



talc. 2017

(de)code landscape



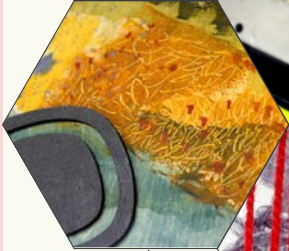
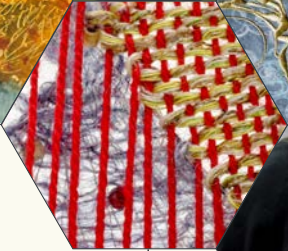

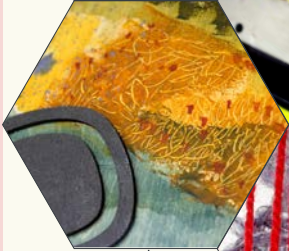
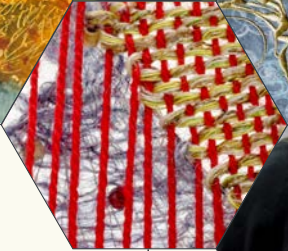
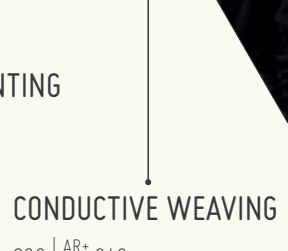

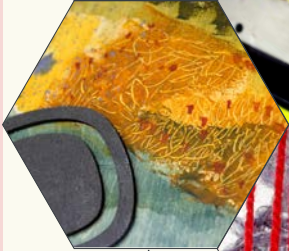
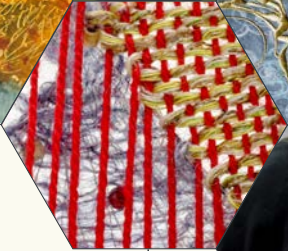
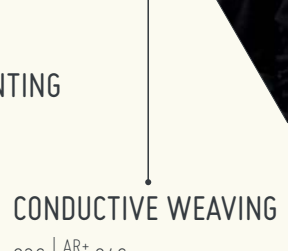


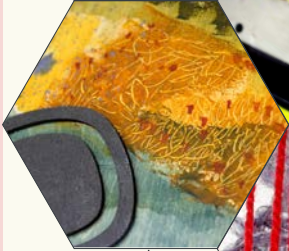
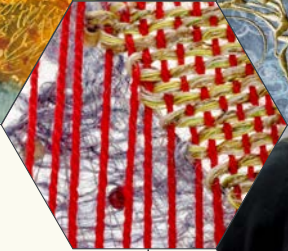


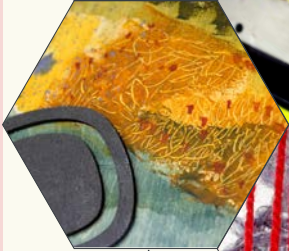
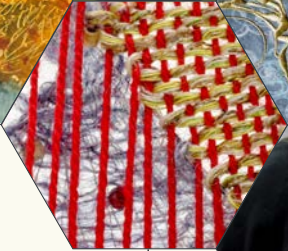


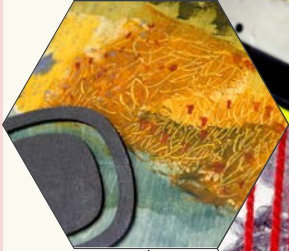
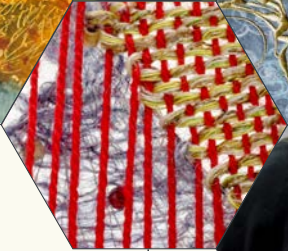


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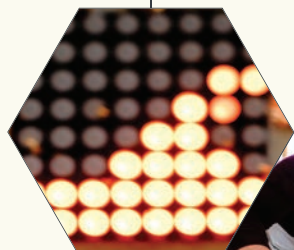
(de)code landscape

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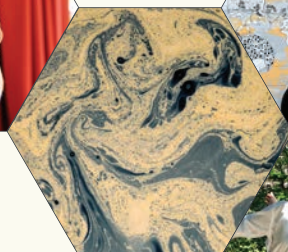


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talc. (de)code landscape

Time flies – *talc.* turned 15 this year (our sincerest thanks to former Chairperson Mary Y. Smith) and we have now been offering our creative media and arts programme within Argyll and the Islands for more than three years!

This magazine-like documentation mainly covers the project *(de)code landscape*, funded by Young Start, including workshops in conductive printing, conductive weaving, sculpture and 3-D print, wearable design, LED-light animation, digital textile print and -embroidery, sound programming, sampling and musical instrument making, video drone filming and stage design. A few things changed in 2017: there were more sound related workshops in *talc.*'s programme. Other workshops were entirely new, for example we offered a contemporary dance week during *talc.*'s Summer arts school.

During the *(de)code landscape* project, we also further established *talc.*'s Young Artist & Work Taster Scheme, which allows young people to create their own project and to have time in a studio of a professional artist. This year, for the first time, a fantastic opportunity was created for a young person to work with *Argyll and Bute Council's* Planning department, for the Work Taster "Architecture". To have an insight into different creative job realities – however diverse – helps our young people to explore possible futures and the pathways they might take, and to look at what they need to do now to get there. We feel immensely proud of these Young Artists and wish them all well for their future – creative it will be, for sure!

The focus of our creative media | arts educational programme is still on young people aged 10-25, but there are opportunities for people beyond 25, like the intergenerational regular drop-in sessions, or the occasional parent & child art projects, such as the pilot project to work with P5 pupils at Tarbert Academy. There are also new collaborations – working with the *Travelling Gallery* is a great pleasure, as the art bus brings contemporary arts exhibitions into the area. *talc.*'s *Plug-In* sessions in Oban found a home at *Rockfield Centre* and more young people from Oban accessing *talc.*'s resources than before. It was also a great opportunity for some of the young people to show a small exhibition, called *Collections of an Invented Nature* at *Kilmartin House Museum*.

The workshop programme is structured with three different objectives in mind:

1. to engage many young people to access contemporary arts, digital media and creativity skills through experimentation
2. to help develop artistic skills to the next level for young people in small groups
3. to offer 1:1 support for those who identify a career in the arts and the creative industries as their aspiration.

Thematically *(de)code landscape* was inspired by the land- and seascape we are surrounded by; it helped the

young people to interpret the landscape they live in for themselves, and for others. The aim to connect the wealth of traditional arts and crafts in the area with the potential of the new digital, design strategies and contemporary concepts – holds quite a few benefits: there is no need to start at zero and it makes a lot of sense to build on the skills already gained. Using a computer or digital technology during the art making process is not at all daunting, for those who are already good at making.


What do we wish for the next projects? More collaborations with scientists and research projects to encourage our young people to cross disciplines. More time and space for the young people to develop their own projects. And building on the success of the sound and electronic music workshops this year, we will offer more in this area next year.

This documentation again invites you to use "aurasma" to experience the augmented reality feel – scan the marked pictures and watch a film, or listen to sound, created by young people of this area!

Louise Paterson · Chairperson, **Nicole Heidtke & Stefan Baumberger** · Lead Artists & Producer

How to AR+

Aurasma is a free app which can be downloaded from the App Store or Google Play onto iPhones and iPads, and Android phones and tablets version 4.0 and above.

1. Launch the Aurasma app, create your own free account, go to *"Discover Auras"* and type in: *"talctarbert"*
2. Click on *"talctarbert's Public Auras"* and follow us
3. Go back to the home screen, press the purple scan button to open the viewfinder. When the viewfinder is open, it shows a bouncing scanner that is "looking" for something to recognise. As soon as it locks in on an active image with the  AR+ symbol, the scanner will change to a pulsing target shape. Depending on your network or wifi speed, the app will then launch the augmented reality experience.

Foreword

*"The 2016-17 Programme for Government committed to **A Culture Strategy for Scotland**, proposing the principles of access, equity and excellence. The strategy will position culture as having intrinsic value and contributing both directly and indirectly to the health, wealth and success of our nation, defining Scotland as a diverse and distinct society with creativity and innovation at its heart."*

<http://www.gov.scot/Topics/ArtsCultureSport/arts/culture-strategy>
accessed 2nd November 2017

I was honoured to be asked to be Arts Advisor for *talc.* There seems no more pressing and vital work in the arts than to link urban and rural spaces, to explore new technologies and to educate through creativity. I fondly imagined that my role might be to suggest strategies, technologies and teaching techniques. This has turned out to be a small part of the role.

In fact, the learning has mostly been the other way round. I have been consistently surprised and delighted by the forward-looking and cross-disciplinary outcomes of these projects. Digital technology is revealed as the catalyst to new engagements with craft, with tradition, and with the new. The learning and the achievements of the students at such a crucial stage of their development is both satisfying in itself and develops their life skills and their sense of possibility.

I now see my role as being to proclaim the resourcefulness and exploratory energy of these personal and group projects, and to do whatever I can to introduce these ways of working to a wider network. Typically, *talc.* is already reaching outwards, for example through the Travelling Gallery connection.

The way of working which *talc.* has pioneered requires several things; among them are confidence, modesty, sheer artistic talent, listening skills, and ability in negotiating. It needs one eye on what is already offered, the other on what can be achieved with the right input.

There's a further aspect to what organisations like *talc.* can achieve; for a long time, people from remote areas and people from areas of deprivation have felt that the arts isn't for them, or that it's not a real job. Working with schools and with teachers and youth organisations, the possibilities become more visible. In times of economic hardship, the concept of a 'real job' is itself under threat. Learning how to link tradition, craft, and the contemporary may well turn out to be a wise move in the long run.

Gair Dunlop · Course Director (Time Based Art & Digital Film), Duncan of Jordanstone College of Art & Design and Arts Advisor for *talc.*

techniques used —> mixing ink
creating (laser cut) stencils
spray painting
understanding electronic circuits
creating & recording sounds
Makey Makey

software used —> Adobe Illustrator
Soundplant

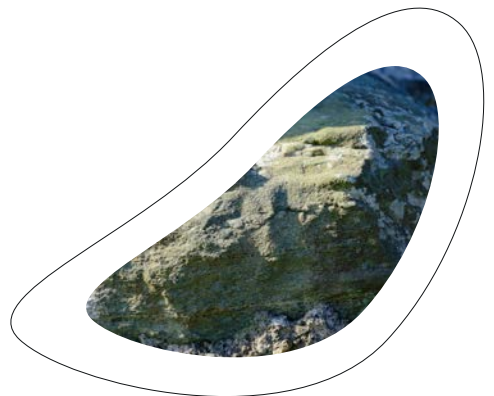
CONDUCTIVE PAINTING



The Conductive Painting workshop at Tarbert Academy was all about collaboration. Every child of the P5 class created their own painting and added a conductive area to it. Then sounds were played with simple musical instruments and recorded. The conductive areas of the painting were connected to a Makey Makey microcontroller, so that as someone touches the painting, the recorded sound is triggered. As every child had chosen to depict a little microstructure found in nature during a walk around the castle, all organically shaped paintings together formed a collaborative piece.

Some of the P5 pupil came with their parents to talc. to create another collaborative work. Each parent and child pair worked on one half of a piece, inspired by the sea. Together, they then chose the sounds that their artwork would produce when touched.

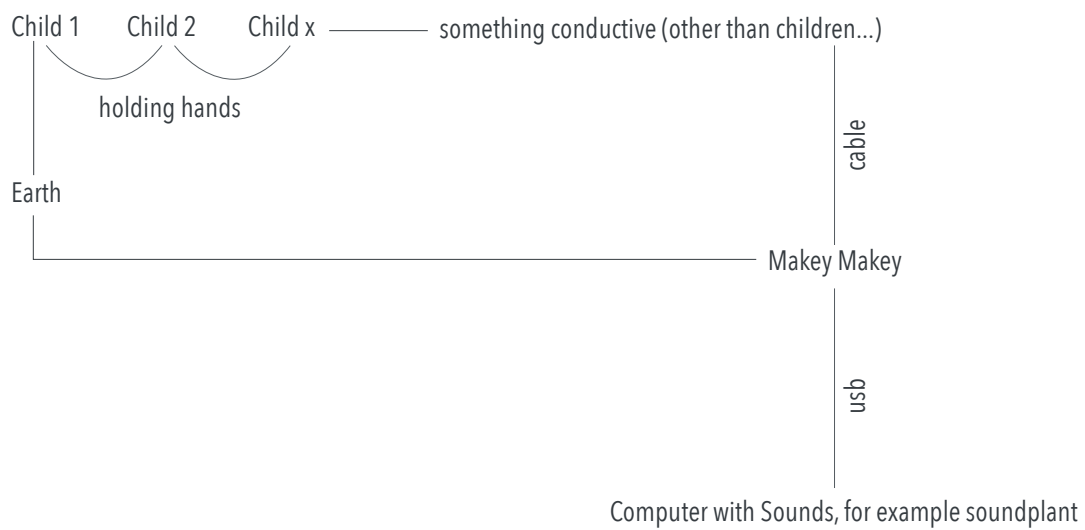
The P5 pilot project was supported by Creative Scotland.



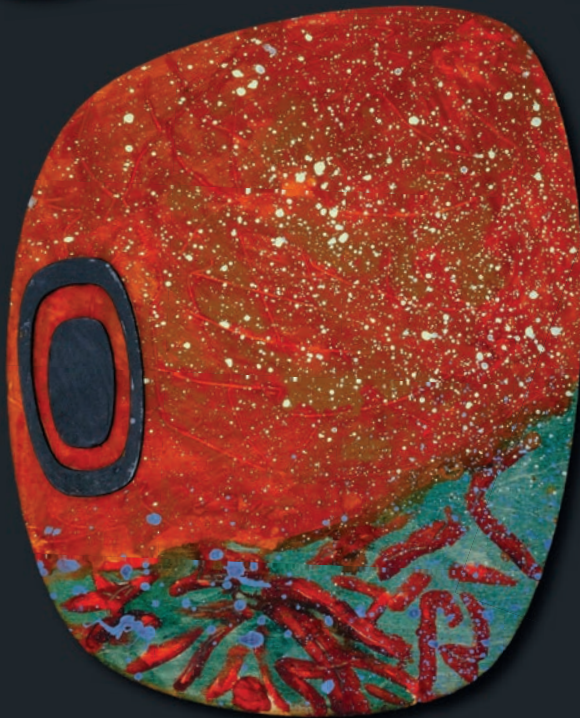
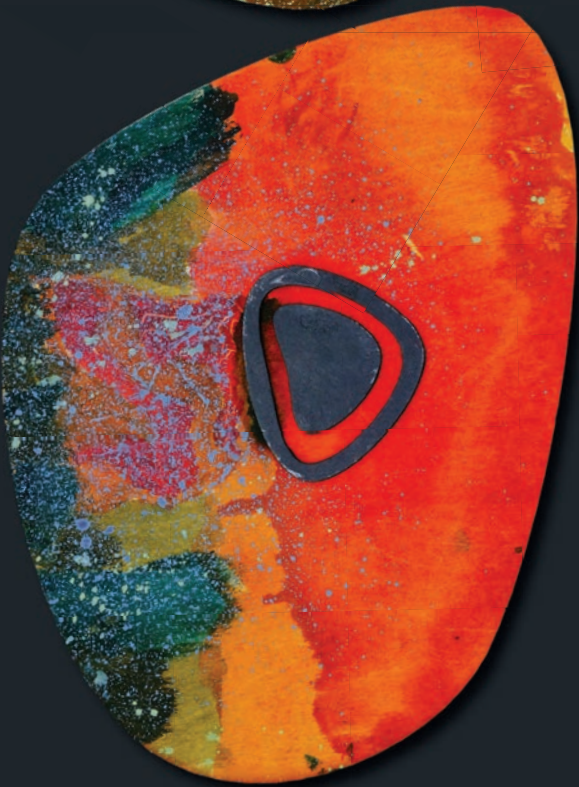
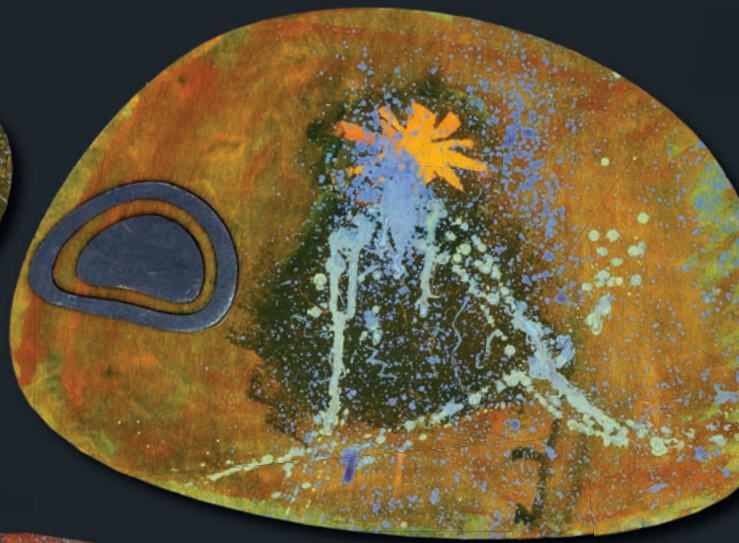
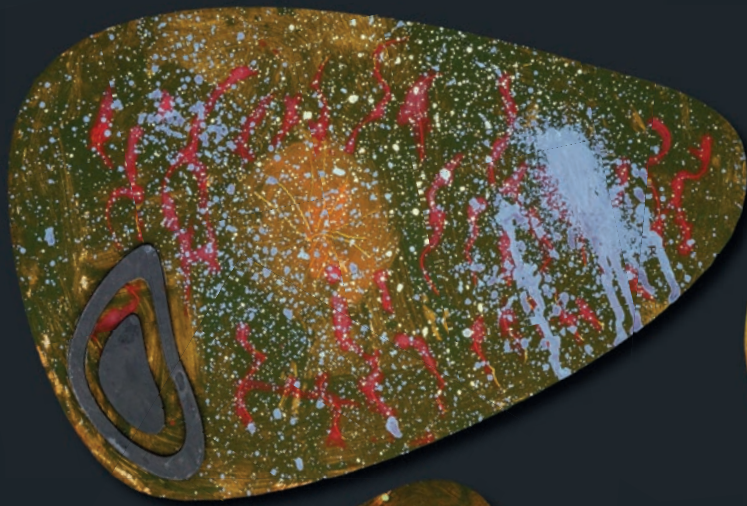






















My daughter and I loved taking part in the project that talc. ran with Tarbert Academy. She had already done some really interesting things with talc. during class time, and parents were then invited to work with their child after school.

It was such a good idea to extend the creativity out in to family time... We would never try these new techy creative things at home on our own! To be given the opportunity to work together with messy paints, with technology that was new to us, and to expand our ideas about what art and creativity is, was wonderful and challenging.

We wouldn't do this stuff without talc. – It's an invaluable resource. Living in a very rural, remote location means that our kids may not get chances to explore different pathways and creative life opportunities. Art at school can offer a rather limited creative experience – talc. workshops give our children (and us, their parents) these opportunities that would be so hard to access otherwise.

Anna Dawton · Mum







techniques used —> creating laser cut stencils
mixing ink
screen printing
Makey Makey MIDI interface
Elektron Analog Rytm
sampling
step sequencing

software used —> Adobe Illustrator
Max 7
Soundplant

CONDUCTIVE PRINTING

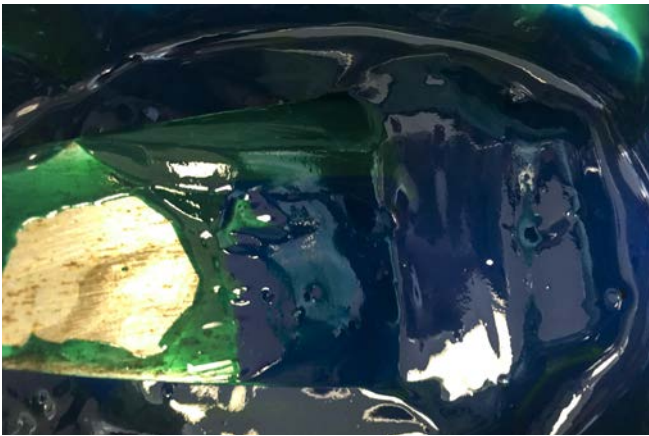
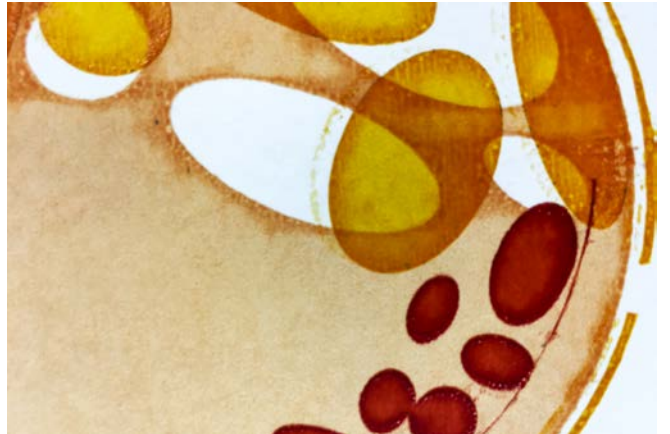
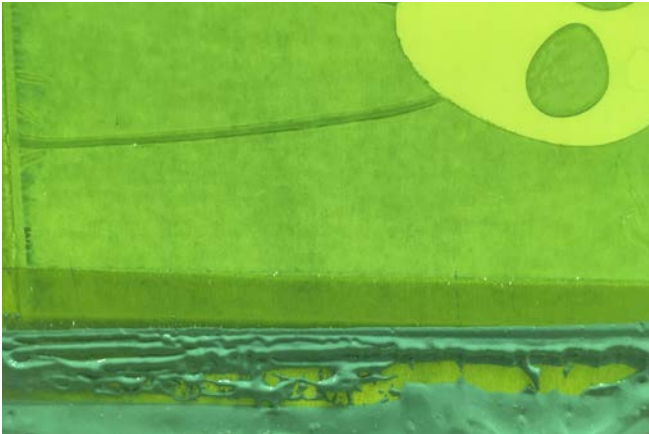


Screen printing for the first time is a challenge – and if it was not enough to get all the layers of stencils sorted and not to get too nervous about pulling the ink with a squeegee through the mesh – we added the extra challenge to think about incorporating conductive areas. This comes with its own rules: the conductive areas need to be close to the edges of the card; there needs to be an "Earth" close to the areas to trigger the sounds. However, learning a semi-industrial reproduction technique is a satisfying experience and once mastered, students gain the self-confidence to use the technique again.



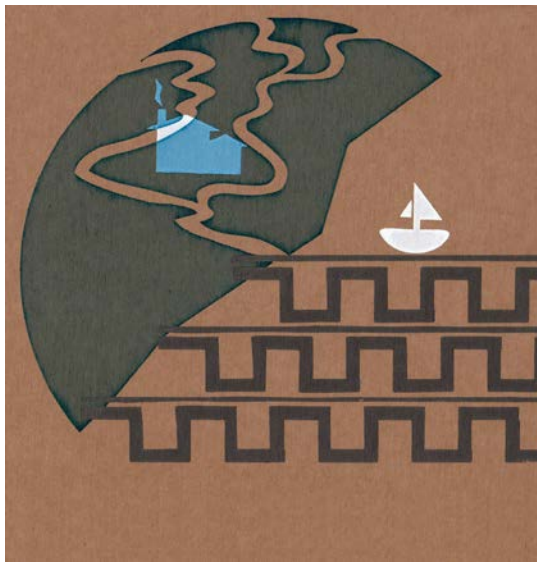






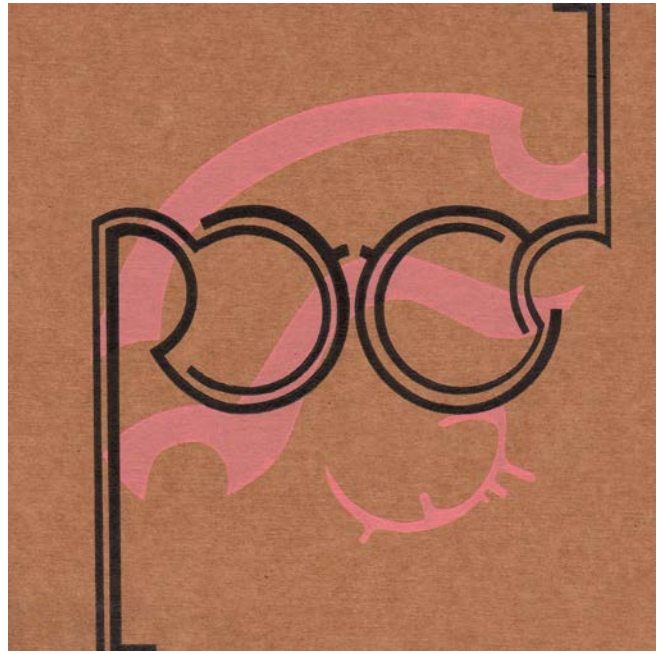






Earth
Sound 1
Earth
Sound 2
Earth
Sound 3









techniques used —> weaving
darning
using conductive thread or beads
connecting threads to touchboard
connecting touchboard to computer
recording sounds

software used —> Garage Band
Soundplant

CONDUCTIVE WEAVING



The conductive weaving module was developed for a CPD training *Creativity Works – Textiles in 3D*, delivered by C.A.S.T. Laser cut weaving looms were designed to be used as wearables, like rings and bracelets. The weave was not meant to be taken off – the loom, the warp and the weft created together one little sculptural piece. Some yarns used were conductive, so they could be attached to a touchboard and a computer, to play sounds with softwares like Garage Band or soundplant.

The CPD training for Argyll and Bute was funded by Creative Scotland and Education Scotland.

Creativity Portal Scotland —> <http://creativityportal.org.uk>

From Helensburgh to Islay and from Campbeltown to Mull we crossed bridges, took ferries, negotiated round cattle and covered many a mile on single track roads. Argyll's schools are located in some of Scotland's finest and most diverse landscapes and vary in size from miniscule remote rural primaries to large town comprehensives. The weather was as varied as the roadways, changing day to day as we encountered moments of glorious sunshine on wide stretches of sandy shore, or all the drama of a storm at a misty lighthouse. Dragonflies, gannets, oystercatchers and migrating geese graced us with their presence and set the tone for a splendid journey into creativity.

The welcome at a wee school on an Island is something very special, but each school, big or small, made us feel like we were just what they had been waiting for and embraced the challenges ahead. Following our presentation of rich delights from the history of textiles to the use of interactive media in contemporary fashion, we gave a short group of films documenting "conductive" work made within the last year by students of talc. It is always a joy in Argyll to trace a long-lost friend or pupil and the proud moments for former teachers were plenty. We discussed and debunked the creativity myths and extolled the virtues of creativity across the curriculum. Taking time to re-affirm ourselves as a Creative Learning Network and hooking into the creativity portal. The majority of attendees were primary staff although secondary Science, Art & Design and also Technology/Home Economics were significantly represented.

Multiple shapes of wearable looms, as intriguing as the landscape, had been laser cut and assembled in advance. With each teacher choosing their own level of challenge, the weaving began.

Warps and wefts, over and under, through, back and across.

Memories of sewing classes gone by, Fathers teaching children to knit, Macrame and 1970's string pictures all flooded back. The chat murmured on as the hands got to work.

Fiddly fingers and eyesight no good for threading needles reminded us what it must be like for the children – especially the very little ones and those with fine motor difficulties. What a valuable reminder this was.

Then came the exciting part – the "magic" microcontroller.

How could a thread conduct a charge?

How could that charge play music?

Quite simply join with croco clips to the "touchboard" and play a tune.

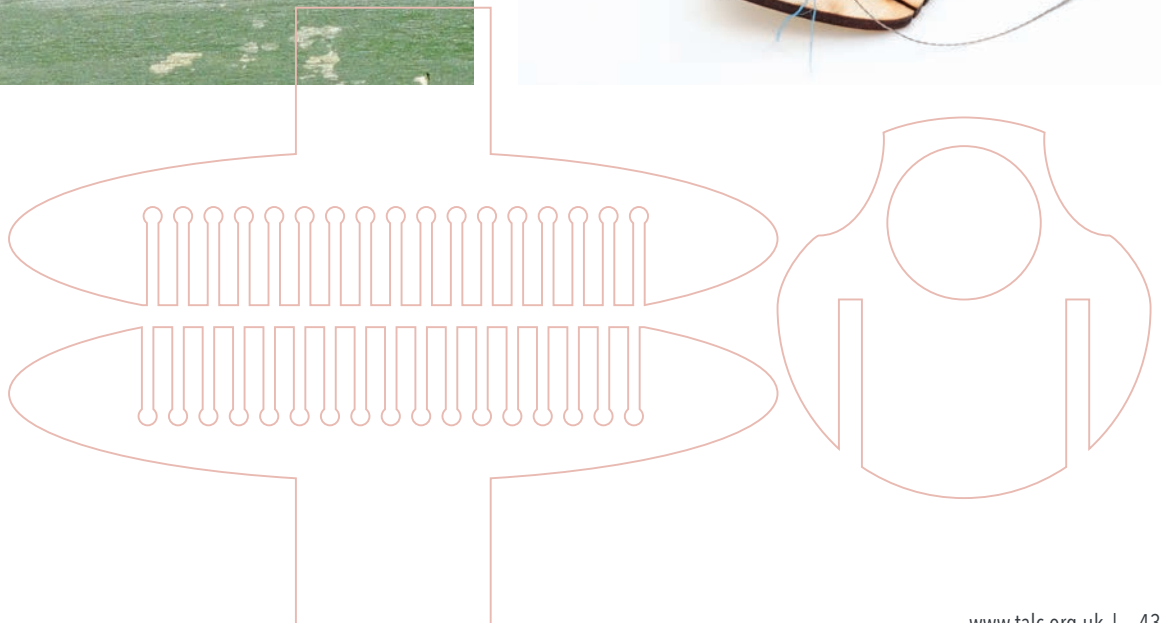
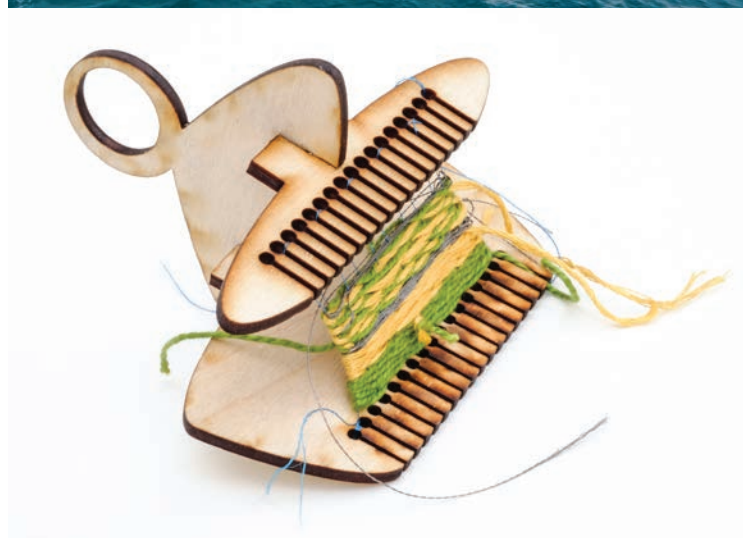
How many ways could we take this idea and use it in our classrooms? A rag rug for teaching Gaelic, interactive roofs on our 3D models of houses, a project for P7's transition to high school – Science, Art, Music and Technology together.

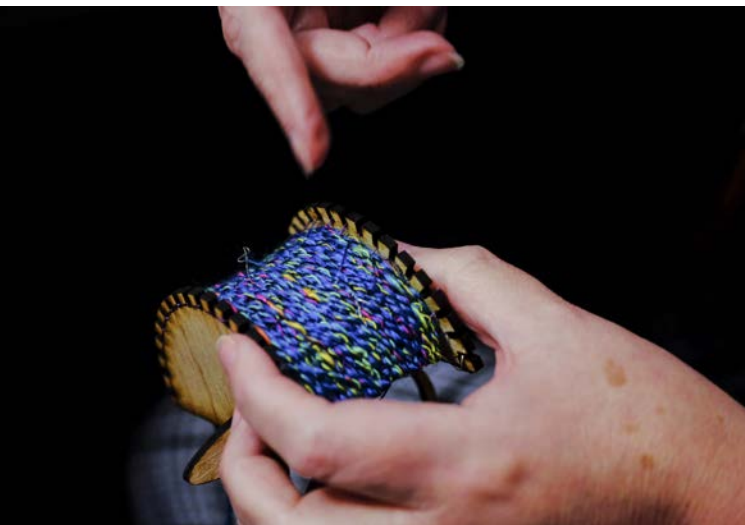
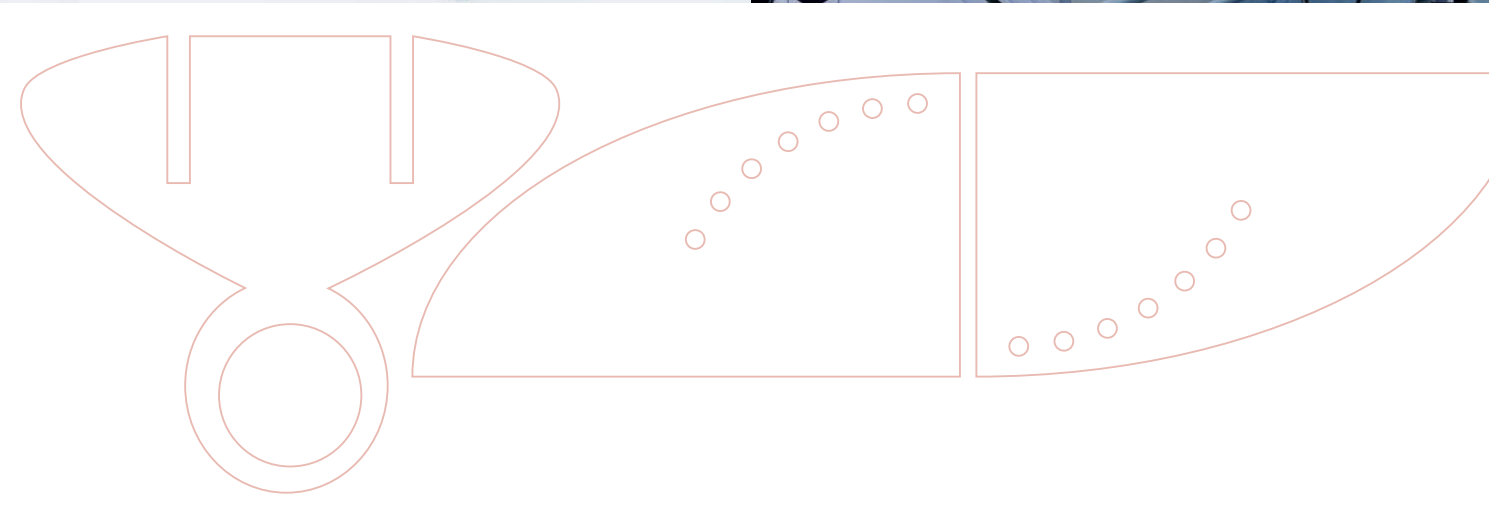
Let's create instruments by hand and play a performance. If we recorded our own sounds could they play?

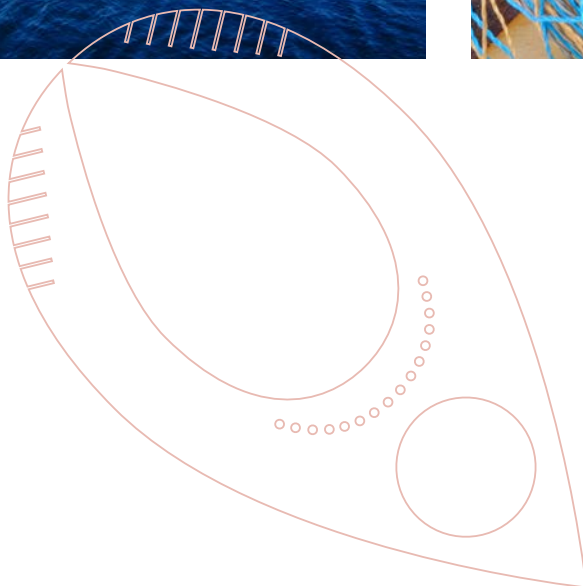
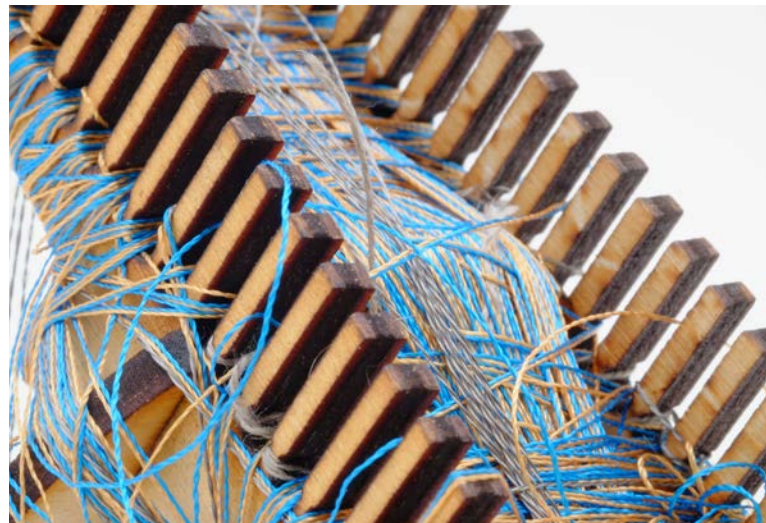
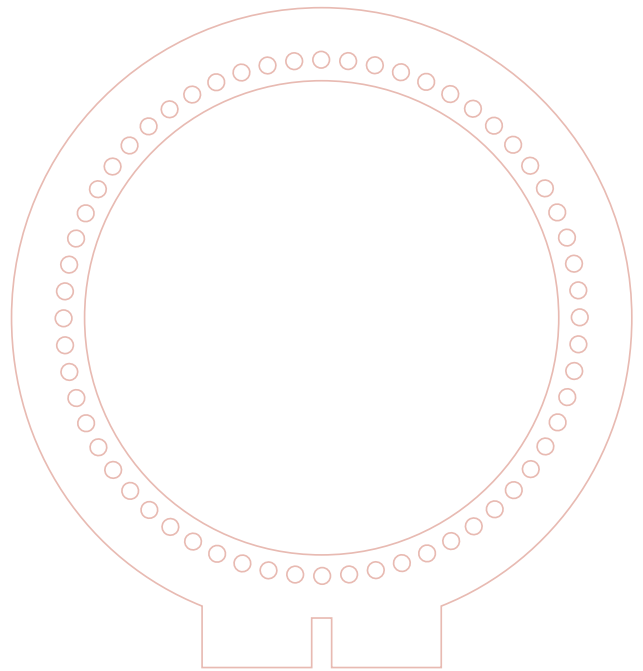
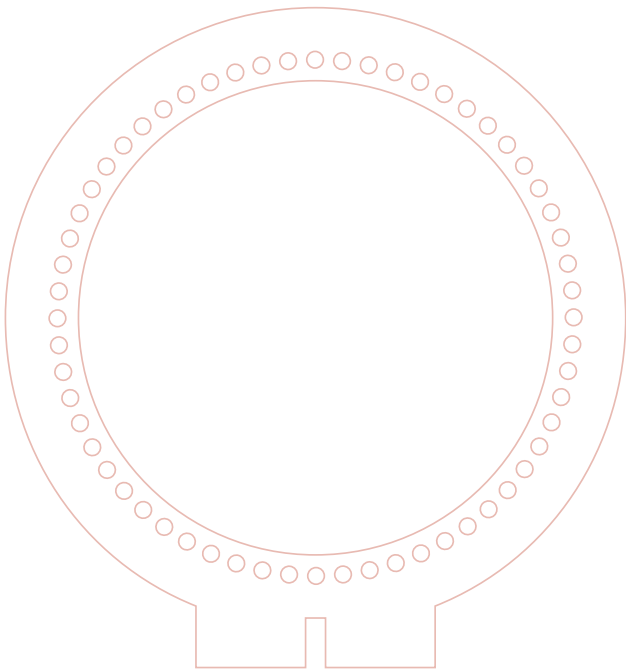
Daring leaps in imagination, brave and bold decisions of design – some made through frustration and perseverance and others through happy accidents.

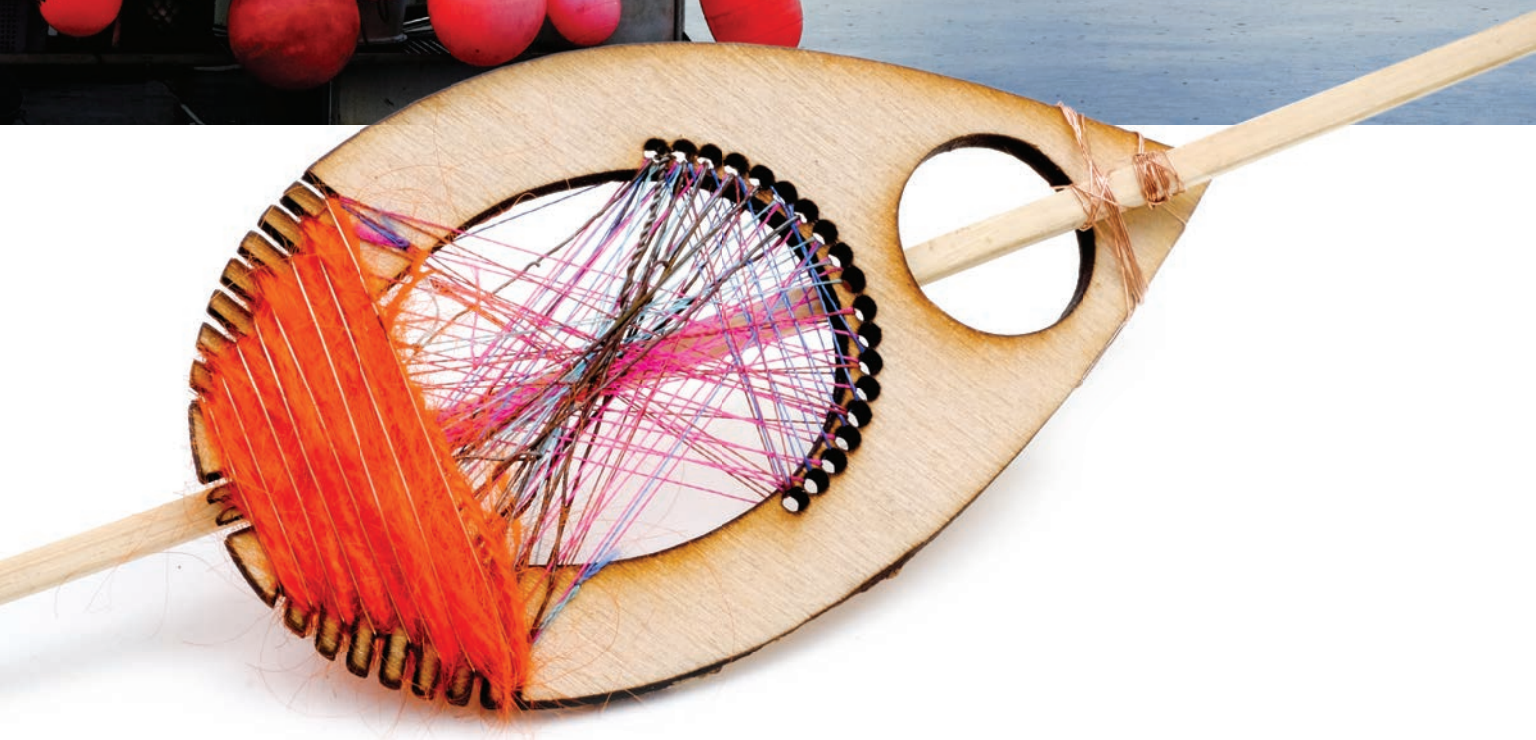
Sian MacQueen

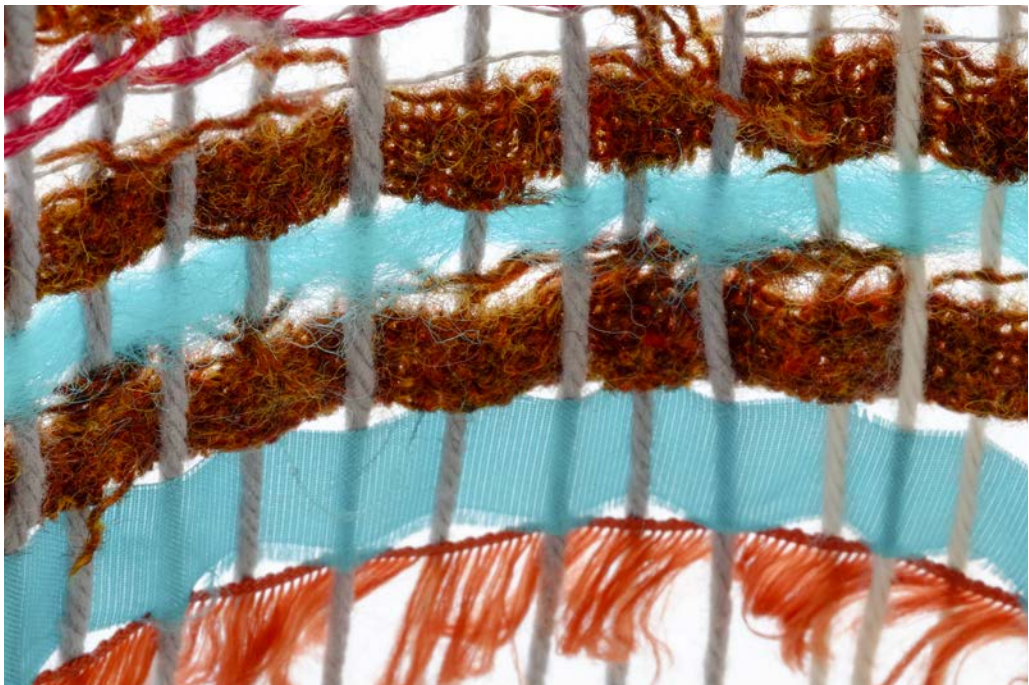






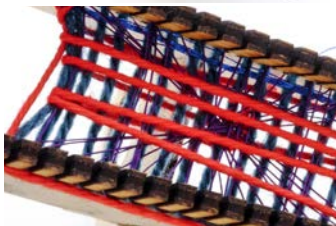
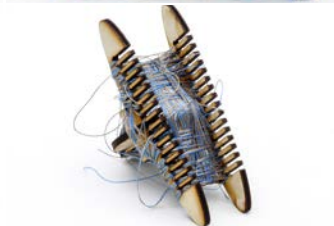
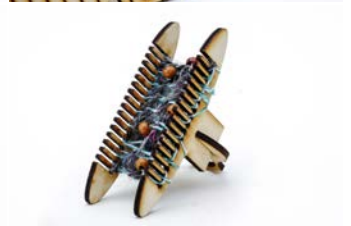
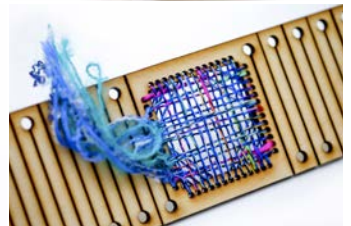
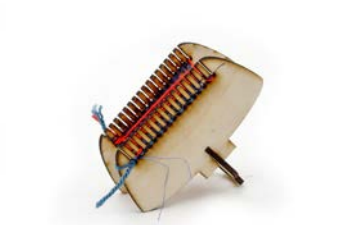
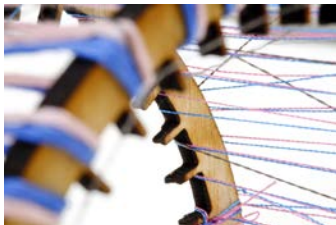
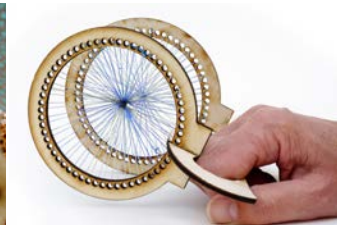


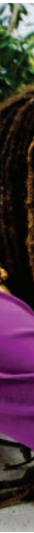
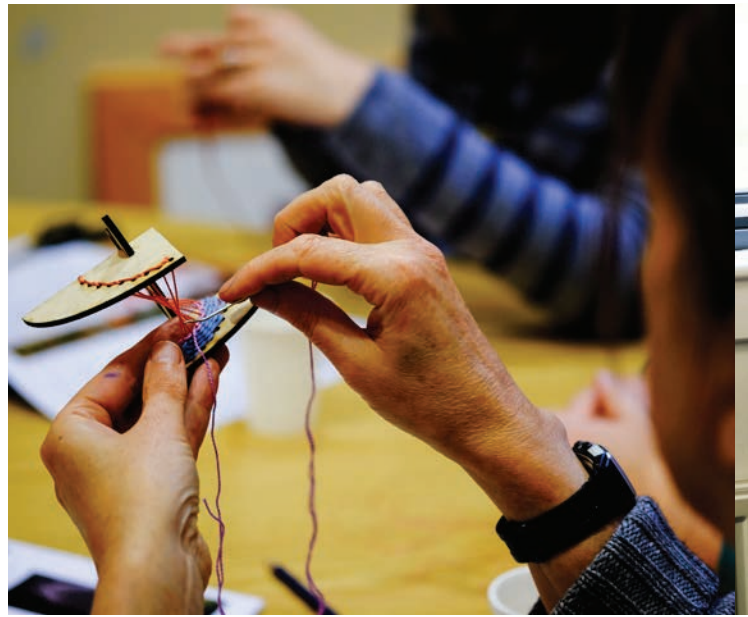


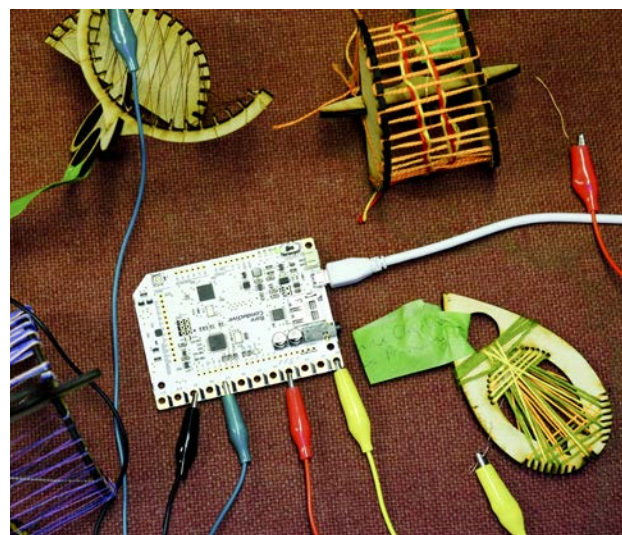
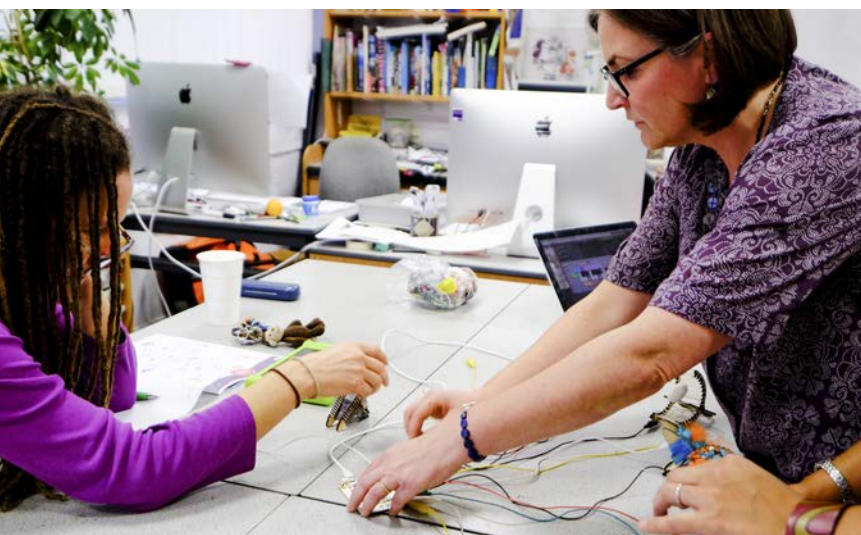
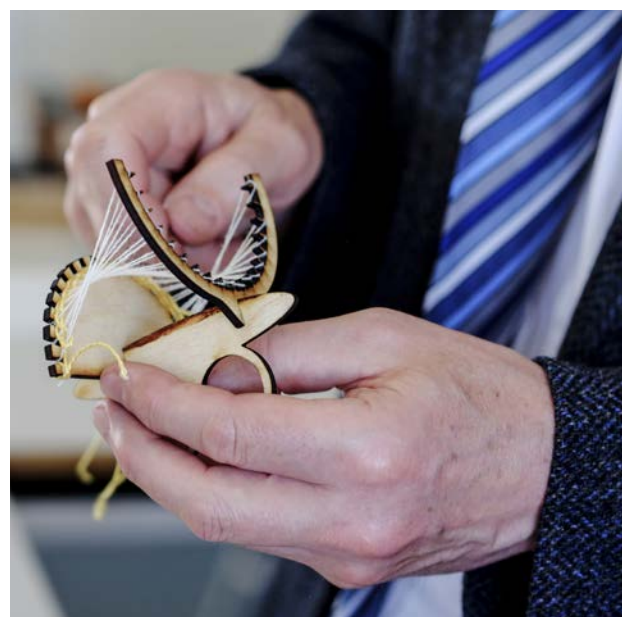




AR+







techniques used —> designing pattern repeats
digital photography with a binocular microscope
digital textile printing
digital embroidery
laser cutting fabric
laser engraving fabric
sewing

software used —> Adobe Illustrator
Adobe Photoshop
Corel Draw
Janome Digitizer JR V5

DIGITAL TEXTILES

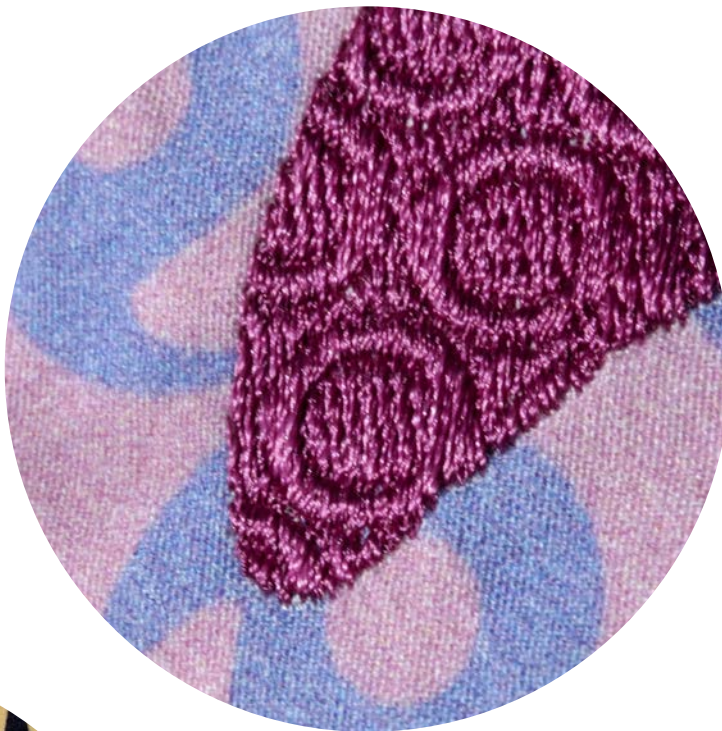


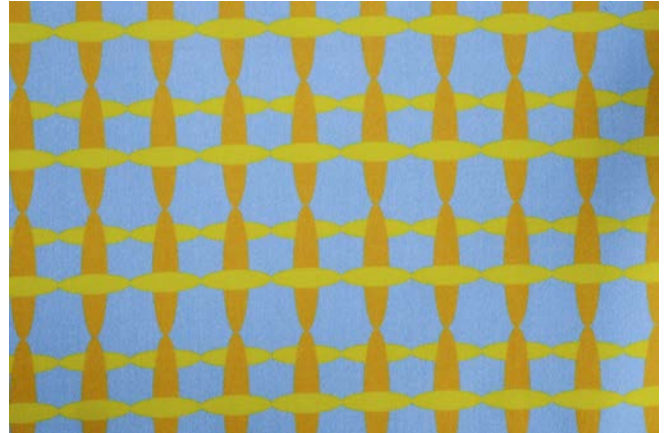
Digital textile printing can be approached from different angles. During our *Plug-In* workshops participants create a pattern repeat in softwares like Adobe Photoshop or Illustrator. Others use the digital camera – attached to a binocular microscope – to capture imagery. Another haptic quality was added by combining the prints with digital embroidery – the files were again created in Illustrator.

The combinations of digital and analogue are endless: laser cut stencils were used to gild fabric (see young artist Katie Luxmoore) – they could also have been used for screen printing the fabric – and the same Illustrator file can be used to laser engrave denim...

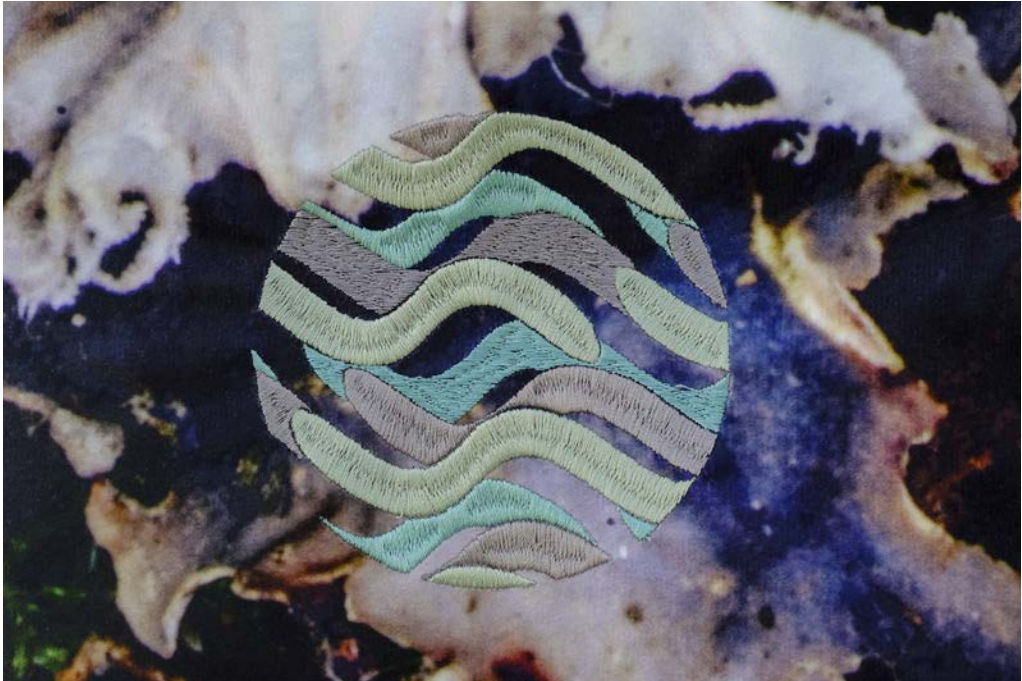


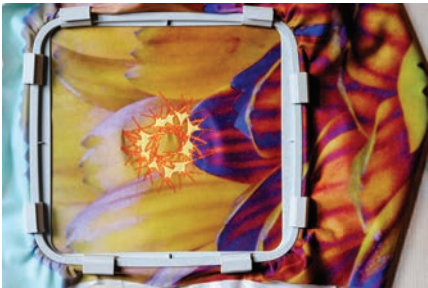
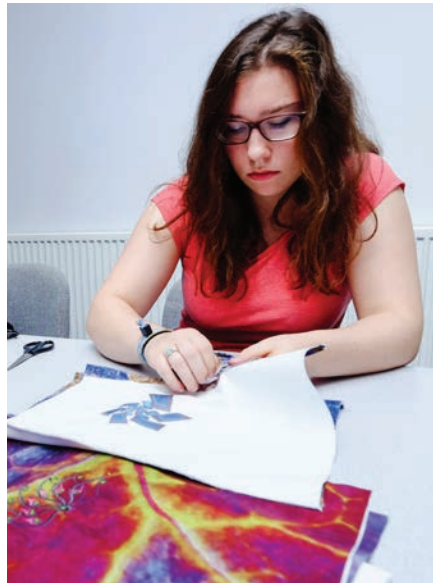














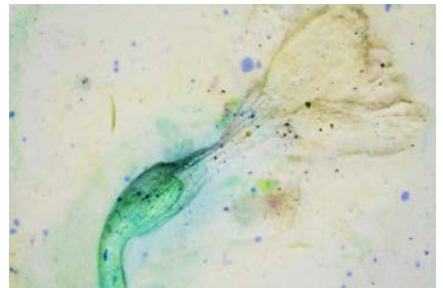
techniques used —> making silicon moulds
mixing plaster
carving
staining & painting
constructing a 3D object and colour it in
(for printing in sandstone)
creating a fake collection

software used —> Sculptris
Adobe Illustrator

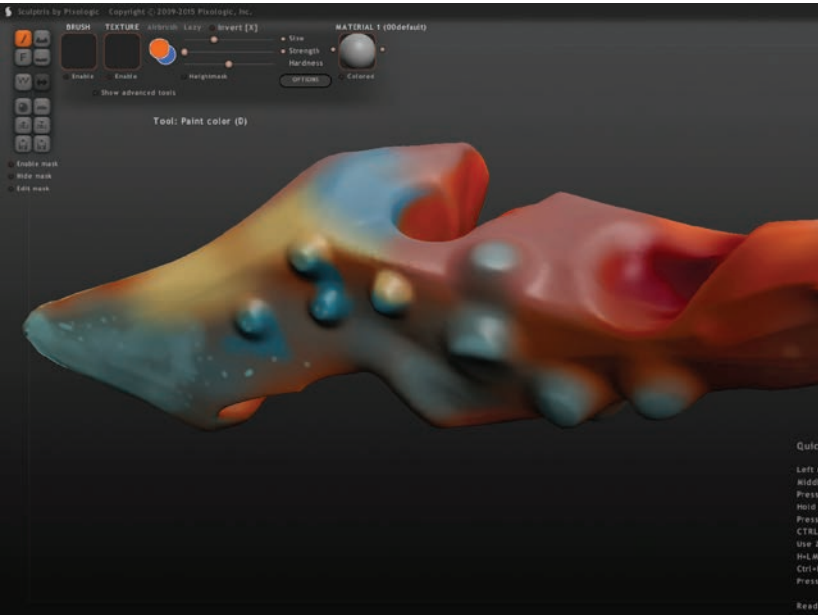
3D PRINTS & MOULDS



This "mini-sculpture" module is mainly offered during our *plug-in sessions* to S5 and S6 pupils in Lochgilphead and Oban. Participants learn how to use a variety of 3-D materials and techniques – like silicon and plaster – but also how to work with a computer software like *sculptris* to create files for 3-D printing. The young people create a range of mini-sculptures, using several techniques – to be able to explore and experiment with different processes. This helps to understand formal elements of sculpture, and also introduces students to aspects of an artist's and designer's professional practice.





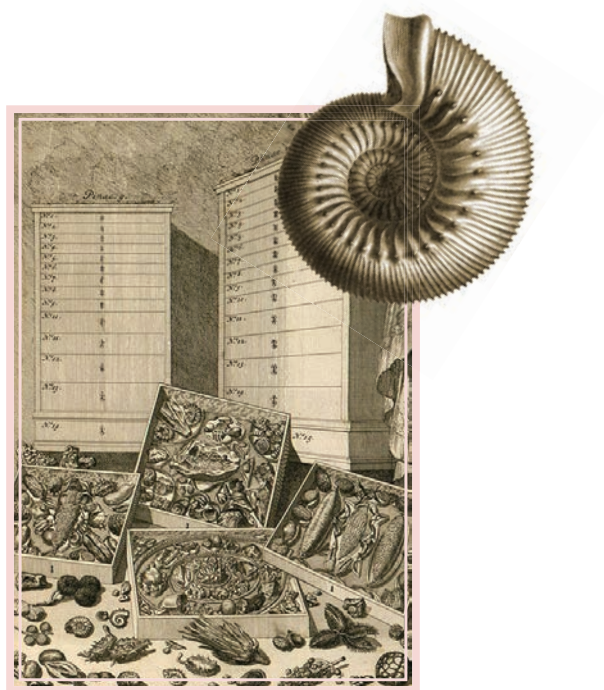


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AR+

collections of an invented nature



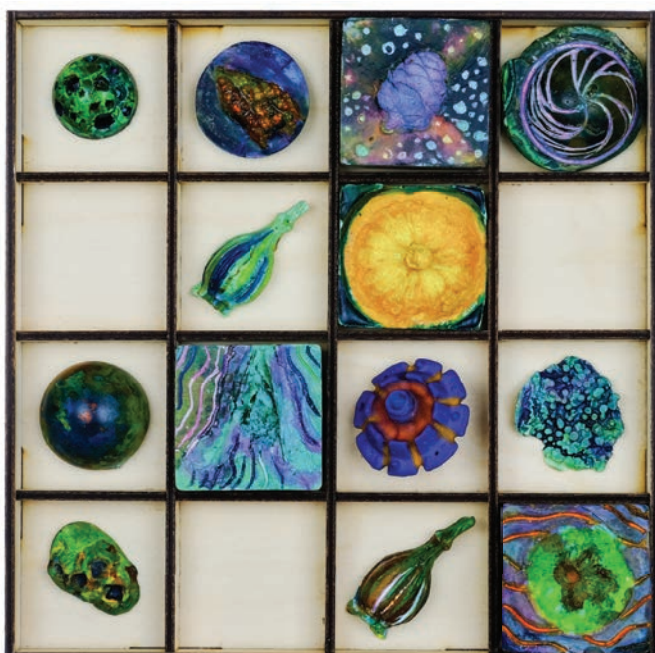
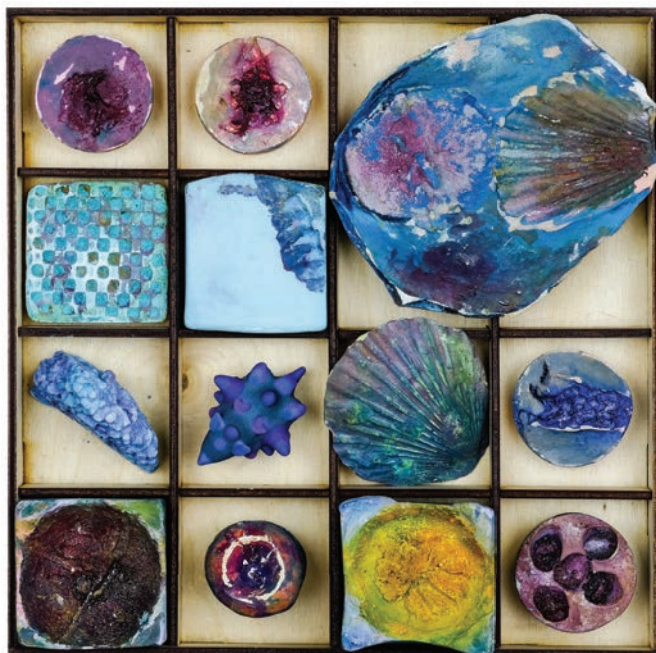
After looking at artist's collections over five centuries, the young people made these mini-sculptures to create an evidence for an invented natural history. They used plaster and silicon mould techniques, modelling and carving, as well as using a 3D software to 3D-print objects in a sandstone material. Each collection needed its own colour scheme and corresponding formal elements, like scale, shape and structure.

The collections were shown during the *20x20 exhibition* at Kilmartin House Museum.











techniques used —> using a green screen
filming / video drone filming
film editing
sound recording
poster layout

software used —> Adobe After Effects
Adobe Photoshop
Adobe InDesign

KILMARTIN FREESTYLE



The Kilmartin group is generally quite experimental. Using a video drone, posing in front of the green screen, manipulating film in Adobe After Effects, creating a poster in Adobe InDesign and recording sound is all part of the fun. The young people also used their bikes and skateboards for the cool "freestyle" look...









techniques used —> going outdoors
filming
film editing

software used —> Adobe After Effects
Adobe Premiere
Max 7

DRONE FILMING



Exploring the landscape from above with a video drone guarantees fabulous views! This is a group exercise, with a drone pilot, a camera operator, and other team members working together to ensure safety.

At talc. the video footage is often used for projection sculptures or as part of a stage design – and it is edited according to young people's music compositions or sound programming pieces. After all, a video drone is only another piece of kit for making films!



drone filming —> Tarbert Castle



drone filming —> talc.'s summer arts school

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techniques used —> going outdoors
taking photos
Photo manipulation

software used —> Adobe Photoshop

DIGITAL PHOTOGRAPHY



During (de)code landscape, we did not offer as many photography workshops as in former projects – there was also not as much book making going on. However, during talc.'s summer arts school, the weather and light was too tempting to leave the camera indoors!

So next to using the drone camera, motif hunting and finding the right detail are valuable practices to train the artistic eye.







techniques used —> going outdoors
dancing/break dance
filming & film editing
working with a green screen
building & constructing
programming

software used —> Adobe After Effects
Max
Glitch

CONTEMPORARY DANCE & STAGE DESIGN



Contemporary Dance and Stage Design were part of talc.'s 10-days Summer Arts School programme. The weather allowed us to work on the dance routines outdoors and to improvise in response to the land- and seascape. talc.'s educational approach to cross disciplines works best when there are full days available to experiment. For some young people this is their first opportunity to explore programming visuals and sound. Communication skills were an important element of these workshops.





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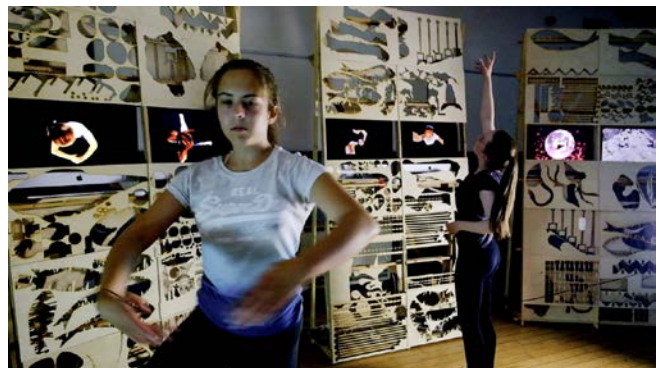


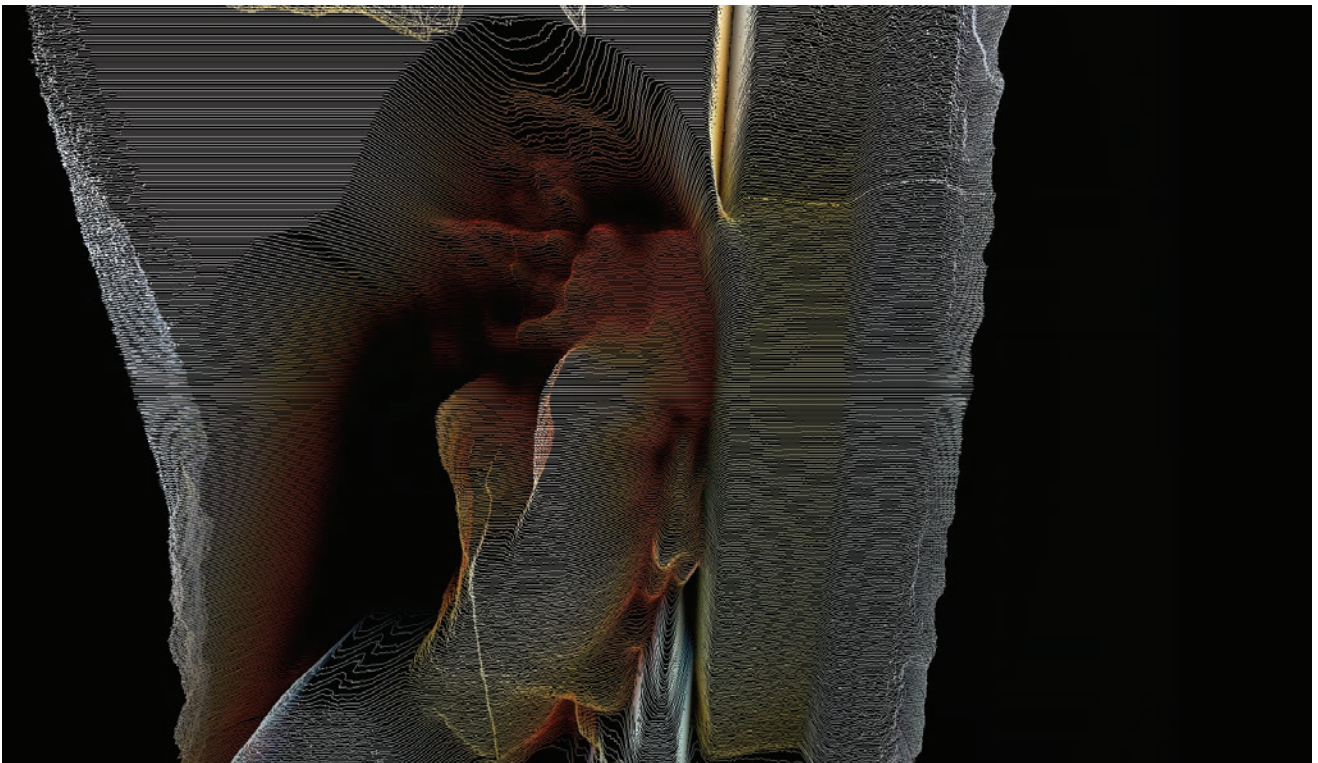
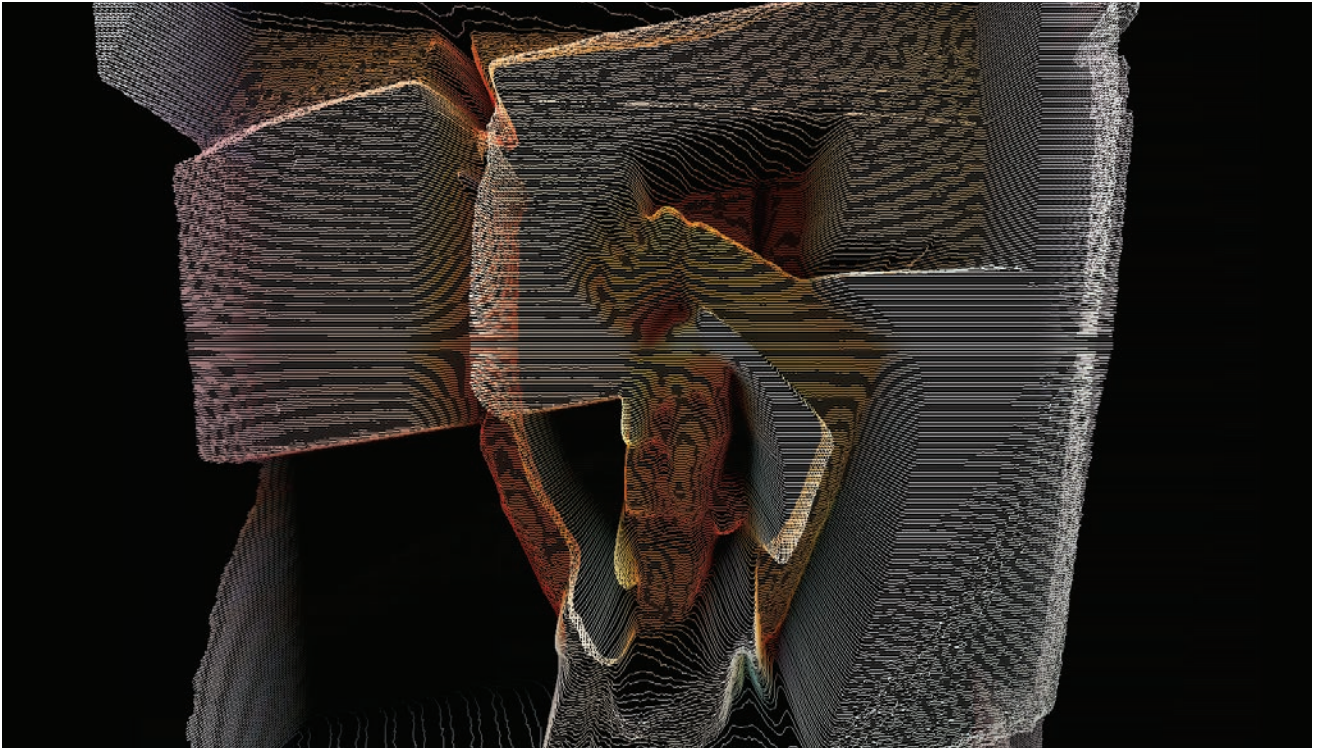


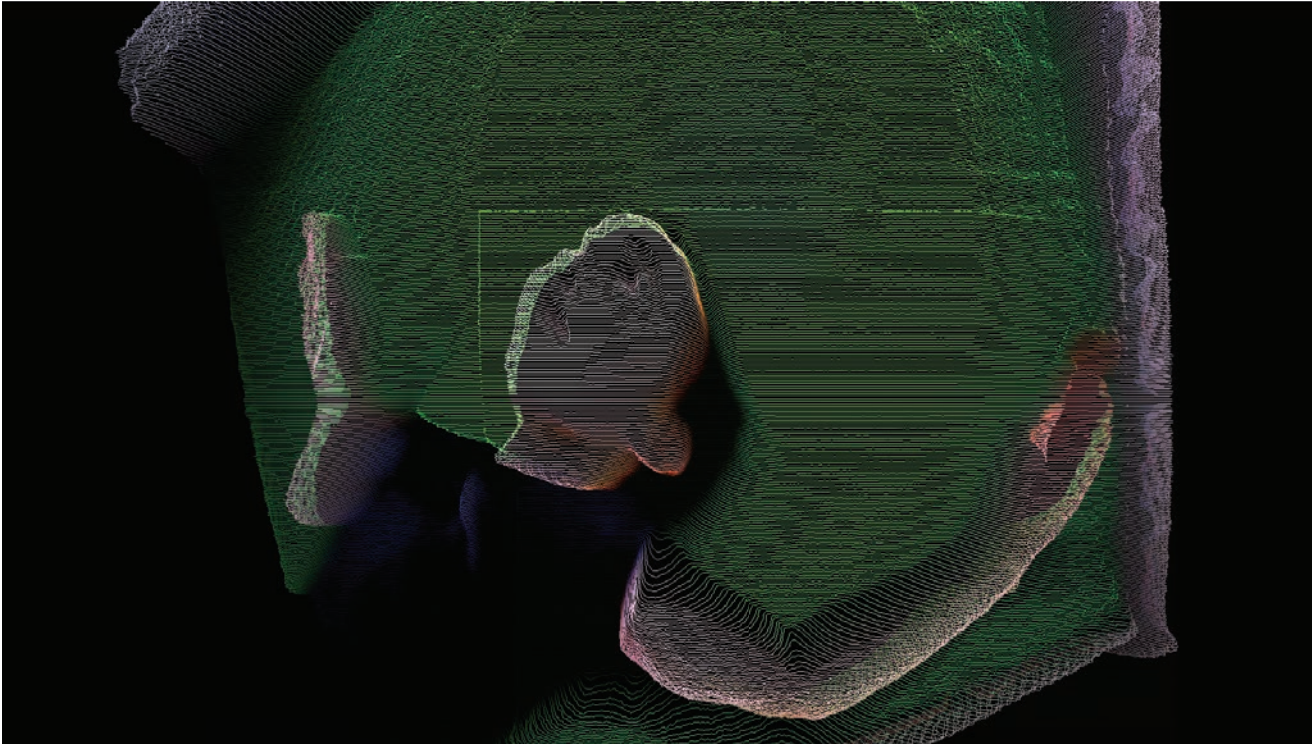












techniques used —> soldering
prototyping electronics
sound recording & mixing
Elektron synthesizers & samplers

software used —> Max 7
Reaper
Soundplant
Adobe Audition

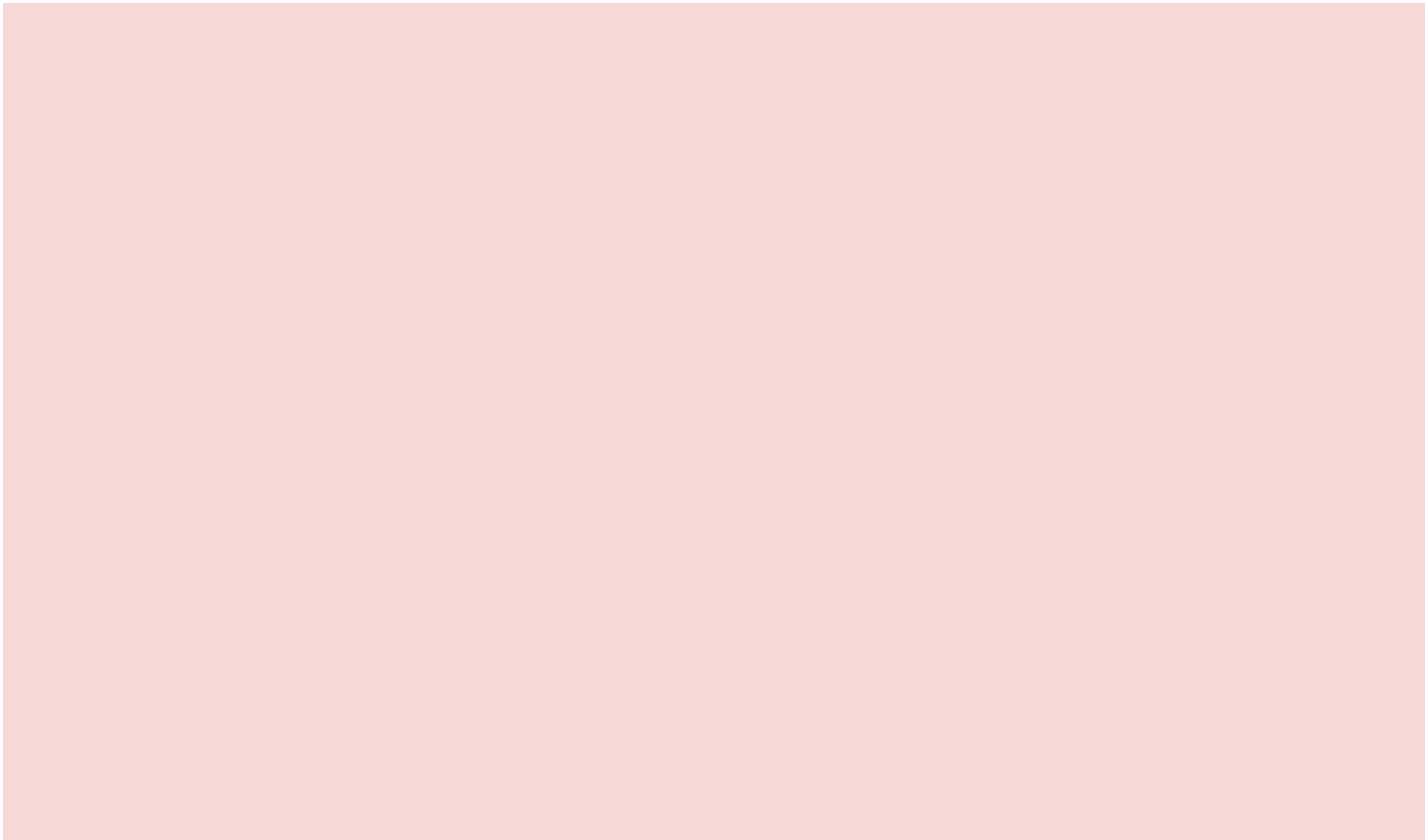
SOUND TINKERING

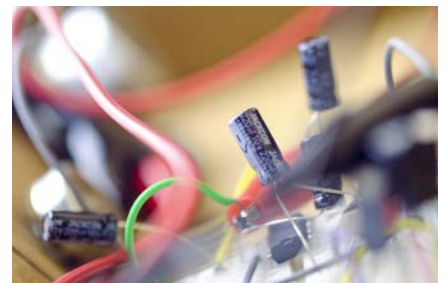
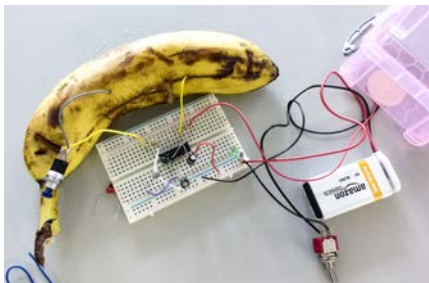


In these workshops young people learned about chips, bread boards, pots and caps – although not the ones you might be thinking of! Through play and experimentation, they transformed simple electrical circuits into custom musical instruments, controlled by light, sound, tape, coins and more. They used these instruments and their observations and recordings of the environment – the shapes, sounds and textures of nature – as inspiration for their final compositions.









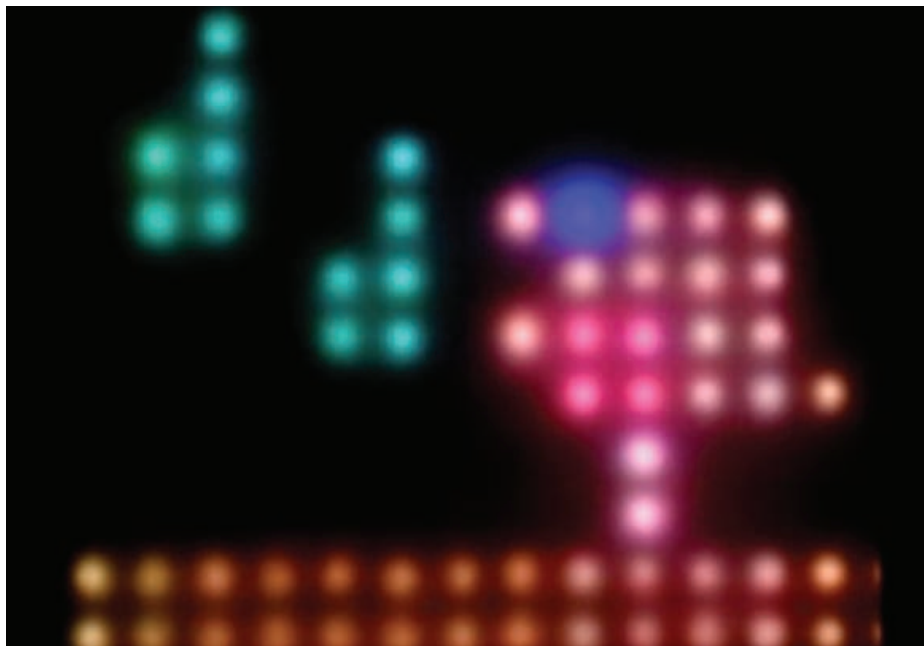




techniques used —> Animation
gilding

software used —> Piskel
Arduino Software
LED-Matrix Editor

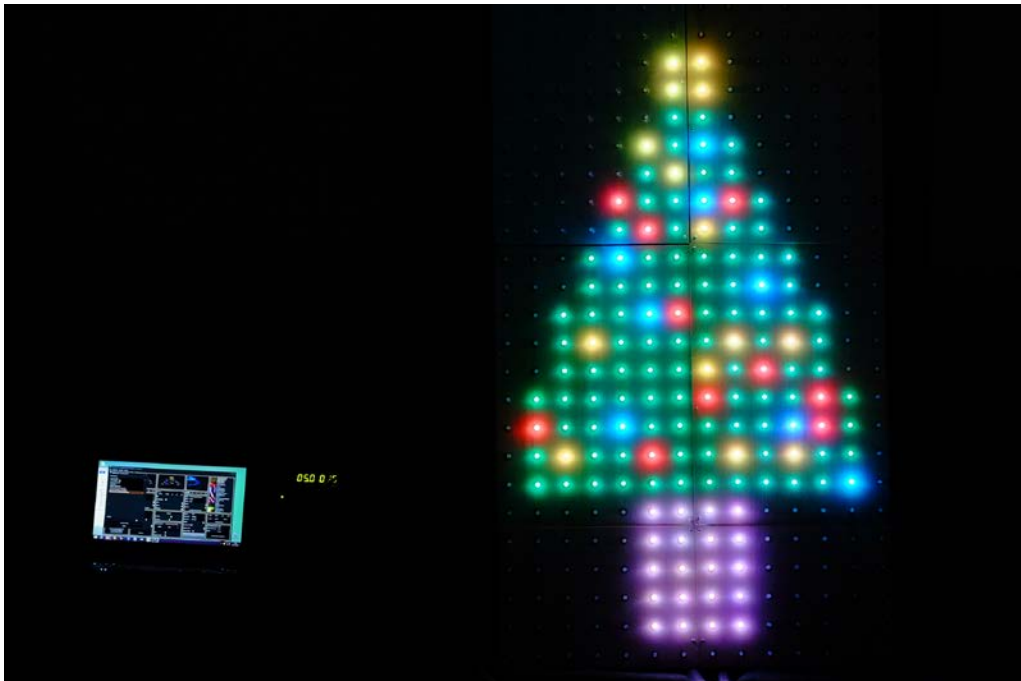
LED-LIGHT ANIMATION



To get into the Christmas mood, quite a few young people from Tarbert Academy created an animation for talc.'s self-made LED-light screen. Some animations were made at talc., others were created at school or sent from home (as the Piskel app runs on mobile phones) – altogether 50 animations! The winner of the competition was Morvern Paisley, then S2 with her bird animation. She won a Makey Makey kit and participation in a 555 Timer workshop.

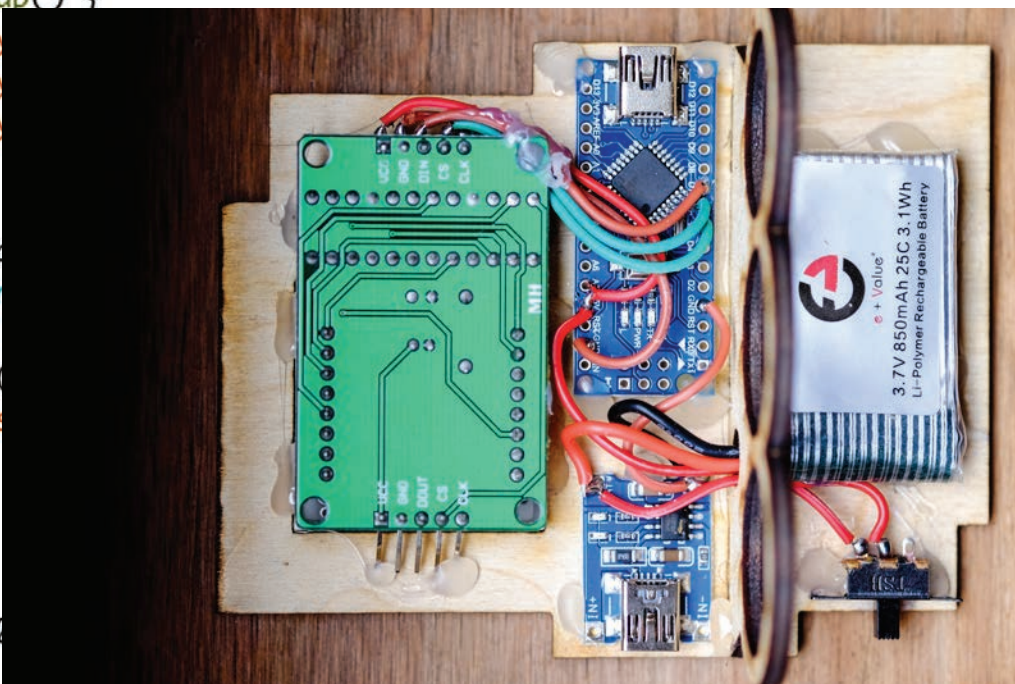
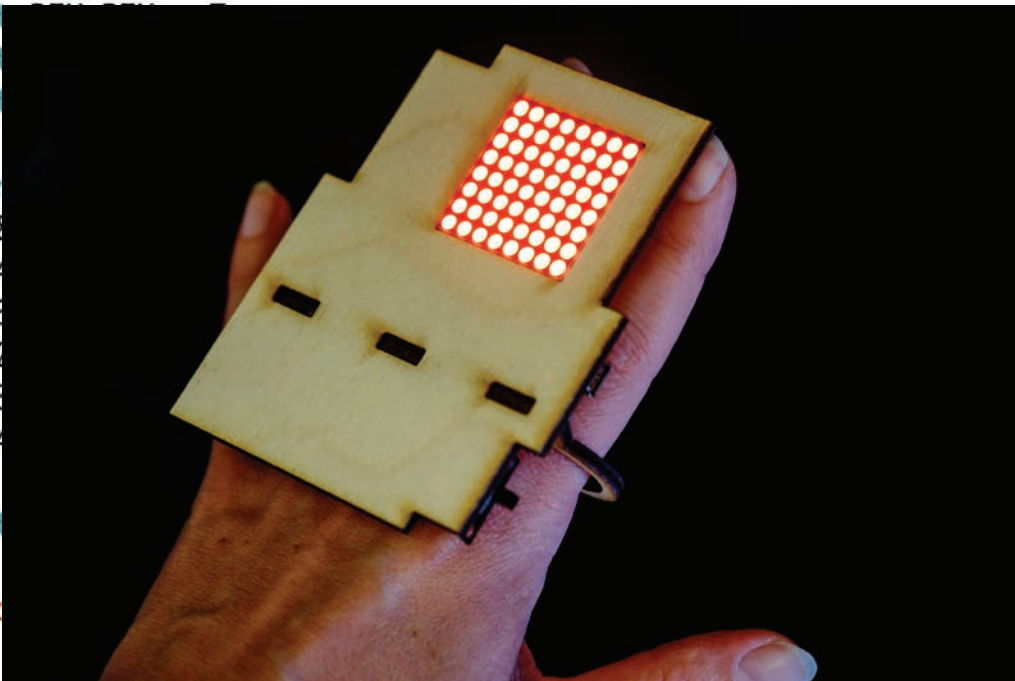
Another piece of software that we used to animate LED-lights was LED-Matrix Editor and the programmer very kindly changed the software to suit our needs. This time the participants of the workshop created a wearable handpiece, which was also gilded for a shiny, metallic look. The workshop was part of the Digital Participation Event in Glasgow, organised by Creative Scotland and ArtWorks.

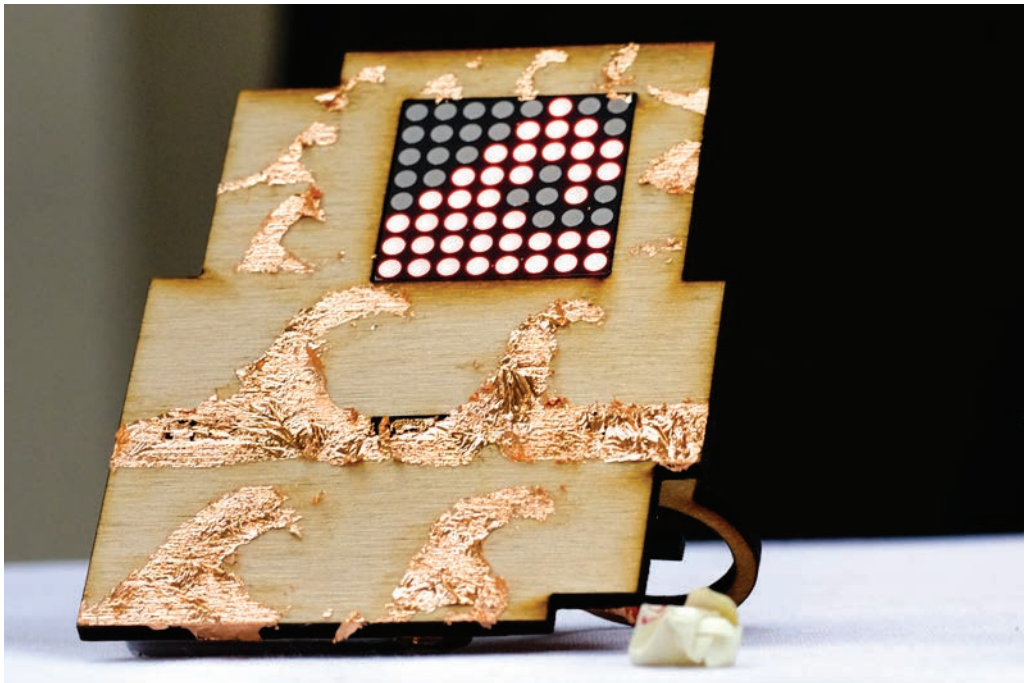




led_matrix_funfair §

```
5
6 #include <LedControl.h>
7
8 const int
9 const int
10 const int
11
12 const uint8_t
13   0xff818
14   0x007e4
15   0x00003
16   0x00000
17   0x00003
18   0x007e4
19 };
20 const int
21
22 LedControl
23
24 void setup() {
25   display
26   display
27   display
28 }
29
30 void displayImage() {
31   for (int i = 0; i < IMAGES_LEN; i++) {
32     byte data[8];
33     for (int j = 0; j < 8; j++) {
34       data[j] = IMAGES[i][j];
35     }
36   }
37 }
38
39 int i = 0;
40
41 void loop() {
42   displayImage(IMAGES[i]);
43   if (++i >= IMAGES_LEN) {
44     i = 0;
45   }
46   delay(1000);
47 }
```



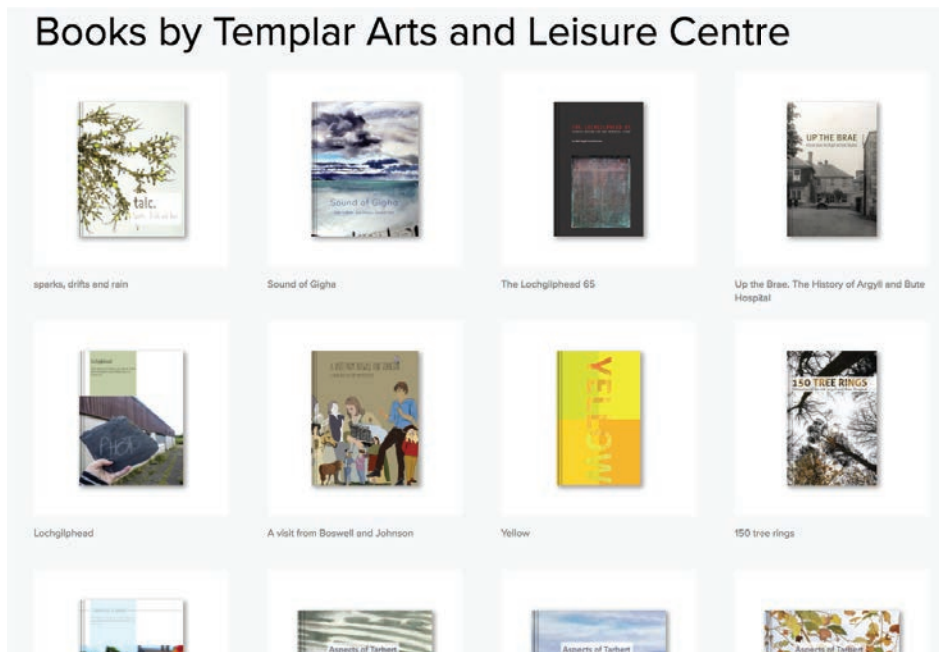


techniques used —→ collaborating
painting & drawing
photographing
writing & editing
creating a design grid
layout

software used —→ Adobe Photoshop
Adobe InDesign

BOOK LAYOUT

Books by Templar Arts and Leisure Centre



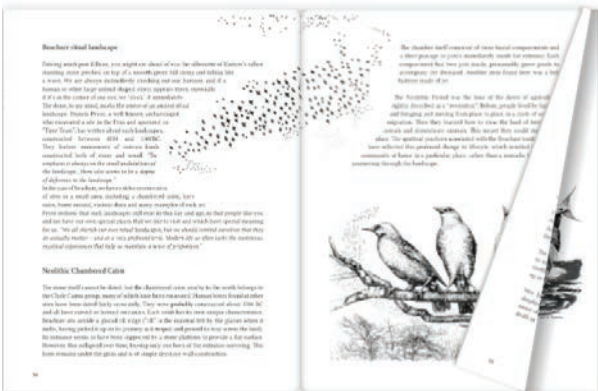
During our Drop-In sessions at talc. in Tarbert, we are trying to mix generations. Sometimes this means parent and child projects, but most of the time it is a mix of artists of all ages and young people meeting after school. The so-called older folk all share artistic skills, either due to a professional practice in the arts or crafts, or a long-term nourished artistic hobby. Interestingly most of them come to create a book and to get it published. As a side-effect they give valuable advice to the young people coming in, who are perhaps trying to realise their first self-driven art project.

Not all books are publicly available, but some of them you can find in talc.'s bookshop:
<http://www.blurb.co.uk/user/talctarbert>

Ed Tyler, Peter Tyler, Julia Griffith, Ann Thomas Sound of Gigha

Three generations – visual artists Julia Love Griffiths and Ann Thomas, and writer Ed Tyler have come together to create a coastal meditation on a tiny area of West Scotland's seaboard. Ed's son Peter created the layout for the book. For Ed it is a bioregional work – a creation based on grounding, connecting, celebrating and belonging to the landscape in which he lives.

More information: <https://bioregioning.com>



Margaret Ker The song of the thrush

This wooden book was created and laser engraved for the Taynish Art trail *Art at the Mill*, together with a sound recording of the thrush.



Elma MacDonald
Back in Time

Elma wrote down her memories of her family and illustrated the text with old family photos. The book *"Back in time"* is created for Elma's children to pass on their family history.



Wilma MacKenzie
The little book of engraved glass

Wilma is a glass engraver based in Tarbert and was trained with Edinburgh Crystal. She recently received some recognition for engraving Jacobite glasses for the Outlander Series. Wilma is also busy passing on her skills to the next generation.



Jacobite Portrait Glass for "Outlander", Series II
engraved on a Newcastle Glass



young artists in 2017 —> Niamh Adams McGilp (18)
Cally Joynson (17)
Katie Luxmoore (17)
Eilidh (20) & Jamie Livingstone (25)
Rugile Rimkote (15)

received —> 1:1 tuitions with digital & analogue artists
free use of talc. equipment
stipend: £200
material allowance: £200

YOUNG ARTISTS AT TALC.

Nothing is more satisfying than making something – and making artistic decisions boosts self esteem and confidence.

Work Taster opportunities were added to talc.'s Young Artist scheme – which allow young people not only to create their own project but also to spend some time in a professional artist's studio.

The young artists at talc. were given time, space and they received a small artists fee, a material allowance and 1:1 time with digital and analogue artists to learn the skills needed. On the other hand the young artists had to respond to critical questions about their project and to communicate their ideas during exhibitions and presentations.



YOUNG ARTIST

for wearables, wallpaper design & glass engraving...

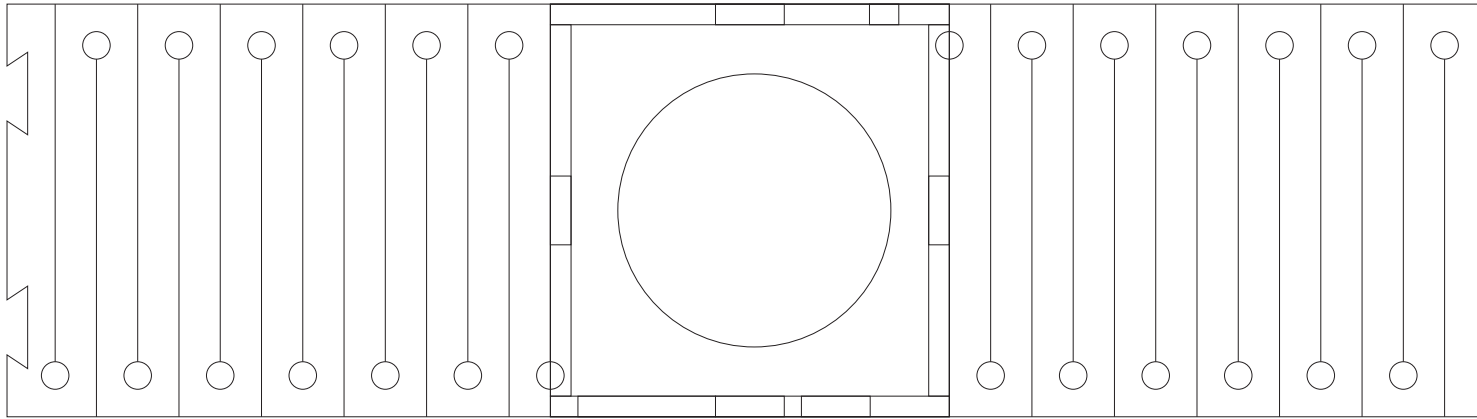
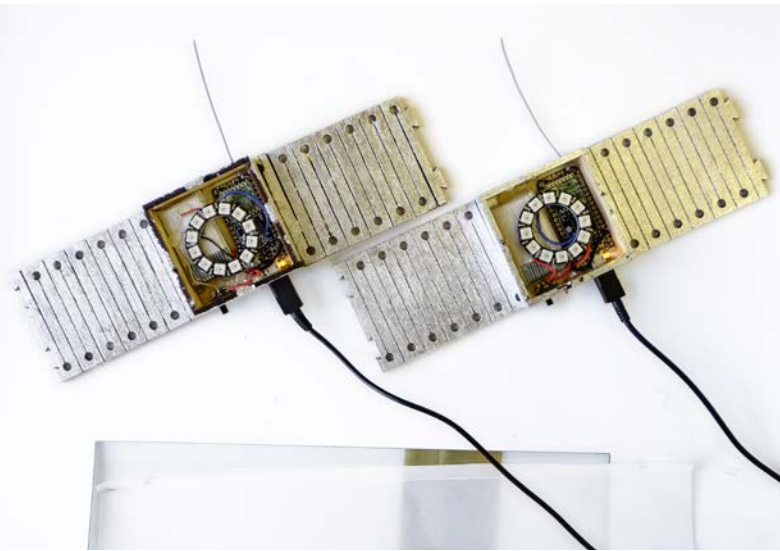
NIAMH ADAMS MCGILP (18)

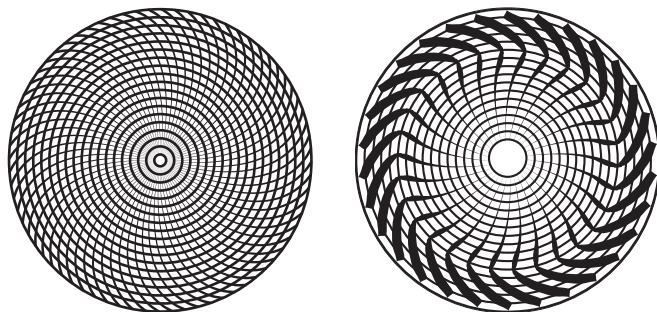
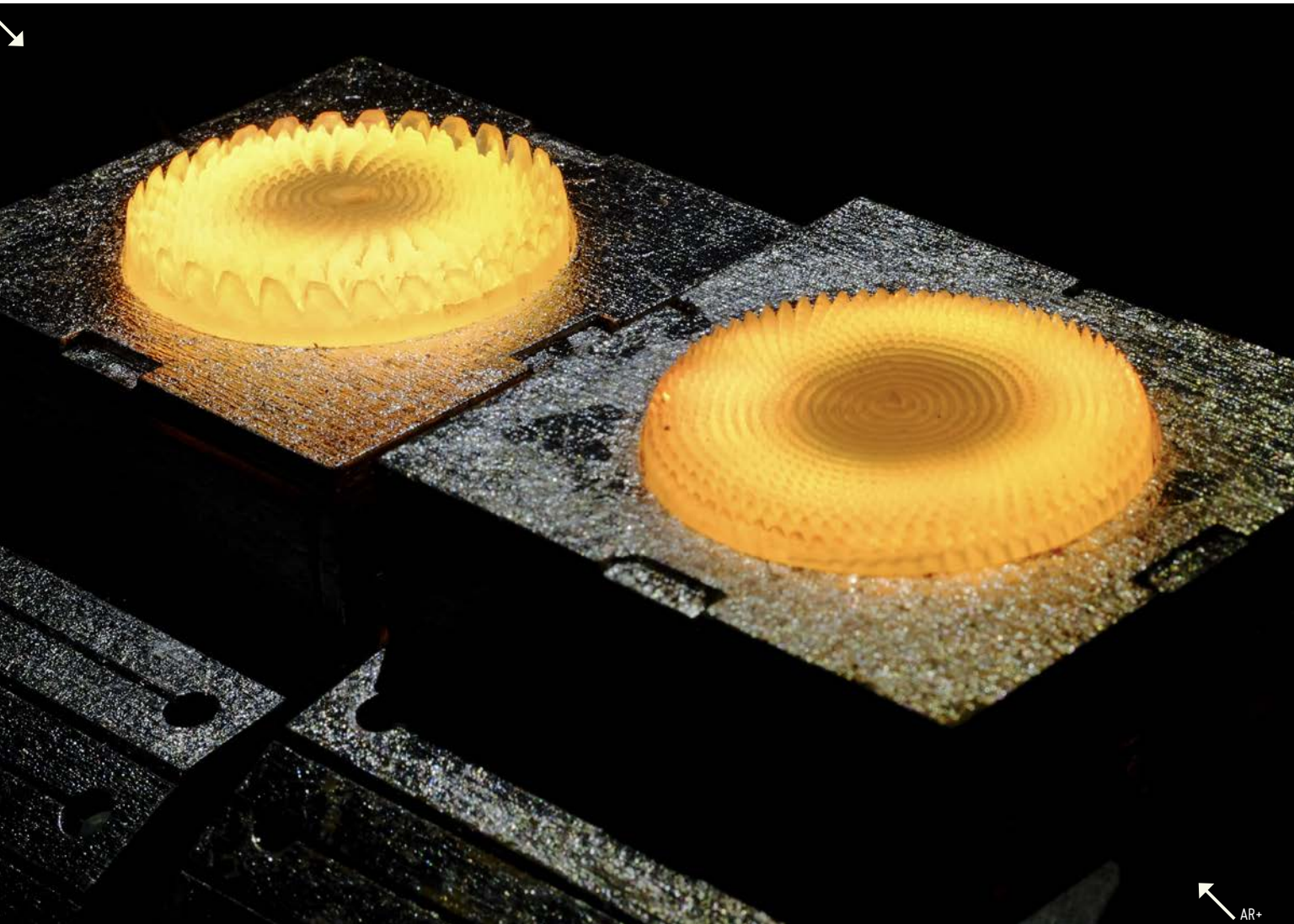
techniques learned —> preparing files for laser cutting & engraving
developing a concept for responsive friendship bracelets
silver leaf gilding
co-developing wearable with radio module for data transmission
lino cut printing
digital wallpaper print
glass & acrylic engraving

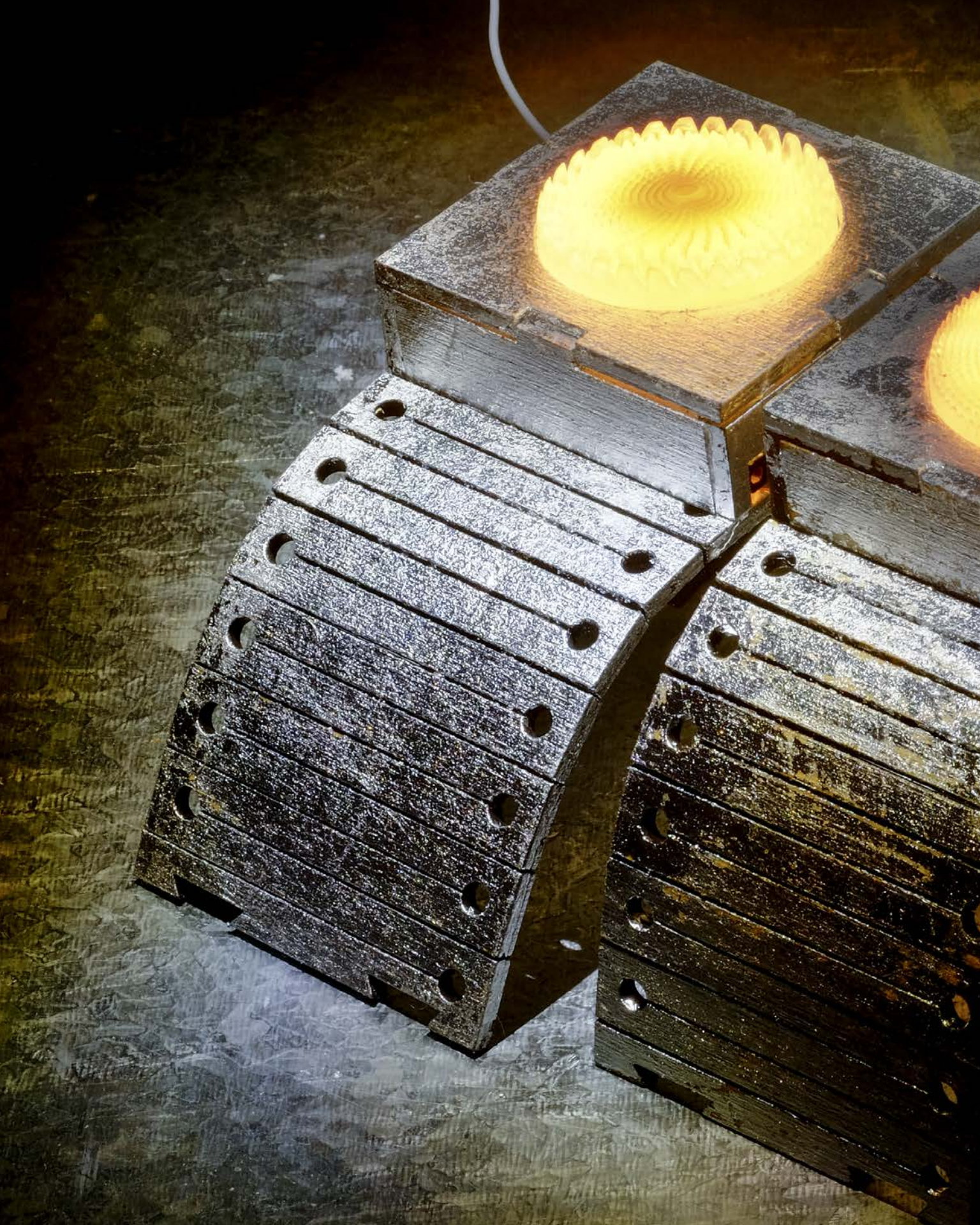
software used —> Adobe Illustrator
Arduino

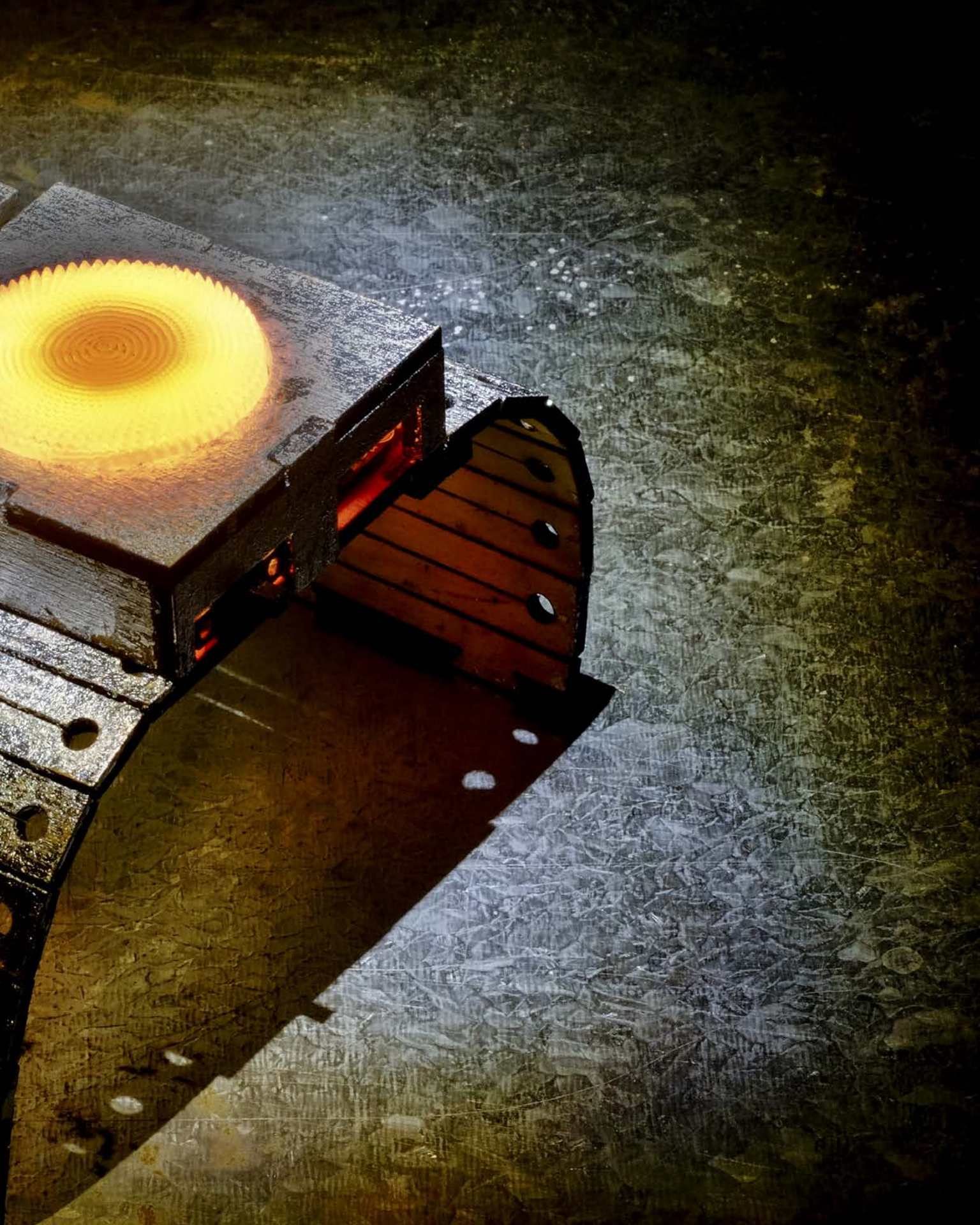
















◀ Linocut as an analogue wallpaper design technique. ^ Digital wallpaper print from an Illustrator file.

talc. have given me an insight into the art world that would have otherwise been unavailable to me had I not been involved in their sessions or work tasters. talc. teaches young people alternative techniques and practices that are a much-needed antidote to the typical school Art and Design system, allowing young people to understand the uses of Art and Design in the real world are far removed from what is widely taught in schools. Since going to college to study Art, I've realised how valuable talc. really is. I have no doubt that without talc., the transition from school to college would have been too difficult for me to get my head around. With talc., I have been able to try different techniques such as plaster casting and carving, digital design and 3D printing, acrylic inking, conductive screen printing and conductive painting. This has allowed me to experiment with varied mediums and blurred the line between digital work and analogue work, which is extremely important when considering a career in the visual arts.

I took part in talc.'s 10-week Portfolio Preparation Course last year, as well as several work tasters. I did a wallpaper design workshop, where I worked with successful wallpaper designer and block printer, Karen Beauchamp, producing my own work with advice and guidance from her. I also had a session at talc. where I designed a wallpaper on Adobe Illustrator and sent it away to get printed. Having experience with both these working methods proved extremely valuable as it allowed me to view similar products with different aesthetics. I also took part in a glass engraving workshop with glass engraver, Wilma Mackenzie. This allowed me to stray away from the typical way of drawing and left my mind open to new ideas and different techniques.

talc. run a 'Young Artist' programme every year and this year I was lucky enough to take part. Originally, I had planned to make a pair of delicate silver bracelets that had tiny LEDs in them that would respond to each other by changing colour. As I had to be realistic with time and budget, this wasn't possible. Instead, I researched ways of making plywood flexible by cutting it in the laser cutter. Through trial and error, talc. helped me to create a pattern that would be flexible, but not too delicate. I ended up with two space-age looking bracelets that lit up when they were near each other. I designed pendants to cover the LEDs so that they were muted. I drew these designs on Adobe Illustrator and then used the laser cutter to etch the design on and then cut them out of 10mm acrylic sheets. I then gilded the laser-cut plywood with silver leaf and assembled the plywood parts. talc. were a huge help when it came to the electronic part. Once the bracelets were finished, I experimented clipping them together and modelled them as a necklace and even as a belt. The Young Artist scheme is a fantastic opportunity for young people interested in a career in Art and Design and I recommend anyone that gets the chance to do it.

I also completed an internship with talc. working with Primary 5 pupils in Tarbert and then with teachers in Oban and Lochgilphead during CPD sessions. Working with the Primary 5s was extremely rewarding, as it was so exciting introducing them to new ways of working and creating. I wish I had learned everything I know from talc. at that age. Working with the teachers was also a rewarding as it opened their eyes to see that creativity isn't restricted to the typical 'artistic' subjects, but is relevant to all subjects.

Niamh Adams McGilp



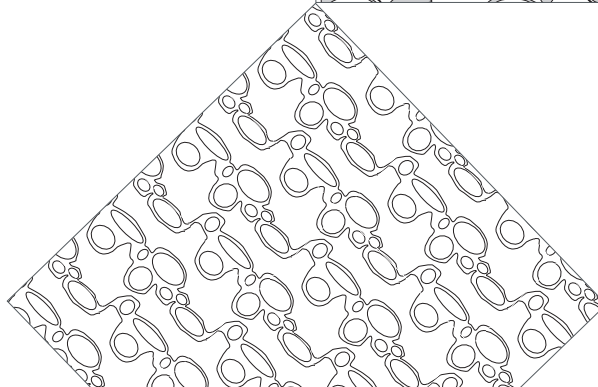
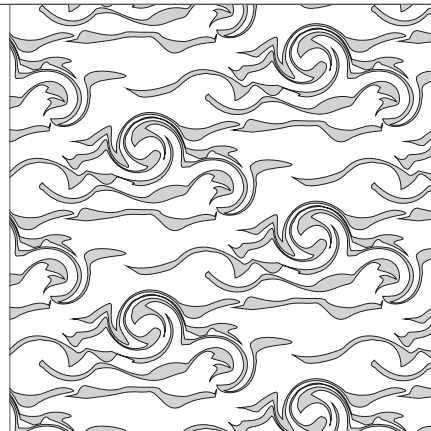


CALLY JOYNSON (17)

YOUNG ARTIST

for wall-based sound installation

techniques learned —>	creating files for laser engraving staining wood recording and modifying sound samples working with conductive paint using a touchboard soldering
software used —>	Adobe Illustrator Garage Band Soundplant









Pixelated Seascape

Having spent all of my life living by the sea, I've got to know it quite well. After thinking about a way to combine visual art with sound, I decided to make an interactive soundboard inspired by the scene outside of my window. It is comprised of 4x3 wooden panels which, when pushed, trigger sounds. These can be arranged by the participant to create a composition reminiscent of a seascape.

Each row represents the shoreline, the sea or the sky, together making up the profile of a seascape. Motifs and patterns relating to the row they belong to will be laser engraved into plywood panels. These panels will then be stained with colours sampled from the element they are representing on the board e.g. neutral colours for the stony shoreline, blues and greys for the sky. The pigment will be, in parts, rubbed or sanded off to expose the plywood and look sea worn. The pigment will also be rubbed into the laser cut grooves leaving some areas darker and more saturated than others than others.

The sounds are in some way inspired by their spot on the soundboard and within the seascape. All the sounds were recorded live and then arranged and edited in GarageBand. I played and recorded various percussive instruments, guitars, bass and clarinet to collect a variety of sounds. All of the sounds were arranged in the same key and tempo so that they can be layered harmoniously.

4 X 3 Stained plywood Squares



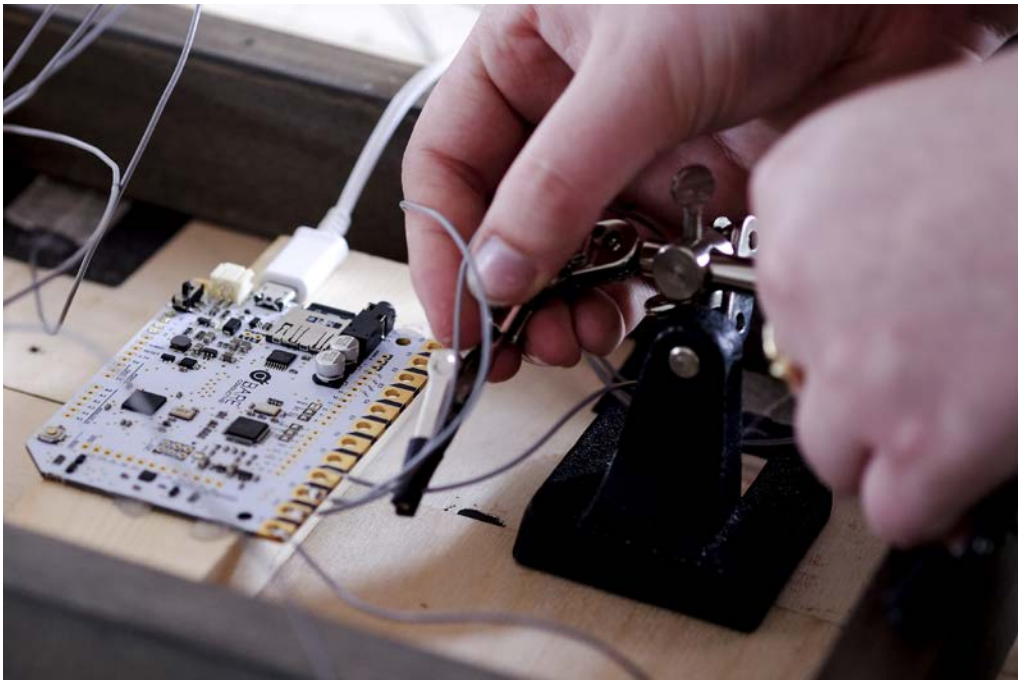
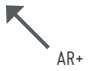
— Each Square has an individual Sound clip which plays when the Square is pressed

I have never really had the chance to combine arts with music, which is something I really wanted to do, because I am so passionate about both of them. Living around here means you only experience traditional arts and it was really great to be introduced to digital arts and to combine both worlds. This feels quite comfortable, because you get all the stuff you are familiar with the traditional arts, but then you also get the new and exciting digital possibilities. As somebody who actually wants to do more digital projects, it was a really good way to experiencing it for the first time.

I always felt it was my project and I did want I wanted to do, even that I was getting help for it. You are allowed a lot more and there is more freedom and no strict timetable and you have to make your own decisions. I am expecting this to be a bit more like college and it is a good way of getting used to that.

I really enjoyed using the touchboard/sound combination and I would like to do more digital projects in the future. Cally Joynson









YOUNG ARTIST

for digital textiles

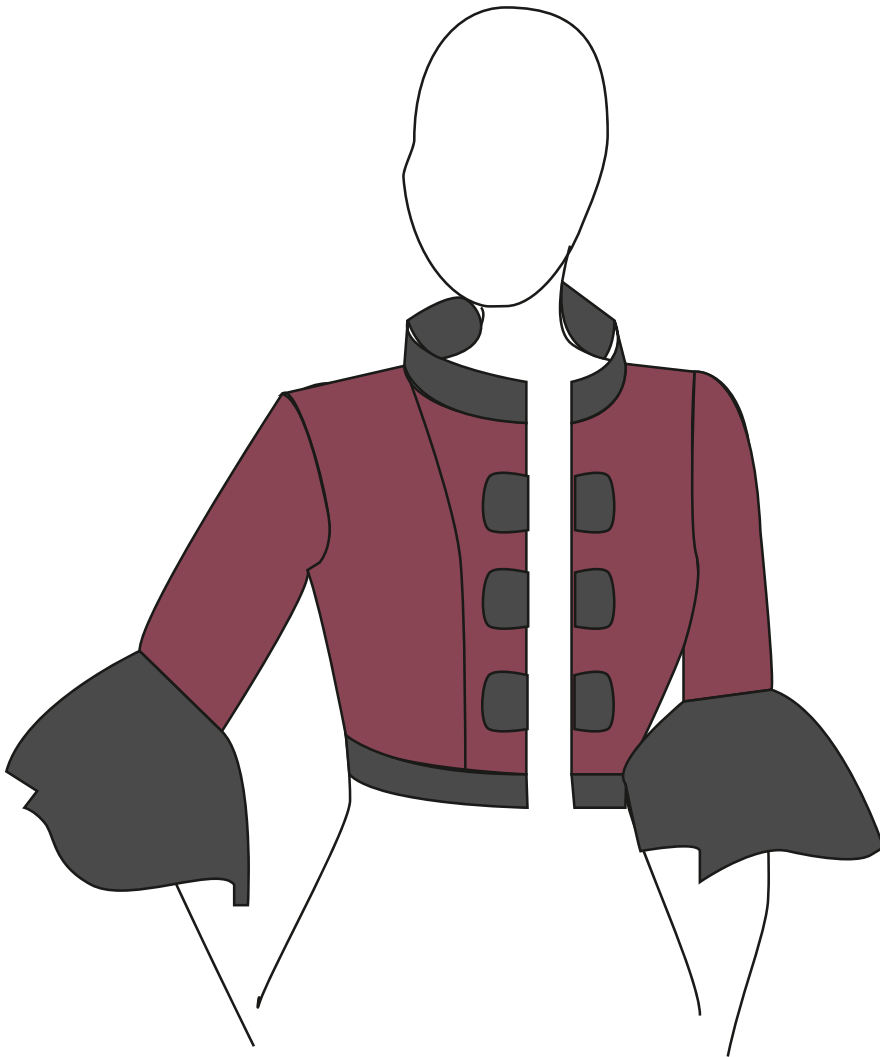


KATIE LUXMOORE (17)

techniques learned —> designing a jacket
designing pattern repeats for digital textile print
creating laser cut stencils for copper leaf
creating files for digital embroidery
pattern cutting
sewing

software used —> Adobe Illustrator
Corel Draw
Janome Digitizer JR V5







The talc. Project

This year, I spent the summer working on a fashion and textile project exploring the progress of cities and civilization using the facilities and funding offered by the Tarbert Arts and Leisure Centre (talc.).

The process was a little difficult to begin with, due to my distance from the centre but with every trip I made, to work with Nicole, Stefan and Sian in Tarbert, I found myself looking forward to the next one more. It was immeasurably helpful to work alongside such motivated people. They gave me complete freedom to translate my vision into reality exactly the way I wanted to, offering advice and suggestions for improvement and/or amendments whenever something went awry. It was also good to have two of my former classmates there working on their own projects at the same time as we were able to bounce ideas off each other – pushing our respective projects to greater heights than if we had each been working alone. That said, while I spent a lot of time developing techniques at the centre and exploiting their generosity mercilessly (in so far as equipment was concerned), I did end up completing the lion's share of the sewing and pattern creating/cutting at home. This left me with more time for experimentation and development on the days I spent at talc.

The Jacket

*I wanted to create a trendy, up-to-date jacket which could be worn in a variety of settings. The theme I was given, of **Decoding the Landscape** led me to follow the path of how humans have traditionally done this (by tearing it down and rebuilding on top – in a way, trying to make it better). But like so many things, the concept of better has changed over time. I looked into the history of cities and civilisation – patterns from rococo architecture feature heavily in my finished piece for example. I also wanted to show the minimalist and geometric aesthetic found in modern buildings. I hoped to achieve this with a boxy silhouette and darker slightly distressed colours.*

The bell sleeves and metallic accents are an ode to current fashion trends in an attempt to bring out the 'city girl' vibe and to cater to the demographic of a young woman working her way up in the 21st century, changing the future for herself and future generations.

The actual production of the garment was very exciting for me; I first pulled all my research into a tonne of sketches and developed a pattern for the jacket from them, then returned to talc. where I tried to use everything and anything the centre offered me: The back panel has been digitally embroidered with a fancy machine and I gilded the sleeves by hand using a laser cut template ironed on to the fabric. The lining was digitally printed on soft cotton and sent to talc. as the final piece of the construction and all the patterns were designed by me on the Adobe Illustrator program installed on the centre's Apple iMacs.

After that, it was simply a matter of sitting down at my machine and stitching everything together. The original idea was to photograph the finished piece in amongst the contrasting setting of the Scottish Highlands – maybe with some blooming heather to mimic the colour scheme a bit– but due to practicalities and time concerns we ended up meeting half way between the urban, and the wild – wandering among my family's dilapidated farm buildings.

At the end of the year I find myself left with a very sophisticated garment of which I am immensely proud and in awe. Looking at it now, although there are a few loose ends and it's missing two buttons, I'm still astounded at the fact that I made it myself.

Katie Luxmoore











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RUGILE RIMKOTE (15)

WORK TASTER

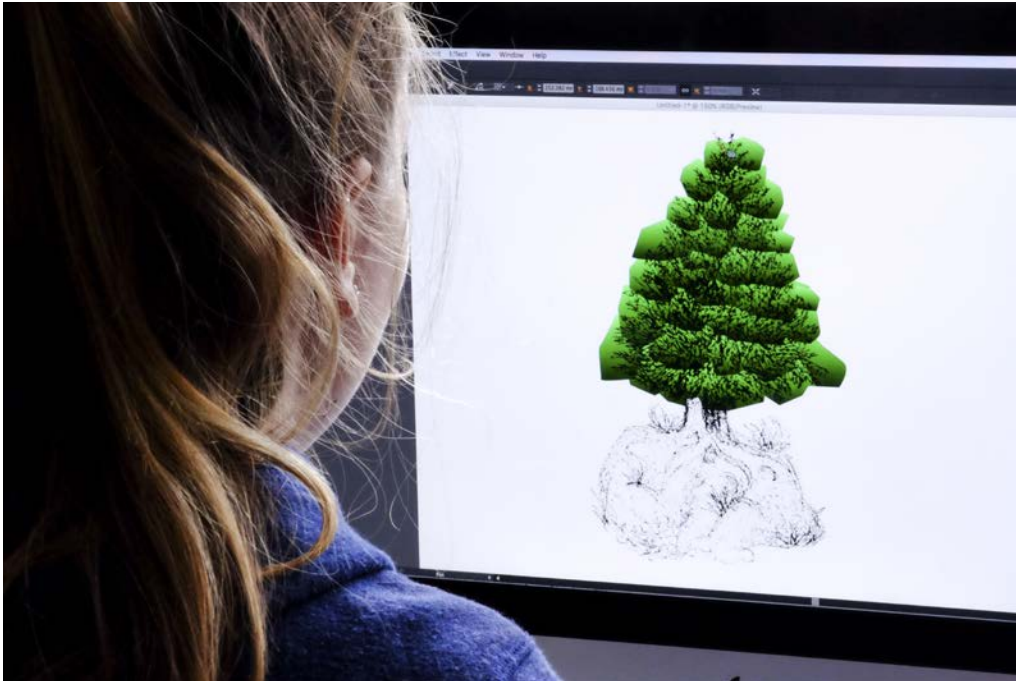
architecture

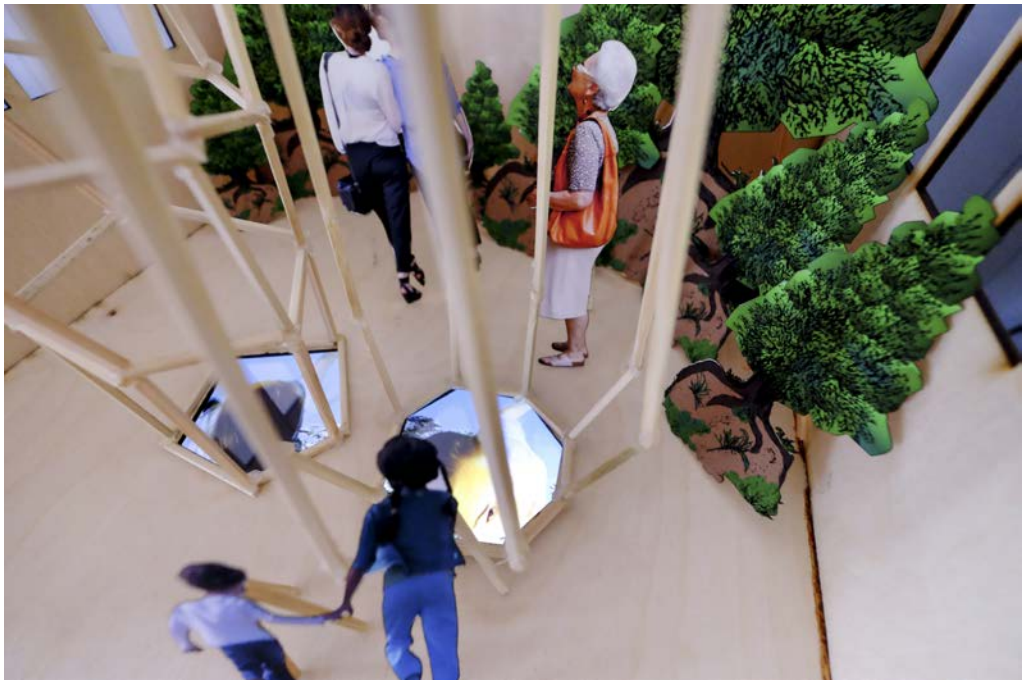
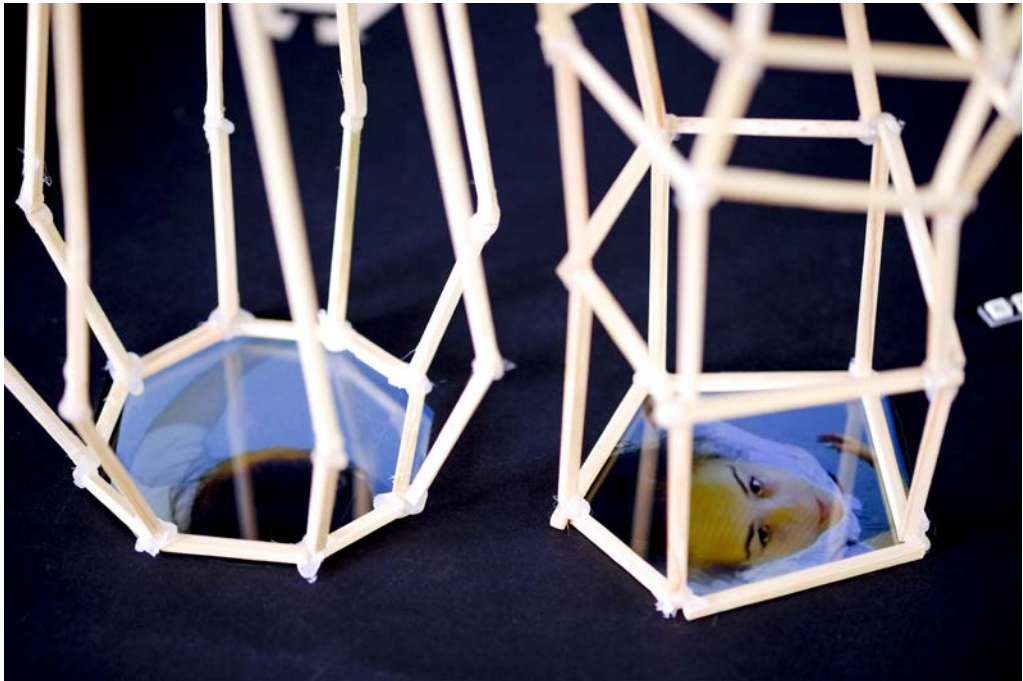
techniques learned —> drawing/colouring in
creating files for laser cut
building a maquette with wood and plywood
—> at Argyll and Bute Council Rugile was introduced to
stages from concept and feasibility to images of the
projects in construction

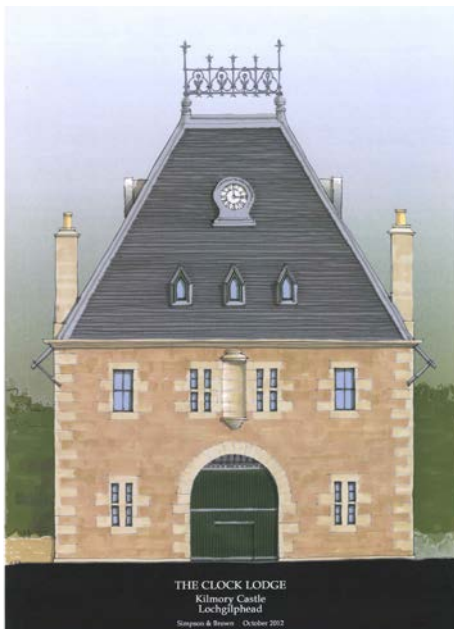
software used —> Adobe Illustrator
Adobe Photoshop











In a different approach to the other Young Artists at talc. Rugile received a brief for her Mini-Work Taster experience. She was asked to create a maquette, showing the inside of the Clock Lodge in Lochgilphead as a dance or film space. The visitors are watching the dancers – or the films – from the top floor, through pillar-like structures, with the dancers – or the screening – being in the ground floor.

The talc. brief also said that materials used should reflect natural elements, for example: the sea, the landscape, microscopic leaf structures, bark, ... or similar.

She then was shown some examples of organic architecture – to be inspired by spaces and shapes, which are not dominated by a 90 degree angle...

Rugile's main idea was to implement even a tree into the building, she drew and placed into the space. She had some fun with the glue gun to create the pillars connecting the top with the ground floor. She was also quite fascinated by the laser cutting machine, which she used to neatly cut out her drawings.



Rugile with a site agent from Morrison Construction at the Oban High School project.

We were able to offer Rugile two days in our Property Department where she was shown various stages of our latest projects from concept and feasibility stages through to images of the projects in construction. We were also fortunate enough to be able to offer a site visit to one of our largest projects currently on site at Oban High School. Morrison Construction, who are the contractor for the works kindly arrange for one of the Site Agents to give Rugile a full tour of the site including access out onto the roof. In addition to learning about the role of the Architect in our projects, Rugile also met our other construction professionals including Quantity Surveyors and our Asset Manager who explained the role of our new Asset Management system and how this links into our wider role as providing key services within the council. We found the collaboration with TALC extremely useful as this gave the work experience student a chance to explore the more creative side of Architecture using the range of equipment that would not be available within our office environment. We feel that we can provide a more technical and pragmatic experience for students, but it's also important that they explore the creative side of the profession, without the normal constraints we face within our own environment. In the future we would like to collaborate more closely with TALC and explore the same brief by setting challenges within our office environment that are as a result of the work the student does at TALC, for example we would help a student develop a technical specification for their design using our specification tools so as to link their creative project with a realistic scenario in construction. We have found the experience of working with TALC valuable both for the student and for the professionals mentoring the young person.

Alison McBride · Architect, Argyll and Bute Council



YOUNG ARTISTS

for book layout & glass engraving

**EILIDH (20)
& JAMIE LIVINGSTONE (25)**

techniques learned —> designing a book with own poems and pictures
image manipulation
glass engraving
working with glass engraving acid cream

software used —> Adobe Photoshop
Adobe InDesign







The talc. Young Artist programme was the most creative and imaginative place I have ever worked. We started knowing almost nothing about graphic design and making books and we finished by making and publishing our own book of poetry and art.

Not only this but the tutor helped our imagination expand. We live in a rural community without resources and we simply wouldn't be able to do this without talc. It widens the world. It allows things that we imagine to actually happen. This allows us to continue to be artists and make work and helps us be well.

I have spoken about my experience there to others that use the local food bank and it has inspired three of the group to start working on their own books, so they too can go to Tarbert and use their imaginations.

Jamie Livingstone



My brother and I went down to TALC every week for about 2 to 3 months this year. When we were there we were working on our next poetry book with Nicole who helped us a great amount. TALC was such a great find for us as we had professional help, direct access to computers, Photoshop, InDesign and Illustrator all for free. Nicole gave us great ideas and inspired our creativity to make something a little different.

We had our first poetry book published the year before but didn't have much say on the layout and design. This year we had as much say as possible. It felt great being able to design and create your very own book. Nicole gave us a lot of confidence and motivated us to keep going even when some aspects were particularly difficult.

While I was down at TALC, I also had a few tutorial sessions with Wilma MacKenzie, a local Glass Engraver. We started off simple, engraving little flowers onto a regular drinking glass. As the weeks went on, I learnt new techniques and was progressing to engrave on larger objects. I finished my sessions with her by engraving a floral heart onto a large vase for my Gran's 80th birthday. This took a lot of time and effort as it had a lot more detail and was on a much larger scale but I was very happy with the finished result. Wilma was very encouraging and helped wherever possible. She even let me take the drill and other tools home so I'd finish it in time for my Gran's birthday.

Without TALC, my brother and I wouldn't have been able to accomplish either of these things - designing and creating our own book and Glass Engraving.

It was a great experience and taught us so much. We are very grateful for it.

Eilidh Livingstone

Edinburgh Art Festival —>

www.edinburghartfestival.com

Edinburgh International Festival —>

www.eif.co.uk

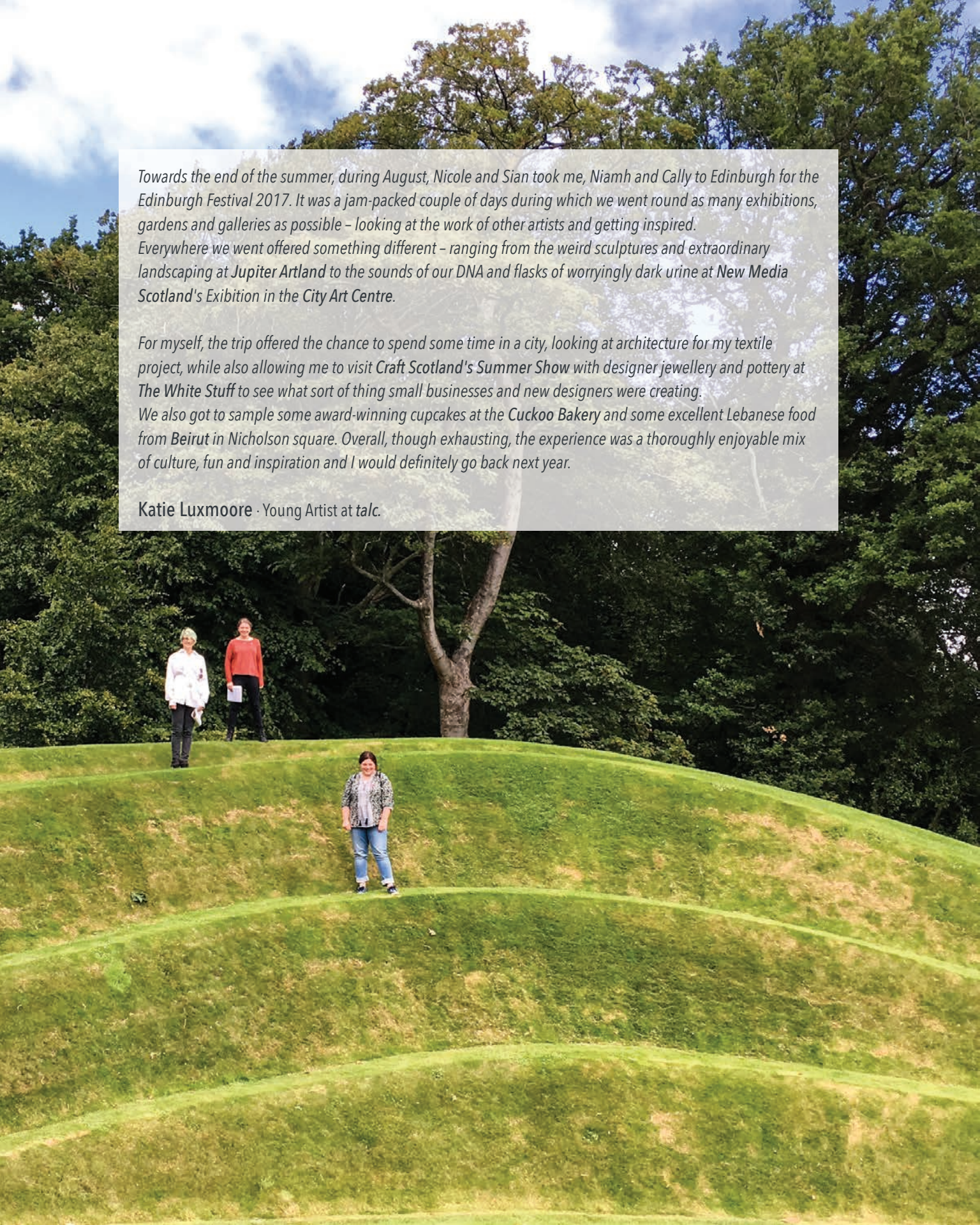
VISITING EDINBURGH FESTIVAL



Katie at Fruitmarket Gallery, Edinburgh Art Festival 2017

Why travel further afield? There are established places to go and see art in Edinburgh – and there are the new and groundbreaking, which are readily found during the Festival. None of this is easy to access for young people coming from Argyll. But if the journey is made once, art venues become known to our young people and they will return with confidence to re-visit in following years.

For some of the young people it is a chance to know the city a little bit better. They may be planning to go to college or university, travelling simply gives more self-confidence to start, to explore, to be inspired and to form an opinion.



Towards the end of the summer, during August, Nicole and Sian took me, Niamh and Cally to Edinburgh for the Edinburgh Festival 2017. It was a jam-packed couple of days during which we went round as many exhibitions, gardens and galleries as possible – looking at the work of other artists and getting inspired. Everywhere we went offered something different – ranging from the weird sculptures and extraordinary landscaping at Jupiter Artland to the sounds of our DNA and flasks of worryingly dark urine at New Media Scotland's Exhibition in the City Art Centre.

For myself, the trip offered the chance to spend some time in a city, looking at architecture for my textile project, while also allowing me to visit Craft Scotland's Summer Show with designer jewellery and pottery at The White Stuff to see what sort of thing small businesses and new designers were creating. We also got to sample some award-winning cupcakes at the Cuckoo Bakery and some excellent Lebanese food from Beirut in Nicholson square. Overall, though exhausting, the experience was a thoroughly enjoyable mix of culture, fun and inspiration and I would definitely go back next year.

Katie Luxmoore · Young Artist at *tal.c*.



DAY ONE –

Arriving in Edinburgh

Jupiter Artland · City Art Centre · New Media Scotland · Fruitmarket Gallery · Church Hill Theatre: Vuelos (Ballet)

DAY TWO –

Scottish National Gallery of Modern Art · Royal Botanic Garden · Crafts Scotland · French Embassy · Dovecot Studios · Summerhall

Travelling back to Lochgilphead and Tarbert







www.travellinggallery.com
[@TravellingGallery.co](#)

TRAVELLING GALLERY

Travelling Gallery is a contemporary art gallery in a bus and is unique to Scotland. Our function and core mission is to take our exciting and experimental programme to every part of Scotland, allowing access and learning for all. Travelling Gallery presents two 16 week exhibitions a year which tour remote, rural, urban and suburban communities throughout Scotland. We have built strong partnerships with arts organisations across Scotland to create a sense of place and improve quality of life through an understanding of the potential of creativity. talc. is a hugely important collaborator for Travelling Gallery, allowing us to bring our exhibitions to an audience and community we wouldn't otherwise reach and who wouldn't get the opportunity to engage with our contemporary art programme.

In 2017 we brought the group exhibition EAT SLEEP WORK REPEAT to the area from the 31st May – 3rd June, combining two days in Lochgilphead and two days in Tarbert, including visits from schools and the public, we had a fantastic response as seen in our visitor figures (341 in Lochgilphead and 295 in Tarbert) and comments:

"Cool to learn the amazing stories behind all these pieces – the ideas bring it to life"

31/5/17 Lochgilphead High School

"Difficult ideas / formats put over with clarity, humour and challenge!"

1/6/17 Lochgilphead High School

"The bus is super cool I like the snowmans and snowomans"

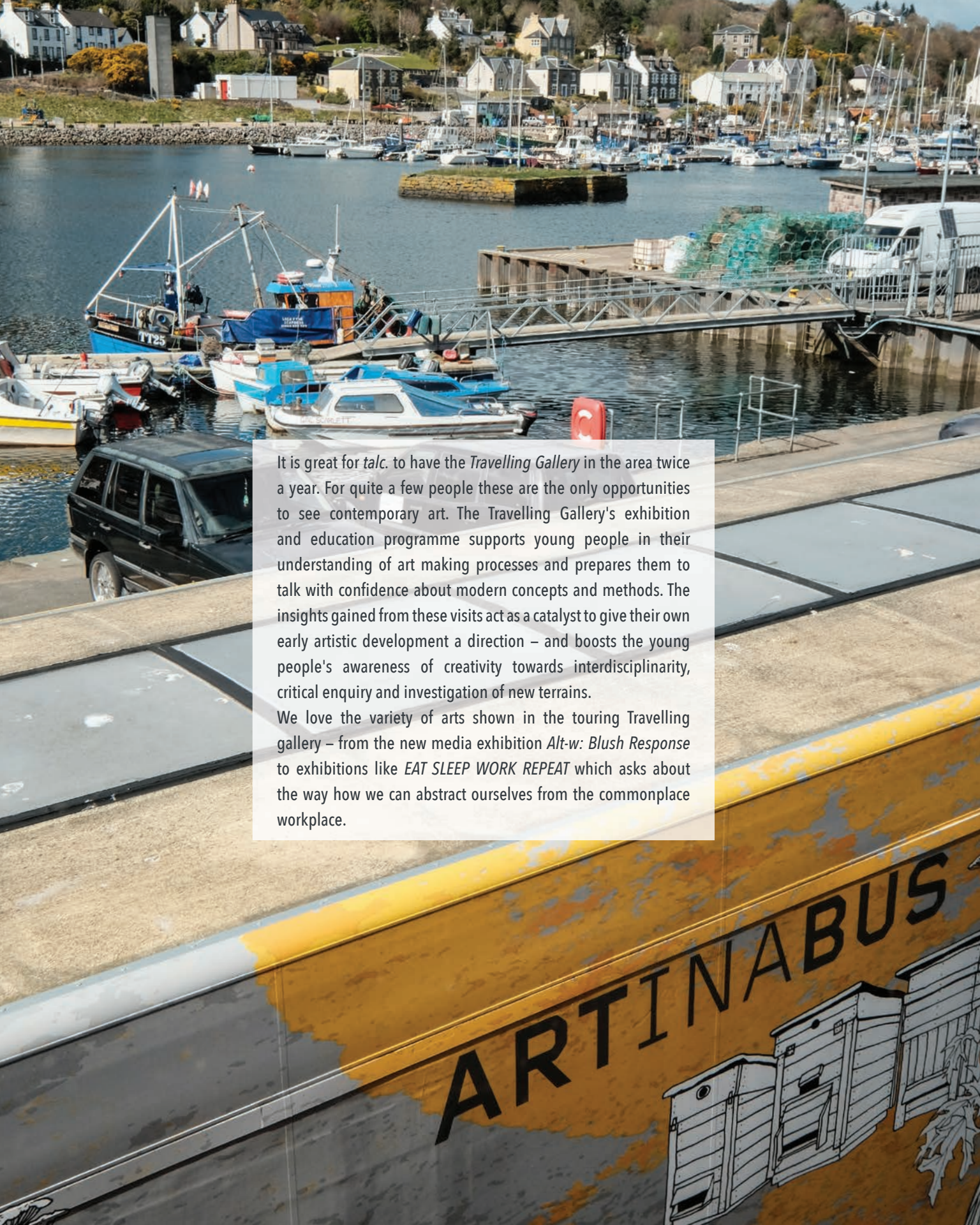
2/6/17 Tarbert Primary

"Great exhibition. We are delighted to have the experience of having a gallery on our doorstep! A very interesting and original exhibition. Thank you!"

3/6/17 public visitor, talc.

talc. does exceptional work in the local community, especially encouraging young people to create and engage in the arts. Their inclusive and creative programme is supplemented by visits from Travelling Gallery, allowing talc.'s audience to view artworks by national and international artists, create conversations around the exhibitions and take part in related workshops. We hope this strong collaboration can continue into the future!

Claire Craig · Curator Travelling Gallery & collaboration partner of talc.



It is great for *talc.* to have the *Travelling Gallery* in the area twice a year. For quite a few people these are the only opportunities to see contemporary art. The *Travelling Gallery's* exhibition and education programme supports young people in their understanding of art making processes and prepares them to talk with confidence about modern concepts and methods. The insights gained from these visits act as a catalyst to give their own early artistic development a direction – and boosts the young people's awareness of creativity towards interdisciplinarity, critical enquiry and investigation of new terrains.

We love the variety of arts shown in the touring *Travelling gallery* – from the new media exhibition *Alt-w: Blush Response* to exhibitions like *EAT SLEEP WORK REPEAT* which asks about the way how we can abstract ourselves from the commonplace workplace.

ARTINABUS







tal.c. Acknowledgements

Thank you to all young people who contributed to *(de)code landscape*. Thank you for being creative, experimental and open enough to combine the analogue with the digital & the digital with some fresh air.

To scan the pages with the ar+ symbol, please download the free Aurasma app. For "how to", please check page 005.

Pages 100-101: Video glitch based on Chris Vik's Glitchface patch.

tal.c.'s young artists during *sparks, drifts and rain*

Niamh Adams McGilp · wearables
Cally Joynson · sound installation
Katie Luxmoore · fashion
Eilidh & Jamie Livingstone · graphic design
Rugile Rimkote · architecture

tal.c. tutors for *sparks, drifts and rain*

Stefan Baumberger & Nicole Heidtke · programme lead, digital, sculpture
Karen Beauchamp · wallpaper design
Wilma MacKenzie · glass engraving
Sian MacQueen · project partner, painting, sculpture
Adam Staff · sound programming
Tony Mills · contemporary dance
Alison McBride · architecture (collaboration with Argyll and Bute Council)
Niamh Adams McGilp · tal.c.'s Intern (teaching assistance and programme distribution)

tal.c. collaborations for *(de)code landscapes*

Argyll & Bute Council (Planning Dept.)
Artmap Engage
Scottish Canals
Scottish Natural Heritage
Scottish Waterways
Travelling Gallery

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talc.

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