

- Scottish
- Photographers



NOTES Winter 2009/10

Scottish Photographers is a network of independent photographers in Scotland.

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

Organiser:

Carl Radford 15 Pittenweem Path High Blantyre G72 0GZ
01698 826414 carl@carls.gallery.co.uk

Editor:

Sandy Sharp 33 Avon Street Motherwell ML1 3AA
01698 262 313 sandesharp@scottishnet.co.uk

Accountant:

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

Webmaster:

Jamie McAteer 88/4 Craighouse Gardens Edinburgh EH10 5LW
0797 13792424 info@jamiemcateer.co.uk

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WELCOME TO A NEW YEAR, a new decade and a new edition of NOTES, almost a teenager no longer. Some things change and some things don't. The shape of NOTES has changed, it has reverted to its landscape format for there was a danger of over stretching our resources. Carl Radford, takes on the post of 'Organiser' and will arrange (or delegate) events and encourage local meetings. The web site has a new manager and will soon have a new look. Jamie McAteer, a photography graduate of Napier University, takes over from George Logan. We are grateful to George for the hard work he put into the site and wish him well.

There are friendly links between *Scottish Photographers* and organisations such as The Scottish Society for the History of Photography (SSHoP), the Contemporary Group of the RPS, the Art Schools and also the photography galleries, Stills and Street Level. No man, or organisation, is an island and we intend to continue to make friends and possibly even influence people. Ideas and issues are always at the heart of NOTES which gives a platform to photography that might otherwise never be seen. We hope that this issue will surprise and give pleasure and also act as a stimulus to the readers to go on photographing in their own inimitable way.

Stewart Shaw reports on two SSHoP events - Ron O'Donnell, who was thought to have been posted missing, gave this year's annual lecture and an exhibition of the work of the legendary Margaret Watkins which opened the splendid new *Hidden Gallery* in

Glasgow. In Linlithgow you will find the fine little *Line Gallery* whose director, Elisabet Thorin, is also a fine photographer. In November she and Keith Ingham had a show there. Keith has been on a voyage of self discovery since unearthing some of his late father's photographs. Photographers can cross all sorts of borders, Steve McQueen is a painter who enjoys both sketching and photographing, Douglas Mc Bride however is first and foremost a photographer and may well make a photograph every single day for his own personal reasons. Quite unintentionally this issue has a theme of memory and it is rounded off by Douglas Thomson's tribute to his late mother. We would like to think that John Thomson would have enjoyed reading NOTES. Thomson photographed notably in London and the Far East and it is hard to believe that his superb work, and that of other nineteenth century pioneers, is not on almost permanent display in Scotland.

We continue to attract new members including quite a number from abroad. Recent overseas joiners include Aglaya Polomarchuk, Germany and Georgia Schwender and Daniel Overturf, both from USA. Welcome to them and to all the other recent recruits from nearer home.

For a New Year motto we might as well quote William Eggleston:

"... be at war with the obvious".

Sandy Sharp

Stewart Shaw: Out SSHoPing

CONTRARY TO WHAT may be expected from its title, the Scottish Society for the History of Photography (SSHoP) has a keen interest in contemporary as well as ancient photographic processes and practitioners. A number of recent events have provided interesting outings for its members.

The night before Halloween I joined a sizeable crowd at Edinburgh's Hawthornden Lecture Theatre to hear the Society's 16th Annual Lecture presented by Ron O'Donnell. For an hour and a half we were entertained by an illustrated chronicle of this fine Scottish artist's photographic career, from its childhood beginnings to the present day. We were warned at the outset that there may be some risqué images and occasional bad language, but "definitely no violence" during the presentation, but he could equally have informed us of the wonderful images and the many laughs which lay ahead.

Starting with holiday snaps taken by the twelve-year-old O'Donnell on his "Instamatic" camera, he progressing through a series of equipment types and styles to the mature artist who came to prominence in the 1980's and who continues to develop his work today. He moved from his native Stirling to the capital to study photography at Napier and continues to live there, capturing the city on film through the decades in a variety of photographic styles. He confessed to a short attention span, and the need to continually change and move on from current projects, but it became clear as he talked and projected images from the many stages of his photographic output that certain threads, concerns and methods ran through all his work.

Throughout his work there is an interest, fascination even with

the unusual, outrageous and the surreal. Even in his early documentary work he had an eye for comic and quirky situations; a three-and-a-half man demonstration (one was a small boy) on Princes Street advocating only "USSR + USA Go Home", a toupee-wearing circus trapeze artiste, and it becomes even more obvious in his chosen interiors. A hall of distorting mirrors at Portobello, a joke shop and one selling only plastic flowers, their wares prominently on display, provide unusual and amusing subjects. Also a public toilet, police cells and an old-fashioned fur shop, all captured for posterity before their renovation or disappearance. Humour is never far away in O'Donnell's work, though sometimes an initial laugh catches in the throat as the full meaning of the photograph dawns on the viewer. This quest for the bizarre inevitably lead to direct intervention by the photographer; it was no longer pure documentary work, capturing what was already there, but now images constructed by O'Donnell. This started in a small way with objects such as masks or a part of a gorilla suit introduced into a scene, but soon was entering the conceptual arena with a series of stuffed animals, many in glass cases, "returned to their natural environment" in a country landscape. During this period there was also a move to large format colour negatives; a way of working which has been retained.

And so to the constructed images which first came to prominence in the 1986 "Constructed Narratives" exhibition, such as "the Scotsman" (now in Kelvingrove museum) concerned with our national identity, and then more overtly political work concerned with nuclear power, war and religion, but always with his tongue firmly in his cheek and a sense of humour, such as nuclear waste reprocessed as a breakfast cereal and "Do It

Yourself Cryogenics". He now uses digital photography to some extent, combining elements of the image from individual shots to get a large enough file to output at his preferred size, but still prefers to use conventional sheet film with its superior resolving power and other qualities. Current projects include a return to working in the street with views on suicide bombings, and another on the uses of body parts. As always it is thoughtful and intriguing work.

A week later, in Glasgow, SSHoP organised another outing. The Hidden Lane Gallery at 1081 Argyle Street is a new venture for Joe Mulholland who is the benefactor, curator and caretaker of the extensive photographic legacy of Margaret Watkins (1884-1969). I don't have the time or space here to tell the extraordinary story of this pioneering and award-winning photographer whose career spanned the early part of the 20th Century, photographing in New York, London, Paris, Moscow and, yes, Glasgow before she gave it all up to look after ailing elderly relatives in the city. A full range of vintage prints, some palladium, including portraits, still life and landscapes is on show in the ground floor of the gallery, and downstairs there is an equally interesting display of modern silver gelatine prints made from her negatives by darkroom wizard Robert Burns, a member of *Scottish Photographers*.



Margaret Watkins: Finneston Crane

SSHoP had arranged a private view for its members on a Saturday afternoon, and we had the free and unobstructed run of the newly fitted-out gallery which was developed from what was essentially a derelict shop. Now shiny and new, with immaculate walls, timber flooring and some interesting features such as stained glass details and a 1970's style "conversation pit" in the basement where visitors can relax and read their exhibition catalogues. The exhibition runs until 15th January and then tours abroad and is worth definitely worth a visit.

Margaret Watkins will also feature in another SSHoP event in the spring when she will be the subject of the annual Annan Lecture, usually given at Glasgow's Mitchell Library.

Visit the gallery's website at: www.hiddenlanegallery.com for current and future exhibitions.

Annual membership of SSHoP currently costs £25.00. For further details see www.sshop.arts.gla.ac.uk, Or contact: The Secretary, SSHoP, 115 Clober Road, Milngavie, Glasgow G62 7LS

Steve McQueen: Drawing on Photography

WHEN I WAS AT ART SCHOOL in mid-80's Dundee, Fine Art (which I studied) still largely meant producing paintings. Though important, drawing was mostly regarded within the long tradition of formulating ideas and compositions towards finished canvases.

Drawing was for me more vital and immediate- an end in itself, much like photography, which held as much interest. Tonal contrast, composition and vernacular detail in work from Friedlander to Jem Southam to Jean-Marc Bustamante inspired me as much as the fluidity of drawings by Joseph Beuys and Lars Jonsson.

I have since worked in various media and with very different approaches in sculpture, paint, film and collage as well as drawing. In the 1990's I tried using different cameras, preferring an old Mamiya Press camera for some time which I used to set up painstaking tableaux involving bird sculptures placed in situ in wild places here and in the mountains of Europe. Wild camping had become important to me as I sought more remote areas and my own solitude. At this time I read an Aperture book called 'Beyond Wilderness' . This, and in par-



Whiteinch Bowlers

ticular the photographs and essays of Robert Adams greatly affected how I perceived landscape and helped articulate my environmental sensibilities.

Since my art school days I had routinely carried a pocket sketchbook to cultivate an on-the-spot ethic, and when I purchased a compact digital camera a few years ago it seemed a natural complement using both to record chance and intimate detail in

my daily life whether the birth of my son or a close encounter with a snake at ground level.

In Street Level Photoworks in 2007 I first exhibited drawings alongside my photographs and film in a show with photographer Alan Dimmick and recently produced drawings to complement Keith Ingham's photographs of Whiteinch. I have taught various drawing disciplines since 1993 and have seen a resurgence of drawing particularly over the last decade and a re-evaluation of drawing's intrinsic value and purpose.

Steve McQueen: linnet864@hotmail.com

Steve McQueen: Drawing on Photography

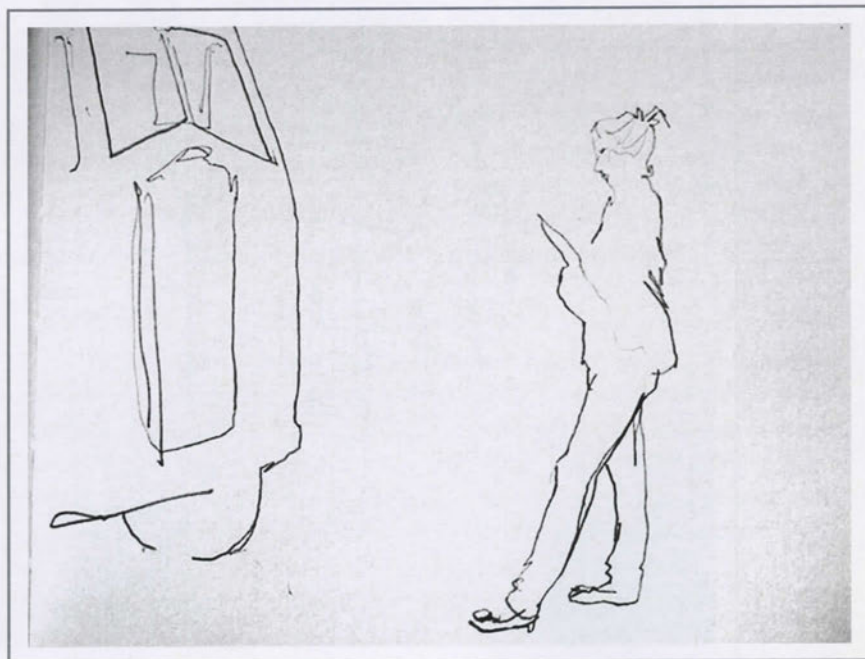


Lady with bags, Glasgow Central

Steve McQueen: Drawing on Photography



Small man in Stetson, Glasgow Central



Albion

Steve McQueen: Drawing on Photography



Torrín playing recorder



Torrín drinking with straw (original in colour)

Elisabet Thorin: In India



The sweeper



Resting



Work

Elisabet Thorin: India

"When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence." Ansel Adams

SOME PHOTOGRAPHERS CONCENTRATE in one subject area. I am not one of them. My images investigate traces, stories from the past, human activity in the environment. Generally landscape photos are sublime or picturesque scenes, imitating giants like Ansel Adams: mine look for hints of life in abandoned places. I am awestruck by the vastness of untouched wilderness, by the traces of people's attempts to subdue or live within the environment. It is like looking into someone's personal details; traces are left everywhere.

Being in love with both travel and photography, I have long been interested in the connection between the two. Though good photographic equipment is important, the image comes from the heart of the photographer and speaks to the hearts of the viewer. Good kit is not enough. If you don't feel something when you make a picture, no one will feel anything when they look at it.

I have ventured several times through Asia, most often in the south of India, connecting with places more deeply than I could have believed possible. I try to capture in my photographs a glimpse of the way I see India today - but also the way it must have been experienced when more or less apt travelers and adventurers came to meet these these vibrant cultures during the colonial era; the vastness of the landscape and its richness and the innate beauty of its people.

Taking photos, the randomness of the image making process, not seeing immediately is intrinsic to the creating of the image. Where most photographers value the clear delineation of light, texture and form produced by camera and lens, I look for the blending of light and form, focus and texture into a storytelling image, reminiscent of old photographs - the kind you would find in mad auntie Mary's attic, she who always went to weird places, developed her images in brackish water, while swatting mosquitos and suffering from malaria.

The soft, diffused look in these portraits is part accident - an X-ray moment in Dubai - and part the outcome of experiments in the darkroom. I like to experiment and work out how I can create the image to tell a story. I also experiment with long exposures.

In today's colour-saturated world shooting in black and white is a conscious decision. With the colour removed, the images demand a more direct interpretation. Most of my work is in 35 mm or medium format, taken with an old Hasselblad. I don't think it is extremely important which camera is used, as long as the quality is good I would, however, find it hard to part with either my Olympus OM cameras or my 1933 Leica.

Elisabet Thorin
0044 1506 670268
studio@thelineonline.co.uk

THIS IS FLORENCE BROUGHTON. It is the early 1930s and she is in her early twenties. She is a non-conformist, working class girl from an East Lancashire mill town. She is a machine minder, tending a dozen or so cotton looms in a hot noisy mill. The rural setting and her Sunday best clothes suggest she's out for a walk with her boyfriend after morning chapel and Sunday dinner. They probably took a tram and walked to a favourite spot, with his half-plate mahogany and brass camera with red leather bellows and rickety tripod.



Florence married Wilfred, and they settled for the clean fresh air of an east coast town and had two children, one of whom was me.

For me, this photograph is remarkable in that she is so wonderfully happy, with such an open, happy smile - one I have no recollection of ever seeing her smile. This disturbed me and brought me to realise that here is a huge part of her of which I know very little. I suppose any mother of two children is different by far from a young, single woman courting her boyfriend. The girl here is certainly so different from the woman I knew.

When making these images my first need was to reconcile myself to not knowing the woman who would become my mother. Then I strived to understand and represent our links and closeness across this divide. Later I searched for an idea of what sort of a person she was, what her interests were.

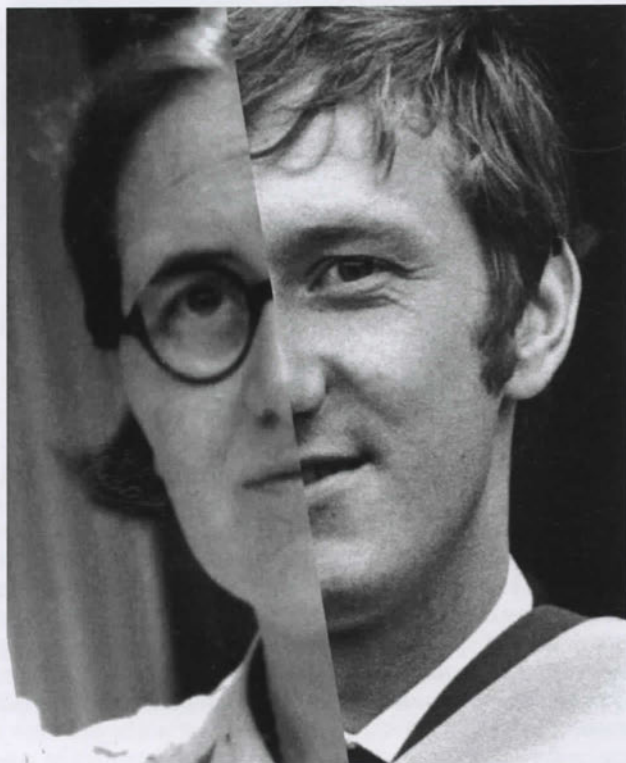
I had always identified with my father. Perhaps most sons do this. However when, this spring, I put my face next to hers I recognised for the first time our close facial likeness. Our chins, lips, eyes, eyebrows, eyelids, even the lines on our foreheads, match up. It is perhaps sur-

prising that I should be astonished by this but it is so, and welcome. I was in my twenties when my mother approached the age I am now, and my new feeling of greater closeness allows me to, belatedly, to appreciate her better - and perhaps more clearly understand myself and who I may become.

I suppose that in showing these images to people I wish to engage and entertain. In truth, in making these pictures there is only one person from whom I seek approval.

www.keith-ingham.com kpdi@hotmail.com

Keith Ingham: Florence



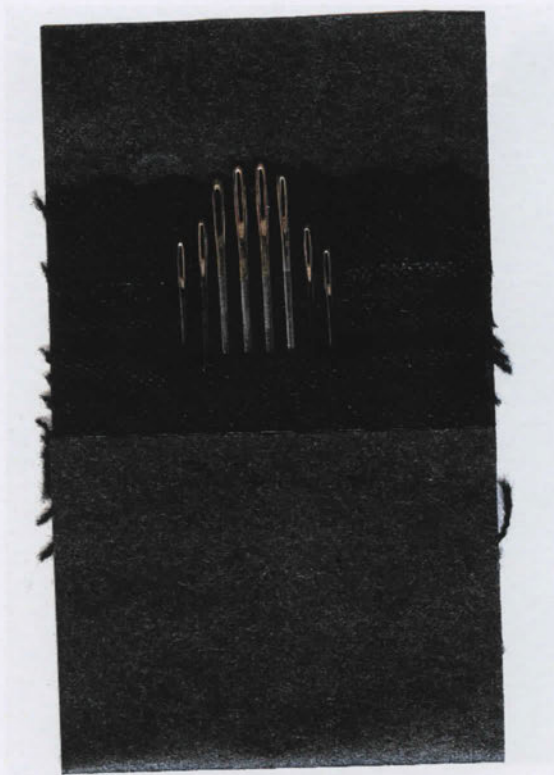


Keith Ingham: Florence

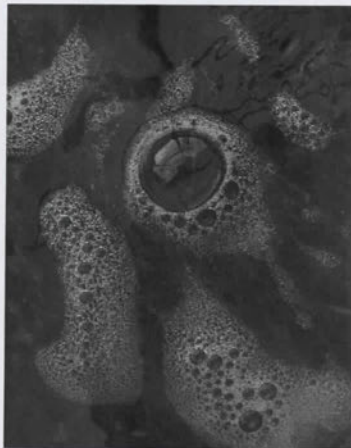




Keith Ingham: Florence







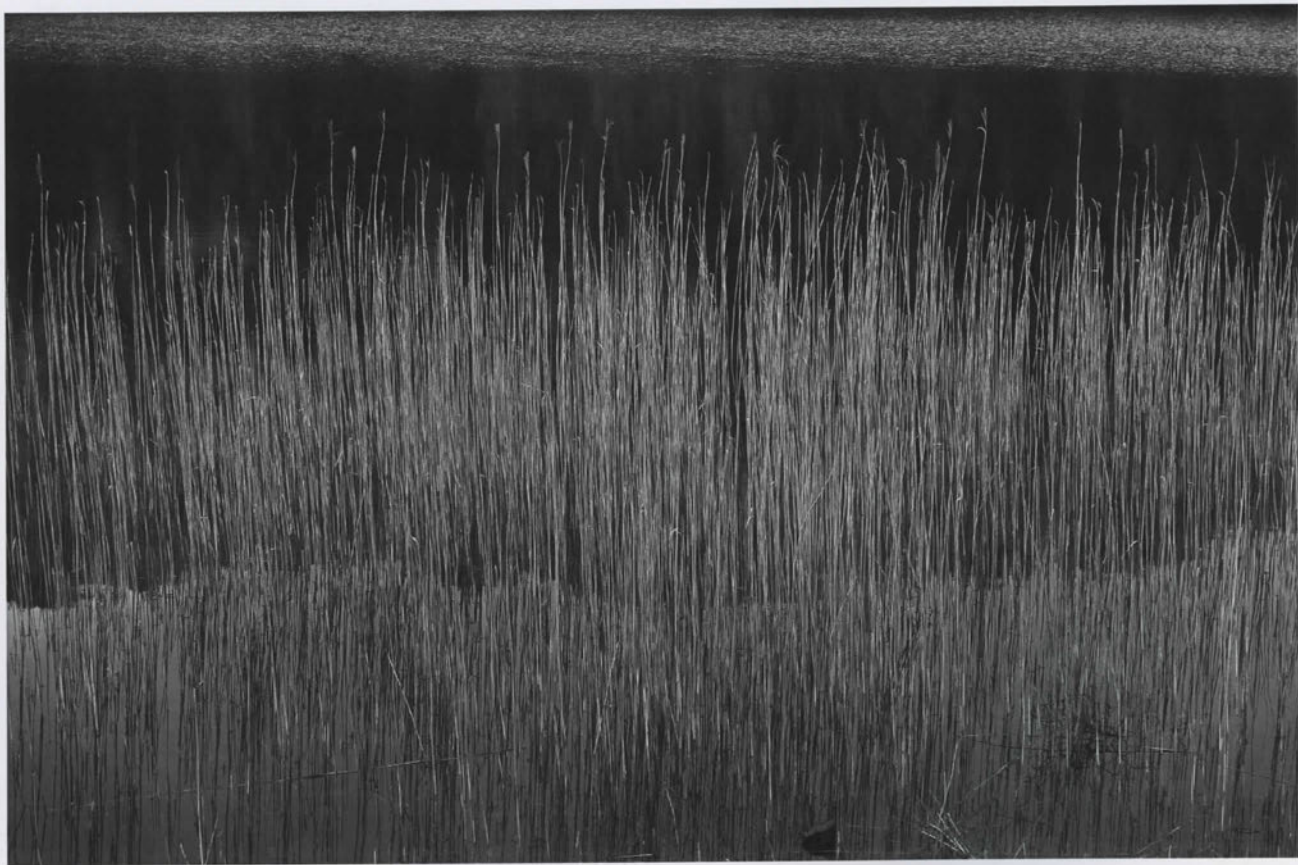
*imagine they knew already,
leaving signs that someone else would find*

Douglas McBride: Archaeology. From the Riabhach series





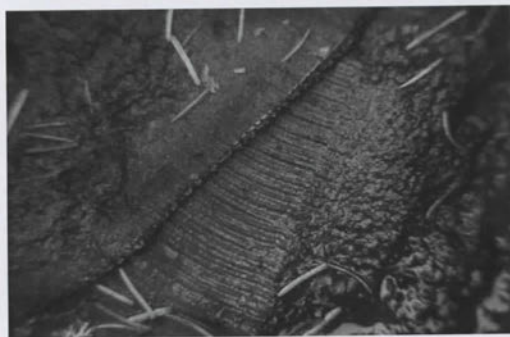




Douglas McBride: Archaeology. From the Riabhach Series



Douglas McBride: Archaeology. From the Riabhach Series



Douglas McBride: Archaeology. From the Riabhach Series



Douglas McBride Riabhach Killin FK21 8RG 07974 921 751 www.douglasmcbridephotographer.co.uk studio@douglasmcbride.com

Douglas Thomson: Mum's Garden

This very personal project, dedicated to my Mum's memory was made as a reflection of her pride and joy, her garden.

Before being faced with the sale of her house I wanted to make a series of photographs which recorded her hard work, her enthusiasm and her commitment. I have tried to capture something of the promise of a garden emerging from winter to new life and yet touched with the inevitable sadness of her passing. All of the photographs were made with a plastic Holga camera with its own very distinctive image. To use the camera with any degree of success requires a little understanding of the Holga's considerable limitations and also the need to let go control and have faith in serendipity.

'A little understanding and faith in serendipity,' not a bad approach to life.



Douglas Thomson: Mum's Garden



Douglas Thomson: Mum's Garden



Douglas Thomson: Mum's Garden



Douglas Thomson: Mum's Garden



Icons of Scottish Photography: John Thomson



John Thomson

Photography on the Common
From "Street Life in London" pub. 1877

Courtesy of The National Library of Scotland

2009 was a good year for several *Scottish Photographers*. David Gillanders won a well deserved Getty Award and Douglas McBride got a medal from the Mayor of Chaumont in France. But while Thomas Cooper became the first *Scottish Photographer* to win a Guggenheim Award *The Turner Prize* still seems to elude our members. In the course of the year there have been numerous individual and group exhibitions with many more planned. Make use of NOTES and SPEM to advertise events - there is a wide and eclectic mailing list. When sending notices to SPEM please give accurate details of venue addresses and opening times.

Recently Aase Goldsmith and Lenka Sedláčková have had shows in the Czech Republic while Eileen Fitzpatrick has an ongoing show in the Blue Angel Cafe, Findhorn; Roger Farnham's show 'c o r r u g a t i o n' opened in the Market Place Gallery in Armagh; Tina Vanderwerf was in the Discerning Eye exhibition in London and also the RSA in Edinburgh where Alicia Bruce showed her 'Feedback Loop'. In January Robert Burns gives his Kiev pictures another airing in the Cafe Cossachok in the fine new Tron 103 complex - which is shared by Street Level and the Glasgow Print Studio. Melanie Sims has her first solo exhibition in the enterprising Park Gallery in Falkirk. Colin Gray's moving 'In Sickness and in Health' is in Street Level till the end of January. Further

afield Jakob Jakobsson will show his documentary work at the Museum of Photography, Reykjavik, Iceland, 23 January - 9 May 2009. Meanwhile, in Stills, lín Jakobsdóttir (Jakob's daughter!) exhibits 'Hinges Between Days'. Douglas McBride, in the *Hidden Gallery*, will have a long overdue showing in his native land. Shiela Borthwick's *Instant Light* (Polaroids) is in Perth until March and Andy Biggs' *English River* will be at the Garstang Arts Centre from 13 April to 6 May, 2010. His photographs can be seen in book form on www.blurb.com. Talking of Blurb, Stefan Syrowatka has published *Northern Grace*, a culmination of eight years' work in Aberdeen (he now lives in Cork) and Douglas McBride's *Archaeology* is also on Blurb. Advertise Blurb publications in SPEM and NOTES. Ray McKenzie's *The Flower and the Green Leaf* (Luath Press) is an account of "Glasgow School of Art in the Time of Charles Rennie Mackintosh". Recommended!



Jakob Jakobsson: Cement Finisher

EVENTS EVENTSEVENTS EVENTSEVENTS EVENTSEVENTS EVENTSEVENTS

The **Inversnaid** meeting is planned for a weekend in the Spring. Details will be circulated in SPEM and you can contact Carl Radford. You should shortly be able to view the Inversnaid 2010 programme on www.inversnaidphoto.com.

Web Site Jamie McAteer, the new web master, is seeking material. There are links to members' sites as well as to *face book* and *myspace*. Members' work with text is invited, but please select your work, do not send random images or CD's with large numbers of files. Jamie reserves the right to show work which reflects the ethos of *Scottish Photographers*, see the contents of these NOTES for guidance. We are delighted to feature Calum Colvin as the first guest in 'Spotlight'.

2009 saw the opening of Street Level's new premises in Glasgow. Tron 103 is a stunning new development which includes the Glasgow Print Studio and the Cafe Cossachok. At the end of the year came the welcome news of another Glasgow gallery, the Hidden Gallery in Argyle Street. The director, Joe Mulholland, has indicated that photography will feature in his programmes. It is always good to see *Scottish Photographers* appearing in magazines. Thomas Cooper, Carl Radford and Andy Biggs all appeared in a recent Ag. Jerome

Lorieau and Felicity Fullwood were in the redoubtable Amateur Photographer and Felicity won the prize copy of Robin Gillanders' Highland Journey offered in the Autumn NOTES. If you can still find a copy then do purchase Portfolio Number 50. It contains a who's who of contemporary photographers and is well worth the price. Patricia Macdonald and her pilot husband Angus have a new book coming out. *The Hebrides: An Aerial View of a Cultural Landscape* will be published by Birlinn. Hoorah for Birlinn and hoorah for, at last, a serious photographic examination of the Scottish landscape.

Portfolio Sessions

GLASGOW: Meetings in Street Level from 6.45pm.
Carl Radford carl@carls-gallery.co.uk Meetings on the first Thursdays in February, May, July, September and December

INVERNESS: **Matt Sillars:** matt.sillars@gmail.com.

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

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

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 Geoff Banks Aberdeen James Baster Edinburgh Colin Benson Edinburgh Anthea Bickmore Gilston Andy Biggs Elswick Jeanine Billington London Richard Bingham Bonnyrigg William Bishop London Val Bissland Bearsden Alan Borthwick Perth Sheila Borthwick Perth Alex Boyd Glasgow Keith Brame Edinburgh David Bromwich Dunblane Alicia Bruce Edinburgh David Bruce Helensburgh David Buchanan Edinburgh William Buchanan Edinburgh Robert Burns Glasgow Gordon Cairns Glasgow Gordon Cameron Edinburgh Lee-Ann Cardle Forbes Iain Castle Orford Colin Cavers Lauder Derek Christie Edinburgh Therese Christie Edinburgh Al Clark Abernethy Ali Cleary Edinburgh Julie Close Scotlandwell Alastair Cochrane Avoch Joel Conn Glasgow Scott Cook Dunfermline Robin Coutts Waterloooville 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 Stan Duncan Rotherham Martin Elder Culbokie David Eustace New York 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 Goldsmith Largoward Peter Goldsmith Largoward David Gordon Glasgow Mary Gordon Edinburgh Andre Goulaincourt Inversnaid Colin Gray Glasgow Jenni Gudgeon Cupar Peter Hallam Morton Avril Harris Enfield Gordon Harrison Achnasheen Meg Heggie Glenrothes Niall Henderson Menstrie Joyce Henry Giffnock John Hobson Edinburgh Nick Holmes Isle of Mull Karen Howard Linlithgow Keith Ingham Glasgow Andrea Ingram Lewis Hilary Jackson Torrance Jakob Jakobsson Milngavie Cameron Jinks Derby 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 Wojtek Kutyla Edinburgh Robert Laidlaw Bo'ness Peter Lane Forest Town Johanna Larson Glasgow Jerome Lorieau Edinburgh Thomas Law Bearsden Elizabeth Lawrence Balfour Nikki Leadbetter Menstrie Kevin Lelland Glasgow Chris Leslie Glasgow George Logan Cargill Suzie Long Wicklewood Douglas Mackie Edinburgh Fin Macrae Tain Douglas McBride Killin Graeme Magee Edinburgh Harry Magee Glasgow Sarah Mackay Glasgow Jamie McAteer Edinburgh Ray McKenzie Milton of Campsie Iain McLean Glasgow Michael Maclean Glasgow Colin MacLeod Edinburgh John McMeekin Paisley Steve McQueen Glasgow Jim Mailer Cupar Catherine Markie Edinburgh Graham Marsden Nairn Don Marsh Glasgow Fergus Mather Wick Allan May Bearsden Douglas May Edinburgh Ian Melville Glasgow Tony Middleton Cannock Robin Miller Drumadrochit David Mitchell Dunfermline Bob Moore Avoch Pete Moore Newtonmore Chris Morris Bishops Waltham Philip Morrow Cumbernauld Roy Myers East Linton Gordon Newlands Glasgow Tom Normand St Andrews Kevin O'Brien Leven David Ogden Balmullo Daniel Overturf Illinois, USA Caroline Parkinson Edinburgh Alan Paterson Glasgow Peacock Visual Arts Aberdeen Tim Peat Muir of Ord Michael Peterson Lerwick Robert Pew Motherwell Aglaya Polomarchuk Berlin, Germany 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 Georgia Schwender Illinois, USA Neil Scott Edinburgh Scottish Arts Council Edinburgh Lena 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 Kennay David Wallace Perth Clive Walton Edinburgh Vanessa Wenweiser Glasgow Elizabeth Wewiora 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

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

Scottish Photographers 33 Avon Street Motherwell ML1 3AA

01698 262313 sandesharp@scottishnet.co.uk