

# TAS TIMES



Floral painting by Teodora Totorean

---

*The essence of all art is to have  
pleasure in giving pleasure.*

Dale Carnegie

CHAIRMAN'S LETTER

Dear Members,

Spring is in the air, to coin a phrase, and looking at the blossom that's about it seems to be getting earlier every year. I hope you're all getting ready for the Spring Exhibition which runs from the 12th to 19th of April - handing-in day is Tuesday the 8th of April from 9:30 to 11am and we're hoping to see the usual wide variety of styles and subjects represented by your submissions this time. I'd like politely to draw your attention to the article in this newsletter on Framing, which should guide you if you are in any doubt about what is required.

As well as the 12 Merit awards to be won, there are five other awards - the Barbara Campton cup for Portrait; the Stephanie Greenhalgh Innovative Work award; an award chosen by a representative of the Gazette; and the Society Spring award for the entry our judges deem the best overall work. It may be worth mentioning at this point that we invite two external judges to select the awards, and they are not in any way connected with the TAS. Finally, there is the Margaret Carter award given to the work that receives the most votes from visitors to the exhibition - this is presented at the May members' meeting. All of you as members of the Society are invited to the Preview on Friday 11th April, from 7pm to 9pm, and you are welcome to bring a guest - at about 7:30 the exhibition will be officially opened by the Lady Mayoress, Janet Rendle.

April 23rd sees the start of the summer painting group which meets every Wednesday morning at the OHSCC from 9:30 - 12:30; unlike the slightly more formal groups run through the autumn and winter, this is intended as a drop-in session whereby you only pay on the day, so you are not committed to every week. With holidays in the offing we felt this was a more sensible way to approach it. Starting shortly before the painting group are the Sketching Days organised by Sheila Andrews. They begin on Friday April 4th at Knightshayes and continue until July 24th, giving you the chance to do some outdoor sketching in pleasant company. Sheila has chosen different days of the week for the seven dates she has planned, to give more people the chance of being available. Dates and venues are shown elsewhere in this newsletter and on the website.

I'm now approaching half-way through my final year as chairman, and have decided to stand down a little early, at the end of the Spring Exhibition on April 19th. I think it is time to hand the Art Society back to Artists. Originally I agreed to serve for one year while another candidate was found, but it proved a bit addictive and I stayed on for a second year, and then into the third. My aims were to try and look at the society away from the artist's view, and to try to improve communications within the committee, as well as between the committee and the members. In so doing I hoped I could make it run a little more efficiently, and more effectively for members. I hope I've achieved some of these aims, to at least some extent, but I don't think I have a great deal more to offer in this area which is why now seems a good time to stand down. Lindsay Wall has agreed to come forward as Acting Chairman until a successor can be elected at the AGM in November.

I'd like to end by wishing Lindsay and the rest of the committee very good luck in the future, but primarily by thanking the committee and all of you as members for the fantastic support you have given me since my first tentative steps towards being the Treasurer in 2006, and for all the good friends I have met in that time. I may not be an artist yet, but I have certainly learnt more about art than I ever did at school in the sixties, and I've come to appreciate it a great deal more.

So, to quote a certain hitch-hiking author ... "So long, and thanks for all the Fish!"

Peter.

### SPRING EXHIBITION AND COPYRIGHT

As a respected Art Society we have a duty to protect copyright of artists, photographers and other publishers of printed material. At the same time we wish to maintain the high standards of work that have gained us our good reputation over the last 40 years, so we intend to adhere to the policy whereby artists must ensure they own, or have permission to use, images on which they base works they wish to exhibit.

© Respect Copyright

MOUSA AL KORDI'S RETROSPECTIVE EXHIBITION

Eleven of us made it to Mousa's guided tour of his exhibition which he arranged specially for us, and what a treat it was! He started with a fascinating talk about the background to Islamic art, then took us round his amazing display of 26 pictures which he'd titled in code. Mousa is a prolific, highly skilled and erudite artist who has resisted the siren call of commercialism and pursued what interests him. The pictures on display cover a number of years and include some of his work based on Maqarnas sculpture, some with roots in Arabic calligraphy, including two done in bitumen, sculptures made from found objects, a wonderful portrait of a Dutch actor rapidly painted in situ and a gloriously entertaining depiction of a Middle Eastern brothel! It was followed by a wide-ranging discussion over coffee, we left feeling that we'd had a really worthwhile and enthralling morning, very many thanks, Mousa!

We were very sorry indeed to hear that Mousa will shortly have to have a major operation and wish him the very best outcome.

Heather Strong  
(Mousa Al Kordi's Retrospective Exhibition at the Centre for Islamic Studies at Exeter University)

---

We have lost two long-term members of the society recently and we send our condolences to the families of Jane Scott-Fox, and Jean Henshall.

David Maunder has kindly contributed his thoughts about Jane Scott-Fox: Jane has been special to my wife and me for many years; not only as close friend but also for me as a fellow sculptor. She has sculpted many fine works in African soap stone and modelled in clay through to bronze casts exhibiting frequently at the Tiverton Art Society exhibitions. She spent many of her early years in Cornwall and along with her husband Charles and her brother, Jim owned and ran the Hell Bay Hotel on Bryher. Charles has been chairman of Tiverton Fine Arts Society recently. Their children are Lesley, Victoria and Penny. Jane had been suffering from cancer for some time. A Memorial Service was held at Willand Church on Saturday the 15th February.

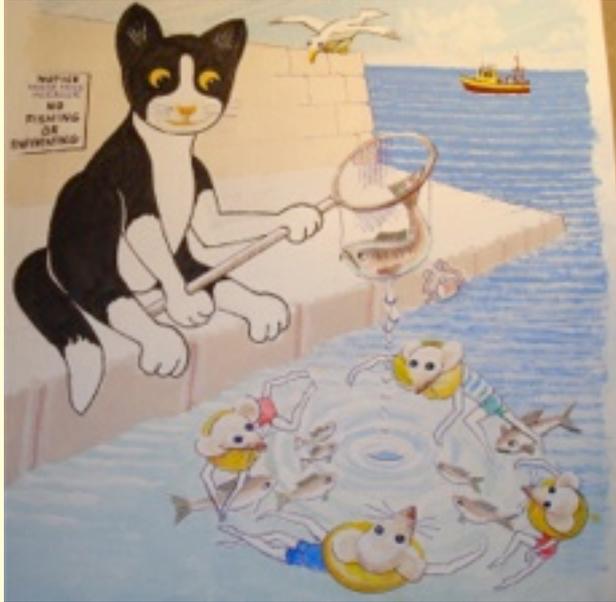
---

Sketching Days 2014

Date	Location	Notes
Friday April 4th 11am	Knightshayes (NT)	Meet in restaurant
Thursday June 5th 11am	Kilberton (NT)	Meet in Courtyard Restaurant
Monday June 16th 11am	Coldharbour Mill	Meet in restaurant
Friday June 27th 11am	Tiverton Canal Basin	Meet in Cafe
Monday July 7th 12 noon	Bridge Inn, Dulverton	Meet in bar for coffee
Friday July 18th 12 noon	The Swan Inn, Bampton	Meet in bar for coffee
Thursday July 24th 11am	Bickleigh Mill & Castle	Meet in restaurant/courtyard

### The Odd Friends

This is Granddad writing to you, and I am going to tell you a story about a family of mice. Now, mouse Harry Cheddar had a beautiful mousey wife called Camembert, who lived with him in their little hole in a yard wall. They had three darling little daughters.



One was called Brie, another called Emmental, and the baby one was called Gouda. They had chosen these names because they all love cheese so much you see.

The whole family lived in a little place by the sea called 'Mousehole', which was great for them, as it was mostly warm and sunny and had a wonderful beach with lots of rock pools to play in.

A famous black and white cat also lived there, which you might think would worry the mouse family. But no, they didn't worry one little bit, as he was a very unusual cat being famous because he didn't like to chase and eat mice. Now, wasn't that lucky for Mr Harry Cheddar's family

of mice. They really loved the cat because he liked to play with them instead.

Now then, the mice loved a bit of fish for their supper and had learnt to swim so they could catch the fish to eat, and that Mousehole cat watched their clever plan. The family of mice would swim around and around in a circle, following each other in the water, and that brought the curious fish to the surface to see what all the fuss was about. When the cat saw all this he cleverly crept off to find an old fishing net left on the beach that morning by a little girl who had tried to catch some crabs. Picking it up in his mouth, he ran back just in time to dip his net into the spiraling circle of water, filled with jumping fish. Then..... whoops, one actually jumped into his net! What a delicious supper he had that night.

Because of this, the mice and the Mousehole cat became very good friends and each evening they would meet at the harbour wall to fish for their suppers, so they all lived happily together ever after.

---

Thank you Denis Holwill for sending the above illustration and story. Denis created the painting and the story for his grand daughter, he say's "Just a bit of fun", but it does show the great creativity and imaginations that can be found in the Society.

FRAMING SPECIFICATIONS FOR TAS EXHIBITIONS

Work not properly framed WILL NOT be accepted for Exhibition

- All artwork should be presented in a clean, professional manner. Consider yourself a professional and treat your artwork accordingly.
- All work must be presented ready-to-hang, with (preferably) cord (although plastic-coated wire is acceptable). It should be securely attached to the frame between one-third and one-quarter of the way down the sides of the piece.
- Only D hooks are acceptable for medium to large artwork, e.g. below



- On smaller work the round eye-hooks are acceptable.
- All sharp edges and sprigs/nails/staples etc., to be taped over.
- The finished presentation – front, back, top and bottom - is part of the whole work. It should be well crafted, not battered or shop worn or flimsy or fragile.
- Do not use "snap on" frames, corner-clips with glass or "easel" frames designed for tabletop use.
- Large oils or acrylics on heavy-duty stretchers do not need to be framed. The canvas should be stapled securely on the back (not the sides) and usually (but not always) the painting is extended around the edge. Canvases stapled on the sides need to be in a frame.
- You should provide a base or stand for large three-dimensional work. Instructions for special installations should be attached to the piece.
- Quilts and other fabric/textile wall hangings should be ready to hang.
- This link from 'The Artist' magazine may be helpful for framing purposes:-

<http://www.artistsnetwork.com/articles/art-demos-techniques/how-to-choose-the-best-frame-to-present-and-protect-your-artwork>

*"Poor presentation can make great art look terrible. Good presentation can make terrible art look great"*