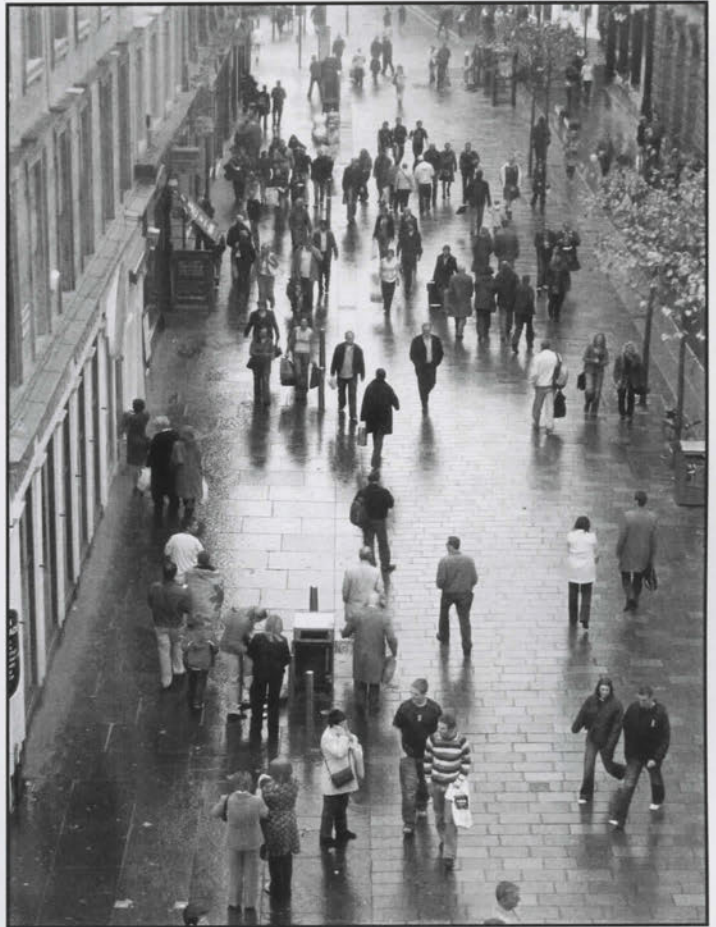


● Scottish
● Photographers



NOTES Autumn 2008



Iain Maclean: Pinhole image

"A pinhole shot of my son Euan and father-in-law Arthur taken as part of the World Pinhole Day event on 27th of April. The small contemporary photo group I help run at Queens Park Camera Club were set the task of taking a pinhole on the 27th and I then collated them and uploaded them onto the WPD web site, despite only 5 people taking part(!) The site can be found here: <http://www.pinholeday.org/gallery>."

Notes for Scottish Photographers is published three times a year, in January, May and September.

Subscriptions: If there is a renewal form enclosed in your copy of the *Notes* then your annual subscription is due.

While donations are no substitute for new members they are always welcome. There is a list of members on the back cover. Please report errors or omissions and accept our apologies. Some members have requested anonymity.

Individuals £10.00; Concessions £5.00; Overseas £15.00.

Contents

- 4 Robin Gillanders: *Highland Journey*, in the foot-steps of Edwin Muir.
- 10 David Buchanan: *Snow Forms*.
- 12 Keith Ingham: Urban Echoes. "Images of not seeing people".
- 17 John Kemplay: Street photography from his exhibition in Chipping Campden.
- 18 Stewart Shaw: *No Such Thing as Society*. A review of the recent exhibition in Carlisle of photography in the seventies and eighties.
- 19 Icon: Lady Hawarden. Born in Cumbernauld, Lady Hawarden was a pioneer of portraiture, fashion photography and perhaps feminism.
- 20 Self publishing from the web. Several *Scottish Photographers* have been trying out some of the packages on the web which enable you to self publish. Messages from the Internet
- 22 Alex Boyd: *Sonnets from Scotland*. From one of our most recent subscribers — some sort of traditional Scottish landscapes.
- 25 Events. *Scottish Photographers* continue to exhibit and we continue to be tantalised by glimpses of world photography.

Contacting Scottish Photographers
www.scottish-photographers.com
info@scottish-photographers.com

Organiser and Editor:
Sandy Sharp 33 Avon Street Motherwell ML1 3AA
01698 262313 sandesharp@scottishnet.co.uk

Accountant:
Stewart Shaw 13 Mount Stuart Street Glasgow G41 3YL
0141 632 8926 stewart.shaw@mypostoffice.co.uk

Webmaster
George Logan Balmoon Cottage Cargill PH2 6DS
01250 883211 george@scottish-photographers.com

WELCOME TO THE latest issue of *NOTES* — the autumn *NOTES*. Our income and the editor's nerves only allow for three editions in a year which means that there isn't a 'summer' edition. But then 'summer' is not exactly a regular event in Scotland. Perhaps some year there will be both a Scottish summer and a summer *NOTES*.

Thanks to generous donations from our subscribers we have been able to return to the larger format which many of you said you liked. It means losing a little editorial space and doubles postage costs but is a luxury that we hope we can continue to afford.

Leadership Challenge? A disappointing thing about my enjoyable, self appointed post of 'organiser' of *Scottish Photographers* has been the absence of any sign of a (topical) leadership challenge. However, unlike toiling politicians, I would welcome some devolution of the many tasks which are making it almost impossible for me to find time and space to make work of my own. I would welcome relief in the first place from broadcasting SPEN and from organising the Inversnaid weekend. Please contact me if you can help?

Apologies: There were bloomers in the last *NOTES*. The editor had the builders in, the computer was under the kitchen table and he had just broken a bone in his hand. But these are rather feeble excuses so apologises to all concerned. To Michael Peterson whose name is indeed spelt with an 'o' and who lives in Shetland and not in another northern place. To Chris Leslie who was once confused with a journalist. To the spirit of the blessed Ray Moore and the people of Galloway. And to any others past and present. Mea Culpa!



Raymond Moore: Galloway 1979, missing from the Spring *NOTES*

Contributors: Thanks to Robin Gillanders for allowing us to feature his work. Very new work as it happens and work that is in that quiet documentary style of his which we have come to recognise. There are sometimes comments that there are 'no spaces to show photography'. One man to whom that does not apply is Keith Ingham who is on to his fifth show since retiring from Strathclyde University eighteen months ago. He has even opened his own gallery in a disused shop.

This edition (so much for a policy of inclusion and equal opportunities) is almost woman free. Fortunately the formidable Lady Hawarden was in the in-tray of Icons and came to the rescue. Born in 1822 at Cumbernauld, before it became a new town, she was an early female exponent of the young medium and excelled in costume-tableaux, often of her own family. Her work was been admired by Lewis Carroll amongst others and has been compared to modern workers such as Cindy Sherman.

John Kemplay, formerly of Edinburgh,

now lives in the charmingly named Chipping Campden. He contributes street scenes made with his beloved Leica, of great vintage. David Buchanan, also of Edinburgh is a photographer who skis, or perhaps the other way round? Both John and David responded to promptings that they might submit something for *NOTES*. It is a strategy which has worked well for our polite requests for contributions are rarely ignored.

Stewart Shaw has the rare distinction of not being a car owner and probably knows the time of every bus and train in Glasgow. He recently made use of a rail offer to travel all the way to Carlisle to see the exhibition "No Such Thing as Society".

Always on the lookout for Scottish landscapes we approached Alex Boyd. He made the pathetic excuse that he was "getting married tomorrow" but nevertheless obliged and provided some albeit unusual lochs and bens.

Thanks to all of the contributors and to those who organise events.

Robin Gillanders: Highland Journey

IN JUNE OF 1934, the writer and poet Edwin Muir borrowed a car from his friend and fellow Orcadian, Stanley Cursiter, and set out on a tour around Scotland. In the introduction to his book 'Scottish Journey', published the following year, he states:

'... my intention in beginning it was to give my impression of contemporary Scotland; not the romantic Scotland of the past nor the Scotland of the tourist, but the Scotland which presents itself to one who is not looking for anything in particular, and is willing to believe what his eyes and ears tell him'.

Of the several writers who have made a journey around Scotland, Muir is one of the most interesting: he writes before the cataclysmic social, economic and political change brought about by World War Two and yet much of it has strong resonances for today. A main theme is the nature of Scottish identity, and its erosion by (English) incomers. The section of Muir's 'Journey' that covered the Highlands took approximately six days and is full of fascinating and eloquent anecdote and description. There is, however, very little reference to the political, social and economic issues facing the Highlands and Orkney at that time, save for some subjective opinion. As a romantic socialist and quasi-nationalist, it's clear that he had knowledge of the political, cultural and economic problems facing Scotland, but he doesn't directly deal with them. Often, Muir refers to 'impressions'; he is not attempting an academ-

ic socio-political study but rather a personal response:

'a thin layer of objectivity super-imposed on a large mass of memory'.

During 2006 Robin Gillanders made an extended journey around the Scottish Highlands and Orkney inspired by Muir's travels - not as a writer, but as a photographer. He has diverted, not just from Muir's route, but from his remit, by commenting on some of the major contemporary issues facing these remote areas. His journey took a great deal longer than Muir's. It seems paradoxical, but photography is a slower process than writing.

The writer records their thoughts and impressions, sometimes long after the experience, as Muir did, whereas the photographer has to photograph what is there. You can't photograph a thought. Subjects have to be contacted and arrangements made; research in situ has to be carried out and due attention has to be paid to *The Light*. There's a great deal of enforced inactivity involved in photography. This exhibition is a selection from the 60 photographs made over a period of 90 days. They have been made with a 5x4 camera, the film being processed in the converted shower of a campervan purchased specially for the journey.

Supported by the Scottish Arts Council, Hi-Arts, and Napier University



Pass of Drumochter.

This is the gateway to the Highlands, travelling from Edinburgh to Inverness, and carries the essentials of modern communication. Edwin Muir referred to this as the Great North Road. Now, less romantically, it's just the A9.

The Pass is the highest point on any railway in Britain.



Gentleman's Hairdresser, Newtonmore.

Much of the village of Newtonmore has given way to holiday homes with many of the shops run by 'incomers', servicing a tourist market. Here, like many Highland villages, many resident indigenous Highlanders seem to be elderly, while young people move to the cities.



Ewan Armstrong, Stornoway.

Globalisation has brought a conformity of dress and life attitudes to young people everywhere, but there are always those who assert their individuality. Ewan is a budding rock musician in his early twenties. His jacket is the local school blazer - that of The Nicholson Institute.



Immigrant Workers, Ullapool.

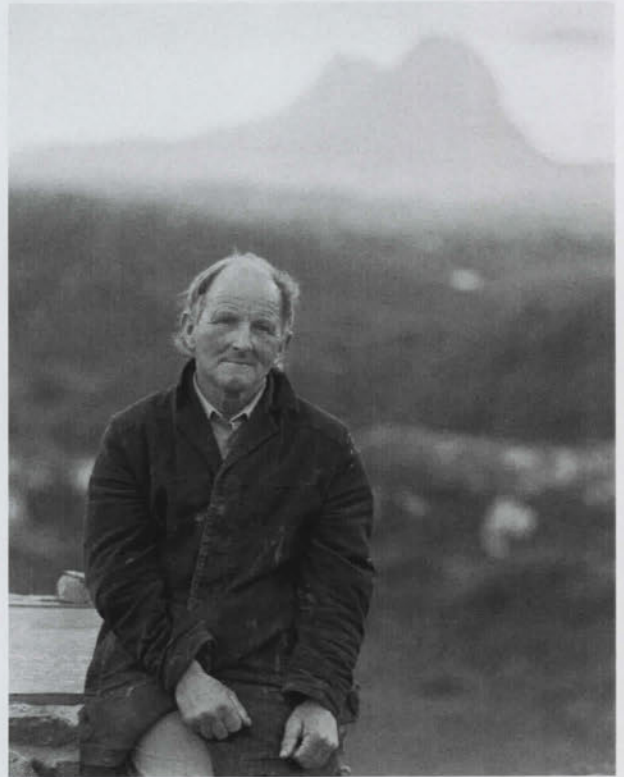
Ola Witkowska, Receptionist, Poland
Stefan Laktis, Chef, Slovakia
Cyril Mkhize , Kitchen porter, South Africa

The hotel trade in the Highlands has long relied on immigrant seasonal workers. Jean Urquhart, the owner of The Ceilidh Place in Ullapool, feels privileged to have people from different cultures working for her. In the 70's it was Filipinos; in the 80's and 90's it was mainly Australians working to finance a holiday; now it's Eastern Europeans who come for economic reasons. Jean feels it would be awful if Scotland were only populated with Scots!



John Dobson's Wind Turbine, Ardnamurchan.

Alternative green energy sources are a major issue in Scotland, and the Highlands in particular, with strong emotions expressed for and against wind farms. On the Ardnamurchan peninsula alone, it was proposed to build 400 giant wind turbines with a huge impact on the natural landscape. Perhaps the answer is to build on a more domestic scale for a local population.



Allan MacRae, Crofter, Assynt.

Enormous areas of the Highlands are owned by relatively few (often absentee) landowners. In 1992 Allan MacRae and two other crofters formed the Assynt Crofters Trust and after an enormous struggle to raise funds, made land history by purchasing the North Lochinver Estate from its owner. This marked the beginning of a series of crofters' and community buy-outs of privately owned estates, and also the beginning of a reduction in the supremacy of the landowner.



KC Mackinnon, Sheepdog Trials, Strathcarron.

Shepherds come from all over the Highlands to these trials, which take place in several locations over the summer months. This is KC Mackinnon with his dogs, Bob and Corrie, over from Skye. I don't think anybody knows what his first name actually is...

Sheepdog trials are a valuable component of Highland community life - and they are popular with tourists despite the fact that it always seems to rain.

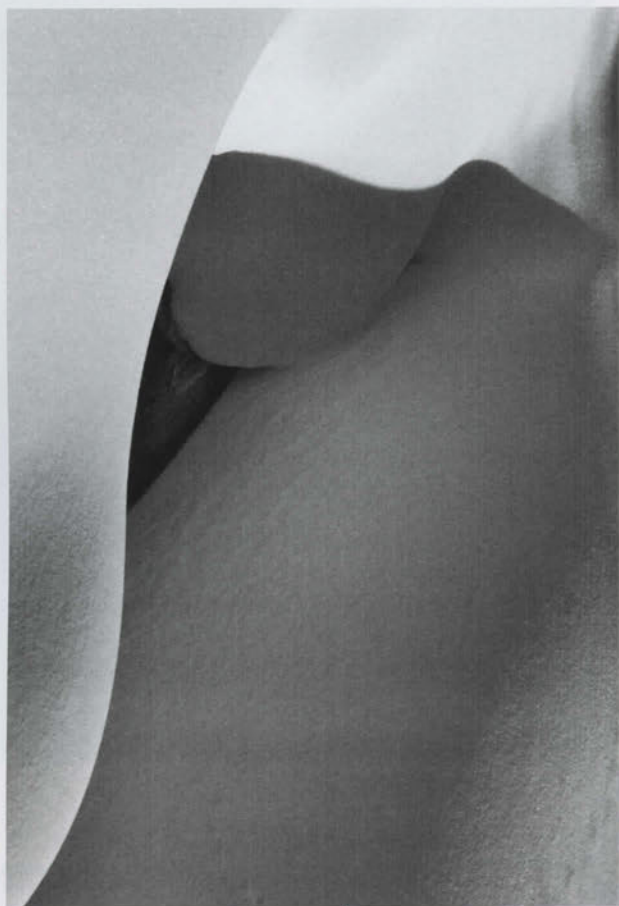


Pearl McKenna & 'Nipper', The Royal Oak, Dufftown.

There is a real feeling that this is a working town with a purpose - principally Walker's Shortbread and whisky. This also brings tourism, but with two chip shops and two wee supermarkets this is surely an index of an indigenous population and not just passing or hotel-staying tourists.

The Royal Oak is a traditional Scottish pub - no frills. Pearl is originally from Glasgow and her's is an easy and relaxed friendliness - not put on, showy, or disingenuous. Like the bar itself.

David Buchanan: Snow Forms



"Snow forms were captured on a recent ski tour in Norway. These sensuous and sometimes ambiguous shapes are created by the effect of wind, sun and in one case flowing water on fallen snow."

David Buchanan



Keith Ingham: Urban Echoes

"In the middle of the nineteenth century my great-great-grandparents moved from being farm workers and handloom weavers to earning a wage as cotton weavers in a Lancashire mill town. This was a nation-wide experience as Britain became a largely urban society. Such migration still continues across the world, to such an extent that the United Nations recently announced that in 2007 the world population would, for the first time, be predominantly urban.

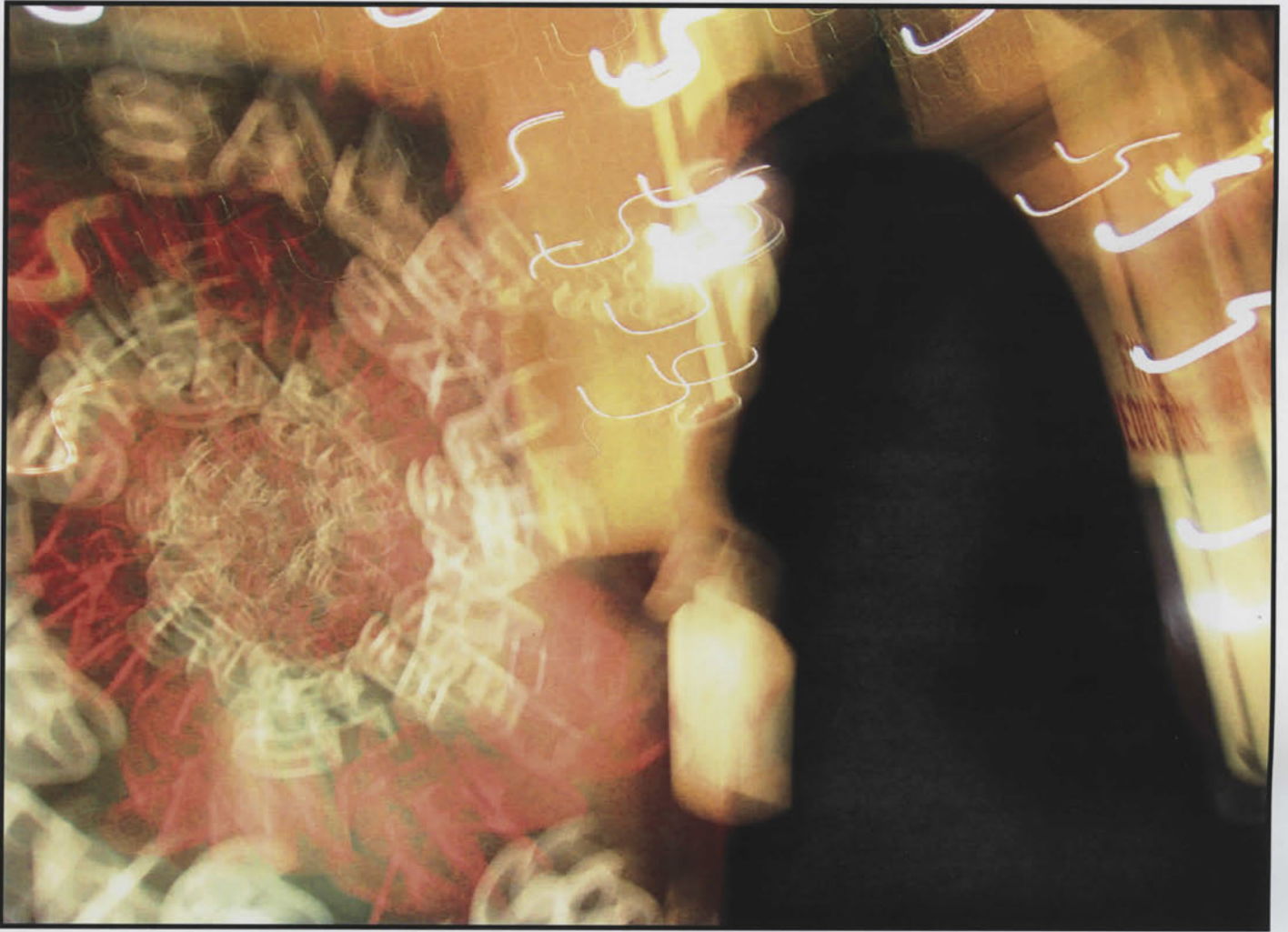
These images are influenced by my own experiences of international urban migration, from a town in the east of England to Ottawa, Canada, on to Malmö in Sweden and finally, and not least, to Glasgow.

Reflecting on these matters on Wednesday evenings as I travelled down Byres Road, on the subway and then over Buchanan Street and George Square to an evening class, I was aware how at rush hour I was surrounded by thousands of people dashing about attending to their own lives and that I was acquainted with none of them and knew nothing about them. Such is the anonymity of the urban experience that I was not even truly seeing them. Indeed, I was not even looking at them, rather my interest in them was as moving objects and I was seeking the gaps between so as to avoid them and hasten my journey - and they would have the same view of me.

New residents coming into this environment will not have the supporting circle of friends, colleagues and acquaintances and will often feel lonely, bemused, disorientated and anxious, not only in Glasgow but in any large city across the world.

These images are of not seeing the people around us and of the confusion and loneliness implicit in the universal experience of urban migration."

Keith Ingham



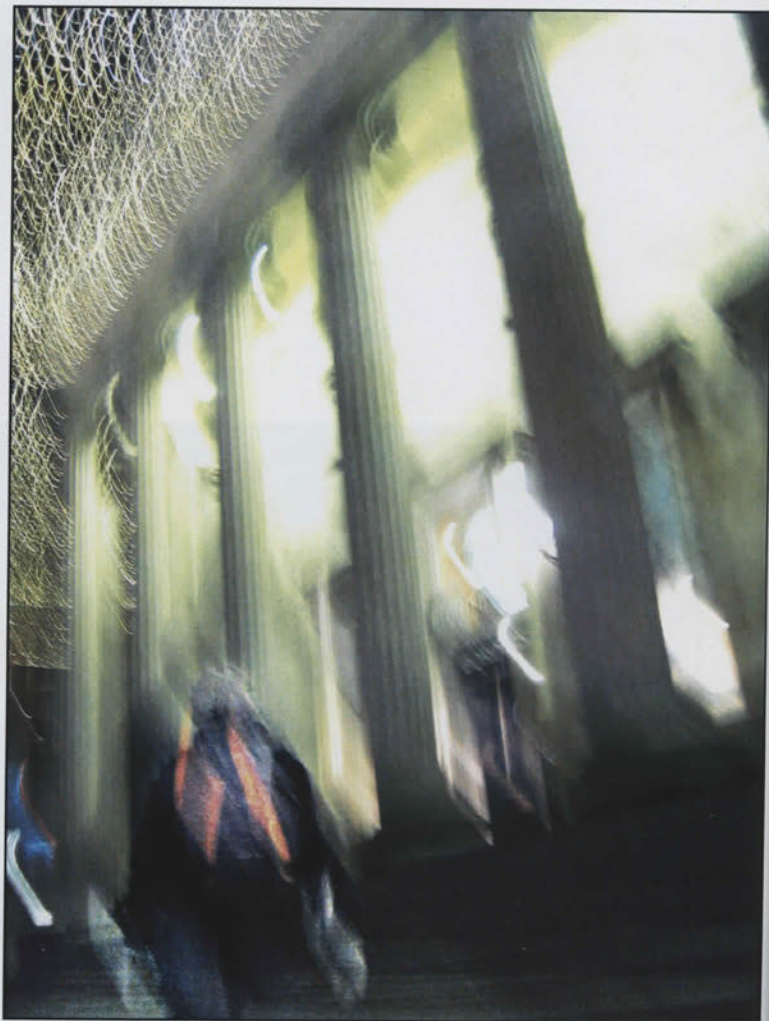
Sale, Buchanan Street



Buchanan Street. Great Western Road.



Keith Ingham: Urban Echoes



Clockwise from top left: Ingram Street; GOMA, Royal Exchange Square; Railings Royal Exchange Square

John Kemplay: Street Scenes

"Portrait and fashion photography were my main interest until my first visit to Paris, when street photography and photojournalism took place alongside these earlier interests. At that time I was living in Edinburgh and my visit to Paris coincided with the rapid growth of the Edinburgh Festival Fringe. During the month of August each year Edinburgh increasingly provided photo opportunities at Fringe events and this led me to join Leica Postal Portfolios photojournalism circle. My style of photography on the streets is in the tradition of the mid-twentieth century photographers who contributed to illustrated magazines such as Picture Post and a host of other publications. There has been a tendency among photojournalists to use fast films and 35mm lenses with the intent of getting as much in-focus subject matter on each frame and then sorting the useful bits out in the darkroom. I have never supported that approach, favouring a 50mm lens and slow film which offers sharp definition and grain free negatives. In addition digital imaging has not appealed to me, although its place in contemporary photojournalism is beyond dispute".

John Kemplay



John Kemplay: From above, clockwise.
Brolly-Dolly Stockbridge Edinburgh 1995. The three graces Edinburgh 1997; White Stuff Stockbridge Edinburgh 1995.

Exhibition Review: *No Such Thing as Society*

CARLISLE HAS NOT been in Scottish hands since Bonnie Prince Charlie passed through in 1745, but lying close to our national border this compact city can be reached in a little over an hour by train from Glasgow. Although boasting a fine castle and cathedral, it was an exhibition at the charming Tullie House Museum and Art Gallery which brought me south. *No Such Thing as Society: Photography in Britain 1967-87* is an exhibition of documentary photography drawn from the collections of the British Council and the Arts Council. Our more mature Scottish Photographers may recall this period as an interesting and exciting time for photography with its gradual acceptance and an increased support for the medium in its own right within the art world, before its more recent absorption into the mainstream art world.

The exhibition follows a broadly chronological order, starting with the smallish monochrome prints of the late and wonderful Tony Ray-Jones. He, John Benton-Harris and Homer Sykes observed the eccentricities of English traditions such as seaside beauty contests, "toffs" at Ascot races and the sort of festivals, customs and pageants that Sir Benjamin Stone had recorded at the beginning of the century. On the evidence of this exhibition, the emphasis during the 1960's and '70's was on humour and surrealism, perhaps echoing contemporary popular culture such as Monty Python's Flying Circus.

There was also a strand of portraiture, influenced by 1920's German photographer, Sander, and contemporary American Avedon, with frontal images made in situ. A typical project of this time was Daniel Meadows' "Free Photographic Omnibus" - an Arts Council sponsored utopian jaunt round England in an old double-decker bus, taking portraits of the people he encountered and providing them with a free print. In the late 1970's and into the 80's things get darker and more overtly political. Images of the miners' strike and Northern Ireland now feature, together with explorations

of the economic effects on communities. The black and white prints of Chris Killip, Graham Smith and others show a ravaged post-industrial landscape in the north of England and other regional locations. Smith's small dark prints particularly appealed to me, as did Paul Graham's



Daniel Meadows, Portsmouth 1974

colour series from Northern Ireland ("Troubled Land") and DHSS waiting rooms ("Beyond Caring") - their approach moving from that of the dispassionate observer into deeply personal areas. The mention of a move to colour prints and their acceptance in print and on gallery walls inevitably brings us to Martin Parr. He is represented here by some of his earlier black & white work and also the later large colour-saturated prints. Personally I prefer the earlier work such as Hebden Bridge Foxing (1975) and Jubilee Street Party, Elland (1977) to the subsequent colour work as typified by his Last Resort series from New Brighton, but we cannot deny the influence on other photographers of the latter.

Viewed overall, this exhibition provides a fascinating slice of photography from these turbulent decades, though it lays no claims to be comprehensive of all work at that time. The work of 33 photographers is represented; most are English, 4 are women but none are Scottish or Irish. The title could be worded *Photography in England* were it not for the inclusion of images of the Troubles in

Northern Ireland. Also the concentration on documentary work means that lyrical work of the period, such as that by John Blakemore and Thomas Joshua Cooper (both important and influential photographers in their own right) is omitted. The perspective of temporal distance also shows up clearly the foreign influences adopted by photographers at this time, first Europeans such as August Sander and Henri Cartier-Bresson and later Americans like Gary Winogrand, Lewis Baltz and William Eggleston. It is noticeable too how the print sizes increase over time as the use of these documentary images moves from newsprint, to art book to gallery walls.

For me the exhibition was well worth the trip south. I may regret the absence of any Scottish element, either in practitioners or subject matter, but along with the display of original prints by the famous there were also works by several regional photographers whose names were new to me but who were producing excellent work in their own locale. The title of the show is derived from a remark by Margaret Thatcher in 1987, "There is no such thing as society: there are individual men and women, and there are families." But 14 years earlier another economist, E.F. Schumacher, published his influential book *Small is Beautiful: Economics as if People Mattered* advocating dignity and meaningfulness at work and highlighting environmental issues. His title might be the key to my enjoyment of this trip - the concise selection of prints in this exhibition, the compact dimensions of Carlisle, one of England's smaller cities, and the intimacy of viewing in particular the small monochrome prints of the photographers in these decades. *Small is beautiful.*

The exhibition was at Tullie House, Carlisle from 10 May to 13 July, and will next be shown in Warsaw, Poland from 14 November 2008 to 4 January 2009. There is an accompanying illustrated catalogue (168pp) with essays by the curator, David Allan Mellor.

Stewart Shaw

Icons of Scottish Photography



Lady Hawarden

Isabella Grace and Florence Elizabeth Maude
on terrace, 5 Princes Gardens ca 1863-64

Image by courtesy of, and copyright held by, The Board of Trustees of the Victoria and Albert Museum London.

Self publishing from the web

"The book is the most relevant and enduring context for photography in our culture . . . The book . . . is the key format today in which a photographic statement can come closest to the integral role which art once played in ancient culture".

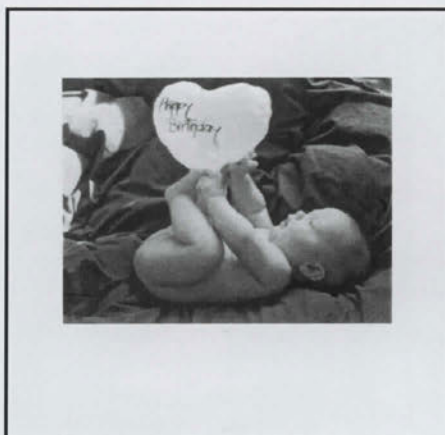
WHATEVER YOUR VIEWS about the above statement (we have quite forgotten where it came from) there is no denying the popularity of 'photography books'. Have you ever thought about publishing one of your own? Quite a number of *Scottish Photographers* have done so and have responded to a call to share their experiences. If you don't feel up to mounting an exhibition of your work then might publishing a book (yes a real book!) even a single copy, be the next best thing?

Andy Biggs

The two companies I've had personal experience of are *MyPublisher* - www.mypublisher.uk.com, and *Blurb* - www.blurb.com. Both companies use design software that can be downloaded from their websites. Each provides a range of book sizes and templates for each page and both packages are easy to use. The only real difference is that



Andy Biggs: From his book *An English River*



Jill Staples: *Amelie's birthday*

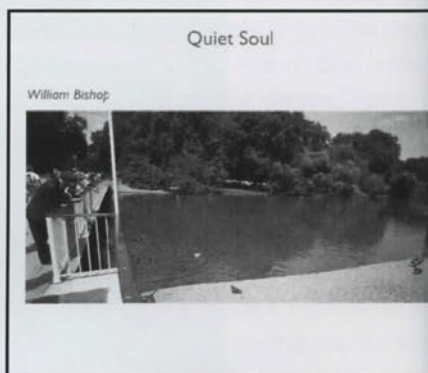
Blurb gives more control over text, while with *MyPublisher* you can only use black. However I found the templates provided by *MyPublisher* more flexible, especially for the cover. *Blurb* does act like a real publisher in that you can view other books online as well as placing orders for yourself, with the option to show the first 15 pages.

Your pictures can be resized when you insert them into the pages and both companies provide lots of advice and help to get you started. Once you are happy with the design you can then upload your file and order your book. Both books arrived in about a week, were well packaged and well printed.

Roger Farnham

I've been using the publishing facility in the Mac iPhotos application, because it came along with the machine. The book bit is well integrated into the iPhotos bit,

if one was to use it as their main filing system, but I'm distrusting of some of MacOS's more mysterious filing arrangements, and I only use iPhotos for making books. It's easy to drag and drop files into iPhotos. But it's relatively expensive to use, probably the most expensive of those that aren't heavily advertised, but my time is limited so I'm happy to pay the premium for the ease of use; good marketing by those clever folk at Apple. I had the time I would sort out *MyPublisher* which looks like it provides more options and appears to be cheaper to run. However, that would require me to update my (Mac) operating system, but it would allow me to create sleeves, which we all know makes the book so much more valuable to our 'collectors'.



William Bishop: *Quiet Soul*

Jill Staples

Carol Hudson inspired me to enter the world of on line publishing with her article in *Inscope*. I have used *Myphotobook* [Mac], with mainly satisfactory results, most of the errors have been mine. This is not the cheapest, but the quality of the images is good. I think this process is very suitable for family events and albums. Occasions when you want to make more copies to give away than you could face by making your own

Self publishing from the web

hand made books. I have five books done this way. One made by two different publishers. It is ideal for your family album type project, or one where you want to have several copies. I love making books and only hope the web publishing method doesn't take over from hand made book making, as has happened with digital versus the dark room.

William Bishop

THE POSTCARD CIRCLE



A record of independent journeys

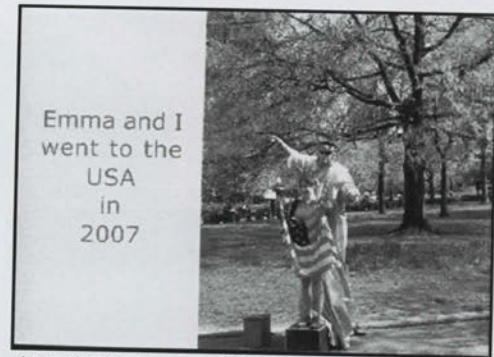
William Bishop and Ian Castle: The Postcard Circle, including images by several Scottish Photographers.

One of the best online publishers for quality of production and cost is www.blurb.com and they also allow your book to be sold from their site. You need to download their software and use this so will need to fit your design within what is possible. After getting the first copy you may need to do a revision by uploading a second version and deleting the original. I am pleased with results so far. Hardback with dust cover, hardback wraparound cover and paperback are all available from the original upload. Suitable for Mac and PC.

I find that the blurb program tests the speed of my computer, but with patience it is possible. You will need a bit of patience with trial and error till you get the hang of things. By the way Blurb do not take Paypal. They only take credit cards. www.Lulu certainly does take Paypal however.

Anne Crabbe

Inspired by Carol Hudson's self published books I have made three books, using



Anne Crabbe: *Emma and I went to USA in 2007*

Apple Mac and www.myphotobook.com - two 4x6 inches soft cover accounts of holidays using digital photos with text. Cost £7.99 + postage. For a third, more ambitious one, I scanned B/W photos into a soft cover 7x7" book. Cost £19.75 + postage. The reproduction, paper quality, help line, ease of use are exemplary. After uploading, either by CD or Internet, the book is with you in 4-5 days, printed in Germany.



Douglas McBride: Last-day-of-winter

Messages from the Internet



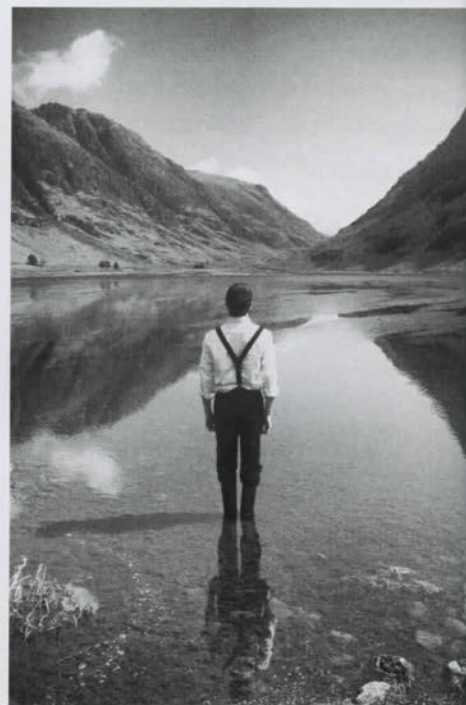
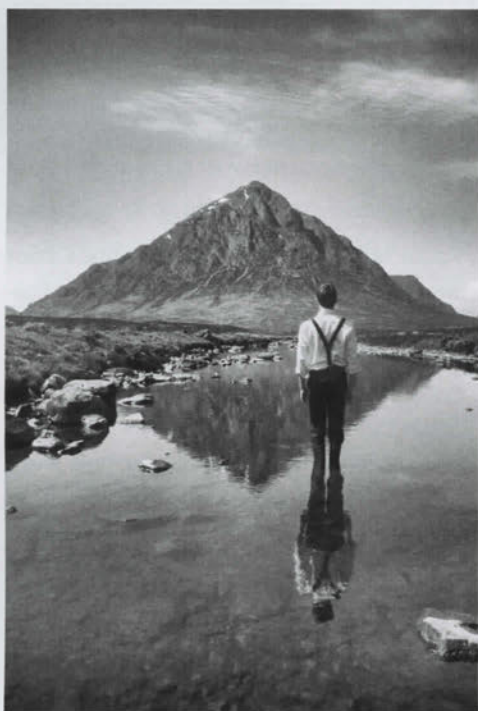
George Logan: *Angel*, from the series *Angel*



Tina Vanderwerf: *Window, Edinburgh*

One of benefits of the internet is that we get a chance to see work that other photographers are making. Many of you have your own web sites but we also get sent images accompanying e-mails and while 72dpi can never have the appeal of a silver print we are not complaining. Tina's pictures can be seen with other members' work on www.scottish-photographers.com. Douglas McBride is at www.douglasmcbride.com and George Logan has just refreshed his personal site at www.scottish-photography.co.uk

Alex Boyd: Sonnets from Scotland



"I started work on the "Sonnets from Scotland" series while making a short film for an exhibition in London called "Die Hasenjagd". The final scene of the film was a shot of a single figure standing in Loch Na h Achlaise and the image stayed with me. I decided to explore these empty spaces, and examine concepts of romanticism, history and nationalism in contemporary Scottish landscape photography.

To date I have travelled all over the country, shooting in some of my favourite locations, most notably on the Isle of Skye, and Glencoe. I hope to show the series in 2009 alongside some works by Bill Brandt, who is a direct influence on the series."

Alex Boyd

Alex Boyd is a German-Scottish conceptual photographer based in Irvine and educated at the University of Glasgow, graduating in 2007. To date he has exhibited across Europe and in the USA, with his work being held in several private collections. A book of his photographic series titled 'Sonnets from Scotland' is scheduled to be released later this year.

(From Louise Brown)





Page 22: Buachaille Etive Mor; Breakish Beach, Skye; Loch Achtriochtan

Page 23: Blaven, Loch Slapin, Skye; Breakish, Skye; Talisker Beach Skye

Above: View to the Cuillins, Skye (Originals in colour)

You can contact Alex Boyd at 07796463869 and alexboyd@gmail.com See more on www.alexboyd.co.uk

John Blakemore: Bookmaking Weekend

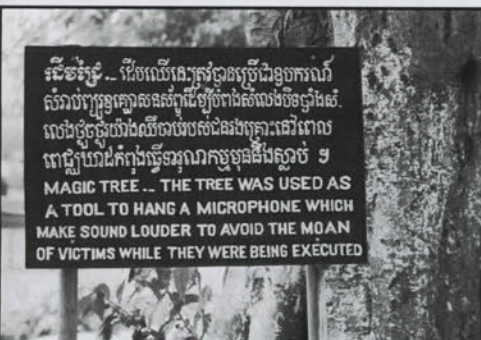
A few places are still available for John's workshop in October. Saturday 4th and Sunday 5th October 10.00am - 5.00pm in Stills Gallery Cockburn Street Edinburgh. Cost £60.00 for the two days. Contact: Donald Stewart at donaldstewart@aol.com or by telephone on 01592-840277.

Donald is arranging a visit to Paris through the RPS Historical Group to see the "Impressed by Light" exhibition at the Musee d'Orsay. This is an exhibition of British calotypes and Paris is the only European venue. Roger Taylor who curated the exhibition and wrote the accompanying book will be there and will give a guided tour of the exhibit. No need to be an RPS member. The date of the visit is Saturday 6th September". For details contact donaldstewart@aol.com

Highland Journey (see page 4) by Robin Gillanders can be seen at :

Swanson Gallery, Thurso 27 Sept - 25 Oct
St. Fergus Gallery, Wick 1 Nov - 29 Nov

From Angkor to Angkar Cambodia



Hugh Walker: Angkor, from his exhibition "From Angkor to Angkar" at the Edinburgh Festival.

Hugh Walker's powerful images were featured in Spring NOTES. Universal Arts Theatre 96 George Street, From 1 Aug - 25 Aug 10.30am - 8.00pm

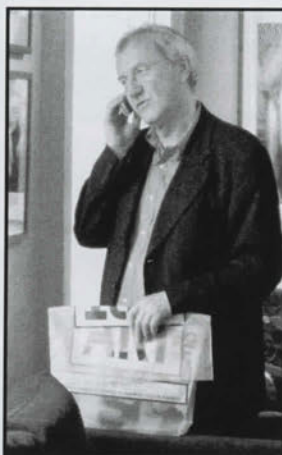
Urban Echoes by Keith Ingham is at the Collins Gallery Glasgow until 27

September. Talk by the photographer on Saturday 30th August at 3pm.

"Glasgow-based photographer, Keith Ingham, presents a body of images of seemingly everyday and often overlooked aspects of urban life.

From corners of his home city to the streets of the Indian sub-continent or China, he captures scenes and details which make us reflect on how we live. Universal as well as particular, he frames everyday living in refreshing ways."

Tessa Jackson



Keith Ingham: at Collins Gallery

The Northern Group is putting on an exhibition from 6 September to 5th October at Inchmore Gallery, Inchmore near Beaulieu: check www.inchmoregallery.co.uk for opening times. Photographers are Anne Thomson, Eileen Fitzpatrick, Caroline Dear, Matt Sillars, Peter Fenton and Martin Elder.

"... although we are connected as a group, we all do quite different things with our photography and support each other to do this. We are looking for integrity not perfection!"

Since the last NOTES there have been shows from Simon Nicholas White whose Scottish Naturesques were in the RGI gallery in Glasgow; from Caroline Dear and Tina Vanderwerf who showed in the Royal Scottish Academy exhibition, along with Thomas Joshua Cooper who was made an RSA, the first photographer to be so honoured; Robert Burns gave his Kiev pictures another outing in the Glasgow Group exhi-

bition; Alicia Bruce combined an exhibition with her position as artist in residence at Aberdeen Arts Centre; Mike Thomson and Douglas Thomson and other photographers in an RPS Lanarkshire group had an exhibition at the splendid Chatelherault Country Park Visitor Centre near Hamilton. Melanie Sims, one of our Glasgow members took part in an exhibition in the Joyce Gordon Gallery California (Oakland) in May. In June Roddy Simpson gave talks at Edinburgh Central Library looking at Alvin Langdon Coburn's Edinburgh photographs in the footsteps of Robert Louis Stevenson and 'a hundred years of photography at Rock House with the work of Hill and Adamson, Archibald Burns and the Inglis family'. Iain Mclean's small contemporary photo group at Queens Park Camera Club



Eileen Fitzpatrick: Matt Sillars, Anne Thomson, Peter Fenton and Caroline Dear in conference in Skye

contributed to World Pinhole Day (See page 2) and Carl Radford organised an alternative process workshop with Kerik Kouklis on platinum/palladium, gum printing and wetplate collodion in June at his home in Hamilton. The Annan lectures for the Scottish Society for the History of Photography (SSHOP) this year was on Oscar Marzaroli. It took the form of a conversation between the well known author William MacInnannay and David Bruce and Ray McKenzie in the Mitchell Library Glasgow. To join SSHOP (£25.00) contact www.sshop.arts.gla.ac.

That's it! If you've been missed out then let us know and we'll make amends next time round.

The *Mussel Inn Gallery* describes itself as 'Glasgow's newest photography space'. It is wall space in a Hope Street restaurant. Photographers interested in putting on an exhibition should email Joanna: galler@intermediascotland.com



John Muir Wood: Citadel of Namur from a bridge over the Sambre 1847

John Muir Wood has been described as 'an accomplished amateur'. He was probably the archetypal amateur Scottish photographer if not *Scottish Photographer*. Although an obituary declared that 'his habits were quiet and his life was void of exciting incident' his talents were many, notably in music making, he was a clever piano player. He left behind a considerable body of work an exhibition of which can be seen at the *Scottish National Portrait Gallery* until 26 October.

Also at the SNPG (what a void in photography there would be without the SNPG) is *Vanity Fair Portraits: Photographs 1913 - 2008* until 21 September.

At the *Dean Gallery*, Edinburgh, is *FOTO: Modernity in Central Europe, 1918 - 1945* until 31 August. At a time when, if there wasn't exactly a black hole in British photography there was certainly a very dark grey one, there were exciting experiments with the medium in Europe.

Over in Glasgow the St Mungo Museum of Religious Life and Art continues to pro-

vide a serious programme of photographic exhibitions. *Life after Iraq*, photography by Angela Catlin with text by Billy Bragg, was commissioned by the Scottish Refugee Council. The exhibition gives an insight into the lives of Iraqi refugees who have come to Scotland seeking safety. Until 26 October.

The Inversnaid weekend (see opposite) was held in May this year and we welcomed Caroline Douglas and Zoe Gibson, two post graduate students from Edinburgh College of Art. They were generously sponsored by Andre and Linda at *Inversnaid Photography* and by one of our members. Douglas May was the master of ceremonies.

www.scottish-photographers.com is the web site of *Scottish Photographers*.

George Logan is always looking for news, new books to recommend and images for the gallery. You can submit work for his consideration and discuss with him the kind of work that he is looking for by contacting him at:

George Logan
Balmoon Cottage Cargill
PH2 6DS
01250 883211
george@scottish-photographers.com

SPeM stands for Scottish Photographers E-Mail and is an efficient and quick way of spreading information which can easily be copied and pasted from e-mail notices. It goes out as 'blind mail' in the middle of each month to over two hundred addresses. Send accurate (venue, dates, opening times, contact) information about events to sandesharp@scottishnet.co.uk (note this is a new address). If you do not receive SPeM already then contact me. It may be because your computer security thinks it is SPAM — a quite different thing.



Angela Catlin: Iraqi refugee in her home in Glasgow.

Portfolio Sessions.

Inverness: They say it is the best *Scottish Photographers* cell of all.
Matt Sillars matt.sillars@gmail.com

Glasgow: At *Street Level*
carl@scottishmonochrome.co.uk Next one Thursday September 4th from 6.45pm.

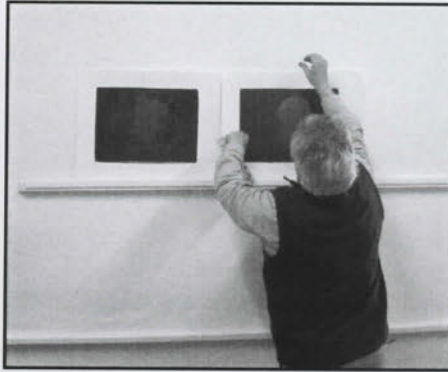
Fife: Contact Peter Goldsmith p.a.goldsmith@lineone.net
and jenni@redcabinstudio.co.uk

Edinburgh: It is hoped to get the *Stills* meetings running again soon. Mark your diary for Tuesday 21 Oct 2008, 7-9pm.

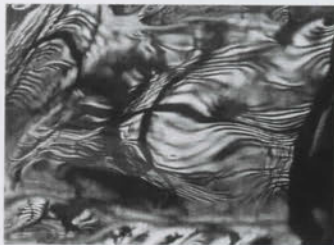
London: Contact us if you'd like to meet fellow *Scottish Photographers*.

Feelers have occasionally been put out for funding from photographic organisations, but to no effect. If you can arrange any funding from an organisation (with no strings attached) which would help to improve the standard of the *NOTES*, then please get in touch. What is missing from *NOTES*? A little bit of intercourse? Or, if you prefer, just simply communication. Sadly the web site and *NOTES* sometimes generate little feedback. We might even manage a correspondence page in the next *NOTES*, even if you only want to ask that daft question: *Is it art?*

Pick up your mouse . . .



Clockwise from top:
Zoe Gibson (eca); Douglas McBride; 3D night;
Anne Thomson and Andy Biggs; Caroline
Douglas (eca); Images by Stann Dodd;
Caroline's camera; solemn discussion.
Centre: 2008 class photograph.



Pictures:
Denis Alishev, Robert Burns and Sandy Sharp

Scottish Photographers
Life Member Thomas Joshua Cooper

Anke Addy Aboyne Chris Adie North Berwick Alan Aitchison Lochwinnoch John Alexander Broughty Ferry Allan Allison Glasgow Denis Alyshev Glasgow Jane Angel Edinburgh Roland Ashcroft Longforgan Susan Baker Glasgow Geoff Banks Aberdeen James Baster Edinburgh Colin Benson Edinburgh Ian Biggar Dumfries Andy Biggs Elswick Richard Bingham Bonnyrigg William Bishop London Val Bissland Bearsden Alan Borthwick Perth Sheila Borthwick Perth Allan Bovill Edinburgh Alex Boyd Glasgow Keith Brame Edinburgh Alicia Bruce Edinburgh David Brube Helensburgh David Buchanan Edinburgh William Buchanan Edinburgh Ronald Burns Upton Robert Burns Glasgow Irene Cadenhead Edinburgh Gordon Cairns Glasgow Gordon Cameron Edinburgh Lord Caplan Edinburgh Richard Carrey London Lee-Ann Cardle Forres Colin Cavers Lauder Lin Chay Glasgow Derek Christie Edinburgh Al Clark Abernethy Lesley-Anne Clark Glasgow Julie Close Scotlandwell Alastair Cochrane Avoch Bob Collins Glasgow Joel Conn Glasgow Scott Cook Dunfermline Robin Coutts Waterlooville Mike Cowling Glasgow Anne Crabbe Chesham Gordon Croft Lower Largo Caroline Dear Portree Margaret Diamond Glasgow Alan Dimmick Glasgow Stan Dodd Chelmsford William Doig Glasgow Craig Dorrall Milngavie Gordon Doughty Achnamara Caroline Douglas Edinburgh Catherine Drain Kilsyth Stan Duncan Rotherham Martin Elder Culbokie Bill Ellis Warrington Ian Fairgrieve Inverness Roger Farnham Glasgow Peter Fenton Strathcarron Ed Fielding Perth William Fisher Glasgow Eileen Fitzpatrick Kinloss Felicity Fullwood Glasgow Sam Gardener Staffin Tony Gardner Aberfeldy Robin Gillanders Edinburgh Aase GoldsmithLargoward Peter Goldsmith Largoward Andre GoulaincourtInversnaid Suzy Gray Kilmuir Jenni Gudgeon Cupar Peter Hallam Morton Avril Harris Enfield Gordon Harrison Achnasheen Janet Healy Cumbernauld Jim Henderson LaideMeg Heggie Glenrothes Niall Henderson Menstrie Joyce Henry Giffnock John Hobson Edinburgh Nick Holmes Mull Keith Ingham Glasgow Hilary Jackson Torrance Colin Jago Glenelg Jakob Jakobsson Milngavie Tony Jenkinson Lossiemouth Kate Jo Inverkip Vaughan Judge Inverkip Eric Judlin Glasgow John Kemplay Chipping Campden Virginia Khuri London Ian King Inversnaid James Kinloch TayvallichAlina Kisina Edinburgh Tomasz Kotowski Edinburgh Robert Laidlaw Bo'ness Peter Lane Forest TownThomas Law Bearsden Nikki Leadbetter Menstrie Kevin Lelland Glasgow Gordon Lemant Falkirk Gordon Lennox Cumbernauld Chris Leslie Glasgow George Logan Cargill Suzie Long Wicklewood Clare Lorenz Edinburgh Jamie McAteer Edinburgh Patricia Macdonald Mussleburgh Douglas Mackie Edinburgh Douglas McBride Killin Graeme Magee Edinburgh Harry Magee Glasgow Frances McCourt Glasgow Sarah Mackay Glasgow Ray McKenzie Milton of Campsie Iain McLean Glasgow Michael Maclean Glasgow John McMeekin Paisley Steve McQueen Glasgow Jim Mailer Cupar Graham Marsden Nairn Don Marsh Glasgow Fergus Mather Wick Stephen Mather Glasgow Allan May Bearsden Douglas May Edinburgh Ian Melville Glasgow Tony Middleton Cannock Robin Miller Drumnadrochit Bill Millett Rutherglen David Mitchell Dunfermline Bob Moore Avoch Chris Morris Bishops Philip Morrow Cumbernauld Waltham Roy Myers East Linton Kevin O'BrienLeven David Ogden Balmullo Caroline Parkinson Edinburgh Alan Paterson Glasgow Peacock Visual Arts Aberdeen Michael Peterson Lerwick Robert Pew Motherwell Fiona Porteous Alva James Stuart Porter Edinburgh Stephen Pounder Dundee Keith Price Lairg Carl Radford Blantyre Hazel Rae Portree Bruce Rattray Camberley Martin Reekie Ballater John Rhodes Salisbury Chantal Riekel London Jonathan Robertson Cupar Roy Robertson Newport on Tay Mairi Robertson London Richard Sadler Monmouth Beth Sandison Edinburgh Gordon Saunders Glasgow Lenka Sedlackova Czech Republic Mike Shanahan Haslemere Sandy Sharp Motherwell Stewart Shaw Glasgow Madelaine Shepherd Edinburgh Matt Sillars Dingwall Roddy Simpson Linlithgow Melanie Sims Bearsden Richard Smith Portree Craig Snedden Glenrothes Source Magazine Belfast Philip Spain Glasgow Jill Staples Bolney Shelagh Steele West Calder Alex Stephen Prestwick Donald Stewart Kinross Stills Gallery Edinburgh Street Level Glasgow Euan Sutherland Glasgow Stefan Syrowatka Cork Claire Terris Dalgety Bay Norma Louise Thallon London David Third Keith Anne Thomson Forres Douglas Thomson Stonehouse Michael Thomson Hamilton Elisabet Thorin Linlithgow Nigel Thorpe Glasgow Tom Urie Motherwell Tina Vanderwerf Netherlands Hugh Walker Glasgow Robert Walker Kinross Stuart Walker Kemnay David Wallace Perth Vanessa Wenweiser Glasgow Simon Nicholas White Edinburgh Colin Wishart Pittenweem Veronika Woodroffe Victoria BC Canada Paul Wotton Killearn Sandy Wotton Killearn Ariadne Xenou Athens Russ Young Santa Fe