

City&Guilds
of London
Art School

City&Guilds of London Art School

2019
REVIEW



City & Guilds of London Art School Review 2019

ART SCHOOL

Opening Remarks	2
Material Matters: Pigment	3
New BA and MA Degrees with a Distinctive Focus	4
Outstanding Results in the 2018 National Student Survey	5
Making International Connections	6
Summer School Success	7
Suffrage Campaign Posters Designed by Art School Alumni	7
Rosy Greenlees Honorary Fellow	8
Young Ambassadors at Homo Faber	8
Margaret Ballardie's Lasting Legacy	9

FINE ART

Creative Space	10
New Artists in Residence	11
Practising Professionals	12

CONSERVATION

Piecing Together an Historic Puzzle	13
MA Graduate Presents at International Conference	13
From Historic to Contemporary	14
Conservation at Chatsworth	15

HISTORIC CARVING

Centenary Remembrance Carved in Stone	16
Exceptional Work Recognised	16
First Years Study Gothic Cathedrals in France	17
Winning Corbel Designs	18
Celebrating the Work of Grinling Gibbons	19

FOUNDATION

A Selection of Specialisms on Foundation Diploma	20, 21
---	--------

ART HISTORIES

A Creative Approach to Thinking	22
---------------------------------	----

DRAWING

The Big Circle Draw	23
---------------------	----

PRINT ROOM & WORKSHOPS

An Insight into Norman Ackroyd's Craft	24
Historic Decorative Skills	24
The Masterplan Progresses	25
Alumni Highlights	26, 27
Grants & Financial Assistance	28

Opening Remarks

The cover of our new prospectus has caused some controversy. Are we suggesting that other institutions aren't real art schools? What is a real art school, and does it matter?

As a small charity, an independent Art School with a community of c 240 students and 95 staff, we are certainly unusual. Our ethos and values, mean that we look at things from the other end of the telescope, starting with our subjects and students rather than with the institution.

A visitor recently compared our commitment to keeping 'endangered' crafts such as gilding, wood-carving and japanning alive and thriving, to that of a plant nursery or seed bank, working to preserve rare and exotic species for posterity. However, we do more than that implies. Our students and staff are innovative in the solutions they find to the questions of what art, carving and conservation might be at this moment in the 21st century. Our interest in the traditions of making, does not stem from nostalgia, it comes from an enduring fascination in the way that materials have, and continue, to give shape to thought and imagination.

A real art school requires a particular mix of people, place and purpose. Students with enthusiasm, commitment and willingness to engage; specialist tutors and technicians with insight and generosity; the building itself, its physicality, history and openness; and the dedication of a team of site and administrative staff. Then, there are the trustees, often overlooked, despite their considerable and essential contribution and support in championing our mission.

This year **Robin Holland Martin**, Chair of the Art School's Board of Trustees, retired from the Board after 18 heroic years. The role of Chair has been demanding, requiring a great deal of advocacy and heavy lifting on a wide range of fronts. Robin has steered us through some challenging times and major changes. In recent years this has included extensive fundraising for large scale capital projects as well as for student support and core costs, establishing essential partnerships for live projects and placements, the validation of new courses, and addressing governance changes following the government's creation of the Office for Students. Alongside this he has been unwavering in his commitment to represent the Art School at numerous events, (18 years of private views and openings!). His total commitment must amount to several thousand hours of unpaid work,



often in the middle of the night, if his emails are anything to go by.

While there were other causes competing for his attention, Robin recognised that the Art School is more than a quaint 'hidden gem' and, that without some serious effort its vital contribution to the UK's culture and heritage would be lost. Through his actions Robin has made it clear that he believes the Art School is both necessary and worth fighting for.

The campaign for 'intangible cultural heritage' was introduced by UNESCO in 2003. The notion of intangible cultural properties originated in Japan and recognises that culture is also to be found in the embodied skills of craft experts, musicians and artists. As with any cultural artefact, intangible cultural properties must also be cultivated and nurtured for future generations. Robin understands this and has enabled the Art School to evolve a particular way of teaching that offers students both the tangible and the intangible, supporting them to unlock their ambitions and unique creative voice.

Robin's conviction in the value and importance of our work, for students, and for society at large, has been a tremendous encouragement over the years. We warmly thank him on behalf of the c 4000 graduates who have gone on to play important roles in the creative and heritage community of the UK, and further afield, over the last 18 years.

Tamiko O'Brien, Principal



Work by 2018 international Artist in Residence Takumi Kato

Material Matters: Pigment

The Art School's biannual research programme, Material Matters, sets out to explore a specific material through a range of approaches. At this critical time when, according to Crafts Council research, specialist craft education at University level is at serious risk in the UK, the Art School is committed to championing approaches to art and craft that focus on material enquiry and embodied knowledge.

In 2017, the first year of the programme, we focused on 'wood' with a number of events throughout the year including a ten day visit from Tokyo University of the Arts' Sculpture Restoration Research Laboratory. The visiting delegation took part in a Symposium at the V&A, a Round Table Discussion with leading experts, and visited the conservation departments of renowned heritage institutions as well as delivering masterclasses in carving and gilding for our Historic Carving students.

MATERIAL MATTERS: PIGMENT 2018-20

The recent turn within arts and culture towards a re-investment in materials and the hand-made, has seen artists engaging in the production of pigments, not only reviving ancient recipes, but inventing pigments from diverse raw materials. Advancements in technology are enabling new levels of forensic analysis of pigments' sometimes surprising origins. Far more than simply inert colour-making matter, pigments are active agents with complex histories that intersect and shape our cultures, histories, politics, languages, identities and ways of thinking.

PIGMENT SYMPOSIUM

These are amongst the topics also reviewed at the Material Matters Pigment Symposium, 11 May 2019,

part of our 2019 London Craft Week event. This one-day symposium brings together artists, conservators, curators and researchers to explore and interrogate pigments today within the broader context of their production and rich and varied pasts. Speakers include **Donatella Banti, Juan Bolivar, Mark Cann, Dr Tracey Chaplin, Cerys Fry, Andrew Grassie, Bea Haines, Alison Seed, Amikam Toren** and **Kirsty Walsh**.

PIGMENT GARDEN

We reported on the creation of a new pigment garden at the Art School in Review 2018. Designed and planted by Ed Adlington (BA (Hons) Fine Art 2007), the garden supports a range of plants used to make pigments including Rubia Tinctorium "Madder" and Alchemilla Mollis "Lady's Mantle". Decorative Surfaces Fellow, Polly Bennett's practice focuses on pigments she has sourced and produced (see page 24 for more about Polly and her work). She is currently working with our Fine Art students to create and use pigment from Madder, recently harvested from the pigment garden, and will continue harvesting other pigment-making plants as they mature.

Our Material matters website, material-matters.cityandguildsartschool.ac.uk, documents the Art School's activities, discussion and interviews within our Material Matters programme, including information about our 2018 international Artist in Residence **Takumi Kato**. Takumi's 6 month residency centred on his research into pigment and involved him attending conservation lectures and workshops, interviewing paint technologists and visiting 4th century Roman wall paintings. His publication that includes technical information and recipes is available on the Material Matters website.



New BA and MA Degrees with a Distinctive Focus

This has been a year for course development with the introduction of one new BA (Hons) and two new MA courses, for 2019/20.

BA (Hons) Historic Carving, with pathways in either Architectural Stone or Woodcarving & Gilding, PGDip/MA Carving and MA Art & Material Histories, were all validated by Ravensbourne University London and are open for applications.

HISTORIC CARVING

We are proud to offer the only carving undergraduate and postgraduate degrees in the UK!

Our new degree courses are led by Master Carver and Head of Historic Carving **Tim Crawley**. Tim has worked on some of the country's most important restoration projects and the courses benefit from his experience and the expertise of a team of renowned practising professionals with specialist input from artists and makers who work with carving, lettering, observational drawing, modelling, gilding, heraldry as well as leading academics specialising in the history of architecture and decorative styles.

Commenting on the new degrees, Tim noted, "The achievement of both BA (Hons) and MA status recognises the very high quality of our long-established Diploma courses, and sets them within an international framework of academic achievement, opening up

a new world of opportunities for our graduates. The enhanced course content, with its emphasis very much still on making and the acquisition and refinement of carving and sculptural skills, features even more opportunities for live projects and professional experience."

ART HISTORIES

Our new MA Art & Material Histories course has developed from the Art Histories programmes that are integral to all our degree courses. It sets out to investigate Art Histories through the lens of materials and has a distinctive focus on the links between material, critical, scientific and historical enquiry.

Students will learn through a variety of teaching methods and will scrutinise the use of materials in a range of historical and contemporary artworks and material objects. Workshop access will be an opportunity to think about art and material histories more directly.

Tom Groves (Head of Art Histories) says that "the course is both distinctive and timely in that it enables students to underpin their theoretical research with 'hands-on' experience of the very materials art has, and is, made from. Students will develop their 'material literacy' and in so doing, ground their thinking about art, its complex meanings and affects."

Top: **Thomas Clarke-Collins**, Diploma Historic Carving: Architectural Stone, at work on his carving of the ceiling boss from the south quire of Lincoln Cathedral



Outstanding Results in the 2018 National Student Survey

We were delighted when our 2018 final year students gave the Art School very positive scores in the 2018 National Student Survey (NSS), surpassing the education sector average.

Commissioned by the Office for Students, the NSS gives final year students throughout the UK the opportunity to rank all aspects of their experience of studying on their chosen course and includes statements on teaching, learning opportunities, academic support, learning resources, student voice and more.

Art School Principal, **Tamiko O'Brien**, commented, "The NSS results are a testament to our incredibly talented team of specialist Tutors, Technicians, Heads of Department and Administrators, and their great energy and dedication to provide our students with such a stimulating and supportive learning environment. We know that our commitment to our students is reflected in their commitment to their studies and we are very proud of our 2018 graduates and their outstanding achievements."

Top: Art School students relaxing in the recently re-landscaped garden

100% chose the top score 'Definitely Agree', to the following statements:

'Overall, I am satisfied with the quality of the course'

'My course has provided me with opportunities to apply what I have learnt'

Over 90% chose 'Definitely Agree' to many more statements including:

'My course has challenged me to achieve my best work';

'Good advice was available when I needed to make study choices on my course';

'I have had the right opportunities to work with other students as part of my course'.

We have been examining these results, alongside other feedback we collect directly from our students and staff teams, to ensure we continue to offer our students the best possible learning experience and the support they need to excel.



Making International Connections

In November 2018 the Art School's ongoing knowledge exchange with Tokyo University of the Arts' Sculpture Restoration PhD Lab took a small group of the Art School's specialists to Japan for 14 days, funded primarily by the Toshiba International Foundation and the Great Britain Sasakawa Foundation. As well as the opportunity to learn about Japanese craft techniques and visit major sites in Tokyo, Kyoto and Nara, the trip involved masterclasses and lectures delivered by specialist gilding, conservation and carving tutors [Rian Kanduth](#), [Gerry Alabone](#) and [Peter Thuring](#), with presentations by [Alex Owen](#), a recent alumnus of the Art School, now working as an object conservator at the British Museum and joining our group with their support. Meanwhile the Art School's Principal, [Tamiko O'Brien](#), who instigated and has led on the exchange, interviewed a range of Japanese artists, educators and craft experts for our Material Matters research programme. The trip included a round table discussion, 'Protecting Cultural Property in the East and West – Embracing the Differences' chaired by TUA's professor [Yabuuchi Satoshi](#), involving the Art School team and conservation scientists, curators and conservators from different specialisms at the University.

[Gerry Alabone](#) said of the session: "The round table discussion at TUA emphasised our shared value of the "intelligent hand" in making, conserving and appreciating cultural objects. The assumptions regarding 'traditional' and 'modern' approaches to making and conserving did not really conform to the clichés of East and West."



Top: [Rian Kanduth](#) giving a masterclass in verre églomisé and other western gilding techniques for TUA Conservation and Restoration Masters students and PhD researchers

The trip has already proved to be of great benefit by enriching the curriculum for the Art School, informing the British Museum's preparations for a major forthcoming exhibition on Buddhist Sculpture, and even by recruiting an Artist in Residence for 2019 (see page 11).

Meanwhile, [Nina Bilbey](#), Senior Stone Carving Tutor, toured universities that focus on art and craft skills in New York and Philadelphia, raising awareness of the range of specialist courses available at the Art School and the recently launched Study Abroad programme, which offers undergraduate students on courses around the world the opportunity to study at the Art School for one or two semesters.

The historic craft specialists and students Nina encountered were particularly impressed with the incredible standard of work our students achieve in only three years and were envious of our tutor to student ratio. The experience confirmed to Nina that the Art School is "only one of a handful of colleges in the world who consistently produce the next generation of master crafts people." She went on to say, "In my heart I already knew this, but it has been a privilege to speak to world class practitioners in world class institutions who wholeheartedly agree!"

Summer School Success

July 2018 saw the opening of the Art School's first summer school, with a range of 3 or 5-day courses including wood and stone carving, gilding, lettering in stone, conservation of historic objects, drawing and architectural history.

We were thrilled to receive overwhelmingly positive feedback with many participants praising the high-standard of teaching and well-designed course content. Two new courses for July 2019 are [Etching Fundamentals](#) and [Calligraphy for Beginners and Improvers](#). Participants can expect expert tutors, small class sizes and specialist facilities, ensuring another "inspiring" experience.

Visit www.cityandguildsartschool.ac.uk/london-art-summer-school or email summerschool@cityandguildsartschool.ac.uk



SUMMER SCHOOL COURSES

15–19 July 2019

- Behind the Scenes with the Conservators (Mon–Wed)
- Observational Drawing: Focus on the Figure
- Bas Relief Modelling in Clay
- Lettering in Stone

22–26 July 2019

- Calligraphy for Beginners and Improvers
- Etching Fundamentals
- Stone Carving for Beginners
- Introduction to Ornamental Woodcarving
- Gilding and Verre Églomisé

Top: Introduction to Ornamental Woodcarving

Suffrage Campaign Posters Designed by Art School Alumni

2018 saw the 100th anniversary of the vote for some women in England, achieved thanks to the agitation and campaigning by the Suffrage movement. One of the campaigning tactics employed by the movement was the design and circulation of banners, posters and postcards depicting poignant, political messages. Much of this material was designed and produced by the Suffrage Atelier, an artists' collective campaigning for women's suffrage, set up by siblings [Clemence](#) and [Laurence Housman](#).

Both the Housmans studied at the Art School from 1883 when it was called the City and Guilds South London School of Technical Art. Laurence studied Art and Clemence studied wood-engraving, an unusual subject for women at that time.

As well as working as a wood engraver, Clemence became a writer. One of her more well-known novels,



A popular poster designed by the Suffrage Atelier

The Were-Wolf, is thought to implicitly comment on the gender segregation policy in place on the wood-engraving course at the time.

We're pleased to say that City and Guilds South London School of Technical Art dropped its gender segregation policy in the 19th century perhaps as a response to Clemence's campaigning. Today, we are committed to educating the next generation of artists, carvers and conservators no matter their background, gender or politics.

Rosy Greenlees Honorary Fellow

In June 2018, we were delighted to welcome **Rosy Greenlees**, OBE, as one of the Art School's Honorary Fellows.

The title of Honorary Fellow is awarded to individuals who have made outstanding national or international contributions to art, craft, heritage or materiality, education or pedagogy. Rosy joins Professor **Roger Kneebone**, the Art School's first Honorary Fellow, who was awarded the title in 2017 for his pioneering work in fostering cross-disciplinary dialogues across craft, art, science and beyond.

Rosy has been Executive Director of the Crafts Council since 2006, a national organisation promoting the value of craft and making to society. This follows a senior career tirelessly advocating Arts and Culture including Founder Director of the London Centre for



Rosy Greenlees addressing graduates and their families at the 2018 Degree Show Prizegiving

Arts and Cultural Enterprise and President of the World Crafts Council.

During her acceptance speech, Rosy emphasised the value of craft to the wider UK economy, particularly during the uncertain economic times ahead and she described the deep sense of satisfaction she has had in her work championing craft. Rosy went on to commend the Art School's great success in keeping craft skills alive and relevant, and acknowledged the high standard of work the Art School achieves.

Young Ambassadors at Homo Faber

Three of our students and recent alumni were selected to represent their craft specialisms as Young Ambassadors at Homo Faber, Venice, in September 2018. **Anna Ng**, BA (Hons) Conservation Studies, **Olivia McLvenny**, BA (Hons) Conservation Studies 2018, and **Will Barsley**, PGDip Historic Carving 2018, were three of over 100 students carefully selected from the Michelangelo Foundation's network of like-minded organisations.

Homo Faber is a new biennial exhibition of European crafts expertise showcasing fine contemporary, traditional and rare craft skills and their link to the world of creativity and design. Organised by the Michelangelo Foundation, it features masterpieces,

exhibitions, installations and workshops set in the beautiful Fondazione Giorgio Cini in Venice.

Conservation student Anna Ng told us, "it was a once in a lifetime opportunity that I am eternally grateful for. As a Young Ambassador at Homo Faber, I represented the Art School and connected with some of the most extraordinary craftspeople who are enormously talented, skilled, and gifted in their disciplines from all over Europe."

Recently opened, the Michelangelo Foundation's 2019 Summer School Programme offers funded places to students from other European applied arts schools and institutions from their network. We are delighted that the programme includes a selection of our Summer School courses, alongside courses from Fundação Ricardo do Espírito Santo Silva (Portugal), Cité Internationale de la Tapisserie d'Aubusson (France) and Fluid Coop (France).



Lundi 13/© Michelangelo Foundation. Anna Ng, Will Barsley and Olivia McLvenny at Homo Faber

Review 2019

Margaret Ballardie's Lasting Legacy

Margaret Ballardie was one of her generation's leading experts on lacquer as well as being a passionate advocate for the cause of conservation. She was the Art School's Head of Restoration and ran the Diploma Course, which then encompassed both what is now BA (Hons) Conservation Studies and BA (Hons) Historic Carving. She was associated with the Art School from the early 1970s until the 1990s.

Her passion for lacquer, both Urushi and Japanning, as well as other techniques, has helped maintain this endangered craft skill in the UK. Margaret sadly passed away in September 2017, but her legacy continues at the Art School and with those who were taught by her.

One of Margaret's former students, Art School alumna **Clementine Nuttall**, is currently undertaking a PhD at Tokyo University of the Arts (TUA), working with the Japanese technique of Kintsugi – mending with gold and Japanese Urushi lacquer. Clementine was reunited with the Art School during our recent knowledge exchange trip to TUA and we asked her how Margaret Ballardie had influenced the direction her career has taken.

"My classes with Margaret got me excited about the relationship between British and Japanese craft history, and a few months later I had the opportunity to see them in action, thanks to the David Ballardie Travel Scholarship (established at the Art School in memory of Margaret's late son). I spent two weeks in Japan in my second year at the Art School, returned for a couple of months having been awarded the Winston Churchill Memorial Trust scholarship, and was invited back out here to live.

Margaret's name is known by pretty much every Urushi scholar I've met. When people hear that I knew her they invariably share two things; that her work is respected and influential within the lacquer community, and that her generosity is fondly and easily recalled. I wouldn't be where I am today without my time with Margaret Ballardie at the Art School, and I'm very grateful."

We were therefore deeply moved to find out in the Summer of last year that Margaret had left the Art School a very considerable bequest, adding significantly to its hitherto modest endowment which, through its income, supports our core mission to



Margaret Ballardie

nurture future generations of artists, conservators and craft experts. The immense generosity of Margaret's gift will have a lasting impact for very many years to come. We look forward to honouring Margaret's multiple legacies with a plaque to her lasting memory.

Atla Lund Hauge and her husband **Martin Ravndal** have also made further generous provisions for a future legacy which will provide long term support of Fine Art students, and will permanently recognise Idun's very happy years at the Art School – which, in their own words, "gave insight and the basic rock on which to stand, to start from and to come back to."

Recognising the importance of the work of our alumni, **Ben Summerskill**, who also chose to remember the Art School in his will, says "The Art School's conservation and historic carving training is world class. Students don't just go on to restore some of the most wonderful buildings in Britain; they're leaving a further legacy of beauty in all sorts of places that will last for hundreds of years to come."

If you would like to consider supporting the long-term future of the Art School through a legacy or other form of support, please contact the Director of City & Guilds Art School Property Trust Magnus von Wistinghausen at m.v.wistinghausen@cityandguildsartschool.ac.uk

Review 2019



Natanya Barrett with her award-winning sculpture



Creative Space

In recent years, the Art School has collaborated with valued partners to offer two studio awards to graduating fine art students. Bridging the transition from student to professional artist by offering a cost-free studio space, studio awards are a valued prize for new and emerging artists.

The Acme City & Guilds of London Art School Studio Award, provides the winner with a substantial bursary, rent-free studio space for one year and tailored support and mentoring from industry professionals and access to networking opportunities. Presented to an outstanding BA (Hons) Fine Art graduate from the Art School, the 2018 winner was **Cora Sehgal-Cuthbert**. In her practice, Cora's work features found and made objects, photography, drawing and text.

Natanya Barrett won the 2018 ACS City & Guilds of London Art School Award. The Artists' Collecting Society were impressed by Natanya's multi-disciplinary practice, commenting,

"We have always been impressed by the standard of work at the Art School, so selecting the winner from the postgraduate students was not an easy task. We were thoroughly impressed with Natanya's exploration of the female form, as well as her multi-disciplinary approach. We were particularly impressed with Natanya's skills in a range of different media. Natanya has the makings of an exceptional sculptor."

With the generous support of benefactors and donors, we are able to offer students and graduates 47 awards and prizes across all our disciplines.



Cora Sehgal-Cuthbert (left) with Casting Technician Eva Mastermann

New Artists in Residence

After the September 2018 MA Show, we waved goodbye to our inspirational Artists in Residence **Katie Pratt**, **Jamie Shovlin**, **John Greenwood** and **Takumi Kato** and are watching their careers with much interest. In the meantime, we welcome our 2019 Artists in Residence **Gray Wielebinski**, **Alastair Gordon** and **Taku Obata**.

Gray Wielebinski's practice centres around collage, video, performance, sound, sculpture, and installation, exploring gender and sexuality and how these intersect with other structures of power and identity.

Integral to **Alastair Gordon's** practice is an exploration of artefact and artifice as he examines existing work and questions the replication of the image, craft of the artist and certainty of the viewer.

Taku Obata is a contemporary artist working with large scale polychrome woodcarving and video related to his background as a breakdancer. We were able to meet Taku during his 2-person show at Tokyo's influential Watarium gallery during our knowledge exchange visit to Japan.

As part of the Art School's creative community, the Artists in Residence share their practice insights with our students and participate in events and our MA and Fellows exhibition in September – we look forward to seeing how their work evolves over the coming months.



Top to bottom: Alastair Gordon at work in the residency studio, Taku Obata in his workshop with B-Girl Down Jacket Nagame, and Gray Wielebinski's Centipede Chair (Teammates)

Practising Professionals

All tutors at the Art School are practising professionals, many at the top of their fields. The work of many of our fine art tutors has recently featured in solo and group shows to great acclaim. Here's a glimpse of their work.

Frances Richardson, winner of the Mark Tanner Sculpture Award 2017/18, had a solo show 'Not Even Nothing Can Be Free of Ghosts' from October to December 2018 at Cross Lane Projects in Kendal and Standpoint Gallery London, which was followed by a joint show with Alison Wilding from March to May 2019 at Royal Society of Sculptors in which the artists' work challenged the viewer with unexpected materials and intriguing forms.

Reece Jones is included in the large group show, 'The Gulf Between' at De Warande in Belgium. The show focuses on work where tones of grey prevail, the gulf between black and white, creating a twilight world that connects with reality in a different way.

Andy Bannister's work ROC Post '64 was selected for inclusion in the Trinity Buoy Wharf Drawing Prize 2018 exhibition, and won the Trinity Buoy Wharf Drawing Prize Award for a Working Drawing. A selection of Andy's work from the last three years was exhibited at Turner Sim, Southampton. 'Surface To Air' included an artwork recently commissioned by the concert pianist Cordelia Williams for her new album Somm Recordings.

Hugh Mendes' sell-out, solo show at Charlie Smith London featured finely rendered obituary paintings of his heroic artists from the past who have impacted upon him and his practice, using their own self-portraits as source material. **Kiera Bennett's** solo show 'Studio Face' also showcased at Charlie Smith London in May 2018.

'Corps-a-Corps', **Elaine Wilson's** solo show in November–December at ARTHOUSE1, explored themes around body, vigilance, combat and the gendered vision of power and control.

Other solo shows included 'Maladapted' at Baert Gallery by **Harrison Pearce**, 'Cypher' at PAPER Gallery, Manchester, by **Tim Ellis** and 'OCEAN ETCHINGS' at North House Gallery by **Jason Hicklin**.

FINE ART PRIZES & AWARDS 2018

- Acme C&GLAS Studio Award
Cora Sehgal-Cuthbert
- The Artists Collecting Society & C&GLAS Studio Award
Natanya Barrett
- The Artists Collecting Society Undergraduate Prize
Rose Schmits
- David Ballardie Memorial Travel Award
Lucy Kenner
- The Tony Carter Award
Eliza Bennett
- Chadwyck-Healey Prize for Painting
Matteo Santacroce
- C&GLAS – Andrew Vass Prize for Experimental Drawing
Elizabeth Kelsey
- C&GLAS Prize for Outstanding MA Fine Art Exhibition
Ubada Muti
- C&GLAS Prize for Outstanding Work in Print
Flora Malpas
- C&GLAS Sculpture Prize
Maria Positano
- Sir Roger de Grey Prize for Drawing
Laura Hudson
- Fishmongers' Company Beckwith Scholarship for Sculpture
Roberta de Caro
- The Fishmongers' Company Design Prize
Nell Nicholas
- Inter Esse Prize
Nell Nicholas
Eirik Broll Stalheim
Ayseli Sunguroglu
- The Merlin Entertainments – Madame Tussauds' Project Fund Award for a Continuing student
Yingming Chen
- The Merlin Entertainments – Madame Tussauds Merit Award for a Graduating Student
Elizabeth Kelsey
- Norman Ackroyd Prize for Etching
Ubada Muti
- The Painter-Stainers Decorative Surfaces Fellowship
Polly Bennett
- The Painter-Stainers Scholarship Prize
Edward Howard
- Printmaking Prize for Technical Excellence
Thomas Pennick
- Idun Ravndall Travel Award
Emilie Fitzgerald
- Skinners' Company Philip Connard Travel Prize
Roberta de Caro
Lucy Kenner
- Skinners' Company Stephen Gooden Prize for Engraving
Polly Bennett
- The Student Initiated Prizes
Kim Booker
Roberta de Caro

Piecing Together an Historic Puzzle

The remedial conservation of a Pietre Dure table top is providing third year BA student **Harriet Lewars** with the opportunity to practice a wide range of her conservation skills.

This ornate table top is one of a pair owned by Welbeck Abbey and is thought to have been purchased in the late 19th century. Its provenance is uncertain but the mosaic style of decoration and manufacturing methods observed suggest that it may have been created in southern Italy. Having been placed in a domestic conservatory for many years, the table top has experienced a significant level of environmental deterioration with many elements lost or structurally unstable, including failing repairs and scratched or worn stones.

Harriet's conservation brief is to identify the stones, secure loose areas and re-apply detached and missing pieces and mouldings and research protective coatings that will help to restore the finish. The first part in this process has been to carefully clean adhesive residues



Harriet Lewars working on the Pietre Dure table top

from the loose stones, meticulously treating the damage and removing traces of previous failed restorations. The next stages will be rejoining broken mouldings, making casts of these to replace missing parts and consolidating the substrate layers below the stones which have not been removed.

Finally, Harriet will reinstall the lifted elements, recreate the missing stones. She will then apply an appropriate coating, to protect it when it's returned to a domestic environment.

MA Graduate Presents at International Conference

Jeanne Callanan, the first student to complete the Art School's new MA Conservation course, travelled to Paris in September 2018, to give a paper at the LACONA XII Conference.

The LACONA Conference (Lasers in the Conservation of Artworks) is a series of congresses which are devoted to the application of lasers in the conservation of objects.

Jeanne's paper, 'Lasers and Ivory: An Analysis and Case Study', presented the results of her conservation treatment of a 19th century Chinese ivory lidded basket and of her research on the effects of the Nd:YAG Q-switched (1064nm) and Er:YAG (2940nm) laser systems on ivory.

The conference was an excellent opportunity for Jeanne to showcase her work and to meet other conservators from Europe and America who are using lasers in their practices. It was also a chance to showcase the Art School on an international stage.



A comparison of the 19th century ivory basket in its original state and after laser cleaning

Commenting on her experience at the conference, Jeanne says, "When I was asked to present a paper at LACONA XII I was thrilled to be part of such an influential event, attended by conservation professionals from around the world. My research findings were very well received by the conference attendees, and I had the opportunity to network with many conservators and scientists in the heritage sector."



From Historic to Contemporary

Most conservation projects undertaken by the Art School's Conservation students focus on historic objects made from wood, stone or plaster. Two students this year have chosen to study contemporary materials and the challenges these materials raise for conservators.

ANTI-GRAFFITI COATINGS

Anna Ng's dissertation, entitled 'Plastic Love: Studies and Observations of Anti-Graffiti Coatings on Brick', analyses the effectiveness of anti-graffiti coatings. She focused on two types of coatings that are commonly used in the UK – sacrificial microcrystalline wax-based coating used on brick and a permanent silane-based coating also used on brick.

Anna applied the coatings onto brick slabs and applied spray paints in a range of colours. Both anti-graffiti coatings performed according to the manufacturer's specifications. However, Anna was interested to find that environmental conditions affected the permanent silane-based coating. Through detailed experimentation, she discovered that the glass transition temperature for the coating hovers around 23 degrees celcius which means that in warmer temperatures and higher humidity, the coating will not cure properly and will remain tacky and sticky, attracting dust, dirt, and pollutants. Meanwhile, the sacrificial coating worked beautifully, preventing the penetration of the spray paints into the porous surface, and was easy to remove with steam cleaning.

Top: Anna Ng steam-cleaning bricks to test the anti-graffiti coatings.

"At the Museum of London we are stepping up our contemporary collecting programme, and this necessitates a more thorough knowledge of 20th and 21st century materials. Miyuki's project is a really useful resource in allowing us to further understand some of the implications of acquiring PVC objects.

We take great pleasure in hosting and developing students from the Art School's conservation course, with Miyuki's report being a prime illustration of the reciprocal benefits."
 – Jon Readman, Conservator of Applied Arts, Museum of London.

PVC

During an internship at the Museum of London last summer, third year student, Miyuki Kajawara, undertook a conservation project on the soft PVC banners in Brian Haw's Peace Camp collection, currently in storage.

Brian Haw protested outside of the Houses of Parliament against British and American Foreign Policy for a decade displaying 40 metre-long walls of banners. The banners have already started to show signs of deterioration and conservation teams at the Museum wanted to understand how to store them to protect them from further deterioration.

In her analysis, Miyuki used samples of a commercial pPVC sheet placed in an oven at 75 °C for six weeks which equated to approximately 4.2 years of ageing. The samples were taken out at an interval and measured in weight, colour, flexibility and chemical composition. The study concluded that the degradation of pPVC upon heat ageing affects the material properties and results in weight loss, surface yellowing, stickiness, and losses in flexibility. To minimise further deterioration of the material, Miyuki recommended that the pPVC material should avoid prolonged contact with itself and other materials and be stored loosely to disperse its weight bearings.



© Chatsworth House Trust

"Our new partnership is an important addition to our programme of conservation at Chatsworth, enabling us to accelerate essential work to our collections, support visitor training, plus provide opportunity for our visitors to experience conservation in action."

– Kate Brindley, Director of Collections & Exhibitions, Chatsworth & the Devonshire Group

Conservation at Chatsworth

A new collaboration saw a group of first year BA (Hons) Conservation Studies students working on the Chatsworth estate on an extended project in summer 2018.

The conservation brief was to clean 24 Portland limestone herms (stone busts on columns) and footstools and a further 12 historic Carrera Marble sculptures, that had amassed years of dirt and moss. The herms and footstools are positioned around the 17th century Ring Pond and were designed by William Kent in the 18th century. They were brought to Chatsworth in 1893 having originally stood in the gardens at Chiswick House in west London.

For Conservation student Katie Smith, the summer placement was particularly significant, as she is a long-time admirer of Chatsworth, so much so that, prior to joining the Art School, her visits to the stately home inspired her to start an antiques restoration business.

So when Katie learnt about the opportunity to spend the summer conserving art objects at Chatsworth, she was keen to play an active role, preparing the schedule of works and regularly reporting to the Chatsworth Collections Team.

CONSERVATION PRIZES & AWARDS 2018

C&GLAS Gilding and Decorative Surfaces Prize for a Conservation student

Nicoleta Donu

C&GLAS Prize for Best Practical Conservation Project

Sayuri Morio

C&GLAS Prize for Best Research Project

Tina Kenward

Sayuri Morio

The Honourable Knights of the Round Table Award

Anna Ng

Venice in Peril Internship for a Graduating Conservation Student

Olivia McLvenny

Catherine Gray

"Chatsworth provided a learning experience that would be hard to replicate. In just 10 weeks we helped to design and facilitate a programme of works which it is hoped will continue for years to come. It was a privilege to be involved!"

The Art School is looking forward to developing the partnership with Chatsworth, providing valuable learning experiences for students throughout their three-year BA course.

Centenary Remembrance Carved in Stone

A team of Historic Carving students and recent graduates were commissioned by two Livery Companies to carve war memorials to commemorate the centenary of WWI.

2018 graduates, **Edgar Ward** and **George Edwards**, were commissioned by The Haberdashers' Company to design and carve a stone war memorial with the inscription: "For those members of the Company & its schools who fell in the service of their country. We will remember them".

First and Second year students, **Susan Aperghis**, **Daniel Burbidge**, **Tristan Delpouve** and **Heather Griffith**, worked together on a memorial commemorating The Fishmongers' Company members who lost their lives in the war. The memorial is made from four pieces of stone, shaped and fixed together with three main panels of lettering, and a gilded Latin inscription.

The commissions were overseen by **Tom Young**, Senior Lettering Tutor at the Art School, who said, "These two important commissions demonstrate the value of working collaboratively and the importance of understanding how to use lettering both as the dominant element of a design, but also in a supporting role to complement the drawing, modelling and carving skills learnt on the course."

Both Companies were delighted with their memori-



War memorial commissioned by The Fishmongers' Company and carved by stone carving students Susan Aperghis, Daniel Burbidge, Tristan Delpouve and Heather Griffith

als with **Dr David Bartle**, The Haberdashers' Company Archivist describing the work as "a triumph of carving and exactly what we were looking for", and **Peter Capon**, The Fishmongers' Company Head of Collection, calling their carving "a fitting tribute to both those who gave their lives and also those that worked to preserve life", a reference to Fishmongers' Hall's tenure as a Royal Red Cross Hospital for the duration of the First World War.

The quantity, variety and prestige of commissions available on our Historic Carving courses, give students invaluable experience of professional practice and is one of the reasons graduates are successful in the art and heritage sector.

Exceptional Work Recognised

The exceptional work of our Historic Carving Department has been recognised by a significant donation from the **de Laszlo Foundation**, a charitable organisation, with a long affiliation with the Art School, that supports research and training within the Arts. The donation supports our Senior Woodcarving Tutor for three years and also funds scholarship grants for both a stone carving and woodcarving student and a student prize for both disciplines.

The breadth and depth of this support across these areas will make a significant difference and help us with our ongoing mission to preserve the historic craft skills of wood and stone carving for the next generation.



First Years Study Gothic Cathedrals in France

For the last three years, first year Historic Carving and Conservation students have taken part in a medieval architecture study trip, allowing them to study first hand subjects discussed in their Art Histories lectures. The opportunity to physically experience the great Cathedrals on site allows a much deeper understanding of the interrelationship of the architecture, sculpture and glass painting.

During this trip, thanks to a generous grant from the **Stuart Heath Charitable Settlement**, the group toured most of the major Cathedrals of the Isle-de-France, which encircle Paris. The Early, High and Late Gothic periods are all perfectly exemplified in this closely related group of buildings that were at the epicentre of the development of medieval art from the 12th–15th centuries.

Given their age and the vicissitudes of time and history, these buildings also provide the perfect opportunity for staff and students to explore issues around the restoration and conservation of ancient monuments.

The route started at **Laon Cathedral**, a masterpiece of early Gothic design with a powerfully modelled façade and richly sculpted, highly original portals, which were very influential in the later development of portal sculpture.

Next stop was **Reims Cathedral**, where the influence of the Laon experimentation on the facade is very apparent. Reims is particularly notable for its figure sculpture as well as its naturalistic foliage carving which is so closely reflected in carvings at Southwell and York Minster that the English carvers must have visited and studied it.

Chartres, a highly important building in the history of Gothic architecture, was the following destination. Although it was the first great monument of the High Gothic style, its West Front carvings pre-date the rest of the building by some 50 years and are themselves the best and most perfectly preserved example of early Gothic sculpture.

Next on the itinerary was **Beauvais**, famed for the tallest vault ever built in the Gothic period. Unfortunately, the ambitious structure collapsed twice and remains a heroic fragment, still beset by problems of stability. However, its ornament is very interesting, as renaissance forms start to appear

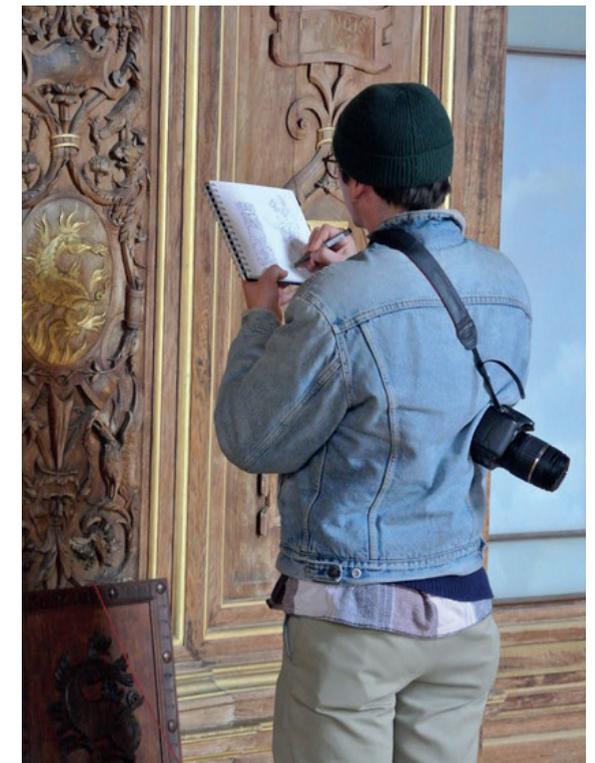
amongst the gothic foliage of the north transept portals.

As the group headed back north west to Calais, they visited **Amiens Cathedral**, roughly contemporary with Reims but fortunately less damaged in WWI. Tutors obtained special permission for the students to enter the choir to sketch and photograph the furnishings and stalls which feature virtuoso late Gothic polychrome carvings.

The chance to visit these important examples of Gothic architectural carving and ornament was greatly appreciated, and will be remembered by all on the trip.



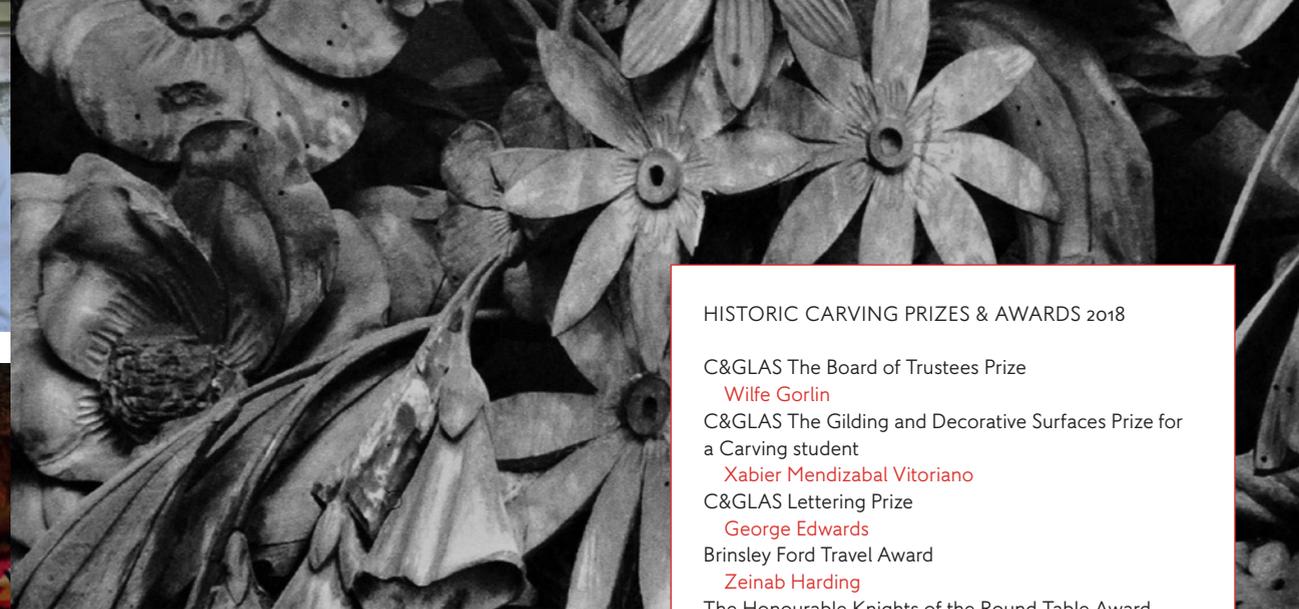
The full group of 1st year students and tutors outside Chartres



Studying intricate carving detail first hand



Clockwise from left: Edgar Ward's winning Corbel Head depicting PC Wayne Marques; Edgar with PC Wayne Marques and the Dean of Southwark Cathedral; Doorkins Magnificat meeting the Corbel Head he inspired, by Miriam Johnson



HISTORIC CARVING PRIZES & AWARDS 2018

- C&GLAS The Board of Trustees Prize
Wilfe Gorlin
- C&GLAS The Gilding and Decorative Surfaces Prize for a Carving student
Xabier Mendizabal Vitoriano
- C&GLAS Lettering Prize
George Edwards
- Brinsley Ford Travel Award
Zeinab Harding
- The Honourable Knights of the Round Table Award
Thomas Clark-Collins
Silje Loa Jorgensen
- Sydney Mason Award
George Edwards
- Masons' Company Prize for Outstanding Work by a Graduating Student
Thomas Clark-Collins
- Masons' Company Prize for Studentship and Commitment for a Continuing Student
Miriam Johnson
- Master Carvers Carving Prize for a Final Year Student
William Barsley
- Taylor Pearce Drawing Prize
Silje Loa Jorgensen
Susan Aperghis
- The Neil Shannon Memorial Award for Woodcarving
Beatrice Rambaud
- The Neil Shannon Memorial Award for Stone carving
Susan Aperghis
- Surveyors' Club Drawing Prize
James Patrick
- William Wheeler Woodcarving Prize for Outstanding Work
Borys Burrough

Winning Corbel Designs

As part of the ongoing collaborations between the Art School and Southwark Cathedral, students were given the opportunity to propose designs for carved corbel heads for the North Quire aisle of the Cathedral, replacing eroded corbels. Out of the four designs selected by the Cathedral, two received notable media attention due to their relevancy.

Edgar Ward's corbel design depicts **PC Wayne Marques**, the British Transport Police Officer who was injured whilst protecting the public in the London Bridge terror attack on 3 June 2017. Edgar met Wayne at a London Craft Week event at the Cathedral in May 2018 and during a major event commemorating the anniversary of the attacks, attended by **Theresa May**, **Jeremy Corbyn** and **Sadiq Khan**, the corbels were blessed by the Dean in anticipation of their installation.

Miriam Johnson designed and carved a corbel head featuring Doorkins Magnificat, the renowned stray cat, and social media sensation, adopted by vergers at Southwark Cathedral over ten years ago. Miriam's design caught the imagination of many of Doorkins' fans after it was reported in the Evening Standard newspaper, and the Cathedral made

miniature versions of her corbel head design to sell in their gift shop.

The two other winners of the corbel head design competition were **Sue Aperghis** and **Lily Marsh**.

The design and carving competition brief specified that the new corbel designs should be relevant to daily life and spirit of the Cathedral and should resonate with a contemporary audience. **Tim Crawley**, Art School's Head of Historic Carving, commented, "These designs show that the restoration of our stone buildings can provide an opportunity to make work that is both respectful of its historic context, as well as relevant to the present day."

The Art School has collaborated with Southwark Cathedral for a number of years as part of an extensive restoration project at the Cathedral. Live projects like this act as invaluable career preparation for the Historic Carving students on our degree courses.

Other collaborations between City & Guilds of London Art School and Southwark Cathedral include the carving and replacement of 43 stiff-leaf bosses on the upper parapets of the Quire, in 2017. Carving took place in the south churchyard, adjacent to the famous Borough Market, watched by visitors who took a great interest in seeing this historic craft in action. The project was featured on BBC London News.

Celebrating the Work of Grinling Gibbons

The exquisite craftsmanship of Grinling Gibbons, the celebrated 17th century Master woodcarver, holds a special place at the Art School and the legacy of his work permeates the teaching in our Historic Carving Department. Several students on our ornamental woodcarving courses are generously supported by The Drapers' Company (of which Gibbons himself was a member) through The Drapers' Company Grinling Gibbons Woodcarving Scholarships and Senior Woodcarving Tutor and long-time admirer of Gibbons' work, **Peter Thuring**, leads on this new guided part of the curriculum focusing on Gibbon's techniques. Peter, who first trained as a photographer before turning to woodcarving, has also recently published a book featuring his photography of Gibbons' intricate carvings.

Peter became enthralled by Gibbons' work whilst working at a studio in the grounds of Petworth House, and embarked on a project to photograph the beautiful Carved Room, aiming to present the carvings, for the first time, in the light in which they were originally intended to be seen.

Benefiting from Peter's close links with Petworth House, our woodcarving students will be given a rare opportunity to study the carvings from close range during their annual clean, learning from the techniques of a carver universally recognised as an unparalleled virtuoso of his age.

As well as funding woodcarving scholarships, the Drapers' Company have also generously supported the latest phase of our Masterplan, an ambitious programme to renovate and enhance the Art School's studios and facilities, providing a grant towards the creation of a new woodcarving studio in Summer 2018. See page 25 for more about the Art School's Masterplan.

For more information about 'Grinling Gibbons, The Painter in Wood' by Peter Thuring, please contact the Art School at office@cityandguildsartschool.ac.uk



A Selection of Specialisms on Foundation Diploma

Painting, sculpture, textiles, architecture, bronze casting, photography and illustration are just some of the specialisms the students on our Foundation Diploma in Art & Design are encouraged to explore, giving them an insight into the directions their practice may take. Here is an introduction to the work of a handful of our current students.

OISIN STANLEY-STEPHENSON

“Inspired by a technique I found on my phone which allowed me to collage and distort images, I created a number of digital drawings. Interested in the motif of the stretched images in these works, I produced drawings which I then developed into paintings. Noticing how the paintings differed from the drawings they came from, I considered what is lost and gained when a drawing is turned into a painting and explored ways of replicating the qualities of drawing in paint, using smoother surfaces such as mirror card, perspex and glass.”

PEAR NUALLAK

“In my practice I ask questions through textiles, experimenting with weaving and knitting techniques. My current work is concerned with unpicking ‘Nang Nak’, a 19th century Thai folk tale, to reveal issues of representation, female monstrosity and frustrated desire. I am keen to examine the content of the narrative itself and the real-life shrine dedicated to the titular figure. I consider different yarn weights, using negative space and introducing other objects into the piece.”

ISABELLE RIEHLE

“Books and languages have always been a love of mine and are my biggest source of inspiration. I explored what a book could be and how far I could push it before it stopped being a book. The tutors are always there to bounce ideas off or suggest a starting point and the bookbinding workshop was perfect timing for me. For my current project I am taking folklore and faery stories and trying to bring them out of the pages of my childhood using puppets and sculptures.”

DAVID HOCHHAUSER

“I took an item from a particular context and re-interpreted it. I used the religious iconography of a Jewish yad and created a piece that looks to express cultural motifs and concerns through the medium of an object. The process of casting and making a robust and finished object form is very satisfying and the material – bronze – has an incredible sense of permanence, adding gravitas to the final piece.”

RIKO MATSUYAMA

“My paper sculpture, is entitled ‘disaster structure’, inspired by the damage caused by the earthquake and tsunami in Tōhoku, Japan 2011. I designed a chaotic geometric pattern on paper and created a series of pieces using Japanese traditional origami skills. I love working in 2D and 3D and want to go on to study architecture and create functional and liveable spaces for people that feels happy and secure.”

STEPHANIE ALISHAN

“I’m exploring intimacy and confession, and the spaces we feel most comfortable in for these to exist. Using analogue photography and projection, I’m working towards creating an environment that not only induces intimacy, but becomes confessional in that I explore and draw on my own experiences. With the support of the tutor and the Art School’s dark room, I’ve learnt so much about film development, enlargement, liquid emulsion and the use of light in photography.”

FOUNDATION PRIZES & AWARDS 2018

C&GLAS Live Brief Illustration Prize
Josephine Owen
C&GLAS Scholarship
Kate Williams
Principal’s Prize for Outstanding Work at the Foundation Show
Anne-Lise Weinberger
Print Tutors Foundation Prize
Lelie Hannam
Prize for an Outstanding Foundation 2D Fine-Art Student
Antonio de Santis
Prize for an Outstanding Foundation 3D Fine-Art Student
Hannah Chaney
The Andrew Simpson Prize for Studentship
Hannah Chaney
Sam Hanson
Caitrin Davidson-Bryan
Nina Ross
The Skinners’ Company Vargas Eyres Design Prize
Zoe MacCormack

From left to right: David Hochhauser; Oisin Stanley-Stephenson; Pear Nuallak; Riko Matsuyama; Stephanie Alishan; Isabelle Riehle.



ART HISTORIES PRIZES & AWARDS 2018

The Art Monthly Prize for Critical Writing

Megan Elliott

Nell Nicholas

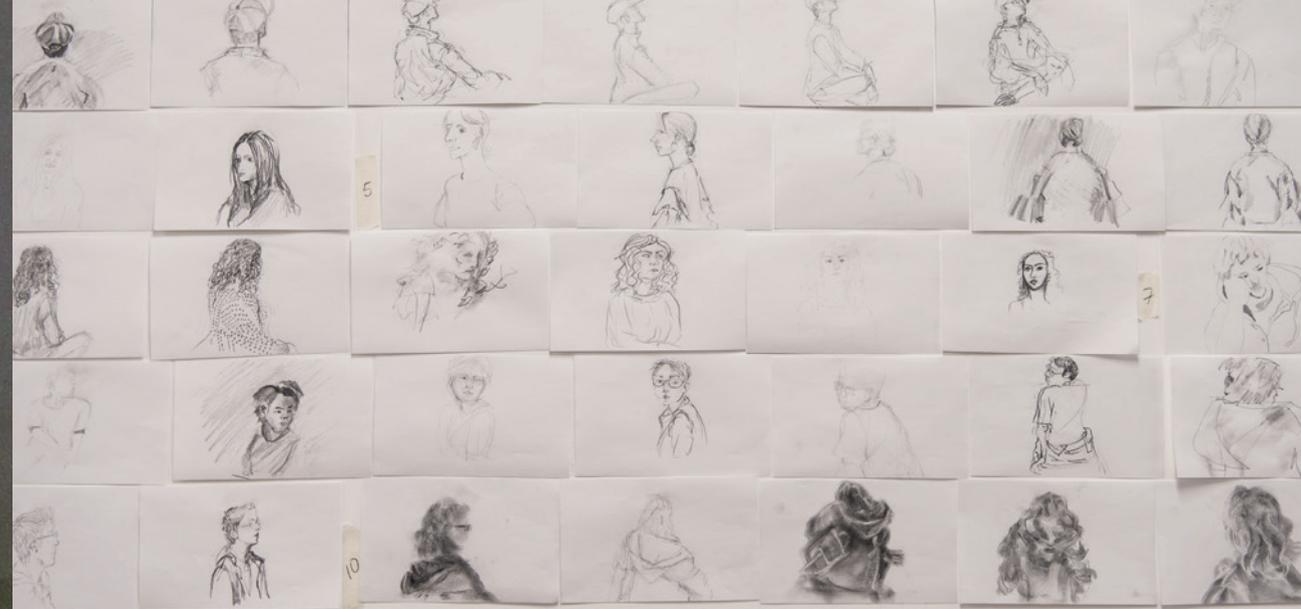
Cora Sehgal-Cuthbert

Brian Till Prize for Art History Thesis

Richard Barnes

C&GLAS Prize for Outstanding Critical Engagement

Ubada Muti



A Creative Approach to Thinking

One of the problems of teaching Art History in the lecture theatre or seminar room is that the art objects that we need to learn about invariably won't fit through the door. That is why, here at the Art School, we take ourselves to the artworks. Immersing oneself in the chromatic variations of a Sol Lewitt wall drawing or glimpsing the Loggias of the Doge's Palace through the morning Venetian mist, even walking in the rain from Neasden Tube station to the BAPS Shri Swaminarayan Mandir Temple provide the vital experiences and understanding of context that learning in the classroom just can't replicate. And when we can't go out, we open our doors to artists and writers and together explore the manifold ideas in their work.

We know that Art History is a dynamic discipline, and our students constantly remind us that the best critical thinking involves a creative or interdisciplinary approach; so, it makes sense that our pedagogical practice is as dynamic as the subjects we teach and as creative as the students we teach it to.

That is why, this year we have delivered seminars in Venice, the V&A, The British Museum, The National Gallery, in Wrens' City churches, Leighton House, Temple, Tate Modern, and in numerous London galleries and artist-run project spaces such as Block 336. Blindfolded, we have handled scented soaps,

Top: Studying Art Histories in the Cini Foundation, Venice

cellophane sachets and scissors and engaged with New Materialist perspectives with researcher **Laura White**. With **Lucy Hutson** we have debated and deliberated over the shifting identity politics of non-binary gender. Our students have given presentations exploring many different subjects. These include a mapping of the psychodynamic landscape in Ken Kiff's Sequence, and how Deleuze's Difference and Repetition illuminates Cornelia Parker's Subconscious of a Monument. They have written essays on topics as wide-ranging as the Cyborg Manifesto and its influence on Trans Art, the extraordinary Great Bed of Ware and the State Bed of Melville House, and the seductive effect of Rachel Maclean's Spite Your Face.

At the core of our syllabus and central to the way we teach, lies a firm belief that the complex value of art objects can only be appreciated if the ways we seek to think and write about them is as creative as the objects themselves. Critical thinking, when done well, is in itself a creative act, so how better to inspire that creativity in our students than to turn on the lights, throw open our doors, and get up and out into the world where art really matters?

Following the success of the Art School's Art Histories module led by Tom Groves, we are delighted to offer our new MA Art & Material Histories, commencing in autumn 2019. This course will examine art histories through the lens of materials and has a distinctive focus on the links between material, critical, scientific and historical enquiry. For more information and to book your place on an open day, visit www.cityandguildsartschool.ac.uk/ma-art-material-histories

The Big Circle Draw

In October 2018, the Art School took part in The Big Draw, an international visual literacy festival that inspires over 400,000 people each year to celebrate drawing. We hosted The Big Circle Draw, a traditional drawing class with a twist!

Led by artist, writer and drawing tutor **Jack Southern**, a group of Art School students and alumni sat in a large circle and with a series of short exercises, each took it in turn to play model. Every drawing produced by the circle was captured digitally to form an animation that grew as the afternoon continued. The public were invited to watch the drawing class and see the animation take shape.

We see drawing as fundamental to all our courses. Under the direction of **Diane Magee**, our Drawing Studio is at the heart of the Art School's activities, primarily focusing on the role that observational drawing plays in stimulating and facilitating the development of artists and crafts specialists across our Undergraduate and Postgraduate Degree courses in Fine Art, Historic Carving and Conservation of cultural objects. If you want to benefit from Diane's expert drawing tuition and insights into drawing's role in observation, you can enrol onto our Summer School course **Observational Drawing: Focus on the Figure**.

We plan to take part in The Big Draw 2019, so check the events page on our website for more details www.cityandguildsartschool.ac.uk/support-us/art-school-events/



From top: The growing collection of drawings from the Big Circle Draw; Tutor Jack Southern scanning and processing the images; students and alumni taking turns to draw and pose.

An Insight into Norman Ackroyd's Craft

We were delighted when **Professor Norman Ackroyd** CBE RA ARCA, offered to deliver an Etching Masterclass in the Art School's historic Print Room in October last year, as a fundraiser to support the Art School. The two-day workshop focused on the sugar-lift aquatint process, with demonstrations by Ackroyd on day one and a smaller workshop on day two, where participants worked with the celebrated artist to create their own etchings.

Those who took part really valued the chance to learn directly from Norman Ackroyd and commented on his engaging teaching style.

This was a wonderful opportunity for the Art School to profile our historic Print Room, which Ackroyd helped re-establish as a thriving centre for learning and practice in 1995. We are hugely grateful to Norman for his generosity of spirit in offering to deliver the class and give his energy and insight



Norman Ackroyd explaining his etching technique

throughout the two days. All proceeds from the Etching Masterclass will go directly towards supporting the Print Room, a rare find in contemporary art schools, helping to ensure we can continue to teach the historic printing and etching processes to new generations of artists.

Historic Decorative Skills

Polly Bennett, our Decorative Surfaces Fellow 2018/19, is fascinated by the natural world. Absorbing her surroundings on explorative walks, one of her favourite pastimes, provides her with inspiration for her two and three-dimensional art works, which seek to reimagine her own experiences and ignite an experience in the viewer.

Polly's interest in creating pigments and experimental application to different surfaces, was one of the qualities that impressed Head of Fine Art, Robin Mason, who explained "Polly was selected for her high levels of craft skills, already evidenced in her Fine Art Degree work, as well as her interests and engagement in the materiality of both traditional commercial and the more conceptual origins of pigment and paint and their processing into a range of possibilities and applications." Our research programme, Material Matters, currently focuses on pigment and will inform Polly's development.

The Art School has offered the Decorative Surfaces Fellowship, supported by the Worshipful Company of Painter-Stainers, to a graduating BA (Hons) Fine Art student each year since 2016. Polly is the third



Decorative Surfaces Fellow, Polly Bennett, in the process of the historic art of japanning in her Art School studio



The Masterplan Progresses

In 2008, the Art School instigated a phased Masterplan to renovate and develop our buildings and facilities. Working closely with Alan Higgs Architects, the initial phase started in 2010 and was completed in 2014 after five consecutive summers of work in the Georgian terrace buildings. This provided additional and improved Fine Art studios, upgraded Conservation facilities and a significantly expanded library, amongst other updates. Phase 2 created a striking new entrance with a covered atrium, connecting the Georgian terrace and Victorian studio buildings. Completed in 2016, the project was a finalist in the 2018 AJ Architecture Awards (Heritage Project of the Year category) and was followed by a re-landscaping of the Art School's garden and outdoor spaces in 2017.

During last year's summer break, we were able to proceed with the next part of our plans: the refurbishment and extension of the studio, workshop and specialist facilities serving the Art School's acclaimed Historic Carving courses. The creation of a new woodcarving studio, a sound insulated stone cutting chamber and the re-organisation of storage facilities were successfully completed for the beginning of the 2018 autumn term and the upgrade and extension of the stone carving studios is scheduled to be completed in Summer 2019.

We are also developing our designs for the final phase of the Masterplan, the full refurbishment and partial redevelopment of the Victorian studio buildings at the rear of the Art School. Following extensive consultation with local residents and planners we are now awaiting planning permission for this exciting scheme which will add a floor of Fine Art studios, significantly enhance our specialist workshop facilities and create a lecture room and gallery space.

For further information about our plans and how you can support them, please contact the Director of City & Guilds Art School Property Trust, Magnus von Wistinghausen on +44 (0)20 7091 1680 or at m.v.wistinghausen@cityandguildsartschool.ac.uk

The Masterplan is the responsibility of **City & Guilds Art School Property Trust**, an independent charity acting as the landlord of the Art School under long term lease arrangements. All Masterplan related works since 2010 have been funded entirely from donations by the following trusts, foundations and individuals, amounting to more than £4 million to date. The Art School would like to thank them for their most generous support which has enabled these transformative changes.

Hamish Parker Charitable Trust
 Garfield Weston Foundation*
 Linbury Trust*
 Sackler Trust
 Foyle Foundation*
 HB Allen Charitable Trust*
 Wolfson Foundation
 Fishmongers' Company
 Fidelity UK Foundation
 J Paul Getty Junior Charitable Trust
 Monument Trust
 Sheepdrove Trust
 Pilgrim Trust*
 CHK Charities
 Sir Siegmund Warburg's Voluntary Settlement
 Band Trust
 de Laszlo Foundation
 Clothworkers' Foundation
 Drapers' Company*
 Goldsmiths' Company*
 Hintze Family Charitable Foundation
 Kirby Laing Foundation
 John Robinson – Sculptor
 Lord Phillimore's Charitable Trust
 Carpenters' Company
 Cadogan Trust
 Leche Trust
 Schroder Charity Trust
 Girdlers' Company
 Ironmongers' Company

* Supporting the current programme of works.

Alumni Highlights

From across the Art School, our alumni are achieving great successes in their chosen fields and we would like to extend our congratulations to all. We have chosen just a small selection to celebrate and share here.

AWARDS AND PRIZES

The winner of the Clyde & Co Art Awards Prize was **Neil Nicholas** (BA (Hons) Fine Art 2018), the second Art School alumni to win the prize in two years (**Lucas Dupuy** (BA (Hons) Fine Art 2017) was awarded the prize in 2017). Other 2018 alumni selected for the Clyde & Co Art Awards exhibition are **Maria Positano**, **Polly Bennett** with 2D and 3D works, **Mary Desbruslais**, **Annie Rose Fidian Green**, **Samuel De Gunzberg**, **Elk O'Sullivan**, **Thomas Pennick** and **Edgar Ward** (Dip Architectural Stone Carving 2018).

Benedict Hughes (MA Fine Art 2016), was one of the winners of the Young Talent Contemporary Purchase Prize 2018, with **Maria Positano** shortlisted. Again, this follows the success of Fine Art graduate **Harrison Pearce**, who was one of the winners in 2017 with his piece 'Interview (Prototype)'.

Antonia Showering (BA (Hons) Fine Art 2016) won the New Contemporaries studio Bursary with SPACE in April 2019. As well as a free studio, **Antonia** receives professional development support.

Kate Dunn (MA Fine Art 2018) was one of 12 artists shortlisted for the Contemporary British Painting Prize 2018.

HONORARY FREEMAN

Tuesday Riddell (BA (Hons) Fine Art 2017) and former Painter Stainers Decorative Surfaces Fellow at the Art School, was made an Honorary Freeman of the Painter Stainers' Company. Tuesday also received the Cockpit Arts/Radcliffe Craft Development 2019 Award and receives a subsidised place at Cockpit Arts for one year, and a bursary towards a craft development programme of her choice.

TAKE COURAGE

Fine Art Alumnus **Joshua Freddie Vaughan** (BA (Hons) Fine Art 2014) took over curation and management of the Take Courage Gallery, London in March 2019, with an exhibition of work from artists including **Maria Positano** (BA (Hons) Fine Art 2018). Maria also had a solo show at Subsidiary Projects, London.

RESIDENCIES

Ubata Muti (MA Fine Art 2018) is Artist in Residence at the Unit 1 Gallery, **Flora Yukhnovich** (MA Fine Art 2017) and **Antonia Showering** (BA (Hons) Fine Art 2016) had a residency with @thegreatwomenartists and Palazzo Monti Residency, Brescia, Italy during 2018. **Bislacchi Matteo Santacroce** (BA (Hons) Fine Art 2018) was selected for Artpiq's Summerhouse Residency in Düsseldorf in August 2018.

A YEAR OF GOING SOLO

May 2018–April 2019

Since May 2018, **Oli Epp** (BA (Hons) fine Art 2017) has had a string of international and UK solo shows including exhibitions at Semiose Galerie in Paris, Richard Heller Gallery in Los Angeles, DUVE Gallery in Berlin and Carl Kostyál in London. **Seth Stewart-Brown's** (BA (Hons) Fine Art 2017) solo show 'APOLO WEARS Adidas' by Subsidiary Projects took place in his own studio space.

Caroline Jane Harris (MA Fine Art 2015 and former Art School Print Fellow) had a summer show at ASC Gallery, London and at Kristin Hjellegjerde Gallery. **Abigail Phang Gung Fook** (MA Fine Art 2017) exhibited at Galerie Jane Griffiths, Val D'isère, and **Sandra Beccarelli** (PgDip Painting 2010) exhibited at One Paved Court. **Flora Yukhnovich** (MA Fine Art 2017) had solo shows at Brocket Gallery and Parafin, London. **Diane Chappalley** (BA (Hons) Fine Art 2015) exhibited at Espace CHUV hall principal, Lausanne, Switzerland and celebrated the Alice Bailly Bursary that she had previously won.

CHARLIE SMITH LONDON hosted an exhibition of works by **Eliza Bennett** (MA Fine Art 2018). **Flora Malpas's** (MA Fine Art 2018) show took place at St Catherine's Church and **Amanda Mostrom** (BA (Hons) Fine Art 2017) had a solo show at GALERIE CHLOE SALGADO, Paris.

LONDON STONE CARVING

Historic Carving alumni **Josh Locksmith** (PgDip Stone, 2014), **Sam Lee** (Dip Stone, 2014), **Tom Nicholls** (PgDip Stone, 2013) and **Tom Brown** (Dip Stone, 2009) formed company London Stone Carving and produce exquisite sculptural and architectural carving, with work installed in some of England's finest properties, galleries and the UK's most prestigious historic buildings. Recent commissions include Bittern Finials in Portland Stone, and a large, monumental lion for private clients and a statue of Swami Vivekananda, for Harrow Arts Centre.

WESTMINSTER PALACE

Xabier Mendizabal (Dip Ornamental Woodcarving & Gilding 2018) is currently working with **Will Barsley** (PgDip Ornamental Woodcarving & Gilding 2018) on restoration at the Palace of Westminster.

LADY NANCY ASTOR

Hayley Gibbs (PgDip Stone 2017) has been chosen to carve a new public sculpture of Lady Nancy Astor, the first woman to take a seat in the House of Commons after she was elected MP for Plymouth Sutton in November 1919. The statue will be installed outside her former home in Plymouth. The commission was announced on 'BBC Spotlight', and featured Hayley's proposal drawings.

HOMO FABER

Will Barsley (PgDip Ornamental Woodcarving & Gilding 2018) and **Olivia McIlvenny** (BA (Hons) Conservation Studies 2018) were chosen to be Young Ambassadors at Homo Faber, Venice, in September 2018. **Sam Elgar** (Dip Stone 2017) was also invited to attend and demonstrate his incredible craft skills in The Best of Europe Room at Homo Faber.

CONSERVATION STUDIOS

Several alumni from the Art Schools undergraduate and postgraduate Conservation courses, work at private conservation company Plowden & Smith. **Liisa Vesa** (BA (Hons) Conservation Studies 2016) featured in the February edition of House and Garden UK in a piece that went behind the scenes at a professional art, object and furniture conservation studio, focusing on the work of Plowden & Smith.

A group of Art School alumni formed conservation company Orbis Conservation. **Max Malden** (BA (Hons) Conservation Studies 2012), **Hans Thompson** (BA (Hons) Conservation Studies 2013) and **Kirsty Walsh** (BA (Hons) Conservation Studies 2015), have been working on some high-profile conservation projects including Eduardo Paolozzi's Mosaic in Tottenham Court Road Tube Station, the Calderstones (megaliths from the late Neolithic period) and a collection 19th century ships' figureheads displayed at The Box in Plymouth.

TATE MODERN

Jasmin Mackenzie (BA (Hons) Conservation Studies 2017) has worked, amongst other projects, as Assistant Conservator at Tate Modern and is now Sculpture and Installation Conservator with Tate.

ROYAL MUSEUMS GREENWICH

Since graduating from the Art School, **Tim Ritson** (PgDip Conservation 2011) has worked as a Gilding Conservator at The Royal Collection, Andrea libralesso Laboratorio Di Restauro, Italy and as a freelance Conservator. In early 2019 he became the Head of Conservation at Royal Museums Greenwich.

KEEP IN TOUCH!

We always like to hear what our alumni are achieving. Feel free to get in touch with Hannah Travers, our Development & External Relations Manager, at h.travers@cityandguildsartschool.ac.uk.

You can also connect with us on Facebook, Instagram and Twitter to find out more and share your news: [@cglartschool](https://www.facebook.com/cglartschool) / [#cglartschool](https://www.instagram.com/cglartschool)

Grants and Financial Assistance

The Art School would like to thank the following trusts and foundations who currently provide invaluable fee support through grants and other financial assistance,

making a huge difference for approximately 60 students each year who might not otherwise be able to follow their ambitions and study on a full time undergraduate or postgraduate course.

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South Square Trust
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Barbara Whatmore Charitable Trust

The Art School has a mission to provide specialist art education through intensive courses, with high levels of contact time with practising experts. As an independent, not-for-profit organisation, without direct government funding, we are continuously seeking ways to support our activities.

Donations of all sizes make a difference. To find out how you can help support our work, please contact our Development & External Relations Manager, Hannah Travers on: +44(0)20 7091 1689, or email h.travers@cityandguildsartschool.ac.uk



City & Guilds of London Art School is a not-for-profit, higher education institution dedicated to educating the artists, carvers and conservators of tomorrow. With a history dating back to 1854, we remain committed to the idea of 'learning through making'. An emphasis on material understanding, traditional skills, experimentation and research, combined with contextual art historical education, underpins our teaching.

Courses currently offered are:

FOUNDATION DIPLOMA IN ART & DESIGN

Awarded by University of the Arts London

Awarding Body

BA (HONS) FINE ART

MA FINE ART

BA (HONS) CONSERVATION STUDIES

MA CONSERVATION

BA (HONS) HISTORIC CARVING:

Woodcarving & Gilding

Architectural Stone

PGDIP/MA CARVING

MA ART & MATERIAL HISTORIES

All undergraduate and postgraduate courses are validated by Ravensbourne University London

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Charity Registration number 1144708

Companies House Registration number 7817519

Editor & Project Manager: Clare Denton

Graphic Design: work-form



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Cover: The Art School's Georgian terrace

Inside Cover: Works by Nell Nicholas from the Degree Show June 2018

