



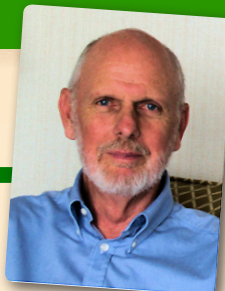
The Sketch

The newsletter of the
Cambridge Drawing Society

Number 8, Autumn 2022

From our President, Paul Rodhouse

MELLOW SEASON



Summer is over, the mellow season of autumn has hardly begun, but it is time to start thinking about our AGM next February. Following the change to our constitution that you voted for recently we will be polling for a president elect who will take over when I stand down in February 2024. We will be calling for nominations so please start thinking in advance about who you might nominate. If you have someone in mind, do discuss this with them well in advance. Give thought to whether you wish to stand yourself, self-nominations are welcome. If you have questions and would like to discuss the matter with either our Honorary Secretary, Steve Ashman, or myself, please contact us. There will also be one other place on the

committee becoming vacant at the next AGM so, again, please consider whether you would like to stand or if you wish to nominate someone else who you

know is keen to join us in ensuring the future success of our society.

Following an absence for two years, I am delighted that we will be returning to the Leys for our autumn exhibition this year. You will have seen Steve Ashman's email announcing the timetable for the event and entries are already coming in. I very much look forward to getting back to the Leys, working with a dynamic the team of volunteers to make it happen, and seeing all your exciting new work exhibited in this spacious exhibition venue.

Paul Rodhouse

Zoom Presentations

By
Tracey
Ashman



One of my tasks as the Cambridge Drawing Society Events Secretary is to organise the online Zoom Presentations that run from September to February. Each month I email all the members and Friends to notify you of the artist or Friend giving the presentation and invite you to join the talk via a link.

The presentations are held on a Wednesday evenings and only the members and Friends are invited to join the call. The talks are given mostly by members of the society, although Friends have done them too.

The presentations offer a fantastic opportunity for members and Friends to share their creativity and inspiration. It also provides an excellent way to get to

know each other as individuals in what is, after all, a large community of artists.

Mostly the presentation consists of where you as an artist draw your inspiration, your preferred mediums and provide context to images of your artworks. Our Secretary Steve Ashman provides any technical help with presenting on Zoom and holds a practice run through the talk with each artist before it goes 'live' to iron out any difficulties, and make sure the artist feels confident. The talks run for approximately 45 minutes with a short Q&A afterwards.

If you would like to run a Zoom Presentation, please contact me Tracey Ashman tracey.ashman@ntlworld.com I look forward to hearing from you!

'Covered in Glory'

The award ceremony for winners of the 2022 Cambridge Invitational Art Contest and Exhibition was held at the Castle Fine Art Gallery in Cambridge on the evening of 14 August: <https://www.galeria-moderna.com/cambridge2022>. This is a national competition and two CDS members were among the twelve to receive an award. Galina Holley had been admitted to the Cambridge Drawing Society this year spring. Sue Walker, a member of longer standing, additionally won this year's 'Mayor of Cambridge Award' for one of her two paintings. Both were delighted to find themselves 'on the podium'. Congratulations Sue and Galina!

Paul Rodhouse

Sue Walker

Sue is inspired by the coastline, farmland, woods and open spaces of East Anglia, and also the French Mediterranean coastline. She particularly enjoys places where the land and sea meet and the ever-changing effects of the weather. It is the colours of a scene that attract her attention and that she finds exciting when out sketching in the landscape. She aims to capture something of that original experience when back in the studio and to convey a sense of the mood and atmosphere of the place.

Favourite locations are the beaches and marshes of the North Norfolk coast and Cap Benat on the Côte d'Azur where she has a holiday house. This is a particularly beautiful and unspoilt area and has wonderful views of sunrises and sunsets over the Mediterranean. She is looking forward to producing more work based on holiday sketches and photos.

Sue works mainly in acrylic as it is so versatile and can be used with acrylic ink or collage to provide a variety of different effects and textures. She particularly admires the work of the late Fred Cuming and also Mike Bernard's work in collage. She has taken part in courses run by Chris Forsey and Bryan Rider but, apart from A level, art has received no formal training or qualifications.

Sue has been a member of CDS since 2014 and is also a member of Cambridge Open Studios. Sue shows work in local commercial galleries and exhibited in the Institute of East Anglian Artist Open on-line exhibition in 2021. One of her paintings is in the permanent collection of Addenbrookes Hospital.



Galina Holley

Galina Holley became a friend of the Society in 2021 and later applied successfully to become a full CDS member in the spring of 2022. She values the opportunities the Society offers to exhibit her work, as well as the information it provides to members about other art-based events and activities in the area.

Galina regards herself as a self-taught artist, though she has received private lessons and has participated in a number of fine-art courses, on portraiture in New York, the theory of art at the Bazanova School, and a series of classes called How to Draw, led by David Brody, Professor of painting and drawing at the University of Washington in Seattle.

Galina works in a wide range of media, making graphite drawings, and paintings in watercolour and oils. She particularly enjoys painting with watercolour on silk, exploiting what she calls 'the glowing beauty' in the luminous transparency of both materials. In oils she works mainly with palette-knives and is fascinated by the play of colours and textures which the palette-knife can create.

Galina finds inspiration in the changing moods of nature. She enjoys drawing graphite portraits but also relishes bright colour, which she regards as a means of creating bright and positive emotions in those who view her work.

Galina has shown her work at a wide range of exhibitions, in Switzerland and Russia, as well as the UK, and often submits work for competitions. At the moment she is creating Christmas cards for her local Catholic church and is making new work for a range of forthcoming exhibitions and competitions in both England and Italy.

Maintaining Harmony

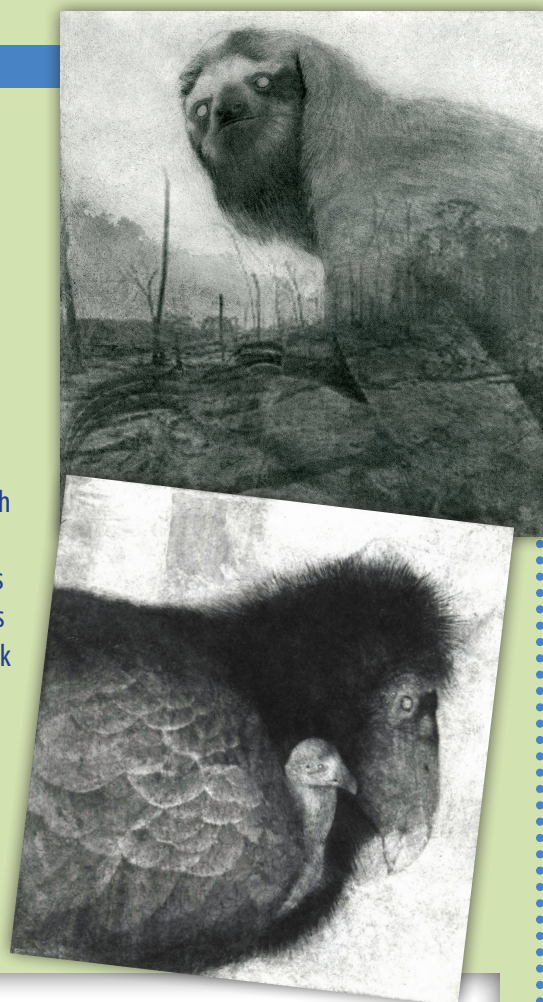
by Sachiko Purser

I'm searching for a way to successfully maintain harmony between oldness and newness in my work. I use traditional Japanese Ukiyo-e style woodblock prints and Sumi-e techniques and strive to make them understood and accepted in the modern world.

My works are hand-painted photopolymer etching based on Sumi-ink painting (35cmx37.5cm) and combined with photographs of the environments in which animals live. I digitally adjusted the size when matching the Sumi-ink painting with the environmental photos. Photopolymer etching is an intaglio printmaking technique in which I use uv light to burn an image into a light sensitive emulsion that is attached to a metal plate which I rinse with water. Since no chemicals are used, it is good for the environment. I chose this method because it fits my Japanese Sumi-ink painting expression and is environmentally friendly.

I am honoured to be shortlisted for two pictures (Three toed Sloth and California Condor shown right) from my project 'Endangered Species' for the David Shepherd Wildlife Foundation's Wildlife Artist of the Year 2022.

Participating in the Cambridge Drawing Society has cast light on my future path. I am looking forward to joining the next exhibition.



**NEW
FRIEND'S
PROFILE**

Jackie Taylor



Jackie Taylor has lived in and around Cambridge for most of her life. She took her first degree in Biochemistry and Genetics, and sneaked in a foundation year in Fine Art at the same time. Once graduated she spent some time in Italy and on her return found freelance work at Cambridge University Press [aka CUP] in the Reference Books. Without realising it, she had fallen on her feet. At CUP she had an excellent hands-on training in the graphic design and production of a printed book in the pre-computer era, which included type specification, page layout and the creation of mechanical artwork. CUP then employed her as The Science Group Designer and included day

release at The London School of Printing as part of her job.

With the great leap forward into the world of computers, her graphic design career expanded into self-employment. Alongside book design, she worked as a consultant for local design agencies and created identities for local businesses.

Meanwhile, Jackie's love of Fine Art combined with her imaginative storytelling, lead to a part-time MA at Cambridge School of Art Children's Book Illustration. Her first picture book after graduating, 'Home', was published in China, in Chinese [ISBN 9787558317200]. The story is of a young girl's walk through the Fens. The girl meets various creatures and tries out their homes, before the animals accompany her back to her own home in the evening to try out her fenland cottage. Jackie's combination of her visual ability with her science background has given her the key to expressing how beautiful the natural world is.

Jackie drew this whilst chatting during her interview about what she hoped for when becoming a friend of CDS:



OBITUARY Mishtu Austin, 1943 – 2022

Members of the Society will have been saddened to learn of the death of Mishtu Austin in February of this year. She had been a member of the C.D.S. since 1988.

Mishtu was born in Calcutta in 1943, the daughter of a prominent Indian lawyer who had been involved in the independence movement. As a girl, Mishtu dreamed of studying art but, though she received artistic training at a private academy in Calcutta, she went on to pursue more vocational studies, and in 1961 - aged just eighteen - she left her family home to train as a nurse in London.

After qualifying, Mishtu moved to Cambridge to work as a midwife. Here she met and married Colin Austin, a young research fellow in the faculty of Classics. After several moves, they settled in Cambridge, where Colin pursued his academic career, which ultimately led to a professorship in 1998. The couple had two children: a son, Topun, and daughter Teesta.

Family responsibilities dimmed neither Mishtu's love of art nor her impulse to create. Her primary interest was in fabrics, particularly batik and collage. She described her work thus: *The vibrant colours and textures peculiar to my personal approach leads to new discoveries of expression. Large padded silk hangings and pieces of batik fabric mounted on textured paper depict abstract forms, landscapes and impressions from travel and music. Painting with diluted and undiluted household bleach leads to a constant discovery of an exciting range of tonal effects and textures.*

Mishtu's work reveals a range of interests and influences, from the classical world (Colin sometimes wrote Greek or Latin verses to accompany her creations) to her own cultural heritage, and to the work of Matisse and Picasso,



which she experienced at close hand during family holidays in the South of France.

Troubled with arthritis in later life, Mishtu's creative instincts remained strong and she produced smaller scale collages, quilts and work in pastel and ink.

Mishtu's work has been featured on television and exhibited in Paris, Dubai, Japan and India. It hangs in the British Council in Kolkata and at the Indian

High Commission in London. Here in Cambridge, her works are held in the collections of Clare Hall, Murray Edwards College and her husband's former college, Trinity Hall. A two-day memorial exhibition of Mishtu Austin's work was held in August 2022, at the village hall in Grantchester.



True story

First a bit of terminology: when sailors are discussing the depth of the keel on their boat they refer to how much water they **draw** and hence the minimum depth of water before going aground.

Recently a non-sailor friend and CDS member joined the crew on my boat which is berthed in a marina with a lock at the entrance. It was a very low tide and as we waited in the lock for the gates to open our non-sailor was standing on the foredeck when the yachtswoman in the boat alongside asked her 'what do you **draw**? Oh, she replied, 'mainly trees and other natural subjects'. The yachtswomen alongside looked puzzled!

Name withheld



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.