

NOTES

● Scottish
● Photographers



Douglas May: Lupin. Elrat: Normandy 2003

Notes Winter 2005



THE HARBOUR

When from the Nor' Nor' West it blows
And sudden showers make waters chilly
I wrap my sails about my nose
And anchor by the water-lily.

From *A Mast of Hankies* 1975 with David Paterson.

*"The idiom is that of R.L. Stevenson's
'A Child's Garden of Verses'.*

*The little boats were made from crate wood and
sails from coloured Handkerchiefs.*

Photography is not a medium that immediately comes to mind when the name of Ian Hamilton Finlay is mentioned. However not only is it through the medium of photography that many of us first became aware of his work but it also features, in partnership, with David Paterson and in substantial folios of work by Martin Greenhalgh, Robin Gillanders and others. Happy birthday Ian!

NOTES

for Scottish Photographers

*"Each artist going in his own direction
at some time walks on water"* (Minor White)

Welcome to the December edition of *Notes*. I hope it contains something for everyone to enjoy - one of the strengths (and perhaps at the same time weaknesses) of *Scottish Photographers* is that it is all things to all photographers. Most of our members agree that photographs should be made in an individual way rather than according to proscribed formulae. When Bill Jay showed David Hurn his photographs Hurn told him they were 'derivative' and 'boring'. Jay found this to be 'a relief' and began shooting with a simple concentration on subjects which most interested him *"with no thought of success, prestige or reputation"*. This might be our motto. Minor White went further and offered the prospect of walking on water! While none of our contributors would claim to perform miracles they are alike in ploughing lone furrows and quietly moving their work along individual paths

The last *Notes* had a documentary slant and no sooner was it posted than Colin Cavers e-mailed a request to advertise the Napier exhibition *"(f)actual looking at documentary"*. And, on cue, Aase Goldsmith responded to a request for an article by sending work she had made for the Fife Photography Projects. An obvious value of documentary photography is that it has been made at all, but Aase's images always go much further than that.

The Scottish Icon is the work of Calum Colvin which is so different from that of his peers that he might be said to have reinvented photography by "painting on to specially constructed three-dimensional sets which, when photographed . . . create the illusion of two dimensional images". We hope that Norma-Louise Thallon does not mind being labelled 'new generation' for she is a well established creative artist at the RCA London now working towards her PhD. It was good to see that the BJ followed up our Autumn feature on David Gillanders by reproducing the work which we had shown. Only a coincidence but then great minds . . . Many workers would be well content with a folio of theatre photographs such as Roy Robertson has produced but he has gone further (trying to walk on water?) and related them to his work in the landscape.

Recently launched members' web sites include:

Iain Mclean:	www.iainmclean.com
John Rhodes:	www.johnhrhodes.co.uk
Anne Crabbe:	www.annecrabbe.co.uk
Caroline Dear:	www.carolinedear.co.uk
Alina Kisina:	www.alinakisina.co.uk
Douglas McBride:	www.douglasmcbride.com
Tony Middleton:	www.tonymiddphoto.co.uk
Denis Alyshev:	http://potd.sarov.net/contacts.php

Contributions are always sought for our own web site. Notices, exhibitions, events, books, gallery proposals and news all invited. Contact info@scottish-photographers.com

Scottish Photographers: www.scottish-photographers.com

The *Contact Sheet* will be dropped next year and e-mail newsletters used instead. It might be possible to post these to the small number of members with no e-mail. Get in touch if you are interested. News for e-mail is easily copied and pasted so please supply this. *Notes* will appear three times next year, in April, August and December. Contributions are invited. Contact me at the address on the back page for details. Limited colour pages.

Final copy date for the next *Notes* is 1st March

Subscriptions are due for next year - but Stewart thinks he can cope with staggered subscription times - the clue is that if there is a renewal form enclosed then you are due! We can break even financially with the 20 page *Notes* and web site but more members would make life easier and enable us to be more enterprising. Please try to recruit one more member each? While donations are no substitute for new members they are still invited and welcome!

A list of members appears on the back cover. Sincere apologies for any omissions or errors. Please inform us of these.

Have a pleasant festive season and peaceful New Year.

Sandy Sharp

Greenock Man Reaches South Pole!



Scott and team at the South Pole in 1912. Photograph taken by Henry Bowers from Greenock.
Picture: Christies Images Limited

It is a historic picture which, at once, captures glory and defeat. Captain Robert Falcon Scott and his four intrepid companions stand proudly before the camera just moments after they reached the South Pole on January 17, 1912. The black and white photograph was taken by Greenock born Henry Robinson Bowers, the only Scot in Scott's team. He was able to take the picture - which included himself [front left above] by attaching a string to the antique camera which, in the harsh, freeezing, conditions, he lugged all the way to the South Pole.

Bowers, the son of a Greenock sea captain was born in 1883 and, throughout his life, he was know affectionately as Birdie because of his prominent beak nose. A lieutenant in the Royal Indian Marines, serving in Burma, he had dreamed of going to the Pole since childhood.

Of the more than 8000 volunteers, he was the last man to be chosen for the team, even though he was completely inexperienced in ice and snow. The others were initially unsure of the short stout, firey haired young man. "We're landed with him now and must make the best of it" said Scott. Bowers went on to earn the respect of his team mates. Scott eventually

described him as "the hardest traveller that ever undertook a Polar journey as well as one of the most undaunted".

When he died just 148 miles from base camp and safety - intestate - Bowers left just £219. A bachelor, the money went to his elderly mother. The Indian Government aslo provided a £100 annuity to his family. Colonel Sir Charles Edward Yate, MP for Leicester and Melton, was so concerned about the paltry provision that he raised the matter in the House of Commons, only to be slapped down by the under secretary of state for India who said that the amount given to the Bowers family was more than that usually paid off to officers of his standing who had been killed in action.

The above article appeared in the *Herald* and is reproduced by kind permission of Allan Laing and the *Herald*.

Six carbon prints of Bowers's negatives were due to come up for sale at a special Polar Sale by Christies in November. Carbon printing is rarely mentioned by alternative enthusiasts though Alex Sharp, an early Street Level stalwart, is an adept. Any further information about Bowers or messages from a carbon printer would be welcome.







"The significance of human action, gesture and movement, in the particular circumstances of our contemporary life, and the relation of these human actions to forms which are eternal in their significance."
Barbara Hepworth - 1952



Contemporary dance gives an emphasis to an awareness of movement in space, using this to portray emotion and ideas. My photographs are concerned with expressing these emotions and movement, both within and outwith the frame, and relating these actions to the eternal elements, forms and movement within landscape :

light : stone : growth : wind : water

linking the human and landscape forms in a statement about ourselves and the natural world in which we live.

The dance photographs developed from a documentary project on the Rep theatre in Dundee. The interest of the Dance Company continued beyond the immediate project and has now extended over a number of years, initially with Scottish Dance Theatre, and now includes the Scottish School of

Contemporary Dance. The images produced are not records of physical objects, but are a response to the emotions of the work and the environment in which it is produced. As such, they invite the viewer to consider what happens outwith the frame as well as within it; what has gone before as well as what follows. The same approach has been applied to my landscape work - I look to photograph the forces which shape the landscape, the elements which exist over time, the life rather than the instant when the photograph is produced.

The relationship of photographs to each other is important - whether on the wall in an exhibition, multiple images within a single frame, or the progression in a book. I view the individual negative as the raw material - the finished piece is a series of images, rarely a single piece. It is important that the work is non prescriptive - that it conveys information which encourages varying interpretations and reactions, that can be read at different levels of experience. The dancers view the work in one way; the dance director sees what he envisages, but cannot produce on the stage, the photographer reacts to light, space and movement. There is no 'correct' interpretation of the image, but the interest is in the reaction and feedback, which develops future work.

Roy Robertson

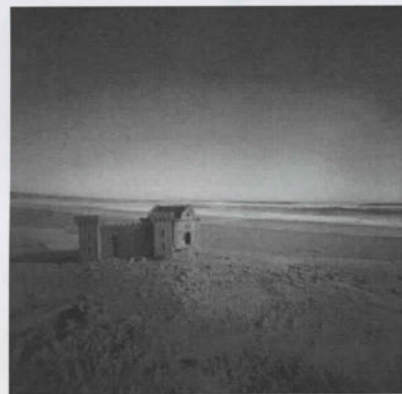
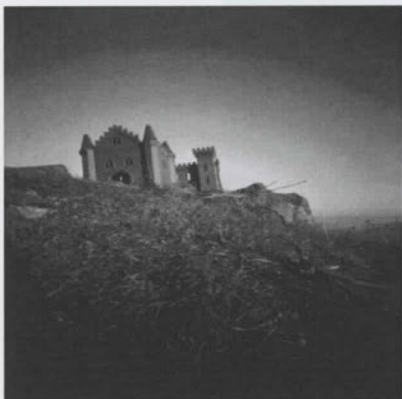
Roy Robertson's images have been published in the book *'Il Segno e la Danza'* (Word and Dance) with calligraphy by Anna Ronchi and poetry by a group of Italian poets based in Milan. Aase and Peter Goldsmith wrote the introduction.

The book was published in Milan in 2001. *Spirit - Stone* amalgamated the dance photographs with landscape for an exhibition in Germany.



Narcissus 1987
Calum Colvin

New Generation: Norma-Louise Thallon



Norma-Louise Thallon is a photographic artist who exhibits extensively and has worked with a variety of organisations providing workshops and projects in both general art programmes and photography. She has a B.A. and M.Phil., both from Glasgow School of Art.

Norma works in both colour and black and white and uses a great deal of traditional and alternative processes such as pinhole photography, cyanotype and salt printing. Many of the more tactile images she makes form the basis of handmade bookworks, which she stitches and binds herself. Much of her work is involved with the traditional genres of portraiture and self-portraiture, as well as land, sea and cityscapes. Norma is very interested in vision and perception. As a result she makes a lot of 'stereoscopes', which are two images viewed simultaneously to represent the left and right eyes. She is also currently developing work that deals with perspective, using pinhole cameras to help her manipulate perspectives and perceptions of perspectives. Her work often relates to the discovery and development of photographic techniques.

Norma is also interested in collaboration between the handmade and the machine made. Much of her work explores this theme, and she often combines handmade and traditional photographic techniques (pinhole, cyanotype and salt printing) with new media techniques (such as animation, video and sound work).

Norma has received a great deal of support for her work from a range of sources, including commissions and awards. She recently received the Angus Art Purchase Award and her work has been shown lately in solo shows at The Meffan Gallery, Forfar and Total Kunst Gallery, Edinburgh as well as recent joint shows at Streetlevel Gallery, Glasgow and The Dick Institute, Kilmarnock."

(Norma is currently in London where she is working towards her PhD at the RCA in London)



When the Self Timer
becomes the Mirror

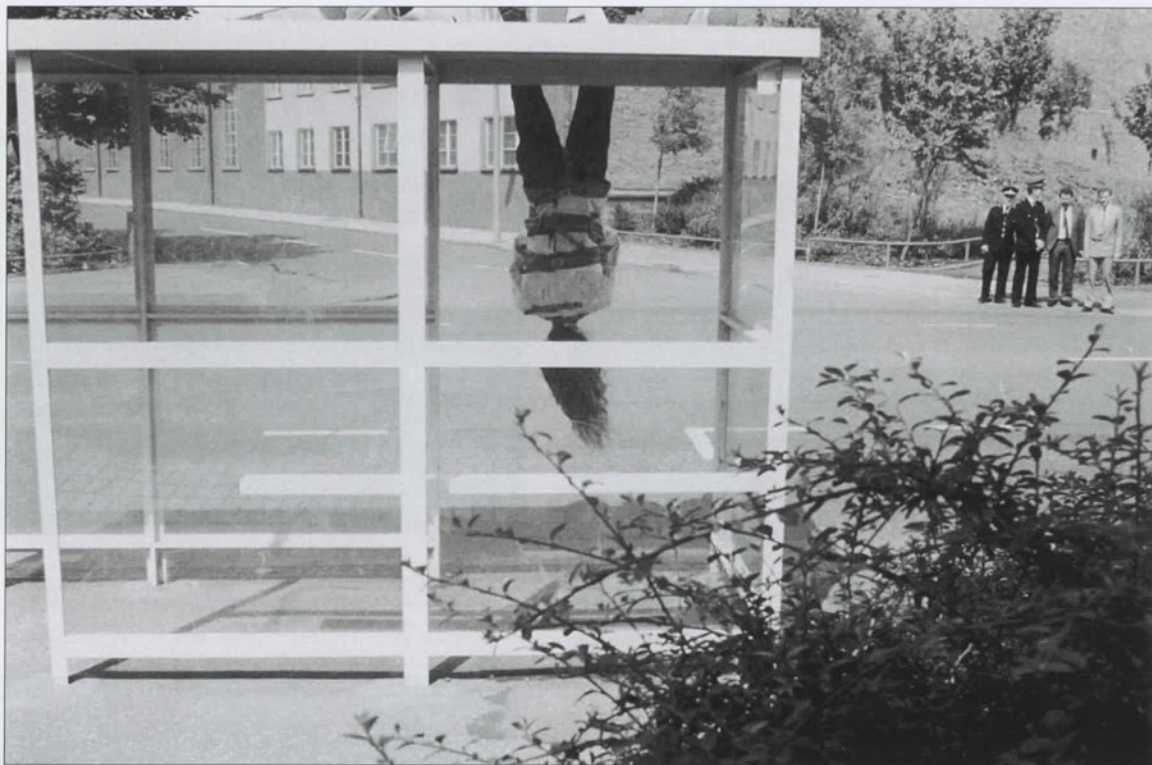


Norma Louise Thallon: Images:

page 10 *Abandon* black and white pinhole photographs 12inx16in February 2002.
Towards the Pursuit of Naivete (playing in the sand) black and white pinhole photographs 20inx24in
November-December 2003.

page 11 *Pyramid 1 and 2* black and white pinhole photographs 12inx16in October 2001.
Giza black and white pinhole photograph 12inx16in December 2001.

page 12 *When the Self Timer becomes the Mirror* colour pinhole photographs 20inx24in May 2000.
Nineteen Minute Poses pinhole colour photographs 20inx24in May 2000.



Digby Sim: London Road Bus Stop from 'The Nineties in a Circle' 1990 (original in colour)

A young man (at any rate he was at the time) keen to make a folio of photographs, sets up his camera, gets strapped into a borrowed straitjacket and hangs upside down in a bus shelter in London Road, his long hair gently blowing in the balmy summer breeze. Across the road are two of Glasgow's finest and a couple of their colleagues from CID - summoned from their lunch break and not quite sure what offence is being committed, that is to say if there is an offence being committed and if there is (which they aren't too sure about) then under what paragraph of what section of what law they should charge the . . . the what? Photographer, exhibitionist, breacher of the peace or lunatic?

In its early days *Street Level* offered space to 'young Glasgow based photographers' to show their wares . . . they even sent Stewart Shaw to Italy! And so it came to pass that Digby Sim, at that time a Y.G.B.P., photographed bus shelters in the city and had an exhibition in (of course) a bus shelter which was borrowed from the City Fathers and erected in the gallery. Digby gave me this print in exchange for one, long forgotten, of mine. He has now gone to ground after a course at Napier. Digby where art thou? I guess the hair has gone, and maybe the straitjacket too. Get in touch! Shades of what? More examples from private collections sought.

Aase Goldsmith: History in the Making



From top left clockwise:

St Monans Kirk

Lobster Fisherman, Robert Latto off St Monans

Minister and Museum Curator, Gilbert Nesbitt and Mike King in the Old Kirk

Plant Expert, Helen Bowie and 'Harley' at Cupar Garden Centre

Aase Goldsmith 1995-1997

Aase Goldsmith: History in the Making

The Cupar Photographic Project (1995-1996) was the first in a series of Fife Council sponsored records of life in North East Fife before the end of the century. Others included St Monans and Pittenweem and some local events in the area. The negatives with contact sheets, photo logs and other relevant documentation are now in the safe keeping of Fife Councils Museums (East) as a public resource for posterity. The photographer retains artistic rights of access to the negatives for personal exhibitions and publications about the projects, whilst the Museum Service is free to use the work for non-commercial museum purposes.

The horrid thought of handing over the negatives was discussed with the Perth Museum Curator when I lived in New Scone. Things were changing fast in the 1980's, with supermarkets threatening local shops, unemployment and 'enterprise', burglaries and business-boom in burglar alarms, security doors and double glazing. Said curator Jim Blair "The negatives are a lot safer in our archive than in a private house and if anything happened to you they might end up in a skip." Good thinking! So the Scone records are sitting safe in Perth where the exhibition, 'Scone - History Today!' ran for 9 months.

I was hooked on documentary work long before the phrase was invented. I loved looking at old pictures in family albums and seeing what people and places looked like long before my time. I bought my first camera at the age of 15 and have been a photographer ever since but didn't start freelancing till my mid forties when I abandoned my secretarial career to become full time photographer and exhibition organiser and managed to keep the *Corridor Gallery* in Glenrothes running for 12 years before Scottish Arts Council funding fizzled out. My first appearance on the prestige gallery horizon was in *Stills*' 'Ten Photographers in Scotland' in 1980 and the biggest feather in my hat was the Danish 'Katalog' (June 1993) and Portfolio Magazine (Summer '92) features on 'Tribal Memory' in conjunction with my exhibition at Odense's *Museum of Photographic Art* and Edinburgh's *Portfolio Gallery*. All thanks to the S.A.C./Richard Hough Photography Bursary which enabled the photographic explorations of my favourite subject.

All my work is people/place/time-related with deep roots in our Nordic culture. My family was down to earth, Danish farmers - their Stone Age predecessors of many moons ago left axes and flint scrapers for us to plough up and gaze at in

wonder . . . times change. We too are making history but what of our times, crafts and tribal memory, will last and provide food for thought in the centuries/millenia to come?

Aase Goldsmith

Social Documentary Photography The idea of museums being involved with photographic records of their local communities probably originated with Sir Benjamin Stone MP who organised a country wide survey at the end of the 19th century, carried out by amateur groups. Other local surveys have been mainly carried out by documentary photographers or photojournalists on a short term basis. But however brilliant their work was they are to a certain extent superficial. The really in-depth studies are mainly done by amateurs who spend their life recording their own community - Scotswood Road by Jimmy Forsyth is a classic of this type. Few photographers nowadays have the dedication of Sirkka-Liisa Kontinen who has spent many years working with her community.

Aase's work started as something between the two, a study spread over 2 or 3 years. For work of this type to be successful one must get involved with the community. And to do that you have not only to become part of the community but become invisible, always there with your camera. As a person you have not only to know what you're doing photographically but also, more importantly, be able to get on with people of all sorts.

Getting involved with a community has serious aspects. St Monans, a small town reeling under the impact of the closure of the boat building and the collapse of the fishing industry. Youngsters caught between the feeling of alienation from their elders on the one side and drug dealers and cheap drink on the other. Closure of churches leaving older people adrift. Lack of work driving younger families from the town. At the end of the project a member of the local community council commented that the project had done more than all the Government and EEC money that had been poured into the town to give back a sense of community and pride.

The work continues - including mothers wanting prints of their children showing kids as part of their community - a historically interesting and worthwhile 20th Century tradition which becomes 'history' with the legal clampdown on child photography in public places!

Peter Goldsmith

Martin Parr in Glasgow

In October *The Lighthouse* in Glasgow hosted an exhibition, called 'A8', by Martin Parr. Martin has a chum called John McAslan, who comes from Dunoon and, like most Scots who love Scotland to bits, no longer lives here. John is so dazzled by Martin's photographs that he asked him to come to Scotland and make pictures reflecting the 'raw and intense beauty of the place'. Specifically 'a celebration of life along the A8 corridor' which, in case you have forgotten, runs from

A celebration of life along the A8 corridor.

An evening was set aside for discussion. John McAslan and Stuart Macdonald, a Brian Sewell sound-alike, introduced us to the extraA8WRRdinary work of their friend who then gave a power-point presentation. Parr knows how to work his audience. Timing down to a fine art judging to perfection how to get a laugh, knowing just when to push on and when drop a hint if the reaction is late in coming, then pushing things on when the penny drops. All the time his chum John was jump



Martin Parr A8 September 2005
Dunoon - Cowal Games



Port Glasgow



Greenock

Glasgow to the Dunoon ferry terminal in Gourock, through Port Glasgow and Greenock. The exhibition of large colour photographs was what you would expect from Martin Parr. He came to Scotland with his familiar agenda for making photographs which now succeed in being (bad) parodies of himself. There were one or two decent pictures such as a touching image of a waitress looking out of a window and a lone swimmer, but the rest might easily have been made by any first year college student. Better pictures are seen every week in the Scottish broadsheets and Sunday supplements.

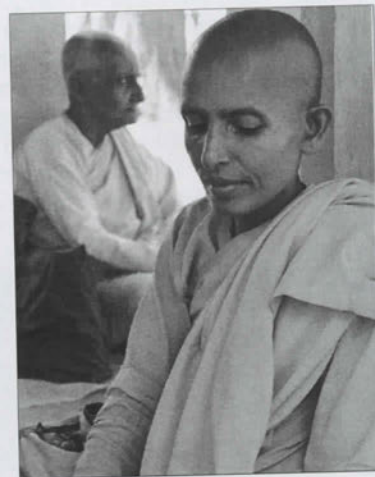
Man lying, drunk, on the pavement, old men playing cards, drinks (7 for £1!), ladies and shopping trolley with *Farmfoods*, deserted, vandalised swing park with graffiti, run down tenements with working men's club (Tennent's Lager), empty boarded up flats and so on and on and on. The A8 corridor is inhabited by characters who get drunk, play cards, vandalise, buy cheap food, have no taste in party catering and spend their life in the rain. If that sounds familiar then you have probably seen Parr's other exhibitions - for all his photographs are cast with with such apparent half wits cleverly frozen in similar activities.

ing up and down to the screen and pointing out clever things like how this shape echoed that and telling how much the layers of paint on the Cappielow barriers meant to him. And always a sub text about regeneration. Why do architects and planners and designers need to point out how ghastly our environment is when it is so obvious and when it was all their doing in the first place? The 'discussion' was limited to a few polite people (more chums?) complimenting the maestro. Only one young lady had the temerity to ask a proper question about what drunk men, cheap groceries, boarded up houses and rain had to do with celebrating life along the A8 corridor. Apart from a shy ripple of applause, no one responded. Parr got off lightly in, of all places, Glasgow. Why?

Can this embarrassing exhibition, mounted in a prime space in an up market venue in Glasgow, just be put down to the silliness of two men . . . or has photography really come to this low point?

Sandy Sharp

Portfolio Sessions



Showing and seeing work at portfolio sessions is essential to promote a thriving independent photographic community in Scotland. Here are examples from Inversnaid and Glasgow with James Cameron and Alicia Bruce posing for Douglas May at Edinburgh. A folio from James should appear in a future *Notes*.

Clockwise from above: Joel Conn; Carl Radford, Sandy Sharp, an installation by Sarah Mackay (original in colour) and Tony Gardner. Tony's image is one of a portfolio with which he swept the boards in the annual awards of *Black and White Photography* magazine . . . congratulations!



Portfolio Sessions are established in St Andrews, Edinburgh, Inverness and Glasgow with the prospect of sessions in Aberdeen. It will take a time for these to become regular events but already there are regular attenders and emerging patterns of organisation. Advertising is mainly by e-mailing. If you do not have e-mail then get in touch with the contacts below and make an alternative arrangement. The most recent round of sessions has just ended successfully, arrangements for Spring 2006 will be announced later. Members attending local sessions are encouraged to be enterprising in the name of *Scottish Photographers*!

Fife Donald Stewart Spring session to be arranged.
01592 840277 donaldstewart@aol.com

Glasgow Carl Radford Spring session to be arranged.
carl@scottishmonochrome.co.uk

Edinburgh Organiser sought. Spring session to be arranged.
Contact Douglas May 0131 447 1410
and Alicia Bruce aliciamonkey79@hotmail.com

Inverness Eileen Fitzpatrick Next session in February
01309 671918 and eileen@woodheadcom.org

Aberdeen We hope to initiate sessions in Aberdeen. Stefan Syrowatka is looking for like minded workers in the area. It will take time but Stefan would like to hear from you. Contact 76 Bedford Place Aberdeen AB24 3NX Phone 01334 840402

Members' Exhibitions During the latter part of the year Hugh Walker (Edinburgh), Alastair Cochrane (Beaulieu), Douglas McBride (Edinburgh), Roddy Simpson (Opticians Linlithgow!), Thomas Joshua Cooper (Manchester University), Keith Ingham (Stirling University) and Robin Gillanders (SNPG Edinburgh) have all had shows. Use the web site and e-mailing to advertise. Free! And please use our logo (copies available from George) in your advertising.

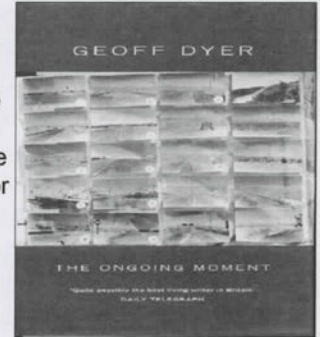
Events. We are in the process of making arrangements for events next year. As well as the portfolio sessions those on the stocks at the moment include the Inversnaid Weekend April 21st to 23rd an alternative process day possibly in Edinburgh, a visit to Calum Colvin's studio in Edinburgh at a convenient time, away days in Rum and another afternoon at

Birnam. 30th April 2006 is 'World Pinhole Day' (honestly!) and Peter Goldsmith would like to hear from a pinholer who would be willing to organise and host an event. Members are always encouraged to organise events, preferably free. Contact Sandy Sharp with your proposals.

As well as patronising **Beyond Words** bookshop, many of our members have enjoyed attending recent book launches. Neil has set up a reading group which you are invited to join. Details how to join this and also their e-mailing list are available from the bookshop or web site

www.beyondwords.co.uk

The first book for the reading group was 'The Ongoing Moment' by Geoff Dyer. An idiosyncratic look at photography by a man who neither takes photographs nor owns a camera!



Brief mentions . . .

Exhibition *Generation KKK: Passing the Torch* by award winning photojournalist James Edward Bates at the St Mungo Museum Glasgow. Review of this by Stewart Shaw in the April Notes. Exhibition by seventeen year old Simon Thomas Messer was held at DGP. Why are there so few young prodigy photographers? Robert Burns's problems in getting a photograph to satisfy the Passport Agency continue - at ASDA, he may update us. The Cultural Commission report - how many grass roots events could have been staged for the £478,000 it cost (us)? *Picture This*, 50 years of classic Glasgow press photography returns with a brand new range of photographs to the Mitchell until 26th February. Has anyone bought a photograph from the SAC through their never-never scheme? Were you locked out of the Cartier Bresson exhibition on the last Sunday when the Dean was closed to new entrants for safety reasons. Was this a first at a photographic exhibition? Who is actually making traditional photographic material any more? We hope to bring you a definitive update from Jessops in the April Notes.

Final copy date for Spring 2006 Notes is 1st March

Scottish Photographers 2005
Life Member Thomas Joshua Cooper

Chris Adie North Berwick Alan Aitchison Lochwinnoch John Alexander Broughty Ferry Allan Allison Glasgow Denis Alyshev Glasgow Jane Angel Alloa Roland Ashcroft Longforgan Geoff Banks Aberdeen Andy Biggs Stoke on Trent Alan Borthwick Perth Sheila Borthwick Perth Alan Bovill Edinburgh Frank Bradford South Ronaldsay Keith Brame Edinburgh Katie Brooke Edinburgh Alicia Bruce Edinburgh David Bruce Helensburgh Robert Burns Glasgow Gordon Cairns Glasgow Lord Caplan Edinburgh Cynthia Chen Edinburgh Al Clark Abernethy Alastair Cochrane Avoch Bob Collins Glasgow Joel Conn Glasgow Scott Cook Dunfermline Anne Crabbe Chesham Gordon Croft Lower Largo Caroline Dear Portree Margaret Diamond Glasgow Alan Dimmick Glasgow Stan Dodd Chelmsford William Doig Glasgow Catherine Drain Kilsyth Bill Ellis Warrington Ian Fairgrieve Inverness Roger Farnham Glasgow Jane Fenton Edinburgh William Fisher Glasgow Eileen Fitzpatrick Kinloss Sam Gardener Staffin Tony Gardner Aberfeldy Robin Gillanders Edinburgh Aase Goldsmith Largoward Peter Goldsmith Largoward Suzy Gray Kilmuir Peter Hallam Morton Gordon Harrison Achnasheen Joyce Henry Giffnock Nick Holmes Mull Keith Ingham Glasgow Eric Judlin Glasgow Virginia Khuri London Ian King Inversnaid Alina Kisina Edinburgh Peter Koch-Osborne Beaulay Rosemary Koch-Osborne Beaulay Peter Lane Forrest Town Thomas Law Bearsden Nikki Leadbetter Menstrie Michael Lee York Suzie Long Edinburgh George Logan Cargil Douglas Mackie Edinburgh Gwen Mackie Edinburgh Douglas McBride Edinburgh Graeme Magee Edinburgh Frances McCourt Irvine Sarah Mackay Glasgow Peter McCulloch Glasgow Bryony McIntyre Edinburgh Ray McKenzie Milton of Campsie Iain McLean Glasgow Jim Mailer Cupar Don Marsh Glasgow Fergus Math Wick Douglas May Edinburgh Clare Maynard Guardbridge Ian Melville Glasgow Michael Mercer Dalgety Bay Tony Middleton Cannock Carole Miller Livingston Robin Miller Inverness Bill Millett Rutherglen David Mitchell Dunfermline Bob Moore Avoch Chris Morris Bishops Waltham Roy Myers East Linton David Ogden Balmullo Caroline Parkinson Edinburgh Alan Paterson Glasgow Peacock Visual Arts Aberdeen Michael Peterson Lerwick Fiona Porteous Alva James Stuart Porter Edinburgh Stephen Pounder Dundee Keith Price Sutherland Carl Radford Blantyre Hazel Rae Portree Bruce Rattray Camberley Eric Rhodes Coatbridge John Rhodes Lairg Jonathan Robertson Cupar Roy Robertson Newport on Tay Richard Sadler Derby Beth Sandison Edinburgh Stewart Shaw Glasgow Sandy Sharp Motherwell Madelaine Shepherd Edinburgh Matt Sillars Dingwall Roddy Simpson Linlithgow Gavin Smith Edinburgh Craig Snedden Glenrothes Philip Spain Glasgow Jill Staples Bolney Shelagh Steele West Calder Donald Stewart Kinross Stills Gallery Edinburgh Stefan Syrowatka Aberdeen David Third Keith Anne Thomson Forres Michael Thomson Hamilton Elisabet Thorin Linlithgow Ian Trushell Kilbarchan Tom Urie Motherwell Hugh Walker Glasgow Robert Walker Kinross Stuart Walker Kemnay David Wallace Perth Colin Wishart Pittenweem Paul Wotton Killearn Sandy Wotton Killearn Russ Young Tetzooco Sante Fe

info@scottish-photographers.com

www.scottish-photographers.com

Scottish Photographers 33 Avon Street Motherwell ML1 3AA

01698 262313 sandesharp@compuserve.com