



# City & Guilds of London Art School



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All matters covered in this prospectus are subject to change, both before and after a candidate's admission. Every care has been taken to ensure accuracy, but changes may be introduced after publication, as it is the policy of the School to review its provision of courses and procedures. The prospectus is issued as a general guide to the School's courses and facilities and, as such, forms no part of a contract. The School reserves the right to make changes which are appropriate to the well-being of staff and students and the intellectual and creative life of the school.



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# PRINCIPAL'S STATEMENT

The City & Guilds of London Art School has operated under the same name and on the same site since 1879. It has persisted through economically better and worse times; witnessed radical changes to the social order; survived at least one very near miss from a war-time bomb! and been consistent throughout with its founding obligation – to teach both the history and the traditional skills of Art and Craft practice. The School remains independent from government subsidy and, relatively, able to resist the standardising pressures that might compromise these particular priorities.



Through the period between 1997 and 1999 successive validations were conferred by the University of Central England for honours degree courses in Fine Art (BA and MA) and Conservation Studies. These are in addition to Diploma Courses in Historic Stone and Woodcarving and an excellent broad-based Foundation Course. The School is small enough for all these specialist areas to interact at some level and, though degree accreditation has required a more conscious reflection of contemporary critical debate, this has served only to strengthen our belief in the dynamic nature of Tradition, the contemporary relevance of skill - based teaching and the objects of Art.

Essentially, our uniqueness resides in the extent to which we recognise and foster, in a practical way, a vital interrelation between technical skills and creative invention. Questions as to both creative possibility and long-term value – what is worth doing or making? what is worth saving or replicating? – are addressed with imagination, with regard for the historical legacy from which they derive and for the future whose heritage they seek to enhance. Post-modernist theory notwithstanding, we see this position not only as culturally vital, but as no less conceptually potent than any of the more self-consciously radical alternatives.

Realising our ambition in the complex world of art and art educational politics, requires resolve as well as imagination, but the acts of faith which are necessary and on which all creativity depends are probably more achievable in this small School than in any other Institution I know.

TONY CARTER





# THE SCHOOL

## History and development of the School

The City and Guilds of London Art School was established in Kennington by the City & Guilds of London Institute in 1879 as an extension of the Lambeth School of Art. Originally it provided training, mainly in carving, modelling and architectural decoration, for those engaged in the art industries of the locality.

Over the ensuing years, the School has expanded its activities and courses and now attracts students from abroad and throughout the UK. The School is administered by an advisory board of Trustees to which the School's Academic Board reports. The Trustees are concerned with academic and financial matters affecting the school as a whole. The School is independent with charitable status and since 1971 has been supported mainly by tuition fees. It does, however, receive direct assistance from the Fishmongers' Company and generous contributions from other City of London livery companies, charitable foundations, trusts and private individuals.



## Location and site

The School is located on a single site in a pleasant and historically interesting part of South London, where eighteenth-century housing predominates. Its location is both central (less than one mile from the Houses of Parliament) and convenient (two minutes from Kennington underground station).

The Art School stands on the corner of an attractive, tree-lined, residential square and occupies a complete terrace of six eighteenth-century houses in Kennington Park Road, together with a group of purpose-built studios bounding an attractive courtyard garden with adjoining studios. The site as a whole possesses considerable charm and has a lively, informal and friendly atmosphere.

The School is convenient for many of London's major galleries and museums and is within walking distance of the Imperial War Museum and many other centrally located attractions.

The School is equipped with large purpose built painting and sculpture studios with north-facing skylights. Conservation and Foundation Studies students are located in smaller, more intimate studios in the terrace. There is a large drawing studio which is available to all students in the School. (See p61 for workshop facilities).



## Teaching philosophy and practice

The School has around one hundred and sixty students, most of whom are full-time. There is a very high staff to student ratio and classes are small - a feature of the School which is unique. This means that all students receive intensive tuition and the individual attention which they would not receive in a larger institution. Because the School is on one site, students continually meet with others working in different areas, encouraging the exchange of ideas and debate. The School prides itself on its unique ambience where the informal, lively atmosphere and small size combine to create a community of working artists.

## Teaching Staff

Central to the School's philosophy is the concept of the artist-teacher. All teaching staff are employed part-time so they are able to pursue their professional careers alongside their teaching. Their professional experience and distinction is invaluable to the School. The part-time system ensures that students are taught by a variety of artists who offer different perspectives on practice.

## Awards, Degrees and Diplomas

The School is an independent art college offering BA(Hons) and MA degrees and degree level Graduateship Diploma courses as well as a one year, full-time course in Foundation Studies.



## BA(Hons) Degrees

In 1997 the School obtained accreditation for its Fine Art: Painting & Sculpture course from the University of Central England, Birmingham (UCE). The validation was awarded retrospectively to include those students who registered in 1996 so the first BA(Hons) degrees were conferred in 1999. Validation for Conservation Studies followed closely behind Fine Art and the School's first BA(Hons) degrees in this subject were awarded in the summer of 2000. Validation for an MA course in Fine Art was conferred in July 1999 with the first student cohort graduating in September 2000.

The important link with Birmingham has been quietly consolidating, with a number of staff and student exchanges already having taken place. Birmingham Institute of Art and Design (BIAD) has facilities which complement those at the Art School and the School in its turn has offered BIAD students the benefit of its own unique courses. Other initiatives have included joint exhibitions of student work and there is the prospect of shared study trips, all of which augurs well for the future.



## Foreward – Vice-Chancellor of the University of Central England, Birmingham

The partnership between the City & Guilds of London Art School and the University of Central England, Birmingham has developed from informal links between staff of the School and members of the Birmingham Institute of Art and Design (BIAD), which is part of UCE. The School and the University share many educational and vocational aims and we both pride ourselves on our links with employers, practising artists and the professions generally. City & Guilds of London Art School has a very high reputation for the quality of its courses and the standards of teaching and so the University was very pleased to be asked to validate the School's courses.

Staff from the School and BIAD regularly visit each other to exchange ideas and talk about projects and at the moment we are also looking at ways in which students from both institutions can work together in the future.

I am sure you will enjoy your studies at the Art School and we look forward to regular links between staff and students at both institutions.

Dr Peter Knight  
Vice-Chancellor  
University of Central England, Birmingham



## Future academic plans

At the present time, the only subject area within the School which is not able to offer an Honours Degree option is Historic Carving. It is envisaged that in the future an Historic Carving course (in Stone & Wood) will be offered at degree level as well as in its current diploma form, thereby accommodating different kinds of student investment in the practice – some more and some less inclined to explore the academic context.

As the MA course consolidates and establishes a clear sense of its optimum number of participants, the possibility has arisen of adding a research level to current post-graduate options: Already, two graduate artists, one in each of the last two years have been affiliated in a practice-based arrangement with the Fine Art area of the School. Other inquiries have been received regarding possible PhD research in both Art & Craft based areas and discussion has taken place between the School and BIAD about the practicality of collaboration in this connection.

## Graduateship Diplomas

The Art School's Diploma is a degree equivalent award which is given to those students who successfully complete a three year full-time course in Architectural Stone Carving or Ornamental Wood Carving and Gilding.



## Postgraduate Diploma

The School offers postgraduate study in any of the course areas offered to degree/diploma level. A personal study programme is arranged in advance with the Head of Department and applicants must be qualified in a related fine art or design subject. The small size of the School means that the system can be flexible enough to suit particular needs and interests.

## Part-time Courses

A periodic programme of part-time day courses is available at the School in life-drawing, painting and sculpture, printmaking, 2 dimensional glass, ornamental wood carving and architectural stone carving. In addition there are evening classes available in some of these areas. The part-time study programmes are flexible enough to enable students to fit their courses around other commitments. Further information is available from the School Office 020 7735 2306 and candidates must apply on the School Application Form clearly stating which programme they wish to follow.



## Grants, scholarships and bursaries

The School is recognised as a college approved for Mandatory Awards by most education authorities for the BA courses only. As the School has independent status the maximum contribution to fees through the LEA is approximately £1075 for the current academic year. The School has obtained designation by the DfEE (from September 1998) for its courses in Fine Art and Conservation Studies. Students in those subject areas are eligible to apply for loans at competitive rates from the Student Loan Company. Students should contact their local authority for further information. The School is approved in the USA and Canada by the Student Loan Schemes for Further Education and by cultural departments of many foreign embassies. Often students from overseas are recommended by the British Council. The School has a limited number of scholarships and bursaries available which are funded by charitable trusts and institutions. These are awarded at the discretion of a Bursaries Committee on the basis of both student hardship and academic ability.



## How to apply and admissions procedures

Admission to all courses is normally by way of interview and an assessment of suitability. The formal entrance requirements for the courses are set out below. However, it is recognised that some applicants who do not have the required qualifications may still have the talent to benefit from suitable courses of study, in particular "mature" students (i.e. over 21 years of age). We welcome applications from individuals who have alternative and equivalent experience, and also from those who do not have the formal educational qualifications but who have relevant work experience. The City & Guilds of London Art School also welcomes applications for direct entry into the second year of some courses from individuals who can demonstrate satisfactory completion of appropriate work or studies.

## Foundation Studies

Applicants for the Foundation Studies course should normally hold the following qualifications.

- Five GCSE's at grade A, B or C
- Three GCSE's at grade A, B or C plus one A level.

## Degree and Graduateship Diploma Courses

Applicants for the degree or diploma courses should normally hold the following qualifications,

- Five GCSE's at grade A, B or C and (normally) evidence of a completed year of study on an appropriate Foundation Course.



- Three GCSE's at grade A, B, or C and one A Level and should normally have completed a Foundation Course.

As well as holding the formal entrance requirement listed above Conservation applicants should also be able to demonstrate the following by submission of a portfolio and by interview,

- manual dexterity
- an ability to visualise three dimensionally and to draw what they see
- practicality
- an interest in historic objects
- a curiosity about objects, materials and their behaviour
- patience and attention to detail

## Postgraduate Diploma

Applicants for postgraduate study should normally hold a first degree or diploma, usually in a related subject and it is often possible for students to study for two years if they wish. Postgraduate students have access to all facilities within the School and at interview candidates are required to produce a proposed programme which will form the basis of their study.



## Overseas Applicants - English language requirements

Overseas students must also demonstrate ability in written and spoken English and normally hold at least one of the following educational qualifications:

- The International English Language Testing Service (IELTS) test administered by the British Council - an overall Band Score of 6.0 or above.
- The Test of English as a Foreign Language (TOEFL) administered by the Educational Testing Service - a score of at least 550.
- The Hong Kong Use of English Test - a minimum of grade C.
- The JMB University Entrance Test in ESOL - a pass.
- The Cambridge Certificate in Proficiency in English - a minimum of grade C.
- The Cambridge Certificate in Advanced English - a minimum of grade C.
- GCSE and IGCE English Language - a minimum of grade C.

## Applications

All candidates must make an application using the School's Application Form (enclosed with this prospectus). Once applications have been received, candidates will be invited for interview by the relevant Head of Department. It is therefore important to ensure that the form provides as complete a picture of ability and ambition as possible. Attach extra sheets if necessary.



In some cases offered places may be conditional on success in required examinations such as GCSE's, A-levels or Foundation courses. Interviews are normally held during the late spring or early summer and candidates are required to bring a portfolio of work. This should contain a comprehensive selection of work in different media. Examples which are too large to transport may be represented by slides or photographs. In general work should be recent or produced within the last two years, to give an accurate reflection of current achievement. Work in progress is acceptable. Sketchbooks should be included.

The interview will attempt to assess a range of abilities, amongst which imagination, creative intelligence and technical aptitude will be paramount. Responsiveness in critical discussion will also be regarded as important.

Overseas applicants who are not able to attend an interview are invited to send, where possible, photographs and 35mm transparencies of their work. They are assessed on the quality of their portfolio and/or slides and their application form alone and are contacted by telephone when possible.

All courses within the School are open to students regardless of age, gender, race, nationality, and sexual orientation and the School has an active Equal Opportunities Policy in place. Applications to the Foundation Studies course should normally be made from the end of January to June and for degree and graduateship diploma between the end of March and June, although applications are usually considered throughout the year. The School is independent and operates outside the UCAS scheme.



## Payment of fees

All fees are payable in advance at times specified and may be paid on an annual or termly basis. Students withdrawing from any of the courses are required to give a term's notice or to pay a term's fees in lieu of written notice.

See separate enclosure for current fees and term dates.

## Foundation, Degree and Diploma Shows

The Foundation Show (usually at the end of May), the Degree /Diploma Shows (end of June) and the MA Show (September) are the highlights of the School's academic year and are attended by many distinguished visitors, gallery owners and the media as well as parents and friends. The Diploma/Degree Show and the MA Show are selling exhibitions and sales are usually good.

The opening of the shows is preceded by a Prizegiving ceremony where students receive certificates and any awards or special prizes they may have won. These are celebratory events which give students an opportunity to enjoy their achievements.

The annual degree/diploma and MA shows generate considerable interest among buyers and prospective employers and important contacts are often made.



## Student achievements and career prospects

Students leaving the Foundation course have a very successful record of entry onto degree courses at art colleges and universities throughout the UK. Many graduating students from the School have obtained postgraduate places at prestigious institutions such as the Royal Academy Schools, the Royal College of Art, the Slade School of Fine Art and Goldsmith's College while others go on to teach, or have distinguished careers within arts administration and public or commercial art galleries. Conservators invariably gain employment within museums or private practices or, go on to take a postgraduate qualification, and many carving students gain employment in well established workshops and institutions. Others establish their own studios and workshops; they achieve independence and respect as professionals working to commission and/or exhibiting and selling their work and skills. The School has good contacts and links with many employers, collectors, institutions and galleries and the staff, through their own professional work, often help students by providing recommendations, contacts and even employment to graduates.



## Student welfare

The School is small with a real sense of community. All students have a Personal Tutor to whom they may turn for advice and the staff within the School Office are always available to assist students experiencing difficulty of either an academic or personal nature. The School has a consultant counsellor to whom students may turn for confidential advice if they are experiencing difficulties. A list of student hostel accommodation is available to help those new to London and the School holds regularly updated accommodation rental lists from local estate agents. Many students share and pass on information about flats available for rent in the locality.

## Students' Union

The School has an active Students' Union which organises a range of social activities from parties to trips, both abroad and in the UK. Elected representatives issue cards on behalf of the National Union of Students which enable students to obtain cut price travel and discounts in shops, cinemas, theatres, museums and galleries. The Student's Union representative is an ex-officio member of the School Academic Board.



# FOUNDATION STUDIES

Jung Hyun Kim



The Foundation Course is a one-year, intensive, full-time course leading to the award of the City and Guilds of London Art School Foundation Certificate. The completion of a Foundation Course is a qualifying requirement for those who wish to apply for a degree or diploma course in an art or design subject.

A structured introductory and diagnostic programme prior to specialisation enables students to familiarise themselves with a range of possibilities and skills and consequently to make informed choices about their intended careers or future development. The comprehensive programme includes painting, sculpture, 2D and 3D design, printmaking and photography. Drawing in all its forms is a vital part of the programme. An awareness of the contemporary and historical context of art and design is also important – the course syllabus includes art history lectures and seminars, as well as study visits to London art galleries and museums.



We have a generous staff/student ratio which, together with our relatively small scale (approximately 30 students working in small groups), really does give us a degree of flexibility and enables us to work with our students as individuals. A one-to-one tutorial system supports students at every stage of their progress both with regard to the development of their personal work and with the process of making applications to further courses, preparation of portfolios etc.

In addition to the Foundation fine art and design studios our students have free access to the drawing studio, printmaking workshop, wood workshop, metal workshop, glass workshop, plaster room, darkroom, computer facilities and library as well as the technicians and other staff that manage these areas. Our evening classes in Life Drawing and Printmaking are available to all students in the School.

Students work in close proximity with The School's BA, MA, Postgraduate and Diploma students with a range of part-time staff who maintain their professional practice as artists and designers in addition to their work in education. We have an excellent success record in placing students onto further courses. The course runs for three terms starting in mid-September and culminates with a Foundation Show at the end of May.



# BA (Hons) PAINTING

Kester Hammond-Teka 1<sup>st</sup> Year Painting

*A living breathing vibrant explosion of colour - a journey where creativity never ends ... Last stop City & Guilds of London Art School, we've arrived.*



## BA (Hons) PAINTING

The primary aim of the painting programme is to help students identify their own subject matter and to develop the formal language appropriate to its expression: What that language will be and whether representational, abstract or otherwise will emerge from the student's exploration and understanding of both historical precedent and contemporary context.



ALEX GENE MORRISON – former student – Artist, Curator and founder member of the Rockwell Gallery

“My time spent at City & Guilds of London Art School was invaluable to my progress as an artist. The course has just the right balance of theoretical and practical guidance; neither outweighs the other, helping to produce artists who have the facility to realize their ideas fully and independently. The high tutor/student ratio and variety of dedicated staff provides an extremely healthy breeding ground for the creation of ambitious and original work in a challenging yet supportive environment.”



The first year is project based and structured with regard to the traditional genres of life-study, still-life, urban and rural landscape, history painting and transcription: Assessing the implications of contemporary art-critical thought for the development of these traditions will be an important part of studio discourse.

An emphasis is placed, generally, on the role of drawing as an observational and analytic discipline as well as a vital speculative aid in the formation of ideas and images.

The establishment of basic skills and the strengthening of identity which is a large part of the first year experience prepares students for a more independently motivated second year where they will work alongside both third year and postgraduate students. In the recent past this combination has produced a highly energised atmosphere and work of considerable individual distinction.

From this point on, students mainly determine their own area of "research" in consultation with a team of tutors whose own interests reflect the diversity of contemporary art-practice. Within the crosscurrents of debate, students are challenged to see their own position critically and to be tolerant of alternative points of view.

The Humanities programme for Fine Art is conceived to help the development of students' critical awareness and in particular to bridge the often perceived gap between the legacy of tradition and the challenges of contemporary critical context.





**POST GRADUATE DIPLOMA  
PAINTING**

The post-graduate diploma in painting is essentially a one year full-time and practice-based option. It runs alongside the BA course and benefits from the same favourable staff/student ratio: The course can be done on a part-time basis over two years with a required commitment of not less than three days per week, though this is only possible when space permits.

Students are encouraged to pursue self-determined forms of practice in a context of sympathetic but serious critical discourse which can be tailored to suit individual needs. There is no written component. This option is ideal for degree level students preparing for MA study or for mature students either re-engaging the challenge of practice or re-commencing a period of study in the context of a career change.





# BA (Hons) SCULPTURE

Amelia Roberts 1<sup>st</sup> Year Sculpture



## BA (Hons) SCULPTURE

The sculpture course at City and Guilds is concerned with exploring the potential of the static object and of the relationship between the object and its location in space. It regards traditional making skills as valuable and important to the continuing evolution of sculpture within the broad context of contemporary art practice.



BARNABY HOSKING - BA (Hons) Sculpture Graduate

"The thing that I was so impressed by at C&G, which I have not witnessed at any other art school, is that there is always a buzz of students working and a constant feeling of involvement from everyone present. The energy that this creates feels very positive and I still have this buzz since I left three years ago."

"untitled" 04 "digital projection onto a black velvet screen with sculpture"  
Courtesy of the artist and MW Projects



The course provides instruction in the use of materials, techniques and processes that might be considered as fundamental to the making of sculpture, and encourages an understanding of the historical and theoretical contexts and issues which define its creation and reception. The intention is to equip students with the practical and critical skills which are vital for the development of a language of making which is both tactile and visual.

Students on the first year of the course undertake a series of projects which introduce them to a wide variety of sculptural techniques and materials including plaster, wax, metal and wood. These projects range from those which take the representation of the human form as a starting point, with an emphasis on drawing and modelling as means of recording and imaging the body, to projects that provide opportunities for making site-specific work in external locations (which have included the Portland Stone Quarry and Grizedale Forest). As the first year progresses, students are encouraged to define their own projects and to develop an appropriate visual language. In the second and third years, a greater degree of creative autonomy is encouraged, with a view to the development of a practice in which critical thought, practical application and creativity are equally valued.

Throughout the course, learning is facilitated through a range of methods - including one to one and group tutorials, practical workshops, study visits to galleries and museums, and artist's talks. The course is staffed by tutors who all work as practising artists, and whose work reflects the diversity and range of current sculptural and three dimensional fine art practices. The school's technical facilities cover key areas that relate to the making and fabrication of sculpture, including wood, stone-carving, metalwork, ceramics, casting, and basic foundry techniques.



# MA FINE ART

Oliver Clegg

*"The small number of students at City and Guilds means a friendly atmosphere where tutorial guidance is always readily available."*



## MA FINE ART

The MA Fine Art course is concerned to attract artists with a strong commitment to the discrete objects of painting, sculpture, drawing and printmaking. Despite a proportional increase in film and video formats in other Fine Art institutions over the last decade, this particular course sees traditional media as neither more challenged by, nor any less *able* to challenge cultural orthodoxy than more obviously avant garde forms.

In fact, fundamental to its ideology is a concern to relate contemporary art practice to a more confident sense of its own tradition and to distinguish the creativity of Fine Art from the creativity implicit in other cultural activities.

The course prioritises studio practice but supplements one to one tutorials and studio-based group discussions with a programme of Critical Aesthetics seminars. Directly or indirectly, the various forms of discourse are concerned to help identify 'critical models' appropriate to the work of each individual student. The critical model in each case will then, in effect, become the subject of a ten thousand word dissertation and the basis for more confident critical development by the student of their own practice.



The course is offered over one year full-time (48 weeks September to September) or over two years as a part-time option. Full-time students are accommodated in generously proportioned studio space within the School. Those enrolled on a part-time basis are expected to maintain independent working spaces, but all have access to technical facilities, service areas and to events of interest or relevance within the Humanities programme.

## THE ASSOCIATE RESEARCH STUDENTSHIP

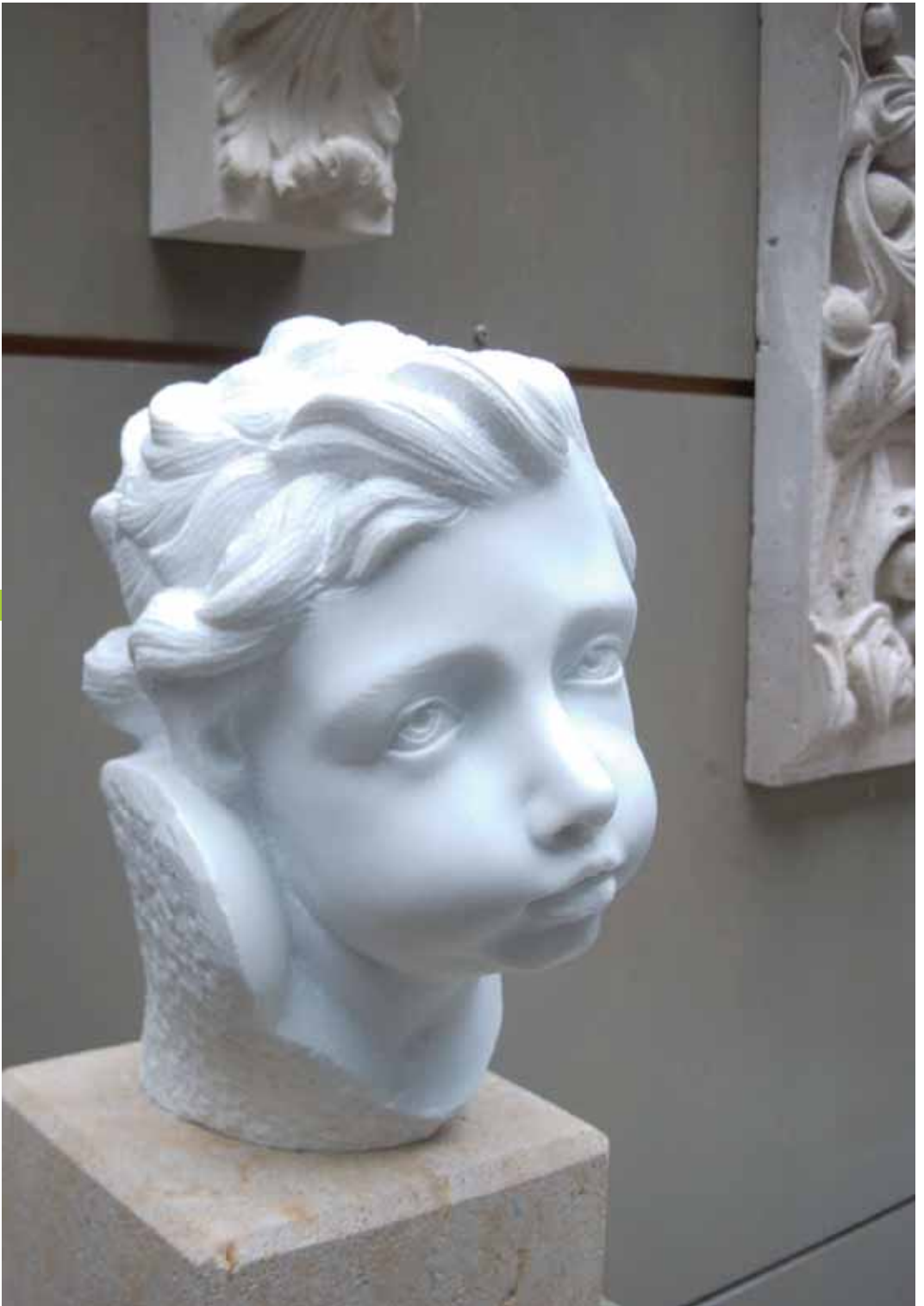
Students enrolled on the Associate Research Studentship must previously have successfully completed a Masters Programme in Fine Art or a related subject area.

The Associate Research option affords students of appropriate ability a period of time – variable in duration and relatively pressure free – during which they can further explore the subject matter which emerged as central to their creative project during their Masters studies. The progress of that exploration is monitored through a tutorial programme as it would be on the MA course but with Critical expectation pitched higher and a discourse more reflective of the student's increased exhibiting experience. (Six tutorials per academic year are scheduled).

Participants in this study-option are required to fund an independent studio facility outside the School as a measure of professional commitment and to assist in undergraduate teaching programmes as and when appropriate. The latter obligation has proven both useful to the institution and constructive to research students as a source of teaching experience.

All facilities in the School other than studio space are made available to the Associate Research students – library; technical workshops and practical assistance; print-workshop; drawing studio; computer suite; special lecture programme etc. The precise amount of direct contact with the School may vary week by week.

A student can be registered for an Associate Research Studentship for a maximum period of three years. No research certificate is awarded but letters confirming both initial registration and eventual completion of a period of study can be provided. Associate Research students may have the opportunity to exhibit work in the MA Show if space allows and subject to the Principal's approval.



# HISTORIC CARVING

Gabriella Amoretti 2<sup>nd</sup> Year Carving



## Graduate Diploma (3 year Full-Time) **HISTORIC CARVING**

The carving courses are designed to prepare students to work as professionals within the traditional disciplines of wood or stone carving. They are unique in the level of training given, (degree equivalent / NVQ level 5) and in the contextual studies undertaken such as art and architectural history, ornament study, professional practice etc. Once qualified, students should possess both the knowledge and the advanced tool skills to undertake a wide variety of commissions.

Many students go on to work in the Historic Buildings Industry. Over the last few years former students have taken leading roles in the restoration of Uppark House, Windsor Castle, St Paul's Cathedral, and the Tower of London to name but a few. Other students find work in the higher reaches of the antiques trade and several of the top London Workshops such as "Wiggins" and "Carvers and Gilders" are run by ex-students. Former carving students have carried out major new commissions such as the "Peace Garden" at the Imperial War Museum and the "Modern Martyrs" statues for the West Front of Westminster Abbey.

Applicants must have a well-developed interest in historic architectural or ornamental form. They should submit a portfolio showing evidence of drawing skill, three dimensional understanding and practical ability related to their chosen field. Students enrolling on the course specialise in wood carving or stone carving.

A lively and challenging drawing programme is provided which includes life drawing, the study of historic styles and the development of ornamental form.



### Ornamental Wood Carving and Gilding

The course builds from the simplest chip carving to complex carved pieces in historic styles for furniture, frames and architectural ornament including figurative work. You will learn a variety of gilding and polychrome techniques, including the application and carving of gesso. You will study basic lettering and letter cutting in both stone and wood. Contextual studies include timber technology, architectural and furniture history, professional practice and an introduction to current conservation practice and ethics.

### Architectural Stone Carving

The programme develops from simple masonry and carving exercises to the creation of complex architectural ornament. It involves letter cutting and relief carving as well as work in the round and the study and carving of the figure. You will be introduced to problems of design and layout and there is scope to design and carve contemporary pieces using traditional techniques. Contextual studies include geology, art and architectural history, professional practice and an introduction to current conservation practices and ethics.

## POST GRADUATE DIPLOMA

One or two years full time or 2 years part-time (3 days a week) depending on degree subject and experience. The Post Graduate course consists of an introductory or bridging year for graduates with no carving experience, followed by a year studying one of the following specialisations:

[Ornamental Wood Carving](#)

[Architectural Stone carving](#)

[Traditional Techniques for contemporary sculptors](#)



'The Three Graces', a 19th century plaster copy after Antonio Canova from Clandon Park, Surrey: National Trust

# CONSERVATION

Katy Dexter Post Graduate Diploma 2<sup>nd</sup> Year Conservation

*"The small, friendly, non-institutional atmosphere and the freedom to follow my own study interests are what has made this course right for me."*



Detail of a 16th century Italian renaissance tabernacle frame from the Wernher Foundation, Rangers House, London: English Heritage

## CONSERVATION

The department of conservation studies has been established since 1973, and is one of the oldest conservation training programmes in the UK. It is both nationally and internationally renowned for its preparation of conservators for the world of skilled practical conservation and the care of historic property. The courses and training opportunities offered centre on the conservation of objects made from wood, stone and other sculptural materials, together with gilded and painted decoration and a variety of associated polychromy. Items accepted for treatment span the 14th century to the present day, and are frequently sourced from leading public and private institutions as some of the photo captions indicate. The school's background history and other activities make us uniquely placed to provide students with the skills essential in developing the aesthetic awareness necessary for the practice of conservation. These are closely integrated with the appropriate technical and theoretical knowledge demanded by the profession.



An early 19th century carved and gilded candelabrum by Morel and Seddon undergoing treatment in the Royal Collection workshops during a work placement.

## BA (Hons) CONSERVATION STUDIES

This three-year full-time undergraduate course is validated by the University of Central England, Birmingham, and has an intake of a maximum of 8 students per year. The course has a leading reputation for outstanding practical work and provides students with the necessary skills and knowledge to build a career in conservation or related areas – enabling them to gain employment in an institution such as a museum, or in a private-sector studio/workshop, or go on to further specialist post graduate study.

Elements of the course include wood and stone carving, gilding, casting, the study of ornament, life drawing, colour theory, pigment microscopy, art history, science, conservation ethics, wood, stone and paint technology, preventive conservation and collections management. Visits to conservation centres and museums are an important part of the course. In their second year students undertake extramural placements and recent host institutions have included the V&A Museum, the British Museum, the Tate Gallery, the NML Conservation Centre (Liverpool), the Royal Collection, the Imperial War Museum, National Tile Museum Lisbon, Museum of London, National Museums & Galleries of Wales, the Royal Academy, and the Reina Sofia Museum Madrid. In their final year students write a substantial dissertation based on their personal research.



16th century Italian renaissance tabernacle frame from the Wernher Foundation, Rangers House, London; English Heritage



## POST GRADUATE DIPLOMA CONSERVATION SPECIALISMS

The duration of this post graduate course is variable from one to three years, full or part-time, has a maximum intake of 4 students per year, and leads to a diploma. The course is particularly designed to enable applicants from diverse academic or professional backgrounds to develop specialist skills, knowledge and focus in preparation for practice in the field or further study at MA or PhD level. The programme of study is generally constructed to suit individual student requirements and the course provides an intensive introduction to the conservation of a selected material or artefact type. The practical treatment of objects is supported by an understanding of conservation theory and ethics, relevant areas of materials and environmental science, and contemporary and historical museology. Frequently students are offered the opportunity to spend a period working as an intern in one of the major museums with which we maintain strong links.

The hand-eye co-ordination, practical skills and notably traditional craft based skills you will acquire within this department are recognised within the profession as second to none. Our alumni have an impressive record of employment within leading museum conservation departments and private practices around the world. We also pride ourselves on the excellence of our teaching staff, many of which are leading professionals, and all of whom are actively practising in their chosen field.

The department offers further opportunities for part-time selective skills training and specialist research positions. Please see our website for further details.



# HUMANITIES

Tatsuya Kimata 3<sup>rd</sup> Year



## HUMANITIES

The Humanities component of each course is directed towards furthering students' informed analysis of art historical developments and the debates which relate to and impinge upon their studio practice. Through attendance at lectures, seminars and tutorials, the preparation of written work, and through the verbal articulation of ideas in discussion, students set their own interests within an art historical context, relating current studio practices to those of the past.

The Humanities programme is designed in the belief that it and studio practice should be interdependent, mutually sustaining and enhancing to the ethos of every course within the School. Undergraduate Humanities sessions take place on Wednesdays, principally during the autumn and spring terms.



There is a general history of art lecture programme (primarily European and North American) in the morning and specialist programmes in the afternoon (such as History of Architecture, and Decorative Styles for conservators and carving students; or seminars of the History of Ideas in the Visual Arts for fine art students).

Students are always encouraged to develop their own interests in the light of their studio work. Through seminars and discussions, as well as one-to-one tutorials when students prepare theses and dissertations, Humanities staff seek to provide individual help so that every student informs their own interests contextually and evolves good procedures for analysis and art historical research. Students are expected to research and then to articulate their thoughts on paper whilst referring to other visual references, texts, artists and ideas. The department organises occasional study trips and a lively programme of visits to the School by specialists.

The staff teaching in the Humanities department, besides having expertise in their own field, are carefully selected for their interests, knowledge and experience of studio practice. It is felt that visual arts students learn best when their appreciation and understanding of what they see is keenly stimulated and connected to practice in a lively way. One of the pleasures for both staff and students at the City and Guilds, is that the School is small enough to ensure that the Humanities programme offers the chance for all students to meet together one day in the week. The lectures and seminars take place in a pleasant and informal way in the larger studios and the Humanities staff work closely with studio staff to ensure a friendly, coherent and relevant delivery.





# THE DRAWING STUDIO

The drawing studio supports and contributes to the richness and diversity of drawing practises that the college promotes on a day to day basis through its different departments and varied staff. The studio manager oversees and coordinates the studio, providing specialist drawing tutors who structure their teaching according to the needs of each course and an individual's experience.





The school is firmly committed to the importance of drawing from observation and, through the drawing studio, all students in their first year are introduced to perceptual study as a prelude to their individual creative development. Contemporary and traditional approaches to drawing are explored through a variety of object matter, with regular access to a life model, drawing from still life objects, organic and ornamental forms. Regular excursions are made to London's museums, galleries and within its urban landscape. First year students also take timetabled classes investigating abstract drawing systems, perspective and geometry.

Depending on course requirements, students are timetabled to work in blocks of consecutive days, working on structured projects which encourage a sustained and rigorous development of ideas through drawing. Emphasis is placed on experimentation as well as a traditional use of materials and supports.

Every student, full-time or part-time and no matter what course or year, has open access to the timetabled classes in the drawing studio and to a model through weekly evening classes, bringing together students across disciplines from different levels of experience.

Lectures and additional projects challenging the imagination in different ways, are made available throughout the year, reflecting a breadth of activity and offering a dynamic representation of the traditions which have come to be included within contemporary conventions of drawing.





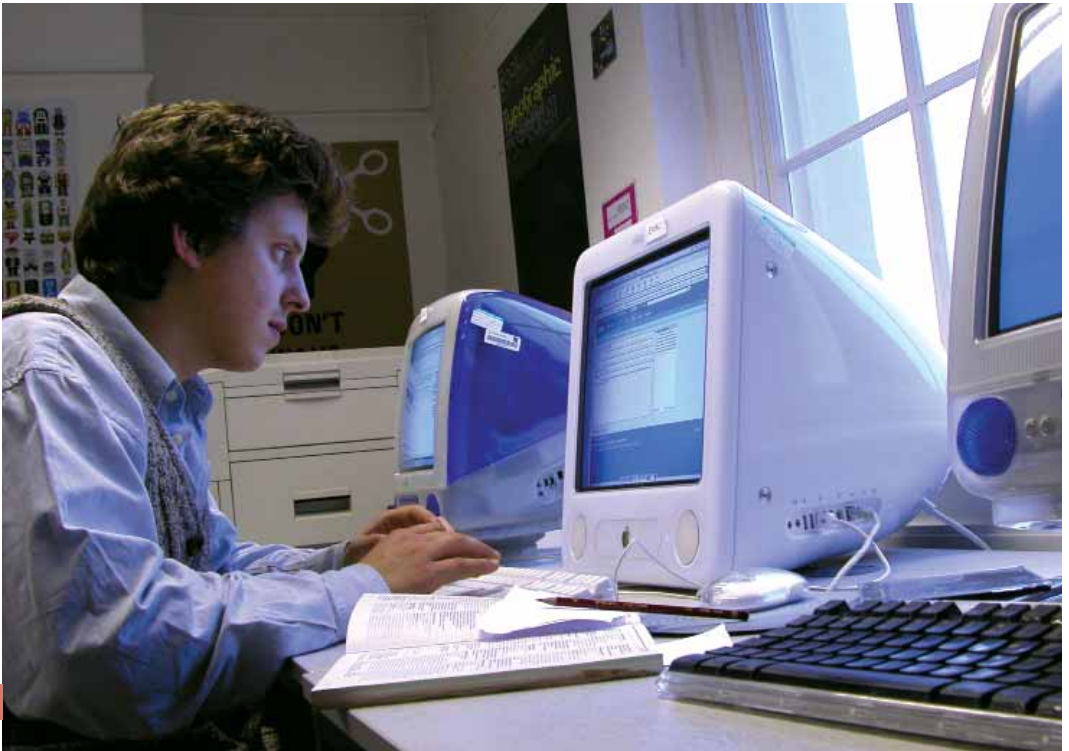
# RESOURCES

## The Library

The School Library, which has recently been expanded, is open weekdays and some evenings. An annual budget is set aside for new acquisitions, to ensure that the latest Artists' monographs, journals and exhibition catalogues are always available. It provides an Internet facility for purposes of research and you will also find a specialist selection of videos/dvds in both Archive Documentary and World Cinema titles. In addition, a slide collection is being created for the purposes of teaching. All students and staff are actively encouraged to make acquisition suggestions to the Librarian and therefore the Library plays an integral role in supporting studio practice and has a serious commitment to diversify and fulfil the needs of the school.

## The Print Room

The School has an excellent Print Workshop to which all students have access, regardless of course, level of study or whether they are full or part-time. The Print Workshop is in constant use and everyone is encouraged to make the most of the facilities. There is full technical back-up and the Workshop is also open during the evenings. During the first year all students are given an introduction to printmaking. All students are given the opportunity to experiment freely and creatively with techniques and the machinery available includes an offset lithographic press for plate printing, two transfer presses for proofing plates or stone lithography, an etching press for intaglio work, an Albion press for relief printing and equipment for lino cut and woodcut printing.





The various techniques of printmaking are seen as having unique expressive possibilities: Students are encouraged to explore these to the full and to personalize them rather than remain confined within the purely technical implications of project briefs. Creative initiative is strongly encouraged in the interests of developing aesthetic awareness and a more authentic understanding of the image making process.

### Wood and Metal Workshops

All workshops and service areas within the School have good technical support and are well-equipped. These areas are open to all students and training in the use of tools and equipment is provided. The School has a well equipped metalworking area. It is used mainly by sculpture students and houses facilities for brasing, gas and arc and TIG welding, as well as a small bronze - casting facility. There is good provision for general wood working and joinery work. The wood workshop is equipped with a handsaw, pillar drill, sanders and milling equipment.

### Other Facilities include:

A glass workshop, kiln, plaster room, computer room, pigment microscopy room, laser cleaning unit and a darkroom.



## SCHOOL BENEFACTORS

The following have given awards, bursaries and contributions to the School within the last two years:

- |  |  |
|--|--|
| Norman Ackroyd                                       | Kidd Rapinet   |
| Allied Irish Bank                                    | The Kindersley Awards  |
| The Anna Plowden Trust                               | Mrs V C Le Cras  |
| The Barbara Whatmore Charitable Trust                | The Lesley David Trust   |
| Charles Noble Fund                                   | Madame Tussaud's Group   |
| City and Guilds of London Institute                  | The Masons' Company  |
| The David Ballardie Memorial Trust                   | The National Association of Decorative and Fine Arts Societies |
| The de Laszlo Foundation                             | The Newby Trust  |
| The D'Oyly Carte Charitable Trust                    | The Painter Stainers' Company                                  |
| Dorothy Burns' Charitable Trust                      | The Patricia Fay Memorial Fund                                 |
| The Drapers' Company                                 | The Paul Hamlyn Foundation                                     |
| The Dyers' Company                                   | The Queen Elizabeth Scholarship Trust                          |
| The Fenton Arts Trust                                | The Rayne Foundation   |
| The Fishmongers' Company                             | The Roger de Grey Memorial Fund                                |
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| The Haberdashers' Company                            | Sir John Cass Foundation                                       |
| The Hedley Foundation                                | Simon Birch Memorial Fund                                      |
| The Hervey Benham Charitable Trust                   | The Skinners' Company  |
| The Honourable Society of Knights of the Round Table | The Villiers David Foundation                                  |
| Idun Ravndal Memorial Fund                           | The Vintners' Company  |
| Mr Jeremy Haworth                                    | The Wolfson Foundation   |
|  | The Zibby Garnett Scholarship Trust                            |



# STAFF LIST

## CONSERVATION

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Kiffy Stainer-Hutchins Dip Cons (Hons) ACR

## TEACHING STAFF

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Christine Palmer BA ACR  
Lucia Scalisi ACR FIIC  
Jonathon Kemp BA CGLI Pg Dip MSc MSc  
Tracey Sweek Dip Cons  
Dierdre Mulley BA Dip Cons MA ACR  
Satoko Tanimoto MSc  
Dr Nicholas Eastaugh BSc Dip Cons MA PhD ACR  
Dr Eric Robson PhD  
Michael Neilson  
Ned Scharer  
Jane de Sausmarez

## THE DRAWING STUDIO

Studio Manager  
Diane Magee Adv DipT (Fine Art),  
RA (Dip) Painting

## TEACHING STAFF

Jane Dixon BA (Hons) Fine Art,  
MA (RCA)  
Ben Spiers BA (Hons)

## VISITING STAFF

Richard Talbot MA (Chelsea)  
Lucy LeFeuvre  
Danny Orchard

## FOUNDATION STUDIES

Head of Department  
Keith Price RA (Cert)

## TEACHING STAFF

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Lucy le Feuvre RA (Cert)  
Lucy Lyons MA  
Emily Orley MA (Cambridge), MA (Wimbledon)  
Chris Poulton MA  
Jo Simpson MA  
Carey Smith BA (Hons), PGDip  
Ben Spiers BA (Hons)  
Amanda Townsend BA (Hons), Grad. Cert. In  
teaching art, design and  
communication  
Greer Whitewick BA (Hons)  
Elaine Wilson RA (Cert)

## VISITING STAFF

Rannva Kunoy MA (RCA)  
Sharon Beavan MA (RCA)

## FINE ART

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## PAINTING

Head of Painting  
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## TEACHING STAFF

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Michael Buhler ARCA  
Teresita Dennis MA (RCA)  
Andrew Grassie MA (RCA)  
Katarina Ivanisin MA (RCA)  
Reece Jones RA (Cert)  
Jane Langley MA (RCA)

Eric Morby MA (RCA)  
Alex Morrison MA (RCA)  
Rosie Snell MA  
Amikam Toren

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Head of Sculpture  
Andy Bannister MA

## TEACHING STAFF

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John Clayman MA  
Judith Dean  
Kathy McCarthy  
Amikam Toren  
Elaine Wilson RA (Cert)

## FINE ART

## VISITING STAFF

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Paul Hedge  
Barnaby Hosking  
Jefford Horrigan  
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Paul Winstanley  
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Alan Lamb LCF (Dip)

## TEACHING STAFF

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Corin Johnson C&G (Dip)  
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Richard Onians MA  
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James Salisbury C&G (Dip)  
Simon Smith C&G (Dip)  
Philip Surey C&G (Dip)  
Tom Young

## HUMANITIES

Head of Department  
Helen Wilks MCGI

## TEACHING STAFF

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Julian Bell BA (Hons)  
Polly Ellis MA  
Launce Gribbin BA (Hons), ACDip  
Christopher Reid BA (Hons)  
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Nina Hilton, Administrative Assistant  
Rafaela Furtado, Administrative Assistant  
Alex Beauclerc, Administrator  
Kate Gibson, Librarian  
Teresa Cook, Receptionist  
Tisha Neale, Receptionist

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