

Artyfacts

AUGUST 2026



www.artinverness.com

From the President:

Much to my surprise I find that I am in a really good mood with some good positive things to report. I wasn't expecting this as not so long ago I drafted a piece entitled 'Save our Society' which was all doom and gloom and bemoaned the recurring situation where we struggled to find members (of which we have about 250) to serve on the committee. I am glad I resisted the temptation to send that appeal to you as matters have now taken a turn for the better. We still expect some of our most experienced and long-serving committee members to stand down at the next AGM but we appear to have cover for most positions now. The new post holders will shadow their new positions until November when they will take over. All assuming you vote them onto the committee at the AGM, of course!

However, we are still looking for someone to look after Artyfacts, even if only for a year. And, of course, you could do with a new President as well.

The other thing which has cheered me up was the publication of the report by Professor Daisy Fancourt (of University College London) which was reported in the press under the headline '*Daily dose of art as important to health as 5-a-day*'. Dr Fancourt's report showed that regular engagement with the arts can have measurable benefits for health and wellbeing. These benefits were identified as:

Improved mental health and reduced depression

Lower stress

Healthier ageing

Maintaining cognitive function in later life

Comparable benefits to other lifestyle activities (by which I think they mean 10000 steps a day)

Well, I reckon I could do with some of that – all I need to do is implement my long-standing plan to do at least one sketch a day!

I hope you are all ready for our annual exhibition (7th – 16th August). Kevin sent out the entry forms and rules etc to you on 4th June, and again more recently. Each year our exhibition just seems to get better and better – and I see no reason why 2026 should be any different!

Best wishes to you all!

DGB

ANNUAL EXHIBITION 2026

On the cover of this edition of Artyfacts you will see the marvellous poster created for us by Mira Staszowski to advertise the exhibition. Enclosed are a couple of A5 flyers which we ask you to please display somewhere in your local area (shop, café, church, your car, surgery etc).

It is very important that the exhibition gets publicity, as passing footfall at WASPS can be unreliable. PLEASE do your bit. You will be sent the poster by email too, so you can circulate it to all your contacts.

If you do Facebook or Instagram, make posts and share posts on those too.

WE RELY ON MEMBERS TO SPREAD THE WORD!

MORNING ART GROUP, MERKINCH COMMUNITY CENTRE

The next block of the Morning Art Group starts on Monday 14 and Wednesday 16 September 2026. The block will run for approximately 10-12 weeks, from 10.00am.- 12.30pm. We try to keep the fee to £5 per day, payable by block, but in order to pay the room hire charge this sometimes has to be reviewed. The total block fee is dependent on the number of people signing up for the group.

This is an untutored group, with the members working in a variety of media and subject matters, and we all help each other out if required. We all enjoy the company and the blether. For many of us the group provides the spur and opportunity to focus on our art work without other distractions.

New members welcome - there are places available on Mondays and Wednesdays. Parking and coffee machine available. If you would like to join the group but have no transport, please contact us and we will try to help .

Contact Sandra Dingwall Tel. 07395118466 email:-s.dingwall237@gmail.com

FACEBOOK ASI MARKETPLACE

This new page is now up and running! Search for ASI Marketplace and you will find information there of how it works. You can post your work whether it is for sale or not. Make sure you read the rules! Our thanks to Mira for setting up the page - if we all share it with our friends the word will soon get round and it'll get lots of visitors.

WHO DOES WHAT

PRESIDENT

David Brown

SECRETARY

Sue Marshall

TREASURER

Elaine French

MEMBERSHIP SECRETARY

Kevin O'Neill

WEBSITE

Bob Peckham

LIBRARY

Brian Jones

SCREENS

Belinda Johnson

WORKSHOPS

Elaine French

Belinda Johnson

Jane Nestor

MORNING ART GROUP

Sandra Dingwall

EVENING CLASSES

PAINTING DAYS

Jonathan Shearer

BEGINNERS' & IMPROVERS' CLASSES

MONDAY / TUESDAY

ARTYFACTS

Clare Blois, Jenny Hepburn

David Brown, Elaine Dalloway

FACEBOOK

Mira Staszowski

SATURDAY MEETINGS *(coming soon)*

Colin Munro

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

Highland Art Prize Update

Once again ASI has been invited to participate in the Highland Art Prize event with five entries. This year their exhibition will take place, in conjunction with the Royal National Mòd, in Glasgow between 9th and 17th October, and their deadline for submissions is 15th September. Together with a cash prize of £1,000 for the winning artwork, the winning artist will also have the opportunity to mount an exhibition during 2027 in a street-front space at The Briggait cultural hub (Wasps) in central Glasgow.

This is to inform members who wish to participate in this year's Highland Art Prize that the date for making the selection of the five works to be submitted from ASI has now been fixed for **Sunday 23rd August**.

Participants are invited to bring their works (one piece per artist) to WASPS between 2-3pm. Judging will take place between 3-4pm, then the works should be collected from 4-4.30pm. As we try to maintain anonymity for this stage, it is better if the works are not signed, but if they are already signed no worries – we will simply put a small piece of tape over the signatures.

Again, we are aiming to create a web page with images of all participants works before the selection day, and to ensure this please send a good quality image of your entry to rjpeckham@hotmail.com by **Wednesday 19th August**, together with title, medium and size.

For more information on the Highland Art Prize the official website at: <https://highlandartprize.org.uk>

Additional prizes have been announced – good painting!

FRAMER DETAILS

(both come well recommended)

The **Inverness Framing Company**,
situated within WASPS. (Thurs, Fri, Sat)
www.invernessframingcompany.co.uk

Niall MacIennan 07789 814578 (Lentran)
shinty49@gmail.com (does home visits)

DON'T FORGET

that you can exhibit your work on the ASI website. Bob Peckham is keen to receive your images. Send images to:
rjpeckham@hotmail.com

NEXT ISSUE OF ARTYFACTS (November, possibly delayed until after the AGM)

Contributions please by end of October to **clare.blois@btinternet.com**

PRESENTING YOUR PAINTINGS FOR EXHIBITION

Our Annual Exhibition is coming up shortly! The hints below have been sent to you by email, but here they are again, in the hope they prove helpful.

If you take a bit of trouble with the presentation, your work will look professional, fantastic on the wall, be attractive to buyers, and make things easy for the exhibition organisers. The bits and pieces you need are all easily available on Amazon or E-Bay or in small packets at B&Q.

SIGNING: Sign your painting but keep it discreet, as a large flourishing signature can distract.

VARNISHING: People ask about this but it's not really necessary unless you want to do it, for example to even it up if some of the paint has dried shiny and some not. Use suitable varnish for acrylic or oil. Matte, satin or a mixture of gloss and matte is best. High gloss varnish best avoided.

FRAMING must be sound, clean, and if you have painted the frame please double check that it doesn't need an extra coat! It should be neat on the back - if necessary use sticky brown picture tape available online. Do NOT use parcel tape or masking tape or duct tape. You can't ask money for a scrappy looking painting. Make sure there are no marks on re-used frames (baby wipes are your friend)

HANGING: D-rings and cord are the norm (unless the exhibition has asked for mirror plates). Single D-rings (1 cm wide) are fine unless your painting is large or heavy, in which case use double D-rings (two screw holes instead of one, 1.5cm wide). The D-rings should be one third of the way down the back of the frame with the ring facing inwards. Use picture cord, NOT household string (will break after a few years) or anything else (I have seen wool). Picture wire is rather old fashioned and hurts peoples' hands .

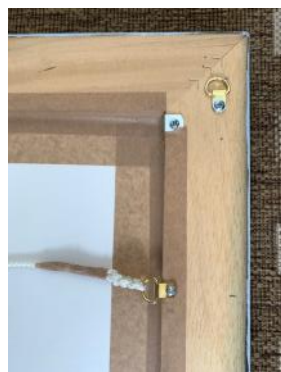


The cord should be neatly taut across the back but you are not aiming to play a tune on it! If stretched too tightly the painting will be difficult to hang.

HANGING SYSTEMS: If a hanging system is to be used (i.e. wires from a rail coming down at each side of the painting) you will get extra points if you make it easy! With this system, paintings can fall forward from the wall unless the D-rings are at the top of the frame. For larger paintings you can avoid this by adding an extra pair of D-rings. These are placed with the ring facing upwards. The top of the ring should be approx. 1.5 inches from the top rim of the frame (so that the hook on the wire does not show). The painting should have the normal D-rings and cord as well, for a buyer to use. If you don't manage extra D-rings, it helps if the normal ones are not clogged up with thick knots of cord, which make it hard to put the hanging hooks into (especially when balancing on a ladder at the same time). Note that the ASI does use wires.



LABELLING: Your painting needs clear information on the back: Your name, title, medium, price, and your contact details if you wish. Personally I write the price in pencil in case it is bought as a gift. I never put the date on a painting, again a personal choice. If you use sticky labels, add extra glue as they frequently fall off.



TITLES: Keep these short or you won't be popular with the person typing the labels. A long title will spoil their format or not fit on at all. You could always put more information on the back of the work if you wish. Check that you have spelled place names correctly. Try not to change your details after submission, and keep a record of your titles and prices!

PRICING: I am not going into that, except to urge you to do the sums regarding your framing costs and the exhibition commission rate.

C.B.



Right: how a hanging wire/hook works

A New Possibility with the LionPic Chop Service

An update from Bob Peckham

In the November '25 edition of ArtyFacts we described how a Chop Service can be useful for ordering frame profiles with perfectly cut mitre joints and avoiding any excess waste. Since then, a new possibility has been announced by LionPic which avoids the need for a joining tool (an expensive item), and can even avoid the need to use a framing clamp.

With this addition to the LionPic Chop Service the mouldings are chopped at 45 degrees as before and then a dovetail shaped groove is added into the ends of each piece of moulding with a router. Dovetail shaped keys are provided and these can simply be inserted into the ready prepared grooves to hold everything together.

If this option is chosen when ordering the mouldings, all you need to assemble them is some wood glue and a light hammer. After applying glue to the mitred ends, the four pieces can be laid out on a flat surface, the dovetail keys inserted into the grooves, and finally tapped home with a light hammer. The photo illustrates one of my first efforts using this service.

I can imagine that this service will be particularly helpful when assembling larger frames anything larger than about 75cm is a bit awkward to handle when working with a Studio Joining Tool. The additional cost for this with LionPic is £7.80 per frame – worth a try ?

More info at: <https://www.lionpic.co.uk>



TREVOR OSBOURNE'S WORKSHOPS

These were advertised in the last edition of Artyfacts and were due to happen in September. Regrettably, for personal reasons Trevor is unable to come in September and the workshops will be postponed until Spring 2027.

Watch this space!

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 (and all other ASI classes) by e-mail.

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.

SUPPLIERS OF ART MATERIALS

High carriage costs to the highlands can make art shopping expensive! I've been doing a bit of research. Prices for paint and materials vary all the time between suppliers, as there are often "offers" which you should check for first. Here is a list of options focused on carriage costs:

Amazon: surprisingly cost effective especially if you use Prime in any case.

E-Bay: always worth searching for what you are looking for, you can be lucky!

Jacksons: reasonable and quick if your item can be posted (not everything).

Cass Art: outrageous carriage charges, and they are in Scotland!

ArtDiscount: up to 2 kilos posted for £4.50, not too bad.

Atlantis: up to 10 kilos for £6.50, up to 1k £3—£5

Bromleys: full marks for highland carriage costs clearly displayed and very fair.

Great Art: No information on website.

Cowling and Wilcox: Highlands classed as non-mainland. A bit insulting.

Hobbycraft, The Works, The Range: These all have websites with more than is in the shops and free "Collect in Store" may be possible.

Sostrene-Greene: (new shop in Eastgate) Has a random selection of art materials and equipment including cheap tubes of acrylic and small brushes.

Alchemist Gallery, Dingwall: Lovely selection of watercolour and oil small tubes and other things besides.

Note that solvents, varnishes, liquin etc (and sometimes oil paint) are classed as flammable and can't be sent by post, so a carrier has to be used. DHL seems to start at £8.50 which is why this is a price often quoted. I have not used Bromleys recently but their charges do seem the lowest and I might try it. C.B.

Landscape in Oils: Between Abstraction and Representation

A Course with Kenneth Le Riche

I recently joined seven others for 5 days of landscape painting with Kenneth Le Riche, based at venues in the Forres area. It was an intense week, exciting and exhausting! Here's how it went:

Monday (day 1): Slight setback when my car decided to die as I was setting off. Husband chivalrously offered to "take the week off" so that I could use his, if I ensured that not one drop of paint escaped into it. A stressful thought but soon forgotten.

Kenneth's signature croissant breakfast was a welcome sight at his studio, followed by introductions, preparation of painting boards and then a slide show featuring a wide cross section of landscape artists who used different kinds of palettes. We learned that each day we would use a different limited palette in the chosen plein air location.

So, armed with an earth palette of burnt sienna, ochre, paynes grey (Help!) and white, we set off to the lovely (private) grounds of Boath House and Stables.

We were to use observation today to make a representational painting, so I bravely included a gate (not something I am wont to do). It rained, but somehow we didn't mind. I was pleased with my gate and did my best with an unfamiliar palette that made me feel uncomfortable.



Tuesday: Findhorn village beach on a dull but dry day. The palette was lemon, cobalt blue, magenta and white. My kind of palette but I don't think anybody else enjoyed the magenta. Following the success of my Gate I put in a couple of Yachts! (I can't believe I did that, comfort zone right out of the window).

Wednesday: Another excellent slide show in the morning before a magical day at Burghead. Some tackled the harbour, others the beach and sea. Today's colours were cadmium red and yellow, cerulean, ultramarine and white. The slide show had included Ivon Hitchens, from whom I decided to take inspiration, but it wasn't my best day painting-wise. I was perhaps enjoying the seaside sunshine too much. But I had ice-cream.

Thursday: The Findhorn Foundation – weather hot now. I found a shady patch amongst the trees in the community garden – it was quite busy with a bit of a holiday feeling! By now I was well confused with the palettes and today's had no blue. Enough was enough, I was painting pots of flowers and admit to cheating. This was a productive day for me and I covered several boards watched by two young sisters who were perched on a tree. In the end I invited them to "have a go" and they made a great painting!



Friday: Our last day was spent at Logie Steading. A couple of artists bravely headed for the river path and the rest to the incredible garden in front of Logie House. So many potential paintings here from every angle. I had got myself a large piece of mountboard stuck onto another board and enjoyed some big brushes. At the end of the day we had a plein-air crit of the day's achievements. (This happened most days). ASI member Gwenda made a very successful painting (and didn't cheat with the limited palette). (below)

It was a full on week and I had a lot of driving to do, but it was good to get home to wash brushes and re-group. Kenneth provided all the materials, boards, palettes etc, plus a sketchbook and stool, and made sure everyone had what they needed each day. I found it useful to have my own brushes and my favourite tubes of paint, and as I am not good working on the ground I took an easel, a folding table, clothing for all weathers including waterproof trousers. The logistics of plein air oil painting can be challenging and you have to work out how you can be comfortable. How far you are prepared to lug stuff will have a bearing on where you choose to plant yourself.

All the locations had been carefully researched by Kenneth to have parking, loos and coffee within an easy distance, for which we were all grateful. I would recommend this course to anyone who is happy being outdoors, already knows how to use oil paint, and who is able to get on with it on their own for the day with occasional visits from the tutor (provided he can find you). It was also good to meet new people and be reminded of the lovely places to be found not far away.



C.B.

WHAT'S ON

*Once again we are grateful to **Jenny Hepburn** for compiling a list of current and forthcoming exhibitions for you to visit during the next month or two:*

Inverness Museum and Art Gallery

RSA anniversary Moving Image programme until 15 August plus other artists
Anne Bevan & Mary Bournemouth, RSA Academicians, 22 August to 17 October

Eden Court

August: Bryan Angus (printmaker) "Carving a Line"
Heidi Ross (photographer) "Small World"

Inverness Creative Academy (WASPS)

Visual Arts Scotland: "Strata" until 31st August. Contemporary artists.
Art Society of Inverness Annual Exhibition 7th to 16th August

Kilmorack Gallery

Jeanie Merry until 28th August (sculpture).

Castle Gallery

Summer Mixed Show until 29 August.

National Galleries, Edinburgh (Modern 1)

RSA School Art Award until end August
Peter Doig until 3rd January

V & A Dundee

Cat Walk, The Art of Fashion, until January 2027

Gairloch Museum

Rosanne Wiseman & Fiona MacKenzie until end August

*A recent painting day
at Rosemarkie Beach*

