

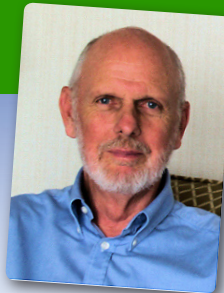


The Sketch

The newsletter of the
Cambridge Drawing Society

Number 6, Spring 2022

**From our President,
Paul Rodhouse**



Succession planning and Friends' representative

Succession planning might not be uppermost in Artists' minds as they squeeze colours onto their palette in the morning. For your sake I hope not. But the subject has been occupying the thoughts of your committee recently. It arose in the work of the Strategy Group and it is now time for it to be addressed. Societies and clubs everywhere find few people able to volunteer to help with organising their activities. Contemporary life and working patterns make it difficult for people to commit. To give ourselves time to ensure continuity in the Cambridge Drawing Society we propose establishing a new position of 'President Elect' on the committee. Election would take place at the AGM one year before a current president is due to depart. This would avoid a 'cliff edge' at the end of a president's term, it would enable the future president to become familiar with the issues of the day and it would give them time to encourage others to put themselves forward for upcoming vacant positions on the committee. Creating the position will require a

change to the Society's Constitution, so members will be asked to vote. The change will embed succession planning in the Constitution and hard wire it into governance of our Society.

Friends of the Society, and members generally, please be aware that we have not yet had anyone come forward to join the committee as the Friends representative. We now have 61 Friends and 187 members so Friends make up 25% of the total. Having worked to develop the Friends section we feel that it is important that you are represented on the committee so we can continue to improve what we have to offer you. This not an onerous task and anyone taking it on would have considerable freedom to develop the role. Ideally we would like a Friend to take this on but if other members are interested please let us know. Contact Steve Ashman steve1.ashman@ntlworld.com if you are interested and would like more information. The AGM has passed but anyone volunteering can be co-opted onto the committee.



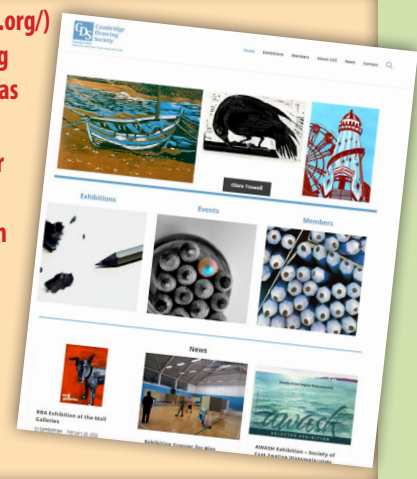
The new design for the CDS website (<https://www.cambridgedrawingsociety.org/>) went online in June of last year. Since that time much work been done adding content to the website and it is now essentially up to date. Tim Duckworth has taken over this year as the committee member responsible for the website.

Tim is the primary point of contact for all matters relating to the website. For example, if you are taking part in an exhibition, running a workshop or are involved in another event which you would like to publicise as a news item on

the website, please do not hesitate to contact Tim.

There are now over 100 artist profiles on the website. If you are member and do not have a profile but would like to have one, please do get in contact with Tim & he will be very happy to provide you with guidance about what is needed. Also, if you already have a profile and would like to change some of your images there or your biography, again please do contact Tim.

Tim can be contacted at Duckworths@fastmail.fm.



My two *Royal Society of British Artists* exhibits are from a series of mini-landscape sketches made in 2020-2021. While still-life was the natural genre of retreat for me during lockdowns, at times I felt the need to 'go outside'. Fresh in my mind at that time was the aerial view of the River Thames, from a trip taken just before the first lockdown.

'Where Smooth Waters Glide' is an aerial view of the Thames Barrier and its surroundings. The barrier gates are not easy to spot. Viewers familiar with the barrier system or the local environment might recognise a few orange dots of slightly higher chroma. The innovative Thames Barrier is a great feat of hydro-engineering, protecting the vast Thames floodplain, central London and Greenwich included; for infrastructure or governance, to be scarcely noticed is arguably an advantage.

The small format (10x10cm unframed) was inspired by a collection of oil sketches of Benjamin West at the V&A, which are tinier (longest dimension 2.5inch) but masterfully executed. I have spent many lunch-hours with them. In the same room are Constable's Cloud Studies, another source of inspiration for my own mini-series.

'As the River Wound, Twenty Miles of the Sea' is larger (15x20cm unframed). The more recognisable O2 Arena on the Greenwich Peninsula was of obvious compositional interest (think Notan). But I had to struggle against the temptation of the grotesque, as I was listening to Ian McEwan's Kafkaesque novella while working. As a result the dome ended up being very thinly painted, looking fragile. When Storm Eunice arrived this painting became, to me, another reminder of the vulnerability of human world and the hidden importance of hydro-engineering.



Janice Anderson

Janice and her work will need little introduction to Society members. She has been a member of the CDS since 1991 and was President from 2015 to 2018. She also served as Secretary from 2005 until 2010, and took on that role for a second time from 2012 until 2014, when her successor fell ill.

Janice's work, both in painting and in sculpture, almost always centres upon the natural world. Following a medical career as a histopathologist, she took a first-class degree in Art and Art History from Cambridge School of Art & Design now part of Anglia Ruskin University.

Janice's work as a histopathologist involved recognition of subtle differences in patterns and colours as seen through microscopy and this discipline has undoubtedly influenced her art. She likes to observe and record the details of animals and plants, and is drawn to the fascinating patterns that occur in nature.



Tiger licking his paws

Janice has been fortunate enough to travel widely and the animals she encountered on safari in Africa are the subject of many of her sculptures. In addition, she is a scuba diver, and the brilliant colours and shapes of coral-reefs provide inspiration for her paintings.

Janice works in a range of media; her sculptures are ceramic (fired clay) which is then coloured by paints and glazes. Janice makes a point of painting and sculpting only those animals which she has herself closely observed and photographed.

Janice had a solo exhibition at the Royal College of Pathologists in London, and has shown work at the Open Exhibition of the Royal Watercolour Society. She was a finalist on several occasions at the Paint a Wild-Life Subject competition and in 2011 she was also a winner of the Hahnemuhle competition for an abstract watercolour. In 2014, she contributed to an exhibition entitled Four Artists at the Divinity School, St John's College.



Letter to *The Sketch*

The Cambridge Drawing Society currently has the following rule included in its Framing Guidelines for Members entering exhibitions:

All pictures must be framed including works painted on wooden panels. The only exception will be 'deep edge' canvases i.e. canvases with minimum depth of 36mm, which must be painted on the sides and stapled on the back, not on the sides.

This rule was not always in place. It was introduced during the last few years. I know because I had an unframed painting, on 12mm board, accepted for the Autumn exhibition at St Faith's School in 2011.

I am writing to ask if the CDS Committee could reconsider this requirement. Is it really necessary? What is the reason for it? Obviously any artworks that need the protection of glass or that consist of more than one layer e.g. paper + mount + backing, etc. do need to be framed, but why are we insisting on frames for works that are structurally sound, and can support the required fixings for hanging purposes? A frame can make a painting on wood or on MDF excessively heavy, and also adds considerably to the cost.

We already have the flexibility to refuse artworks that the Society deems 'unsuitable for any reason' so why not use our discretion in this matter, and avoid rejecting otherwise admissible artworks for our exhibitions?

Regards,
Yvonne Jerrold



ELIZABETH JANE TAYLOR - NEW COMMITTEE MEMBER 2022

I'd like to make a brief introduction to myself as I start on a new role as a CDS committee member for the first time. I'm married, retired and enjoying making art whenever I have time available. My main focus is mixed media and printmaking and I seem to be drawn to botanical subjects which probably reflects my working life carrying out seed analysis, crop inspection and the observation of small key features to identify and differentiate species. Other hobbies that keep me busy involve the allotment, dog walking and travelling to catch up with family (2 daughters and 1 grandchild).

Since becoming a CDS member in 2004 I've always tried to participate in helping out during the exhibitions and have enjoyed the CDS talks in person and on Zoom. Whilst I was working I didn't feel I had any spare time but now that excuse for not participating more has disappeared and I put my name in the hat so to speak.

I'm looking forward to getting more involved and hope that I make a worthwhile contribution to the committees work and the success of the Cambridge Drawing Society.



TIM MILNER - NEW COMMITTEE MEMBER 2022

I have always enjoyed drawing, and I mainly produce highly imaginative works. I also like drawing buildings and wildlife. My work predominantly is in graphite pencil, coloured pencil and watercolour and I have exhibited at our shows each year since becoming a member of the CDS in 2014.

I have completed a number of book covers and illustrated a number of stories and I draw influence from scenes I observe in nature, architecture and people. I often come across little moments and short narratives that find their way into my drawings.

Originally from Lincolnshire, I have lived in Cambridge for over twenty-five years and find it an endless source of inspiration.

I am looking forward to taking my turn on the committee. It will present an opportunity to give something back to the Society and to help out with its activities as best as I can.

Congratulations to Rosemary Myers who, after many years contributing to the aims of our Society, becomes an Lifetime Member.

SONIA VILLIERS PARTICIPATES IN LANDSCAPE ARTIST OF THE YEAR

The CDS is excited to reveal that member Sonia Villiers was a 'Wild Card' on 26th January episode of *Landscape Artist of the Year* which was broadcast on Sky Arts.

Sonia says 'I was encouraged to enter after seeing my friend Ophelia Redpath win last year, some of you may know her as she lived in Cambridge.'

It was filmed in Whitstable on a roasting hot day last summer. You may spot me briefly, but the programme concentrates on the main competitors. One of my students noticed that my painting is on the trailer for that episode! It was a very enjoyable day, I met all the presenters and some friendly artists



SPRING EXHIBITION 2ND - 9TH APRIL 2022 AT THE PITT BUILDING, CAMBRIDGE



Planning for the Society's flagship Spring exhibition is well advanced, and the indications are that it will be another hugely popular and successful event

This year's exhibition will feature works from 99 members. In addition, 35 artists have submitted work for selection to become new members.

This year, for the first time, the selection panel will sit twice. Existing members work will be selected using digital images. It was decided to do this, to reduce the need for volumes of people to gather at the Pitt on multiple occasions to deliver and collect works, minimising the risk of Covid transmission, and also to do our bit to keep cars off the road for the benefit of the planet. New candidates work will be subject to the usual method with

the selection panel viewing their physical works, as done in previous years. The overall result will be over 100 local artists exhibiting more than 400 new, original works.

The publicity machine is in full flow. 729 personal invitations to the Private View, and 458 personal invitations for the public exhibition have been sent. In addition many members are extending invitations to their social contacts. Based on the evidence gathered from the Autumn 2021 exhibition, we expect a visitor footfall in the region of 2,500 and 3,000 people.

Thank you to all of you that have offered to help set up the event and invigilate. It's now time to look forward to a great exhibition.

Edited and designed by Colin Barker

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

<http://www.cambridgedrawingsociety.org>