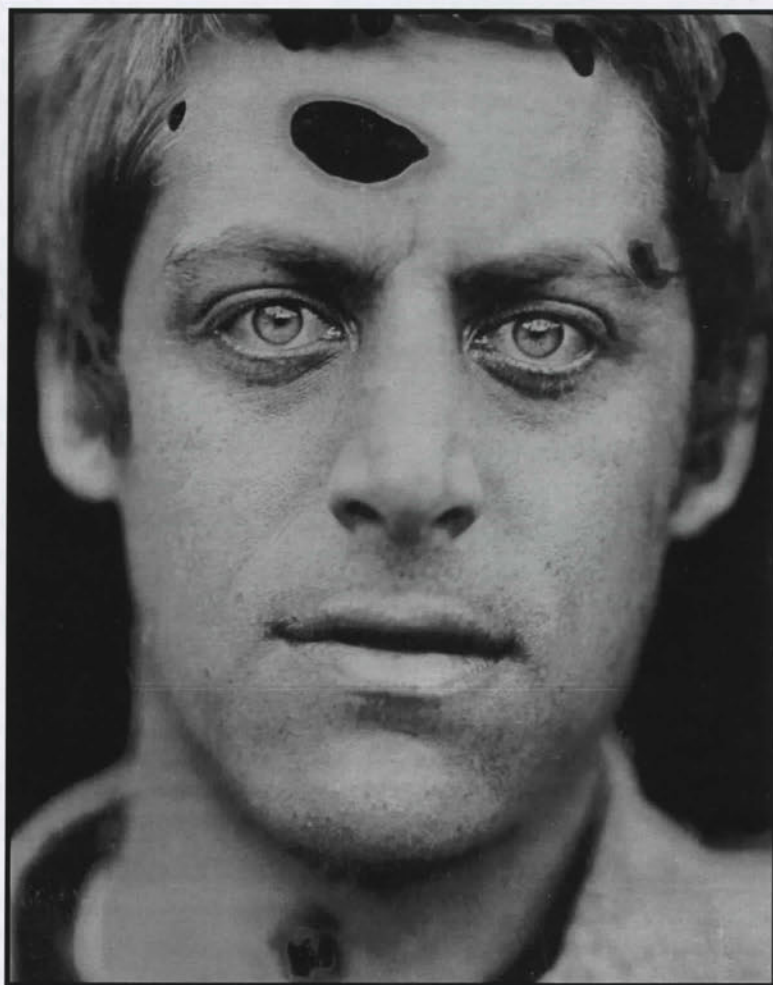
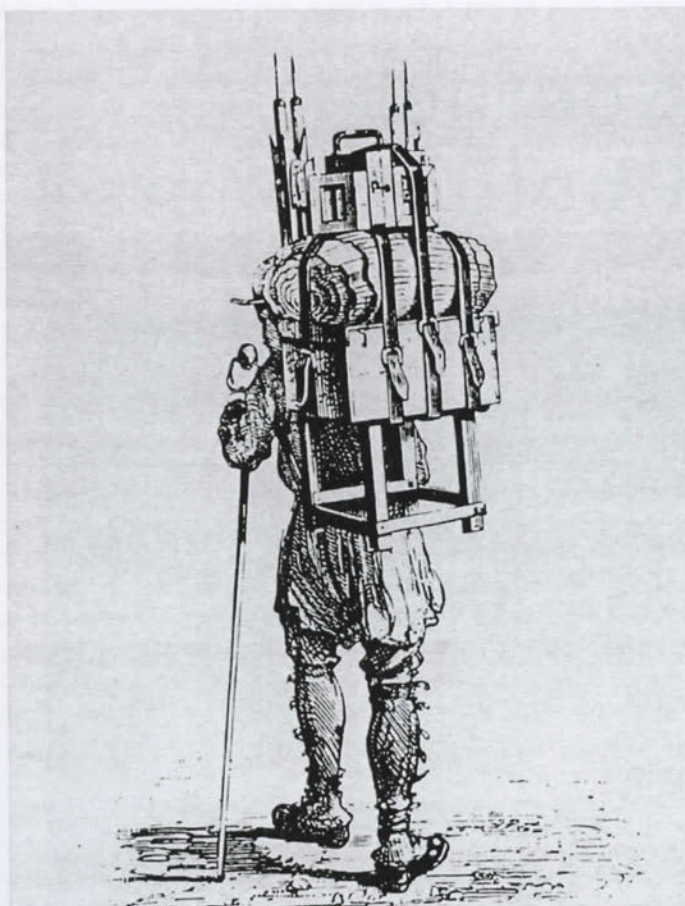


● Scottish
● Photographers



NOTES Summer 2009



'A wet-plate photographer carrying his syntax on his back.' From *The Keepers of Light A History & Working Guide to Early Photographic Processes* by William Crawford. Morgan & Morgan New York 1909.

On page 4 Carl Radford's contemporary wet collodion portraits are featured . . .

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. Please be encouraged to resubscribe.

While donations are no substitute for new members they are always very 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.

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Contacting *Scottish Photographers*
www.scottish-photographers.com

Organiser and Editor:
Sandy Sharp 33 Avon Street Motherwell ML1 3AA
01698 262 313 info@scottish-photographers.com

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 883 211 web@scottish-photographers.co.uk

WELCOME TO THE SUMMER edition of *NOTES*. There is the usual varied list of contents from our, as usual, varied group of contributors. It is impossible to describe typical *Scottish Photographers* for they seem to cross all existing boundaries. We have been taken to task for using the dated term 'independent' to define the field of interest but no one has come up with a better one to define: 'a group of free spirits who seek to do their own thing without regard to prizes or distinctions or commercial earnings'. Making work for your own satisfaction is the general idea. It is easy to make work that other people will like; just go on doing it until they make the right responses such as hanging your pictures or or paying you. Making work for yourself is much more difficult — and also in the end much more satisfying.

There is a Scottish burgh which has the motto: *It's Aye Been!* It is both a satisfying and annoying statement. Annoying because it suggests that things should never change; but also satisfying because it seems to encourage links with the past. Our contributors react to both meanings for there are iconoclasts whose work bears little relation to the past and contemporary photographers whose images owe everything to the past. By contemporary we don't mean work which depends on wild flourishes from filtering devices or printing processes. It is a state of mind. Arnold Newman is worth quoting:

"Tradition and past ideas are important bases to begin with but can be traps if misunderstood. Ideas, conceptual and visual, are what all forms of art are about. Everything else is nothing more than subject matter and technique . . ."

There have been a nice number of new subscribers in the last year so that the number now stands at over two hundred. *NOTES* is also distributed, free of charge,

to photography departments in the art schools and other organisations. Face to face activities, 'events, dear boy', depend on the initiative of individuals. In addition to 'portfolio sessions' (another term which does not meet with universal approval) we have events pending in Glasgow, a 'salon de refuses' being concocted by Roger Farnham and a putative *Homecoming* event 'somewhere in Central Scotland' which is being encouraged by Matt Sillars. Events which seek to boldly go are what are required and to be encouraged. Please take charge and set them up.

The 'Events' section again lists enterprising shows which members have put on or taken part in. More photographers are using web-based publications sites such as *Blurb* to show their work in book form. Let us know if you are publishing a book. Stewart Shaw has compiled an index of past issues of *NOTES* and intends to offer this to the web site for you to download. We are proud to note the latest accolade for Thomas Joshua Cooper. Thomas has been awarded a Guggenheim Award in 'Creative Arts Photography' thus following in the footsteps Edward Weston in 1937 and other distinguished artists. Not only does Thomas's work continued to grow but it has recently taken new and surprising directions.

Contributors

We are delighted to introduce the work of Alicia Bruce whose 'Flood in the Highlands: after Sir Edwin Landseer' won *The Sally Schofield Memorial Award* for Photography in January. Alicia is one of a number of women having success in entering work for exhibitions such as those of the RSA traditionally thought to be the province of painters. Carl Radford is a contemporary photographer who is not shy of using old processes. His 'wet

collodion' prints are always a talking point as well as being a joy to behold. The morning e-mails are often full of surprises, for example a note from Michael Thomson which said: 'Please find enclosed a disk containing the Dunnydeer images. I will work out some words once I arrive in Inner Mongolia . . .' Pradip Malde is a wonderfully imaginative photographer, now in Tennessee, whose stay in Scotland was all to brief. The *ICON* is typical of the work he made in the eighties.

Roddy Simpson follows up 'revisiting Raymond Moore' by going to Stirling Castle in the footsteps of James Craig Annan, while Roger Farnham turned his attention to the daily grind of commuting under a bridge in Eglinton Street, something that might not have occurred to Craig Annan. Douglas McBride is a rare example of a professional photographer with a huge enthusiasm for making personal work and whose imaginative images are generously posted and e-mailed to his friends. Iain McLean bravely gave up his work with a national newspaper to go free lance and seems to enjoy himself. He adds to the Albion Rovers (who?) folio he showed in an early issue of *NOTES*. Stewart Shaw reports on the recent 25th anniversary conference in Edinburgh of SSHoP which provided an opportunity for Tom Normand to talk about his investigations into 'other photographs'.

Lost

Scottish National Photography Centre. Last seen wandering about Calton Hill Edinburgh. Our mole (voice disguised) tells us 'we are nae deid yet!' But we are becoming concerned. Details of any sightings to the editor please.

Enjoy summer. Take risks.

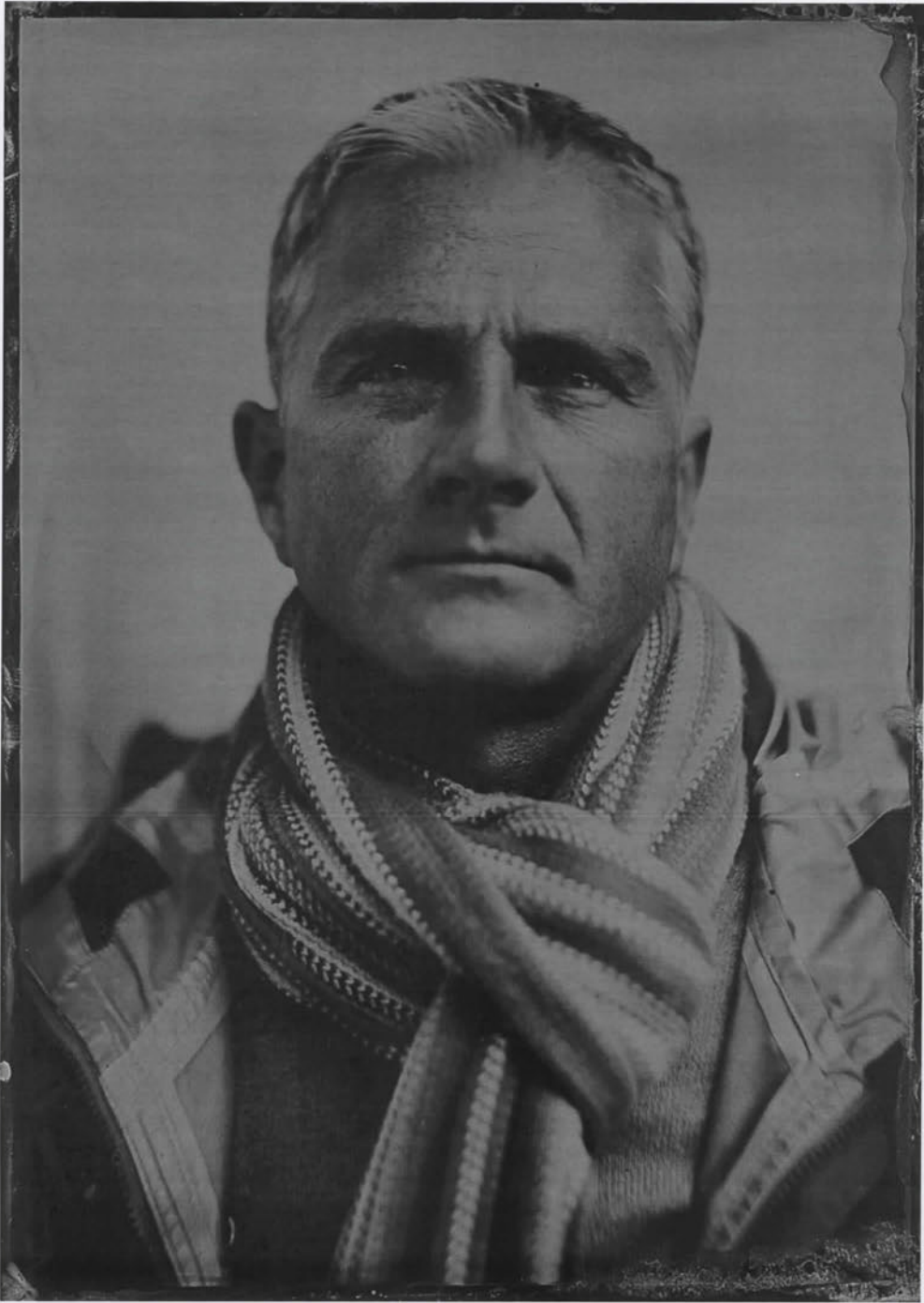
Sandy Sharp

I AM A PEOPLE PERSON! I just can't help observing, wondering even questioning 'who are you' and 'what is it that makes you who you are'. We are certainly helped, to some degree, when we see someone in the context of their own surrounding but even this can be misleading. The supposed clues that one might pick up from an environmental portrait may well be a public facade as opposed to a private reality. I wonder what one might interpret about me seen within my working environment or within my home with some of the possessions that might be found around about - those that aren't hidden from public view that is.

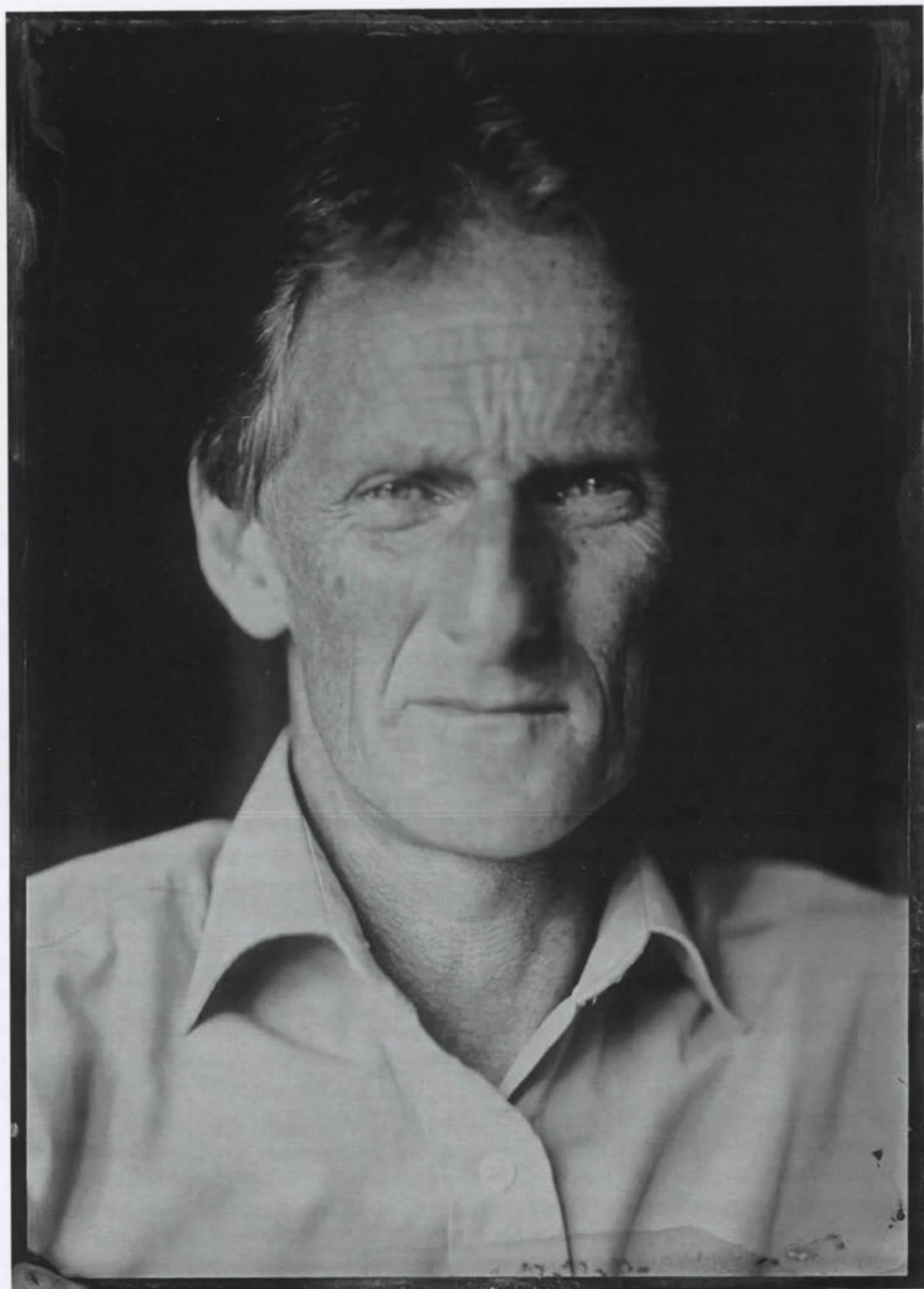
With this in mind I have embarked on a project to make images of people that are devoid of most of the trappings of daily life. What is more, these are people I know; they are my family, friends and acquaintances. A clue has been given as a starting point for the viewer to start their deliberations as they immediately form an opinion - making a judgement as to the individual's character.

These images have been made using the wet plate collodion process - most are positive images made on aluminium or glass, but I have also included a palladium print made from a glass plate negative. This process is slow - exposures are in the 5-12 second range dependant upon the amount of light - particularly the u/v light, and this requires the active - or should I say inactive - participation of the individuals concerned. With the wet plate collodion process the image is instant, the old Polaroid if you like, what you see is what you get! Yes one could do some post production if the images are shown electronically or as prints but, in the flesh, the organic nature of the collodion process is shown - the imperfections all making for a unique image.

Carl Radford



Ian



Robert



David



Katie



Ollie - mini chat chat



Princess Katie



When I was a lad the bus going to Scoutcamp
took us along Maryhill Road . . . I counted
seventeen pubs and **nineteen bookies**. I was
thinking about it the other day so I counted the
only thing that
presented itself to me.

There are **twenty two passing places** and **two**
signs that express a desire that
I **shut the gate** on the way to my house.

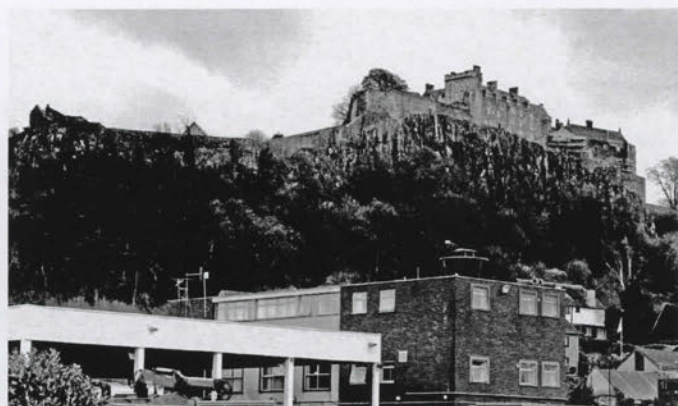
Hmm, so there you go . . . !

Douglas McBride

Roddy Simpson: Stirling Castle after James Craig Annan



J. Craig Annan: *Stirling Castle*, photogravure, c1906. Private Collection



Roddy Simpson: *Stirling Castle* 2009

In writing about re-visiting the location of Raymond Moore's photograph *Galloway 1979* I used a quote by James Craig Annan and it made me think about re-visiting one of his images. James Craig Annan (1864-1946) was one of Scotland's greatest photographers, no mean accolade with people like Hill and Adamson around. It can also be said with assurance that at one time he was acknowledged as the greatest photographer in the world. In 1905 discussions were held about setting up the International Society of Pictorial Photographers and Annan was nominated as President. This confirmed his status and how well respected he was by other photographers, including the support of the most important American photographer, Albert Stieglitz. However, proposals for the International Society did not come to anything.

Another "greatest" associated with Annan is that he was responsible for the greatest photographic exhibition ever held in Scotland. This was the display as part of the Glasgow International Exhibition of 1901 which had eleven and a half million visitors and photography was in Gallery 1. There were 500 photographs from the world's leading photographers. Through Annan's personal friendship with Stieglitz there was an especially rich selection of American photographers and "Glasgow had a preview of a special moment in the history of American photography for the American section of the exhibition was to become, with minor changes back in New York, the first exhibition of Stieglitz's Photo-Secession". It was a great pity that when the centenary of Annan's exhibition could have been marked everyone involved with Kelvingrove was pre-occupied with its refurbishment.

The photograph by Annan that I want to re-visit is *Stirling Castle* and it is one of his best

known images. It is dated 1906 and was reproduced by Stieglitz in his hugely influential periodical *Camera Work* in 1907. Annan's prints were beautifully executed photogravures, which is a complicated printing process with a copper plate being made from the original photograph involving an intermediate stage using carbon tissue. It is still practised today by Roger Farnham as photographer and Harry Magee as printer and their results are exceptionally fine. The process allows the image to be re-worked and there are different versions of *Stirling Castle*. The print re-produced here differs from the one in *Camera Work* where there is a white cloud to the right of the Castle to balance that on the left. This is the result of "Annan's roulettes and burnishers on the plate"². William Buchanan, the former Head of Fine Art at Glasgow School of Art has written authoritatively about Annan and considers "These variations are different enough for the prints to be considered as separate works"³. The prints are also in two sizes which indicates that Annan made at least two plates.

Annan worked with a hand-held camera and it may be that he just discovered this scene and reacted to it intuitively. It is a scene that appealed to other artists including Annan's friend William Strang who did an etching of the buildings in 1895. Also, on the stairs of Stirling Central Library, where I did research and the staff were most helpful, there is a later etching of a very similar composition to Annan's by Henry Morley.

But for William Buchanan Annan's image is "a true photographic moment" and "is photography joyfully liberated from the other arts and singing its own song"⁴. There is much of interest in the photograph with the Castle on its crag contrasted to the humble farm buildings in the foreground and the focus of attention

being on the white horse. It may be resting after a day's work and the circular building it is facing is a horse mill. Did Annan turn the horse in that direction? There are a variety of interpretations and explanations of the photograph but there is no doubt that it has, in Annan's own words, "real merit as an aesthetic work". It is perhaps best summed up by Annan's close friend the painter D Y Cameron who described Annan's photography as "reticent, reserved, weird, and tenderly beautiful"⁵.

It is doubtful if Annan would find much potential for his image making at this location today, although you never know. The farm buildings of Craigforth are long gone and are likely to have been lost in the 1950s when, in the words of a local historian buildings in this area were "clear-felled" and "swept into the dustbin of history"⁶. The site is now occupied by a very functionally designed Fire Station which was opened in May 1965. Adjacent are the "tide of council houses"⁷ of Raploch with no longer any trace of the rural past.

1 William Buchanan, Editor, J Craig Annan, Selected Texts and Bibliography, Clio Press, Oxford, 1994, page 27.

2 William Buchanan, Editor, J Craig Annan, Selected Texts and Bibliography, Clio Press, Oxford, 1994, page 10.

3 William Buchanan, The Art of the Photographer J Craig Annan, National Galleries of Scotland, 1992, page 20.

4 William Buchanan, Editor, J Craig Annan, Selected Texts and Bibliography, Clio Press, Oxford, 1994, page 8.

5 William Buchanan, The Art of the Photographer J Craig Annan, National Galleries of Scotland, 1992, page 28.

6 G A Dixon, "The Bicentenary of Raploch, Stirling's Georgian Village", Forth Naturalist and Historian, Volume 21, page 111.

7 G A Dixon, "The Bicentenary of Raploch, Stirling's Georgian Village", Forth Naturalist and Historian, Volume 21, page 111.

Stewart Shaw: Other Photographies A Talk by Tom Normand

This was the opening lecture of the 25th Anniversary Conference of the Scottish Society for the History of Photography (SSHoP). Following an introduction by Ray McKenzie, Tom Normand outlined his latest major project, "Other Photographies," in which he is seeking to examine aspects of vernacular photography in Scotland. A little over a year ago he published *Scottish Photography: A History* (Luath Press, 2007; reviewed in *Notes* Winter 2007/8), a ground-breaking survey of the topic from its beginnings to the present day. In that book he concentrated on the works of the better known and acknowledged masters of photography ("the canons"), but in his text he recognised that this did not tell the whole story. "...there remains a subterranean mass of undiscovered works in the cavernous labyrinth of Scotland's cultural treasure house" by commercial, semi professional, press and amateur photographers. Now he is turning his attention to these other works, mining various public and private archives and collections for "nuggets" of photographic gold, seeking examples of personal and utilitarian images such as family snapshots, sports team and school class photographs, workplace and commercial illustrations etc.

Collecting and displaying vernacular photography is not new, and has been especially popular in the USA, but it seems not to have been examined in any depth in Scotland, and in general often does not rise above the nostalgic or merely quirky. Each photograph taken and retained existed for a reason, to document or record a place, person or event be it originally of limited interest to others (e.g. family album) or of national importance (e.g. newspaper archives), and gives a

voice to the general population by illustrating their lives and experiences through the ages. These images, full of details (intended or not by the photographer) provided a vivid visual record of the past which can help construct a social history and track changes in a locale which may have wider implications than its immediate subject.

Working in this area is obviously not without its problems. The first obstacle is finding the images. Many of the most interesting ones are locked away in private homes, in family albums, drawers, old biscuit tins even with access only by invitation. Others are more publically available, having ended up in archives and repositories in local libraries, local authorities, local newspapers and commercial companies, but these too have their problems. Lack of facilities, time and expertise mean that these are often stored in poor conditions and in haphazard order. Uncatalogued, and often lacking accurate (or any) details of when taken, photographer or even subject matter, these images present a problem to both the current owner and researcher. So how to get to grips with this hard to find and unsorted mass of images?

Tom Normand has set some limits on his initial study and imposed some subject categories on his finds. Appropriately for a study of vernacular photography, he is confining his attention to his native town of Dunfermline, but avoids mere autobiography by confining his period of study to that prior to the Second World War, i.e. before his lifetime. If successful (and he admits that this is not assured) he intends expanding area of interest to the rest of Fife, and perhaps ultimately the whole of Scotland. He showed some examples of

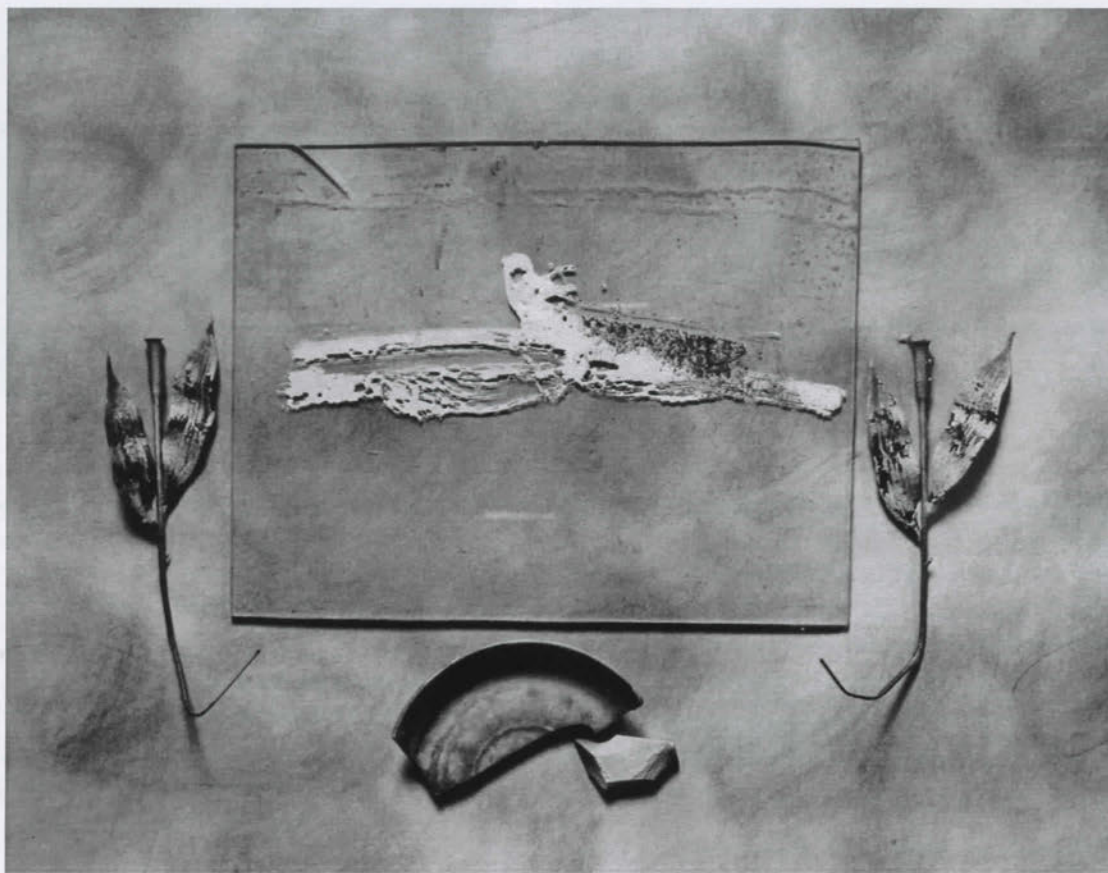
the sort of images he has uncovered so far; topological studies of the town, shopkeepers in front of impressive window displays, a horse-drawn refuse cart and school class photographs. But does the appropriation of these images from their original context alter their meaning: are they now "found photographs"? There is also the problem of how to present these images in their new context. The present-day equivalent of these historical vernacular photographs, usually taken on a digital camera or even mobile phone, often end up on web-based image-sharing sites such as Flickr. Tom Normand's intention is to do something similar with these old images and make them available to all on the internet; having uncovered them from their hidden source he will "release" them once again to public scrutiny. Of course when he does it will be in an order and context and even meaning determined by him. Ultimately it will be his presentation and interpretation which will determine the relevance and interest of these images to others. This project is very much on-going, but we look forward to further progress reports in the future.

Other Photographies was given at the Hawthornden Lecture Theatre, Edinburgh, 27th March 2009 as part of the 25th anniversary conference of SSHoP.

For details of membership of SSHoP see their website at

www.sshop.arts.gla.ac.uk, or contact the Secretary, SSHoP, 115 Clober Road, Milngavie, Glasgow G62 7LS.

Tom Normand is senior lecturer in the School of Art History at St Andrews University.



Pradip Malde

Dancing Chimaera

THE IDEA FOR THIS came about as the Inversnaid weekend was being organised; there was concern that it (Inversnaid) would be oversubscribed and neither Sandy, nor Roger Farnham (RF) who had offered to coordinate that event, had a 'Dear John' contingency plan. Eventually, Roger dreamt up this concoction: the salon de refuses would be offered as an alternative event. However, it has grown its own legs, and its announcement has been purposely delayed until Inversnaid was fully organised. Inversnaidians are not precluded, however, others will get first shout. Keith Ingham (KI) recklessly showed early interest in the event, and consequentially has become the second honorary organiser. Sandy's March SPEM teaser hinted: It will not be as free style as Inversnaid, there will be an element of structured preparation required. As the Inversnaid format has been so successful over the years, we're sticking to most of that 'knitting':

o meet for something to eat at 7:00ish on the Friday (12th) night; RF will organise a carry in curry; discuss eating arrangements for the rest of the weekend

o look at some pictures after dinner - say three portfolios

o Reassemble on the Saturday morning at 10:00ish;

look at another 4 portfolios.

o Saturday afternoon is free

o Re assemble on Saturday evening; we'll plan the eating arrangements on the Friday evening; it could be a barbeque

o look at another 3 sets of pictures

o Chew the cud a bit to consider if the work brought along might form the basis of a 'selfpublished' 'SPs' book

o Reassemble on Sunday at 10:00; look at the rest of the pictures

o Light lunch & carriages

Again it's first come first served. If you live in Glasgow, it's not going to cost you much; basically your share of the food. Alas, if you reside outside the metropolis, accommodation is not provided, however, there are a number of small hotels close by (list can be provided) and it's only 10 minutes by underground to the city centre.

FAQs

Where will it be? RF is hosting it at Kelvin Drive, on the North side of the Botanic.

Do I need a coat? RF & KI walked the talk on a wet March Sunday, and checked that folk would remain dry if the weather was inclement. How many will we be? The dining table calls the shots along with the time available to look at everybody's work, so absolute maximum is 14, including KI & RF.

So what is the 'structured' catch?

'Structured preparation' is probably a bit of a sledge hammer description; it's about digging into your archive ('back catalogue') and looking for one of the themes in your work. It's not new pictures; not a new project; a bit of reflection, of retrospection. Sounds too easy; well not quite.

You need to choose the pictures, and we will be keen to hold them, pass them around, so you may want to print them again. You may want to stick them on some sheets of daler board, or mat them. We'd be keen to know why you chose the particular images. Of course the rest of us will prompt you with questions and comments. And as the above 'agenda' suggests, we would like to explore if the sets of pictures could become part of a 'self-published' SPs' book. And we obviously need a description for this activity; IT folk would probably call it data mining.

And you can come back next year and do it all over again with another theme, and a completely fresh schizophrenic view of your world.

Guidance: Question and Answer . . .

Q1 What do you mean by a 'back catalogue'?

A1 We've all got a pile of negatives or digital images that we've never made sense of. Stuff that seemed a good idea at the time: now's the chance to discover that inner psyche.

Q2 What if I turn up with new pictures; will I be ostracized?

A2 Just come along with an argument: nothing like a good argument. An opportunity to develop your 'talk a good photograph' skills. Maybe you rephotographed some images that you couldn't find, or Photoshop-ed something with vengeance, or just wanted to make them again because you now know how to say what you were trying to say.

Q3 Can I use the workshop to discover the meaning of life?

A3 Isn't that why we all make pictures!

**Contact Roger Farnham: 11 Kelvin Drive Glasgow G20 8QG
(H) 0141 946 7979 (M) 07753 950893 rfarnham@skm.co.uk**

Roger Farnham

Roger Farnham: The Bridge at Eglinton Street



Having commuted across Glasgow to East Kilbride for a number of years, Roger Farnham started to relieve the monotony by photographing the monotonous; however the monotonous started to take on a new character. The pictures may be full of clichés: light at the end of the tunnel, cinematic panoramas opening in front of one, etc., but the key feature for Roger was that they were a way of dealing with routine, a welcome break in the drudgery of the journey, with the photographer actually looking forward to wet dark mornings.

Roger is grateful for the free psychoanalysis provided at Inversnaid in 2008 when he first showed them.

Roger Farnham





"Predominantly working in photography and moving image, my work is a collaborative process between the subjects I photograph and myself".

**A Time of Primroses:
After Robert Herdman**

ABDAG002740

Original artist:

Robert Herdman RSA,

B: Rattray, Stirlingshire 1829 - 1888

2008

metallic C-type print

76x89cms

Photoshoot Location: "The Forest" Between Balnagask
& Victoria Road, Torry, Aberdeen

**The Arrochar Gleaner:
After Robert Herdman**

ABDAG002741

Original artist:

Robert Herdman RSA,

B: Rattray, Stirlingshire 1829 - 1888

2008

Metallic C-type print

76 x 101 cms

Photoshoot Location: Victoria Road, Torry, Aberdeen





**Flood in the Highlands:
After Sir Edwin Landseer.**

ABDAG002312
Original artist:
Sir Edwin Landseer RA
B: London 1802-1873

2008
Metallic C-type print
76 x 115 cms
Photoshoot Location: Torry Battery, Aberdeen



Alicia Bruce Residency at Aberdeen Art Centre

These pages document a body of photographic work as part of a two month artist's residency at Aberdeen Art Centre in 2008. The remit of the residency was to create new work responding to the city of Aberdeen as well as teaching a series of community based workshops about the work.

A series of staged photographs referencing artwork in Aberdeen Art Gallery's permanent collection. With the city of Aberdeen as the backdrop and Aberdeen folk as the subjects, these images attempt to re-present Aberdeen in 2008. Responding to such great artworks can be overwhelming in the sense that an artist can occasionally be rendered inadequate by the all encompassing greatness of many of the works. Unlike the solitary experience of painting the creation of these images has been a social experience... responding to the subjects & creating not only a reference to the original artworks but a portrayal of the subjects in the photographs. These images are intended to be read in a modern day context. The viewer should find new meaning & draw their own conclusions about the work based on their personal experiences and notions of national and, of course, local identity. The images invite the viewers to re-visit the original artworks with a heightened understanding of the works and a new context to place them in.

A very special collaboration took place between Alicia & Mia Keenan, age 9, responding to Kenny Hunter's "Feedback Loop" a project which Alicia & Mia have continued to work on. Alicia and Mia are collaborating on a video work in summer 2009 with support from Project Slogan, Aberdeen.

The photographic portrait & the self-portrait are key aspects of my work. All my recent projects have been community based and a direct result of socially engaged art practice. My research draws upon the history of art and contemporary practice. Current projects involve re-appropriating artworks from Scottish Collections as staged photographs in a local and current context. I'm also developing a series of collaborative portraits with notable contemporary Scottish artists, in response to their current practice. I have always had a fondness for Aberdeen Arts Centre and was delighted to take part in the second year of the residency programme making new work specifically focused on Aberdeen."

Alicia Bruce

Opposite: Feedback Loop
After Kenny Hunter.

ABDAG014293
Original artist:
Kenny Hunter
B: Edinburgh 1962

2008

Metallic C-type prints
76 x 115 cms

Photoshoot Location:

Gilcomston School playground, Aberdeen
Collaboration between Alicia Bruce & Mia Keenan, age 9.

Feedback Loop, by sculptor Kenny Hunter, was commissioned by the Centre for Contemporary Art (CCA) in Glasgow and subsequently exhibited by Aberdeen Art Gallery.

A small publication of this work is available and includes images of the artworks referenced and their present gallery text at The Fruitmarket Gallery, Edinburgh, Beyond Words, Edinburgh, Aberdeen Art Gallery and Peacock Visual Arts, Aberdeen. Published by Alicia Bruce & Hampton Associates on the occasion of Alicia Bruce - artist in residence 2008, Aberdeen Arts Centre, 3 April - 31 May 2008. Exhibition: 12 June - 4 July 2008. First edition - limited to 500 copies. £5.00

All works ©Alicia Bruce All rights reserved.











Donydoure, Dunnydure, Dunnydeer

"These images were taken on or around Dunnydeer Hill, a conical hill with a 13th century fort on top that is a landmark around Insh, like most history in the North East little is known about the fort, there are a few historical references to the castle, and the castle appears to have some importance as there are claims of legendary kings having visited the castle, that King Gregory died in Dunnydeer Castle, and a map of Scotland from the 15th century indicates King Arthur held court when the castle was referred to as Donydoure. In the 16th Century Queen Mary made Dunnydure the place where sasine was taken, after this its importance declines and it was abandoned in 1724.

There is a story about Dunidor being the hill of gold, where the teeth of sheep pasturing on its slopes take on a golden hue from the rich ore beneath the turf, Visit Today the Council for Scottish Archaeology have put a ban on digging, could this be the reason?

For me Dunnydeer Hill is a great place for a walk, some days you meet someone you know and have a chat the next you will see no one and have the whole place to explore by yourself"

Michael Thomson



These shots 'fill in the gaps' following the 2000/2001 project and I hope to raise some funds for the Club through the book. The book will be published through a self publishing web site such as Blurb. Billy (the author) is a die-hard fan and is a pretty eloquent fella so I am very interested to see his text and hope to visit the club once or twice over the coming month just to tie up loose ends and do some more detail shots.

I have been freelancing for almost 2 years now after taking voluntary redundancy from the Herald and Evening Times Imaging Desk. I have covered a wide variety of work over the past 2 years and have seen sights that I would never have imagined had I been working inside. The life is a bit of a rollercoaster with you looking at the blank pages of the diary one week then another time wondering how you are going to cope. I am involved with other guys in setting up a web site selling/displaying pictures taken of Junior Football in Scotland. These are not only action images, but funny pics, off the wall pics, shots of the grounds and 'single action' pics, which are pics of players in action but alone in the photo.

Iain McLean



Colin Mearns: Iain McLean at his open air Glasgow Lanes exhibition. 2007



Iain McLean can be contacted at photomclean@googlemail.com
His web site is www.iainmclean.com

Albion Rovers are at www.albionrovers.com







The recent Winter issue of NOTES raised questions about venues available for exhibiting and about the reluctance of directors of 'art galleries' to show photography.

From John Kemplay Chipping Campden

Our editor comments that a proprietor of a Scottish art gallery doesn't exhibit photographs because he '... cannae sell them!' Well, this may be true in Scotland (of this I am well aware as I have exhibited in Scotland) but 'in the soft underbelly of the Kingdom' the situation is rather different. During the past few years I have watched the rise and fall of a photographic gallery in Campden, a small Cotswold market town in a well heeled part of Gloucestershire.

During the three years the gallery traded in photographs and ink-jet prints (I do not call the latter photographs) I had ample opportunity to see what people wanted; I was exhibiting there and had regular contact with the proprietor. What came out of this three year experiment is that selling prints under £500.00, mainly on commission, is only for those gallery proprietors who are able to run their business as an indulgence.

What people did buy during the period the gallery traded was predominantly pretty pictures and, of course, in colour. There was considerably less demand for monochrome prints; still life sold well but landscape less so and street photography not at all, though there was an interest in fashion photography. It is evident that there are two schools of buyers, those who want a pleasant picture to hang on the wall and those who want

something more in line with the tradition of photography during the past century; in other words the former are bought by Mr and Mrs Average and the latter by collectors who are interested in building a portfolio of prints, both contemporary and vintage.

But returning to the Scotsman who cannae sell photographs, there may be others who can. There is nothing new about art galleries selling photographs, one has only to look back to Group f64 who exhibited at the M H de Young Memorial Museum in San Francisco where their prints were for sale for \$10-15. In more recent times and in England there was an exhibition of bromoils at the Worcester Art Gallery and Museum where most of the prints were for sale, and the Cheltenham Art Gallery and Museum have a dedicated area where they show small works for sale; some years ago I exhibited at the Atkinson Art Gallery in Southport, also a public gallery.

Therefore it would seem to me that a way forward is to acquaint curators of some of the public art galleries in Scotland that there is nothing new about exhibiting photographs, and if public galleries in England are prepared to show work for sale, why not in Scotland. One thing is certain, however, and that is that pubs, cafes and other odd places should be avoided; good photography deserves much more than that style of venue.

We have also received this communication from **Sergio Burns Glasgow**. It appeared in a recent edition of the Glasgow Evening Times under the heading: "City Centre Gallery Searches For Photographic Talent".

One of Glasgow's best venues for showing photography is searching for new and creatively fresh talent. The brainchild of gallery curator Johanna Larson The Gallery @ The Mussel Inn, in Hope Street, Glasgow, prides itself on an unpretentious and open-minded attitude to art. The gallery opens a new exhibition on the first Thursday of every month and has provided a platform for artists from all backgrounds since its launch in January 2008.

Among those who have already held exhibitions at the Gallery are prizewinning photographers Tommy Ga-Ken Wan and Tom Manley. But, you don't need to have won any prizes or be a household name to exhibit at the gallery. Johanna is searching for artists with the creativity, quality and consistency to hold a solo show and would welcome submissions from anyone who believes they have something to share. Photographers who wish to be considered for future shows should contact Johanna Larson with a short CV and examples of work at gallery@intermediascotland.com

For those interested, why not take yourself along and have a look. Tom Manley 'The City Shot : urban corners, collage and photographs' is the current exhibition while Karen McKay's 'Wall of Sound' rock photography has its opening night on Thursday May 7th. If you are unable to attend the exhibitions in person, you can check out the gallery on the website www.mussel-inn/gallery

Sergio Burns is "an arts journalist whose favourite medium is by far photography".

At the same time as we were importuning gallery owners there has been a welcome acceptance of photographic work by some traditionally painting organisations. The *Scottish Society of Artists* (SSA) has always shown photography but we hear that the *Royal Scottish Academy* (RSA) is also doing this. In their Spring show this year there are at least four *Scottish Photographers* exhibiting, Alicia Bruce, Alina Kisina, Elisabet Thorin and Tina Vanderwerf. Do keep sending work to these organisations.

Charting a two year journey to the polar regions of the Atlantic basin, the exhibition *True*, by Thomas Joshua Cooper, presents new works from his series, *The World's Edge* - 'an ongoing work that seeks to map the extremities of the land and islands that surround the Atlantic Ocean.' You can catch this show *True*, in the Haunch of Venison, 6 Burlington Gardens London W1S 3ET before the end of the month of May.

As reported elsewhere Alicia Bruce has had a good year (apart from having had all of her equipment stolen!) with the *The Sally Schofield Memorial Award* and with her work being shown in the *City Art Centre* in Edinburgh. The enterprising *Street Level* awarded bursaries to Alicia also Caroline Douglas to cover travel and registration costs of attending the recent *Cultivate* one day seminar event in London for photography graduates and emerging freelancers.

In January Tina Vanderwerf travelled from Holland to hang her photographs in the *Mussel Inn Gallery* in Glasgow, Tina also has a show coming up in Edinburgh in May in Atticsalt 50 Thistle Street North East Lane. Tel - 0131 225 2093.

Alex Boyd showed his Sonnets of

Scotland, after Edwin Morgan, in the Harbour Arts Centre Irvine in April. Roy Robertson and James Mailer both had shows in Fife and Douglas Thomson again took part in a group show in Chatelherault with RPS members.

Coming soon . . .

21st to 26th July 2009, 10am to 5pm 'Three Scottish Photographers.' After last year's popular exhibition three photographers Ed Fielding, Paul Johnston and Hamish King will be holding their 2009 exhibition in this 17th century National Trust for Scotland property. Featuring Scottish landscapes and townscapes as well as wildlife images. Gladstone Gallery, Gladstone's Land, Lawnmarket, Edinburgh. 07740 500 985.

Fiona Porteous and her son are having an exhibition at the Resipole Gallery, Acharacle, Argyll, Tues - Sun 11am - 6pm from 21 August - 9 September. www.resipolestudios.co.uk

Douglas McBride writes: "My biggest challenge for this year is getting the images ready for the show that I have been invited to have in Chaumont, France in October. I will be having some images from my commissions in theatre in the town's Playhouse and my Riabhach pictures in a wonderful Gothic church that holds painting shows usually. I'm the second photographer to be asked to have a show there, the first in 1999 was Daniel Frasnay, so I'm honored indeed." Nick Holmes of Mull will be showing his work in the Mussel Inn in June.

It is ironic that, just as we were complaining that photography was being ignored by 'art galleries', along came an invitation to curate a show of photography in an art gallery! The *Lillie Art Gallery* in Milngavie

is a place with considerable prestige and has a permanent collection of a fine portfolio of contemporary paintings. There will be a show there in August and September. We would welcome other invitations especially from Edinburgh or St Andrews, please put out feelers.

It was intriguing to read that the Beijing World Art Museum hosted the Wellcome Collection's extensive collection of John Thomson's nineteenth century photographs of China. It may be shown in Liverpool next year. Will Scotland ever get to see its own Scottish Photographer?

If you are in Ullapool during the summer then do look into *The Ceilidh Place*. 'Books, Music, Art' where you may find portraits by Robin Gillanders (featured in a recent NOTES) in the gallery space of the restaurant. This 'one-of-a-kind' eating place is one of many which is beginning to show photography, do let us know of others. Robin's work will shortly be appearing in print, keep a look out for a Stills/Beyond Words launch. Beyond Words: that's another enterprising exhibition venue.

RPS Contemporary Group Event

"An Important RPS Contemporary Group Event". The *Contemporary Group* of the Royal Photographic Society is organising a weekend event with major name photographers talking about their personal photographic projects and the role of contemporary art photography. This prestigious event will be held at the Cheltenham Film Studios on Saturday and Sunday 23rd-24th May 2009. A print appraisal session for a number of our attendee's work is also planned for the Saturday evening. Speakers are: Saturday 10.00am - 5.30pm Richard Sadler, John Blakemore, Stephen Gill, Gerry Badger. Sunday 10.00am - 4.00pm

Paul Hill Daniel Meadows, Bill Jackson, Peter Kennard. Contact - Avril Harris, Group events organiser, 92 Old Park Ridings, Grange Park, London, N21 2ES (email avrilrharris@blueyonder.co.uk) Early booking is advised . . .

Proposed visit by Jack Dykinga

Jack Dykinga, the well know American nature and landscape photographer and National Geographic staff photographer will be in Scotland on a personal visit for a few days in early June, probably 1st, 2nd and 3rd. If there is sufficient interest it may be possible to organise an evening lecture by Jack during his stay. There would be some cost involved in covering Jack's expense so a charge, hopefully small, would have to be made.

Contact: Donald Stewart at donaldstewart42@aol.com or 01592-840277.

Web site submissions

For the Gallery we are looking for a small selection of images that come together as a concise well considered set. Even if from a larger body of work, look for a good edit, if from a larger set then we can mention that. We are not looking for a best of. Nor are we interested in any 'technical' experiments, its the finished work that's important not how you got there. SP does not have any 'selection committee' for members wishing to have work on the gallery pages. You will just have to accept the skill of George Logan as picture editor. Submit 3 (tripych) to 10 images preferably from an existing and cohesive body of work but work in progress also considered. All images should be saved as RGB Hi Res JPG's sized at 72 dpi with the longest side of 800px. Minimal sharpening. Larger and tif files will be accepted but please not too large. Also a very short

Portfolio Sessions

GLASGOW: Meetings in Street Level from 6.45pm.

Contact is Carl Radford carl@carls-gallery.co.uk

INVERNESS: Details from Matt Sillars

Contact: matt.sillars@gmail.com.

FIFE: Contact Peter Goldsmith p.a.goldsmith@lineone.net

EDINBURGH: Meetings in Stills.

Contact is David Buchanan davidbphoto@yahoo.co.uk

If there have not been meetings in your area recently then why not contact the contact and offer to lend your support?

artist's statement if you wish, titles etc. Images should be trimmed precisely, so please do not leave a tiny sliver at the edges that will then have to be tidied up for you.

George Logan

Send material to George Logan at:
Balmoon Cottage Cargill PH 2 6DS
or to web@scottish-photographers.com

Homecoming

'The Homecoming Group met on Sunday the 26th April in Perth and had a long and fruitful discussion about co-ordinating a response to the Homecoming year.

The outcome of the meeting is to develop a day event that will centre around the production of a postcard photowall allowing many photographers to participate. We felt that this would inspire more *Scottish Photographers* than a formal exhibition. The format of the day event is still to be decided but it may involve both talks and activities. Hopefully there will be one in Glasgow and one in Edinburgh. We plan these to happen in late September. More information will follow shortly in SPEN.

Matt Sillars

Inversnaid

Andre writes on the web site:

'Welcome to our 23rd year. We hope you enjoy browsing through this exciting web site and find a workshop for you. Our tutors are all masters in their fields; their enthusiasm and commitment guide, nurture, coerce and encourage you. With such a variety of subjects and possibilities you may need help in selecting the right one - if so, please call. As ever, Lin and I look forward to renewing old friendships and kindling new ones in 2009.'

There is no brochure this year. Check the web site: www.inversnaidphoto.com.

Submissions to NOTES

High quality submissions to *NOTES* (words and pictures) are always welcome! Personal work with a difference is always sought. We would specially invite critical reviews of exhibitions and articles with a bit of spice. The Autumn (September) *NOTES* may take on a 'Homecoming' theme. There is no *Scottish Photographers* take on this enterprise but the pros and cons of our articulate and opinionated members are welcome.

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 Marion Archibald Burntisland Roland Ashcroft Longforan 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 David Bromwich Dunblane Alicia Bruce Edinburgh David Bruce Helensburgh David Buchanan Edinburgh William Buchanan Edinburgh Ronald Burns Upton Robert Burns Glasgow Irene Cadenhead Edinburgh Gordon Cairns Glasgow Gordon Cameron Edinburgh Lee-Ann Cardle Forres Colin Cavers Lauder Lin Chay Glasgow Derek Christie Edinburgh Therese Christie Edinburgh Al Clark Abernethy Lesley-Anne Clark Glasgow Julie Close Scotlandwell Alastair Cochrane Avoch Joel Conn Glasgow Scott Cook Dunfermline Robin Coutts Waterloo 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 Dorral 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 Forres Felicity Fullwood Glasgow Abigail Fraser Edinburgh Sam Gardener Staffin Tony Gardner Aberfeldy Zoe Gibson Edinburgh David Gillanders Houston Robin Gillanders Edinburgh Aase Goldsmith Largoward Peter Goldsmith Largoward Andre Goulaincourt Inversnaid Colin Gray Glasgow Suzy Gray Kilmuir Jenni Gudgeon Cupar Peter Hallam Morton Avril Harris Enfield Gordon Harrison Achnasheen Janet Healy Cumbernauld Meg 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 Vaughn Judge Inverkip Eric Judlin Glasgow John Kemplay Chipping Campden Virginia Khuri London Ian King Inversnaid James Kinloch Tayvallich Alina Kisina Edinburgh Tomasz Kotowski Edinburgh Robert Laidlaw Bo'ness Peter Lane Forest Town Thomas Law Bearsden Elizabeth Lawrence Balfron Nikki Leadbetter Menstrie Kevin Lelland Glasgow Gordon Lemant Falkirk Chris Leslie Glasgow George Logan Cargill Suzie Long Wicklewood Clare Lorenz Edinburgh Patricia Macdonald Mussleburgh Douglas Mackie Edinburgh Fin Macrae Tain Douglas McBride Killin Graeme Magee Edinburgh Harry Magee Glasgow Frances McCourt Glasgow Sarah Mackay Glasgow Jamie McAteer Edinburgh 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 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 Roy Myers East Linton Tom Normand St Andrews Kevin O'Brien Leven David Ogden Balmullo Caroline Parkinson Edinburgh Alan Paterson Glasgow Peacock Visual Arts Aberdeen Tim Peat Muir of Ord Michael Peterson Lerwick Robert Pew Motherwell Fiona Porteous Alva James Stuart Porter Edinburgh Stephen Pounder Dundee Keith Price Lairg Carl Radford Blantyre Hazel Raee Portree Bruce Rattray Camberley Martin Reekie Ballater David Rees Lairg John Rhodes Salisbury Chantal Riekel London Jonathan Robertson Cupar Roy Robertson Newport on Tay Simon Robinson Kirkpatrick Richard Sadler Monmouth Gordon Saunders Glasgow Scottish Arts Council Edinburgh Lenka Sedlackova Czech Republic Mike Shanahan Haslemere Sandy Sharp Motherwell Stewart Shaw Glasgow Madelaine Shepherd Edinburgh Matt Sillars Dingwall John Simpson Dunblane Roddy Simpson Linlithgow Melanie Sims Bearsden Mike Smith Inverness 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 Stefan Syrowatka Cork Clare Terris Dalgety Bay Norma Louise Thallon London David Third Keith Anne Thomson Forres Douglas Thomson Stonehouse Michael Thomson Hamilton Elisabet Thorin Linlithgow Nigel Thorp Glasgow Tom Urie Motherwell Tina Vanderwerf Netherlands Hugh Walker Glasgow Robert Walker Kinross Stuart Walker Kemnay David Wallace Perth Clive Walton Edinburgh Vanessa Wenweiser Glasgow Simon Nicholas White Edinburgh Pete White Bridge of Dee Colin Wishart Pittenweem Veronika Woodroffe Victoria BC Canada Paul Wotton Killearn Sandy Wotton Killearn Ariadne Xenou Athens Russ Young Santa Fe

info@scottish-photographers.com www.scottish-photographers.com

Scottish Photographers 33 Avon Street Motherwell ML1 3AA

01698 262313 sandesharp@scottishnet.co.uk