



# 2009 Newsletter

**W**elcome to our first annual newsletter. There is a great deal we would like to report about the evolution of the School over the last few years, which has been remarkable. Student numbers have grown substantially, galvanised by a combination of positive word-of-mouth comment, our involvement in high profile projects and significant increases in bursary funding. For 2009/10 we are looking at a student body of nearly 200, the highest number on record.

The ethos that has defined the School since its foundation has been vindicated: we prioritise a craft base of practice in all subject areas and continue to use tradition as a dynamic force rather than a conservative one. We have always maintained that the quality of teaching and

the educational experience is best served by employing distinguished practitioners as part-time tutors. We have continued to adhere to this defining principle of the 1960 Coldstream Report, and to its proposal that the teaching of art and design history should be introduced to art schools to 'lend academic credibility' to studio practice.

Our aim is to maintain a true artistic community that nurtures individual talent through high levels of face-to-face tuition and demonstration-based training. This is facilitated by the exceptionally generous ratio of staff to students, which averages 1:12 across our full range of courses.

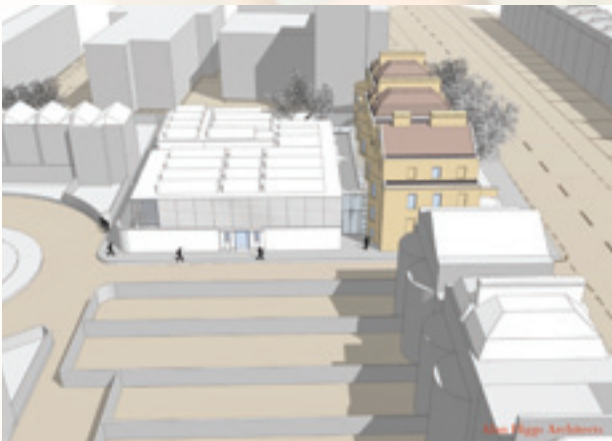
As the alienation that students feel in larger, corporate institutions grows increasingly vocal, the value of being small and independent is ever more apparent. Now that we have made the important decision to stay on our historic Kennington site, and have laid out a clear vision for its development, our sense of identity is secure.

Current economic circumstances may slow down the pace of our plans but they will



not stop them. There are many reasons for our resurgent optimism: our degree status has just been revalidated by Birmingham City University, our Conservation courses are expanding as others around the country close, we have increased levels and widened sources of funding and, most importantly, we have more students than ever.

**Tony Carter, Principal**



## Development Plans

In 2007 the Linbury Trust made a significant donation to the School for the specific purpose of exploring the options for future development. A strategic review followed, which included an assessment of a possible relocation to a new site within London. In December 2007 the Board of Trustees unanimously decided that the School should remain on the Kennington site, which has been its home since 1879 and is integral to its identity.

The next stage was to commission Alan Higgs Architects to develop a design proposal for a phased redevelopment of the existing premises. These were completed to RIBA Stage C by the autumn of 2008. The process included consultation with Lambeth Council Planning Department, English Heritage and the Cleaver Square Association, all of whom responded positively.

The diagram (above left) shows the proposed scheme, which ultimately will provide the School with 25% more usable space, enhanced studio

and workshop provision, improved circulation and accessibility, and a new entrance. It will be carried out in discrete phases as finances allow. We are now starting to raise funds for the first stage: the refurbishment of the Georgian Terrace on Kennington Park Road.

The Development Project was key to the appointment of the School's new Deputy Director, **Magnus von Wistinghausen**, in September 2008. His remit includes development, planning and fundraising, in which he is assisted by a new Development Manager, **Ursula Faure Romanelli**.

# Carving

**W**e are proud that our Historic Carving alumni make a significant contribution to the heritage industry today.

The department originated in the post-war effort to train professionals for the restoration of war-torn London. While trends have come and gone, Head of Historic Carving **Alan Lamb** has seen a resurgence of interest in traditional craft-based skills. The disastrous fire at Windsor Castle in 1993 had one silver lining, which was that technical excellence in artisanal practices once again became appreciated in this country.

In the last five years student numbers in the department have doubled to reach 36, filling the course to capacity for the first time. Key to the School's growth in this area are high profile projects, such as the commission for grotesques at St. George's Chapel, Windsor (see top right).

Typically our Historic Carving students range widely in age and background; some have come to study straight from school, while others are retraining and upskilling mid-career, attracted by the opportunities for employment in this profession.

## Profile 1:



**Daphne Tengbergen** used to work as a radio reporter in her native Holland and originally trained as an art historian. "I was writing about sculpture and I found that my hands were beginning to get itchy. I

wanted to make something myself".

Coming to the School for the Post-Graduate Diploma in Stonecarving has enabled her to make inroads into a professional career. In 2008 property developer Guy Wynter and Anglican priest

Daniel Muñoz commissioned her to carve a figure of St. John of the Cross (1542-1591) for the courtyard of their new Christian centre



St. John of the Cross

## Projects

### St. George's Chapel, Windsor

The partnership between the Historic Carving Department and St George's Chapel, Windsor, has been a great success. The St. George's Chapel

Fabric Advisory Committee originally commissioned the school in 2005 to provide 12 new grotesques for the exterior of the chapel, replacing some of the badly eroded 19th century carvings. These have now been completed and the commission extended on a rolling programme to replace a possible 40 grotesques over the coming years.

### Palace of Westminster

Post-Graduate Diploma stonecarver **Kevin McKeon** won the competition to design a replacement head for a 19th century angel that once adorned the Victoria Tower at the Palace of Westminster. This was part of a joint project with the Conservation Department, which was responsible for cleaning the body and shield of the angel. The competition was set by the Curator's Office at Westminster. Of 12 entries, six were shortlisted and judged by Baroness Harman, Speaker of the House of Lords. She announced the winner at a reception in the Palace of Westminster on 13 May. Kevin will carve his design in Cadeby limestone when he returns to the School in October as Senior Fellow at the department.



Tom Brown



Jan Goodkin



Kevin McKeon

and spiritual retreat in Southern Spain.

Having started the sculpture in November, Daphne found time accelerated as the Degree Show approached. "Pressure can do amazing things", she said. "I managed to carve both of St. John's feet in a day – a year ago it would've taken me two months just to do one foot".

## Profile 2:

Senior Tutor in Stonecarving Simon Smith had the classic London bus experience when three exceptional talents arrived all at once in the shape of **Tom Brown, Will Davies and Tim Barnard** (pictured below), each of whom graduated with First Class degrees (2009).

Tom in particular had quite a year: he was awarded £10,000 from the Queen Elizabeth



Tom, Will and Tim



Tim Barnard's reconstruction of the Belvedere Torso

Scholarship Trust (QEST) – a prize that Will won the year before – and just days after graduation his partner gave birth to their first baby, Hannah.

## Profile 3:

P-G Dip woodcarver **Maureen Otwell** came to the School having had a successful career as an art teacher. She was awarded the William Wheeler Woodcarving Prize for her Degree Show and is shown (right) working on her 'Virgin and Child' centrepiece.



Maureen Otwell

### Woodcarver Wendy Martin

was delighted to learn that the City & Guilds Institute purchased her stave panel at the Degree Show. Wendy based the work on an early 13th century Norwegian wooden portal panel depicting scenes from the Volsung Saga of Sigurd the Dragon-Slayer (Buffy, eat your heart out – Ed.). This once adorned the Hylestad Stave Church in Stetesdal, eastern Norway, which no longer exists. The portal survives in the University Museum of Antiquities in Oslo.



# Conservation

Our Conservation Department offers the only undergraduate course in the country to provide specialist professional training in the care of objects made of stone, wood and related materials, as well as polychromed and gilded surfaces. It has gone from strength to strength in the past few years, and the appointment of physicist and conservation scientist **Dr. Marina Sokhan** as Head of Department in 2007 paved the way to our current position as the home for cutting-edge technology in conservation training.

“When I was offered the position I couldn’t think how a materials scientist could possibly run a practice-based conservation course”, says Dr. Sokhan, who moved from her job at Imperial College to take up the challenge. The proof that she can manage is reflected in the recruitment statistics: the course is so popular that some candidates now apply two years ahead.

## Technology

The department has acquired two advanced pieces of equipment in the last year: the Nd:YAG Q-switch laser and the FTIR spectrometer. An American benefactor donated the laser, which enables students to learn the advanced technique of surface cleaning – a skill that qualified conservators usually only develop if employed at a major institution. The Foyle Foundation provided funds for the FTIR, which helps conservators analyse the chemical composition of surface materials using infrared radiation. The department is currently building a database of readings that will become an important resource for the School.



Hugi Hicyilmaz gets to work with the laser



Dr. Marina Sokhan

The Conservation Department enjoyed significant cleaning and restoration of its own over the summer recess, when the 2nd and 3rd year studios were fully refurbished. Funds were provided by the Pilgrim Trust, the Gabo Trust, the Leche Trust and The Elizabeth Cayzer Charitable Trust, as well as the Goldsmiths’ Company and the Grocers’ Company. We extend our warmest gratitude to all.

High profile course projects and the study of advanced techniques give our students a head start in the workplace. Most of the 2009 alumni have already secured positions at major institutions, including the Natural History Museum and the Victoria & Albert Museum.



Carolien Coon

**Carolien Coon**, who was awarded a rare 1st Class Honours degree, took up a short-term contract at the V&A Sculpture Department in July. She was joined by PG-Dip graduate **Albert Traby** in August.

**Lauren Jackson** so impressed conservators at Westminster Abbey with her 3rd year project on Henry III’s tomb (see below) that she was rewarded with

an 8-month contract working with Vanessa Simeoni and course tutor Ned Schärer.

Having worked closely with conservators at the Natural History Museum for her study of the effects of atmospheric changes on fossilised bone samples at the museum, **Brooke Gaar** has been offered a full-time job in the Paleontology Department.

**Rui Ferreira** and **Gail Motion** are in the process of applying for positions, while **Mateja Matak** has joined her husband in Paris to await the birth of their first child.



Lauren Jackson

## Collaborations

**Westminster Abbey** A collaborative venture with conservators at Westminster Abbey started in the 2008-9 academic year. Head conservator **Vanessa Simeoni**, herself a graduate of the School, invited two final year students to study Henry III’s tomb in the north aisle for their final theses. Lauren Jackson produced an art historical examination of the 13th century edifice, while Rui Ferreira undertook a full condition report.

**Strawberry Hill** Horace Walpole’s 18th century Gothic Revival villa in Twickenham was second home to final year students



Rui Ferreira working on the Adam fireplace

Albert Traby, Gail Motion and Rui Ferreira for months. Commissioned as a two-year project by the Strawberry

Hill Trust, Albert and Rui worked on Robert Adam’s 1768 fireplace in the Round Room, while Gail focused on a major set of doors. Over the summer break several incoming final year students undertook work on the Great North Bedchamber under the guidance of tutor **David Luard**.

**Buddhist Centre** Throughout the summer term 2nd year students cleaned and re-gilded the giant stone Buddha at the Buddhist Centre in Kennington.



Jamyang Buddhist Centre

“Seeing sheets of gold leaf flying around in the breeze as we tried to re-gild it was bizarre”, said student Lou Ashon.

The Clothworkers’ Company and the City & Guilds Institute have generously established a new joint bursary of £10,000 per annum for the next five years to provide tuition fee support for conservation students.

# Painting

Our Fine Art Department focuses on painting, sculpture, drawing and printmaking. This specialist position is an important alternative to the priorities of larger art schools, which have increasingly focused on time-based media like film, video and performative arts, as well as digital media and interactive formats.

Head of Painting **Robin Mason** is pivotal in holding together a large number of staff with a wide range of approaches. For every student who comes to study on the BA and MA courses, or the School's own Postgraduate Diploma, there is a suitable tutor to help develop individual means of expression. "The decision to follow discrete pathways of painting and sculpture lends a focus that benefits all our students," says Robin. "Gallerists, curators and collectors visiting the degree shows know they will see works of distinction".

## Profile 1:

The challenge of training as a painter or sculptor is that there is no obvious



Archie Franks. 'The Smoke Eaters - Part 1', 2009

professional pathway for graduates. So when **Archie Franks** heard that he had been offered a place at the Royal Academy his joy was mixed with relief at the advantage this could give him in his painting career.

"I didn't expect to get in," he says. "I wouldn't have even applied if [tutor] Kiera Bennett hadn't dragged me through the process. I was shocked to get an interview and even more shocked to get a place."

He intends to develop the theme he explored in his degree show: the question of what it means to be a male painter today.

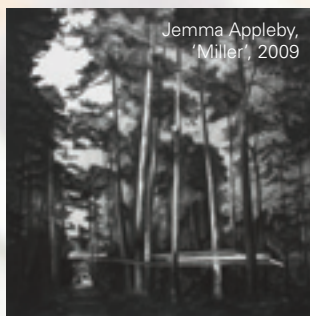
## Profile 2:

The School's ongoing relationship with the City & Guilds Institute is exemplified by the

generous annual purchase fund that the Institute has used to purchase student work over the last 30 years.

One of those to benefit this year was final year BA student **Jemma Appleby**, whose charcoal drawing 'Environment No. 2' went into the collection.

Jemma sold all but one of her seven works during the Degree Show, which coincided with the broadcast of her spot on BBC's The Culture Show. Andrew Graham-Dixon chose four

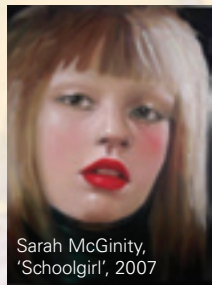


Jemma Appleby, 'Miller', 2009

artists to follow as they entered works for the RA Summer Exhibition.

"I suddenly got a phone call from the BBC asking me if I'd like to take part in the programme," Jemma says. Although her entry to the RA show, 'Goetsch-Winkler' was not finally selected, the TV exposure was a positive experience. "Taking part in the programme was probably better for me than showing at the RA – although I was disappointed when the rejection letter came through."

It was a minor hurdle: Jemma won the Jeremy Haworth Trust Prize, worth several thousand pounds. It is explicitly intended for a graduating student to pay for future studio costs; Jemma has just taken on a studio in New Cross. She is exhibiting at the Affordable Art Fair, Battersea, in October and intends to apply to the Royal Academy Schools next year.



Sarah McGinity, 'Schoolgirl', 2007

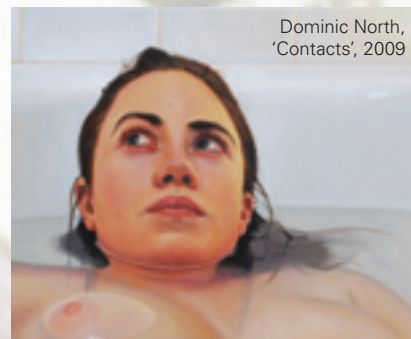
**Oliver Clegg** (MA, 2005) had a solo show at the Freud Museum earlier this year and will be exhibiting at the 54th Venice Biennale in 2011 with 'Distortion' at The Gervasuti Foundation, supported by the Arts Council and curated by James Putnam. **Hugo Wilson** (MA, 2008) was nominated by actor Kevin Spacey for inclusion in the murmurART show at Selfridges (July 2009), curated by Flora Fairbairn (Foundation, 1991).

## Profile 3:

Patronage is an integral part of a successful artist's life. The best possible buyer is somebody who stays loyal and builds up a collection over a period of years, but patrons from the art world are always a hit.

**Dominic North** was delighted when Rebecca Wilson purchased his still life 'Enamoured' at the Degree Show. She bought it for her own home but also happens to be the editor of Saatchi Online and Head of Development for the Saatchi Gallery.

Dominic's figurative works in oil dominated his final show. "Exploring the phenomenon of amorous relationships and playing with an art historical dialogue really interests me," he says. His paintings of girlfriend Liz in the bath stemmed from sources that included John Everett Millais's 'Ophelia', 1851-2, and Francis Bacon's early nudes. One work, a sequential series of five paintings of Liz called



Dominic North, 'Contacts', 2009

'Contacts', was bought by Richard Knight, joint International Head of Old Masters and 19th Century Paintings at Christie's.

Dominic also won the De Laszlo Prize for Portraiture and is setting up a studio in London with other graduates. One is Tiana Leakey, who won the Skinners' Company Stephen Gooden Prize for Engraving (see p.7).

## Alumni News

**Zavier Ellis** (MA, 2005) is an artist, curator and dealer. He is the director of Charlie Smith, London, a curatorial dealership specialising in emerging contemporary artists. He has co-curated shows in London, Europe and America, including 'The Future Can Wait' with Simon Rumney, an overarching survey of contemporary art in London (The New London School). He represents alumnus **Sarah McGinity** (MA, 2004), who has exhibited at prestigious international shows alongside such figures as Alex Katz and Georg Baselitz.



Zavier Ellis, 'Mon Dieu!', 2009

## Profile 4:

MA Fine Art graduate **Catherine Cleary**, one of five students to be awarded a Distinction this year, sums up the appeal of what the School offers in today's institutional world of art education. Having originally completed her BA in 1980, she decided two years ago to re-engage with her work on a more formal level.

"I felt incredibly anxious at the thought of going back to art school because I felt so out of step with contemporary galleries and the direction the art world had taken," she says.



Catherine Cleary,  
'Watcher', 2009

"I wanted something rigorous. The School is thoroughly engaged with the Zeitgeist but is also aware of our artistic traditions and concerned with the process of using materials."

She likes the model of teaching and has found the Critical Aesthetics component of the course programme helpful. "The 10,000 word thesis makes you examine your own processes and this in turn pushes your work forward"

## Projects

As part of painting tutor Jane Langley's *Cool it Schools* initiative, 17 students worked with schoolchildren at the Charter School, Dulwich, to create 'Some Like It Hot', a multimedia installation. The project aims to draw young people's attention to the issues of global warming ([www.coolitschools.com](http://www.coolitschools.com)).

The small size of the Sculpture Department allows students to explore a wide range of approaches and materials in their work. This can be seen in the pathways taken by some of the 2009 graduates.

**Stephanie Batiste** has returned to her native Guernsey to begin work as a model maker for local firm CCD Architects. Her Degree Show demonstrated her fascination with creating sculpture from two-dimensional materials. Using Environment card exclusively, she replicated fixtures and fittings within the School, utilising craft skills in a conceptual context.

With extensive use of video in her work,

The School's small but highly focused Sculpture Department is run by **Andy Bannister**. It offers both BA and P-G Dip courses, which accommodate a maximum of six students each per year. With six specialist staff on the teaching roster, the ratio of tutors to students is second to none.

Andy points out how unusual it is to have a BA course where students focus solely on sculpture right from the beginning.

"Many Fine Art courses in this country are broad-based, so students who want to specialise in sculpture often cannot do so until their second year of a BA course," he says. "We also focus on the techniques and theory of sculptural practice through a series of structured projects"

There are close links with the Fine Art Painting pathway with some overlap on course delivery, such as the drawing project in the 1st year, where sculpture and painting students work together.

"Diversity is another key element," says Andy. "Students are encouraged to explore a wide range of approaches to sculptural practice, both in terms of technique and theory, in order to identify and develop their own visual language"

The School's technicians provide expertise in key areas that relate to the making and fabrication of sculpture, including the use of wood, stone, metal and glass, as well as casting and basic foundry techniques.

## Staff

It's been an active year for tutors in the Sculpture Department, with a host of residencies and exhibitions.

■ **Andy Bannister** has been appointed as an external examiner for the BA Fine Art programme at Kingston University for a 4-year period.

Stephanie Batiste, 'Tap', 2009



Sarah Allen, 'Box', 2009



**Sarah Allen** showed the possibilities of using time-based media within the course, despite the School's primary focus on more traditional materials. At the Degree Show she included video installations - one of which showed her cramped inside a cardboard box - which fulfilled her essential quest to explore the "passing of

# Sculpture

■ **John Clayman** exhibited in 'A Work A Day' at MOT International, East London (June - July 2009).

■ **Frances Richardson** exhibited some of her drawings at 'In Between the Lines', a high profile show at Trinity Contemporary, London (June - July 2009). The exhibition was part of Master Drawings in London, a top ranking multi-dealer event held every year in the capital.

■ **Amikam Toren** was awarded the prestigious Sargeant Fellowship at the British School in Rome, undertaking a three-month residency (May - July 2009). His position was covered by **Richard Ducker**, who co-founded the Fieldgate Gallery in Whitechapel; he showed at 'The Sculpture Show' at V22, Bermondsey (April - May 2009).

■ **Elaine Wilson** has just come to the end of her year as Artist in Residence at Newcastle University. Her work will be exhibited at the Hatton Gallery, Newcastle, later in the year. She returns to the School in the autumn.

## Students

■ **Alex Stewart** (1st Year) and **Anne-Marie Taberdo** (P-G Dip) exhibited their cast bronze medal designs at 'Art on the Edge: Exploring the Modern Medal' at the Royal Cornwall Museum in Truro (April - May 2009). The British Art Medal Society opens this annual competition to students from the UK and the University of Nagoya in Japan.

■ The Fishmongers' Company Beckwith Sculpture Prize was won by **Jane Morgan** (2nd Year); she also won the Merlin Tussauds prize for a continuing student. The prize for a graduating student was split between **Sarah Allen** and **Stephanie Batiste**.



William Knowles, 'Double Positive', 2009

time and the poetics of the mundane".

**William Knowles** used the £1500 he won for the Fishmongers' Company Beckwith Sculpture Scholarship Award in 2008 to travel to Belize. He went to explore the copper mining industry there in relation to his study of materials and processes.

# Foundation

Foundation is where it all begins, where students focus on the disciplines they wish to develop at degree level. **Keith Price** has headed the course since 1997 and reports that over the period the School has maintained the level of successful applications to degree courses, both within the School and at other first-rate institutions.

"We normally have between five and twelve students staying on to study fine art," he says. "This year we have nine enrolled on the Painting BA"

Out of 49 Foundation students in last year's intake, most won places to study at their first choice institution. While many will be concentrating on fine art, other disciplines include illustration, graphic design, photography, textiles, architecture and even gemmology. Six students are off to fashion-based courses, while five will read purely academic degrees.

## All Time High for Student Numbers

The 2009-2010 academic year will be a record breaker for the School with over 50 Foundation students.

The typical demographic of the intake is predominantly British school leavers with some overseas and mature students, but Keith has noticed a higher number of graduates already holding other academic degrees entering the course. "Art colleges are now recognising the Foundation year as a bridge for academic graduates to go straight onto post-graduate art and design courses," he says. "I think this is because institutions are both increasing their student

numbers and becoming intrinsically more academic."

The great strength of the School's Foundation course is that students are invited to use all communal facilities. They are able to work alongside degree students or visiting tutors in the Print Room and Drawing Studio, or enrol on evening classes and intensive vacation workshops. "This makes us stand apart from most Foundation courses in the country," says Keith.

### Tutor Profile:

Sculptor, painter and filmmaker **Chris Poulton** has just clocked up 30 years as an almost constant presence at the School. Ever since he arrived here from his native New Zealand as a fresh-faced student in 1979 – attracted, he says, by the "great atmosphere" and the fact that all the tutors were actively practising artists – he has played an important part in life at the School.

For the last 20 years he has been Sculpture Tutor on the Foundation course but other roles have punctuated his time here. After graduating in 1982 he set up his own studio, then worked at the School part-time

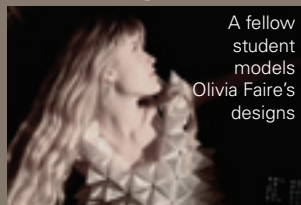


as a technician. He joined the Foundation Department in 1990 and went on to complete an MA in Sculpture at the Birmingham Institute of Art & Design in 2001.

As well as being a familiar face to generations of students he quite literally keeps the School together as Site Manager. "The role needed someone who knew the place back to front and could relate to both staff and students," he says.

While he is emphatic that the ethos of the School has never changed, he does detect differences in the way students regard it. "When I was a student there was no sense of graduates looking back nostalgically on their time here. Now people seem aware of what a good time they've had"

## Following Fashion



The presence of tutor Jo Simpson accounts for the healthy proportion of students choosing fashion-related BA courses after their Foundation year. She is lead tutor of Textiles (Foundation) at Central St. Martin's; she is also a stylist and casting director in the magazine and advertising industry.

**Olivia Faire** is one of the six students moving on to a fashion degree - she starts her BA Fashion Design (Womenswear) at Central St. Martin's this autumn. "I wanted to go to St. Martin's to do fashion from the age of 13 and was advised to attend the School's Foundation course by a friend, who said it was brilliant."

In addition to the formal requirements of the curriculum at St. Martin's, Olivia intends to focus on fashion installation, using the medium of film.

**Rose Agnew** always planned to do a Fine Art degree but was inspired by Jo. She starts her BA Fashion Design (Menswear) at Kingston University in October. She was also awarded the Skinners' Company Vargas Eyres Design Prize for her Foundation Show.

## Foundation Show

There were frenetic preparations for the show, the first of the year's exhibitions at the School. Studios were whipped into shape and it opened 18 - 21 May.

Principal Tony Carter selected **Gala Bell's** 'Remnant of a Fever', 2009, as Outstanding Work at the Foundation Show. Gala painted it after she began to recover from a debilitating bout of glandular fever that kept her at home for most of the final term.

"The painting was inspired by the sight of my

kitchen, which was covered in drinking glasses and lemons", says Gala.

"Vitamin C is the only thing that helps glandular fever and I kept squeezing masses of lemons into water. I suddenly noticed how beautiful they looked and decided to paint them". She reassembled the scene when she was well and took photographs from which to work. "When I won the prize it meant so much. I'd been really ill so it was big deal".

She starts her BA in Fine Art Painting at the School this autumn.



# Humanities Print Room Drawing Studio

## Humanities

The Humanities Department has expanded considerably over the last year, and it now has a wide range of specialists offering support to students from all courses. Head of Department, **Helen Wilks**, has been joined by: the art critic **Matthew Collings** (with **Emma Biggs**) leading a course of Contemporary Criticism seminars; **Susan Jenkins** delivering History of Art lectures; History of Ideas seminars lead by **Magdalena Wisniewska** and **Tom Groves**; lectures on the History of Decorative Style given by **Viv Lawes**; History of Architecture and Sculpture lectures delivered by the writer **Harry Mount**; as well as specialist sessions from **Marjorie Trusted** at the V&A, **John Goodall** from *Country Life*, the curator and film maker **Lutz Becker**, architectural historian **Jeremy Musson** and other experts. Additionally, the existing team of MA student supervisors has been expanded to include **Manuela Antoniu**, **Paolo Plotegher** and **Rachel Steward**.



Helen Wilks

Helen Wilks mounted a solo show of new paintings at Latinarte, Madrid (May - June 2009). The exhibition, 'Punch y Judy', was part-funded by the British Council and sponsored by the Ayuntamiento (Council of Madrid).

We are extremely fortunate to have our own Writing Fellows on site, provided for by the Royal Literary Fund, to help students develop their writing skills. We have hosted Neil Rollinson and Michael Abbensetts for the last two years, and welcome our new Writing Fellow for the academic year 2009-2010, novelist **Tibor Fischer**.



Tibor Fischer

Born in 1959 to Hungarian immigrants, he grew up in Stockport. He published his first novel, *Under the Frog*, in 1992, which was shortlisted for the Booker Prize. His most recent publication is *Good to be God* (Alma Books, 2008).

## Print Room

The Print Room is accessible to all students five days per week and on Tuesday evenings. Run by **Jason Hicklin** with the help of **Chris Roantree**, it is under the overall direction of **Norman Ackroyd, RA**. The current Research Fellow in Printmaking is **Katherine Jones**. "The Print Room is one of the few places in the UK where the full range of traditional etching techniques is still being taught," says Jason.

Winner of the Skinners' Company Stephen Gooden Prize for Printmaking this year was final year painter **Tiana Leakey**. Her degree show was a success with several sales, including two large paintings and three prints. She is joining several fellow painting graduates, including **Archie Franks** and **Katharine Prendergast**, in a new studio space in the autumn.



Tiana Leakey



'Chimneys',  
monotype print, 2009



## Drawing Studio

The Drawing Studio has always been core to the School and is appropriately located at the centre of the Victorian studio buildings. It is run by **Diane Magee** and is set up for teaching four days per week throughout the academic year; on Wednesdays it turns into a lecture room for the Humanities programme.

Classes are geared towards all levels of experience: some are for fine artists, while others meet the needs of carvers and conservators; even students who have no previous drawing experience usually leave the School as technically proficient draughtspeople.



Carving students in the  
Drawing Studio

# Benefactors and Prizes

City & Guilds of London Art School operates without public subsidy. Support from trusts and foundations, individuals and corporate partners is critical in order to sustain the School's commitment to a teaching ethos and an environment that nurtures traditional, craft-based skills of making at the highest level. It enables us to make the School accessible to students on the basis of talent rather than affordability.

We are most grateful to all donors, past and present, for their generosity. Bursaries are vital to the creation of a diverse and vibrant student body; prizes and travel grants allow us to reward and support student achievement.

Funds towards special projects, our long-term development plans and ongoing investment in teaching and equipment are essential to help the School preserve the exceptional quality of the educational experience and build it for the future.

## Bursaries:

- Carpenters' Company
- City & Guilds of London Institute
- Clothworkers' Company
- De Laszlo Foundation
- D'Oyly Carte Charitable Trust
- Drapers' Company
- Dyers' Company
- Fishmongers' Company
- Mr and Mrs Peter Frankopan
- Grocers' Company
- Haberdashers' Company
- Jeremy Haworth Trust
- Hedley Foundation
- Honourable Society of the Knights of the Round Table
- International Trust for Croatian Monuments (ITCM)
- Kennington Association
- Mr and Mrs Philip Le Cras
- Queen Elizabeth Scholarship Trust (QEST)
- Masons' Company
- National Association of The Decorative and Fine Arts Societies (NADFAS)
- Painter-Stainers' Company
- Anna Plowden Trust
- Savoy Educational Trust
- Sheepdrove Trust
- Skinners' Company / Art Memorial Trust
- Snowdon Award Scheme
- South Square Trust
- United Grand Lodge of England
- Thomas Wall Trust
- Barbara Whatmore Charitable Trust

## Special Projects:

- Builders Merchants' Company
- The Elizabeth Cayzer Charitable Trust
- Esmée Fairbairn Foundation
- Foyle Foundation
- Gabo Trust
- Goldsmiths' Company
- Grocers' Company
- Leche Trust
- Pilgrim Trust
- Royal Literary Fund
- Sheepdrove Trust
- Mr Ed Teppo

## Development Project:

- Linbury Trust
- Fishmongers' Company
- PF Charitable Trust
- Carpenters' Company
- De Laszlo Foundation
- Dovehouse Trust
- Dyers' Company
- Sandy and Zorica Glen Charitable Settlement
- Haberdashers' Company

And those donors (including the School's Trustees) who wish to remain anonymous

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## Prizes & Awards:

- Norman Ackroyd RA Etching Prize  
**Nicholas McLeod**
- David Ballardie Memorial Award  
**Sarah Liprot, Lucy Smallbone**
- Chadwyck-Healey Prize for Painting  
**Edmund Oakley**
- Chelsea Arts Club Trust  
• The Peralta Residency  
**Wendy Martin, Charlotte Sinton**
- Fishmongers' Company  
• Beckwith Sculpture Scholarship Award  
**Jane Morgan**  
• Menu Cover Design Prize **Alice Greene**
- Sir Roger de Grey Prize for Life Drawing  
**Katrine Roberts**
- Jeremy Haworth Trust Painting Award  
**Jemma Appleby**
- De Laszlo Foundation Prize for Portraiture  
**Dominic North**
- Masons' Company:  
• Stonecarving Prize **Will Davies**  
• Master Mason's Prize **Reuben Marsh**  
• Tool Prize **Tim Barnard**

- Merlin Tussauds  
• Merit Award **Sarah Allen, Stephanie Batiste**  
• Fund Award **Jane Morgan**
- NADFAS Prize for Conservation Research  
**Carolien Coon**
- Painter-Stainers' Company:  
• Company Awards to Final Year Students  
**Archie Franks, Dominic North**  
• Foundation Student Prize **Saori Parry**
- Idun Ravndal Travel Award **Steven Needlestone**
- Skinners' Company:  
• Philip Connard Travel Prize  
**Katie Shipton, Sonia Shomalzade**  
(Runners-Up **Charlotte Allen, Lucy Smallbone, Rose Turner**)  
• Stephen Gooden Prize for Engraving **Tiana Leakey**  
• Vargas Eyres Design Prize **Rose Agnew**
- Taylor Pearce Conservation and Carving Drawing Prize  
**Hugi Hicyilmaz**
- Brian Till Art History Prize **Sarah Allen, Tim Barnard**
- Vintners' Company Wine Label Award  
**Ryan Roland, Megan J Collins**
- William Wheeler Woodcarving Prize  
**Maureen Otwell**

## SCHOOL PRIZES:

- Board of Trustees Prize for Outstanding Work in the Graduate Show  
**Kim Junghyun**
- Carving  
• Lettercarving Prize  
**Will Davies**
- Conservation  
• Prize for Best All Round Performance  
**Carolien Coon**  
• Gilding and Decorated Surfaces Prize  
**Sabine Brandt**
- Foundation  
• Outstanding Foundation Fine Art Student  
**Kathryn Wills**  
• Outstanding Work at the Foundation Show  
**Gala Bell**
- Humanities  
• Best Contributor to the Programme  
**Kim Junghyun**
- Sculpture Prize  
**Will Knowles**

- Congratulations to everyone

City & Guilds of London Art School, 124 Kennington Park Road, London SE11 4DJ.

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