

# ● Scottish ● Photographers



NOTES Autumn 2012



David Peat: Barrow Boy. See The Printer's Tale page 21.

## Contents

4. **Colin MacLeod**; Leisure and recreation

6. **David Peat**: The Printer's Tale. Robert Burns' tribute to the distinguished Scottish film maker.

8. **Simon Robinson**: Botanics

14 **Keith Ingham** If It Moves, Shoot It. If It Doesn't Move, Shoot It Anyway.

19 **Chris Leslie** St Mary's Seminary Cardross

27 **Alex Boyd**: Mapping the Edges of Gaeldom. Last light, Dún Briste

25 Spotlight: **Ron O'Donnell**

26 **Douglas Thomson**: Venice without a phone

29 EVENTS

30 **Duncan Macpherson** Photographer and Pharmacist.

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WELCOME TO THE AUTUMN NOTES, a temporary return to a larger format, to mark the tenth year of NOTES. It will also be my last issue as editor. Annoying health problems mean that I have, reluctantly, to give up the job which has been a pleasant if vicarious creative experience for me. I hope that, unlike the demise of the Dandy, which may be disturbing some of our readers, NOTES will continue in production. A new editor/team is sought so that next year's editions can go out smoothly - perhaps in a quite different form. A rewarding opportunity for a college, book shop, gallery, individual or group. There is a mouth watering data base of many of Scotland's most creative photographers and enough money in the bank to finance the next issue, this issue is a subscription holiday! Requirements are a desk top publishing package and a cheap and cheerful printing firm near you. Contact me for information.

**David Buchanan** has taken on the broadcasting of SPEM. Note his e-mail address and send, in good time, accurate material in a form that is easily copied. Communication is valuable and despite their passionate devotees, most of our members tell us that they prefer SPEM to consulting Twitter, Facebook and web sites.

**Colin MacLeod**, once a film maker, always enjoys still photography. He says his pictures celebrate 'people not working' though they do show a bit of activity. When is work not work? He may be able to supply you with his little book, *Photographs 2007 - 2009* if you ask him nicely. The moving tribute to the distinguished film maker **David Peat** is by **Robert Burns** with whom David got in touch through a chance mention in Calumet. The result was that David could see his precious cache of unprinted negatives come to life, to his great delight. See-

ing each latest batch of prints was for him like opening presents on Christmas day. Robert's full unedited tribute to David can be seen in the Blog section of the *Scottish Photographers* web site for 23 May 2012.

**Simon Robinson** is a 'short, balding photographer from Raumati Beach, New Zealand who now lives in Scotland . . . ' That at least is how he introduces himself on his web site and how we were able to recognise him in a Glasgow cafe one sunny day in June. He has built up a body of work based around what he calls 'Botanics'. Simon has a way with curators, always getting what he wants when he gently asks 'May I have one of these?' It is a shame that most of his work has had to be shown in monochrome for his work is far from that. Since **Keith Ingham** gave up his day job at Strathclyde University he has returned to photography with a vengeance. As well as having regular exhibitions Keith has published a number of Blurb books - look him up. Japan is one large step for mankind but one small step for Keith from his usual hunting ground in Glasgow.

St Mary's Seminary in Cardross has been described as a "building of world significance". It is now deserted and in a state of great ruin and disrepair. But for **Chris Leslie** it is a 'photographer and film maker's paradise'. Not for the first time is a photographer drawn, not to a pristine architectural masterpiece but to a building in decay. The good news is that redevelopment is being investigated. Bad news for Chris.

By the time **Ron O'Donnell** (Spotlight) was commissioned by Tessa Jackson to make work for a Collins Gallery show, *Glasgow - A New Look*, he had already exhibited widely. Although still a relative newcomer, he would in the same year, 1987, also have shows in Cardiff, Edinburgh, London,

Minneapolis, Washington DC and New York. His CV continues in much the same way to the present. His work can be seen in the Scottish National Portrait Gallery, on his web site and on permanent display at Kelvingrove Museum and Art Gallery.

**Alex Boyd** recently spent time with his wet collodion apparatus at Ballinglen Arts Foundation in County Mayo. He will soon be off to Skye 'mapping the edges of Gael-dom' in an RSA/Sabhal Mor ostaig residency and then to America on a Churchill Fellowship. Finally, but not least, comes **Douglas Thomson** with images of Venice which succeed in not competing with smart phones or postcard makers. It is typical of contributors to NOTES that they make pictures in their own way.

Little has changed in the Scottish photography scene in the time that NOTES has been around. Street Level and the National Portrait Gallery have been nicely refurbished. The Hidden Gallery has opened and the Portfolio Gallery and its magazine have closed. Fife once again has a Corridor Gallery but the putative Scottish National Photography Centre remains as shyly elusive as ever.

*Scottish Photographers* continue to exhibit in whatever places they can but photography in general has still not got a high profile with hardly a mention at the Edinburgh Art Festival and only Robin Gillanders keeping the flag flying at the official Festival. A curious state of affairs for the country which was the 'cradle of photography'. Step forward a rich and enterprising individual to match Robert McDowell, the man who has put millions into Summerhall, the former Vet school, now a splendid new arts complex in the Meadows at Edinburgh. Let's not be too sensible . . .

Sandy Sharp



The pictures are about time spent not working. This can be active or passive: relaxing or pursuing an activity that can be more taxing than employment. The spectrum of recreation is as wide as the world of work, and often they are interchangeable. My subject is about the discourse of leisure; the particular patterns and specific looks that separate things which must be done to earn a living from those where this is not the prime necessity. Whether taking a nap, going for a walk, canoeing, treasure hunting, or twitching our use of spare time can not only have varying degrees of intensity, but also the notion of time gained or time lost.

Some people work hard at leisure while others take it where and when they can find it in a relaxed way.

The scholarly dissertations on the taxonomy of leisure tend to focus on the psychological and physical effects of recreation, using their findings to derive socio-economic conclusions as well as discerning the impacts upon our individual or collective well-being. I, on the other hand, am more interested in how the depiction of leisure can convey qualities that might get swamped in too much theoretical analysis. If the object of an activity is to get away from it all then I want the essence of that to be conveyed as directly as possible.

Colin MacLeod

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Twitchers



Dolphin Watchers



Skuller, Walkers and Cyclists





Election Poster



Barcelona Giant

David had a long career as a well-respected freelance documentary filmmaker who always carried his Leica M6 with the 35mm lens wherever he was in the world to photograph whatever captured his imagination. During visits to his grandmother in London, who had been a keen amateur photographer, he saw prints appearing in her darkroom which probably sowed the seeds for a life in image making.

The gift of a camera when he was 21 was all he needed to create a portfolio which would help him leave a soul-destroying clerk's desk in a shipping company and help him get on the bottom rung of the ladder of filmmaking.

Although he had always made photographs the images rarely went beyond the contact sheet. Encouraged by many friends in Aberfeldy he decided to edit the early negatives and have his first exhibition of these Glasgow images in Kevin and Jayne Ramage's beautiful Watermill Gallery. He was advised to talk to me about making exhibition quality selenium toned prints for this exhibition.

This was the start of a very close collaboration editing and printing his archive. When we first worked together David was unsure of the quality of his work as it had always been secondary to his professional filmmaking but subsequent exhibitions show that he had a very sophisticated and compassionate eye from his first efforts. Both in his filmmaking and street photography he had an uncanny ability to get very close to people without the subjects being aware of his presence. Behind his Leica he

seemed to have a cloak of invisibility.

David had always sailed with his family and he often e-mailed me about negatives or prints from the bridge and I would email him from the engine room or engine room to captain. I'll miss the nautical e-mails. We both admired the work of Cartier-Bresson and Josef Koudelka whose work was printed by the great master printer Voya Mitrovic. For Bresson he printed long tonal scales and for Koudelka more contrasty dramatic prints. Sometimes I would ask David if this image was to be a Cartier Bresson or a Koudelka and I can still hear him laughing "Give me a wee bit of both---and not to dark!"

When he was diagnosed with Myeloma in 2009 I tried to encourage him by telling him about the eccentric Leica fanatic Tom Abrahamsson in Vancouver who makes improved soft releases and other equipment designed to improve the handling of Leica cameras. Tom had survived over eleven years at that time with Myeloma. Even then David said that his strain of the disease was particularly aggressive.

This started a period of making the most of his time with the family, skiing, sailing in the Greek islands and further editing of his archive for another exhibition "Through the Looking Glass" at the Watermill Gallery in June 2011. Robin Gillanders spoke eloquently at the opening about David's work and how each print was a one off unlike the digital print which is infinitely repeatable.

He obviously did not know how long he had to complete this





Colours of Benetton

work and was concerned that I was to spend March in Kiev, Ukraine where I was exhibiting 60 images of my ongoing Ukrainian documentary work. I emailed from the "engine room to the bridge" in Kiev telling him not to worry because I was planning to spend all of April and May printing this show.

David's archive is massive and he worked tirelessly to edit it because as he said he did not want to fall off his perch with so much of the work never seeing the light of day. Often he was quite exhausted, living life to the full and I would email him to take it easy and limit his constant "runnin' about". He just kept running at full pelt as he had always done. He phoned me on the 12th of April very excited about the forthcoming retrospective exhibition in Street Level Photoworks, The BBC documentary "A Life Through The Lens" and the publication of a book.

I said that I was going to visit friends for a few days from the next day and that I would be ready on my return to make the final prints for his retrospective. I was with friends in Cheshire when I received a text from David Gillanders late on Monday the 16th to tell me that David had died.

David may not be with us but his images are singing out loud and clear. As I printed the last images for the retrospective I missed him telling me "Not too dark!"

**Robert Burns** Photographer & Printer  
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Tree Peony



A few years ago I bought a book by Karl Blossfeldt. It was a compilation of his books from the late 1920's and early 1930's. Blossfeldt was an art teacher who made photographs of plants which he used as teaching aids for his students. He ended up producing three very successful books from these images.

During the summer of 2010 my girlfriend and I were doing some gardening and one particular poppy caught my eye. It hadn't flowered yet and the head was still hanging down, this was framed by a large leaf which (to me) gave the impression of a ballet dancer. So I did what any good photographer would do - I cut it off, took it inside and photographed it. This was the image that started my botanic project. Over the next couple of years I continued to keep an eye out for plants with interesting shapes that would lend themselves to the type of photographs I wanted to make. My aim is not to produce straight documentary photographs of the plants but to show the patterns, shapes, symmetry and architectural qualities that exist in nature around us. To this end I will sometimes remove petals and leaves to expose what's beneath.

My subjects have included flowers, leaves, seed heads, pods, buds, roots, shoots and stems. I started out photographing plants from our garden and then progressed to neighbours gardens and the rest of the village. I also picked up some seed pods from Mexico when we went there in

2010. Earlier this year I contacted the Glasgow Botanic Gardens in the hope of acquiring more unusual plant matter. I went up there one lunchtime and was taken around by the Assistant Curator (now Head Curator) Stephen Herrington. I came away with a couple of bags of potential subjects which I am still in the process of photographing.

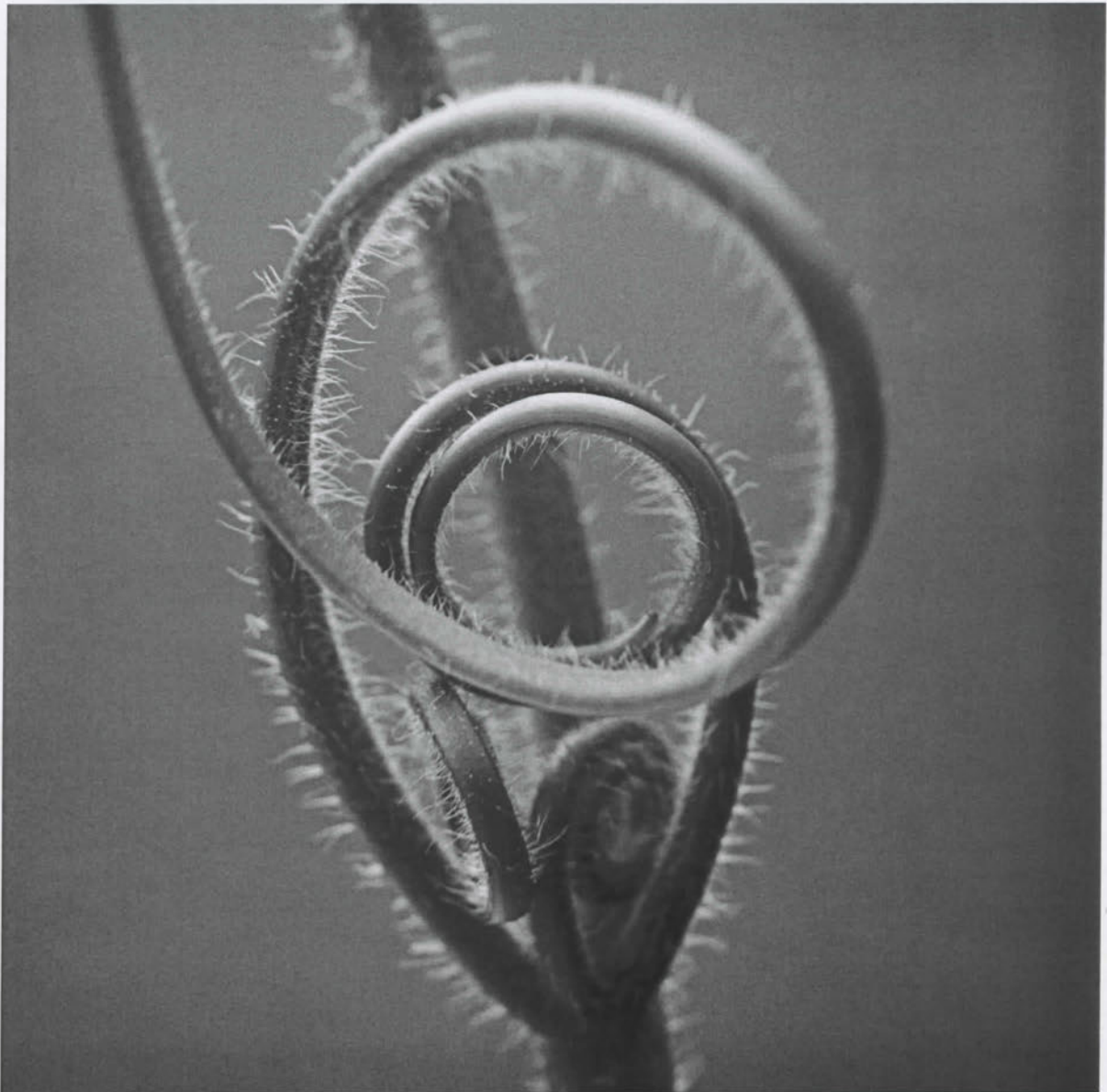
With regards to equipment used, I started this project using a Fuji GX680 medium format camera with long bellows and rail extensions to allow me to get as close as possible. I only have a 100mm lens for this camera and sometimes I couldn't get close enough - so I would blu-tack a magnifying glass on to the front of the lens to increase the magnification. The more recent photographs however, were taken on a Fujifilm X100 digital camera. The X100 has a fixed 35mm equivalent lens so I bought a 10x close up lens to put on the front. This combination has worked very well.

Simon Robinson  
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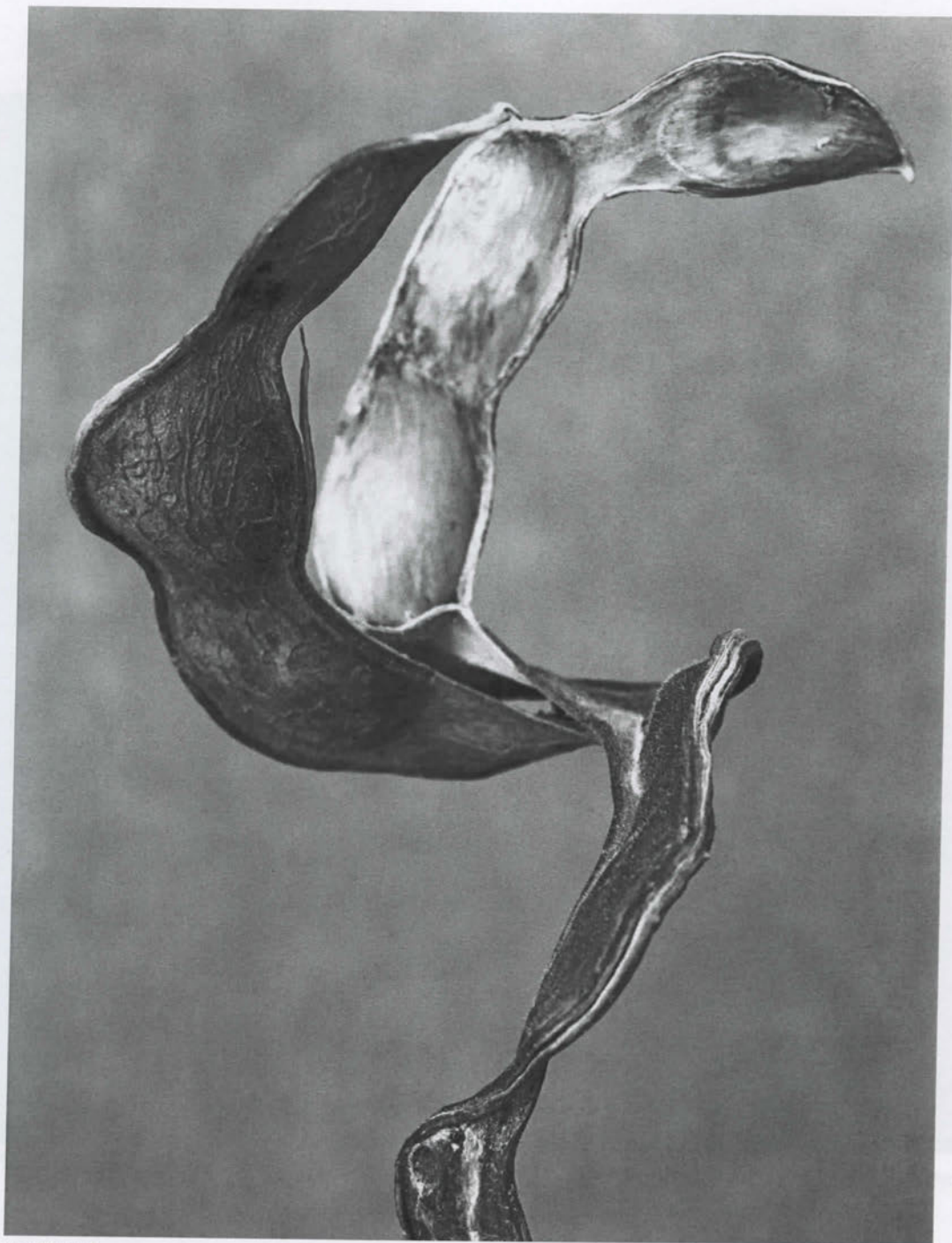


Rosa Rugosa





Pumpkin



Sandalwood





Hogweed

What do we take photographs of? In particular, how do we decide when we're on holiday? If we're with family and friends, there's an obligation to take the requisite snaps. It may well be a place of interest so we may want to concentrate on what we see. A holiday can be time away from the preoccupations of everyday life when we might focus on exploring ideas and concepts for which we don't normally have time.

These photographs were made early last year in Japan, on the way home from a family wedding in Australia. We met up with a friend and were staying with another who was working there, but only for a few months more, so the possibility of returning was not great. Japan has always fascinated me. It seems a place of paradoxes. It is a complex, industrialised country which led the way in sophisticated technological innovation. It has a remarkable catalogue of historic buildings as well as radical contemporary architecture. Kyoto alone has 17 World Heritage Sites, while Scotland has five. The people appear quiet, orderly and socially coherent yet for my parents' generation they created a long war, their conduct of which provoked a final act of brutal and unprecedented devastation.

How was I to embrace all, or any, of this in my photographs? My solution is in the title of this piece: "If It Moves, Shoot It. If It Doesn't Move, Shoot It Anyway." I photographed everything. This has its consequences. While ostensibly with my small group I frequently found myself alone; abandoned and searching anxiously for them. Fortunately they were invariably 50 metres ahead, waiting patiently and only occasionally uttering a heavily ironic remark as I rejoined them.

It also meant I brought home 1300 images, of which these few images are a tiny percentage. There is a book at [Blurb.com](http://Blurb.com) called *Shoto, Shibuya and Suicide Ramen*. It embraces all the three aspects of my interests outlined above and was meant mainly for the individuals in our small party and their friends and families. All the pages are available for browsing.

Keith Ingham  
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St Peters Seminary in Cardross is a photographer and filmmakers paradise. It is a disused Roman Catholic seminary near Cardross. Designed by the firm of Gillespie, Kidd and Coia, it has been described by an international architecture conservation organisation as a modern "building of world significance". It is one of only 42 post-war buildings in Scotland to be listed at Category A, the highest level of protection for a building of "special architectural or historic interest" but it has been abandoned since the end of the 1980s.

I first heard about it back in 2008 from architect friends and urban explorers yet it took me until 2011 to finally get time visit it on an early Sunday morning. Its not the place to take the weans and wife I was told, so I ventured out with a friend, with the idea that if one of us falls though a roof then the other can go get help!

The road to St Peters isn't a main road, it's more of a path and the iphone with google maps was pretty useless also as its not

even on there, and getting a mobile signal is another issue. On reaching the building there is a 12 foot tall fence all round the structure with warning signs of danger – someone really doesn't want you to enter the place. Just as we were about to give up and go for a pub lunch we followed a small trail round the back of the building where the fence was busted open and found our way in.

Determinedly modernist, brutalist and owing a huge debt to Le Corbusier, the building is often considered one of the most important modernist buildings in Scotland. There isn't much left except concrete as much of the wooden interiors have been burned by the local youth. But what concrete remains is spectacular to behold. You feel that you are exploring the building in its very beginnings as a concrete shell, even though everything else around is disintegrating. The graffiti artwork through the building is equally spectacular, huge detailed murals of Golam, the Hulk and other artwork litters the buildings and grounds. Some are over 20 feet high, others you find in the wee dark corners.







I visited St Peters several times over a few months - My first time was a photo shoot, the second visit was to film and the third visit was just to record audio. As well as being visually stunning, the building outputs incredible eerie water like sounds throughout the structure. For me, photography alone was just not enough to document this place.

These images themselves are now historic as the building is being redeveloped. The community arts group NVA was awarded a grant by the Scottish Arts Council to develop temporary and

permanent artworks as part of the redevelopment of the building and surrounding woodlands. It will be a shame to see it change in a way, and it would be a cardinal sin if the graffiti disappears.

I have heard that the building and area have been fenced off once again and access isn't possible anymore. But there is always a way in to these places, so if you are passing by Cardross anytime soon and fancy a wee photographic epic journey then give it a go. Just don't take the wife or weans . . .

Chris Leslie [www.chris@chrisleslie.co.uk](http://www.chris@chrisleslie.co.uk)













I had travelled 350 miles to get to this point, a lonely cliff edge on the edge of the West Coast of Ireland, the Atlantic roaring a few hundred feet below. I had spent the previous evening staying in the local town of Ballycastle in County Mayo, having packed my darkbox, chemicals and camera into my car, heading off the next morning along the winding coastal road.

Having arrived at the base of St Patrick's Head, a dramatic sloping headland which contains the ruins of a church said to be founded by the Saint himself, I began to make my way uphill to the place which would be of most use to me, a small concrete look out post built during the war which would serve as a temporary studio and shelter from the worst of the elements.

I had come to Ireland with the intention of making wet-plate collodion images, a decision I was starting to regret as I began loading a small iron hand trolley provided to me by an amused local for the purposes of dragging my equipment a few hundred meters up the hill. It would take between 1-2 hours to make the many return journeys over the uneven terrain of the headland, dragging my heavy equipment behind me, along with my chemicals and about 40 litres of water required for the process.

Setting up in the bunker, I had a view before me which I will not soon forget. Through its three empty windows I could see 'Dún Briste' an impressive sea stack which rises from the depths some 80 metres off shore, separated from the land in 1393 during a storm which would leave a family stranded, and who would be rescued in a story still being told over 800 years later.

darkbox, and began to compose my first shots out on the cliff edge. I poured my first plate and concentrated my attentions on the stack, making several images of it looming out of the sea, choosing to eschew the landscape lens in favour of an old petzval portrait lens to give the images a ghostly, unsettling feel.

I continued working this way for many hours, sheltering in the bunker when the sun disappeared and a small snowstorm hit land, forcing me to huddle with some German tourists, and a spiritualist on the search for a girl who he believed met her end here, adding to the strange unsettling feeling that such a location evokes.

The final image I made that day 'Last light, Dún Briste' was made with tired hands, and is an image which allowed me take advantage of collodion's

unique aesthetic, and reflect my own emotional response to the landscape as I tried to make sense of the genius loci. Instead of making an accurate exposure, and with the dark contrasts of Bill Brandt's Skye work in mind, I closed down the shutter, and deliberately underexposed the image. Next I would develop the image twice to create what would appear to be a bolt of lightning striking the stack itself, an effect which turned out much better than I could have hoped for.

Feeling utterly exhausted and noticing that my hands were shaking through exertion, I decided it was probably advisable to stop playing with chemicals near cliff edges, packed up the equipment, and began the laborious process of taking it back down the hill.

In my development as a photographer I felt it had been an important day, and this image represents something of a breakthrough for me. I had become disillusioned with collodion work of late, growing tired of seeing the same portraiture and the same poses, and I desperately wanted to capture something else. It was in this image that I found it, and it's a path I intend to pursue over the course of my 6-8 month RSA residency in Skye and the Western Isles as I work on my 'Mapping the Edges of Gaeldom' project.

'Last light, Dún Briste' and other work from County Mayo will be on exhibition at the Royal Ulster Academy during the RUA Annual Exhibition 2012.

Tired, but with adrenaline coursing through my veins, I set up the





I used to work in derelict buildings, this one was at the back of The Royal Scottish Museum in Chambers street Edinburgh. It was a four storey tenement and I used it for about a year, this was one of the rooms. I first exhibited this work at the Collins Gallery in Glasgow and was reminded that in the catalogue it was titled '90% pseudo surrealist crap'. I had forgotten about that title, I now just call it 'The man with the brick head', but it did make me think of why I chose this title. Pseudo-realism: this term is often used to describe artistic methods deviating from what's referred to as an accurate representation of reality. The prefix 'pseudo' is used to mark something as false, fraudulent, or pretending to be something it is not. Pseudo means; not genuine but having the appearance of . . . and so called Verist Surrealists use realist imagery arranged nonsensically, evocative of a dreamlike state all of this is applicable to this work, and for the love and homage to the great Rene Magritte.

It is difficult to remember why at a certain time this work was made but I do remember knowing a bricklayer named Norrie. He had a pile of small bricks in his workshop and I asked, "could you make a head from these bricks"? . . . It looks now as if I used all the clichés. [*Cliché*: an expression, idea, or element of an art

work which has been overused to the point of losing its original meaning or effect] The bricks, the two dimensional cartoon suit, the venetian blind lighting, the *film noir* feel, the surrealist overtones – everything but the kitchen sink. Oh the kitchen sink is there!!

This image was shot on 10x8 transparency, and looking at the work again I can see Glitto cleaning powder with bleach, a tin of Kaolin Poulitice. Kaolin, also called china clay, soft white clay that is an essential ingredient in the manufacture of china and porcelain. Kaolin is named after the hill in China (Kao-ling) from which it was mined for centuries. Kaolin poulitice. You made a thick paste with kaolin (powdered china clay) and hot water, applied it to a part of the body often heated and medicated, that is spread on cloth over the skin to treat an aching, inflamed or painful part of the body. There are references to b/w work of mine, old postcards, some family photographs, two Edward Hopper images, and oh yes dried spaghetti . . . This may be a reference to some flats I stayed in as a student; come to think of it the full image may refer to that.

Ron O'Donnell  
[www.ronodonnell.com](http://www.ronodonnell.com)





Venice has drawn travellers for so many centuries. As you approach the city it makes an immediate impact; it blows the mind, warms the heart and lightens the wallet, not necessarily in that order. Across the passage of time it has been written about, painted and photographed. It is arguably the most photographed city on the planet and the scope for originality is virtually impossible.

And yet, no matter how hackneyed, pulling out a camera and releasing a shutter is difficult to resist. For these images I used a range of film and digital cameras, some more sophisticated than others. Back home I decided to make some prints using what is now euphemistically and curiously referred to as 'alternative processes', in this case platinum/palladium prints. The process offers a marvellous tonal range and an individually crafted image.

Utilising digital images or scanned film, the next stage is to make an enlarged digital negative as the process necessitates contact printing through a full scale negative on to hand prepared watercolour paper. The paper is prepared by brush coating with ferric oxalate and platinum and/or palladium salts, hence the distinctive border. The dried paper is then sandwiched with the negative in a contact frame and exposed under ultra violet light. The print is developed in potassium oxalate and cleared through a series of citric acid and hypo baths, culminating in extensive washing. The end result is a uniquely crafted print. It has been suggested to me that I could have just used a phone camera. This is indeed true. Equally William Turner could just have used a pencil however Venice just seems to tantalise and offer so much more. Ciao!

Douglas Thompson  
[www.douglas-thomson.co.uk](http://www.douglas-thomson.co.uk)





**FOTOSPACE Gallery, Glenrothes** is offering an exciting opportunity for photographers, to enter its inaugural OPEN SUBMISSION exhibition, which will open in December 2012. The exhibition will be selected by a jury, which includes Canadian photographer Karen Stentaford and Scottish photographer David Williams (eca Photography Course leader), as well as others still to be confirmed. This competition is open to all residents of the British Isles. The prize for the best work from this selection, is a photographic commission and a potential solo exhibition in Fife in 2013. The fee for submission is £12.99. The application process opens from 21st August 2012 and the deadline is midnight 21st of October 2012.

For full information on submission guidelines please go to:  
[www.fifefotospacegallery.org/#/competition](http://www.fifefotospacegallery.org/#/competition)

**Alicia Bruce** participated in a group exhibition at Out of the Blue Drill Hall in August. 'My contribution was new landscape work focusing on the destruction of an SSSI in Menie Aberdeenshire as construction of 'Trump International Golf Links Scotland' begins.' **Caroline Dear** took part in a mixed show Interactions in The Inchmore Gallery near Inverness. At a time when we were hard put to find any mention of photography at all in the Edinburgh Festival **Robin Gillanders** showed *The Philosopher's Garden Redux*, ten photographs taken in the Parc de Jean-Jacques Rousseau at Ermenonville. This was in the new and remarkable Summerhall in the Meadows. Look it up at [www.summerhall.co.uk](http://www.summerhall.co.uk).

**Colin MacLeod** showed work from the 27th August to 2nd September in Thomson's Tower within Dr Neil's Garden at Duddingston Village in Edinburgh. Dr Neil's Garden is a very special place, and will be of interest to *Scottish Photographers* as a potential location for making work. **Tina Vanderwerf's** work featured in The Summer Exhibition, Gemeentemuseum in The Hague and **Elisabet Thorin** will be at Shetland Museum:



Ray Mackenzie enthusing at the David Peat show at Street Level

Archives Lines of Connection 29th September - 4th November Hay's Dock Lerwick. **Phil Rogers** has been pleased with the response to his Blog which is linked to the Blog page on our web site, contact **Carl Radford** to use the Blog page or submit work for the web gallery. The sight of work by the likes of **August Sander** and **Robert Mapplethorpe** in the most unlikely places has excited quite a few of our readers. Get in touch with SPEM if you know of such events. **Jenni Gudgeon** exhibited a series of Falkland Estate landscapes in the new gallery/workshop space at The Stable Block, Falkland Estate, Fife and **Wolfgang Tillmans** (not a member of *Scottish Photographers*) made a surprise appearance at Common Guild in Glasgow.

**Lucy Telford's** work has recently been featured in the Layers of Being section of CityLab - [www.citylab.cc](http://www.citylab.cc) - this is due to be published in magazine form soon and **Iain Mclean's** What a Stramash - life in the lower Scottish football leagues had another outing in Summerlee. **Roddy Simpson's** book 'The Photography of Victorian Scotland' has just been published by Edinburgh University Press. Roddy's course on which the book is based on runs again at Edinburgh University Open Studies starting at the end of September.

Among Trees is a personal collection of photographs by **Iain Sarjeant** whose work has previously been featured in NOTES. Iain says that the work is 'exploring the character of trees and the experience of being among them.' Inchmore Gallery, near Inverness. The exhibition runs until Saturday 27th October.



## Blueprint

Harry Magee and I hope we caught your attention with the information circulated by our esteemed editor in July and in the piece in SPEM. *blueprint* continues to gather momentum; Tron-gate 103 remains the epicentre, and we'll be busy over the next few months planning the details of the 'heritage trail' of visits to a number of archives.

We are pleased to report that a number of *Scottish Photographers* have now got back to us expressing an interest. In parallel with our pitch to you, we have also circulated information to other galleries, so it could be that they are sitting thinking 'should we?', when all they need is a proposal from a trusty photographer.

SSHOP - the Scottish Society for the History of Photography - is busy organising its programme of lectures to take place around the time of the exhibitions. We are very pleased to announce that SSHOP's annual Annan Lecture will be presented by Dr Mike Ware, generally considered to be the world expert on cyanotype and ferro-prussiate processes. Three other lectures will be presented at Glasgow School of Art or the Glasgow Print Studio.

In addition to hosting work at the Teacher Building in St Enoch's Square, IET Scotland - the Institution of Engineering & Technology - will run a ½ day seminar on Engineering and Photography. This has the working title of: Engineering Photography - Engineering Communication from blueprints to 3D visualization. Both the SSHOP and the IET lectures will be open to all.

ScottishPower and EdF Energy have agreed to us showing blueprints of large plant items: the (other) SP's Longannet boilers; Torness's steam turbines. These will vie for position with the magnificent drawings of the 'Big Loco' from the Riverside Museum. And there will also be some engineering-style 'drawings', which we hope will surprise you.

Hillhead Library's exhibition space will show the 1912 drawings of its neighbour, the Picture House, later known as the Salon Cinema, which sadly closed in 1993. This exhibit will include both the familiar (white line) cyanotypes and positive blue line (Ferro-Gallic, Pellet and Pizzighelli) blueprints. It will also explore the use of these processes to make continuous tone images of the building - remarkably the building still matches

the drawings, on the outside anyway. So that's a full quorum of iron salt print processes in Byres Road. Maybe you can create a similar story about something in your neck of the woods.

We're pushing ahead with a catalogue which will have a mix of articles on the processes and the innovators. An event website should be established around November; this will provide links to the participating organisations' websites, and provide information such as joining details for the trails. So, allocate some time in your diary in February 2013 to take in all the shows, but in the meanwhile, we hope to hear from some more of you with proposals to exhibit work as satellite shows. It's not just engineering-related imagery we want; work printed using alternative processes is our key criterion. If it happens to be blue, that's even better. If you haven't got the original information circulated with the July SPEM - Invitation to *Scottish Photographers* for proposals for 'satellite shows' - please drop me ([rfarnham@globalskm.com](mailto:rfarnham@globalskm.com)) or Harry ([hmagee@virginmedia.com](mailto:hmagee@virginmedia.com)) an email and we'll send it to you. We look forward to hearing from you and/or seeing you in February.

**Roger Farnham**

## Portfolio Sessions

Bring along work, at any stage and in any form, to show to others. Discussion, advice and nonsense in equal measure.

GLASGOW: Meetings in Street Level

Colin Gray: [c.gray@strath.ac.uk](mailto:c.gray@strath.ac.uk)

Next: 1 November 6.15 - 8.30

INVERNESS: Matt Sillars: [matt.sillars@gmail.com](mailto:matt.sillars@gmail.com).

FIFE: Vacancy. Meanwhile contact Peter Goldsmith  
[p.a.goldsmith@lineone.net](mailto:p.a.goldsmith@lineone.net)

EDINBURGH: Meetings in Stills, Cockburn Street

David Buchanan [davidbphoto@yahoo.co.uk](mailto:davidbphoto@yahoo.co.uk)

Next: 30 October 7 - 9



Birlinn, the enterprising Edinburgh publishers, have in their catalogue a number of books with a photographic theme, several of which we have reviewed over the years. Not the least of the entries in their catalogue is *The Hebrides* that magnum opus of aerial photography by Patricia Macdonald and her pilot husband Angus. Last year we came across *The Land Where I Belong*, pictures taken around Kyle of Lochalsh where the author, Duncan Macpherson, 'Photographer and Pharmacist' had a chemist's shop. Macpherson was a true amateur in all the senses of the word and his pictures are a reminder that photographing the here and now and the commonplace, in our own neck of the woods, is so important, and all the more so in years to come. His description of making a picture of The Fall of Glomach, twenty miles east of Kyle is a timely reminder to users of modern technology of the fun that is missing from present day photography . . .

*"I had brought with me a panorama camera, one with a moving lens capable of photographing anything visible. Unlike the present day [early nineteen forties] luxury cameras, it was bulky, awkwardly shaped, and difficult to handle. I lay outstretched upon the grass, with this unwieldy instrument held as far as possible over the gorge. Two companions seated themselves firmly on my legs. Without a periscope it was impossible to see to the foot of the abyss, so, hoping for the best, I pressed the trigger release. The result was a photograph showing the whole 370 feet of the fall."*

*The Land Where I Belong.*

*Fifty Years in Focus in the Highlands and Islands.*

*Duncan Macpherson Photographer and Pharmacist.*

*By Mary Carmichael, Foreword by Cailean Maclean*

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*Scottish Photographers*  
Life Member Thomas Joshua Cooper



## Caithness Shepherd

David Peat 1947 - 2012