

Newsletter April 2024

Edited by Annie, Shaz and David

FORTHCOMING CLUB NIGHTS

Friday 12th April Worknight – “Go Wild” – let your imagination go! Bring your own subject matter.

Friday 26th April – “The Big Picture” – A Group Painting Challenge.

INDOOR PAINTING

Friday 5th April at Walton Evangelical Church. A morning of fun and some painting!

BIOGRAPHIES!

Getting Club members to participate in the autobiographies is like pulling teeth! Although it is on a voluntary basis, I was surprised that I didn't receive more replies especially as the standard of Artwork in the club is amazing. I have now returned the albums back to Andrew but if anyone gets the urge, please email me on ann.johnson32@btinternet.com. I just need an A4 document in Word, with a photo of yourself, your name, a paragraph about your art, preferred medium etc and a few samples of your work. Thank you.

WHAT ART EQUIPMENT WOULDN'T YOU BE WITHOUT?

This month the suggestion is from Lynda as we are giving Kev the tech a month off.

Pencil holder. When your favourite pencil becomes too short and stubby you can place it in the extender, making it much easier to hold. Evidently you must use your pencil regularly for this to become a problem!

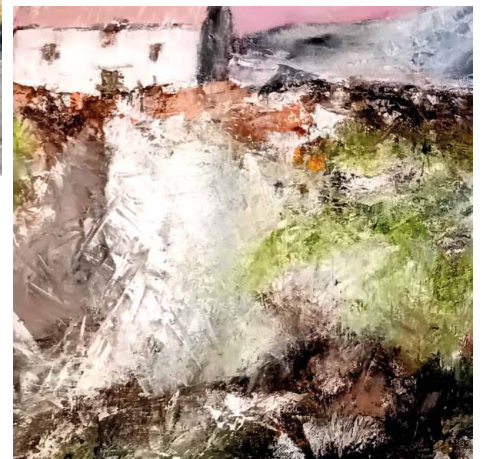


THIS YEAR'S WORK REVIEW

On February 23rd we had a review of work by members over the last year, and it was well attended with wonderful work. Tim Jones was voted the best piece of work displayed on the night, although it was extremely hard to choose.



Tim's painting is of Old Hay Brook River in Sheffield where he used to play as a child.



In past years review night has been over by 8.30 but this time, with so many paintings we struggled to finish in time. It showed very clearly how good the club now is. Huge talent and tremendous variety.

Well done everyone

Clockwise above we have space to show work by Andrew Aucock, Sue Pashley and Phyl O'Reardon

FORTHCOMING EVENTS/WORKSHOPS

Straight Curves Art and Crafts

Untutored Life Drawing Sunday 21st April so book now. At just £25 it is unbeatable. Five artists per class only. Session runs 10am – 12.30pm with a tea break and parking is easy on a Sunday. 104 Saltergate, Chesterfield. (01246) 807575 or 07976 845662 See www.straightcurves.co.uk for their full range of Art & Craft Classes for adults and children. Look for the icons.

(If we don't support them we'll lose it and it is a particular favourite of the Chairman!)

Chesterfield Postcard Show

Christine has again come up trumps and made us aware of this event.

This year's show is entitled 'Memories are made of this' and will take place between 7th and 17th May at West Studios, Sheffield Road, Chesterfield S41 7ET by the 24th of April 2024. Artists of all abilities are invited to be part of the exciting exhibition; all you need to do is submit a postcard size piece of art by 24th April 2024.

Submissions should be created on A6 card, NOT paper, and sent to The Chesterfield Postcard Show, Junction Arts, West Studios, Sheffield Road, Chesterfield S41 7ET by the 24th of April 2024. For further information contact hannah@junctionarts.org.

This exhibition will give you an opportunity to show off your art, plus people can buy an original piece for just £10!

Patchings Art Centre

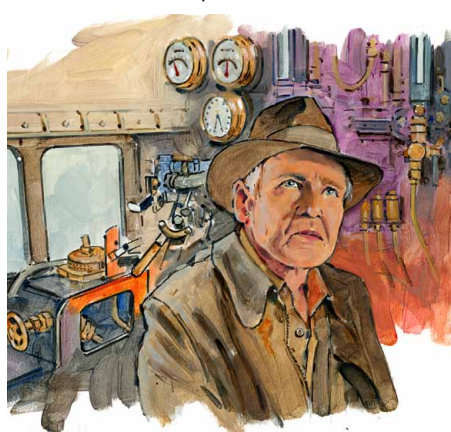
There are quite a few demonstrations at Patchings if anyone feels like a trip out. Vivienne Cawson is demonstrating her watercolour painting 2pm Sunday 28th April 2024. The pavilion. Entrance is free. Oxton Road Calverton Nottinghamshire NG14 6NU

Members' Corner

David (Chairman)

For someone who hates Acrylics you may be amused to read that he has so far produced over 30 illustrations since the beginning of January with another 15 needed before the end of April. His main criticism is the lack of opacity, though he admits that since Lead was removed from all paints "... none of them are now any good – especially enamels!" he says.

The jobs are for a book and promotional posters showing various films and TV series. They require some sharp detail so he prefers the smooth-flowing Winsor & Newton Galeria range – which do, he said, actually work well on his model railway.



Around the Members Spotlight on Phil Gilbert

How long have you been in the Chesterfield Art Club?

I have been in the Art Club for approximately 3 years now. I joined just before Covid.

How did you get to hear about the Chesterfield Art Club?

I live next door to Andrew and Sabina, and they asked me if I was interested in joining the club.

When did your interest in art begin and what is your preferred medium?

I started doing art lessons in 2006 with the WEA (Workers Education Association). I probably prefer acrylics, but I also like using watercolours.

What do you like about the Chesterfield Art Club?

I like the friendly people and the varied programme.

(Right) Phil's acrylic of a BR Standard 4 Tank at Dai Woodham's scrapyard, Barry in South Wales around 1969. Over two hundred locomotives were incarcerated there.



A painting that brings back huge memories for David Charlesworth. This scrapyard at Barry Docks was a mecca for steam enthusiasts at the time but also hugely depressing for two 15 year olds who felt that there was nothing of interest left in the world now that steam had gone from Britain's railways!

LYNDA BROWN - WORKSHOP

Lynda, who has a background in design, showed the members how to work out ahead, a piece of art using acetate to map out the composition, and then layout paper to work out colour, light and shade, saving you time and preventing mistakes on your finished piece.

The first part of the evening was used to demonstrate, and the second half was for everyone to "have a go." Acetate is easier than tracing paper as you can wipe any mistake off with water and a tissue. It is far quicker than using tracing paper. Place the acetate over the image (photo/sketch) you wish to paint and draw around it with a fine liner, there is no need to be too exact. The drawn acetate is then placed under layout paper and copied. This is the time that you can decide on your composition, moving the drawn acetate under the layout paper and then adding or removing parts with which you are not happy. For example, Lynda had painted a building/street scene set in Salisbury, in acrylic (sorry David), which she was happy with but later added more figures working out their placement and size with acetate.

The next stage was to use a promarker brush, or a fine liner to work out the areas of dark and light. Soft pastels or coloured pens were then used to work out the colours you would wish to use in your finished work of art. 300gsm watercolour paper can be used with this method with the aid of a light box.

Thank you to Lynda for an interesting and informative evening. Helen will send a document around with more comprehensive information.

Lynda waches Steve while he uses a marker pen on layout paper. (Right) Margaret Mason's, sketch with fine-liner and market pens.

