



Newsletter

April 2025

April showers bring May flowers!



...but showers did not stop Jack Vettriano's couple in *The Singing Butler*. A good thing too, as it became his most famous and most popular painting. The art world has lost one beloved by the public, if not so beloved by the critics. It is fitting that we pay tribute to Jack Vettriano by sharing a bit of his story in this issue.

-Suzanne Marie Clinton, Editor

2025 Events

Demonstrations held in United Reformed Church Hall, Caterham, 7:30pm-9:30pm on a Wednesday. Members free/Visitors £5 Homemade cake + coffee/tea £2

Workshops are held in St. Mary the Virgin Church Hall, Caterham, 10am-4pm on a Saturday. Members £40/Guests £45. Coffee/tea provided.

23rd APRIL JOIN-IN DEMO	Ellie Green: Botanical, homemade inks
26th APRIL WORKSHOP	Clare Kent: Acrylic, Telling a Story
28th MAY DEMONSTRATION	Ian Hendersen: Watercolour pet portrait
31st MAY TUTORIAL EN PLEIN AIR	Ginny Singh: Titsey Gardens, Oxted
25th JUNE STILL LIFE EVENING	Caterham Art Group Social
28th JUNE WORKSHOP	Jeremy Ford: Pastel
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 and more.

Note! You can check the EVENTS page of our website for the most up-to-date information. www.caterhamartgroup.org.uk

Did you know a CAG membership makes a nice gift! Email to arrange: secretary@caterhamartgroup.org.uk

TO BECOME A MEMBER...
Please email
membership@caterhamartgroup.org.uk



The Masters: Jack Vettriano OBE

The Singing Butler oil on canvas, 1992.



Low resolution, fair use image.

Born in 1951, on his 21st birthday Scottish artist Jack Vettriano was given a set of watercolours and taught himself to paint. He used to sit in galleries and stare closely for hours at paintings to study technique, fearing that he would be kicked out for odd behaviour. In 1989—at age 38—he had a breakthrough with two paintings that sold on the first day of the Royal Scottish Academy's annual show. From then on, he was a full-time artist.

Jack was shunned by many galleries, and art critics did not like the romantic sentimentality of his work. But he did not care because the public enjoyed his paintings. The first major retrospective of his work, in Glasgow in 2013, attracted more than 130,000 visitors and was at the time the most successful exhibition Glasgow ever held.

Vettriano used glazes and painted shadows that tell a story of their own. All his pieces tell a narrative that is sometimes hidden, that viewers can interpret in their own way. He has often been compared to Edward Hopper and Walter Sickert.

He spoke openly about his struggles with mental health and substance abuse, but we remember him as the brilliant artist he was. Jack Vettriano was 73 when he died on the 1st March 2025.

Rejected by the Scottish Royal Academy's Summer Exhibition in 1992, *The Singing Butler* sold at auction in 2004 for £744,500 and became the best-selling image in the UK.



CAG Artist in Profile: Julie Wright

In her own words... As a child, I always enjoyed art and took art A-level at school. However, I did not do anything with art until about eight years ago when I took 'Seasons' art classes at The Arc in Caterham. This reignited my love of drawing and painting. Since I retired a couple of years ago, I have created a studio in what used to be my sewing/work room. I'm very grateful to have a dedicated space to work in, it has helped enormously.

From Seasons art classes I progressed to 'Art For Life' classes and two years ago when I decided to stop doing the classes I was delighted to be asked to join their team—firstly as a class assistant and now as an assistant tutor. These classes help adult learners develop their artistic skills with like-minded people, and I enjoy the work immensely.



I mostly paint in acrylics and like to feel that my pictures are semi-abstract or have an element of surprise in them. My watercolour skills are improving and whenever I can, I attend workshops with Adie Parker. I am striving to loosen-up my technique. She has also helped me improve my understanding of other mediums such as watercolour pencils, soft pastels and acrylic inks.



From an Adie Parker workshop

One of my favourite artists is Grayson Perry. Surprisingly, I enjoy his process more than his finished work. He's an extremely talented man. And as a man dressed as a woman his performance art shines through! A royal academician, he has a huge body of work from ceramics, tapestries, architecture, books, TV series and theatre tours. But it is his deep interest in people, human psychology and the human condition which makes his work so fascinating. I am very much looking forward to his new exhibition which has just opened at the Wallace Collection.



Peaks and Troughs (above)

I sold my first painting 'Peaks and Troughs' in acrylic at The Arc in July 2023. I was surprised and delighted, and it was lovely to chat with the lady who bought it. But I was even more thrilled when I was given a little red dot to place on it! Since then, I have sold a dozen or so pictures—some at exhibitions, some at the CAG pop-up shops and some privately.

I live in Caterham with my husband and a very naughty terrier called Gorgeous George. We have one daughter who is married and lives in East Grinstead. They also have a naughty Norfolk called Stevie Stix. We are fortunate to spend a lot of time together.

I joined the Caterham Art Group three years ago because I wanted to spend more time with local artists. I had been to a handful of demonstrations as a guest and had always been made to feel very welcome. I always enjoy the CAG Summer Exhibition, and like to help where I can, usually baking cake and serving tea!



Painting Water

It is not as easy as it looks, but not as hard as you may think. Here are some elements to consider...

Am I blue?

We think of water as being blue and the reason is because water absorbs the reds and yellows of the light spectrum, reflecting blue. But when we study a landscape closely, especially in photos, it is apparent that water can be white, silver, amber, green etc. It is very much affected by its surrounding colours.

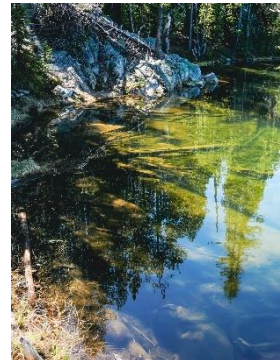


Still water landscape.

Reflections are never identical to what they reflect. Depending on the intensity and location of the light source, reflections are generally darker than what they reflect. The colours are also duller and the shapes less sharp than their reflected subjects, based on the motion of the water. But as water is never perfectly still, even what seems a mirror image will always have slight



differences. A closer look may reveal that the reflected whites are in fact slightly darker. This applies to trees, buildings, and the sky: the real sky is often lighter. There is also the balance between reflection and transparency to consider. What is underneath the water can show as well, even in the same spot. Paint what is underneath first then layer the reflection over the top.



With water, try to disconnect the brain and paint what you see, not what you expect.

Seaside landscapes.

Waves

Before painting waves, it is important to study them: how they move, their anatomy. Let's break it down...

The **face** of the wave is the whole surface of the wave facing us, often the focus of the painting where most of the colour is. Some call it the 'back' of the

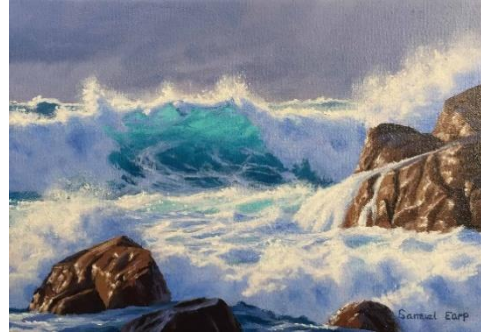


wave but in surfer-speak (and who knows waves better!) it is technically not the back but 'the face'. The clarity of the water determines what the face reveals. The lower part of the face shows what is underneath the water. The **shoulder**—that is, the upper part of the face that has not yet broken—is more transparent and reveals the light and colours of the horizon. If the water is murky, the face will show mostly a solid colour. The higher the wave the more it will reveal. Note, the **trough** or lowest part of the face, is not necessarily the darkest part.

Whitewater

The whitewater or seafoam of a wave is the second most important element and often painters use a scumbling technique to get the bulk of it in place. But it is never perfectly white. Always save your whitest whites for highlights. Remember the **impact zone** will have the densest white. But don't lose the colour of the wave with too heavy a hand with the white. A brush-flicking technique is useful to create the tiny droplets above the whitewater. The streaks of whitewater that drag up the face of the wave can be challenging to paint. And the same pattern is seen in the shallower water near the beach. This wispy effect can be achieved with a feather, or you can unevenly cut the bristles of an old size 1 or 2 brush and lightly drag the white across randomly. Some use a rigger brush, but it can end up looking too regular.

By Samuel Earl, Oil on canvas (below)

**Droplets.**

There are many ways to paint water droplets.

Here is one way, when droplets are against a background colour:

- A. Lightly pencil-in the droplet and the small cast shadow
- B. Paint the cast shadow a darker shade of the background.
- C. Paint the opposite side of the droplet a slightly darker shade than the background, blending towards the middle. It should not be as dark as the cast shadow.
- D. Paint the outline of the droplet in a slightly darker shade than background
- E. Now paint the middle of the droplet in a shade lighter than the background.
- F. Add the highlight of pure or nearly pure white to the droplet on the opposite side to that of the cast shadow.



Of course, droplets are also formed in other ways: splashes upward, on clear glass, etc. Here again, 'paint what you see and not what you expect'.



-Images courtesy of Unsplash, Stockcake, Wavehuggers, and Samuel Earl.

Words of Wisdom

From CAG President, John Ward

With a water theme featured this issue, I must mention my favourite watercolour technique: "wet into wet". Paint is applied to a wet surface (either by pre-wetting the paper or on a previously painted area still damp) resulting in soft blended colours and edges. Let the water do the work. It is an important technique to master.



Recent Events

Pyrography Demo with Karen Bruce

Karen is popular in our group and a brilliant artist. Here are some of Karen's tips...

The AGM that preceded the demo lasted a bit longer than planned but there was a buzz in the air. Karen opened with the all-important discussion of tools.

PENS: Some like pens that are interchangeable, but



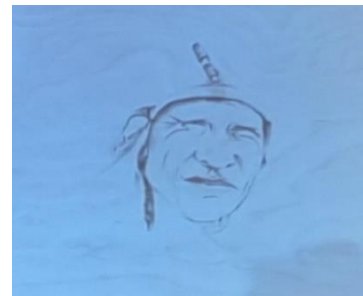
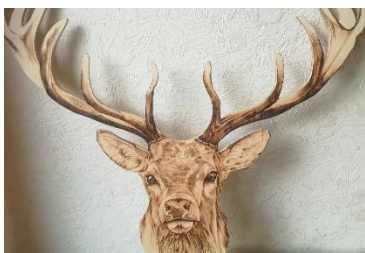
Karen much prefers the single pens she gets from the USA from Razortip. Optima is another brand of pens and woodburners. There are other ways to burn, Karen has seen someone even using a magnifying glass! Her favourite pen is slightly spoon-shaped and like a knife.

WOOD: Karen likes plywood and suggests using cherry and walnut. However, ash, elm, oak and pine have too marked and bumpy a grain. A walnut hollow is nice but quite soft and she prefers harder surfaces. NEVER use MDF or anything that has been

treated. Leather is great to use, best untreated. Gourds, bones, hessian/jute, felt—there are many materials one can use. Natural is better. Some use 140gsm watercolour paper, though she has not tried it yet.

TECHNIQUE: Karen does not wear gloves, though you may. What is important is that as soon as you touch the wood, you glide on. It is like landing a plane. Glide on and off. Keep moving or you will get a dark blob. Karen always begins with a pencil drawing. Celtic signs and mandalas are popular. But Karen prefers fine art pieces.

CARBON BUILD-UP: This is an issue as too much build up can damage pens. Aluminium Oxide is commonly used for this. Karen uses a card block (she gets from her supplier in the USA) or a leather strop for this. Scrape the cooled nib on a leather strop then dip into aluminium oxide and burnish on the rough side of the leather strop/card block to remove the build-up.



Karen loves the durability of pyrographic art. She gets in the zone and time flies by. She would like to try chain saw carving next! Perhaps for a CAG demo. 😊

Sketching Day Out!

Yvonne Allen reports...

Our first sketching day of the year took place on Wednesday, 2nd April at Tatsfield Village.

Here are some artworks from the day...



We were fortunate it was dry and sunny, but the wind meant we kept a good grip on our sketch pads!

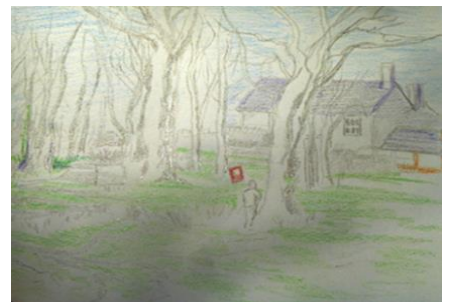


We adjourned for a lunch of warming soup at Ye Old Ship.

Then we went back to finishing our sketching.



A delightful day!



Members can look forward to more sketching days to come. We will email you as soon as we have a date.



Don't Miss!

Ellie Green's Join-in Demo

Weds, 23rd April

***Botanical painting, homemade inks
United Reformed Church, Caterham***

Ellie is a highly qualified and experienced mixed-media artist and education specialist, who founded Surrey Art School in 2016. A desire to preserve and protect the natural world underpins her art and her teaching. How lovely! Ellie will be showing us how to use vegetable oil-based inks.

As this is a join-in demonstration please bring brushes, paper, and wear an apron or dress for doing art. Ellie will supply the inks. See you there!

You can read more about Ellie at www.surreyopenstudios.org.uk and www.surreyartschool.com



Workshop with Clare Kent

Telling a story in acrylics.

Saturday 26th April 10am-4pm

St Mary the Virgin Church, Caterham

Please bring a packed lunch. Coffee/tea will be provided.



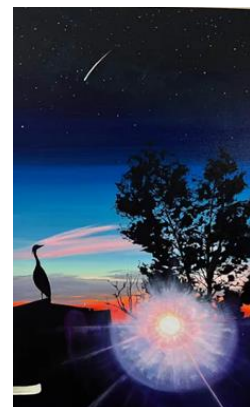
Clare uses a collage-like method of creating a painting, not by sticking down paper, but by using elements of a scene that appeal and then painting them in. This ends up telling a story that gives the impression of a real scene that could have been.

For the workshop, please bring 10 photos and/or ideas to serve as elements of your painting, e.g., memories from a holiday. You can gather ideas from magazines and books of textures or colours you like. You may create a representational, abstract or illustrative work. Clare will guide you.

Suggested list of art materials to bring:

(Do email CAG's secretary if you haven't got these materials so we can supply.)
Acrylic paints & brushes, water container, table easel/drawing board (optional), masking tape, paper towels, palette, pencil.

£40 members/ £45 guests. Contact secretary@caterhamartgroup.org.uk to book. Don't delay!



Sharing Gallery

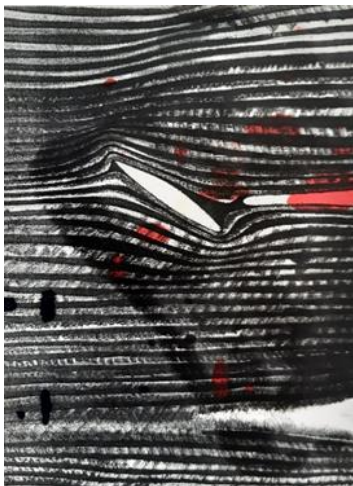


Clear Glass (left)
By Amita Patel
Watercolour from a
Tracey Benjeyfield class.

**Early morning in
Venice** (right)
By Linda Lambert
Watercolour

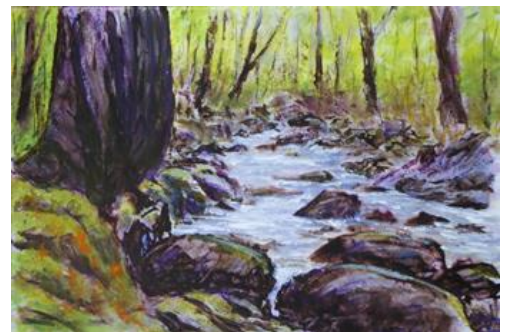


Abstract (right)
By Nicole Morrigan
Oil on panel



I'm No Longer Afraid of the Fear (left)
By Peter Escreet
Print and inks

By Yvonne Allen (right)
From a Chris Forsey
mixed media workshop.



Croham Hurst Woods (left)
By Eppie Blackwell
Pastel on paper

CALLING ALL MEMBERS!
*Please share your Creations
By sending photos of your
art with title/medium to...*
gallery@caterhamartgroup.org.uk



Notice Board

- ✦ **CAG's online eShop is now live.** All members can sell their art in the eShop. See CAG's website SHOP page to submit work. Any questions please email secretary@caterhamartgroup.org.uk. A handy instruction sheet will be emailed soon. 😊
- ✦ **Discounts are offered to CAG members. See the list on the CAG website on the OUR SPONSORS page.** All members will soon be emailed the Sponsors List with Codes, after which time the website will no longer show the codes.
- ✦ **Updated EVENTS.** Please always check the website for the most up-to-date information on Events.

Art About Town

WILDWOOD ARTISTS, WEST HORSLEY PLACE

IN MY MIND'S EYE, Spring Exhibition

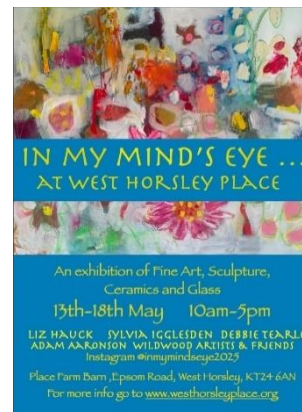
13TH-18TH May 10am-5pm

West Horsely Place Barn.

Parking on premises.

Selling beautiful paintings, ceramics and glassworks.

Wildwood Artists is a collective of well-established professional artists with a focus on expressive and impressionistic art, though their scope also touches the representational. The glass sculptures are by popular artist, Adam Aaronson. A lovely afternoon out!



TATSFIELD VILLAGE HALL, TN16 2AG

TATSFIELD ART GROUP, Art Exhibition

4TH & 5TH May 11:30am-4:30pm

Free Parking

Original paintings, prints and more by local artists.



ST LAWRENCE'S ANCIENT CHURCH, Caterham

Sculpture Exhibition 14th-17th May 10am-4pm

Plus, hand-crafted jewellery, cards, stained glass.

Free parking opposite.

SCULPTURE EXHIBITION and SALE

including
Ceramics Wood carvings
Stained Glass
Hand-crafted Jewellery
Cards
14th to 17th May 2025
Wednesday to Saturday
10am until 4pm
FREE PARKING OPPOSITE FREE ENTRY
St Lawrence's Ancient Church
Church road
Caterham
Surrey CR3 6SA



Know Your Committee

President - John Ward

John has been involved in a leadership role with CAG for many years. In March 2018 John was voted President of CAG.

Chairman Pro Tempore - Amita Patel

Amita is acting chairman.

Secretary and Treasurer – Amita Patel

Amita manages communications, events, AGM, and funds.

Membership Secretary – Sarah Saysell

Sarah handles membership including fee collection and support.

Publicity Team - Suzanne Clinton, Nicole Morrigan

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

Hall Bookings – Agnes Maxwell

Agnes handles bookings for meetings, workshops, and exhibitions

Programme Team - Wendy Ward, Ginny Singh, John Ward

The Programme Team plans, books, and manages artists for demos and workshops. Wendy Ward is Programme Secretary.

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



Caterham Art Group £40 Annual Membership Advantages

Benefit		Members	Friends
Monthly Newsletter	<i>CAG news + art features</i>	YES	YES
Master Class Demonstrations (Monthly Demos)	<i>Learn from successful artists</i>	FREE	£5 entry fee
Guided Workshops (3 Saturday workshops/year)	<i>Take your skills to a higher level!</i>	£40 fee	£45 fee
CAG Summer Exhibition	<i>Exhibit and sell your art!</i>	YES	-----
CAG Art eSHOP*	<i>Sell your art online!</i>	YES	-----
Profile on CAG Website	<i>Artist profile advertising your art (optional)</i>	YES	-----
Group Sketching Events	<i>Plein Air and Pub Sketching groups</i>	YES	-----
Discounts!	<i>Participating local art classes and shops</i>	YES	-----
Cultural Days Out	<i>Galleries, museums etc.</i>	YES	-----

In short...

CAG'S £40 Membership offers you savings on demos and workshops.

PLUS Members can sell their art in the eShop and Exhibitions.

PLUS discounts

PLUS other art activities and social events!

Art is not only good for the soul but healthy for mind and body. Enjoy the holistic pleasures of art!