

## Newsletter April 2025

*Edited and produced by David*

### FORTHCOMING CLUB NIGHTS

**Friday 4 April** – Indoor Painting at Walton Evangelical Church 9.30 to 2pm

**Friday 11 April** – Worknight: Abstract Interpretation of your own chosen subject.

**Friday 25 April** – Worknight: Through the Looking Glass.

### The Newsletter

I hope you are all enjoying the Newsletter, which we cannot do without your help and support. If you have attended or seen anything that you think would be of interest to the group, such as Galleries, exhibitions, workshops etc, or even if you would like to share a project you are working on then we would love to hear about it. Email davidctheartist@gmail.com

## Carole Knight Demo

Carole is an artist living and working in Hartington. Her passion is to paint the beautiful local landscape and consider herself very fortunate to do what she enjoys to earn a living. "I originally set out to paint the Peak District one day at a time for a year.... that was a long time ago and I shall continue for as long as I am able. The rugged wildness enticing me back over and over." Her website is worth viewing. [www.caroleknightartist.com](http://www.caroleknightartist.com)

The demonstration was based on letting the painting develop without a plan. A good example of 'working with what you have', which is good practice for watercolour.

Carole admitted to being nervous on her first demonstration for several years and appreciated how kind our audience had been!



## MURAL PAINTING – don't let it drive you up the wall! by Ian Geary

In 2014 I painted my first mural, it was for the RSPCA's new building in Sheffield. The site was an internal wall, 8 feet high and about 20 feet long and the subject had to be mainly a tree surrounded by the sort of wild animals found in the local area. As there were no funds available for materials I

had to try and get sponsors to donate these, but first I had to work out what I would need for the project. I found an article on mural painting in an art magazine which suggested the best paint to use was acrylic on an acrylic primer undercoat. Farrow and Ball in Sheffield kindly supplied a



huge tin of undercoat and Turners Art Ltd Matlock very generously gave me a 500ml pot of every colour in their own make acrylic range - which was a lot!

Now all I needed was a sketch plan to work from – and a set of stepladders! The sketch was the easy part and probably the hardest was transferring this onto the wall. Having to get up close to the wall then backing off to see if I was putting things in the right place wasn't too bad when standing on the ground but on stepladders... a bit more of a problem!

Painting the mural was great fun, a totally different feel to easel painting and very enjoyable. When it came to the animals I was very fortunate to have two talented helpers in Chris and Maggie from the Heeley Art Club in Sheffield, so a big thank you to them.

I haven't tackled another mural since this one and although it was a very interesting and satisfying experience I'm not in a hurry to do so!

## The Big Picture

Based on a painting by Gustav Klimt, "Malcesine on Lake Garda". There was a good group of Members who all did a superb job of painting the 36 sections.



## Congratulations

Our Treasurer Phyl O'Readon won the prize for her picture at our Annual Review night. A most enjoyable and popular evening. Well done Phyl.





## FORTHCOMING EVENTS/WORKSHOPS

### Straight Curves Art and Crafts

**Untutored Life Drawing Sunday 27<sup>th</sup> April 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](http://www.straightcurves.co.uk) for their full range of Art & Craft Classes for adults and children. Look for the icons.

### STRETCHING WATERCOLOUR PAPER by Terry Pashley

The main reason for stretching paper is to encourage it to lay flat when it dries.

However, this does not stop the paper cockling as it gets wet whilst painting.

Common mistakes

- Taping the paper down when it is dry.
- Using the wrong sort of tape.
- Using the wrong type of board.

Most paper up to 200lb (300gms) will need stretching, and most paper over this weight will not for normal watercolour work. However excessively wet techniques may still require stretching.

You will need a suitable stiff, flat, wooden board. Thin, or smooth plastic boards are not good. Thin boards will warp, and the tape will not stick reliably to smooth shiny boards.

2" gummed paper tape is the best, and cheapest, tape to use. Other tapes like masking tape, sellotape, duct tape, etc., won't stay stuck to wet paper. Most books tell you to completely soak your paper in a tray or similar. I find the problem with this is that the tape doesn't adhere well to wet paper.

I recommend only soaking thoroughly from one side, keeping the face side dry.

Leaving enough time for the paper to absorb the water and expand, then place the paper wet side down on the board and gently flatten out the surface. Damp the gum side of the tape using a sponge, and tape the paper down with half on the paper and half on the board. With heavier weights of paper, and larger sizes, it is wise to pin down the corners with drawing pins or staples.

Be careful not to soak thin paper too long as it can over expand and tear as it shrinks back to normal size when it dries. Resist from rushing things with a hair dryer!

Finally it is a good idea to gently dampen the whole front surface of the paper before it dries, to even out any inconsistencies in the sizing, especially if you have dripped any water on it. Leave to dry naturally before use.

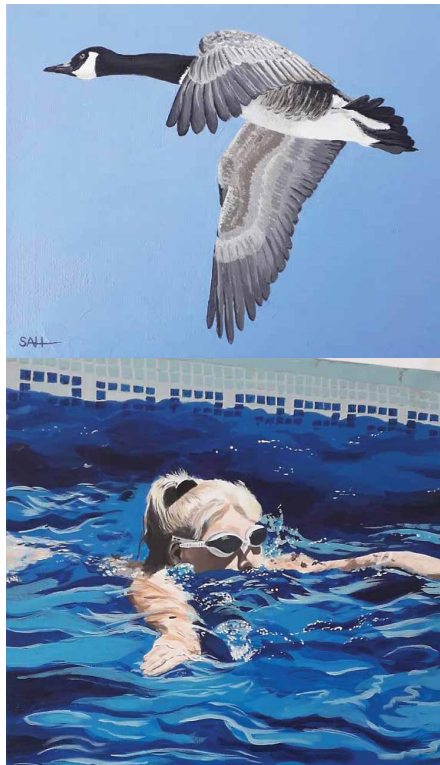


## Around the Members Spotlight on Steve Holloway

*When I left school I was going to go to St Martins art school in London, but I had a year to kill as I was too young. That didn't happen as I wanted earn a living, so I applied and got a job in an advertising art studio as a junior. This studio taught me not only the art of sharpening a pencil with a scalpel, hand lettering, typography and how to draw by some very talented people. There I produced mock-up packaging for cigarette and pet food companies amongst others, also for TV commercials.*

*I then had a few other studio jobs until I went freelance. I got studio desk space at a small ad agency that was on the up, working on accounts such as Ravenhead Glass, Raleigh bicycles, Shell, Prestos Supermarket (remember them!) and The Wellcome Institute.*

*After this I managed to get MB Games as a client, this was fun, as a single working all around artist for such a large company, was special. I was given the job of redoing the board game 'The Game of Life' in 6 languages. This was the game that started the company up, so was a sort of an honour. I now can't walk into a charity shop without seeing the game.*



*Between times, I was still drawing and painting, at one time I was producing pointillism pictures using an 0.1 rotring pen, that's why I now need reading glasses.*

*In the early 80s I got my first Apple Mac computer, I learnt the graphic programs from the manuals and taught myself to touch type, it was always important to design on paper first to get the idea's, then onto the computer.*

*After meeting my future wife, Ann, I moved to Sheffield. There we opened up a t-shirt printing shop in the middle of the student area. I drew the logo's and whatever, then we printed them. I once did a drawing of a Dalek with the word 'Dalek' underneath, I couldn't use the word 'Dalek' because of copyright, but my drawing was okay with the BBC legal team because I drew it.*

*Once I moved to Spain in retirement, I started painting in oils and acrylic. In Nerja I joined the art group there, and we had a few exhibitions, my solo show was cancelled because of covid. I had time in Spain for painting, the colours are so vibrant and clear, it was a joy to paint there.*

*After 8 years we decided to return, this took some adjustment. Finding a rental house in Hope was nice, it was exciting as we lived in a wonderful area, and soon after moved to Wingerworth, also semi rural with beautiful countryside.*

*Joining The Chesterfield Art Club was a big step for me, the standard here is very high and I love seeing what other artists are doing.*

*I'm now settled nicely here with Ann and our two Spanish dogs we drove back with.*

