

# ALMANAC

Events past herald those forthcoming in the new, Edinburgh LoFi's exhibition – Almanac – uses traditional, alternative and lomographic photographic processes to record the weather, tides, star paths, seasonal events of the past calendar and personal journeys.

The word almanac may derive from a Greek word meaning calendar, the Coptic Egyptian astrological charts were purported to be called almenichlaká in antiquity. The earliest documented use of the word is in Latin by Roger Bacon in 1267, where it meant a set of tables detailing movements of heavenly bodies including the moon. The word has no etymon in Arabic but indirect circumstantial evidence points to a Spanish Arabic al-manākh, it would have been prestigious to attach an Arabic appellation to a set of astronomical tables at that time. Also called hemerologies, parapegmata, ephemerides, zifs and tables - the almanac has a fascinating history and continues to find new forms to this day, such as the GPS almanac. (<https://en.wikipedia.org/wiki/Almanac>)

2nd March to 29th March 2019

Art and Design Department,  
Central Library,  
George IV Bridge,  
Edinburgh

<http://edinburghlofi.com/news/exhibitions/almanac/>

The exhibition at the Art and Design Library contains work by:

Alan Borthwick  
Shella Borthwick  
Olive Dean  
Brittanie Fletcher  
Mandy Kerr  
Ali Millar  
Graeme Pow  
Elaine Robson  
Roddy Shippin  
John Sumpter  
and  
"Uncredited".

The Edinburgh LoFi group was started a decade ago to promote and explore creative ideas in photography. The group is run collectively.

New members are welcome and meetings are free to attend.



## ALAN BORTHWICK

Alan is still an active analogue worker, shooting mono film as well as teaching it at an Arts Centre. His personal Lofi work concentrates on pinhole, created in both colour and mono using a variety of equipment. An inveterate collector of old classic cameras, they are used for monochrome works, often on woodland themes or sea and shore. He also dabbles in historic processes, Argyrotype and Cyanotype, teaching them as well. Time permitting would like to do more such processes.

"My series has been recording the garden, in Dundee, over a year, still an ongoing project."

**Botanic Gardens, Study 1, 2, 3, 4, 5, 6.**

**Edition of 5, mounted, £25 each**

Colour pinhole on Ektar 100 film | Zero image camera.

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## **SHEILA BORTHWICK**

Sheila has worked with Polaroid medium for many years, doing manipulation, emulsion lifts and transfers, up to 10 X 8 when it was affordable! She had a solo exhibition "The Magic of Polaroid" in Perth Theatre Gallery and produced a Blurp book of the exhibition. More recently as well as using the new Polaroid materials she is working with Fuji Instax film.

She also works with Cyanotype and Argyrotype, working them into printmaking, another activity. She has also been an active darkroom worker and has hopes of getting back to that.

For the Almanac exhibition two recent sets of Instax Square images taken as sequences have been made. Untitled (V&A), and Untitled (Sea wall at Felixstowe docks). The rationale behind Sheila's work was partly to try the camera and test its capabilities and partly to do a series of images in quick succession.

**Untitled (V&A)**  
**Unique Instax Square, £25.**

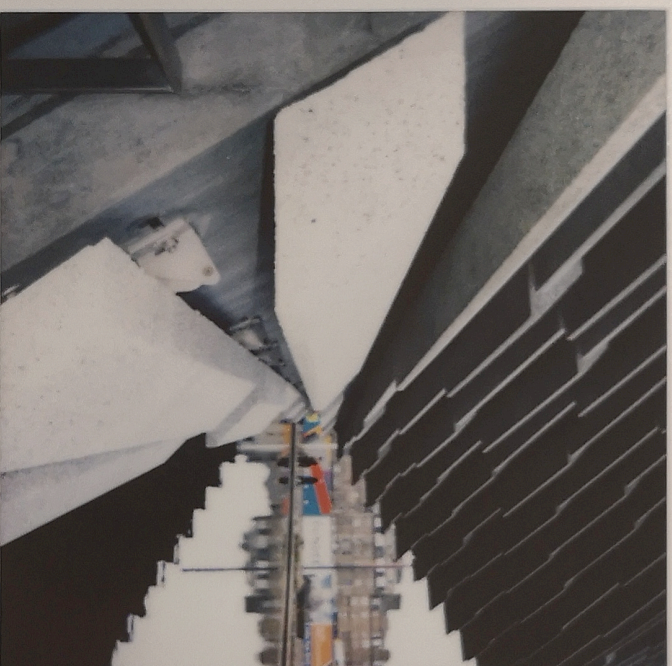
**Untitled (Sea wall at Felixstowe docks)**  
**Unique Instax Square, £25.**

**Untitled (White and silver polaroid)**  
**Unique polaroid, £25.**

**Untitled (Cyanotype)**  
**Unique cyanotype Japanese paper, £35**

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## OLIVE DEAN

"I have chosen to show images of my favourite alternative process, the lumenograph or photogram as it is also known. This camera-less procedure involves placing material directly onto photographic paper, solar exposed, fixed, washed and left to dry. Different papers give varied results. Serendipity (and weather) rules!"

"I have not adhered too rigidly to the concepts of the Almanac but selected images that might be appropriate within the general context. We in this country are free to ignore for example, religious diktats, but we tend to observe the major festivals out of nostalgia even if belief no longer exists. Tradition is still important although commerce now wins over the former. The original almanacs were concerned mainly with the calendar and weather. We Brits constantly comment on our weather, frequently using it as a social greeting, and we still delight in such sayings as "A red sky at night....", although the farmer of old would have heeded the almanac and amended his plans accordingly. Nowadays the slavish addition of the young to social media which has perhaps become the new online almanac, every perceived pearl of wisdom enthusiastically ingested. My illustrations should not be taken too seriously but perhaps they may raise a thought or smile!"

### WILD OATS

Unique lumenograph on Kodak Professional, £100

### " GIVE US THIS DAY....."

Unique lumenograph on Ilfordpaper, £100

### OFFSPRING

Unique lumenograph on Ilford paper, £100

### BROKEN

Unique lumenograph on Ilford paper, £100

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## BRITTONIE FLETCHER

Brittonie works with many art forms but is best known for her work using alternative photographic processes. She draws inspiration from everything.

Orkney WIP (work in progress) a small selection of chemigrams made in response to an artist residency in Orkney in October 2018. Works inspired by the island and its artists and will be included in Ambit: Photographies From Scotland at Stills Gallery, Edinburgh April 12 - June 13 2019

**Rock with Pink**  
**Unique print on Ilford warmtone FB (framed), £350**

**Rock on Black**  
**Unique print on Ilford warmtone FB (framed), £350**

Both from series Rock Portraits (of everything that couldn't fit in my bag).

Signed Giclee prints (unframed) available in editions of 25  
- 4x5 £25  
- 8x10 £40

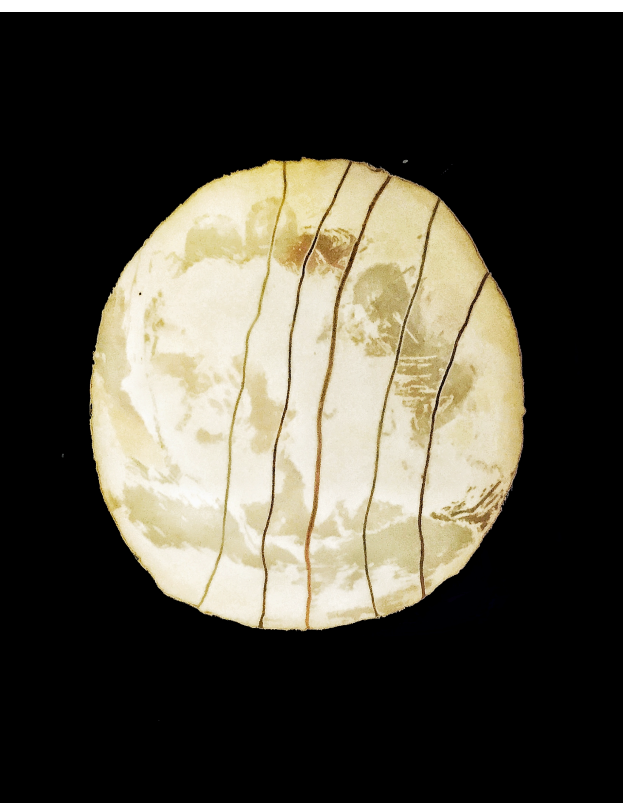
### Stars

**Unique print on Ilford warmtone FB (framed), £200**

Signed Giclee prints (unframed) available in editions of 10  
- 3x4" £20  
- 7x9" £35

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## MANDY KERR

"I first studied photography at high school and immediately fell in love with the cameras, the film, the darkroom. I attended Edinburgh college of Art (1993-1997) and did a little more photography there, though my main subject was animation. It was a number of years before I got back to photography, initially digital, but before long I got my first 35mm film camera, followed by several others, and some medium and large format cameras too, and I almost exclusively shoot film now and do all my own processing."

These images are the result of experimenting with soaking film in various liquids, on this occasion, Vimto (carbonated soft drink).

**Untitled 1, 2, 3, 4.**

**Open edition C - type print (lustre) mounted on on 3mm PVC. £25 each**

Zenit B with Helios 44-2 58mm f2 lens | Fujicolor 200 ISO 35mm film | Processed with Tetenal C-41 kit | Film soak (Vimto).

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## ALI MILLAR

Ali Millar has had a long standing interest in photography, initially traditional black and white. Over the last few years she has become more interested in alternative processes, moving further and further away from using a camera!

" I used the theme of Almanac very loosely! I looked at how seasonal a traditional almanac is and looked at how my photography has developed. "

### **Polaroid fun**

#### **Camera - '1970's Polaroid 635, NFS.**

Each shot has been adapted/broken when first taken

### **Illusion**

#### **Unique cyanotype, £30**

### **Light & dark**

#### **Unique photogram - feathers, £30**

### **Explosions**

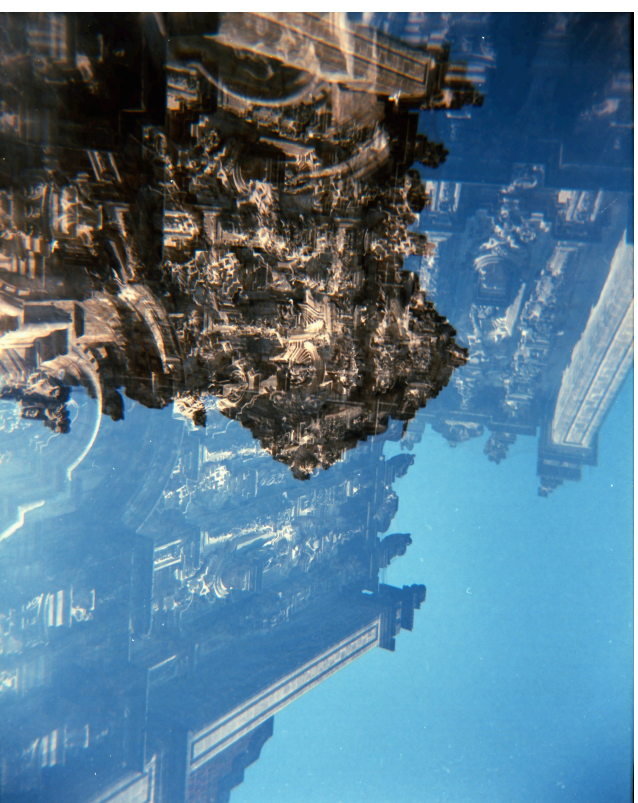
#### **Unique photogram - handmade paper, £30**

### **Double Colour**

#### **C - Type print from a Holga - double exposure negative, £30**

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## GRAEME POW

Graeme Pow is a Scottish photographer currently based in Edinburgh. He makes photographs for revolution, for redemption, for love, and for a laugh.

"For this project I created double exposures by combining photographs of pages from a real almanac (Witherby's Nautical Almanac 2016) and an analogue wristwatch (a vintage Omega Constellation)."

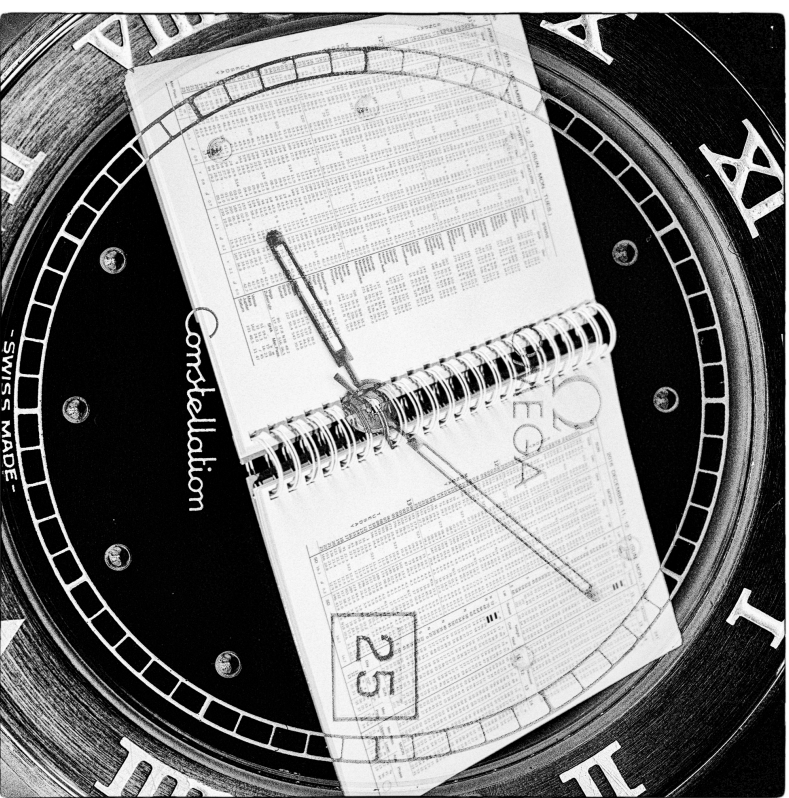
**Almanac I - Solar Eclipse**  
Open edition, £10.

**Almanac II - Increments & Corrections**  
Open edition, £10.

**Almanac III - Planet Notes**  
Open edition, £10.

Argus Super Seventy-Five/Ilford FP4 Plus 120/Hahnemühle Photo Rag 188gsm

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## ELAINE ROBSON

Elaine Robson is based in Edinburgh and has been ~~playing with~~ creating photographic work with plastic cameras since obtaining her first Lomographic Fisheye in 2007. She now experiments with a variety of equipment and chemicals to form images.

For Almanac she considered how the seasons used to inform and schedule human activities and how now in the Anthropocene era mans activities effect the seasons. The entirely man-made constellations are the result.

The industrial waste series combines delicate Japanese paper fibres with defunct circuit boards and other computer parts. The new almanac is not written on paper but stored digitally and carried everywhere.

### **Almanac 1 - 12**

#### **Unique gelatin silver prints, POA.**

Made with a pin and a darkroom enlarger on Ilford VC RC.

#### Artists Book

Almanac, Edition of 12, £12 each

#### Zine

Star Almanac, Edition of 60, £2.50 each

#### **Industrial Waste 1 and 2**

**Unique photograph on Ilford paper, £30 each**

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## RODDY SHIPPIN

Roddy Shippin is a poet and occasional photographer. He can thus technically claim to be multifaceted. Writing and art of his has been featured in such places as Poetry Scotland, Gutter, THE GRIND and Bleak Bleak Bleak. His riso-printed and hand-bound poetry pamphlet - Curriculum Vitae - is available from the QuemPress.

Primarily, with these pieces, I'm interested in long/multiple exposures. The two platinum prints show a double exposure taken on a recent LoFi walk (Almond Dell and Calderwood) and a single image of the Callianish Stones in Lewis (which, to be fair, have been exposed for quite some time). Both were shot on black & white film with a Holga camera.

The solargraphs were produced via the time-honoured artistic method of putting photographic paper in some empty Tennants cans, pricking some holes, pointing them in a direction and hoping for the best. They were made over the course of 9 months, with various exposure times on Ilford VC RC paper. I then combined the final scanned images with their negatives to create abstract mirrored pieces - something of a night/day, winter/spring, dream/waking combination. Each is bespoke and slightly different.

### Platinum prints

**"I'M A DINOSAUR / I'M A DINOSAUR / I'M A DINOSAUR / &c"**  
**£100 (framed)**

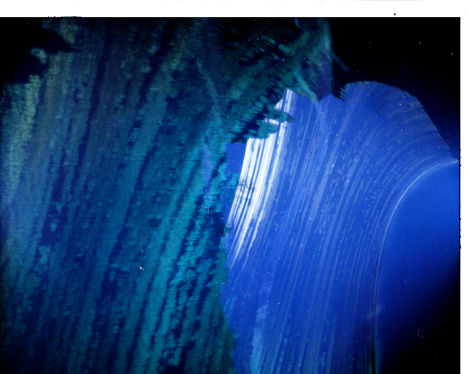
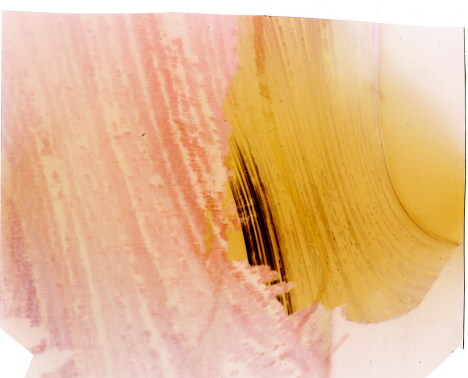
**"TELL YE SOMEHIN - SAY WHIT YE WANT ABOUT THAT LAD,  
HE'S GOT SOME STONES, KEN."**  
**£100 (framed)**

### Solargraphs

**1, 2, 3, 4, 5.**  
**£55 each (framed)**

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## JOHN SUMPTER

I take photographs on a variety of cameras, both digital and analogue. I find film gives me the more rewarding experience: loading the film into the camera; knowing that each time I press the button it's a final choice; these are the intangibles that make the whole process more satisfying. I complete the cycle by printing the images in my own darkroom. That way I have a personal connection with each print; that's why I don't want to sell them.

All these photos were taken during 2018 using the same camera and the same type of film. The camera is a Cannon Sure Shot Z135. It's a small portable point and shoot. I try to remember it each time I go out. The film is Ilford Delta 3200, a fast film suitable for low light conditions. I never use the flash. I put a piece of tape over it to make sure it doesn't pop up by mistake. The images are printed using traditional darkroom techniques. The paper is Ilford multi-grade matt fibre. It's expensive, but worth it for that special artisanal art-feel.

The photographs do not have individual titles. The prints are not for sale

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## UNCREDITED

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Not you? #1  
Unique, NFS

Not you? #2  
Unique, NFS

Not you? #3  
Unique, NFS

Canon A-E1 single-lens reflex camera by Canon K.K. Japan | AGFA Vista 35mm ISO 200  
film - expired 09.2008 | Fujifilm Original matte photo papers - incorporating heirloom silver  
halide emulsion technology.

Frames by Carol Coulter.

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