

TAS TIMES



Life Drawing Class (Image supplied by Tony Griffiths)

The artist is nothing without the gift, but the gift is nothing without work.
Emile Zola

Chairmans Letter

Dear Members,

Our November meeting will be the Annual General Meeting. As this is usually a fairly short event we combine it with a Bring and Share Supper (finger food) and some sort of quiz to test your brains (lighthearted and fun). I hope many of you will come as we need a quorum for voting in of the committee for the next year. Don't forget that if you have any issues you wish to raise you should let me know in writing at least a week before. Also let me know if you would be prepared to stand on the committee as we are still two members short. If you would like to attend a committee meeting as a visitor to see what goes on and whether you would be interested you are very welcome.

I have been away recently near Norwich and took the opportunity to go to Norwich Castle Museum and Art Gallery to see one of my favourite painters – John Sell Cotman. (1782-1842), one of the Norfolk School of artists. Cotman was unusual for his time as he broke away from traditional watercolour landscape painting by flattening the picture space and abstracting shapes. This, and the use of bright colours make him a unique painter of this period. Watercolourists would do well to study his work. Back in the 70s when I first worked in watercolour I visited the Victoria and Albert Museum and in those days you could request to view a folder. I sat at a table leafing through a large file of Cotman's paintings (unframed and unprotected) and could see his brushstrokes and handle the paper he used. Marvellous! I'm not sure that would be allowed now!

In complete contrast there was a TV programme last weekend about David Bomberg, (1890-1957), whom I confess I'd never heard of. (I have not studied art history!). His early work, around the time of World War 1 was influenced by cubism and he worked in an entirely non-representational style although there are allusions to the human figure.(e.g.'The Mud Bath', 1914) After the appalling tragedies of the war British artists returned to traditional methods of representation and traditional subjects and Bomberg changed to a topographic realism with expressive brushstrokes and heightened colour (e.g. 'Valley of La Hermida' 1935) Look him up and you will be amazed at his contrasts in style.

I look forward to sketching with some of you at the Museum Big Draw (October 27th – 31st).

Lindsay Wall
Acting Chairman

TAS Life Drawing workshop

On Saturday, 20th September 2014 at 10am., twelve(?) enthusiastic members gathered at Heathcote Community Centre for a Life Drawing workshop with professional artist **Michael Harkit**. Once settled, Michael introduced himself telling us a little of his background and how he liked to run his workshops. He had graduated from the Camberwell School of Art in London, and subsequently worked as a Scenic Artist in TV and theatre. His background in theatrical work is reflected in the lighting he uses in posing his models creating interesting patterns of light and shade. He had brought **Helen** to model for us and she proved to be a beautiful and experienced model – wonderful to draw - as well as a tireless, patient and accommodating one. A big vote of thanks go to her.



Michael explained some of the aims he had for the workshop, and we started with 2 or 3 short poses of 4 minutes to sketch Helen in different poses. Then some longer ones, including a technique of covering the paper in charcoal then 'drawing' with an eraser or putty rubber. Everyone seemed to find this very interesting and it proved extremely popular.

Michael circulated the entire time giving advice and encouragement to those who wanted it (I think we all did!) most positively and sensitively. He explained a lot about perspective and foreshortening both to individuals and the 'class', as well as talking about 'lighting' and how to notice where the light falls on a body. Later in the day he got us doing some 'exercises' – no not star-jumps – one where we worked in pairs, one partner describing the pose, while the other drew without looking at the model. Some interesting results! Another interesting exercise was drawing with our non-dominant hands. We ended with another 40 minute pose and by 4pm, we were all exhausted but happily looking forward to putting into practise what we had learnt.



It was a really successful workshop, enjoyed by us all, and we would like to thank Michael again for his hard work and entertaining tutoring.

See his website below:

<http://www.michaelharkit.moonfruit.com/#/gallery/4561841750>

(photo's by Tony Griffiths)

Summer Exhibition Winners List

Thank you to our external judges for this years Summer Exhibition: Vivian Walters and Jenny Johnson.

Awards

Award	Winner	Art Work
The Society Summer Award for Imaginative Work	Claire Weston	Heavy Swell Below the Coastal Path
The Patron's Award	Laura Boyd	Jim
The Clery Welch Trophy for the best Watercolour	Gill Fitzpaterick	Taking the Air, Sidmouth
The Tom Knight Trophy for the best Sculpture	Anne Hewlett	Negress
The Abstract Cup for work in any medium	Sylvia Rigby	The White Rock

Certificates of Merit any category or type of work

Name	Title	Medium
Claire Bainbridge	The Last Summer, Farleigh Meadows	Pastel
Ivor Watts	Thing IV	Sculpture
Hazelann Willson	Hello World	Pastel
Ann Lamplugh	Potscape	Mixed media
Sophie McDonald	With Starfish in Her Hair	Mixed media
John Bye	Fant.	Pencil+
Brian Jeffery	Double Petunia	Water Colour
Sarah Mohun	Summer Seed Heads	Water Colour
Sally Webb	Distant Sunset	Mixed media
Brian Wedlake	Summer Evening	Oil
Ailsa Addicott	Evening Stroll	Acrylic
Mary Stokes	Coral Waters	Textile
Brian Wedlake (Visitors Award)	Summer Evening	Oil

HEATHER STRONG EXHIBITION

Heather Strong will be holding an exhibition and sale of previously unsold works at the Old School Café at the Old Heathcoat School Community Centre from early November up to Christmas. Some real bargains to be had!"

SELECTION OF ART FROM SUMMER EXHIBITION

