



*Dumfries and Galloway
Fine Arts Society
Spring 2017*

On the cover

Autumn - Cairn Pool, Moniaive - 2016.
An oil painting by Melville Brotherston



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(Details and forms for our exhibitions and workshops will also be available on the website: www.dumfriesandgallowayfineartsociety.org.uk)

From the editor

Thanks to Melville Brotherston for our cover picture and for permission to reproduce some of his other paintings in this edition, along with a profile of this distinguished member of the society.

Melville's work will also feature in a special exhibition curated by Gracefield to mark the occasion of the society's 90th annual show, in July and August.

Paintings from the Gracefield and Stewartry museums collections will illustrate the work of prominent members from each decade of the society's existence, stretching back to the 1920s.

Kirkcudbright is perhaps the spiritual home of DAGFAS; the society's founders were among the artistic colony there, so it is fitting that we focus on the "artists' town" once more, with the second part of Kathleen Woods' dissertation, and with the prospect of a gallery devoted to the region's art opening in the old town hall next year.

Also in this edition we publish details of an exciting programme of summer workshops, and report on the demonstrations and workshops of the past winter season.

And don't forget our annual general meeting (see page 27), an opportunity for members to raise any relevant matter of concern.

Ian Irving
ian@dumfriesandgallowayfineartsociety.org.uk

The chairman writes:

I am beginning to settle into my job as chairman now, but couldn't do it without the contribution made by the council members. We meet six times a year to discuss all matters relating to the society and contribute to the running and organising of three exhibitions, six demonstrations, several summer workshops, two magazines a year, a website and producing audited accounts.



Kathleen Woods

A change in council members is good for the society and we have two or three spaces to fill at this year's AGM, so put your thinking caps on and volunteer or nominate someone for council. You would be very welcome.

Thank you to all those who contributed beautiful decorations for the tree sponsored by the society for the Christmas Tree Festival at St John's Church, Dumfries. The festival raised £5,500 for Aberlour Childcare Trust. Sales were up at our Christmas exhibition at Dumfries and Galloway Royal Infirmary, but we may not be able to mount a show when the new infirmary is up and running next Christmas. We are exploring other options for showing work at that time of year.

Meanwhile, we have our 'On the Road' exhibition in Castle Douglas in May - and our 90th annual exhibition at Gracefield in July and August. We hope to make this really special. Alongside members' submissions (remember it must be work not shown in any DAGFAS exhibition before) an exhibition of work by distinguished past and present members will be mounted by Gracefield.

I hope you have a very good and exciting summer and happy painting.

Kathleen

Diary dates 2017

April 7 Annual general meeting, Gracefield, 11am

May 10-20 Exhibition at Castle Douglas Gallery

(notify submissions by **May 2**)

Hanging-in **May 9**, 11am-12noon

Collection of unsold work **May 20**, 3pm-4pm

May 19 Landscape painting workshop with Davy Brown

May 27-29 Spring Fling open studios weekend

June 30 Lino printing workshop with Clare Melinsky

July 7 Workshop with Victor Henderson - 'towards abstraction'

July 14 Still-life workshop with Gwen Adair

July 15-August 19 90th annual exhibition

Gracefield arts centre, Dumfries.

Hanging-in **July 8**, 12-2pm.

Preview **July 14**, 7-9pm.

Collection of unsold work, **August 20**, 12-2pm.

October 2017-18 winter programme begins

FINE ARTS 'ON THE ROAD' 2017

Castle Douglas art gallery,
Market Hill library

Members are invited to submit two paintings or artworks for this exhibition, running from **Wednesday May 10 to Saturday May 20.**

In order that a list of exhibitors and works can be prepared a completed application must be sent to Kathleen Woods on woods664@btinternet.com or to 10 Davie Gill Park, Thornhill, DG35AH by Tuesday May 2.

Artwork must be labelled with the title, medium, name, address of artist and the price. Please use your own label and affix to the back of the painting. Paintings must be framed with rings and cord fixed to the frame ready for hanging. A deep box canvas may be unframed.

The artwork along with an entry fee of £3 must be handed in at the Castle Douglas gallery on **Tuesday May 9 between 11am and 12 noon.**

Sales commission to Dumfries and Galloway Council will be 15%. The exhibition will be open from 10.30am to 4pm daily. Artworks not sold must be collected on Saturday May 20 between 3pm and 4pm.

Coming up: our **90th** Annual Exhibition

It's a special year for DAGFAS - the occasion of our 90th annual exhibition. The society is, of course, more than 90 years old, having been founded in 1922, but exhibitions were suspended during the Second World War.

So this year there will be not only the usual selected show of members' work at Gracefield - extended by a week this time - but also an exhibition mounted by Gracefield, celebrating the society's artists past and present, to run at the same time.

The annual exhibition found a home at Gracefield in 1951 when the building was opened as a public art gallery as part of the Festival of Britain celebrations and has been a regular feature of the summer programme ever since.

Over the years many artists and makers have shown their work and shared the wealth of talent from this creative corner of Scotland. Gracefield's exhibition will feature work by at least one prominent past president or member from each decade. About 40 works will be drawn from the permanent collections held at Gracefield and the Stewartry Museums as well as private collections.

A special feature of the exhibition will be the work of past president Melville Brotherston, who celebrates his 75th birthday this year.

Artists include: Charles Oppenheimer, Lena Alexander, Frances Cadell, E A Hornel, E A Taylor, Jessie M King, Chris Fergusson, Cyril Wilson, Archie Sutter Watt, Hazel Campbell, Margaret Robb and Alexander Robb.

Key dates

Handing-in: July 8 12 - 2pm

Preview: July 14 7 - 9pm

Exhibition open from July 15 to August 19

Collection of unsold work: August 20, 12 - 2pm

Exhibition schedule: page 24

Summer programme 2017

The summer events take place at Gracefield Arts Centre. All workshops run from 10am to 4pm.

May 19 Davy Brown - The Sense of Place

Davy will emphasise the importance of experiencing the landscape and, weather permitting, the group will spend the first part of the day outdoors making preparatory studies in the form of thumb-nail sketches. He will demonstrate how such sketches can be developed into working studies for finished paintings and, in the second part of the workshop, he will stress the importance of good composition and teach the rudiments thereof. In the final session, Davy will teach how to “block” a painting and how, by working from the “general” to the “particular”, a painting can develop into a visually exciting piece of work. Ideas on colour harmony will be shared we will look at the work of some major landscape artists. The aim is that everyone should leave at the end of the day with a piece of work with which they are pleased.



Equipment: Please bring all of your painting equipment as well as some preparatory drawings/sketches of a landscape with which you have some affinity.

June 30 Clare Melinsky - Linocut Printmaking

We will be using Easy Cut lino which is much easier to cut than the traditional material. Clare will bring the best quality inks and tools for student use. In one day you will have time to make several lino cuts, or one lino cut using several different colours.



Equipment: Bring an apron or old shirt to protect your clothes from ink. Bring some sketches to work from if you have some, or look through Clare’s collection of postcards and get some fresh ideas. Don't forget your specs!

July 7 Victor Henderson - Toward Abstraction

Victor will show you techniques to help augment and simplify your own style of work on paper. Bring some of your own work which you would like to take to another stage, and some work which you can tear up for collage. We will use mono print, block print and image transfers so bring black and white photocopies of images you like from newspapers, magazines etc. and some cut or torn pieces from glossy magazines etc. It is impossible to be too prescriptive so we will spend some time during the first hour thinking about what you would like to achieve but it is hoped that there will be a sense of exploration and change as we approach the session which will continue a freeing process which might alter your way of working as you move forward.



Equipment: Bring all of your own watercolour materials as well as work and photographic images as described above.

July 14 Gwen Adair - Still Life Painting

Participants will have the opportunity to look at and discuss Gwen's work and methods. She works alla prima, and mark-making and colour are important elements. From a selection of objects which will be provided we will create still life groups from which to paint. During the course of the workshop we can discuss style, influence, materials, composition, framing etc. Gwen will also use a PowerPoint show of other artists' work to give examples of different approaches historically and in contemporary still life painting.



Equipment: Bring paper or board and materials of your own according to your preferred styles, bearing in mind that we may not all complete work in this session. If desired photographs can be taken so that paintings can be finished at a later date.

The winter programme 2016-17

Pamela Grace

gave the first in the winter series of events on October 14, with a demonstration of drypoint and monoprint techniques, followed by a workshop on October 28. For the demo, Pamela brought her own press to Gracefield and began by showing a simple method of making a monoprint by inking and then pressing a leaf onto paper, producing a surprisingly detailed image. Pamela explained other monoprint techniques such as inking a plate and wiping areas to create various effects. She also introduced members to drypoint methods, showing how lines scratched into an acrylic plate can hold ink that can then be printed intaglio in the etching press. The



Top: Pamela shows a simple leaf print. Below: working on an inked plate with a brush.



Left: inking a drypoint plate in the print room at Gracefield. Below: examining a print from the etching press, and some examples of work produced during the day.



workshop, in the print room at Gracefield, saw members exploiting this technique under Pamela's guidance to produce some striking results.

Lisa Hooper

demonstrated her print-making methods on November 18, from initial conception to final image, and showed the tools she uses for cutting, inking and burnishing (an old doorknob comes in handy for the latter). Lisa also explained methods of achieving perfect registration when printing in different colours.



Lisa displays one of her colour linocuts



Inking a lino block



Burnishing the paper on the block



**Checking progress and (right)
a finished print**



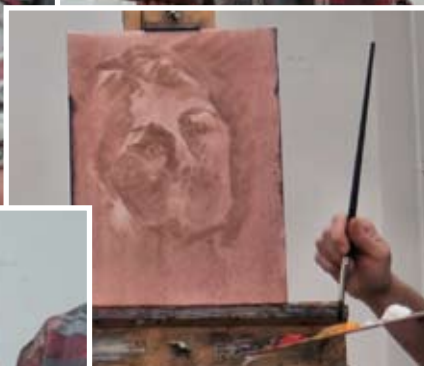
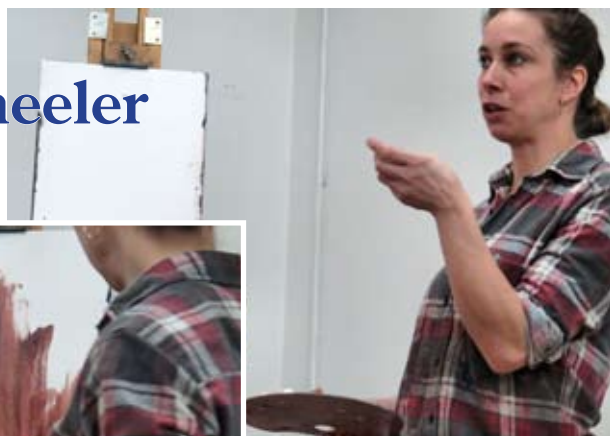
Davy Brown

emphasised the importance of drawing and of going out into the landscape with sketchbook, when he demonstrated his approach to landscape painting on January 20. He showed members how he progresses from thumbnail sketches done on the spot, to trial compositions (painted on bits of cereal packets), to final drawing, copied on to a black-painted support for painting in oils. Davy advocates painting from dark to light, starting with a general blocking-in of colour and going on to add detail later..



Clockwise from top: a preliminary drawing; trial oil sketches; blocking in the chosen composition; adding detail; a final version; one of Davy's finished works

Katharine Wheeler



The evolution of a portrait, as demonstrated by Katharine Wheeler at Gracefield on February 17. Katharine explained her methods and the colours she uses as she proceeded to portray sitter Joanna Repton (above). The time allotted did not allow for a finished portrait, but Katharine nevertheless took it to an impressive stage.

Katharine was to lead a follow-up workshop on March 3, after the magazine had gone to press, and there was a further event on the programme - a talk and demonstration of slipware techniques in pottery by Hannah McAndrew and Douglas Fitch, on March 17. **Turn to page 23 for a provisional list of events in our 2017-18 winter season.**



PROFILE

Melville Brotherton

A staunch supporter of the society, Melville was invited to become a full member after exhibiting at the annual exhibition for the first time in 1975. Since then he has served as president (twice), vice-president, secretary and treasurer.

Examples of his work will be a feature of our 90th annual exhibition this summer - shortly after his 75th birthday in July, which he hopes to mark with an exhibition of his own at some stage.

Born in Galashiels, Melville was good at both art and science as a boy. Perhaps prompted by his father, who wanted him to become a pharmacist or something of that sort, he chose the science route, but art did not lose its importance to him. On leaving school he joined the civil service, with the Ministry of Employment. He worked his way up the civil service ranks, with spells in London, training as a careers adviser, and serving in various executive capacities in Edinburgh, the Borders and south west Scotland. But he was always

painting, too, studying art part-time at Edinburgh School of Art. He eventually rose to become assistant



Sunset Farmhouse, Powillimont. 1990

director of education in charge of further education in Dumfries and Galloway. However, a serious illness

in 1983 made him reconsider his future, leading to a decision to take early retirement and become a full-time painter and art tutor - a decision he has never regretted. Alongside his career, Melville has achieved a degree in art history from the Open University, and a diploma in fine art from Cumbria College of Art. Among the influences on his work, he mentions Emil Nölde and the German Expressionists

- Expressionist, rather than Impressionist, he emphasises. An example from 1990, on the previous page, shows this influence, but later work evolved into something more representational. There is a gap in the visible record of the transition, however, as a consequence of a joint exhibition with Hugh McIntyre in Lyon, France, in 1991. Melville was at that time invited to show his work in Paris and his pictures subsequently went also to New York. However, contact with

the promoter ceased after a while and Melville later learned that he had died - and that no one could tell him what had happened to his paintings. They have not been recovered and



Autumn Light, Drumlanrig Wood. Oil. 2016

it seems unlikely that they will be - somewhere, someone may be enjoying some dubiously-acquired Brotherstons...

Melville has exhibited widely, particularly in Scotland, with numerous one-man shows, and had a joint show with London artist Bill Pryde at Bonham's Fine Art Edinburgh in 2013. He is, of course, a regular exhibitor with DAGFAS and many members have benefited from

his tuition at his home near Moniaive, where he moved from Dumfries in 1995. Melville has an obvious love of landscape painting and has often been drawn to Arran and north west Scotland for his subjects.

Lately, however, he has set himself a project to paint more of the landscape nearer home - the three glens around Moniaive - and to exhibit the results in a show celebrating his 75th birthday. He likes to sketch out of doors, perhaps with gouache, also taking photographs for reference, with close-ups of particular features and textures. The sketches are worked up into major paintings at home in the studio, aiming, he says, to provide drama by means of light and colour - and not hesitating to manipulate to improve composition and colour relationships. He will begin with a light-coloured canvas, drawing basic outlines with a brush then filling in the heaviest foreground tones, progressing towards lighter areas in the distance, creating a sense of depth. Colour and tone are used to lead the viewer



Still Life with Clivia and Tibetan Mat. Oil. 2015

on a journey around the work and to unify the whole. He is not just a landscape painter, though, as the still-life example here shows. He also paints the human form, and has lately taken an interest in sculpture, a field he hopes to explore further.

Members may be interested to know that Melville is planning a landscape painting summer school from July 17 to 21. There will be seven places for the course (not for complete beginners) which will concentrate on the Glencairn countryside.

II

Photos by courtesy of Peter Roberts

The importance of Kirkcudbright in Scottish Art



Work has begun on converting Kirkcudbright's old town hall into a nationally-recognised gallery celebrating the artistic heritage of the town. That heritage is explored by Kathleen Woods in the second part of her research for a fine arts degree, continued from our autumn edition.

After the First World War a new wave of artists joined the community in Kirkcudbright. Jessie Marion King (1875-1949) and her husband EA Taylor (1875-1951) are the artists most related to the artists' colony in Kirkcudbright at this time. They had both been associated with the short but inspired ten-year period of the Glasgow Style from 1898, Jessie M King with her career in book illustration and E A Taylor his furniture and stained glass work. Jessie bought their home, the Greengate, in the High Street of Kirkcudbright in 1908, the year they got married. However, it was 1915 before they came to live there. In 1910 they went to Paris and set up a school in the Montmartre area, called the Sheiling Atelier. They were kept busy with teaching but still found time to frequent café society and made many friends there. The Taylors were

An impression of the gallery spaces designed for Kirkcudbright town hall. Illustration: Dumfries and Galloway council.

in Kirkcudbright when war was declared in August 1914 but they went back to Paris the following January, eventually returning in August 1915, when artistic activity in France was greatly reduced and there were no students to teach. They decided against re-starting the school after the war and by the 1920s they had settled into the Greengate in Kirkcudbright, where commission work began to arrive for Jessie M King. Unfortunately, this ended with the onset of the Depression in the 1930s. but she moved into two new areas of applied work: Javanese batik on silk and decorating ceramics, using blank forms supplied by commercial potteries. She marked her pottery with three symbols – rabbit, gate and initials - as in the example shown here.



The Taylors became key members of Kirkcudbright's artistic community. Their wide connections throughout the art world brought many artists to visit and some to stay. Robert Burns, head of painting at Edinburgh College of Art, said that no student's training was complete without attending the Taylors' summer school in Kirkcudbright or on the Isle of Arran.

Samuel Peploe was the most important artist to be a regular visitor. Having met E A Taylor in Paris, he came for the first time in 1914 and returned many times. However, by the time of his visit to Kirkcudbright in the



Peploe self-portrait, 1904

spring of 1931 he had become disillusioned with the surroundings. Writing to his wife in the late spring of 1931 he complained of the 'lush grass and green trees – you can see nothing for leaves – no distance, nothing for the imagination'. A generation later, **Donald Moodie** (1892-1963), whenever a painting trip was mooted, would refuse and groan, 'too green, too green!' Even so, artists still came to Kirkcudbright and some even set up home there and stayed for the rest of their lives.

The outbreak of the Second World War in 1939 halted or reduced many art activities. The Taylors' summer school closed and was not revived after the war. The end of the war in 1945 was celebrated with a victory pageant organised by Jessie. The Taylors had been the focal point of so much of the artistic life of the community that when they died, Jessie in 1949 and E A Taylor two years later, it was felt that they were irreplaceable. Artists who remained in the town sometimes had to accept the realities of earning a living. **Lena Alexander** (1889-1966) sold dresses below the studio where she drew flowers and children. **Miles Johnstone** (1893-1974) and his wife **Dorothy Nesbitt** (1895-1971) served summer visitors in an art and crafts shop while continuing with their painting. **J G 'Tim' Jeffs** (1904-1975) made rugs, tablemats or scarves to keep from starving. 'My family would not eat if I tried to live by painting,' he said. 'That's what is happening to Kirkcudbright. Since the end of the war the artists' colony has halved. How can young men and women think of coming into a life that gives them no livelihood?'

Charles Oppenheimer (1875-1961) was painting in Kirkcudbright at this time and in an interview in 1958, 50 years after his arrival in the town, he said: 'Kirkcudbright is not what it was artistically. Once there were great men here ...' Born in Manchester, Oppenheimer studied at Manchester College of Art and in Italy. By 1908 he was married and had moved to Kirkcudbright, next door to E A Hornel, at No 14 High Street. He was to remain in Kirkcudbright for 52 years. He would draw and paint watercolours out of doors but his oils were painted in the studio from sketches. His work retained a distinct style - fresh, direct and realistic - and by the outbreak of the

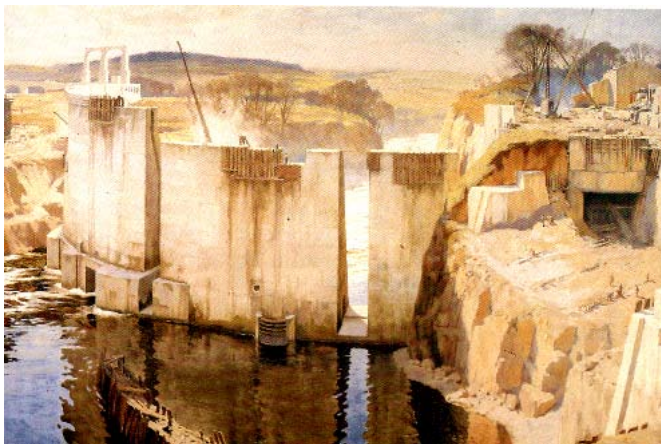
Second World War he was an artist of national reputation. Artists found it difficult to sell pictures in the 1930s, but Oppenheimer was fortunate that the London Midland and Scottish Railway employed his talents in creating many large railway posters, his subjects including the beauty spots around Kirkcudbright.

Among his many achievements, he designed the badge of the Scottish Police Force and his painting *Galloway Dam Nearing Completion*

(right) in 1935 is a meticulous study on a large scale of the Tongland Dam on the River Dee. When Oppenheimer died in 1961, he left a legacy of

paintings demonstrating great sensitivity to landscape and light. His canvases of Venice and Florence were often works of the highest order, but it was in and around Kirkcudbright, depicting light on water, the shade of trees, the winter snows and frosts, the town and harbour, that Oppenheimer excelled. After the death of Jessie M King in 1949 and E A Taylor two years later, the artists' colony went into decline. Of course there were still artists working in the town. Apart from Oppenheimer and Jeffs, **David Sassoon** was still there. Sassoon had come to Kirkcudbright in 1926. He was born in Walton on Thames, one of seven children to Joseph and Louise Sassoon from the noted family of merchants and bankers of Bombay and London. After an early departure from Eton, he studied at the Slade with Henry Tonks (1862-1937) and Augustus John (1878-1961). After the First World War, when he served in the Labour Corps, he went back to painting, renting a place in

Chelsea, where he rejoined his friends in the artistic community there. During this time he befriended **Joseph Simpson** who had studied at Glasgow School of Art and worked as a painter, etcher and cartoonist. Simpson had a studio in Kirkcudbright and came into contact



with the Scottish Colourists, particularly Fergusson. This influence took Sassoon to Kirkcudbright and when he married Vera Rosenberg in 1926 they settled in the High Street, first buying No.3 then a short time later No.5, converting the two houses into one. He lived there for nearly 25 years. The Galloway landscape featured largely in Sassoon's work, which was influenced by the French and German Expressionists. His son, Joey Sassoon, said: 'He rarely sold a picture, preferring to give them away and was far too quiet and self-effacing about his work, which he painted for his own enjoyment.'

Sassoon and his wife moved to the south of England in the late 1950s and in their latter years spent the winters in North Africa, Spain and the Balearics, David filling some sketchbooks which were never worked up into serious pieces. When Vera died in 1973, he returned to Kirkcudbright to live with his son

Joey and his family until his death in 1978. By the 1950s quiet backwaters like Kirkcudbright had lost their appeal to ambitious young artists. The pastoral painting of the countryside had gone and the young artists did not want to hide away in the country. City life had regained its glamour and foreign travel was becoming easier and more appealing. They wanted the excitement and interaction of the cities. The teaching in art schools and colleges was changing.

Yet Kirkcudbright has remained a magnet for artists. Among the professionals living and working there is **Jane B Gibson**. Jane studied at Norwich School of Art and in 1978 became a freelance designer. A few years later she returned to Kirkcudbright and concentrated on painting full-time. She has exhibited nationally and internationally and in 2002 was made a full member of the Royal Miniature Society,



Lucy, a miniature by Jane Gibson

the only Scot living in Scotland to achieve this. Although Jane specialises in miniature painting she is equally comfortable painting larger works.



The £3.1million project to transform Kirkcudbright town hall (above) into a major gallery of Scottish art is supported by the National Lottery Heritage Fund and Dumfries and Galloway Council. It is due for completion in 2018.

As well as a permanent display of paintings by leading artists associated with the town and south west Scotland, a programme of changing exhibitions is envisaged. Viking treasures found in the region may also go on show.

Illustrations: Dumfries and Galloway Council

Castle Douglas exhibition APPLICATION FORM

Name of Artist:-

Address:-

E-mail Address:-

Telephone No:-

Title of work:-

Medium:-

Price:-

Title:of work-

Medium:-

Price:-

If you are willing to help staff the exhibition please indicate in the table below your preferred date or dates. Sessions will be either full day 10.30 – 4pm, or half-day 10.30 – 1pm or 1pm – 4pm.

Application form must be sent to Kathleen Woods on woods664@btinternetcom or to 10 Davie Gill Park, Thornhill, DG35AH by Tuesday May 2.

		Tuesday May 9	Wednesday May 10	Thursday May 11	Friday May 12	Saturday May 13
10.30- 1pm		Hand-in 11am-12				
1pm- 4pm		Council members				
	Monday May 15	Tuesday May 16	Wednesday May 17	Thursday May 18	Friday May 19	Saturday May 20
10.30- 1pm						
1pm- 4pm						Collection 3pm-4pm

Provisional winter programme 2017-18

October: Silvana McLean - acrylic resist etching

November: Geoff Forrest - Willow work

January - Bella Green - iPad for painters

February - Patti Lean - Looking North

March - William Neal - The bigger picture

There will be a follow-up workshop a fortnight after each demonstration.

Dates, times and other details will be published in the autumn edition of the magazine and on the website:
www.dumfriesandgallowayfineartsociety.org.uk



Dumfries And Galloway Fine Arts Society

90TH ANNUAL EXHIBITION

The exhibition will be held in Gracefield Arts Centre, Dumfries from Saturday, July 15, to Saturday, August 19, 2017.

HANDING-IN DAY at Gracefield is **Saturday July 8 from 12 noon to 2pm.**

Official labels and schedules must be applied for to Kathleen Woods, 10 Davie Gill Park, Thornhill, DG3 5AH, stating number required and enclosing a stamped addressed A5 envelope. Telephone enquiries to Kathleen on 01848 331403 or email woods664@btinternet.com. Official labels and schedules may also be obtained from:

PHIL'S FRAMES, Buccleuch Street, Dumfries
GRACEFIELD ARTS CENTRE, 28 Edinburgh Road, Dumfries DG1 1NW
GALLOWAY GEMS, 130-132 King Street, Castle Douglas

You can also download and print these items from our website:
www.dumfriesandgallowayfineartsociety.org.uk

Labels must be displayed in BLOCK CAPITALS showing

- 1 - Exhibiting name of artist
- 2 - Medium
- 3 - Artist's name
- 4 - Address
- 5 - Price (mark NFS if not for sale)

To avoid difficulty to the society stemming from copyright legislation, schedules should be signed by the artist confirming that all works submitted are original. Information on the schedule must tally with that on the labels and completed schedules must accompany works submitted. The portion of the schedule to be returned to members informing them of works accepted

and/or rejected must bear the artist's name and address and have appropriate postage stamp affixed.

Only members and associate members whose current subscription of £10 is paid on or before the February 28, 2017, may submit work as follows:

Full members: 6 items in total but no more than 3 in any one category

Associate members: 4 items in total but no more than 2 in any one category

Categories will be:

- 1) Paintings – Watercolour, Oil, Acrylic, Pastel and Mixed Media
- 2) Drawings and Original Fine Art Prints
- 3) Sculpture
- 4) Crafts

Submission fees of £3 per item submitted will be payable for both full and associate members. Dumfries and Galloway Council charge the society commission on sales at 30% this year. The society, once again, is waiving the 5% deduction that it has in the past taken toward society funds. On each £100 sale the exhibitor will receive £70 Admission to the exhibition is free.

The following rules apply:

- 1. No direct copies of other artist's work or commercial work will be included.**
- 2. Work must not have been exhibited in any previous exhibition of the society.**
- 3. Exhibitors will not be allowed more than one item marked 'Not for sale'.**
- 4. Rings and cords (with rings affixed not more than one-third from the top of the painting) must be attached to the works. Large rings on large pictures. Long strings on all tie-on labels attached to the back of paintings.**
- 5. The details on the tie-on label will be those on which information will be based.**
- 6. Works in unusual frames (i.e. metal frames) or those which would**

be awkward to hang or display may have to be rejected on these grounds alone, regardless of artistic merit.

7. Photo prints or colour laser copies will not be accepted and all fine art prints must be clearly indicated as such, by the artist, on the print, in the customary manner.
8. No rejected works to be uplifted on preview night.
9. Only deep box canvases (minimum 3cm deep) will be accepted unframed.
10. The council reserve the right to reject works seen as inappropriate,

Rejected works must be collected between Saturday July 15 and Saturday August 19 during the hours when the exhibition is open. Works hung but unsold on closing day must be collected by the artist or his/her agent on **Sunday August 20 between 12 noon and 2pm**. THEREAFTER THE SOCIETY ACCEPTS NO FURTHER RESPONSIBILITY.

PREVIEW NIGHT Friday July 14 from 7pm to 9pm. Tickets, free to members, will be available on handing-in day or on the night.



Preview night, 2016

Helpers will be required for handing-in, selection day and during the hanging of the exhibition. If you have time available please contact Kathleen Woods.

2017 Annual General Meeting

11am, Friday April 7, at Gracefield, Dumfries

Agenda

1. Apologies
2. Minutes of the 2016 AGM
3. Matters arising
4. Chairman's report
5. Treasurer's report
6. Appointment of accounts examiner
7. Election of executive council
8. Any other competent business

Hazel Campbell is standing down as president, having completed a three-year term. Nominations for membership of the council are welcome - the rules allow up to 12 members in addition to office bearers.

Summary of the minutes of the 2016 AGM -11.30am April 15 at Gracefield

Fiona Robertson opened this, her last AGM as chairman, by welcoming everyone present and thanking members for their attendance.

Chairman's Report: Fiona thanked the council, both past and present, for their support and excellent work over her term of office. In particular she extended her gratitude to Martine Berlemont for the excellent programmes of events; Kathleen Woods, for her tireless enthusiasm and commitment to arranging and organising the exhibitions; Ian Irving for his superb formatting and presentation of the society magazine and for the very handsome and user friendly website.

Events over the last year had been hailed a great success. Changing the timing to morning had proved popular in terms of attendance and had saved the society money, as venue hiring was less expensive during the daytime hours. Last summer's Gracefield Exhibition showcased the artistic talent in Dumfries and Galloway and the enthusiasm of members, who continued to exhibit in high numbers. Attendance and sales were reported as excellent, which had been good for the artists, the

area and for the society. The chairman drew attention to a review of Dumfries Asset Plans and an options appraisal of alternative locations for Gracefield. It was emphasised that no decision had been taken to close Gracefield and the process, which included consultation with all stakeholders, was moving very slowly.

Treasurer's report: Chris Otty reported that the accounts were in good order with a healthy balance of £6,722.44. The chairman proposed Tom Aitken to continue to audit the society accounts, which was seconded by Kathleen Woods and David Rose. Chris continued his report as membership secretary and confirmed a current membership of circa 224.

Election of council members: the chairman proposed Kathleen Woods as her successor, which was approved. Chris Otty was confirmed as continuing as treasurer and membership secretary and Carol Reece as secretary.

Vote of thanks: David Rose spoke highly of Fiona's chairmanship and excellent work on behalf of the society. The warm applause which followed David's remarks was followed by presentation of a gift and flowers to the outgoing chairman by her successor.

Kathleen Woods thanked members and the council for their nomination, promising to do her best for the society and adding that she had a hard act to follow. She reminded members of the upcoming June exhibition in Castle Douglas Art Gallery.

Chris Otty proposed that the Friday meetings and events be brought forward from 1130am to 1100am. It was agreed that any change to the current arrangements would be advertised via email and the website.

The meeting ended with a film from the National Gallery DVD collection, entitled Close Examination – Fakes, Mistakes and Discoveries.

Receipts and Payments Account for year ended 31st December 2016

2015 £	PAYMENTS	2016 £	RECEIPTS	2016 £
	<u>General</u>		<u>General</u>	
2015.70	Lectures/Workshops	1860.00	Subscriptions	2902.50
1314.71	Printing/Stationery	1256.55	Sundries	87.00
442.00	Rent	270.00	Workshops	1436.00
166.22	Postage	338.28	Sub Total	4425.50
<u>75.78</u>	<u>Sundries</u>	<u>249.92</u>		
4014.41	Sub Total	3974.75		
	<u>Annual Exhibitions</u>		<u>Annual Exhibitions</u>	
3958.40	Exhibitors	3620.25	Sales (net)	3601.00
254.40	Invitations/Advertising	331.80	Sundries	34.60
293.89	Preview	331.47	Submission Fees	470.10
<u>73.60</u>	<u>Sundries</u>	<u>4882.15</u>	Sub Total	4105.70
4580.29	Sub Total	4783.52		
	<u>Closing Balance</u>		<u>Opening Balance</u>	
4963.83	Bank of Scotland (reconciled)	5236.76	Bank of Scotland	4963.83
13558.53		13495.03		13495.03

I have examined the accounting records of Dumfries & Galloway Fine Arts Society for the year ended 31st December 2016, and certify that the above Receipts and Payments Account is in accordance with those records, and that the closing balance has been agreed with the Bank Statement. I also agree with the terms of the note attached referring to pictures and equipment which are the property of the Society.

19th February 2017

T.H.Aitken, BA, CA

NOTE – The Society has purchased two pictures which are on permanent loan to The Gracefield Arts Centre. At the last valuation, their joint value was £1,000. Details of the pictures can be supplied, on request, by the Hon. Secretary. In addition, the Society owns a microphone system worth approximately £40, an overhead mirror at £85 and software in respect of the membership database at £121. In 2010 the Society purchased a Sony Camcorder and Tripod for £353.99, in 2013 Projection Equipment for £993.00, and in 2014 Banners for £168.00.

SUMMER PROGRAMME 2017 - BOOKING FORM

May 19	Davy Brown	£20	Gracefield	Room 2	
June 30	Clare Melinsky	£25	Gracefield	Print studio	
July 7	Victor Henderson	£20	Gracefield	Room 2	
July 14	Gwen Adair	£20	Gracefield	Room 2	

NAME

Email for confirmation

Telephone

I enclose a cheque, payable to DAGFAS, for

Please indicate which event (s) you wish to attend and send the completed form together with full payment to:

Martine Berlemont
Kilravoch
Closeburn
Thornhill
Dumfriesshire
DG3 5JD

Email: info@martine-berlemont.co.uk Tel 01848 331282

If you require a receipt, please enclose an SAE. Confirmation will only be sent by email.

Your council

President: Hazel Campbell

Lochdougan House, Kelton, Castle Douglas, DG7 1SX
01556 680 214 hazel@painting-for-pleasure.co.uk

Chairman and Exhibitions Co-ordinator: Kathleen Woods

10 Davie Gill Park, Thornhill, DG3 5AH
01848 331 403 woods664@btinternet.com

Secretary: Carol Reece

4 Maxwell Park, Dalbeattie, DG5 4LS
01556 612 464 carolreece1@btinternet.com

Treasurer and Membership Secretary: Chris Otty

25, Ardwell Road, Dumfries, DG1 4DF
01387 252 649 CDJ3441@hotmail.com

Website and magazine editor: Ian Irving

Woodlea, Corsock, DG7 3DN
01644 440 276 ian@dumfriesandgallowayfineartsociety.org.uk

Members: Martine Berlemont, Muriel Collins, Alan Hawker, Brian Power, David Rose

NB See the website for any changes arising at the AGM on April 21

Last-page laugh **With thanks to Richard Whiting**



