

Caterham Art Group



Newsletter



December 2024

What a year!

2024 has been another wonderful year for our group. Heartfelt thanks to Members and Friends for your support, creativity, and dedication. It is a privilege to share our artistic journeys together and 2025 promises to be an even better year for CAG. Cheers!

- Caterham Art Group Committee



2024 Events

11th DECEMBER CHRISTMAS SOCIAL 7:30pm United Reform Church Hall

2025 Events *Note Workshops will be £40/Member and £45/Guest*

22nd JANUARY DEMONSTRATION John Ward: Watercolour snow scene

26th FEBRUARY DEMONSTRATION Roger Dellar: Oils, couple in café

26th MARCH AGM plus MINI DEMO Karen Bruce: Pyrography

23rd APRIL DEMONSTRATION Ellie Green: Cynotype-Join-in

26th APRIL WORKSHOP Jeremy Ford: Pastel

28th MAY DEMONSTRATION Ian Hendersen: Watercolour pet portrait

31st MAY TUTORIAL EN PLEIN AIR Stephen Hawkins: at Polesden Lacey

25th JUNE STILL LIFE EVENING Caterham Art Group Social

28th JUNE WORKSHOP Clare Kent: Acrylic, Telling a Story

1st, 2nd & 3rd AUGUST CAG SUMMER EXHIBITION !

27th AUGUST DEMONSTRATION Bill Hall: Charcoal, Shiny still life

24th SEPTEMBER DEMONSTRATION Joe Dowden: Watercolour – Light, sun

22nd OCTOBER DEMONSTRATION Ian McManus: Watercolour, Cityscape

25th OCTOBER WORKSHOP Ian McManus: Watercolour

26th NOVEMBER DEMONSTRATION Rebecca Bush: Acrylic – Fantasy

17th DECEMBER CHRISTMAS PARTY Caterham Art Group

Plus! Sketching days, visits to galleries, talks and tours, and more.

Did you know a CAG membership makes a nice gift!

Email to arrange: secretary@caterhamartgroup.org.uk



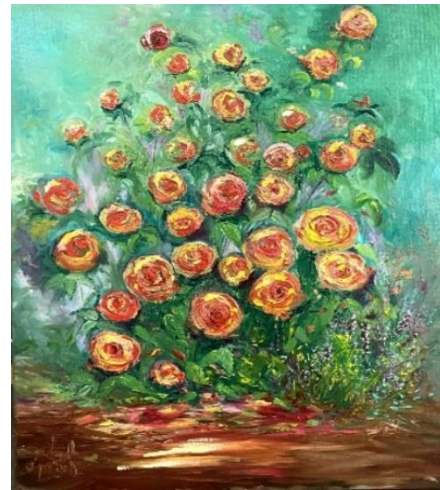
Artist in Profile: Jhimli Saha

In her own words...

Nature is the biggest source of inspiration to me from the parks to the lush lavender fields, a river side, or a busy beach. But the quaint little café, or a bustling cityscape of London can also inspire. Wherever I travel and whatever I see I try to capture the moment and express it in my own way.



Along the River Stour, Canterbury

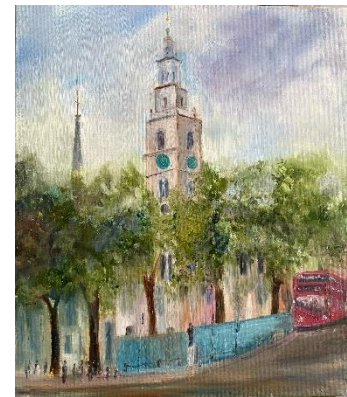


Summer

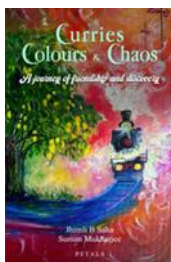
I enjoy various media: ink, watercolours, pastel, charcoal, acrylic and oil. In 2008 I painted in earnest for the first time, but then had to leave it for a while. Then in 2022 I picked it up again and it has been an important part of my life ever since.

I also write. Both give me joy and I always hope it conveys something of this to others as well.

For me painting was a hobby turned into a passion, and now a profession.



St Clement Danes, Strand



Check out Jhimli's new novel...

Curries Colours and Chaos - A journey of friendship and discovery. by Jhimli B Saha and Suman Mukherjee on [Amazon](https://www.amazon.com).



The Masters: Nativity Scenes in Art

This is the oldest, earliest-found nativity scene in history: a fresco in the catacombs of Rome, painted in the Pompeiian style in pigment and lime.

Adoration of the Magi
2nd-3rd century fresco
Catacombs of Pricilla, Rome



St. Francis of Assisi seems to have begun the seasonal tradition with his 'living' nativity dramatizations in a cave near the Sanctuary at Greccio as depicted in this painting.

Institution of the Crib at Greccio
1295 fresco by Giotto
Basilica of San Francesco d'Assisi

A masterpiece of baroque, this beautiful nativity painting was one of many commissioned by the Abbot of Notre Dame de Quincy.

Adoration of the Shepherds
By Philippe de Champaigne 1640
The Wallace Collection, London





Recent Events

Demonstration: Tracey Bengueyfield Watercolour and Mixed Media BRIDGE OF SIGHS, Oxford.

Painting with collage is a recognized art form but not so often used with watercolour. As with many of our CAG demonstrators, Tracey's demo was amazing. I've taken two pages as there was so much information to share! Here is her process...



Tracey liked the photo image she chose as subject due to the cast shadows. Use any original photo with a light box or trace a strong bare bones image using tracing paper. Both can be used with a light box to transfer on to heavy weight watercolour paper.

Note! *Pixabay* and *Unsplash* are two websites with free photos for artists to use. No crediting necessary.

Collect bits of paper, card, wrapping, old books, even split cardboard and masking tape to use as collage papers. Apply with Print Stick as the glue must be thick and not watery. Cut or tear paper. This method is especially good for architecture. Pieces don't have to match exactly. Can use the lightbox again to reinstate detail.

Can also use meaningful papers, e.g., from the Oxford Dictionary for the Oxford Bridge painting.

Note! Paper has a grain. Tear downwards or you will get a shorter tear.

Consider negative space where there is no paint. This too is important.

Look for balance as you go. Is one side heavier than the other?

Next, use pen for ink markings. *Unipen* is waterproof and fade proof. Other brands may say waterproof and not be 100% so test first. Here Tracey used non-waterproof as she wanted it to bleed a bit.

You don't have to make a perfect ink drawing. It is fun to hold the pen at the non-tip end and do a continuous drawing. Artsy effect. Don't have to ink everything. Leave spaces.



Note! Tracey doesn't like plastic palettes as they move about. Ceramic is good or if you prefer plastic then use a non-slip pad underneath.

🍃 Tracy used indigo for black/dark colours. Squint eyes to see the darkest darks and lightest lights.

🍃 Now paint with watercolour. You can paint loosely or precisely. Normally start with lighter colours with watercolour but with mixed media it does not matter. Tracey started with darks. Newspaper collage is good for shadows.

🍃 Tracey likes Cerulean for sky. Don't forget distant colours are bluer (cooler) and closer colours are warmer.

🍃 Tracey's demo was wet-on-dry because she needed the hard edges.

Note! Drawing upside down can be helpful with, for instance, people or faces. This way you see things as shapes and the brain does not interfere. Another tip... holding your work up to the mirror helps you see more clearly what is wrong with it. It removes the artist from the work.

🍃 In your painting you can leave out images you don't want but be careful adding something that was not in the original picture as the perspective may be different.

🍃 Tracey highly recommends synthetic brushes with mixed media.

🍃 She used gold leaf accents in the demo. Firstly, use size which is like glue. Wait 10 minutes before placing the gold leaf with a brush or fingers. Can be rose gold, silver, or any number of options in metallic leaf.

Note! Per John Ward, naphtha (lighting fluid) cleans size off brushes.

🍃 One can even use gold thread to embellish. Stitch it right into the picture.

🍃 Finally finish with pen and ink where needed to make it stand out.



Tracey has online tutorials. Sign up for membership which is free at traceybenjeyfieldart.com

Next demonstration is in January with John Ward. It will be a paint-along so please bring your watercolour paints, paper etc if you wish. 😊



Introducing One of Our New Members...

A warm welcome to local artist and mother of seven, **Eppie Blackwell**. Eppie has been attending CAG demonstrations and exhibitions and is already known to some of our members. She holds a B.A. in Fine Art, takes local art classes, loves visiting art galleries, and runs a Friday art club at her home where fellow artists enjoy a coffee and biscuit (or two!) while they paint. Eppie sells her work but her aim in art is simply the joy of it. Lately, she has focused on pastels. See some of her work in **Gallery** below.



Don't Miss!

The CAG CHRISTMAS SOCIAL

7:30pm 11th December

Held in the Caterham United Reform Church Hall. There will be prosecco, mince pies and other nibbles with games and lots of fun company. Hope to see you!!



Words of Wisdom

from CAG President, John Ward

One of the things that gave me the greatest joy was when somebody bought one of my paintings and wanted to hang it on their wall to enjoy. How rewarding!

Wishing you all a very Happy Christmas and a creative New Year!



Selling Your Art: Packaging and Shipping

Whether sending across the globe or just down the road, artwork must be well-packaged.

Galleries: A courier service is not a bad idea when sending artworks to a gallery. Even with a courier, acid-free tissue paper, bubble-wrap then a cardboard box is advised as the most diligent couriers can still mishandle packages.

Exhibitions: If you are carrying your own art to a local exhibition or show (as we would suggest) there are useful padded art bags that one can buy—available at Jackson's, Amazon, and other art shops—to transport art easily and safely. These are re-usable and well worth the cost if you are serious about exhibiting and selling. They have acid-free linings and offer at least 10mm of protection. Otherwise, be sure to wrap the artworks firstly in tissue paper, reinforce the frame corners with cardboard, and wrap the whole thing in bubble wrap.



Clients: Sending art to buyers requires diligence and care. I have sent artworks overseas in the ugliest packaging you can imagine, but so well-wrapped that it would survive the sinking of the Titanic! I have also seen beautifully wrapped artworks from artists who make a good living of their art. They

use nicely coloured acid-free tissue paper to wrap the work, then bubble wrap (bubbles away from the painting surface), a nice thank you card, and then one or two cardboard boxes to enclose. This is the ideal. All packaging materials can be purchased on Amazon or elsewhere.



The Basics: Experts advise artwork to be wrapped directly in acid-free paper, no matter what comes afterwards. Even for a short trip. After this there is the option of glassine or bubble-wrap—again, with bubbles away from painting—wrapped a couple of times over at least. Concertina cardboard is another option in place of bubble wrap. Then it is best shipped in double cardboard boxing. This ticks all the boxes. No pun intended!



Gallery



Sunset at Westgate, Kent
By Eppie Blackwell
Pastel

*Blackness on the River Forth,
Scotland*
By Eppie Blackwell
Pastel



Nude in Doorway
By Jack Houghton
From a photo by Edward Weston, 1936
Pencil sketch

Air Balloon
By Linda Lambert
Air dry clay and acrylic



Swordfish Trombones
By Peter Escreet
Inspired by Tom Waits and his theatrical and vocal performances.
Oil

Share Your Creations!
Please send photo(s) of your art,
stating title and medium to
gallery@caterhamartgroup.org.uk

Prey
By Nicole Morrigan
Acrylic on paper

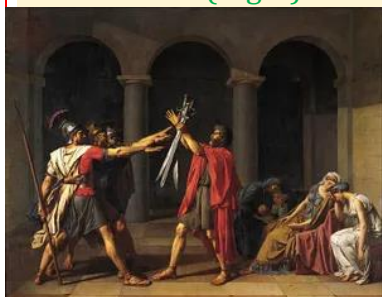




Did You Know? The 'isms' of Art

By Jacquie Wadsworth

Idealism: 1702-1780 Late Baroque or Rococo style emphasized pleasure, lightness and grace with a pastel colour palette and high ornamentation. French influenced. (Right) *The Swing* by Jean-Honoré Fragonard



Neo-classicism: 1750-1800 In reaction to Rococo style there sprang more interest in classical narrative than in ideal grace.

(left) *Oath of the Horatii* Jacques-Louis David 1784

Romanticism: 1800-1850 The period was pastoral and emotional. Think Turner.

(Right) *View on the Catskill-Early Autumn* by Thomas Cole



Realism: 1850-1880 This period moved away from ideals to represent the world as it is. The Pre-Raphaelites fall under this period. The Naturalism movement also falls under this period.

Modernism: 1870-1960 Here the focus flipped: expression of individual experience defined the period, with many smaller movements within— Impressionism being the first of these. New techniques with brushstroke, process and colour were used. Consider John Singer Sargent's loose brushstrokes.

Post-Modernism: 1960-Present Expressiveness still reigns but goes further with art as therapy. Where modernism used traditional materials, post-modernism experiments with new media and art forms. Innovation of technique and media became all-important.

Notice Board...

- ✦ Membership renewal will be from January 1st 2025 for £40. Renewal reminders will be emailed out year-end. Note that new members joining after the Summer Exhibition will pay a one-time fee of £20 to cover activities for the remaining year. £40 fee up to then.
- ✦ Our new website can be seen at caterhamartgroup.org.uk



Art About Town

**ROYAL ACADEMY OF ART! Michelangelo, Leonardo, and Raphael
Florence c. 1504**

9th NOVEMBER 2024 – 16 FEBRUARY 2025



The Gabrielle Jungels-Winkler Galleries,
Burlington Gardens, London

TUES-SUN 10am-6pm

FRI 10am-9pm

**Three titans of the Italian Renaissance briefly
crossed paths!** This exhibit explores the rivalry

and the influence they had on each other while showcasing some of the finest Renaissance art.

**NATIONAL GALLERY, Trafalgar Square
Van Gogh: Poets and Lovers Exhibition**

Until 19th JANUARY 2025

A captivating showcase that explores the profound connections between Vincent VanGogh's art and the themes of poetry and romance. The exhibition features an array his works in a unique perspective.

Price from £24.

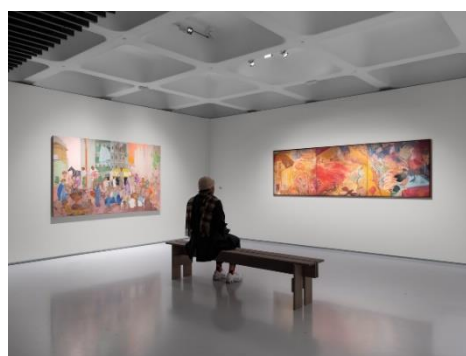


**THE BARBICON CENTRE, London
The Imagery Institute of India**

Until 5th JANUARY 2025

Celebrating Indian art, history, and culture this exhibition spotlights over 30 Indian artists who captured the tumultuous changes of India from 1875 through 1988.

Price from £20.



THE WALLACE COLLECTION, London

The Wallace is a national museum housing unsurpassed masterpieces of painting, sculpture, furniture, armour and porcelain. It also offers a variety of mini courses, guided tours and workshops. You can check out the December line up on their website at wallacecollection.org





Know Your Committee

John Ward – President

John is one of the founding members of Caterham Art Group.

Terry Servant – Chairman

Terry is the AGM and Committee Lead.

Amita Patel – Secretary and Treasurer

Amita manages communications, events, AGM, and funds.

Sarah Saysell – Membership Secretary

Sarah handles membership including fee collection and support.

Nicole Morrigan and Suzanne Clinton – Publicity Team

Publicity covers social media, website activities, marketing and newsletter.

Agnes Maxwell – Hall Bookings

Agnes handles bookings for meetings, workshops, and exhibitions

Wendy Ward, Ginny Singh, Jacquie Wadsworth – Programme Team

The Programme Team plans, books, and manages artists for demos and workshops. They arrange visits to galleries and exhibitions and liaise with schools and other societies.

Any enquiries please contact Amita on 07818 815961 or email her at: secretary@caterhamartgroup.org.uk