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artWORK

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Crawes, by John Wilson, from the exhibition An Unexpected Twist, at the Castle Gallery in Inverness during October

**Inside: The Artist's Gallery in the Artists' Town
All at Sea in North Berwick : : Stirling's Engine Shed**



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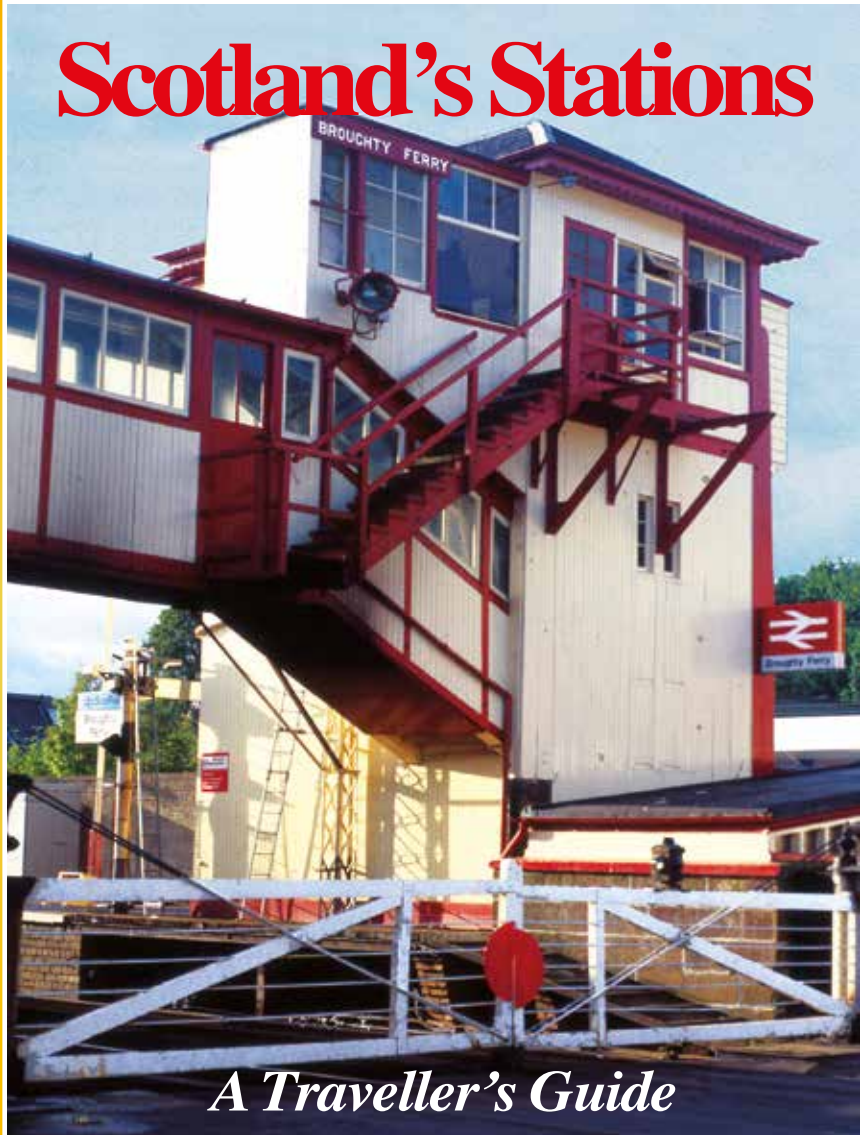
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ARTS CENTRE & THEATRE (ACT) ABERDEEN, 33 King Street, AB24 5AA, 01224 635 208
THE ART GALLERY, Grantpinn Hospitals Art Trust, Aberdeen Royal Infirmary, Foresterhill, AB25 2ZN, 01224 552 429

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TOLQUHON GALLERY, Tolquhon, Tarves, Ellon, AB41 7LP, 01651 942 343, www.tolquhon-gallery.co.uk

NORTH EAST OPEN STUDIOS, www.northeastopenstudios.co.uk, info@northeastopenstudios.co.uk

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ALBERTINO COSTA SCULPTURES, 5 Millimeter Brae East, Milltimber, AB13 0DN, 07917 482 351, costasculptures@gmail.com

GALLERY AT FIFTY FIVE, 55 Allardice Street, Stonehaven, AB19 2AB, 01569 785606, www.galleryatfiftyfive.co.uk

Until September 9
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Gallery closed September 12 - 18 - reopens Sept 19
COUNTRY FRAMES GALLERY, Leslie, Insh, AB52 6PA, 01464 826389, www.country-frames.co.uk

For the Guide online

All at Sea – in the streets of North Berwick

CENTRALLY LOCATED in the heart of North Berwick, Greens and Blues gallery is hosting an exhibition of the work of artist Mark I'Anson at the end of October.

'All at Sea' is an exhibition of 24 new Drifter and Trawler paintings by Mark. This will be Mark's first solo exhibition of his boat paintings in seven years. This new body of work has been in production for several months and may well be the last in his series of fishing boats, which have proved widely popular.

The images which will be on show are, in Mark's opinion, the most complex paintings he has ever produced and show his progression from similar works shown at his last exhibition in the gallery back in 2010.

Born in Glasgow in 1968, I'Anson studied at Gray's School of Art, Aberdeen, from 1988-1992 and has since worked full time as a painter. Following his sell-out graduation show, he signed with the Compass Gallery in Glasgow and had two solo shows in 1994 and 1996. Following these, Mark had his first London solo exhibition in 1999 at the Thackeray Gallery. He gained commercial success in 2003 when he was commissioned by the Scottish National Portrait Gallery (in co-operation with the Herald newspaper) to paint a Dream Team of Scottish footballing greats.

Following this, Mark went on to exhibit a selection of paintings of Arsenal greats at the Emirates Stadium (in co-operation with the Thackeray Gallery). With a growing interest for Mark's work in Edinburgh, Mark held a couple of exhibits at the i2/Open Eye gallery in Edinburgh. These saw a move away from football but a continued focus on figurative work.

Moving away from figurative work and into one of Mark's keen interests, 'Drifter and Links' saw Mark focusing his work on fishing boats. An exhibition at the Falkirk Wheel and a touring exhibit saw Mark again receive commercial success. He is probably best known for the distinctive paintings of ships central to his 2006 exhibition 'Drifter', which was supported by the Scottish Fisheries Museum and the Highland Council.

"My original interest in boats goes back to childhood (influenced by my dad) when I built boats out of lego and cardboard boxes. As an adult that interest was reawakened and I started painting boats partly as a response to events in my life and partly to broaden out my subject matter beyond figure-based work," says Mark.

Whether his source material is from life, found photographs or a combination of both, the starting point and foundation of all his pictures is drawing. Mixing pencil work with translucent glazes of paint he produces evocative and compelling paintings.

"I am perhaps currently more influenced by photography. Over the years I have amassed a large archive of press photographs and postcards. Initially this was separate from my artwork but in association with the Highland Council and the Scottish Fisheries Museum. His work can be found in public, corporate and private collections throughout Scotland (including the Scottish National Portrait Gallery), London, USA, Canada and Europe.

Over the past seventeen years Greens and Blues gallery has exhibited a wide variety of original and contemporary art, always striving to make art buying as easy as possible.

"We're delighted by the number of artists who choose to exhibit their work with us and we hope our customers enjoy it too."

FRANCES ANDERSON
Mark I'Anson at Greens and Blues Gallery, North Berwick from October 27, for 2 weeks.

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Don McCullin Shell-shocked US Marine, The Battle of Hue 1968 (printed 2013).

ARTIST ROOMS National Galleries of Scotland and Tate. Presented by the artist 2014 © Don McCullin. Courtesy of Hamiltons Gallery, London

ARTIST ROOMS is owned by the National Galleries of Scotland and Tate. The collection is shared across the UK with Ferens Art Gallery, supported by the National Lottery through Arts Council England, Art Fund and by the National Lottery through Creative England.

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Editorial Comment

ArtWork PO Box 3 AB41 9EA :: artwork@famedram.com

Worrying waves of people

TWO HUGE movements of people across the globe pose perhaps the most serious social (and political) threats facing mankind in the coming decades. The first is widescale emigration caused by the failures of states and the more usual bouts of famine. And the second – only now becoming recognised – is tourism.

The former is exacerbated by global warming, and it is going to take an enormous and sustained political will by all the countries of the world to bring this under control. The latter is perhaps easier to deal with. Already, Venice – population 265,000 – gets 30m visitors a year, and the Old town in Dubrovnik – population 1,500 – six times that number daily during the tourist season.

One of the reasons is the growing number of huge cruise liners that are now not only pouring their passengers into a port, usually for only a brief time that is financially of little benefit to the local people, but opening up areas such as the Arctic where the waste from the liners can seriously damage marine life.

One of the major tourist cities, Barcelona, is now beginning to deal with the problem. Until the 1992 Olympics, the city was little known and visited mainly by people who knew and loved its most famous architect, Gaudi. But since the Olympics, more than 30m are visiting the city every year.

And not only are they destroying local culture by encouraging fast food outlets and souvenir stalls in favour of local cafes and crafts, but they are also swamping streets with people only interested in selfies. As for the hotel trade, this is being affected by anonymous international hotels and Airbnbs.

So Barcelona's mayor, Ada Colau, is now taking action by limiting the number of new hotels and restricting Airbnb lettings to 20 per cent in any multi-occupant building and ensuring that all are licensed. One wonders how long it will be before Edinburgh, with its relentless drive for more visitors, will be faced with the same problem, while the people of Skye are already complaining that their roads, tourist accommodation and other facilities can't cope with the numbers of people who cross the bridge.

Harris Tweed's looming success

THE RECENT death of Donald Roderick 'Derick' Murray, who inherited a tweed mill in the west of Lewis, marked the end of a career steering the industry through its many vicissitudes.

Demand for the cloth grew steadily through the 1970s and early 1980s, when there were hundreds of weavers on both Lewis and Harris, until a downturn led to the collapse of the industry in the 1990s due to changes in fashion and the collapse of the American market.

It was then that Mr Murray consolidated his industrial holdings and introduced a more modern, double-width loom in the face of a revolt among the weavers. But the new, lightweight cloth that the looms produced was the saving of the industry.

In 2007, Brian Wilson, chairman of Harris Tweed Hebrides, provides the great majority of the "raw material" to the Googles and the Facebooks feed.

Those who so smugly assure you that they get their news online, might pause to reflect how much longer they will be able to do this if newspapers are forced to make ever deeper cuts to their news gathering resources.

There is some good news though. While the red top press appears to be blindly committing suicide with its wildly biased and inaccurate reporting of Brexit, some publications that still deal in uncomfortable truths are flourishing. Private Eye is selling more copies than ever and the bearers of some (very) uncomfortable truths – like the Financial Times and The Economist also report healthy sales.

Print is not dead, by any means.

To the Editor: Dear Sir..

ArtWork welcomes correspondence from our readers – both criticism and praise. Write to ArtWork, PO Box 3, Ellon, AB41 9EA – or e-mail artwork@famedram.com

Sir,
This latest jeremiad by Richard Demarco (*ArtWork 199*): The Festival: A (very) Special Case) might well be generationally dismissed as the rant of an old-stager.

Indeed, my inclination to support an oft-aired stance with regard to Edinburgh Festivals could be construed as the response of another fogey; after all, I invited Demarco to Dundee to address the DYPS, when secretary of the Young Painters' Society, and was frequent visitor to all incarnations of the Demarco Gallery and DEAF.

Further, I would credit Strategy Get Arts, his 1970 curation of Duesseldorf art at ECA, with a massive revitalisation of visual arts in Scotland, reinforced in successive years by the Polish and Romanian shows. Much later, I was part of the Symposium led by Demarco, to launch the regeneration of Alloa through art.

His espousal of an 'enduring art' that 'ascends to the condition of prayer', one essentially informed by the horrors of WW2, as had been both the Festival, and the Common Market, precursor to the EU, exemplifies the difference between the 1947 ethos and our contemporary malaise. Now tourism, commerce, PR and marketing all share the politician's view of art as a handmaiden, or design form, instrumental as a branch of Creative Industries, a massive contributor to GDP.

That contemporary artists define their practice in instrumental, rather than intrinsic and spiritual terms, is evidence of this colossal shift from a philosophical to a marketing basis. The Scottish Artists' Union survey annually documents how small a percentage of artists succeed in financial terms, and the more aggressive commercial activity may be driven by this fact, allied to the limited residential opportunities and Creative Scotland funding.

I recall Tessa Jackson's appointment as the first director of the Edinburgh Art Festival, now in its 14th year, and the attempt to make coherence and ease of exploration of visual art under this umbrella somehow substitute for the lowly status of art within the EIF, despite Demarco's efforts. Music and Drama, Opera and Dance always generated more financial support, but over the decades, a canon ossified, particularly in music, a conservatism that stifled risk-taking contemporary works.

The Fringe, having become the

beacon for theatrical daring including Demarco's visual arts, expressionist theatre and particular support for East European creativity, transformed, itself, over the years into a vast, unwieldy corporate enterprise allowing a handful of promoters to become rich, even as the performers were almost universally in debt.

Demarco rails against the stand-up comedy, rightly in terms of its lack of true internationalism, although it is the ultimate model for these promoters, with 140 pages in the Fringe catalogue, but there is another tendency, one of the Spectacle, which Guy Debord warned against, with its TV spin-off shows, Circuses and Entertainments, although wonderfully creative shows for children have inhabited this domain.

Both EIF and the Fringe have encouraged seasons and mini-festivals in which countries such as Taiwan and South Korea, Finland, India and China fund companies to travel to Edinburgh, much as Demarco had done with, say, Poland. While this may increase the international dimension of the Festivals, it is not necessarily a promotion of the most exciting or experimental performers, and can be subject to a degree of window-dressing.

Your editorial makes a point about music programming, which may in part have been answered by my earlier comment. Yet there is a further aspect to bums on seats. An attempt was made by EIF two years ago to address the woeful lack of musical diversity by programming jazz events at the Hub. The result was that Jason Moran, with his Fats Waller tribute, and Robert Glasper, known for his cross-over into Hip Hop territory presented their celebratory contemporary music to audiences cruelly split between the largely senior and uncomprehending trad-jazz aficionados, and the, yes, younger and more open-minded fans of the music. I sat next to tutting gentlemen who walked out, but had already affected the atmosphere.

Last year, EIF brought Mogwai and Young Fathers to the stage. Perhaps there is a learning curve involved in the overall programming. Certainly, when the Jazz Festival coincided with the EIF, the venues and audiences seemed to co-exist successfully enough.

It is true that all festivals, and directors, may suffer fatigue and loss of nerve. The ability to reflect the most important tendencies in contemporary art may desert both. Summerhall, through its imaginative programming and utilisation of a magnificent site and characterful spaces, felt almost like the reincarnation of Richard Demarco's St Mary's, and perhaps it is fitting that he may be found there with aspects of his Demarco European Art Foundation.

PETER RUSSELL
Stirling

Sir,
Nick Jones is wrong. It was Dr Tom Honeyman, GP, art dealer, author and Director of Kelvingrove who, in his words, coined the phrase the 'Scottish Colourists.'

He initially referred to three SCs (Hunter, Peplow and Cadell) and included Fergusson when the latter returned to Scotland from France.

This is stated in Honeyman's memoirs, *Art and Audacity*, published when he retired in 1970.

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Argyll

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Ayr

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HARBOUR ARTS CENTRE, 114-116 Harbour Street, Irvine, KA12 8EL, 01294 274 059, www.whatsonayrshire.com/harbourartscentre.html, harbourarts@north-ayrshire.gov.uk

September 5 - October 27

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MEADOWLANDS GALLERY, 83 North Castle Street, AB45 1JJ, 01261 818 535, meadowlands-banff@aol.com

Douglas Heggie - New work

Banffshire

THE CREATIVE RETREAT, 5 St Anne's Terrace, Gardinstown, AB45 1AW, 01261 812 276, www.creative-retreat.co.uk

PORTSOY MARBLE GALLERY & WORKSHOP, Harbour, Shorehead, Portsoy, AB45 2PB, 01261 842 404

Ever-changing ongoing display

Banffshire

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Ever-changing ongoing display

For the Guide online

From Clutha to Tatha...

Richard Carr wonders if we could be witnessing 'the rebirth of symbolism' in an exhibition on in Newport, on the banks of the silvery Tath

THE EXHIBITION Allusion: Clutha to Tatha (From the Clyde to the Tay) at the Tatha Gallery in Newport-on-Tay. Fife shows work by artists, most of whom are either Royal Academicians and/or members of the Royal Glasgow Institute. And although the exhibition has a geographical identity as its title, it also contains work that is often verging on the surreal. In fact, one visitor to the exhibition perceptively described the work as 'the rebirth of symbolism,' a reference to the artistic movement that flowered in France at the beginning of the 20th century.

One painting that seems to demonstrate these characteristics is Alice McMurrough's Lift Me Up, in which she uses soft oil colours to show Alice, dressed in pale pinks and yellow and brown striped stockings, next to the White Rabbit, who is seated on a plushly upholstered Victorian armchair.

Of course, there is plenty about Alice in Wonderland that is surreal, while much of the dialogue is a witty comment on Oxford's love of logic and philosophy.

Since surrealism could also be described as dealing with other worlds (besides dreams), Ade Adesina's three woodcuts showing floating globes topped by lighthouses, crosses, radar cones and other objects above swirling, sand-like shapes all in muted blacks and greys meets the classification well, as does Helen Flockhart's Lights Off Now (oil on canvas) in which a gloomy young couple sit on a sofa with an overhanging lamp above which are rows and rows of eyes in a composition full of dull, browns and greens. Are



environment in reds, browns and greens. The exhibition is also full of rather mysterious personages. Among these are June Carey's watercolours (one with ink), Tree of Thorns and A Vision Lost, A Love So Dear. The former shows the torso of an Egyptian man with a halo of thorns behind him and sphinxes on either side, and the latter a double-headed male with red hair and arms crossed over his torso, one hand holding a small pink flower. He (or they!) is surrounded by a net-like decoration of snakes, hearts and leaves that includes the sun and sky.

If these two portraits are full of mystery and ancient symbolism, then Ronnie Forbes's Blue Lady by the Window (acrylic on linen) demonstrates his usual fractured technique that includes changes in perspective, and a playful use of colour and silhouette. He might even be classified as a post-modern cubist!

But there is also work that poses no mystery, but delight in their execution. Among these are John Dunbar's watercolours, Scoop and Watering Cans, both rendered in pale colours and immaculately drawn forms, and Adrian

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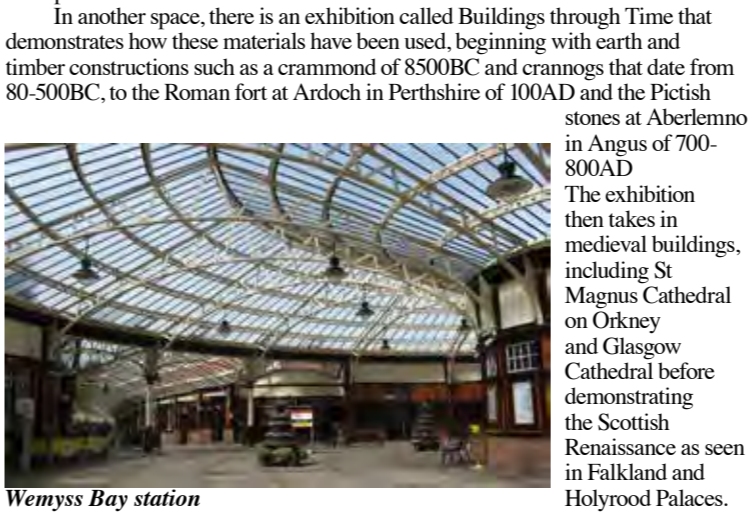
An Engine Shed for architecture

THE OPENING of The Engine Shed in Stirling, now the conservation hub of Historic Environment Scotland (HES), was marked by this year's annual convention of the Royal Incorporation of Architects in Scotland. Originally used by the military for shunting engines, the building has been converted into a visitor centre, complete with a theatre, exhibition spaces, retail area, offices and labs. And, as its Director of Conservation, Dr Dr David Mitchell, said, one of the aims of the building is to get rid of the impression that the HES "is a bit weird and tweedy."

Converted by HES with help from Reiach & Hall Architects, The Engine Shed is intended to demonstrate how an empty building that had lost its use can be given a completely new role and a contemporary image with the use of traditional materials such as glass, stone, flint, birch and larch.

There seem to be only two flaws: visiting the building for the second time, I found that the lifts in the pedestrian bridge that crosses the railway line were no longer working; and (on the first visit), it was difficult to find the entrance because it is located in a discreetly angled recess in one of the glass façades.

On entering the building, and passing the reception area, one reaches the exhibition spaces where there are both permanent and temporary displays. The former consists of sections dealing with materials that range from Thatch and Fired Earth to Timber, Stone, Metal and Concrete that include both information and examples of the materials themselves.



In another space, there is an exhibition called Buildings through Time that demonstrates how these materials have been used, beginning with earth and timber constructions such as a crannog of 8500BC and crannogs that date from 80-500BC, to the Roman fort at Ardoch in Perthshire of 100AD and the Pictish stones at Aberlemno in Angus of 700-800AD.

The exhibition then takes in medieval buildings, including St Magnus Cathedral on Orkney and Glasgow Cathedral before demonstrating the Scottish Renaissance as seen in Falkland and Holyrood Palaces.

Then come the Adam and Classical styles that are represented by Duff House in Aberdeenshire and Edinburgh New Town, followed by the Scottish Gothic/Baronial style enthusiastically advocated by Sir Walter Scott in his house at Abbotsford.

This coincides with buildings reflecting the Industrial Revolution, including the Glenfinnan viaduct and the curvaceous railway station at Weyms Bay. After that, there are the more sober and restrained Arts & Crafts buildings represented by Sir Robert Lorimer's Hill of Tarvit mansion house of 1902.

As for Modernism, this is represented by the 1930s Pavilion in Rothesay on the Isle of Bute and, after the war, by Cumbernauld New Town and the house designed by Richard Womersley for Bernat Klein in Galashiels in the 1950s that has just been put up for sale. Apparently, when his daughter went to school, she wanted to live "in an ordinary house like everyone else."

Finally, the exhibition comes up to date with the Queensferry Crossing. Building through Time is an excellent introduction to Scottish architectural history that is brought to life by short lengths of film.

In the exhibition space devoted to temporary exhibitions, there are panels devoted to the restoration of buildings that have been severely damaged, including Coventry Cathedral, Uppark in Sussex, Clandon in Surrey, and the Morgan Academy in Dundee.

But what will most interest the visitor are undoubtedly the panels on Glasgow School of Art. Those of us who watched the fire that engulfed the



building on 14 May 2014 on tv thought that it had been lost forever but, thanks to the great skill of the Glasgow firemen, serious damage was restricted to the west wing, including the library.

According to the panels, restoration will take five years and is being divided into five stages, beginning with weatherproofing and repairing the roof and, as the second stage, restoring the west wing. There is no mention of stages 3, 4 & 5.

The displays in The Engine Shed, together with a wide range of free literature on building materials and techniques, provide a wealth of information that is compact and easy to digest, while the building itself marks the beginning of the redevelopment of Stirling's Forthside.

It includes a new building for Stirling Council to be opened in 2019, a new home for the Scottish Tartans Society and an amphitheatre by the river. In this, Stirling seems to be following the policy adopted by Dundee that is spearheaded by the V&A Design Museum, due to open next year. And, like Dundee, Stirling hopes to become a tourist hub for a much wider area.

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BERWICK GYMNASIUM ART GALLERY, Berwick Barracks, The Parade, TD15 1DG, 01289 304 535September 21 - October 29

Hardeep Phandal: Confessions of a Klabauteermann

THE GRANARY GALLERY, 2nd Floor, Berwick YHA, Devar's Lane, Berwick upon Tweed, TD15 1HL, 01289 303 232

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NORTHWATER GALLERY, Northfield Farm, St Abbs, Berwickshire, TD14 5QF, 01890 771 111

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PAXTON HOUSE, Paxton house, Paxton, TD15 1SZ

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TOM DAVIDSON GALLERY, East Mayfield, High Street, Easton, TD4 6BL, 01896 848 898

Continuous work by Tom Davidson and work by artist Linda Lovatt

Birmingham

IKON GALLERY, 1 Ozells Square, Brindleysea, B1 2HS, 0121 248 0708

BIRMINGHAM MUSEUM & ART GALLERY, Chamberlain Square, B3 3DH, 0121 303 2834

Until Oct 1

Various artists. I Want! I Want! Art & Technology.

THE SCOTT GALLERY, Hawick Museum, Wilton Lodge Park, Hawick, TD9 7JL, 01750 20096

Until October 2

The Zwy Family - Aleksander Zwy, Adam Zwy & Michael Zwy. Painting, sculpture and glasswork charting the artistic careers of WW2 Polish émigré Aleksander Zwy (1905-1995) and his two Scottish born sons, Adam and Michael.

THE CHRISTOPHER BOYD GALLERY, Old Gala House, Scott Crescent, Galashiels, TD1 3JS

FLAT CACT GALLERY, 2 Market Place, Lander, TD2 6SR, 01578 722 808

THE ROADSTEAD GALLERY, St Elbas Place, Eymouth, TD14 5HP, 01897 52067

REAL WOOD STUDIOS, Monteviot Nurseries, Nr Ancrum, Jedburgh, TD8 6TU, 01835 830 767

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THE BORDER TART, Tart HQ, Chesters, nr Hawick, TD9 8TH

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LEMON STREET GALLERY (LSG), 13 Lemon Street, Truro, TR1 2LS, 01872 275 757

DALBEATIE VISITOR INFORMATION AND CRAFT CENTRE, 24 High Street, Dalbeattie, DG5 4AA, 01556 612 752

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The British Museum is a museum of human history and culture in London.

September 14 - January 14 2018
Scythians: warriors of ancient Siberia. The BP exhibition

NATIONAL MARITIME MUSEUM, Romney Road, Greenwich, SE10 9NF, 0208 858 4422
Death in the ice: explores the mysterious fate of Sir John Franklin and his crew on their final expedition.

THE NATIONAL GALLERY, Trafalgar Square, WC2N 5DN, 0207 747 2885
Gianni da Rimini. A 14th Century masterpiece unveiled

THE BARBICAN, Silk Street, EC2Y 8DS, 0207 638 4141
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TATE MODERN, Bankside, SE1 9TG, 020 7887 8000
TATE BRITAIN, Millbank, SW1P 4RG, 020 7887 8888
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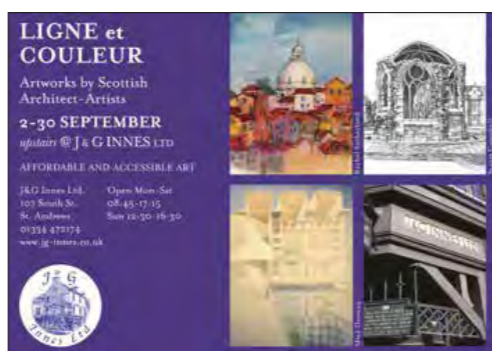
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THE BOOKMARK, 34 High Street, Grantown-on-Spey, PH26 3EH, 01479 873433

Paisley
PAISLEY MUSEUM & ART GALLERIES, 60 High Street, Town Centre, PA1 2BA, 0141 889 3151, www.renfreshireleisure.com/paisley-museum-art-galleries-and-ceramics-collection/

Nairn
NAIRN BOOK AND ART FESTIVAL, 53 King Street, IV12 2AN, 01467 451 804, www.nairnafestival.co.uk, enquiries@nairnafestival.co.uk
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Peebles
TWEED ART, 1 Biggiesknoke, EH45 8HS, 01721 246 440, www.tweedart.co.uk, info@tweedart.co.uk

Northumberland
MARY ANN ROGERS, West Woodburn, Hexham, NE48 2SE, 01434 270 216, www.maryrogers.com, info@maryrogers.com
QUEEN'S HALL, Beaumont Street, Hexham, NE46 3LS, 01434 652 477

Orkney
WATERFRONT GALLERY, 128 Victoria Street, Stromness, KW16 3BU, 01856 850 644, www.waterfrontgallery.co.uk

Perth
PERTH & KINROSS MUSEUMS & ART GALLERIES, 78 George Street, PH1 5LB, 01738 632 488, museum@smithartgallery.co.uk, smithartgallery.co.uk

Ross-shire
NORTH WEST HIGHLANDS ART CENTRE, Achintraid, Strathcarron, IV54 8XB, 01520 733 227, www.nwhighlandsart.co.uk, gillian@nwhighlandsart.co.uk

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Scotkir
SCOTTISH BORDERS COUNCIL (MUSEUM & GALLERY), Municipal Buildings, High Street, 417 X, www.liveshores.gov.uk, museums_and_galleries, cbum@scotborders.gov.uk

Shetland
SHELAND MUSEUM, Hay's Dock, Lerwick, ZE1 0ET, 01595 695 057
Du Garderie - new exhibition space in the new Shetland Museum

St Andrews
PIPE CONTEMPORARY ART AND CRAFT (FCA&C), Town Hall, Queen's Gardens, KY16 9AD, 01344 474 616
FCA&C & ST ANDREWS MUSEUM, Kinnear Park, Dundley Road, KY16 9TA, 01344 59806

Pitlochry
PITLOCHRY FESTIVAL THEATRE, Port-Na-Craig, PH16 5DR, 01796 484 626
JOHN MUIR TRUST - WILD LIFE, Tower House, Station Road, PH16 5AN, 01796 484975

Renfrewshire
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KILBARNE EAST CHURCH HALL, Off Steeple Square, Kilsbarn, PA10 2JD, www.kilbarneeastchurch.btcc.co.uk

Stirling
SMITH ART GALLERY & MUSEUM, Dumbarton Road, FK8 2RQ, 01786 471 917, www.smithartgalleryandmuseum.co.uk, museum@smithartgallery.co.uk

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