

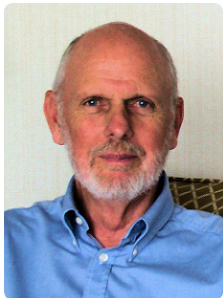


# The Sketch

The newsletter of the Cambridge Drawing Society September 2023

## From the President

*Paul Rodhouse*



Welcome to this September issue of the Sketch, I hope you have had an enjoyable and creative summer and, if you plan to exhibit, you have made your online submission for our autumn exhibition at the Leys. If not, don't delay, the deadline is Friday 29 September! You will have seen my email suggesting we try and ensure no one is left out as a result of introducing the on-line submission system and if there are any last-minute requests for help, or offers to help, please email me before it's too late.

I went to our Facebook page a few days ago to look back at posts during the spring exhibition at the Pitt Building. Scrolling back through time I was struck by the massive amount of activity that CDS members have been engaged in since then. Cambridge Open Studios is something that many members participate in, and the volume of work selected for other exhibitions, prizes, publications and more is truly impressive. It is a privilege to be part of such a dynamic, productive community.

I very much look forward to seeing your work exhibited at the Leys in October.



*Looking forwards to this year's exhibition*

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## Member Profile - Sarah Hutchinson



From an early age in Devon I was encouraged to draw and paint from the natural world. Later studying fine-art/Illustration at Harrow I focused on painting & printmaking. My fascination with birds and wildlife has always influenced my work and is now my primary artistic focus. This has led to a renewed passion for drawing from life; I love nothing more than a session with my binoculars, scope and sketchbook.

Drawing in the field is a lifetime's challenge, wildlife just doesn't stay still! So, I am continually learning to look harder, see quicker and draw more efficiently. When working outdoors I love to use pastel, watercolour, inks as well as neocolour, pen & pencil.

In my garden studio my work takes many forms, currently I'm enjoying pastels, but acrylics, inks and watercolour all feature especially in mixed media pieces. When time allows, I still like to work on etchings and collagraphs.



*Sketching at St Abbs*



*Lapwings*

This year I was delighted to be awarded a bursary place on the John Busby Seabird Drawing Course run by the Society of Wildlife Artists.

The intense, week- long 'plein air' course based in East Lothian was a wonderful opportunity to work alongside fellow professional bird and landscape artists.



Swallows

I regularly participate in Cambridge Open Studios and became a member of the Cambridge Drawing Society in 2022.

I am also excited to be participating in this year's SWLA Natural Eye exhibition at the Mall Galleries in November.

[www.sarahhutchinsonart.co.uk](http://www.sarahhutchinsonart.co.uk)

Instagram: [sarahhutchinsonart](https://www.instagram.com/sarahhutchinsonart)

## Autumn Exhibition 2023

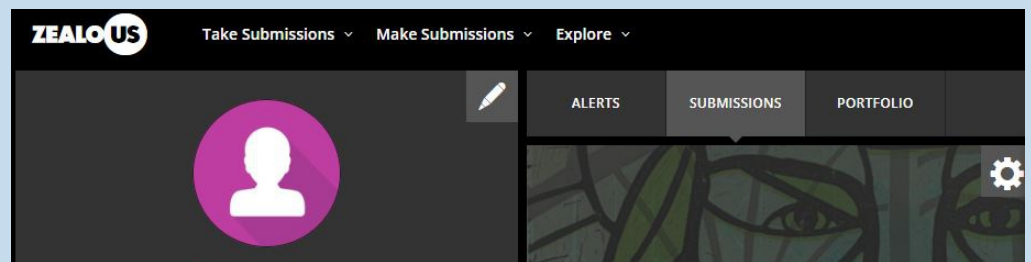
### Steve Ashman

The call for entries for this year's Autumn exhibition is now open. All members should have received an email providing details on how to make their submissions. The deadline for submissions is Friday 29th September 11.59pm.



For this exhibition we have introduced a new on-line submission facility. This will ultimately replace the need to use paper forms and also the need to send images of your works by separate emails.

Submitting online- the Zealous interface



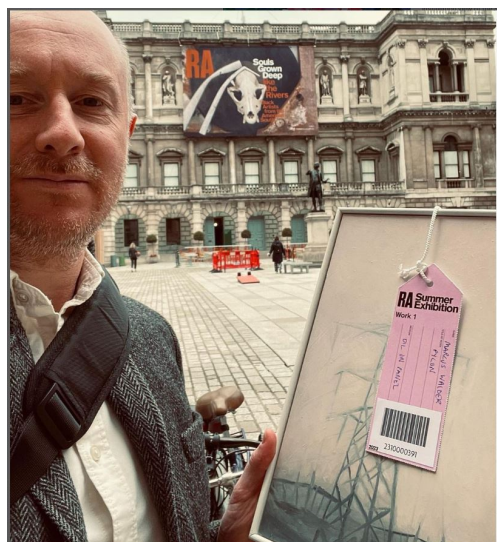
At the time of writing, a number of on-line submissions have already started to come in. Using on-line submissions will make exhibition administration much more efficient for the Secretary.

The new tool also gives the Society the option to complete the selection process for the Spring exhibition digitally, without the need to separately collate all the images into slides, or something similar. We will be testing this selection function behind the scenes, using the Autumn submission data. If you receive an email relating to selection for the Autumn exhibition, please ignore it.

For all of you planning to submit work for the Autumn exhibition, I wish you every success.

# At the Royal Academy

*Marcus Walder*



*Shortlisting stage - the theme was 'Only Connect'*



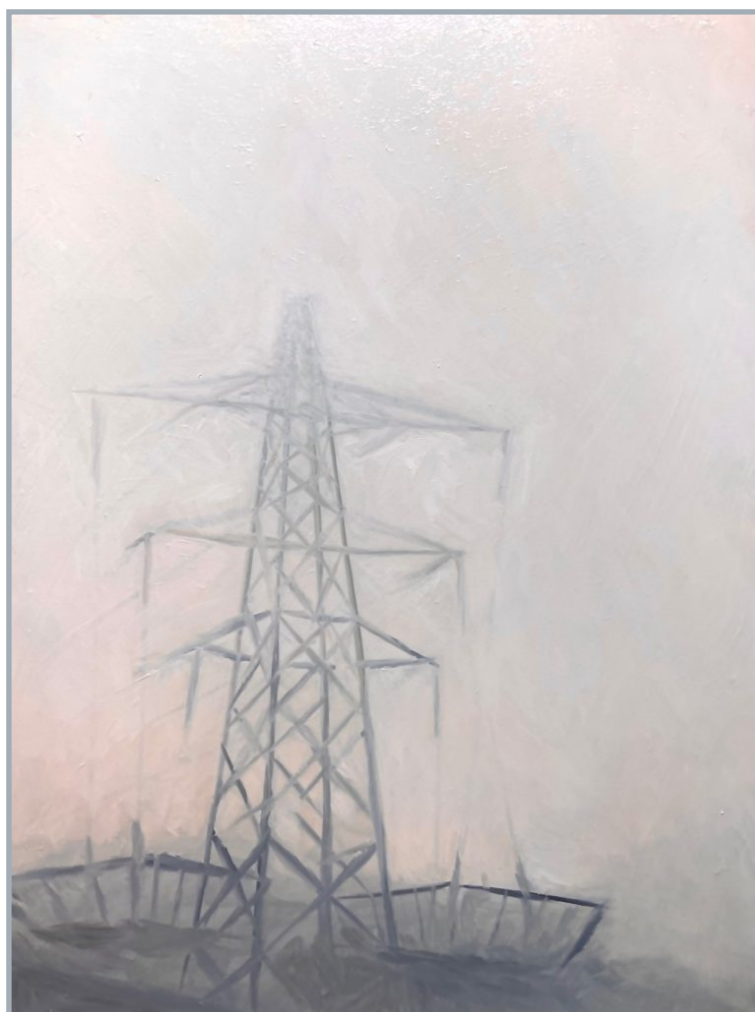
*Success! - and a red dot*

*Congratulations to Marcus from all of us at CDS!*

I have been submitting to the Summer Exhibition for 4 years now. I promised myself I would get a piece in, having seen Grayson Perry's show in 2018 and having resumed painting after a 20+ year break since graduation. 'Pylon' is my second successful attempt. I love the exhibition. I love how open minded the selection is, and I love how it can give such a huge boost to young artist or newcomers.

I've had the image in mind for a few years. Pylons are both mundane but also quite imposing in their scale, and I think they have a beauty and mystery of their own. The fog romanticises it somewhat. This particular pylon reminds me of a tall ship with its 'mast' and 'rigging'.

Infrastructure, such as electrical infrastructure, has been in the news a lot in recent months and I was keen to represent it to emphasise a sense of vulnerability.



*Pylon*

# Secretary's role - Changes

*Steve Ashman*



The success of the Society in recent years has also increased the work for the Secretary. The Committee have decided to breakdown the existing Secretary's role into three discrete new roles; Membership Secretary, Exhibition Secretary and Database Administrator

**Membership Secretary** - Responsible for Membership and Friends administration

**Exhibition Secretary** - Responsible for planning and organisation of all the Society's exhibitions

**Database Administrator** - Responsible for maintaining the Society's database for membership, exhibitions and personalised mailing lists for privates views and public invitations.

These new roles will take effect from February 2025. Volunteers have already come forward to do the Membership Secretary and Database Administrator roles. The search is now on to find a volunteer for the Exhibition Secretary's role. The aim is to have the role filled by Feb. 2024, to enable the person to shadow the existing Secretary during the 2024 exhibitions and learn the practicalities of running the exhibition. This will hopefully enable a seamless transition into the new role.



## Glazing

*Feedback on the recent rule change, from Cathy Parker*

I started using acrylic glazing after an incident in my studio a few years ago. I was lowering a large sheet of glass into a frame for a new painting and it broke over the edge of the moulding.



*Woodland in Autumn - Cathy Parker*

Clearing up the large dagger-like shards was frightening, and I decided it was no longer safe for me to use glass in larger paintings. In addition to the safety aspect, I realised that the lighter weight of acrylic glazing makes it easier to hang and transport.

I now use 3mm extruded acrylic which I buy cut to size from EDP (Engineering and Design Plastics) in Cherry Hinton. I find this works well and is satisfactorily rigid, without flexing, in a large frame (mine are about 1m longest side). There are many sorts of plastic suitable for glazing and I confess I haven't researched thoroughly or tried others; I would be interested to hear feedback from other people.

*Interview*

## Steve Ashman - The Goalie for the CDS

*Fionn O'Beirne*



*CDS Secretary Aged 3*

The reason I am writing this is down to Steve. We met and I found myself agreeing to represent the CDS Friends, even though I have resigned from every committee I've ever been on. The last time I resigned I vowed never again to do anything with any Committee. Yet, here I stand, your Friends Representative.

My excuse is that I was swept away by Steve's energy, enthusiasm and wit. Now, after almost two years, I am impressed: the committee meetings are to the point, the minutes remarkably accurate and arrive before the next meeting, the committee members are short-winded and contribute intelligent thought, and up until now, no one member hogs the limelight. And with Steve as Secretary, I can't see myself resigning on ethical grounds, my habitual escape. I will have to resign, with grace, when my 2 years are up.

Steve considers himself a technical project person and that this is his role in the CDS. He has a management consultant's insight into group dynamics, naming the style of various Chairpersons with alarming accuracy, from the autocratic, to the passive, to the strategic, pointing out the advantages and disadvantages of their differing styles.

Steve loves being with people, sorting problems, and organising. I discovered that he'd been a footballer and played right wing, and on some occasions, goalkeeper, with Soham Town Rangers and he also had a spell with Cambridge United. Sadly for him, a serious knee injury brought his football career to an end.



*The Secretary 2016-2024*



*Modelling*

He turned his focus on his career in Telecommunications, and retired after 44 years as Chief of Staff for International Operations for a global American company. Does the CDS remind Steve of a football team? No. But the CDS, even if they don't know it, rely on Steve to keep the game going. He's the CDS Goalie who hasn't let a ball in, yet.

He claims "I'm a million miles from an artist". Instead, he married one: Tracey. But unknown to Steve, he has an artist's heart and the belief that things can be done differently and that change is possible. He expresses this in a non-traditional art form revealing he'd renovated many houses, and is now building an incredible model railway system.

OH NO!

After what will be nine years in the Secretary's role, Steve is stepping down in 2025. He's already planning for a straightforward hand-over, where the Secretary Elect will learn the role.

Steve's successor will be a person with computer know-how and patience, who thrives on working shoulder to shoulder with people and is approaching retirement, so they have the time to do it. Perhaps, they'll have a supporting partner who'll also contribute.



*It's been a hard day*



# Obituary of Bernard Stewart-Deane 19 March 1938 – 25 July 2023

*Tracey Ashman*



Bernard was a member of CDS since 2016. His dynamic and colourful works in acrylics were a memorable feature of CDS exhibitions.

He coped with physical adversity throughout his life, with grace and resilience. He contracted polio at age 9, and experienced significant long-term effects in later years. More recently, he suffered from a serious kidney disease and his mobility became progressively more difficult.

Bernard was in his 60s when he took up painting seriously, garnering the artistic genes inherited from his grandfather.

Working primarily in acrylic, but also pastel and other media, over the years Bernard developed his own individualistic and attractive style. He progressed from painting landscapes and boats to other subject matter. Favourite motifs were sunflowers (the church at his funeral service included many) and some of the more flamboyant species from Cambridge Botanical Gardens, where he was a frequent visitor. He also painted vibrantly colourful, carefully thought out, and often quirky still-lives, which hung proudly amongst the many other artworks at CDS Exhibitions.

Thank you to Stephen Tromans for providing the information for this obituary.



*Black, White, Green, Gold*



*Dahlias Startled Hare*