



*Dumfries and Galloway
Fine Arts Society
Spring 2023*

On the cover

**Detail from Still Life With
Fruit by S J Peplow, in the
D&G permanent collection
at Gracefield**



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(Exhibition and workshop details and forms will also be available on the website: www.dumfriesandgallowayfineartsociety.org.uk)

The chairman writes:

We have survived the year 2022 and now emerge into our next century.

It was a really good year, with the Summer Exhibition and Gracefield's Centennial show, curated by Lachlan Goudie, then our successful Centenary Exhibition at Kirkcudbright Galleries.

We have to thank Anne Ramsbottom, Lily Knott and the gallery staff for putting on such a lovely exhibition. The centenary dinner at Easterbrook Hall was also in November to close our celebrations. Guy Peploe was our speaker for the evening and a good night was had by all.

Now we look to the future - the future of the society and the future of the council. Membership of your council is transient, people come, serve for a while and then make way for others. We try to spread the workload between council members so that no one job is too much for one individual. According to the constitution we should have up to 12 members of the council (plus the chairman, secretary and treasurer) but take a look at the back page and see the current situation...

We would value the support of another four or five members to join us in furthering the aims of the society. If you think you could take on a small part please get in touch with myself or the secretary, Brian Power.

The AGM on Friday April 21 at Gracefield Arts Centre at 11am will be followed by the centenary film about the society, produced by John Wallace over the last year.

We look forward to seeing you there.



Kathleen Woods

Kathleen

Diary dates 2023

April 21 Annual General Meeting at Gracefield Arts Centre, Dumfries. 11am

April 23 Handing-in for Harbour Cottage Gallery exhibition, Kirkcudbright, 11am-1pm. (Notify entries to Kathleen Woods by **April 18**)

April 24-May 6 Harbour Cottage Gallery exhibition.
(Collection of unsold work **May 6**, 3.30-4.30pm)

June 2 Drypoint and collagraph workshop with Hugh Bryden, Gracefield

June 24 Handing-in for 96th annual exhibition, gallery 1, Gracefield, 12-3pm (Notify entries to Kathleen by **June 19**)

June 30 Painting workshop with Bella Green, Gracefield

July 1-August 5 96th annual exhibition at Gracefield.
Private view **July 1**, 2-4pm. (Collection of unsold works **August 5**, 12-3pm)

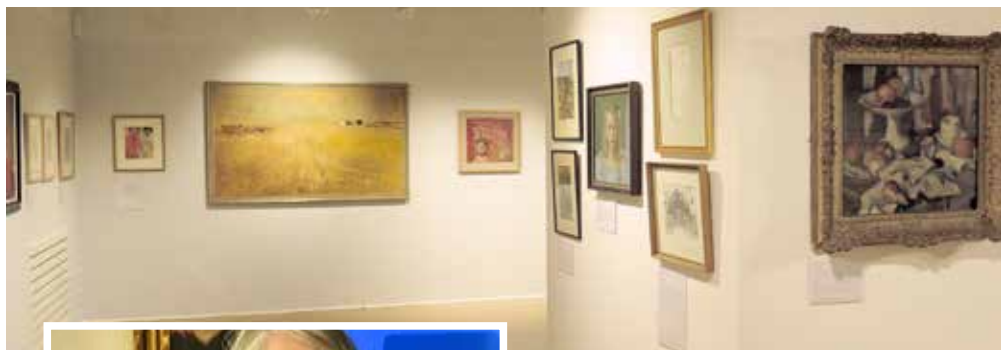
July 21 Composition and tone painting workshop with Ewan McClure, Gracefield

August 18 Collagraph workshop with Sarah Keast, Gracefield

Centenary year highlights



Following a spring exhibition at Ottersburn Gallery, Dumfries, the society's 95th annual show was held at Gracefield, Dumfries, from July 2 to August 20. Above, a part of the exhibition, and (below) a section of Centennial, a concurrent show of 100 years of art from the Gracefield permanent collection, curated by Lachlan Goudie



Left: Arts officer Dawn Henderby speaking at a preview night on July 8, when she introduced a video message of good wishes from DAGFAS president Patti Lean from Finland.

*Dumfries & Galloway Fine Arts Society
Centenary Exhibition*



Another major event was our exhibition at Kirkcudbright - birthplace of the society - from November 12 to February 19. Thirty-five of the works on show were sold.



A time to celebrate

Forty-seven members and guests got together for dinner at Easterbrook Hall, Dumfries, on November 18, when they heard a talk by Guy Peploe, grandson of the famed Scottish Colourist painter S J Peploe.



Above, Guy Peploe with president Patti Lean and chairman Kathleen Woods, who was presented with a bouquet (left) and thanked for all her hard work for the society. Below, a general view of the gathering.

Turn to the next page for a shortened version of Guy Peploe's talk



Peploe, on Peploe

A shortened version of the talk given by Guy Peploe, director of the Scottish Gallery, Edinburgh, at the society's centenary dinner on November 18.

"I am the son of a painter, Denis Peploe, and the grandson of Samuel John Peploe, who was born in 1871 and died in 1935. So I didn't know him..."



What of Peploe before his first known visit to Dumfries and Galloway, which was in 1914? As I say, he was born in 1871, and by the time, I think, he was 11 he was an orphan because his mother predeceased his father.

His father Robert Luff Peploe was a very able man. He was actually a banker. He was, when he died, the sort of chief executive of what was the Commercial Bank of Scotland, which was eventually acquired by, I think, the then NatWest group and absorbed into other banks. But at one stage it was the second biggest bank in Scotland with 300 branches. But sadly he died young so my grandfather, his older brother and younger sister were orphans and they were looked after by trustees,

one from the bank and then an older half brother, because there had been a previous marriage but his wife had died in childbirth. And he was at school in Edinburgh; then the question was what is this boy going to do now that he's finished with school? Initially he was articled to a law firm but by the time he was 18 or 19, he knew that he was going to be a painter. So eventually he did persuade the trustees that he should get a little bit of money and start a career as a painter.

He went to Paris... studying at the Academy Julian (where he described his tutor Bougereau as a damned old fool). But he won the silver medal in 1894 and also attended life classes

at what was the forerunner of the Edinburgh College of Art.

It was a long apprenticeship. He had a little bit of money that they inherited. It kept him going until his first exhibition in 1903. Ten years or so before that, in 1894, he went on a sailing trip with his brother, his older brother and a friend on a beautiful ocean-going ketch and they ended up in Barra. Here in the post office he met my grandmother Margaret, who was from Loch Boydell. She followed her heart eventually and got a transfer from Castle Bay to Frederick Street and conducted a very long drawn out romance and engagement with my grandfather. He didn't actually marry her till 1910, when she fell pregnant and they escaped from Edinburgh.

They got married in the registry office in Morningside, had a two day honeymoon in Broadway in the Cotswolds, and then went to live in Paris - a very happy and exciting time for the young couple.

My uncle was born in 1910 when they had a tiny studio apartment in Montparnasse. And this, of course, was the time when artists were in an extraordinary melting pot.... J D Fergusson, his great friend,

who persuaded him to move to Paris, ran a little art school called La Palette. And apparently Picasso beat a path to Fergusson's studio to meet the great man, who was ten years older than Picasso and already had a reputation as a sort of bohemian figure, as a paragon of the artistic life.

The studio was entirely painted white, white floorboards, white curtains, white walls and so on, and a sort of woodwork area to store pictures, a little round table and a chaise longue, and on the table, a pot of old fashioned long matches with purple heads - the only spot of colour in the entire studio. So very stylish, very individual.

Also in Paris at this time, running their own little art school, were Jesse M King and E A Taylor. Obviously, they had the Peploes near them. Living in Paris and not really able to earn a living, Peploe went back to Edinburgh in 1911 for a month or so trying to raise some money. And I'm ashamed to say he sold 22 paintings to the Scottish Gallery, to my firm, for I think £100, which really wasn't very much and seems very, very little today. But he was keen to clear out his studio and move on. The

work he was making at this time..... was very, very modern. These works were some of the first what you call Fauvist Expressionist works in British Art. His was a distinctive Scottish contribution to this very important moment in the development of art history. But they had to come back eventually and were settling back in Edinburgh in 1913. And then my father was born the following year in 1914.

When war broke out on 28th of July, Peploe was already 43 years old and he volunteered, but he was rated a three, which was unfit for draft. And he decided he needed to get fit. In fact, his friend Cadell had the same thought and went down to the south west of Scotland, worked on the harvest to get himself fit, and he eventually did join the 51st Highland Division. So Peploe came down to the south west where his friends from Paris, E A Taylor and Jessie M King had just moved into Greengates in Kirkcudbright high street, and they would have encouraged the Peploes to visit. My father Denis was born in March and his earliest memory was two years later, in April 1916, which is the Zeppelin raid on Edinburgh. They had a flat in India street... and saw the Zeppelin literally dropping bombs on to Leith. There were 13

people killed in that raid, an event that is largely forgotten.

On his way down to the Stewartry. Peploe must have spent a day or two in Crawford, the eighth stop on the old coaching route from London to Edinburgh, now bypassed by the M74 near Beattock. We know that because he actually made half an exhibition, quite a lot of small panels were painted in Crawford. There may have been one or two visits. In Kirkcudbright for the first time, Peploe painted the schooners in the harbour, the castle, and the Tolbooth, importantly, and the streets.

These pictures were a development from France. They are clear, strongly delineated works with strong structure, modelled in brilliant light. The Taylors were already greatly involved with the community, Jessie King organising pageants. Perhaps it was the next year that she persuaded Peploe to perform as the Pied Piper, leading the children through the streets of Kirkcudbright. On subsequent visits during the First World War, Peploe painted the Solway and Dalbeattie and in the autumn painted the fields and haystacks. His famous view of the town of Kirkcudbright [pictured] in a larger format on canvas was



painted in 1918 and is in the Fleming Collection. When the war finished, at Cadell's urging, he went on his first painting trip to Iona. He would have been to the Hebrides before and maybe to Iona before that. But from 1919, Iona became his primary destination and inspiration for landscape painting.

However, he was back in 1926. They'd had a tour to Cornwall and one or two other places, and he stayed in New Abbey while Margaret went back to Edinburgh...He stayed

somewhere called the Commercial Inn, which I don't think still exists as the Commercial Inn but it may well still be the hotel in the middle of New Abbey. And I think it was here actually that he must have stayed for some weeks and he painted some works that I think frankly are masterpieces, quite different from previous landscapes - rich sonorous works where trees become the dominant presence in the composition. There is one of Sweetheart Abbey which has a wonderful large yellow passage in

the centre of the painting, which is obviously made with the palette knife - a very, very physical kind of painting...

These paintings, I think, are a tremendous advance and with other subjects as well. He made wonderful paintings of Boat of Garten, up in Speyside and also in Cassis and Antibes, importantly, in 1928 and 1930. Some of these pictures, particularly of trees, make a significant corpus of exceptional paintings. They are like the late tree paintings of Cezanne; trees became the subject through which Peploe could express a deep connection with nature.

It was probably also on this trip that he painted at Shambellie, the country home of the Stewart family. Ted Stewart was an exact contemporary of Cadell and his great friend as well as his lawyer. Cadell was a frequent visitor down there. He didn't actually make much work down there but he certainly made the introduction to Peploe and that ancient woodland around Shambellie House again fed into this particular obsession I think Peploe had at this time, with these wonderful trees. So as far as we know, the final visit was back

to Kirkcudbright in 1931. This was an alternative to the usual summer visit to Iona. This time he stayed at the Selkirk Arms, which does still exist...

Peploe wrote regularly to his wife in Edinburgh....He believed in the application of hard work - what McTaggart called the good habit - but without a studio and as a lifelong plein air artist, he was entirely reliant on the weather, and subjects which seemed promising at some point could quickly be lost. From his correspondence you would scarce believe he ever painted anything. The first letter runs: "My Darling and Denis, Got your letter this morning. The rain is coming down hell for leather and cats and dogs this morning. What a week it's been, and when I was looking forward to something better. It surely can't go on for another week..."

"I had supper with the Taylors and a most magnificent meal: grapefruit, a delicious cooked sole, a really marvellous omelette, and the best custard pudding I've ever tasted, with pears...I expect to be home at the end of the week. But I do want to finish two things. There's been no chance of painting



Samuel John Peploe, pictured in about 1920

My father had gone to Edinburgh College of Art in 1931 and was on his post diploma year when Sam died in 1935. He then had an interesting war, training with the commandos and ending up in SOE in the southern theatre, and he might have stayed in with a career in MI6, but instead came back to Scotland and picked up his brushes again. He made several trips to the south west again, visiting the Taylors in Kirkcudbright. He told me - you can take this with a pinch of salt if you wish – that Taylor always had a loaded revolver in the glove compartment of his car and a mistress in Dalbeattie.”

out, and lately I didn't have the devil's luck with weather. Always I'm beginning to feel like painting, but get no chance. I would like a whole summer in the country with you and Denis. Love SJ. “

In a subsequent letter, he complains “Lush grass and green trees. You can see nothing for leaves.” It's also clear that he's an intensely shy man. He's avoided the company of 'Op' and Sassoon [Charles Oppenheimer and David Sassoon]. However, of the 75 landscape works listed in Art UK - the record of all works in public collections which anyone can view online - 16 are of Dumfries and Galloway, just over 20% of the total. So the south-west was a very important and productive locale and inspiration. .

Speaking of his own many visits to the region, Guy Peploe said he had always found it a place of great, independent thinking and action; full of character and surprises that it continued to produce.

“A ferment of great creativity bodes very well for Scotland and most particularly for the future of the Dumfries and Galloway Fine Arts Society,” he concluded



Spring Exhibition

Harbour
Cottage Gallery,
Kirkcudbright

Monday April 24
to Saturday May 6

Members are invited to submit three paintings or artworks for this exhibition. Two pieces will be displayed and the third held for replacement in case of sale.

In order that a list of exhibitors and works can be prepared, please scan and email a completed application form to Kathleen Woods on woods664@btinternet.com or post to 10 Davie Gill Park, Thornhill, DG3 5AH by **Tuesday April 18.**

Up to 20 cards priced at £2.50 each will also be accepted.

Artwork must be labelled with the title, medium, name, address of artist and the price. **Please use your own label and affix to back of painting.** Paintings must be framed with rings and cord ready for hanging. A deep box canvas may be unframed.

The artwork along with an entry fee of £3 per item must be handed in at Harbour Cottage Gallery on **Sunday April 23 from 11am to 1pm.** Sales commission to DAGFAS will be 30%. The exhibition will be open from 10.30am to 4.30pm daily. Artworks not sold must be collected on **Saturday May 6 between 3.30pm and 4.30pm.**

HARBOUR COTTAGE GALLERY EXHIBITION ENTRY FORM

Name of Artist:-

Address:-

E-mail Address:-

Telephone No:-

Title:-

Medium:-

Price:-

Title:-

Medium:-

Price:-

Title:-

Medium:-

Price:-

We will need help to staff this exhibition so please indicate your preferred dates. Sessions will be either full days 10.30am–4.30pm or half days 10.30am–1.30pm or 1.30pm–4.30pm

	Sunday April 23	Monday April 24	Tuesday April 25	Wednesday April 26	Thursday April 27	Friday April 28
10.30 -1.30						
1.30 -4.30						
	Saturday April 29	Sunday April 30	Monday May 1	Tuesday May 2	Wednesday May 3	Thursday May 4
10.30 -1.30						
1.30 -4.30						
	Friday May 5	Saturday May 6				
10.30 -1.30						
1.30 -4.30		Collection 3.30-4.30				

THE 96th ANNUAL SUMMER EXHIBITION

*Saturday July 1 to Saturday August 5, 2023
at Gracefield Arts Centre, Dumfries.*

HANDING-IN DAY at Gracefield Gallery 1 (old building):
Saturday June 24 from 12 noon to 3pm.

Work should be unwrapped and framed to a high standard and have strings or mirror plate fixing. Please make sure your DAGFAS labels are attached to the back of the paintings.

Please notify Kathleen Woods of your entries, by Monday June 19 to enable listing prior to handing in.

Official labels and schedules must 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 K. Woods on 01848 331403 or email woods664@btinternet.com

You can also download and print labels from our website: www.dumfriesandgallowayfineartsociety.org.uk or obtain labels from Ottersburn Gallery, Dumfries, and Gracefield Art Centre

Labels must display in BLOCK CAPITALS:

1. Exhibiting name of artist and address
2. Title of work
3. Medium
4. Price (mark NFS if not for sale)

All schedules should be signed by the artist confirming that all works submitted are original works. Information on the schedule must tally with that on the labels and completed schedules must accompany works submitted.

There will be selection for this exhibition. The hanging committee reserves the right to reject work that does not meet the entry criteria.

Only members and associate members whose current subscription of £20 is paid on or before February 28, 2023, may submit work.

You can submit up to 4 works in total (not 4 in each category). Space is limited and we can accept individual works no larger than 120 x 120cm – if your work is large, please submit fewer works.

Categories:

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

Drawings

Original fine art prints and digital prints*

Sculpture

Crafts

*An artist's digital print is not a reproduction but a limited edition work of art that does not exist in any other form.

Submission fees of £3 per item will be payable. Dumfries and Galloway Council charge the society commission on sales at 30% this year. On each £100 sale the exhibitor will receive £70.

Rules:

1. No direct copies of other artists' work or commercial work will be included.
2. Work shown in previous DAGFAS exhibitions is not eligible.
3. Exhibitors will not be allowed more than one item marked 'Not for Sale'.
4. Framed works must have rings and cords, with rings affixed not more than one-third from the top of the work. Large rings on large pictures. Long strings on all tie-on labels attached to the back of paintings.
5. The details on the tie-on label will be those on which information will be based.
6. Works in unusual frames (eg metal frames) or those which would be awkward to hang or display may have to be rejected on these grounds alone, 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. Rejected works can not be collected at the preview.

9. Only deep box canvases (minimum 3-5cm deep) will be accepted unframed.

10. The council reserve the right to reject works seen as inappropriate for this exhibition.

**Private view for members and friends
Saturday July 1, from 2pm to 4pm**

Works hung, but unsold on closing day must be collected by the artist or his/her agent on Sunday August 5 between 12noon and 3pm. Any change will be notified. Thereafter the society accepts no further responsibility

Assistance please!

Help is needed for handing-in, hanging and private view. Please contact Kathleen Woods if you are available

Centenary gift to permanent collection

The society is making a contribution to the Gracefield permanent art collection on the occasion of the centenary.

This tapestry by Gyllian Thomson has been chosen by the Gracefield administrators as part of the gift.



Gyllian exhibited work in the centenary show at Kirkcudbright Galleries and has recently had a solo show of her tapestries and paintings at the Scottish Art Club in Edinburgh.

Summer workshops

June 2

Hugh Bryden

Drypoint and collagraph printing

10am-4pm

June 30

Bella Green

Getting 'looser' in painting

10am-4pm

July 21

Ewan McClure

Pictorial composition through

tonal grouping 10am-4pm

August 18

Sarah Keast

Collagraphs 9.30am-4-5pm

**Workshops may be booked via the Shop page on our website -
www.dumfriesandgallowayfineartsociety.org.uk/shop
They take place at Gracefield Arts Centre, Edinburgh Road,
Dumfries.**

Hugh Bryden

June 2

Drypoint and collagraph printing

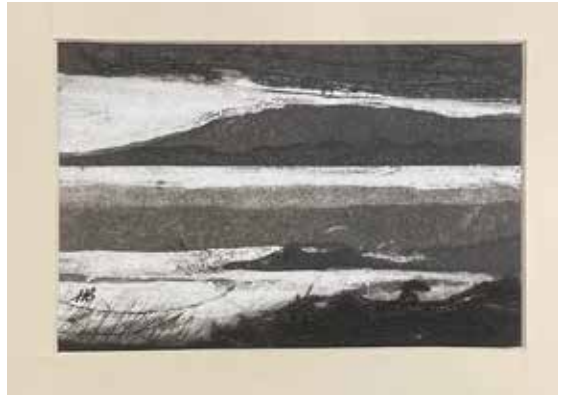
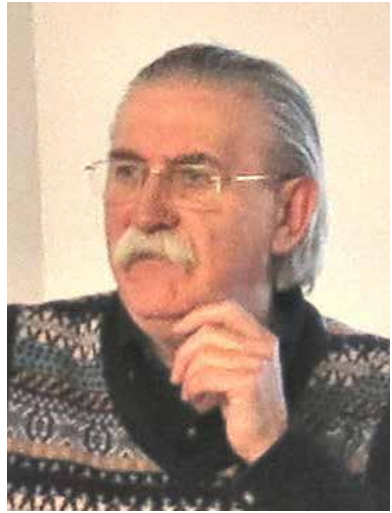
Hugh says: "We will make and print a small drypoint print then make several collagraph printing plates."

"We will then experiment with monochrome and colour printing and combining the techniques to make a small suite of prints."

"All materials will be provided but participants should bring an apron or old shirt to protect their clothing."

Hugh Bryden has been printmaking for over 50 years. He has exhibited widely nationally and internationally. He was an art teacher in Dumfries and Galloway for 30 years.

Examples of Hugh's drypoint and collagraph art



Bella Green

June 30

Getting 'looser' in painting

Bella says: "There are different degrees of 'looseness' and many ways of being 'looser'. But usually this term means allowing painterly marks to play an expressive role and be seen in the finished work.

"Often it is not the physical act of making looser marks that is the issue, but inner mental blocks - such as, 'I'm scared of making a mess!' or technique-based barriers - like 'I don't know how to add more colour without making mud!'. This class will introduce you to strategies for your painting practice which will help you overcome these."

What to bring: ideally acrylics, but oils OK too.

Originally from Glasgow, Bella moved to Dumfriesshire in 1997. She lives in



Lockerbie where she works in her studio most of the time and runs a few face-to-face painting workshops each year. She is known for her vibrantly coloured, playful still lifes, and works mainly in acrylics and oils.

She is a very experienced teacher and taught colour and drawing for 20 years at the Royal College of Art in London.

She trained at Harrow School of Art and has a BA(Hons) in Fine Art Painting from Norwich School of Art and an ATD from Leicester University.

Ewan McClure

July 21

Pictorial composition through tonal grouping

Satisfying pictorial design rarely happens by accident, Ewan says.

In this workshop he will share a reliable strategy for setting up a composition that fosters a painterly way of seeing and interpreting the subject. He will demonstrate some opening moves to get a still life oil painting confidently underway.

By grouping elements into larger silhouettes of similar tones, he will shift his thinking from 'object units' to 'tonal units' and will discuss the function of lost and found edges for painterly realism. The core principles can be applied to any subject and in any medium, but students are



encouraged to opt for still life, for a hands-on exploration.

Some still life objects will be provided by Ewan, but you are encouraged to bring anything of your own that you might like to include. And bring your preferred painting or drawing supplies

Inspired by the great painters of the past, Ewan specialises in direct, observational painting in oils. He lives in Kirkcudbright, continuing his role as the Artist in Residence at Broughton House.

Sarah Keast

August 18

Collagraphs

Sarah writes: "Collagraph is a form of printmaking using collage to make a design which is then printed using an etching press."

"In many ways it is one of the most environmentally friendly forms of printmaking, recycling left-over and waste materials to make the printing blocks and using non-toxic inks and cleaning up using vegetable oil and washing-up liquid.

"The process involves constructing a printing block on a recycled piece of card using paper, carborundum grit and other materials. The rougher materials will print darker tones; smooth areas will print as pale tones or white. The block is then varnished. Once dry the block is inked using etching



ink, then printed on thick, dampened paper.

"Participants should bring an apron and wear clothes suitable for messy working."

Materials will be provided.

Sarah works in printmaking and mixed media, combining paper, fabric, ceramic and found objects. The final works are paintings, assemblage or prints. She has been exhibiting since 2010.

Margaret Robb



Margaret and some of her portraits. *Image from the website windsoverstudio.co.uk*

“ A great supporter of Dumfries and Galloway Fine Art Society and a good friend to many of us. She will be sadly missed.”

“Oh so very sad to hear this news. Fond memories of sitting for both Margaret and Sandy. I will always remember her support.”

“Such a kind, lovely person, I will miss her.”

These were just some of members' reactions to the news that Margaret had died in January. Margaret Robb (nee Anderson) was a past president of DAGFAS and was made an honorary life president at the society's 90th annual show. She had exhibited regularly with the society since 1987.

She trained at Harrogate Art School and Edinburgh College of Art and gained a teaching diploma at Moray House College of Education.

She was a full-time visiting art specialist in primary schools from 1966-96 and was a former member of the D&G Visual Arts Steering Group and the Spring Fling open studios steering group - she was also a Spring Fling participant for several years.

Margaret exhibited her work widely, including a Gracefield exhibition, His and Hers, with her husband Sandy Robb in 2001.

She concentrated on portraiture in recent years, working only from direct face-to-face observation in actual sittings.

The Annual General Meeting of Dumfries and Galloway Fine Arts Society will take place at Gracefield Arts Centre, at 11am on Friday April 21, 2023

The business meeting will be followed by a showing of the film commissioned by the society to mark our centenary.

Minutes of the annual general meeting held at Gracefield Arts Centre on April 22nd 2022

Present:

Kathleen Woods (Chair), Patti Lean (Hon President), Brian Power (Secretary), Ian Irving (Magazine and Website Editor), Ruth Hanson, Sheila Gilpin, ANOther, John Lethbridge, Iris McKie, Penelope Symonds

Apologies:

Audrey Grierson, Caroline Hone, Maureen McKeown, Fiona Robertson, Alison Corfield, Anne Laird, Valerie Sadler, Valerie Crichton, Joan Pollard, Hugh Bryden, Jim Macauley, June Marchbank, Alan Hawker, Muriel Collins, Lyn Dobie

Previous Minutes:

The Minutes of the AGM of 16th April 2021 had been previously circulated and

were accepted without amendment. No matters arising.

Accounts:

Kathleen presented a brief summary of the accounts from the Treasurer. No payments were currently outstanding and the account at present stood at £9,880.92. This was larger than usual because of the cancellation of live exhibitions, talks and workshops during the pandemic. Some of this excess would fund projects marking the society's Centenary: the production of commemorative cards and mugs, a short film depicting the past and present of the society, the centenary dinner in November, and the autumn exhibition in Kirkcudbright, the birthplace of DAGFAS. It had been agreed that the society would purchase a picture (by a past or present member) to present to Gracefield for their collection. The amount to pay had yet to be decided. Although some members had updated their subscription payments there was still a significant number paying at the old rate(s). These were sometimes difficult to contact or even identify. It was now possible to make online subscription payments and booking of workshops on the website, by Paypal or banker's order.

Audrey has reported that now she is working full time the work of Treasurer is proving quite demanding and she

wondered if any member would be prepared to help in the role of assistant Treasurer.

Council Members:

Since the last AGM three members of the Council had stepped down. No-one had come forward subsequently and no member was proposed at this meeting. It was likely that members would need to be approached individually in the coming weeks and months to try to make up the numbers.

Programme:

The summer programme was in place and could be viewed in the magazine and on the website. The programme for next winter and summer was still to be planned, when a new organiser was appointed.

Website and Magazine:

Ian was complimented on the production of an excellent centenary edition of the magazine. He reminded the meeting that DAGFAS is on Facebook and Instagram.

Future Activities:

There was general discussion on where DAGFAS goes from here as we enter our second century. The turnout at the AGM has been poor for a number of years (participation was significantly better at the last two AGMs which were held

via Zoom); the Council was chronically short of members. These were problems common to many organisations

Following the meeting **Mr Peter Kormylo** gave a very interesting and informative talk on the progress of the Midsteeple Project, which aims to renovate and revitalize the centre of Dumfries, which has become progressively more run-down.

He also took time, as a Ukrainian Scot and prominent member of the local Ukrainian community, to talk about his involvement in the response to the crisis following the Russian invasion of Ukraine, the reception of refugees and the sending of humanitarian aid to reception centres near the border.

He commented on how generous and welcoming the people of Scotland were, and how the USA and UK were leading the world in the military support provided to Ukraine.

Your council

President

Patti Lean

Chairman and exhibition organiser

Kathleen Woods

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Council members

Ruth Hanson, Joan Pollard, Gyllian Thomson

Find DAGFAS at:

web: www.dumfriesandgallowayfineartsociety.org.uk

Facebook: www.facebook.com/fineartssoc

Instagram: www.instagram.com/dagfas20/

