

New Artist - Ailsa Lyn

I am a Suffolk based artist working with water-based media and up-cycled papers in Collage. I love the East Anglian landscape with its multitude of architectural subjects, and the changing features of the land from countryside to coast. Watercolour has always been my main medium of choice, preferred for its immediacy, spontaneity, and for the way that the colours come alive when the light shines through. My recent experimentation with collage, alongside watercolour, using my own hand-painted papers allows me to build a fabric of texture and pattern to develop my observations and also take my work into a more abstract direction.



I have exhibited in East Anglia and London, I have had my work published in 'Artist and Illustrator' magazine and have been the cover artist in the SAA 'Paint' magazine.

I have had no formal art training, except for an Art foundation year in my 30s. However over the past 25 years, I feel I have come full circle. I have developed an individual style through my experimentation with watercolour, I've made many mistakes along the way, and have increased my ability to control this exciting medium, helped by the expertise and patience from a number of tutors at workshops and demonstrations, such as those that I now teach myself. One of the things that I remember being told from my school days, were the words of wisdom from a head teacher in an assembly who said "Knowledge is not worth having, if you don't share it."

What I have realised is that achieving success using watercolour doesn't have to be as hard, as its reputation suggests. In my demonstrations and workshops, I have many hard learned practical tips and techniques to pass on to those that also love watercolour, and other media such as pen and wash and experimental drawing. My Collage workshops give the participants an opportunity to play with paint and paper for a day. My 'no rules' approach encourages a freedom to experiment with ideas, and just to have fun producing Art.

Ailsa is available for demonstrations within a 50 mile radius of Sudbury. She also is happy to visit around Stamford and Lincs.



Sarah Janavicius - Textural Art Demonstrations

"Using a careful and context and movement. transformative qualities, (1782 – 1852).



sensitive study of colour, value, form, shape, texture, pattern, Upon these build an understanding of the harmony, balance, unity and mystery within the natural world." Friedrich Froebel

The initial inspiration for observation, looking (view from an aeroplane window), and a jig-saw or a large tapestry, I wondered how to go about emulating and capturing its beauty, harmony and integrity within a painting or collage.

the creation of a Textural Collage painting came from a visual down onto creation from a spatial perspective, (view from an being captivated by its wondrous inter-connectedness. Likened to

As a semi-abstract style of painting, I have adapted Textural Collage as my signature practice, technique and process. The Textural Collage technique is equally both abstract and representational. In the foreground of the collage I have used a representational photographic image, which has been inspired by the countryside of North Bedfordshire. In the background, as the Froebel's quote suggests, is formed out of colour, shape, form, texture and pattern. The technique emulates an abstracted resemblance of the ephemeral qualities occurring in creation, and its' multi-faceted occurring variations.

The painting aspect of the Textural Collage, 'textures in the landscape' (or woodland), is a mixed water-based media technique of which implies the 'intention' of creating a semi-abstract resemblance of the natural world. The method undertaken through its creation may be identifiable and inspired by the harmony, balance, transformative qualities, unity and mystery, beauty, innocence and wonder occurring in the natural world.

Sarah is available for demonstrations and workshops within a 50 mile radius of Bedford.

Graham Short

Graham says 'I have an exhibition coming up in February, in Moscow and I shall have only five pieces on display.

The main one is 'Otche Nash' - The Lord's prayer in Russian, on the head of an 18ct gold pin measuring just 2mm across. This project took nine months to complete. I kept slipping and having to re-polish, and start again. It was an absolute nightmare.



Another piece reads 'All is Possible' engraved in Russian along the sharp edge of a Wilkinson Sword razor blade. The lettering measures 4 microns high. This is smaller than a red human blood cell. This is the limit for me, I can't go any smaller. It took three months to finish. Again, I kept slipping and ruining the work. I used 58 razor blades before the job was ready to go into the exhibition.

There are three Russian micro-artists who produce unbelievable work. One artist made a set of boots that fitted an ant - together with laces which could be tied! The Russian people are very appreciative of work on such a scale.'

Graham is available for talks on his fascinating micro art across the UK with expenses.

Stan Hurr - Caricatures

Stan who is based in Northampton offers demonstrations and workshops on portrait painting and caricatures. The images show Stan drawing a caricature of members from the Hertford and Napton Art groups . Stan says

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'Sometimes the volunteers are a bit reluctant to pose suffer too long as a black & white live caricature 10 minutes!'



but they don't have to usually takes me only



If you would like to book Stan to visit your group then please give me a call. He is happy to travel 1 hour from Northampton or visit any groups in Surrey.

Dave White - Painting Dog Portraits

November 2018 marks the worldwide publication of my latest book "Painting Dog Portraits in Acrylics". The book is a summary of all the artistic techniques and business processes that I have had the privilege to develop over the last 14 years as a professional commissioning artist. The artistic techniques are all geared to showing how to make the subject 3D and they are captured in three increasingly challenging step-by-step projects. The book also outlines business processes which were devised to show how an artist can make a living from their work. It's also packed with the over 100 illustrations and stories behind the commission pieces, why people wanted their dogs painted and why colours, settings and compositions were used to depict the final painting, so it also provides inspiration and ideas of how a commission might be approached. Painting dogs professionally has been my livelihood for these past 14 years and I wanted to share the things I've learned so that the next generation of artists can elevate their work. My time of doing such intensive work will soon naturally come to an end, so this work is my small, but heartfelt contribution to the future development of painting animal portraits and dogs in particular.

I am already booked to do demonstrations and workshops throughout 2018 and 19 to UK art societies and groups and these normally include live commissions so that artists get to see real, new work. Please get in touch with Art Profile if you believe that your society would like to include this subject in your diary of events.

You can read my most recent article in the SAA Paint magazine September 2018 which includes the background to my "highly commended" portrait of YOLO on show at the NEC in November as part of the ICHF event.

Dave is happy to visit groups within a 100 mile radius of New Milton in Hants.

And Finally....

I would just like to wish you all a very Merry Christmas and a Happy New Year!