

Jenny Gilbertson (b. Glasgow, 1902-1990)

Jenny Gilbertson (nee Brown) was born in Glasgow to Mary Dunn Brown (1872-1957) and William Brown (1868-1952), the latter an iron and steel merchant in Glasgow. Although originally trained as a journalist, her choice of career as a filmmaker was initially met unfavourably by her parents. From her autobiographical notes (held in Shetland Museum and Archives), she states that: An uncle left me a small legacy, sufficient enough to make me independent.[1] Her career as a filmmaker was in two parts; the first in the 1930s' filming Shetland life, the second recording the life of remote Inuit communities in the Canadian Arctic.

Gilbertson said she '*... chose Shetland because I had been there many times on holiday, graduating from a mere tourist in a hotel to being a real friend of a crofting family and being one of themselves*'.^[2]

Jenny Gilbertson referred to making her films as a '*one-woman job*' where she wrote the script, did the filming, dealt with sound, lighting and direction herself.^[3] She wanted her films to be '*edited for television and for educational purposes or they will lie in the vaults of the museum uselessly*'.^[4]

From the draft of an unpublished essay A Fetlar Wedding written in 1931, she defined her motivations for making her first film A Crofter's Life on Shetland (1931) as follows:

My reason for being in Shetland just now is to make a film of the islands that I may at some later date enlighten the uneducated masses in "the South" who are under the impression that Shetlanders are hardly yet out of the wood and skin stage and that the boat (if there is one) calls at St Kilda first.^[5]

'The South' is a phrase used by Shetlanders for anyone residing below Shetland, so includes Orkney, Scottish mainland and England. This spirited comment defined her motivations - to tell an authentic story about rural communities.

Category	Filmmaker, teacher
Subject	Nature, daily lives, agricultural practice, fishing.
Location	Shetland, Canada, Canadian Arctic.
Motivation	Educational
Methods	Lived in the community she was filming.
Camera	16mm Cine-Kodak camera; 35mm Eyemo.
Dissemination	Films, lectures and film screenings.
Archive	Shetland Museum & Archives.

[1] Gilbertson, Autobiography notes, Box 3, Shetland Museum & Archives.

[2] Ibid.

[3] From Jenny Gilbertson typescript of her cv, Box 3, Shetland Museum & Archives.

[4] Letter dated 19 Jan 1989, from Jenny Gilbertson to Mr. Shackell, Box 4, Shetland Museum & Archives.

M.E.M. Donaldson (b. Croydon, England 1876-1958)

M.E.M. Donaldson (Mary Ethel Muir) was born in England and brought up in Surrey. Her Scottish ancestral connection was through her father's line. The family's money came from a connection to Donaldson Shipping Line. Donaldson felt, however, that she was not supported by her family in her choices stating:

As regards to my literary and photographic efforts, they received every discouragement... I had no influence whatever - nor have I yet - to help me along and indeed in this and every other department of my interests... I have had to fight alone with my back to the wall! [1]

Donaldson went back to Scotland repeatedly, to write the first of her travel books then built and settled in Sanna in 1927, on the Ardnamurchan peninsula.

Donaldson undertook the whole photographic process, developing glass plates and printing, and taking a course in chemicals in order to learn about the process. For her fieldwork Donaldson had the 'Green Maria' made, a pram contraption that could carry '*my half-plate camera, six slides, two lenses... a box of photographic plates, map, writing paper*' as well as clothes she required if camping overnight.[2]

Category	Author, historian, photographer.
Subject	Landscape, Scottish history, folklore, archaeology, religion, tradition, community, portrait.
Location	Ardnamurchan, Eigg, Skye, Oronsay, Colonsay, Islay, Jura, Iona, Kintyre, Kintail, Wester Ross, Appin, Arisaig, Glen Affric, Lochaline, Loch Linnhe, Ballachulish, Kingussie, Glen Affric, Roy Bridge, Knapdale, Morvern, Trossachs.
Motivation	Recording disappearing ways of rural life, photography to illustrate her travel books.
Methods	Walking.
Camera	Half plate camera.
Dissemination	Books, magazine articles.
Archive	Inverness Museum and Art Gallery (High Life Highland) and National Library of Scotland.

[1] Letter from MEM Donaldson to the journalist Marion Lochhead, St Columba's Day 1929, National Library of Scotland.

[2] John Telfer Dunbar. (1980). *Herself*. Boston: Ticknor & Fields. P.3.

Christina Broom (b. Chelsea, London, 1863-1939)

Christina Broom (nee Livingston) was born to Scottish parents, and grew up in Chelsea, London, where her mother, Margaret and father, Alexander Livingston, (the latter originally from Edinburgh), ran Margaret's family business of a boot and shoe shop.

Broom was self-taught, turning to photography and making these into postcards when her husband was permanently injured and their finances were failing. Broom developed her own plates and prints, producing real photographic postcards from home with the assistance of her daughter Winifred. At their peak of production, they produced 1000 postcards a day with images such as the Suffrage Processions sold in bulk.

Broom appears to have been drawn to spectacle and costume, rather than the politics, as her subject matter of suffrage and military would otherwise appear at odds. Broom became official photographer to the Household Division until her death in 1939.[1]

Category	Photographer, photo-journalist, postcard business
Subject	Documenting royal proceedings, military groups, women's suffrage groups, monuments, sporting events, public events, London.
Location	London.
Motivation	Business.
Methods	Photographing 'in the moment' events.
Camera	Half-plate box camera.
Dissemination	Real photographic postcards; submitted news photographs to picture agencies for distribution to magazines and newspapers.
Archive	Museum of London, National Portrait Gallery, Imperial War Museum, National Museums Scotland, the National Maritime Museum and the National Army Museum.

[1] This panel information is sourced from: Anna Sparham. (2015). *Soldiers & Suffragettes: The Photography of Christina Broom*. London: Philip Wilson Publishers, on the occasion of the exhibition *Soldiers & Suffragettes: The Photography of Christina Broom*, curated by Anna Sparham at Museum of London.

Isobel Wylie Hutchison

(b. West Lothian, 1889-1982)

Isobel Wylie Hutchison was born at Carlowrie Castle in West Lothian, to Jeannie Wylie (1857-1931) and Thomas Hutchison (1841-1900). When her father died when she was ten, a trust fund he had set up allowed her to remain financially independent for the rest of her life.

Hutchison undertook long walks as a young woman, such as 100 miles between Blairgowrie and Fort Augustus with her sister Hilda. In 1915, she walked 70 miles from Doune to Oban, sailing onto Tiree. In later life, her long-distance walks were to become the subject of articles that she wrote for the National Geographic, including '*A Stroll to John o' Groats*' from Edinburgh; and '*A Stroll to London*' again from Edinburgh.[1] [2] The first accepted article funded a trip to Iceland, with Hutchison completing a walk of 260 miles from Reykjavik to Akureyri.

In Gwyneth Hoyle's key publication on Hutchison, she notes the following information.[3] In 1926, Hutchison applied to Denmark to visit Greenland as a private botanist. In the same year she travelled to Norway's Lofoten Islands via the Faroe Islands. Before returning with permission to Greenland for a year in 1928, she purchased a cine camera, projector and film. She raised funding from the Royal Horticultural Society for gathering seed. She visited the Aleutian Islands in 1933, gaining the support of the Royal Botanic Gardens, Kew, and then Alaska in 1935, collecting for Cambridge University and Kew.

Category	Poet, traveller, novelist, filmmaker, botanist, artist, photographer.
Subject	Flowers, plants, indigenous communities.
Location	Scotland, Iceland, Greenland, Alaska and Aleutian Islands.
Motivation	Travelling, an interest in the North, botany, learning of expedition routes taken by other adventurers.
Methods	Travel, walking, learning Greenlandic, ethnological, plant collecting.
Camera	Cine camera.
Dissemination	Lectures, film screenings, books, articles, broadcast.
Archive	Moving Image Archive National Library of Scotland, Royal Scottish Geographic Society.

[1] July 1956, Vol. CX, No.1

[2] August 1950, Vol. XCVIII, No.2

[3] Gwyneth Hoyle. (2001). *Flowers in the Snow*. Lincoln and London: University of Nebraska Press.

Johanna Kissling (b. Breslau, 1875-1961)

Johanna Kissling was part of an aristocratic brewing family in Germany. Kissling travelled as a tourist to St Kilda and Lewis in 1905 and is noted as making 'many oversea trips' in Michael Russell's book *A Different Country: The Photographs of Werner Kissling*.^[1]

Following World War 2, one of her sons, the photographer and ethnographer Dr Werner Kissling (1895-1988) smuggled her and the remains of the family money out of the country. She joined him in Cambridge.

She was to settle with her son following his purchase of the King's Arms, Melrose. The hotel as a business floundered, leaving mother and son living less comfortably than they had in Germany. Some of her photographs of St Kilda are held by Dumfries Museum, along with much of the Werner Kissling Collection.

Category	Unknown.
Subject	Portrait, place.
Location	St Kilda, Lewis.
Motivation	Travel.
Methods	Unknown.
Camera	Lantern slides.
Dissemination	Unknown.
Archive	Dumfries Museum.

[1] Michael Russell. (2002). *A Different Country: The Photographs of Werner Kissling*. Edinburgh: Birlinn Ltd.

Margaret Fay Shaw

(b. Glenshaw, Pennsylvania, 1903-2004)

Margaret Fay Shaw moved from New York in 1929 to live with the sisters Pèigi (1874-1969] and Màiri MacRae (1883-1972) for six years at their croft at North Glendale, South Uist. A trained musician, Shaw's primary motivation was to hear and transcribe the songs of authentic Gaelic singers at their source. She had spent periods in Scotland as a teenager and in her early twenties. In her own words, she:

... chose South Uist, as the island least visited by strangers and where there would be an opportunity to live amongst a friendly and unprejudiced people not self-conscious of their unique heritage.[1]

Early on after her arrival on South Uist, Shaw heard Màiri MacRae, who had been brought in to sing to visitors at Boisdale House. She was invited by Màiri to learn the song by visiting her at home in Glendale. On making the journey to the croft, which was two miles from any road and easier accessed by boat, Shaw asked if she could lodge there with Màiri, her son Donald and her sister Peigi. Over the next six years, Shaw transcribed the MacRae's songs and those of their neighbours, further learning Gaelic over this period too. Shaw used photography and film to further document their lives. This rich material would be published in 1955 in her significant work *Folksongs and Folklore of South Uist*.^[2] In the case of her film footage, it remained unedited by her, to be shown to those in the South Uist community and her networks.

Through this period in South Uist, Shaw made trips to St Kilda, the Aran Islands and Mingulay, all of which she photographed.

Category	Folklore collector, photographer, filmmaker, author, musician.
Subject	Portraits of an island community, farming methods, fishing, seascape, nature.
Location	South Uist, Eriskay, Barra, Canna, St Kilda, Mingulay, Arran Islands
Motivation	Music, everyday Gaelic language, hearing song 'at source', community, disappearing ways of life
Methods	Lived in the community she was documenting; learnt Gaelic; transcribed music and acknowledged singers.
Camera	Graflex.
Dissemination	Books, magazine articles (National Geographic Magazine, Scots Magazine, The Listener), photographs, film.
Archive	National Trust for Scotland Canna House, IF Grant Photographic Collection Edinburgh Central Library, Tobar an Dualchais.

[1] Margaret Fay Shaw. Undated. *The Outer Hebrides: Margaret Fay Shaw*. P.10. Typescript held at the National Trust for Scotland Canna House. (CH1/1/2)

[2] Margaret Fay Shaw. (1955). *Folksongs and Folklore of South Uist*. Routledge and Kegan Paul Limited.

[3] Gwyneth Hoyle. (2001). *Flowers in the Snow*. Lincoln and London: University of Nebraska Press.

Violet Banks (b. Kinghorn, Fife 1896-1985)

Violet Banks was born near Kinghorn, Fife and educated at Craigmont, Edinburgh, and at Edinburgh College of Art. In 1928 she was senior arts mistress at St. Oran's, a private school at Drummond Place, Edinburgh. In 1935, Violet Banks established her own commercial photography studio in Edinburgh, going on to take photographs of Scotland's capital city.

Banks' photographs of the Hebrides were the result of a tour or tours she made during the late 1920s / early 1930s. Her photographs from these were used commercially for postcards, in particular her scenes of Barra. The postcards are distinctive in layout, always bearing black capital lettering 'Photo: Violet Banks' to the bottom right of the white border.

Banks' photography of the Highlands and Islands only came to light when discovered by John Dixon of Georgian Antiques, in a drawer in a sideboard that had been part of a furniture purchase and then gifted to Royal Commission for the Ancient and Historic Monuments of Scotland (RCAHMS) now Historic Environment Scotland (HES), to become The Violet Banks Collection.[1]

A small number of Banks' works are held in the National Galleries of Scotland collection.

Category	Photographer, art teacher.
Subject	Highland industry, island life, landscape, portraits, Edinburgh.
Location	Sutherland, North and South Uist, Eriskay, Benbecula, Barra, The Small Isles; Coll and Tiree, Islay, Jura, Gigha, Colonsay and Oronsay.
Motivation	Unknown.
Methods	Unknown.
Camera	Unknown.
Dissemination	Postcards, photographs.
Archive	Historic Environment Scotland, IF Grant Photographic Collection Edinburgh Central Library, Museum of Childhood Edinburgh, Eigg History Society.

[1] Veronica Fraser. (2008-9). The Violet Banks Collection. In Grater, A. (ed). Vernacular Building 32. Scottish Vernacular Buildings Working Group 2008-9.

Isabell Burton MacKenzie

(b. Aberdeen, 1872-1958)

Isabell Burton MacKenzie was sent to the Western Isles in 1912, as the travelling organiser of the Highland Home Industries Board, in order to find craft work for its Scottish showcases on mainland Scotland. The Board had been established in 1889 to revive the skills and economy for rural textile and craft workers.

Whilst Burton MacKenzie had a business role for this trip, she chose to use photography as her own means of recording her travels. Her work diary describes in detail the way she promoted the work of Highland Industries to island communities by giving talks in community settings, then using that as a means to be introduced to individual islanders who knitted, sewed or weaved. The aim was that their work could be directly sold on in Highland Home Industry branded events in Edinburgh and St Andrews, with no 'middle man'.

Rather than the verb, photographing, Burton MacKenzie repeatedly uses the phrase 'Kodaking' in her diary, which perhaps, in this branding, hints at the universality and popularity of this particular make of camera at the time. She describes an occasion in Skye where the crofters show her how their quern stone worked -

'we went outside & I Kodaked first her & then him working it... After the Kodaking we were given some tea and scones very reviving'.[1]

Alyne E. Jones' scholarship has brought Burton MacKenzie entirely into view through her painstaking transcription of the diary in the publication *A Hebridean Journey: The Travel Diary of Isabell Burton MacKenzie*. Jones' research indicates Burton MacKenzie used a Vest Pocket Kodak Camera - a small, folding camera made by Eastman Kodak.

Category	Travelling Organiser (1911-1914), The Highland Home Industries Board, Edinburgh
Subject	Highland industry, knitting, weaving and sewing, methods relating to.
Location	North Uist, South Uist, Benbecula, Barra, Eriskay, Skye, Gairloch.
Motivation	Documenting craft processes, finding highlanders and islanders who made craft that could be sold.
Methods	Learnt Gaelic, travelled then used local networks such as churches to present work of Highland Home Industries, to visit those who made craft to see examples of their work.
Camera	Vest Pocket Kodak camera.
Dissemination	Talks, selling exhibitions, documentation for work diary.
Archive	Vanishing Scotland Archive.

[1] Alyne E. Jones. (2020). *A Hebridean Journey: The Travel Diary of Isabell Burton MacKenzie*. Hamilton House Publishing Ltd. p.99.

Isabel Frances Grant (b. Edinburgh 1887-1983)

IF Grant was the founder of Am Fasgadh ('The Shelter'), describing it as '*a pioneering attempt to create a Highland variant of the well-known folk museums of Scandinavia*'.^[1] She originally organised an exhibition in Inverness in 1930, in the hope that someone upon seeing the history and the material culture of different areas of the Highlands and islands, would create such a museum. Whilst the exhibition, lasting 7 weeks and receiving '*close on 20,000 visitors*'^[2] proved popular, no one came forward. IF Grant then went on to tour over Scotland to collect and buy artefacts, which she subsequently housed in three iterations of Am Fasgadh in Iona, Laggan and Kingussie. Grant saw Am Fasgadh as '*providing a shelter for homely Highland things*'.^[3] Following gifting her collection and museum to the four Scottish Universities^[4] in 1954, Am Fasgadh was taken over by Highland Region in 1975.

The IF Grant Photographic Collection brings together IF Grant's own photographs with the work of other photographers that she purchased, including Margaret Fay Shaw and Violet Banks. All the photographs depict different aspects of Highland life. Grant's own photographs each bear a handwritten IFG in the corner and depict a keen interest in different building styles and variations of thatched cottages across Scotland. Some of Grant's photographs depict ruinous cottages. Grant notes the cause in the early 1930s as '*the Scottish Board of Agriculture was carrying a housing drive. Every steamer I travelled in appeared to be loaded with piles of window frames, sanitary equipment, etc... one began to wonder if any cottage of the traditional style would be left*'.^[5]

Category	Founder of Highland Folk Museum, folklorist, collector, author, photographer
Subject	Folk Ways- implements and usage, Highland Life, agriculture, social structure, economy, vernacular architecture, tartan.
Location	Highlands & Islands, Orkney, Shetland, St Kilda.
Motivation	Disappearing ways of life.
Methods	Travel, research.
Camera	Unknown. Possibly Kodak Vest Pocket camera.
Dissemination	Museum, exhibition, books, postcards, talks.
Archive	Highland Folk Museum High Life Highland, IF Grant Photographic Collection Edinburgh Central Library, am baile.

[1] Isabel Frances Grant. (2007). *The Making of Am Fasgadh: An account of the Origins of the Highland Folk Museum by its Founder*. Edinburgh: National Museums Scotland). p.11.

[2] From Report of the Joint Honorary Secretaries to The Executive Committee of the Highland Exhibition 1930, typescript, (Accessions no: 2:1985), Am Fasgadh.

[3] Isabel Frances Grant. (2007). *The Making of Am Fasgadh: An account of the Origins of the Highland Folk Museum by its Founder*. Edinburgh: National Museums Scotland. p.191.

[4] P.10, Hugh Cheape, introduction, *Ibid*.

[5] P.30, *Ibid*.

Dr Beatrice Garvie (1872-1959)

Dr Beatrice Garvie lived and worked as community doctor in North Ronaldsay, Orkney, for 15 years from the 1930s to '40s.

Garvie captured communal work in North Ronaldsay, from re-roofing the baker's shop, to repairing the unique wall that encircles the high shoreline around the island, keeping the seaweed-eating sheep on the foreshore. Her photographs really have a unique sense of 'place', with the lighthouse, as a main landmark, often discernible in photographs where she has focussed on farm work, such as of a woman scything. There are several sequences of activities relating to 'tangle work', such as men and women piling up kelp in heaps; and then placing these in 'kilns' on the shore to set light to. A handwritten description on the back of one of her photographs reads:

'Tangle stacks. Tangle is collected from the beach during winter... left on this ridge of stones above the beach - about July is forked into circular shallow pits... and burned, becoming lumps of dark grey material. This is shipped to Grangemouth Chemical Works.'

Fiona Sanderson, an artist who has been researching Garvie's work has noted that, as a doctor, Garvie is likely to be the only woman photographer to have taken photographs of the babies and children she brought into the world. There is a sense of time passing in her photographs in her albums as the children begin to grow up, from babies into toddlers. Garvie also photographed aspects of an aerodrome being built on North Ronaldsay and the excitement of island events such as the first Royal Mail flight in 1939 linking up the UK to North Ronaldsay. Her albums of photographs were gifted back to the community after her death.

Category	Doctor, photographer.
Subject	Community life, work, babies and children, land and seascape, events.
Location	North Ronaldsay.
Motivation	Making a record of island community that she served.
Methods	Observational.
Camera	Unknown.
Dissemination	Sharing with North Ronaldsay community
Archive	Orkney Library and Archive

Helen Biggar (b. Glasgow 1904-1940)

Helen Biggar was brought up in a politically active household in 1930s Glasgow - her father Hugh Biggar was one of the founding members of the Independent Labour Party. When women over thirty got the vote in 1918, Hugh Biggar re-registered the family home under his wife Florence's name, to ensure she met the voting criteria.[1] Two childhood injuries to Helen Biggar's spine affected her height. Whilst it was to impact on her health, she led a very active life.

She was accepted into Glasgow School of Art to study textile design in 1926. Following a diploma, she took a two-year postgraduate in sculpture, but left without an award as her work was judged not academic enough.[2] Biggar was to be introduced to Norman McLaren (1914-1987) in 1935, going on to collaborate with him on the films *Camera makes Whoopee* (1935) and *Hell Unlimited* (1936).

Helen Biggar and her sister Mamie became involved in the Glasgow Kino Group, with Helen eventually assuming the role of Chair. The group showed political films in areas of Glasgow and further afield in Scotland in order to raise funds for causes such as the fight against Franco in the Spanish Civil War. In 1938, Biggar directed a documentary following the preparations for - and the subsequent procession of workers at Glasgow's May Day, entitled *Challenge to Fascism: Glasgow's May Day* (produced by Glasgow Kino Group). The film was shot with three 16mm static cameras, manned by Biggar, her old tutor from Glasgow School of Art, Willie Maclean, and G. Bartlett of the Glasgow Kino Group. They had placed an advert in the Scottish Co-operative newspaper seeking assistance to raise £50 to make the film.

Category	Sculptor, filmmaker, costume maker and theatre designer.
Subject	Protest, war, capitalism.
Location	Glasgow, London.
Motivation	Injustice, using films to raise money for causes.
Methods	Collaborations with others.
Camera	16mm camera.
Dissemination	Film screenings, exhibitions.
Archive	Glasgow School of Art Archives and Collections, Billy Love Historical Collection.

[1] Shona Main and Jenny Brownrigg. (2016). *Challenge to Fascism: Glasgow's May Day (1938)*. Map Magazine.

[2] Anna Shepherd. (2014). *Helen Unlimited: A Little Biggar*. Billie Love Historical Collection. p.27.

Margaret Watkins (b. Hamilton, Ontario 1884 – 1969)

Margaret Watkins (christened Meta Gladys) was born in Hamilton, Ontario. She moved first to Boston, where she worked as an assistant in a commercial photography studio, and then to New York in her mid-twenties, to work for photographer Alice Broughton. She then enrolled at the Clarence H. White School of Photography in New York, going on to become a teaching staff member there. Her pupils included the American photographer Margaret Bourke-White (1904-1971). In 1920, Watkins became editor of annual publication *Pictorial Photography in America*. Watkins worked in advertising photography in the 1920s for firms including Macy's.

In 1928, Watkins came to visit her aunts in Hyndland, Glasgow, intending to stay for a few years but remaining to take care of them. She continued to live in her aunts' house, until her death in 1969. In the early years in Glasgow, she made trips to Russia in 1929, as well as Paris, London and Germany. She never mentioned to those that knew her in Glasgow that she was a photographer. It came to light after her neighbour, Joseph Mulholland, opened the trunk she had given him, with the instruction to only open it after her death. When he did, he found 1200 original photographs. There were further boxes full of negatives in her Glasgow home. Mulholland, as director of The Hidden Lane Gallery, Glasgow, has since exhibited and promoted her work.

A typed sheet in the possession of The Hidden Lane Gallery gives some insight into Watkins' process. Entitled *Outdoor Snaps with a Graflex*, Watkins has typed in red:

Direct photography, no manipulation or faking whatsoever!

As well as numerous exhibitions at The Hidden Lane Gallery Glasgow of her work, there have also been further solo exhibitions at The Third Eye Centre, Glasgow (1981); Lillie Art Gallery, Milngavie (1983); Light Gallery, New York (1984); *Margaret Watkins, Her Life & Photographic Work*, Street Level touring exhibition (1984); and *Black Light* at CentroCentro, Madrid (2021, curator Madeleine Millot-Durrenberger), touring to her home town of Hamilton, Ontario in 2022.[1]

Category	Photographer.
Subject	Advertising, Industrial sites, streets, domestic objects, portrait.
Location	New York, Glasgow.
Motivation	Direct photography.
Methods	Observation.
Camera	Graflex.
Dissemination	Her non-commercial photography has only mostly been shared after her lifetime.
Archive	The Hidden Lane Gallery Glasgow.

[1] Information sourced from Margaret Watkins Photographer 1884-1969 Glasgow in the 1930's, (2014), The Hidden Lane Gallery, Glasgow and promotional information for Black Light (2021).

Marion Grierson (b. Cambusbarron, Stirling 1907-1998)

Marion Grierson was the youngest of eight, with siblings including documentary filmmakers Ruby Grierson and John Grierson. After graduating from the University of Glasgow, she worked as a journalist in London and Canada. Returning to the UK, where her brother John was working on *The Drifters* (1929), she too became involved in filmmaking, with her brother showing her how to join film and edit.[1]

From being editor for the Empire Film Board, she began shooting, producing and directing.[2] Marion Grierson went on to run her own unit, the Travel and Industrial Development Association (TIDA), making *So This is London* (1933) and *Edinburgh* (1934). With Strand Film Company, and with TIDA as sponsor, she directed *Beside the Seaside* (1935), which follows crowds of Londoners emptying out of the city to the coast. *Around the Village Green* (1937), co-directed with Canadian filmmaker Evelyn Spice (1904-1990), portrayed rural depopulation in England. In 1936, Marion Grierson went on to become editor of *World Film News*. She married documentary filmmaker Donald Taylor (1911-1968), leaving her role at *World Film News* following the birth of their first child. The family was to move Scotland. Grierson-Taylor changed careers there, working for the Youth Advisory Service.

Category	Documentary film director, editor, reporter.
Subject	Cities, villages, holiday destinations.
Location	Edinburgh, London, Essex, Brighton, Bognor, Bournemouth.
Motivation	Documentary films to attract tourists to the UK.
Methods	Travel film format.
Camera	Unknown.
Dissemination	Distributed by the film units and film boards she worked for.
Archive	BFI, University of Stirling.

[1] Marion Grierson interview (1.10.1989) by Margaret Thompson, via www.thegriersonwomen.wordpress.com
This Wordpress was made by Dr Isabel Seguí. The project was funded by Scottish Graduate School for Arts and Humanities.

[2] Invisible Women is an archive activist film collective, championing the work of women filmmakers. It was founded by Camilla Baier and Rachel Pronger. www.invisible-women.co.uk

Ruby Grierson (b. Cambusbarron, Stirling 1904-1940)

Ruby Grierson was the older sister of filmmaker Marion Grierson (1907-1988) and younger sister of founder of the 1930s British Documentary Movement John Grierson (1898-1972), growing up in Cambusbarron, Stirling.

Ruby Grierson originally trained as a teacher, joining the English Department at George Watson's Ladies College, Edinburgh in 1928 and teaching there for eight years. However, she became involved, like her sister Marion, through their brother John, in documentary filmmaking. Her route in was as an uncredited assistant for the documentary *Housing Problems* (1935) directed by Arthur Elton (1906-1973) and Edgar Anstey (1907-1987). She is credited by John Grierson to have stood up to him in his approach:

You and Bob [Robert] Flaherty she said - you look at human beings as if they lived in a goldfish bowl. And I - she said - I propose to smash the goldfish bowl right in front of your eyes.[1]

Grierson's films include *London Wakes Up* (1936); *People of Britain* (1936); and *They Also Serve* (1940). Under the Realist Film Unit her film *Cargo for Ardrossan* (1939) returns to Scotland - Ardrossan, Islay, Clydebank and the Inner Hebrides - and looks at oil production and its use in Scottish Industries. Grierson also made films in 1940 for the Ministry of Food as part of the home front war effort, including *Choose Cheese*; *Green Food for Health*, *Six Foods for Fitness* and *What's for Dinner?*[2]

Ruby Grierson died when the vessel she was travelling on, SS *City of Benarés*, was torpedoed during World War Two. She was filming children who were being evacuated from UK to Canada.

Category	Documentary filmmaker, teacher.
Subject	Living conditions, the impact of war, oil production.
Location	London.
Motivation	Giving a voice to marginalised communities.
Methods	Interviewing technique to allow people to speak to camera.
Camera	Unknown.
Dissemination	Distributed by the film units and film boards she worked for.
Archive	BFI, University of Stirling.

[1] From the John Grierson script for his television series *This Wonderful Life*, via www.thegriersonwomen.wordpress.com This Wordpress was made by Dr Isabel Seguí. The project was funded by Scottish Graduate School for Arts and Humanities.

[2] <http://www.screenline.org.uk>