Shakespeare, certain thoughts do come, unbidden, into my head. Thomas Joshua Cooper goes all the way to the Pole and just one click is enough for him.

The Museum of London has an exhibition devoted to street photography and the current issue of Flip, the magazine of LIP (a sister organisation to IPSE) is full of it, so perhaps I'm missing something. Am I alone?

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I remember when it was all fields round here...

by David Malarkey

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Once upon a time, photographers used experience and guesswork to expose their film. Development by inspection made this a more flexible system than we might imagine and as we can see from the work they produced (Muybridge, for instance) it worked, often very much better than we seem to manage today.

Yesterday, I downloaded an App from iTunes that converts my phone into a spot meter. Sadly, it crashed every time I opened it (the first time this has happened to me) so I emailed Vlad, who had devised it and he replied almost immediately. The update to the software on my phone that I'd downloaded the day before meant he had had to re-write his own code and a new version would be ready to download in about eight days.

So, a man in London talks to a man somewhere in eastern Europe, who is talking to a someone at Infinite Loop in California, who will talk to me in eight days and my telephone will become a spot meter.

When you started off, fidgeting long thin ribbons of plastic with holes in them into the back of a camera, splashing about in dishes of chemicals, and hanging dripping prints from a clothesline, did you ever imagine this?

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## Workshops at Sue Fallon's house in France 2011

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*Sue's house in Escoulin*

**Paul Hill Workshop** at Sue Fallon's old stone farmhouse in the S. of France July 16 – 23rd cost inclusive of tuition and full board £495. Paul will bring his expert leadership and indomitable personality to this course. ([www.photographersplace.co.uk](http://www.photographersplace.co.uk)) There will be field trips, feedback sessions on your images, and slide and Powerpoint presentations. He will be assisted by Maria Falconer ([www.mariafalconer.co.uk](http://www.mariafalconer.co.uk)) currently the resident photographer at Dance Base in Edinburgh. There will be a group exhibition at the end of the week and a possibility to extend the trip to take in the Arles photography festival, cost TBA. Sue will also be hosting an autumn workshop in France ([www.escoulin.com](http://www.escoulin.com)).

**Sam Gardener Workshop** : Walnuts and Truffles October 8th -15th cost inclusive of tuition and full board £425. A passionate landscape photographer and meticulous tutor, Sam will be assisted by Jane Ross (BA Photography, Westminster). Daily themes will go towards the production of a group book, 'The Autumn Almanac' of the week's workshop.

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## IPSE EXHIBITION DETAILS

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There has been a huge amount of interest in our next exhibition at Horsham Arts Centre – postcards. It is obviously presenting a stimulating challenge. Don't forget to put these dates in your diary.

LAST DATE FOR ENTRIES to be with Jill Staples at Windmill House by - Sunday 15th May 2011

SELECTION DATE – Wednesday 18th May 2011

IMAGE SIZE – 6" by 4"

Send up to 15 postcard size images which can be a series, sequence or arrangement of two or more images that will fit into a 40 cm x 50 cm frame allowing for mounting.

Frames (40 cm x 50 cm) will be available from IPSE after the selection.

ALSO – five freestanding glass cabinets each with four compartments of 30 cm x 30cm suitable for 3D work or books will be available.

DATES OF EXHIBITION – 29th June to take down on 5th September

Please direct any queries to Jeff Hutchinson 01403 268676 or Jill Staples 01444 881891

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## FUTURE EXHIBITIONS TO VISIT

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### LONDON STREET PHOTOGRAPHY

*Museum of London, 150 London Wall EC2Y 5HN until September*

A collection of London street photographs from 1860 to the present day, showing how it has evolved. It aims to show how photography has captured the dynamism and energy of the city.

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### HOPPE PORTRAITS: SOCIETY, STUDIO AND STREET

*Hoppe Portraits : Society, Studio and Street National Portrait Gallery until 30th May*

Einstein, Fonteyn and Shaw are among the great and good photographed by Hoppe

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### FIGURES AND FICTIONS

*Victoria and Albert Museum 12th April – 17th July*

Contemporary South African photography

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### PLACES, STRANGE AND QUIET

*Haunch of Venison, 8, Burlington Gardens, London 21st April – 1st May*

The German film director, Wim Wender, has a new photography show at Haunch of Venison's gallery. In his article in the Financial Times Peter Aspden writes "Wender ran his artistic lives in parallel, moving from one extreme to another: from the frenetic demands of the movie set to the solitude and freedom of life with a hand-held device. The pictures in the new show, taken all over the world from Palermo to Brisbane, show tranquil street corners, forgotten cityscapes, melancholy sunsets".

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### DEUTSCHE BORSE PHOTOGRAPHY PRIZE 2011

*The Photographers' Gallery 5th April – 1st May*

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## IDA KAR: BOHEMIAN PHOTOGRAPHER

*National Portrait Gallery until 29th June*

In the 1950's Ida Karr stood at the heart of avant-garde artists like Henry Moore, Giacometti and Bridget Riley. A unique opportunity to see some of Kar's iconic works, which have not been exhibited publicly since the 1960's.

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## BP PORTRAIT AWARD 2011

*16th June – 18th September 2011*

Displaying the work of the 60 shortlisted artists .

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## MUHAMMAD ALI

*Lucy Bell: Photography Gallery, 46 Norman Road, St. Leonards Hastings until end April*

David King's images from 1974, when he was preparing for the title fight against Foreman

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## EYE TO EYE - EXHIBITION BY T16

*St. Mary in the Castle Gallery, 7 Pelham Crescent, Hastings June 10-24th.*

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## IPSE DATES FOR YOUR DIARIES

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### Thursday Evenings at Windmill House

26th April

26th May?

30th June

28th July

25th August

May ? as we may be away, will let you know

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### WORKSHOPS (see inside pages for details)

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Brian Griffin at Micklepage, 15th and 16th May

Autumn dates to be announced

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### IPSE Exhibition

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29th June to 5th September at the Horsham Arts Centre (see inside page for details)

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### A NOTE FROM THE EDITORS

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As always we're looking for submissions from you! Please send images as Jpegs with a minimum size of 1500 pixels long side. Send to [jo@ipse.org.uk](mailto:jo@ipse.org.uk) We can't produce an interesting newsletter without you!

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INDEPENDENT PHOTOGRAPHY IN THE SOUTH EAST

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contact: Jill Staples, Windmill House, Top Street, Bolney, West Sussex RH17 5PP  
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