

● Scottish
● Photographers

Notes Winter 2006

Iain McLean: Lomo Snowy Hill





Anke Addy: Corgarff Castle Aberdeenshire.

*'There are no rules in photography, that's why it's
so much better than baseball'.*

HARRY CALLAHAN

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THIS EDITION OF the *Notes* looks different. A change in the postal charges has prompted a change of format. The square shape was attractive, but expensive. So now we have a landscape format and as **this is the tenth edition of the *Notes*** it may be an appropriate time for change.

Our contributors range far and wide in search of subjects. Keith Ingham and Michael Thomson went to the Far East while Suzy Gray and Iain McLean stayed at home, Suzy in Skye bus shelters and Iain in Glasgow lanes. Hugh Walker took his portfolio to Birmingham where he paid to listen to home truths (could you?) one of which was to make photographs on his own home territory! Do you? Chris Morris uses words and small images to great effect while George Logan went to Rum and seeks another island for another day.

The next edition of *Notes*, will be in April 2007, which will be the Spring edition of course. Till then we must survive the festive season. Have a merry Winter!

Sandy Sharp

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www.scottish-photographers.com

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Overseas £15.00.*

Sheltered: Suzy Gray at An Tuireann

SUZY GRAY MOVED to the Isle of Skye in 2001, having studied and indulged her photography over the previous 10 years in South East England. She had found a wide and rewarding variety of subject matter with which to sharpen her eye and hone her skills - London street markets, a small private children's ballet school, family and friends, and landscape near and far, culminating in an end of term exhibition at Photofusion and a Kentmere Student of the Year award.

Perhaps her initial reaction to photography on the Isle of Skye was like mine, to feel a little daunted on realising just how many practising photographers there are! However it does not take long to realise that the majority are pictorial landscapists that fail to hold one's attention for long. Of courses there are exceptions: Caroline Dear, a fellow member, and Paul Campbell come to mind. Suzy was determined to find her own individual slant on the Isle of Skye.

For a mixture of reasons, including simple practicalities, Suzy found herself photographing close to her car and the road. Bus shelters came to absorb more and more of her attention. Initially it was 'bus shelters in the landscape' but soon she was looking much closer, 'in to' the shelters rather than 'out from'. She began to observe the special part bus shelters play in remote and elemental places such as the Isle of Skye. They are far more than street furniture dotted conveniently on the main thoroughfares into town and city. They serve the community in a variety of ways and her photography reflected this and has become an

important social document. Visually the photography is appealing with careful use of light and colour. Much of the work has abstract qualities, forcing the viewer to ask questions and delve deeper into the work.

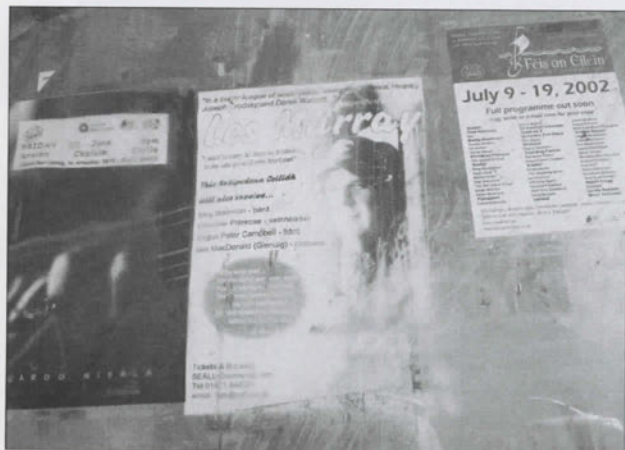
As her body of work grew so also did the different themes and the ways of seeing and enjoying the work, consequently editing and ordering the work is difficult: there's so much, and so many ways! As well as an exhibition, Suzy has produced a series of three handmade books reflecting different themes - 'Hi Sexy!', 'Take a Seat' and 'Enjoy the View'. There could easily be another half dozen! 'Hi Sexy' refers not only to the graffiti but also to the community notices and the sometimes lyrical and witty words left by those waiting. 'Take a Seat' - like hand-me-down clothes, chairs on the Isle of Skye will often end their days usefully in a bus shelter. 'Enjoy the View' is surely self explanatory, however it also serves to emphasise just how sheltering a bus shelter can be.

So far the work has only been exhibited on Skye, at *An Tuireann*, where along with the installation of a bus shelter itself, the exhibition has produced a good reaction. It will be good to see it exhibited in some cities and for urban folk to realise just how important something as apparently mundane as a bus shelter can be.

Sam Gardener

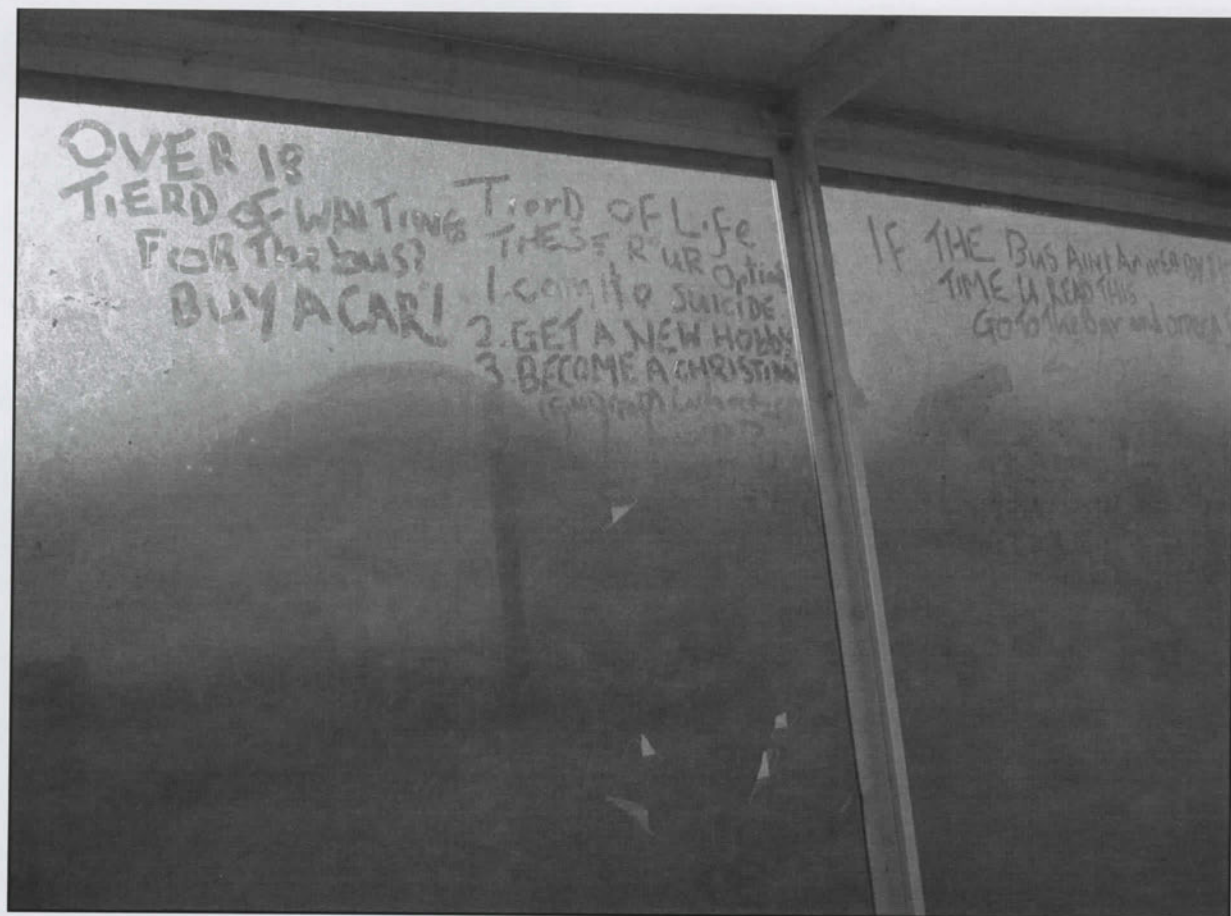
All of the originals were in colour.

Sheltered: Suzy Gray at An Tuireann



Sheltered: Suzy Gray at An Tuireann





THE GLASGOW LANES images were taken over the summer months of this year during Daylight hours only, for obvious reasons! I had been interested in the differences between the empty, grubby backstreets and the bustling main streets and the lanes appealed to my liking for the underdog, the forgotten and unused, and the grimy. There are as many lanes in the city centre as there are main thoroughfares (more or less) so why not go and record some of the people and details found there? When there was some press interest in the police closing some of the lanes at night to cut crime I reckoned that was the cue to do something and go out during my lunch breaks and on the way to and from work. I am hoping to use these pictures to have a 'guerilla exhibition' i.e. an unauthorised free public exhibition within one of the city centre lanes on a dry day.

www.iainmclean.com.

Iain McLean



Bath Lane



Bath Lane

Window cleaner in St Mary's Court





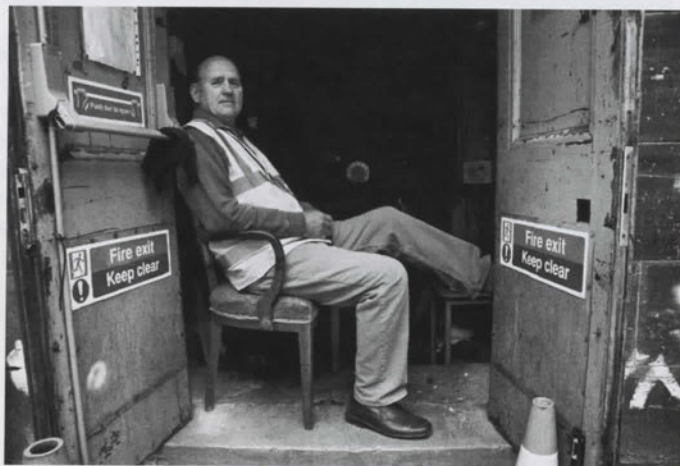
St Mary's Court



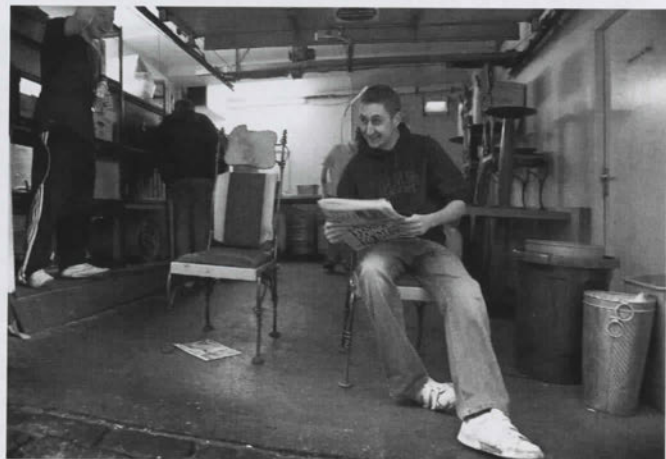
West Regent Lane



St Mary's Court



West Regent Lane



Hugh Walker, keen to move his picture making on, went down to Birmingham recently, to Rhubarb, with his portfolio. There he had six interviews with reviewers of his choice. He reports on his sometimes bruising encounters . . .

RHUBARB-RHUBARB PROVIDES the opportunity for twenty minute portfolio reviews with publishers, gallerists, curators and others over a period of three days. Participants select reviewers and book in for up to 6 sessions per day. One can also drop in to roving sessions. Many attend in the hope of securing gallery or other space. In the British Journal of Photography (BJP) article of 13 September on the 2006 event, a participant is quoted as saying 'it's something of a baptism of fire'. And so it was for this first time attendee, but it facilitated access to people it would otherwise be difficult to get in front of, and was well worth attending. Why pay to expose one's work in this way? I did wonder when my whole portfolio was dismissed as cliché, but recovered as ensuing meetings proved convivial, and did indeed provide the looked for constructive feedback. It really was surprising how much could be covered in twenty minutes. Very intense sometimes.

The initial hurdle to get over in the sessions was my now obvious naivete about portfolios as such. 'These folders intrude' and 'You're not doing yourself justice' were just two of the comments on the very basics. Looking around one could see many different formats from booklets to large scale, gallery ready prints and beautifully covered boxes. At another level, it was to do with moving from loosely connected images to the idea of a body of work with continuity and thematic links. 'Portfolios read as books' was how one reviewer put it. The subtlety of the suggestions for linkage was a real surprise - the kinds of things that may be meat

and drink for art school graduates. This may also be the case for conceptual issues that were raised. 'Where's the transformative input, where are you in it?' Challenging questions about my unchallenging shots of flat walls. 'What is it you want - to make pretty things, pieces of furniture or to say something?' Reading the comments in the BJP I am now beginning to understand where some of the reviewers were coming from. In a number of cases there is a strong biographical element to the work, and the work expresses the personal world in various ways. Elsewhere the appeal of the work is that it 'presents a challenge to the viewer to question the idea of truth in photography'. I reflect on my furniture vision. Another interesting comment on one photographer is that he "is the quintessential 'New School' fine art photographer not afraid to use digital tools to execute his creative vision whilst shooting predominantly on film . . ." On those grounds, I think I'll claim a retrospective half tick for the occasional use of film.

Perhaps what best summarises so much of the feedback was the encouragement to get to 'the next level'. There were practical suggestions like *take hundreds of pictures, commission yourself, go back again and again*, and most challenging for one who likes far climes, *go out in Glasgow*. But in reaching for this new grail, I am sure that the opportunity to talk about images and image making has a key role. It was because of my lack of local dialogue that I signed up for Rhubarb. In considering the various comments, I also reflect on the observation made by a gallery curator about her fellow reviewers that "They are from the high art, not the commercial end". Hmm.

Details of the review event are at www.rhubarb-rhubarb.net



Fay Godwin

Meall Mor, Glencoe, 1988

Michael Thomson: Zero Images

These images were made during breaks in business trips to Hong Kong and Macau. I deliberately went without an agenda so that I could explore the area without taking ideas, preconceived through the media, with me.

What I found on printing the images is that the pre-conceptions I tried to leave behind actually travelled with me and appear in these images.

The images were made with a Zero Images pin hole camera purchased on the second visit to Hong Kong. The camera uses medium format film, the film is scanned and printed on Fotospeed paper.

Michael Thomson



Michael Thomson: Dragon boat, Macau harbour



Michael Thomson: Barges, Hong Kong harbour



Michael Thomson: Noontide gun Hong Kong Harbour



Keith Ingham in China
SHANGHAI SUNDAY

Having cleared a Sunday afternoon in a busy work schedule I headed out to explore. Avoiding shiny new buildings and picturesque historic neighbourhoods, I sought out the ordinary people doing everyday things. Turning the wrong way and getting lost led me to unfamiliar areas and unexpected streets where life was interesting and business brisk.

From an exhibition in the Ricefield Gallery
41 West Graham Street, Glasgow, May 2006





Frozen: Albert Watson at the City Art Centre



Albert Watson at *Beyond Words*
Photo: Alex Stephen August 2006

ASTONISHINGLY, *FROZEN*, THE 200+ print photographic exhibition, which occupied three floors of the City Arts Centre in Edinburgh during this year's festival, was Albert Watson's first in Scotland. In the U.K., Watson is the least known of the current great commercial photographic superstars, but his popular-

ity in the markets he serves (250 Vogue covers, editorial commissions from Rolling Stone, Time, Stern, Esquire etc., advertising campaigns for Gap, Levi, Chanel etc., and 650 TV commercials for Toyota, Clairol, Lancôme etc, and the 2006 Lucie Award for Outstanding Achievement in Advertising Photography, among numerous other awards) mark him out as one of the best. His work is recognisable to many in the business for it bears what he describes as a "stainless-steel quality and precision, (and is) world-class, polished and high-end".

In *frozen*, it's the diversity of subject matter that is noticeable. Albert Watson admits that he is both a photographic, and a work, junky who is as capable of taking advantage of photographic opportunities on the road as in the studio – hence the variety. His presentation is as diverse, ranging from 20 by 16 inch black and whites, to 8 by 6 feet portraits.

He was born (1942) and brought up in Edinburgh from where he went on to study Graphics at Dundee, and Film and Television in London. In 1970, following a Travelling Fellowship in the U.S., he moved to California with his wife, Elizabeth, who initially supported them both. In 1976 they moved on to New

York where he has based his photographic and television studios.

The still-photography part of his day-job works in a myriad of areas, including portraiture, fashion and advertising and these play their part in this exhibition, but his private work and projects also play a large part. Portraiture covers the gamut from rather undemanding head and shoulders from his book *Maroc*, to much more accomplished work among the inmates in the Louisiana State Penitentiary, and studies of the model Breanna dressed in dominatrix rubber corset and leggings. In between there are the expected rock and rollers, actors, nudes, film posters and surprises such as the project *Omahyra* which brings together a darkly lit woman and a crown of thorns.

His landscape work includes a black and white picture of a beautifully lit young boy in a dark and threatening Moroccan landscape, (from *Maroc*), traditional mountain scenery from around Las Vegas, to views in the town itself. The latter, which form part of the work intended for his next book *Shot in Vegas* includes a vintage hearse in a street location, motel frontages and neon signs, and after dark shots that include distant views of a brightly lit Las Vegas, and one with a colourful afterglow against which is set a series of illuminated signs which exhort departing gamblers to have one more. A superb exhibition which is worth seeing again and again.

After Edinburgh, *Frozen* moves on to Berlin, Dusseldorf, Japan and New York.

Alex Stephen

Frozen: Albert Watson at the City Art Centre



Albert Watson: Taken at Alfred Hitchcock's bungalow 1973.

Book Review: Sir John Lavery Photography Author: Brian Thom McQuade

THIS BOOK OF photographs by Victorian painter Sir John Lavery has to be one of the most unusual art books to be published this year. The photographs, which have been printed for the first time, are over 100 years old and were never meant to be seen by the general public. Instead the glass plates were placed in a box in the basement of the Glasgow Art Club until they were discovered by chance by a fine art student.

In shades of the recent Jack Vettriano 'expose', the set of photographs taken by Lavery himself and James Craig Annan were simply used as 'sketches' for his painting of Queen Victoria at the Glasgow Exhibition 1888, and were then stored away. Lavery never wanted it known that he had used photographs as an aid in the work that made his name as a painter, and must have somehow persuaded Annan not to sell his prints of Queen Victoria. Author Brian McQuade discovered Lavery's secret in a forgotten box in the basement of the Glasgow Art Club, when he was on work placement there as a student.

Before becoming a painter, Glasgow boy Lavery was a photographer, a profession that as McQuade explains in his book, had a lot less kudos then than today. He enlisted the help of Annan, who was the official photographer at the Glasgow International Exhibition to take the interior shots of Queen Victoria addressing Scotland's great and the good. Many of Annan's other photographs of the exhibits are on display at the Kelvingrove Art Gallery, next to Lavery's large canvas of Victoria.

The Annan shots of Victoria in the hall seem a strange hybrid of a documentary photographer or a modern day paparazzi. Through the series of plates we see Victoria arrive, listen to a speech and depart after 20 minutes. Unlike paparazzi however Annan is far from the action, only moving closer for one shot which ironically captures the faces of her retinue better rather than that of arguably the most famous woman in the world at the

time. The Queen is partially obscured by tall pillars supporting a canopy above her throne in all of the shots, perhaps because the photographer's brief was to reveal a scene, rather than make a portrait of Victoria. Annan, standing next to his camera equipment, can be seen in one photo presumably taken by Lavery.

The rest of the book focuses on Lavery's own portraits of those who attended the audience with the queen, dressed as they were on that day and in some prints holding the poses as they appeared in the final canvas. The resulting plates give a fascinating glimpse of the influential Scots at the end of the 19th Century, either through birth or business in a city at the heart of the industrial revolution in Scotland. Sitting back-to-back on the page we see the somewhat gawky young face of the Hon. Gavin Hamilton of Dalzell, contrasting with the patrician countenance and splendid girth of Alexander Stephen.

These portraits, many of sitters who were wearing ceremonial robes and gowns, make a stark contrast against the grim slum photos of Thomas Annan, taken in the same city only 20 years earlier. However I suppose that a photographer today could create the same contrast through shots of Castlemilk and Kelvinside. Lavery did not only use his camera as an aid for his paintings, he also made portraits of his fellow artists in his Bath St. studio, including Glasgow Boy Robert Macauley Stevenson, sporting a fine walrus moustache and holding a Japanese fan, perhaps as a nod to Whistler who was an important influence on the Glasgow group of artists. This is a very handsome book, with the prints well displayed on the page.

Sir John Lavery Photography can be purchased by contacting the Glasgow Art Club, Bath Street Glasgow. Price £9.95

Gordon Cairns

If you are a book lover then you will be interested in a very fine little book which has just been published by Iain Stewart.

Land's End Cape Wrath is published in a limited edition of 200, is a mere six inches tall, contains only 64 pages and costs £50.00. Each copy is signed and numbered and contains a limited edition print. It is published by Pencilroom Publications and you can buy it from *Beyond Words*, Cockburn Street Edinburgh.

"Iain Stewart's epic journey from the Southern most tip of the UK to the extreme North Westerly corner seems to be drawn from some deep emotional pull as much as from the geographical extremes. We find a sense of loss and yearning amongst the beautiful light and colour of the late summer evenings at Land's End ; dark storm clouds gather and the mood darkens as we journey back north over the border, the path to Cape Wrath fading into nothingness. Yet despite the remoteness and mystery of the location, the Cape is not named for the force of the Atlantic storms that whip the remote headland ; 'wrath' comes from the old Nordic for turning point ; a place of refuge and solace, a pause for reflection before turning again for home. A sense of peace and resolution comes as we leave enlightened by the yellow and gold of a new dawn, a new day ... and a chance to start over."

Pencilroom Publications



Iain Stewart: Cape Wrath (original in colour).

Portfolio Sessions are held several times a year in a number of centres. Notice is usually given by e-mailing.

Edinburgh: Madeleine Sheppard: madeleine@tapirland.co.uk
Alicia Bruce: aliciamonkey79@hotmail.com
Douglas May: 0131 447 1410 Meet in *Stills*.

Inverness: Eileen Fitzpatrick: eileen@woodheadcom.org

Glasgow: Carl Radford: Meet in *Street Level* Glasgow.
carl@scottishmonochrome.co.uk

Fife: Peter Goldsmith seeks a successor as Fife organiser.
Contact Peter to volunteer. p.a.goldsmith@lineone.net



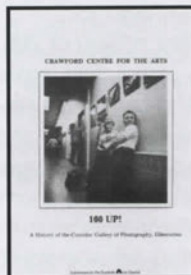
Keith Price at Dingwall



Glasgow: *Street Level* recently

We continue to be indebted to *Stills* and *Street Level* for their support and to the individuals who organise the sessions. Bring your personal work to a local meeting, make your views known and get unexpected and refreshing observations from your peers.

Peter Goldsmith suddenly finds himself in possession of a substantial pile of catalogues and other literature, some of it from Corridor Gallery days.



Aase Goldsmith: Shadow Presence from *Tribal Memory*

Fish Tank Sonata by Arthus Tress.

Mood of the Moment, Masterworks of Photography from the University of St Andrews.

Tribal Memory: Aase Goldsmith's SAC/Richard Haugh Bursary at the Crawford Arts Centre St Andrews

Building for a New Age: The architects of Victorian and Edwardian St Andrews.

100Up! A History of the Corridor Gallery of Photography

The Whisky Roads of Scotland Fay Godwin

To purchase, contact: Peter Goldsmith: 18 Mid Street
Largoward Leven KY9 1HY p.a.goldsmith@lineone.net

Robin Gillanders has been touring Scotland and making photographs in the steps of Edwin and Willa Muir. He sent us this tantalising glimpse together with a snippet from his journal which runs, he thinks, to '27k words'!

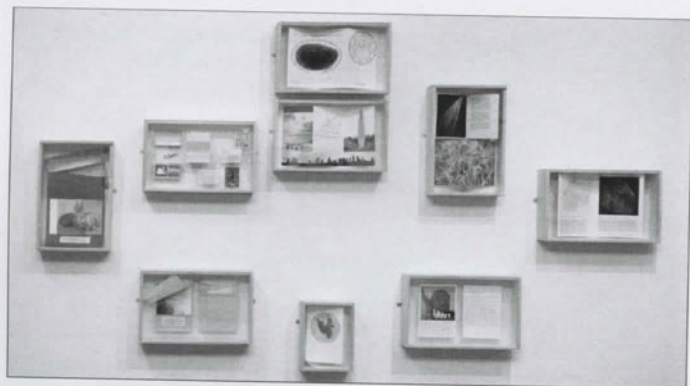
Day 60 found him in what George Mackay Brown called 'the cold gray air of the north', on the island of Wyre where Muir's father had a farm, 'The Bu'.

"Arrived in Wyre ahead of schedule at about 9.10, parked . . . and made myself a cup of coffee in the van before walking down to The Bu. Jan came down the track to meet me . . . [and I] made a . . . portrait between the house and an even older byre with a roof of stone slabs"

Robin Gillanders



Robin Gillanders: Jan at the Bu. Wyre. 2006



FOR HIS FIRST solo show in England, photographer Chris Morris presented work that has been sent, over the last few years, as "postcards" to a small group of friends - and deliberately challenging the current curatorial demand for large works.

He has interpreted the postcard format as anything that can be sent through the post, either as it is or in a small envelope. This includes multi-fold cards and even small boxes.

Essential to this work is the idea of a narrative; a story that may be encapsulated in a single image or spread across several. It is in this latter case that the medium of the postcard comes into its own. Unlike an exhibition or even a book, dispatch of the postcards enforces a sequence and interval of viewing. The photographer retains control of the narrative.

Chris explains: "Sending something through the postal service to a friend is a very personal act. There is pleasure in the thought that the recipient may enjoy receiving and opening the item, and perhaps their smile on finding its contents. These are gifts, in the truest sense, unsolicited and without obligation."

The scale is, by definition, small. This is work that is intrinsically self-effacing. But with a humorous twist, Chris admits: "In presenting this work in an exhibition space, I am making a conscious challenge to the current curatorial demand for large works which so often represent only small ideas."

Chris Morris' work has been exhibited previously by Independent Photographers South East (IPSE) and by Stills Gallery in Edinburgh. His solo exhibition *Parallel lines* was a part of the 1993 Scottish International Fotofeis. Other works have been included in exhibitions in the UK and abroad.



Chris Morris: from *The Serpent's Tale*, a contemporary fable, an eight part work.



John Rhodes: Kinbrace, from a series on buildings in Sutherland.

George Logan: The Rum Weekend

WHILE WORKING ACROSS on the Isle of Rum last year I realised that the island would make an ideal venue for a low cost photography weekend. Rum is a National Nature Reserve with dramatic landscape and Kinloch Castle is a fascinating Edwardian pile. Everyone thankfully made it to the ferry in Mallaig with one of the group sailing with family from Oban. We soon got to know each other and settled into our accommodation, the first evening being enlivened by an unexpected ceilidh in the village hall.

The only objective for the weekend that I set out was for each in the group to make around six images that would be suitable for showing on the *Scottish Photographers* web site. The work could follow general interests such as landscape or as in my case something conceptual. There is a fear that if you make work that is at variance with your normal work strategy that people might consider it differently and be tagged with it for life, like some tattoo. This is of course not the case and people should be encouraged to try other avenues and strategies, if they don't work out that's fine for you will have gained another way of looking.

Everyone managed to make interesting work some abstract, some landscape and some a mixture. Nearly everyone made their images as a linear sequence, considering how images worked together, which was interesting, some decided on a more individual image approach. A good percentage of the work was made during an extended tour of the main part of the castle.

One of the biggest joy's of the weekend was that despite the wide range of experience, amateur to professional and even a senior photography lecturer (the programme leader), everyone got on splendidly with the common interest of photography being to the fore.

Discussions were general though digital printing seemed to



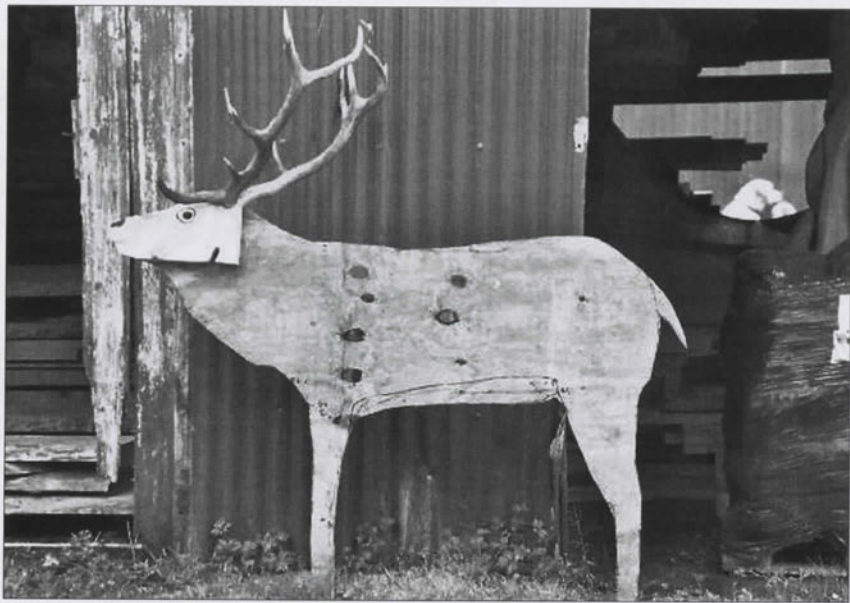
From the left: Gordon Cameron; Sheila Borthwick; Alan Borthwick; David Buchanan (back); Nick Dear; Amy Blackwell; Caroline Dear kneeling; Cary Welling; Richard Carrey; Mairi Robertson; Douglas McBride; Doug Mackie; Fiona Porteous. Missing: George Logan (photographer) and Ian Biggar (on his yacht).

feature a lot with most discussions happening in the self catering kitchen or by the fire in the common room.

The isle of Rum and Kinloch Castle proved a worthy venue for the weekend and the island is definitely worth a visit with stout boots and camera. www.isleofrum.com

Another SP photo weekend is being considered for next year. Rum again is an option, or Eigg (easier to get about with it having much better roads) but somewhere perhaps more accessible might be more acceptable. If interested and have suggestions please let me know. george@scottish-photography.co.uk

George Logan



Still Life: *Monarch of the Glen*. Photographer unknown.

Inversnaid Weekend

The *Inversnaid* Weekend will be from May 11- 13.

Applications will open after details have been in the Spring Notes . Applications should *not* be made direct to Inversnaid. Participants should come with open minds and original, challenging folios, *but not club fodder or technique demonstrations!* We try to be 'inclusive' but prefer if places go to members making sets and sequences which move on from work better catered for by other groups.

Inversnaid Photography Centre is run by Andre Goulaincourt and Linda Middleton, aided by the admirable Crichton, aka Ian King. For over twenty years Inversnaid has been a Mecca for photographers attracting tutors of the highest standards. These days many courses are held off site, in Arran and Tiree for instance, and the needs of digital workers are well catered for. Details of workshops to be held in 2007 can be obtained from: Inversnaid Photography Centre, Inversnaid Lodge, Aberfoyle, Stirling FK8 3TU 01877 386254 www.inversnaidphoto.com

We are grateful to all our contributors whether volunteers or press ganged. Items for consideration for the Spring Notes should be sent, by March, to the editor at the address on the back page. The editor does not have Broadband and prefers to receive images on CD as tiff format or high resolution jpegs. Thanks to very generous donations from several members we have been able to include colour pages again. We will continue to do this whenever we can though it should be said that many of our members are still enthusiastic monochrome practitioners!

THE WEB SITE, www.scottish-photographers.com, has undergone changes during the summer. After a spell when gallery submissions had all but dried up there was an influx of material. However it has been agreed that the instant updating of news and views on a non commercial site is beyond the call of duty for volunteer organisers. Though it is difficult to monitor the success of the site there are frequent enquiries from a wide range of correspondents resulting in renewed acquaintances, offers to run workshops, requests for information, sales of work and membership. The gallery will be changed less often and SPeM (Scottish Photographers E Mail) will carry most of the day to day news item such as events, portfolio sessions and exhibitions.

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Matt Sillars: Emma's Shoes

Scottish Photographers 2005

Life Member Thomas Joshua Cooper

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