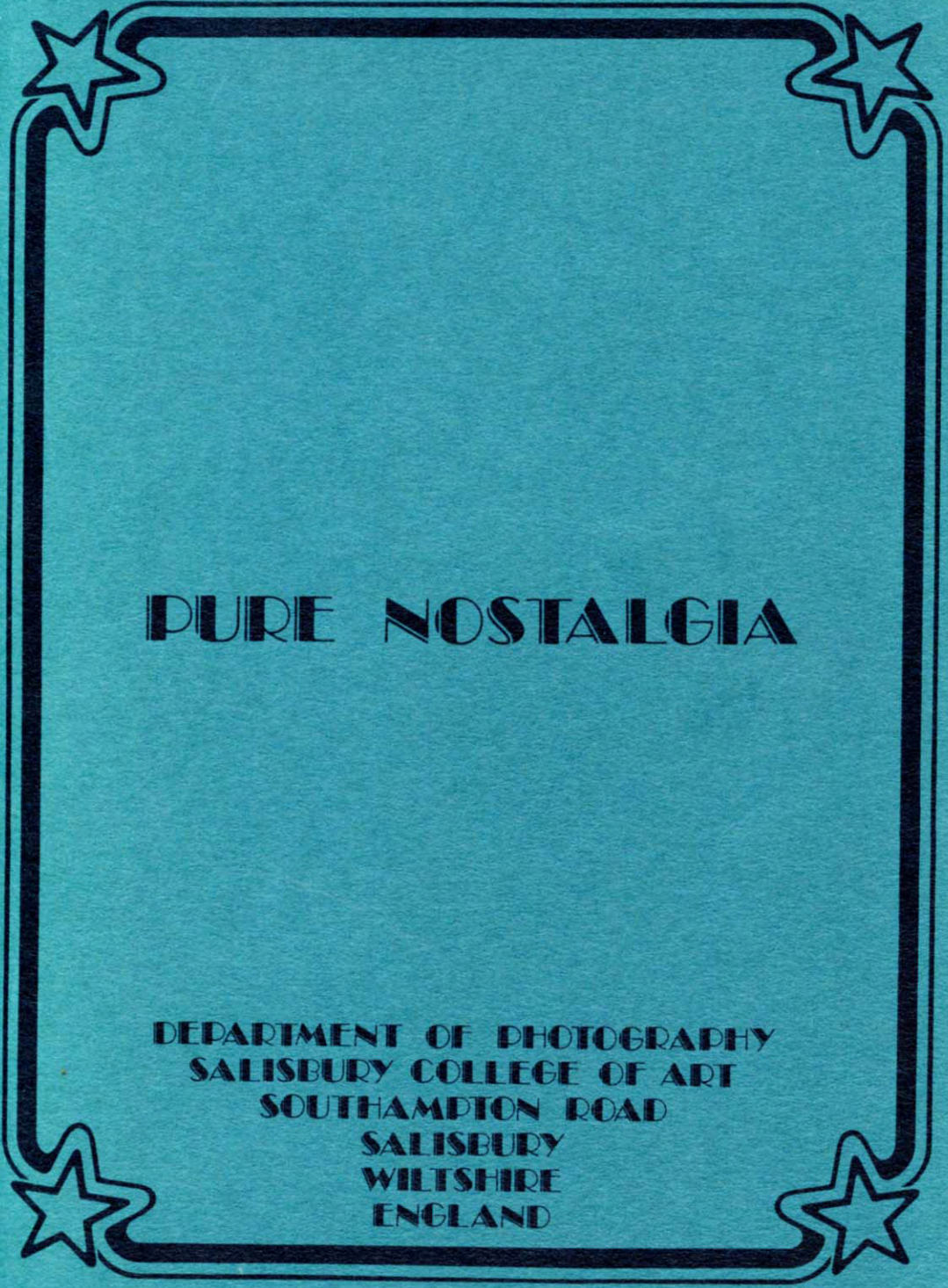




PURE NOSTALGIA

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

PURE NOSTALGIA

**A MAGAZINE EXCLUSIVELY
FOR PAST STUDENTS OF
PHOTOGRAPHY**

**SECOND EDITION
1981**

EDITOR. IAN R SMITH



Department Photograph Summer 1980

EDITORIAL

When doing something for the first time, one seems to be driven forward by that burst of initial enthusiasm reserved for that one occasion. It makes the adventure over new ground that much more pleasurable and easy to accomplish. The test comes the second time around.

Whilst there are a few, shall we say vital, areas of human endeavour to which that rule does not apply - who was it I wonder who said "Never put off until tomorrow what you can do today, if you like it you can do it again tomorrow" - it would I wassure apply to the publishing of 'Pure Nostalgia'. Replies to my requests for articles for the first edition were plentiful with many old students happy to share their experiences since leaving with past colleagues. How would it be this time? Would pens be stirred again? Would those who didn't reply last time, write now? Would last year's contributors report on the year's activities?

The answer has been yes, they would, and it gives me great pleasure to again be sifting through the letters to edit our second edition. Our circulation list is larger, and, as I write, Alex is checking over our ageing Gestetner and preparing for a substantial print run.

Our first edition really was a great success. Rumour has it that copies are fetching the most extraordinarily high prices on the black market. They were certainly in demand long after our first circulation and now the cupboard is bare. So, look after your copy.

Now, to the events of the year. The Diploma Show in July was reported as the best ever. It was undoubtedly one of the best third years for some time and the standard of work was a credit to the college and departing students. The foyer was turned into a 'walk-in' exhibition area and the first floor gallery was also used. A splendid private view was held one summer evening and guests and VIP's seemed suitably impressed.

Bill Shepley, our tape/slide expert, has now been with us for two years, but Jeff Gorbeck, who joined the staff in 1978, has now established his own studio in Southamp-

ton and has left us as a full-time staff member. He still teaches one day a week along with our other part-timer John Perkins.

Alan Knowles flew up from the sun in Barbados to the chill of our English autumn and was able to stay in Salisbury for three weeks. Several good 'get-togethers' of old chums were enjoyed during his visit and no sooner had his now almost permanent tan begun to fade than it was time to return to the island of sun and rum. We hope to see him again before too long.

This year a small team is responsible for the magazine production:-Robin Broadbent, Mark Hoolahan, Robert Jackson-Mee and Nigel Wall. All the typing is by Gillian March, and Alex Grant is the printer.

We sincerely hope you enjoy this edition.

Best wishes to you all.

Ian Smith
Editor.

RICK CHILD

"Congratulations on getting the first, very entertaining edition of "Pure Nostalgia" off the ground - I was pleasantly surprised to hear of a second - lesser organisations have been known to fall on their bases!

Talking of which, Southern Television was taken by surprise when it learnt it would be losing its franchise in toto. At the time of writing I know not what '82 will bring, though there have been assurances from both unions and the future incumbent, Television South. We shall see!

Over the past year I've been working mainly on 'Day by Day' (that programme with the chap who does the Holiday programme - Wilf Wafflemore). Filming such diverse subjects as an underwater drummer (guess how our mikes were waterproofed - an' win a packet of 3) to the

stricken ship "Athina B" which turned up on Brighton beach one morning.

Though I'm employed as an assistant, I do get a bash at being cameraman occasionally and recorded for ITN the recovery of the Red Arrow which ditched within a few yards of the Palace Pier. I missed the "splashdown" - I was sunbathing half-a-mile away. Sod it, I must always carry a camera like that nice Mr Blackman says.

Incidentally, we use a 16mm Fremyolini (American). Nicely balanced on the shoulder with easy-to-load ways and a neat battery compartment in the body so no leads or battery swinging round "yer privates" when you're in a rush. One disadvantage: it's as noisy as Bob Riddle's Bronica!

Have worked abroad on a few documentaries - not exactly the "swan" I thought it would be - they drive on the wrong side and drink something like Watneys Red Barrel (something like Watneys Red Barrel?...water?).

Anyway, 'nuff said. Will Digby, Hammerton, Ball, Chorley, Sibson or any of that crowd be in this edition?"

KELVIN HUDSON

"Returned from Los Angeles during July '80 to assist 'John Knill' whom I'm still at present working with.

The first edition of 'Pure Nostalgia' last year was a great surprise. Nice one, Ian!

Must take the opportunity to announce a selection of items for sale:-

80mm Rodogen lens (serial no. erased c/o Stewart)

1 Bilora Tripod (direct from San Diego)

Selection of San Marco Clips

Boxes of Agfachrome

Advertisers Index '77

Scalpels and Cow Gum

Also - Compromising snaps taken on Julian and
Trudie's honeymoon.

Enquiries contact me on 01-352-6808 or better still
come round for a beer or two and a piece of Pure
Nostalgia. Ian - don't forget reunion beach party?
Talking of beach parties - Colin Guile, where are you?!"

PHIL VALE

"Well, here I am, two years out of college and your
deadlines are still proving a problem. I started this
effort at a Pete Dawes' barbeque in '79!!
perhaps a little financial incentive might improve
matters...?

Having just completed my second year of self employ-
ment in these times when it seems No news is good
news, I'm happy to say I remain solvent. Organizing a
business of any size is tricky and I soon realised
that it might have helped if I'd actually attended
'Business Studies'. But I don't regret any time
spent with the Cathedral barmaids either! Suffice to say
I've now mastered the rudiments of the English taxation
system and, having done so, may emigrate, but not
today.

Briefly, photography remains interesting enough to do
for pleasure, and this I consider vital. I'm still learn-
ing all the time and hope I continue to do so.
Buying equipment doesn't leave much in pocket,
processing labs are a nightmare, accounting is
tedious, cash flow's a bind, the postal system is
rubbish, the phones are worse and Talking Heads are
fab. Having slanged British Telecom I extend my
warmest regards to the intrepid team at their Old
Street Film Unit.

I would like to express my thanks to all photographic
staff at SCA for their superb and much appreciated after
sales service in the form of help and advice given

over the last couple of years. Congratulations to Ian and Stewart, who had enough time away from the rigours of the course to successfully complete some baby making. Well done, chaps! (That's you occupied 'til the turn of the century at least!)

Anyway, that's the lot, or almost... Anybody need bulk slide duplication? and what happened to Pete Humphreys?"

FORBES STEPHENSON

"I am still involved with the family business, which we are trying desperately hard to sell. However, it has been a very good base to work from, while I do freelance work.

I have continued to work for the Historical Times (in the States) for their British Heritage publication, which has been very interesting. I did a series on English Pubs for them, and events like the National Croquet Championships, the Swan Upping and the Braemar Gathering (Highland Games in Scotland). I've been doing various other work ranging from portraits, to copying paintings, to photographing machinery for the construction industry. I am still experiencing diabolical cash flow problems, payment for jobs is getting slower and slower and is quite disheartening at times.

With regard to equipment, the most useful things I have acquired over the year are a light box and a miniature cassette recorder for obtaining details and captions and also recording instructions over the telephone via an external microphone that sticks on the phone, which amuses me a great deal.

I am basically looking for a full-time job now and hope to freelance on the side, but the job front is not too good at the moment so I'll just have to tick over for the time being."



A Find from the Archives! Group Photo 1962

1962 Group

Martin Granger	Andrew Booth	
Derek Stirling	Graham Meade	Ron Graham
Jane Barron	Jenny Gruzilier	Jamie Purvis
Judith Cook	Olive Prosser	Valerie Hasted

Where are you now?

ALEX BUCKINGHAM

"It was such a pleasant surprise to hear that Pure Nostalgia has really taken off.

I suppose what I am about to write is a progress report. It's been rather a dull and uneventful year. I am still assisting a photographer, but I'm glad to say the odd PAYING job comes my way - not enough though to go out on my own. When I say 'paying', more often than not I find I'm bartering with people with just expenses being paid, which is a start I suppose.

I did at one stage during the year look around for another job as an assistant, purely for a variation in work styles etc, but I found in doing so that I would have to start from scratch again, and build up all over again what I had already established. In saying that I do not feel too staid, or for that matter feel as if I have got myself into a rut. But at times it is very frustrating to work as an assistant and not (because of pressure of work) get the opportunity to do any species or work for myself, but when the chance does prevail I grab it and it makes up for the not-so-good times.

I look back at College and I wish now I had taken the opportunity of using my time more effectively. I wonder what situation I shall be in this time next year ???"

JEREMY IRVING

"Since leaving the "old school" last July I stuck around Salisbury during the summer and managed to pass the time accompanying Packway Films on various assignments for BBC Points West. One day I happened to bump into Trudie Barber who told me Julian was working in Salisbury that day on "Cusden on Location", so I sought him out in the Close, and for the following three weeks worked on the remainder of the series as assistant cameraman (I didn't push Julian out, honest!).

Shortly after that I was introduced by a relative to a friend of theirs who worked for ITN here in London. I was given an interview, and, better still, a job as Assistant Film Editor on the News Bulletins (News at One, News at 5.45 and News at Ten), and I've been living happily ever after. As at College I will be one of the last (at College last of the old C & G course) at ITN to deal with film - as you may know ITN are now introducing the new ENG system, which is very exciting, simple to operate and expensive (£25,000+ for one editing suite).

If there are any who wish to work in TV, get in now, as, with the 4th Channel and Breakfast TV soon on the air, there isn't a better time!"

RUPERT CAKE

"The first day of a New Year, very frosty, up at the crack of dawn. I leap on to my velosopede and fly down the main road to the farm, where I converse with eight cats. Just as I was returning to a well worn dream, a clapped out old lorry comes roaring up the lane in a sea of mud, the driver helps me to persuade two calves that to step up a ramp into the dark lorry is a swell idea. The Boss arrives and tells me to accompany the calves to market, to see what they make. We set off to call at three other farms. We weave down steep narrow

lanes, brushing both sides. Three steers at the first farm; at the next two brothers use a strange language, they wear their dentures for state occasions only. At the next farm we are told that they have changed their minds. The Driver slams the doors, with a shout of "Bloody Farmers", and we speed to the market. This is like a station, except that the animals are unwilling passengers. As our calves come into the ring, the Boss stands on the edge, the bidding is brisk then peters out at £82, the hammer falls once, but the Boss calls "No Sale"; the bidders take note, perhaps this is a good calf, up goes the bid till it reaches £140. Our calves are not destined for the butcher, they are to be grazed for two years.

On arriving back at the farm for a hot meal with the rest of the family, we then set off to climb the hills to see the sheep at 700 feet above sea level; a ewe has just given birth to triplets, she has to be driven gently down to the buildings and her family carried to where she is settled for the night.

A late supper, then a call comes that a ewe is having trouble with lambing, she needs our help. The satisfaction of a safe delivery, and a long day ends towards a clear cold night, not as warm as a Photographic studio."

TONY TINIOS

"Canada is a great place. I've been here almost three months. At the moment I am working as a colour printer in a custom lab, but I'm hoping to get a job as an assistant photographer with one of the photographers to whom I applied. Where I am working now, we use video analyzers, translators and some other exciting equipment."

VERNON MORGAN

"Thank you for the invitation to contribute to "Pure Nostalgia". After leaving college armed with my portfolio, and a list of photographers as long as my arm, I set sail for London to "seek my fortune". Having knocked on more studio doors than I care to remember, and worn out more pairs of shoes than my budget could withstand and without success, I suddenly was aware that the security of college was gone and I now ranked as one of "Maggie's" unemployed.

It took nearly three months of perpetual 'nagging' before I was offered a position as "photographer" for a large national Design group. Currently I freelance to Advertising Agencies, and serve my own Design group, working on large prestigious accounts. The work is mostly still-life Advertising/Editorial, with occasional A/V and location requirements. My assistant has become well accustomed to my insidious outbursts in the studio which have not changed since leaving college.

For those of you who remember Debbie, she has moved to London with me and is still washing my socks in between teaching mentally handicapped kids.

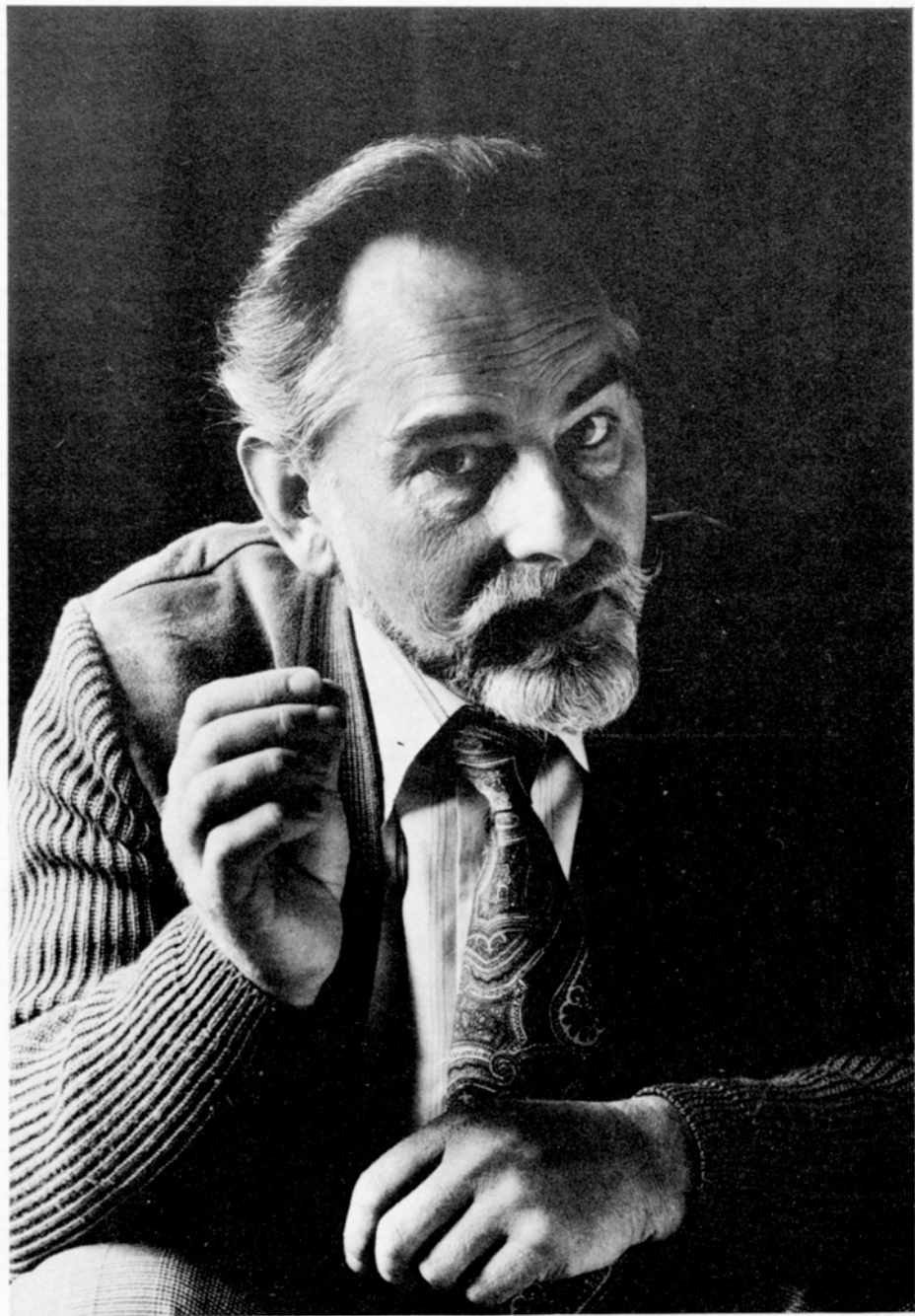
If you could relate to Dave Cousins that his royalties on "A Year of Country Cooking" will be following shortly.

Regards to anybody that knows me and any body that doesn't. I would like to invite any colleagues or tutors to drop in on us if they are passing at any time.

I wish "Pure Nostalgia" and its Editors every success for the future and trust it will never go out of 'focus'. I look forward to the day when we enjoy the insertion of video discs between the pages."



Christmas Reunion Party of 1980 Leavers



Richard Cusden by Jon Delorme

CUSDEN IN PROFILE

Richard Cusden has been Tutor-Librarian in the College since the mid-sixties. He trained at St Martins School of Art and subsequently took his ATD (Art Teachers Diploma) at London University. During 15 years as an Art Master at Bishop Wordsworth, he branched out into part-time lecturing for Bristol University, and also further developed his interest in calligraphy during the holidays to such an extent that he formed a small freelance business, which still exists today. It was this business venture that led directly to his involvement in television work, after being asked by the BBC to provide some graphics. So impressed were they by his work that he was invited to do a fifteen minute pilot programme on a subject of his own choice. He chose as his subject the artist Constable and his paintings of Salisbury. The aim of the programme was to communicate with and enlighten the interested layman on the aims and methods employed by the artist without becoming bogged down in technicalities or trying to enforce opinions. On the strength of this pilot show he was asked to do a six-part series. He has since done five more, the last three being entitled 'Cusden on Location'.

His work at the College as Senior Art Historian brings him into contact with all three departments. Once a fortnight he lectures to photographic students on aesthetic matters. His main aim as a lecturer has always been to stimulate a visual awareness in the student that might otherwise lie dormant, buried beneath the facts and figures of photography manuals. As he puts it himself 'Aesthetics is essentially concerned with broadening the horizons of students who could be drawn into a technological trap, and it provides a balance in the course between the scientific and subjective aspects of photography.'

Mailing List

Our circulation list this year is considerably longer than last. That is very pleasing, but we still have a problem. Many of the addresses are old, given when students left college. This being a time often when people are moving around quite a lot, our list can soon become out-of-date. Postal and printing costs increasing regularly mean that we cannot send letters and the magazine next year to those addresses which are not confirmed.

So, can I impress upon you the importance of letting us know if you move, and sending back the tear-off slip of any circular letter to let us know that it reached you.

MELVYN SIBSON

"I am depressed, disgusted, despondent, despairing and disillusioned. Why, oh why wasn't I asked to submit photographs to the Salisbury Old Boys Photo Magazine ?

There are College leavers living North of Watford! During my three years at Salisbury I set up the College Film Society, and helped on the Union.

I left in 1975, but didn't get a job in commercial photography until January 1979. The above company is an agency for press, weddings, PR work, industrial and just about everything else. Yes, there are photographers North of Watford too! In fact, Northern photographers have done more for photography than Roman Polanski has done for baby-sitting.

So, I enclose some of our typical work, taken by me at the ground of one of the strongest soccer teams in the First Division - Leicester City - the team that holds all the others up.

DECLAN BYRNE

"Having left college in July 1979 with nothing definite lined up in the way of employment, and having spent four depressing months of unemployment in Salisbury thereafter, I am rather glad to say that things seem to be going fine now. I was accepted by the BBC for their trainee Assistant Film Editor Course in December '79 and now some twelve months later, as an Assistant Film Editor, can look back on an exciting and varied year. Some of the programmes I have worked on include: "Shoestring", "Nationwide", "The Onedin Line", "We the Accused", "Cmnibus - Lynn Seymour", "Maybury - Time Out of Mind", and "Everyman". The future seems very exciting and I could not have imagined twelve months ago what lay ahead.

Must go now - there's a detector van outside!"

TIM RONEY

"I'm still under contract to Radio Times, but have done quite a lot of B/W portraits for the Sunday Telegraph Magazine which has been nice. Recently I have been to see some music companies, one of which has promised me work. I have just done some pictures in colour of a group (killing joke) for a Japanese pop music magazine, through a friend of mine. It is to be printed in (Oh Boy!) a girl's magazine here in this country.

There are a few other magazines I'm approaching in this country, the editors of which I've got to know which is quite promising. I've done pictures also for a magazine called New Style, a fashion magazine.

So, all in all I'm pretty busy."

SIMON TUTTY

"After leaving the cloistered, academic (!) confines of Salisbury C of A, I returned to my native Yorkshire to work as a Basic Grade Medical Photographer at St James's Hospital, Leeds.

Three event-filled years later I was promoted to Senior Med Phot I, and stayed on for another two. Recently I rose to the dizzy heights of Senior II by taking over the District Medical Illustration Department at Frenchay Hospital, Bristol.

It is said that anywhere North of Watford Gap is a socio-cultural wasteland, (those who live there say anywhere South) but I have been able to keep in touch, after a fashion, by unexpectedly meeting ex-fellow students and lecturers at P.A.W. (some visiting, some exhibiting) and various conferences. Nice to see you again!

Thanks to the 745 Advanced I am now an A.I.I.P., though probably not for much longer as the benefits of being an AIIP in medical illustration are almost zero.

If any of the '72 intake are in the area and fancy a beer or two, my tel. no. at work is Bristol 565656, ext 263/296."

DAVE HELSBY

"I now work for Lee International Film Studios as an assistant to the Studio Manager, which is okay, but deals with the business and non-creative side of film, and so I am constantly looking for a way to get behind the camera once again.

Kitty was, up to the New Year, working as a computer operator for a jeans company, but has now started working as an assistant photographer to Bob Jackson who deals in Advertising and AV productions, and she is now happy in her work.

Anyway, good luck with Pure Nostalgia II !"

JOHN GATWARD

"During the past year my business has boomed to say the least; the problem with that is that I have to pay too much tax. However, last year I had a studio with a loose arrangement with Girl About Town, well, we decided to differ and now I am in a warehouse all on my own which has proved a very good move. I have not bought too much equipment this year - the major purchase has been a Sinar P Expert 5 x 4 and a couple more Bowens 800J Flash units. I moved in in April and have had to buy a couple of 2hp Air conditioners to keep the temperature down as it is a little difficult doing colour prints in temperatures of about 100°F. We had one day a couple of weeks ago when it got up to 41.7°C, but that is not hot. Up North where the iron ore is mined at Mt Newman and Marble Bar they have been having temperatures of 47°C which is pretty hot.

Roger Phillips flew over here in May last year for a quick visit and to see how I ran my business here. He has his business in Brisbane which I believe is going well although not nearly in the same field as me.

Mike Hemmings, last I heard before Christmas, had gone on a pilgrimage to India and changed his name - at least for the publication to something like Dihan Boda.

I still have my main account: the large retail store - they have really put me on my feet - but however I have a few other new ones, like here in Australia we have only just, as of last August, got commercial stereo radio stations and the one in Perth called 96FM (it broadcasts on 96.1) invited me to take photographs for them. In Perth we have a total of 9 radio stations - 2 being the ABC - equivalent to the BBC and three TV channels of which only one is Government run.

There should be a lot more work around shortly with the huge developments going on in this state - a big gas project costing \$5000 million has just started to get under way at Karratha in the North West.

I am sending you a box of samples of the work that I have done and it might give you a bit of an insight into what things are like in Australia. I remember before I left England how I did not nearly have that much idea about Australia. However I knew a little more about Australia than some Poms who come over here."

LES BAKER

"Since leaving college I have been employed at the processing laboratory in Downton in the Quality Control Department. The work is varied and close to panic on a few occasions, i.e. film processor not working and 5000 rolls of film waiting for development.

As well as monitoring each film or paper process data, I program the computers which control the printers. These can expose up to 10,000 negatives per hour and every frame is scanned to determine the density or colour filtration required.

Unlike professional photographers who expose the film correctly, the amateur films we get have negatives which vary between gross over-exposure (negs useful for broken sunglasses) and almost transparent (sometimes with a magnifying glass, the cat's eyes in a coal cellar are just visible).

I am enjoying my work here and hope everyone gets the job and money they want."

THE STUDENT UNION

The most significant change to the Student Union over recent years is the moving of the students' common room. It was above the linkway between the two colleges. Now it is in a converted garage showroom at the back of the Art College amongst the Hi-Flex buildings.

The move started three years ago when the Governing Body decided that the common room was too noisy in its present position. The showroom had to be converted and, while this was happening, the Union was given the use of the glass-house as an office. Unfortunately, because the old common room had already been converted into a classroom, there was nowhere for the students to go.

Nine months after the closure of the old common room, the showroom was finished. One small problem on completion was the last minute fitting of gas fires..... to a building with no gas supply!

The purchase and conversion has cost the County approximately £27,000. Unfortunately, having spent this amount of money, there was not enough to equip the inside.

In the students' eyes, the move has not worked well. This is partly due to its position and that it is not at all comfortable.

In April for the first time in many years there is going to be an Art College rag week. Amongst the planned ideas are a rag mag, a tug o' war with the local police and a Tesco trolley race.

This year the photographers' supremacy in the Union positions has changed. The President comes from the Graphics Department, but is supported by two photographers in the roles of Treasurer and Social Secretary. A lot of people think that the Union is more alive now than for many years.



IAIN WRIGHT

"Royal Commission on Ancient and Historical Monuments (Wales)"

Our function is to record all man-made structures which are over 200 years old, and also any more recent ones which are of historic interest and in danger of destruction. For publication we operate one county at a time, the present series of publications being in Glamorgan.

The year started with a couple of months working with a Hi-spy camera. Basically a Hasselblad EL with a video camera mounted on its viewfinder, this is mounted on a remotely controlled pan and tilt head on top of a forty/sixty foot pneumatic mast. An ingenious idea but a sod to operate, especially where it has to be used continuously for a long period on difficult sites in bad weather conditions. Our own 60 foot Hi-spy suffered an accident some years ago when the top twenty foot of mast collapsed, converting the Hasselblad body into a parallelogram and snapping the 40mm distagon from the body.

The Scottish Commission kindly lent us their 40 foot model for January and February - on reflection it was probably because they had more sense not to use it so early in the year.

From the beginning things went wrong, Landrovers became embedded in mud, cameras jammed, pneumatic pump handles broke, video camera went on the blink, support bars (to allow the mast to be operated at an angle) which had obviously not been used before were found to have the wrong size holes for their mounting bolts. So we carried rather a large tool kit with us for running repairs and modifications. Little things, like pumping the mast up only to find that the pan would only operate one way and you had overshot the target, became very infuriating since the light was poor and what there was didn't last long enough. Happy memories of trying to resolder the six core mast cable, having left the power on, the

video was a 250 volt system and it was pouring with rain, a slightly painful experience. The Hasselblad batteries didn't like the cold and wouldn't hold charge, then the camera siezed up, so we made an urgent call to a London hire firm, which had better remain nameless, since the camera they instantly put on a train for Red Star delivery took three days to arrive.

Having bid a thankful farewell to the Hi-spy, I proceeded to the next task of a pre-photography survey of sites on the Brecon Forest Tramway. Superb weather - two days of horizontal driving sleet and snow, during which some of you may recall some soldiers died while on exercises not two miles from our site. The third day after my colleague had left, the weather cleared, excellent visibility slight ground snow cover, perfect for publication photography - but of course I had left the Sinar in Aberystwyth. I attempted the work in the summer but it lacks the effectiveness of snow, so I am hoping to go back as soon as there is another fall of snow this year.

By the summer due to financial restrictions, my field work programme was abandoned, so I resorted to sorting through our 10,000 print backlog for filing, an entertaining game in which you must find eight figure grid references for photographs you didn't take.

Now we are into '81 and field work is pressing again - last week I spent three days doing photographic surveys of farmhouses and mansions in pouring rain and very thick mud - deserted mansion being used as hay barn requiring detail photography of plaster work and painted staircases. The bottom half of the staircase had already collapsed with wet/dry rot so all the equipment, colortran lights, generators, cameras etc had to be manhandled up the remaining rotten frame.

Then for variety the local council put a bulldozer through a sealed tunnel which had housed the flat rods for operating the pump in the Cwmsymlog lead mine - so giving direct, if uncomfortable, access to the 1000' deep main shaft. It was, of course, snowing heavily, and rather than the tunnel warming up from the lights, it acted more like a wind tunnel.

Strange how ones mental attitude changes with conditions, from initially shying back from the edge of the shaft, after an hour or so one finds oneself setting up the camera two feet from the edge with your back to it - after all, when you stand on a kerb by the road you know you won't fall off, because it's only a few inches high - so why should a thousand feet make so much difference ?

Taking the pictures is no problem, the skill is in getting to the subject in a fit mental and physical condition to be able to operate the camera - assuming of course that you haven't broken the equipment getting there.

Special Offer ! For anyone who remembers Mr Cousins' famous 'shadow forecaster', stolen from a back number of the BJP, I have in my possession the new up-to-date version produced from information supplied to me by the Royal Observatory. I haven't used it for determining whether it is necessary to take flash gear to a wedding for photos in the porch as Mr Cousins insisted he did - but it works well on buildings and canal bridges. Send a SAE for a copy. I was the only person in my year who used it to my knowledge. So maybe if you have learned by your mistakes you would like a second chance! "

WAYNE FORWARD

"Since leaving the high seat of learning in July (a sad moment indeed) my career as a photographer has progressed in minute leaps and bounds. The first two months in the 'big wide world' were spent in the employment of Salisbury District Council providing a much needed public service - sweeping the streets and collecting rusty refrigerators from Bemerton Heath Council Estate.

After my short term as a refuse operative, I began my career as a photographer. My employment in this

particular field, to date, has been somewhat erratic to say the least. In fact since September I have spent only a month all-told in the role of photographic assistant (certainly a great privilege) - the only permanent position that I have held is that in the dole office queue every other Tuesday!

However, things are looking up - Southampton look a good bet for the FA Cup, Sheena Easton has got a new LP out, and Albert Tatlock has patched up his argument with Ken Barlow. Mentioning the name 'Ken' reminds me - Mr Kenneth Baker, caver extraordinaire, where are you-ou-ou (GB echo).....

Stop Press Good outsider for Grand National - Martins-town!"

ANDY DAVIS

"Where's 'boyo' Davis ? - well, at present in a launderette in Battersea High Street!

On leaving college I went back to the valleys and like Mr Forward I was employed by my local county council as a gardener/labourer - that lasted until September. I then, like a lot of people before me, strolled down the streets of London, portfolio under arm.... to no avail. In between times I aspired to heights of dishwasher - not a recommended occupation!

Then fortune struck - after what must have been an unbelievable reference from Derek; somebody must have believed it though, for I've been given the job of photographic technician for the Botany Department at Bedford College - I now appreciate just how hard Ramish and Stuart work.... !

Seriously though I am enjoying the work and I'm producing a 'little' bit more work than when I was in college!"



Summer leavers 1980

KENNETH BEKEN

"I arrived at the SCA in 1968 a couple of days late from the Isle of Wight (couldn't find my passport) to be met by that marvellous double act of Riddle and Bigglestone. I was taught(?) to photograph eggs, teacups and anything else that came to hand on equipment that even my grandfather had long since discarded as obsolete. However, after a year one had to decide to specialize in a form of photography. Realising that I wished to follow marine subjects (no, not mermaids) and noting a marked lack of ocean around Salisbury (except for the river which we attempted to map by wading its course!) I graciously took my leave and joined the family company at Cowes. My grandfather had started the company in 1888 and I decided to carry on the work after my father's semi retirement in 1972.

During my first year of photographing boats, I travelled off to the Caribbean a couple of times and slept through an earthquake in Peru! My early summer days had been spent helping my father photographing at sea and I had fortunately taken it all in for in 1976 I applied for my FRPS successfully. I was then asked to give a talk to the Royal Photographic Society. My first lecture! Shortly to be followed by the local Women's Institute. Both of which terrified me but I managed to muddle through. Oh, to be able to avoid public relations! I worked it out the other day that I spend less than ten per cent of my hours actually photographing.

Our main work is 'maritime portraits' and we use a fast launch to shoot from. We've stuck to the Hasselblad 500c camera as it seems to stand up to the salt water corrosion better than any other large format camera. Even so we usually work with two in case of breakdown. In 1976 I trailed the launch to Plymouth for the Tall Ships race to New York and managed to take up three lanes of the motorway on one nasty skid! However, I did manage to follow these mighty vessels out into the channel and get some super shots, returning at dusk on a teacup of fuel!

Fortunately my work allows me to travel a fair bit, having visited Hawaii, San Francisco, Vancouver (where I was guest on two chat shows on TV!), New York, most of Europe, and Moscow (where everyone had to cough loudly to cover the noise of the Hasselblad shutter... !) My most recent trip was sailing from the Canary Islands to the West Indies for 16½ days on a sixty-five foot ketch. Great fun!

Don't kid yourselves though that the life is easy. It may seem glamorous to work at sea. But you have to get good results and you can't alter the lighting or ask the sea to stop moving so much! - and it costs a fortune for our travelling which is all on spec and hopefully recouped afterwards. Luckily the postcards seem to be selling well enough to allow a modest living and my main extravagance - a Lamborghini. Looking out of the window now at the freezing fog is making me think about next April when I will have to force myself to lug half a ton of cameras up to Heathrow for the Antigua flight.....where did I put my shorts ?"

MANDY EDLIN

"July 4th - Independence Day and the yearly clearing out of the Art College. Deciding to miss the mass exodus to the 'smoke', I scurried off to Cornwall and spent two months working in a bar on a surfing beach near Lands End. After eight weeks of free booze and sun-bathing every afternoon I decided to have a holiday!

Arriving back in Salisbury I met up with a Catering student called Kirsten and we headed for Europe. We spent the next month terrorising the foreign talent and doing the tourist bit. However all good things (i.e. money) come to an end and by the middle of October we were both employed by HMG. Within a month I had applied and been interviewed for my present job: Medical Photographer at Royal Nat Orthopaedic Hospital, Stanmore. It's a small department, Boss, myself and trainee for a 300 bed hospital. We under-

take most routine clinical work and often we have unusual jobs such as fluorescence photography and filming of X-rays in animation."

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Angela Wilcox by Robert Jackson-Mee

~ IN VIEW ~

ANGELA L WILCOX

Angela Wilcox came to Salisbury in 1966, but started her photographic career in the West Midlands at Wednesbury College of Technology. After gaining her diploma, she moved to take up a job with Boots Pure Drug Co Ltd in the West Midlands. She remained at Boots for seven years, doing advertising and commercial photography for the firm's laboratories and equipment, for new products, and microphotography. She returned to Wednesbury College to teach photography, where a large amount of outside work was available, mainly in the form of heavy industry. This was a field of work hitherto unexplored by a woman at that time. While at the college, Miss Wilcox took up the position of Chief Examiner for the IIP in the Midlands. After eight years at Wensbury, she came to Salisbury College of Art and was based in Brown Street. Her main reason for moving to the South was the superior pictorial environment plus the fact that her family had since moved to Dorset.

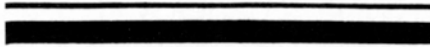
Miss Wilcox's career at Salisbury was full of incidents right from the start. On her second day she was struck down by flu which lasted for three weeks. On her return, she succeeded in rendering herself unconscious whilst walking through the unfamiliar labyrinth of darkrooms. Danger lurked even in the comparatively hazard-free art of lecturing - when one of her high-heeled shoes became firmly lodged in a gap in the floorboards and she struggled desperately to free herself, the heel broke off and she was forced to continue the lecture in stocking feet. During her stay at Salisbury, Angela has enjoyed her fair share of humour. An incident that remains lodged in her memory was the time when she was photographing Exeter Cathedral and an old lady came up to her, grabbed the Weston Meter hanging round her neck and spoke into the invercone saying "You're a bit young to be deaf, dear!" - she replied, "Yes, it's a

new model and very efficient."

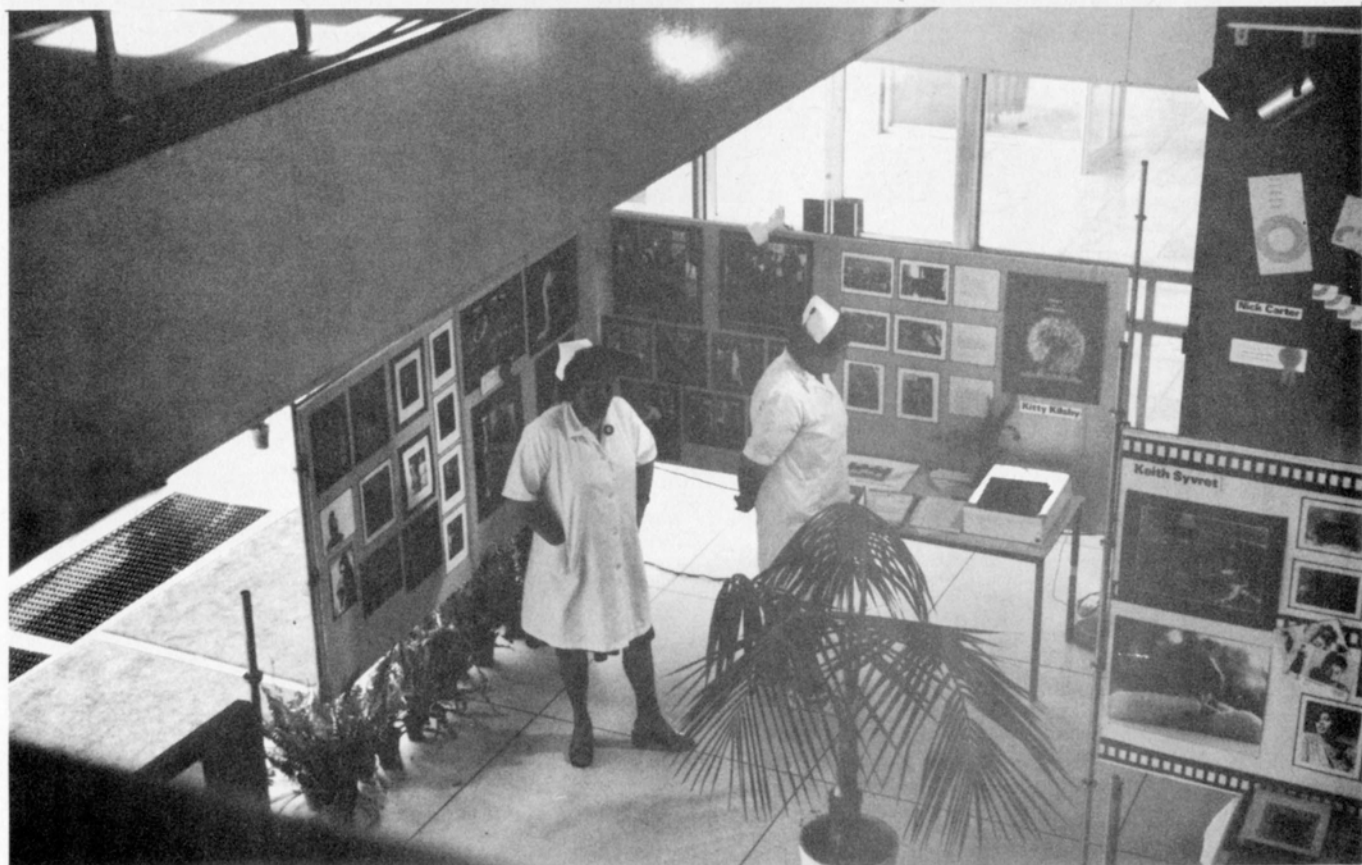
Miss Wilcox looks forward to many more humorous years in photography and passes the following message on to students from the old college in Brown Street:

"Long live the New Inn!"

Robert Jackson-Mee + Mark Hoolahan



DIPLOMA SHOW 1980





Karen Barnard

MASTERS COLLECTION

Masters Collection

We have decided to start a collection of photographs representing the best work of students past and present.

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So, have a look through your best work and send something in. All work will be fully acknowledged when displayed.

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