

Obituary and Tributes to Sir George Pollock

Obituary: Sir George Pollock (1928-2016)



02 June 2016

Society news

Sir George Frederick Pollock, at one time a leading exponent of audio-visual work, an accomplished art photographer and a past President of the Royal Photographic Society, has died aged 87 years.

Sir George joined the RPS in 1962, gained his Associate in 1963 and Fellowship in 1965. He was one of the Society's more active and important Presidents during his two-year term. Alongside his wife, Lady Doreen, he was a leading producer of audio-visual work and a key figure within British photography for many years.

George Pollock was born in 1928 in Paris to a British father and French mother and a forebear, Sir Frederick Pollock, the Lord Chief Baron of the Exchequer, was President of the Society between 1855 and 1869.

Pollock was educated at Eton College, Windsor, and undertook national service during 1947-49. He read Biology and Law at Trinity College, Cambridge gaining a BA in 1953 and MA in 1957. He then practised as a solicitor for six years, before retiring to become, in 1963, an artist-photographer.

It was photography in its various forms that occupied the remainder of Pollock's life. He invented a method of making abstract colour photographs using controlled light, originally through glass, in 1962, which he named 'Vitrographs'. The following year he devised a method of making large-scale photographic murals, producing them for British Petroleum and Lloyds Bank amongst others. In 1965 he held his first one-man show at New Vision Gallery, Marble Arch, London and a 10 x 8 foot mural of his was shown at Photokina in 1966.

Between 1967 and 1970 he was secretary of the seminal Modfot group and the first exhibition of photography toured in 1967 under the auspices of the British Council. Pollock's contribution consisted of a 2-metre high 'endless image in the form of a cylinder'. He brought Photeurop, an annual international exhibition of modern European photography to Britain. Picking up his interest in audio-visual matters and history he was a founder member of the Magic Lantern Society; his art photography interests ensured his election to the London Salon of Photography in 1970, and he was its chairman in 1972-74. He also served on Council of Royal Society of Arts between 1970 and 1973.

It was with the Royal Photographic Society that he devoted most of his time. He joined the Society in 1963 and gained two Fellowships (1965, 1993). He sat on the Society's Council from 1969 until 1994 and served as the Society's President (1978-1980). He received a Fenton Medal for his services to the Society in 1984.

In addition to Council, the Society's Distinction Panels also benefited from Pollock's expertise. He sat for nine years on the Pictorial Panel and eighteen years on the Slide-Sound Sequences (later, Audio-Visual) Panel. Under his guidance Audio-Visual work grew in prominence within the Society with a specialist AV Group, the creation of the RPS International AV Festival and the specialist distinction panel. The Doreen and George Pollock medal was created by AV Group to commemorate his efforts. Outside of the Society he formed a commercial company, Pollock Audio Visual Ltd as a vehicle for his work and inventions such as Purlock Duo-Fade Fader .

In the words for Kenneth Warr, former Secretary: *"Sir George played a major part in the protracted discussions which resulted in the revolutionary decision, taken by an overwhelming majority of the [RPS] Council, to move the Society's home from London to Bath, a course for which Sir George had become a strong advocate. During his period as President he worked tirelessly, first in his support for the Appeal launched to raise the required amount of money and then for the necessary amount of building work followed by the no small task of incorporating the Society's administrative headquarters, its library and photographic collections as part of the newly-opened RPS National Centre of Photography."* Pollock and his wife moved from Dorking to Bath where they remained until their deaths.

Away from photography and his committee work Sir George Pollock is remembered by Warr *"as a man whose imposing presence belied his underlying humility and essential kindness. Truly a gentleman, an exceptionally talented photographer, and one of the Society's more notable Presidents."* He remained active visiting the Society's headquarters and staff, writing and giving talks about his work and art-photography until recently.

His work is held in several international collections, including: the National Media Museum, Bradford, the British Council, National Gallery of Victoria, Melbourne, Australia, University of Surrey, Swansea University College.

Sir George Pollock Bt. HonFRPS, FRSA (13 August 1928-30 May 2016)

**Dr Michael Pritchard FRPS
Director-General**

With thanks to Kenneth Warr, John Law, David Pollock and others.

Image: © John Law. Sir George Pollock at Fenton House with examples of his work.

Tributes to Sir George Pollock

Robert Albright

Eulogy – read in part at Sir George's funeral on 13th June 2016 at Haycombe Crematorium.

An early passion for Sir George was the emerging discipline of Audio Visual production, building on the work of the French pioneers in the medium and the early British contributions by Ray Beaumont-Craggs in Paris and Michael Tickner in England. In particular, George promoted AV in The Royal Photographic Society; he prepared a booklet in 1993 on 'RPS AV Before the AV Group, 1968-1977'.

As early as January 1971 George had proposed to Council that a new class of Associate and Fellowship be created to cover Audio Visual Presentations; this was approved the following month with the first awards being made in 1972. In 1974 the annual subscription was £9.00; the Annual Dinner (at The Savoy) cost £6 (including VAT), wine extra. Those were the days.

The Slide Sound Panel, as it was then known, was Chaired by Sir George and included Edwin Appleton (a subsequent President of The Society), Ray Beaumont-Craggs, Mrs Pat Whitehouse, Michael Tickner and Richard Tucker. The assessment panel attended a

public six-projector show in New Zealand House and awarded a Fellowship on the spot to Matheson Beaumont. George himself gave a 'Visual Concert' at Photokina in Cologne.

In 1975 the Pollocks' Pictorial Peepshow was announced - a minimum audience of 150 was required for George to get the equipment out and a 'fee on request'.

In 1976 George and Doreen started the 'RPS AV Newsletter', rates £1.50/year for members and £3 for non-members and in 1977 Council approved the formation of the RPS AV Group. The first meeting called on those interested to get in touch with Lady Pollock at Netherwood, Stones Lane, Dorking, Surrey, telephone Dorking 5447 or, if no reply, Dorking 81641. (What went on at the second address one wonders?) The Honorary Secretary of the Group was Brian Bower, another subsequent President of The Royal Photographic Society. Technical Notes in the Newsletter were provided by Geoff Noxon, 4 pages with diagrams covering Slide Jamming; Proliferation of mains plugs; Control Track; Twinkle Switch; Snatched slide changes and speculation on the future use of liquid crystals to make a Duo-Fade without moving parts (comment by Sir G: That'll be the day!) - If only he'd known then about computers!

At the time a lively debate took place in the pages of the Newsletter. Letter from Eric Sainsbury: 'I disagree with Michael Tickner; pictures are paramount; if photography is to be the poor relation of profound thoughts and trick recording, then the medium is not for me.' Michael Tickner subsequently replied: 'I look forward to the day when montages try to say something instead of pallid trivialities which are in danger of becoming the hallmark of diaporama in the UK.' Plus ca Change!

Another letter from Leslie Miller; 'Slide Sound Sequences are entertainment, not art; the audience has rights.'

I notice that a list of those attending an AV weekend in 1977 included a Mrs R. Hiron and a Mr Rathband.

Sir George was instrumental in the creation of The RPS International AV Festival in 1976. The Grand Prix Trophy that is awarded to the winner was designed by Lord David Linley, the son of Princess Margaret and Lord Snowdon, and was purchased for the Festival in 1990. Arthur Rackham who donated the money to make the purchase, recalls that in those days the RPS meetings were held at Princes Gate in London and that visiting speakers were required to wear dinner jackets when giving lectures! Today, the Grand Prix Trophy is kept at Fenton House, and because of its value the winner only gets to be photographed with it rather than to keep it. A plaque, also kept at Fenton House, was subsequently commissioned from Lord Linley to record the names of the winners. (note to the Director General- it needs updating with the 2014 winner).

When visiting Sir George in more recent times, he loved to be kept up to date with Society affairs. It became possible to show AV's on his television rather than the previous method of setting up a projector. This in itself, however, became an event of drama and tension lest the unfortunate visitor lost George's preferred TV settings. He would sit in his favourite chair pressing all the buttons on the remote control until nothing worked at all. One learnt through experience to let the storm pass, which it usually did after a few minutes, and then to gently prise the remote control away from him so as to establish the correct settings. He particularly disliked the necessary insertion of a cable in the back of the television to transmit the signal from laptop to TV. I think he regarded it as some form of black magic which would lay a curse on all future

attempts to watch his beloved Wimbledon Tennis. And when he had viewed my Gold Medal Winning production about Auschwitz-Birkenau, what was the reaction? A long pause followed by ' I'm glad I've seen it but I don't want to see it again.'

A note from Linda and Edgar Gibbs: After a day attending an RPS Assessment Day in Bath, we had arranged to call in and see Sir George, on our way home to Cardiff, "just for a cup of tea" and chat about the day's events. After a lovely welcome, we sat in his lounge and Sir George listened intently whilst we told him about the AV sequences we had seen that day. He then disappeared into the kitchen and returned wheeling in his trolley loaded up with various delicious looking cakes and mouth-watering biscuits, all of which were banned foods for Edgar and Sir George due to their diabetes. With a lovely smile, George said "a little of what you fancy..." Such was George's generosity and lovely nature that refusal was never going to be an option. We did mention to him afterwards about what would happen to what was left on the trolley. With a twinkle in his eye, we knew that George would enjoy eating what remained, despite doctor's orders.

On another occasion, discovering that we were both members of the Magic Lantern Society, Sir George told us that he was a founder member of the Society in 1976, but had since retired his membership. Knowing this, we arranged for him to be our guest at one of the quarterly meetings of the Society, which was being held in Bath. George's face beamed when the Chairman welcomed Sir George, referring to him as "one of the founder members of the Magic Lantern Society". George thoroughly enjoyed the day and subsequently rejoined the Society. George's packed lunches were never complete without a bottle of wine, which he would happily share. Cheers George!

A note from Jenny Byram: "The idea for the Western Audio Visual Enthusiasts (WAVES) came out of discussions among members of the Admiralty CC AV Group. Following these discussions, a meeting was held on 30 March 1996 at which it was decided to set up WAVES. George was elected as the first Chairman.

George joined the WCPF Executive around the time that I did in 1995. He was Newsletter Editor during that time and raised the standard of print, presentation and content to a very high standard. He set up a production line for what he called "stuffing and tucking" to make sure that everyone received their Newsletter promptly. I remember many busy mornings of sticking stamps and filling envelopes with Newsletters and various enclosures!

He was also responsible for the new WCPF Constitution adopted in 2000, the content of which, whilst subsequently amended (against George's advice), is still (mostly) in place. I can only add that George was a good friend and I know I shall miss him a great deal. He personified the word "Gentleman" just as Doreen personified the word "Lady".

David Pollock

Thank you for this tremendous tribute to Dad. I think it's terrific, but would add a couple of things that I think are significant to the AV world.

Firstly there was no commercial fader available when he started making AV's, which is how the Purlock DuoFade came about. He approached designer and engineer David Purslow and together they designed and built the DuoFade. It took some time to come up with the perfect shape for the blades to create smooth dissolves. Dad then started selling the DuoFade commercially and many amateur AV enthusiasts cut their teeth using one. It was only later that systems for fading the bulbs in the projectors came in.

Secondly the invention of the DuoFade allowed Dad to create and present his Visual Concerts. These were AV shows prior to the Pollock Peepshows. They were well received not just in the UK but also in South Africa and Australia. In Melbourne in 1972 he performed a Visual Concert at the then relatively new Art Centre to over 800 people. It was the Visual Concerts that attracted the eye of Olympus Cameras that eventually led to the creation of the Peepshows to coincide with the launch of the Olympus OM1.

Finally I think that at some point you probably need to give him all his letters after his name. For the record they are: Sir George F. Pollock Bt, MA, FRSA, Hon FRPS, Hon PAGB, MPAGB, EFIAP.

It's a bit of a mouthful, but he was proud of all the achievements that those letters represent - and so are we of him. Again thanks for putting in the time and effort to bring this together. Kind regards

David

P.S. Not sure about the picture of me at such a young age - although it's nice to see that I did have hair in those days!

Jill Hiron (Sir George's daughter)

My first photographic memory of my father was aged 6, in 1961, watching the magic of a photograph appear in the developing tank in Dad's makeshift darkroom in our attic. The photographs themselves weren't of as much interest to me as the captivating way they appeared on the paper; it wasn't until later that I came to appreciate Dad's (and Mum's) talents. By the time I was 14 I was acting as an occasional 'roadie' for Mum and Dad, helping them to load the car at home, travel to the venue then helping them to set up first the Visual Concerts then later the Pollock's Pictorial Peepshows. It was hard work, especially lugging those huge AR3 speakers around, but also loads of fun. I had a brief dalliance with AV in my late teens and early twenties (I wonder whose influence that was!) but then marriage and children took over so I rather lost touch with the AV world, but I always had a private preview of all Mum and Dad's new sequences; what you might call the privilege of position! I'm enormously grateful for the grounding in artistic photography that both my parents gave me and introducing me to the beauty of light.

Richard Brown

Everyone who has ever been seriously interested in amateur AV in the UK owes a debt of gratitude to Sir George Pollock. He was responsible for or involved in virtually every initiative from the earliest days of slide-tape in this country. George was one of the prime movers in getting AV started in the UK in the late 1960s, along with the late Ray Beaumont-Craggs and the late Michael Tickner. Being half-French and a keen Francophile, George was in close contact with AV activities on the continent, such as the festivals in Epinal and Vichy, which had already been running for several years. It was this experience which greatly assisted in the creation of Britain's first international diaporama festival, which was held in London in 1976. He was instrumental in persuading the RPS to offer distinctions in slide-sound sequences and was the founder-Chairman of the A and F panel, which began assessing applications in 1971. George was also a driving force behind the creation of the RPS Audio Visual Group, which grew out of the AV Newsletter which Lady Doreen had started in 1976. As well as their tremendous input into the enthusiast side of AV, George and Doreen were also evangelists for the medium in the public arena through their Pollock's Peepshow presentations, which they toured around large venues throughout the UK. We tend to think of widescreen AV as being a digital innovation, but George and Doreen were doing widescreen shows with twin ten-foot back-projection screens over forty years ago.

On a personal level, people who didn't know him tended to imagine that George was somewhat aloof and rather pompous. As he once said to me "Because I have a title, people think I must live in a mansion and drive a Rolls-Royce". In fact, he did neither. George was approachable, helpful and encouraging, especially to those just starting out on their own AV journey. His waspish sense of humour and tremendous store of personal anecdotes made him a wonderful dinner or travelling companion. When it came to AV, George really had seen and done it all. In recent years, when ill health prevented him from attending events, he was still enormously keen to hear about everything that was going on. Visits to his home in Bath, invariably accompanied by one of his signature smoked salmon omelettes or a selection of decadent cakes were always a treat to be looked forward to. I am privileged to be able to say that we were friends. He will be very much missed.

Clive and Joan Rathband

I first met George around 1971/1972 when he and Doreen gave an AV concert at Trowbridge College. It was my first exposure to AV and I was fascinated by the effects produced. Soon after, I attended an all-day workshop given by George at Trowbridge College and was captivated by the artistic potential of the Purlock Duo Fade. I started saving for a second projector, the Duo Fade and a Tape recorder. George was an absolute master of the Duo Fade and could produce effects that no one else could, but, we had great fun trying to emulate his skill.

As Secretary of a Camera Club in Chippenham, I was instrumental in arranging for George and Doreen to present 'Pollock's Pictorial Peepshow' at the Neeld Hall in Chippenham on the 13th November 1975. This was a spectacular presentation - two

large back projection screens filled the front of the stage and there was stereo sound. We had a packed house of 400 people and raised a lot of money for a local cancer charity - despite the fact that George and Doreen's fee was £50 and we only charged 35p for a ticket! The event was so successful that we promoted 'Son of Pollock's Peepshow' on the 3rd March 1977 and 'Pollock's Panoramic Peepshow' on the 27th February 1979.

I joined the RPS AV Group when it was formed in 1977. Led by George as Chairman, it was an extremely fertile environment for this new artistic form of photographic expression. George was very supportive of my AV work and I was able to achieve my Associateship in 1979.

Meanwhile, also in the early 1970's and 6000 miles away in South Africa, Joan was producing slide sound sequences. George and Doreen were invited to present their Audio Visual work at two Annual Congresses of the Photographic Society of Southern Africa in Johannesburg, in 1972 and 1976. Joan got to know George and Doreen and she too was inspired by their creativity.

In 1985, my employer transferred me to an associate company in Johannesburg for eighteen months to work on a special project. On hearing this, George said that he had a friend in the photographic world in South Africa and would write to her and ask her to introduce me to the photographic fraternity in South Africa. As a result, Joan and I met in July 1985, and, because of our similar interests, we became very good friends. She encouraged me to become involved with the Germiston Camera Club and Photographic Society of Southern Africa. My contract was extended to 3 years and after I returned to the UK, Joan and I kept in contact and our longdistance friendship continued.

After moving from Dorking to Bath, George was keen to get involved in AV in the Bath area. He joined Admiralty Camera Club, which had an active AV group and later invited AV workers to form an independent AV Club. So, in 1996, WAVES (Western Audio-Visual Enthusiasts) was formed, with George as its founding Chairman. It was a forum for sharing knowledge and audio visual skills and also evaluating each other's sequences. WAVES continues to this day and, still follows the same principles. It draws members from the whole of the West Country and eastwards as far as Newbury and to Poole in the south.

In 2009, Joan and I got married in the Cotswolds, twenty-four years after we met. George was invited as our special guest of honour. He thoroughly enjoyed the day, but unfortunately, on the way home from the reception to visit his beloved Doreen in the Care Home, George had a very serious motor accident on the A46 as he approached Bath. Joan and I were unaware of this until we returned from honeymoon, and only heard that George was in hospital on our return. We went straight to the RUH hospital in Bath to see him and his first comment was, "I didn't want you to know".

George was a very dear friend to both of us. It was always such an enjoyable occasion when we met up for a coffee or took him out for a meal. Photography and AV were the

main topics for discussion and George always had projects on the go and research he wanted to share. He was also keen to demonstrate his own culinary skills and could dish up very fine meal - with the appropriate wines!

When Joan was working her way toward UK Permanent Leave to Remain and then for her British Citizenship, George was very helpful and supportive and he very kindly wrote several letters to support the applications. He was delighted to join us at the grand Citizenship ceremony held in the Bath Guildhall and naturally had his trusty camera around his neck.

For various reasons, George missed out on the digital revolution that swept through AV. One day Joan offered to digitise one of his slide-tape based AVs and George suggested his sequence entitled Gloria. Joan and I scanned the slides and Joan did the post processing, and resized the images to get the registration right. She did this with a great feeling of trepidation, knowing how fussy George was on the precise alignment of the images. The music he had used was on cassette and was unavailable. We found it on the Internet and downloaded it. The day came when we went to George's house to put the final touches to the AV using PTE, as we felt it had to be his production and not our interpretation. George took to it like a duck to water. He loved the effects and transitions and squealed with delight at the rolling colour changes he could create. The dissolves and third images were so much more effective, he said, without the brief delay during the slide change. Just imagine what he could have produced if PTE had come a little earlier and been compatible with his Mac computer? We only wish we could have done more sequences for him.

We visited George a few times during his last spell in hospital at the end of May. One day, Joan suggested we take some AVs to show him. Our last memories of George were of him sitting up in his hospital bed, our laptop on his knees, wearing headphones and enjoying some sequences from the 2015 WCPF AV competition. He loved every minute and had it not been the end of visiting hours, we might well have been there until midnight. He kept wanting to see more and we promised to show him more when he had settled back home. Sadly it was not to be. We will miss him!

Jill K. Bunting

Back in the early 1990's Sir George & Lady Doreen came up to Platt Chapel in Manchester to give a talk at the North West AV Day. He had recently been upgrading his equipment, so was selling off his older items. I was able to buy from him a Neal 4-Track cassette recorder & some microphones. This enabled me to begin making soundtracks & voice overs.

A few years later at a National AV Championships at Sutton Bonington he was again selling off some equipment & I purchased a pair of matched long throw lenses to go with a second hand Royale projector I had.

I still have all the equipment, although no longer used since going digital. The Neal gave many years of service both to Sir George & myself & will hopefully still work if I ever eventually get round to converting my tape/slide sequences to digital !

Sir George helped & inspired me as I am sure he has done numerous others & will be sadly missed within the AV community.

John Smith

The name is synonymous with the encouragement and promotion of Audio Visual sequences. Thinking of Sir George - three things come to mind.

I first met Sir George and Lady Doreen when, as a newcomer to the AV scene, I went along to see them give a show in a darkened upstairs room above a pub in Woodley near Stockport. I can't remember who organised the event but it was an excellent evening enjoyed by an appreciative audience. After showing a number of their sequences the climax of the show was when Sir George took off his jacket, rolled up his sleeves and using the manual controls performed J S Bach's famous Toccata and Fugue using stained glass windows as the images that danced to the music.

My second meeting was more recently when we met at the 'Iris 25' competition organised by the Wessex AV Group. This was an attempt to encourage schoolchildren to enter the world of AV... and of course Sir George was there to give it his support.

Always keen to encourage newcomers he proposed to the AV Group that they award a brand new medal for the most successful first time entrant into major competitions. The George and Doreen Pollock Medal was awarded for the first time at the 2007 National Audio Visual Championships held at Braunstone in Leicester. Much to my surprise and delight I became the first recipient of this medal and it was made even more special because Sir George was there in person to present me with the award - something that I will always treasure.

The AV community has lost maybe it's greatest ambassador and he will always be remembered.

John Smith APAGB CPAGB

Tony & Marjorie Furmston

Way back in 2005 there was an article in the Autumn edition of Digit titled Those Were The Days. It was about our introduction to A-V when we went to see Pollock's Peepshow

at Dewsbury Town Hall way back in the 1970's. It began with "I was born with a smile on my face" and from that performance we were both hooked on Audio Visual.

After this we learned about Leeds A-V Group and at this time we were all using twin projectors, dissolve units and slides later to change to digital when this came into fashion much later.

In 1989 we gained our fellowship in A-V and in fact were the last to gain a Joint Fellowship and Sir George was Chairman of the Panel.

The highlight of giving our lectures was being invited to give a lecture, together with Sir George and Lady Doreen at the headquarters of the RPS at Bath.

Sir George and Lady Doreen were a big influence to us both and we were so lucky to see their show way back in the 70's and all the encouragement they gave to us.

Linda & Edgar Gibbs

After a day attending an RPS Assessment Day in Bath, we had arranged to call in and see Sir George, on our way home to Cardiff, "just for a cup of tea" and chat about the day's events. After a lovely welcome, we sat in his lounge and Sir George listened intently whilst we told him about the AV sequences we had seen that day. We then showed him our latest AV production, about which George was very encouraging. He then disappeared into the kitchen and returned wheeling in his trolley loaded up with various delicious looking cakes and mouthwatering biscuits, and with a lovely smile, George said "a little of what you fancy..." or words to that effect, which led to us enjoying a little of the delights on offer. Such was George's generosity and lovely nature that refusal was never going to be an option.

On another occasion, discovering that we were both members of the Magic Lantern Society, Sir George told us that he was a founder member of the Society in 1976, but had since retired his membership. Knowing this, we arranged for him to be our guest at one of the quarterly meetings of the Society, which was being held in Bath. George's face beamed when the Chairman welcomed Sir George, referring to him as "one of the founder members of the Magic Lantern Society". George thoroughly enjoyed the day and subsequently rejoined the Society. We also enjoyed the day, especially being with George, who shared his bottle of wine with us over lunch. We were pleased to be able to do this at a number of events, including at a meeting of WAVES (Western Audio Visual Enthusiasts), of which George was also a founder member. George's packed lunches were never complete without a bottle of wine, which he would happily share. Cheers George!

In respect of the founding of the Magic Lantern Society, Sir George participated in the Inaugural Meeting of the Society at Corsham Court on 23 October 1976, where he gave a 35mm audio visual presentation 'A Short History of Projection and Dissolving Views'.

Involvement the Festival International d'Image, d'Epinal, France: The following information was extracted from a letter received by us in response to sending him a copy of the programme for Festival's 50th anniversary:

- George and Doreen were the first British authors to enter the Festival and brought it to the notice of British AV workers and encouraged them to enter.
- They both served on the Jury, and George led the British team that presented a programme of British AVs at the time of the British week in Epinal.
- George was given a one man show to show his prints at an exhibition in the town.

Suzanne Gregory

It is thanks to Sir George that I became interested in AV. It was probably 1989/190 that Howard & I went to a public AV show at North Cheshire Photographic Society where Sir George and Lady Doreen were the speakers. He showed his "Triptych" sequences. I knew then that making sequences was what I wanted to do. I was hooked. I think Howard had known Sir George for a while.

Jeff Morris

I never had the privilege of meeting Sir George on any of my trips to the UK, although the name popped up often enough in AV circles. Probably one of the last competitions he entered was the AV Makers' International Year of Light one and we had correspondence about his entry. "Gloria" was the Director's choice. Condolences and thoughts are with his family from myself and the South African AV community.

Geoff Noxon

Sir George Pollock lived dangerously. I recall he piloted a hang-glider for one of his sequences, photographed his blazing car by a French roadside, and even became President of the RPS (1979-80)! I don't recall the circumstances but he had to be rebuilt with various prostheses so, when he came back into circulation, I addressed him with my invented sobriquet: "The Bionic Baronet". My life has revolved around photography, working in Ilford's R&D between 1965 and 1998, and I joined my first local camera club (Enfield CC) in 1962. Initially I viewed prints as the only serious form of photography and possibly it was entering Phoeurop (of which Sir George was the 'go to' UK representative) that would have been my first encounter with Sir George, though I already knew of his Vitrographs. My first encounter with AV would have been a travelling Kodak show, then the first amateur exponent: Michael Tickner (later an editor

of AV News). I was enthralled so mounted my first two projector show (I hesitate to call it AV) in 1972 when I was chairman of Enfield CC. By 1974 I had my own equipment (Animatic, the first amateur electronic cross-fade system). In 1976 Sir George and his wife, Lady Doreen ("The Dream Team") began to issue an A-V Newsletter that soon morphed into AV NEWS, the journal of the RPS AV Group, effectively founded by the Pollocks. Until then I had entered the RPS Annual International Print Exhibitions without being an RPS member. The founding of an AV Group caused me to become a member of the RPS. The first issue of that A-V Newsletter is undated but the second bears the date Sept/Oct 1976. By the sixth issue I had published a series of modifications I had made to my Animatic and Rollei projectors. Later Sir George bought up the Animatic and made several modifications, but he is better known for his mechanical cross-fade device known as the "Pollock Duofade". At one London event that device had been left at home, so he successfully used his hands to create the cross fades! "The Dream Team" went on to produce two-screen travelling shows "Pollocks' Peepshows" many of which showed their predilection for diffraction gratings and other coloured lighting effects. They also participated in National and International AV Festivals and it was outside one of the latter, at Cirencester, that I photographed them. I can't find those original photographs that might have been on film or digital (slide AVs were still in vogue at that time, but AV was the first area to go totally digital). However I do have digital derivatives (see attached) that formed part of an early digital AV sequence based on the Twelve Days of Christmas and which contained other 'in-jokes'. It might have had its debut in the first digital section of the Nationals as organised by Colin Balls at Sutton Bonington. My move from Essex to Cheshire in the early 1980s, caused by the relocation of Ilford Ltd., presented an opportunity to build a back projection screen between two rooms. This required short throw (wide angle) projection lenses which I sourced from the Pollocks' business in Dorking, run by their son David. I wish to close by expressing my condolences to him upon the loss of both his parents.

Geoff (Nikon) Noxon.

Howard Wilson

It is indeed very sad to hear of the death of the AV legend, Sir George Pollock. I saw a show in Newcastle in the 70s and the presenter was using the Purlock Duofade. It was just magic. Not long after, the man himself did a presentation in Newcastle - I think at the YMCA. He was using multi Carousels on a huge screen. Wonderful. Not long after that I purchased a Duofade and I used it frequently until 2000 when I changed to an automatic system and later, of course, digital.

I still sometimes hanker for the hand operated system, me dancing away operating it behind the projectors.

If it had not been for Sir George I am sure that many people - like me - would have never ventured into the world of AV. We should all be very grateful and offer a small prayer for his abilities, achievements and encouragement over many, many years.

Howard Wilson, (Sec The Northern Audio Visual Group)