

arty facts

*Art Society of Inverness
November 2025*

What a day for the ASI and for East Sutherland Art Society when Katherine Sutherland and Ian Whyte brought home the Highland Art Prize! Congratulations to these two talented artists!

Katherine Sutherland is the 2025 winner of the Highland Art Prize with her painting *"Sentinel of the Northwest"* which was put forward by the East Sutherland Art Society.



more inside



Ian Whyte, selected by the ASI, was the highly commended runner up with *"Who Controls the Past Controls the Future, Who Controls the Present Controls the Past"*



From the Editor

I hope you enjoy this latest edition of Artyfacts. We have a multitude of interesting contributions and would be very happy to receive more for the next issue! Tell us what you have been up to or send some photos - anything considered. It would help me a lot.



Don't forget to read all the useful e-mails that Kevin sends out, as these will give you up-to-date news. We urge you to **attend the AGM** (details within) and I have it on best authority that a particularly fine afternoon tea will be served, so there's a reason to come if you need one! If you do fancy helping the committee, we desperately need a few people willing to organise a workshop now and then, or we won't be able to arrange any next year. On the back page you'll find Jenny's list of things to do and see as winter draws in. Please don't miss the **"Shop the Halls"** Christmas market and Open Studios at WASPS in early December - it's on for two and a half days and will be buzzing.

I also recommend a visit to the **"Guernica to Gaza"** Exhibition at Eden Court (Dot Walker, Ian Whyte, Jenny Hepburn). It's on now and is beautiful and affecting.

Remember to put aside time for your painting too. Get out the sketch-book and send me something! In the next edition of Artyfacts William Mather will relate his sketching struggles and successes, and we'll continue our series of framing hints by tackling the challenging subject of how to put string on the back

The painting above is by Anne Bennett and was my personal favourite in the Annual Exhibition. Just everything seems to be Right about it! CB

WHO DOES WHAT

SECRETARY

David Brown

TREASURER

Elaine French

MEMBERSHIP SECRETARY

Kevin O'Neill

WEBSITE

Bob Peckham

LIBRARY

Brian Jones

SCREENS

Belinda Johnson

MORNING ART GROUP

Sandra Dingwall

EVENING CLASSES

PAINTING DAYS

Jonathan Shearer

BEGINNERS' CLASSES

Michelle Knight

ARTYFACTS

Clare Blois, Jenny Hepburn

David Brown

YOUR COMMITTEE

David Brown

Kevin O'Neill

Brian Jones

Mira Staszowski

Jane Nestor

Sue Marshall

Elaine French

Bob Peckham

Belinda Johnson

Colin Munro

Liz Hoey



NEW: The Artyfacts Challenge !

Send in a photo of a page from your sketchbook that you have created during the past year. If you don't keep a sketchbook, why not start? As many as possible will feature in the next edition of Artyfacts, with little prize for the one I like best! Email clare.blois@btinternet.com before 15th January 2026.

ASI ANNUAL EXHIBITION 2025



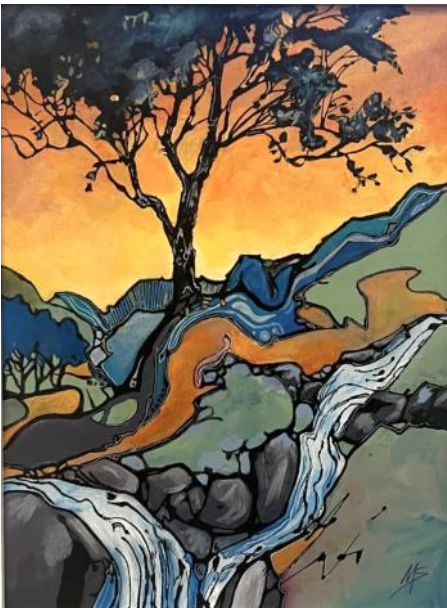
ASI Prize: *"Pears"* (oil) by **Liz Hoey**

Gallery Prize: *"Where two streams meet"*
(acrylic) by **Miriam Smith**

Marion Bennie Prize: *"Silent Gaze"*
(watercolour) by **Liz Roberts**

Our annual exhibition in September was yet another successful and event. Many thanks to all who contributed work to it and of course to everybody who worked so hard organising it - a huge amount of effort is necessary and we gratefully rely on all of you who come forward to help.

There were plenty of visitors and a good number of sales. Many people commented on the high standard of the paintings this year, and it was very encouraging to see newer members exhibiting too, and some 3D pieces. On this page, our well deserved Prizewinners - congratulations to all three.





Marcus Butler



Alan Casey



Helen Allan



above Belinda Johnson



above Lorna Finlayson



Jane Nestor

Codie Anne



Isla Shields

below Erika Vado

Angela Ross-Gamble

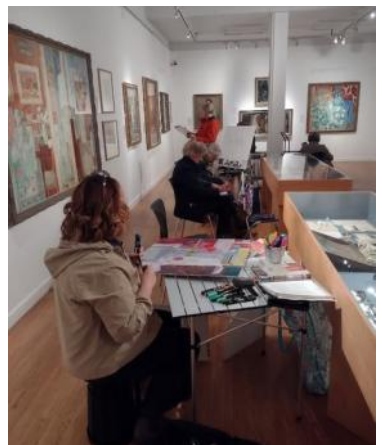


A Day with William Gillies

REDCASTLE ART GROUP was recently privileged to be allowed into Inverness Museum and Art Gallery to spend a day closely studying the works of William Gillies and making their own interpretations of the paintings. It was a truly marvellous experience and a very valuable one for any aspiring artist! So much can be learned from spending time with great paintings right there in the flesh.

We had lots of time to consider the compositions, colours, tones, textures and context of Gillies' diverse paintings, and to learn about the man himself. We even heard him talking on an excellent video. IMAG certainly excelled themselves with this one and the staff were so welcoming and helpful to us. We are certainly hoping to do it again! Here are some photos of our day (thank you JS) and on the next page one of our group members shares his experience.

CB



THEY SEEK HIM HERE...THEY SEEK HIM THERE....

Realising that it was ages since anyone had heard from the **'Itinerant Dauber'** I thought it would be a good idea to go and look for him rather than wait for him to just appear. So I joined the Redcastle Art Group painters on their jaunt to Inverness Museum and the William Gillies exhibition.

No sign of the missing dauber but it turned out to be a revelatory visit nevertheless. Although I admired Gillies' portraits, much of his other work I didn't 'get' and couldn't understand what the fuss was about. Fortunately, in the course of the day my horizons were expanded dramatically!

The group was allowed to copy the paintings in the exhibition in watercolour (oil and acrylic presenting a high risk of spills and damage) so I selected a painting which I thought would be well represented in watercolour – 'Nairn Beach'. The other restriction I had was that my painting hand was encased in plaster so I was painting left handed.

As I worked my way into the painting I started to realise that what Gillies had done was to paint a memory and a memorial to those he had loved and who had recently died – his sister Emma and his friend John Maxwell. The shadow figures on the beach were an integral part of the memory but were in danger of fading away even as the memory is acknowledged. As I progressed, the beach huts framing the view became memorials and the beach ball blowing in the wind emphasised the transient nature of even the memory of happier times. By the time I had completed my daubs I had come to admire the painting and felt quite an attachment to it.

However, that still left a substantial part of the exhibition I still had to build a relationship with. Fortunately, I was able to call on Jonathan Shearer who was willing to open my eyes to what was in front of me. Before too long I was able to see the important role Gillies played in post-expressionism. Even so, I am still to be reconciled as to why the red house in 'the Red House, Durisdeer' should stand at an unsafe angle.

So, I learned a lot from my day at the museum; not least was how lucky we are to have such an erudite, knowledgeable and enthusiastic mentor in Jonathan.

DB

HIGHLAND ART PRIZE 2025

We are all elated that one of our members, Katherine Sutherland, is this year's winner of the prestigious Highland Art Prize. What's more, another of our members, Ian Whyte, won the Highly Commended Runner Up prize.

Kathy was put forward for the award by our friends at the East Sutherland Art Society, of which she is also a member. Our huge congratulations to both Kathy and the ESAS. Ian was one of the five artists selected by the ASI, another of whom, Christine Ewan, also reached the short list of 12 out of 70 artists. Cause to be proud!

The HAP is organised by the Highland Society of London as part of the National Mod programme. Scottish Art Societies are invited to submit 5 works from their membership. The ASI invited artist/tutor Dean Melville to adjudicate entries and he chose the 5 paintings below from amongst some excellent works. These went to Fort William to be exhibited during the Mod. Final prize-winners were selected by artists Beth Robertson Fiddes and Donnie MacLean. (You can see the winning painting on the cover). See the HAP website also.

Ian Whyte (highly commended), Christine Ewan (shortlisted), Jane Nestor, Jenny Hepburn, Clare Blois. Our thanks to Bob Peckham who did all the admin!



ASI ANNUAL GENERAL MEETING 2025

**OUR AGM IS ON SUNDAY 23rd NOVEMBER at 2.30 pm, at
Inverness Creative Academy (WASPS)**

Yes - we know - we don't usually have an AGM on a Sunday but it is on Sunday this year! PLEASE COME!

Attendance doesn't mean you automatically end up on the committee, but it is your opportunity to give your current committee a round of applause for their year's work, if you think they deserve it, and to tell them what they didn't get right if you don't

We need to elect a new committee, set the annual membership fee, deliver a report on the year's activities and discuss any issues which you, the members, wish to discuss.

After the formal proceedings we shall have a CHRISTMAS PARTY, involving excellent refreshments and entertainments.

A formal notice of the AGM will be circulate by email shortly.

Two other ASI members were also put forward for the HAP by East Sutherland Art Society: Kevin O'Neill and Helen Joy. Here are their entries. I hope I didn't forget anybody, and hope you will all be inspired to enter a painting next year, when the exhibition (and Mod) will be in Glasgow, alongside Katherine Sutherland's Prizewinner Exhibition.



WASPS CHRISTMAS MARKET 2025

Following on from our very successful attendance at the Wasps Christmas Market last year we have applied for a table at this year's even bigger Market, taking place from Friday 5th to Sunday 7th December. Although we do not have confirmation at this time we are confident that we will be accepted. You can register an interest in providing artworks and cards by emailing one of us – see below. Details will be circulated by email to all members as soon as our table is confirmed.



Linda Clark lac.linda@outlook.com

Cathy Christie christiecjg@gmail.com

MORNING ART GROUP, MERKINCH COMMUNITY CENTRE

The current block of the Morning Art Group at Merkinch Community Centre runs until 15th and 17th December. There are still some spaces if anybody would like to join us. We're a friendly bunch who enjoy the company and the chance to produce our art work away from the distractions of normal daily life. I must admit it is lovely to be back working along with the group again, rather than just going in to register then shooting off to do multiple other tasks, as I've had to do for the past few years.

The next block will start on Monday 5th and Wednesday 7th January 2026, at the usual time of 10.00 -12.30. All welcome, whatever age or stage. In order to meet the room hire charge the fee will be dependent on the numbers signing up. Time: 10.00 a.m.-12.30 p.m.

This is an untutored group in which the members like to produce their own work in a variety of media and subject matters. We all help each other out if required, and it is a great opportunity to do your own work in the company of like - minded people.

There is good parking and coffee/tea and snacks are available to buy. If you would like to join the group but have no transport, please contact us and we will try to help if we can.

Contact Sandra Dingwall Tel: 01463 731715

s.dingwall237@gmail.com

JONATHAN SHEARER CLASSES and WORKSHOPS

Jonathan's evening classes, and occasional Saturday workshops, are held at Inverness Creative Academy (WASPS) at various times in the year. There are also monthly painting days at Killearnan Church Hall. You are receiving regular information about all these by e-mail.

(At time of writing Jonathan has been unwell and classes are temporarily suspended - watch for e-mails) When classes resume you can contact Jonathan directly for all enquiries:

jonathan.lyle@btopenworld.com

Even better, keep up with it all on the Facebook Group:

ASI Jonathan Shearers Classes and Workshops

MICHELLE KNIGHT teaches a beginners' evening class at Killearnan Hall. E-mails are sent out about these too.

You can contact Michelle directly :

michellecaroline

@btopenworld.com

The poster features a reproduction of the painting 'Guernica' on the left side. The right side has a black background with white text. The title 'Guernica to Gaza' is at the top in a large, serif font. Below it, the names of the artists 'IAN WHYTE', 'DOT WALKER', and 'JENNY HEPBURN' are listed. Further down, the venue 'First Circle Gallery (TOP FLOOR) EDEN COURT THEATRE' and the dates '26 October - 26 November 2025' are provided, along with the opening hours 'Mon, Tues 4 - 8pm, Weds to Sun 11am - 8pm'. An 'OPENING PREVIEW' is scheduled for 'Sunday 26 October' from '2 - 4 pm', and it is noted as 'ALL WELCOME'. A small 'Eden Court' logo is in the bottom right corner.

Guernica to Gaza

IAN WHYTE
DOT WALKER
JENNY HEPBURN

First Circle Gallery (TOP FLOOR)
EDEN COURT THEATRE
26 October - 26 November 2025
Mon, Tues 4 - 8pm, Weds to Sun 11am - 8pm

OPENING PREVIEW
Sunday 26 October
2 - 4 pm
ALL WELCOME



DON'T FORGET

that you can exhibit your work on the ASI website. Bob Peckham is keen to receive your images! Have a look at what fellow members have been up to on www.artinverness.com
Details on the website .

NEXT ISSUE OF ARTYFACTS (February)

Contributions please by 15th January.

Send them to ***clare.blois@btinternet.com***

Text should be sent in a Word document or on an ordinary e-mail. Send photos

separately as JPEGs. All contributions very welcome! Thanks!

DIY Framing and using a Chop Service

Bob Peckham advises on making frames yourself

In a previous issue of ArtyFacts, Clare Blois gave us some very useful indications of several framing possibilities, including: using local framers, ordering from on-line suppliers, and by recycling previously used (pre-loved?) frames. In this article we look at another possibility, for those who have some experience of basic woodwork or DIY, which is of course to make your own frames. Some of us may have looked at our paintings and wondered, do these really merit going to a professional framer? Then the light bulb moment – “I’ll try making my own” !

Three essential pieces of kit are needed for making DIY frames: a mitre saw, for cutting those 45 degree angles, a joining tool (e.g. Pic1), for inserting the v-nails, and a framing clamp (Pic2) for holding the whole thing together while the glue dries. For the joining tool I have been using a Logan Studio Joiner which cost around a £100 a few years ago, but since then the price has risen to about £250. Other joining tools can be found at a lower price, but this gear still represents a substantial investment, so it is worth thinking seriously before deciding to go down this route.

Once you have this kit, and some wood glue, you can buy lengths of your chosen profiles (mouldings) from a supplier, such as LionPic, and start building your own frames. The process is very straightforward, but it must be executed with care to get good results. After measuring and cutting the 45 degree mitres, the ends are glued and held together in the tray of the joiner tool which then facilitates the easy insertion of the v-nails. When all 4 corners are joined the frame is transferred to the framing clamp, and this can be tightened to close the joints and hold it all firmly together while the glue sets.

With practice we can achieve good results, but imperfections can easily creep in. The mitre saw may wobble slightly giving less than perfect angles, the ends of the profiles may finish up slightly ragged, and frame corners may not be perfectly “flush”. More work may be needed to tidy up and hide these imperfections! Also, doing it this way there is bound to be some waste moulding left over.



Pic.1: The Logan Studio Joiner

A way to get around some of these problems is to use a so-called “Chop Service”. With this service, after specifying your measurements and ordering on-line, the four sides of the frame are delivered with the mitre ends chopped at exactly 45 degrees by an industrial machine, and ready for assembly. So, the advantages are: – no waste, you only get the pieces of profile you need, no sawdust created, and a better chance of getting those perfect mitre joints. The mouldings are delivered enclosed in an abundant amount of bubble wrap, and this can be usefully re-used if unwrapped carefully.

“Is it any cheaper?” – will be the question on everybody’s lips. Well, initially, not really, because the investment you need to make in the necessary equipment could already buy you several professionally made frames! But, in the long run, if you persevere and continue with this method you should eventually come to reap the benefits – e.g. of acquiring a new skill to complement your artistic practice, and especially in having access to a very great range of profiles to choose from. For example, LionPic offers over 1000 different mouldings, of different styles, profiles, colours and finishes. This should certainly enable you to be more creative and experimental in your choices for framing. Some recent examples of a variety of styles are shown in Pic3.



More info. on the Logan Studio Joiner can be found at:
<https://www.lionpic.co.uk/p/38207/Logan-F300-1-Studio-Frame-Joiner>

and a video showing its operation can be seen on Youtube.

Chop Services are offered by Lionpic at:
<https://www.lionpic.co.uk> *and Brampton Framing at:*
<https://www.bramptonframing.com>



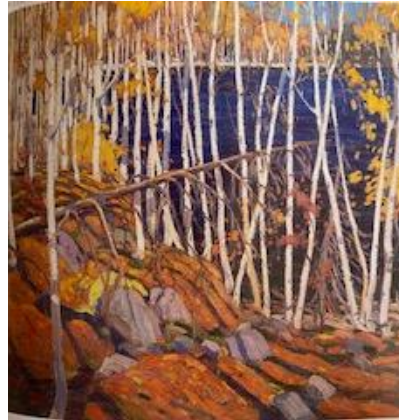
above, Pic.2: A Stanley Framing Clamp in use, and Pic 3: a selection of recently made frames using mouldings from the Lionpic Chop Service

Tom Thomson and the Group of Seven

Liz Hoey reports

I am just back from a holiday in Canada - the trip of a lifetime! What was Canada like? The succinct answer is "Big!" With only two weeks, we chose to stay on the east coast. Spending 3- 4 nights in each place, we hopped from Toronto to Montreal, then Quebec, where we picked up a hire car and drove through the immense forests of Nova Scotia, ending up in Halifax. There was plenty of history to take in - my goodness how all we British, French and Americans waged war against each other. I could not keep up with the swings of allegiance and intrigue. (I think fortunately we are now all friends). My mission however was to track down paintings by the Group of Seven and Tom Thomson, and I found them in the Gallery of Ontario in Toronto - a wonderful light, bright spacious gallery with a great selection of their work. The Group of Seven first exhibited together in 1920. They had formed a friendship back in 1911 with their shared belief that Canada's spirit and character could be found in its Northern hills, lakes and trees. Some who saw their first exhibition were excited by the way the group used bright colours and rough brush strokes. Others were shocked and horrified because they had never seen paintings like these before. As with the impressionists, it took years for the work of these artists to be appreciated.

from top: Liz, Tom Thomson, Lawren Harris, JEH Macdonald. Next page: Tom Thomson (all)



The seven artists in the group were: Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E. H. MacDonald and Frederick H. Varley. They might have been the Group of Eight had not Tom Thomson, an artist they all greatly admired, died in 1917, three years before the group was formed. So, although Tom Thomson was never part of the group, he was extremely important to it. He lived and worked in Algonquin park for at least 6 months of every year and often took a few of his artist friends on painting trips into the remote parts of the North that he knew so well. On these trips the artists developed the unique style that has made them so famous.



The group painted many different subjects but their predominant interest was the landscape of Canada, showing water, the seasons, skies and trees, in all their colours and shapes. Unable to transport large canvases into the wild, the artists often made quick oil sketches on thin boards that they transported back in poached boxes to their studios, where they were worked up into larger paintings. Though, on one trip, Jackson could not paint with oil as mosquitoes kept getting mixed up with the paint! Would he have fared better in high summer in Scotland?



It took several decades before the group of Seven (and Tom Thomson) became Canada's best loved Artists. I must confess, since I first saw a Tom Thomson and then discovered work by the rest of his group, they are very high on my list of best loved too.



Winter 2025, Art exhibitions and Events.

There's plenty to see and do over the next couple of months. Jenny Hepburn has once more compiled a useful list for you

Inverness Museum and Art Gallery:

Ken Currie, The Crossing, (absolutely stunning,) till 29th November

Eden Court:

Stalls Gallery, It's About Time, LVII Collectives Women, Photography November

First Circle Gallery (upstairs). Guernica to Gaza , paintings by Ian Whyte, Dot Walker and Jenny Hepburn, 26th October till 26th November

Chapel Gallery, The Opening of a Fragile Pot, Georgina Porteous, November

Inverness Creative Academy :

Invisible Lines, Fragmented Time, work by Laura Derby, Christine Goodman, Kayleigh Sarah McGuinness and Fiona Stewart, till 10th November

WASPS Tenants' Exhibition 14th November till 12th January '26

"Shop the Halls" Winter Market and Open Studios, Friday 5th December 4-8pm, Saturday 6th and Sunday 7th December, 10-4pm.

Alchemist, Dingwall:

Into the Woods, Catherine Glennie, Doda Smith and Rachel Everett. 23rd October till 10th February, '26

Kilmorack Gallery: The Rolling Show, featuring gallery favourites.

Castle Gallery : The Christmas mixed exhibition, 1st November till 31st December. Sale 10th till 31st January Mulled wine event, Friday 21st November 4 till 7pm, Saturday 22nd, 11 till 4pm. Linocut workshops with Linda Farquharson, 7th November , 10.30 till 1pm, or 2.30 till 5pm, £28

Browns Gallery : Mixed Exhibition by Gallery artists

Gairloch Museum: Saturation, Lisa Fenton O'Brian Story/Land, Sarah Milteer Till 17th December

And further afield....

Royal Scottish Academy, Edinburgh:

Andy Goldsworthy till 2nd November

Aberdeen Art Gallery:

Women Artists from the archives, works on paper till March '26

V and A, Dundee:

Thread Memory, embroidery from Palestine. Garden Futures, both till 25th January '26