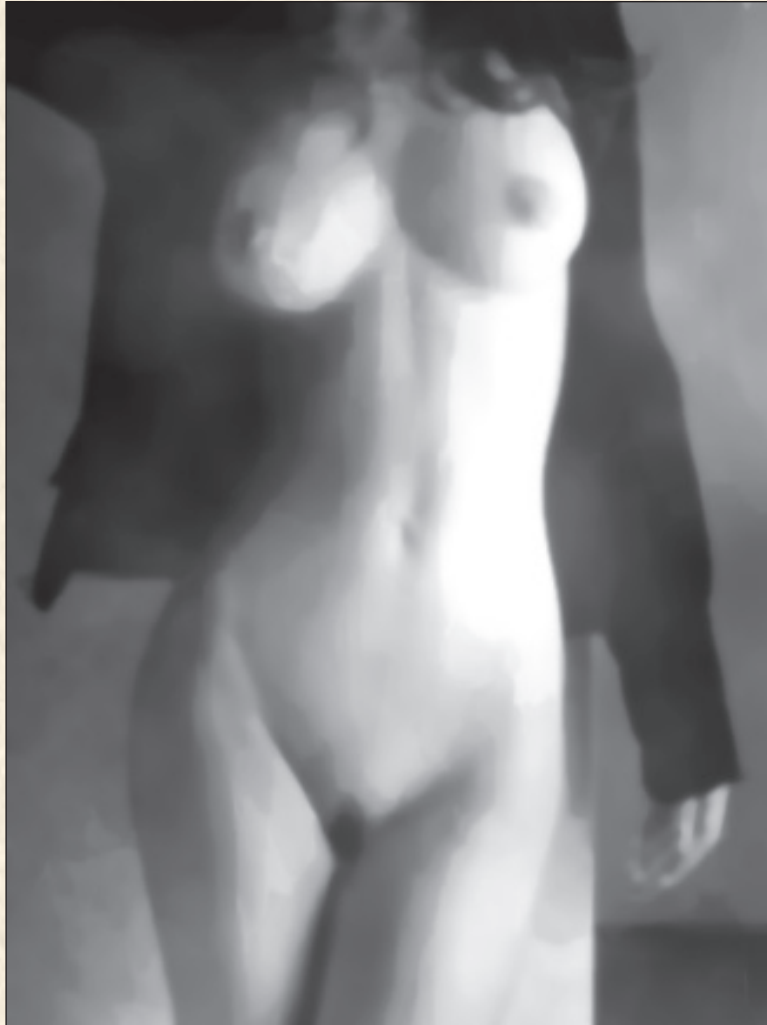


Professor
THRUPIECE
& *the* NIPPLE

A Study in Obsession

CONRAN PRURIENT





The Perfect Nipple: Original Photo-sketch c1991 by Professor Thrupiece of his constant muse Ms Shelley-Lulette Sizemore. It is widely held that it was she who revived his interest in painting and in life more generally at a difficult time. It was certainly his encounter with Shelley-Lulette which firmly established in his creative consciousness the shape, size and form of the perfect nipple.

“S-L S has that for which every true artist yearns: the perfect nipple. I believe I could spend a lifetime trying to capture it and I intend to do so”.

The Professor liked his nipples small and firm, or as he preferred to say, “*al dente*”.

CONRAN PRURIENT

Professor

THRUIECE
&^{the} NIPPLE

A Study in Obsession

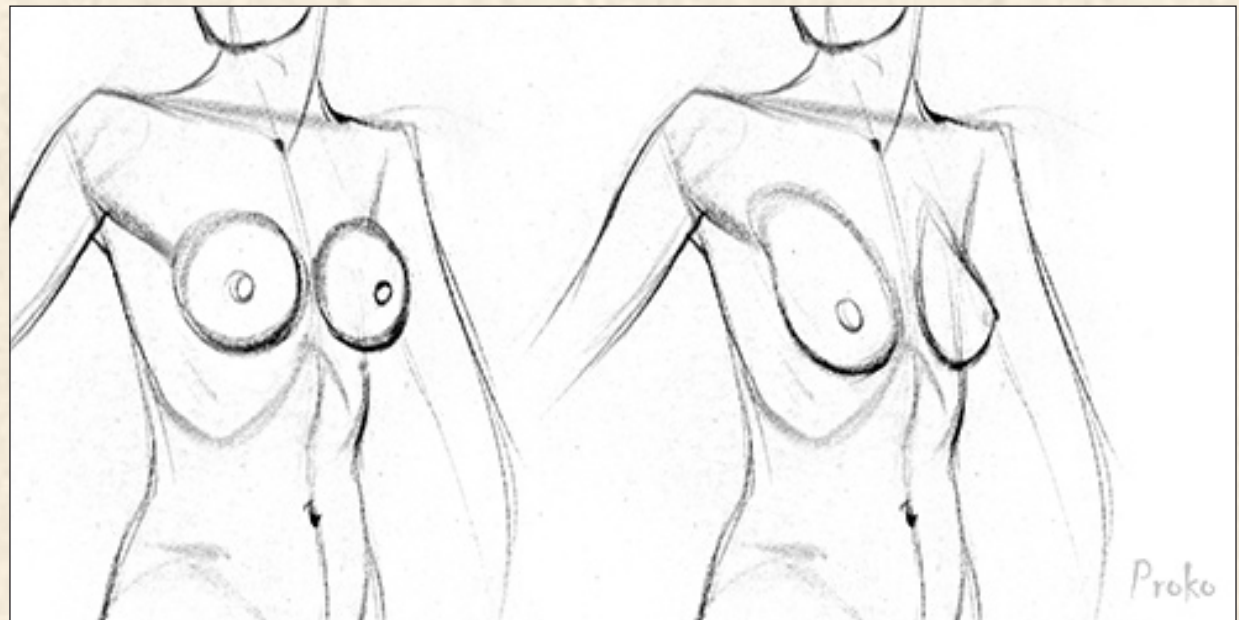
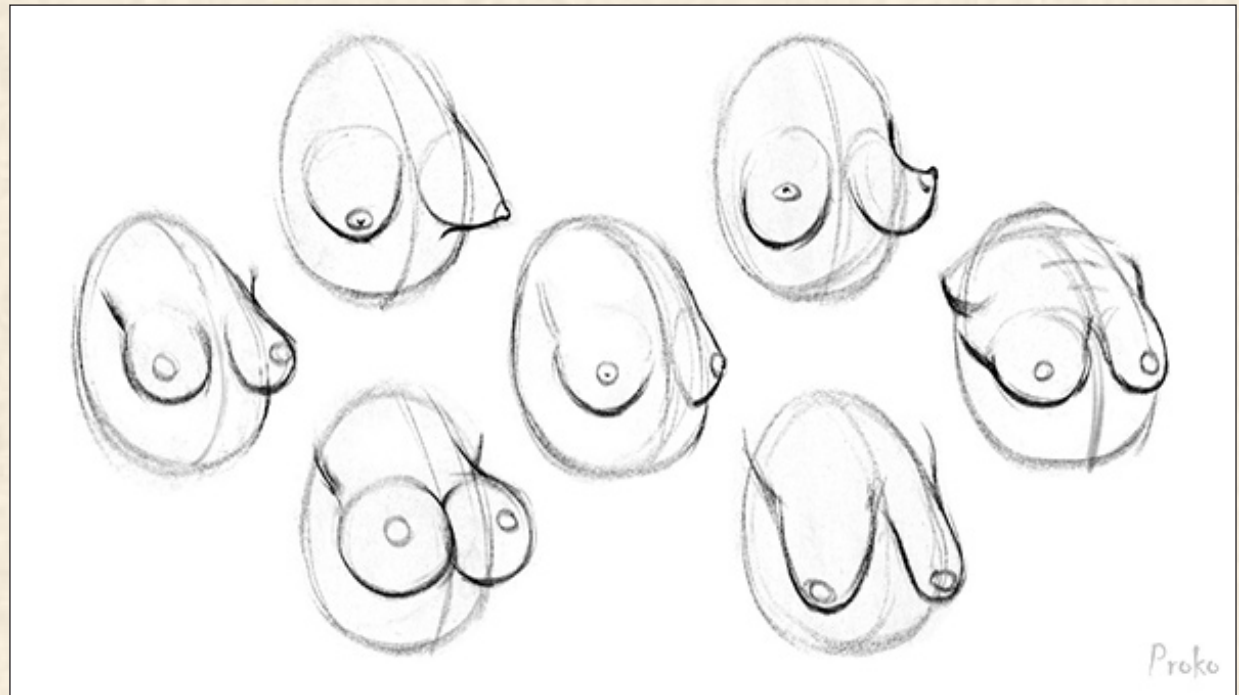
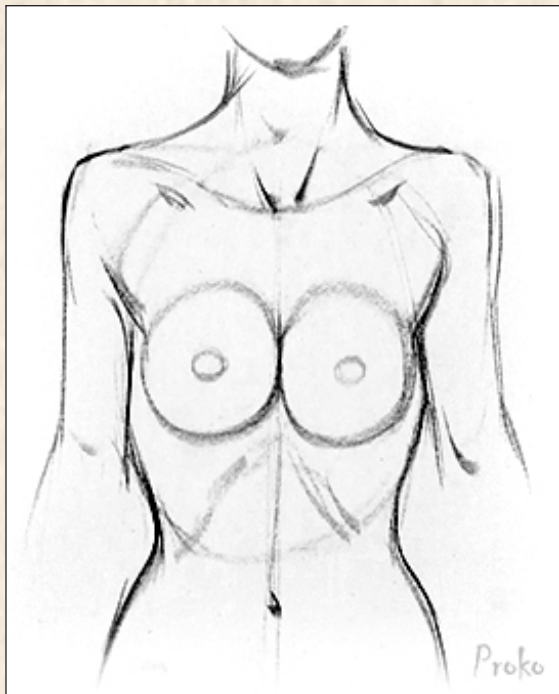
EARLY SKETCHES

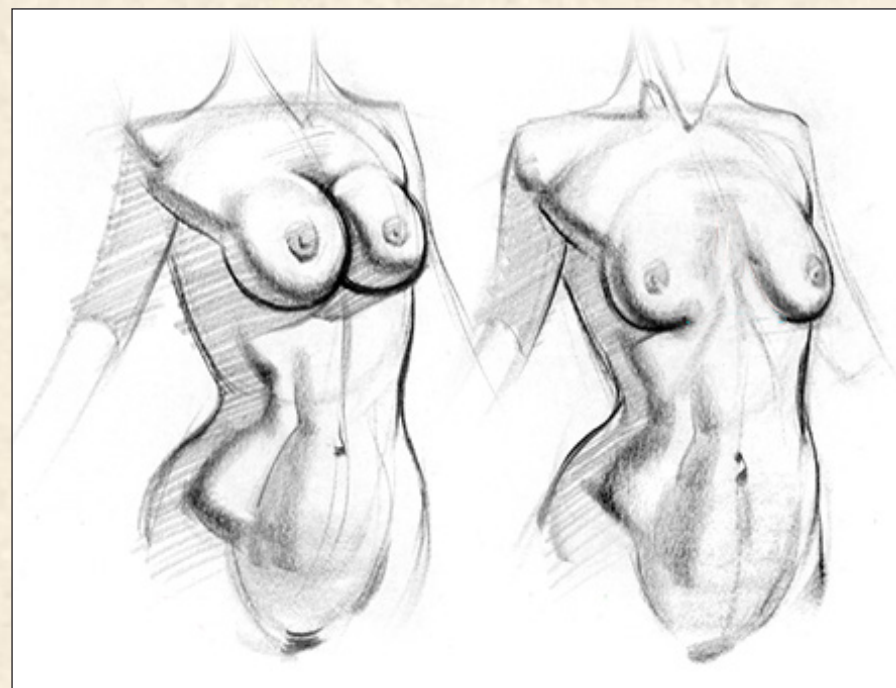
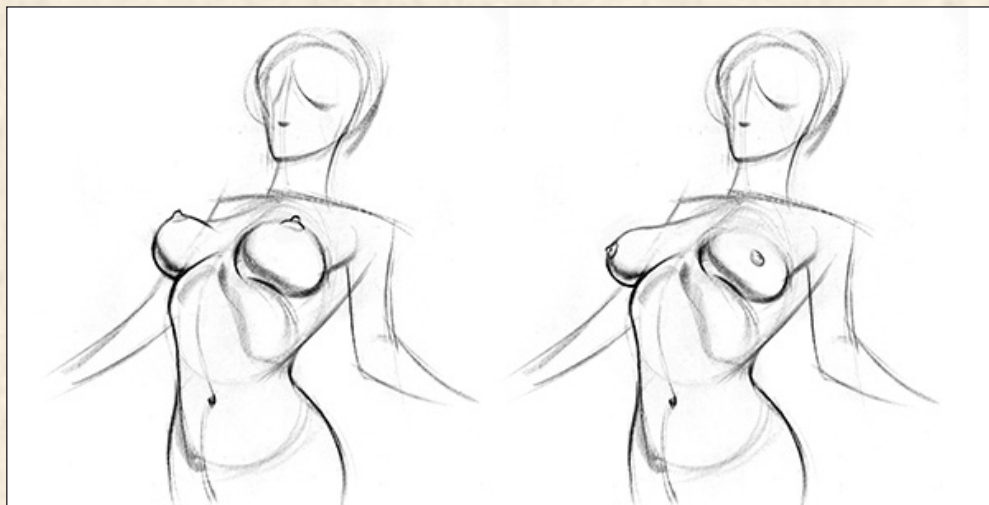
“I determined I would learn to draw properly ...”

24 November 1992

Shortly after his first meeting with the young Shelley-Lulette Sizemore (S-L S) in 1991 whilst undertaking fieldwork in Branscombe, Dorset, Professor Thrupiece installed her in a small cottage in Chilfrome. It was to be their private “studio” for the next 15 years. It was here that - both indoors and out - he studied and probed her anatomy with an intensity and physicality which surprised them both. Soon dissatisfied with his attempts to capture her in his then preferred medium of photography (the focal length achievable with his East-German manufactured Exakta Varex (*VX) IIb precluded sufficiently detailed rendition of the micro-topography of her more prominent surface features) he determined to improve his anatomical drawing skills. Already an accomplished artist in freer forms, he set about controlling and refining his technique to Shelley-Lulette’s complete satisfaction and - it is widely surmised - his own.

Meticulous in everything he did, the Professor began to elaborate a theory of drawing the female nipple, recording his thoughts and progress in his manual/sketchbook. Though never intended as a guide for others, rather a treasured keepsake of his own, the drawings are in effect a masterclass for the interested student: the Professor’s unintended gift to the Sketcher’s craft. A few examples only are included in the following pages.





THE MIDDLE PERIOD

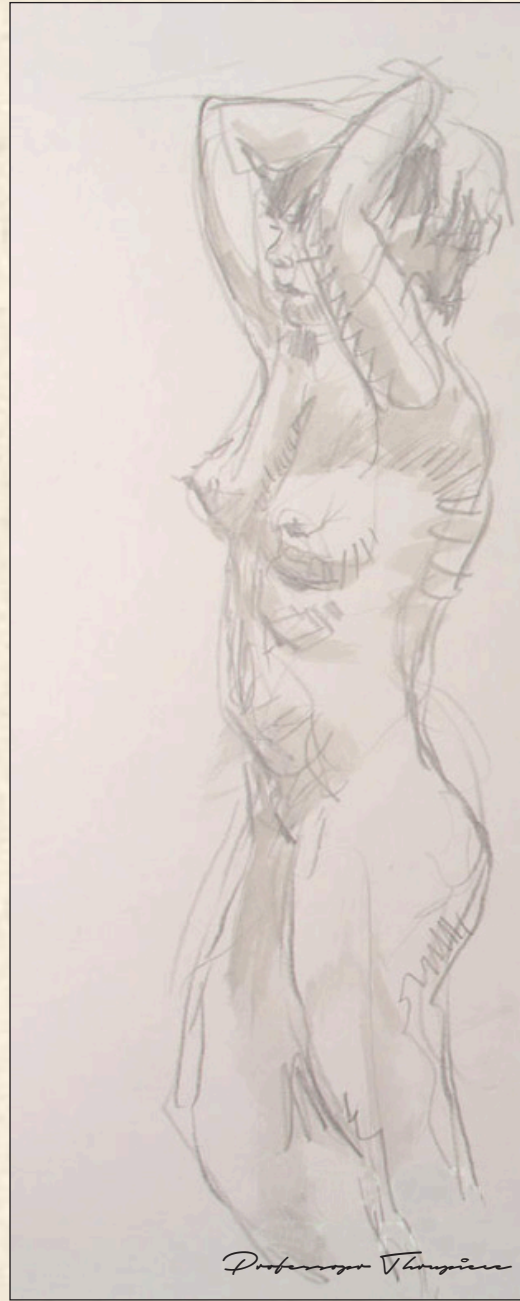
“I felt I was getting somewhere, but the holy sanctum still eluded me. Surely S-L S could yield more ...”

6 May 1999

With the help of S-L S, the Professor's work gained a majesty and freedom quite unlike that of any other draftsman even of the first rank. Bold lines (3H) alternating with feather-light detail (3B-8B) established a distinctive style well suited to the many - sometimes tortuous - poses which the Professor demanded of his model. Almost no object went unused in his furious quest for passionate authenticity. *“He was often hard - very hard - on me and I frequently felt the full force of his passion”,* Ms Sizemore later recorded. *“At times his intensity, his desire always to push harder and go deeper sapped my strength to the point of exhaustion. Holding a particular position whilst he explored a detail significant to him but probably unnoticeable to anyone else - was, in the end unsustainable and I had to ask him for relief”.*

Fearing for her mental well-being Ms Sizemore took more and more frequent trips to Lyme Regis where she sought solace in yoga, alternative therapies and late evening line dancing. The Professor meanwhile sketched other women - many from the village of Chilfrome itself to the extreme consternation of the local vicar. Though none could raise his “spirits” or inspire him to greatness in quite the same way, the novelty of different nipple-types unquestionably challenged and extended his technique. Critics generally uphold the view that the Professor's middle period produced some of his best drawings, though he himself always maintained that Shelley was his only true muse: the one who made him rise to his fullest extent. In the sketches which follow only the third (“Lady with a Blue navel”) is of Shelley.









THE LATE PERIOD

“Had I two lifetimes I might at last do them justice but since I have but one, I can only persevere ...”

14 August 2003

The Professor's late period (1999-2005) is generally characterised by the maturity one would expect of a man who had been assiduously studying his subject - when time allowed of course - but also by an adventurousness more commonly associated with abandoned youth. The return of S-L S and the rekindling of their close relationship unleashed a tide of creativity in the ageing artist who now brought wisdom and a certain serenity to his work. Though he continued to work (at Shelley-Lulette's insistence) with other models, she remained his principle muse - making him “*rock solid*” in his determination to do her justice.

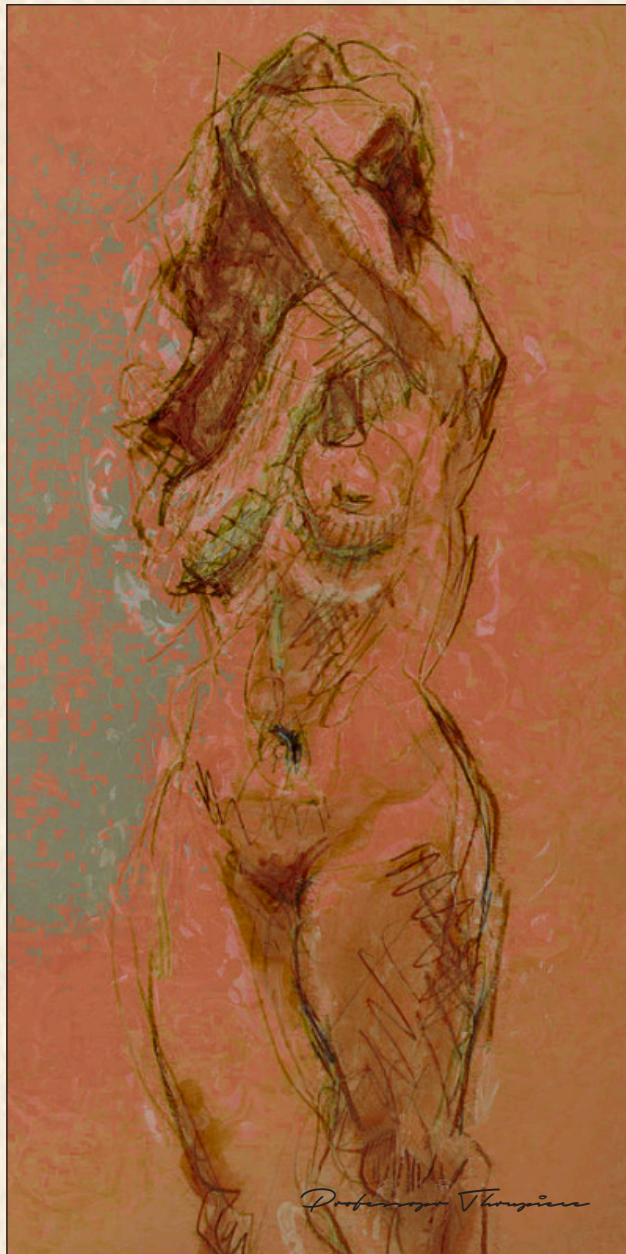
Typical element in the later style include: a greater use of, and freedom with, colour, the inclusion of more than one figure in the sketches (or “four nipple pieces” as the artist called them) and even firmer strokes. The latter - the result of a stronger wrist consequent upon Ms Sizemore's earlier absences - has been described by some commentators as evidencing a “ferocity” not evident in the earlier perhaps more deft renditions.

In the examples which follow special mention should be made of the triptych “*S-L S and Friend in Red Black and Bronze*” which is without question an early sketch for the more famous oil, and impasto triptych of Shelley alone - the *Homage à S-L S in Three Moods* .

We can only wonder at the new directions in which the Professor might have struck out had the world not been robbed of his life and art in that sadly anodyne Swiss hotel room in 2005. It now seems likely that S-L S was with him almost to the last and if that is so, she remained what she always was: his inspiration, muse, companion, soulmate and - as he himself put it “*a great pair of tits*”.









APPENDIX

*“Had I two lifetimes I might at last do them justice but since I
have but one, I can only persevere ...”*

For this special expanded Second Edition of *Professor Thrupoiece and the Nipple*, we have taken the opportunity to include three (non sketch) portraits of Ms Sizemore, one of which was referred to in the original edition (but not reproduced) and two of which have surfaced since the book's first publication; one as recently as a few days ago. These are not, as we have said, sketches and therefore not strictly admissible in a volume dedicated to a singular aspect of the Professor's art. However, the publishers and I feel that they will add to the reader's general appreciation and understanding of the constant evolution of Professor Thrupiece's style as well as illustrate the degree to which Ms Sizemore's considerable assets continued to fascinate him regardless of the media in which he sought to register them. In any event each is a delightful example of his art and her beauty, We therefore make no apology for their inclusion.

CP

Minterne Magna

St Brian of Antipasta Day 2017



Homage à S-L S in Three Moods, is perhaps the Professor's most celebrated tribute to his lifelong muse. Dating from the Professor's "High Church Period" (November 2003 - February 2004) the Triptych was commissioned for the Parish Church of Our Lady of Low Expectations, Milborne St Andrew but was thought by the Parish's elders to be too "racey" to be accepted and displayed. Instead, it was acquired by a private collector and was, until recently, considered lost. It re-appeared in April 2017 in the vicar's garage bearing only minor stains. The triptych combines an almost religious reverence with a priapic secularism which some observers find disturbing. It contains, according to Thrupiece academicians *"the very best examples of his mature nipple work"*



Sketch of S, Chilfrome 2003. Mention of it in Volume 8 of *The Thrupiece Diaries* led the Thrupiece Foundation to issue a photographic reproduction of the work which, since the Professor's death, had lain unseen by anyone save the Professor's immediate circle of friends.



Professor Thurgate

CREDITS

The author wishes to acknowledge the help, support and kind assistance of the following:

Ms Shelley-Lulette Sizemore
Mrs Amanda J Threadbone
Mrs Edna Whisky McNightly

The Thrupiece Archive, Great Heaving
The Threadbone Corporation Fine Art Collection
The Chilfrome Heritage Society (Lottery Funded)
thrupiecemedia

Bonaventura Fine Art Reproductions of Frome Vauchurch (Purveyors of Artwors to HM Queen Elizabeth II)
The British Nipple Awareness Society (Compton Valence Barnch)
The Threadbone Press
Sally, Wally, Dolly, Polly and Ollie at The Virtual Gallery, Affpuddle
The Hornimint Company
The Ziggy Osmington Art Collection
Ms Celia Notso-Pointy
Bruce Cunningham Cunningham-Bruce
Lucy Tate-Moderne

This book is dedicated with affection to Ms Shelley-Lulette Sizemore without whose nipples none of this would have mattered.



THE
THREAD
BONE

PRESS

UK £65
EU €65

The recently rediscovered late sketch of S-L S sent to her by Professor Thrupiece as a tribute to their 15 year partnership. Perhaps his finest rendition of her assets yet to reach the public gaze it was recently bought by a private collector for a record (though undisclosed) sum.

ARTs