

TAS TIMES



“Tower of London” by
Mike Russell

TAS 2017 Holiday

It is proposed that we go to Kelynack nr. St Just, Lands end for the week beginning Saturday 10th June to Saturday 17th June.

We will be staying in Static Caravans which are very well sited and appointed. See website: www.kelynackholidays.co.uk

This is a site that we have stayed on twice already as it is brilliant for seascapes, landscapes and quirky features.

St Ives and numerous galleries nearby for rainy days if we have any. Usually we have two individuals to a van thus a bedroom each, but a couple sharing a double could accommodate a single person in the second bedroom thus reducing the cost.

The cost for the week is expected to work out at £180 per person which includes bed linen but you need to bring own bath/beach towels and tea towels. I have reserved 7 vans and a non-refundable deposit of £50 is required to confirm your booking.

Booking will be on a first come basis.

More info from me: Sheila Andrews 07880793066 or Email: s.andrews808@btinternet.com

Chairmans Letter

Hello members,

I hope you have all been able to enjoy this warm and sunny summer we have had – and done lots of sketching and painting! We have had some inspirational Saturday workshops this year and still one to come in November although that is now fully booked.

Our November meeting will be the Annual General Meeting followed by a light-hearted quiz and a bring-and-share supper (finger food).

Do please try and come to the AGM as this is a chance to discuss TAS issues and find out what YOU would like to us to arrange for the following year. Also it gives a chance to air any criticisms you may have too! I am listing the agenda for the meeting at the end of this letter. If you have a motion/particular item to include on the agenda please let the secretary know in writing/e-mail at least 14 days before the A.G.M. You will see that there is no 'any other business' but a question, answer and discussion session at the end.

The November meeting will be my last one as your Chairman which means we will need to vote for a new chairman for the next three years. Inevitably we will need one or two more committee members to fill gaps so please do consider standing. If you have secretarial skills you might think of becoming Secretary – writing a few letters and taking minutes at committee meetings (once a month) and typing them up to circulate to committee members. We always need committee members who come and learn the ropes ready for taking over specific jobs as they become vacant. We need new ideas to keep us going as a vibrant society!

See you at the AGM!

Lindsay

Agenda for AGM

1. Apologies
2. President's address
3. Minutes of the last AGM
4. Matters arising from the Minutes
5. Chairman's report
6. Treasurer's report
7. Election of officers and members of the executive committee
8. Proposal of Honorary Life Membership for the previous exhibition secretary
9. Members Motions (if applicable)

Questions and answers and general discussion

Summer Exhibition Winners List

Awards

Award	Winner	Art Work
The Society Summer Award for Imaginative Work	Jo Dixon	Party Time
The Patron's Award	Jo Dixon	Party Time
The Clery Welch Trophy for the best Watercolour	Gill Fitzpatrick	Exmoor Beeches
The Tom Knight Trophy for the best Sculpture	Sarah Holder	Textured Iron Bowl
The Abstract Cup for work in any medium	Shirley Walton	Hillside Vilage
Visitor's Award	Ray Foxell	Barnabas

Glenys Thomas 1919-2016

Glenys was a long term member of TAS and a prolific artist and exhibitor, specialising in landscapes and flower paintings. She last exhibited with us in 2012 when she was 93.

Glenys and her husband 'Red' were both born and grew up in South Wales. After the end of the Second World War they moved to Sampford Peverell with their family and ran the village post office and stores in Lower Town, living over the shop.

Later they moved up the road to Wharf House and ran a guest house there for many years, Glenys still finding time to paint and look after the family and guests.

After her husband died some years ago Glenys stayed on at Wharf House. She died there at the end of July, aged 97 years.

Making the most of membership

Although I've been a member for some years, until recently I'd really only entered works into the exhibitions and come along to the occasional monthly meeting. Then, during the Summer Exhibition I happened to steward with Sandy Mawer who, with Gillian's help, organises the sketching afternoons. She encouraged me to come along and give it a try.

I work pretty much entirely in my studio from reference materials so I thought it would be a useful stretch for me to try some sketching outdoors. So the following week I gathered up some equipment and made my way to Fursdon House on an afternoon of sunshine and showers and there I met up with a small group of fellow members. Having arranged to re-group later in the café we all set off in different directions in search of inspiration. As it turned out we were spoilt for choice! I opted to sketch the house itself while others found spots elsewhere amongst the extensive grounds and gardens. At the end of the afternoon we gathered in the tea-room for well-deserved refreshments and some 'show and tell'!



I wasn't able to make the afternoon in Gold Street (and that had nothing to do with the rather inclement weather!) but I have subsequently been to Castle Hill and Tiverton Museum, each offering contrasting opportunities. Not only have I risen to the challenge of working outside the studio but I've also enjoyed getting to know fellow members. Everyone is always very supportive and generous in sharing their own tips and hints, experiences and challenges. It's amazing what I've learnt!

In a similar fashion, I've now joined the portrait group that meets on Thursday mornings at the Heathcoat Community Centre. I could hardly have been given a warmer welcome - what a friendly lot! So, if you haven't tried the sketching afternoons or have been diffident about joining one of the groups, I encourage you to dive right in and make the most of your membership. I'm certainly glad I did!

Hazel-Ann Willson

Sue Searle Watercolour techniques workshop

On Saturday 3rd September 12 of us were treated to an all-day workshop given by Sue Searle on Watercolour techniques.

Sue is an accomplished artist, owner of 'The Oak Room' art gallery and cafe in Tiverton, as well as being an entrepreneur in a number of other areas.

A number of us were either 'beginners' in watercolours or hadn't used them at all, so Sue began with the basic techniques of wet in wet, dry brush in wet as well as discussing paper quality, paint quality and different brushes.

She emphasised the importance of always having clean water to hand! We then sprang into action ourselves putting her tips into action. First copying a picture of poppies first using wet in wet, and later a kitten.

Sue also discussed how various effects may be achieved in using salt, or spattering with a toothbrush and dragging the other end of a paintbrush in the paint. It was a most informative and helpful workshop and we all left feeling we had learnt and achieved something positive.



GEORGIA O'KEEFFE 1887-1986

I was lucky enough to get to the Tate Modern in August to see the Georgia O'Keeffe exhibition. She has not been exhibited in the U.K. since 1993 and this was a huge exhibition of her work – 12 rooms – and encompassed not only work from all phases of her working life of six decades but also sketchbooks and photographs including those taken by her husband and mentor Alfred Steiglitz.

O'Keeffe attended art school in New York and went to teach art in Texas and Virginia. Her first exhibition in 1916 was a series of striking abstract drawings in charcoal that had caught the attention of photographer and New York Gallery 291 owner, Alfred Steiglitz. He persuaded her to give up teaching and come to live with him (then 54 years of age) in New York and they were married in 1924.



As her mentor Steiglitz provided her with annual exhibitions and guided not only her work but also her public image. In her early work she breaks with her academic training and draws simple powerful forms in charcoal went on to develop, in oils, landscape memories of Texas.

From 1923 she produced a series of the graphic flower portraits that are her best-known works that Steiglitz and his associates as the essence of womanhood expressed as modernist abstraction uniquely American.

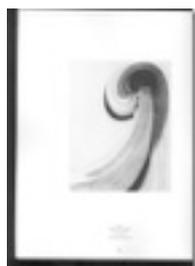
Steiglitz even wrote that “The woman receives the world through her Womb. That is her deepest feeling. Mind comes second.” O'Keeffe found these interpretations increasingly frustrating and Steiglitz dominated her art for years to come.

Interestingly the Tate exhibition has devoted only one room to her flower portraits and downplayed this work in favour of other themes.

O'Keeffe chose to define herself as an artist (not a woman artist) and changed her attention to S.W. America to develop abstract paintings of the American landscape. From 1929 she made extended trips there, on her own, away from New York and Steigler.



In 1948 (two years after Steigler's death) she bought an adobe house in New Mexico where she lived and worked until her death in 1986. It's the paintings from this period that fascinated me – the rolling hills and mountains of New Mexico, the adobe barns and churches of the desert and the stark whitened animal bones and skulls she found there.



In her last works, the Black Hills paintings you can see a recurrence of themes from her earlier work in the V-shaped compositions, elliptical shapes and the dark cleft in the landscape.

O'Keeffe is a unique painter well portrayed in this unforgettable exhibition.

Lindsay Wall