

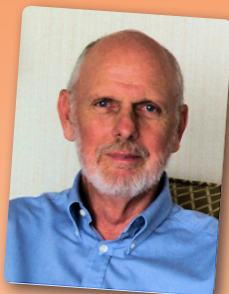


The Sketch

The newsletter of the
Cambridge Drawing Society
Number 7, Summer 2022

From our President, Paul Rodhouse **SUSTAINABILITY**

For several meetings now the CDS committee has included sustainability as a standing agenda item at its meetings. We intend to make every effort to reduce our carbon footprint. Those of you who exhibited work in the spring will have benefited from our experiment with digital selection of members' work which reduced the number of journeys required in the run up. Use of technology has enabled us to streamline other aspects of running exhibitions and reduce paper use, we plan to continue to use online technology for most of our committee meetings and we are experimenting with alternatives for 'single-use plastic' for wrapping work for buyers.



There is a limit to what the committee can achieve but if all our members are taking the same approach generally, we can make a difference. We can reduce our carbon footprint, and by adopting a positive attitude to sustainability we help this to become the norm in society and thus influence mainstream politics across the board.



Global climate change is, to the greatest extent, driven by carbon dioxide released into the atmosphere by burning fossil fuels such as petrol, diesel, gas and coal. Reducing car journeys, turning down thermostats and maximising insulation save money as well as the planet. Reducing wastage of materials also reduces carbon emissions and has other environmental benefits. Every day we make decisions about disposing of 'rubbish' so think carefully about whether it should go in the black bag, blue or green bin. If in doubt, and most of us are, read *The Rubbish book: a complete guide to recycling* by James Piper, available from online bookstores.

Finally, depending on your art, you may be using some materials that would be subject to health and safety regulations in a science lab. Many of you will be well aware of this, but if in doubt check online. For the sake of your health and that of the planet do make sure you are working with, and disposing of, these substances safely.

CDS Members & Friends Taking Part in Cambridge Open Studios

July is of course Open Studios time in Cambridge and this year some 370 local artists will be displaying their work over 4 weekends from July 2 to July 24 (individual opening weekends vary). There will be a huge range of work from basket-making & woodwork to painting & sculpture. This year more than 60 members & friends of CDS will be taking part – a list can be found overleaf and on our website at:

<https://www.cambridgedrawingsociety.org/2022/06/21/cds-members-friends-taking-part-in-cambridge-open-studios/>.

We are sure it will be a great festival of art and we wish everyone taking part a very successful & enjoyable open studio. Full details can be found on the Cambridge Open Studios website:

<https://www.cambridgeopenstudios.co.uk/event/july-open-studios-2022/>



COS/CDS artists 2022



Susan Abbs	(Artist 54)
Astrig Akseralian	(Artist 161)
Virginia Albutt	(Artist 66a)
Janice Anderson	(Artist 43)
Tracey Ashman	(Artist 205)
Katy Bailey	(Artist 48)
Ann Brown	(Artist 188)
Helen Clarke	(Artist 129)
Phil Cope	(Artist 1c)
Andy Dakin	(Artist 37)
Rosemary Dodgson	(Artist 12c)
Jackie Duckworth	(Artist 122b)
Susan Eddy	(Artist 223)
Eithne Fisher	(Artist 47)
Caroline Forward	(Artist 91)
Emily Fowke	(Artist 26)
Caroline Furlong	(Artist 109)
George Hamilton	(Artist 127)
Barbara Harlow	(Artist 133b)
Stephanie Hemmings	(Artist 80)
Iona Howard	(Artist 204)
Jessica Hutchinson	(Artist 185)
Sarah Hutchinson	(Artist 185)
Christine Lafon	(Artist 11i)
Sue Lawley	(Artist 62b)
Chris Lockwood	(Artist 214)
Maureen Mace	(Artist 90)
Binnie Macellari	(Artist 50)
Simonetta Macellari	(Artist 50)
Ann Massing	(Artist 16c)
Melanie Max	(Artist 84a)
Kate McGonigle	(Artist 202)
Mariya Myronova	(Artist 132)
Lynn Norton	(Artist 216)
Jill Ogilvy	(Artist 78b)
Cathy Parker	(Artist 81)
John Preston	(Artist 16f)
Anna Pye	(Artist 156)
Sherry Rea	(Artist 187)
Hatty Richmond-Dakin	(Artist 34b)
Sarah Rooms-Heaphy	(Artist 30)
Lesley Rumble	(Artist 165)
Nina Sage	(Artist 217)
Sue Smith	(Artist 200)
Shane Swann	(Artist 202)
Alice Thomson	(Artist 73)
Naomi Tomkys	(Artist 169)
John Tordoff	(Artist 21)
Stephen Tromans	(Artist 190)
Clare Trowell	(Artist 221)
Sue Walker	(Artist 148)
Dan Walmsley	(Artist 171)
Neil Warsmsley	(Artist 63)
Carol Whitehouse	(Artist 124)
Irene Wilkes	(Artist 25)
Katrina Wilkie	(Artist 84c)
Christine Wilson	(Artist 219c)
Marina Yedigaroff	(Artist 101)

Friends

Rani Drew	(Artist 64)
Emily Jolley	(Artist 172b)
Anastasia Maxinova	(Artist 66g)
Angela Rudolf	(Artist 173)
58 members + 4 friends	

SPRING 2022 EXHIBITION - FEEDBACK AND IMPROVEMENTS

Following each exhibition, the Committee discusses any feedback received from members, along with any proposed improvements identified during the setting up and taking down of the exhibition. 14 improvements in total will be implemented for future Spring exhibitions. Five relate to the digital selection process we trialled for the first time this year. Of the remainder, here are some of the more significant changes you will see for Spring 2023



1. Members felt that the Newton room footfall was less than that experienced in the larger Darwin room. There is a view that the Newton is less visible when entering the building, and may be missed by a proportion of visitors. For the next exhibition at the Pitt building we will introduce a one-way system, whereby all visitors will be directed into the Newton room first and then through the back corridor where the greeting cards are displayed and finally into the Darwin.

2. Again for the first time, we developed and trialled an electronic catalogue, accessible via computer, tablet or mobile phone. Those that used the electronic catalogue found it convenient and easy to use. Next year we will be proactively publicising the electronic catalogue in our exhibition mailings, which will include a facility for visitors to print out their own paper catalogue if they wish. The Society benefits by saving on catalogue printing costs, and supports the Society's policy on sustainability.

3. To help alleviate the problems of having sufficient help to set up and run exhibitions, those signing up to help/invigilate will be asked to commit to a minimum of two sessions.

4. We experienced a long queue to collect unsold works when the doors opened a 5pm on the last day. We will be asking exhibitors to use the on-line booking tool, 'Signup Genius', to book their collection times, to spread the load between 5pm - 6.30pm.

5. Some framed prints were incorrectly marked as sold, when in fact only the unframed edition print had been sold. The process of only using green dots to mark the sale of unframed prints will be more carefully trained out to invigilators.

6. For some years the price of greetings cards has been maintained at £2.50. The high volume of sales this year is an indication the price is now a little too low. From the Autumn 2022 exhibition cards will be priced at £3.00.

The Spring 2022 exhibition was a great success, and thank you to all of you who exhibited and helped. Together, we will always strive to make things even better each year.

KEY DATES FOR FUTURE EXHIBITIONS

Autumn 2022 - The Leys School (Pitt Building provisionally booked as back-up if Leys unavailable).

Call for entries - Monday 8th August 2022. Closes Friday 7th October 2022

Exhibition Private View - Saturday 22nd October 2022

Public exhibition - Sunday 23rd - Saturday 29th October 2022

Spring 2023 - The Pitt Building

Call for entries - Tuesday 3rd January 2023. Closes Friday 3rd March 2023

Exhibition Private View - Friday 24th March (evening) 2023

Public exhibition - Saturday 25th - Saturday 1st April 2023

CDS Autumn Workshops

After a break of two years absence the workshops are finally back! To be held in Grantchester Village Hall, the dates and details of the four workshops are

Portrait Painting Workshop in Oils with John Glover

A wonderful opportunity to work from a live model
Sunday September 11th 10.00am 4.00pm

Mixed Media Workshop with Alice Thomson

Sunday October 9th 10.00am 4.00pm

Adding Texture to Watercolours with Caroline Furlong

Sunday November 6th 10.00am 4.00pm

Linocut Recycled Greetings Cards with Tracey Ashman

Sunday December 4th 10.00am 4.00pm

Further details about each workshop will follow soon.

CALL FOR ENTRIES

The Cambridge Invitational 2022



Welcome to the 3rd Cambridge Invitational Art Contest & Exhibition 2022

Galeria Moderna are thrilled to announce for the 3rd year Castle Fine Art, the UK's leading commercial art gallery will house the Cambridge Invitational exhibition & the preview awards evening within their Flagship Cambridge Gallery, Grand Arcade.

From 15th - 21st August the winning artworks will be exhibited for viewing and for sale.

Twelve Artists are selected and with a rotation of judges, previous award winners and applicants have a fresh opportunity each year.

Cass Art, the UK's leading commercial art supplies retailer will host Q&A interviews with the twelve winning artists on their acclaimed national blog interview page.

This collaboration will provide excellent physical and online exposure for the twelve winning artists.

The Galeria Moderna website Hub showcases a permanent online gallery of all award winning artwork for each of our contests as a historic record.

All judges are instructed to select a diverse mix of styles and mediums to make for what we feel to be, one of the most inclusive art contests in the UK.

Special guest judge for the 3rd Cambridge Invitational is the renowned artist Lawrence Coulson.

Galeria Moderna constantly seek to improve our contests each year with new Awards, Prizes, Patrons and media exposure including our annual Mayors Choice Award.

The artist selected for the Mayors Choice Award 2021 was Andy Dakin, (shown right with the Mayor Cllr Robert Dryden), who not only won the award but sold both entries during the exhibition.

Once again our congratulations to Andy.

If you have received an email from us or are a member of CDS, please enter as an invitee.

If you have not received an email invite and seen our promotions, please enter as a wildcard.

NB our judges are unaware of the invitee status.

£3 from every entry will be donated and shared between the charities selected for the Cambridge Invitational.

In addition, the artworks sales commission of 20% will also be shared between our two beneficiary charities.

The charities for Cambridge 2022 are national charity **Arts 4 Dementia** and Cambridgeshire's **Arts and Minds** Charity.

To enter the contest or just enjoy viewing our award-winning artists artwork from all contests over the last 3 years, visit our hub at

www.Galeria-Moderna.Com



Arts 4 dementia
Empowerment through
artistic stimulation

**arts
and
minds**

CDS SCREEN HIRE



Did you know that CDS hire out our versatile screens?

When they're not working hard at our shows, we have 50 fabric covered screens which could be used if you are organising an exhibition. Screens are 6ft by 4 ft (180cms x 120cms) and can be configured as either portrait or landscape. Hanging strings and hooks are supplied with them.

Want to know more? Look under the 'Exhibitions' section on our website or email Tim Duckworth on screens@cambridgedrawingsociety.org

Fundraising event

CamCrag held a fundraising event in the Alison Richard Building in Cambridge on Saturday 25th June, for refugees in Europe from Ukraine, Afghanistan and elsewhere. Diana Kazemi contacted CDS Secretary Steve Ashman with a request to email our members to ask if they would kindly donate an artwork to raise money. She was delighted with the response, as 34 artists donated one or more artworks. The event was buzzing with people, many of whom were browsing through the artworks donated by our generous members. Diana reported that the sales were good and many of the artworks were sold.



OBITUARY

STEPHEN ROBERTS

Members of the Society will have been saddened to learn of the recent death of Dr Stephen Roberts, a member of the CDS since 1992

Born at Cleethorpes in September 1935, Stephen was brought up in Grimsby. His primary school teachers recognised his artistic talent and, though he focused on science subjects at the local grammar school, the art master, Mr Worrall, found time to foster his interest in drawing and painting. As a result, Stephen was able to take S-level Art, as well as his sixth-form science subjects. Shortly before Stephen left grammar school to read medicine at Cambridge, Worrall introduced him to Slade School graduate, David Tattelin, with whom he continued his artistic studies during the university vacations, and it was through Tattelin that he developed an interest in old master painting.

Stephen began his medical career at Guy's Hospital in London where he exhibited paintings at the hospital's annual exhibition. Holidaying in Norfolk around this time, he deepened

his interest in the work of John Sell Cotman, which he saw for the first time in real-life at the Castle Museum in Norwich. Cotman was to remain a major influence on him for the rest of his life.

After a spell working at a hospital in Ilkley, Stephen married Elizabeth Needham in 1963. In 1964 he became a Member of the Royal College of Physicians and took up the post of senior registrar in dermatology at Addenbrooke's Hospital, later becoming a consultant there. Stephen was able to put his artistic skills to good use in his medical practice at Addenbrookes, making illustrative drawings in his patients' notes and drawing slides for medical lectures. Stephen also played an important role in the administration of Addenbrooke's Hospital, and in the 1970s he served as chairman of the consultant staff council when his considerable diplomatic

skills were put to good use during negotiations leading to the closure of Old Addenbrooke's.

Stephen's wife died in 1991 and he retired in 1995 at the age of sixty. His main artistic interest prior to retirement had been in watercolour landscape painting, with occasional forays into oil. Stephen wrote that retirement gave him the freedom to paint full-time and to travel to the cathedral cities of England drawing and painting them as I had always planned to do. However, a cousin's husband – a former art-teacher – encouraged him to develop his oil-painting technique and to tackle still-life subjects. He recalled that his friend taught him to paint more slowly and to paint more carefully. He wrote: I learned the craft of oil-painting much more thoroughly than I had before. He joined two life-drawing groups and began copying old masters, including Rembrandt and

Vermeer, which led him to an interest in portrait painting.

Stephen's art, in whatever genre or subject, was always traditional. He valued traditional skills, learned traditional techniques and always strove for figurative realism. A fellow Society member who knew him both personally and professionally wrote recently: I remember he once told me, not so many years ago, that (artistically) he found it difficult to get out of the 19th century. Between 2005 and 2017, Steven held two one-man exhibitions and shared another two shows with his friend and former colleague, sculptor Richard Pye. Stephen also had a picture accepted for the Royal Academy Summer Exhibition. However, he was discouraged from submitting any more work because the submission procedure was so complicated and he had been disappointed by the way his picture had been hung.

Edited and designed by Colin Barker

Further information about the Cambridge Drawing society can be found by checking in to

<http://www.cambridgedrawingsociety.org>

Note. All website URLs in this newsletter are active. Just click on them to open.