



● Scottish  
● Photographers

# NOTES

December 2004

Member: [illegible]

Please be encouraged to [illegible]  
[illegible] are [illegible]  
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# **Scottish Photographers 2004** **Life Member Thomas Joshua Cooper**

Chris Aidie	North Berwick	James Mailer	Ladybank
Alan Aitchison	Lochwinnoch	Don Marsh	Glasgow
John Alexander	Broughty Ferry	Fergus Mather	Wick
Fiona Alexander	Glasgow	Douglas May	Edinburgh
Denis Alyshev	Hurler	Clare Maynard	Guardbridge
Roland Ashcroft	Meikle	Danny McClure	Penicuik
Douglas Bell	Coulter	Frances McCourt	Irvine
Ian Biggar	Dunscore	Ray McKenzie	Milton of Campsie
Alan Borthwick	Perth	Ian McLean	Glasgow
Sheila Borthwick	Perth	John McLeish	Glasgow
Alan Bovill	Edinburgh	Ian Melville	Glasgow
Katie Brooke	Edinburgh	Tony Middleton	Cannock
David Bruce	Helensburgh	Cameron Miller	Dunoon
Alicia Bruce	Edinburgh	Carole Miller	Bellsquarry
Robert Burns	Glasgow	David Mitchell	Dunfermline
Gordon Cairns	Glasgow	Laurele Mitchell	Glasgow
Colin Cavers	Lauder	Bob Moore	Avonh
Lesley-Anne Clark	Glasgow	Chris Morris	Bishop's Waltham
Alastair Cochrane	Avonh	Donna Murray	Edinburgh
Claire Cochrane	Edinburgh	Roy Myers	East Saltoun
Bob Collins	Glasgow	David Ogden	Balmullo
Joel Conn	Glasgow	Caroline Parkinson	Edinburgh
Gary Conway	Edinburgh	Fiona Porteous	Alva
Anne Crabbe	Chesham	James Porter	Cloveston
Gordon Croft	Lower Largo	Carl Radford	Drumsagard
Caroline Dear	Portree	Bruce Ratray	Camberley
Alan Dimmick	Glasgow	Martin Reekie	Ballatar
Emily Dixon	Edinburgh	James Renny	Rumbling Bridge
Stan Dodd	Chelmsford	John Rhodes	Lairg
William Doig	Glasgow	Jacqueline Robbie	Edinburgh
Catherine Drain	Kilsyth	Jonathan Robertson	Chance Inn
Ian Fairgrieve	Inverness	Roy Robertson	Newport on Tay
Roger Farnham	Glasgow	Andrew Sanderson	Holmfirth
Jane Fenton	Edinburgh	Sandy Sharp	Motherwell
Eileen Fitzpatrick	Kinloss	Stewart Shaw	Glasgow
Sam Gardener	Skye	Matt Sillars	Dingwall
A.W. Gardner	Aberfeldy	Roddy Simpson	Linlithgow
Robin Gillanders	Edinburgh	Daniel Slinkert	Elstead
Aase Goldsmith	Largoward	Jane Smith	Edinburgh
Peter Goldsmith	Largoward	Craig Snedden	Glenrothes
Andre Goulaincourt	Inversnaid	Philip Spain	Glasgow
Suzy Gray	Skye	Jill Staples	Bolney
Louise Greig	Cults	Sheilagh Steele	Harburn
Gordon Harrison	Achnasheen	Donald Stewart	Kinross
Nick Holmes	Mull	David Third	Keith
Keith Ingham	Linlithgow	Anne Thomson	Forress
Eric Judlin	Glasgow	Ian Trushell	Kilbarchan
Ian King	Inversnaid	Tom Urie	Motherwell
Peter Koch-Osborne	Beauly	Robert Walker	Kinross
Rosemary Koch-Osborne	Beauly	Stuart Walker	Kemnay
Kuba Kolinski	Edinburgh	Hugh Walker	Glasgow
Peter Lane	Forest Town	David Wallace	Perth
Thomas Law	Bearsden	Carrie Whitmore	Edinburgh
Nikki Leadbetter	Menstrie	Paul Wotton	Killearn
Michael Lee	York	Sandy Wotton	Killearn
George Logan	Cargill	Russ Young	Cupar
Sarah Mackay	Glasgow		
Douglas Mackie	Edinburgh		
Gwen Mackie	Edinburgh		

## The Divisive Moment

Recently a fair number of Scottish photographers have put their heads above the parapet and become *Scottish Photographers*. The names opposite cut right across traditional boundaries and reveal a wide range of interests. So wide in fact that we sometimes wonder if there can possibly be anything in common. One characteristic is a refreshing independence of creative spirit. It is the ambition of *Scottish Photographers* to establish and encourage communication between photographers who prefer to make and show work independently of established groups and without regard to conventions. As Bill Brandt said:

*"Photography is not a sport.  
There are no rules".*

For many photographers this motto truly represents a divisive moment!

**Devolution** (remember devolution?) is a way of moving *Scottish Photographers* forward. This is happening with portfolio sessions in Inverness, St Andrews, Glasgow and Edinburgh. No medals, no prizes, no voting, no distinctions - only supportive discussion. You can get a taste of such a session in Eileen Fitzpatrick's Dingwall report. Probably six to ten is the right number of participants. A small number of active photographers is always preferable to a large passive audience who turn up - to be entertained!

**Events** Several events for 2005 are planned. Get in touch with me if you are willing to lead or organise others. Free events are preferred as losses cannot be underwritten. Publicity is increasingly by blind e-mailing, which is not spam - I hope you agree!

## Contributors

Although only a few *Notes* have so far been produced, an absence of documentary work and portraiture has been remarked. This edition attempts to correct that. Ian McLean works with the Herald and contributes a piece on Albion Rovers while George Logan fills a gap with thought provoking portraits. George is a professional based in Cargil who continues to produce personal work. Douglas May is a lawyer much of whose work is inspired by painters and architects. His models were Napier students who shivered in a cold Edinburgh wood. Last year Douglas Annan gave a talk in Street Level. He has given permission to reproduce the latest Scottish Icon, by James Craig Annan - who was Douglas's great or even great great uncle. Frances McCourt and Nikki Leadbetter are recent graduates from our art schools. News of their activities is always of interest. It must be unnerving to go from the hothouse of an art school to making your own way. Donald Stewart and Roddy Simpson are good friends of *Scottish Photographers*. Donald is organising Tillman Crane events next year and Roddy is secretary of SSHoP. Roy Myers contributes a characteristic review. Thanks to all the others who have contributed.

## The Web Site and Notes

The Web site (page 28) will shortly be refreshed and the redesigned *Notes* will appear three times next year. There is guidance on page 25 for those wishing to submit material to either. Material need not be of a profound nature, if there is an Ivor Cutler or a George Wylie out there then we are waiting to hear from you.

With best wishes for 2005 . . . Sandy Sharp

### Membership for 2005

Please be encouraged to renew your membership. The fee of £10.00/£5.00 is modest and donations are appreciated. If you know of a company or organisation that will offer sponsorship towards production of the Notes then let me know.

## Douglas May After Munch

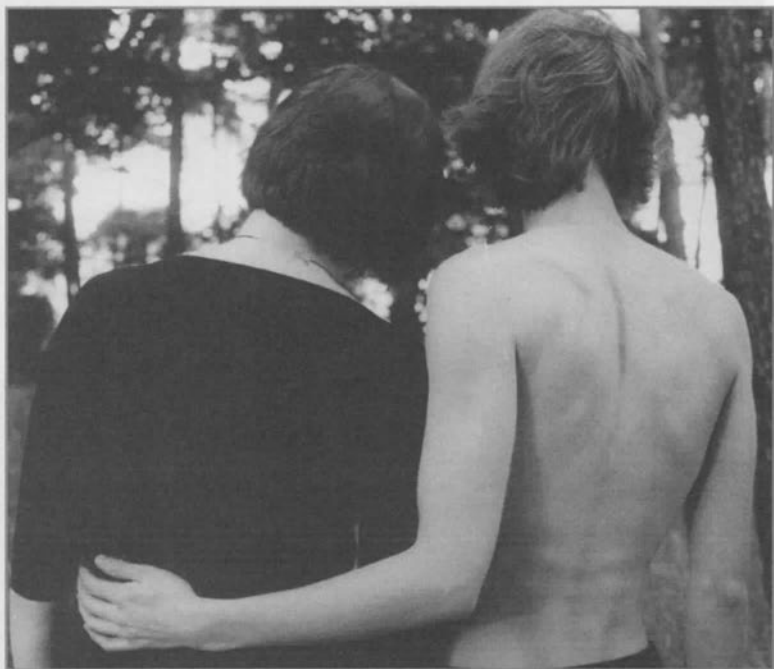
Scottish art took a wrong turning at the beginning of the twentieth century by looking to France for inspiration. The result was the anodyne prettiness of the Scottish colourists and others. The inherent Scottish psyche was much more suited to Germany and Scandinavia. It has taken until the late twentieth century for artists in Scotland to find that edge that makes the likes of Bellamy and Howson the heirs of Beckmann and Munch.

My own enthusiasm for the works of Munch has led me in the past year to make my own interpretations of his prints and paintings. There is expression of claustrophobia and paranoia in his work which is quite uncomfortable. It is that along with a twenty first century twist which I have sought to create. In this edition two of my works are illustrated.

In "Anxiety After Munch" I use in the manner he adopts what has been described as the principle from frontality to confront the viewer. The figures are frozen and eccentrically positioned. I have used a combination of old fashioned and modern dress and double exposure so as to disconcert the viewer. Munch's own description of his work was "nature was coloured like blood and people passed like priests".

In "Towards a Forest" a couple walk towards a forest. There is in Munch's work a colour polarity between the man and the woman and it is that polarity which he intends to connect the two opposing poles. That polarity is sought to be demonstrated in my photograph, but unlike Munch's intention, the image is part of a series of four photographs which form a narrative sequence based on three separate prints or paintings by Munch.

Douglas May



Towards a Forest: After Munch

Douglas May  
After Munch



Anxiety: After Munch



Anxiety: After Munch

Ian McLean

## Albion Rovers Season 2000-2001

While looking for a challenge other than attempting to produce one off pictures, I met Bill Walker. Bill is from a dyed in the wool Albion Rovers family from Coatbridge and now stays near me Glasgow. He co-edits the Rovers matchday programme, is and suggested that I should attempt to take some pictures of Albion Rovers. I gave this thought and decided to follow the club for the whole season at home and try to make most of the away games.

It has only recently dawned on me the value of the pictures a social documentary, particularly as there is currently heated discussion in the club as to whether to move to a new stadium or not. They capture almost a bygone age and often give me the feeling of being at the greyhound meeting when I visit the stadium on the occasional Saturday. The fans here are the real football fans of Scotland. They love their club with a passion. They fight against the odds every week, both for the financial survival of the club and for the league position. The General Manager John Reynolds still remembers me from 4 years ago and always says hello. Bet you don't get that at Celtic Park or Ibrox!

Ian McLean



Wet Day. East Stirling Dug Out





Long Arm of the Law: Peterhead



New Strip: New Season

Ian McLean

Aldion Rovers Season 2000-2001



Behind Goal: Peterhead



Dug out: Dumbarton



Single Seated Fan: Hamilton

## George Logan

### Persona

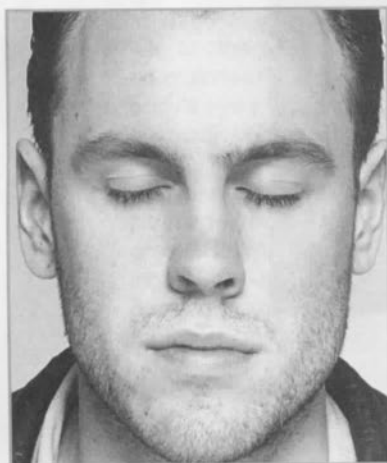
Today we exist, tomorrow we will not. Which face have they given us to represent part of a living person? An ugly nose? How painful to walk around with an ugly nose for the rest of our life! It is good for us that after a while we don't pay any more attention to it. Then we don't know why other people laugh when they look at us. They are so silly! Let us console ourselves by looking at someone else's lips, one who doesn't even realise it and doesn't have the courage to laugh at us. Masks, masks. They disappear in a breath, giving way to others. A poor lame man, who is he? Running towards death on crutches. Here life steps on somebody's foot, there blinds somebody's eye - wooden leg, glass eye, and it goes on. Each one fixes his mask up as he can, the exterior mask.

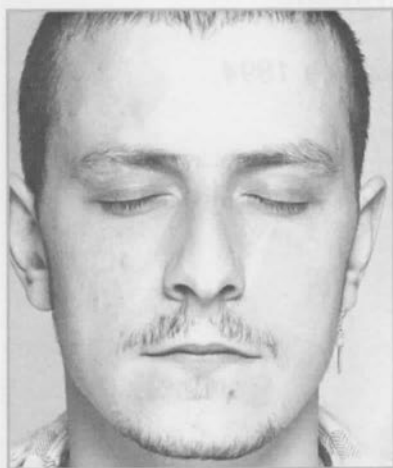
Because there is another one, often contradicting the one outside. Nothing is true! True is: the sea, the mountain, a rock, a blade of grass. But man: always wearing a mask, unwillingly, without knowing it, without wanting it, always masked with the thing which he, in good faith, believes to be handsome, good, gracious, generous, unhappy, and so on.

Luigi Pirandello

George Logan  
Persona







# ICONS of Scottish Photography

James Craig Annan

*The White Friars Venice 1894*

Reproduced by kind permission of Douglas Annan





THE BENCH

Nikki Leadbetter *British Photography*  
The Beach



Cairn Lairth



Loch Beg



Talum

I began this landscape project in my final year at Edinburgh College of Art, for one of my degree show pieces. Since then I have developed it further.

The aim of this project is to attempt to combine the classical coastal landscape with elements of more geological deconstructions. Fundamentals of line, shape and colour are important in relating these two contrasting media to produce the final images.

I have chosen Beachscapes from different areas of the globe to show that, despite their geographic distance, the primeval forces of water, wind, erosion and geology have created a common topography with many similar differences. When we look at these landscapes we can sense and understand the essential processes which have shaped them and given rise to their character which is, at once, both unique and shared. I wanted to look at the defining features within these landscapes and to highlight key essential motifs. To select specific sections and give added depth which reflects both their romantic aspect but also hints at the geological forces from which they were formed. Whilst using wide vistas of land, sea and sky, I chose to highlight and interrupt the symmetry of the beach in a way which suggests the vast folding and fracturing forces in the underlying geology.

Nikki Leadbetter



Little Ferry

*The original images are framed and glazed and about five feet in width.*

## Frances McCourt

### greenlands: exploring rural landscapes

After graduating from the Fine Art Department of Glasgow School of Art in 2002, Frances was able to embark on a book project following the receipt of a Millennium Award early last year. **greenlands: exploring rural landscape** examines rural landscape through photography and has resulted in the production of a bookwork. The publication looks at various aspects of rural landscape; its architecture, rural lifestyle and the recent changes which have left their mark on this landscape. The project aims to document contemporary rural landscape particularly through the eyes of an urban dweller. In this way it hopes to challenge and reflect notions held by many city inhabitants, particularly those on the boundaries of but essentially "outside" the countryside.

One way in which this aspect of the project has been incorporated is through photography 'field trips' with local school-children, who as well as learning how to interpret images through photography and develop creative skills, were faced with the challenge of assessing an environment which was unfamiliar, but nevertheless part of their own habitat. their photography also features in the **greenlands** publication.



Frances McCourt: Exploring Rural Landscape

*"Although we live with the countryside practically on our doorstep, especially in Ayrshire, we take it for granted and only seem to drive through it from home to work and back, without an awareness of what goes on in between. I wanted to be able to record how it is today, while raising awareness of with local communities, especially with children, at such a crucial time for agriculture as more and more farmland is being turned over for housing and commercial use"*

Frances McCourt

**greenlands: exploring rural landscape** is on sale in Ayrshire libraries, in The Museum of Scottish Country Life in Wester Kitchside and in the CCA Glasgow.

Frances McCourt's web site is [www.picturefranc.co.uk](http://www.picturefranc.co.uk). See *Events* (page 26) for exhibition details.

## Tillman Crane Donald Stewart



Tillman Crane: Staircase

For more than 3 years Tillman Crane has been a regular visitor to Scotland from his home in Camden, Maine, often coming more than once a year. Most people will know Tillman either from the workshops he has lead at Inversnaid or as a contributor at the "Photography in the Landscape" weekends which the RPS Scottish Region has successfully run over the past 4 years. Those of us who have had the pleasure of getting to know him over this time have come to recognise not only a talented photographer and master of alternative processes but a superb, gifted and enthusiastic teacher whose commitment to the art and craft of photography is as wholehearted and genuine as he himself. For those of you who have not had the pleasure of meeting Tillman he will happily be back in Scotland for the 2005 RPS "Photography in the Landscape" conference at Dunfermline on the weekend of 21/22 May and will be sharing the platform with amongst others John Blakemore and our own Russ Young. For those of you with deep pockets he may be running along with Andre Goulaincourt a "Mammoth Camera" workshop at Inversnaid in May. If you have a yen to work with 12 x 20 or 20 x 24 negatives then this could be your opportunity to indulge your fantasies.

However Tillman's visits have not been for these purposes alone. Over the past few years he has travelled the length and breadth of Scotland making images in a wide variety of situations. As I know from personal experience he works hard and long. Rising before dawn and still photographing as the last light leaves the sky would not be an unusual day for Tillman. Lunch? Who needs lunch when there are images to be got! And now all this effort is coming to fruition with the publication of his second book "Touchstones" consisting of some 30 of his superb 5 x 12 images of Scotland. We hope during his stay to organise some other events which will allow more Scottish photographers the opportunity to meet Tillman, see his work and hopefully buy his book.

*Tillman Crane will take part in the RPS conference at Dunfermline in May and will lead a residential Inversnaid workshop. Contact details on page 26. We intend to host an event with Tillman in Glasgow in May. Details in the March edition of Notes. Not to be missed if you are a large format alternative process photographer.*

## Talbot Cottage

### Roddy Simpson

A photograph of '15 Burnbank Road Hamilton' appeared in the last *Contact Sheet*. Readers were invited to identify the significance of this address to *Scottish Photographers*. Roddy Simpson replied . . . . .

#### Talbot Cottage

The building at 15 Burnbank Road, Hamilton, which was shown in the September *Contact Sheet* is better known to photo-historians as Talbot Cottage. This was the home of the notable Victorian photographer Thomas Annan and where his son, James Craig Annan, also an eminent photographer, was born on 8 March 1864.

It is at Talbot Cottage that "Mr Craig Annan may be said to have inhaled a photographic and artistic atmosphere from childhood, and in a metaphorical sense to have been cradled among *materia photographica*".<sup>1</sup>

The year after Craig Annan's birth the artist and great pioneer of Scottish photography, D.O. Hill, brought his massive 'Disruption' painting to Talbot Cottage for Thomas Annan to photograph. Hill and his wife Amelia, who it is now known, helped him to finish the painting, stayed overnight. Craig Annan was too young to remember this but did recall another occasion when he was a few years older when "He (Hill) gave me a pencil and sheet of paper and arranged a model for me to draw while he sat talking to my father".<sup>2</sup>

It is no exaggeration to say that Craig Annan was the leading photographer in the world at the end of the nineteenth century and the beginning of the twentieth. His work was exhibited and acclaimed throughout Europe and North America. His international reputation helped him assemble what was the greatest photographic exhibition to be mounted in Scotland and was part of the Glasgow Exhibition of 1901. There were 500 photographs exhibited and Scotland's unrivalled photographic heritage was celebrated with prints by Hill and Adamson. Prominent among the others were those from America and especially Alfred Stieglitz and his associates, giving Scotland a preview of what was to become the hugely influential photo-secession movement led by Stieglitz. Sadly, the centenary of this remarkable photographic exhibition passed unmarked. It would have been wonderful to have tried to recreate it.

It was Thomas Annan who took one of the definitive portraits of his sometime neighbour at Burnbank Road, Dr David Livingstone. It was also while living at Talbot Cottage that Thomas Annan did his series of evocative photographs recording the old closes of Glasgow for which he is now best known.

Perhaps 15 Burnbank Road should also have a plaque.

<sup>1</sup>Quoted by Bill Buchanan in *The Art of the Photographer J. Craig Annan 1864 - 1946*, National Galleries of Scotland 1992, page 11.

<sup>2</sup>Bill Buchanan, *J. Craig Annan Selected Texts and Bibliography*, Clio Press 1994, page 19

## Sea Liminal Kyra Clegg



Island 3

During the summer an invitation to an exhibition of sculptures by Kyra Clegg and paintings by Judith MacLachlan dropped through the letter box. The image of a sculpture was so appealing that she was invited to send some more.



Lookout Figure

Sea Liminal was shown at 3 Camulasta Gallery Waternish from June until August this year.

## Jean Jacques Rousseau *The Philosopher's Garden* Robin Gillanders

Robin Gillanders has been writing (and photographing) a new book, *Philosopher's Garden*. "Basically" Robin says, "it is a series of ten large inkjets (of J.J. Rousseau's garden north of Paris) as metaphors for Rousseau's *Reveries of the Solitary Walker* coupled with pictures from Ian Hamilton Finlay's garden Little Sparta - which has a lot of references to Rousseau. It is part of the Entente Cordiale celebrations, supported by the Scottish Executive. The book will be published by National Galleries of Scotland. Prints have already been shown in exhibition in Beaulieu-sur-mer and Paris. There will be exhibitions next year in the Gallery of Modern Art in Glasgow next March and the Scottish National Portrait Gallery in September.



Walk 1

Robin Gillanders

*The Philosopher's Garden* will almost certainly be for sale in 'Beyond Words' in Cockburn Street Edinburgh.



## Short Notes

### Fiona Porteus: Historic Gardens Foundation

Scottish Photographers member Fiona Porteus has won a prize in the Historic Gardens Foundation photographic competition in 2004. Open to professional and amateur photographers the subject had to be a garden or park in need of restoration. Fiona's work concentrated on the Valleyfield Estate near Culross. A selection of Fiona's work will be featuring in the Gallery on the web site in the not too distant future.

### Peter Kennard + Cat Picton Phillipps Decoration and Award at Street Level

There is a long tradition of concerned photography with notable contributions from McCullin, Smith and Salgado. Is great humanity a precondition of great photography or is it just a matter of images? Does the socially committed photographer run the risk of thinning down the quality of his work to the consistency of propaganda? Peter Kennard and Cat Picton Phillipps at *Street Level* recently raised many of these issues of propaganda in art galleries. Their images are huge and powerful photo-paintings and digital collages which express their revulsion to the Iraq war. Not 'beautiful' or seductively printed as the images of Salgado are, but nevertheless (since they are shown in a gallery?) art objects in their own right. Truly challenging and rewarding contemporary example of concerned photography.

Sandy Sharp

### Concerning Cecil: Cecil Beaton at City Arts

Passing through Waverly Station I left by the Platform 21 exit and crossed Market Street to the exhibition of Cecil Beaton's black and whites taking up two floors of the City Art Centre. I moved from frame to frame so slowly I needed a break for some coffee after one floor before taking even longer for the second.

I admit I expected to see some colour and much glamour, but I'm glad to say there wasn't much of that. Apart from a couple of images all were in black and white, with very few over ten by eight, with occasional contact sheets from a Rollicflex. The showing was rich in stars from the past, plus those of the many who joined the queue for paid posterity. It was in seeing his work from the war that sent me to look again over much of the other. The image of a three year old child in a Newcastle hospital bed after an air raid in 1940 was shown twice. One was about A3 size and another was a time worn front page of the American edition of Life magazine. So much emotion; like the shots now coming in from Iraq.

Oh yes, there was the obvious mahogany camera plate jobs, but I spent most of my time looking at what must have been his roll film work. To my eye he photographed the face and forms of his clients for the show, but as a painter might he drew character, age and perhaps 'the remains of the day' into exposures using available light and back drop, not a studio. Truly a wonder in my eye was Katherine Hepburn's annoyed head rising up from the bottom of the shot with nothing more to show than an even angrier arm extended with her flattened hand. Nothing much had happened in the top half of the shot. I wondered if she had thrown something at him. A general review of the contact sheets has for me shown work Beaton felt compelled to include with the editor's pickings because he saw the person, not the star. He shot for his satisfaction as well as the trade of his times.

Roy Myers



### Reward - Free Book!

Contributions are sought for the March *Notes*. I have acquired an extra copy of **Cross Currents**, European urban landscapes, by John Davies which will be offered as a reward (we don't go in for prizes!) for a short illustrated piece preferably on Scottish urban landscape. I can type up words and scan images but much prefer to paste Microsoft Word from a CD or e-mail attachment. Send images on CD as TIFF at 600-800 dpi or high resolution JPEG. Same advice goes for the web site. Do you make artists' books or presentations on new media? Let me know.

Occasionally readers enquire about sales and wants. For example Archie McLellan has a superb large format enlarger and extensive darkroom equipment for sale. Contact me and I will put Archie in touch with you. I have found 5g of gold (as sodium tetrachloroaurate) in a cupboard. If you are into toning then let me know. Free!

### On a Lighter Note: Photo Ergo Sum

You need to start somewhere, although there is a saying to the effect that "you should never do anything for the first time". A koan? My first camera was a Brownie 127, a present for passing my quallie (English: eleven plus). It came to Millport with me for the summer holidays and there I took my first photographs. Something told me the results might not be much good so I went off to my bedroom and, under the bedclothes, carefully rewound the roll of film before heading off to do it all again. Fail again. Fail better. This time I must have been satisfied for I took the film to the chemist. Of course it was entirely black. I blamed the chemist but he still charged me a shilling. A lesson.

It was soon time for the next mistake. A company called Gratispool offered free film. This is a common past time of photographers, they buy a camera and then comb the adverts for cheap film. Now a Brownie 127 was a pretty basic thing. Point and shoot. An automatic camera before its time. Fixed aperture, fixed shutter speed, fixed distance setting. But not good enough for an eleven year old boy. Gratispool advised the use of lens hood for *better pictures*, the holy grail - *Better Pictures*. So I got a postal order and sent for a lens hood. From then on every print had the four corners cut off. I was already making *Better Pictures*.

Bird watching was probably my real interest at that time and birds' nests had to be photographed but Kodak forbade the use of their Brownie 127 any closer than four feet. Gratispool came to the rescue again and a supplementary lens was only another postal order away. This may well have been a success except that birds build their nests in the darkest places - the resulting negatives were almost transparent.

Returning home found me printing the negatives on to Velox paper in a contact frame. With no blackout or safelight it was only a matter of chance that our bathroom had thick orange curtains (Ilford S902?) and that my mother had finished with a set of pyrex dishes. What would have happened if the curtains had been green or blue I am not sure, but somehow I have stumbled on through the succeeding (sic) years. Photo Ergo Sum.

Sandy Sharp

# Events Events Events Events Events Events Events Events

## **Sandmarks in Space**

Fiona Porteus

March 2005

## **Park Gallery**

Callendar Park Falkirk

## **DGP**

## **St Andrews Street Glasgow**

Changing shows every month

Commercial gallery with a personal slant.

## **Open Exhibition**

## **Street Level**

9th December - 29th January

26 King Street Glasgow

## **Inside Out**

## **Stills 23 Cockburn Street Edinburgh**

October - December 2004

## **Focus Space**

Changing exhibition of members' work.

## **Ed Ruscha**

## **Gallery of Modern Art Edinburgh**

Painting Photography Words from LA

Until January 16th

## **Keeping Faith**

## **Scottish National Portrait Gallery**

Including Luke Watson and Owen Logan

Until 5th February

## **House**

Frances McCourt and Suzanne McGruther

## **Vennel Gallery Irvine**

12 November - 9 January

## **Sense Over Sectarianism**

## **St Mungo Museum 2 Castle Street**

## **Glasgow**

Glasgow religious festivals

Until April 2005

## **Photography in the Landscape**

Conference by the RPS in Scotland

21st - 22nd May 2005

## **Lauder College Dunfermline**

Contact Roy Robertson 01382 542446

## **Inversnaid**

The star workshop in 2005 will be the 'Mammoth Camera Workshop'. Every alternative processor in the world will surely be beating a path to Scotland.

23rd - 27th May [www.inversnaidphoto.com](http://www.inversnaidphoto.com)

## **Residential Weekend**

Scottish Photographers weekend 29th April - 1st May. Details in the March Notes.

## **Photogravure**

## **Glasgow Print Studio**

## **Visit to Glasgow Print Studio King Street**

Roger Farnham and Harry Magee

7pm 24th January 2005

No charge. Contact Sandy Sharp to book

## **The Herald in Pictures**

## **Glasgow Royal Concert Hall**

December 6th - January 6th

Superb nostalgia from the (Glasgow) Herald photographers.

## **Portfolio Sessions**

## **Inverness**

Saturday 15th January at Beuly (Peter and Rosemary Koch-Osborne)

Eileen Fitzpatrick 01234 46575

## **St Andrews**

Springtime meeting. Details by e-mail

Contact Peter Goldsmith 01254 87878

## **Edinburgh**

7pm December 9th at Stills

Douglas May 0131 447 1410

## **Glasgow**

Springtime meeting. Details by e-mail.

Contact Sandy Sharp 01698 262313.

## **Events and Exhibitions**

Don't keep Scottish Photography a secret!

Send details of future exhibitions and events, with images if possible, for the Notes and web site.

**Check with galleries for opening times.**

## Autumn Meeting in the North

### Eileen Fitzpatrick

There were six of us meeting this time from our growing group of photographers, and we included three new members, Peter and Rosemary Koch-Osborne and Alastair Cochrane as well as existing members Matt Sillars (who kindly provided the venue, his home in Dingwall), John Rhodes and Eileen Fitzpatrick. Our meeting was held on Saturday 25th September, and started at 10am, with a shared lunch which we all contributed to, and ended around 3pm.

It's very valuable to have a group like this which meets over time, so that we can see how each other's work evolves, and receive useful feedback and encouragement. And it is in this sense that when Matt showed us how his figurative work-in-progress, close-ups of the facial expressions of his children, was developing, we were given the opportunity of speaking about it from a vantage point of some experience of what had been shown before. Even those of us to whom this work was seen for the first time, seemed relaxed enough to be able to respond to it with a sense of perspective, knowing that this was a further stage in it becoming a body of work. Matt was exploring the impact of larger prints on the subject matter, and a lively discussion took place, which was positive in its outlook.

Concepts of colour, and the feelings it may evoke, were apparent, as were interpretations of the expressions; were the children crying, singing or laughing? The blurring of edges of visibility and readability, and the edges themselves were of particular importance to Matt and it is this mysterious edge which seems to be the 'punctum' or point at which the work communicates with the viewer, which Matt is continuing to gently but boldly explore. This boundary between what is photographed and its deeper meaning, combined with the tools which are at the photographer's disposal and the way in which they are used, for instance colour, focus, distance, framing, seemed to be the main themes of this meeting. Alastair's technical precision, vivid use of colour, and eye for a picture with impact, gave us great pleasure as he shared his experiences over many years of winning awards and competitions with his work. His contribution was most welcome.

Rosemary's delicate and perceptive view of the sea, pictured with an acute sensibility, producing prints with a delicacy of colour were beautiful. The group's response to them was very positive, and, we trust, encouraging. We want to see more of this work, and Rosemary's engagement with this intriguing subject matter. She also showed two graphic prints of a tree and a leaf, powerful and tender.

Whilst Peter's work seemed to be so very different from Rosemary's, there were parallels in the way in which he 'homed in' on his subject matter; pictures of people on the London 'tube'. An interest in texture, in this case deliberate graininess and use of tone were apparent, as were Peter's gentle view, implying many untold stories as he observed individuals waiting, or travelling or going down an escalator. We were amazed to hear that five of the six pictures shown were on the same roll of film. This confidence and decisiveness have produced powerful and atmospheric work.

John shared his quiet colour, large format, photographs of shopkeepers and the details of their establishments, revealing character and sense of place. The individuals he photographed looked like they enjoyed the experience, and the friendly relationship between subject and photographer shone out from the pictures. This feeling for the subject matter John also applied to his pictures of quiet water in summer and winter. Often there was a sense of layering, of surface, as with a feather floating, and of another world beneath. The feel of his work, his intuitive approach to the subject matter and his attention to detail were palpable.

Eileen showed two pleasing simple, 'concertina', A5 books which she had made during the recent John Blakemore event, and from which she had produced sequences of image which unfolded like mini exhibitions. One was in black and white with a 1940s feel about it, the subject matter being a man and a woman, alternatively, showing gestures of hands and feet. They were dressed as if from that period, the man in 'brogues' and turn-ups to his trousers, the woman in a cardigan with a woolen patterned skirt and 'court' shoes. The other was in colour, showing impressionistic pictures of the sea around Findhorn, where Eileen lives. The book format was a new concept to some members and Eileen's thought-provoking presentation inspired others to pursue mini-projects along similar lines. She also showed an ongoing collage of pictures of her home and the landscape around it. The man/woman sequences evoked much discussion and encouraging feedback to make more books.

The possibility of showing work in a hotel in Melvich was mentioned, but it was felt that this was rather too far distant for us to take on at this moment, though an interesting idea. Unfortunately there wasn't time to explore this fully, but the information will be kept by Eileen, so that it can be further looked into by anyone interested. We are very grateful to Roger Farnham for giving us this opportunity, and greatly appreciate the care and attention he has put into sharing this with us.

We agreed to endeavor to meet more often than twice yearly, and our next meeting will be on Saturday 15th January 2005 at the home of Peter and Rosemary Koch-Osborne in Beaulieu, which they have kindly offered to us. We were also very fortunate in having an invitation to meet in the studio of Caroline Dear and possibly staying at Sam Gardner's place on the Isle of Skye, but it was felt that this would be best enjoyed in the summer, and if it were still OK to do so, we could explore the possibility further at that point.

If you are interested in joining the Inverness Group contact:  
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### **Web Site** **[www.scottish-photographers.com](http://www.scottish-photographers.com)**

The web site is one of *Scottish Photographer's* undoubted successes. A respectable number of hits is regularly notched up and plaudits are received from all over the world. However there is still a shyness on the part of members to come forward with news and views, book recommendations and contributions. Ours is the only Scottish web site dedicated to independent photography. Most other sites are commercial and tend to feature packages of clever photographs of Scottish landscape and heritage rather than creative work. The site can only be refreshed as often as new material is received. Please regard it as *your* site and play an active part in its operation. See advice on the *Notes* (page 25) regarding the format of contributions.

The current gallery features work by Peter Lane, Craig Snedden, Keith Ingham and Matt Sillars. There is also an opportunity to view all the previous galleries.

Both the web site and e-mailing are important methods of communication.  
Both of these can work two way. Keep in touch!

Stop Press  
Stewart Shaw



Stewart Shaw may be a man of few words -  
but not where his photographs are concerned.



# Faces



From top:  
The Inverness Group,  
Ian Biggar and John Blakemore at Mugdock,  
Tom Cooper, Sandy Sharp and Paul Hill at Street Level,  
Douglas May at Street Level.

Photographs: Matt Sillars Robert Burns,  
Stewart Shaw, Denis Alyshov





John Rhodes: Brora Sutherland

NOTES

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