

# Art Profile

## Autumn Newsletter, September 2021



Hello and welcome from the new team at Art Profile. We thought it was about time we shared a picture of the four of us so that you are able to put faces to names. From left to right, we are Peter, Kimberley, Debbie and Emma. Most of you will have spoken to Emma if you have called over the last few months, as she is your point of contact for all booking enquiries. Debbie deals with all the finances, whilst Peter and Kimberley manage everything else behind the scenes.

It has been so lovely talking to so many of you over the last few months and getting to hear all about your news as your groups start to open up again and book their programmes for 2022. Thank you to all of you who filled out the questionnaires we sent out - this information is so invaluable and is being fed back to the artists and helps us to keep helping you.

We hope you will enjoy perusing through this newsletter. It includes news of exhibitions, new books and articles by some of our artists as well as new offerings for art groups and some other light hearted reads.

### Exhibition in Birmingham

One of our members, Adrian Clamp currently has a joint exhibition (see image, right) with Nigel Dodds at **The Birmingham and Midland Institute, Margaret Street, Birmingham, until 29th September, open Mon - Sat 10am - 4pm.** The exhibition is to celebrate the 40th anniversary of Birmingham Art College alumni and is a figurative painters exhibition. It's definitely worth a visit.

### Greek Island Painting Trips - 2022 dates now available

I hope all of you received the email I sent out at the beginning of the month from Liz Jennings who organises Greek Island Painting Trips. Our tutors, Sue Bradley and Frank Walters, among others, will both be leading painting trips next summer, on the Greek island of Kalymnos, known as the Sponge Divers Island.



Do take a look at the website [www.greekislandpaintingtrips.com](http://www.greekislandpaintingtrips.com) or email Liz directly on [greekislandpaintingtrips@hotmail.com](mailto:greekislandpaintingtrips@hotmail.com) if you would like to know more information.



New talk for your group, available  
by Gabriel Chanan MBE



Sophonisba Anguissola, *Bernardino Campi painting*  
*Sophonisba Anguissola*,  
Siena, 1550

### “Portraiture Through the Ages”

An entertaining talk with 50 illustrations

A look at how portraiture developed from the 15<sup>th</sup> century through to modern times. Featuring some of the greatest portrait painters of all time, including Van Eyck, Holbein, Rembrandt, Titian, Anguissola and Gentileschi as well as lesser known figures. If you are interested in having Gabriel come to your society in the South-East, email us at [emma@artprofile.co.uk](mailto:emma@artprofile.co.uk)

### Granville Danny Clarke’s New book: Paintings & Poetry: Creative Expressions in Watercolours and Words

Following a lifetime in the Arts, achieving success as a TV Artist, Poet, Musician and songwriter, celebrated Yorkshireman, Granville Danny Clarke has produced a dynamic and distinctive publication, featuring his atmospheric watercolours and sketches, alongside relative picturesque words, with historic and personal notes, where every painting tells a story. The book contains an eclectic mix of 30 artworks, painted in the realistic, the impressionist and impressionistic form, with relative personal notes, accompanied by 30 expressive ‘Pictures in words’ free verse narratives. Copies are available direct from the artist and selected bookshops. Visit [www.granvilledclarke.com](http://www.granvilledclarke.com) for more details.

### Mum and the Masking fluid, by Sharon Hurst

I spend my life travelling the country to visit art societies for demonstrations. For many years, Mum came too. She was in her mid 70’s and continued right up until her mid 80’s. She would help me to set up and sold my paints, brushes and cards in the interval. She was my special helper, friend extraordinaire, worst navigator (used to argue with sat nav) and my fiercest supporter. She usually sat at the back of the room whilst I was working and would comment and poke fun. We enjoyed making the audience laugh with a snappy repartee during the demo as she pointed out a mistake or made a comment such as, “You didn’t say that last night when you dropped the palette!”

One sunny Saturday the demo was in a particularly long room and I was with my easel at one end. We had a full house, and the place was rammed so Mum had to sit with me at the front and crane her neck sideways to see. On that occasion I was being filmed and was wearing a mike. Now, I like masking fluid... a lot. I am quite particular with it and always use the very thin, blue kind as it is so versatile. To prove my point, for years I had carried a bottle of thick, elderly, yellow fluid with me: I would take this bottle out of my bag, unscrew the top and tell people that I had difficulty getting it out of the bottle. I would then upend it and shake it at the audience and watch people cower as they expected showers of the yellow stuff to rain down upon them!

And it never did...until that day!



*Sharon and her Mum, above*

This had been a very hot summer and I had been busy so all my equipment had been in the car for days. Fortunately for me, fate or my guardian angel was sitting on my shoulder and said, “Not today!”



Don't do that today!" So instead, I shook it over Mum. There was a gloopy, sucking noise as the yellow gunge finally decided to make an exit all over her head, down her face, onto her chest and into her lap. I recall a scream yet I don't know whether that was Mum or someone in the audience and, the whole thing was captured on film. At this point, a very helpful gentleman rushed up to the front, grabbed Mum and dashed her off to the toilets where he nearly drowned her; when Mum returned, she looked as though she had just taken part in a wet t-shirt competition, all her underwear showing through. Her hair was bedraggled, make up down her cheeks, lipstick awry. The sad point to make here however, is that you and I both know that masking fluid does not come out with water... We drove home and I was very subdued, listening to Mum muttering about her best top and how she had only done her hair that morning. Oh dear...

For months afterwards we had to giggle. We would walk into a room and people would be telling each other about "the event", or mid demo, a voice would call from the back, "How's your Mother? Still sticky?" One occasion particularly sticks in my mind: a lady bent over to her neighbour in the audience and, in a stage whisper, said "I thought she was such a nice girl until I heard how badly she mistreats her mother!" and the whole room split its sides laughing.

So, it is with fond memories of sitting in the car, singing along to music at the top of our voices as we drove to places unknown, laughing at funny incidents along the way, I sadly say goodbye to my Mum. She is no longer with us but lives on in my heart and still travels with me in spirit, I am sure!

In loving memory of Joan Mary Hurcombe, 1932 - 2020

## Jill Winch on her new blog in collaboration with Derwent

"Sometime ago, around lockdown, I received a garlic string from a friend in France. At the same time I also received some Graphitint paints from Derwent and I could see that they would be perfect for painting the Garlic String. I also had some Derwent Graphitint pencils which I knew would be a good combination for the deeper, darker parts of the garlic string. I was pleased with the result and sent the image off to Derwent...they loved it, and from that asked me to do a blog on how I painted it and have since asked me to do other blogs on their products, something I am really enjoying.

Derwent have since asked me to become an Ambassador for them. I am, and have always been, a great fan of Derwent and am proud to be able to promote them through my words and artwork"

## New pastel demonstration by Lynda Kettle

Following the publication of a how-to article in *Paint* magazine this month of a beautiful, autumnal scene, Lynda Kettle is offering a new, pastels, landscape demonstration to art groups. See an example of her autumnal landscapes in pastels, below:



Garlic String by Jill Winch. Read more on the blog, here: <https://blog.derwentart.com>

## Misty atmosphere and natural forms, by Catherine Beale

“Autumn is my favourite month to paint the Somerset countryside because of the subtle natural lighting at this time. The sun’s rays appear to grow longer and lower and mists lie in the valleys around my studio, as in this watercolour painting of the view from my home near Bath. The misty swirls hide tree forms and then suddenly reveal them again, which makes for a great lesson in painting hard and soft edges!

Altering the wetness of your paper and paint can give you control over the softness and “atmosphere” in a painting. For the most subtle marks, I puddle clear water onto the page and drop diluted paint in. When I need soft edges, I wet beyond where the paint will be, so that the colour peters out before reaching the water’s edge. For a darker tone, I do not automatically reach for darker colours but use the colours from my existing colour palette straight from the tube for greater intensity. I reserve a shorter-bristled, flat brush (which I call my “lifting-off brush”), to wash away at paint that has already dried, shaping soft tree canopies and hedgerows. The resulting mixture of marks resembles nature and engages the viewer in figuring out what they can see.”

Catherine Beale offers demonstrations and workshops in loose and experimental “gravity painted” watercolours across Southern and Southwest England, South Wales and the South Midlands. This is her painting, *Twenty Mile View, Watercolour on board, 2021*

## Other Artists in print this month

Both Kerry Bennett and Julie King have articles in the October 2021 issue of *Leisure Painter*. Julie's three part article in the magazine begins with shape and tone in October's edition, followed by colour and watercolour techniques, concluding with a vibrant rose demonstration in December's edition. Kerry's regularly publishes her tutorials and demonstrations in the magazine, featuring her work with watercolour, watercolour and ink and Batik on rice paper with watercolours. Do take a look if you can.

If you would like to book any of our artists for demonstrations, workshops or events whether in-person or online, please get in touch with us on:

Telephone: 01296 733200  
Monday - Friday 9am - 5pm.

*Please bear in mind we have one telephone line, so if we don't answer, we are probably on the phone to someone else. Please leave a message and we will get back to you.*

For bookings email:  
[emma@artprofile.co.uk](mailto:emma@artprofile.co.uk)

For general enquiries, email:  
[info@artprofile.co.uk](mailto:info@artprofile.co.uk)

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