



The Sketch

The newsletter of the Cambridge Drawing Society December 2023

From the President

Paul Rodhouse



The last three years seem to have flashed by and my term as president will end soon, so this will be the last time I write this piece for the Sketch. Our President Elect, Susan Abbs, will take the helm at the next AGM. Susan's art will be familiar to many of us, and you may know that in 2012, she became the first local artist-in-residence at Orleans House Gallery in Twickenham. As well as creating her own art, she has been responsible for organising exhibitions in London, so she has much useful experience to draw on. The 2024 AGM has now been scheduled for 7:30 PM on Wednesday 21st February at the Wilkinson Room, St John the Evangelist's Church, Hills Road. Please come along and welcome Susan. It is also your chance to have a say in the running of the Society and to enjoy some refreshments together after the meeting.

It has been a great privilege and a pleasure to have been President and to have the opportunity to work with such friendly, professional and supportive committee members. Special thanks, of course, to Steve Ashman, our ever-industrious secretary who has worked tirelessly for all of us. I have appreciated the very positive attitude of you, the members, during the difficult early part of my term when I took over during the challenges of the COVID pandemic, and more recently during the good times that followed. As well as encouragement, there has also been constructive criticism, kindly given by people I respect, which has also been very much appreciated. Thank you all for your support, for volunteering when needed and, most of all, for the creative energy that you give to your art!

Paul Rodhouse

Leonie Island, Antarctica



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Biting the Bait

Interview by Fionn O'Beirne

My assumptions about committee members have had another blow with Paul Rodhouse.

During the committee meetings, Paul is calm and considered, working collaboratively with Steve to glide through the agenda. A perfect committee person, I assumed, with a vast eternity to fill. Then he offered to drive to my house for this interview and I was delighted. No traffic jams, no parking, no zigzagging pedestrians, no scooters. When he mentioned that only one car would be used, I sat up. Maybe there was more to this person: I had picked up on his interest in sustainability during the committee meetings, but I'd thought, here we go again, the CDS leaping on the latest trend.

Reader, I was WRONG. Very wrong.

Paul, is a one-off: he is an informed innovator, and he's lured me in.

At school, his interest in Natural History and in Art wasn't crushed. Age 12, he entered the Royal Drawing Society Exam and got honours, and he did O-Level Art too. Only at A Level did he focus on the sciences. I swivelled from my usual rant about the English educational system separating art from science as Paul is doing both: he's writing a book on Antarctic Whaling from 1904-1960s, and he is painting.

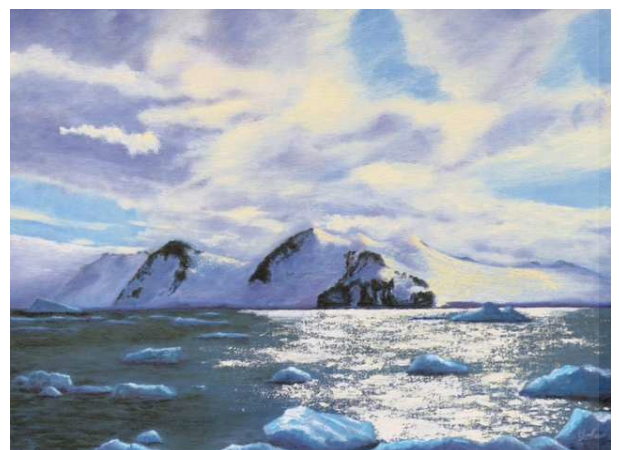


Paul in the Galapagos, with tortoise!

He worked in Ireland where the collapse of the Japanese scallop farming from overstocking inspired research on sustainable mussel and oyster mariculture in Galway. He explained that within each ecosystem there's a carbon/energy budget and if too much is drawn down by cultured species the ecosystem collapses. He worked out how much carbon/energy could be removed by cultured mussels whilst maintaining the ecosystem. He later applied ecosystem principles when he moved to the Antarctic and in his research on marine living resources of the Southern Ocean.

He told me that he got back to his art after finding the CDS through the Open Studios, and joined as a member in 2011. But, he said, he is not a professional artist. I don't agree. And checking on google I see he's won Art PRIZES.

In contrast, Paul said with confidence, he is a marine scientist. Again, on google, his expertise is impressive and active. His career as a scientist was set in motion at Westfield College, London University, and his first paper described research on the Galapagos.



Adelaide Island, Antarctic Peninsula



Paul calmly talked me through ecosystems and I was hooked. He explained how all of us, artists included, need to think of the world as an interlinked system of interdependent ecosystems and we, in the CDS, need to be actively aware that our own individual actions will impact the whole system. So, when we change one action to enable sustainability, however small the action, it becomes part of multiple accumulating changes, which in turn will draw attention to the positive outcomes of tiny change. This is what will contribute to normalising sustainable actions.

I asked about carbon off-setting, carbon credit and carbon capture as I suspected their main function is to alleviate consumer guilt. Limited impact, Paul said. Travel by horse? Not as sustainable as we dream he answered, kindly. If we generated all the horsepower we get from fossil fuels with actual horses it would be very messy.



Dias and Albatross at Grytviken, South Georgia by Paul Rodhouse



Cartoon by Fionn O'Berine

Digital Selection for the Spring Exhibition

Paul Rodhouse

Most of you will know that last year and this we selected members' work for the spring exhibitions at the Pitt Building using digital images. The selection panel met in the Wilkinson Room at St John the Evangelist's church and viewed the images projected onto a screen. Otherwise, the process closely followed how it was done previously. The approach enabled us to limit social contact at the tail end of the pandemic, reduced the number of journeys exhibitors needed to make to the Pitt Building and, this year, avoided the difficulty of delivering work in the absence of car parking at the venue.

This autumn a small panel* undertook a review of digital selection. The head of creative services at the British Antarctic Survey, a technical expert who does fine figure drawings in his spare time, was consulted about technical aspects of both making and viewing images. Importantly, it emerged that data projectors can be poor at reproducing colour accurately and this can be exacerbated by the ambient colour temperature in the room.



*Blue Eyed Shag Keeping A Sharp
Lookout by Paul Rodhouse*

After discussion, the panel agreed that there is a strong logistical argument for continuing with digital selection and that with better understanding of the technology we were confident that we should continue, but with some changes that will be introduced in 2024. In particular, members will be provided with online links to documentation providing practical guidance for, taking good quality photographs of their work. This information will be posted on our own web site. The 'Zealous' submission software package, trialled for the Autumn exhibition, will be used to streamline the process and the selection panel will view the images on their own devices. This approach is essentially identical to the way the Royal Society of Marine Artists proceed with digital selection for their annual exhibition at the Mall Galleries in London.

Selection of submissions by prospective new members will continue to be made by the panel seated together and viewing the physical artwork. This should be reviewed as experience by panel members increases and as the technology develops.

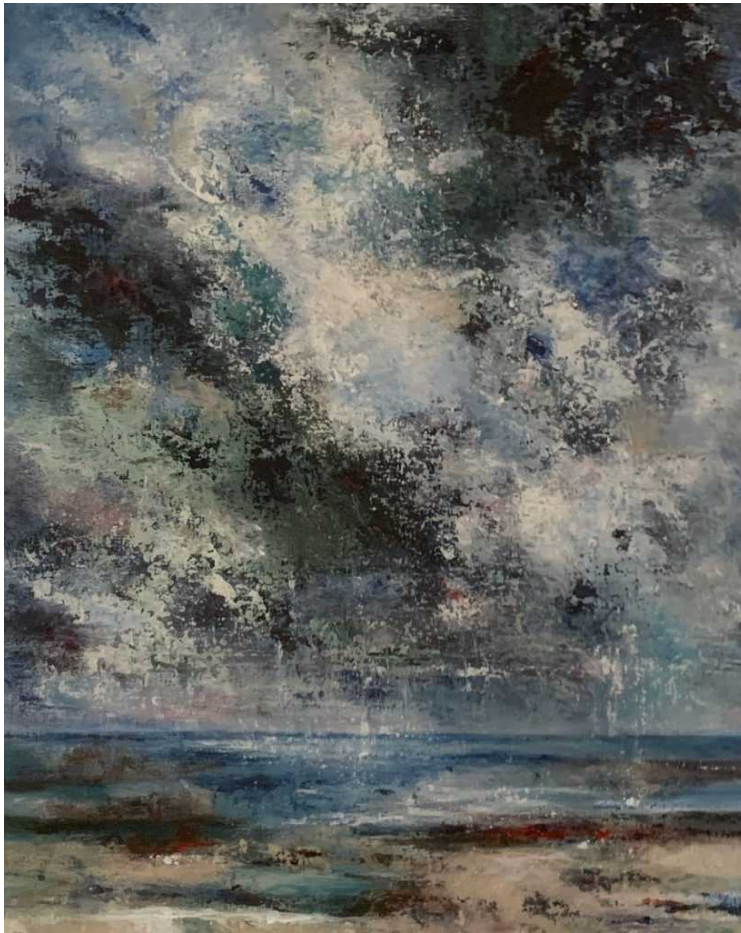
*Susan Abbs, Tracey Ashman, Sue Lawley and myself



*Winter Sun by
Anthony
Hopkinson*

Autumn Exhibition 2023 - A Great Success!

Steve Ashman



Storm Coming, North Norfolk - Lee Browne

This year's Autumn exhibition, like the Spring exhibition, has proven to be a record breaker! Total receipts from sales of work were up by a staggering 60.3% when compared to the same exhibition last year. Looking back this has been the most successful Autumn exhibition by far since 2010. (I do not have visibility of records before that year). This is a very encouraging trend, and long may it continue. Congratulations to all those artists that sold work.

98 members exhibited 278 framed works. 43 exhibitors sold a total of 64 works. 958 visitors viewed the exhibition. The work voted Favourite Work by the visiting public was Storm Coming, North Norfolk by Lee Browne. Well done Lee!

Congratulations to CDS Friend, Rosalind Dant, who won the Friends raffle, winning a £50 voucher to put towards the purchase of a work in any of the next three exhibitions.

The three winners of the public raffle were Yelena Karl (Spaldwick), Sue Haines (Cambridge) and Judy Saunders (Cambridge). Each wins a £50 voucher to put towards the purchase of a work in any of the next three exhibitions.

Thank you to all of those who exhibited work, and a special thank you to those who helped to set up the exhibition and/or invigilated during the exhibition.



Invisible Cities - Exhibiting in Rome

Phil Cope



The City of Moriana - Phil Cope

I was, naturally, delighted when I was selected, not least because this was my first opportunity to exhibit abroad, and Rome is, of course, a delightful place to visit. I had originally intended to travel by train taking the piece with me, however a massive rock slide in the Maurienne Valley in August meant I had to rethink and the piece was shipped out by courier. As well as attending the private view, I also gave an artists talk (with Italian translation) on the piece. The exhibition will also be showing in London in early March, although as I write this, several of the artists are still awaiting the return shipment of their work from Italy! All in all it was a very enjoyable experience.

To find out more about Phil's work follow [this link](#)

As well as being a member of Cambridge Drawing Society, I am also a member of ArtCan, an artist-led, non-profit arts organisation, who are celebrating their 10 year anniversary. As part of these celebrations, they co-organised a exhibition with Arte Borgo, an art gallery in Rome. The exhibition had a theme - to respond to the novel "Invisible Cities" by Italo Calvino and the exhibition would coincide with the 100 year anniversary of the novelist's birth.

At this time, I was in a barren patch in my sculptural practice, finding inspiration hard to come by, and so the idea of responding to a predetermined theme appealed to me. I found the book fascinating and eventually hit on a response that integrated some of my previous concerns with some new ideas and techniques.



Artist's talk

2024 Annual General Meeting

The Society's AGM will take place on Wednesday 21st February 2024 at the Wilkinson Room, St. John the Evangelist's Church, Hills Road, Cambridge, CB2 8RN (on the corner with Blinco Grove). The meeting will start at 7.30pm Light refreshments will be available.

Supporting CDS

Want to help spread the news about CDS?

Follow us on Facebook and Instagram and remember - it's also important to like, share and comment on our posts.

Thank you!



The Search for an Exhibition Secretary

Steve Ashman



The Society continues to search for someone to fill the role of Exhibition Secretary. Ideally, we need to find someone to work beside our current Secretary from February 2024 for a year, to learn the practicalities of planning and running exhibitions, in order to complete a seamless transition in February 2025.

The Exhibition Secretary is a varied and satisfying role and will suit someone who can dedicate three to four days a month on average supporting our local community of talented artists. The busiest months will be March/April and September/October, when our Spring and Autumn exhibitions take place.

Anyone interested can contact Steve Ashman steve1.ashman@ntlworld.com for more detail.



Foliate Head

Sustainability Corner

Jackie Duckworth

This is our new feature, where we will share news of how the Society aims to make itself more sustainable. We also invite members and friends to contribute their own tips.

Some of you may have noticed this linocut in the autumn exhibition. Once upon a time it was a rather dull reduction print of a church interior. Rather than bin the edition I printed another 3 layer reduction on top of the originals, creating this composite image of a stained glass window.

Get in touch if you'd like your own ideas to be featured here!

Obituary of Anthony Hopkinson

1935 - 2023

Colin Lees



Members will have been saddened to learn of the death in September of former society president Anthony Hopkinson, following a long illness.

The son of a businessman and a Swedish countess, Anthony was born in London in 1935 and was educated at prep-school and Eton College. Whilst at Eton, against his parents' wishes, he was admitted to the Roman Catholic Church. After military training, Anthony served as a captain in the Scots Guards, saw active service in the Suez campaign of 1956, and served with the British peace-keeping force in Cyprus in 1967. After leaving the army he married and settled with his wife Sylvia in Holland Park, in west London, where their first two children Francis and Christina were born. Anthony worked in publishing for a while, then joined his father's company, Automated Business Machines.

The family moved to Melbourn in the early 1970's, where their third child, Edward, was born. Technical know-how, developed whilst working at his father's firm, combined with a prescient interest in recycling, led Anthony to set up his own business, manufacturing kits for making paper out of domestic waste. His business grew and began making equipment for large-scale, industrial recycling. Later in life Anthony became a business consultant and eventually retired in 2008, at which time he and Sylvia moved to Selwyn Gardens in Cambridge.



Ely Cathedral

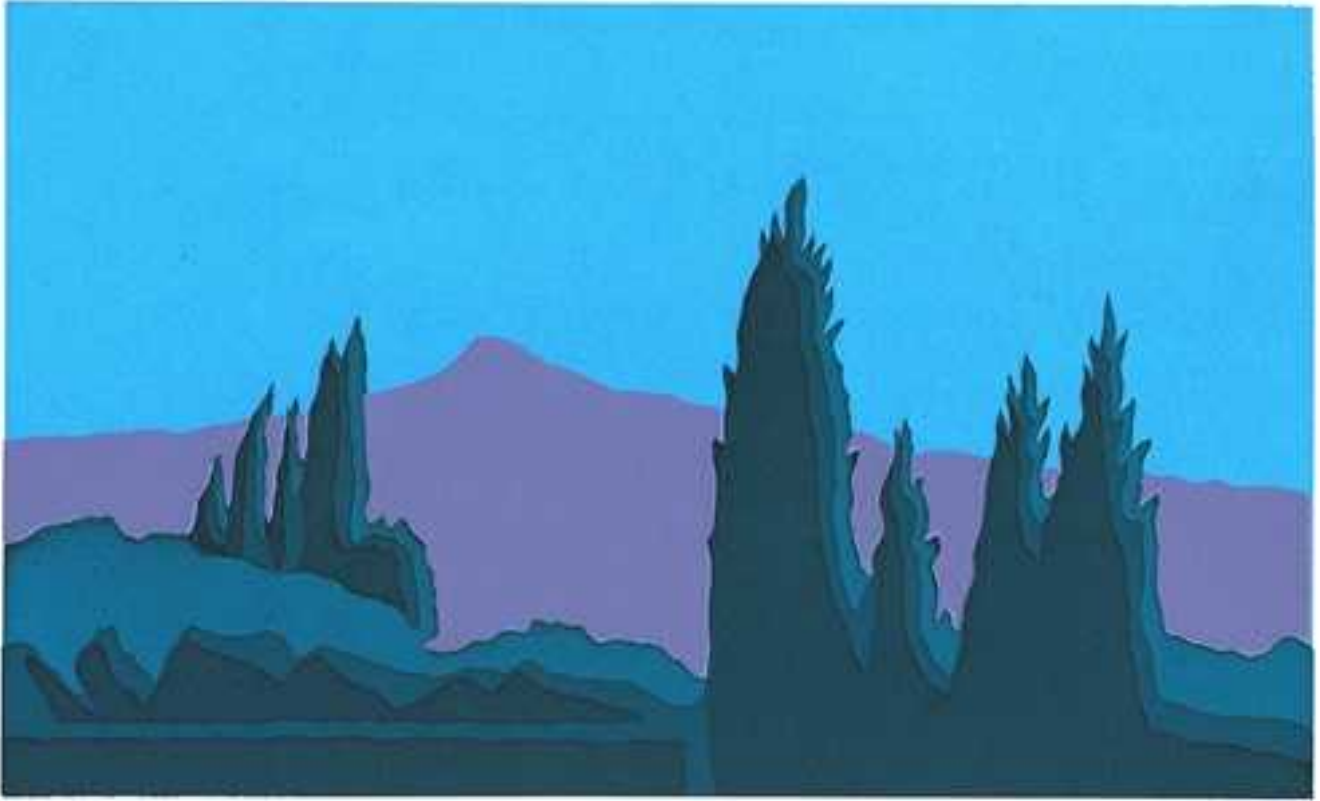


Scooter Commuter

Anthony was a society friend from 1997 until 2002, when he became a full member. He served as treasurer between 2000 and 2008, and as president from 2009 until 2012. In these roles, he became fully acquainted not only with the routine workings of the society but with its history and ethos. Skills developed during his working life served him well in this respect, and fellow members came to know him as someone who could be looked to for considered advice and positive encouragement. Anthony was generous with his time, and enjoyed sharing his screen-printing skills with other members.

He did much to guide the society as it moved into the electronic age and was responsible for replacing our heavy, wooden exhibition-screens with much lighter, more manageable versions, a boon to everyone who has ever had anything to do with setting up society exhibitions - and a lasting legacy!

Initially a painter, Anthony developed a love of print-making during the last twenty years of his life. He began with screen-printing, making use of the opportunities offered by recently developed, inexpensive, water-based inks. Using a small range of colours (red, blue and yellow), the transparency of these water-based pigments allowed him to produce a wide range of hues in his limited-edition prints.



Monte Amiata II

Later, he turned to other forms of print-making: dry-point – in which a design is etched onto a plate of metal or plastic - and collagraphy, whereby cut-out shapes in paper or textile are glued to a plate, inked and put through an etching-press. With advancing years, Anthony found it increasingly difficult to stand for long periods and turned to collage as a way of working with colour and shape whilst sitting down.

Eager to showcase the work of other print-makers in the locality, Anthony collaborated with two friends, Jo Tunmer and Sue Jones, to launch the Cambridge Original Printmakers Biennale in September 2014. The venture was a success and two further shows took place in 2016 and 2018. Anthony also gave print-making demonstrations to art societies around the country, and exhibited his work at a range of shows, including at Christie's in London in 2006, the RBA Exhibition at the Mall Galleries in London in 2007 and at the Armed Forces Society Exhibition from 2011 to 2017. He also took part in the Cambridge Open Studios from 1998 and, of course, showed work at most CDS exhibitions.

Anthony will be remembered as a warm, generous and talented gentleman, who made a distinguished contribution to the life and success of the Cambridge Drawing Society.

C.L.

Yuan Bird



A Tribute to Anthony Hopkinson

Janice Anderson

I am deeply saddened by the loss of my fellow artist and dear friend Anthony Hopkinson, after a long illness. I came to know him well when I first became the CDS Secretary in 2005. At that time Anthony was the Society Treasurer and I quickly discovered that he was the person to whom I should turn for advice and assistance with regard to my duties and responsibilities as Secretary.

As everyone, who knew him will know, he was, at all times, in all situations unfailingly polite and courteous. He was extremely generous with his time and always gave sound, well considered advice. For me he was without question the wise man of the Society.

I was still Secretary when Anthony was elected as our President and we continued to work closely together. In fact, Anthony used to say he was disappointed when a day passed without an email about CDS matters and likewise in return I was grateful for his frequent and valuable input. He was an excellent Chairman I would like to think that our collaboration took the Society forward a little way as we entered the digital age. Subsequently, in 2014, I became CDS President but I still continued to look to Anthony for sensible, reliable advice.

Throughout the long period of his CDS membership Anthony not only generated very many beautiful and quite often humorous screenprints but he was always willing to share his considerable knowledge and expertise of this technique.

It was a real privilege to have known and worked closely with him and I realise that we have lost a major contributor to our Society and an exceptional person, who will be much missed.



Sun Dance