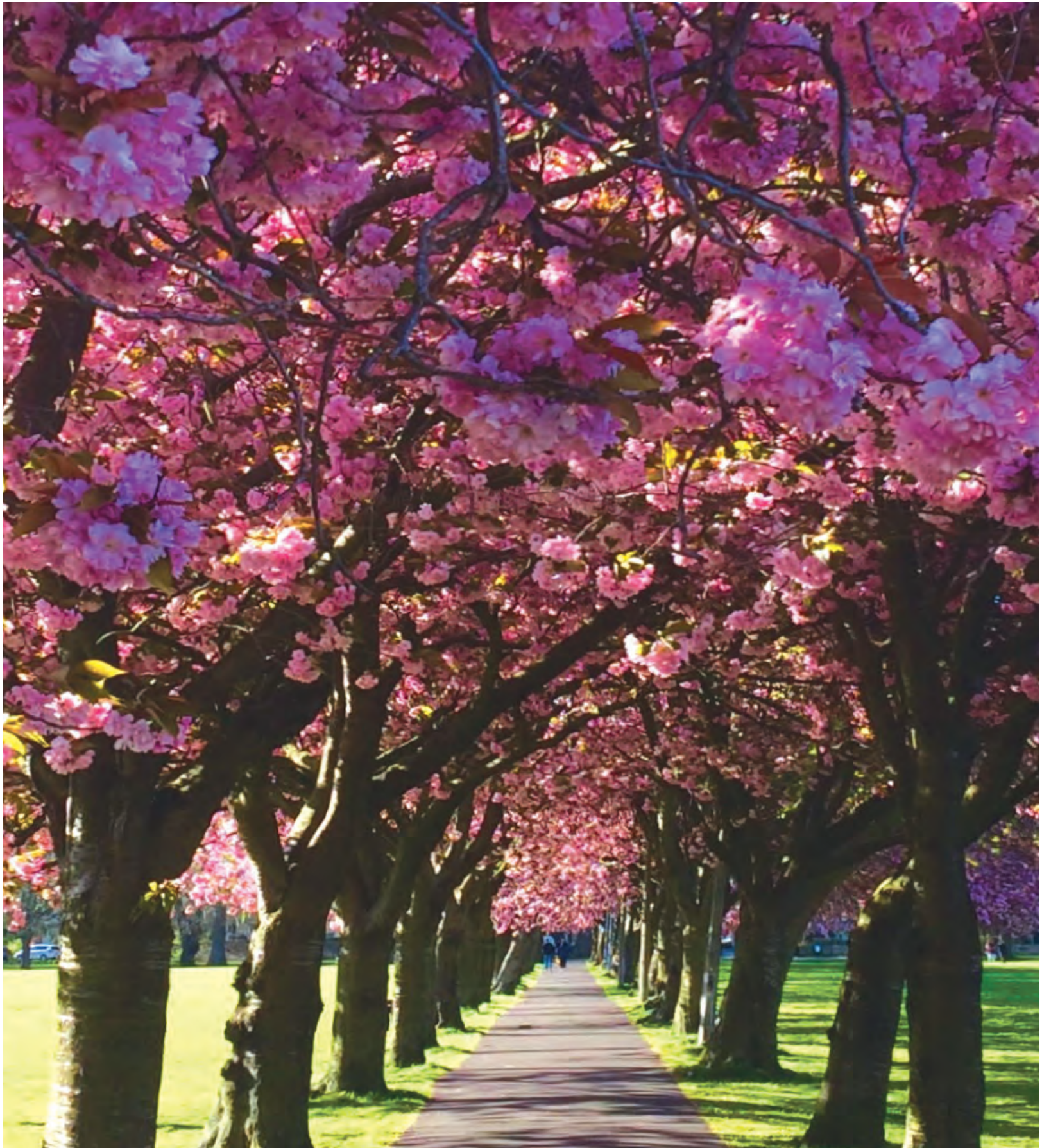


The North's *Original* Free Arts Newspaper + www.artwork.co.uk

artWORK

Number 213 Pick up your own FREE copy and find out what's really happening in the arts May/June 2020



Light in and around the tunnel, if not yet at the end of it!

Photograph, Edinburgh's Meadows: Frances Anderson

**INSIDE: The Corbusier of the Borders
Edinburgh without a Festival**

ArtWork special feature

Pedal power – (with a little bit of help)

LONG BEFORE cars clogged the roads, and traffic jams, and road rage and air pollution, people travelled from A to B on the humble bicycle. With the latest situation discouraging both car use and public transport, the bike is fast becoming the new favoured form of transport, in particular the electric bike, the 'e-bike'.

Back 20 years ago when e-bikes first appeared, they were powered by heavy, inefficient lead-acid batteries and heavy motors, making them rather awkward affairs. Today's e-bikes have been revolutionised, and have taken off, largely due to advances in battery and motor technology. Several members of



Raleigh Stow e-Way

the ArtWork team are now e-bike enthusiasts

Nick Jones, our North-East of England correspondent, bought his first e-bike, a Raleigh Stow e-Way from Berwick Cycles. "We live at the top of a very windy hill, and with the nearest shop four miles away the round trip is not much fun in a howling gale without a little help from the electric motor!"

"I'm delighted with my e-bike. It's a robust bike that can

cope with the poor rural roads in my area and it is good off-road too with wide, grippy tyres, e.g. to bump across a field to check farm stock.

"It's pretty heavy though and quite awkward to lift into the back of a car so not great for commuting if you have to lift on and off buses and trains, or for anyone negotiating long flights of stairs."

Tim Astley, owner of Berwick Cycles, says e-bikes are increasingly popular.

"E-bikes open up cycling to a huge number of people who would otherwise either choose an alternative form of transport, e.g. commuters, or not cycle at all, e.g. people with joint or health problems which prevent them from cycling unassisted.

"E-bikes comprise the fastest growing part of UK bike sales which have really only taken off in the last couple of years. There are now e-bikes for mountain biking, trekking, commuting or just cycling around town. The Coronavirus situation has highlighted the value of cycling as a way of exercising and the appeal of e-bikes as part of that."

Maxwell MacLeod, celebrated ArtWork columnist, bought his first e-bike 20 years ago, but found it cumbersome and limiting. His latest one, a Rad Rhino, has been more successful.

"The Rad Rhino is a great bike for flat cycle path and canal tow path riding, being robust and at £1000 for the basic model, remarkably good value. True, both the brakes and the gear system are hardly top of the range, but at least they work and can be relatively easily maintained. This is more of a bike for rural areas than the town, but well worth considering."

Our elusive publisher, Bill Williams, favours fold-aways. "As a folding bike freak I was a sitting target for the MiRIDER. Lurking in the back of my local bike shop, I had to have it.

"It's quite fun to ride, although the riding position isn't brilliant and the lack of gears not really compensated for by three 'speeds' on the controls (possibly improved by choice of five speeds on the current 2020 model, which I was not offered at the bike shop!).

"When, as must happen after Covid, city centres are progressively made traffic-free, this will be a practical solution – leave your car in a peripheral car park and e-bike the last lap into town."

Eleanor (from accounts!) reports:

"Husband John bought his bike, a Focus Jam2, to be able to follow son Matthew on his mountain bike trails, perhaps not really wanting to admit that middle age is proving that he's maybe not quite ready for the roughest of the trails without a bit of assistance, as Matthew headed off into the distance."

Peter Butterworth set up his business, CycleScotland (modestly described as "the grooviest bike shop on the planet!") in Edinburgh in 1995 to offer rental bikes so people could explore, enjoy and escape the city.

He was soon offering cycling multi-day tours and holidays in the Highlands & Islands. "The majority of our clients were keen leisure cyclists and most opted to use traditional bikes with a range of gears to cope with the varied terrain of the routes we planned," says Peter.

"In the late 1990s we started to sell electric bikes but only sold a few. Now, with improved e-bike technology, more clients want them once they realise how hilly riding in Edinburgh is, as the e-bikes take the strain of cycling up hills or against strong winds.

"I like Dutch style e-bikes, particularly the Gazelle & Sparta models. The low step through frames and higher



Focus Jam2

handlebars let you ride with a straighter back, allowing for a better view of the road when used in town and for enjoying the scenery in the countryside.



The MiRIDER

"Since the Coronavirus outbreak all our cycle tours are cancelled, however we are still renting and selling bikes, and more people are now interested in e-bikes as there is a greater awareness of them as a means of both transport and exercise.

"We offer new, used and ex-rental e-bikes for sale and rent in our Edinburgh shops. The e-bike is definitely on the ascendancy."

So what are you waiting for? Get on your bike – your e-bike that is!

FRANCES ANDERSON

CycleScotland: 29 Blackfriars Street, Edinburgh EH1 1NB
www.cyclescotland.co.uk • E: cyclescotland.co.uk@gmail.com
T: 0131 556 5560/07796 886899

Berwick Cycles: 17a Bridge Street, Berwick-upon-Tweed, TD15 1ES
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The

Heinzel: Thirty...

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Contemporary Scottish art
GRAY'S SCHOOL OF ART, Robert Gordon University, Garthdee Road, AB10 7QD, www.rgu.ac.uk/areas-of-study/subjects/art-and-design
RENDEZVOUS GALLERY, 100 Forest Avenue, AB15 4TL, 01224 323 247

Aberdeenshire

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LARKS GALLERY, 10 Braemar Road, Ballater, AB35 5RL, 01339 755 888, www.larksgallery.com
TOLQUHON GALLERY, Tolquhon, Tarves, Ellon, AB41 7LP, 01651 842 343, www.tolquhon-gallery.co.uk
NORTH EAST OPEN STUDIOS, www.northeastopenstudios.co.uk, info@northeastopenstudios.co.uk
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COUNTRY FRAMES GALLERY, Leslie, Inch, AB52 6PA, 01464 820389, www.countryframes.co.uk, countryframes@btconnect.com
GALLERY1, 2B Garioch Shopping Centre, Constitution Street, Inverurie, AB51 4UY

Aberfeldy

ABERFELDY GALLERY, 9 Kenmore Street, PH15 2BL, 01887 829 129, www.aberfeldygallery.co.uk
WATERMILL GALLERY, Mill Street, PH15 2BG, 01887 822 896, www.aberfeldywatermill.com, info@aberfeldywatermill.com
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Aberlour

THE ARTIST STUDIO, 126 High Street, AB38 9NX, 01340 881 880

Angus

KINBLETHMONT GALLERY, Arbroath, DD11 4RW, 01241 830 756, www.kinblethmontgallery.co.uk, kinblethmont@btinternet.com
THE MEFFAN, 20 West High Street, Forfar, DD8 1BB, 01307 476 482, archive.angus.gov.uk/historyaa/museums/meffan/, ForfarMuseum@angusalive.scot
SPRINGFIELD CREATIVE ARTS, Dr. Fran Marquis, 4 Springfield Terrace, Arbroath, DD11 1EL, 01241 439 714, www.franmarquis.co.uk, info@franmarquis.co.uk
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Argyll

COWAL OPEN STUDIOS, PA23 8QU, www.cowalopenstudios.co.uk
September 25 - 28
The Year of Coast and Waters.
JUNO DESIGN GALLERY, 159 Argyll Street, Dunoon, PA23 7DD, 01369 707 767
ORSAY, 2 Stevenson Street, Oban, PA34 5NB, 01631 569 988
Jewellery, ceramics, glass metal, textiles, wood lights, cards

Ayr

MACLAURIN ART GALLERY, Rozelle Estate, Monument Road, KA7 4NQ, 01292 443 708, www.south-ayrshire.gov.uk/galleries/macclairin/
ROZELLE HOUSE GALLERIES, Rozelle Park, Monument Road, KA7 4NQ, 01292 443 708, www.south-ayrshire.gov.uk/galleries/rozellehouse/
Ongoing
Alexander Goudie. Tam O'Shanter: A Tale Told in Pictures.

Ayrshire

OPEN STUDIOS AYRSHIRE, Venues throughout Ayrshire, www.openstudiosayrshire.com
Over 70 Ayrshire artists will open their studios to the public
Postponed until further notice
Open Studios 2020.

Banff

DUFF HOUSE COUNTRY GALLERY, Duff House, AB45 3SX, 01261 818181, www.nationalgalleries.org/visit/duff-house
MEADOWLANDS GALLERY, 83 North Castle Street, AB45 1JJ, 01261 818 535, meadowlandsbanff@aol.com
Douglas Heggie - New work

Banffshire

Beaulieu

KILMORACK GALLERY, The Old Kilmorack Church, IV4 7AL, 01463 783 230, www.kilmorackgallery.co.uk, art@kilmorackgallery.co.uk

Berwick-upon-Tweed

BERWICK GYMNASIUM ART GALLERY, Berwick Barracks, The Parade, TD15 1DG, 01289 304 535
DOCKSIDE GALLERY, 84 Main Street, Tweedmouth, TD15 2AA, 01289 302437, www.docksidegallery.co.uk
Gallery closed until further notice but telephone and emails are open
Covid-19 Situation and Response. Artwork can be purchased over the phone or by email with free delivery for all UK orders over £100
THE GRANARY GALLERY, 2nd Floor, Berwick VHA, Dewar's Lane, Berwick upon Tweed, TD15 1HJ, 01289 303 232

Borders

FLAT CAT GALLERY, 2 Market Place, Lauder, TD2 6SR, 01578 722 808, www.flatcatgallery.co.uk, flatcatgallery@btconnect.com
May 1 - June 30 (Online orders only due to Covid-19)
Julie Morris. Unframed.
Watercolours - check website for details
THE ROADSTEAD GALLERY, St Ellas Place, Eyemouth, TD14 5HP, 018907 52067

Caithness

NORTH LANDS CREATIVE GLASS, Quatre Bras, Lybster, KW3 6BN, 01593 721 229, www.northlandscreative.co.uk, info@northlandscreative.co.uk
Closed to the public in response to the Coronavirus Pandemic
LYTH ARTS CENTRE, Lyth, Wick, KW1 4UD, 01955 641 270, www.lytharts.org.uk
Due to Covid-19 all events and activities are postponed till further notice. Check website for further details
THURSO ART GALLERY, Davidson's Lane, Thurso, KW14 7AS, 01847 896 357
ST FERGUS GALLERY, Wick Library, Sinclair Terrace, Wick, KW1 5AB, 01955 603 489

Castle Douglas

CLIENCE STUDIO, 212 King Street, DG7 1DS, 01556 504318, www.cliencestudio.co.uk
DESIGNS GALLERY & CAFE, 179 King Street, DG7 1DZ, 01556 504 552, www.designsgallery.co.uk, admin@designsgallery.co.uk

FOR ABERDEEN-BASED gallerist Maura Tighe her career in art started purely thanks to a twist of fate.

"If I hadn't walked in to Gallery Heinzel with my baby in a buggy over twenty years ago I would never have ended up running and owning the gallery"... which she has done most successfully. This year sees the thirtieth anniversary of Gallery Heinzel, with twenty of those years under the successful leadership of Maura.

She tells me in her lilting Dublin accent over the phone how she first came to Scotland to live in Edinburgh with her husband - who she met in London.

They then moved to Edinburgh in 1994. "I began working for an advertising agency in Edinburgh, and as it was based near Dundas Street - which I adored, I would always end up going to look at the art galleries in my lunch time."

And so began a lifelong love affair and interest in art. Maura and her husband always tend to give each other wedding anniversary presents of art works and as well as having the gallery, Maura admits she has a lot of paintings - everywhere.

It's her love of the paintings and the artists themselves that really shines through - and makes the bright spacious gallery on Aberdeen's Thistle Street such a pleasure to visit.

"I always show artists that I specially love their work - it has to have a meaning to me," she says.

Of course thanks to Covid 19 the gallery has been closed physically since March 18 - just four days after the new exhibition celebrating the 30 year anniversary had gone up.

"We are still selling," Maura says positively, "and people are still enquiring about artists."

Originally the Gallery Heinzel was located in Spa Street, behind His Majesty's Theatre in Aberdeen. That was when Maura first found the gallery, through hearing about it from a friend in her ante natal classes.

"It just so happened that the day I walked in with my baby in tow, I overheard the owner, Chris Heinzel, saying she was looking for a part time assistant.

"I wasn't actively looking for work at this time, but as I loved art so much I knew I wanted to give it a go. I spoke to her briefly and the next day



Photograph: Saoirse Brain

I called up the gallery and she said I could start tomorrow!"

From that day to this, Maura has enjoyed every minute of her time in the art world. After working as an assistant to Chris for a couple of years, she ended up buying the gallery as a going concern in 2000 and then, two years later, relocated it to Thistle Street, where it has been for the last 18 years.

Many artists shown in the 30-year period keep coming back to the gallery - names like Francis Boag, Malcolm Cheap, Pam Carter and Jonathan Hood.

Maura is currently preparing for a new exhibition by Pam Carter, who has always been a popular artist at the gallery.

At this time of great uncertainty Maura is positive about the gallery continuing to shine through the Corona storm.

"With the assistance that has been provided by government it will be more than sufficient for the gallery to keep going - between furloughing of job retention schemes, and various measures that have been put in place, we are looking forward to reopening," Maura explained.

Visit the GALLERY HEINZEL online at: <http://galleryheinzel.com> and of course, soon, in person - let's hope - at: 24 Thistle Street, Aberdeen AB10 1XD

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For the Guide online

Editorial Comment

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

Will it ever end?

LIKE ANY INDEPENDENT business, this paper has known some challenging times, but none as challenging as those we are passing through now.

Time will tell where the UK went so catastrophically wrong in its handling of the threat to life and livelihoods caused by the corona virus..

Already the 'serious' newspapers – and thank goodness there are still some – have catalogued an incredible sequence of inept decision making or plain indecision on the part of a government that seemed to be suffering a Brexit obsession that prevented serious attention to anything else.

The suspicion is bound also to be there that a government which, through its advisers, openly sought "weirdos and misfits" to join the decision making teams got what it was looking for.

The price we are all going to have to pay for these failures to act resolutely and on good advice is going to be horrendous.

Despite all the measures announced to alleviate the hardship, it is plain that many of those who run their own show, in the arts, crafts and the tourist economy are going to suffer terribly. Particularly in rural Scotland, many in the hospitality sector already finding life

1990: Alive in Venice

IT DOES NO HARM, in these difficult times, to cast one's mind back to recall and mark successes from the past.

One such, is the memorable achievement that 30 years ago saw a prominent presence for Scottish sculpture at the Venice Biennale.

As the art critic Clare Henry puts it: "It was the first and only time ever in its 125 year history that Scotland featured as a prominent part of the official art Biennale, centre stage in the Giardini at the invitation of the Biennale director. It was a triumph for Scottish sculpture.

"David Mach, Arthur Watson and Kate Whiteford, collaborated

Thank you, 'Creative' Scotland

IN THESE difficult times most bodies dedicated to supporting the arts have come up with special programmes designed to help those who struggle to gain a livelihood in these fields.

Our own CreativeScotland is no exception. Where better then, you might think, to publicise such a programme, than in the pages of 'The North's Arts Newspaper'?

How wrong can you be. We approached CS suggesting they might like to book a modest space for an advertisement in the columns of this paper.

Their 'marketing' people thought

extremely challenging are going to face an appalling struggle to survive.

Hotels that had managed to hang on through seemingly endless years of austerity, made worse by 'nanny state' edicts from Holyrood will face further nightmares if, as seems likely, they are forced to keep their doors locked and guests turned away long into the coming summer.

Most arts enterprises have shown incredible ingenuity in maintaining and developing their online presence, but there is only so much that distance from the real thing can deliver.

Walk-round virtual visits to the great galleries can give a very creditable understanding of the treasures within their walls, but the actual sight of great works of art in the flesh, as it were, is very often an unforgettable and life-changing experience.

Similarly, for all the technical wizardry of high-fi, wrap around recording, nothing approaches the sheer wave of emotion and feeling live music can produce.

When conditions finally allow it once more, we must all make a point of getting out there and supporting live art, living music and the real inspiration they can bring to our lives.

on a site specific exhibition which filled the big prime outdoor central space at the heart of the Biennale, in front of the Italian Pavilion.

"Scotland could not be missed! To top it all, the director invited Mach to place his largest Scots pine tree steel sculpture at the very front entrance."

Credit for the enterprise must go to two prime movers on the Scottish arts scene: the late, much missed Barbara Grigor and the everlasting Richard Demarco.

As prime whingers, we are delighted to be able to celebrate wholeheartedly for a change.

Well done all!

about it and decided not, but they kindly wished us 'good luck with the magazine' and suggested sources of 'funding' we might like to tap.

What? ArtWork go cap in hand to seek funding and compromise our very hard won independence? Despite the fact we have been on the go for nigh on 40 years, turning out over 2 million copies, you'd have thought someone might have picked up a copy and noticed (a) we're a newspaper, not a mag, and (b) a fiercely independent one at that!



Time to look at Matisse again...

Nick Jones revisits in his memories the Collioure of his youth and reflects on the work of the master and his Fauviste compatriots

I FIRST VISITED the beautiful Mediterranean coastal town of Collioure, close to the Spanish Border, more than forty years ago. Seventy five years ahead of me, in spring 1905, aged thirty six, Matisse headed there with his wife and young family.

Back then it was a poor fishing village Originally part of Catalonia, fiercely independent, Collioure fishermen were wary of off-comers. Arty types from Paris were an unknown species. They were bemused, but Monsieur Matisse was well-mannered, and hard working. They respected him.

That summer he and his partner-in-art André Derain produced a frenzy of work that earned them the nickname 'Fauves', wild beasts, that challenged and questioned accepted norms about form, colour and content. It changed how people thought about painting, and the way artists see the world.

The Scottish poet and film-maker Margaret Tait writes about this state of mind in *Seeing's Believing and Believing's Seeing*: I don't have to know what it's all about. That's not what I'm trying to know. It's the looking that matters. The being prepared to see what there is to see. Staring has to be done: That I must do. I don't want to know why I do it But I know I have to look and look And see what I can see And the people I like are the people who look. No matter what they see I like them looking. The question is why?

What drove Matisse? The paintings show someone in a state of high stress, agitated, energised, as if he'd had too many coffees, and then some. Today we see beauty, freedom, and an exuberant love of nature. In much of his work. So surely he was having a good time?

Not so. This was time of high anxiety

for a man driven to reveal a way of seeing that could change what had previously been unseen, hard to see, or covered up. What was it? A revelation of the pure energy of matter, the timelessness of the eternal now, the interconnection of all things, where individuality and ego dissolve.

Before Einstein had defined relativity,



before wave-particle duality was fully understood in quantum physics. Nowhere is this more apparent than in 'Woman Beside the Sea', painted on the rocky shore at Collioure in the summer of 1905. At first sight it's hard to make much out at all – just a swirl of broken brush strokes – horizontals, verticals, some curves, lots of white spaces, and bright colours, applied with a thick, stabbing brush to create a restless energy, matter merging and dissolving into itself, fooling the eye into thinking that the scene is shimmering, vibrating.

Keep looking! Slowly Mrs Matisse reveals herself, sitting on a rock, reading, dressed in a kimono, with her hair tied up in a bun, Japanese style. No wonder Henri's in a state of high tension, struggling

against the very nature of painting, which is to capture a moment in time, for ever.

Surprisingly it's precisely this impression of movement makes it easier to feel the fleeting moment. Look away and, surely, it will have gone. Shortly after came 'Le Bonheur de Vivre', a colourful, energetic vision of the pure joy and innocence of naked people dancing, singing, loving, just being.

A complete contrast to a long classical and western tradition of manipulative, sexist and voyeuristic nudes for the indulgence of a patriarchal elite; and to the buttoned up dress-code of the time.

These works did not go down well when shown in Paris. Only a very few off the wall types like Gertrude and Leo Stein, seemed to get them. It must have been agonising for Matisse, revealing and sharing his vision of a new better world, to witness the slide into the catastrophe of war over the next few years.

'The Open Window', of 1905, a joyous vision through open French windows onto a balcony of flowers blooming and out onto beached fishing boats, was replaced with the black abyss of 'French Window at Collioure' in 1914.

Now, over a century later, it feels like humanity has been duped again, seduced into thinking that global capitalism can deliver all that we could ever wish for.

It's becoming clear that the price is too high. To move forward to a better future, it's time to look at Matisse again. The past may be a foreign country, where they do things differently, but we ignore it at our peril.

The Unknown Matisse.

Hilary Spurling, Hamish Hamilton. *Margaret Tait - Poems, Stories and Writings.* **Fyfield Books**



Due to **coronavirus**, on March 27, Minister for Local Government and Homelessness, Luke Hall MP, instructed all English local authorities to **immediately find temporary accommodation for rough sleepers**.

But **rough sleepers live** on average just over **half as long** as other people do.

It won't be consistent with his stance on '**preventing deaths**' to allow rough sleeping to resume after the lockdown ends.

We are **petitioning Luke Hall** to make **permanent help available** both now and after the pandemic.

Please sign and share:

<http://www.change.org/EndRoughSleeping2020>



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Crieff

THE STRATHEARN GALLERY, 32 West High Street, PH7 4DL, 01764 656 100, www.strathearn-gallery.com, info@strathearn-gallery.com
July 4 - September 6
Summer Mixed Show.

Cumbria

ABBOT HALL ART GALLERY, Kendal, LA9 5AL, 01539 722464

BREWERY ARTS CENTRE, Highgate, Kendal, LA9 4HE, 01539 725 133

RED BARN GALLERY, Melkinthorpe, Penrith, CA10 2DR, 01931 212 767

TULLIE HOUSE MUSEUM AND ART GALLERY, Castle Street, Carlisle, CA3 8TP, 01228 618718

UPFRONT GALLERY AND COFFEE SHOP, Nr Hutton-in-the-Forest, Unthank, Penrith, CA11 9TG, 01768 484 538

Dumfriesshire

GRACEFIELD ARTS CENTRE, 28 Edinborough Road, DG1 1JQ, 01387 262 084, www.dgculture.co.uk/venue/gracefield-arts-centre/, arts@dumgal.gov.uk

Dundee

DUNCAN OF JORDANSTONE COLLEGE OF ART & DESIGN GALLERIES, University of Dundee, 13 Perth Road, DD1 4HT, 01382 385 330

LAMB GALLERY, University of Dundee, Tower Building, Nethergate, DD1 4HN, 01382 385330

HANNAH MACLURE CENTRE, University of Abertay, Top Floor, Abertay Student Centre, 1 - 3 Bell Street, DD1 1HP, 01382 308 777

GALLERY Q, 160 Nethergate, DD1 4DU, 01382 220 600

THE MCMANUS: DUNDEE'S ART GALLERY & MUSEUM, Albert Square, Meadowside, DD1 1DA, 01382 307 200
Until November 15

Time and Tide: The Transformation of the Tay.

Until March 7 2021

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DUNDEE CONTEMPORARY ARTS (DCA), 152 Nethergate, DD1 4DY, 01382 909 900

COOPER GALLERY (EXHIBITIONS), Duncan of Jordanstone College of Art & Design (DJCAD), University of Dundee, 13 Perth Road, DD1 4HT, 01382 385 330, www.dundee.ac.uk/cooper-gallery/exhibitions/
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A space in-between.
June 12 - 21 (Online)
Art, Design and Architecture Graduate Showcase 2020.

THE KRYSZTYNA GALLERY, 15A Nelson Street, DD1 2PN, 01382 322 522, www.krysztyngallery.com, kryszty-nart@gmail.com
Drawings, Paintings and Prints

East Lothian

GREENS & BLUES, 59 High Street, North Berwick, EH39 4HG, 01620 890 666, www.greensandblues.co.uk, info@greensandblues.co.uk

POLDRATE ARTS AND CRAFTS CENTRE, The Elizabeth Hamilton Buildings, Poldrate, Haddington, EH41 4DA, www.thepacc.org.uk, info@thepacc.org.uk

FIDRA FINE ART, 7-8 Stanley Road, Gullane, EH31 2AD, 01620 895057, www.fidrafineart.co.uk, info@fidrafineart.co.uk

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2020. Featuring works from Mark Bannerman, George Birrell, Dominique Cameron, Joseph Davie, Matthew Draper, Michael Durning, Neal Greig

SEASHORE GALLERY, Marshall Street, Cockenzie, EH32 0HT, 0793 592 8288

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BASS ROCK POTTERY, TANTALLON ARTS & CRAFTS STUDIOS, Halfland Barns Schoolhouse, North Berwick, EH39 5PW, 0131 467 8300
PAINTBOX ART CLASSES, Cockenzie House & Gardens, 22 Edinborough Rd, Cockenzie, EH32 0HY, 07852 951 592, www.paintboxartclasses.com, paintboxart@outlook.com
THE SCOTTISH ORNITHOLOGISTS' CLUB (SOC), Waterston House, Aberlady, EH32 0PY

Edinburgh

THE SCOTTISH NATIONAL GALLERY, The Mound, Princes Street, EH2 2EL, 0131 624 6200

Until April 25 2021

William McTaggart, Sir James Guthrie, Arthur Melville, Phoebe Anna Traquair and others.

SCOTTISH NATIONAL GALLERY OF MODERN ART, 75 Belford Road, EH4 3DR, 0131 624 6200

Until October 25

Beyond Realism | Dada and Surrealism. Display

CITY ART CENTRE, 1-3 Market Street, EH1 1DE, 0131 529 3993

THE ROYAL SCOTTISH ACADEMY BUILDING, Upper Galleries, EH2 2EL, 0131 225 6671, www.royalscottishacademy.org

Until May 31 (Available entirely online)

Until January 31 2021

Recent Acquisitions. Featuring new acquisitions made by the collections of the Royal Scottish Academy over the past five years

THE SCOTTISH GALLERY, 16 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-gallery.co.uk, mail@scottish-gallery.co.uk

Gallery is closed but current and forthcoming exhibition programmes can be viewed online

Until May 31

Ross Ryan. Batten Down the Hatches. Solo.
May Staff Picks.
Wendy Ramsshaw. Wendy's World. Works
William Gillies. My Border Landscape. Paintings

June 3 - 27

Michael Lloyd. Reflections. Emily Sutton. People and Places. Paintings - watercolours
Great Scots in Isolation. A series of short, 1-2 minute films made by a wide range of artists who are currently represented by The Scottish Gallery

THE FRUITMARKET GALLERY, 45 Market Street, EH1 1DE, 0131 225 2383

NATIONAL MUSEUM OF SCOTLAND, Chambers Street, EH1 1HF, 0131 225 7534

NATIONAL LIBRARY OF SCOTLAND, George IV Bridge, EH1 1EW, 0131 623 3700

SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, EH2 1JD, 0131 624 6200

INVERLEITH HOUSE, Royal Botanic Garden, 20a Inverleith Row, EH3 5LR

THE QUEEN'S GALLERY, PALACE OF HOLYROODHOUSE, Palace of Holyroodhouse, Abbeyhill, EH8 8DX, 0131 556 5100

TALBOT RICE GALLERY, University of Edinburgh, Old College, South Bridge, EH8 9YL, 0131 650 2211

OPEN EYE GALLERY, 34 Abercromby Place, EH3 6QE, 0131 557 1020

THE E.D.S. GALLERY (FORMERLY TORRANCE GALLERY), 36 Dundas Street, EH3 6JN, 0131 556 6366, www.edsgallery.com, mail@torrancegallery.co.uk

INGLEBY GALLERY, 33 Barony Street, EH3 6NX, 0131 556 4441

GALLERY TEN, 5 William Street, West End, EH3 7NG,

SOME THIRTY years after his death, in 1993, the work of the Borders based architect Peter Womersley is receiving the attention many might think it should rightly have done during his lifetime.

As is, sadly, so often the case, that attention is partly due to the endangered nature of some of his work. But the news is not all bad. Granted, one of his most eye-catching designs, the brutalist concrete Fairydean Rovers' stadium in Galashiels was closed in 2018 following concerns for the safety of the structure. But thanks to the efforts of the campaigning group Preserving Womersley, with the support of the local council, it looks as though the A-listed structure can be saved.

Another, more challenging landmark building, the B-listed boiler house for the former Dingleton Hospital in Melrose is looking forward to a new life as home to a development of five luxury flats. The architect Gordon Duffy has received planning approval for the £ 1.5m conversion, creating the homes within the massive concrete shell of the structure.

Womersley had the good fortune to have an inspired patron during his lifetime, the textile designer Bernat Klein who commissioned both a dwelling house – High Sunderland – and a studio in a country setting near to Galashiels.

The studio, one of Womersley's most attractive buildings, has survived unoccupied and (mercifully) un-vandalised over the years while the house has recently changed hands to owners who are reported to be worthy recipients of the charge.

To coincide with this revival of interest in Womersley's work, Klein's daughter, Shelley, who grew up in High Sunderland, has written an account

of living in the house, bemoaning amongst other things the fact that its modular glass walled design failed to produce a house with "doors I could slam" or, until she demanded it, a bedroom with any enclosing door at all.

As it happens the book, *The See Through House*, is being read by Barbara Flynn as BBC Radio 4's Book of the Week from May 18 to 22.

The architect Crichton Wood has more favourable memories of the house, having been invited by Shelley's parents to see round the house during preparations he was making as an architectural student for a study tour of Borders architecture.



warmly invited into their house by Bernat and his wife. I was quite overcome by a real feeling of joy as I walked into this beautiful modernist space. It was stunning.

"The space was complex, with an open plan living space on different levels. The use of materials was exceptional, including exotic hardwoods and marble which was combined with exquisite fabrics specially designed by Bernat. This combination was set off by light flooding in from all sides between built in furniture that seemed to float along the walls with a minimalist fire place commanding centre stage.

"Many modernist buildings can be rather austere and not a place you would like to live: this was a home, yet with a dignity that uplifted the spirits. It is simply architecture, and no surprise that it is one of few buildings of the 50s and 60s to be A-listed."



Above: Former hospital boiler house, Fairydean Rovers FC, Galashiels

As Crichton puts it: "Back in the 1990s I had to organise an architectural tour of the Borders. One of my choices among the mainly castles was the studio, so I asked permission from Bernat Klein. As a result I had one of the greatest architectural revelations of my life – not the studio, but his house.

"I had not rated the house, again designed by Peter back in 1957. Outside, I felt the building resembled a large well designed Scout hut, not one I would have chosen to visit.

"On arriving to organise the visit, I was

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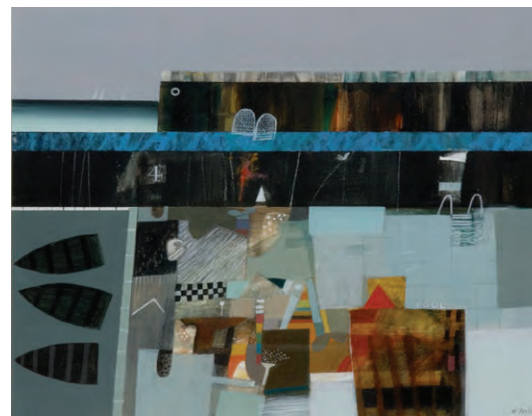


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Edinburgh without its Festival...

Richard Demarco, recalling Rudolf Bing's first Edinburgh Festival – founded in the belief that the arts could heal the wounds of war – wonders if a re-born Festival could help heal the wounds inflicted by coronavirus

MY PERSONAL experience of 'lockdown' in response to the Coronavirus pandemic has caused me to discover innumerable pieces of paper hidden until now in that part of the Demarco Archive existing in the narrow confines of my domestic space within the limitations of my Edinburgh home.

My attention today is drawn to the fine details constituting this small part of what I must regard as a large-scale art work. I am, therefore, dependent on what I could define as 'chance', certainly not by design, on discovering the core of this *gesamtkunstwerk*.

These pieces of paper take the form of diaries, basic correspondence, essays, newspaper cuttings, artists' statements and mundane administrative paraphernalia: all related to a large library of exhibition catalogues, theatre programmes, novels, histories, dictionaries, etc.

I am in a state, therefore, of bewilderment, conscious that this year is testing humanity on a global scale, and particularly the so-called 'world of art' now that it is equated with sport, all manner of leisure activities and the world of self-aggrandisement.

I have awakened to a day of bright sunshine in Edinburgh, having to take seriously into account a vivid dream in which I was giving a lecture to a university audience on the value of the Demarco Archive as a unique academic resource.

Last night, before experiencing this dream world, I found by chance ideal bed time reading material in the form of the Edinburgh University publication of Professor George Steiner's lecture celebrating the fiftieth anniversary of the Edinburgh Festival.

It was entitled 'The Festival Overture'. In his opening paragraph, George Steiner writes: "Whatever its joys, a festival, because it sets aside normal time, because it assembles human beings in a unison of feeling, will impart a touch of morality – 'Come away, come away Death', sings Feste to Orsino in Shakespeare's *Twelfth Night* in a line whose magical duplicity enacts, beyond paraphrase or logical justification, the secret sadness, the tristitia which gives to a true festival its joyous gravity."

I read this in relation to the insightful book written by Matei Scircea-Craciun, the Romanian art historian, on the art of Paul Neagu. He writes about the importance of Paul Neagu's sculptures expressed in the form of hyphens. He writes that "Paul Neagu's hyphen sculptures expressed in the form of hearts and skulls define the point where mythology meets the mobius strip in a streamlined asymmetrical work which is as mystical as it is aerodynamic."

Despite this fact, if not because of, its relation to earliest modernist sculpture, Donald Cuspid, the celebrated American art critic, calls Neagu's hyphen sculptures at once 'pre-historic and post-historic' – or to put it another way, Neagu is an artist who sees the skull beneath the skin and has found a hyphen in and beyond it.

On another piece of paper, there is a particularly significant quote in the form of a manifesto. I must consider it when I imagine the possibility of the Edinburgh Festival's future. This year, for the first time in over seventy years, there will be no Edinburgh Festival. The question I must now ask is "Can the Edinburgh Festival continue to exist with the present imbalance between the official programme and its fringe?"

I should imagine that Fergus Linehan, the present Director of the Edinburgh International Festival, should take into consideration the text of this manifesto. It states unequivocally that:

"Art is the name we have given to humanity's most primal response to the mystery of existence. It was in the face of this mystery that dance, music, poetry, painting and sculpture were born. Thus, in the dawn of the current era, art has been under threat. In the name where it belongs on the cultural landscape, two idols stand like golden calves demanding worship.

"They are pornography, the use of aesthetics to manipulate through desire and propaganda, the use of aesthetics to manipulate through fear. Even where true art is made, powerful economic and political forces are there to subjugate it to these idols. The work of art is apolitical, the artist, Oscar Wilde said, it is free to express everything."

I personally believe that enduringly profound art aspires to the condition of prayer as expressed in the Edinburgh Festival's production of Giuseppe Verdi's *Requiem* and in the sublime vocal sound of German lieder sung by Kathleen Ferrier under the baton of Bruno Walter conducting the Vienna Philharmonic Orchestra and the acting of Richard Burton and Claire Bloom in their Shakespearian roles as Hamlet and Ophelia.

I belong to a generation sadly dwindling fast which can remember the first Edinburgh Festival in 1947. Sir John Falconer, as the Edinburgh Festival's patron, wrote an introduction in the official programme that this historic event is about "the flourishing of the human spirit" and "it is in no way a commercial venture."

Can these words define the next Edinburgh Festival? Can future Edinburgh Festivals take seriously the significance of Paul Neagu's hyphen sculptures?

The Edinburgh Festival was born because Rudolph Bing, as its founding director, together with a few friends, firmly believed that the language of all the arts could effectively heal the wounds inflicted by the Second World War.

Can Fergus Linehan find friends to help him define the future of the Edinburgh Festival so that it can be seen to heal the pain and suffering caused by the Coronavirus pandemic? He undoubtedly faces a challenge to re-charge the Edinburgh Festival with the spirit of friendship in the inescapable truth that art is a word re-defining the nature and purpose of Britain's National Health Service.



er house, Melrose; top: stadium for
hels; left: former Bernat Klein studio

Guide

Fife

KIRKCALDY MUSEUM & ART GALLERY, War Memorial Gardens, Abbotshall Road, Kirkcaldy, KY1 1YG, www.onfife.com/venues/kirkcaldy-galleries, kirkcaldy.galleries@onfife.com

September 4 - November 15
Jack Vetteriano: The Early Years. Celebrates the extraordinary career of one of the world's most highly sought artists by returning to his roots and the start of his artistic journey
EAST NEUK OPEN STUDIOS, East Neuk, www.eastneukopenstudios.org
Postponed until September/October.

ENOS, Final decision on dates and the brochure release will be made nearer the time. Regular updates will be made to the existing artists' pages on the website and new artists will also be added.

MAISIE & MAC ART AND CONTEMPORARY CRAFT, 1 St. Catherine Street, Cupar, KY15 4LS, 01334 656 523, www.maisieandmac.com, info@maisieandmac.com
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PITTENWEEM ARTS FESTIVAL, Festival Office, 47 High Street, Pittenweem, KY10 2PG, 01333 313 903, www.pittenweemartsfestival.co.uk, info@pittenweemartsfestival.co.uk
August 1 - 8

Pittenweem Arts Festival 2020 - Cancelled. Cancelled due to the advice on Coronavirus

WEEM GALLERY AND FRAMER, 16 High Street, Pittenweem, KY10 2LA, 01333 311535, www.weemgalleryandframer.co.uk, art@weemgalleryandframer.co.uk
Until May 31

Online Spring Exhibition 2020. Have a look at the list of artists and makers we have in the gallery and works available to buy

CULLROSS POTTERY AND GALLERY & BISCUIT CAFÉ, Sandhaven, Culross, (near Dunfermline), KY12 8JG, 01383 882176, www.culrosspottery.com, camilla@culrosspottery.com

FIRE STATION CREATIVE, Carnegie Drive, Dunfermline, KY12 7AN, 01383 721 564, www.firestationcreative.co.uk, sarah@firestationcreative.co.uk

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

SCOTTISH FISHERIES MUSEUM, St Ayles, Harbourhead, Anstruther, KY10 3AB, 01333 310 628

TWIST FIBRE CRAFT STUDIO, 88 High Street, Newburgh, Cupar, KY14 6AQ, 01337 842 843

OPEN STUDIOS NORTH FIFE, www.openstudiosfife.co.uk

KIRKCALDY ART CLUB, Hot Pot Wynd, Dysart, Kirkcaldy, KY1 2TQ, 01592 203270

GREENGATE GALLERY, Sandhaven, Culross, KY12 8JG, greengategallery@gmail.com

Fort William

ART LOCHABER, Lochaber, www.artlochaber.co.uk
A group of artists living in Lochaber.

LIME TREE AN EALDHAIN GALLERY, Achintore Road, PH33 6RQ, 012397 701 806, www.artfortwilliam.co.uk, info@limetreefortwilliam.co.uk
David Wilson Paintings

Ongoing
David Wilson. Art Fort William.

THE HIGHLAND BOOKSHOP, 60 High Street, PH33 6AH, www.highlandbookshop.com

60 High Street, Fort William PH33 6AH

Glasgow

KELVINGROVE ART GALLERY & MUSEUM, Argyle Street, G3 8AG, 0141 287 2699
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EDINBURGH PRINTMAKERS WORKSHOP GALLERY, 23 Union Street, EH1 3LR, 0131 557 2479

PATRIOTHALL GALLERY @ WASPS, 1d Patriothall, off Hamilton Place, Stockbridge, EH3 5AY, 0131 226 7126

THE DUNDAS STREET GALLERY, 6a Dundas Street, EH3 6HZ, 0131 557 4050, www.dundas-street-gallery.co.uk, art@fasedinburgh.com

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DOVECOT STUDIOS, 10 Infirmary Street, EH1 1LT, 0131 550 3660

MORNING SIDE GALLERY, 94 Morningside Road, EH10 4BY, 0131 447 3041.

LEITH SCHOOL OF ART, 25 North Junction Street, EH6 6HW, 0131 554 5761, www.leithschoolofart.co.uk, enquiries@leithschoolofart.co.uk

THE VELVET EASEL GALLERY, 298 Portobello High Street, Portobello, EH15 2AS, 0131 629 1121, velveteaseil.co.uk

COBURG HOUSE ART STUDIOS, 15 Coburg Street, EH6 6ET, 0131 553 2266, www.coburghouseartstudios.co.uk, exhibitions@coburghouse.co.uk

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EDINBURGH PALETTE, St Margaret's House, 151 London Road, Midlothian, EH7 6AE, 0131 661 1924, www.edinburghpalette.co.uk, info@edinburghpalette.co.uk

EDINBURGH ART SHOP, 129 Lauriston Place, EH3 9JN, 0131 229 1809, www.EdinburghArtShop.com, info@EdinburghArtShop.co.uk

COLLECTIVE GALLERY, City Observatory, 38 Calton Hill, EH7 5AA, 0131 556 1264

STILLS GALLERY, 23 Cockburn Street, EH1 1BP, 0131 622 6200

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ISTITUTO ITALIANO DI CULTURA, 82 Nicolson Street, EH8 9EW, 0131 668 2232

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L'INSTITUT FRANÇAIS D'ECOSSE, West Parliament Square, EH1 1RF, 0131 285 6030

WHITESPACE GALLERY, 76 East Crosscauseway, EH8 9HQ, 0781 451 4771, whitespace76.com

THE FINE ART SOCIETY, 6 Dundas Street, EH3 6HZ, 0131 557 4050

SUMMERHALL, 1 Summerhall, EH9 1PL, 0131 560 1580

SCOTTISH ARTS CLUB, 24 Rutland Square, EH1 2BW, 0131 229 8157, www.scot-tishartsclub.com

Ongoing - every Friday at 6.30pm

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THE EDINBURGH DRAWING SCHOOL, 13a Great King Street, EH3 6QW, 0131 556 0971, www.edinburghdrawing-school.co.uk, info@edinburgh-drawingschool.co.uk

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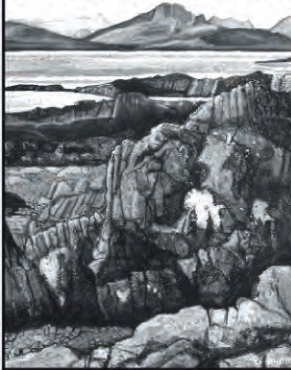
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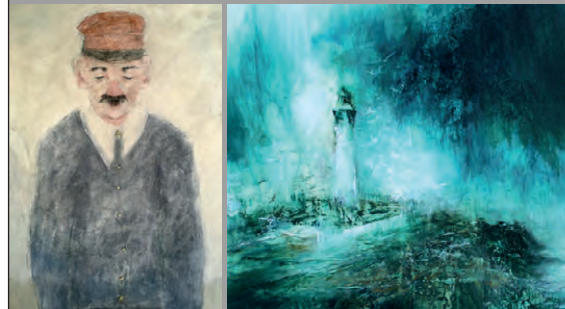
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