

TAS TIMES



Tawny Owl by the late Peter Wickham

*A room hung with pictures is a
room hung with thoughts.*

Joshua Reynolds

CHAIRMAN'S LETTER

Dear TAS Members,

I hope you are all preparing (and finishing?) your work for the Spring Exhibition. By the time you read this we will have had the Pop-in Framing morning and you will have your work beautifully mounted and framed! If you didn't attend that I would remind you that work should have D-rings on the back and be hung by string not wire. The reason for this is to avoid damaging other people's work when pictures are stacked before and after hanging. Read your instructions carefully!

The exhibitions are a statement of what we do. I am proud that we have no selection panel and that every member has a right to enter; be proud of your achievements. We hope we get a record number of entries this time.

We have the complication of major road works in Tiverton from now until after the exhibition. Please be assured that Castle Street and the Primary School are accessible at all times and there will be the usual parking. You will have to follow a one-way diversion to get to there. We will be sending out a map of the route to all members and invited preview guests. I suggest that before hand-in you drive round the diversion once or twice to get the hang of it!

Please be reminded that if you enter the exhibition you will be expected to do one session of stewarding. You can sign up for this at hand-in. Once you are committed to a session it is up to you to turn up for it or arrange a substitute if you can't make it.

Six members have signed up for the group sketching at Poltimore House on Sunday 15th March. I will be contacting you all soon about time to meet.

Twelve people have signed up for last-minute sketching over the summer. I will be contacting you all soon.

There will be a pay-as-you-go (£2.50) painting morning at Heathcoats Community Centre every Wednesday – 9.30 to 12.30 starting on April 15th. This will replace the Monday watercolour, Wednesday oil and Thursday portrait groups so bring the medium of your choice and come when you can.

I would like to inform members that, sadly, Esme Pearson has died at the age of 97. She and her sister Sylvia (who died a few years ago) were long-time members of the Society. Some members may remember their enthusiasm for outdoor sketching, their hospitality in their lovely garden in Bampton and their excellent watercolours in our exhibitions. TAS was represented at Esme's funeral in Bampton Tuesday 3rd March.

Finally, may I remind you that there will be no evening meeting during April because of the exhibition. The next one will be an unusual demonstration in paper and wire by Lucy Large entitled "100 Tiny Cuts". The lino workshop at Blundells on 21st March is fully booked.

Lindsay Wall
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JOHN SINGER SARGENT

I had to be in London last week and that is always a chance to see an exhibition. A few weeks before, our Saturday paper had a two-page illustrated spread on an exhibition at the National Portrait Gallery on John Singer Sargent, a painter I had vaguely heard of and knew nothing about.

The exhibition was called *Painting Friends*. He was a brilliant portrait painter who did not enjoy doing formal commissions. Instead he loved painting his friends and acquaintances who were leading artists, musicians and writers of the day in mostly informal settings or how he wished to see them resulting in very lively work.

John Singer Sargent was born in 1856 in Florence, the son of expatriate Americans. In 1874 the family moved to Paris and 18-year-old Sargent started serious art training. His circle of acquaintances included Claude Monet, Oscar Wilde and novelist and critic Judith Gautier. He travelled widely in Europe and loved painting trips with his friends. Later in the 1880s he went to England and saw Joshua Reynolds' work. His friend Henry James persuaded him to move to London where he painted famous figures of the time including the actress Ellen Terry. He also at times joined the colony of artists and writers in the Worcester village of Broadway. Sargent's style hovers between those of his time – that of the French impressionists, English pre-Raphaelites and modernists. He was definitely a realist influenced by the other painters around him. Many of his paintings are not just portraits but become a whole scene. His colours are vibrant and his compositions often unusual and striking.



Of the 60 or so works on exhibit, I particularly liked his portrait of Vernon Lee, writer, historian, feminist and pacifist who dressed 'a la garconne'. Her vibrant face leaps at you from the frame. A beautiful portrait scene is '*Claude Monet, Painting by the Edge of a Wood*'. It is believed that Sargent greatly revered Monet and by 1885 was experimenting with landscape and figures under real light conditions with a brighter palette and more broken brushwork. He consulted Monet about pigments and began his own Monet collection.

The exhibition also included some masterly charcoal sketches such as this vigorous drawing of William Butler Yeats, commissioned as a frontispiece to his *Collected Poems*.

Sargent never married and died in April 1925.

The exhibition is on until May 25th so I hope some of you will manage to see it.

Lindsay Wall

June Work Shop.....

Still Life - Oil (and any other medium) by Jane Leitch - 6th June at the Old Heathcoat School Community Centre (10am till 4pm)

Summer Painting Group

Starts Wednesday 15th April running weekly right through until the end of August, from 9.30am to 12.30pm, at the Old Heathcoat School Community Centre. The cost is £2.50 per session.



The summer group differs from the three groups, water-colour, oil and portrait, that meet during the winter and spring terms. It tends to be a little more informal as it is based on a pay-as-you-go system and people from all the three groups come together to paint/draw - with the occasional stop for a chat and coffee! Attendees bring in their own subject matter to work with but occasionally there will be a still life and if the weather is good, the park outside the Centre is lovely to sit and sketch in!

It is a great opportunity for society members who struggle to commit to a term's group to come along and get the benefits of working with others - there is always someone to get advice from, observing how others approach things is very helpful and it is always inspiring to chat with other artists!



If you would like to know more please contact Hilary on 01363 866245 or hil.tosdevin@btinternet.com .

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"