

● Scottish ● Photographers



NOTES Autumn 2009

Hamecomin' Edition



Roddy Simpson: A merry visitor to Stirling . . .

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IT HAD BEEN intended that this issue would have had a 'Homecoming' theme although no one was entirely sure what that actually meant. Granny's Hielan' Hame? The eighteenth green at St Andrews? The Orange Walk? In the event our contributors settled the matter and it has turned out to be a **hame** rather than **home** theme. Homes and communities rather than heritage.

Homes have always featured in photographs. Perhaps one of the first pictures ever made was of Fox Talbot's own study window. However we need no apologies for featuring homes (hames) as a theme. Almost every factory in Motherwell has now been closed, flattened and replaced with houses. Green fields around villages, where we once played as children, have been sold to developers and built upon. Tower blocks have been raised, hailed as the homes for the future and are now being blown up. Whether you are looking for a mortgage to buy a new home or observing the activities of builders on your travels, it is hard to escape from the topic of homes. Why not come home?

We have always been curious to know what constitutes the staple of Scottish photography. In the eighties, in an early edition of a Scottish photography magazine, a reader wrote to say that Scottish photography was concerned only with fine prints of 'dead trees and deserted beaches', that being the spirit of the age. Nowadays the accent is often on the documentary and this is reflected in the contents of this edition. However we would encourage readers to come forward with other themes - not that there is anything wrong with documenting contemporary life. Landscape in particular has been conspicuous by its absence. The two Colins, Baxter and Prior, have tied up the calendar and poster market and are pretty clever at doing it. But we wonder if anyone is challenging their images of blue skies and crisp white snow, still waters and purple hillsides. **Alex Boyd** certainly did with his 'Sonnets for Scotland'. Has anyone got a personal view of the Scottish landscape? For instance would anyone like to challenge David Hockney's view that *the landscape doesn't look a bit like a photograph*?

Aase Goldsmith was the first to offer an opinion, certainly rather a very personal one, on homecoming. *"NO WORDS with my pics, "title" says it all"*. That's what the lady said! **Roddy Simpson** went to the history books to provide another erudite contribution (from 'one made earlier') while **Tina**

Vanderwerf contented herself with looking at Scottish windows. **Iain Maclean, Martin Scott-Powell and Iseult Timmermanns** all work in our ephemeral city housing schemes which appear to be built, lived in, blown up and replaced once in every generation. Or so it seems. The backgrounds in Martin's portraits speak volumes, whilst the tower block in which Iseult made her gigantic pinhole pictures is at this very moment being packed with high explosives . . . Iain Maclean works closely with communities and his outdoor exhibitions are legendary. Iain's notices generously say: *"Please feel free to take a picture free of charge. Put it on your wall. Give it away as a present. It's yours to keep with my compliments"*.

It was timely that 'Lightworks' in Dundee chose to get together for their latest-definitely-very-last-exhibition and that **Martin Reekie's Dundee PhotoShops** were dusted down and giving a welcome showing. With a magnifier in hand you should be able to go down an astonishing memory lane. Elsewhere **Ray McKenzie** reviews the first ever group exhibition by West of Scotland photographers in the Lillie Art Gallery in Milngavie. The description of the show by the British Journal of Photography as a 'rare opportunity to see the work of Scottish photographers' was both a very welcome notice and also a very sad reflection on the rarity of such shows. Hopefully there will be more to come, in North, South and East. But there is a big gap in subscribers in the 'South'.

We continue to encourage so called 'independent' photographers to make work with which they please themselves while at the same time taking a huge interest in what their peers are doing. There are many such photographers in Scotland, in the North, Glasgow, Fife and Edinburgh, who have much to say to each other and to gain from meeting with like minds. It is of course an odd idea that individualists should need the company of others but what is the point of putting your pictures in a box under the bed?

Enjoy, admire. And go your own way . . .

Sandy Sharp

Homecoming Edition



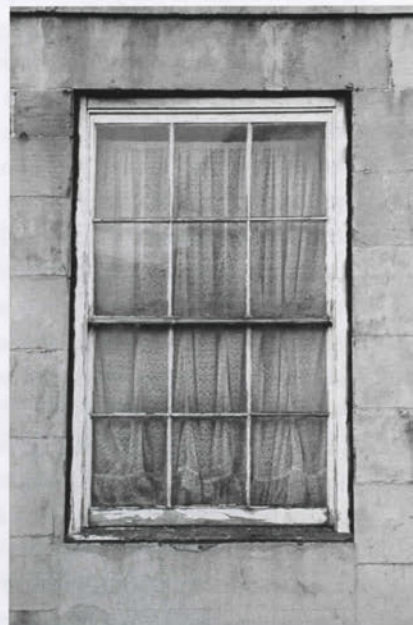
Edinburgh



Culnacnoc Isle of Skye



Balmeanach Isle of Skye



Edinburgh



Lower Ollach Isle of Skye

LAST SPRING I had an exhibition in an Art Gallery in the Netherlands. As I built up a body of work around Window Views I decided to concentrate on this theme for the show. Over the last three years I have worked quite a lot in Scotland and having been asked by the Gallery to present my recent work I have chosen to show these photographs. In fact I never decided to start a project around Window Views. It just happened.

I don't drive a car so when in Scotland most of my time is spent walking which gives me plenty of opportunities to look around. In every aspect Scotland is the opposite of The Netherlands where everything is orderly and rubbish is cleared away. Which means that as neglected and lost objects are my main subject the Netherlands is not the best place to be.

In Scotland I come across many neglected, forgotten places: abandoned houses, old caravans. I am attracted by such places.

Windows reveal such a lot about the former occupants, as do they give you the freedom to imagine what happened inside. When you see the curtains you know that someone, in the past, had taken the measurements of the window, chose the material for the curtains, hung and admired them both from inside and outside. Until the day came when some

one would appear to have forgotten and neglected them, and the view. That, for me, is the time of most interest. I love the way they have been left, a small hole exactly on eye-level, a broken curtain-rod, spots and faded colours. I also love the reflections in the windows that allow you to see what the inhabitants might have seen when they looked outside their window.

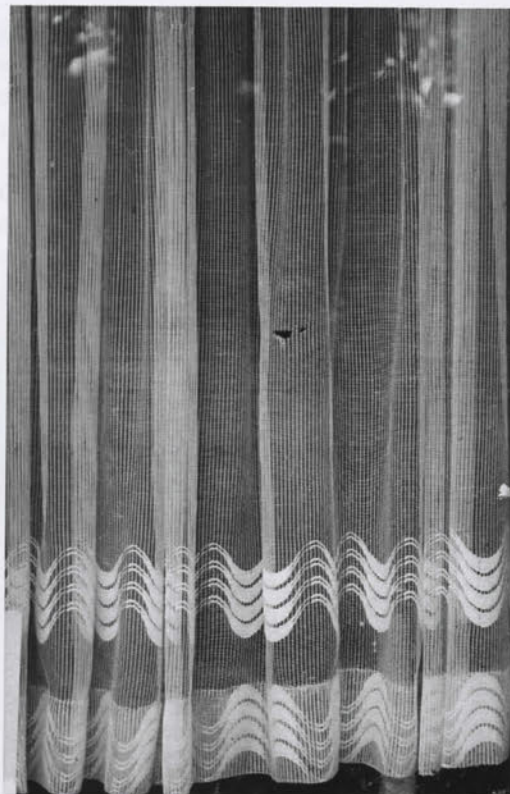
When I take a photograph I take care that my position is precise. I want the photograph to create an image that unites the inside and the outside by the reflection and in this I use only natural light. Once the photograph has been taken nothing will be added or left out. I am happy with a photograph when I think it brings the image further than what is in the mind's eye.

Photography started as a pastime for me but little by little I developed as a professional photographer. I worked as a free-lance art-teacher in galleries and museums in programs of education for both children and adults. It was the comments I heard and received that taught me a lot about the many ways you can look at a picture.

For the last few years I have been a full time artist and encouraged by having been selected to exhibit my work at the RSA Annual Exhibition in Edinburgh and at the RA Summer Exhibition in London.

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Camustianavaig - A Isle of Skye

Stewart Shaw: Iain Maclean's Guerrilla Art



Iain Maclean: Bus Stop Shawbridge Street

I was intrigued to receive an invitation from photographer Ian McLean to witness some "guerilla art" in practice in a nearby area of Glasgow. What does that suggest to you? My first mental image was of the photographer, looking a bit like the Rambo film posters with headband, camouflage face paint and a bandolier of CF memory cards, poking a long zoom lens round the corner of high-rise block of flats. Of course I have always had an over-active imagination and Iain and the event was nothing like that, though every bit as interesting.

Iain had been documenting an area of Glasgow called Pollokshaws which was undergoing radical changes as high-rise flats were demolished to make way for more amenable public housing. He had made close contact with the residents of the area through the local housing organisation, and by visiting the local shops, pub and police station and by simply chatting to people. Iain has no problem in engaging with his subjects, and had made a series of portraits of locals as well as recording the urban landscape. He appreciated the help and co-operation he was given by the locals and wanted to give something back. On a bright weekday morning he returned to Pollokshaws with a stock of fine A3+ prints mounted on light board, and a large quantity of Blu Tack. With the aid of a couple of co-conspirators he mounted the prints in bus shelters, walls and fences along with a notice inviting the viewer to take the print home for free. Those who had posed for a portrait were sought out and presented with a print.

I think Iain found it a rewarding experience as he walked along Shawbridge Street hanging his work in the street - a mixture of Robin Hood and Banksy. He was delighted when re-tracing his steps to find that some of this prints had already been claimed, and some were even moved along the street to a more sheltered location; community curators in action.

This was not the first time Iain had practiced his guerilla art. Long-term readers may recall his "Lanes" project (*Notes*; Winter 2006), recording the life and sights to be found in Glasgow city centre's forgotten back lanes. Frustrated by the lack of interest



Bridge over the River Cart

by city galleries in exhibiting photography, he decided to display the work in the open air, mounted on the walls of one of the lanes near Central Station. This attracted the interest of a fair number of passers-by (me included).

City dwellers are used to seeing images fly-posted onto walls and empty shop windows, usually promoting music, so the sight of art works displayed in the street is not such an alien concept for the passing public. With a shortage of mainstream gallery spaces willing or able to show photography, perhaps guerilla art is a viable alternative means of sharing work and engaging with the public. Clearly there is a certain cost involved, especially if the prints are given away free, and the event is of relatively short duration and subject to the vagaries of the Scottish weather, but Iain's creative and public-spirited approach is to be applauded.

Of course another way to communicate with the public is through the Internet. Check out Iain's website, including the Pollokshaws Regeneration Project at www.iainmclean.com.



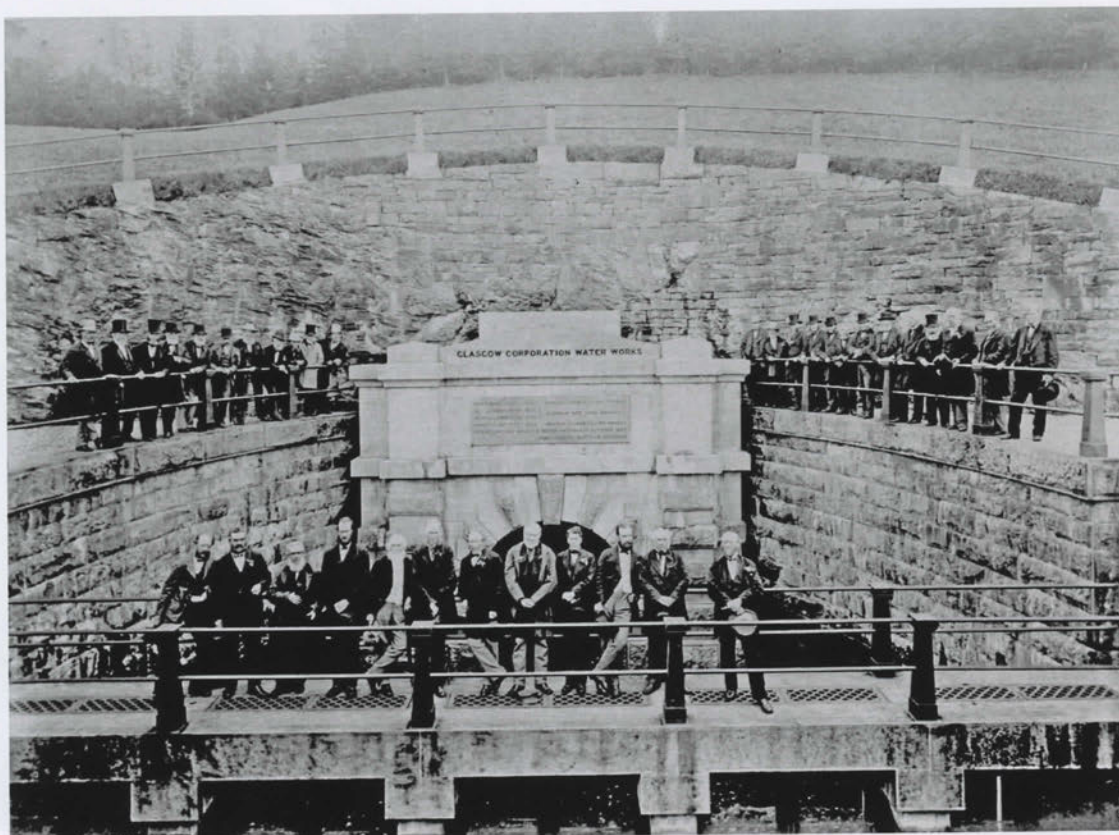
Stewart Shaw: Iain Maclean hanging.



Stewart Shaw: Please feel free to take a picture free of charge



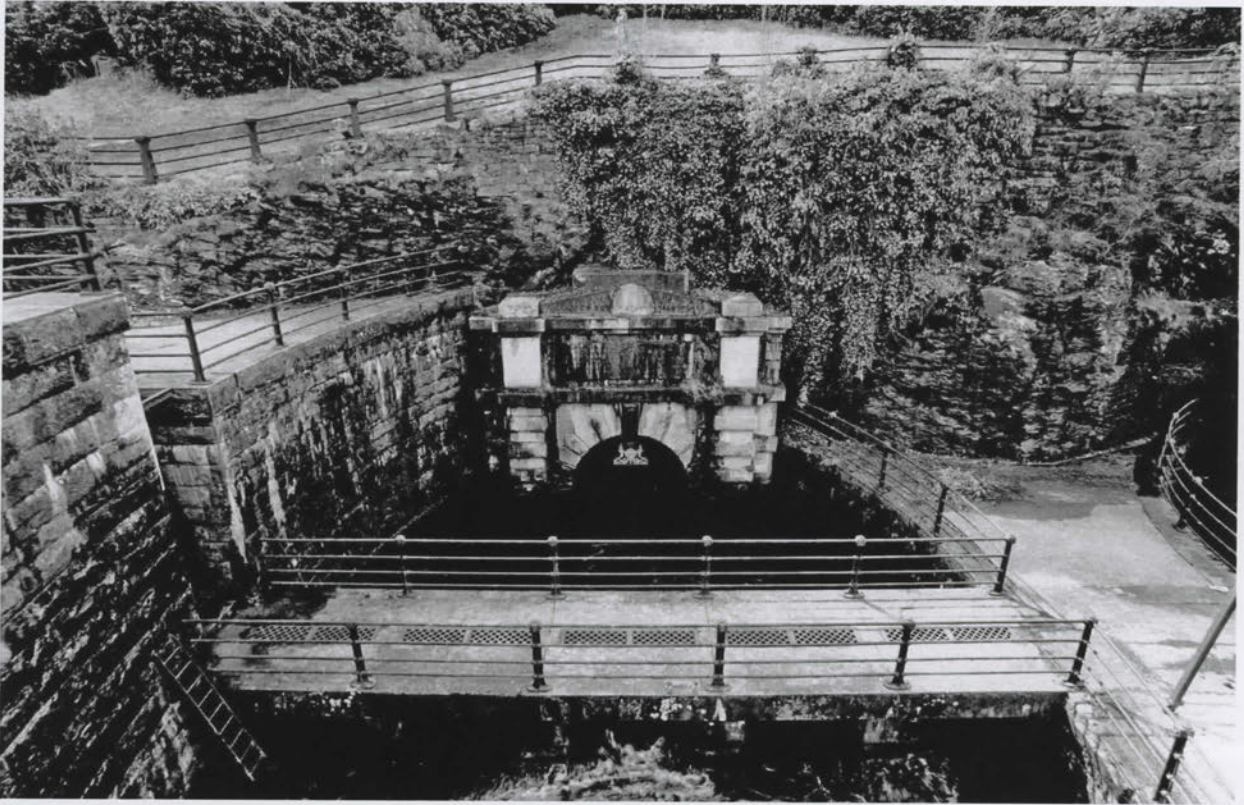
Stewart Shaw photographs Iain Maclean photographing Constable Steven McInnes holding one that Iain made earlier. Photography to the power of three!



Thomas Annan: Loch Katrine Water Committee and Commissioners 1876

After revisiting James Craig Annan's Stirling Castle last time I felt I had to follow that with a photograph by his father, Thomas Annan (1829-1887). He was born in Fife but moved to Glasgow to work as an engraver before becoming a photographer in the mid 1850s. He is best known nowadays for his series of photographs of the old closes and streets of Glasgow from the late 1860s and early 1870s. Annan was commissioned by the Improvement Trust to make a historical record of the buildings before they were demolished. He took great care in the images he created, transcending mere recording and imbued his photographs with atmosphere and a sense of human experience. But Annan excelled in other areas of photography. There is his superb portrait of Dr David Livingstone, who he knew well, revealing the resolute character of the explorer. There are his landscape photographs like Dumbarton Castle which won Annan a medal at the exhibition of the Photographic Society of Scotland in 1865 and his impressionistic *The Last Stooks of Harvest*, as well as those that were used as illustrations in books. It was also Annan who made the photographic prints of the Disruption painting for his close friend the great D O Hill, and he led the way in photographing

works of art. However, the photograph I have chosen to revisit is Loch Katrine: with Water Committee and Commissioners. I find it a quintessential Victorian image, full of municipal and masculine pride - note there are no women. They are posed at the outlet or draw off where the water begins its journey to Glasgow. Annan has shown great skill in composing the large group and retaining a celebratory mood. It could be said that those in the photograph had something to celebrate and be justly proud about. Converting Loch Katrine into a reservoir for Glasgow was one of the greatest engineering achievements of Victorian Scotland. It provided 50 million gallons of fresh water a day which flowed for 35 miles through tunnels and over iron and masonry viaducts, and cost an unprecedented £1.5 million. There were immeasurable health benefits for the inhabitants of the city. Annan was commissioned to photograph the project and produced images showing the construction in progress and aspects of the completed works. Queen Victoria performed the opening ceremony in October 1859 and Annan was there to photograph the scene. The water continues to flow to Glasgow 150 years later.



Roddy Simpson: Contemporary view of Loch Katrine Waterworks

The photograph of committee members and commissioners is from 1876 and was during a tour of inspection which was likely to have been more of a social occasion than business with no doubt hospitality laid on at the nearby Royal Cottage. This perhaps made the group easier for Annan to manage and I am sure they would have been delighted with the result.

But there is more about this photograph that attracts me. There is something of a fascination that Loch Katrine, the romantic setting for Sir Walter Scott's epic poem *The Lady of the Lake*, had a practical purpose in providing the necessary water supply for the rapidly expanding city. It is also that Annan was only one of several notable photographers who were attracted to Loch Katrine in the nineteenth century. Scott's poem made the area an important tourist attraction and brought the inventor of the negative/positive process of photography. Henry Fox Talbot visited in 1844 to get images for his book *Sun Pictures in Scotland*, which was about the places associated with the life and writings of

Scott. The increasing number of tourists who visited during Victorian times wanted mementos and George Washington Wilson and James Valentine responded producing photographs which although mass produced were careful compositions capturing the beauty and romanticism.

There were further works at Loch Katrine in the 1920s to increase the water supply to Glasgow and this had a greater impact. The raising of the level of the loch submerged well-known features, in particular the Silver Strand so often photographed by Wilson and Valentine. I also altered the structure on which Annan posed his subjects. It is still recognisable although not possible to get the same viewpoint. There are also no politicians in my revisiting; one can only ponder the expenses needed to get so many present day politicians together!

Roddy Simpson

Ray McKenzie : Worlds at the Lillie Art Gallerie Milngavie

While Street Level is peeling the wrappers off its latest incarnation as part of Trongate 103, it is encouraging to know that the spirit of 'independent' photography that led to the formation of Glasgow Photography Group - the organisation from which Street Level grew - is still alive and well and doing good work. Huge changes have occurred in Scottish photography in the intervening twenty years. But for those of us who still have faith in photography as an autonomous medium, and not as a posture to strike in the theory-laden badlands of 'visual culture', there are certain core beliefs that have survived the multi-media onslaught: the pleasures of the fine print; the expressive power of a well-managed composition; the aesthetic dividends paid by a fastidious attention to framing.

These and many other 'traditional' virtues are evident in abundance in the first full-scale group show organised by *Scottish Photographers* under the disarmingly inclusive title: *Worlds*. The use of the plural is worth noting. From the spacious Skye landscapes of Alex Boyd to the dramatised sequences of intimately knotted flesh in Melanie Sims' *Small Facts*, there is confirmation everywhere that good photography is not an objective recording of the world, but a construct borne of sound craftsmanship conjoined with the singularity of a private vision. Between these two extremes we have Chris Leslie's bitter-sweet reminders of what was lost with the demise of 'Paddys [sic] Market', Stewart Shaw's witty revelation of a consumerist Utopia that Thomas More would have struggled to recognise, Roger Farnham's transformation of road markings into powerful semi-abstract designs and much, much more.

Space is limited, so not every contributor can be name-checked. But as a dyed-in-the-wool photo-historian I cannot resist recording my delight in the historical references that made me feel curiously at home: the invocation of Timothy O'Sullivan in Thomas Joshua Cooper's stupendous triptych (Tom Cooper at the Lillie? Jings, what a scoop!); Carl Radford's mastery of the wet collodion process; the clear acknowledgement of James Craig Annan in Harry Magee's ravishing gravure prints of Venetian gondolas and cloud-laden skies over Glasgow.

Back in the old days of independent photography people who thought they were clever used to ask 'independent of what?' The simple answer proposed by these photographers is: independent of each other. There was not a single presentation here that did not give me real pleasure, but all in totally different ways. *Scottish Photographers*, take a bow!



Kate Mooney, Thomas Cooper and Keith Ingham admire Carl Radford's wet collodion portraits.

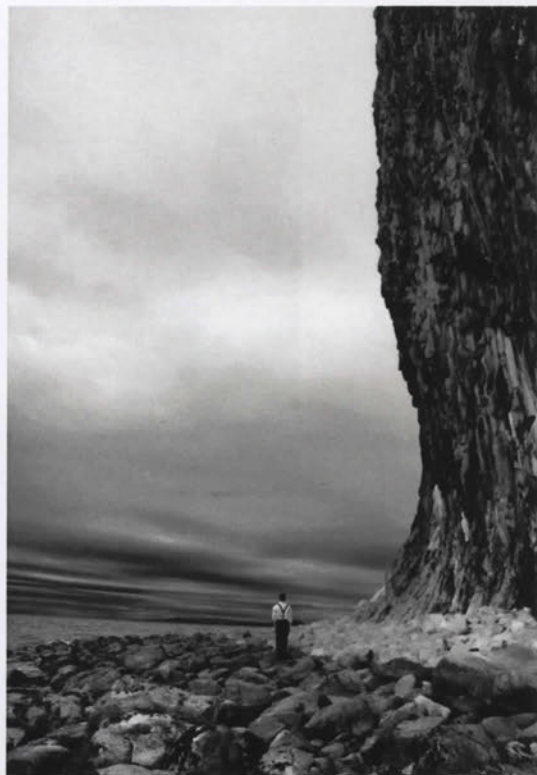
Alex Boyd
Thomas Joshua Cooper
Caroline Douglas
Roger Farnham
Keith Ingham
Chris Leslie
Harry Magee
Douglas McBride
Carl Radford
Stewart Shaw
Melanie Sims
Hugh Walker
Vanessa Wenwiesser

Scottish Photographers

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Lillie Art Gallery
August 15 - September 23 2009

Copies of *Worlds* can be obtained from www.blurb.com



Clockwise from the top:
Harry Magee, Alex Boyd, Hugh Walker, Thomas Joshua Cooper, Douglas McBride

Can a beautiful photograph be made from appalling subject matter? This question is posed by *157 Bridgegate* (locally Briggate). The sun shines. It could be warm, in which case the stink of urine and excrement would have been overpowering. Yet there is something seductive about the way the light beats down on the left hand side of the photograph, how it throws shadows on the wall from the washing poles; how one pole further down touches the chimney top; how the gas lamp makes a fine shape against the sky . . .

William Buchanan



Thomas Annan

Close no. 157, Bridgegate, 1871 Mitchell Library Glasgow

Martin Reekie: Dundee Shops

AS A BOY GROWING UP in the Dundee of the late 1950's and 60's, I can vividly remember shopping with my Mum; the small family-run stores, the smells, the banter, the whole experience.

So many of these shops are no longer with us, replaced by the uniformity, power and convenience of the Supermarket. Rather than trying to debate progress and convenience versus knowledge and service, I'll just say that these images of mine are a record of something lost, a memory and a time past.

When the ten members of Lightworks were asked to produce photographs for the Dundee 800 celebrations in 1990, I decided to record images of the last few remaining small specialist shops in the City. I had already completed a study of Mr and Mrs Bond, owners of Anderson's Stores (Ironmongers) in Blackness Road and this seemed to be a natural progression. There was the stark realisation that these shops were endangered, many having disappeared without being captured on camera.

It was a wonderful experience recording the people and their businesses. What a shame that it could only be done visually, as all the places had unique smells - the rich coffee aroma in Braithwaite's of Castle Street, to the strange mix of chemicals, wood and cold in Anderson's Stores and the cigarette-smoke-atmosphere of Union Street's Washington Café. Add to that the many colourful characters involved, including Luciano Soave who ran the Washington, formerly owner of The Haparanda, or Hap, from 1957-72, then you begin to grasp the equation between the shop owners, their successful businesses and their customers. A warm greeting from Ciano would set you up for the day!

I was fortunate in the timing of my photographs. Only one of the five businesses recorded is still in its original location and just two are still trading, a sad change in our shopping habits where quality, product knowledge and friendly service have been replaced by convenient location, all-under-one-roof and cheap.

In 1991 I moved to Ballater in Aberdeenshire. Because of its location and healthy tourist trade, it still boasts a number of local shops that in some ways are reminiscent of my youth. I've been fortunate to record many of these for posterity too. We are so

lucky here with the mix of shops; from Yule's the Newsagent to Chalmers the Baker, George Strachan the Grocer and the wonderful HM Sheridan, the Butcher.



Washington

All the images were made using the available light on the premises. I didn't want to add my own light for fear of losing the atmosphere of the places as well as cluttering up the shops with lights and cables. This created a number of problems, especially the long exposures for the portraits. Some of the negatives are a pig to print but worth it for the detail they reveal.

I've been very fortunate that I've never been refused when I've asked to photograph a shop. The people have always been very co-operative and friendly. When I went back to Castle Street in Dundee to give Mr Braithwaite a photo as thanks for letting me make the images in his shop, he wanted to pay for the photo. I couldn't take money - he'd been so helpful.

So we settled on a fine compromise. He had the image to hang in the shop and I left with a couple of pounds of very fine ground coffee!



Washington Detail



Braithwaite's



Andersons Stores. Original in colour



Iseult Timmermanns drying her giant pinhole prints.

Iseult Timmermanns has been working for several years with the community of the Red Road Flats. Now these flats are being prepared for demolition and the occupants of the seven iconic buildings are being dispersed and rehoused in other areas. It was four years ago that Iseult began teaching refugees and asylum seeking children (8 - 12 years) to make shoe box pinhole cameras and to print their pictures in a temporary dark-room in the local YMCA. They loved it! Recently she had the idea of building a Camera Obscura in one of the flats which looks out on to a wall of windows of four of the other blocks which will be gone in a year from now.

The Camera Obscura (in Latin - veiled chamber) is an optical device which was one of the inventions leading to photography. The Camera Obscura has been used for over a thousand years. the first Camera Obscura was simply a small hole in one wall of a darkened room or tent. Light passing through the hole formed an upside down image of the outside view into the

room.

In partnership with the Red Road Project Team, Iseult Timmermanns converted rooms in an empty flat at number 10 Red Road Court into Camera Obscuras. In the living room the image of the iconic flats wrapped round the walls, while in the bedrooms clouds blew wildly across the floor, tiny cars could be seen scurrying across the ceiling and occasionally seagulls swooped across the whole view.

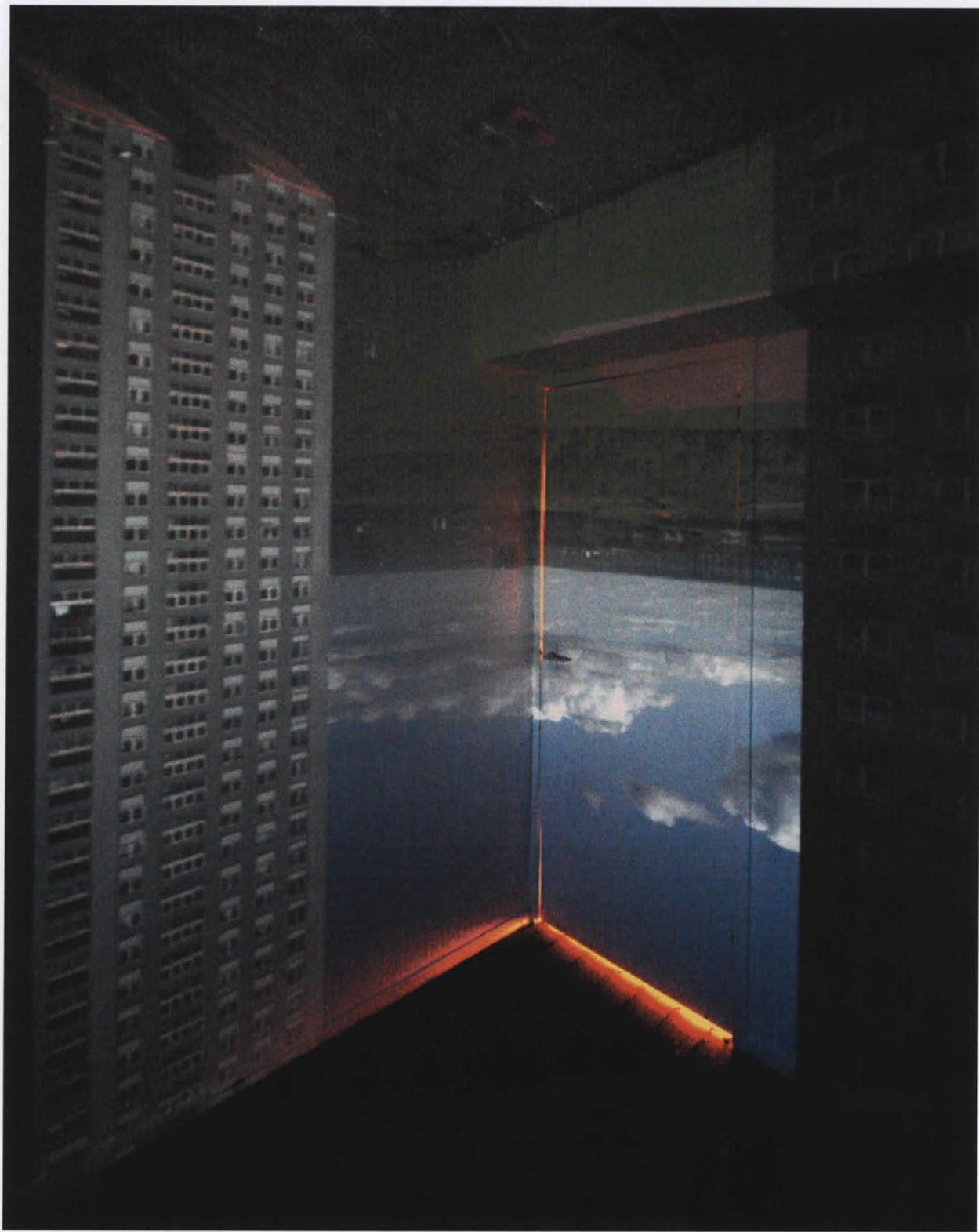
Iseult worked with Rob Welsh to involve people from the estate in workshop sessions during the Easter holidays, viewing the Camera Obscura rooms and then making their own pinhole cameras from old sweetie tins. Posters of some of the images made during the workshops will be put up on the old lock up doors this summer, so look out for them.

Alongside the many colour digital photographs from inside the Camera Obscura, Iseult created a set of large scale pinhole prints. These prints measuring 100cm by 250cm will be exhibited next year at a venue to be announced.

Multi-story can be found at www.multi-story.org



Kids in the kitchen darkroom

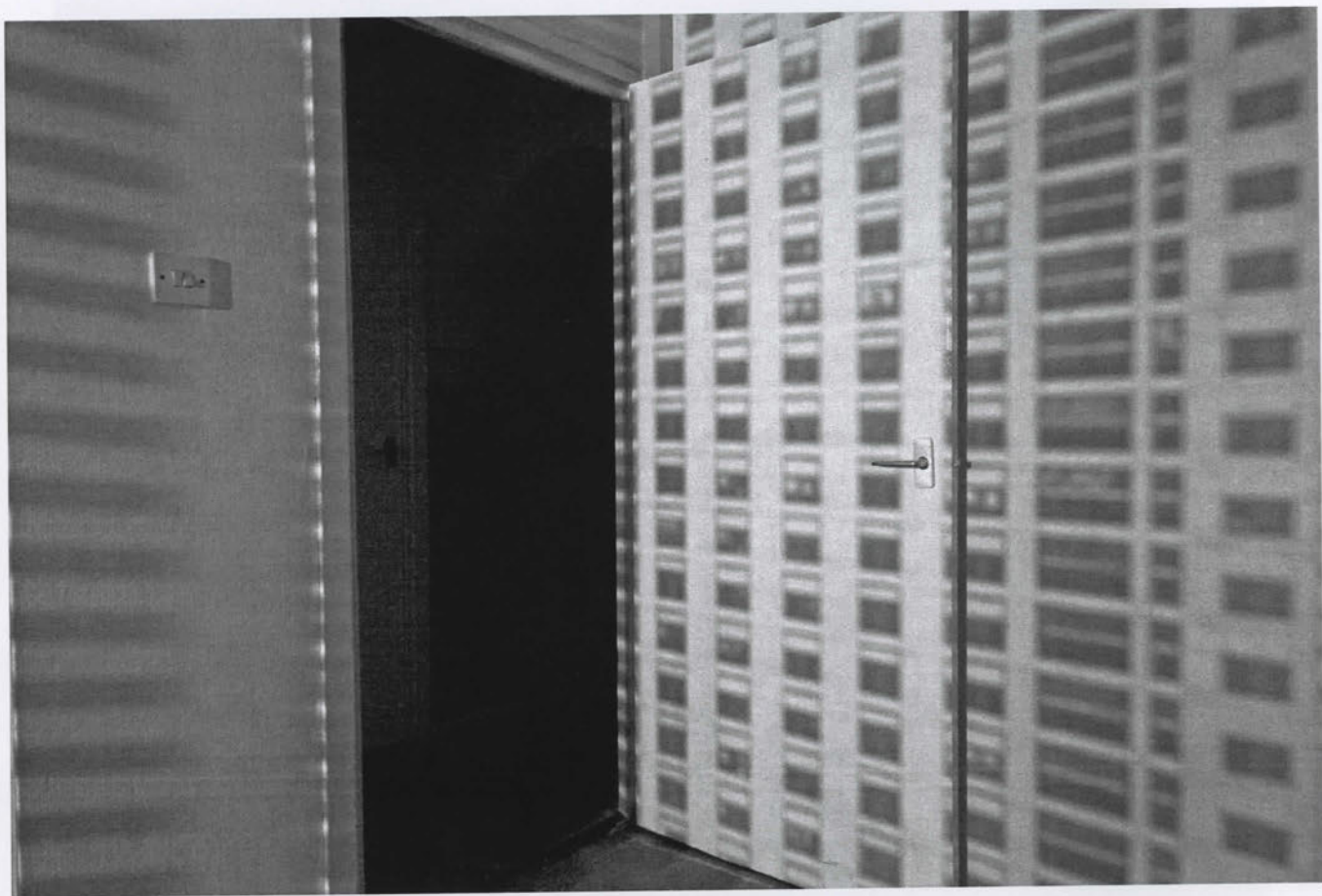


Iseult Timmermanns: Door



Iseult Timmermanns: Floor

It's so much more fun than just looking out of the window!



Iseult Timmermanns: Living Room



Baha: Negative Pinhole



Sanna: Pinhole image



Mohammed: Pinhole image



Irene Greenhorn
Flat 2
9 Wauchope Crescent



Tia Drummond
Flat 2
28 Niddrie Mains Drive



Bobby McEwan
Flat 4
57 Wauchope Terrace

'Home' is a body of work focused on a group of re-housed individuals from the Craigmillar community, South-East of Edinburgh, Scotland. The Craigmillar housing scheme was created through the Scottish Housing Act of 1924, where the lands were bought to create housing for "the working class" and ease the over crowding and poor housing of central Edinburgh.

Craigmillar is currently going through great change in its social and urban infrastructure. Many people from this area have been re-housed for this development, but on which minimal progress has been made. The homes from which they have been moved have been demolished, yet the majority of land still lies empty.

Yearly developments have seen the sparse construction of new "stylish apartments" set on the ground of old Niddrie, a now almost desolate area of Craigmillar. Due to almost the entire population of old Niddrie being moved for this construction and, through a quirk of decanting procedures, given no hope of returning, it seems that generations have been lost in a place that was once bound together by an exceptional sense of community life.

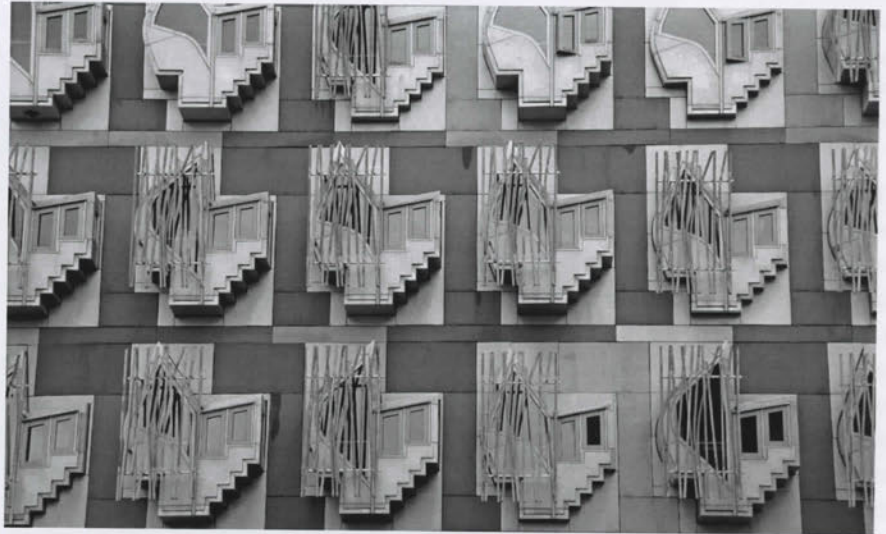
'Home' serves to highlight the lack of political vision in decimating a once close and established community.

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Sarah Jane Moet
Flat 4
14 Wauchope Crescent



You have just landed in Scotland for the first time, from Mars, say, or maybe from Melbourne Australia. With a mother from Ayrshire and a background in architecture. What do you photograph as you travel about Scotland? This is what Iain Walker, 'homecoming', did when he visited Scotland for the very first time last year, during August, wind and rain swept of course.

There are more of Iain's impressions on www.blurb.com. Search for 'Iain Walker'.

Iain Walker: Clockwise from top, Edinburgh, Mother's Home, Saltcoats, Hillhouse Helensburgh, Scottish Parliament Edinburgh, Wymess Bay, Pollock House Glasgow. Originals in colour.

First seen featured in the Autumn 2008 Notes, and in various northern exhibition venues, Highland Journey has now been published in a 111 page large-format hardback book. Inspired by earlier journeys, and in particular Edwin Muir's 1934 classic "Scottish Journey", Robin Gillanders has recorded his own campervan travels through the Scottish Highlands and Islands in photographs and words. As a photographer, the author gives precedence to the images captured slowly on 5"x4" film, though the lively text derived from daily journals is given equal space in the book. Each full-page portrait format monochrome photograph is accompanied on the facing page by an extended caption detailing the background to the image and thoughts about the locale in which it was taken. The 50 photographs in the book are divided exactly between portraits shot on location, and landscape and architectural images, perhaps echoing Gillanders' dual interests and previous publications (The Photographic Portrait, 2004; Little Sparta, 1998; The Philosopher's Garden, 2004).

The intention of the project was to examine and portray contemporary life in the north of the country rather than produce yet another series of pictures of the undoubted delights of tourist Scotland, beloved of calendars and shortbread tins. As it transpired, the tourist aspect was hard to avoid entirely, given its importance to the highland economy. The use of a large-format camera did not lend itself to a classic photojournalist documentary approach; in Strathpeffer he writes of a Yorkshire tourist coach disgorging dozens of elderly sightseers, but photographed an elegant Victorian mansion without human presence and seen attractively framed by foliage.

Making portraits was initially problematic during his solitary sojourn: "Whole days could pass without my speaking to a soul," but eventually through encounters and with the help of friends and acquaintances he was able to make contact with suitable subjects. Photographing people at pre-arranged times could also be trying when the light or the weather made for less than ideal conditions. Some, despite extensive negotiations, still declined to be photographed. Lord Strathnaver was one of those, and the accompanying photograph shows a forbidding wall running through the centre of the picture, eternally separating the photographer from his subject sitting in the distant Dunrobin Castle.

So what can we learn from this contemporary journey? There is two-way population traffic, with the young heading south in

search of work, and perhaps adventure, while southerners head north in search of space and to escape the rat-race. Tourism and heritage are important to the Highland economy, as is the whisky industry. Some visitors come in search of an imaginary Scotland which does not exist, yet can still find it in some sense like the shop photographed in Newtonmore which was an abandoned set for the fictional TV series "Monarch of the Glen." The famous "Highland Welcome" was not always in evidence when dealing with those providing local services, and he does not mind describing sites and sights which he found displeasing, like Inverness which he describes as "dismal" and an "urban sprawl."

Ultimately, it is a very personal journey and record, and that is perhaps its strength. Many of us may have dreamed of making a similar trip, but Robin Gillanders has actually done it. It is enjoyable to join him on his travels without the problems and difficulties he sometimes encountered, and it is heartening for us too, when he confesses to a lack of planning, and the technical problems and mistakes which beset us all. We cannot doubt his commitment to his self-imposed project when he makes a return trip all the way to Stornoway, just to re-take a portrait which had failed due to a problem with the shutter.

In his introduction to the original 1934 Scottish Journey, T.C. Smout writes that Edwin Muir's prose "has the clarity and impact of a brilliant photograph", and in Robin Gillanders' modern version we have both fine photography and a lively accompanying text.

Highland Journey: In the Spirit of Edwin Muir by Robin Gillanders is published by Birlinn Limited, Edinburgh, priced £25.00. ISBN 978 1 84158 782 0

A special price for Scottish Photographers members is advertised elsewhere in this issue (p31), but there is also an opportunity for one lucky member to own the book for free. Simply send me an e-mail with your name and address and the subject heading: "Highland Journey Book" to stewart.shaw@mypostoffice.co.uk, or by post to Stewart Shaw, 13 Mount Stuart Street, 2/1, Glasgow G41 3YL. Sorry - this is only open to current, paid-up members. You have until the end of the month, when all the names received will go into a hat and one winner will be drawn out at random. Good luck!

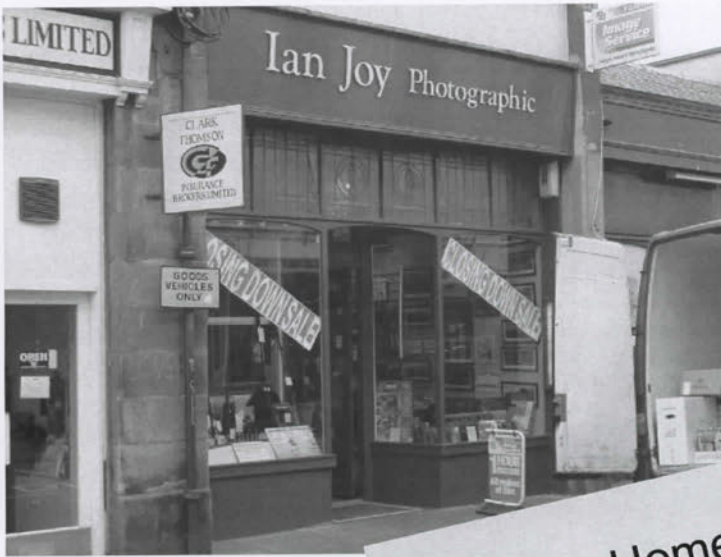
Stewart Shaw



Robin Gillanders: Dunrobin Castle.

"... a forbidding wall running through the centre of the picture, eternally separating the photographer from his subject sitting in the distant Dunrobin Castle."

Aase Goldsmith: Homecoming Welcome to St Andrews!



Homecoming:
Welcome to St. Andrews - World
Class Heritage site?



Inversnaid 2009



Carl Radford: Inversnaid's Wet Collodion Class of 2009

On 1 May, another full house of *Scottish Photographers* assembled at Andre Goulancourt's and Linda Middleton's Inversnaid Photography Centre for the annual Loch Lomondside bash. This year we had two final year students from Napier University as our sponsored students.

Jacqueline Murray showed us polaroids for her fairy tale themed fashion photography she was about to present as her final year project for her Napier course. Not only had she made the props, but she had also made the clothes. Jacqueline had also hired a team of huskies to act as wolves in one of the shots: I bet she doesn't tell all on first dates, fascinating stuff. **Jamie McAteer** showed us a single picture - take a memo Miss Jones: remember to remind the college coordinators next year of the format - from his (Napier) final year project. As this was quite controversial, we could still be talking about it. This was one of a number of photo re-constructions exploring events in his life. David was preparing to meet his past at the opening - you'll have to ask Jamie about the rest yourself.

This year saw some additional agenda in that Carl Radford turned up armed with his collodion aluminatype-making equipment and made some, and gave the rest of us a teach-in on the mysteries of the process. Carl also made the group picture, thus the severe poses as we struggled to keep still for about 10 seconds.

In the wrap-up we felt that next year should be a bit earlier in the year, certainly not the 'May Day' bank holiday. Even though the non-students were a bit older than the students,

the students seemed to tolerate us very well. Most thought a bit more time for networking would be useful - possibly on the Saturday afternoon. Book publishing is always of interest, and maybe we should work in a short session just on that. It was felt that a bit more advance information to the participants would allow some pre-event communication and may create more networking opportunities. Somebody said something about circulating 'statements of intent': I interpret this as a 'what I would like from the workshop' statement. So thanks to all who made it a great weekend and to Linda & Andre for looking after us so well. Roll on April 2010.

Roger Farnham and David Buchanan

Magazines

You should have received a free copy of the magazine **SOURCE**, published in Belfast and edited by John Duncan. As well as publishing challenging portfolios **SOURCE** has also invaluable critical book and exhibition reviews. The recent issue of 'Ag' contained portfolios by *Scottish Photographers*, Carl Radford and Andy Biggs. Carl's work with the architectural photographer Tim Soar is a further exploration of his 'wet collodion' process featured in the Summer NOTES. Andy moved to Lancashire only fairly recently and has already made a record of the River Wyre from source to sea. The project is represented in 'An English River' published by Blurb. Ag, monochrome, is superbly printed and comes in at a whacking £12.50 per issue. Portfolio, in superb colour, continues to flourish under its editor Gloria Chalmers. Bigger and glossier than Ag and cheaper, Portfolio often majors in the 'Becher' style - find a subject and keep doing it; six similar different people making phone calls; four identical different caravans . . . However most issues spring a surprise and hoorah for a magazine showing David Williams' work! RPS members are rather short changed with their magazine ('free' with membership) which can have up to half of its pages devoted to adverts and articles reviewing products and software. Its most interesting features are often historical and occasional contemporary reviews.



We are aware that there are other magazines of interest and would be interested to have your review. But not ones which test cameras and printers please!



Gordon Lehany: NATO Installation Shetland December 2005

Gordon Lehany's attachment, above, to a recent e-mail was timely. Not only is it an example of a contemporary landscape (see our appeal for work in the editorial) but it is now a historical document. Gordon writes: *Part of the now decommissioned "ACE High" communication network. The military have now cleared the site, and this landscape now appears as if these gigantic dishes had never existed.*

During recent months *Scottish Photographers* have been showing work as individuals and as groups. Here are some notices of just a few.

Probably the first exhibition by local independent photographers since the days of the Glasgow Photography group was held in the Lillie Art Gallery Milngavie during August and September. Taking part were **Alex Boyd, Thomas Joshua Cooper, Caroline Douglas, Roger Farnham, Keith Ingham, Chris Leslie, Harry Magee, Douglas McBride, Carl Radford, Stewart Shaw, Melanie Sims, Hugh Walker and Vanessa Wenweisser**. See review by Ray McKenzie, page 10. A book of the show, 'Worlds' is available from www.blurb.com. Enter 'Worlds' in to search and buy.

"My biggest challenge for this year is getting images ready for the show that I have been invited to have in Chaumont. France in October", writes **Douglas McBride**. "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". Douglas has blurb-published 'Archaeology' to accompany the show. Details: www.douglasmcbridephotographer.co.uk

Street Level is moving to 103 Trongate! John 'Hoppy' Hopkins 12th September - 7th November. This retrospective

includes images covering the political and cultural manifestations or influences on the counterculture: protest movements, avant-garde jazz, beat poetry, rock music and London subcultures. Saturday 26th September - John Hoppy Hopkins, Q+A with writer and broadcaster John Cavanagh. In June **Harry Magee** exhibited a selection of polymer photogravure prints at Glasgow Print Studio Gallery III, 25 King Street, Glasgow G1 5QZ. New works, including a suite in response to a visit to Venice were shown alongside some more familiar images. **Ed Fielding** showed work with two other photographers in July in the Gladstone Gallery, Edinburgh, featuring Scottish landscapes and townscapes as well as wildlife images. **Fiona Porteous** and her son had an exhibition at the Resipole Gallery, Acharacle, Argyll and **Elisabeth Thorin** says 'I got one image in the SSA show in Dundee. It's a picture I took with my 1933 Leica. Stuff digital . . . ! The Mussel Inn in Glasgow continues to show photography with **Nick Holmes** being represented in June.

Martin Reekie and **Colin Wishart** were part of the nostalgic Lightworks show in Dundee. In Glasgow **Keith Ingham** found yet another empty shop and had an interesting joint show of images of Scotstoun in the 70's together with **Steve McQueens'** contemporary drawings. **Tina Vanderwerf** had another Edinburgh exhibition during May at Atticsalt while in Glasgow **Chris Leslie** has been involved in a community project with young people in Dalmarnock. Members of the public are welcome to view the gallery at *Dalmarnock Youth Project, 427 Baltic Street, G40 3EU*. Monday - Friday from 1pm until 5.30pm until the exhibition closes in September.

September. **Alicia Bruce** had a 'mini residency', took part in several shows in Aberdeen and attended *Rhubarb Rhubarb*. She says: "I had a fantastic, wonderful, productive time". She got ". . . career advice from Brian Griffin . . . amazing guy!" **Michael Russell**, our MSP, showed "Recent Photographs" in Loch Croispol Book shop and Gallery, Balnakile Croft Village, Durness, Sutherland. Good to see another bookshop supporting photography!

The RPS Historical Group is arranging a visit to Paris on 11th/12th December this year. The details available so far are as follows:- Friday 11th - Guided tours of the Archives of the Bibliotheque Nationale (B. N.) and the Societe Francaise de Photographie, Saturday 12th - Guided tour (morning) at the B. N. of the Michael Kenna Retrospective. There are at least 4 other major photographic exhibitions on which may be of interest. Members of *Scottish Photographers* would be welcome to all or part of the visit.

For further details contact **Donald Stewart** at donaldstewart42@aol.com or on 01592-840277.



Fiona Porteous: From her show *Littoral Photography* in Acharacle

SSHOP 25! Photography in Scotland: Then, Now and Beyond our Time was the title of a fine conference held in the Hawthornden Lecture Theatre in Edinburgh in March. There were presentations by Calum Colvin, Andy Wiener, David Brittain, Sara Stevenson and Tom Normand, also an opportunity to attend a reception for Calum Colvin's *Natural Magic*. When I mentioned to a SSHoP officer that *Scottish Photographers* was already producing material for their researches in a hundred year's time I was very quickly told to do a bit of recruiting to ensure that there will still be a SSHoP in a hundred year's time! You can join SSHoP by downloading a form at their web site: www.sshop.arts.gla.ac.uk

SPeM, Scottish Photographers' E Mail, not to be confused with SPAM which is a different thing, is sent out in the middle of each month. Please note this date as items for inclusion regularly arrive the day after it is mailed. *If you are advertising an exhibition then do give the full address of the venue*

and accurate opening dates and times together with a contact web or e mail address or telephone number. SPeM is now copied as a PDF file attachment in response to requests. The editor would be happy to pass on the task of broadcasting SPeM if the small matter of transferring over two hundred confidential e-mail addresses in a manner that would satisfy the membership and the data protection act could be found . . .

Please communicate details of exhibitions and events with your fellow *Scottish Photographers*. There are times when it seems that photography is the best kept secret in the art world. And if you are putting on an exhibition then do mention *Scottish Photographers* in your advertising and literature.

You can obtain books mentioned in these pages in **Beyond Words**. Visit Scotland's only photography bookshop, in Cockburn Street Edinburgh and you can combine it with a visit to **Stills** just down the road, Scotland's first photography gallery. Neil McIlwraith has generously offered a 10% discount to *Scottish Photographers* purchasing Robin Gillanders *Highland Journey* and also Thomas Joshua Cooper's *True*. Neil would like some proof of membership. As we don't issue badges perhaps you could take along something to identify yourself as a *Scottish Photographer*. Tell your friends about **Beyond Words** - but keep quiet about your discount!

Portfolio Sessions

GLASGOW: Meetings in Street Level (Tron 103) from 6.45pm.
Contact is Carl Radford carl@carls-gallery.co.uk

INVERNESS: Details from Matt Sillars
Contact: matt.sillars@gmail.com.

FIFE: Contact Jenni Gudgeon: jenni@redcabinstudio.co.uk

Next Fife meeting is on Sunday 20th September, 1pm at Dunshelt village hall.

EDINBURGH: Meetings in Stills, Cockburn Street.
Contact is David Buchanan davidbphoto@yahoo.co.uk

Next Edinburgh meetings are at Stills from 7-9pm on Tuesday 27th October and possibly Tuesday 19th January.

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 Norfolk Tom Astbury Dunblane Susan Baker Glasgow Geoff Banks Aberdeen James Baster Edinburgh Colin Benson Edinburgh Andy Biggs Elswick Jeanine Billington London 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 Robert Burns Glasgow Irene Cadenhead Edinburgh Gordon Cairns Glasgow Gordon Cameron Edinburgh Lee-Ann Cardle Forbes Colin Cavers Lauder Lin Chay Glasgow Derek Christie Edinburgh Therese Christie Edinburgh Al Clark Abernethy Lesley-Anne Clark Glasgow Ali Cleary Edinburgh Julie Close Scotlandwell Alastair Cochrane Avoch 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 Ian Fairgrieve Inverness Roger Farnham Glasgow Peter Fenton Strathcarron Ed Fielding Perth William Fisher Glasgow Eileen Fitzpatrick Forbes Felicity Fullwood Glasgow Abigail Fraser Edinburgh Sam Gardener Staffin Tony Gardner Aberfeldy Zoe Gibson Edinburgh David Gillanders Houston Robin Gillanders Edinburgh Aase GoldsmithLargoward 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 Isle of Mull Karen Howard Linlithgow Keith Ingham Glasgow Andrea Graham Lewis Hilary Jackson Torrance Colin Jago Glenelg Jakob Jakobsson Milngavie Cameron Jinks Derby Tony Jenkinson Lossiemouth Eric Judlin Glasgow Pauline Keightley Glasgow Allan Kelly Perth Lesley Kelly Perth John Kemplay Chipping Campden Virginia Khuri London James Kinloch Tayvallich Alina Kisina Edinburgh Tomasz Kotowski Edinburgh Robert Laidlaw Bo'ness Peter Lane Forest Town Johanna Larson Glasgow Jerome Lorieau Edinburgh Thomas Law Bearsden Elizabeth Lawrence Balfron Nikki Leadbetter Menstrie Kevin Lelland Glasgow Gordon Lehany Falkirk Chris Leslie Glasgow George Logan Cargill Suzie Long Wicklewood Clare Lorenz Edinburgh 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 Pete Moore Newtonmore Chris Morris Bishops Waltham Philip Morrow Cumbernauld Roy Myers East Linton Tom Normand St Andrews Kevin O'BrienLeven 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 Rae 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 Philip Rogers Dundee Michael Russel Glendarvel Richard Sadler Monmouth Gordon Saunders Glasgow Neil Scott Edinburgh 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 David Third Colonsay Anne Thomson Forbes Douglas Thompson 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 Floyd USA

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