

## Newsletter November 2025

*Edited and produced by David*

### FORTHCOMING CLUB EVENTS

**Friday 7 November – Indoor Painting** at Walton Evangelical Church 9.30-2pm.

**Friday 14 November - Worknight:** Clothed model drawing. Three Members have offered to pose so be prepared to work hard. The club can provide paper and charcoal, as when we have Sandi, but feel free to bring your own materials.

**Friday 28 November – Worknight:** Markets. Bring your own reference and materials.

### CLUB NOTES

A new Constitution and Members Guide has been circulated via email. Have you got yours?

#### Presentation evening

We are still seeking opinions on the suggestion of moving the presentation evening held at Beeley, to the review night at Chesterfield.

There are implications of course, such as the Polyanna Prize and food and drink celebration so give it some thought.

#### Committee members needed

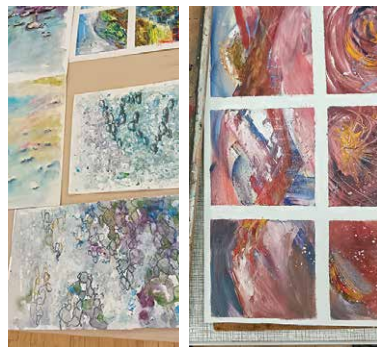
Don't wait until next year please, let Helen know if you are interested – you are needed.

## The Dynamic Duo event!

The title we chose was an understatement – Julie and Phyl provided an amazing evening on Friday 10 October. Thank you.

We had a very good turnout too with lots of enthusiasm. The work appeared to be quite frantic at times but it was thoroughly enjoyed by everyone with many suggesting we should do it again.

It retrospect, there was barely enough time to do both activities even with a shortened tea break, and thank you to Sue and Terry for stepping up for the job!



### Members were treated to an excellent meeting on Friday with Brian Smith who used the technique of answering questions on all aspects of watercolour painting with a demonstration using colour sketches.

Problems raised included how to eliminate unnecessary detail, painting distant figures and why artists leave the feet off!

Other areas covered were colour temperature and the use of complementaries by producing quick sketches as examples.

A large display of Brian's notes and sketches were on display for Members to choose from and raise questions such as "how did you do that".

An excellent evening that was crammed with information and advice leaving you a lot to think about.



(Top) Julie's watercolour bash and (above) Phyl's "just go for it" in acrylics. (Upper left) Examples of both. Pictures by Terry Pashley

## FORTHCOMING EVENTS/EXHIBITIONS

### Straight Curves Art and Crafts

**Untutored Life Drawing. Thursday 6 November** 6-9pm (£31) and **Sunday 16 November**, 10am – 12.30pm (£27.50) with a tea break and parking. Five artists per class only it is unbeatable.

104 Saltergate, Chesterfield. (01246) 807575 or 07976 845662 See [www.straightcurves.co.uk](http://www.straightcurves.co.uk) and look through the icons.

### 10 Artists 10 paintings each!

**Saturday 25 - Sunday 26 November** at Baslow Village Hall. Small entrance fee in aid of Charity

### Pilsley Art Group Exhibition

**Saturday 1 November (10-4pm)** at St.Mary's Centre, raffle and light refreshments.

### Hasland Craft Fair

**Saturday 1 November (12-4pm)** at Hasland Working Men's Club, which is the one opposite the Park gates, Parking is difficult there so give yourself time. Julie has a display there.

### Spital Arts Christmas Fair

**Saturday 8 November (10.30am-4pm)**. St Leonard's Church, Valley Road/Hartington Road, Spital S41 0HA. Paintings, artwork, Decoupage, textiles, calligraphy and cards. Free admission and refreshments available.

### Study drawing and painting for FREE in Mansfield!

West Notts College Adult Education have just announced this new event at their Derby Road Campus, Mansfield NG18 5BH

**Wednesday 10 September 2025 to Wednesday 24 June 2026.** Flexible start dates and you may be able to join at different times throughout the year. Cost: £10 per session (Free subject to eligibility). There may also be a small fee to pay for material costs.

**Contact 01623 413602 for more information.**

Celebrating the great race between Il Settebello and an Alfa Romeo Giulietta Spider Veloce between Milan and Rome in 1961

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Tel: (747) 201 2617 from the  
USA & Canada  
Inland call rates should apply.  
Please be aware of time zone differences  
when calling.

**Alfa Stop**  
Passionate about Giuliettas

From above L-R. Four jobs, four mediums: Advertising using acrylic and computer graphics, a gouache pet portrait on the beach and railway scene in and a child portrait in watercolour. I have produced the adverts for Alfa Stop for over 25 years. They are a British business that manufacture and sells parts for 1950s Alfa's.Romeos.

## A living from Art by David Charlesworth

At home, with my Grandparents, I was encouraged to paint and draw almost too much; sometimes pressured but as I had already surpassed their knowledge on the subject, I needed more and this came from my Great Aunt who bought my first set of oil paints for my 8th birthday and then had my first oil painting commission at just 11 years old. At all my schools, I was seen as the best they had ever had for art but this was a huge disadvantage; I was left alone and given special tasks but absolutely no tuition. What I needed did not happen until I started work.

To explain the role of "artist" in industry would need a whole new article, but the artists I worked with were of three types: black and white – these produced the flat artwork with text, drawings and overlays for the camera department, designer/illustrators/cartoonists and colour retouchers, which was more technical. The latter (me) worked on film in addition to being able to all do the other jobs. All the artists were given a brief and worked alone, team working is still an alien concept to me but it was superb training. A trip to Leeds once a week for five years for the formal training and exams.

I do regret not having had the opportunity to go to Art College, the experience would have made a huge difference to my style and awareness of other mediums as well as the social aspect of the artists world. It would have given me a much more relaxed view of art, though quite how many turned their qualifications and experience into a job is open to debate. Instead I was channelled down the strict path of commercial art – everything you did had to earn money and as I had no other income of course, there was no choice.



Continued next issue.