



# The Sketch

Bumper  
4-page issue

The newsletter of the **Cambridge Drawing Society**

Number 4, October 2021

## From our President Paul Rodhouse



This is the fourth issue of the *Sketch* and I hope you have been enjoying them so far. Our intention is that it should improve communication within our Society with news, information about events, updates about the work of the Committee etc. I would therefore very much appreciate receiving feedback about whether you have found it interesting and useful. Is there anything else that you would like to hear about, is there anything you feel that could be improved? Also, if at any time you have news you would like included, an opinion you would like to express or anything else you would like to contribute do please get in touch.

The *Sketch* is your newsletter so don't hold back, I look forward to hearing from you!

A big thank you to Colin Barker who, as designer, is responsible for the striking appearance of the *Sketch* and who does all the hard working of laying out each issue for us.

At the time this edition of the *Sketch* is going out, plans for our autumn exhibition at the Pitt Building are going ahead. 90 members including 12 new members admitted in June have entered 357 works. Having had to cancel three exhibitions in a row, this is a tremendous response and I am looking forward to the event with great anticipation. We have taken the Pitt Building because our usual autumn venue, the Leys, is unavailable and we will not be holding a private view to reduce the risk of Covid infection. During the exhibition the rooms will be well ventilated, visitors and volunteers will be welcome to wear face coverings, hand sanitiser will be available and volunteers working at the reception desk will be protected with perspex screens. There is a contingency plan to hold an online exhibition if a last minute need to cancel arises but we are thinking positive and pressing ahead with every expectation of a successful in-person exhibition. Our Honorary Secretary, Steve Ashman, is putting in a huge amount of effort to make this work for us and, on behalf of all our members, I take this opportunity to thank him warmly for his work.

## New Social media committee member Diane Firth

I've always been passionate about drawing and painting people - even at school I would be drawing whoever was trying to get out of PE that day rather than any set subject. I've continued with lots of life drawing and portraits since then and especially love charcoal or oil paint, though I also like printmaking and have been doing a project to draw 100 members of the UK Armed forces this year in pencil. I studied History of Art after school, but then did a degree and then a masters in fine art part time while working. My current day job is running commercial income

for all 5 Imperial War Museums, though I'm based at Duxford a lot of the time. I'm excited about joining the committee and developing my social media skills for the society. If you have any ideas that could help, please get in touch.



## Our October exhibition

will go ahead this year at the Pitt Building, Trumpington Street, Cambridge from Saturday 23rd October - 30th October. Open from 10.00-4pm every day



# CDS 6TH FORM ART EXHIBITION

In 2005 the Cambridge Drawing Society, with sponsorship from Carter Jonas, decided to support local sixth form college art by sponsoring,

judging and awarding prizes. This continued for 5 years until Carter Jonas decided to apply their sponsorship elsewhere. At this time CDS teamed up with NADFAS (as it was then), who already organised a successful summer exhibition for young artists in the Cambridge region, and this has continued to the present.

Each year the CDS, together with the Arts Society Cantab and the Arts Society Granta, put on an exhibition of 6th Form Art (usually at Michaelhouse these days). Originally a silver cup (generously donated by Godfrey Curtis) was donated to the Best Work, and £100 was given to the Most Innovative Work, and the Arts Societies also chose and rewarded their prizewinners. Recently this has changed to CDS giving £100 for the Best Work, and £50 each for the Most Innovative Work and 3 Highly Commended Works (two of the latter are generously sponsored by an anonymous CDS member). (The Arts Societies continue to choose their own prizewinners). The prizewinners are invited to exhibit their winning works in the Cambridge Drawing Society's Spring exhibitions, and usually also at the Mall Galleries.

Last year, thanks to Covid, there was no exhibition, but this year it was decided to have one online. Unfortunately there were fewer entries than usual, as a number of schools were still waiting to be moderated, preventing students' A Level exam work from being displayed in public at the time of the exhibition. The CDS judges were Lizanne van Essen, Colin Hayes and Anthony Hopkinson.

## This year CDS 6th form prize winners are:

- Layers of Architecture** by Belinda Tam from St Mary's School - first prize
- Hope Within Chaos**, Hannah Cooper, Impington Village College - most innovative
- Monotony**, Maria Sabater-Roca, IVC - highly commended
- Codependency**, Lumi Vuorilehto, IVC - highly commended
- Cambridge in the Rain**, Anthony Austin, Hills Road - highly commended

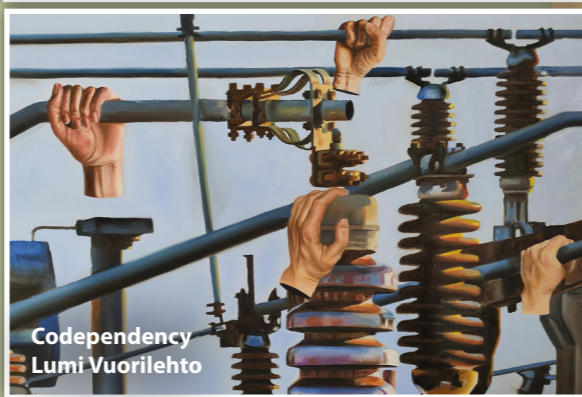
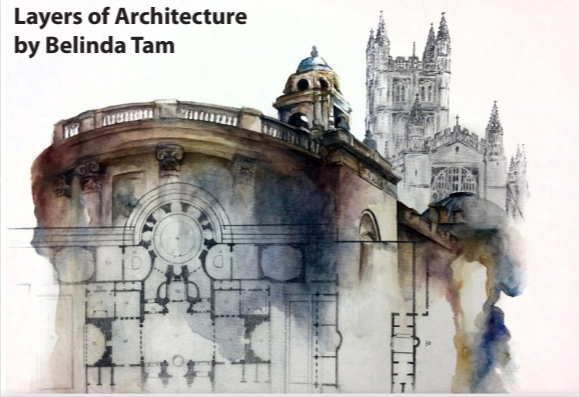
The Arts Societies have also awarded a prize for **Codependency**. These prizewinners will be invited to exhibit their winning works in the Cambridge Drawing Society's Spring 2022 exhibition.

These works, along with all the entries, can be viewed on-line at: <https://asyaonlinegallery.oess1.uk>

John Tordoff's painting *The Boatyard* has been accepted by the Royal Society of Marine Artists for their forthcoming show at the Mall Galleries. From 30 9 21 to 10 10 21



Layers of Architecture by Belinda Tam

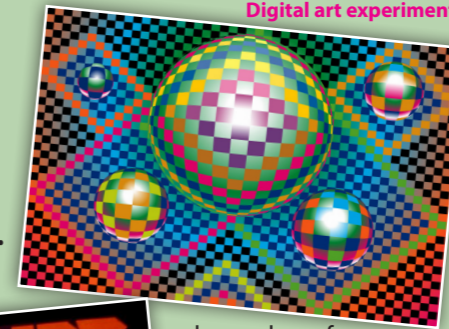


Codependency Lumi Vuorilehto

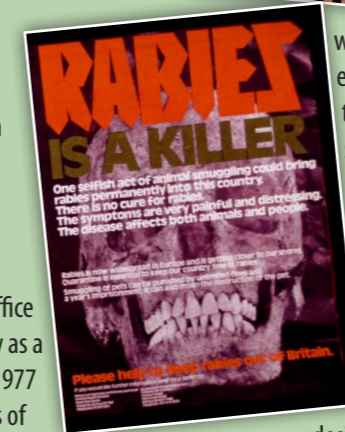
## September's Zoom talk Graphic design. What on earth is it?

The subject of graphic design was covered by Colin Barker in our first on-line Zoom talk of the season. He began with its earliest form in Egyptian hieroglyphics, right through the '30s when the term was first defined and then moving forward to the present day.

Colin suggested that graphic design might be taken for granted and not be recognised as a skill. He produced a video of his career which began in 1960 and after leaving art school he moved into publishing, followed by employment as a senior designer at the Central Office of Information and finally as a freelance designer from 1977 onwards. Various samples of



Digital art experiment



Poster for the anti rabies campaign in the 1970s

work were shown from each period which reflected the subject diversity, including several magazine designs which Colin specialised in. In 2014, Colin was accepted into the CDS and later joined the committee, where he has produced our publicity designs including *The Sketch* along with our poster designs and leaflets.

## 12 successful candidates join CDS

Cancellation of our annual exhibition at the Pitt Building for two years running has meant that no new members have been admitted to the Society since 2019. In Spring 2020, 46 artists aspiring to become members lost the opportunity for selection and this year there could be no call for submissions. To remedy this, a selection day was held on the 29 June at our usual meeting room at St John's Church, Hills Road.

Of the 31 artists that entered the selection, 12 were successful and invited to join the Society as members. We warmly welcome Lorraine Brown, Chris Chandler, Megan Ecclestone, Janet Gammans, Rob Jones, Elaine Purcell, Hatty Richmond, Sarah Rooms-Heaphy, Barbara Sida, Sue Smith, Carol Whitehouse and Willie Wilson and very much look forward to seeing their work in our Autumn exhibition.

## MEMBER'S PROFILE

### Katherine Gravett



Katherine became a member of the Cambridge Drawing Society in 2017. After a taking a Foundation Diploma in Art and Design at the West Suffolk College, she went on to study Fine Art at the Cambridge School of Art and took her degree in 2012.

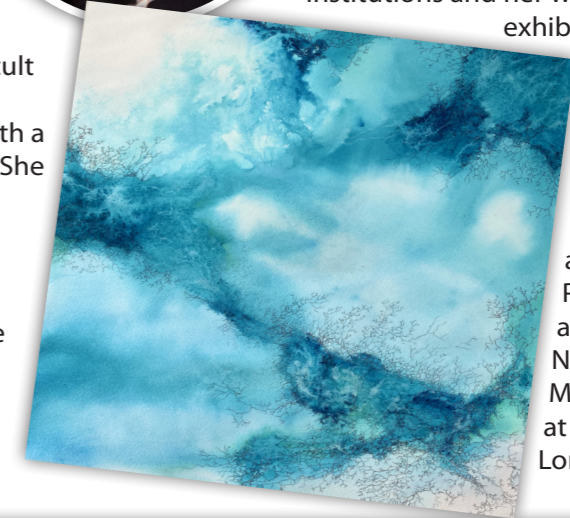
Katherine's current artistic interests and methods have been shaped by difficult personal circumstances and express a combination of her scientific curiosity with a desire to process traumatic experiences. She sees her art as a way to fuse her research interests with therapeutic endeavours.

Her work is strongly influenced by science and nature. Ostensibly arbitrary forms are developed through a technique called biomimicry to create intricate, abstract images. Katherine sees this as a process of discovery, a way of finding order in apparent chaos.

Katherine works mainly in ink but more recently she has experimented with other substances, including household chemicals; in this way she has been able to exploit elements such as force, temperature changes and chemical reactions.

Katherine has collaborated with charities, scientists, mathematicians and educational institutions and her work has been exhibited in various

artistic, scientific and therapeutic settings. She is currently studying for an MSc in Psychology and Neuroscience of Mental Health at King's College, London.



# Andy Dakin wins Second Cambridge Invitational Art Contest

CDS artist Andy Dakin was recently announced a winner of the Second Cambridge Invitational Art Contest ...

<https://www.camartcontest.com/https://www.cambridgeindependent.co.uk/whats-on/winners-of-the-cambridge-invitational-art-contest-revealed-9212638/>

... and, in the same competition, was awarded the Mayor of Cambridge's prize for his painting of cows on Fulbourn Fen.

Andy is a figurative artist who paints portraits, cityscapes and interior scenes in Cambridge.

Graduating with a Fine Art Degree in Manchester in 1991, Dakin then worked in local media in Cambridge taking thousands of photographs in the process. After more than a twenty-year hiatus he returned to painting and drawing in 2013, since then achieving 'Visitor's Favourite' three times with the Cambridge Drawing Society and exhibiting with the Royal Society of Portrait Painters at the Mall Galleries, London.

In his own words: it was during the first lockdown in 2020 that I was working on some smaller panoramic oil on board paintings based on photos I'd made while out dog-walking. These usually involved brief effects of morning or evening light, but also a sense of season. So far I've started eight paintings with a kind of calendar in mind. Three are unfinished, two are discarded and three I'm happy with including this one *Cows on Fulbourn Fen*. Of course I was delighted that it won the award, though I had a feeling it might do well in the context of this competition. A number of people have asked 'Did YOU do that?' which I'm not sure how to take!

The second painting *Passageway onto*



*King's* Cambridge Drawing Society members may be familiar with as I made a smaller version (on paper) which was in the Spring Show a few years ago. I felt that it really deserved to be painted on a grander scale, and again I started work on this in the first lockdown.

The alley-way setting and low perspective makes the viewer wonder where it is located in Cambridge, while the bike gives it an iconic focus. I love painting and drawing Cambridge scenes and success in this competition with these two paintings has really encouraged me.

