

Newsletter March 2025

Edited and produced by David

FORTHCOMING CLUB NIGHTS

Friday 14 March – ANNUAL REVIEW. Please bring in work you have completed during the past year and inspire us.

Friday 28 March – Demonstration from Carol Knight. Expressive Watercolour

Subscriptions

Sorry, it is that time of year again. An increase to £35 was agreed at the AGM but this year you can pay by card if easier.

TIP WHEN PREPARING EDGES ON BOX CANVASSES

By Terry Pashley

People often like to have the edges of their canvasses plain white, but sometimes have problems keeping them clean. The main issue is that it can be difficult to paint over once they get stained with paint. Most people are familiar with using masking tape around the edges of the canvas, but also know that paint often bleeds underneath the tape.

The way I prevent this is as follows:- first use a good quality masking/decorators tape around the edge of the canvas, and ensure that the tape is well rubbed down. Then, and this is the key thing, paint around the front edge of the canvas (if not all of it) brushing over the edge onto the masking tape to fill the gap between the canvas and tape with a plain white paint. Allow to dry before painting your picture.



Art Club Challenges!

Still Life

Sue and Terry Pashley provided a very challenging subject for the Still Life evening on 14 February. From some angles it was very close to being a clothed model!

A lot of preparation was needed and we warmly thank Sue and Terry for making us work hard and putting the evening together.



The turnout was quite good with Members taking up the challenge with the usual variety of mediums. It was certainly a tough one!

The Big Picture

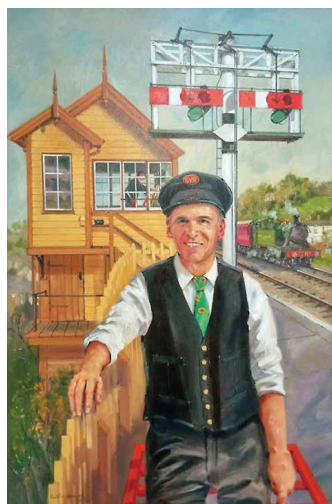
The next meeting on 28 February was the very popular Big Picture. Our thanks once again to Sue and Terry for putting all together. It takes a lot of time.

A full room for this but you could have heard a pin drop, the concentration was intense. All will be revealed in the next issue.

Annual Review

A relaxed evening ahead...on Friday 14 March we have the review of any work you have done in the past year – even one you had problems with!

Personally, I will struggle as most of my work has been commissions and have gone!



(Top) Sue and Terry's Still Life Challenge.

(Above) Club Members hard at work for the Big Picture.

(Left) The final commission of 2024 from the Chairman - delivered in a motorway service station just in time for Christmas.

(Right) Lynda Brown sums-up the Chairman's year! (Never let an artist get idle hands - you never know what the are going to come up with.)



FORTHCOMING EVENTS/WORKSHOPS

Straight Curves Art and Crafts

Untutored Life Drawing Sunday 16th March so book now. At just £27.50 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.



Julie met Patricia Lane by chance a few weeks ago. Her Live Painting Sessions may be of interest. These are not workshops or 'set-up' demonstrations, merely an opportunity to observe a typical working session in her studio.

She will be working on multiple pieces, each at various stages of completion which presents an opportunity to witness her painting process and the techniques. Questions and discussions are invited. Sessions last 2.5/3 hours with a break for coffee and cake. Minimum two people, maximum five. Cost is £25.00 per person. Mobile: 07840 246833, email: risha.lane789@icloud.com www.patricialane.co.uk

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Around the Members Spotlight on Shelley Kerslake

I first started going to Art Club towards the end of 2022. The demands of parenthood and work were making it difficult to find any time to pursue my life-long interest in art. When a friend told me about Art Club, I thought going along to the Friday evening sessions would be an ideal way to help me reclaim a few precious hours, and it has.

Everyone is very welcoming, and whilst there is a whole raft of things I like about art club: the chance to learn from others, formally during demonstrations and informally through chat with other members, about different techniques and media, get constructive feedback on my work and chance to participate in exhibitions, it is the friendly atmosphere that I appreciate most. A few months after I joined, personal tragedy struck when my husband died and my world fell apart. Art club was one of the few things I felt comfortable continuing to do and it has been a help to know I can go, chat about art if I feel communicative, or just sit quietly and be absorbed in whatever I'm working on.

I have always loved drawing and painting and as a child always wanted to be artist "when I grew up". When it came time to make my university applications though I realised my aptitude for maths and logic were more likely to secure a job that would enable me to support myself financially (spoken like a true accountant), and so

accountancy is the career path I have taken. If I am really honest, fear of failure was also a factor in that decision – it's much harder to deal with criticism of an artwork that has real personal meaning than a lack-lustre response to a budget monitoring report! Grief has brought with it a clearer understanding of what truly matters to me and greater focus on my creative work.

When I have the time and space my preference is for fairly large scale oil painting, but I also enjoy smaller, more experimental, work with assorted and mixed media. This autumn I've even made my own inks from foraged (with help from the kids) natural materials and kitchen scraps, which was fun, but sometimes a bit stinky – red cabbage makes beautiful colours which change depending on whether you mix with acid or alkaline but either way smells absolutely gross! I also enjoy lino printing which I find a good way of developing my composition and colour theory. I tend to just paint or draw whatever appeals to me in that moment although I do have a particular fondness for painting night skies and trees, and for portraits of people and pets (sometimes in historical costume, purely for my own amusement). Whatever it is I'm working on I try to enjoy the creative journey and worry less about the finished output - that can be easier said than done when after hours of work you're stood looking at a muddy mess of a painting or have a kitchen that reeks of cabbage ... still it is all valuable learning I remind myself.

These four examples of Shelley's work show the variety of her styles and use of various mediums.

