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Creators: Rick & Julia Goldsmith
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Evans Studio 1950s-1980s
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Essenhigh
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Summary Transcription with: Keith James, Jennifer Bowen & Graham
Essenhigh

JB bought prints and contact sheets to look at and images on
memory stick to put on RG's laptop.

GE laughing bout DE school of pin-ups. JB talked about
photographing pin-ups. Pin-ups on 50s - car on JB's contact
sheet.

JB's son, Jeremy Bowen, on contact sheet as a child.

Talk about exhibitions of people associated with DE.

KJ best pic of JB's – all about people – DE ethos – grubby children (hard to pronounce place name).

What did DE teach? Not camera technique. How to schmooze people, taught by example: 'What do you want to go to college for?'

KJ: Irish cigarettes – DE smoked strong cigarettes, mountains of ends – office and dark room. Was high ceilings ???? – cupping cigarette in dark room. Couldn't see across the smoke-filled rooms to take photos. JB darts matches. Technicality of smoking and photography. Needed harder paper as image was soft and foggy. DE wanted cigarettes in nursing home! DE on a cruise story – jazz enthusiast, threw cigarettes overboard. Talking about smoking culture and past.

GE started at DE studio – can't remember exact dates. John Payne about to leave. GE just knocked on the door. Out of Art College in '87.

KJ Just after they started using video. Edgar Street studio, moved from Broad Street in 1970.

KJ used to send everything by British Rail to newspapers (special stamps) in Birmingham, Manchester and London. Reason for move to Edgar Street easy to get to station. Would send black and white print with typed caption – Some stories good enough for national press. Telephoned in to picture editor either 'yes, I would order that' would pay for it. Or send on spec. 'Fleet Street 8000'. Transfer charge call, as expensive. KJ and Ricky teenagers, girls on telephone Cathedral school – tel exchange. Susan Evans drop dead gorgeous. Met her again in Malvern. Still gorgeous.

KJ and GE oddballs/characters turned up at studio with stories. (Ron Pritchard) scrumpled envelope with indecipherable writing – end up calling GE.

GE: DE on unwritten rule: You never came back without next story. Not about tech or operation, but about people. Parking at court, doughnut technique. About actually talking to people. Understanding psychology of people. They'd open up. Can't just hand over contacts, won't be yours until you've connected with them. Most important person in a building is the person with the keys. Talk to them.

KJ: Contact in Llandindrod Wells, Kington, Builth Wells, local reporters, relied on them for sporting info (before internet).

JB: DE literally gave JB old 'Voitlander' (camera / lens) without range finder and said go and take pictures. Aged 17. DE

knew JB's sister Veronica who worked at the Hereford Times. Came to her school, Broxwood Court and said would you like to work for me? Yes! While still at school. Before agency set up and DE darkroom at this house. Worked at Broad Street for DE.

RG: different attitude to photography then to now – respect/ glamour.

JB: just wanted to leave school. One of five children and didn't get on well with teachers. It just happened. DE taught JB to drive in a little green van. Passed second time. JB had only ever used a box brownie before working for DE. Showed her stops, how to frame a photo and how to print and bracket ?? exposure but never went out with him on a job before she had to go out on her own.

GE: tactile film learned more by trial and error. Thin negatives. Don't get a feel for it these days with Photoshop. A lack of understanding of how light works.

KJ: DE would throw you into the deep end but if it went wrong he'd take full responsibility. Went out with Rolliflex, 12 pics, use a couple and selotape rest together. Drink driving pic only three exposures. Published for three guineas.

JB's contact sheet taken on super/contra??? Liked viewfinder on it.

KJ: on Rolliflex everything reversed in viewfinder. Peephole 'sports finder' sighting on goal line with 30 ft on focus.

GE: not really critical. Encouraging. A good teacher, by example.

JB: you just wanted to make pics as good as him. Chooses people to work with rather than portfolio of work.

GE: feel naturally shy, but you're thrust into situations, need to understand people.

KJ: DE shared opportunities, all got great pics of Duke Ellington. Politically DE well connected. Would do exhibition prints in spare time. DE keen to make sure you understood if action was happening in one place, focus on people reacting to it, over shoulder shots.

GE: Mike Charity disappeared while filming funeral, went across valley to get shot from unique angle. DE try to find something a bit different.

RG: Churchill grave scrum photos.

KJ: DE policeman came into office, put petrol in Austin – Mike

reversing to get petrol into engine. Derek Foxtan and Mike went and Mike crashed car in Credenhill.

JG: Let's look at exhibition prints. Studio angle, not to attribute everything to DE: Big bio spine with stories off of it. Courtyard commissioned play about Goal.

RG: photos, crops and extras, before and after. Will go back to Courtyard about exhibition. Laurie Teague. Ray Lloyd, wedding photos taken by DE never seen. Who took goal photo – Barry Griffiths (has bad health and doesn't want to be involved). He and Ted Woodruff official reporters for Hereford Utd. Cut himself off after retirement.

KJ: commissioned by TWW Studios – Beatles production stills – cancelled – policeman popped by for cup of tea – rang local businesses to say Beatles going to Green dragon for lunch. 1000 people turned up – news story at Green Dragon Hotel. Pest Control meeting.

GE: Don't let truth get in the way of a good story. Video mum – loyal team of stringers in ??? left out in cold, moved into video, days of battery pads and separate recorders. ITV had $\frac{3}{4}$ man crews down to 1, under Thatcher. Learning new technique. DE not really interested, handed to GE.

KJ: couldn't use artificial light with film if did, needed member of ETU union present. GE needed card to film. DE fought (John Cane). DE had a stand-up row with John Cane about GE filming something. The unions all went under Thatcher. Tried to get freelancers to work separates. Union hold on not being able to shoot sound. De handled gently, between Union ??? and not working (management).

GE: interesting/challenging time in TV. Originally filmed as stringer, newscast, voiceover. Within six months were doing interviews. Difficult time when it came to bigger stories. Child disappeared, delivering newspapers, near Halesowen. GE very much an outsider at time.

JB member of NUJ, meetings not very interested.

MM: At Golden Fleece heads up murder. DE worked freelance for National Geographic, and Gloucester Citizen and Bulletin.

GE: photographers were held in high esteem. Fewer pics. Did get stories from local paper. Compare to Trump, no local media where he has footholds, rely on CNN and online.

RG: angle: looking back and what have we lost?

GE: can't take pics of own kids in school, since late 90s, social history gone. Paperwork clearance too big for photos of

kids (for Getty etc.). DE's photos will be one of the last and finest collections of social history in existence. Don't carry a camera any more⁴, digital camera phone, auto upload, don't consider or edit.

RG: what will happen to those in the future?

GE: Tries to make iBooks. So they actually get looked at.

KJ: Break-ins, Hasslblad, found intact with film.

JB: images brought – mix.

Years at Broad Street (41 years 43 later). Upstairs. 79 steps to the top. Til 1970s moved to North End Stores in Edgar Street. KJ, Ricky and Rob Jones and JK used to race. KJ thinks there are some animated images of DE, John Bulmer and Mike Charity I Broad Street and pics of Edgar Street.

KJ and GE: fun. Given cider (at Weston's) Len Weston.

GE: very few people who didn't know Derek.

JB: DE always busy. His dad, former miner, in office when DE on holiday, watching JB. Always wore a brown tweedy suit. Setting up office at New Year, buying furniture.

KJ: mural painting, on office wall, in photo of DE with Rolliflex, went to London and became part of CND movement.

JB left in the fifties.

KJ: lots of photos of Diana Day. Still alive and lives in Herefordshire. A Herefordian. Husband was manager of the Green Dragon until he died.

JB: had to photograph one starlet-pin up a week, quite decorous. Went to France with DE in 1975 and never saw any of the pictures. Looking through exhibition prints. JB's sister Veronica story. Nun pics, DE didn't credit for her, did research.

???? joined at 68, false retirement story, knack of relating to anyone in Hereford. Cleaning lady for years. Mrs Mop in an aggressive mood photos.

RG: other pics by DE at cider museum.

KJ: Henry Wiggin factory stuff.

RG: third year exhibition.

MM: Reading archive of rural scenery/photography.

KJ: DE did manage creating work for freelancers (hardy annuals) perennials, May Fair Christmas babies, hops, councillors.

GE: babies born on Christmas followed by a murder.

JB: unusual young women photographer, advantage, polite to her, often sent on tricky stories. Story of a little girl being murdered, photographers everywhere. Sat on doorstep for hours, eventually they talked to her and gave her some pics. Feels it should never have been done.

GE: terrible story of man running over his child. Advised man, a Christian, nobody's going to know we haven't found them. Do a piece to camera without invading people's privacy. DE: you should be able to go back to any story no matter how bad, and ask for a favour.

RG: about more than nostalgia

JB: did a photo for May Fair. Remembers Renata old lady pic.

KJ: Miss Hereford pic 1951. Enormous sense of fun. Aero ad, wouldn't get away with photos of naked kids on beach now.

Hugo Van Dogen, in Cheltenham. Society photographer. JB thinks DE used to go and see him. Gave DE Primaflax camera. Gave JB Super Iconta to take to her next job. DE gave loan to Mike Charity.