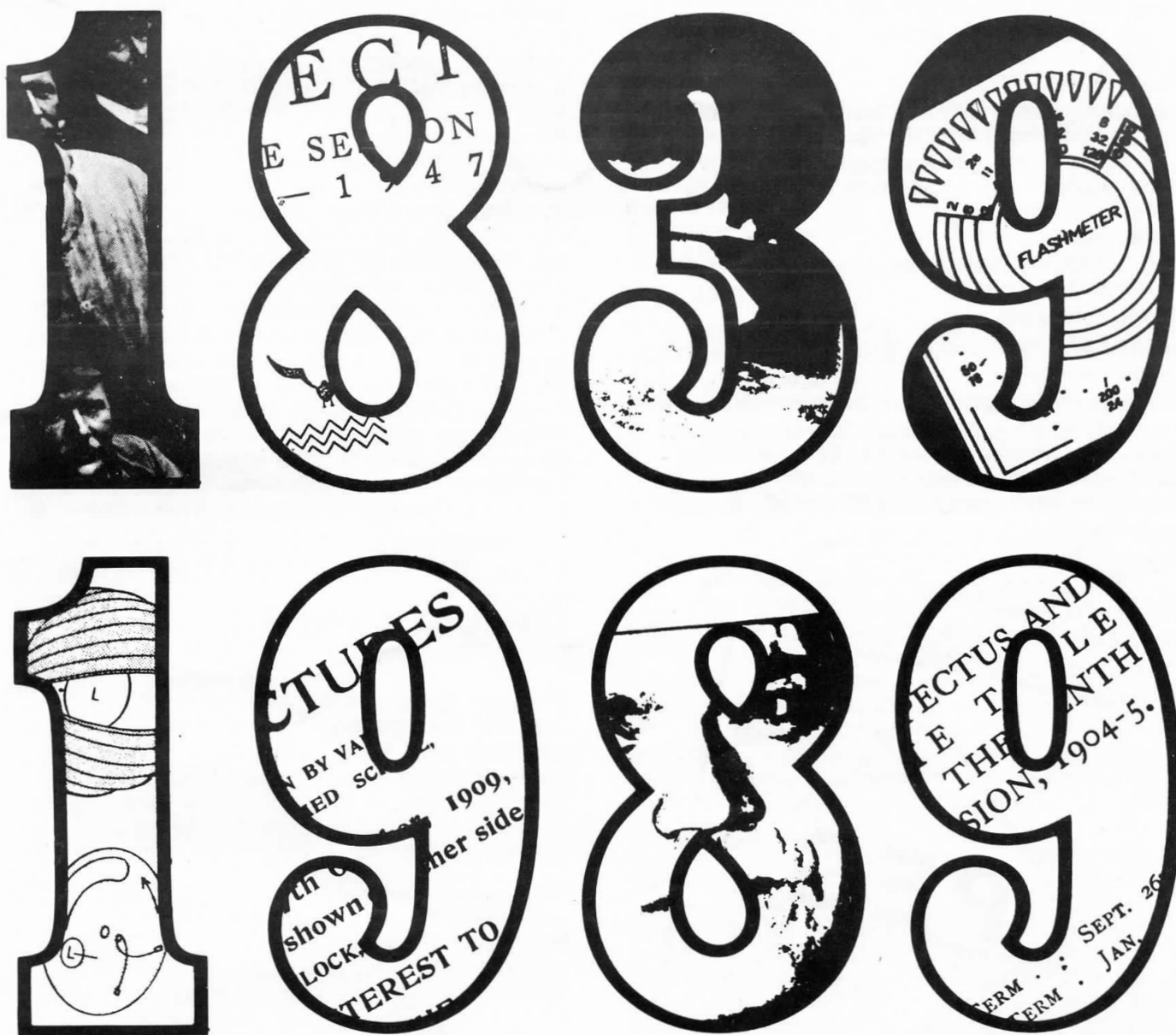


PEG

Photographic Education News

150 Years of Photographic Education



Newsletter

ISSUE No. 7 Spring

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For once I can express nothing but pleasure at the response of PEG members. My critical comments in the last edition certainly stirred the consciences of a number of you, with the result that I was sent ample material for this edition.

Thanks to all the contributors.

I hope you like this issue, although we are not able to mark the 150th birthday of photography with a programme of prestigious events at least we can show the involvement of photographic educators from day one, even if PEG was 147 years late.

Please keep up the support for the "News", but also need to look at one or two other matters of concern. PEG is owed a great deal of money in the form of unpaid subs for 1988/89, so if you wish to stay in membership and attend the Spring Conference (places will not be offered to members in arrears) send your sub now to Sylvia Barnes at her new address **Hallam House, 50 Camel Green Road, Alderholt, Hants SP6 3AT.**

The new PEG year starts on the 1st of June and the subscription for 1989/90 remains at £10, new members who join now will have their membership carried forward to the end of May 1990, so there is no need for potential members to wait, go out and recruit them now!

We also need more activity in the regions, apart from the Central Region visit to see lens manufacture at Rank Taylor Hobson I have had no news of events in other regions.

I am already collecting material for PEG News No 8, don't wait to be asked for a contribution. ■

Photography and the Open College of the Arts

The Open College of the Arts is now offering a course in Photography. Demand for the subject was established from a follow-up survey of students who took the Art Foundation Course during its pilot run last year. Over a third of the students indicated their interest in taking a photography course.

The teaching material has been written by the well known author/ photographer Michael Freeman and is based around his book "Image" and a course book "Snap" also by Freeman. Students will be given practical assignments of which four will be assessed. They are also recommended to view the BBC TV series "Snap" broadcast on Sunday evenings. Regional assessment centres have been established at Bournemouth, Goscat at Cheltenham and Blackpool colleges.

The Open College of the Arts is at 18 Victoria Park Square London E2 (01 980 6263) ■

PEG

Southern Examining Group (SEG)

The SEG GCSE Photography scheme got off to a good start with approximately 3000 taking the examination in 1988, of whom 2120 were awarded grades A, B or C. This is almost 61% of the entry. Only 70 candidates or 2% of the entry were unclassified.

Associated Examining Board (AEB)

Approximately 1300 candidates from 175 examination centres entered the GCE Advanced Level Photography examination in 1988.

The provisional results showed that, overall, 81% of the candidates passed with a Grade A, B, C, D or E, which is about the same as in 1987.

However, a higher proportion were placed in the Grade A category — 49 to be exact.

(When this report was received in the office AEB and SEG were looking for more examiners in all components to cope with an expected increase in candidates in the next few years. Interested parties should write to the Visual Arts and Technical Subjects Dept. either AEB or SEG. Stag Hill House Guildford, Surrey GU2 5XJ. Ed.)

London and East Anglian Group (LEAG)

Examiners report on the first year of GCSE for subject 1820 (Photography)

“There was a very good entry for this subject, in this, the first year of examination.

Candidates submitted a wide variety of subject matter in the coursework section and there was very little difficulty in applying the various assessment criteria to obtain a good range of grades.

The practical examination was also well received — there was much outstanding work, both for standard and variety of approach. In fact, the overall standard throughout the examination (including coursework) was very high.

There was no difficulty in applying the criteria to achieve an accurate and fair range of marks throughout the grades.”

Revised Examination Syllabus

From September 1988, LEAG has launched a revised GCSE Photography syllabus for first examination in 1990.

The syllabus has developed from the 1988/89 version and maintains its foundation of practical application. It requires the student to recognise the role of photography in society, the ability to place it in a historical context and have a broadly based technical understanding of the medium. This understanding will enable the student to create and analyse visual images and develop the ability to make critical judgements about their own work and that of others.

The new syllabus continues to have a written

paper but practical work will consist of five coursework units, one of which will represent the candidates unguided work which may be chosen in consultation with the course tutor. The five units should reflect the students interests and breadth of study. A third constituent of the syllabus is a Critical Study in which the candidate examines an aspect of the use of Photography. The study may be concerned with a particular photographer or a trend or movement in the medium. It may be historical or deal with contemporary issues or photographers.

The written paper will be set and marked by the Board but Coursework and the Critical Study will be teacher assessed and moderated by visiting assessors.

Further details may be obtained from:

The Servicing Officer for Physical Education
East Anglian Examinations Board,
The Lindens,
Lexden Road,
Colchester,
CO3 3RL.

City and Guilds

“Photography Zooms ahead” is the heading of an article in the recent CGLI Broadsheet describing the presentation to Mrs Mavis Mainwaring, a student at Nuneaton College of her 9231 certificate. The event was to mark the award of the 10,000th certificate. The presentation was made by Roger de Grey, President of the Royal Academy and Principal of the City and Guilds Art School.

9231 continues to “zoom”, several more modules are in the course of preparation to back up the eleven topics already published and work of 9231 students on the theme of “The seasons”, was selected for the 1989 CGLI Calendar.

A reminder to 9231 tutors, the scheme pamphlet has been revised, you should now be working from the YELLOW covered booklet dated 1988 onwards. This publication contains the new assessment criteria and two new modules, No 10: Photographing Buildings and No 11: Still-life photography.

The BBC 1 Sunday night TV series “Snap” is also promoting 9231, so another surge of candidates can be expected shortly.

A report on the 9231 PEG Conference at Harrow on 6th Jan 1988 is now available from PEG at “Broadmeadows” Scotland, Burton Overy, Leics. LE8 ODR copies will be sent on receipt of an A4 addressed envelope (22p stamp). ■



**City and
Guilds**

A WEEK IN THE LIFE OF THE AFAEP TRAINING OFFICER

by Jackie Kelley

□(This diary feature is the first in a series designed to inform us about the roles and range of activities of the Education and Training Officers in the photographic and arts organisations. They are the people responsible for implementing the educational policy of their organisations and providing a service to specialist colleges, schools and the general public. I am grateful to Jackie for "volunteering" to write the first contribution. The next will be by Sue Isherwood of the Arts Council. Ed.)

Monday morning starts with the sound of the phone ringing as I walk in the door; an assistant has phoned in sick and the photographer is desperate for a replacement as soon as possible — the client is due to arrive any minute. No time for coffee, I have to start phoning around my assistant list to find someone who's free for the day. I finally manage to get someone out of bed and send them on their way.

Time to sit down with a cup of coffee and sort through the mound of post that has accumulated during the weekend. The majority of the letters, as usual, are from more young hopefuls wishing to pursue a career as a photographer. It is impossible to answer each query individually so I send them one of my 'Dear Enquirer' letters which should help answer their questions. The really keen ones will hopefully come along to one of my careers talks when I can afford the time to answer their questions in greater detail.

I successfully managed to chase up the final brief for the AFAEP/Kodak Student competition last Friday so I must make sure those are sent out soon. I'll start by typing them up as I must fax a copy over to Kodak for approval before they are despatched.

A day later, after I have typed up the briefs (including rules, entry forms, and a cover note to the students pointing out some of the mistakes that have been made by entrants in the past), had them ok'd by Kodak, compiled a mailing list from various course reference books, and then photocopied and dispatched ten copies to each college, it only remains to send out a press release to say that the briefs are now available, and then I can sit back and wait for all the entries to start rolling in at Christmas — then the fun will start!

Last year's exhibition is still at Salisbury college where it has been in storage over the summer so I must sort out the next venue and then arrange for the delivery. The last time it was transported several sheets of glass were broken, I have since found out that the transport company's insurance does not cover glass — they always seem to point these things out after the damage is done! I must remember to laminate the prints instead next year.

The week, as usual, is dotted with calls from would-be assistants, both those looking for full

time jobs and those that want to freelance. They all have the impression that AFAEP has a never ending supply of work for them; unfortunately there is nowhere else for them to turn.

I changed the college affiliation slightly at the end of last year and, as with most new systems, there are a few teething problems to start with. I have promised the 9 colleges that applied for the new scheme that they will each get 5 photographers who will be 'affiliated' with them, the main aim being to take students on industrial release. In short, I now have to find 45 photographers who are willing to work to this extent with a college — not as easy as it sounds! I have given my committee the task of finding 5 photographers each but I know that I will be left to find the final few. I will then have to write to the colleges with the names and details of their elected college — thank goodness for word processors! Life used to be much harder when we only had typewriters to work with.

My monthly careers talk is on Thursday so on Wednesday I have to try and find a photographer or two to help me answer the questions and talk about the industry. It's odd how so many of them are suddenly busy when you need a favour! I finally manage to bludgeon a couple of willing volunteers in to helping me out and tell them to turn up just before 3 o'clock tomorrow afternoon. Thursday morning and one of the photographers phones — a job has suddenly come in and he will not be able to make it. Luckily one of our members pops in to the office and I soon have him agreeing to come back in the afternoon! I just have time to type up a couple of information sheets, written by members of my education committee, and run off 18 original copies on the printer for the colleges. I then have to photocopy the handouts for the afternoon talk and bring extra chairs up from the basement to accommodate the possible hoards of job hunters.

They are a particularly inquisitive bunch for a change so there are no embarrassing silences when I ask if there are any questions, in fact they keep the photographers talking for well over an hour. As is usually the case when I am out of the office, there is a pile of messages waiting for me when I get back to my desk and what's left of the afternoon is mainly spent finding freelance assistants for the following day and I will have to stay late again to record the latest vacancies on the job line.

Kim Howard of the ILEA phones to ask whether I would mind speaking at another one of the seminars he holds for Careers Officers; as I've done it before I agree to help him. I must try and borrow a photographer's folio again as it helps to explain away a few false impressions people always have of the industry.

Well, the week is nearly over, just a few arrangements to finalise for the Lead Industry ►

Introducing photography into a secondary school — one teacher's experience.

Body meeting to be held in our library next week and the modelmakers workshop which I am organising for members next Wednesday evening. Then it's the weekend again! ■

PEOPLE IN PEG

FRANK BLACKWELL

Frank known to us as our Group Treasurer retired from his post as Head of Photography at Berkshire College of Art and Design at the end of the Summer term. Frank served in the Navy as a Photographer and on leaving the service in 1947 took a post of Photographer for Oxford University. He left to join the teaching staff at Reading in 1964. His expertise in scientific and technical photography enabled the college to develop as an important centre for day release courses, providing for the staff of many of the laboratories and scientific organisations along the Thames Valley.

He has made a valuable contribution to the national schemes of the CGLI where he still serves on the Photography Advisory Group. He is also a BTEC Moderator and an examiner for A Level Photography. Frank is to continue teaching part-time and is still serving as our Group Treasurer. PEG members, (and many others in photography) wish him a long and happy retirement.

MICHAEL Ng

Michael lives and works in Taiwan and is a Fellow of both the RPS and BIPP. With the support of a few other enthusiasts he is planning to form a Sino-British Photographic Exchange Institute, initially for the exchange of technical information. The aim is to improve photographic standards in his country. He would like to liaise with fellow PEG Members in the UK, and would welcome contacts. His address is c/o Siliconix (TW) Ltd. PO Box 35-83 Kaohsiung, Taiwan.

JACKIE KELLEY

Jackie is the training officer for AFAEP and hails from West Yorkshire. After 'O' and 'A' levels she went on to study on the Foundation course at Bradford before taking the BA (Hons) "Design for Communication Media" degree at Manchester Poly. Before AFAEP Jackie worked as an assistant in a London photographic studio. Useful experience for someone who among many other duties organises the AFAEP student studio placement scheme and provides advice on careers.

HELENE ROGERS

Helene, a recent Fellow of the RPS, is a well known photojournalist and writer. She is also a member of the team of Ilford lecturers, runs photo workshops for several organisations and visits colleges to give talks on freelance practice. She is also chairperson of the Surrey Salon of Creative Photography. Her most recent book "Freelance Travel Photography — a photojournalist's view", is reviewed in this issue. ■

□ A merger of my school with another, provided the opportunity I needed to have a darkroom built on to the Art and Design Department. I set about improving my own knowledge and skills by joining a part-time CNA/DIPSE course (Photography and Allied Media).

The ideas behind the CGLI 923 course appealed to me and I finally gained approval to run it as an option for the one year sixth form pupils, aiming to do two or three modules during the year.

Equipment-wise, with bits from the other school and a very small allowance, we finished up with three black and white enlargers and three simple Praktica TTLs. From that point there was absolutely no funding!

With a self-financed float for the purchase of film, paper and chemicals we set off. The pupils ranged from the very able to one who was unable to complete his darkroom module. However, we had lots of interest and a fair pass rate.

The Summer term ended with an "activities week", when pupils were able to select one of a range of options for the whole week. The photography option attracted a mixed group consisting of second, third and fourth year pupils.

The week was a wonderful experience with the group working enthusiastically from eight in the morning till five in the evening. Some did not even bother to stop to eat. I was exhausted but it was worthwhile, very stimulating and I learnt a great deal. Naturally the whole activity was funded by the pupils themselves.

After the enthusiasm shown for the study of photography I offered to run it the following session. We considered 923 or GCSE, a basic course as part of CVPE or, 923 modules as part of TVEI.

Imagine my "joy" in September, when, together with various reductions to the art and design budget I discovered nothing on the timetable for photography. The darkroom is now unused and forgotten, with the equipment either in locked cupboards or under dustsheets. So much for all the time, energy and enthusiasm devoted to setting it up. ■

Nicholas Nodes



□ The history of training photographers in Her Majesty's Forces is a little known story and yet the importance of the "end product" in terms of efficiency has often been a matter of life or death in both world wars. In peacetime a classic example of how good reconnaissance can provide irrefutable evidence was dramatically shown during the "Cuba Crisis" in 1962.

The following story is taken from an article, written by Flight Lieutenant George Parry RAF (Ret'd) a former instructor at the Joint School of photography, and reproduced by kind permission of the "Aeroplane Monthly". Additional material and updating is written by David Humphrey (currently teaching at JSOP).

"NECESSITY IS THE MOTHER OF INVENTION" 1914-1918

In September 1914 the Royal Flying Corps took its first air photographs of the war over enemy positions at the battle of the Aisne. The results were sufficiently encouraging to order the formation of an experimental photographic section attached to the RFC. In January 1915 Lieutenant Moore-Brabazon (the late Lord Brabazon) commanded the section at Pinehurst near Farnborough to investigate the most suitable cameras and methods for obtaining air photographs.

As air photography progressed during the early stages of World War I, the increasing number of prints required soon overwhelmed the few enlisted photographers and although many more were trained in the field it soon became evident that some form of organised training must be introduced. In the summer of 1915 formal training began at Pinehurst and at the Regent Street Polytechnic. During the two years that followed, air photographs became indispensable to intelligence and the demands for photographers seemed insatiable.

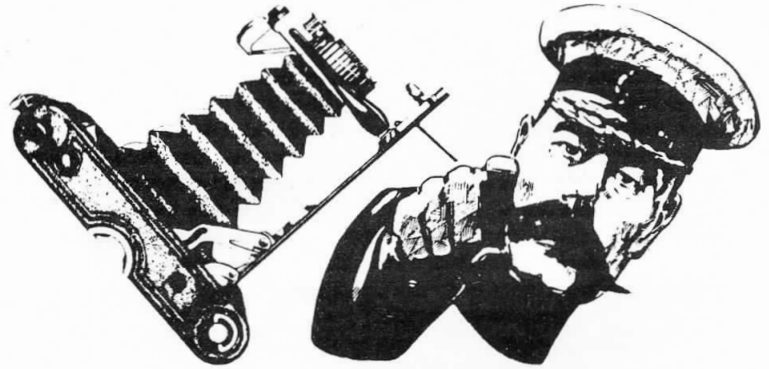
During this time a Sgt Major Laws (the late Group Captain Laws), with the British Expeditionary Force, was busy forming, equipping and organising the running of photographic sections at the various Wings in France. Laws was sent back to the UK to deal with the photographic training at Farnborough. Matters seemed to have progressed slowly at first and it was not until September 11th 1915, that a Lieutenant Campbell was able to report that "Sgt Major Laws is now at this station and training is proceeding on sound lines. About six men are sufficiently advanced to send to a Wing."

Shortly after, on the 7th November 1915, Sgt Major Laws was granted a commission in the Lincolnshire Regiment and seconded to the Royal Flying Corps. The primitive accommodation for the school consisted of two packing cases known as BE huts and was commented on by the Officer-in-charge, Captain Porri:

"At present our limited accommodation hardly enables the supply to meet the demand for trained photographers.

The men have to be rushed through their course, which should last three weeks or a month, in about ten days, and are then posted away, a fresh lot of recruits taking their places. Consequently, we are unable to keep a pool of trained men with the present accommodation. There is however, ample room in our proposed new buildings, to enable us to keep this pool of fifty trained men and enable another twenty to be in course of training.

Our present permanent staff of twenty five NCO's and men required for the Productional, Instruction and experimental section's work, would require augmentation,



and at least five further NCO's and men as instructors would be required".

The new buildings, specially constructed by German POW's, came into use in 1917 when the school became No 1 School of Photography at Farnborough. It was the only permanent building erected for the Royal Flying Corps during the 1914-1918 war.

Early air reconnaissance soon showed that air photography posed very different problems to those of general photography. The aeroplane was a vibrating platform subjected to "air pockets" and buffeting, from which the camera operator worked in the teeth of a howling gale often freezing in the process. Apart from the effects of vibration and haze, there were many other problems including hostile enemy action — in at least one instance an operator had to interrupt his photography to shoot down an enemy plane.

Cameras, at first hand held, were soon mounted on the side of the fuselage. Longer focal length lenses were developed, plate magazines with mechanical changes were fitted, and followed by complete camera installations fitted inside the fuselage. The School not only kept pace with the numerous developments in training, but helped solve many of the problems involved. It also learned from first hand experience that the unique problems and limitations of aerial photography called for very specialised training to produce photographers capable of coping with it. On April 1st 1918 the Royal Flying Corps became the Royal Air Force and on November 11th 1918, Armistice Day, hostilities ceased. The "war to end all wars" was over.

BETWEEN THE WARS

A period of training stagnation followed the end of hostilities but in 1920 the School started a regular programme of peacetime training which progressed smoothly until 1925. An event occurred which revolutionised air photography and caused dramatic changes in the training of photographers. This was the introduction into the Royal Air Force of the first air cameras to take roll film instead of plates. Soon afterwards enormous strides were made in the techniques of both air reconnaissance and map making (survey) photography. Large numbers of exposures could be made on a single flight (sortie) and large areas could be covered.

The long lengths of film raised a hoard of problems in processing and printing and necessitated a vast amount of new equipment. The School had the tremendous task of familiarising itself with all this new equipment and of revising syllabuses and training methods. All this was accomplished with little disruption to the training programme.

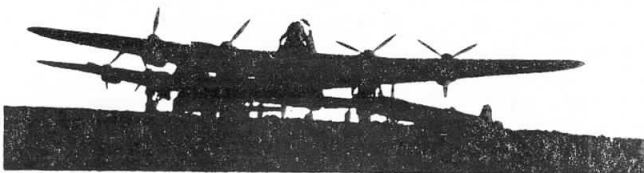
In 1935 the clouds of war began to gather over Europe ►

once more and the RAF began to expand to meet this threat. At the School, the expansion of training though gradual at first was rapidly intensified once it became apparent to those in high place that air photography would play a prominent role in the event of war. The graph for training output rose steeply, the staff increased and extra accommodation had to be provisioned.

THE 2nd WORLD WAR

The outbreak of the 2nd World War is a matter of general history. As the enemy occupied more and more of Western Europe in 1940, the use of air reconnaissance became very extensive, and the available photographers were completely swamped. It was vitally important to train more photographers and at greater speed. In August 1940 therefore, a second school was started at Blackpool using hastily converted accommodation in the Technical College. The training of airwomen photographers began in 1941 at Blackpool and soon afterwards it was reported that the consumption of materials had increased by some 15% more than that used by airmen. The need for economy demanded an investigation which showed that to their credit, the increase was entirely due to the young airwomen being more nimble and hence faster workers. At both Schools training was streamlined to the maximum and intakes were as large and frequent as space allowed. This was a period of intense activity in air photography and gave rise to an enormous gain in experience. The development of cameras, new installations and new techniques progressed alongside the development of aircraft which flew ever faster and higher. Partly to minimise enemy intervention, photo reconnaissance sorties were flown very low down where image movement was a problem, or very high up where long focus lenses were necessary for adequate image scale. Both conditions gave rise to acute problems in the definition of fine detail needed for intelligence. In addition to its reconnaissance uses, air photography was extremely useful for weapon strike recording both on operations and in aircrew training. The introduction of night photography with its special complications added to the ever growing list of tasks.

To help in coping with the miles of film exposed and the millions of prints required, continuous film processing and multiprinting machines were introduced. Air photography became a vast organisation and the intelligence it produced was vital to the progress of the war. Not only were the two Schools faced with the task of training the numbers of photographers needed to feed this organisation, they had to continually adapt instruction to embrace new equipment and new techniques and yet strive for higher standards in training (without increasing training time) to meet the increasingly exacting demands made on photographers in the field. Together the Schools trained a total of 6,510 photographer personnel during the war.



Part two of this article dealing with the Post War Years will be published in issue No 8. ■

□ When the first International Exhibition of the Salon was held in 1988 it shot to the top of the league and in one became the largest international in the United Kingdom with nearly 7,000 entries from 54 countries.

The organisers are again aiming high for 1989 and hope to attract more entries from college students. The five Judges in the print section include Tom Ang, Editor of Photography and Alun John, ex-Picture Editor of the Independent, now Picture Editor of The European. Every entrant will get a copy of the even larger catalogue which last year was impressively produced and illustrated in Black and White and Colour.

The Aims of the Salon and basic details on how to enter are given below.

— 'creative' the aim of the salon is to encourage entrants, world-wide, to express their individuality through the photographic medium. The committee recognise and accept that this may be achieved both through the camera and outside of the camera. The salon expressly encourages originality of thought and concept, its underlying aim being to advance the cause of photography as an important and serious art form.

- invites entries from all photographers
- slides, monochrome prints, colour prints
- closing date 3rd May 1989
- entry forms from the salon chairman, Helene Rogers Dip AD, FRPS, LBIPP, LMPA, 4 Meadway, Epsom, Surrey KT19 8JR, England. ■

Howlers — still they come

Frank Blackwell has searched his files to contribute some vintage examples:-

“The subject of the photograph comes through the lens and hits the film”

“Depth of field is controlled by the photographers desire”

“A telephoto lens is used in portraiture to flatten a nose”

“The achievement of the dry process using gelatine, was that it ruptured Scott Archers process”

“A condenser is used for making tiny prints”

“Capa was killed in one of the last wars he covered”

“A print should get very agitated in the developer” ■

TIME-TABLE OF EVENING CLASSES.

Day.	Room.	Time.	Class No.	Subject.
MONDAY	40	6-8	Z. 4	Final Practical.
	42	6-8	Z. 7	Portraiture—1st year.
	44	6-8	Z.27	Aerograph Finishing.
	48	6-8	Z.29	Commercial—3rd year.
TUESDAY	40	6-8	Z. 4	Final Practical.
	42	6-8	Z. 6	General Technique—1st year.
	44	6-8	Z.31	Special Portraiture.
	46	6-8	Z.14	Aerograph Finishing.
	48	6-8	Z.33	Commercial—2nd year.
				Z.40
WEDNESDAY	40	6.30-8.30	Z.15	Theory—1st year.
	42	8.30-9.30	Z.17	Theory—3rd year.
	44	6-8	Z.37	Special Question Class.
	46	6-8	Z. 3	General Technique—2nd year.
	48	6-8	Z. 9	Portraiture—2nd year.
				Z.16
THURSDAY	40	6-8	Z.43	Commercial—2nd year.
	42	6-8	Z.42	Printing—2nd year.
	44	6-8	Z.38	Theory—2nd year.
	46	6-8	Z. 2	General Technique.
	48	6-8	Z.11	Portraiture—3rd year.
FRIDAY	40	6.30-8.30	Z.35	Finishing in Black & White and Colour.
	42	6-8	Z.39	Special City Literary Institute class.
	44	6-8	Z.44	Theory—4th year.
	48	6-8	Z. 1	General Technique—1st year.
			Z. 8	Portraiture—1st year.
			Z.13	Retouching.
			Z.25	Commercial—1st year.
			Z.41	Printing—1st year.
			Z.30	Theory—2nd year.

FEE for one subject (one evening a week), £2 per session (September to Easter), with the exception of Z.37 which will be £1. These fees do not apply to students residing in certain countries. (See special pamphlet.)
 Tickets for any of the above classes are issued conditionally upon there being sufficient accommodation and the entries being confirmed by the Head of the School.
 The classes are intended only for students over 16 years of age who are engaged in the trade.
 Inquiries at the Polytechnic for information connected with Photography should be made in the School Office.
 Instruction is also given in the day-time. For particulars, see the separate Prospectus of the Day School of Photography.
 Neither the Governing Body nor the Staff hold themselves liable for loss, accident, or damage of any kind.

SCHOOL CALENDAR
SESSION 1953-54.

- 1953.
- September 22 School opens for DAY CLASSES.
- " 22 Enrolment of Evening Students.
- November 2 Evening Classes commence.
- December 18 Half-term Holiday (Day Students only).
- 1954.
- January 11 End of Autumn Term. School closes for Christmas Vacation.
- February 22 Spring Term commences.
- April 9 Half-term Holiday. (Day Students only.)
- " 26 End of Spring Term. School closes for Easter Vacation. Evening Class Session terminates.
- June 7 Summer Term commences.
- " 14 School re-opens after Whitsun Vacation.
- " First year—Preliminary I.B.P. Examination.
- July Second year—Intermediate I.B.P. Examination.
- " Exhibition of Photography by Students.
- 16 End of session. School closes.

Printed by Sons Limited, London and District.

London County Council
SCHOOL OF PHOTO-ENGRAVING
AND LITHOGRAPHY,

6, Bolt Court, Fleet Street, E.C.
 (The Entrance to Bolt Court is between 151 and 152, Fleet Street, almost immediately opposite the Office of the "Daily News.")

Principal - - - A. J. NEWTON.

SERIES OF LECTURES

HAS BEEN ARRANGED TO BE GIVEN BY VARIOUS SPECIALISTS AT THE ABOVE-NAMED SCHOOL.

ON Thursday Evenings from 7th October, 1909, to 17th February, 1910, as shown on other side, AT 7.30 O'CLOCK.

UPON SUBJECTS OF INTEREST TO ALL ENGAGED IN ANY OF THE CRAFTS CONCERNED WITH ILLUSTRATION; IN PHOTOGRAPHY, AND BOOK, MAGAZINE, OR NEWSPAPER PRODUCTION.

ADMISSION FREE.

Tickets to be obtained upon application at the School.

20/09-1900-137-09

S.S.948

150 Years of Photographic Education

methods (including wet plate work); and, as the number of students that can be dealt with is comparatively small, preference is always given to those who are engaged in branches of process work where a knowledge of screen negative making will be directly and practically useful. The work of the various classes will be progressive, but, in order to help those who join after the opening of the terms when the classes commence their work, demonstrations of the various processes will be given on the first class night in each month, after which students will be able to work by themselves under the teachers' guidance.

The Principal will be glad to make arrangements for students to practice in the Studio or other workrooms when they are not in use.

The Preparation of Originals for Reproduction.—Teacher: F. W. BROOKMAN. Qualities required in an original. The working-up of negatives, transparencies, silver prints. Bromide or black-and-white prints. "Half-tones" or engravings. Defective drawings. Catalogue illustrations. The use of the air brush. Students should attend regularly in order to reap full benefit, and should specialize where possible. Frequently class nights will be devoted to demonstrations by the teacher.

Line and Continuous Tone Negative Making.—*Beginners.*—Teacher: A. J. BULL. Camera Manipulation. Preparation of necessary solutions. Making ordinary negatives on dry plates of drawings and objects in relief. Manipulation of lighting, exposure, development and finishing. Printing from the negative. Principles of wet collodion photography. Preparation of the silver nitrate sensitising bath. Glass cleaning. Coating. Sensitising. Exposing and developing. Intensifying. Stripping negatives.

Advanced Line and Continuous Tone Negative Making.—Teacher: THE PRINCIPAL.—This course will deal with the more difficult branches of line negative work and the making of ordinary negatives, such as are required for the various contact light printing processes, as carbon, platinum, and silver, and for enlarging and colotype. The work is principally copying, but as far as is practicable objects in relief will be dealt with. Instruction is given also in the making of transparencies for negative reproduction, and for photogravure, and in printing by the albumen, silver, platinum and bromide process. The processes employed are wet collodion, collodion emulsion, and gelatine plates.

WEDNESDAYS, from 7 to 9.30 p.m.

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tion is also given in the preparation of collodion. For students who have passed through these courses, and who are sufficiently advanced, arrangements will be made for demonstrating the method of copying originals in colour by orthochromatic methods, using gelatine plates and collodion emulsion. The class in screen negative plates and photographic methods (including wet plate work); and, as the number of students who have a good knowledge of comparatively small, preference is always given to those who are engaged in branches of process work where a knowledge of screen negative making will be practically useful. The work of the various classes will be progressive, but, in order to help those who join after the opening of the terms when the classes commence their work, demonstrations will be given on the first class night in each month, after which students will be able to work by themselves under the teachers' guidance.

Note.—As far as is practicable the Principal will be glad to make arrangements for any student to practice in the studio or other workrooms and for this purpose the School will be open on Saturdays from 2 to 4.30 p.m., when the Principal will be present. The arrangement for Saturday afternoon will be discontinued in the event of the attendance being unsatisfactory.

Line and Continuous Tone Negative Making.—*Beginners.*—Teacher: THE PRINCIPAL. Camera manipulation. Preparation of necessary solutions. Making ordinary negatives on dry plates of drawings and objects in relief. Manipulation of lighting, exposure, development and finishing. Printing from the negative. Principles of wet collodion photography. Preparation of the silver nitrate sensitising bath. Glass cleaning. Coating. Sensitising. Exposing and developing. Intensifying. Stripping negatives.

Demonstration for new students on the first THURSDAY in each month. THURSDAYS, from 7 to 9.30 p.m.

DAY CLASSES, PHOTO-PROCESS DEPARTMENT.

The Photo-Process Department is open during the daytime from 10 a.m. to 1 p.m., and 2 to 5 p.m. (Saturdays excepted), as well as in the evening.

The fee payable by those who wish to attend day by day is £9 per session in advance, or £1 per month.

The object of the day school is, firstly, to give a preliminary training to those who have decided to adopt some branch of photo-mechanical photography as a business; secondly, to provide instruction in the different branches of work taught in the school for those engaged in the trade who are able to spare the necessary time during the day. A course of work, which includes a certain amount of study of the theoretical principles underlying the practical work in which he is engaged, is laid down for each student on entering.

SYLLABUS. EVENING CLASSES.

PHOTOGRAPHY FOR REPRODUCTION PROCESSES.

The course of instruction deals with the production of negatives and positives required for the various photo-mechanical processes, and also for the reproduction of pictures, etc., by the usual photographic printing methods, as carbon, platinum, and silver. Beginners are required to join the elementary class, in which they receive instruction in the technology and practice of ordinary negative making and silver printing, and, later, in wet collodion photography as far as the making of line negatives from simple subjects. When they have mastered the technique of this class they should take more difficult work in line negative making, as provided for in the advanced class, where, in addition, is taught the making of ordinary negatives (continuous tone) from originals in monotone, such as are required for colotype, photogravure, etc. In this class both wet and dry plates are used, and instruction is also given in the preparation of collodion. For students who have passed through these courses, and who are sufficiently advanced, arrangements will be made for demonstrating the method of copying originals in colour by orthochromatic methods, using gelatine plates and collodion emulsion. The class in screen negative making is confined to those who have a good knowledge of photographic

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TEACHING GCSE PHOTOGRAPHY AS AN ADULT EDUCATION ACTIVITY

□ One of our aims is to provide the opportunity for PEG members to exchange ideas about all aspects of teaching. Ken Godfrey in the West Midlands is interested in how other members organise their teaching time so as to cover the very wide SEG GCSE scheme.

To stimulate contributions from others he attaches his own scheme of work for a one year evening course based on the SEG syllabus, consisting of 30 class meetings. He also managed to include two full day visits on Saturdays, one to Bradford and the other to The RPS in Bath and the Fox Talbot Museum at Lacock.

He says that he has a six enlarger darkroom for a class of 14 students. Chemicals are provided by the centre but the students have to supply all their own materials.

He finds that his classes are the usual adult education mix and not all of the students who attend have the intention of taking the examination.

In the 1987/88 session six of the fourteen students decided to enter for the examination and all passed.

Week No. PHOTOGRAPHY GCSE TEACHING SCHEDULE

- | | |
|---------|---|
| 1 | Introduction to Course, Basic equipment, GCSE syllabus etc. |
| 2 | Portraits of students, developing, contact prints, students' equipment |
| 3 | Basics of camera controls, exposure, camera types, Project 1 |
| 4 | Develop and print project 1, Basics of films and paper common faults |
| 5 | Printing project 1; discussion of Bradford visit |
| 6, 7, 8 | Day visit to Bradford (Saturday) |
| 9 | Buying equipment, controls in more detail, past practical examples mounting, depth of field |
| 10 | Theory of light, lenses, viewfinders, aesthetics |
| 11 | History of photography up to 1900, General history to the present, Books for Christmas, Project 2 |
| 12 | Develop and print Project 2, theory of chemicals |
| 13 | Printing Project 2, Assessment of course work Project 3 |
| 14 | History, emphasis on early pioneers |
| 15 | Develop and print Project 3 |
| 16 | Print Project 3 discussion of first terms work |
| 17 | History of cameras and film |
| 18 | Assessment guide, mounting, specimen paper, uses of photography |

- | | |
|------------|--|
| 19 | Video on history of photography |
| 20 | Video on personalities in photography |
| 21 | Video on aspects of photography. Project 4 |
| 22 | Electronic image systems, computer images |
| 23 | Develop and print Project 4 |
| 24 | Portrait session with developing and printing |
| 25 | Printing Portraits Project 5 (Course assessed work) |
| 26 | Printing for course work |
| 27 | SEG Project, Syllabus requirements further past papers |
| 28 | Camera attachments, close up, flash, filters, etc. |
| 29 | Printing and mounting |
| 30 | Printing and mounting |
| 31 | Biographies of photographers, specialist equipment, common terms |
| 32, 33, 34 | Day visit to Bath (RPS) and Fox Talbot museum (Saturday) |
| 35 | Review of course, past papers. Essay writing |
| 36 | Revision ■ |

Photographers at the "bottom of the heap"!

□ A report by Barrie Clement, Labour Correspondent of the "Independent" describes the new flexible pay bargaining within the Civil Service. In a deal struck between the Treasury and the Institute of Professional Civil Servants, civil servants with scarce qualifications sought after by industry will get pay awards approximately twice that of those with qualifications which are in lesser demand. The scarce disciplines mentioned in the article are: computing, mathematics operational research, telecommunications, electrical and electronics, valuers and surveyors. Civil servants specialising in catering, psychology or photography are said to be, "in the bottom of the heap". ■

IMPORTANT

APPROVED

SPECIMEN

CANCELLED

LETTERS

The editorial in issue six of *Photographic Education News* provoked several responses from members and I am pleased to include the contributions of Ken Godfrey and Nicholas Nodes elsewhere in this issue.

There were also two letters which suggest that apathy is par for the course. However, it is pleasing to know that the "News" is appreciated, thanks Robert for those kind comments, also to John Bigglestone who points out what some of you are missing. Ed.

Dear Sir

Your latest editorial included the comment "I still await the first letter for publication". It struck a chord with me, for I recalled the struggles I had, trying to keep the RPS Education group going a number of years ago. I even seriously considered writing letters to myself under different names, but decided that this was not quite the done thing.

My guess is that all of us in the membership, apart from having photography in education in common, have something else: we're all too busy during the term and, like our cameras, are too clapped out at the end of it! But it does not mean that the work is not appreciated; in conversation I often discovered that the work had been read and appreciated.

Perhaps we all have an aversion to putting pen to paper...

Well, at least here's your first letter which is purely to say that the absence of feedback does not mean that one does not enjoy reading the latest news. I quite look forward to PEG newsletters and just wanted to say that I greatly appreciate the time and effort taken by you and your colleagues to produce it. Please pass on my thanks to them.

Robert Leggat ■



Dear Editor,

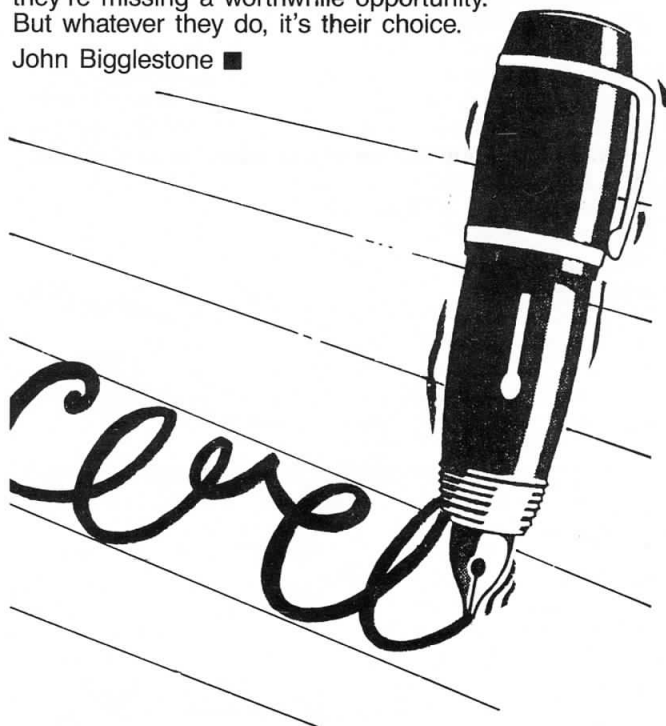
Your editorial in the Autumn 88 issue recalled a familiar entry in my personal memory bank. I too have offered help, information and contacts to members and colleagues both through PEG and via other publications; I have made suggestions, particularly regarding professional release opportunities, and asked for responses. But, as with your experience, reaction has been minimal. I wondered why, but decided not to waste time investigating apathy, but to pursue the positive response, by offering staff at colleges a specific

opportunity.

The result of that was a small group of interested people one Saturday recently at the studio of a London advertising photographer. After an introduction from me, he showed his working environment, presented his folio and explained each shot. He talked about his business — his costs, his charges, his problems, opening a few minds and demolishing some myths. Later, he demonstrated his techniques on a shot that he had to do anyway, while those attending (now quite relaxed and enjoying the new experience) observed, questioned and learned. All of this happened at minimal cost to each delegate (the photographer charged a fraction of his usual day-rate) and occupied just one day of their free time. It will happen again because I was delighted with delegates' reaction, because I believe that many of us in further and higher education need such professional experience, and because I am prepared to arrange it.

If any of your readers want to take part in future sessions, they would be welcome; if they don't, they're missing a worthwhile opportunity. But whatever they do, it's their choice.

John Bigglestone ■



RESOURCES

Paterson Products Ltd has just published a revised edition of their *Technical Handbook*. It includes recommendations for processing the new Kodak "T" Max emulsions in Paterson chemicals. Copies of the manual are available free from:- Paterson Products Ltd, 301-311 Rainham Road South, Dagenham, Essex, RM10 8DH. ■



□ This year we celebrate the sesquicentennial of the invention of Photography and most photographic associations throughout the world plan to celebrate the events of 1839. By the end of the year there will be few people who have not heard of the work of the pioneers, Fox Talbot, Daguerre and Niepce.

You will have noticed our own front cover has been given the antique look and we hope to have a session on Fox Talbot during the Kodak Conference. This short note reflects on the early days of photographic education both here and in America and tries to answer the question, Who was the first photographic educator?

The announcement of Daguerre's invention on August 19th 1839 greatly excited the people of Paris. Contemporary accounts tell of the opticians' shops being besieged by clients who wished to secure for themselves the miraculous apparatus which had produced the sun picture just explained at the meeting.

Among those who witnessed the demonstrations that Summer was the American Samuel Morse, the inventor of the Electro-magnetic Telegraph, who on his return to America began to experiment with the process. Later in the year 1839, Francois Gouraud an agent of the firm Giroux, the manufacturers of Daguerre's camera, describing himself "a pupil of Mr Daguerre", arrived in New York on the crack new transatlantic steamer "British Queen". He brought with him equipment and a collection of 30 Daguerreotypes which were greatly superior to those so far produced in America by Morse and others such as D W Seager and J W Draper. The plates were exhibited to stimulate the sale of apparatus with Gouraud giving lessons and demonstrations. Morse himself joined these classes.

By 1840 Morse and Draper had opened a Daguerreotype studio and also gave demonstrations and lessons on the "Manipulation of the Daguerreotype".

Meanwhile, here in England, Beard, a coal merchant, engaged John Frederick Goddard, a science lecturer to improve the sensitivity of the plate sufficient for it to be used for portraiture. Beard's studio opened on the 23rd March 1841 on the roof of the Royal Polytechnic Institution, the first public photographic portrait studio in Europe.

In 1847 Fox Talbot also opened a portrait in Regent Street in the name of Nicholas Henneman (Talbot's former valet and subsequently the manager of the Reading Establishment) Henneman also gave tuition on the Calotype process.

By the 1850s Officers of the Royal Engineers were taught photography as an aid to intelligence gathering and map making. In fact, the first two officers, Ensign Brandon and Ensign Dawson were tutored, equipped and sent the Crimea within a month of their selection. (intensive short courses)

The first public examinations in photography were held by the RSA, by 1880 photography became scheme 17 of the City and Guilds with Captain Abney as the first examiner. The pass list of 1885 shows the subject was taught at a number of institutions around London.

The School of Photography in Regent Street under Howard Farmer (of reducer fame) was established in 1883.

An extract from an early prospectus gives some indication of the social and career value of a course in photography.

At the higher level of photographic education in England, the story is the usual one of neglected opportunities. As early as the 1850s Kings College London had established a lectureship in photographic science. The first holder of the post, a Mr Hardwich, was described as "an apostle of photography as a recognised branch of scientific instruction". He was followed by Thomas Sutton, inventor of the reflex camera. In 1861 following the retirement of Sutton, George Dawson a photographic chemist was appointed. The post at Kings did not develop further. In 1888 the RPS proposed an Institute of Photography to serve as a research centre for the growing applications of photography and as a centre of instruction. This also appears to have come to nothing.

During this period, no fewer than seven Chairs of Photography were established in German Universities. Several other attempts to establish a Readership or Chair were made. Dr Olaf Bloch chief chemist at Ilford led a bid in the 1930s. During the Second World War the RPS formed a distinguished committee with the terms of reference; "To consider what facilities are needed for teaching and research at university level in photography and its applications and how such teaching and research may be financed: more particularly to consider whether it is desirable to promote a Chair of Photography at some university..." The committee enlisted the support of some of the leading scientists of the day, including Sir George Thomson and recommended the setting up of a Readership at Imperial College. At the end of 1949 when it seemed that the readership was within grasp the scheme collapsed because one of major industrial supporters felt it compelled to withdraw support previously promised.

At this stage the Institute of British Photographers joined forces with the RPS to explore further initiatives such as establishing Research Fellowships, extra-mural lectures and the possibility of an ONC/HNC system in conjunction with the Ministry of Education. These continuing efforts paved the way for the Professional Qualifying Examination scheme in 1966 and the CNAAs degrees which grew out of several of these initiatives.

What subsequently evolved to become the School of Photography at LCP began as informal evening lectures to printing apprentices held in a Fleet Street Tavern. Eventually (1893) through the efforts of a print trade union the LCC Board of Education gave assistance with funding for teachers salaries. This in turn led to the formation of The London School of Photoengraving in Bolt Court premises in 1895. When in 1907 the London County Council established a Day Trade School for Girls (later the Bloomsbury Technical School for Women) with the objective of providing girls with the opportunities to train for skilled employment, a full-time course in photography was among the subjects offered.

How the present provision has evolved from the very early needs for instruction in processes and techniques makes a fascinating study. Early issues of the BJP contain frequent diatribes from members of the profession, some calling for a proper study of ►

artistic principles, others, the need for more rigorous study of the underlying sciences. In this respect, little has changed, in spite of it all, photographic education at its best has made, and continues to make, a significant contribution to the development of photography.

The full story has yet to be told, perhaps 1989 can be the year when we begin to develop and archive. References; Proceedings of the RPS centenary conference 1953 BJP Dec 1861

"A Hundred years of Photography" Lucia Moholy
 "The History of Photography" Helmut Gernsheim
 "The History of Photography" Beaumont Newhall ■

PHOTOGRAPHIC EDUCATION OVERSEAS

USA

Special Needs Adapted Photography — SNAP

Polaroid has set up a special needs project to allow disabled people to enjoy photography. The programme includes the production of accessories and modifies cameras. A pistol grip, a tread switch release and a wheelchair camera support.

A SNAP Instant Photography Manual, a resource book of activities, has been produced and workshops have been held in Museums and schools. The project also serves Rehabilitation Professionals.

To quote the pamphlet:- "These services are designed to assist the professional in the use of photography as a therapeutic and educational tool. Photography is a powerful medium which can be used to enhance self-esteem, self-awareness and self-expression, to build independent living skills and develop cognitive abilities with clients having diverse needs."

The Society for Photographic Education celebrated its twenty fifth anniversary last year and now has some 1500 members. Their 26th National Conference, Rochester '89 on the theme of Media and Society, will take place March 16-19, 1989 at the Rochester Plaza Hotel, Rochester, New York. Further information can be obtained from:- SPE '89 Conference, PO Box BBB Albuquerque, NM 87186 USA.

The WINONA SCHOOL OF PROFESSIONAL PHOTOGRAPHY has introduced a special eight week entry level course for phototechnicians to meet a growing need from industry.

The WINONA programme covers:
 An overview of lab operations

Film — pre-processing operations
 Film processing equipment
 Printing/enlarging methods
 B/W Printing
 Colour printing
 Process monitoring
 Slide duplication
 Copy techniques
 Chemical mixing and handling ▶



Print finishing, mounting and packaging

The Polaroid Newsletter for teachers of Photography

— Vol 5, No 3 contains a number of useful articles including:-

"A Teachers Notes: Principles of Peripheral Photography"

"Copying old faded photographs with Polaroid Films"
 "Brown Toning Polaroid Prints to create an Antique Look"

Requests:- PhotoEducation, Polaroid Corporation, 575 Technology Square, Cambridge, Massachusetts 02139. USA

Videoconferences from Eastman Kodak

Following the success of the satellite linked award winning conferences broadcast last year, a new series commenced on the 26th January 1989. According to the broadsheet from Rochester the first programme featured Photojournalist Mary Ellen Mark and Automobile photographer Werner Deisenroth.

The second programme is due on April 6th and will feature colour specialist Harald Mante from the Dortmund Fachhochschule in West Germany and Fashion photographer Joyce Tenneson.

The programmes are designed to be available in Europe although no details are given on the frequencies and times of reception. ■



Courses and Qualifications for photographic and video retail trade assistants

The newly formed Photographic and Video Retailers Association is said to be preparing to launch a training initiative next Spring. It will be based on training modules leading to City and Guilds Certification awarded by PAVRA. The scheme will cover, product knowledge, salesmanship and business management. At the time of writing it is not known whether the scheme will be company based or involve colleges.

More provision for retail

Rumour has it that a southern college is planning to offer (subject to BTEC approval) a two year Diploma based on the needs of the retail side of the industry including Mini-labs. ■

Book Reviews

“The Business of Freelancing — a comprehensive guide to the business side of freelance writing and photography”. By Graham Jones BFP Books £8.95

This title is a useful complement to *Freelance Travel Photography* by Helene Rogers. It is very readable and full of useful examples. It is written for the one person business, it explains in simple terms the use of double entry book-keeping, analysis paper and the records needed for day to day running.

The book is organised into substantial specialised sections:— Organisation, finance, promotion, legal issues, expanding business, and further information.

There is practical guidance on setting up the office, a filing system and titles for a basic reference library. This section alone is worth the price of the book and could be extremely useful to photographers looking for a wider market for their work by combining writing and photography.

From the point of view of using the book in teaching or for private study it is not always easy to find information. The sections do not have any sub headings and there are few charts or illustrations. For example, the author chooses to explain topics such as cash flow and profit and loss sheets in words where clearly, actual examples of the layout would be easier to understand.

On the books comprehensiveness, its coverage is less thorough in respect of photography, picture libraries and specialised agencies as outlets for work are not included. More information on how to use the range of professional processing services would also be useful, as would the inclusion of the addresses of their professional associations in the Further Information section.

It does not refer to schemes and advisory services which offer free advice to those setting up in business for the first time or publications from Government departments including the Inland Revenue. The omission of any mention of the Enterprise Scheme is surprising. For all these criticisms I recommend the book for the college library.

“Freelance Travel Photography — a Photojournalist’s View.”

By Helene Rogers BFP Books £14.95

With the present tendency for college leavers to set themselves up as freelance photographers the appearance of this title is timely. Written by Helene Rogers, a widely travelled photographer, lecturer and writer the book is a mine of information on how to survive and succeed in the highly competitive world of freelance travel photography.

The author is attracted to the remote parts of the globe; Saudi Arabia, Dubai, North Yemen, Turkey, Morocco, the Sudan, Mexico, Iceland and Taiwan are just some of the places she has visited and photographed.

The examples of her work included in the book are at their strongest when featuring other cultures, customs, lifestyles and vernacular architecture. But she is not single minded to the point of ignoring opportunities, a chance shot taken of a police constable taking down particulars after a collision involving a bus and a railway bridge “sold” as the front cover of a police magazine!

The book is a personal account, a “working autobiography” with masses of practical advice, it is entertainingly written and profusely illustrated. College students will find helpful advice. It really does spell out the need to think on the feet, work quickly, have a flexible approach and a knowledge of market requirements. The ability to write captions and linking articles has enabled Helene to increase the market for her work. About 75% of her photographs are sold for editorial use with her own words. She finds the word processor an invaluable tool and is now creating a data base for her picture collection. “The computer runs the office, with packages for accounts, filing and storage of information for future work, leaving me more time for actual photography”.

It is a book which all contemplating freelance work should read. However, it is not intended as a Handbook for Freelance Photographers so they will need to look elsewhere for advice on legal matters, using picture libraries and agencies for selling work, organising filing systems, planning assignments and costing work. 144 pages 10½×7½ Hardback. Published by Bureau Freelance Photographers. Available from B T Batsford PO Box 4 Braintree Essex CM7 7QY

“The Medium-Format Manual”

Quality photography with roll-film cameras — by Michael Freeman Mitchell Beazley £12.95

This latest Michael Freeman book from Mitchell Beazley is produced to their usual high standards of graphics, design and colour printing. It is copiously illustrated with well chosen photographs and specially drawn systems charts and diagrams.

The contents are organised in logical sections leading from descriptions of the camera types to examples of the kind of work that can be expected from them. The applications section covers landscape, wildlife, people, architecture and still-life contains many first class examples. There are some stunning portfolios by famous photographers including two black and white landscapes by Ansel Adams. For the photographer looking for information about medium format equipment the book is a veritable mine of information covering in great detail 37 different models and systems. I particularly like the way in which the systems are illustrated in chart form, making it easy for the reader to compare one with another. No less than 16 pages are devoted to a consideration of format options. The Achilles Heel of many a photography student is catered for by a step by step guide to loading the Hasselblad magazine.

The generic forms of camera are conveniently grouped together:— SLR Waist-level, SLR Eye-level, SLR 645, Rangefinder, Viewfinder, twin-lens reflex and Panoramic Cameras.

With the exception of panoramic models the advantages and disadvantages of each type are listed in a table at the start of each section. The use of roll-film with large format cameras by the use of roll-film adaptors is also covered.

For those new to roll-film work the Film section provides a comprehensive overview which lists the types available including Polaroid types.

Students will find the book a helpful source of information on the advantages and disadvantages of the ▶

cameras currently available but they should be warned not to use the Glossary for their definitions, several are inaccurate or are not sufficiently detailed.

In conclusion, the book is a valuable source of reference, everyone contemplating purchasing a medium format outfit would do well to read it. Few people will fail to be impressed by the photographs, these will remain an inspiration even after the actual camera models surveyed have been superseded. ■

TRIBUTE TO THE LATE BRIAN TENNYSON MA ABIPP ARPS FRSA

To report any death is a sadness, a sadness which is compounded when the event is untimely and the person concerned was a colleague and friend and mentor to many. Brian Tennyson was just such a person.

Joining the British Institute of Professional Photography in the early fifties he helped found the East Midlands Centre. In 1955 he was elected its President and served thereafter until the mid sixties as Secretary. Awarded an Associateship in 1958 he followed this the year after with an Associateship of the Royal Photographic Society. Photography was not only his profession but a passion which he shared with many, at first by teaching part-time in institutions ranging from Community colleges to polytechnics.

In 1968 he was appointed as a full time lecturer at Derby College of Art and Technology joining the teaching team working on the joint Derby/Trent Polytechnic full time photographic course. This course and the teaching team set the standard for photographic education in the late sixties and seventies. With the creation of the BA (Hons) Photographic Studies degree at Derbyshire College of Higher Education in 1980, Brian was appointed as a senior lecturer. It was this appointment he held at the time of his death.

Trained as a commercial artist/illustrator, Brian had joined the Raleigh Cycle Co, Nottingham in 1949. In the late fifties within a reorganisation programme he was asked to form a photographic department to serve the needs of that company. Later amalgamation with the Tube Investment Company brought further expansion and need of additional services. Brian was appointed head of the photographic division which now included A/V and 16mm film sales production within its remit. The high quality and artistic standards of films produced under his direction are still remembered.

By then music, the arts and photography were

his passions which he shared with colleagues, and students alike. He even taught both music and art voluntarily in HM Prison in Nottingham from 1957 to 1970. As a photographic teacher his concerns were not only with the art of the medium but the maintenance of the highest standards of craft skills and professional ethics. Endowed with an encyclopaedic knowledge of photographic practice, he never failed to provide answers to the never ending stream of questions posed by students. "Ask Brian" was a cliché which always paid off. This outstanding teacher is remembered by past and present photographic students of the Derbyshire College with affection and high regard.

Musically his influence and teaching will be missed by the Nottingham Diocese within whose many churches he served as organist and choirmaster from 1969. Indeed at the time of his death he was musical director at St John's Church, Beeston, a post he had held for eighteen months.

As if all this in itself were not enough he was to become a student himself. At the age of 59 in 1987 he was awarded a Masters degree in Art Education. His research into the development and history of photographic education in Great Britain from 1933 to 1980 was to be published in 1989.

As a tribute to Brian, his students and colleagues will plant a tree in the grounds of the College in which he served. It is also fitting that at his funeral service, his daughter Catherine, accompanied by the organist of St John's Beeston gave a superb and moving performance of Geoffrey Burgon's Magnificat and Nunc Demites. Brian Tennyson MA would have approved of that.

Richard Sadler ABIPP MA FRSA
18 November 1988 ■

Local Collaborative Project approved by DES PICKUP

A new initiative has been launched to improve the training opportunities available to London based photographic laboratories. The first meeting of the steering group took place on October 26th at the London College of Printing.

The project which has already attracted a development grant of £39,500 is looking at the training needs of technician and managerial staff. Over a twelve month period it is hoped the project will lead to pilot training programmes and NCVQ approval. ■

PANORAMA

PANORAMA The free monthly news magazine for the professional photographic industry is **now available to all PEG members**. If you are not already on the mailing list and would like your own regular copy, then write to: Alister Forrest, Editor, Panorama Magazine, 12-14 Leagrave Road, Luton, Beds. LU4 8HZ, quoting your PEG membership number. ■



The Spring Conference 1989

Once again our Spring Conference is being held at the Marketing Education Centre of Kodak Ltd. Hemel Hemstead, Herts.

The Date for your diaries is Saturday, 22nd April, which is well clear of Easter and Cup Final day.

Those attending will be the guests of Kodak who again, as a means of showing the company's support for the group, is generously providing lunch and refreshments and meeting the costs involved in organising the day.

The conference is exclusively for PEG members with a limit of 80 participants.

We are attempting to provide a balanced programme with something to suit all sectors of the membership. A provisional programme and a booking form will be circulated to all members in good time. ■

CLEAN LABS

A clean working environment is important in all schools of photography. The following useful check list was seen (I almost wrote "spotted") in "Photo Educator" and is reprinted courtesy of Eastman Kodak Company.

Clean Labs

Lab cleanliness is very important in a film-handling environment. A dust-free environment will save you and your students from much time spent spotting negatives and prints. Basic good housekeeping procedures will help keep your lab in good condition. Here's a quick checklist.

- Put away equipment—filters, enlargement filters, cc filters, beakers, timers, etc—possibly on a shelf either above or beneath the work bench.
- Label all chemicals.
- Wear protective gloves to prevent skin contact with photographic chemicals. Rinse off gloves with warm soapy water before removing them from your hands. Hang the gloves by the fingertips to dry.
- Keep all protective equipment, such as goggles, rubber aprons, and rubber gloves free from chemicals.
- Avoid splashing chemicals. Wipe up the work surface with a damp viscose sponge.
- Rinse graduate/measuring cups between uses.
- Avoid raising dust when handling dry chemicals. Clean up spills of dry chemicals with a vacuum cleaner. Dry chemicals and the residue from dried chemical solutions can become airborne and contaminate the working area. Regularly wash work surfaces.
- Launder lab clothing frequently.
- Do not eat food or drink beverages in the lab.
- Keep floors dry, wipe up spills. Watch for water damage due to overflowing sinks. Floors should be waterproof and resistant to chemicals and stains, not slippery when wet, and have a surface that requires minimal care.
- Set aside a place for wet trays to drain. Also have easy access and storage for trays.
- Have plenty of paper towels on hand. Dry hands thoroughly before handling film, negatives, and photographic paper.
- Train students, newcomers, and temporary staff in the proper cleanup procedures in the lab.
- Paint the darkroom walls a cream or light beige for easy maintenance. Protect parts of darkroom walls that are close to or behind processing sinks from chemical splashes or dampness. Use a resistant coating or chemical- and stain-resistant waterproof paint.