



Artyfacts

THE DALGETY BAY ART CLUB NEWSLETTER

Jan/Feb/March 2019

Hello and welcome to your new quarterly newsletter. I'm Ingrid and I have taken over from Wallace in bringing Artyfacts to you. I would like to thank Wallace for his many years of dedicated service as Artyfacts Editor keeping members up to date with what's happening at the Club and I hope that I can continue this. I have some big boots to fill!

Should you have any comments, suggestions or something you would like mentioned in future issues, please don't hesitate to contact me on iemmmw@yahoo.co.uk

Ingrid Mayes - Editor

BE CRAFTY



The Wednesday Craft group have been busy making hats & mittens for a Nursery in Midlothian and this is the lovely story the children wrote to say thank you. It was presented to the group as a book which is up on the notice board. Please do have a look at it if you haven't already seen it.

You might need a tissue!

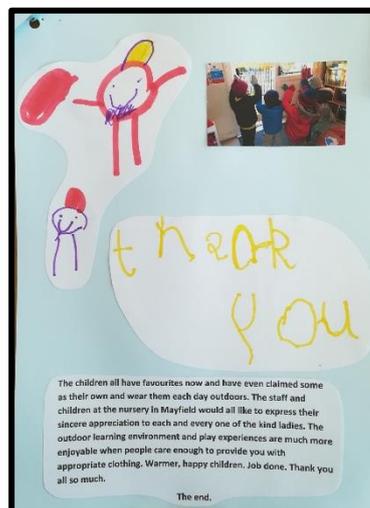
Once upon a time in a place called Dalgety Bay a group of very kind ladies met to think of ways they could help other people less fortunate than themselves. They heard that children attending a nursery in Midlothian didn't always have hats or mitts to wear when playing outdoors in the cold weather. They devoted their time and energy to help solve this problem and the nursery was presented with an amazing gift. It couldn't have arrived at a better time as the temperature in Mayfield continued to drop and bare heads get cold and little red hands hurt.

It is difficult to describe the excitement and pleasure the staff and children experienced when they opened the bag and saw the array of hats, mitts and gloves. These were worn indoors initially as the children couldn't wait until they went out to play. Everyone did their good sharing so each of the rooms could benefit from the special gift.

The children all have their favourites now and have even claimed some as their own. The staff and children at the Mayfield nursery would like to express their sincere appreciation to each and every one of the kind ladies. The outdoor learning environment and play experiences are much more enjoyable when people care enough to provide you with appropriate clothing.

Warmer, happy children. Job done. Thank you all so much.

The End



Crafters Visit to Todd and Duncan Cashmere Mill at Kinross on 19th February



It is somewhere we've probably all passed and wondered what it was like inside. Well after a conversation with someone I decided to contact them and ask if they did mill tours? They don't, but the Managing Director, Iain Cormack got back to me saying although they normally don't, he would happily arrange one on for us.

And so it was that 10 crafters arrived at the Mill full of enthusiasm and eager to find out what exactly went into creating the soft luxurious fibre from the fleeces of the Chinese cashmere goats. Each of the farmers in China keep around 250 of the cashmere goats which are shorn, like sheep, to remove the fleece.

We were met by Iain Cormack and after tea and coffee in the board room he gave us an introductory talk on the history of the mill and the cashmere. The boardroom itself has one whole wall of large colourful knitted squares (see a small section behind us in the photograph). We saw their colour cards and samples of the type of knitwear the cashmere is used to create. Then we set off on our tour which was led throughout by Iain himself.

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Firstly, to the area where the fleece arrives in the mill, packed tightly into hessian bales. Even at this stage the fleece is soft and creamy white. It has already been graded in China before arriving at the Mill but it is checked again to see it is of the correct grade before it is sent to the dye house where it is washed, dyed in large vats and then dried. The colour is checked at all stages of the process to make sure it meets the required high standards.

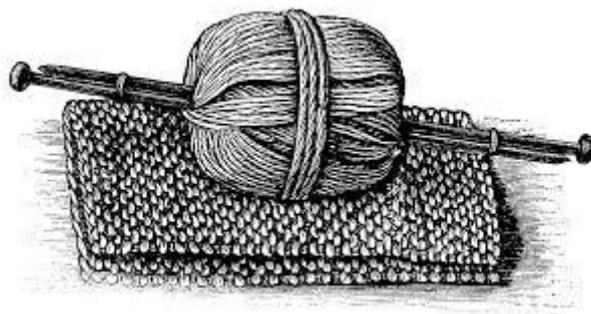
It then passes through various carding processes to achieve the very best from the fibre and colour. The colours are created in the mill's own laboratory and various colours of cashmere are carded together until the required colour is achieved. The only ingredient added to the fibre is oil, which is essential to stop the fibre breaking during the spinning process. Only when it has passed various inspections is it sent off to be spun, wound and twisted on large modern mules. As we walked through this area the variety of colours being spun and wound onto cones was vibrant and beautiful.

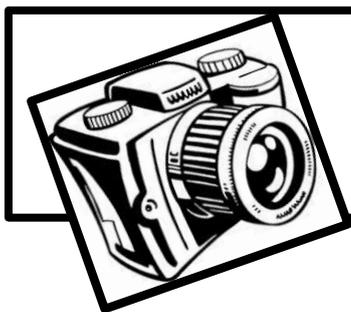
The spun cashmere is then passed through banks of special optical reader machines to check for knots or imperfections in the spun fibre. If any are found, the machines automatically cut the piece out and create a strong join again before it continues running the fibre passed the optic lens. Each batch of fibre is then checked for colour using a special computer and by the human eye in a light cabinet. It is placed under various light bulbs that create daylight and various artificial lights.

It is only then that the cashmere has completed its journey from raw material to the soft, luxurious cashmere fibre that commands the highest price. Most of the mill's output is used to create knitwear for brands like Chanel, Hermes etc in Hawick. All the fibre is stored at the mill as single ply fibre. When it is required by a customer it is twisted to their requirement eg. 2 ply, 3 ply etc. The mill is owned by the Ningxia Cashmere Company Ltd and operates 24 hours a day, 5 days a week.

After the thoroughly enjoyable tour we went back to the boardroom for a final talk and thank you to Iain Cormack. I don't think any of us will look at cashmere in quite the same way again, knowing the care and hard work that goes into creating it. At the end of the tour some of us stayed for lunch in the mill's café and a look round the shop. The rest headed off with no doubt memories of an incredible tour.

Cynthia Bruce





PHOTOGRAPHY

First of all, we would like to congratulate Wallace for all his labours over the last x number of years, and to thank Ingrid for taking over the role of Editor in Chief.

The Photographic Section continue to meet 1900 to 2100 every Thursday evening either at the Clubhouse or at pre-arranged locations. So far this year most sessions have been confined to the Clubhouse where we have continued to have a small but regular attendance. We have been delighted that a non-camera wielding member from our 'arty' painting section of the Club has attended several of our meetings to learn more about digital photography and it would be great if more of this merging could happen in both directions.

For anyone interested in trying their artistic hand at photography it may be of interest to note that a Canon 400d entry level DSLR has been donated by Norman for use by anyone looking to take up 'The Dark Art'. It is hoped to hold planned tutorial evenings over the coming weeks/months to introduce the workings of The Digital Camera to the beginner and hopefully help those interested in purchasing a camera to make an informed choice as to make and model of camera best suited to their needs.

The Programme for February into early April is:-

In a tunnel not far from here, Wire Wool photography - For those who are unfamiliar with this type of photography, possibly those out with the Photography group, this involves the use of a camera, tripod, self-timer but if available a remote shutter release, as the emphasis will be on long exposure settings. But more importantly one or two volunteers igniting some wire wool packed into a metal hand whisk and swinging it rapidly on a length of chain. By using the camera self-timer or shutter cable release the image will not be spoiled by motion blur caused by vibrations within the camera once the shutter has been pressed.

Wire Wool images have been covered before so no need for pre-match talk up so the following week all participating members will present their work at the Clubhouse for group discussion. On completion there will be a presentation on Landscape, Seascape and Panoramic photography with emphasis this time on Composition and Light, before meeting at Dalgety Bay Sailing Centre the following week to put lessons learnt into practice. Again, all images will be shown and their merits or otherwise discussed (not everyone likes the same images or genres). The group will then have the opportunity the following week to work on their images using Photoshop/Lightroom if they so wish.

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The first week in April will no doubt cause a lot of head scratching and mumbled frustrations as we attempt to capture the almost impossible yet very rewarding Water Droplet requiring attention to Composition, use of Light, Shutter Speed, and White Balance. Could be a disaster.

By mid April we would hope to be travelling further afield with the occasional meeting at the weekend – to be discussed.

A visit to Mull is planned for May with several members returning after a very interesting and productive trip last year. I'm convinced a greater number of excellent, sharp, perfectly exposed images covering Seascape, Landscape and more obviously wildlife (Otter and Eagle), will result with lessons learnt from last year's field trip at the forefront of their preparations. It will make for a very enjoyable evening of viewing and discussion on their return.

As our very efficient Public Relations and Facebook expert Alice would say 'A Gentle Reminder'. Next year's calendar continues to be selected with the theme of 'Members Choice'. The only criteria being that the image must be relevant to the time of year i.e. seasonal and shot within the borders of The Tay, St Andrews, Kincardine including islands in the Forth. DBAC artists and crafters are encouraged to submit photos of their work for consideration along with the photographers under the same guidelines.

Remember the door is always open Thursday evenings 1900 to 2100, see you there.

Newman Bates



"Hochgrat" ... taken by John Burrell

PORTRAIT GROUP



The DBAC Portrait Group started in November 2018. Since then we've met up once a month to draw realistic portraits from life. For the first session we took it in turns to model for 10-15 minutes and draw quick line sketches with charcoal. Since then we've had volunteer and professional models that have allowed us to concentrate on the same pose for the whole two hours. We're currently working with pastel to introduce a bit of colour. Once we get the hang of that we're going to move on to paint!

Full-time artist and club member Clare Russell organises the group and currently provides tuition, although the aim is to progress to a self-supporting group where we all help each other develop.

Drawing from life is a challenging and sometimes daunting task; there's no gridlines to follow and no working on a piece for hours at home. We're all making progress though and that's all that matters.

The group currently has about 14 members and it can get very crowded once we get all the easels out. If you would like to be added to the waiting list for the group please let Clare know (email: clarerussellart@gmail.com).

Please also see our poster regarding models wanted - we can't do it without you!



YOU ARE WANTED!

The DBAC Portrait Group would love you to model for us.

Age/looks/size/wrinkles are not important.

No experience necessary - it's really easy and we'll show you what to do.

The Portrait Group meets once a month on a Saturday morning 10am -12 noon. There'll be lots of breaks (including tea & biscuits).

Payment of **£20** available for your time, plus you get to see our efforts at the end of the session.

Bring a friend if you like and you can both pose (and split the cash).

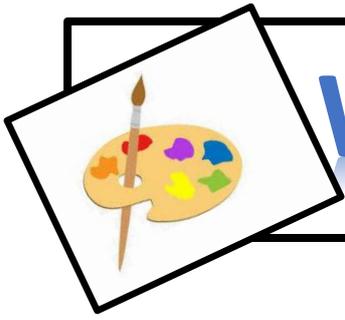
Go on...it'll be a laugh and we'll be really nice to you!

Interested? Questions?

Contact Clare Russell

Tel. (01383) 823422

Email: clarerussellart@gmail.com



WEDNESDAY GROUP

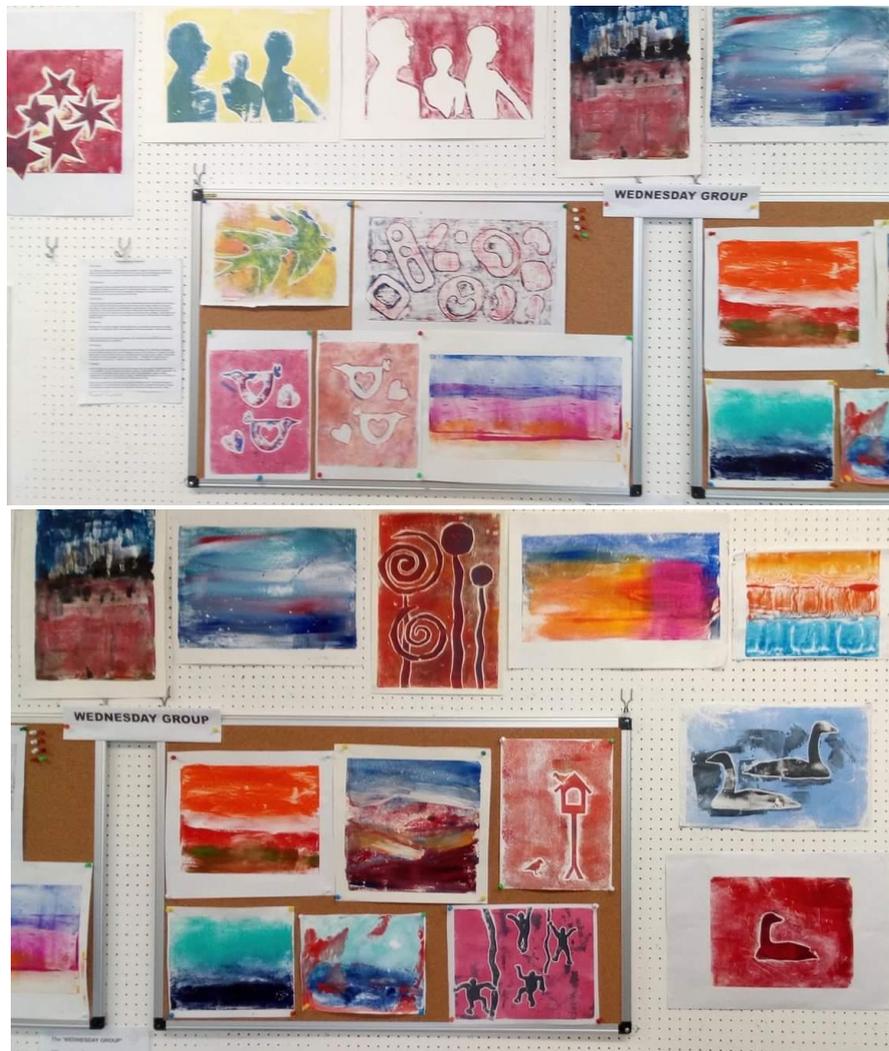
The Wednesday Group meet on the last Wednesday afternoon of each month and it is aimed at the more experienced Artist looking at trying different techniques and new things. Each session is led by a different member of the group

January ... The first session of the year was led by Helen Rowbotham. Helen pre prepared some surfaces for members to work on using random collage with coloured papers and newspaper. This could be added to if desired or used as it is. These backgrounds were then worked over using different colours of ink by using sticks, straws, and brushes or whatever came to hand. This method of working took away the control process usually involved with painting and needed a loose & imaginative approach. The ink was very unpredictable and once it was on the paper you had to pretty much go with it! It was interesting to see how differently everybody interpreted their collage and saw pictures emerging.

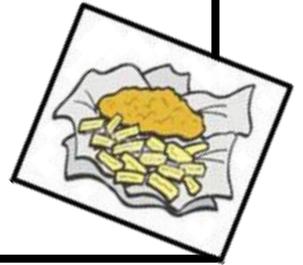


February ... This session was led by Margaret Cummins and the subject was mono printing. The first technique we tried involved coating a sheet of glass with acrylic paint either using a roller or a brush and then placing the sheet of paper onto it therefore producing a printed image. Then more paint was added and layers built up until we were happy with the end result.

In the second technique, we first completely covered our glass sheet with block printing ink which was stickier and much slower drying than the acrylic and easier to work with. We had precut paper shapes and these were placed onto the inked glass. Paper was then placed on the top and firm pressure applied. When the paper was peeled away you were left with white space where the paper cut outs had been placed. We then inked again in a few places and reprinted several times adding different colours. Finally, we peeled off the now very sticky paper shapes without disturbing the left over ink on the glass and took a print from this, therefore producing a print in negative.



QUIZ & FISH SUPPER



A big thank you to Alice Donaldson & David Bywater for organising & hosting this year's Quiz & Fish Supper Night which was held on Friday 1st March.

A very good night was had by all! There were 23 quizzers in total which made up 6 teams. Dalgety Bay Fish Bar supplied the fish suppers & ice cream as has become the tradition, delivered with a smile and piping hot as usual!

The winning team was decided over a tie-break (or 2!), with the team 'Negatives' just pipping 'The Red Herrings' to the post. The winning team received the 'Oscar'!

Team 'Dali' graciously received the 'consolation' bottle of Irn Bru and a bag of mini chocolate easter eggs

Michelle Hewitt Demonstration



On Monday 11th March we hosted a demonstration with Michelle Hewitt. Michelle is a wildlife Artist working in pastels from her studio in Anstruther, Fife. The event was a sell out with not a spare chair to be seen!

Michelle is a self-taught Artist with a degree in Physics. She took the plunge a few years ago to give up her full-time job to take on a career as an Artist.

Michelle prefers to work with soft Rembrandt pastels and uses pastel pencils for finer details. She works on a paper medium with a slight textured feel to it rather than a full textured pastel paper, in either a cream/white or black depending on the subject matter or what sort of look she is looking to achieve. Her extensive collection of pastels are kept tidily in a custom purposed wooden box and separated into colours for ease of use. She suggests that should your pastels start to get a bit grubby and contaminated by other colours, you can store them in a box of rice, and this keeps them clean.

The subject matter for the evening was an owl and Michelle gave us the great tip about covering the area you are working on with a cream/neutral pastel first which enables the top layers of pastel to go on lovely and smoothly, blending easily. She used mostly her fingers to blend and used a paper tortillon blending stump for the finer details. Another great tip was to not think of what you are painting as feathers/fur but to think of it as patterns and shapes and to always follow the direction of fur growth. This will help give the illusion of feathers / fur and make the painting more realistic. The picture was built up bit by bit, adding pastel, blending, adding more pastel etc. unless the desired look was achieved. Most importantly, don't forget the little dot of white in the eyes to bring them to life!

Michelle generally takes around 40 hours to complete a painting. Some of her designs are then made up into greetings cards but she also sells in local galleries, online and takes a stall at shows such as the Highland Show in Edinburgh. She also takes commissions.

Next Demonstration

Linda Pettie

“Oil Painting with pallet knives”



Demonstration Monday 8th April 7pm – 9pm

Open to all Club Members

£4 – look out for sign-up sheet on Club
noticeboard

Workshop for Artists & Crafters

Photography and Print your Art & Craft Work

APRIL 2019

Norman Harker & Geoff Spence have already run two sessions of the above workshop and there is another planned for sometime in April. They will help and instruct members on how to photograph their work and use the Club printers to create quality copies.

Those attending do not need to bring any special equipment but can bring their own cameras & tripods if they have them and wish to use them. A memory stick is recommended for saving files for printing at a later date.

Unframed paintings give the best results as there is no glass to cause reflections. We can try photographing framed pictures but it is very difficult to avoid reflections from the glass. Craftwork should present no great problems.

There will be no charge for the work shop, but members would need to pay for prints printed at the Club, currently £1 per print using our high-quality printing paper (various types & sizes) and if using your own paper, 20p to help with the cost of ink.

If interested, please add your name to the list on the photography noticeboard.

Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art..... Andy Warhol

DALGETY BAY ART CLUB

SPRING EXHIBITION 2019



Saturday 11th May 2019

10am – 5pm

Dalgety Parish Church

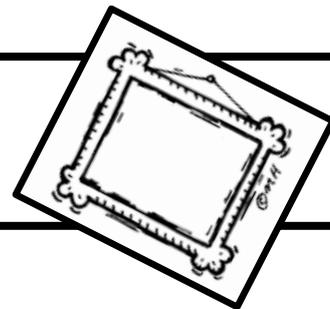
Art, photography & crafts for sale

Tea, coffee & home baking

Free Entry / Free Parking / Wheelchair Access

Charity Registered in Scotland No: SC047241

FRAMING STANDARDS



picture framing standards for DBAC exhibitions with a few new additions

- 1) All work should be ready for immediate hanging or display.
- 2) Clip fastenings of any type are **NOT** suitable for hanging on our exhibition boards.
- 3) All framing, including hanging rings and cord, should be secure.
- 4) The preferred hanging ring is the '**D**' ring'. Hanging '**D**' rings' should be placed approx. 1/3rd of the way down the back of the frame and strung with **cord** and covered with bubble wrap or similar to avoid damage to other pictures.
- 5) **NEW** - The cord should not be so long that when hung it is visible over the top of the picture (Unframed textiles are exempt from this rule). This is to assist the Hanging Committee when hanging members' work.
- 6) **NEW** - If using a photo frame please remove the 'stand' element from the backing board and reverse the backing board to give a clean finish.
- 7) **NEW** - Frames with **GLASS** - The backs of such frames must be sealed with brown framing tape. Masking tape or parcel tape is **NOT** acceptable. Sealing the frame keeps dust out! For framed work with no glass, e.g. acrylic on canvas, sealing the back gives a neater finish.
- 8) Canvasses must be framed or have neat painted edges. Nails / staples must not be visible.
- 9) All pictures must have the Club picture label fixed with tape to the centre bottom of the picture, giving details of title, medium, artist and price (or not for sale).

D-rings' and cord can be purchased from the Club's wee shop. Framing tape is also available from the Club's Wee Shop as well as the SAA Catalogue and various Art centres.

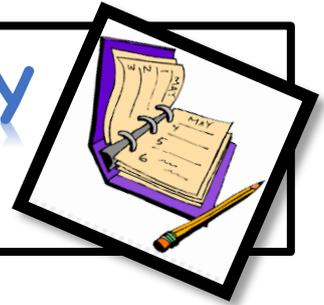


An example will be available in the Clubhouse nearer exhibition time

Members are reminded to read the instructions which will accompany entry forms

The Committee (Receiving and Hanging teams) reserves the right to reject any picture on grounds of poor framing.

DATES FOR YOUR DIARY



Monday 8th April, 7pm-9pm

Demonstration by Linda Pettie "Oil Painting with a Pallet Knife"

Sign-up sheet & more details on the Club noticeboard. Demo fee of £4 applies

Saturday 11th May, 10am-5pm

Dalgety Bay Art Club Spring Exhibition

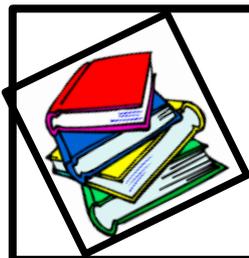
Dalgety Parish Church Hall

Further details & entry forms will be available from mid April

Saturday 9th November, 10am-5pm

Dalgety Bay Art Club Autumn Exhibition

Dalgety Parish Church Hall



CLUB LIBRARY

Our inhouse library has recently been revised and refreshed and will be moved back into the main room of the Clubhouse to make access easier. Please remember if you would like to borrow any items that you need to fill out the request card so we can keep tabs on where the item is.

YOUR COMMITTEE

Meetings are held on the first Monday evening of each month. Please don't hesitate to speak to a Committee Member should you have any issues, suggestions or questions or something you would like discussed at a meeting.

Geoff Spence (gcms@gspence.f9.co.uk)	President
Susan Masson	Vice President
Barbara Wade (barbarabwade@btinternet.com)	Secretary / Website Coordinator / SAA Contact & Orders
Dorothy Turvey	Treasurer
Andrea Cochran	Assistant Treasurer / Club Supplies
Brenda Bruce	The Wee Shop
Tom Matson	
Alex Birrell	
Helen Rowbotham	
David Bywater	
Norman Harker	
Don Makin	
Joan Patterson (dbac.memsec@yahoo.co.uk)	Membership Secretary
Ingrid Mayes (iemmmw@yahoo.co.uk)	Diary Correspondent / Artyfacts Editor

CLUB INFORMATION



www.dalgetybayartclub.com

Should you wish to have any of your work displayed on the Clubs online gallery, please send high resolution photographs of your work along with a brief description to Barbara Wade via email

You will also find info about the club and events

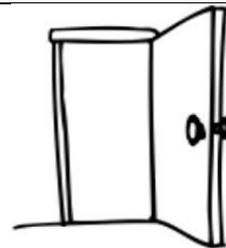
facebook

Dalgety Bay Art Club

Please 'like' our page to keep up to date with announcements



First aid box located on a shelf at The Wee shop



Tuesday 10am - 12noon (open session)
Wednesday 10am - 12noon (Craft Group)
Thursday 10am - 12noon (open session)
Thursday 7pm - 9pm (photography group)
Friday 7pm - 9pm (open session)