

creative COVERAGE

Publicity for professional artists and craftspeople

www.creativecoverage.co.uk

Working with more galleries

Eight galleries have now found new artists by using the Creative Coverage service.

Art at Five in Brighton is keen to show the work of Sylvia Paul, David Farren, Johnny Morant, Peter Wigley and Joan Lawson. "It will be the first time I have exhibited in Brighton, which is fantastic," says a delighted Sylvia Paul.

Hayrack Gallery at Upper Stowe, Northampton expressed an interest in the work of Vandacrafts, Sue Colyer, Jennifer Wright, Robert Kelsey, Judy Tate, Peter Wigley, Lin Williams, Sean Curley and Ali Lindley.

Meadow Flowers by Sylvia Paul

Fisherton Mill in Salisbury wants to exhibit the paintings of Jerry Alexander, Angela Findlay, Nigel Fletcher, Mike Hall, Ali Lindley, Annie Taylor, Tony Williams and Helen Wilson. "We needed to refresh the gallery and this opportunity came just at the right time," says Tony Tate.

Corte Real Gallery in the Algarve, Portugal wants the work of Michael Young, Mike Hall, Gordon Hunt, Johnny Morant and Matthew Alexander.

Haidee-Jo Summers has been introduced to Harbour Gallery in Cornwall and Vandacrafts to Hatch Gallery in Christchurch while the work of Gordon Hunt will soon be available at Seventh Wave Gallery in Cornwall.

The first Creative Coverage group exhibition takes place at mine: creative space and gallery in Surrey from Saturday, September 21 to Saturday, October 5. Robin Pickering, Roy Mackintosh, Susie Lidstone (recently elected to the Society of Architectural Illustration), David Farren and Eileen Sey will each exhibit 20 paintings.

Additionally an opportunity to exhibit at Lotherton Hall in Leeds has been generated for Kevin Dixon. Creative Coverage now also handles the PR for six galleries across the south east.

Materials for *Old Masters*

Creative Coverage and Michael Harding Art Materials have joined forces to provide Creative Coverage members with a unique competition.

Two members will each win an introductory set of Michael Harding oil paints when they correctly answer the question below.

David Hockney refers to Michael Harding paints "as the first quality oil paint - excellent".

Since 1982 Michael Harding has been painstakingly making oil paints in the traditional way that would have been familiar to Rembrandt.

"The manufacturing of oil paints, especially whites, has changed," says Michael Harding. "Until the industrial revolution lead whites were made roughly in the same way, suspending lead over vinegar in a container and then burying under horse dung. First, vapours of acetic acid from the vinegar attack the lead, then the carbonic acid from the warm horse dung converts the white corrosion into lead carbonate. This is a method traced back well before the time of Christ."

He adds: "I start by deliberately hunting the horse fields to gather the freshest dung. The warm steaming type is best, because it's the most active biologically. I also visit the horse dung piles that are mixed with straw cleaned out of the stables. Straw is a good addition because it helps aerate the mixture.

"I take strips of roofing lead, cut it to strips 6 inches by 24 and roll it in a spiral. This is placed in a small clay container over a tiny amount of vinegar settled at the bottom. The pots are then buried in the horse dung. After approximately eight weeks nature magically runs its course producing the most beautiful white flakes. I find the process in itself beautiful," concludes Michael.

Answer the following question to win:

What part does dung play in the production of Michael Harding oil paints?

Submit your answer at one of the following sites:

uk.linkedin.com/pub/michael-harding-artist-oil-paints/33/21a/89

facebook.com/michaelhardingoilpaints

twitter.com/mhoilpaints

Good luck.



Competition winners

In May, Claire Henley from Warwickshire won our monthly competition with Pegasus Art in Gloucester and in June, Jackie Henderson from Cornwall was the lucky winner. Both win a £25 voucher to buy the finest art materials. There is a logo link for Pegasus Art on the website for members to peruse quality materials.



In the May newsletter we launched an exciting competition for members to win a £200 voucher to spend on giclée prints of their own art work with Salt Of The Earth (SOTE) in Dorset.

John Rowland from SOTE says the key factors that make giclée printing special and different to other printing methods are:

- 1) the wide range of colours achievable
 - 2) the long-life pigment inks
 - 3) the archival quality fine art papers and canvas.
- These all ensure your prints will last a lifetime



Padstow by Claire Henley

without fading or discolouring, and hold their value for your buyers.

The lucky winner is Penny Wilton from Poole, Dorset. This competition returns in the September edition.



A peek in the diary of Haidee-Jo Summers

Our members are a busy bunch and we thought you'd like a little incite into what Haidee-Jo Summers got up to in the first half of the year:

March/April

A week painting in Morocco in a group with Ken Howard. Great to be able to paint in sunshine for a change and Ken has been very encouraging about my work.

I'm heading to Bristol this week for the SAA's 'It's All About Art' event, two packed days of seven workshops a day!

Then I get to relax for a week in France, although I do have another article to write.

The second half of April I have a couple of day workshops and an art society demo.

May

I've got lots on the go with *The Artist* magazine. The May issue is showing my 'Painting Cats in Acrylics' article and forthcoming articles are on painting seascapes and a test report on some new oil colours. Beginning of May off to Florida for two weeks to participate in the 'Forgotten Coast Plein air paint out' as an invited artist. More sunshine on the horizon!

June

A week to get organised for Patchings Festival. I'm doing two workshops for Daler Rowney through *The Artist* magazine. Plus another week in France and the rest of June I have some workshops and demos planned.

Media coverage secured for many members

Over the last two months members have benefited from approximately 30 pieces of media coverage. This has included a *BBC Radio Devon* interview for Charles Summers. Paula Vize was featured in the June editions of *Hampshire View* and *Wiltshire*

View while Marilyn Ewens was in *The Cricketer* magazine. Both artists received commission enquiries. Members are urged to keep supplying news and to visit the press coverage section of the website under the News tab.