



# **Newsletter**

## **November 2024**

*November is the month of gratitude for the blessings of the year: for the food on our table, for light, for wisdom, and on Remembrance Day for those who died in service to country. We add to this a prayer of thanksgiving for the gift of friendship and, of course, of art!*

*The temperature continues falling with the leaves, so—except for the more tenacious among us—plein air painting is left to the spring. But CAG has some events yet in store.*

***In this issue...*** Edward Seago's "Tuileries Gardens, November" (underlay) is featured in ***The Masters***. ✨ Our ***Artist's Profile*** is of Elm Farm Competition winner Veronica Johnstone. ✨ The October demo with Jake Winkle was a hit and is covered in ***Recent Events***. ✨ Our series on ***Selling Your Art*** continues with "Presentation!" on how to frame (or not frame) your art. ✨ ***Did You Know?*** teaches us a few more of the "-isms" of art. ✨ And ***Don't Miss!*** tells us more about the 27<sup>th</sup> November demonstration with watercolour artist and teacher, Tracey Bengeyfield.

*Some of our members celebrate Diwali 31<sup>st</sup> October to 1<sup>st</sup> November. We wish them "Shubh Diwali!" and a creative November to all.*

***Suzanne Marie Clinton, Editor***

## 2024 Events

- 27<sup>TH</sup> NOV DEMONSTRATION** Tracey Bengeyfield: Watercolour  
**11<sup>th</sup> DEC CHRISTMAS SOCIAL** United Reform Church, upstairs room.

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

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- 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: Pryography  
**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  
**1<sup>st</sup> 2<sup>nd</sup> & 3<sup>rd</sup> AUGUST CAG SUMMER EXHIBITION**  
**27th AUGUST DEMONSTRATION** Bill Hall: Charcoal, Shiny still life  
**24<sup>th</sup> 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.**

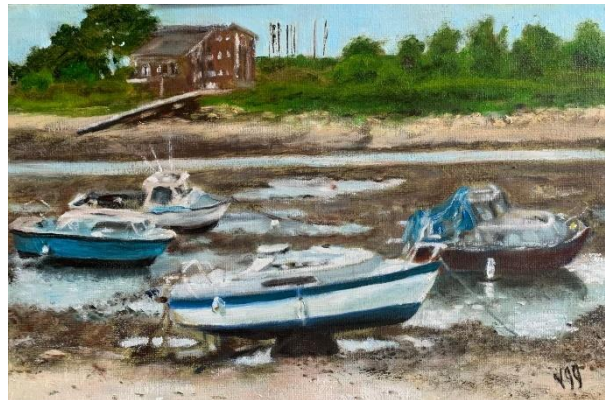
*Did you know a CAG membership makes a nice gift! Email to arrange:  
[secretary@caterhamartgroup.org.uk](mailto:secretary@caterhamartgroup.org.uk)*



## Artist in Profile: Veronica Johnstone

### *In her own words...*

I have always loved drawing and painting, especially through my school years. Most people lose interest in art after leaving school, but I was keen to attend evening classes and part-time courses covering portraiture, still life, and life drawing.



In the mid-1990s I found time to take a two-year course at Croydon Art College which taught printing, photography, sculpture, and illustration. It was not until later in my life that I took a strong interest in landscape painting *en plein air*, and now I try to achieve a painting a week.



My progress as an artist led me to join many established art groups and societies including Hesketh Hubbard (based at Mall Galleries), The Croydon Arts Society, Tandridge, Oxted and Tunbridge Wells art groups...and, more recently, Caterham, Dorking and East Grinstead art groups.

I mostly work in oils but do occasionally work in watercolour, pastel and charcoal. My preference is always painting from life but am not averse to working from photographs.

### Jacquie's Jottings

Edward Seago often said, "A landscape is not something you look at, but something you feel."



## *The Masters: Edward Seago 1910-1974*

*Tuileries Garden, November* (20x26 inches)  
Recently sold (March 2022) by Bonhams for £19,000.



Born in Norwich, Edward (Ted) Seago was the son of a coal merchant, a self-taught impressionist and favourite of the royal family. The Queen Mother bought many of his paintings, and he gifted her two a year: for Christmas and her birthday.

(Below left) Seago's painting of Prince Philip on board the Britannia.  
(Below right) Prince Philip's painting of Seago on board the Britannia.



Seago's figures achieved personality reminiscent of John Singer Sargent, but his skies and landscapes utilized lively spontaneous brushstrokes. His palette of pale blues, greens, soft ochres and creams won him great popularity and people queued to buy his paintings at exhibitions. He visited France eight times between 1951 and 1967, sailing there on his yacht *Capricorn*—a floating studio. He loved water travel, and it amplified his creativity. Seago died of a brain tumour in London in 1974. He willed that one-third of the paintings in his Norwich studio be destroyed leaving the world 19,000 watercolours and 300 oil paintings.



## Recent Events

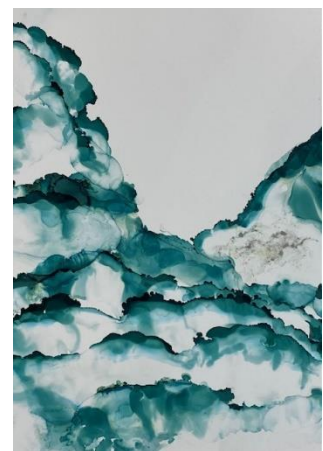
### Workshop: Tracey Jane Cooper – Alcohol Inks

A thoroughly enjoyable and productive workshop, CAG members and friends learned various effects using various techniques. The main points to remember were:

- Use good quality inks.
- The surface must be very very smooth and non-porous: paper, ceramics, and leather can be used.
- She uses yupo paper which is a synthetic paper made from 100% polypropylene.
- Inks are moved by blowing through a straw.



Everyone did so well!





## Demonstration: Jake Winkle – Pen & Wash Demonstration

An enjoyable evening! We were treated to two demonstrations!

- Using Arches paper, Jake pre-stretches by immersing in water for 2-3 minutes then places the wet paper on an MDF board for 10 minutes; after which he tapes all edges and leaves to dry thoroughly.
- The picture is drawn in with pencil to get the image right.
- Now he uses permanent Indian ink or acrylic ink with a homemade pen made from whittling the tip of popsicle sticks to a point. This gives an uneven line which adds character, often a dry brush effect. He hatches the shadows and uses varying marks to delineate trees and buildings.
- When the ink is completely dry (important) he lightly washes the entire paper with just water called a “soup” wash. A wet-in-wet technique will then be used.
- Jake prefers mop brushes made from real hair.
- In the painting of the farmhouse, burnt sienna is dropped into the sky to create warmth, then cobalt blue is added all around. His palette is very limited.
- A green from mixing raw sienna and cobalt blue was used for the greenery, and buildings were in light red and cobalt blue using broken washes of cool and warm colours next to each other.
- Shadows were emphasised by overpainting, for example, under the eaves and in the foreground.
- He used a similar process for the second painting of the snow scene.



Ink draft



Finished painting



2<sup>nd</sup> painting



Finished painting

## ***Don't Miss!***

**CAG Demonstration: Tracey Bengueyfield – Watercolour**  
**7:30-9:30pm, Wednesday, 27<sup>th</sup> November**  
**United Reform Church Hall, Caterham**



*The Bridge of Sighs, Oxford*



*Fruit Patisserie*

Known to many CAG members who take her wonderful watercolour classes, Tracey has always loved the medium. After earning a degree in Graphics & Media, she worked in a design studio. Then, in 1999 she graduated from Brighton University with a PGCE and began teaching Art and Graphics in a Secondary school. Having little time to develop her own work, in 2012 Tracey quit and started her own business. After five years teaching watercolour and expanding her classes each week, she added an online school. Tracey has been a member of CAG since 2019. She is truly a master of the medium. Check out her website at [traceybengueyfieldart.com](https://traceybengueyfieldart.com)



## **Words of Wisdom** **from CAG President, John Ward**

Well-presented art makes your work more attractive, potentially more saleable and will command a higher price. One of the things that I do is pop into retail galleries and look at how their paintings are framed. And it is amazing how there are trends in frames! A few years ago, all paintings were in gold frames, then black, and now neutrals like white or grey. Here's a tip: if you purchase an inexpensive second-hand frame, it is easy to paint it whatever colour you choose to give it a new lease on life.



## ***Selling Your Art: Presentation!***

*The framing of art is an art in itself. Here are some guidelines...*

**Frame:** The frame sets the stage! Consider an oil in a heavy gold baroque frame vs. the same painting in a modest pine frame vs. a high-gloss black contemporary frame. **The frame is an important part of the narrative.**

Size, material, and colour are personal choices but generally it can be said that a thin frame will look sleek, a thick frame will be attention-grabbing. **Crucially, a frame should enhance the painting and not overwhelm it.** Knowing how to do this takes skill. Oils can tolerate heavier frames. Watercolours, pastels, and anything mounted generally look better with thinner frames. **Choose a frame narrower than the mounting.**

The style of the artwork plays into it too. Abstracts go well in contemporary frames and especially floating frames. Impressionist paintings can do well in both plain and ornate frames. High realism often looks best in unornamented frames but that depends upon the subject, e.g., a traditional still-life can take a baroque frame. Framing materials are primarily derived from wood, aluminium, and resin. Resin frames are cheaper than wood but can work beautifully.

**Picture Mounts:** Used only with artworks framed under glass/acrylic, the card mount acts as a spacer to not only set off the artwork elegantly but to protect it from condensation. With charcoal and pastel, it is often best to double-mount to prevent smudging or fallout on the glass. The neutral appeal of an ivory mount makes it the most popular. Bear in mind with chalk pastels, if the mount is lighter than the painting then in time the dust fallout may show on the bottom inner edge of the mount. Pastel fixatives help prevent this. Some experts suggest a mount in a colour taken from the painting, but ultimately it is down to personal choice.

**It is important to use a card with low acidity for preservation purposes.** Mount burn—a discoloration of the artwork in proximity to acidic mount—can happen over time. This ruins the work. Card with heavy wood pulp will be more acidic. Regular mount board is from acid-neutralized wood pulp. It lasts 100 years and is commonly used. Archival mount board is best for more valuable artworks, having a PH neutral cellulose offering a high degree of preservation. It is also more expensive.



**To Frame or Not to Frame:** An unframed canvas looks more modern. **Very large canvases work well unframed, small canvases do not.** Unframed, the canvas must be gallery wrapped with raw edges tacked to the back of the frame and not to the sides. Most prefer the aesthetic of painted sides if unframed: either extending the artwork colours or going for a clean look with a completely different colour like grey, white, or black.

**Glass:** Never cover oil or acrylic paintings with glass as they release gases. For other paintings...

- Regular glass is very reflective, inexpensive, but does not block UK light.
- Conservation glass blocks 99% of UV but is more costly.
- Museum glass is not reflective and blocks 99% of UV.
- Plexiglass or acrylic glass filters out 90% of UV rays, but some feel it cheapens the look of an artwork, others see it as good value.

**Exhibition Framing:** Framing should always suit the price of the painting(s) in an exhibit. **What is often suggested is to frame an exhibit collection in the same materials and colour.** Plain white is often used as it does not distract and is generally pleasant, allowing the viewer to focus solely on the artwork. Consider the collection as a whole and see if it is possible to have uniformity of framing, even with two types of frames and colours. If the collection is hung scattered, then this does not matter.

**Galleries:** With galleries, framing is a matter of negotiation: some want the artist to frame their work, some prefer doing it themselves for consistency. **A floating frame is popular with galleries as it channels the eye to the painting.** Modern artwork looks exceptional in a floating frame.

**PAOLO SAYS...** “Consider the frame and mount carefully as it can make or break a painting: think of enhancing it, not hindering it. A delicate watercolour does not need an ornate heavy black frame. Framing to fit the décor of a room requires additional consideration of architecture, textiles, and period. For exhibitions, keep the frame simple with an off-white mount so the viewer focuses on the artwork and not on whether the frame will match their décor. Experiment with chevron samples and mounts. Artists can keep a selection of frame chevrons in their studio or use online apps.

--Paolo Francis is a professional artist, framer, teacher and CAG member. His framing shop is *Paolo Francis Gallery, Sanderstead.*

## Gallery



*Exploding Heart*  
by Paolo Francis  
Oil on canvas board

*Primrose Hill*  
by Jhimli Banerjee Saha  
Oil on canvas board.



*Succulents*  
By Ginny Singh  
Acrylic on paper





*Jeremy*  
by Suzanne Marie Clinton  
Oil on canvas

*Holkham Beach, Norfolk*  
by John Ward  
Oil on canvas



*Self Portrait*  
By Terri Winchester  
Mixed media

***Share Your Creations! Please send photo(s) of your art, title, medium and inspiration to [gallery@caterhamartgroup.org.uk](mailto:gallery@caterhamartgroup.org.uk)***



## Did You Know? The 'isms' of Art

By Jacquie

### Renaissance 1300-1600

**Humanism** focuses on the human body and emotion, often utilizing symbolism.

**Idealism** is based on Plato's theory of 'Forms' with the natural world seen as a poor reflection of a perfect spiritual world. In art, nature was represented by eliminating all that is ugly or detracting from the perfectly beautiful.

**Perspectivism** shows 3-dimensional space and depth as represented by linear perspective.

For example, (Right) **Marriage at Cana** by Giotto di Bondone



**Illusionism** uses special effects and techniques like

foreshortening that make a painting seem closer and real, especially seen in ceiling frescos like those of Michaelangelo.

**Naturalism** in the Renaissance was all about realism in nature using highly studied techniques like linear perspective, sfumato, and anatomy.

**Mannerism** was seen in conventional poses using deformity and elongation. Mannerism was known to be the bridge between the Renaissance and Baroque periods.

For example, (right) **Madonna with Long Neck** by Parmigianino



### Baroque Period 1600-1750

**Allegoricism** in art holds a meaning, with hidden truths often from classical literature

**Pietism vs. Sectarianism** represented devotion vs. idolatry

**Emotionalism** was typical of the Baroque, with emotion, movement and religious fervour presented via an exaggerated often over-crowded scene, rather than a focus on the body form.

(left) **The Entombment of Christ** by Jacopo Pontormo

## Notice Board...

- ✦ CAG MEMBERSHIP FEE for 2025 from January 1st will be £40. We have held off raising fees for a few years, but our costs now require us to. The good news is that there will be even more membership benefits offered in 2025.
- ✦ Along the same lines, our coffee+cake will now be a £2 suggested donation. Thank you!



## Art About Town

### LONDON ART FAIR

[www.londonartfair.co.uk](http://www.londonartfair.co.uk)

Check out this website for information on individual artists showing in November in London.

### **"MY MIND'S EYE" EXHIBITION of the Wildwood Group of Artists West Horsley Place Christmas Fair 22<sup>nd</sup>-24<sup>th</sup> November 2024**

The Wildwood Group of Artists is run by well-respected artist, Liz Hauck, in West Horsley. This exhibition showcases many different types of art including abstract expressionism, impressionism, beautiful glass works by Adam Aaronson, and ceramics, with stalls selling jewellery and crafts as well.



Not only an exhibition of art but a lovely day out!

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

**9<sup>th</sup> 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.

### **YOSHIDA: THREE GENERATIONS OF JAPANESE PRINTMAKING 19 June - 3 November 2024**



**LAST DAYS!**

The first exhibition of the Yoshida Japanese printmaking dynasty in the UK and Europe. (entrance behind church).  
Booking required.

**Gallery Opening Hours**

Tuesday–Sunday, 10am–5pm inc. bank holidays.

**Dulwich Picture Gallery**

College Road, London SE21 7AD



## ***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, Peter Escreet, and Suzanne Clinton – Publicity Team**

Publicity covers social media, website activities, and marketing.  
Suzanne is also editor of the 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.

For enquiries please contact Amita on 07818 815961  
or email her at: [secretary@caterhamartgroup.org.uk](mailto:secretary@caterhamartgroup.org.uk)