PURE NOSTALGIA

DEPARTMENT OF PHOTOGRAPHY
SALISBURY COLLEGE OF ART
SOUTHAMPTON ROAD
SALISBURY
WILTSHIRE
ENGLAND

PURE NOSTALGIA

A MAGAZINE EXCLUSIVELY FOR PAST STUDENTS OF PHOTOGRAPHY

THIRD EDITION
1982

EDITOR. IAN R SMITH
PRINTED BY ALEX GRANT

Department Photograph Summer 1981

EDITORIAL

It's Spring again and time for the 1982 edition of Pure Nostalgia. It really has become amazingly popular, with old students passing copies around friends and tracing one-time colleagues just to make sure they get on the mailing list. I remember how we struggled to get a handful of addresses for the first edition, and bit our fingernails waiting for contributions for the second. Now our mailing list has just grown and grown and we've had a most rewarding flood of letters. A big 'Thank You' to all who have taken the trouble to write. All letters will be published and rest assured that even before publication they will have already given much pleasure as they are passed around present staff and students, recalling almost-forgotten memories in the process. It is most gratifying to perceive the amount of goodwill that exists amongst our past students of photography, most of whom obviously recall their college days with much pleasure.

1981 has been the most difficult year for a long time as regards the speed at which it is possible to find the right job. Many students have, of course, found some very good jobs - it's just taking longer. Perhaps the letters from some of the more established 'old boys' may provide some useful tips for those who are still looking. I'm sure they would be pleased to help, if they can.

John Montague-Lock is our newest member of staff,

arriving at Christmas from Blackpool College to take over from Jeff Gorbeck. Jeff still teaches part-time, and has earned our congratulations, having just become a father for the second time: a little girl, Harriet Noel. Gerald Newton has also joined us since our last edition and now manages the store - guarding the 'neg bags' equally as effectively as 'Trev' who, enjoying his retirement, sends his best wishes. Mike Campbell has moved house but we await further news of how things are going in California - come on, Mike, a long letter for our next copy.... Alan Knowles, writing from Barbados, reports even the sun has not kept recessionary times at bay, but, as he was about to embark for Florida to skipper a boat back to the West Indies, it can't be all bad!

Now for some rather special news... 1982 sees the 21st birthday of the start of full-time photographic courses at Salisbury. This fact coupled with the growing following for this magazine has prompted us to decide upon a "GRAND REUNION". It is to be a most splendid affair bringing together twenty-one years of photography at Salisbury, giving young and not-quite-so-young professionals alike an opportunity to meet, to eat, to dance, to exchange memories, tall stories, and in general to have a tremendous evening together sharing that one special factor: having spent three years at Salisbury College. Details appear in this magazine, so please make a note of the date, and resolve to come. There will never have been anything like it before and you may have to wait a long

time for such an occasion again.... I will be writing to you with complete details later in the year.

Meanwhile, very best wishes to you all.

MARK EWART

"Just a little note to let you know that I am finding my feet in my new job with a film company. They have been keeping me very busy. I was in Manchester on Thursday, making a high-speed film of a water-turbine (hope it comes out). I've also worked on several programmes for the Electricity Board, JCB, and House of Frazer, all in a couple of weeks.

I have managed to get a new flat in Wolverhampton but there is a lot of decorating to do so I have lots to do in the evenings."

RICHARD SMITH

"From our Northern Correspondent: This is the first time I've appeared in this publication - and reight pleased I am tha'nose.

I've been a Yorkshireman for eight years - by adoption that is, and I run the British Glass Industry Research Association publication department. This means that I work the off-set litho machine and the photo-copier. I've recently been promoted, 'cos the firm's bought me a paper folder.

I still take pictures - last week I took some from the Untitled Gallery - readers of BJ will know that's an Art gallery - about 10 minutes'walk from Toftwood Road in

Sheffield. Actually, I"ve never been there.

I'm getting married this year, you know, so I need a photographer. Jane - the intended, or 'she-who-must-be-obeyed' - doesn't think much of my idea: a tripod and long cable release, so I need an operator. Formby, near Liverpool in July. Tenders to me as soon as possible, please....

Back to work - I'm often in and out of glass factories - so I travel extensively. Barnsley, Rotherham, even Chesterfield! It's a small firm, only about 50, mainly scientists and technicians. I'm the only one like me there - I do all the photography, movies, video, litho printing - quite varied, but not too special.

One of my hobbies is a yonks old treadle-operated letter-press machine. It's a bit like the old New Street building in my shed, but without the ghosts.

Well, that's it for this issue from me. I look forward to getting my copy - not just to seeing my name in print.

If anyone is in the area, please drop in - the beer round here cannot be bettered. I'm usually in the Bull's Head at Ranmoor! "

GUY HOBBS

"Just finished the Vogue cover and have a short break before starting the 'Benson & Hedges', so thought I'd drop you a line.

In fact, you caught me just in time because next week I fly to Genoa to start 10 months on the ocean waves. I had the opportunity in the summer to cruise down to the Canaries and back as a trial for a ship's photographer. I found the life at sea very exhausting but had a great time - how about the Irishman who was enjoying the delights of duty-free booze so much that we were three days at sea before he managed to find his cabin. Then

Summer Leavers 1981

there were the many new experiences to try - smooching romantically to 'Dr Hook' when the disco floor suddenly tilts 20 degrees, throwing you, your partner and 10 others on to the record deck; trials - doing a process at 4.00 a.m. because you had insisted on going to the disco, and falling asleep whilst agitating in the dev.; tribulations - passengers who mid-cruise decide to pass away..... However, in all, the lure of the sun, sea and constant travel visiting exotic places, 5-course meals, the cheery face of your steward waking you with your morning tea and biscuits, and the promise of a bit of tax-free lolly, made it all too tempting, and I signed up for a year.

So, on 22 December I sail from Genoa on 2 short cruises in the Med (Christmas in Majorca), then a month in the Caribbean, a month in South America (with 2 days in Rio for the Carnival), then back to the Med for several months, 5 weeks in mid-summer up in Scandinavia to take in a fjord or two and a visit to the ice cap (80^{o} lat), then back to the Med.to thaw out till mid October.

Finally, a good practice exercise to any other budding ship's photographer. Stand in a blacked out darkroom and commence C41 process for Kodacolour II as per normal. After third agitation in dev, grope frantically around for any empty bucket-like container or plastic bag, proceed to throw up into what you presume to be the aperture, then rush back to the process in time for the 4th agitation, taking care not to place foot in the above-mentioned container en route - deduct marks for stains on trousers and pieces of diced carrot in the dev..! "

FORBES STEPHENSON

"Not much seems to have happened to me in '81. I am still freelancing and working for the Historical Times, and now looking for more work since we sold the 'Pub' last August (which was a great relief).

Best wishes to all my old colleagues."

KERRY FLITTER

"Sorry about last year's missing contribution.... the deadline sort of crept by before I knew it (feeble excuse)..... but THIS year, I got a typewriter for Crimble and you know what it's like with new toys. Although there are still three days left of 1981 as I write this, I think it's safe to say that I've had a fairly eventful and very enjoyable year.

Things started looking up at Easter when I went to the Belgian Ardennes to have a look round the site of the Battle of the Bulge (nothing to do with Terry Wogan) which was most enjoyable; lots of lovely scenery interspersed with the occasional clapped-out Panzer or Sherman. We also got to see parts of France, Luxembourg and Germany for good measure.

I missed the Royal Wedding here because I was working in the USA, doing all the photography and layout for the yearbook of a kids' summer camp in Maine, which boiled down to about eight weeks of the nearest thing to a paid holiday that I've had since the third year. It was all lakes, mountains and pine trees and I had a great time utilising the various facilities between the occasional photo of a spoiled rich kid viciously disputing a line call.

After leaving camp, I had five weeks touring to do and I eventually met up with two more such distinguished old boys as Messrs Pounsford and Webber, and crossed from New York to Las Vegas to Lake Tahoe to Idaho to San Francisco to Los Angeles and back to New York and home in October.

Since then I've been in Reading, without a job, but keeping myself busy with freelance photography and writing (hence the typewriter). I've done quite a few short stories and articles without TOO much success as yet, but at least I can hope that THIS may get published!

Best wishes for a happy new year to the class of '80 and all the college staff."

Another Reunion Party of 1980 Leavers

DAVE HELSBY

"Enclosed are some photos taken last Saturday of the SCA Photographers Christmas Dinner, which seems to have become an annual event at Penryn Road.

I am now working for Lee Enterprises having temporarily transferred from Lee Studios. The reason for this move was to move around London making contacts and friends within the film and television sphere, as an assistant in the sales of studio lighting, filters and consumables (I believe you have recently bought filters from us). Instead I've ended up merely as a delivery driver, what's more my temporary move seems to have become more permanent, and, when I have found a vacancy through my contacts, I am constantly stopped by the Union. In one instance at Thames TV I was told that the job was virtually mine depending on the verdict from the Union, and, you've guessed it - sorry, the vacancy has been filled.

Still, it's the New Year and Old SCA Students don't give up easily, and with TV4 and Breakfast TV only around the corner, the future looks slightly brighter.

Cheers, Ian. I hope Pure Nostalgia is as good as your last two editions, and I wish all at College and your readers a Super 82.

In the words of the 'Great Ken Baker' - "Nostalgia ain't what it used to be". "

JEREMY IRVING

"The party pics are good, eh! Mind you, it was better being there! (A White Xmas at that!)

The past year has whistled by with a few things that have stuck in my mind: My 21st (Great Party), the Royal

Wedding (working like a dog for a change)(got pissed everywhere), Treeze's 21st (Great Cricket Match - we lost!) and finally this Xmas which I worked throughout (I got paid for sitting around watching TV). Work's been OK. I'm now working on shift which is very nice as I have every other day off and don't have to be at work until 11 a.m. (bit like College, you know).

During April, myself and some others made a short film which finally was transferred to ENG via the Studio with mixes, fades and captions etc (it's easy that way), and as that went very well we're doing another. In the film we did make, I used more film than I ever used whilst at College which is really frightening (eat your heart out, I K-R!)

Good luck, everybody, for 1982! "

RUPERT CAKE

"As you well remember, I was for ever losing things. Now I have lost your letter. But please send me a copy of Pure Nostalgia which is great fun to read.

I am in my second term at my new college, Dorset College of Agriculture, part-time, Mondays. Good fun. Very few long words, e.g. cow, sheep, pig, etc. Very hard to remember! I did well in the test we have just had. No, I will not say how well. But I can use a spade to muck out the pigs now, much better than by hand. Things are a bit bigger at this College: tonnes and hectares, not grams and cms. It's not all bad, the tractors here have big cabs with 2-way radio, tape deck, heating and air conditioning, but you still have to get out to open the gate... then you get wet and cold. Hell to it, use four-wheel drive and go over the hedge and say it was the cows!!"

"Snaps" from Sally Ann's scrapbook

TONY TINIOS

"Since last time I wrote, lots of good and bad things have happened. Maybe nobody's interested but anyway, here they are: I got a nine-month-old boy (seen on the photo), that's in December. He was born on 29 March '81. The name is Patrick (after my best buddy Pat Orchard) and he's lots of fun.

I'm now working in a color printing lab and (for people interested in money) I'm making $300/week which is OK, I suppose. And still for people interested in material goods, I got a FORD van all carpeted inside, with a bed, lOOw stereo, heater, table, red lights etc, where I have great times with my new Dutch girlfriend. Because I have split up with my wife of four years. Bessie was her name, I remember.

Life here is not bad, apart from the fact that all people talk about is money and business. Not enough culture. Except for the people in my building. They're all Jamaicans and it's in the elevator in the evenings that I smoked the best grass in my life, because they always offer me a joint in the elevator. Good people. Always dancing. It's the accent that gets me. I don't understand a word they're saying.

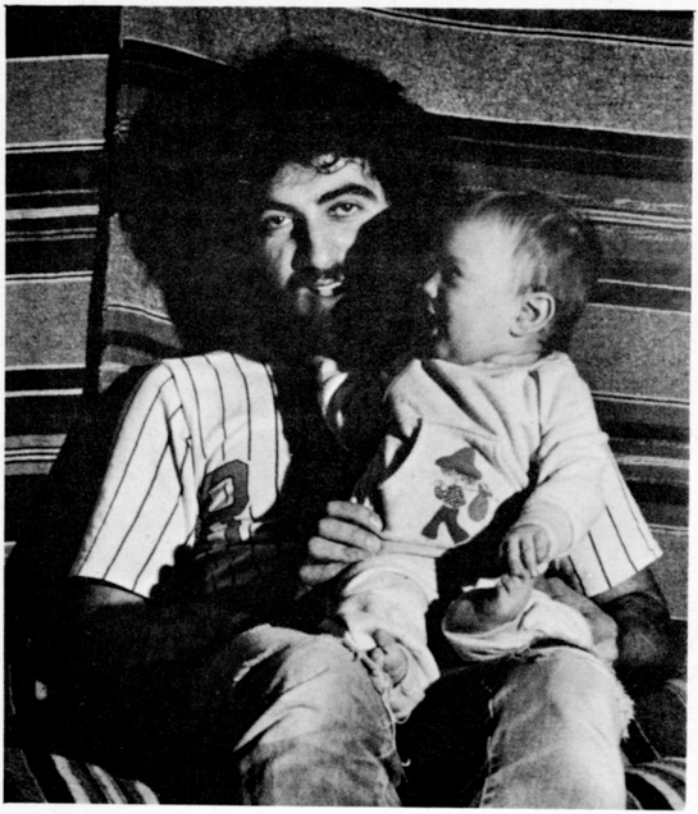
Winter here is quite cold. Last year for 3 nights in a row it was -28°C. During the day it's usually from 0°C to -10°C. But most of the times it's sunny. Not like England. I just think of English weather and I get depressed.

I've already been here 14 months and it only seems like a few weeks. Time went really fast. I must be having a good time. I never really realized it.

In the summer I'm going to Mexico. If anybody is interested, please contact me. Pat, still going? Get in touch.

Well, that's the main news for the past year. I know I said good and bad things, but I can't seem to find any bad things to write about except that when I first

Tony Tinios + one 1981



started going out with this Dutch girl, I almost got caught (heavily messing around with her) by her boy friend (ex now) who's a hype hockey player. It was fun though.

So, take care, and I'll get in contact next year. How's it going, JB ? Remember me ? Yes, it's Tony the non-commercial-weird-kind-of-not-so-easy-to-understand-what-is-he-talking-about-and-failed-the-diploma-student. And DP ? OK ? Good. Love to the rest."

WAYNE FORWARD

"Well, the highlight of my year since last writing would be, without doubt, The Royal Wedding! Had a fabulous time pointing a zoom lens at Lady Di,perched on the shoulders of a certain Mr Hudson. (Enclosed photograph records the great occasion.)

After the 'Charles and Di' Show, I had a lovely holiday in Italy taking in the culture and the sun, and then returned to my job as a lowly assistant. I don't feel I am a great success at it, the list of broken equipment grows longer as the days go by,but am quite enjoying it all the same.

That's all I have got to say, fortunately for the readers. So, goodbye, until next year..."

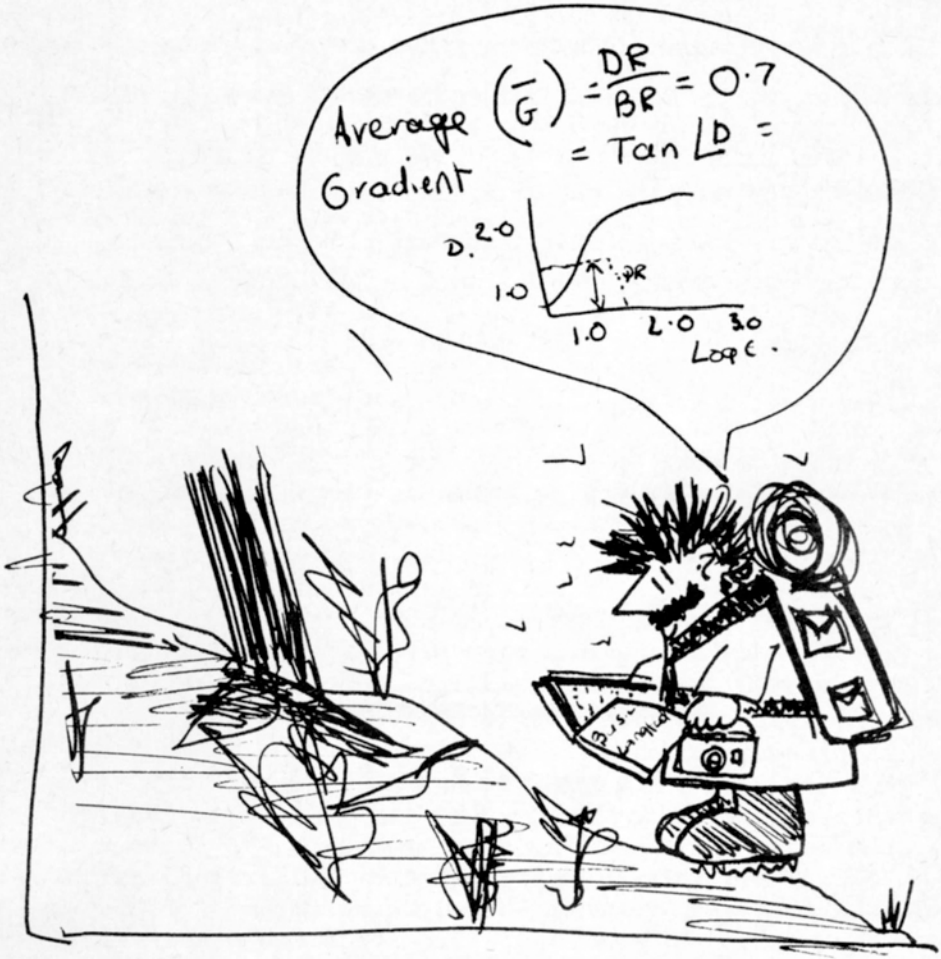
SALLYANNE GREVILLE HEYGATE

"Here at last is what you have all been waiting for, tales of mystery and intrigue, memories of the British Empire. Ready? OK.

The rucksack is becoming heavy, in fact a right pain, stuffed full as it is with camera equipment and the ever-faithful Basic Photography by Langford FIIP, FRPS. The mosquitos are bloated after a feast of my blood. The mud begins to clutch at the feet trying to stop your forward path and the tree roots are going to trip you up in a minute. In fact, you are becoming delirious enough to thing of abandoning Langford to lose some weight; that last river came up to your neck, well, mine anyway 'cause I'm only little. It is at this point that you sit on a rotten log (taking care to check for snakes and ants) and ask "What the hell am I doing here in the middle of the Amazon forest, miles from "civilization", I could be working in a studio in Clapham loading darkslides for A Jones Esq. FIIP, FRPS".

It is also at this point that you actually start to hear the jungle sounds, insects humming, the rivers flowing, the songs of indian villagers as they work, a butterfly of immense size and brilliant colour settles on your boot, out comes the camera, snap!

"To hell with Clapham, or even Kensington, this is the only way for me!" "



THE MEDICAL PHOTOGRAPHERS

Studies in Medical Photography were first offered at Salisbury in 1976 and have developed into an important part of the curriculum. We work closely with hospitals and medical photographic departments in the Wessex Region, and as part of the course students are able to spend periods of hospital practice gaining experience in areas we cannot offer at college. We are fortunate in having recently established an excellent relationship with the Maternity Unit at Odstock and students are currently engaged in the production of a series of teaching programmes for nurses and midwives. This provides 'real' projects for them and hopefully helps the hospital a little in the process.

Ken De Witt, a third year student, was our first to take the Institute of Medical and Biological Illustration's medical examination and was successful.

We are justly proud too of our job success rate for graduates in medical work. It still stands at 100%!

IAIN WRIGHT

" ..... And so after a disastrous Civil Servant Pay Campaign, I drop further into debt while the fortunate at the top end of the scales drop from the Honours List. Into another year still awaiting the elusive promotion.

Last March ('81) I finished industrial archaeology photography on the Swansea Canal and Brecon Forest Tramway, and turned to Prehistoric Breconshire for some variation - not many people volunteer to work on the Brecon Beacons and Black Mountains. Standing stones, burial mounds, hill cairns and hill forts.

The vast majority are recorded purely on B/W - grey stones against (grey) grass, or varying degrees of heavily overgrown banks and ditches against more grass. Trying to filter the grass to give sufficient separation for the stone proved extremely difficult - couple that with howling gales, torrential rain and heavy mist and you are all set for a truly wonderful experience.

For three days I ferried loads along one of the high Black Mountain plateaux to photograph well spaced cairns, hill forts and burials. It's hard explaining to tourists the need for a large aluminium ladder packed into one of the three rucksacks I was struggling with - "cleaning windows" I explained. Getting high vantage points is a big problem with some of these sites if you can't approach with a landrover.

I was asked to produce some striking colour illustrations - "you know, sunrises, sunsets..." For anyone who has tried when the sun goes down, if you can see it, your subject is totally without light. Also in mountain areas there is a tendency for the sun to simply go behind mountains. I tried to be too clever in an attempt to achieve the impossible one day. All the theory was fine- generator, 2kw floodlighting, 3 a.m. + (just before sunrise) "Maen hia" above Ysheadfellte. Agfa 50L balanced with tungsten lighting for a warm sunrise effect. The background registering in tones of blue heavily covered for several miles with mist (from several smoke bombs). 6 seconds exposure and consigned to the deep freeze. I wanted a large full moon to complete the masterpiece..... I waited 2½ months for the moon. 2 a.m., perspex mask on the ground glass to accurately position the image, with a long lens to give one of those nice large moons that don't really exist. I

failed to realize until the transparencies were processed that, in the 9 seconds the moon took to expose, it would move a good quarter of an inch to look much more like an unidentified flying object than a moon. Rather unfortunate, I thought, as I filed them in the wastepaper basket.

Now, the winter is here again, an excellent time of year for outdoor activities, since shutters refuse to function, you suck the meter batteries to get a little life into them, frostbitten fingers and toes - but yes, the vegetation is down - and the Army abandons its Sennybridge range over Christmas and so won't shoot you - "No, Major Keay, I don't think my wife and children want to spend Christmas on a hillfort..".

I have now inherited Glamorgan Mediaeval Earthworks from Chris Parrot - which coupled with my last remaining hillfort and field enclosures have to be completed before Spring. Two sites on the Gower Peninsula are a slight problem. They are attractive sites but the necessary viewpoints don't exist - unless I can persuade someone to fly me tandem on a hang-glider. Of course, an autogyro would be better - but let's not get too carried away. What is needed is a fine day, the sun coming from the right direction, no vegetation cover, the tide right (both sites have salt marshes or estuaries behind them and look better wet) and enough wind for a hang-glider, plus an available flier who isn't going to cost too much and doesn't mind standing around for hours twiddling his thumbs. Maybe we should just invest in giant scaffolding towers.

Who would want to spend several days cruising around the West Indies photographing yachts when there is all this water here ? And plenty more forecast - at least it fills the moats on the earthworks.

CHARLES LYNE

"As I said in my letter in PN No 1, I've left photography in favour of electronic design work. Although I've lost touch with current professional photographic practices and equipment, it seems that basically the photographic technology today is essentially the same as that used by Fox-Talbot, though with vastly more sophisticated chemistry and equipment.

In the next ten years, though, I predict that still photography will undergo a fundamental revolution from chemical to electronic image storage. The inevitability of this seems obvious when one considers the storage mediums that will be competing. Namely, rust in the form of a miniature floppy disk or silver salts and highly complex dyes. I know which I'd bet on in a world of diminishing resources.

In addition to a significant reduction of media cost will be the possibility of instant appraisal and manipulation of a captured image, if required, making Polaroid look reticent, and yet potentially offering the fidelity achieved by today's excellent colour films. All the varied video techniques, which are becoming so popular with TV producers, will be available to the stills photographer also. These need not be gimmicky, backgrounds, for instance, may be selected from a wide range and "tried out for size" very quickly. When the right combination is found, the resulting composite is stored on disc or wherever, or even sent by telephone to a magazine on the other side of the world, and all potentially within minutes of taking the original photograph.

None of this is fiction, it's all available with current day technology. As many will know, Sony have already got a still electronic camera, taking 50 shots on a miniature disc, on sale in Japan.

My conclusion, therefore, is that the most successful photographers of the future will be those with an appreciation of digital electronic techniques, and who ready to embrace the new technologies as they become practical alternatives.

Regards to all. "

ALEX BUCKINGHAM

"I'm afraid I don't have much to offer your magazine this year - I'm just in the midst of changing jobs as an assistant, hopefully on the up and up.

If you have room in your magazine, could you possibly put a line in for me saying - 'Hello' - to all my friends I haven't been in touch with this year. "

SIMON O'HARA

"I returned from the USA in September and have been looking for a permanent position in Film and Television but without much success. I have been offered a position with a company in New York and expect to fly out there in late April. I have heard from everyone who left last year and all seem happy with what they are doing.

Looking forward to seeing Iain Phipps in Canada and anyone else who will have migrated out to the USA by April."

TONY SHEARN

"Unfortunately, I am unable to paint a very pretty picture of my life since College. I had no illusions about the future, but, as the snow, wind and rain proceed to flood the West Country, it only emphasises how cold it really is outside.

I have returned home to try to ease the finances. As a result of invaluable help from Richard Cusden, I have

had quite a bit of work as a camera assistant. However, due to ACTT union restrictions, it is only possible for me to work on BBC films, and this is proving an impossible hurdle to clear, as the BEEB is using freelancers as little as possible. (I have been slipped in on a union-crewed film, but only for a short time.) I am currently making as much headway as possible selling myself. I have invited myself in for coffees in all sorts of places, applying for jobs left, right and centre; all, as yet, to no avail. (I've got a wonderful collection of famous-name rejection slips, including several biggies from Hollywood.) The latest plan is to make films myself for the BBC. I've tried to persuade them, but as yet they're giving me the cold shoulder.

I am beginning to get well-known, however, and that's an important step.

I've often thought, if I can't break into films, I'll become a private detective - given time, I can track down anyone I wish to find (anyone want Star Wars 3 telephone number ?)

Those who know me are aware of my obsession with the Midnight Express director Alan Parker - well, I've found him, everybody - he's making Pink Floyd's 'The Wall' at Pinewood. I've offered my services to him many times, and to his Personal Assistant Angela - I'm sure he'd love them, but the ACTT would rather I didn't.

I did make an effort to avoid the union by going abroad. I managed to meet one director/producer of commercials before I got myself ripped off at knifepoint - that ended that enterprise, but the producer had put me on to a London-based commercials director. He now knows me by phone and so does everyone else at Perkins St-Clair, but he jets about so much I've yet to catch him personally. He's promised me lunch <u>one</u> day.

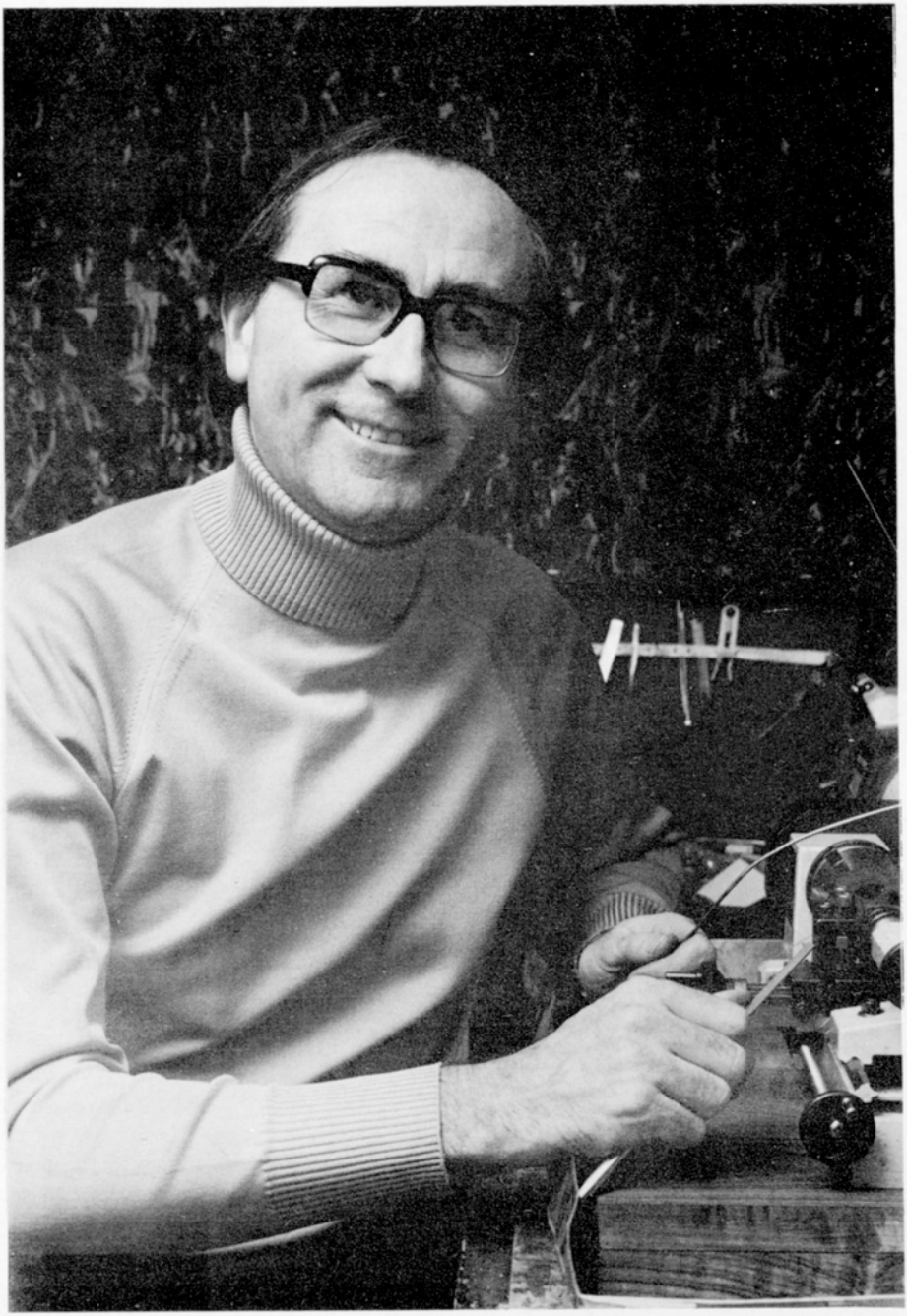
There are also a couple of active film outfits in Bristol, all of whom are aware of my plaintive cries, but again the union gets in the way - I've had to refuse 15 days' work with HTV and the 4th Channel. Fair, I suppose - I have heard of card inspectors sending film crews home from the set - very bad for one's reputation.

Still, the pushing and gate-crashing will go on, and I shall find what I am seeking, eventually. I found a poor unsuspecting HTV film crew locally the other day, and several coffees later.... Well, that's the way the world goes round, isn't it ?

I'm told the New Year will be better. There are supposed to be better prospects, and with Breakfast TV (TV AM) and the 4th Channel emptying out the BEEB, there are going to be some jobs going somewhere. I'm hopeful about a couple of applications sent off very recently. And, as soon as I've got my ticket, there'll be no limit. It's good when you get in. The last film job I had had me belting down the M1 late at night at 98 mph in the Peugeot 504 Estate 'Crewbus', delivering the day's rushes to Technicolor at Heathrow; so, it hasn't been all bad. Watch this space!!"

Charlie Waite and Ken Beken

Two of our 'old boys' have had books published this year. Charlie Waite illustrated the splendid National Trust book of Long Walks, and Ken Beken has co-produced 'The Beken File', the story of his father and the company Beken of Cowes, the famous yachting photographers.



Robert Jackson-Mee

IN VIEW

DAVID COUSINS

Dave Cousins has been teaching at Salisbury College for some 16 years and is one of the most highly respected and warmly regarded members of staff. His unselfish devotion of time, skill and personal effort has earned him a place in the hearts of literally hundreds of full- and part-time students.

Dave's interest in Photography started, like so many other true devotees of the profession, at school. He can remember his first camera as a 'war time special' brought back from Germany by his father.

Jim Hughes, a Portsmouth photographer, was Dave's first employer. Like so many GP concerns, the work was varied and, when times were difficult, any job was worth doing. Specialist D + P was part of the work as were the inevitable portraits and baby photographs. The princely salary was 30/- a week and the use of the firm's bicycle.

Probably the biggest shock of his career came when Dave moved from Portsmouth to the Photographic unit at Porton near Salisbury. From a busy example of private enterprise to the Civil Service where things moved rather more slowly. It was while at Porton that the first event occurred that was to lead eventually to Salisbury College. He met and became friendly with an enthusiastic young colleague by the name of Derek Stirling. They were to work together for only a few months as Derek was to leave to teach the newly-established day-release courses in Photography at the College. Dave, while still working at Porton helped Derek with the evening courses. Later, when Ron Graham joined the staff, Dave enrolled as a part-time student himself to soon acquire IIP and City & Guilds qualifications.

In 1962 Dave left Porton and joined Maidments Publicity in Salisbury to establish their new offset litho department, being able to employ skills learnt from his father.

It was not long after this move when Dave contracted TB and was to spend the next year first confined to hospital and later in slow convalescence.

Having fortunately made a full recovery, Dave moved to Portland and the Underwater Weapons Establishment. It was soon after the famous Portland spy case and Dave remembers with some amusement how, as part of their first day briefing, they were given instructions by the Security Chief in the event of being contacted by the 'Russian Spymasters'. As it happened, they were never needed.

It was from here that in 1966 Dave took up a full-time teaching post at Salisbury. Being at the College from the early days Dave can remember the arrival of other now famous names: John Bigglestone, Mike Fitton, Angela Wilcox, John Hewerdine, Bob Riddle,to name but a few.

Dave's main area of responsibility is reprographics and the establishment of printing facilities within the department, although his advice is constantly sought in many other areas.

In 1975 Dave went to Zambia and spent two years teaching there.

Dave's interests are broad but it can only be his remarkable enthusiasm coupled with a unique curiosity directed towards his subject that has led to the acquisition of such an enviable range of skills.

He is certainly a man of many talents and someone to whom one can turn to for help at any time with complete confidence.

We wish him continued success.

THE STUDENT UNION

The new members of the Student Union executive have made a concerted effort to organise a more frequent and varied programme of events than in previous years, whilst recognising the hard work put in by their predecessors. I am pleased to say that the Photography Department (particularly the 1st Year) always came out in force and helped to convince the executive that there is still some life left in the student population !

The elections were held earlier than usual this year, and the following were elected as the new executive:
Nick Boston, President (Graphics)
Fiona Hanson, Vice-President (Photo)
Debbie Abbott, Secretary (Fashion)
Toni Trasmundi, Social Secretary (Photo)
Pete Smith, Publicity (Graphics)
Tony Buckley, Publicity (Photo)
Peter Lucantoni, Treasurer (Photo)
John Mackenzie, Film Society (Photo)
The only posts to be seriously challenged were those of President and Social Secretary. In fact, two Social Secretaries were elected, but one resigned after only a few weeks. As usual, the Photography Department managed to gain control on the executive by persistent and vicious canvassing of students (particularly the 1st Years !)

The'Freshers'Dance was organised by the old executive

and was very successful, due mainly to the efforts of Rob Jackson-Mee and Andy Hayward, who have been a great help to the new executive.

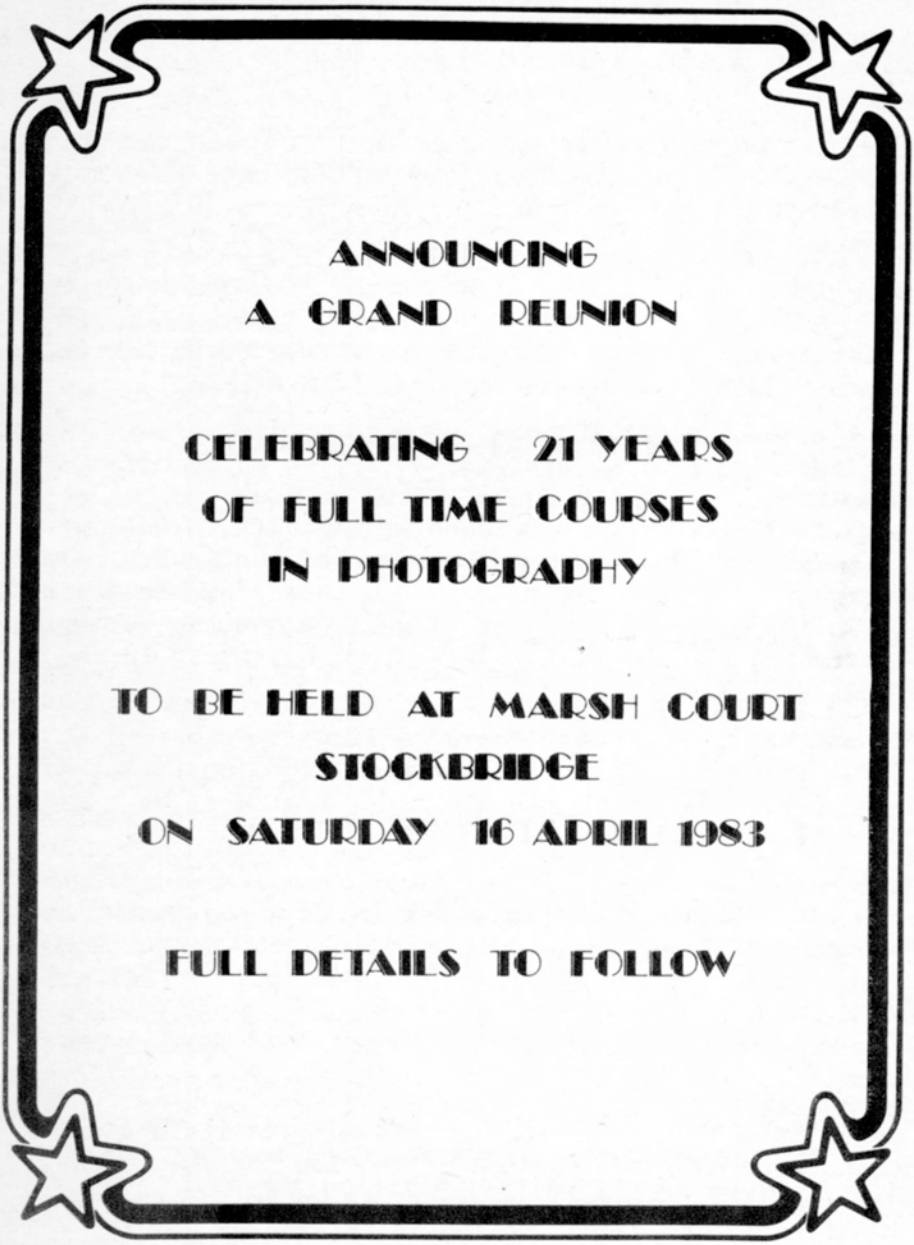
Other events during the Autumn Term included Ice-Skating, Bowling, Skittles, Meals at'Mo's', Dances at the Common Room and the Grange Hotel, trips to Poole and Southampton to see bands in concert, and booking bands to play at Union events in Salisbury.

Tentative plans are being made for a Rag Week in the Summer Term, and it is hoped to repeat the Barbeque that was such a success last year.

DAVID PICKUP

"The day after leaving College in July, I went straight to Butlins Holiday Centre in Filey (here in Yorkshire) to work as a photographer, and I worked there until the beginning of August, when I went over to Dublin to attend a four-week film course being run by the New York School of Visual Arts, at the National Film Studios of Ireland, and Trinity College, Dublin. Unfortunately, the course was cancelled at very short notice, due to the fact that not enough students had enrolled. I was,however, guaranteed a place next year, though whether or not I'll be able to avail myself of it, at that time, I don't know.

Since September, I've been looking for a permanent job, mainly with film and television companies, but so far with no luck. I am, however, very hopeful for a couple of opportunities which occur later this month."



ANNOUNCING
A GRAND REUNION

CELEBRATING 21 YEARS
OF FULL TIME COURSES
IN PHOTOGRAPHY

TO BE HELD AT MARSH COURT
STOCKBRIDGE
ON SATURDAY 16 APRIL 1983

FULL DETAILS TO FOLLOW

RICK CHILD

"Not a bad year, got married, still got my job and did a film with Hot Gossip...

TV South have taken over from Southern Television but at the time of writing it's too early to say whether all the promises will be fulfilled. One difference - some of the staff are now shareholders, so there'll be no more wasted film.

As well as meeting some of the stars like Joan Collins, Andy Williams, Steve Ovett and Sooty, I've been to some pretty exotic locations: Goodwood House, Hever Castle, Joanna Lumley's dressing-room and Ford Prison.

At the Savoy Hotel, London, we were to interview Professor Galbraith; arriving early, we enjoyed the hospitality of the PR suite. After an hour, we got a phone call to say we should be at the Ritz (newsroom cock-up!). So, at the Ritz, set up for the interview and "Bang!" one of our lights exploded showering hot glass on to the carpet setting it alight! We got the interview in the end and the Daily Express got our story in the William Hickey column!

On another crew, someone moved a lamp too close to a large fish tank. The glass cracked, flooding the place and nearly killed the shark inside. That must have made an interesting insurance claim!

Another true story... Driving back from London, down M23, the rest of the crew were sleeping off a pub lunch. A battered MKII Cortina slowly overtook, the window wound down, the passenger had fixed me with a cold stare and raised a gun. The Cortina slowly moved off so I awoke the crew and explained what happened. The general consensus was to call up the police on the RT. We followed the Cortina as fast as possible and gave muddled descriptions of the colour of the car, a little alarmed that there had been no sign of the law for the entire length of the motorway. However, as we joined the A23, the first "fuzz wagon" pulled in between us and the Cortina. A few seconds later, a second joined in. We

followed like this for about ten minutes, then ahead we saw a lay-by littered with police cars and motorcycles- crouched behind each were little blue caps. The first police car overtook the Cortina, on went the STOP light and pulled them in. Meanwhile we'd decided to "sod off" as we're not insured... for this sort of thing and don't like "shooters"; which was just as well as the "shooter" was a toy one and the "villains" were red-coats or similar from a holiday camp. But they got a jolly good telling off, I can tell you !
..... Well, what would you have done ?"

MICHAEL CHEVIS

"After leaving College in '74, I went home to what I thought would be a busman's holiday, working for the local GP.

I applied for 3/4 jobs in London at agencies, but the pay they were offering was so small I knew I would never be able to live on it. So I stayed in Midhurst.

In '77 my boss retired. I couldn't raise the money to buy his property, so I had to look for smaller shops on the outskirts of the town. I found one that I thought was large enough and my bank manager thought cheap enough. Even so I had to find security for every penny from Nat West which was mean of them as they knew the turnover of the business. I used to bank at Barclays but when I asked them for money, they looked into my account and found they were still giving me free banking from my student days 3½ years ago.

It has taken me 4½ years to clear my overdraft, build stock and get a little money behind me. I am now looking for larger premises with, perhaps, living above. (Although it can get a little tiring, living above your work, as the actress said to the bishop.) The studio, which was just large enough 4½ years ago, is made smaller by the walls being full of angle-iron shelving for

frames, albums, films, etc for retail. As well as making the studio area smaller, it doesn't look as tidy and classy as I know it should be.

I use Courtenay studio flash lighting, mainly because they are based at Dorking, which is an easy drive from Midhurst, making repairs, through droppages, quick and easy; but also because I have memories of the Bowens units at College continually breaking down.

My camera equipment includes a 6x7 Pentax with 55mm and 135 macro and portrait lens and ext. rings. Rapid-Omega 67 for press work and weddings and a 35mm Canon outfit - bodies, standard, wide angle, 100-300 zoom, winder etc. The Canon gear was bought last spring to photograph polo. I used to use a Pentacon 6 2¼ square and 17" dalmeyer lens but after many years hard work it became uneconomical to service, as they haven't been made for a few years.

I photograph a lot of polo for Country Life and Hare & Hound, both at Cowdray and Windsor. I once met a TV crewman at Windsor who was following the Queen, who knew Dave Saunders and Digby Elliott. Did you get my message, Digby ? Obviously not.

Running your own business can be very hard work. I've had 1 week's holiday in Cornwall in September in 4½ years.

Enthusiasm can also wear a little thin when VAT inspectors call every 4/5 months threatening to grab my goods and chattels. They tell me that I owe them a VAT cheque, and I tell them that I haven't been able to write since their last visit but the plaster should come off next week.

My one extravagance was a horse called Springtime VI. He was a 16.2 hands completely white Irish Hunter, who gave me a lot of fun for two years before being put down last summer. I've been too busy really to look for another horse, and now winter is coming. I'll wait until next year to save a huge feed bill in the winter.

Thanks, I am sure, to Derek Stirling, who was one of my referees when I successfully gained my AIIP and AMPA last summer.

Hello to Miss Wilcox and Messrs Fitton, Cousins, Pitt and Bigglestone.

Hello again to Alan Bartlett, and, yes, I really will one day buy one of your Polaroid Passport cameras. Hello to Steve Greenaway; nice to see you at PAW. Paul Jenkins, Digby, Charlie Nicholls, Ceri, Jill, Sylvia, Phillip Debay... where are you?

Recently I have been getting more commercial work, which is what I would like. These have included photographing fitted kitchens for cinema adverts and brochures (which followed on from my suggestion for photoleaflets.) And through a friend of a friend I was given the job of photographing a new office block at Bromley, Kent, for the builders and carpet manufacturers. They were very happy with my work and suggestions, and I hope more work like this will come my way."

DOMONIC NAISH

"I was at the College between 69 and 72, when the 1st Years worked in the Roberts Room under the direction of John Bigglestone and Bob Riddle, and Ian Kent-Robinson was a fellow student. In our 2nd Year, we progressed to the Hall, a rather frail building with a maze of rooms, also situated in New Street. From there one got to know of a further outbuilding called Brown Street; this was fairly modern with a good large studio and darkrooms alongside (all made out of meccano!). Angela Wilcox was always there to give a tip or two on how to photograph various objects borrowed from nearby shops and hopefully returned in one piece, and Trevor kept a watchful eye on the equipment. Here in this studio in my 2nd and 3rd years I spent many hours trying out various lighting set-ups, some rather renowned for their multiplicity of lights and props, on subjects such as apples, bun cases, and a "cottage" loaf. I seemed to get through an

amazing amount of film and paper and so it was a relief to find a job after college where I could also have the opportunity to try out various techniques, to obtain the photograph I wanted.

Here at the Victoria & Albert Museum (V & A), we have our own darkrooms and studio space, just about unlimited amount of materials, and I find ample time (41 hours a week) to complete the work in, though I am never at a loss as to what to do, providing one is always planning for the next day. My responsibility for the last nine years has been to look after the photographic requirements of the Furniture and Woodwork Department. This is one of many departments in the museum, and each department, i.e. Ceramics, Prints & Drawings, Far Eastern, has a photographer they can call on for their photographs. We all work though within what is called Photo Studio, which comprises several studios, darkrooms, finishing rooms, video room and negative store. To photograph furniture, I had a large studio with plenty of tungsten lights and props, the pieces of furniture would be brought to me and left for several days, while I set up backgrounds, arranged the lighting - usually a large 2 kilowatt spot for the main light source, a large flood over the camera, and several round the object including two smaller ones behind it to pick it out from the background.

The camera is a De Vere 10"x8" Monorail with a straightforward 12" focal length lens, on a very sturdy Gitzo tripod which is essential for the lengthy exposures, when using a lot of camera movements and a small aperture as well as a subject which soaks up the light, i.e. dark brown wood. Mostly black and white with colour 35mm slides is the basic requirement for each object with the occasional half-plate transparency especially as we can now print our own, with patience.

When I first began working here, it was like being back at College, except I found I was being paid for what I produced. Now, I'm afraid it's just work but rewarding especially if one overcomes those patches of routine and mass production type work, which does crop up, but you have a goal to aim for and a Department to keep happy.

In this respect it was a great asset to feel free to go and discuss photographic projects with my department and later to see one's photos being used in research, display or publications and find people grateful for one's efforts. I have recently changed to a new department, and now photograph toys down at an out-station of the Museum called Bethnal Green Museum. This has provided me with a much needed change, and has made me see how much more I need to learn about photography.

Well, I am not the only one here from College - Charlie Nicholls and Phil Debay have joined me since I have been here.

Best wishes to all."

IAIN PHIPPS

"I left College with my portfolio and high hopes but instant success it was not to be. For four months, I job hunted and my savings started to disappear to London Transport. So, I decided to immigrate to the colonies.

On October 13, I stepped off the plane in Canada armed with a camera case, portfolio and enough money for four weeks. The first place I went to listed in the Art Directors Index offered me a job. So, five days after arriving, I was working. By the way, when he asked me how much I wanted, I said "a hundred dollars per week". He burst out laughing, so I said that's how much they were paying in London.

I am working as an audio-visual photographer for a company called Pro Creation Canada in Toronto. I handle all their studio photography, mostly product shots, flat copy and processing. In two months I have worked on 3 big 12 projector shows and 6 small shows. One for Crest P & G,Thirmack Shampoo Playtex, and First Aid J & J.

I am learning to use the Marron Carrel so I will be able to back up the special effects guy. I wish we had had a slide register camera for our AV shows at College.

I am beginning to wish I had never left the easy life on the British dole. Over the past month I have worked incredible hours, between 56 and 91 hours a week. It was so bad I went BLIND, because I wore my contact lens too long on the job. So the company had to put me up at the best hotel in Toronto with room service, as I couldn't see to get home or to eat.

Guy Hobbs was right about film in the real world. I shoot up to 60 rolls a day with one to three shots that are used per roll of 36. The most important thing to remember in AV is shoot it how the producer wants it, then how you think it should be. 90% of the time he will choose the extra one. Guy was wrong about TIME in the real world. I am doing very well especially with all the overtime and I just got a pay rise, so it was a better move than if I had worked in London.

I passed my Canadian driving test first time compared to the five times I took it in England. He only made me drive round the block!

May I wish this year's Third Year every success in finding a job. Any problems, come overseas. If you are English, they think you must be as good as David Bailey."

CHAS BAZELEY

" After putting my photographic training to good use for some years, doing car rustproofing, discotheques, sign-writing, furniture repairing, building, farming, etc., I began making ceramic sculptures in November 1979. I now have my own studio in Essex and am making commission pieces in wood, metal, glass, ceramics and plastics. My work is humorous and includes a number of caricatures, and my customers include both private individuals and

the advertising industry. My first exhibition was at Falcon House Gallery, Boxford, Suffolk, in May/June 1980 and since then I have had one-man shows in London, Cambridge and Brighton. At the moment I am working for an exhibition in Siegburg, West Germany in March 1982. International obscurity here I come!

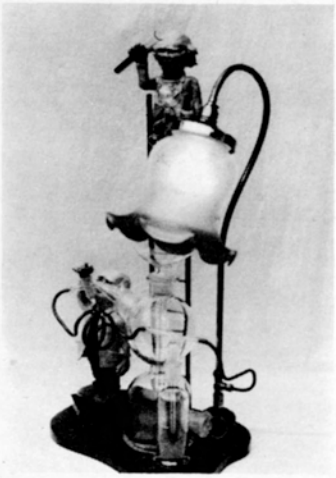
St Edmunds Arts Centre in Salisbury have invited me to have an exhibition in late 1982/early 1983 and I am looking forward to this excellent excuse to visit old haunts.

If old colleagues are wondering why I've lost touch recently (Phil Peel, Iain Wright - I've still got your pocket watch!, Charlie Lyne etc please note), I've been somewhat engaged since March, and somewhat married since August.

I enclose a few photographs (colour I'm afraid) in case you can use them in the magazine.

'GASBELEITUNG' (Gas Lamp)

Commissioned table centre for CAPTAIN GUY JENKINSON, 16/ 5 LANCERS REGIMENT."



Chas Bazeley

PHIL PEEL

7 o'clock	My daughter Judith (3) wakes me. She wants me to make her a snowman. There's about 3 or 4 inches of snow fallen overnight.
7.15	I leave the house to take photos of Bristol traffic chaos for use as CSO's on Points West. I'm still using the same Pentax I had at College 10 years ago, except I have 2 others as well now.
10.15	2 films later, I drop the films off at CPL and head home. As I walk in, I tread on an envelope from Salisbury Art College, asking for a few lines.
10.45	I was hoping for breakfast, but, after building Judith a snowman, I have to get into the BBC to direct the lunchtime news.
11.00	At the BBC, London want film sent "up the line". We only have one typist and our new lunchtime newsreader is stuck on the M4 on the way from London.
12.50	The lunchtime news is hairy, as the journalist writing the news has never done this type of bulletin before, the news-reader from London has never read a regional news before. The scripts are so late we don't have a rehearsal, and the stories are changed during the news, but the transmission looks OK.
1.00	My slides from the morning arrive by taxi and I have lunch.
1.30	I talk to Hugh Cornwall of the Stranglers- I'm researching a film item they're doing.
2.00	Check up on some transfers for Movie Magic.
2.30	I start to gather sound effects records for a 1½ minute mute film which has over 17 different effects needed.

2.45 Have to stop laying down sound effects to floor manage a Nationwide link-up, with kids doing Rubik cubes.

3.47 The Nationwide link-up finishes with 3 mins to spare before our afternoon news at 3.50. We use some of the slides I took this morning in the news.

4.00 The mute film is transferred to video tape, all 17 sound effects added off two tape-recorders, 2 cassette decks and 2 record-decks in 1½ mins - works first time.

My job tonight during Points West is to get all the slides used in the programme from our files of 6,000 slides and get them in the right order in the slide scanner - at the same time adding sound effects to any mute films in the programme.

It is often a trifle hectic from 4 o'clock to 6 o'clock, I tend not to sit down too much. At 5 o'clock while editing a tape I am asked to spend the next week researching a programme about a gang of lads who were filmed 5 years ago.

Points West uses this night about 20 slides, some in a carousel, some in the slide scanner. About 15 sound effects are needed.

6.30 The programme finishes.

7.00 I drive off to London to do some transfers at Television Centre.
Whilst driving, I describe my day into a cassette recorder.

JOHN FUKE

"Since leaving College (which was a blow!) I have travelled around Europe for a month on trains, getting sunburnt, etc... to return to England and catch up on the despairing gloom of my colleagues - it seems that Adrian has become a petrol pump attendant, Simon and Rob have disappeared to USA, and Tim seems to have disappeared altogether! Andy Longstaff is also working in Boots- no doubt intending to become a lecturer? As for myself... I maybe photographing Peter Gabriel (who?) with Tony, and at present am setting up my own studio, as 2 local photographers are giving up.. Time will tell.....

Looking forward to hearing the news...."

ANDREW DENNY

"I am not directly involved in photography (surprise, surprise) career-wise, but am working in the hi-fi and video field. I have a venture in this area which will be in operation in the near future, but the only piece of photography news is that I am secretary/co-ordinator of the Photography Special Interest Group within British Mensa. I am pleased to say that interest in the subject has expanded greatly since I took over the role and all my members show an aptitude for the subject. The Photography Special Interest Group is one of the less intellectually demanding areas of Mensa, I'm afraid, but it is all good fun and I have members from all sections of the photo world, amateur happy-snapper and professional. I don't have any members from the Photo education world, though. Anyone interested in joining....?"

PRODUCED IN SALISURY, ENGLAND
FOR WORLD WIDE DISTRIBUTION

Typing by Gillian March