

# Something of their own

‘Working with a professional artist was a great opportunity. I have realised anything is possible.’

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# Preface

**Lesley Woodbridge**  
**Art in Partnership**

B.A.S.I.S is an art and social inclusion initiative developed and coordinated by Art in Partnership for Barrhead Housing Association and its 'Wider Role' programme.

Through a programme of intensive and challenging arts workshops, B.A.S.I.S has facilitated the acquisition of new skills, developed self-confidence for participants and assisted in raising a positive public profile for each community group involved.

Working with professional artists, each of the groups has produced a vibrant body of work. This publication and the B.A.S.I.S website document the workshops, the artists' individual commissions and their involvement with the local communities.

Through the website and the permanent installation of plasma screens and DVD players in Barrhead and Neilston Community Libraries, the project has established an important platform and voice for the participating groups and others in the future who may be inspired by their example.

**Project Website:**  
**[www.barrheadarts.org](http://www.barrheadarts.org)**

# Foreword

**Shirley Robison, Director,  
Barrhead Housing Association Ltd.**

In my short time with Barrhead Housing Association, I've been really pleased to see how this project has developed and would wish to formally record my thanks and appreciation to all involved. The individual participants have shown great loyalty and commitment in working with the artists and the results are a great achievement. Undoubtedly, the co-ordination of the work by Art in Partnership has been crucial and they have worked under great pressure and sometimes very tight deadlines to see this work through.

The promotion of such artistic talent from within the communities of Barrhead and Neilston has undoubtedly worked to encourage the confidence and self-esteem for all the participants. I had the pleasure of watching the animation of one of the workshops and was encouraged by the level of detail, patience and involvement of the group and the individual artists. The contributions made by all these groups will not only have encouraged individuals personally to

develop, but provided skills and experience in team work also.

The workshops with the three groups involved have not only assisted participants to develop new skills and create lifelong learning opportunities, they have also assisted in creating a positive public profile for the groups, for Art in Partnership, the artists and the Association.

The project has been funded by Communities Scotland, the National Lottery through the Scottish Arts Council and East Renfrewshire Council, and this funding has been greatly appreciated. With their involvement the benefits can be shown to a much wider audience and the commitment from Communities Scotland to fund other schemes is essential for the project's future and ongoing development. I think this can be seen as just the start and the Association will continue to support and seek additional funding towards all the projects to be developed for the future.

## **Foreword**

While the Association was set up to primarily provide affordable housing, our increased involvement in wider action activities is crucial in building and sustaining our communities and remains one of our key business objectives. The aim of wider action is to help communities fulfil their potential and improve the overall quality of life for our communities. I think we can demonstrate that this project has fulfilled this objective.

I hope you will enjoy reading more about the project contained within this publication, but please do not hesitate to contact the Association if you would like more information on this project or our overall objectives.

**Shirley Robison**  
**Director, Barrhead Housing**  
**Association Ltd.**

**Dreams.  
Memories.  
Aspects of  
masculinity  
in 21st  
century  
Scotland.**

Jim Middleton

## **Dreams. Memories. Aspects of masculinity in 21st century Scotland.**

Dreams. Memories. Aspects of masculinity in 21st century Scotland. Now think about public sector housing and the role of art in the community. If connections already seem tenuous, consider the small town of Barrhead in East Renfrewshire as the melting pot in which these apparently disparate elements and concepts are to be stirred.

Stirring requires a stick, of course, and Barrhead Housing Association provided a sturdy one in the way it responded – with imagination and verve – to the call to take a wider role in community regeneration.

The Association's support for three highly original creative projects not only fulfilled that wider role but resulted in raising levels of confidence and skill for the participants and restoring a sense of purpose which had been absent from the lives of many of them.

As a registered social landlord (RSL), Barrhead HA is required to extend its activities beyond the simple provision of roofs over heads. The call for this 'wider role' comes from the Scottish Executive via Communities Scotland, the agency responsible for monitoring the country's RSLs.

RSLs are encouraged to think as broadly as possible about how they can help to regenerate the communities in which they operate. Barrhead HA has been thinking very broadly indeed.

Stimulated by the success of an earlier project in which local schoolchildren helped create a stainless steel structure at the entrance to one of its housing developments, the Association was eager to combine the ethos of social inclusion with art. Although initial plans to tie this venture in with new housing developments proved unworkable, the seeds had been planted and other directions were pursued.

An indication of where these new directions might lead was provided by Art in Partnership, the independent visual arts consultancy and public art commissioning agency. When it was formed in 1985, Art in Partnership was the first agency of its kind in Scotland and still leads the way in what is a demanding and highly specialised field.

"This project was a new challenge for us," said the agency's Co-director Lesley Woodbridge. "We were determined to find the

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right artists for each of the three very different groups; and ensure that the outcome resulted in a worthwhile legacy for the Barrhead community."

What emerged from the Barrhead melting pot was BASIS (Barrhead Art & Social Inclusion Strategy) and, with its creation, Barrhead Housing Association's commitment to a wider role evolved into wider action.

Funding for the project came through the Scottish Arts Council National Lottery Access and Participation Scheme and Communities Scotland's 'Wider Role' with support from East Renfrewshire Council.

While Barrhead Housing Association identified a number of local groups who might be suitable to take part – a specific criterion was that the widest possible range of age groups be represented – the Art in Partnership team sought out artists who could bring the required levels of creativity, commitment and rapport to make the initiative succeed.

The three groups identified were all actively involved in the selection of 'their' artists. Few of the participants were quite sure what they would be

doing or where their artistic adventures might lead them but they were all keen to make a start.

At the same time as they were working with their respective groups, the artists were also commissioned to produce something of their own to reflect their experiences with the community and its people.

### **Band F**

Although its members are the oldest of the three groups taking part – a number of them are Barrhead Housing Association tenants from the sheltered complex on Main Street - the Barrhead and Neilston Disabled Forum has adopted the admirably funky acronym of Band F.

The various disabilities with which the Band F members have to deal are certainly no barriers to the sense of friendship and enjoyment they engender during their twice-weekly gatherings in the James McGuire Centre in Barrhead.

Their vast collective memories, both personal and of the communities in which most of them have lived their lives, provided the impetus for Helen McCrorie, an artist who works in digital media, to harness Band F's unique life experience.

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In the course of the project – around 24 workshop sessions spread over a period of nine months – Band F developed and later produced their own DVD programme and were clearly comfortable operating both in front of and behind the camera.

So well organised were they that their project went on uninterrupted, even when Helen had to leave half way through to join her partner in Hong Kong. Her place was taken by Jennie Temple who continued the theme of reminiscence with the creation of a memory map.

One especially worthwhile outcome, though by no means the only one, is the recording of an oral history of working life at the Shanks factory, one of Barrhead's largest employers until its eventual closure in 1992.

Overall, the members of Band F have shown that, whatever benefits they may have gained from being part of the BASIS project, older people can continue to make a valuable contribution to and play an active part in the life of their communities.

Band F's work continues and its achievements, together with those of the other two BASIS groups, are reflected on the BASIS website and,

perhaps more importantly, on DVDs which can be viewed on large state-of-the-art plasma screens in the Barrhead community library and in Barrhead Housing Association's refurbished reception area.

Plans are currently well advanced for a third such installation in Neilston's local library, underlining the commitment of all concerned that the project and the extraordinary range of work it has produced should be seen, heard and experienced by the widest possible audience.

### **Causeway/Springboard**

As part of Renfrewshire Association for Mental Health, Causeway/Springboard has been providing a wide range of services for almost a decade.

Although its base is in Newton Mearns, Causeway's membership is drawn from across East Renfrewshire and, again, includes a number of Barrhead Housing Association tenants.

As with the other two strands of the project, preconceptions of what constitutes art and what an artist actually does were quickly revised. And just as quickly, the initial apprehension of some participants

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was overcome once they started to turn their mini dream worlds into reality, with the help of artists Andrea Roe and Richard Brown.

Each member of the group was invited to create a personal dream world of memory, fantasy, fact or fiction. There was a vivid sense of liberation in discovering that the complex and perhaps otherworldly landscapes of their dreams could be re-created using seemingly mundane components.

By sourcing cheap, low-tech materials and bringing them together with imagination and new-found artistic skills, they were able to construct highly effective displays. Something as simple as an electric light switch could be the key to adding elements of drama and surprise to the work.

For a number of the group, the project took on its own momentum, complementing the energy and enthusiasm they themselves brought to it. In between the regular workshop sessions, many continued to work on their dreamscapes at home. The work varied in scale and intimacy – a replica Roman city complete with racing chariots was certainly the largest.

Among the underwater worlds, magic carpets and even a multi-dimensional Tardis, a common theme emerged of wanting to create a safe place to go to where it would be possible to express inner concerns and emotions.

As a platform for self expression, the realisation of the dream worlds opened new horizons on an individual basis and also had the parallel benefit bringing the participants closer together to work as a team on several aspects of the project.

### **Unity Enterprise**

For the teenagers on the Unity Enterprise project, their involvement came close to being a last resort. They are there principally because of school attendance problems or actual exclusion from school.

Unity Enterprise dates back to 1989 when it was established as an inter-church initiative to offer training and personal development opportunities to 14 to 16-year-olds.

Although the girls involved in the early stages subsequently moved on to other projects, they maintained a keen and supportive interest in the endeavours of the boys who remained.

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Taking graffiti and spray painting as a seemingly unlikely starting point, artist Jonathan Owen turned what is often regarded as destructive behaviour into a dynamic creative form. He encouraged the boys to search for images, many from the internet, which were then projected onto a wall to be painted on and adapted into something new.

They were able to explore the significance of iconic symbols which were important to them, tracing, for example, the Fred Perry fashion logo back to the wreaths of ancient Rome.

From the images they chose and the way they interpreted them, the boys were able to express their feelings about their own culture and at the same time work towards a deeper understanding of it.

They found themselves exploring, through their creativity, what it means to be a young man, indeed a strong man, in urban Scotland today.

A measure of how seriously the groups regarded their work was the enthusiasm and excitement generated by their participation in East Renfrewshire Council's Festival of Colour event held over the last

week of October in Eastwood House.

Seeing their work on show was akin to opening another door. On top of taking pride in what their creative energies had produced, they now had the satisfaction and the thrill of sharing their work with the public.

The indications are that the ripples created by the BASIS project are spreading far beyond East Renfrewshire.

Most of those who attended the various workshops have achieved what Barrhead Housing Association hoped they would achieve: they have acquired new skills; their self confidence and self esteem have been raised; and they have helped to create a positive public profile for their group.

They have also created a blueprint of possibilities. As well as being a showcase for much of what has been created, the BASIS website at [www.barrheadarts.org](http://www.barrheadarts.org) is bristling with ideas for future projects.

Barrhead Housing Association is committed to spreading the net to other groups within their community. Art in Partnership is encouraging other organisations to consider the

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real, tangible contribution that artists can make. The circle of artists is likely to expand to include writers, poets, and musicians. With a proven track record in many other areas, Community Radio is yet another possibility.

For all three groups, Barrhead Housing Association has provided access to ideas on art and opportunities for creativity which would not otherwise have been available.

These ideas and opportunities, together with the skills and insights that come with them, have given the individuals a new and more complete perspective of the world around them - and their place in it.

The Association itself has learned a great deal about the potential of art to enhance the well-being of its tenants and the wider community. Indeed, it is an issue the Association is passionate about, passionate enough to extend it and to tell other RSLs about it.

On all sorts of levels, the BASIS project has been a success, a challenging, emotional and inspirational experience.

# **It's Not Just All Blue**

Ruth Hedges

## It's Not Just All Blue

It's a summer's day in Barrhead. The small town, just a few miles outside of Glasgow, where the Shanks factory made sinks to serve an empire, is enjoying the first days of the legendary 2006 heat wave. The sky above the town is a flat, endless blue. Or, so it first appears.

There doesn't seem to be much along Barrhead's high street to stimulate the senses – a library, leisure centre and shopping centre provide the main hubs of entertainment. However, creativity and energy have surfaced with intensity in three unique pockets of the town. For some, it has encouraged them to look at themselves and the world around them in whole new ways.

Unity Enterprise, Causeway/Springboard and Band F, groups formed by young people excluded from school, adults with mental health illness, and older adults with some form of physical disability, worked over a nine month period with professional artists to produce an impressive range of individual and collaborative art work. Each group was at vastly different points in their lives, yet they shared a common sense of enjoyment and reward.

Band F, who worked with Helen McCrorie, and then Jennie Temple, explored personal and shared memories from their past in Barrhead. They created a memory map, linking paintings of physical places in the town with reminiscence. Flicking through the book that was produced from this work, *The Old and The New*, bright, vivid patterns and pictures jump out – influences vary wildly, from Van Gogh to Derain, to the fine Paisley pattern. Reading through the text, glimpses into private histories and Barrhead from days gone by come to life: 'Yes, there was the dancing and the pictures. We had the Westburn Hall on the Main Street here and we had St John's Parochial Hall. We had the dancing in there on a Saturday and a Tuesday. We would go every time we could get in. It played a big part in everyone's life, aye, it was always packed.' Margaret remembers.

Helen McCrorie, who initiated the project, spent time digging out artefacts from the Barrhead Museum which had been packed away since it closed in 2000. She also brought techniques which would, quite literally, bring worlds to light for those who had been struggling with deteriorating eyesight.

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'The most memorable moment for me and for many of the group,' McCrorie says, 'was when the participants who were partially sighted used the light-boxes for the first time. One lady who was almost completely blind was able to both write and see her name and the name of her late husband for the first time for about 50 years. It was an emotional moment.'

From watching the workshops in progress, it is clear the sense of discovery and surprise many of the members felt as their work developed. One woman talks about how Jennie Temple showed them how to mix colours. She says: 'I started painting and it started my mind wandering, and I thought. "Well, they're not just all green leaves are they? They're different shades." And my mind started working! I think it's lain dormant for years. You're thinking about the colours and it's making you think about things, the sky. There's different aspects to the sky now – it's not just all blue. There's greys and whites and blues.'

The psychotherapist, Dorothy Rowe, writes of depression in terms of colour and sound: 'While you are aware that the sun is shining, you know, even more poignantly, that

the colour has drained from the sky and the birds are silent.' Though there is clearly a difference in this experience and in only noticing a blue sky, there are similarities in the richness of experience that can be gained from connecting the mind, memory and imagination with landscapes, both inner and outer.

If the loss of this is one part of depression, it is with great intuition that Andrea Roe and Richard Brown started their project with the title, 'minidreamworlds'. Working with members of Causeway and Springboard, they brought their joint backgrounds of making, interactive electronics and special effects to the table. Co-ordinator for Causeway, Myra Young, says of the groups that, 'People came with various different levels of mental health illnesses – people who had moved on from the depths of depression, and were looking for places to go – what do I want to do; how am I going to get there?'

With part of the artists' brief to produce their own work out of the workshops, Roe and Brown were conscious from the beginning that they wanted to do a project that would motivate and inspire their own practice. Brown says: 'We were trying to find common links between

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our individual practices. And this idea of magical worlds and illusions was something that we were both interested in.'

Although some of the Causeway group had attended a therapeutic art group, and Andrea Roe had previously worked with mental health groups, neither was prepared for what was to grow and evolve into such grand, ambitious designs. The aspirations and commitment of the group were evident from the beginning. Roe and Brown ran a series of tasters that introduced the group to a wide range of materials and techniques such as mould-making and casting, lighting techniques, digital cameras and Photoshop. But Brown remembers that after the initial workshop the group just wanted to get on with it. The excitement of creating their minidreamworlds – a 3D construction of a place in their minds – not only translated in impatience, but also in bravery. Some members of the group were anxious of new places, and yet Roe and Brown really wanted a different location for the art workshops. 'Where they went for their sessions wasn't really suitable,' Brown says. And so a new venue, Arthurlie House, was found.

The venue was a beautiful old mansion in its own grounds; ten minutes walk from Barrhead High Street. 'It was absolutely idyllic there,' Roe says. 'Even arriving there, it was like crossing nature in some way.' What unfurled were eight weekly workshops of incredible dedication and enthusiasm. Places and stories in people's heads gradually grew with increasing intricacy and care, evolving into physical landscapes with waterfalls, streams, twinkling lights, caves, mountains, crumbling empires, and in one, the Dr Who TARDIS. Whatever vision each person had in their head for their dream world, Roe and Brown, found ways to help realise it. At the end of each session, a materials list was drawn up and Roe and Brown would source whatever was needed – grass, dragons, electro-brush torches, glowing balls, stones, fake gems. The process was a combination of transformation – investing everyday objects with magic, and technical/artistic skill to build up the different elements into a complete world. In the 'Secret Sylvan Fantasy', little modelled figures perch on rocks, their legs dangling over the side, a couple embrace and water trickles down into a pool; 'Safe in the Dragon's Castle' has plastic dragons and

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bats resting on mountain-tops, guarding the land within, and 'Honey I shrunk the cast of Dr Who', reveals a secret underground garage that holds a toy car for quick escape. Brown says of the transformative process: 'As a child you believe in all those magical things, and you're going back to that childhood place where magic can happen.' It is as if this return to a place of magic, or creation of a personal universe, is restorative in the faith and detail invested in it.

After the worlds were finished, Brown filmed each one and edited them to a soundtrack chosen by each person, giving the sense of immersion. As a viewer you explore every crevice, cavern and layer of the worlds, gliding to the sounds of Goldfrapp, or swooping through the remains of a glorious empire to the soundtrack of Ben Hur, or circumnavigating the dragons that protect with Vangelis' theme tune from Blade Runner. Watching the films of each person's mini-dream-world is a moving experience. We are being offered a privileged view into an intensely personal vision, that reveals fears and needs and fantasies, and yet they are triumphant in their gestures to recovery.

To sustain such energy and commitment is a feat. There is a vitality there that shows a sense for texture, pattern, sound and light. Myra Young confirms that from the project, 'What came is hope, and it's helped them towards recovery.'

The group's openness and willingness to try anything was, ironically, a point of inspiration and intimidation for Roe and Brown's own work. 'The group's openness made it really enjoyable for us,' says Roe, 'because people were able to spin notions round as they gained more confidence.' But Brown continues, 'That was also one of the things that made us in awe of the group. They had no concerns or worries, whereas we, as professionals, had things that got in the way. We were a bit on the spot as artists.'

What Brown and Roe produced were two films, 'The Tale of the Tower' and 'The Isle of Groans'. Using different kinds of animation, they show the artist's own dream worlds – an old man on a mystical quest, and a bunny rabbit hopping through idyllic woodland to puffin-covered rocks. They are ideas that had lain in the recesses of their minds for ten years, but it was only through this project that they felt

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able to bring them into the open. Brown's idea came from a dream he once had. His animation builds a narrative around it using CGI landscapes, and climaxes with the dream sequence itself. Roe's came from a trip she had made to the Isle of May, an island near to the Bass Rock that's inhabited only by puffins and rabbits. The echoing of puffins in their burrows makes a deep groaning noise that she said made her think for a split second that there was a monster lurking beneath. It is almost as if the group's dream worlds validated the artists' own. Roe's rabbit is a real model made from a battery-powered hopping toy, whose head has been replaced by a real head Roe has fashioned through taxidermy.

All the dream worlds are on show at Barrhead Library, together with the book made by Band F and Helen McCrorie's final piece, which was a series of short films of a very different nature. Her focus was on Barrhead, past and present, and along with extensive archive footage of Barrhead, she has made five short films, one of which, 'Fairytale' is essential viewing.

Shot one: flurry of high pony tails in the wind and activity among a

group of young girls. Cut to gala queen, aged 10, on her throne, flanked by two assistants.

Anastasia's pop hit 'Fairytale' is the only sound, growing dramatically, as we witness the priming of the girls for photos with Barrhead's mayor. Chatting, smiling, waving, suddenly the gala queen's eyes narrow and she mouths with ferociousness, 'All my life I've been waiting for you to bring a fairytale my way.' Then the girl to her right starts wiggling her shoulders in time to the music and joins in for the chorus, frowning, 'Still I wonder if you know, how it really feels, to be left outside alone, when it's cold out here...' They flip unconsciously between earnest mouthings and giggling and posing for photos. The girls are having a great time, the music is playing on the tannoy and they're singing along (McCrorie has cut this sound and overlaid the original song), but you can't help hear the lyric, 'I'm living in a fantasy without meaning' without a certain poignancy, as the camera pans out to an eerie quiet.

So what of the young of Barrhead? Walking around, it doesn't strike you that there's a great deal to do. There's not 'the pictures' that Margaret talks about, or any evidence of anywhere to go dancing. For those that encounter

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problems at school with attendance or actual exclusion, there are three places that teenagers can go: Unity Enterprise, run by Heather Jackson, for young people aged between 14 and 16, is one of them. Jonathan Owen was the artist chosen to work with this group, and he was given a room next door to the centre to turn into a studio. First job for the group; painting the walls white.

When I go to Unity Enterprise all the young people are off for the summer holiday, but traces of them remain. On one wall, Markie Mouse, a one-eyed Mickey, stands legs astride, brandishing a cutlass with spurs on his boots, and speech bubble exclaiming, 'Gonnae no dae that!' There are stencils on cupboards of the group's side profiles. A clansman stands on the other side of the room in full kilt regalia and walking boots. He has a 70's 'tash, side burns, pink fairy wings and a thought bubble that dreams... KEBAB. Elements of the surreal blaze out with an irreverent humour that is positively subversive. Owen encouraged the group to play with ideas of characterisation and symbolism, using the game of consequences as a way of creating odd assemblages. This gave rise to creations such as an Alice in Wonderland figure holding a whip

and panting with a wolf's head. 'The creatures and characters we created each contained contradictions,' Owen says. 'The more successful pieces referred in some way to emotional realities such as idolisation, violence, wisdom and stupidity, frustration and confidence.' The group looked at early 20th century German satirical drawings and the Surrealist collages of Max Ernst as inspiration.

Heather Jackson says that the group thought before this project that art was 'bollocks' or 'gay'. Owen was not pushing an open door. Therefore he chose the most immediate artistic techniques to get quick results. Starting initially with territory that was close to the young people's identity, Owen used a projector to beam logos and brands that the group had chosen onto the walls. They painted the outline, along with their own faces and thought about the logo's derivation, encircling their profiles in Fred Perry-esque wreaths that mimicked the Roman Emperors'.

The group went to see Alasdair Gray's murals at Oran Mor and the Ubiquitous Chip in Glasgow. And then, as a development of wall painting, Owen invited graffiti artist, Diarmid Scott, to come in. What

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came out of the workshops was one of their most complete pieces of collaborative art. An urban skyline of repeated stencilled building facades, with CCTV cameras and satellites peering up and down, is sprayed subtly on the wall in blues; three silhouetted figures, one covering his mouth, one his eyes, and one his ears, are painted with the words across their bodies – SPEAK, SEE, HEAR. The piece is strong and reveals the group's growth in artistic confidence. They are, in this work, asserting their voice so that both they and we, speak, see and hear.

Down at Barrhead sports centre, Owen has made his own mark on the walls of the café. With the smell of chlorine wafting through the air, and the echoes of children shouting in the swimming pool, Owen's delicately painted mural finds a discreet spot. His initial artwork was an elaborate grille made from polystyrene, painted black – it looked solid and strong enough to keep out the toughest; it was, of course, utterly fragile and weak. This was Owen's joke. Unsurprisingly, within a few days this ironic illusion was, quite literally, shattered. The fragments, though, have formed the basis of Owen's wall-painting which remains intact.

High on the wall, and out of reach, the mural depicts hands that temptingly hold pieces of the grille, now transformed to look like Egyptian script. Flat and smooth, the changing hand and letter shapes look as though they are spelling out a code of ancient language, or signing. The images are carefully and subtly painted; very different from the bold paintings made by Unity Enterprise, though there is a nod to their work, in the form of a Fred Perry wreath. The ancient and modern cultures have been brought full circle.

Conclusion was realised, for all groups, in the form of a major exhibition called the Festival of Colour, held to showcase the work produced under BASIS. Members of Band F and Causeway attended the opening, where the public were invited to look at the work. Unity Enterprise went along the following week, and Heather Jackson notes their surprise and pride at how impressive their paintings looked in this new setting. For the participants' work to be viewed and admired by outside audiences was further validation of what they had done, and offered an important sense of destination and celebration.

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It is clear that the journey was, for everyone, one of discovery. Each project tapped into buried impulses, memories and confidence. Where people had become alienated from their pasts, or themselves, or society, they were shown creative ways to reconnect. Through exploring memory and identity with professional artists, and all the expertise and knowledge they could offer, it is as if the present became more vital. Confidence grew, colours became more vivid, symbols were examined, identities asserted, and whole new worlds created.

Art might not be able to bring an industry back, or the pictures, or someone's eyesight, or their home, but it can make a difference to an individual at a difficult, or transitional time in their lives.

At the end of the day in Barrhead, the sky has changed to a pale, delicate blue. Wispy clouds streak across the horizon, tracing whites, pinks and purples in the fading light.

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