

● Scottish  
● Photographers



NOTES

DECEMBER 2003

## Scottish Photographers: Members and Supporters

### Life Member: Thomas Joshua Cooper

Christopher Aïde	North Berwick	Clare Maynard	Guardbridge
Alan Aitchison	Lochwinnoch	Danny McClure	Penicuik
Roland Ashcroft	Meikle	Frances McCourt	Irvine
Goeff Banks	Aberdeen	Ray McKenzie	Milton of Campsie
Douglas Bell	Coulter	Ian Melville	Glasgow
Ian Biggar	Dunscore	Tony Middleton	Cannock
Andy Biggs	Stoke on Trent	Cameron Miller	Dunoon
William Bishop	London	David Mitchell	Dunfermline
Alan Borthwick	Perth	Bob Moore	Avon
Sheila Borthwick	Perth	Chris Morris	Bishop's Waltham
Alan Bovill	Edinburgh	Linn-Camilla Muskaug	Edinburgh
David Bruce	Helensburgh	Roy Myers	East Saltoun
Robert Burns	Glasgow	Stephen Pounder	Dundee
Stewart Burns	Glasgow	Keith Price	Lairg
Gordon Cairns	Glasgow	Bruce Rattray	Camberley
Colin Cavers	Lauder	James Renny	Rumbling Bridge
Bob Collins	Glasgow	Eric Rhodes	Coatbridge
Anne Crabbe	Shesham	John Rhodes	Lairg
Gordon Croft	Fife	Jonathan Robertson	Chance Inn
Caroline Dear	Skye	Roy Robertson	Newport on Tay
William Doig	Glasgow	Sue Rust	Edinburgh
Catherine Drain	Kilsyth	Richard Sadler	Coventry
Bill Ellis	Tretham	Sandy Sharp	Motherwell
Ian Fairgrieve	Inverness	Stewart Shaw	Glasgow
Roger Farnham	Glasgow	Matt Sillars	Dingwall
Jane Fenton	Edinburgh	Roddy Simpson	Linlithgow
Eileen Fitzpatrick	Kinross	Daniel Slinkert	Elstead
Sam Gardener	Skye	Craig Snedden	Glenrothes
Aase Goldsmith	Largoward	Philip Spain	Glasgow
Peter Goldsmith	Largoward	Jill Staples	Bolney
Andre Goulaincourt	Inversnaid	Sheilagh Steele	Harburn
Suzy Gray	Skye	Donald Stewart	Kinross
Nick Holmes	Mull	David Third	Keith
Keith Ingham	Linlithgow	Anne Thomson	Forres
Virginia Khuri	London	Ian Trushell	Kilbarchan
Ian King	Inversnaid	Tom Urie	Motherwell
Peter Lane	Forest Town	Robert Walker	Kinross
Thomas Law	Bearsden	Colin Wishart	Pittenweem
Michael Lee	York	Veronika Woodroffe	Victoria BC
George Logan	Cargill	Russ Young	Cupar
Patricia Macdonald	Musselburgh		
Sarah Mackay	Glasgow		
Douglas Mackie	Edinburgh		
Gwen Mackie	Edinburgh		
James Mailer	Ladybank		
Don Marsh	Glasgow		
Fergus Mathier	Wick		
Douglas May	Edinburgh		

*Please let us know if there are errors, if your name has been omitted, or if you would prefer anonymity.*

*Scottish Photographers*  
supports the practice of independent photography in Scotland

## Number Two

The theme is 'two' and this innocent leitmotif gently raises its head on several occasions. No prizes for counting.

Numbers have grown to such an extent that a time may be coming when a proper statement of intent will be required - though many of you say that the very lack of this is one of the main attractions of *Scottish Photographers*. A glance at our membership suggests that we are a very broad church. To get an idea of your interests and views we beg you to take time to complete the enclosed questionnaire which may make it easier to provide for your range of interests and expectations.

## Gang Yer Ain Gait!\*

But what is independent photography? Easier to say what it is not. It is *not* work made to please clients, nor to impress selectors of exhibitions or awarders of medals, degrees or distinctions. It is work made for purely personal reasons but which can (should?) give pleasure to others. The idea of making work without a thought as to whether others approve may frighten the life out of many 'successful' photographers. 'Successful', however, often means no more than cracking the formula to please others rather than any ability to make original work.

\* Eng. translation: 'do your own thing'.

Work turns up at our portfolio sessions which would never otherwise have had any public airing. Prints from Supa Snaps are arranged and rearranged on the floor, large and small artists books, folders and loose prints are shown. And shown not to seek kudos or to invite recognition but simply for the pleasure of making and talking photography. Consider bringing your personal work to one of our events.

## Why and How

Although *Scottish Photographers* is concerned with 'why' rather than 'how', three of our contributors, Robert Burns, Gordon Croft and Stewart Shaw, write about hardware and processes. It is good to show contributions from student members Alicia Bruce, Napier University, Jane Fenton Edinburgh College of Art and Douglas Bell, Durham University who responded to the appeal in the June *Notes*.

More for young photographers - *Inversnaid Photography Centre* has kindly offered a free place for a young photographer for the April weekend. Details on page 5.

In our *Icons of Scottish Photography* series we are grateful to Anne Marzaroli for letting us to show work by her late husband. We hope to feature Oscar's work in a future events programme.

## A Tale of Two Cities

("It's nice to go to Edinburgh"\*)

Sitting in a GNER train, hurtling past the State Hospital at Carstairs (at 10mph), we wondered why it was necessary to go to Edinburgh to see a photographic exhibition. The answer was simple. There are so many of them in Edinburgh and so few of them in Glasgow. This is mainly due to the enterprise of National Galleries of Scotland and also to the good people in the Dean and the Fruitmarket and Ingleby and . . . if this were not enough we learn that the Scottish National Photography Centre will be sited on Calton Hill. Could this be the reason for the explosion of house prices in Edinburgh?

Sadly too many 'art' gallery directors believe that painting is their sole preserve. At best there might be a browser with unframed photographs which imitate paintings by being 'fine prints', using heavy toning or old processes to disguise the fact that they are really - photographs.

All this is odd at a time when photographers win the Turner Prize and when the art schools include photography in 'fine art'. Challenge to (Glasgow) gallery owners - show more photography! And an apology to Roger Bilcliffe and others who do - all too occasionally.

\* Liz Lochhead *Poem on a Day Trip* from *Collected Poems 1967-1984* (Polygon)

Note: GNER trains to Edinburgh from Glasgow Central almost every hour. This may be a more pleasant route than the one from Queen Street which goes through Holytown, Cleland, Hartwood, etc. however the latter route is favoured by Liz Lochhead in her poem.

Subscriptions for 2004 are due. Thank you for your support to date. We hope you will renew your membership. If you are not already a member then we invite you to join. Return the membership form to Stewart Shaw.

We are delighted that Thomas Joshua Cooper has agreed to be a 'life member'. Thomas is, of course, that larger than life American who set up the department of photography at Glasgow School of Art where he is now Professor of Fine Art. He is a hugely successful and respected international figure and we are grateful to him for his invaluable support and encouragement.

Contributions of images and words for the June *Notes* will be welcome. Edition 'Two' has more images than words so your views on the balance would be interesting. Select images which will reproduce well, especially if in colour. And do get in touch if you can offer help with designing, editing or printing.

Next copy date: May 1st 2004

## 2004 - Residential Weekend at Inversnaid

We have had three enjoyable portfolio weekends at Inversnaid and Quiraing. Our next one will be held at Inversnaid from Friday 2nd - Sunday 4th April 2004. *The weekend is open to all members but as only about twelve places are available it is hoped that you can bring a reasonable body of recent work with you.* The aim is to give pleasure to those attending and to enjoy sharing in the work of others. Cost approx. £95.00. Booking essential.

This year André has kindly offered us ONE FREE PLACE for a young (under thirty) photographer. This generous offer fits well with our policy of encouraging young photographers to try discover the rules of the bewildering game that we try to play. To apply for the free place send us some examples of your work with a short piece of writing saying what your interests are. Transport can be arranged.

*Contact Sandy Sharp, at addresses on the back cover, to register your interest.*



Bill Ellis in 3D at Inversnaid

© Sandy Sharp 2003



Colin Wishart at Little Sparta

© Sandy Sharp 2003

## Quiraing

We hope it may be possible to return to Quiraing Lodge in Staffin, Skye. Contact us if you would be interested either in arranging this or in attending. Quiraing offers much more than just photography to participants. You can check their programme by contacting:

samandsuzy@quiraing-lodge.co.uk    01470 562330

## The D Debate

As a photographer, it is highly likely that at some stage you have all been caught up in the great 'film versus digital' debate. Some of you may have taken the plunge already and sold all your film and traditional darkroom equipment in favour of all digital gear.

As the manager of a photographic retailers, I am intrigued by the differing opinions that people have concerning digital technology. I would estimate that around 75-80% of customers wishing to purchase a digital camera have little, if any, idea about how they work, what megapixels are, or what media storage cards do. It unfortunately seems to be the case that digital cameras are the new buzz word, and hence the new 'must have' accessory, even if people are not entirely sure about their advantages and limitations.

The vast majority of cameras we sell today are digital, and indeed all the photographic reps who visit me produce the latest crop of digitals and then wax lyrical about how their models do twice as much as the previous one at one third of the price. Possibly, almost as an afterthought, an embarrassed looking 35mm compact is produced from the bag, its virtues briefly extolled, and then it is hurriedly secreted back into the bag like a guilty secret.

I can't deny the benefits of digital - for press photographers they are a godsend, allowing images to be sent to picture editor's desks in minutes, we sell digital cameras to estate agents, who can rapidly produce housing schedules incorporating small size images of properties in as few or as many copies as they need. People can fire away as many times as they like without worrying about the cost of film and developing and images can be e-mailed to friends and relatives around the world quickly and cheaply.

I confess to having a digital camera, but only a small compact. I still love my SLRs and film for the sheer quality of the finished result, either in print or slide format. I have seen superb A3 prints taken on digital SLR, however the equipment which took the prints cost around £1,500 which is a cost few of us can shell out at one go. Digital is here to stay, and the future is exciting

## The D Debate

for all photographers, amateur or professional. At the end of the day I remain an advocate of still using film, but scanning negatives or slides for digital storage or manipulation - the two technologies can co-exist. Interestingly enough at the Testino exhibition I realised that although the original images were almost certainly shot on film, the huge prints were printed out using digital printers.

At the end of the day we must ultimately bear in mind that all cameras, whether digital or otherwise, are just simply a means to an end to produce a photograph.

*Gordon S. Croft Lower Largo*

## Scottish Names in the News

**Albert Watson** was awarded an honorary degree from Napier University. Born in Edinburgh, Watson has lived in USA for most of his life. He has had a huge success in magazines such as Vogue, Life and Newsweek. All this despite blindness in one eye!

Nearer to home two photographers from Scotland reached the final stages of the Schweppes Photographic Portrait Prize with **Robin Antoniewicz** collecting the £15,000 winner's cheque with his photograph of Mairead's '2nd Birthday'.

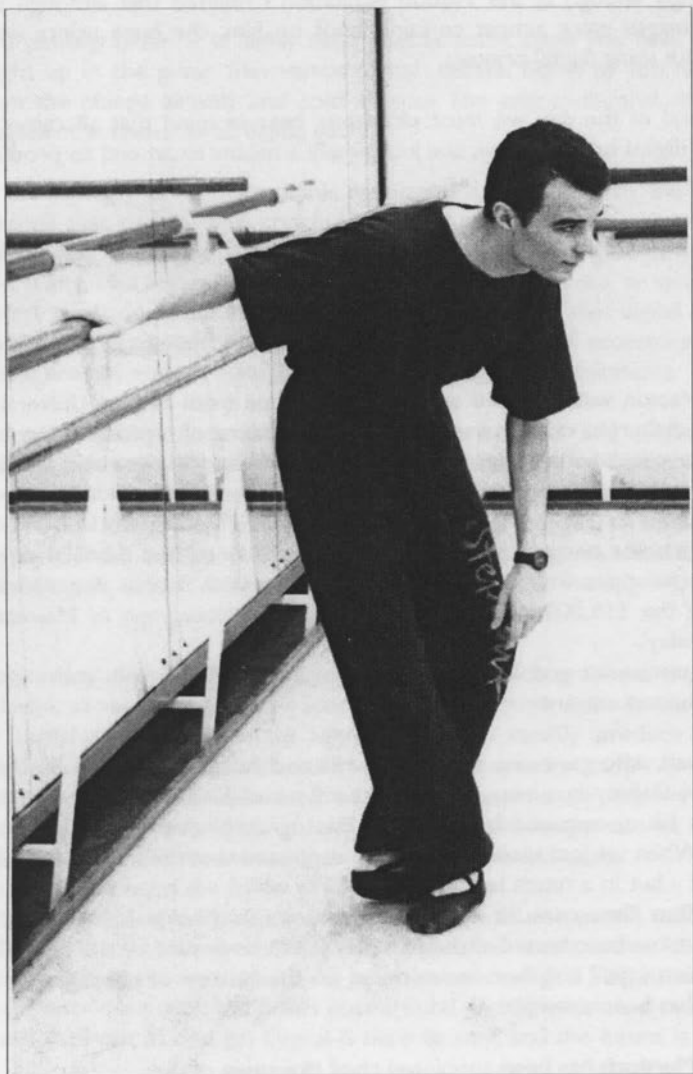
**Robin Antoniewicz** and **Victor Albrow** got to the finals from more than three thousand entrants.

**Larry Schaff**, who gave us a tour of the Hill and Adamson exhibition at the Hunterian Gallery last year, has won the Kraszna-Kraus Book Award for 2002 for his sumptuous book 'The Photographic Art of William Fox Talbot'. When we last spoke to Larry he suggested that the book was being reprinted - but in a much less luxurious form which we hope proves to be untrue. **Sara Stevenson**, curator of the Scottish National Photography Collection, has been awarded the J Dudley Johnston Award by the RPS. The RPS citation says '... her commitment to the history of photography in Scotland has been exemplary ...'

**Graeme Murdoch** has been appointed chief executive of the

## Alan Aitchison

There was a time when nothing pleased Alan Aitchison more than being up to his knees in a bog, photographing wild fowl. That has changed. Here are two examples of his work with dancers.

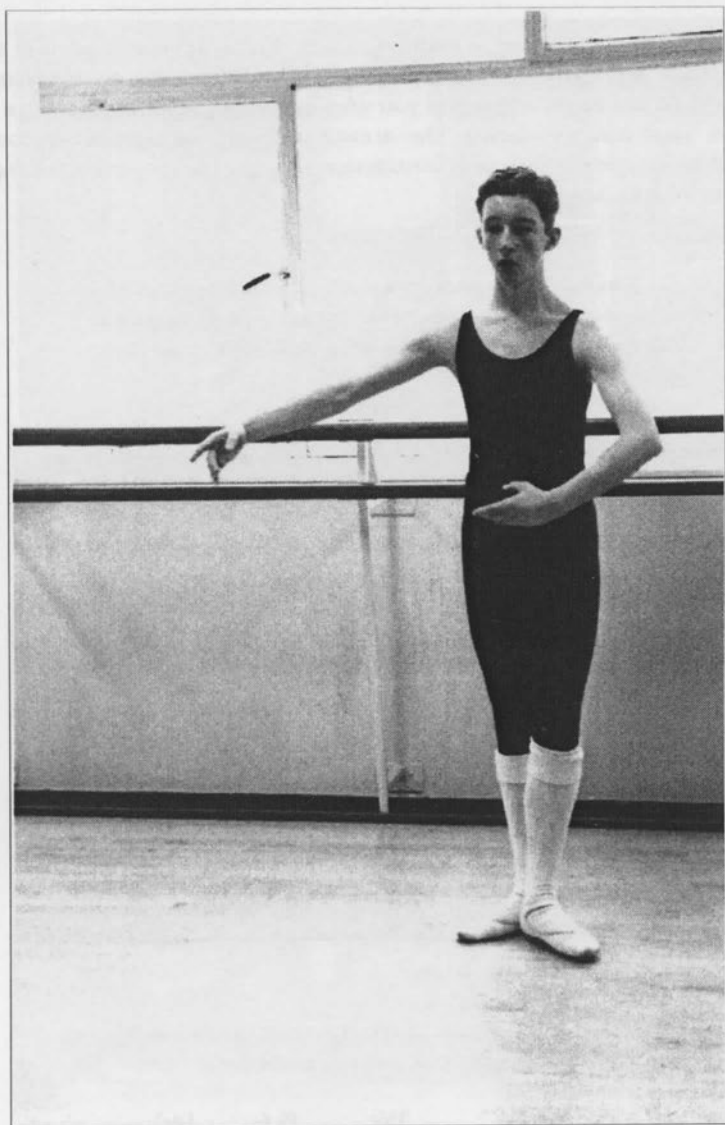


Dance series composition no. 1

© Alan Aitchison



Alan Aitchison



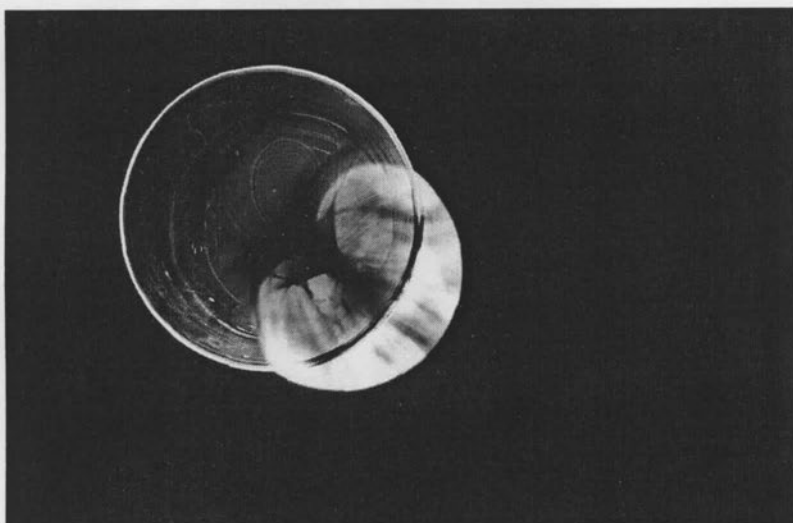
Dance series composition no. 2

© Alan Aitchison

## Philip Spain

Although Philip is a lecturer in mathematics he has an abiding interest in the photographic art. Many of Philip's photographs exhibit a degree of mystery which should not surprise those of you who may well have used this word to describe your feelings towards the arcane pleasures of algebra. Although many of his images lean towards abstraction they are also a perfect example of Minor White's assertion:

*'Abstraction in photography is to reach towards the non-objective without ever breaking (the) camera's strongest point - the magic of its tether to visual reality.'*



No Title

© Philip Spain

Although there was 'no title' for Philip's print the following cryptic information was discovered on the back:

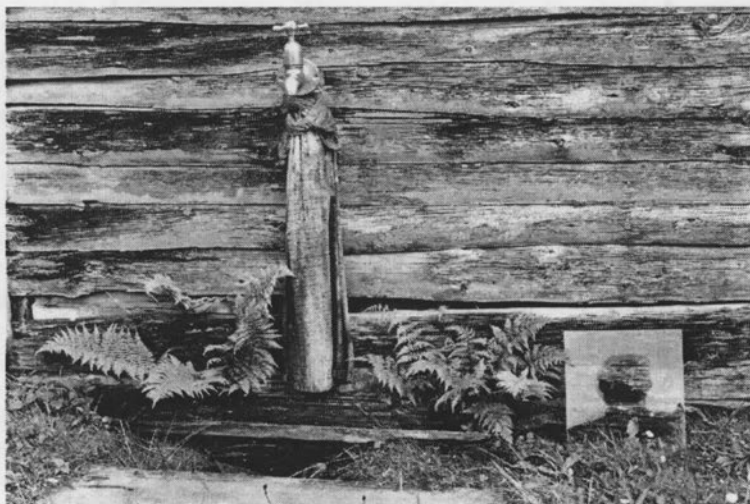
'9x: VC: 3½: f5.6: 14s'

## Sandy Sharp's Self Portraits



Old Shed with the photographer's arm

© Sandy Sharp 2002

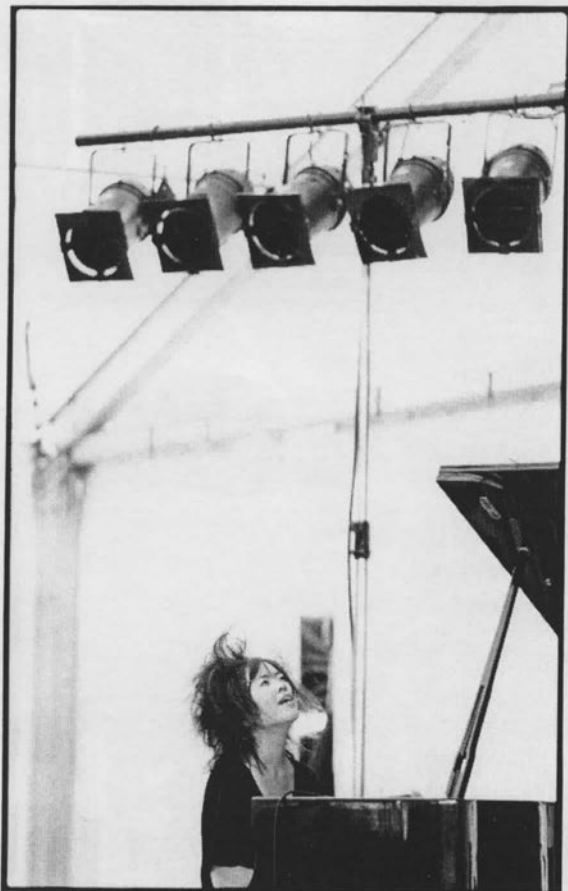


Water tap with the photographer's head

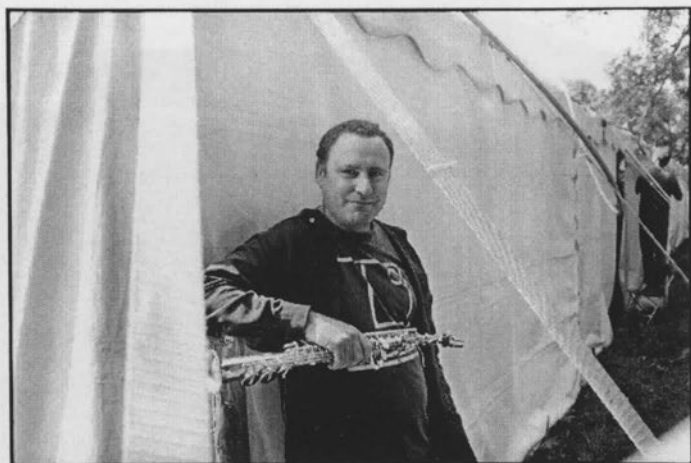
© Sandy Sharp 2002

## Burns Upper

Robert Burns gets kicks from his two loves, jazz and fine printing. Here are examples of some of his recent work together with a few thoughts on his darkroom work.



Hiromi, Japanese pianist making her UK debut at the Brecon Jazz Festival © Robert Burns 2003



Gilad Atzman, an exiled Israeli musician, at the Appleby Festival

© Robert Burns 2003

### Thoughts on Processing

'For rollfilm and 5x4 I use a De Vere 504 with a Multigrade head although I have cold cathode and condenser heads. It is so awkward to change that I never bother to use other heads. The Multigrade head is an excellent compromise as I use variable contrast papers exclusively now. I don't use fancy papers or chemistry. Agfa Classic and Ilford Multigrade fibre papers. Kodak XTOL dev in deep tanks. Occasionally XTOL 1+1 and I like PMK for rollfilm, 5x4 and some 35mm which might have contrast problems.

In printing I make the analogy of the musician. If he does not have a sound in his head he will never produce a good sound. In printing if you cannot visualise the print you will never produce a great print. Seeing great prints at an exhibition is a great help. The exhibition of American photography in Edinburgh in 1980 was an eye opener. Eve Arnold's exhibition in Edinburgh in 1997 had some prints which were masterpieces of printing where there could have been very little on the negative but the printer knew how to preserve what was there with careful printing. I don't like to spend more time than is necessary in the darkroom so I try to make negatives which print fairly straight. Any burning in should be for aesthetic reasons and not to overcome faults in exposing or processing.'

*Robert Burns*

## Jane Fenton



Duke Street Glasgow

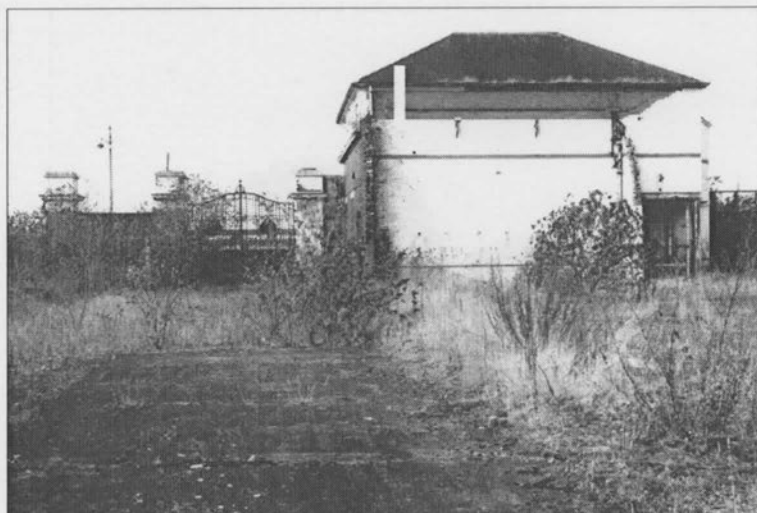
© Jane Fenton 2003

Jane Fenton is studying photography at Edinburgh College of Art. We are grateful to her for sending these images in response to our call in the June *Notes*. The black and white reproductions may not do justice to the rich colours of the originals.

'Glasgow's now derelict meat market on Duke Street was closed four years ago. It encompasses a huge space, comprising of the meat market itself abut also the cattle market and slaughter house. Nature has now begun to move back into the space and reclaim it creating a wild but beautiful landscape. Through the pictures I hoped to find traces of what was once there, leaving empty spaces in the composition for the viewer to fill with their own thoughts of what once might have been'.

*Jane Fenton*

Originals in colour



Duke Street Glasgow

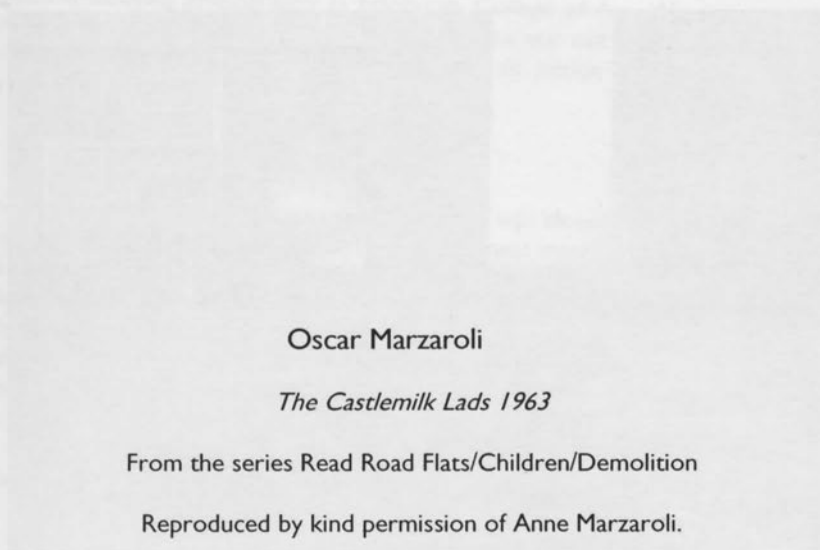
© Jane Fenton



Duke Street Glasgow

© Jane Fenton 2003

## Icons of Scottish Photography



Oscar Marzaroli

*The Castlemilk Lads 1963*

From the series Read Road Flats/Children/Demolition

Reproduced by kind permission of Anne Marzaroli.





## Bob Collins

Bob Collins is a photographer with a lot of experience in exhibiting, most recently in East Kilbride Arts Centre and Glasgow Royal Concert Hall. He is based in Glasgow.



Carnivale di Venezia

© Bob Collins

Bob Collins



Carnivale di Venezia

© Bob Collins

'Each year, during the month of February for the ten days preceding Lent, the cold grey streets of Venice return to that of a by-gone age. Founded in 1094 and then revived in 1979 the CARNIVALE DI VENEZIA represents the last opportunity for feasting before the abstinence of Lent. It rekindles the atmosphere of the *COMMEDIA DELL'ARTE* of the 18th century as travellers from all corners of the globe arrive with large trunks filled with elaborate costumes and masks to recreate its special atmosphere. The black cloak, the tricorne hat, the white mask and an abundance of lace and pearls combine with street parties, masked balls and open air events to create a unique form of escapism not to be missed'.

*Bob Collins*

Perhaps it was nostalgia that made me pick up and buy the little Olympus half frame camera in my local charity shop. Nostalgia for a time when cameras had solid metal bodies containing essentially mechanical workings and few if any batteries were involved. Or perhaps it was the thought of the camera lying in the glass counter unloved and unused that made me want to liberate it. Whatever that reason, once I had it in my possession I had to find a use for it

The controls were simple enough to master; I set the film speed dial and that was that. Its 28mm lens is 'focus free', relying on depth of field to make objects sharp from 1.5m to infinity. Exposure is automatically set by the camera using its selenium cell meter to set its shutter speed to 140th or 1/200th sec and to select the aperture. If there is insufficient light it won't let you take a photograph; the shutter release locks. A test film showed that all was working and the lens produced sharper results than I had expected from this simple instrument.

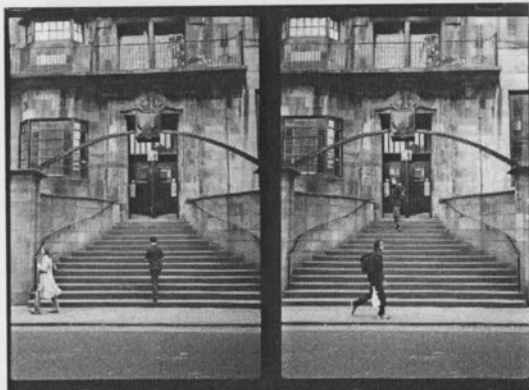


A contact sheet with 72 small vertical images crammed on to it was a surprising sight and when attempting to print one of these frames I made an unsurprising discovery; two half-frame negatives fit into the conventional 35mm negative holder in my enlarger. When I looked again at the contact sheet I could see that some of the neighbouring frames could have an interesting relationship to each other. Of course there is nothing new to the idea of diptychs, but it could be an amusing game to intentionally take a pair of photographs on successive frames and print to these up together - a game of two halves. So I did.

I found that these pairs of images can be used in a number of ways, for example two succeeding frames of the same subject can imply movement or time elapsing - a kind of mini two frame movie. Alternatively, the same subject seen from different angles can provide interesting contrasts, or even a dynamic look depending on how the two frames are visualised. The essential thing is to think in terms of pairs of photographs, to previsualise the two images side by side and work out the most effective shooting

order. it is also possible to produce 'joiner' type pairs where the two frames make up one whole picture, though the approximation of the viewfinder makes this a little difficult to achieve (it's not the only camera to suffer from that problem)

Perhaps the most interesting use of this game is to produce a pair of negatives which just seem to work together, regardless of the subject matter, either through an overall design which runs over the two frames or because of some harmony between the two subjects.



Art School

© Stewart Shaw 2003

When printing these negatives, unlike my usual practice, I like to include part of the clear film edges. This means printing full frame but I want to emphasise that two negatives have been used and also that I haven't cheated by using two non-neighbouring negatives. Of course it would be relatively easy to cheat this way in the darkroom - even more so digitally, but this is against my self imposed rules. So I will continue to play my game and explore the challenge of producing images two by two. I might even extend it - with my 5x4 enlarger I could print six frames together - now there's a thought



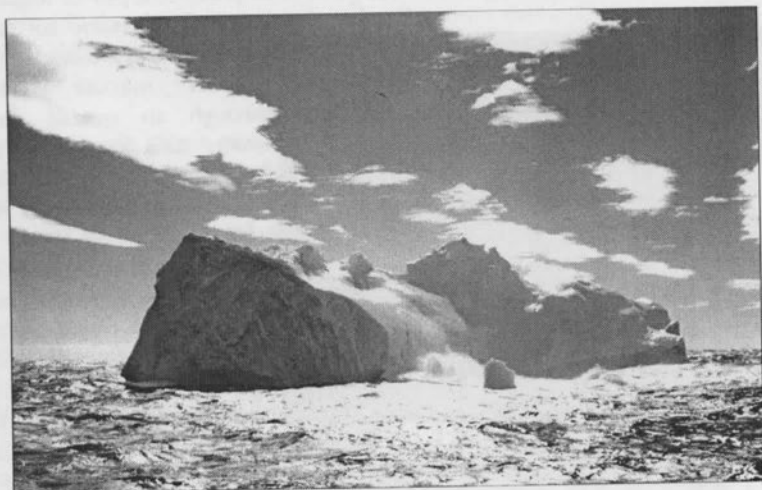
### Half-Frame Cameras

These had their heyday in the 1960's and early 1970's and were produced in substantial numbers by manufacturers such as X Canon and Olympus.

Using 35mm film, as the name suggests, these produce a negative of transparency measuring 18mmx24mm so with a broad side occupying the width of the film you get 72 shots from a 36 exposure roll. At a time when many contemporary cameras such as the Nikon F, were heavy and bulky, these provided a relatively small, lightweight and pocketable alternative. Perhaps it could be viewed as the APS format of its day. Although these were produced as essentially snapshot cameras for amateurs (like mine) some models reaches a high level of sophistication such as the Olympus-Pen F which was a single lens reflex with a selection of lenses including zooms.

*Stewart Shaw November 2003*

John Alexander



Icebergs

© John Alexander

John Alexander, who lives in Broughty Ferry, was involved in the whaling industry in the fifties and early sixties. As a keen amateur photographer he documented both the day to day working of the industry and the magnificent landscapes in which he found himself.

Modern technology, in the form of digital scanning and printing, has enabled John to translate his vintage transparencies into stunning colour prints.

An exhibition of John's pictures is to be held next year (2004) in Discovery Point Dundee from 6th February until 6th May.

Original in colour.

Douglas Bell



CKS Soldiers

© Douglas Bell

Original in colour.

'I am twenty two and am in my final year studying law at Durham University. I have been making photos for two years now and plan projects more than a year in advance. I completed one last summer involving an historical tour of Ethiopia where I aimed to document everyday life so as to give a truer impression of a much misunderstood nation'.

*Douglas Bell*

Alicia Bruce



No Title

© Alicia Bruce 2003

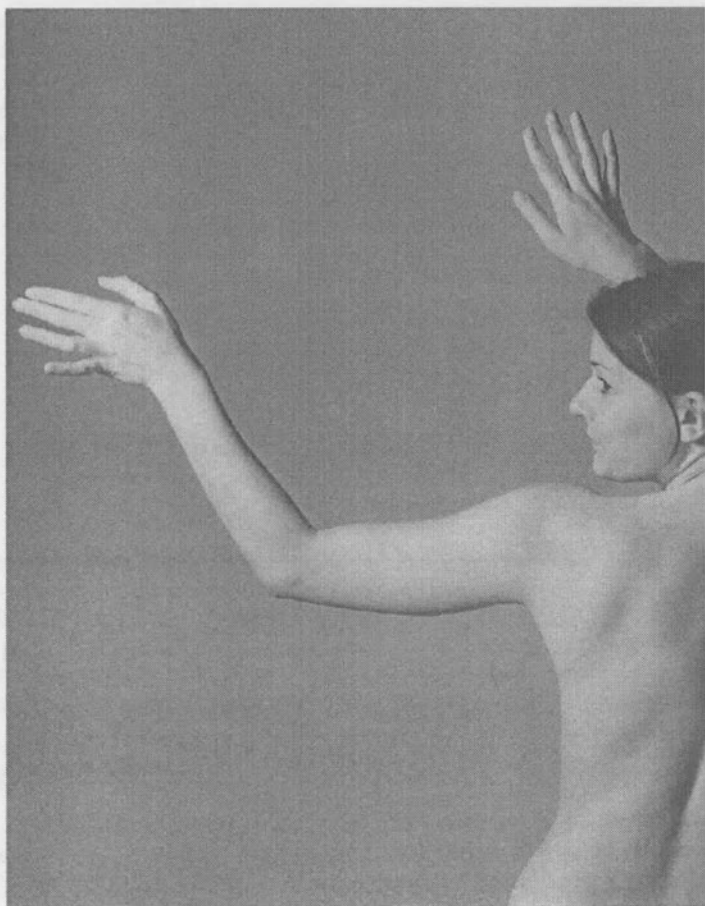


Mia with Bubbles

© Alicia Bruce 2003



Alicia Bruce



Solarised Back

© Alicia Bruce 2003

## Alicia Bruce



No title

© Alicia Bruce 2003

Alicia Bruce is a second year student of photography at Napier University.

'Portraits have always been my greatest passion within my own photography.

To engage with a person and be able to capture an essence of their persona within a photographic image is, to me, one of the most exciting elements of portraiture.'

*Alicia Bruce*

It has been refreshing to receive work from three young photographers - though it has to be said that they (and others) have made us work hard at trying to achieve good scans of their prints! As it was felt that Alicia's images were strong and corresponded well with the comments in her statement we have awarded her the book token for £50.00 to be spent in *Beyond Words*.

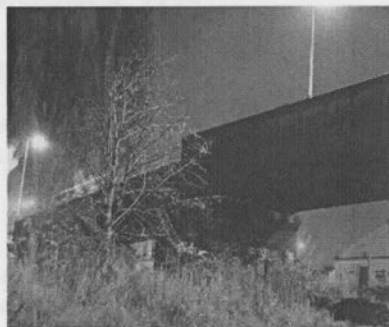
We are grateful to *Beyond Words* for generously joining *Scottish Photographers* in this venture.

## Web Site

[www.scottish-photographers.com](http://www.scottish-photographers.com)

The web site has been broadcasting for about a year now and achieves a remarkable number of hits. It carries as much news about Scottish events as our shy members will divulge and also links to other sites. If you have a site of your own then please consider making a link.

It is hoped to have bulletin board eventually so that an exchange of views can be initiated. Do visit the web site and contribute.



Night Time (Original in colour)

© Cameron Miller

The original gallery contained work by Frances McCourt, Peter Goldsmith, Sandy Sharp and Stewart Shaw whom we thank for their pioneering spirit. A refreshed gallery will shortly be appearing including work by Roland Ashcroft, Andy Biggs, Douglas May, Cameron Miller and Roy Robertson.

If you have work or news which you would like to be considered for the gallery then send it to:

George Logan

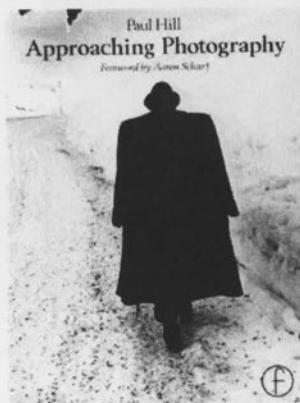
Balmoon Cottage  
Cargill  
PH2 6DS

[george@scottish-photographers.com](mailto:george@scottish-photographers.com)

George will be glad to get notes of forthcoming events. However if you are sending pictures electronically then *do not overcompress them*. Some work that has been submitted has not been usable as the images have been of too poor a quality.

## Two Books in the Offing

Two well known names in the world of photography, Robin Gillanders and Paul Hill, have been doing a bit of writing. Both are equally known as teachers and practioners.



Those of you who discovered 'independent photography' in the seventies and eighties will almost certainly have met or know Paul Hill. Paul's 'Photographers' Place' became a place of pilgrimage and he was able to attract visiting speakers whose names were a roll call of the great names of twentieth century photographers. He is now a Professor at de Montford University in Leicester.

Paul's book, *Approaching Photography*, was published in the early eighties and has been out of print for some time. He has recently revised and updated it and will launch the new edition (as a new imprint) with a foreword by Roger Taylor (Research Fellow at de Montford University) in the summer of 2004. We have talked to him about the possibility of an 'event' for *Scottish Photographers* at that time and are hoping that something may be arranged. Watch this space.

Robin Gillanders, too, has been writing. His book on portraiture is expected to be published in May next year. Robin is head of photography at Napier University and the author of a book on Little Sparta which accompanied his exhibition at the SNPG a few years ago. Sadly, due to a freak accident, there are no more copies of that book left. If you bought one at the time then . . . !

*The Photographic Portrait: Techniques, Strategies and Thoughts on Making Portraits with Meaning* is the comprehensive title which, though it hardly trips off the tongue, is reminiscent of some of the splendid titles of the nineteenth century - when books were books. We hope to have details of the launch in the next Contact Sheet and have also sown the seeds of an idea for an event, on portraiture, for *Scottish Photographers*, in Robin's mind.

# EventsEventsEventsEventsEventsEventsEventsEventsEvents

Scottish National Portrait Gallery  
Queen Street Edinburgh  
Fay Godwin: Landmarks  
(a retrospective) Until 11th January

Scottish National Portrait Gallery  
Peter Cattrell  
*Landscapes of the First World War*  
Until 4th January

Scottish Gallery of Modern Art  
Belford Road Edinburgh  
*Cindy Sherman*  
Until 7th March



Self portrait as a clown © Cindy Sherman

Gallery of Modern Art  
Queen Street Glasgow  
Dalziel and Scullion  
*Landscape Installation* (changing daily)  
Until 7th March

Street Level  
King Street Glasgow  
Crawford and Gueneau *Glasgow and Paris at Night*  
Until 31st January

Brewery Arts Centre  
Highgate Kendal  
Paul Hill *Concerning Animals*  
May June 2004

Fruitmarket Gallery  
45 Market Street Edinburgh  
Balthasar Burkhard  
13th December - 8 February



Bernina

© Balthasar Burkhard

## Lochgelly Arts Centre

TIME + WATER + STONE Aase Goldsmith, Peter Goldsmith, George Logan, Jim Mailer, Roy Robertson and Russ Young. Six *Scottish Photographers* show work on a linked theme. They share the venue with painters, the 'Ovenstone Artists', (painting, sculpture and constructed works). Monday 8th December 2003 - Friday 16th January 2004 Private View on Tuesday 9th December at 7.00pm. Please come along!

*NB The Gallery is closed from 2nd December 2203 - 4th January 2004*

## Portfolio Afternoons

These afternoons allow local photographers to meet (several times a year) for mutual support, advice, enjoyment (and even criticism) of personal work. Notice of portfolio afternoons is usually be made by e mail.

**The East Group**, St Andrews, is far the most active (at present!).

Contact Peter Goldsmith 01334 840402

**The North Group**, Inverness, is the smallest - but the first to form. Contact Aileen Fitzpatrick 01309 671918

**The West Group**, *Next meeting* Sunday February 15th at 2pm in Street Level Glasgow. Contact Stewart Shaw 0141 632 8926

## Coming Shortly - John Blakemore

Two workshops have been organised, in partnership with the RPS, led by John Blakemore, at Mugdock, near Milngavie and in Fife. The dates are 28th and 29th August. Details will be contained in the next *Contact Sheet*. One of the workshops will be on bookmaking, the other for portfolios.

## Scottish National Photography Centre

The cost of converting the building on Calton Hill (still known as 'New Parliament Building'!) to a photography centre is estimated to be around five million pounds. The alternative of a 'new build' seems to have been firmly rejected. Applications to various funding agencies are being written and will be submitted in about six months time. At least another eighteen months will then pass before a response is expected . . . .

Meanwhile the committee of SPNC is holding a series of meetings with photographers, academics and interested other parties in order to canvas their views on issues such as scope, exhibition policy, education conservation and research. The support of Sir Sean Connery as patron has been announced. He visited the Centre and was 'impressed'. Not enough to provide five million pounds but enough to lend his name to the cause. (We too might endeavour to find Sir Sean's address so that *Scottish Photographers* may benefit). You can keep in touch with events at SNPC from the web site [www.snpc.org.com](http://www.snpc.org.com). Join the mailing list and you will receive updates and information. You might even make an arrangement to visit Graeme Murdoch, the recently appointed chief executive, alone in his dungeon like office in the depths of the building.

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## A Warm Festive Greeting



Candles

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● Scottish  
● Photographers



George Logan

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