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Lynda Wilson, Regatta, Screenprint wood & aluminium from the exhibition of artists books - bound : unbound at The Gallery, McNaughtan's Bookshop, 3a.4a Haddington Place, Leith Walk, Edinburgh from November 12 to December 21

Inside: Ground zero at Findhorn's Moray Art Centre

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Scottish Borders Art Fair



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The first ever Art Fair to be hosted in the Scottish Borders will take place at Springwood Hall, Kelso. This will be open to amateur or professional artist working in the Scottish Borders area.

The event shall act as a showcase for the diversity of work available giving both galleries and individuals the opportunity to purchase and form new links directly with the makers. With approximately 55 different stands available it is hoped that the event shall attract interest from much further afield.

The aim is to keep the space affordable to all with a 3x2m space costing as little as £120 for the weekend, and to therefore, encourage as wide a range of art work. There shall be an opening event on Friday 21st March, with doors opening to the public on Saturday 22nd and Sunday 23rd March.

Closing date for applications is the 17th January but stands shall be allocated on a first come, first served basis (subject to controls)

Information packs now available from The Vennel Gallery, 161B Roxburgh Street.
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Guide

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Until March 1 2014

November 9 - March 15 2014
Ralph Steadman, David Low, Martin
Rowson and Steve Bell. Politics witl SCOTTISH SCULPTURE ABERDEEN MARITIME MU-SEUM, Shiprow, AB11 5BY, 01224 337700, Fax: 01224 213066

Until December 7
Aberdeen welcomes Edward and

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Udny, Pitmedden, AB41 7RQ, Oany, Pitmea 01651 842 429 ber 30 & December

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Scotland's story – told in a million stitches

knowing what to expect from the Great Scottish Tapestry, brainchild of writer Alexander Mcall-Smith, ne is struck by the vibrant colours, artistic effects, and textures. The delicate needlework suggests a ainterly rendition which may easily be mistaken for ushstroke.

Beginning with the Ice Age, and telling the istory of Scotland dating from 420 million years ago to the present through 160 events, it presents a mprehensive and beautiful survey of our history, culture and people. At an impressive 143 metres, it is he longest tapestry ever made.

Organisation has come from a team which ncludes the artist Andrew Crummy, the historian Alistair Moffat and the 'stitch co-ordinator' Dorie

The work was executed by a team of 1,000

alented stitchers, over wo years. Smith said: "It has been stitched by volunteers as a gift to the nation" and that "this was he biggest community ts project ever to take place in Scotland."

The work is a part of ne stitchers as individuals is much as it is part of Scotland. In relation to

representation of the multicultural life of the country, nith said: "Everyone who lives in Scotland is an incomer. The land was without people at the time of the last Ice Age and we have represented many stages f settlement from that point until the re-opening of the Scottish Parliament.

He continued that all aspects of Scottish life and story were covered and that it was very much "a

He added that requests made for additional panels various areas were being considered.

Invigilating the exhibition was Joan Lesley, a red schoolteacher, who said the artist created the nain outlines as conceptual, not exact representations. The borders pictures were chosen by the stitchers mselves. Each panel had its own team, placed

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rior knowledge is needed - just an enthusiasm or curiou s inte

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Lesley discussed the panel she worked on, over a year in a tear of ten called the Edinburgh Tenners. This piece is entitled: The Ice Melts Scotland Emerges, The First Pioneers Come the Wildwood and its Fauna c8,500 BC.

This depicts the country over 10,000 years ago, showing hunter gatherers and animals such as the tusked onyx, now extinct and also the polar bear. The barely-there transparent depiction of the bear indicates how it was disappearing from Scotland at the time.

Stitching on linen fabric, in wool, with a little cotton and shiny thread for effects, the volunteers would each spend days at a time on it, over the course of the year. Leslie said they would often stitch through the night with fingers

getting "raw and sore. It could be difficult at nightime, due to "lighting getting bad," but she said that during the stitching of the Bayeux tapestry is the eleventh century they would have had to work by andlelight

Over 400 hours of work went into each panel

Prior to starting, the volunteers spent weeks practising and perfecting and debating the techniques on sample linen. When it finally came to working on the panel itself, Lesley said "we were scared stiff." The pressure to get it right was immense.

The participants had the freedom to contribute ideas, research and aspects of Scottish life. Lesley depicted a squirrel in her border section, as "we thought they might become extinct." Its fascinating fluffy tail Lesley said, was a stitch a girl on the team from Pakistan had taught her.

She said: "It was an exciting thing to be working on," and that after all the hard work when the panels were finally show together "it felt special."

It is indeed special, for Smith said: "We hope the tapestry would last for hundreds of years, a great deal

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art WORK

WINTER





Top: Cockenzie House: above left: artist

ARTS CENTRE

Andrew Crummy; above: detail, The Gathering

of research went into finding the right linen and wools

on the conditions in which it is exhibited and the care it

and individuals. This was used to cover materials, co-

ordination and premises. The artist and the small team

of stitcher co-ordinators were paid. Additional funding

is being sought for the next stage of touring, educational

think it's marvellous." He pointed out Sam the seagull.

who made history by stealing 20 packets of Doritos at

an Aberdeen newsagent, an event which made headline

December 3, and a permanent home is still being

sought. A donation for entry is suggested at £3.50

The tapestry will be at Cockenzie House until

merhall is believed to be next on the tour list and

SAM KHAN MCINTYRE

work, and a permanent home.

future dates are to be announced

The funding he said came from charitable trusts

Jim Brown, director of Cockenzie House, said: "I

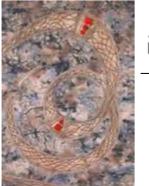
that would stand the test of time. Much now depends

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Editorial Comment

press release journalism -

by which many subjects are

covered simply by re-printing

original research and always

popular with (short sighted

advertisers and politicians

The whole skill base of

British Railways was broken

that now our industry, what

hungry for honours.

A truly shaming anniversary

ACROSS the country - though mainly in the North of England an unhappy anniversary has been the all too popular process being marked. Twenty years ago a few geniuses in the Tory party had the idea of breaking up into a with minor editorial changes million little pieces and selling off the 'official' version of events what used to be a very workable, Much less costly than doing though cash-starved railway

(The old Inter City division of British Rail actually turned a profit and was widely admired for

Now, twenty years later, we are seeing the bitter results of this arm was allowed to wither so dogma driven madness. In this paper we did what we could to point out the insanity of the policy and the system is, to put it being pursued. The STORM campaign to STOp this Railway Madness attracted enormous support across the country.

(Our first meeting in Fort William pulled in more than 300 brave souls on one of the Fort's more challenging evenings.)

It was, of course a field day for lawyers and the money men The process by which all the rolling stock was flogged off at bargain prices to the so-called leasing companies - and in many cases then sold on again for a fat profit - produced our own junior team of oligarchs. They were, of course, much more discreet than their Russian counterparts and managed to resist the temptation to buy the odd football team.

The role of the national press in this sorry pantomime was not a in national control. It could particularly happy one.

DEDICATED readers of these

columns (they do exist, honest)

that we are keen supporters of

to quote the late Professor Ken

Alexander (he of the Highland

Board) "Get it Wrote" - rather

than fussing endlessly about

behind the miracle that is

College in Edinburgh.

Summerhall – the all year arts

and towers of the old Dick Vet

behind this enterprise is a man

grand gestures on this scale.

Typically, the driving force

And the scale at Summerhall

is certainly grand. The first year

of operation has seen turnover

bewildering mass of activity on

Summerhall's inventor

the artist/economist Robert

well into seven figures with a

many levels (literally).

Getting it Right

will have gathered over the years

the get up and go philosophy – or

provide a valuable benchmark Already the newspapers were

Two inspiring examples...

McDowell, has put a lot of his money where his mouth is, not only through his family's investment in the building, but also through his own personal injection of funds into the enterprise to keep the show on the road.

Like-minded souls, who felt a desire to associate So we have been immensely themselves with such a brave impressed with the achievement and inspired venture would, we are reliably informed be welcome to chip in a few venue that has grown irrepressibly thousands of their ill (or within the labyrinthine corridors well) gotten gains. Farther north, on the

Findhorn campus, the New York artist-turned-artsentrepreneur, Randy Klinger who eschews self-promotion of the is hoping that the act sort that all too often accompanies of faith on his and his many supporters' parts in establishing this elegant eco-centre for the arts can be repeated in supplying support to guarantee its

> Editor's note: Don't send money to this paper - as

Some carrot, some stick

AS ONE of the smaller organs of treatment in the libel courts if adds its voice to the protest against if it was not so sick. Not for any form of Government control nothing is Britain known of the press. The carrot being offered of slightly less draconian of the world.

the mighty British press, ArtWork you sign up would be comical disgracefully as libel capital

Time to bring back that coal-fired Rayburn, says Max Macleod...

LAST WEEKEND I was having a coffee in a Perthshire village when I was introduced to a waitress as someone who wrote a bit in the papers.

She seemed in a bit of a state. It was her daughter. Evidently this kid was working in a call centre chasing down clients who hadn't paid their bills and was having a rough old time of it. The clients were refusing to

pay, saying that there had been a mistake in their suddenly hugely inflated bill. Evidently what had up and the rail manufacturing been a run of the mill job was suddenly a total nightmare. She was of course, to them there is of it, is foreign owned the face of the company – the

only person that they could get politely. Third World. to shout at, and boy, oh boy were Did we learn any lessons? they letting her have it. Their Of course not. Despite a real, complaints were many and varied often expressed desire for They were fed up of being told some areas of our economy t they had to pay extra for a green return to coherent, national tax. Suspicious of the different

control the process continues systems of payment. Thought the For a paltry few billion PR stuff they were being fed was the Royal Mail has just gone patronizing nonsense. (mainly) to a bunch of hedgies many of whom will already When was this present crisis have taken their cut and moved on to another killing

going to end? I told her it wasn't, that Perhaps one day it will the prices would be going up dawn on our benighted further as more and more power politicians that some of stations had to close to meet EU the old ways were in fact regulations and the companies the best ways. In the end continued to find as many ways circumstances may well force as they could to rip off their it on us. How about we start customers. by keeping the - profit making East Coast rail franchise

After a while I thought that

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Again she asked the question.

the waitress was going to weep. Then she cheered up, told me that she herself had managed to find a way round the problem of increased tariffs.

She had re-lit her old solid fuel Rayburn. Evidently it wsas a bit smokey and dusty but much cheaper than her oil fired central heating. Although she did not exactly say so, it was obvious that she had moved her bed into the kitchen. She smiled a little sheepishly. She was losing her dignity and she hated it.

I resisted telling her of a man who I had met a couple of days before. I liked him very much , you could tell he was doing everything he could for his family

There is a phrase they use in the oil industry, upstream and downstream. The man holding the pump at the petrol station is at the very bottom of down stream, the geologist looking for oil is as high upstream as you can get. The waitress was down

stream, the gentleman upstream. He owned a grouse moor and had managed to get a goodly number of turbines on it. He was guaranteed an income in excess of a million pounds a year for the next twenty odd years. Nice man, I had no problems with him. But it really can't be

right. The corruption of the free market where every company hides behind the notion that they have a legal obligation to maximise returns for their share holders and works every racket in the book and little old ladies end up sleeping in their kitchens on

sheets grimy with coal dust. Nobody should be paid a million pounds a year just because they were lucky enough to inherit a grouse moor. It's just wrong. It's not the kind of Scotland I want to live in.

So where do we go from here? First, we must instigate a system which outlaws the practice of the first number of electrical units (or indeed coin meter units) being more expensive than others This would ensure that the bigger users take some of the pressure of the smaller users.

Then we have to start walking away from this principle that all privatisation is going to lead to greater justice, because it doesn't. State intervention does

sometimes work and we need more of it in the energy industry Ed Miliband may have got it wrong with his first try, but he's on to something and he has my full support.

And if you don't agree, write



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PICTURE a letter-carver in stone and a

figure like Jude the Obscure springs to

mind. However, Iane Raven, who has a

passion for lettering, could not be more

On first sight, when ArtWork's

reporter visited Raven in her north

Edinburgh workshop, she could not

imagine the artist wielding a chisel or

handling large chunks of stone. Raven

may be slim and delicate-looking, but she

displays an intense energy that permeates

"I love the patterns and shapes of

letters," she says, "but it's stone lettering that I'm most keen on."

Letter-carvers must possess

backbone of good lettering," and on

single letter of the alphabet.

immaculate drawing skills as "it's the

courses, students may be asked to spend

at least five days drawing and spacing one

After her studies at a couple of art

colleges, Raven discovered Memorials

by Artists, a commissioning charity in

Suffolk. It was set up by Harriet Fraser,

who wished to put the bereaved in touch

with good stone letter carvers as she had

With members like Nicholas Sloan,

only been able to source commercially-

Andrew Whittle, Caroline Webb and

John Neilson, this body runs courses in

drawing and stone carving and Raven

the Scottish Letter Cutter Association,

took advantage of attending several.

Rayen is also one of 12 members of

produced, granite head-stones.

her working space. She also works with

letters on glass and on paper with paint,

pencil, ink and bleach.

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carving falls between two stones (pun

Take a letter Ms Raven –

and carve it in stone

Not quite a craft, it is neither, as yet, regarded as an art form. Many associate the practice with grave-stones or lettering on plaques. "Part of our aim is to move forward public perception of the art," says Raven.

Combining words with materials is



what she loves best. "I choose a stone and look for a quotation that will go with it." she explains. She visits a Cumbrian scrapyard for her slate and has found some pieces, with unusual fluting, that look like the sea's waves. On one, Raven has inscribed a Breton fisherman's prayer: "Oh God, thy sea is so great and my boat is so small! Raven's brother-in-law, Adam

Nicolson, grandson of Sir Harold Nicolson and Vita Sackville-West, is a sea-lover who owns The Shiant Islands off the Hebrides and has written about them in his book, "Sea Room".

On request, Nicolson supplied Raven with the poet. Hugh MacDiarmid's apt quotation for a stone-carver: "there are plenty of ruined buildings but no ruined

Discovering a fitting quotation is often down to luck. If the object's surface is unusually interesting, it can suggest a quotation. When Raven found a black slate with the natural shape of a hill on its surface and pyrite deposits that resembled stars in a night sky, she introduced these words: "I stood upon that silent hill and stared into the sky until my eyes were blind with stars and still I stared into the sky.'

"The combination of the stone with the quote is what fires me up," she explains

Additionally, the shape and characteristics of the stone determine which letter-form she employs. A plain surface will command an ornate one like copperplate while a more textured stone needs simple lettering. In all cases she tries to prevent the letters from deflecting interest from the material. Although stone is her favourite medium Rayen, who now studies painting three days a week at Leith School of Art, likes to use lettering with painted images of abstract flowers.

Botany and horticulture are in her family's blood. Jane's father, John Raven was a classics don at Cambridge and a botanical artist who, with his father. painted the entire flora of Britain (a book of their work has been published recently by the Royal Botanical Garden of Edinburgh),

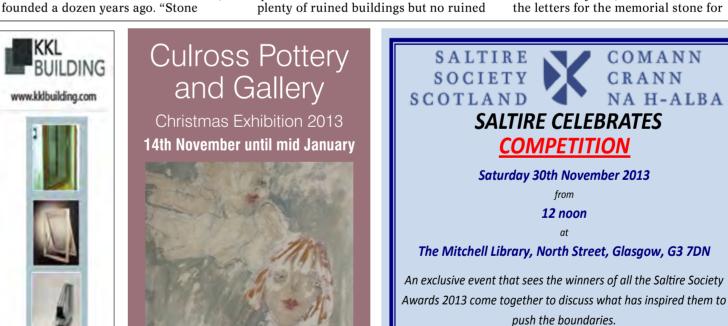
Jane's mother is passionate about plants and her twin sister, Sarah, writes about gardening and has presented tv programmes like Gardeners' World. For a number of years, ever since she carved the letters for the memorial stone for

her brother, Andrew, who died in 2005 Raven has 'hung up' her chisels and concentrated on sand-blasting instead. "Many people can't tell the difference

between the two disciplines." Stone-carving involves cutting a V shape in the material and is infinitely more beautiful than sand blasting, which is flat and even. A good carved letter can be stunning especially when parts of the letter's shadow leaps out at you.

Raven sees sand-blasting as a means to an end and produces pebbles to commemorate birthdays, anniversaries and weddings with relevant initials and dates blasted on their surfaces.

She also applies sand-blasted lettering on glass (on lamp bases, vases and decanters) and on sheets of glass. She has created shelves of glass inscribed with quotations so that when a spotlight is shone on to them the words are reflected on the adjacent walls. Lettering, then, is a persistent thread in Raven's art, whether it is carved on stone, blasted on



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Ground zero for the Moray Art Centre

Randy Klinger, founder of Findhorn's Moray Art Centre, tells how he plans to run the zero carbon centre on zero funding

T IS truly refreshing to meet someone these days would be Money.... whose motivation is not to own the latest Range Rover Evoque, who has spent over 14 years of is life living in caravans and yet is on first nam erms with most of the leading art historians and urators around the world and many A list stars nd royalty.

Step forward Randy Klinger, driven by a movation to spread his vision of beauty.

For the past six years Klinger has been head the Moray Art Centre on the fundamentally sionary Findhorn campus.

Now as the arts centre moves into ever more allenging territory – it is run completely without to take off and ubsidy from within a wholly eco building – Art-Work revisits the man who took the journey and aised the art centre from a beyond-demolition shed, where he taught weekly drawing classes, to highly regarded centre of the arts, a UK partner with the British Museum that holds exhibitions om everything from 15th century Italian drawngs and classical Greek sculpture.

His very first exhibitions showcased the work when I moved John Byrne and a collection by Billy Connolly. Rewind 21 years – Randy Klinger was a

aphic designer working in New York. isillusioned with the New York scene, one day nis partner Catherine came home with a book about Findhorn from the New York Public Li-

nd do it. Well, I just thought I'd go and do that." Interestingly that 'voice' was often referenced ter of factly Eileen Caddy, one of the original founders of findhorn, who believed there was a driving force rom the divine in creating this idealistic community on the Morayshire coast.

Randy explains his indifference to New York and why he was keen to move: "Basically my life was that of a cynical, atheist New Yorker, and New Yorkers believe in three things: Money, Beauty and Fame and if there was a fourth thing – that

"It's a very secular culture – the idea of a little voice telling me what to do was anathema. "I felt like a simple child and thought okay -

and everything started to take off." Randy was 36 when he first visited Findhorn on an introductory taster visit.

But as soon as he visited he noticed a big change in his life and when he and his wife decided to move there for good in 1997 miracles started I would have done my job."

"My life in Scotland started flip 180 degrees from the life I was leading in New York, there I was a lonely hardworking graphic designer/artist and the to Scotland and all these very

bizarre things started to happen it made me question reality almost," he continued. "One of the things I was told to do was to

start an arts centre and I thought okay – I'll do it, "I heard this little voice and the voice said go and before long I had quarter of a million pounds that was just given to me," he explains rather mat-

> art and beauty has been a kind of anti-depressant formula for him "I grew up in a family where my father died when I was young and my mother and sister suf-

fered from severe mental illness "We were in the suburbs of New York and I would hitch-hike into the city and go and look at beautiful paintings

and stare at them forever, or go to the Museum of Natural History and spend the day lying on the floor drawing the African and Asian mammals

"That was my escape from this world of utter bleakness. Beauty means so much to me, as ever since I was a little boy it was my escape. I see beauty as an anti-depressant. I feel if my life adds up to creating an experience where some people are no longer depressed because of beauty. I think

He continued: "I'm so enraptured with my vision which is uplifting the soul through beauty in such a way this visceral experience of beauty. My desire was to create this wave or avalanche of desire that things would change in our country. All I'm really here for.

"I wanted to create a building that would cost nothing to run. One of things would be not to pay for energy. I managed to get grants for geothermal heating.

The building offers seven teaching studios and two gallery spaces, one meeting EU museum standards of environmental and security controls.

The centre is carbon-neutral and uses five geothermal heat pumps and 44 photovoltaic solar roof panels. The majority of funding, Randy revealed.

came from 400 people who gave between 50 pence and £50,000 pounds. The funds manifested themselves quite mi-

"People just literally gave me money - I re-Ever since he was a child Randy believed that member one time at the community centre, I was having lunch – I was talking to a friend and some one put a crumpled up bit of paper in my hand and it was a cheque for £ 15,000. I also had a student visiting from Holland at the time and she gave a cheque for £50,000

"One thing stuck in my mind of all these more than 400 people that donated money to the cause – no one ever

asked of the possibility if the project didn't come off whether they ould get their money back in case it doesn't happen," he said.

"Even one of the building companies donated part of their costs in achieving this dream

Randy and his family have always lived in out small ones. You have to be very clever to run a the Findhorn community since they moved there in 1997. For the first 10 years they moved around from tiny caravan to caravan.

> "It was wonderful as it only took us 45 minutes to actually move – compare that to the average there, but we have no sentimental feelings about move in a New York apartment" Then, as miracles seem to constantly befall

him in a magical way, two people bought a house and just gave it to him. "It just seemed when I moved to Scotland I

was on a conveyor, and the conveyor was my soul's on medication there. If you feel bad, either you work, which was bringing beauty to people 12 ours a day seven days a week.

"Everything was handed to me: when we eeded a new caravan to stay in it would be provided, being given a

house, everything we needed just came our way. The way the money came for building the arts centre, I never asked for any of it, right to the 11th hour and then something comes along.

"You could never have imagined or - what we are doing now is working hard to recreplanned a business in ate the business model on the lowest expense and this way and it has been a real test of faith. It "We are working with more than six institutes turned around the cyniin the US. What we are keen to do now is diversify cal, atheist New Yorker the whole notion of creativity and have all rooms and made me realise that there is really a God."





After 21 years on the Moray coast, does he

"We go back to New York for two weeks ev-

ery summer with our teenage daughter, as she has

a lot of cousins and we want her to know her roots

New York except for the food. I kind of miss the

"New York has become more of a culture

suffering from soul sickness, that is made up from

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Street, Penicuik, Midlothian,
EH26 9DL, 01968 678 804
EDINBURGH COLLEGE OF
ART, Lauriston Place, EH3 9DF
0131 221 6109, Fax: 0131 221

LEITH SCHOOL OF ART, 25 North Junction Street, EH6 6HW 0131 554 5761, Fax: 0131 554 ATIONAL MUSEUM OI COTLAND, Chambers S EH1 1HF, 0131 225 7534, www

Until November 17

dieval Scotland. The Glen Research Project is casting

Intil March 13 2014 om some of the men who

BOURNE FINE ART, 6 Dundas Street, EH3 6HZ, 0131 557 4050

www.artwork.co.uk



THE TOD ENDOWMENT FUND

The Scottish Artists' Benevolent Association is empowered by the above to provide holidays in Scotland for artists (resident in Scotland for at least two years) who are experiencing difficulties

Application forms may be obtained from: The Secretary, Scottish Artists' Benevolent Association, Second Floor, 5 Oswald Street, Glasgow G1 4QR

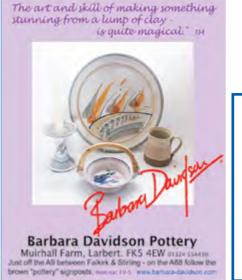


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centre. It certainly is

"I don't think there are any other art centres

in the UK that exist on 0% funding, and are 100

However as in

many areas, it is becom-

ing increasingly harder

"Across the UK

to run a successful arts

about 35 centres have

that haven't have had to

make considerable cuts.

tion of arts centres stay

ing open is under threat

in the same way that big

businesses are knocking

successful arts centre these days," he added.

exhibited in Italy for the past 18 years and, more

the Cooper Union in New York and the art histo-

The original Studio in a Shed at Findhorn

his career.

siums", he added.

stmas Fair

Two weekends:

Sat 23 - Sun 24 Nov.

and Sat 7 - Sun 8 Dec.

rian Ernst Gombrich became his mentor later in

new slim line workable centre at Findhorn.

invite more and more diverse users

For the future Randy is striving to create a

"We've ripped out the old model, the old

model was based on income and grant funding

filled with classes and conferences and sympo-

recently in Japan and Holland. He graduated from

An accomplished artist himself, Klinger has

"The whole ques-

closed and the ones

business these days.

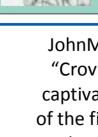
Randy explained.

% carbon neutral."

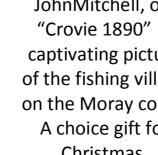
one in a million.







Christmas.













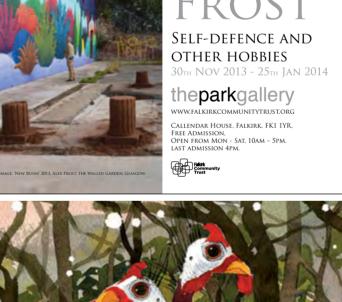


JohnMitchell, oil, "Crovie 1890" A captivating picture of the fishing village on the Moray coast. A choice gift for



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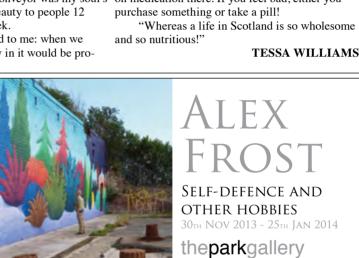
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fri 29. sat 30 nov. sun 1 dec also sat 7, sun 8 dec 11am-5pm Mary Ann Rogers Gallery, West Woodburn

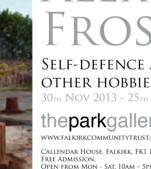
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Highlights some fabulous is additions to the National G Collection including prints Picasso, Cézanne and Hocl Until May 18 2014

Until February 16 2014

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L'INSTITUT FRANÇAIS D'ECOSSE, 13 Randolph Cre cent, EH3 7TT, 0131 225 5366, Fax: 0131 220 0648 MCCREA GALLERY, 298 Porto

ovember 21 - 24

HE PARK GALLERY AND ALLENDAR HOUSE, Cal-

endar Park, FK1 1YR, 01324 03 789, www.falkirkcommun

DELTA STUDIOS, Lochlands Business Park, Larbert, FK5 3NS

KIRKCALDY MUSEUM & ART GALLERY, War Memorial Gdns,

BBOT HOUSE, 21 Maygate, unfermline, KY12 7NE, 01383

ISHER STUDIO AND GAL-

Jntil December 31 2014

THE COACH HOUSE GAL-

FUNKY SCOTTISH, 41 High Street, Pittenweem, KY10 2PG, 01333 312 567

OHN NELSON STUDIO ALLERY, 26 Milton Plac

ittenweem, KY10 2LS, 01333 12 112, www.nelsonjohnart.com

CRAIL POTTERY, 75 Nethergate, The Square, Crail, KY10 3TX, 01333 451 212

THE LITTLE GALLERY, 20

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CUPAR ARTS & HERITAGE

PETE CURA PICTURE FRAM-

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01324 555 500

K1 5QH

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YG, 01592 412 860

Falkirk

The

bello High Street, EH15 2AS MORNINGSIDE GALLERY, 94 Morningside Road, EH10 4BY, 0131 447 3041. BONHAMS AUCTIONEERS, 22

MCNAUGHTAN'S BOOKSHOP AND GALLERY, 3a & 4a Haddington Place, EH7 4AE, 0131 556 5897, www.mcnaughtansbook-shop.com, mcnbooks@btconnect.

Until November 9

November 12 to December 21

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THE WEST END GALLERY. 3660. Fax: 0131 550 3669 Until December 20 (Saturda KING'S COURT GALLERIES, November 29 - December 21 he Picture Shop, 1-7 Kings ourt, FK1 1PG, 01324 631 002, ax: 01324 631002

Various artists. Selected.

COBURG HOUSE ART STUDIOS, 15 Coburg Street, EH6 DIOS, 15 Coburg Stree 6ET, 0131 553 2266, co artstudios.wordpress.c house@yahoo.com November 18 - 24 December 7 & 8

WHITESPACE GALLERY, 11 Gayfield Square, EH1 3NT, 0781

ember 23 - 25 (also Nov

SCOTTISH SOCIETY OF AR-CHITECT ARTISTS, RIAS, 15 Rutland Square, EH1 2BE, www ssaagallery.org.uk

MUSEUM OF CHILDHOOD, 42 High Street, Royal Mile, High Street, EH1 1TG, 0131 529 4142 FISHER STUDIO ALL LERY, II-13 High Street, Pittenweem, KY10 ZLA, 01333 312 255, www.fishergallery.co.w enquiries@fishergallery.co.w Royal Mile, EH8 8BN, 0131 529

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ember 22 - January 25 men on the Platform. Explores

ST JOHN'S EPISCOPAL CHURCH, Princes Street, Midde TRAVERSE THEATRE 3D/2D, Unit 3, Albion Busine

November 23 & 24 (also Dec 7 & 8)

nas Fairs (at the Assembly GALLERY TEN, 10 Stafford Street, West End, EH3 7AU, w

galleryten.co.uk
Until November 10

Jessica Crisp, New work

ing. First solo show November 6 - December 24 November 15 - December 24 Alfons Bytautas, Jessica Crisp, Gill

SCOTTISH ARTS CLUB, 24

AISIE & MAC ART AND ONTEMPORARY CRAFT, WERLY EMBASSY), 76 East Crosscauseway, EH8 9HQ SUMMERHALL, 1 Summerh EH9 1PL, 0845 874 3000 Until November 22 Y15 4LS, 01334 656 523, www

ART ROOM 59, 59 Townhill Road, Dunfermline, KY12 0JF, 01383 625 186, www.artroom59 FOURSTICKS FRAMING Unit 2. The Old Ironworks Station Road, Auchtermuchty, KY14 7DP, 01333 340658, www THE LEITH GALLERY, 65 Th

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SELLCRAIG STUDIO, By Lese, KY6 3JE, 01592 741754
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01337 842506
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Estate, G53 7NN, 0141 276 9368
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FLORENTINA GALLERIES 26-28 Battlefield Road, Langsi

26-28 Battlefield Road, Langside, Lanarkshire, G42 9QH, 0141 649 8888, Fax: 0141 649 1423 Roukenglen Road, Giffnock, G4 7UG, 0141 620 0235

6UG, 0141 577 4970 LILLIE ART GALLERY, Stat Pood, Milngavie, G62 8BZ, wy edlc.co.uk/arts/lillie_art_gal-lery 0141 956 5536, Fax: 0141 570 0244

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IOHN GREEN FINE ART, 18 GALLERY III, 25 King Street, Townhead, G1 5QZ, 0141 552 0704

glasgowartclub.co.uk glasgowartclub.co.uk November 17 - 23

ovember 25 - 30
Philip Spenge

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ICA (HIGHLAND INSTITUT alcrombie, Loch Ruthven, ores, IV2 6UA, 1808 521 306 ntil November 18 Camila Sposati, Green-Dyed Vult PICTURE THIS, 18 Church Street, IV1 1EB, 01463 238823

Inverness-shire

ARRBRIDGE ARTISTS' STU IO. Main Street, Cairngorms H23 3AS, 01479 841 328, ww

THE AVIEMORE GALLERY.

HE BLACK ROCK GALLER 1BA, 01540 673334

Isle of Arran

Isle of Bute

Intil December 31 HE CASTLE GALLERY, 13

For the Guide online

ArtWork

Bound to please...

THE ARTIST BOOK, or 'le livre d'artiste' the 'in thing' in France early in the last century – is making a comeback. Then artists like Matisse and Cocteau created hand-made books whose cover and form were as important as the text inside

Now in Edinburgh Jenny Smith has gathered together six other makers of artist books who meet to discuss their work and arrange exhibitions.

hey come from different disciplines: Smith draws, prints and makes videos, Susie Wilson is a printmaker, Susie

Leiper practises calligraphy, Felicity Wilson trained in architecture. Ien Bruce makes ewellery and Liza Green studied textiles.

Leiper has made one-off. manuscript books for years and is interested in Chinese art with its traditional books made in a concertina format. Since, in the

Susie Leiper Gehol's far East, religious texts (Buddhist sutras) were set down on sheets of paper or scrolls, it made sense to arrange them in folds; hence

the concertina book, which is ideal for display There is no limit to the size, content.

shape or style of an artist book. It comes in a star, a concertina or is made in a conventional way: some have tags and other objects attached to them and they are produced in any material, the most common being paper or cloth. Some books display a cover that may give a clue as to what is inside while with others, the title is

read along the pages.

The object itself must embody an entire concept where structure and content have equal importance. The group's third exhibition is at Edinburgh's McNaughtan's bookshop, a good place for a show as these

objects belong in a bookshop, especially an antiquarian one, surrounded by the old and the new. The title, "Bound: Unbound", explains

these artists' exhibits "We bind books but also create work in an unbound way and produce other things," says Leiper.

In addition to their book, a stand-up, display object, each exhibitor hangs a wall

piece that demonstrates how it relates to ner book on display and how her artistic discipline contributes to it Each artist's route towards making

these items is different: Susie Wilson, from a bookish family had a grandfather who founded Edinburgh's Ramsay **Head Press**

"I was drawn to the book form because I liked to make threedimensional objects," she says "Artist books are on a small scale and something you can

While admiring the workmanship and ingenuity of such an art-form, your *ArtWork* reporter wonders if the artist book doesn't fall between two stools Books are intended to be thumbed through, carried, and read and not

s gardens Oil on board hold in your hand."

necessarily displayed as art objects 'The only negative thing about them is," suggests Wilson, "that people sometimes ask what they should do with

The artist book, like slow cooking or travel, is, perhaps a response to present-day publishing with its kindles and ebooks. Or maybe it is a William Morris-like return to the days before the invention of the printing press when illuminated manuscripts combined artistic excellence with a translucent left.

CHRISTMAS EXHIBITION



Leoley Trim Lynn McGregor Jan Fisher Jennifer Pettigre Irene Penman Jacque Wakely Kendal We have a wide choice of cerami studio glass, driftwood clocks,

KENDAL MUSEUM, Station Road, LA9 6BT, 01539 815597, Fax: 01539 737976 December 7 - January 25 2014 Marianne Birkby. Wildlife Spectrum Kilmarnock

Kelso

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MORVEN GALLERY, Upper Barvas, Outer Hebrides, HS2 0QX, 01851 840 216

Isle of Skye

TKE, Viewfield Road, Portree, IV51 9EU, 01478 613 649, Fax: 01478 613775

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Hyndford Road, ML11 9AU, 01555 660 023

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cushons, commissions
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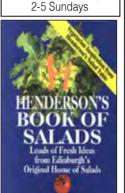
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KINGHORN GALLERY, King-horn, KY3 9RT, 01592 890 218, SUN GALLERY, 154 High Street, Newburgh, KY14 6DZ, 01337 842323

November and 2-5 Mon-Sat



THE HUNTERIAN MUSEUM AND ART GALLERY, Universi

Intil February 23 2014 erykf@aol.com Painting classes, Monday 2-4pr 7-9pm, Tuesday 7-9pm and Th Sauchiehall Street, G2 3EH, 0141 565 4137 MCLELLAN GALLERIES, 270 November 10 - December 8
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Open to all artists. See www.
royalglasgowinstitute.org for artist
entry quidelines

RGI KELLY GALLERY, 118 Douglas Street, G2 4ET, 0141 248 Douglas Street, G2 4ET, 0141 248 6386, www.royalglasgowinstitute org/kelly.html, gallery@royalglas

4pm Various artists. RGI Winter Exhibi KELVINGROVE ART GAL-LERY & MUSEUM, Argyle

Intil February 23 2014

COMPASS GALLERY, 178 West MACGREGOR FINE ART, 5th Floor, The Connal Building, 3 West George Street, G2 1DA, 0141 332 5551, Fax: 0141 332

Until January 5 2014

CYRIL GERBER FINE ART, 178 West Regent Street, G2 4RL, 01-221 3095, www.gerberfineart. co.uk, mail@gerberfineart.co.uk Intil November 16

West George Street, G2 2LW 0141 248 9755, Fax: 0141 248

owinstitute.org From November 30, 2pm -

Intil November 23

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Ring: 01436 672544

Until December 20 ULD KIRK MUSEUM,

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November 16 – December 11

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Until January 6 2014

GLASGOW ART CLUB, 185 Rath Street, G2 4HU, 0141 248

December 8 - January 11 201 EAST KILBRIDE ARTS CENTRE, 51-53 Old Coach Post-Kilbride

AS, 01700 500 159, Fax: 0170 Isle Of Harris

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North Glen, Palnackie, Castle Douglas, DG7 1PN, 01556 600 200, Fax: 01556 600 200 THE NAIL FACTORY, 56 South wick Road, Dalbeattie, Dumfries & Galloway, DG5 4EW, 01556 611 686, www.nailf November 30 & Decer & December 14 & 15

December 1 - 22 Kyle GRAMARYE STUDIO, An Cuil lion, Achmore, Stromeferry, IV3

THE KYLE ART MARKET, Station Road, Kyle of Lochalsh IV40 8AE, 01599 530 039

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Jntil March 30 2014

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THE STUDIO, Laurel Bank, Main Street, Killin, FK21 8UW 01567 820 820, www.thestudio-

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> October - December
> Iain Brownlie Roy. Wild. Photogra January
> Branching Out. Community pho

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544 442, November 29, 30 & Decemb

Renfrewshire

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ArtWork

Belladrum's incredible hull



TWO theatrical stages made out of quarter had cost several times more than their sections of decommissioned fishing boats have been erected at the Belladrum festival site near Inverness.

The stages, each around twenty feet wide and fifteen feet tall, were purchased for around a thousand pounds each from scrap vards after the owners of the boats were paid large premiums by the European Union to reduce the size of the fishing fleet as parts of efforts to conserve fish stocks.

Joe Gibbs, who runs the Belladrum site, told ArtWork that the project to transform the pieces had proved a success. though the transport of the sections

MOY MACKAY

purchase price. Whilst their primary use will be

during the annual Belladrum festival, both sections were used as backdrops during a highly successful promenade version of the Tempest which took place in September at both Belladrum and Fingask Castle in "It worked well and I hope others will

consider buying these lovely sections," said Joe. "There are plenty available all around the coast and our only problem was in making the superstructure watertight.

Tain BROWN'S GALLERY, Castle Brae, Ivy Lane, IV19 1AJ, 01862 893 884

Tyne & Wear

AD HOC GALLERY, Buddle Arts Centre, 258b Station Wallsend, NE28 8RH, 019 LAING ART GALLERY, Higham Place, New Bridge Street, Newcastle upon Tyne NEI 8AG, 0191 232 7734

Until November 17 Recent acquisition
Until December 16

Until May 16 2015 HATTON GALLERY, Univ

of Newcastle, Claremont I Newcastle upon Tyne, NE 0191 222 6057

SIDE PHOTOGRAPHIC GAL

Until December 1
Great North Museum I

Guide

Thomas Bayrle. All-in-One.

Tovember 22 - March 2 2014

Salla Tykkä. The Palace. Photo-NATIONAL GLASS CENTRI Liberty Way, SR6 0GL, 0191 5 5555, Fax: 0191 515 5556 BLAGDON GALLERY, Milk hope Centre, Berwick Hill Road Seaton Burn, NE13 6DA, 01670 789 944

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HIGHLAND STONEWARE, North Road, Wester Ross, IV26 2UN, 01571 844 376, Fax: 01571

AN TALLA SOLAIS, Ullapoo

Until November 16
John Kippen. Ships That Pas
scale photographic work on
riverside window November 23 - January 5

VARDY GALLERY, Univer sity of Sunderland, Ashbourne House, Ryhope Road, SR2 7EF 0191 515 2128

Until February 23 2014

Sutherland 4PT, 01971 511 277

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to all children aged 12 and LOCH CROISPOL BOOK-SHOP AND RESTAURANT, 2 Balnakeil, Durness, IV27 4PT, 01971 511 777

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FOUNTAINS ABBEY AND

Moors National Park Centre, Danby, Whitby, YO21 2NB, 01439 772 737, www.northyor

vember 16 & 17

and documentary
HANCOCK MUSEUM, Barras
Bridge, Haymarket, Newcastle
upon Tyne, NE2 4PT, 0191 222
7418 DISCOVERY MUSEUM, Bland-

of worked steel

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Yorkshire

tion Square, Yo 01904 687 687 NATIONAL MUSEUM OF PHOTOGRAPHY, Picturevil Queensbury, Bradford, BD1 BUDDING GENIUS, 5 Church Street, Dornoch, IV25 3LP, 01862 810 407 NQ, 01274 203 305

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Angie Lewin, A Natural Line, Prints

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Paisley

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rom January 2014
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1010. Fax: 0141 887 6300. ww

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8UF, 01381 620 961, www

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Intil November 10

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