Title:	James, Keith_ Interview_Two_Complete
Creators:	Rick & Julia Goldsmith
Project:	Herefordshire Life Through A Lens
Tagline:	Films, stories and exhibitions inspired by the photographic archive of the Derek Evans Studio 1950s-80s
Subject:	Autobiography, Derek Evans Studio, Herefordshire, Heritage, running a business
Publisher:	Catcher Media Social CIC
Tags:	Keith James, photography, Derek Evans, oral history, heritage, PV, participatory film-making, community film, Herefordshire, Derek Evans Studio

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Identifier:	James, Keith_Interview_Complete
Interview Date:	October_15_2016
Location:	50 Lichfield Avenue, Hereford HR1 2RJ
Source:	Catcher Media Social CIC
Interviewee:	Keith James (speaker, male)
Interviewer:	Julia Goldsmith (speaker, female)
Camera & Sound:	Richard Goldsmith (male)
Producer:	Julia Goldsmith
Language:	English

Type:	Video
Video Format:	MPEG-4
Bit rate:	25.73 mbits/s
Frame rate:	25 FPS
Aspect ratio:	16:9
Width:	1920 pixels
Height:	1080 pixels
Scan type:	Progressive
Audio Format:	AAC
Audio Sampling rate:	48.00 kHz
Audio Bit rate:	192 kb/s
Stereo/Mono:	Mono
File Size:	9.04 GB
Duration:	50 min 17 seconds

Type:	Audio
Audio Format:	MP3 audio
Audio Sampling rate:	44.100 kHz
Audio Bit rate:	259.24 kb/s
Stereo/Mono:	Mono
File Size:	97.8 MB
Duration:	50 min 17 seconds

Transcript

0.00

My name is Keith James and I worked for Derek Evans and then with him as his partner for over fifty years.

It was 1962 and I was at the High School for boys in Hereford and our teacher, Harold Coates, said to me: 'I understand a chap called Derek Evans wants an assistant. Why don't you go along for an interview? And one Saturday morning I climbed those 79 steps right to the top of the studio in Broad Street and there was Derek in his own little private office and I just talked to him for about two hours. I can't remember it being a formal interview at all but it was never Derek's way to be formal. A few days later I got a letter saying would I like to take the job. Well of course I jumped at it because it was one in a million the job was.

1.00 min

[Can you tell me a little about his talent for nurturing talent, including yours?]

I didn't really know much about him at the time. I had seen him on the Hereford Race Course when there was a competition between the American Free Forces and the SAS boys at parachute jumping and I knew him by reputation through my father who was a keen amateur photographer. Apart from that I knew very little about the business.

1min 35 secs

[Can you describe the studio]

Yes, it was a long climb to the top of the stairs, and under the eaves of the building we had a number of rooms, there was a studio room, a dark room, and the office itself. Course this is 1962 and everybody smoked. Everybody in the studio smoked and we would all probably smoke 20 cigarettes a day. So with at least three people in the studio, you can imagine there were sixty cigarettes a day going through that studio. And it did mean that once a year in the spring we would have to wash the nicotine off the ceiling of the office. And of course it was my duty as a

newcomer to the studio to empty the ashtrays.

2.30

[Did Derek ever throw you in at the deep end?]

Derek had a way of putting you in the deep end. You were never actually taught anything or shown anything, but you learnt by example and by following his working practises. But of course he did over reach it at one point because I'd only been with them a few months and there was an Oxford Utd football match and it needed covering one winter's evening and Derek was ill and he said, 'you'll have to go'. And I protested, 'look I know nothing about football, it will be hopeless. Can we not cancel it?' 'No, no, no, no, you have to go.' So I went to Oxford Utd. I was positioned in the midway point I think of the pitch. Couldn't see either goal properly because it was so foggy, and there were eight goals scored and I missed every one of them! Not exactly the best way of a career filming sport. It was a lesson for the studio. I don't think they ever sent me to film a match again.

3.50

[Were you there for the 1972 match?]

Oh yes. Everybody was there. In those days we had to make regular calls to Fleet Street where the National newspapers were and you did it by transfer call charges through the local telephone exchange. And I can remember, I think I rang the Daily Express or something, and the fellow on the other end said, 'oh you play football down in Hereford, don't you?' and of course everyone in Britain was talking about this one big game and the one wonderful goal which was scored by Ron Radford.

4.30

[What were you actually doing that day?]

On the day of the match of course, you're referring to this famous muddy football match for, against Newcastle, I was sent across there as an extra string. As I say, this was an important football game and if you had a spare photographer, even if he was known as being a dunce at photographing football, he was sent there. and so I was sat on the edge of the goal mouth with Derek and a number of other photographers. And of course what really stymied I think the Newcastle players was this heavy snow and rain which we'd had. It was so muddy they couldn't drag the ball about. Our folks just weren't used to it. And all of a sudden of course this great big shot rocketed across the goal mouth, and there we are. One of the most celebrated goals ever.

5.30

[What was it like being a young man, a young photographer at this studio in Hereford?]

You could say I was going to work, but it was never ever work. I enjoyed it too much. It just could never be thought as work. Every day was something different. The thing to remember of course is that independent television was in its infancy in those days and we were working for ATV, which is later Central Television, and TWW, later HTV. So the studio telephone would ring half past nine, ten o'clock in the morning, and we would all flee like mice from a sinking ship and run off to various film assignments. The majority of the work then, started to become film. Terribly exciting times, terribly exciting. There was an enormous range of contacts too who would ring in to say, 'there's a fire' somewhere or to let you know such and such an event was taking place. So we travelled all over mid-Wales and parts of Shropshire and Herefordshire, because that was the patch of ground allocated to us by Independent Television.

We didn't have time to walk around town, we were just so busy. Day after day after day, we would film for independent televisions. And of course at weekends there was a lot of sports to do, and Derek of course did the football. But I did an awful lot with rowing. Heads of the River Race I think one was called. I did a lot of motorcycle scrambling. There were a lot of sporting events that had to be covered. We were probably more busy at weekends than we were in the weekdays.

7.30

[Can you describe the sort of equipment you were using then?]

It's quite extraordinary looking back to see the changes there's been in photography. And it's like the canals and the railways, isn't it? It's a sort of stunning moment in time. I remember a man at a laboratory in Kidderminster once saying to me when digital systems came in, that he was still doing traditional work but last week it was almost as if a switch had been thrown and everybody was going digital. And you must look back at those periods and remember that all photographic systems in those days were made mechanically. It was the watch maker, the clock maker, the skilled lathe maker, who actually assembled cameras, because cameras were entirely mechanical. When it came to film for instance, we did have an electric Arroflex cine camera, but I principally used clockwork Pyard Bowlex 16mm cameras. Now, the Pyard Bowlex would only run for about 22 seconds on a single wind. So you had to be careful and you had to measure when you actually press the button and started the camera running.

9.00

The Arroflex of course would run continuously. But there again you had to be careful that your lead acid battery actually went

down in value as you used it, and if you didn't correct it then people in your images would look like Charlie Chaplin, suddenly racing along. Very skilled stuff. Everything had to be done by instinct, intuition and experience. No white balance, no automatic white balance, no automatic focus, none of that at all. Tough times.

[Tell us about what you are holding?]

Well there you go, this is the beast, this is the 16mm Arrowflex camera we used and as you can see I am struggling at my age to hold the damn thing steady, and it really was a problem, very very weighty in deed. It's an entirely metal construction. The piece on the top here with number two on is a four-hundred-foot magazine.

10.00

Normally for news work you wouldn't have this attached to the camera. The film would be contained inside here and you would have a hundred-foot spool. It would last two and a half minutes. Now what was very important to realise when you had this two and a half minutes when you were filming for instance just a small snatch for news of a football match, because you had to process later a hundred foot of film. Consequently they didn't expect you to use two, three or four spools and a good experienced operator like Derek would anticipate when a goal was going to be scored and [indecipherable] perhaps twenty, or thirty seconds of film. However, sometimes you did have this four-hundred-foot magazine on top which gives you ten minutes footage. The other thing with it is it has a three-lens turret and of course there is no way in which you can have automatic iris on this, automatic focussing, so it has to be done with this one hand.

11.00

….and you can actually pull focus, as they say, as you move along. The other difficulty was of course if you happened to be filming somebody outside and the same came out or the sun went in, the exposure would change and you would have to adjust that by counting the clicks on the front of the lens here without taking your eyes from the eye piece because you still had to see what was going on. So it was a difficult camera to use, it was a heavy camera to use and today I just don't think people realise how easy it is for them all.

Of course I'm old enough to have started working with black and white film. And in fact when I started taking a picture in black and white in the middle of winter was quite a skill and it didn't always come out as easily as you thought. Then of course along came colour. And working on colour negatives was……..

12.00

….quite difficult at first, but of course everything then had to go to a laboratory to be processed. It meant that you couldn't spend hours in the dark room adjusting pictures exactly as you would like them. that was the beauty of black and white, you could them as precisely as you like. All of a sudden things went to a laboratory. And that was ok. It slowly came in. it was more influential I think in the commercial world. but of course there came a point where television moved to colour and our studio was better equipped than most to deal with it. You were shooting colour transparency material. To shoot colour transparency material you had to be 80 to a 100 per cent accurate on your exposure every time. Otherwise it was washed out or too dark to see. Derek of course had done some colour transparency work on the Queen's Coronation…

13.00

….way back in 1953, and he kept working with colour transparency which was the most difficult medium of all to use. I had started to use colour transparency for commercial work so I was adept with it. The first article I ever sent to 'Film in Colour' for HTV, was a retired naval commander, who grew orchids, and of course that was a very colourful thing. But then I had also been using what was called a spot metre, with a neutral grey density card and you could then measure the light on the neutral grey density card and adjust your exposure accordingly, so I could work accurately. And the first piece of film of this orchid was sent down to the studio and it said, 'hang on everybody, this is the way to work, look at the colour here, this is what we went every time'. But of course you didn't have static orchids every time. There were occasions when you had to work on the hoof with light coming in and out, in and out of houses and all the rest of it, exposure was all over the place.

14.00

Very difficult but we managed.

[Can you talk about the transition from still image to film]

There were a number of rewards Derek gave to staff. He was the Chairman of the photojournalism group at the Royal Photographic Society and once a month would go to London to chair the evening's meeting. And if we had a particularly buoyant month and we sold well and we did good pictures and all the rest of it, one of us would be taken to London for an outing and we would always go to 'La Jardin de Gourmet', which was his favourite restaurant in London and we would have a supper there, and we were introduced to things like frog's legs, or [indecipherable] as Derek called them. And we had escargot, snails. Can you imagine what it was like for young Herefordshire boys to suddenly go to a posh restaurant in London and have some

snails, knowing in the corner of course were the Boulting brothers, the famous film producers. So that was one reward, then the rewards got a little better and all of a sudden Derek decided we should go to the international film fair in Cologne, a photo fair. And so we would drive over to Cologne and would spend two or three days there and we would look at the new developments that were coming into photography, it was the showcase, and it was the showcase of the new video systems coming in. and we exhausted ourselves there for two or three days and then we would go down to the wine festivals along the Rhine and we would have a glorious booze up and we would be there singing in the streets at night. Great stuff.

16.00

[How did the onset of film impact on the studio?]

Particularly moving from film to video in the television industry came against a lot of resistance. I can remember most camera men saying, 'well, of course, every time it rains these cameras stop working'. There was an enormous amount of resistance. Once it was accepted you had to go through with it, Derek moved with it easily and seamlessly into it. He had no trouble with it at all, in fact welcomed it. But then Derek had on a number of other occasions come back from London with a new piece of kit or in Cologne we'd see a new piece of kit and we'd say, I'll have one of those, which we did.

17.00

[so he was always looking forward?]

Oh Derek was, yes. But I think the change that he resented really was the attitude of people to work. It was becoming more and more difficult to have fun with one another. And inevitably with Derek wherever you went there was always a sense of fun, unless of course it was the tragedy of Aberfan, which was quite shocking.

I remember the Aberfan episode quite clearly. Derek went down there for two or three days. I remember him telling me there was a lot of hostility to the photographers because the, one thing I think happened was the Paris Match photographer tried to get into a chapel where the children's coffins were….

18.00

….and obviously that caused quite a lot of upset there and so there was a lot of hostility towards the photographers. But none of Derek strangely enough. Derek was the son of a Welsh miner, perhaps it was that, insulated him from their hostility.

Derek loved people, he liked people. He would be miserable in a

field with no one around him. Derek always wanted people around him and he always impressed people I think and people liked Derek and so consequently he became part of a huge chain of people, who would ring him up and say, do you know so and so is going or do you know such and such an event. This was how the studio operated and that's why the studio was successful in television.

19.00

[what was your contribution to the studio, what is your legacy?]

I like to think I was a technically sound photographer at all levels, from the early black and white stuff right the way through to the introduction of colour, particularly with the colour transparencies. Though I was probably more properly construct a bit of film for telly than Derek was. Derek would see an event and he was bang at it. Whereas I would be thinking of the left and the right and the rest of it. And then of course I went on to do all the studio commercial work and that blossomed in the eighties and probably became the principal income source for the studio.

20.00

[tell us about the skills involved in your work?]

It was over a period of time that I developed a number of techniques for the studio. Perhaps some of the most difficult to describe were the multiple exposure pictures that I did, where I would combine two images of the same piece of film. And in the studio, I was working with Hasselblad's and one end of the studio I would put one particular set and on the other I would put another set. Then I would take a picture of the first and without moving the film forward, take it over to the second and make another exposure on top of it. And that meant I had pictures for instance, which showed things like star burst filters on the industrial stuff. It was great fun to do. I was very lucky. And of course the other thing that helped enormously was that I did an awful lot for the drinks industry because Bulmers they had other divisions. They had a soft drinks division, which dealt with Perrier, Conterex(?), important brands, and Orangina. And they had a wines and spirits division, VAT 69 whiskey, Glen Morange, and I worked on all those brands. And then again as people from Bulmers moved to other parts of the drinks industry I continued working for them.

Of course by this time there were other people who almost bolted into the studio. There were some very good local designers, for instance Gerald Newton Seeley, and Haydn Dix at Ross and of course Jenny Taylor. They would all in turn have clients, all needed photographic work and they would bring the photographic work to me. I'm looking now at some pictures that I took for a

company manufacturing industrial equipment, and it reminded me, this is in 1993, even in 1993, although I was the author of the work, under the copyright rules in those days, it was still published under the owner's name; it was credited to Derek Evans though he actually didn't take any pictures at all.

And then there's this one that is a source of enormous fun to us. I used to work for Marigold Gloves, their industrial division, and that took us to all sorts of places actually, including some very grubby factories to show where these gloves were used. But it was very lucrative work. I literally had queues of work, boxes from the back door, bottles of drink, electronics, everything to be photographed.

Derek never had anything to do with this side of the work. He would freely admit he didn't have the patience for it. Of course he wasn't talking to a person!

24.00

He just liked to see the queue of work out the door. It's strange looking back over the fifty years of the studio, the first section of it as I remember was entirely on newspaper work and the fledgling television work, and then in the sixties, seventies and through into the eighties, the main breadwinner for the studio was the television work. Mid-eighties onwards right through to the 90s. the studio changed.

25.00

Any freelance office in those days relied on information. Where would the information come from? Principally the chain of contacts. You would actually listen out for a passing fire engine and if the fire engine had its bell ringing you would ring the controller and say, 'where's the fire?' or otherwise, you would scour the local newspapers and regional papers and see were stories you could adapt. And if you could adapt them then you would create your own story. Having created a story and working for the newspapers of course, you were not certain it would be published, so you would ring a picture editor and say, 'I've got such and such a story, would you like us to take some pictures?' and the picture editor would say, 'yeah, I like that story'. And he would order it, in which case you would definitely get paid or he would say I'm not so certain about that. Take a picture on spec. if we use it we'll pay you, if we don't use it you don't get paid. And there were occasions of course when an editor would say, 'I just don't' like that story'.

It was a commercial studio and it had to pay its way. If we went working in mid Wales, filming in particular, there was a fellow called Gwillam Owen who used to come with us, he was a researcher, if we went to mid Wales working for HTV or whatever,

we used to have a policy we wouldn’t come back to the studio unless we had an idea for another story. And in Gwillam’s case it invariably meant calling in a nearby pub and talking to people. And of course pubs are a great place for the exchange of gossip. And it inevitably worked.

27.00

[tell me about the ‘hardy perennials]

At the end of every year you would sit at the desk and you would go back through the previous year’s work and you would know there were certain items that would come up again year after year. Things like ploughing competitions, there was a daffodil competition, a bulb competition, and a few other things. They would always render good pictures. You would go along there and if you got a good picture then of course you would sell it. Sometimes you wouldn’t have an immediate sale of the pictures but nevertheless you would still take the pictures and send them to an agency in London. We used Camera Press, which was a very good agency run by a Hungarian chap called Thomas Blau. And so we would have a library of pictures in London with Camera Press. And then you would get monthly sales from them. You had fifty per cent of world sales and it would be quite startling to find out where some of the sales came from.

28.30

An amusing incident came out of a very difficult time for us. we were booked to do the production stills at HTV in Bristol of a visit of the Beatles. We were all wound up to go down there and at the last minute it was cancelled. And so there we were at the studio all glum faces, we were all going to see the Beatles, wasn’t going to happen and we weren’t going to have a day’s work, and a visitor came to the studio and promptly said, give me a cup of tea and let’s see what we can sort and then started to dial all the local telephone exchanges, Bulmers, Wiggins, Paynter Bros etc, and said the Beatles are coming to the Green Dragon for lunch. And soon the street outside filled with people, absolutely filled with people. The gentleman concerned whose occupation I will not describe, went down to direct the traffic all-round the people. That evening it was on ATV news saying there had been a hoax in Hereford. Beatles had been due to go to the Green Dragon Hotel and coincidentally there had been a meeting of Environmental Pest Control Officers.

30.00

[What was ‘it’ Derek had?]

That was the thing we all watched and we all learned and how to seamlessly become part of what was going on without intruding at

all. Not being a presence there, and so people were at ease, and Derek always had this one great virtue that when you were photographing the one main event in front of you, if you looked over your shoulder, inevitably the better picture was the shocked face of somebody behind you. And this is where he got some of these golden pictures. Some of the hop picking pictures with the children in particular, they are wonderful pictures. But then he was able to do it, he was able to melt into the background, become part of the scenery. He was one of the people there. he wasn't any threat to them or anything.

31.00

[tell us about your favourite Derek Evans' photo]

I think it is extraordinary that when you look back that the variety of items that the studio covered, for instance there was an enormous file of royalty, which went to the Camera Press Agency, and there were other personalities that we photographed, but at the back of it all the most memorable studies are of ordinary people in ordinary situations. Derek had enormous humanity, he had a great regard for the underdog mind. He would be very vociferous in his defence of some people. And I've got two or three pictures here that I think are perhaps indicative of the thing that he did. This one in particular, which is of a miner. It was part of a number of pictures taken for HTV/TWW when they were filming the closure of one of the last mines in Wales. And I think it is a tremendous picture, it says a lot about the Welsh character. This fellow has just come up from a shift, the mine is closing, his face is covered in grime, a wonderful strong set of teeth, this is the fellow you want if you were ever in a brawl or something. He'd be a tough guy, but nevertheless, he's got a smile in his eyes looking forward to better things. I think it's a great picture, a memorable picture, and I'm very pleased it's a picture that I've kept for myself. Another one here, but this is a younger man of course. He's a miner too of course and perhaps he's looking forward to greater things. And it's funny really how the Welsh items figure so large.

Of all the pictures taking at the studio, I think this is the most memorable of the lot. And it was taken by Jennifer Delaney, who was Derek's first assistant. She took it apparently early one morning seeing these children scrabbling around for some coal on a heap somewhere. And I love the fact the chap, his trousers tied up with string, daps on, and how's he offended the girl in the background I just don't know, but she's wondering away. Jennifer made efforts thirty years later to trace them but no trace of them. Perfect timing incidentally. This is the Cartier Bresson stuff, isn't it, where you have a decisive moment. That's the Derek Evans' style of teaching.

34.30

[tell me about the NUJ and Golden Fleece story]

We were all members of the National Union of Journalists and the chapel meeting once a month took place at the Golden Fleece, the pub opposite the Town Hall in Hereford. And it was a very well attended chapel. There were 20 to 25 journalists there and we would sit in the back room with a pint of beer. And one evening there suddenly the door came flying open and a bus conductor put his head through the door, 'I don't know why you're all sitting here,' he said, 'they've closed the road outside, there's been a murder down the road.' So we all trouped in a file, all the way down St Owen Street to learn that Dr Parker had been murdered. And just as this gang of journalists arrive, Chief Inspector Westwood I think his name was, arrived saying, 'how the hell did you get here before me!'

35.30

[can you tell me about the international profile of the studio's work]

that came about because of course Derek's early work, Derek recognised the importance of the being seen at major exhibitions and getting awards. And he went on holiday in Belgium of course and he'd taken a series of pictures there of street traders and all the rest and entered competitions with them and they were used by the Belgium press and they were used particularly in one large photographic magazine. And it drew Derek to the attention of the film manufacturer Gayvart who were in Belgium. And then Gayvart would send new films, batches of film to Derek for him to take pictures with and hopefully get pictures in Amateur Photography and all the rest of it saying I've used Gayvart 33 and all the rest of it.

And then a lot of the work we were doing went to Australia and all the rest of it and we were working for ITN. And at one point we were even commissioned to do a short film by Walk Disney. What had happened was they were relaunching Snow White and the Seven Dwarves and they were literally sending some characters round shopping centres and you had to film the public reaction to it.

There were a lot of gold medal winning pictures and of course a whole host of publications in specialist magazines.

37.40

Derek was a passionate fan of jazz. There are some tremendous early pictures of Count Basie. The one thing I did do with Derek was Duke Ellington came to Coventry Cathedral in about 1972/73 and we went there to photograph the rehearsal for the concert. I took a series of pictures and I remember I sent them to Amateur

Photographer and I had three pages of these pictures published of Duke Ellington.

More rewarding than that was, when we got to Cologne for the International Photo Festival my photos were in the festival edition and they were alongside a fellow called Waterman if I remember correctly and he was one of the first photographers doing air to air pictures of sky divers. It was quite a celebration. I was very pleased with those. I was paid well, I remember. I was paid £150 per page, so it was £450 for three pages of work. And that didn't go to the studio incidentally, I took that money myself.

39.00

[was there competition between the different studios in Hereford?]

There was competition of course but we were principally outside of it because most of the competition would be between the wedding and the portrait studios, which we never touched. We didn't photograph weddings we didn't photograph portraits. But one memorable piece of competition I remember, there was a fellow by the name of Beaver, who was a caterer, did a lot of catering for the Three Counties Showground, and he had a café cum restaurant in Maylords Street called the Silver Grill. There was an accident at Pontrilas and the poor man was killed. And I can remember with Rik Caulder we were in a car going down to Pontrilas to photograph this thing and I can remember there was a green van with Barry Griffiths in it from the Hereford Times and another one from the Hereford Evening News, and the three of us were racing to Pontrilas to get there first. So that was the competition. And there was competition for stories of course. A story appeared in the Hereford Evening News of a young lady in Ross who had gone to a Conservative Party outdoor garden party and she had bared her breasts, and on her breasts, she had vote labour and on her back, she had something like nothing to hide, and it was published in the paper as an anonymous story. But Neil Graham who was the Western Daily Press reporter he said, come one, we've got to go and find this girl. Well how do you find a girl in Ross? So Neil being a very experienced journalist said, well just ask everybody. So we walked round Ross for about an hour and a half, do you know the girl? Do you know the girl? When all of a sudden, this fellow said she's around the corner, she lives at so and so. So as we went to the house there was suddenly a summer thunder storm and all of Ross flooded. There we were now with our socks and our shoes off and knee deep in water to get to this house. We got to the house and knocked on the door. And the young girl Sandy said, yes, that was me, and could we do a story and photograph her and we did. That was the way of finding the girl, just ask people in a small town.

42.00

well one of the first things I became aware of, this was 1963, was just how many photographers there were in the town. Just up the road in Broad Street was Richard Hammonds, then around the corner was Bustins, in High Town was Foster and Skevington, there was Reg Rumsey in Church Street, and Vivian's in Church Street, which was of course run entirely by ladies. I'll tell you a story about Vivian's if I may. We're again going back to the early 1970s and Vivian's studio in Church street was entirely staffed by ladies and they had a contract with RAF Credenhill to photograph the passing out parade of each new squadron. And all of a sudden, the proprietor Thelma Holland came to Derek one day and said, 'I really don't know what to do. One of the other photographers has suggested on this all male parade ground they've got a female photographer and that shouldn't be allowed. And Derek of course was always one for sticking up for the underdog. Well don't worry he said, I'll send one of my chaps along to film the parade ground for you. So what we used to do was we would go up to RAF Credenhill once a month, Thelma Holland would stand there, we would take a Rolliflex with a roll of film in it, walk out onto the parade ground, take pictures of the inspecting officer, and then we would hand her the roll of film and we would go back to the studio and Derek would charge her £5 to do that. But if defended her contract and she kept it until RAF Credenhill closed. Derek didn't like underhand methods, it was just not a way to behave professionally.

44.30

[tell us about Derek's politics?]

Derek was a staunch Liberal and of course was a supporter of Frank Owen from the 1950s, who stood here for the general election. He was then the publicity agent for Robin Day when he stood for the parliamentary seat for south Herefordshire, and of course he was a committed liberal. And at one point the Liberal party in Hereford were the majority of the city council here. And apart from Derek as a city councillor he also went to the West Midlands sports council and together with the officers of Herefordshire Council they bought the money to Hereford to build the swimming baths. And typical of Derek, when it became tine for the first sod of earth to be cut there, rather than do it himself or get someone from the hierarchy to do it, he got the youngest member of the swimming pool to do it. And I think that's commemorated there on a plaque to this day. And then of course he was on the council for a number of years with a number of highly regarded Liberals.

46.00

[what was the greatest lesson you learnt from Derek]

You learnt many lessons from Derek. I suppose really and truly the greatest lesson from Derek was that if you were fortunate enough to work in a studio like his and fortunate to work with a man like Derek, work could be fun, really fun. There were very very few occasion when n things didn't go well. I can't ever remember a situation where we didn't 'supply a customer with what it needed. That reliability rubbed off with people who worked for Derek then left. Like Mike Charity. I remember once mentioning Mike's name to a Central TV producer once and he said, oh Mike, oh you can always rely on Mike.

Derek was at ease with most people. He really was. He was never shy either.

48.00

[evaluation question]

of all industries these days, the photographic industry has changed more radically than any other I can think of. And if you look back at Derek's work this was an entirely different world. we did do things differently. And it's been a long journey in many respects to get from where we are today to where we were some years ago.

49.00

[what's the value of looking at these photographs?]

Derek's pictures actually show people in an entirely different context. The one thing I always think looking back at Derek's pictures is most of the peel look pretty cheerful, everyone was having fun. I don't think they were under the pressure people seem to be under today.