



January 2023 Edition

The Dalgety Bay Art Club Newsletter

Coming up in this issue...

Oceaneering Mural Project
Henderson House
Alice Donaldson Workshop
November Exhibition Results
Derek Robertson Demonstration
Bee Crafty
Winter/Spring Events Programme
Session Leaders
Wednesday Experimental Group
Colin Joyce Demonstration
Callender Chronicles
Opening Hours
Your Committee

Ingrid Mayes

Editor



Oceaneering Mural Project

Oceaneering at Rosyth approached the Club to design and paint a mural for its staff canteen. Three club members took up the challenge.



Rowena sketched a design based on the work the company does creating bespoke undersea communications umbilicals, which are loaded onto HUGE reels for laying on the seabed.

The agreed design combined 21st century communications technology with the iconic Forth Bridge as 19th century communications technology. Barbara & Dorothy joined to bring the idea into reality.

It tested creativity and bravery to work on this scale and in totally new ways.



The agreed design (without the cloud)

Sky, the Forth and horizon were the first parts to be completed



Painting, printing, stencilling followed Barbara & Dorothy in action

Cross-section of the cables



Rowena Millard

Henderson House 'Creative Club'

Staff at Henderson House contacted the Art Club recently with a view to us helping them with setting up and running their 'Creative Club' for their residents.

Margaret & Sharon stepped up to the challenge and went along, taking with them a box of creative goodies that were donated by members of the Art Club.



The first session began with leaf printing

For the next session, Margaret provided a Christmas Tree Collage Pack which they all enjoyed making



Alice Donaldson Wire Art workshop

3rd December 2022

Alice brought literally everything to the workshop that members would need in order to produce some brilliant pieces of wire art for Christmas gifts. She showed us how to measure, select the correct thickness of wire for each piece and how to use the cutting, long nose pliers and needle nose pliers plus other equipment for best results.

Once designs are made, Alice also showed us how to hammer the pieces to strengthen them.

There were beads of all sizes and colours to decorate the pieces we made, which included earrings, rings, pendants, Christmas tree decorations, keyrings and the most amazing dragonflies. A fantastic 2 hours Alice, we thoroughly enjoyed it and it was well worth the cost of £5

Jan Callender



November Exhibition

Our November exhibition went smoothly and a special thanks goes to all the members who gave up their time to make the day happen and to everybody who exhibited work to make the exhibition a great event to visit. The figures below give a comparison to the last two exhibitions. Figures in brackets indicate browser entries.

	NOVEMBER 22	MAY 22	NOVEMBER 19
Members Exhibiting	31	35	43
Paintings Exhibited	130 (17)	144 (34)	157 (15)
Paintings Sold	21 (4)	16	30 (2)
Photographs Exhibited	14	11	19
Photographs Sold	0	0	1

The Presidents Choice rosettes were awarded as follows:



Painting:

Rowena Millard for her watercolour 'Wayside Summer Posy'



Photography:

Norman Harker 'Goldfinch'

Craftwork:

Ruth O'Conner



The results from the public vote were as follows:

Sharing 1st place were Geoff Spence (Misty Meadow), Marjorie Rae (Red Door In Winter), Mo Macpherson (Up Benarty and Bee).

2nd place went to Marjorie Rae with two of her other paintings (All Aflutter & House on the Hill).

And sharing 3rd place were Ken Young (Beat The Drum), Sharon McLeod (Flight From The Ice House) & Irene Finlay (After The Show).

Well done to all of you!

Derek Robertson Demonstration

30th November 2022

A cracking watercolour demonstration by Derek Robertson in front of a huge gathering of members, all eager to see what this Fife wildlife Artist had in store for us. And he didn't disappoint!

Amongst amusing anecdotes of his life, his college commissions whilst still studying and his working life straight from graduation (where his degree was in Sculpture & Printmaking), and as a professional Artist taking on many commissions in both watercolour and oils of wildlife and landscapes.



Sketching from life, he then works up his initial sketches into finished works back in his studio. Half his earnings at the time would be from commissions. Then about 8 years ago he stopped taking commissions and concentrated on his exhibition work.

He told us about his recent holiday during 2022 to study thousands of puffins on the Isle of May.

And after showing us a trick or two he had learned at college of how to actually make a template of a bird in flight out of paper and draw around it, he started to do a preliminary sketch of 3 puffins, one in flight, one landing and one on the rocks.

Then he mixed his watercolours, mostly Windsor & Newton Artist Quality. Starting with neutral shades and using his Kolinsky sable brush, he painted the negative shapes outlining the birds in both thin and thick brush lines and left that to dry. Once dry, he proceeded to paint the background in one colour with his board on a slight tilt and using a mix of ochre yellows and the purple mix used for the shadows for the areas surrounding these shapes, which forms the sunlit sky and worked downwards from here.

Using a big nylon brush and a wet in wet method, he painted in the negative spaces around the birds. In order to form a crisp edges where required, he didn't wet the paper first. He paints instinctively, sometimes breaking his own rules as he's been doing this for 33 years.

He explained that when out in the field, he tries to do simple shapes of puffins, especially concentrating on the sleeping birds first as obviously they aren't moving so much. Also drawing a singing bird just with an 'S' shape flick of the pencil. He also makes notes on his sketches about the location, the weather conditions etc. and the types of colours he is going to use in his worked-up paintings back in the studio whilst listening to the radio to help his concentration. An A3 size Saunders Waterford Medium roughness painting would take him approximately 5 days to work up and complete.

He continued to chat whilst explaining that he likes to look the creatures in the eye and tries to get those right first. He then draws simple body shapes, the bill then the feet. Establishing the light source in the painting gives weight by adding shadows to the underbelly of the birds. Using grey/purple/blue mixes for outlining the puffins and intensifying the shadows on them. Painting the darker bits on the wings with black, ultramarine, alizarin crimson and yellow ochre. Exciting marks bring the birds to life. Suddenly it all comes together. The shadows of the birds, the background ochre and the downward light. Then pushing bluish mixes into the negative spaces above the landed bird to suggest the rocks. As the paint runs down the paper it forms hard edges on some of the rocks. After drying out, Derek used a rubber to take out his pencil marks.

With not enough time to complete a whole painting, Derek finished one bird in flight with its fine facial detailing with orange bill and feet and picked out details here and there on the birds feathers and using ultramarine and cerulean blue, he picked out the marks on the puffins bill where the sun was reflecting off it. Finally adding a touch of permanent white gouache to pick out highlights in the eye.

A thoroughly enjoyable insight into how to paint this wild coastal animal.



Jan Callender

Bee crafty

The crafters started the new year by making a 'blizzard book'.



Firstly, we folded a long piece of wrapping paper origami style into a hinge, then we cut two pieces of mount board for covers, covered them with fabric and added end papers inside.

Finally, the detachable pages, which are held in by the folds of the hinge, are added and the book is done. Simple ... not!

Oh and by the way, we have no idea why it is called a blizzard book, but Cynthia thought it might be that origami is so complicated people give up, tear the paper into small pieces and throw them in the air!



Sue Masson

Winter/Spring 2023 Events Programme

Date	Activity	Cost
Wednesday 25th January	KEN YOUNG DEMO 7-9PM Ken will provide the Club with a watercolour painting on the subject of reflections in Glass. Ken plans to work on a partly done painting, showing how he deals with the challenges of painting glass which reflects light and other objects nearby. This involves, on one hand, tackling fine details and, on the other hand, simplifying some elements of the painting	£4
Saturday 4th February	PAUL DODMAN WORKSHOP 10-12.30PM Paul will show us how to merge fabric with heavy body acrylic paint mixed with Golden acrylic medium or PVA Glue onto canvas board, primed plywood or heavy paper stretched on a board. A programme of the day will be attached to the advertising poster at the club together with a sign up sheet	£7.50 Max 16 people
Saturday 25th March	KITTY JONES WORKSHOPS X 2. 10-1PM & 2-5PM Kitty is going to be doing 2 experimental printmaking workshops with members. ONLY 8 MEMBERS PER SESSION PLEASE. Kitty would provide Perspex plates for rolling out, good quality rollers x 4, printmaking inks, newsprint and paper. Kitty would ask members to bring gelli plates, drawing materials, rags (a cut up old tshirt would be perfect). Kitty will set up a still life for people to work from or people can bring their own subject matter (photographs of sketches would both be fine). Kitty Jones is a Profession member of the Society of Wildlife Artists and Visual Arts Scotland. Winner of the William J Macaulay/Scottish Gallery Award at the Royal Scottish Academy Annual Exhibition 2021, the RSPB Award at the Natural Eye Exhibition 2018 and the Maude Gemmell Hutchison Prize and the Royal Scottish Academy Open Exhibition 2011.	£12 8 people max per session

Session Leaders

Craft Plus (<i>Suspended</i>)		
Tuesday am open session	Helen Rowbotham	ihelen@live.com 0775 799 8544
Wednesday am Craft	Sue Masson	susan.masson@btinternet.com 01383 824887
Wednesday pm monthly group	Helen Rowbotham	ihelen@live.com 0775 799 8544
Thursday am open session	Maggie Brown	maggiembrown@hotmail.com 07947 482276
Thursday eve Photography	Bill Cunningham	bigbadbillc@hotmail.com 07469 232369
Friday am Alan Ross class	Barbara Wade	barbarabwade@btinternet.com 07889 641562
Friday eve open session	Ingrid Mayes	iemmmw@yahoo.co.uk 07940 495739

Callender Chronicle's

The UK and World news has been quite tumultuous of late....

In May the King will be anointed
William Prince of Wales appointed
Harry & Meghan dish the dirt,
They don't care who they hurt

Our changing world is spinning
Three PM's in No. 10 concerning
Boris got his marching orders
Truss couldn't make up her mind,
And after only 44 days resigned

So Rishi Sunak's now in charge and wearing longer trousers,
But something tells me he won't last,
Despite his reassurance
His 5-point plan and 'no tricks' promise,
Might give us Brit's some kind of solace

Fashion icon Vivienne passed away
She worked until the end of day
An amazing woman gone but not forgotten
Punk spirit at large who dressed the stars
Including Ant & Johnny Rotten

Pele too is laid to rest, and all Brazil is mourning
The greatest footballer whoever lived.
Top scorer for his team Santos
The World is poorer for his loss

Is it possible to be worse off
Lack of pay & bigger bills
NHS is short of pills
Strikes and more strikes pave the way
Will we get where we're heading by the end of the day?

Jan Callender

Wednesday Experimental 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.

OCTOBER: In October the group were looking at the Art of Russell Dorey & Euan Uglow.

Russell mostly works with still life and his compositions are made by accurate plotting & measuring almost as if the drawing underneath is scaffolding. Euan would also use tools such as plumb lines and sighting strings so plot out the original very accurate drawing before adding paint.

3 or 4 still lifedisplays were set up around the room and we began by accurately measuring everything before we made any definite marks. The heights of vases in relation to other objects etc. hopefully resulting in not only a painting that actually fitted on the page but everything the right size in relation to each other without having to squash anything in!



NOVEMBER: The Artist under the spotlight in November was Maurits Cornelis Escher, a Dutch Graphic Artist who made mathematically inspired woodcuts, lithographs & mezzotints. He is most famous for his so-called impossible constructions such as 'Ascending and Decending' which I am sure you all remember seeing at some point and struggled to work out if the stairs are going up or down, or what direction the people are walking in.



Colin Joyce Demonstration

October 26th 2022

Techniques using painting knives

The first of the DBAC art demo's returned after a miserable break of 2 years due to Covid and was gratefully received by 12 members eager to learn as Colin demonstrated his techniques of painting using a variety of painting knives.

Colin chose a beautiful Orkney seascape showing a tiny glimpse of the Old Man of Hoy behind and instead of using a photograph to follow, he used a previous watercolour painting he had done of the same scene, whilst on a visit there, as a visual aid in order to create his composition. He had prepared a canvas board with a wash of burnt sienna acrylic paint and worked his painting stood at his half size French Easel.

With a selection of his favourite oils, (Michael Hardings Artists Colours), and using a brush to start with, Colin sketched out the scene briefly and quickly with a small brush. He then mixed ultramarine with titanium white to make various hues of blue and using a couple of sizes of painting knives placed these on the canvas board working the sky loosely and shaping the paint into various clouds which he darkened with a mix of ultramarine/alizarin crimson & ultramarine violet for the darker bits of the clouds down to the cliffs tops and on to sea level.



After that he introduced us to a Princeton Catalyst silicone blade which is like a flexible spatula and he used this to smooth out some parts of the sky and the clouds which blended the oils into more convincing cloud formations. Colin then added more French ultramarine to his mix of titanium white and blue to create a darker horizon line and worked the sea with his knives downwards taking this close to the headland and cliffs toward the beach and rocks in the foreground.

Little by little Colin built up his picture firstly applying the oil paints in sections using the knives and then using the silicone catalyst blade to push, shape and sometimes smooth the paint, all the time using up the colours around the composition wherever it needed that value of colour, never wasting any. One great idea I thought were Colin's magnetic clips affixed to his metal water bucket on the side of the easel and he used to these to hold his painting knives during the changeover painting process.

Scraping off the leftover blues on his knives onto his pallet he mixed this into a grey which Colin used to paint the rocks in the foreground. Small mixes of lemon yellow with the blue mix were used to paint the distant grassy cliffs tops and also the grasses in the foreground.

Colin added burnt sienna to the blue mix to get a purple which he used to paint the basic cliff faces. All the while applying and spreading his colours with the knives and then shaping and smoothing with the Catalyst silicone blade until he reached the desired effect.



Tips from Colin - look at the paintings of David Cheifetz an American Artist and also British Artist, Alan Cotton. Plus if you want to lighten a red then use yellow instead of white to avoid a pink!

Using yellow lake, Colin paints some of the foreground beach area and warms up the grey rocks with some red mixes. Then a touch of the red mix added in tiny amounts to the cliff faces to add warm tones and interest.

Titanium White is then used and applied in tiny quantities to show the tops of waves on the sea and to highlight a few areas on the cliff tops.

Finally, Colin painted a tiny distant Old Man Of Hoy just beyond the headland.

Colin brought a selection of his oil paintings and displayed these for sale and these ranged from £50 to £80. A enjoyable and informative 2 hours with lots of Q&A's.



Jax Callender



Opening Hours

Monday

Craft Plus

1.30pm - 3.30pm

2nd & 4th Monday of the month

Temporarily Suspended
Until Further Notice

Tuesday

Open Session

10am - 12 noon

Wednesday

Craft Group

10am - 12 noon

Monthly Experimental Session

1pm - 3pm last

Wednesday of Month

Thursday

Open Session

10am - 12 noon

Photography Group

7pm - 9pm

Friday

Painting Class

10am - 12 noon

Open Session

7pm - 9pm

Your Committee

Committee meetings are held monthly with our AGM the last Friday of August. 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.

Alternately, you can put a note in the suggestion box in the Club.

The minutes are displayed up on the noticeboard.

Susan Masson	President
Ingrid Mayes	Secretary
Dorothy Turvey	Treasurer
Colin McKenzie	
Janet Callender	
Helen Rowbotham	
Don Makin	
Norman Harker	
Elaine Nolton	
Sharon McLeod	
Rowena Millard	

Membership Secretary
(dbac.memsec@yahoo.co.uk)

Joan Patterson

Website Co-ordinator

Barbara Wade

Dalgety Bay Diary/ Social Media /Artyfacts Ingrid Mayes

George's Wee Shoppe

Maggie Brown / Gwynith Young



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)

Charity registered in Scotland No. SC047241

Thank You For Reading