



Dumfries and Galloway Fine Arts Society Spring 2019



On the cover

*Terrace View, Casole, a
Tuscan landscape created
on an iPad by Bella Green.
See the article on page 15*



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

From the editor

It's electronic magic - but is it somehow "cheating" to use tablet and smartphone drawing and painting applications to create artworks? If you think so perhaps you'll change your mind when you see what can be achieved. There's a brief look at some of the possibilities in this edition.

But whether you're using touch-screens or traditional means of drawing and painting, we have some valuable guidance from professional member Liz Gilbey, who gave a demonstration of still life painting and led a workshop for members last November.

Both traditional and experimental approaches to creating art are featured in our summer workshops programme. So something for everyone, we hope.

Ian Irving
ian@dumfriesandgallowayfineartsociety.org.uk

From the secretary

I send out fairly frequent emails to members, with information, reminders, and so on. There are about 30 members who I'm not getting through to because my emails are bounced back. Presumably this is because I have incorrect or out of date email addresses for these members.

If you haven't received any messages from me in the last few months, or longer, please could you send your correct email address to me at **secretary.dagfas@gmail.com**

Brian Power

The chairman writes:

Winter may have marred our activities, but hopefully not for long (though dull dreich days can be inspiration for painting in darker colours, a multitude of greys, sombre trees, and so on).

Attendance at the winter programme demonstrations continued to grow and the first meeting in January saw 50 members and guests in the audience. It was good to see some new faces there. Katharine Wheeler's talk and demonstration was well received and it was great to see an expert at work, stimulating us to try something different.



One of the purposes of the society is to put on exhibitions for its members and 2019 sees us with three, the first being in April at the Harbour Cottage Gallery in Kirkcudbright (see page 6), the annual summer exhibition at Gracefield Arts Centre in Dumfries in July (see page 7) and finally a winter exhibition (to be confirmed). This is our first time at the Harbour Cottage Gallery so staffing will be required over our two weeks there. I do hope we can have some volunteers.

The society's council meet at least seven times a year when we plan and discuss changes to the way we operate, new ventures and enhancing the benefits of membership.

Chris Otty will be standing down as treasurer this year and will be replaced by Audrey Grierson who has kindly agreed to take on this onerous task. Our thanks go to Chris who has served us well for the past eight years. Martine Berlemont is coming back on council to take on the post of membership secretary, keeping the membership list up to date, and Jane Howe will continue arranging our winter and summer programmes.

My personal thanks to all council members for their unfailing support in keeping the society on track.

Wishing you all a sunny and productive summer.

Kathleen Woods

Diary dates 2019

March 15 *Philippa Sinclair watercolour demonstration at Gracefield, Dumfries*

March 29 *Workshop with Philippa Sinclair*

April 1 - 13 *Members' exhibition at Harbour Cottage Gallery, Kirkcudbright (handing-in March 31, 12 noon-2pm; Collection of unsold work April 13, 4-5pm)*

April 12 *Annual general meeting, at Gracefield, Dumfries, 11am*

April 26 *Workshop with Mary-Clare Cornwallis*

May 17 *Workshop with John Threlfall*

June 6 *Workshop with Victor Henderson*

July 6 - August 3 *Members' 92nd annual exhibition at Gracefield, Dumfries (handing-in July 29, 11am-1pm; preview July 5, 7-9pm; collection of unsold work August 4, 12noon-2pm)*

July 5 *Workshop with Bea Last*

Spring exhibition at Harbour Cottage Gallery, Kirkcudbright



The society's "on the road" spring show venue this year is Kirkcudbright's Harbour Cottage Gallery. It will be our first show in this 18th century building, which was saved from demolition by local artists and business people and celebrated 50 years as a gallery in 2017.

Members may submit three artworks for the show, which will run from **Monday April 1 to Saturday April 13**. The application form on page 28 must be sent to Kathleen Woods by Tuesday March 26 so that a list of exhibitors and works can be compiled. Email Kathleen at woods664@btinternet.com or send to 10 Davie Gill Park, Thornhill, DG3 5AH. **Sending in day is Sunday March 31 from 12noon to 2pm** and the entry fee will be £3 per work. Commission on sales will be 30 per cent.

As usual, artwork must be labelled with the title, medium, name and address of the artist and the price. Use your own label, fixed to the back of the picture. Paintings must be framed, with rings and cord fixed to the frame ready for hanging. A deep box canvas may be unframed.

Members may also put in up to 20 cards priced at £2 each.

The exhibition will be open 10.30am – 5pm daily (free entry). Volunteers will be needed to help staff the show (see page 28)

Artworks not sold must be collected on Saturday April 13 between 4pm and 5pm.



The quayside viewed from a gallery window

Annual show, No.92

The society's 92nd annual exhibition will be held in Gracefield Arts Centre, Dumfries, from Saturday July 6 to Saturday August 3, 2019.

Handing-in day at Gracefield is Saturday June 29 from 11am to 1pm.

Official labels and schedules may be applied for from the exhibition co-ordinator, Kathleen Woods, 10 Davie Gill Park, Thornhill, DG3 5AH, stating number required and enclosing a stamped addressed A5 envelope. Telephone enquiries to 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

Ottersburn Gallery, 2A Nith Avenue, Dumfries, DG1 1EF

You can also download and print labels from our website:

www.dumfriesandgallowayfineartsociety.org.uk

Labels must show, in block capitals, the title of the work, the medium, the artist's name and address, and the price (mark NFS if not for sale).

In addition artists must confirm that all works submitted are their own original creations. Information on the schedule must tally with that on the labels and completed schedules must accompany works submitted.

The part of the schedule to be returned to members informing them of works accepted 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 February 28, 2019, may submit work.

Full members may submit up to six items, but no more than three in any one category. Associate members: up to four items, but no more than two in any one category

The categories are:

Paintings – watercolour, oil, acrylic, pastel, mixed media

Drawings and original fine art prints

Sculpture

Crafts

Submission fees of £3 per item will be payable for both full and associate members. Dumfries and Galloway Council will charge the society commission on sales at 30% this year.

Please note the following rules:

1. No direct copies of another artist's work or commercial work will be included.
2. **Work must not have been exhibited in any previous exhibition of the society.**
3. Not more than one item marked "Not for sale".
4. Rings and cords must be attached, with rings fixed not more than one-third from the top of the painting - large rings on large pictures. Tie-on labels must be attached to the back of paintings with long strings.
5. The details on the tie-on label will be those on which information will be based.
6. Works in unusual frames (e.g. metal) or those which would be awkward to hang or display may have to be rejected 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 members' preview night.
9. Only deep box canvases at least 3cm deep will be accepted unframed.
10. The council reserve the right to reject works seen as inappropriate for this exhibition.

Rejected works may be collected between July 6 and August 3 during exhibition opening hours.

Works hung but unsold on closing day must be collected by the artist or his/her agent on Sunday August 4 between 12 noon and 2pm.

Thereafter the society accepts no further responsibility

Preview night is Friday July 5 from 7pm to 9pm

Free tickets will be available on handing-in day or on the night.

Assistance, please! Helpers will be required for handing-in, selection day and during the arranging of the exhibition. If you have time available please contact the exhibition co-ordinator – address above



Preview night at Gracefield, 2018



Summer workshops

The following pages detail the society's summer workshops programme.

They will all take place at Gracefield Arts Centre, Dumfries, and run from 10am to 4pm.

There is a booking form on page 29

Mary-Clare Cornwallis

Botanical watercolour

April 26

We will study one or two flowers supplied by me. We will look at how the plant is formed, the number of petals, movement of leaves etc. and put this information on paper, firstly by accurately drawing what you see, and then using the vibrancy of watercolour to make the flower come alive.



Tulip, by Mary-Clare Cornwallis

You will need to bring:
A3 rough watercolour paper (140lbs),
whatever watercolour paints you have (artist quality if possible),
a selection of brushes, paper, pencils, rubber, jam jar for water
and white palette.

You will have access to my paints if needed and the aim of the day will be for you to finish a painting of which you can be proud and take home enough information to successfully tackle a flower painting on your own.

John Threlfall

Painting with pastels

May 17



Mersehead Winter, by John Threlfall

The combination of vibrant colours and expressive mark making that pastels can produce encourages a lively immediacy and spontaneity that may generate fresh artistic insight.

We will explore this responsive and exciting medium. Guided exercises and demonstrations based on studio still-life arrangements will provide ample opportunities for experimental pieces and more finished work.

A limited range of materials maybe available but please bring your own pastels and pastel paper, A3 size preferably.

Victor Henderson

Exploring water-based media

June 7



An example of Victor's vibrant water-based work

The workshop will follow my aim of encouraging participants to move toward a more instinctive and unplanned way of exploring water based materials. I would like participants to bring any water-based colours - these do not have to be top quality but tubes of watercolour rather than pans will give you more pigment to work with - also inks and other sources such as sample pots of household emulsion paint.

If you can I would like you to source other big strong bases such as largish pieces cut from cardboard boxes - and don't restrict these to neat rectangles e.g. leave flaps attached or tear up and glue these overlapping pieces to get interesting edges.

I will bring lots of material and pigments you can use.

Bea Last

Alternatives in mark-making July 5



An image from Bea Last's current art practice

Morning: • Introduction to myself and my arts practice.
• The importance of process and sketchbooks.
• Demonstrations of alternative tools to draw and make marks with. • Time for exploration and experimental mark making

Afternoon: working in pairs or groups depending on how many participants we have. We will look at playful strategies that enable us to collaborate with one or more others to create a piece of art.

Bring sketchbooks - and clothing you don't mind getting paint on!

In praise of...

Sketching on screen

David Hockney has famously focused public attention on digital art with his prolific creation of works using applications on devices such as iPad or iPhone.

I wondered how many DAGFAS members use such aids, either to create “finished” pictures or as an alternative form of sketchbook, writes Ian Irving. A request on our website for examples of members’ work on iPads, smart phones or tablets elicited no response, so I approached Bella Green, a professional member who I knew to be a highly creative user of an iPad.

Bella kindly sent me several examples of her work, some shown here. But how does she regard them, I asked - as sketches or works of art in their own right? And does she print them or do they remain as electronic images?

“Mostly I see them as works in their own right,” she replied. “‘Original digital prints’ I think is the correct term. Meaning these are not reproductions or copies of anything

done in another medium.

“The ones I use for sketches I don’t print, but some I do and sell them as limited editions of about 20. Usually at Spring Fling.”



Hockney's 2012 exhibition of iPad art at the Royal Academy, London

Not done in another medium - that seems to me to be a crucial point: there’s nothing quite like it. Even though digital apps tend to mimic traditional mark-making on paper, with a range of “tools” such as brushes and pencils, the results are still unique.

I thought I would try out some of these apps for myself; there are many out there, for Apple iPads and iPhones, as well as for devices with

Android operating systems - smart phones and tablets.

One of the best is ArtRage which is used by Bella (the Apple and Android versions can be downloaded for £4.99). It has great versatility,

allowing you to choose the kind of simulated paper or canvas background to start with and presenting a range of tools from colour flood fills, air brushes, pencils, pens, palette knife, erasers, and so on, each variable in many ways. You can also build up a work in layers - and (invaluable to me!) you can instantly undo something that went wrong. You can use a stylus to draw or paint on the screen but I've found a finger just as effective at times - what other medium allows mark making with just a dry finger?



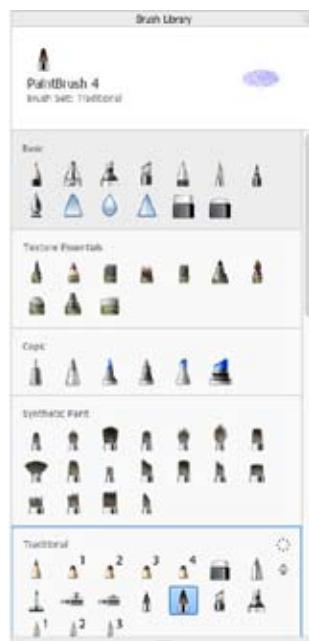
As with other drawing apps, you can import a photograph as a background layer to act as a guide to your mark-making on top.

I also tried Autodesk Sketchbook (I wanted to download it to my Kindle Fire tablet but the electronic gods decreed otherwise and sent it to my smartphone instead). This proved

to be a comprehensive package with a huge collection of tools and some pre-set shapes. It also has a text facility, useful for creating cards, for



An early attempt with ArtRage - crude but it helped me discover possibilities (and decide on composition for a possible painting)



Just a few of the tools available in Autodesk Sketchbook

example. It is perhaps oriented more towards designers than painters and has a steeper learning curve than

Last of the Bunch -
a still-life study by
Bella Green using
ArtRage on an iPad
Pro 9.5in. Its clearly
drawn outlines
contrast with the
tonal qualities of
Aubergine and Beans
below, illustrating
the versatility of the
medium



ArtRage. A useful app nevertheless
 - and it's free. For iPhone and iPad
 users there is Procreate, possibly
 the most comprehensive package
 of them all, and iPad owners can
 use it in conjunction with the
 Apple Pencil stylus-type drawing



aid. Many of the painting and
 drawing programs available can
 also, of course, be used on a non
 touch-screen PC, preferably with
 an attached tablet and stylus, but
 usable without if you have a steady
 hand on the mouse.

At the very least, then, such apps can
 be used as alternative sketchbooks to



help develop ideas and experiment
 with colour. At best, they are an
 exciting medium in their own right.
 I suggest there is a strong case
 for a new category at our annual
 exhibitions: **original digital art.**

Reports

Christmas at Ottersburn

For the second year running, Ottersburn Gallery in Dumfries, opened its doors to the society in the run up to Christmas. Fifty members exhibited more than 90 works of art.

Thanks to Sean and Kate McKay for hosting the show and to all the members who gave their time sitting in the gallery, allowing Sean and Kate some space to do other work. The pre-Christmas get-together was well attended.

Over the three-week exhibition the footfall was good with positive feedback. Four pieces and a few cards were sold.

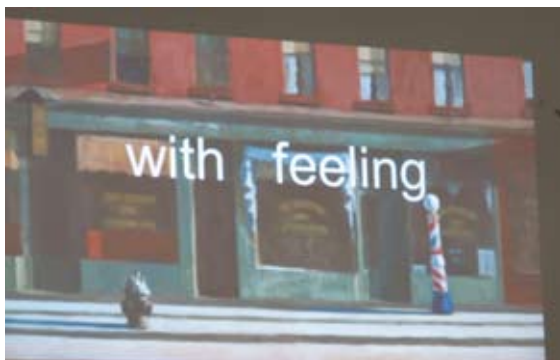
Kathleen Woods



Autumn and winter programme

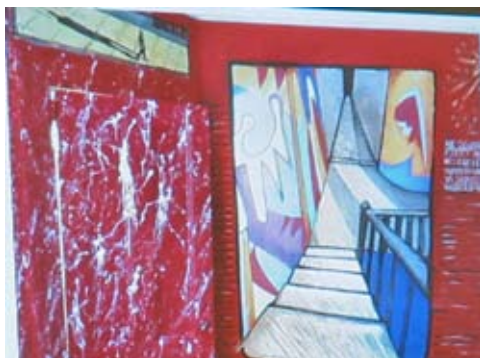
See the following pages for a brief review of the presentations and workshops up to the time the magazine went to press. There has been a generally high level of interest in these events, with workshops mostly fully subscribed.

Details of the workshops lined up for summer 2019 can be seen on pages 10 to 14.



Hope London

Hope talked about the role of emotion in painting and drawing in her presentation to members on October 12, 2018. She showed examples of the work of artists who have inspired her, including Edward Hopper, whose *Early Sunday Morning* (detail top right) was particularly influential. She also showed some of her own work (right and below). Unfortunately there was no follow-up workshop as too few members were able to sign up for it.



Detail of Hope's mural in a New York hotel.



A portrait of Liz Gilbey, a woman with short grey hair tied back, wearing a maroon jacket over a grey turtleneck and a necklace. She is holding a paintbrush in her right hand and looking upwards and to the right.

Liz Gilbey

Liz impressed members with a demonstration of still-life painting, on November 16, 2018. Painting ‘alla prima’ (right) she showed how to judge tonal values and refine shapes. Members put her principles into practice at a workshop on November 30.



Liz has kindly agreed to share her notes on the elements of drawing and painting landscapes and other subjects. Turn to page 23.



Above and left: scenes from the still-life workshop at Gracefield



Katharine Wheeler



Katharine intrigued members with a demonstration of her multi-media techniques for expressive mark-making, at Gracefield on January 18. She uses a combination of graphite, ink, watercolour and gouache, often on heavyweight paper, materials participants experimented with at the subsequent workshop (right and below) on February 1.





William Spurway

The versatility and expressive qualities of line and wash were explored by William in his presentation on February 15. He showed some examples of his own work (below) and slides illustrating the possibilities of pen



and wash drawing as used by artists over centuries and in modern times. Using reeds from the river Nith, William showed how to make a reed pen and its use in making a variety of different marks.



The winter programme was due to be completed with a watercolour demonstration by Philippa Sinclair on March 15 and workshop on March 29

Painting Landscape (and other things)

LIZ GILBEY sets out some ground rules

Drawing

In the earlier stages of work drawing is the scaffolding on which a painting is made. It is not just about lines but MASS. Try to see whole shapes, not fine detail, and always work on getting the big shapes right first. Oil painting is a continuous process of “drawing” in paint. Shapes are corrected and refined as the painting develops.

Value

This means the light/dark scale within your painting. You need to find your darkest darks in a scene and your lightest lights. Once you have decided where they are you can work out the mid tones. All values are RELATIVE to others within a painting. If in doubt SQUINT at the scene to simplify the values

within it. The “squint” is a very useful tool to take out confusing multiple tones and helps you see the large dark/light values. Values are most usefully described on a scale from totally black at one



***Thorn tree in the snow, oil on canvas,
by Elizabeth Gilbey***

end to white at the other. Most artists use a nine-value scale with seven mid-tones between the black and the white. To start with try to think in fewer tones - even as simple as three. Try to see

contrasts - light sides and dark sides of objects - as this creates the illusion of three dimensions.

Colour

When looking at a landscape the time of day and light conditions will determine the degree of colour intensity or saturation.

Very bright sun can “bleach out” colour and make very light colours. Clouds or dusky light reduce colour to more uniform greyish tones. Evening or dawn sunlight gives the most intense colour. Light also dictates the temperature of colour within a painting.

Warm afternoon sunshine throws cooler shadows, cold bluer light makes warmer shade. Spend time looking at tones in shadows - can you see a bluish hue or warmer earthy red tones under trees and other objects? Above all, take in the whole scene regularly and keep your colours in harmony with each other - relate colours to others in the scene.

White: you will use it more in landscape than other subjects. The addition of white creates the illusion of distance in a scene.

Colour intensity diminishes with distance.

Edges

The place where one object or surface meets another. Some look very hard and crisp, some look blurred and soft. As a general rule, in landscape edges become softer with distance. That rule can be broken when it comes to hill tops meeting the sky. Very few edges are totally uniform - make them using just accents along boundaries rather than lines - there are no lines in nature.

Edges are very important in naturalistic painting. Spend time looking and deciding where edges are hard and soft and where they are lost altogether. Never draw a line between objects which appear to blend into each other. Lost edges are a feature of successful painting and help create the illusion of reality.

Some further reading:

Alla Prima, Everything I Know About Painting; Richard Schmidt, Stovepipe Press USA

Capturing the Seasons in Oils, Land and Light Workshop; Tim Deibler, North Light Books USA

2019 Annual General Meeting

11am, Friday April 12, at Gracefield, Dumfries

Agenda

1. Apologies
2. Minutes of the 2018 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

Nominations for membership of the council are welcome - the rules allow up to 12 members in addition to office bearers.

After the meeting Katharine Wheeler will give a talk about the Stove Network. This is an artist-led organisation, based in Dumfries, whose aim is to provide a means for the creative community to play a significant role in the future of our region.

Minutes of the society's AGM on Friday April 13, 2018.

Present: Kathleen Woods (chair), Chris Otty (treasurer), Brian Power (secretary), John Fairgrieve, Alan Hawker, Ruth Drysdale, Muriel Collins, Iris McKie, Anne Campbell, Audrey Grierson, Jane Howe

Apologies: Carole Reece, Ian Irving

Minutes of previous AGM: There were no amendments and the minutes were therefore accepted as a true record. Matters arising: none

Chairman's report: Kathleen Woods thanked council members for their dedication and loyalty. Demonstrations and workshops: these had not been successful financially this year as costs were not covered, largely because a couple of workshops were not well attended. These were craft workshops requiring materials outwith the usual painter's equipment. It was agreed that

the society should continue to hold craft demonstrations but without follow-up workshops, which might perhaps be held at the craftsman's workplace, by separate arrangement. The treasurer informed the meeting that the combined fee for a demonstration and workshop was £250 to £300 (plus expenses) and £85 for a demonstration alone.

Exhibitions: Ottersburn gallery proved to be a terrific venue for the Christmas exhibition. The attendance was about 200. The cost, including food, was £1,000. Eight pieces and a few cards were sold; income for DAGFAS £330. Questions were raised about the footfall, the gallery being tucked away somewhat off the beaten track. It was hoped that this would improve as the gallery became established and better known. The Usual Place was mentioned as a possible venue for exhibitions (£10/week, 30% commission). The organisers of the Lockerbie Old School Hub project had approached DAGFAS for any expression of interest in the venue for exhibitions, or as an outlet for members to sell art and craft items,

Gracefield administration have proposed a 'Salon des Refusés'. Artists whose works have not been accepted for the main exhibition would have the option of displaying them in the Gracefield cafe between July 3rd and July 28th. The proposal did not meet with unanimous approval when discussed by the council, but there was a majority in favour and it will go ahead.

Treasurer's report: the current balance was £6,557. There were 320 members listed on the roll. It was anticipated that there would be extra expenditure in four years, the hundredth anniversary of DAGFAS. The meeting approved the treasurer's proposal that Tom Aitken be retained as auditor.

Chris Otty intimated that he intended to step down as treasurer (and membership convenor) in a year from now.

Election of executive council: Kathleen agreed to continue as chairman for a further year, after which she planned to step down. New members: Suzie Plunkett (who would be taking on the organisation of demonstrations and workshops), Brian Power (secretary), Carol Reece (standing down as secretary), Audrey Grierson, Jane Howe.

The meeting closed at 11:45 am, after which **Sean McKay** gave an interesting talk on his experience since taking over the Ottersburn Gallery and his philosophy with regard to presenting art in collaboration with artists. He had a vision for the gallery as a community project. He also spoke about developing a framing service.

Dumfries & Galloway Fine Arts Society

Receipts and Payments Account for year ended 31st December 2018

2017 £	PAYMENTS	2018 £	2017 £	RECEIPTS	2018 £
	General			General	
2228.45	Lectures/Workshops	1550.98	2817.51	Subscriptions	2672.50
1155.75	Printing/Stationery	1169.20	-	Sundries	-
501.60	Rent	332.10	1825.00	Workshops	2025.00
289.60	Postage	197.92	4642.51	Sub Total	4697.50
357.40	Sundries	428.46	-		-
4532.80	Sub Total	3678.66	-		-
	Annual Exhibitions			Annual Exhibitions	
3160.05	Exhibitors	4175.54	3521.00	Sales (net)	4256.50
652.40	Invitations/Advertising	476.36	-	Sundries	-
325.90	Preview	201.55	797.00	Submission Fees	814.00
-	Sundries	1071.76	4318.00	Sub Total	5070.50
4138.35	Sub Total	5925.21	-		-
	Closing Balance			Opening Balance	
5526.12	Bank of Scotland (reconciled)	5690.25	5236.76	Bank of Scotland	5526.12
14197.27		15294.12	14197.27		15294.12

I have examined the accounting records of Dumfries & Galloway Fine Arts Society for the year ended 31st December 2018, 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.

T.H. Aitken, BA

18th January 2019

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.

Harbour Cottage Gallery exhibition April 1-13

Sending-in Sunday, March 31, 12noon - 2pm

Application form

Name of Artist:-

Address:-

E-mail Address:-

Telephone:-

Title:-

Medium:-

Price:-

Title:-

Medium:-

Price:-

Title:-

Medium:-

Price:-

You are allowed three entries of which two pieces will be hung and the third held for replacement in case of sale. We will need help to staff this exhibition so please indicate in the table below your preferred date/s. Sessions will be either full days 10.30am – 5pm or half days 10.30am – 1.30pm or 1.30pm – 5pm.

	Sunday 31st March	Monday 1st April	Tuesday 2nd April	Wednesday 3rd April	Thursday 4th April	Friday 5th April
10.30am - 1.30pm						
1.30pm - 5pm						
	Saturday 6th April	Sunday 7th April	Monday 8th April	Tuesday 9th April	Wednesday 10th April	Thursday 11th April
10.30am - 1.30pm-						
1.30pm - 5pm						
	Friday 12th April	Saturday 13th April				
10.30am - 1.30pm						
1.30pm - 5pm						

2019 summer workshops

Booking form

Please tick the workshop/s you wish to book.

Mary-Clare Cornwallis April 26 £25

John Threlfall May 17 £25

Victor Henderson June 7 £25

Bea Last July 5 £25

All at Gracefield Arts Centre, Dumfries
10am-4pm

Name.....

Email for confirmation.....

Telephone.....

I enclose a cheque/s payable to DAGFAS, for a total of.....

Please indicate which workshop/s you wish to attend and send a separate cheque for each event along with the completed form to:

Jane Howe

Redcastle House

Haugh of Urr,

Castle Douglas

DG7 3 LB

Email: howe.redcastle@lineone.net

Payment with booking, please. Confirmation will only be sent by email.

Please note: fees are non-returnable except when a workshop is overbooked.

This and that...

Subscriptions

It should soon be possible to pay membership subscriptions on line, via our website. Keep an eye on www.dumfriesandgallowayfineartsociety.org.uk for news of this and other society matters. (And don't forget, you can post news of your own activities on the Noticeboard).

Spring Fling

the Dumfries and Galloway open studios event, will run from Saturday May 25 to Monday May 27 this year. A number of DAGFAS members' studios are among the 94 to be featured on six routes spanning the region, from Drummorie in the west, to Sanquhar in the north, and Eskdalemuir in the east. All studios will be open 10.30am to 5.30pm and some will also be open on the evening of Friday May 24 and on the Saturday and Sunday evenings.

Stay-wet DIY

Hint: why spend money on paper refills for your stay-wet acrylics palette? A couple of layers of kitchen towel with a sheet of cartridge paper on top will serve just as well. And there's no need even to buy a stay-wet palette - make your own with a largeish foil tray of the kind that some ready meals come in, or that can be bought separately in supermarkets. (Cover the tray when not in use to keep the contents moist).

Quote

"The creation of works of art and the collection of artists' materials are two entirely different obsessions" - from a recent post on social media.

— Your council —

***NOTE: Some details will change after the society's AGM on April 12.
See the website for up-to-date information***

President: Davy Brown

Kilmodan, Corvisel Road, Newton Stewart. DG86LW

01671 403 767 davybrownartist@gmail.com

Chairman and Exhibitions Co-ordinator: Kathleen Woods

10 Davie Gill Park, Thornhill, DG3 5AH

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Secretary: Brian Power

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

