

City&Guilds
of London
Art School



Welcome to a Real Art School

Our courses

FOUNDATION – page 24

Foundation Diploma in Art & Design – page 25

FINE ART – page 26

BA (Hons) Fine Art – page 28

MA Fine Art – page 29

CONSERVATION – page 30

BA (Hons) Conservation Studies – page 32

MA Conservation – page 33

HISTORIC CARVING – page 34

BA (Hons) Historic Carving – page 36

PgDip / MA Carving – page 37

MA ART & MATERIAL HISTORIES – page 38

SUMMER SCHOOL – page 40

A portfolio of distinctive short courses focusing on painting and drawing, carving, conservation and historic architecture

STUDY ABROAD IN LONDON – page 41

Join us for a semester and experience living and studying in London

Welcome to City & Guilds of London Art School

WELCOME TO A REAL ART SCHOOL

You are taking your first steps on a journey towards a creative and fulfilling career that will offer you many different directions and paths to follow and give you the deep meaning and connectivity you strive for.

We want to support and guide you in those first, tentative steps.

At City & Guilds of London Art School, you will be part of a warm, tight-knit, energised community of practitioners at the heart of London's arts scene.

We will encourage you to think more radically, see more intensely and connect more urgently and physically with techniques and materials.

Our large, supportive team of expert tutors and technicians combined with our diverse facilities, workshops and studios, will provide you with the best start to your career in the arts.

SO WHAT MAKES OUR ART SCHOOL DIFFERENT?

Every student gets their own working space – giving you total immersion in real practice and the physicality of materials, tools and techniques right from the start.

We juxtapose contemporary art with specialist skills, cutting edge with traditional – so our students spark off each other, deepening and enriching your understanding and experience.

We offer a range of grants and financial assistance that can help fund a substantial part of your tuition costs. Typically, 45% of our undergraduate and postgraduate students benefit each year.

And as a small Art School community, we have one of the highest ratios of tutors to students in London – you'll benefit from contact with our team of artists, conservators, theorists, technical experts, writers or designers who are at hand to nurture and motivate you.

Study with us and we'll prepare you for the depth and discipline of a real life in the arts.



The Art School in numbers*

100%

“overall satisfaction” in the
National Student Survey 2018

2

artists in residence inspiring
us each year (sometimes more!)

5

days a week – for us full time
means full time

68

industry collaborators and
partners at our last count
including the UK’s most
important museums such
as the V&A and the British
Museum

250

the magic number of students
in the Art School

1854

the year we were founded
by local philanthropists

85%

of BA Fine Art students
went on to achieve a 1st or 2.1
in the last 5 years

0

hot-desking – we don’t do it!

1

we are the only institution
offering BA (Hons) and MA
courses in Carving in the UK

1 to 1

we are committed to small
group and 1-1 teaching

47

prizes and awards

42%

of our BA and MA students
benefit from a grant or financial
assistance from our bursary
scheme in an average year

67

sessional tutors teaching on our
specialist courses each year

x2

we have a very generous staff to
student ratio, roughly twice that
of any Art & Design University
/ Faculty in the UK

... however with us you won’t just be a number but
an important member of our creative community

* based on 2017/18

Studying in London

In 2018, London was ranked the top city in the world in which to attend university by a QS Higher Education Group poll. This ranking was based on the diversity of the culture, quality of life, local jobs market and high levels of tolerance and diversity, making it a great place to study for students from all backgrounds and nationalities.

For students in the arts and heritage sector, London's importance can't be over-estimated. Its reputation as an international centre for art and creativity is well founded with hundreds of influential galleries and museums, many offering free admission, as well as theatre and performance spaces.

Whilst the city is home to a thriving contemporary creative scene, it also boasts countless world-renowned buildings and sites of major historical interest that are testament to London's distinctive and influential past. Whether you're studying historic carving, conservation or art you'll have many opportunities to explore and be inspired by the work of historic crafts specialists and makers of the past.

In the last ten years there has been a huge increase of new street food markets and alternative eating and drinking venues, making London a stimulating, multi-cultural environment that embraces influences from around the globe. And with a diverse and thriving live music scene, you can always relax to the sounds of the music you love.

There are so many opportunities to explore and expand your interests and creativity whilst you're studying in London, and at the Art School we make the most of the inspirational places on our doorstep, with scheduled visits and trips to enhance your learning.

“I feel very lucky to be able to access an impressive array of museums and galleries and get around with no problem at all. I feel like I get the most out of my day since the Art School is so central and I can start my morning in the studio, spend the afternoon at Tate Modern doing research and visit galleries in East London in the evening.”

Polina Pak, BA (Hons) Fine Art



Student life at the Art School



OUR LOCATION

London has a very special quality – it is a busy and thriving metropolis but retains its roots as a series of local areas and villages, giving each neighbourhood a strong sense of place. The Art school is located in Kennington. It’s just South of the Thames and despite being so centrally located has a friendly and welcoming sense of community.

Kennington is in the heart of the South London Art Map, central to London’s thriving contemporary art scene. It is one stop from Waterloo where you can walk to the popular Southbank area along the Thames, the Tate Modern, Imperial War Museum as well as The National Gallery and National Portrait Gallery in Trafalgar Square.

The Art School is also a short walking distance to a number of important contemporary galleries including Damian Hirst’s Newport Street Gallery, The Sunday Painter, Greengrassi, Danielle Arnaud Gallery, Gasworks and Beaconsfield.

WHERE STUDENTS LIVE

Our students often live in Kennington and the surrounding parts of South London, generally within 30 minutes’ travel from the Art School. With over 40,000 students living in London, there are many websites designed to help you find accommodation, whether that’s renting a flat or house by yourself or with others, renting a room in purpose-built student accommodation blocks or staying with a family in hosted accommodation. After the first year of studying at the Art School, many students decide to share accommodation with the friends they have made on their course.

Visit our website for links and resources:
www.cityandguildsartschool.ac.uk/about-us/student-accommodation



GETTING INVOLVED IN STUDENT LIFE

We believe that education in the arts is collaborative and your engagement is essential. Your voice is also vital to the Art School’s culture of lively self-reflection and evaluation. You’ll have many opportunities to influence life at the Art School through our termly Student Fora. Student representatives are also elected to attend a range of working committees and being a small community it’s genuinely possible to make a difference with your ideas and proposals.

The Art School café, which sells a range of healthy, organic and locally-sourced lunches, snacks and drinks now hosts a monthly film night and board games evening in collaboration with our student representatives thanks to suggestions from a student forum.

We also think our students are our best ambassadors, and often represent the Art School at external events. We provide some opportunities for employment at Art School events such as the Degree Show or London Craft Week.

The Art School band, Project Man Band, is always on the look-out for musically-gifted students, and performs at our lively end of term gatherings. Whatever your talent – from ukulele to trumpet, set building or up-cycling costumes – your involvement will be welcomed!

ACCESS TO LEARNING

Due to our small scale we provide a personalised, supportive environment where every individual is valued. As well as supporting specific individual learning differences such as dyslexia, our Access to Learning team are available to offer advice and help to support concerns or issues you may be encountering. Meanwhile our tutorial system that provides you with both a personal progress tutor and a pastoral tutor alongside access to a range of other tutors and technicians, means that you will not be waiting weeks, or even days, to see someone.

Extend your practice in our specialist facilities

In our specialist facilities, you will be encouraged and supported to develop the skills and confidence to tackle processes both creatively and independently.

LIBRARY

Boasting a collection of over 9,000 information resources, including books, DVDs and journals, our library supports Art Histories across all programmes and is an invaluable resource to develop your research skills. As well as searching academic databases for journal articles, writing an essay in the quiet study room, making copies in the periodicals room, or borrowing a book in the main library, you can attend regular research-skills workshops facilitated by our librarian. It's also a quiet space to sit down and study.

PRINT ROOM

Our Print Room is an exceptional resource. Designed by artist Sir Norman Ackroyd, it specializes in traditional intaglio processes – including hard and soft ground, sugar lift, aquatint and colour etching. These techniques have been employed by artists throughout history from Rembrandt to Goya to Picasso to Paula Rego to Louise Bourgeois to Tracey Emin and now to you! We also offer silkscreen printing and monotype and have a small dark room for photographic printing.

CASTING WORKSHOP

Our Casting Workshop supports a range of approaches to casting involving plaster and rubber mould making. We also provide some access to working with fired ceramics with hand-building and press and slip moulding processes available.

DRAWING STUDIO

Drawing is fundamental to all our courses and the 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 craft specialists. Regular drawing workshops are time-tabled into the schedule of our students on all our courses. Foundation students investigate drawing with many different approaches including drawing for design and drawing as sculpture. For fine art students, observational drawing sessions are complimented by exploratory evening sessions that enable students to investigate their own creative approach to drawing. For conservators, drawing workshops help with the deep examination of materials and surfaces. For carvers, drawing classes are an integral part of their daily carving practice as well as facilitating a way of thinking through complex three-dimensional questions. Meanwhile anatomy classes ensure they understand how to look and think beneath the surface.

WOOD WORKSHOP

With the guidance of our Wood Workshop Technician and Artist Woodworking Fellows, you will have access to a range of hand and power tools supporting construction and finishing processes.

COMPUTER ROOM

While our focus is on material enquiry we do provide both Apple Mac and Windows systems in our computer room, running creative programmes such as Photoshop, Indesign, Illustrator, Acrobat, Premiere Pro as well as Microsoft Office.

FOUNDRY

It's rare now to come across a Foundry facility. Our Foundry is small but enables a wide range of practice including casting in bronze and aluminium. The workshop also enables work in sheet metal and construction techniques.



Learn from our team of experts



ANDREW GRASSIE
Fine Art Tutor

Our tutors and technical staff are practising professionals working at the top of their respective fields. Alongside dedication for their area of expertise they are committed to sharing their insights, knowledge and skills to support the artists, makers and heritage professionals of the future. They immerse themselves in Art School life and enjoy working within our close-knit, creative community. Meanwhile, the Art School Fellows work alongside our students, developing their practice, testing our specialist facilities and sharing their professional experience.

Andrew left Edinburgh to study at St Martins School of Art and went on to complete his MA in Painting at the Royal College of Art, London. He exhibits regularly both in the UK and Internationally including solo shows at Tate Britain, Sperone Westwater New York, Talbot Rice Gallery Edinburgh, Johnen Galerie Berlin and the Rennie Collection Vancouver. Andrew is represented by Maureen Paley. He teaches on both the BA (Hons) and MA Fine Art courses.

“I appreciate the opportunity to be in touch with artists at the start of their artistic path, or those endeavouring to re-engage in a practice they may not have had the opportunity to pursue until now. I value their openness when discussing the issues they feel most deeply about and the chance to exchange what we get excited about and inspired by. I’m constantly surprised at the endless ways in which students’ personalities are expressed. I’m surprised how fascinated some of them are in the slow process of making art. Over a period of time you enter into a real discourse with a student and have to clearly articulate your thoughts and position on their practice for them to consider. They are, of course, free to reject or accept your ideas, but it forces them to articulate their own position in turn. This is in fact a mutually beneficial procedure one which often finds me scratching my head on the bus home as I continue to ponder our conversations.”



NINA BILBEY
Senior Stone Carving Tutor

Nina has specialised in stone carving for almost 20 years, the highlight of her career being a commission for original carvings of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh, for the west front of Canterbury Cathedral – the first statue of the Royal couple together. She has received the prestigious Prince Philip Medal for her achievements in craft and teaching and awarded freedom of the City of London.

“To enter into the discipline of carving is to give yourself over to the organic restrictions of the muscles in your body. Your brain can imagine and create, without restriction, beautiful sculptures, perfectly rendered surfaces and objects clean in line and perfect in sentiment. It can imagine a sculpture so complex it is a wonder to the world, yet in reality the gateway to realising those creations is the muscles in your arms and legs and most of all your eyes and brain. The only possible way to achieve this, is training. You will need to touch the bulk of the stone and the grain in the wood not necessarily with your hands, although that is part of it, but to learn how to manipulate and realise through the use of tools. Hard steel and sharp diamond that in the hands of the professional will make objects sing.”



ANNE PETTERS
Glass Workshop Technician

Anne is a multi-media artist with a background in glass art and design. She gained her Diploma in Fine Arts and Glass at the Institute of Ceramic and Glass Art in Germany and was awarded a Master of Fine Arts in Sculpture and Dimensional Studies at Alfred University, New York. Anne shows her work internationally, and was selected for ‘the Best of Europe’ category at Homo Faber, Venice. She has been a visiting lecturer and artist in residence at a range of institutions.

“The glass studio at the Art School is a unique facility. It offers the students a wide range of possibilities of how to incorporate this fascinating yet challenging material into their practice. With no experience of the material, students very often come to me with the most ambitious ideas. It is a fantastic opportunity but also a great challenge for both of us. Two of my recent projects, very different aesthetically and technically, were a stained-glass window with a graduating BA (Hons) Fine Art student, which turned out very successfully when incorporated with his degree show installation, and a project with an MA Fine Art student, which has been stretching the limits of the material in size and technique. The kiln casting of an 80cm tall 3D printed model of a female figure had to be cooled down slowly after the melting process in the kiln for four weeks. The outcome was truly breathtaking.”

Learn from our team of experts



DAVID MACDIARMID
Wood Workshop Technician

“Having studied on the BA and MA courses at the Art School my experience of the high levels of support from Tutors and Technicians undoubtedly helped me really flourish and explore my own creativity more deeply.”

Natanya Barrett, BA (Hons) & MA Fine Art (Winner of the Artists Collecting Society, City & Guilds of London Art School Studio Award)

David originally trained on the MA Architectural Design at the University of Edinburgh, followed by an MA Fine Art at City & Guilds of London Art School. As a former artist in residence at Chisenhale Studios, London; GARAGE during the Edinburgh Art Festival; and at Extractor Space, London, he brings a wealth of technical, practical and creative skills to his role at the Art School.

“I think workshops within Art Schools hold something special. They offer more than simply a place for fabrication; they are a place where artists and designers can experiment, play, and explore their practice. As an artist running the Wood Workshop at City & Guilds of London Art School, I believe it's important to support different ways of understanding and making within material discourse. I encourage both a skills-based methodology, and one which is often a more uncertain journey; a thinking-through-making approach to material and process.

One of my favourite things about working here is being part of how a material can be interrogated, contextualised or shaped in different ways by the hands of each student. I think a workshop environment can act as a catalyst to this, as students from different courses are working alongside each other, influencing the development of each other's work.”



CATHERINE GREENWOOD
Print Fellow

“I have an experimental approach to printmaking but whilst at the Art School the range of printmaking facilities available are encouraging me to re-discover traditional etching methods and challenging me to push the boundaries of each technique I encounter. I especially enjoy working with photo etching and soft ground etching techniques, making impressions of plant imagery and also the gestural mark making of sugar lift aquatint. It's quite rare, these days, to have access to such a specialist facility, so the Art School is the perfect place to extend my practice

My imagery is inspired by my observations of seasonal change in natural landscapes, at times bringing the figure or plant forms into expressive focus. I create etchings as a direct result of drawings, photographs and projections.

The Print Fellowship at the Art School has given me the opportunity to share my love of printmaking with students and colleagues; the integral camaraderie has been a beneficial part enabling me to gain confidence as a technician and print tutor.”



TUESDAY RIDDELL
Decorative Surfaces Fellow

“My practice explores a range of historical decorative techniques like marbling, wood graining, chinoiserie, stone blocking and jappanning to depict images of intimate ground level observations of insects and animals in a place between beauty and horror, studying the psychological and transformative nature of the environment.

A technique I hold a particular fascination with is jappanning which is an imitation of Asian lacquer work popular in Europe during the 17th century around the same time as chinoiserie, the technique is currently on the Radcliffe list of endangered crafts, meaning it is seriously at risk, as these skills are not being passed on. I investigate its place in the contemporary landscape by building images from a collection of contemporary culture and historical sources.

My interest is to balance past and present in my works using my surroundings together with staged environments found in film and theatre merged with influences like the ambience of 17th century Sottobosco paintings, classical horror aesthetic and dioramas of natural history museums.

Combining magical and eerie the work comprehends the images I archive amid imagination, memory and reality. Not only depicting enchanting insect filled environments but confronting the darker side of the world we inhabit.”

Live commissions with our strong industry links

The Art School's long history, high standards and exceptional team of practising artists and craft specialists mean that we are a trusted collaborator and live projects and commissions involving industry experts are a particular feature of our learning and teaching strategy. We have forged excellent links with industry and our students and graduates are highly sought after within the arts and heritage sector. Working with our eminent list of collaborators offers you invaluable opportunities to gain first-hand experience of professional practice and the chance to test your specialist skills in real life situations. All of these opportunities are important in helping you build your CV and professional portfolio preparing you for life after Art School.

Recent collaborations include ambitious carving commissions involving groups of students for St George's Chapel, Windsor and Southwark Cathedral. Students on our Conservation courses have carried out conservation work on historic objects from major collections from public institutions and private collections including the Victoria & Albert Museum, Westminster Abbey, the British Museum, the Royal Palaces and the Foundling Museum.

Students studying contemporary fine art are challenged to put on a public exhibition at the end of the first and second year with the support of our team of professional artists. They manage every aspect of organising an exhibition, from sourcing an appropriate venue and overseeing a publicity campaign, to working as a team to produce a strong body of work and curate and hang the show.

A LIVE COMMISSION FOR AN HISTORIC CARVING STUDENT – A FRAME FOR A REDISCOVERED VAN DYCK

In his third year, Ornamental Woodcarving and Gilding student, Borys Burrough, was commissioned to design, carve and gild a frame for a Van Dyck portrait at the Bowes Museum near Durham. The painting depicts Olivia Boteler Porter, lady-in-waiting to Charles I's wife, Henrietta Maria. Although in the possession of the museum since its foundation in the 19th century, it was not exhibited. However, after being investigated by BBC Two's Culture Show the painting was verified as an authentic Van Dyck by expert Dr Christopher Brown and subsequently restored. At this point the Bowes Museum contacted the Art School for advice because the painting had an inappropriate 19th century frame.



Borys's design, whilst true to the Auricular style of the period, also makes subtle reference to Olivia's life, subtexts within the painting and the location of the museum. The finished frame, entirely hand carved and gilded by Borys, was exhibited in his Degree Show along with his other carvings and drawings and is now in pride of place at the entrance of the Bowes Museum, giving the Van Dyck painting the setting it so clearly deserves.

For Borys this was a "dream commission", he commented that "it has really tested all of the skills I have developed whilst studying here at the Art School. The challenge of designing a historically faithful Auricular frame whilst at the same time giving it a contemporary perspective has been one that I have really enjoyed... I feel honoured to have been given this opportunity and for my frame to have become part of the life of this remarkable painting."

A LIVE COMMISSION FOR A CONSERVATION STUDIES STUDENT – BOULLE-WORK TRAY FROM THE PORTLAND COLLECTION

Sayuri Morio, a BA (Hons) Conservation Studies student worked on the conservation of a 19th century, bouille-work Stationery Tray from the Portland Collection at Welbeck Abbey for one of her final year projects. The Portland

Collection is of national and international importance and was collected by the Dukes of Portland and their families over the centuries.

The exquisite tray is made from turtle shell, brass, pewter, oak and ebony. Describing the project, Sayuri told us, "It was a great opportunity to deal with complex conservation issues, as organic and inorganic materials are used on the same surface."

The commission involved forensic study of all elements before an intricate cleaning process, relaying of lifted pieces and sourcing and replacing elements of the tray. As part of any conservation commission, a detailed report is integral to the work, recording the process as well as plans for future care. Sayuri researched and compiled an evidence-based report on the history of the tray, its condition when initially presented to her and the remedial work undertaken. Gareth Hughes, Head Curator of the Portland Collection, commented, "I have been particularly impressed by the quality of recording provided... particularly photographic and schematic drawings, which has made understanding of structural issues clear. The range of analytical techniques ... has been very helpful in identifying original adhesives and old repairs, and in formulating the most appropriate conservation approaches, a level of information that would otherwise not be available to a private client."

Our graduates’ success

Our active alumni community constantly impress us, as they forge ahead with their exciting careers in the arts and heritage sectors. We continue to share and collaborate with our alumni (sometimes long after they have graduated) and they support our students with projects and other opportunities. We value them as active members of our ever-growing network of creative professionals.

ALEX OWEN
Wooden Objects Conservator at the British Museum

BA (Hons) Conservation studies – graduated 2014

“The BA (Hons) Conservation Studies course at the Art School is one of the most challenging things I’ve ever undertaken. Every day was full to bursting and the range of topics covered seemed so broad – woodcarving, history of art, chemistry, and conservation ethics to name just a few. Lessons on basic object assessment and cleaning learnt in the classroom were applied at Westminster Abbey, Rochester Cathedral, and St. Bartholomew the Great church. From early in the second year we were able to work with objects owned by private clients and major heritage organisations and institutions. I found this exposure to real-world working conditions particularly helpful.

Since graduation I have been continuously employed in one form or another. I have worked as a gilder, a stone conservator, a preventive conservator, a private furniture restorer, a conservator of gilded frames and furniture in private practice and a conservator of furniture and oriental lacquer at the V&A. All of this work has come in some way thanks to my association with the Art School, either directly through former tutors or peers or through the great reputation the School has in the heritage sector.”



FLORA YUKHNOVICH
Artist

MA Fine Art – graduated 2017

“Looking back on my MA Fine Art at City & Guilds of London Art School, the generosity and patience of the tutors really stood out for me. I remember several, very long tutorials which completely changed the way I thought about art. Because there were so many one-to-one tutorials, I felt that the tutors really understood what interested me and the help they gave was always very specific.

I had trained and worked as a portrait painter before starting the MA, so for me the course was about trying to understand the theory surrounding painting. Mostly I looked at the ‘myths’ associated with the canon of western art. For the final show I made a series of paintings, investigating the connection between Rococo paintings by Fragonard and Boucher and contemporary aesthetic expressions of the feminine.

I’m currently working towards my first show with Parafin early next year and at the moment I’m on a six-week residency organised by @thegreatwomentartists in Italy at Palazzo Monti.”



AKIRA INMAN
Stone Carver

Diploma Architectural Stone Carving – graduated 2017

“I am very fortunate to be the first permanent stone carver on-site in a long-term conservation project on the 900-year-old cathedral, Stavanger Domkirke in the coastal city of Stavanger, Norway. Scheduled to be completed by 2025, it is commissioned by the Municipality of Stavanger with the Archaeological Museum of Stavanger (University of Stavanger).

While at the Art School I was awarded the Idun Ravndal work /travel grant to Norway. This is how I met the Norwegian carving community and was introduced to two of their more well-known stone cathedrals; Nidaros Domkirke in Trondheim and Stavanger Domkirke. Both are undergoing significant restoration.

I now work in a small and diverse team made up of fixer masons, conservators and researchers, all from different backgrounds, education and countries: four of whom are graduates of the Art School. I am nowhere near fluent in speaking and reading Norwegian yet, but I look forward to learning more in order to delve into their literature and research surrounding Stavanger Domkirke and Norway’s heritage history.”



ANASTASYA MARTYNOVA
Woodcarver

Diploma Ornamental Woodcarving & Gilding graduated 2015

“During my time at the Art School, I didn’t feel restricted in developing my skills and the tutors were encouraging and let me experiment with my own ideas. In my opinion, the amount of effort and time the tutors put in with each student is what gets such great results.

The ongoing friendships and collaborations between students and with tutors, are testament to the dynamic environment the Art School nurtures. It is a cosy, open-minded but serious Art School, where you don’t feel like just a number.

Since graduating, I have split my time between personal projects, private commissions and collaborations. My favourite collaborative projects have been working with talented and progressive designers. I worked with MUSEEA on the award-winning “Utopian Bodies, Fashion Looks Forward” with my carved mannequins in Stockholm. This collaboration has led to an ongoing relationship with Proportion London, an artisanal mannequin manufacturer. Currently I am working with large-scale sculptures for an expansive exhibition that will be on show at the Nordic Museum, the largest museum in Scandinavia.”

Financial support through our range of grants

FUNDING OPTIONS

If you are a UK national and studying your first Honours degree with the Art School, you are most likely eligible for support from the Student Loan Company (SLC). If you start a full-time or part-time Masters course, and don't already have a Masters degree or higher qualification, you can apply for a Postgraduate Loan. A Professional and Career Development Loan can help pay for learning that enhances job skills or career prospects.

Visit our website for further resources and links to related information about funding your study. <https://www.cityandguildsartschool.ac.uk/study-here/funding-your-studies>

ART SCHOOL GRANTS

Due to our track record of excellence and commitment to provide high levels of contact time for students with practising professionals – averaging twice that of other London-based arts university courses – we are recognised by a range of sponsors who support students with financial need to study on our specialist courses.

We are able to award an annual average of 61 grants (that's equal to about one-third of all our students) totalling approximately £200,000. The typical award is 33% to 50% of the tuition fee for a year, though some cover a larger percentage.

We also operate a Hardship Fund that enrolled students can apply to if they face a change in circumstance and are facing financial hardship during their studies.



LUC NONGA
Artist

BA (Hons) Fine Art – graduated 2017

For his full three years of study at the Art School, Luc received a grant funded by the Lawrence Atwell Charitable Trust, run by The Skinners' Company.

“When I decided to apply to Art School, I was concerned about financing my studies, but the drive to become an artist was strong. After my interview I was so happy to be offered a place on the course!

At the interview I was helped to understand the student loan system and was invited to apply for a grant that I was successful in gaining. During my three years at City & Guilds of London Art School I was able to pay for my course thanks to the grant, without which I would have found it very difficult to study at this level.

This is the best school I ever went to because of the full attention I received from the tutors. Due to the fact that the Art School isn't too large or as commercial as other places that I previously encountered, there's a sense of unity that felt almost like a second home from my experience.

I'm happy to say that because of the Art School I'm now building my way up professionally as an artist, thanks to the contacts I made at our final year show. I believe that because of my time there I've developed the ability to push boundaries as an artist without fear of making mistakes, something that I'm applying now in my current studio practice thanks to my tutors and Art School. Overall, City & Guilds of London Art School was a great experience and one that I'll always cherish.”





EDUCATIONAL PARTNERS

City & Guilds of London Art School is an approved centre for the UAL Awarding Body, Level 4, Foundation Diploma in Art & Design.

All City & Guilds of London Art School undergraduate and postgraduate degrees are validated by Ravensbourne University London. RUL is responsible for ensuring that the courses meet the standards and quality expected of UK degrees. With a home in the Art School's Kennington campus, the courses are owned, designed, taught and supported by the Art School's expert team of staff.

QAA Reviewed

Quality Assurance Agency
for Higher Education



Ravensbourne
University London

ual:

university
of the arts
london
awarding body

Foundation

“This course will enable and challenge you to identify your creative direction. Your existing passion may be confirmed, or perhaps shift from fashion to costume design, fine art to textiles, illustration to painting. You’ll have access to our specialist workshops and our team of expert tutors will support and guide your learning.”

Keith Price, Head of Foundation

WHY STUDY WITH US?

- Your own generous studio space on specialisation – no ‘hot desking’
- Extensive tutor contact time
- Taught by practising artists and designers
- Access to specialist facilities
- Integral contextual Art and Design Histories course
- A small supportive community
- Study in central London within easy reach of everything!
- Full time means full time with teaching available 5 days a week

AFTER GRADUATION

The majority of our graduates progress to their first choice of BA (Hons) degree course such as Fine Art, Fashion, Interior Design, Photography, Architecture, Jewellery Design and History of Art. Most choose degrees at top UK and international art schools including Central St Martins, London College of Fashion, University of London Goldsmiths, Glasgow School of Art, Cambridge University, Parsons School of Design, New York and of course City & Guilds of London Art School.



Foundation Diploma in Art & Design

1 year, full time

We’ll introduce you to a wide range of creative subjects, with the time, space and expert teaching you need to experiment and evolve your ideas and your conceptual and practical skills. Following carefully structured projects and taught workshops you will be supported to progressively take your practice to the next level. Our Foundation facilities support a wide range of activities from small scale jewellery production to casting to dress making to digital illustration to working on large canvases and more. You’ll also have access to the Art School’s specialist facilities including our wood workshop, print room, foundry, glass workshop and library.

After a year of creative immersion and self-discovery, the majority of our Foundation students go on to their first-choice BA course with a number choosing to continue their studies at the Art School on one of our specialist BA courses.

COURSE DETAILS

- Gain an introduction to painting, photography, sculpture, design communication, 3D design, fashion, printmaking and art and design history and theory.
- Recognise your creative strengths and identify your future career path with the support of our team of specialist tutors.
- Attend inspirational and informative tutorials, seminars, workshops and studio discussions including the ‘Towards Professional Practice’ series.
- Test out a range of technical workshops and facilities and develop your practice through experimentation and thinking through making.
- Develop your portfolio and prepare for higher education applications with the guidance of your tutors.
- Work with ambition and increasing independence on your Final Major Project.
- Collaborate on the preparation, curation and hanging of the Foundation Show and celebrate your achievements.

“The tutors value our individual interests while still stretching us to explore areas outside our comfort zone. The technical workshops have allowed me to expand my practice beyond traditional media.”

Clara Morrissey, Foundation Diploma in Art & Design

Fine Art

“We are committed to direct material enquiry and ‘thinking through making’ – that’s why we provide each student with their own studio base and why we encourage you to attend throughout the week making the most of the facilities and input from different artist tutors. We see it as our job to help you to identify your own authentic voice, and to challenge and support you to take your work to the next level.”

Robin Mason, Head of Fine Art

WHY STUDY WITH US?

- Your own generous studio space – no hot desking!
- Extensive contact time with tutors
- Taught by practising artists, curators and writers
- Access to specialist facilities
- Integral professional practice, contextual studies and Art Histories modules
- Become a valued part of our small supportive creative community
- Grants, financial assistance and student loans available
- Study in central London with easy access to major museums and London’s dynamic contemporary Art Scene

AFTER GRADUATION

We set out to equip you for a career in the Arts either as a practising artist or as an arts practitioner working in one of the many other related careers. Our fine art graduates have gained recognition through prestigious prizes such as The Bloomberg New Contemporaries, The Catlin Prize, Trinity Buoy Wharf Drawing Prize and The Threadneedle Prize. The Art School, and our collaborators, also offer several graduate opportunities, such as year-long funded residencies supported by Acme Studios and the Artists’ Collecting Society, and a 12-month Decorative Surfaces Fellowship providing specialist training in traditional processes with a studio space at the Art School. Recent graduates have been represented at Frieze and at a number of prestigious galleries such as Parafin. Other graduates have developed careers as curators and arts entrepreneurs. For example, two recent alumni established an independent gallery and the highly successful annual Woolwich Contemporary Print Fair, while others have gone on to set up artist-led projects or take their study to the next level with postgraduate study at leading national and International art schools including our own MA.

ARTISTS IN RESIDENCE

Our Artist in Residence scheme, for early and mid-career artists, supports their practice, and their engagement in the Art School life provides inspiration and valuable professional insights for our fine art students.

Painter Katie Pratt said of her recent residency, “The Art School has a happy and productive atmosphere and is full of brilliant artists and crafts people. The curiosity and energy of the students was infectious and it was exciting to engage with them as a fellow artist.”

Artist Jonny Green reflected, “Until I started the residency, I didn’t realise that places like this still existed. It is in some ways an ‘old-fashioned’ art school, and I mean that in the most positive way. The staff to student ratio is really wonderful and this means the students are much more nurtured and challenged.”

Jessie Makinson who came to the Art School as a painter and completed her residency with an exhibition that included ceramic sculptures and printed wallpaper said, “It’s such a fantastic location, beautiful studios, great facilities and technicians. You can walk into a workshop and tell the technician what you want to make, and they’ll have loads of ideas and patience to help you make it.”

Painter John Greenwood enjoyed his residency. “The atmosphere was different to my experience of other art colleges. Everyone I met was friendly, welcoming and helpful. The place was busy and purposeful, supportive and engaging, which made it a great place to work.”

Multi-media artist Jamie Shovlin found “the energy, layout and opportunities the Art School offered enabled me to return to a hands-on form of making after several years of work that was computer based.”





BA (Hons) Fine Art

3 years, full time

When studying fine art with us, you will have your own, light and spacious studio to use throughout the year, to best facilitate your practice.

Our BA (Hons) Fine Art degree brings together contemporary and historical skills, theories and materials; art histories; visual and contextual research; entrepreneurship and project management. We take time to support and challenge you in all these areas, enabling you to achieve exceptional results and move on to professional practice or further study with confidence and experience.

The course structure provides you with the opportunity to develop your work in the wider context of fine art through the specialist areas of painting, sculpture, printmaking and drawing. Some elements of the course have a specific focus based on your choice of specialism, while group tutorials, live projects and other sessions, such as professional practice, are shared across the Fine Art course.

This is one of the few places in the UK where you can opt to learn about traditional hand skills – such as historic painting techniques, carving and bronze casting – alongside contemporary ideas, materials and processes. Our focus on both tradition and experimentation stems from our long history

of teaching fine art practice alongside specialist courses in conservation and historic carving. The Art School's Material Matters programme of events will offer you unique insights into the materials and processes of art. Meanwhile, our artist in residence scheme offers you 'behind the scenes' access to professional artists.

COURSE DETAILS

- Choose a specialist route - painting, sculpture, print or drawing - while participating in the wider context of fine art.
- Examine contemporary practice through the historical genres of fine art.
- Engage in regular discussion and learning in one-to-one tutorials, seminars and group critiques and also develop self-directed studio activity.
- Investigate the role of drawing in research and as a form of practice.
- Produce a substantial body of work and write a dissertation relating to your studio practice research.
- Complete the Professional Practice Programme which prepares you for life after art school through a range of study visits, seminars and artist talks.



MA Fine Art

1 year, full time or 2 years, part time

Our MA Fine Art course focuses on a deep exploration of your own practice and its research territories and critical frameworks. Whether you are continuing after recently graduating in fine art or returning to study after some years as a practising artist (or from working in another related field), our aim is to help you to move beyond your current position, to exceed your expectations, with the support, challenge and encouragement of a range of inspiring professional artists. Your ambitions will be interrogated and supported and the MA Show consistently demonstrates the distance and incredible journey our students have travelled through engagement in this intensive course.

Our focus is on your individual development, so the course, while structured, is essentially bespoke. You'll learn through regular, specialist one-to-one tutorial contact; access to technical facilities; critiques, talks and professional practice seminars by some of London's most exciting artists; and, of course, the unique, creative cross-pollination of the Art School's various departments.

COURSE DETAILS

- Recognise, develop and refine your individual practice and identify critical models and areas of research appropriate to your work.
- Three main areas of activity; studio practice, professional practice and critical aesthetics.
- Learn through tutorials, group critiques and both peer and tutor led events and sessions.
- Professional Practice workshops, visits and seminars delivered by artists, critics, gallerists and other art world professionals.
- Attend Critical Aesthetics Seminars considering historic precedents and contemporary practices, theories and debates.
- With the support of a personal dissertation supervisor, write a dissertation exploring key themes related to your practice.
- Develop an ambitious body of work to be exhibited in the end of year MA Show.

“The MA course is helping me to interrogate the roots of my practice and what really interests me as an artist; where my interests come from, how they connect and where the edges might be.”

Laura Hudson, MA Fine Art

Conservation

“We are the longest-established centre for teaching conservation in the UK. Studying with us today means you’ll learn from leading experts in the heritage sector, using state-of-the-art equipment and facilities. Our course focuses on bench conservation and takes you through all stages of conservation practice from learning historic craft skills such as gilding, carving and japanning through to laser cleaning. When you graduate, you’ll be fully equipped for a career in the conservation of historic objects.”

Dr Marina Sokhan, Head of Conservation

WHY STUDY WITH US?

- Extensive tutor contact time
- Taught by professional specialists focusing on stone and wood conservation, pigment, materials science and laser treatments
- Specialist conservation facilities and access to art production workshops
- Integration of art and decorative surfaces histories
- A small supportive creative community
- Access to grants & financial assistance
- Study in central London with access to major collections
- Supported by our professional network

AFTER GRADUATION

Graduates from our Conservation courses are highly sought after and almost all go on to work in the heritage sector. Many find employment within national museums, gallery conservation departments and public institutions such as Historic Royal Palaces, the National Trust and Wallace Collection. Others are employed throughout the private sector in conservation firms.

Some will continue their education in conservation or a related, specialist subject. Two graduates each year have the unique opportunity to take part in a two-month funded conservation project in Venice, hosted by San Giorgio Maggiore Basilica and Venice in Peril.

STRONG INDUSTRY LINKS

When you study the conservation of historic objects with us, you’ll benefit enormously from our strong industry links with public and private institutions who provide artefacts for you to study, live projects, work placements and a professional network.

We have a long-standing working relationship with:

- V&A
- Westminster Abbey
- Palace of Westminster
- British Museum
- Natural History Museum
- Royal Collections Trust
- Watt’s Gallery
- Sir John Soane’s Museum
- Maritime Museum
- Wallace Collection
- Imperial War Museum
- Tate Modern
- National Trust
- St Paul’s Cathedral
- English Heritage
- Venice in Peril



“We have access to a range of fascinating and impressive historic objects loaned to us by museums and private collections. Direct contact with original materials is a particularly valuable and irreplaceable opportunity.”
Batoul Algasra, BA (Hons) Conservation Studies



BA (Hons) Conservation Studies

3 years, full time

We'll teach you to manage all phases of conservation practice, from examination, state-of-the-art analysis, proposal and documentation, to the treatment itself and future care recommendations.

Our specialism is the conservation and restoration of three-dimensional cultural objects in stone, wood, plaster and terracotta. Decorative surfaces such as gilding, polychromy, lacquer and japanning and the conservation of ornate frames are integral to the course.

As a sought-after graduate of our BA (Hons) Conservation Studies course, you will be equipped to begin a successful career in the heritage sector, as a high proportion of our alumni have also done.

Each year, two of our Conservation graduates win funded places on a two-month, conservation project in Venice hosted by San Giorgio Maggiore Basilica and Venice in Peril, a unique opportunity to put conservation skills into practice in one of the world's most remarkable heritage sites.

COURSE DETAILS

- Study materials, processes and historic craft-skills used to create three-dimensional cultural and decorative objects.
- Learn conservation ethics, the history and philosophy of conservation, preventive conservation approaches and health and safety and legislation.
- Engage with modern conservation techniques (including laser cleaning using our Nd:YAG Q-switch Lynton Laser).
- Focus on materials science, the theory of colour and electro-magnetic radiation, microscopy of cross-sections and analytical techniques using IR spectroscopy and mass-spectrometry.
- Undertake up to three remedial conservation projects with objects provided by national institutions or private collectors, to include historic and material analysis, treatment proposals, practical applications and the creation of a full conservation report.
- Write a dissertation relating to practical conservation issues you have encountered and researched.
- Make strong industry connections and links, essential to start your successful career in the conservation of historic objects.



MA Conservation

1 year, full time or 2 years, part time

Conservation is the meeting point of science and art, of tradition; art history; social history; aesthetics; ethics and contemporary practices. This course provides you with the opportunity to develop the advanced knowledge and professional practice skills in all of these areas so that you can go on to employment in national and international contexts as a freelance practitioner or in other senior roles within the Industry.

MA Conservation supports you to tackle complex and ambitious conservation research and practice, providing a specialist, professionally orientated and immersive learning experience. It is an important launching point for your career, enabling you to develop your practice to an advanced level through a focus on three-dimensional objects in stone, wood or related material as well as decorative surfaces.

COURSE DETAILS

- Build upon your previous professional or educational experience and tackle an advanced conservation project.
- Be supervised by professional conservators and materials scientists in research methodologies for practical conservation.

- Synthesise and evaluate scientific data related to the degradation of materials.
- Develop advanced professional skills in project management, communication and presentation of findings.
- Undertake a major remedial conservation project with an object provided by a national institution or private collector, to include historic and material analysis, treatment proposals, practical applications and the creation of a professional conservation report.
- Communicate complex data and specialist research through a written research paper and illustrated presentation.
- Build your portfolio demonstrating your fitness to work as a professional conservator in a range of contexts.
- Make strong industry connections and links.

GRADUATE DIPLOMA ARTS: CONSERVATION

We offer a one-year Graduate Diploma Arts: Conservation for students who are interested in taking our MA Conservation but need to enhance their skills or knowledge in some areas before embarking on MA study of this highly specialist subject.

Historic Carving

“When you join one of our Historic Carving courses, you’ll learn the traditional craft skills of carving, letter cutting and gilding, plus the art skills of observational drawing, modelling, and the study of the history of art, architecture and ornament. We have a substantial track record of enabling students to go on to highly successful careers within the arts and heritage-skills sector with numerous leaders in the field among our Historic Carving alumni.”

Tim Crawley, Head of Historic Carving

WHY STUDY WITH US?

- The only place you can study carving to degree and postgraduate level
- Extensive contact time with tutors and ‘hands on’ learning
- Taught by leading carvers and craft specialists
- Work in our specialist facilities and have access to all of our workshops
- Integral Art Histories course focusing on Historic Ornament, Architecture and Sculpture
- A small supportive creative community where every individual counts
- Active alumni network providing opportunities and professional insights
- Access to grants, financial assistance and prizes
- Study in central London with easy access to major museums and historic collections and buildings

STRONG INDUSTRY LINKS

When you study historic carving with us, you’ll benefit from the department’s strong industry links with public and private institutions, who can provide unique opportunities to experience the design and commissioning processes associated with the restoration of historic buildings.

Current and recent course and graduate projects include:

- St. George’s Chapel, Windsor
- Southwark Cathedral
- Guildford Cathedral
- Ripon Cathedral
- Corporation of London
- Baroque City Palace, Berlin
- Stavanger Cathedral, Norway
- Westminster Houses of Parliament

AFTER GRADUATION

Former students often find work in leading workshops for the architectural heritage professions and antiques trade and have also set up their own businesses. Our alumni have carried out many significant projects on historic buildings including the Houses of Parliament, Buckingham Palace, Windsor Castle, The Tower of London, St Paul’s Cathedral, Ely, Worcester, Lincoln and Gloucester Cathedrals, York Minster, and the Globe Theatre.

New work by former students can be seen in many major public commissions and they have gone on to work with world renowned artists such as Anish Kapoor, Rachel Whiteread and Damien Hirst.

“For me the combination of drawing, modelling and anatomy projects were like different lenses all aimed at the same thing – learning to see.”

Liz Middleton, Stone Carving





BA (Hons) Historic Carving

3 years, full time

This three-year BA (Hons) course, with pathway choices in either Woodcarving & Gilding or Architectural Stone, is designed to prepare you for work as a professional carver.

The course curriculum focuses on the wide range of skills required to become a professional carver. These include not only advanced carving techniques, but also drawing, modelling, casting, portraiture, artistic anatomy, ornament study, heraldry, design, the history of carving in architecture and sculpture and professional skills related to project managing, working as a freelance practitioner or as a member of a specialist team.

If your choice at application stage is the Woodcarving & Gilding Pathway, you will also study gilding and engage in frame conservation alongside woodcarving practice. If you select to study on the Architectural Stone Pathway, you will also specialise in letter cutting and the restoration of stone carvings alongside stone carving practice.

COURSE DETAILS

- Starting with the fundamentals, you'll develop carving, study and research skills.
- With expert tuition in our specialist workshops, build up your observation and drawing techniques.
- Study construction and design of letterforms and learn how to expertly carve them in wood and stone.
- Learn how to carve complex ornamental and architectural forms, as well as drapery and the human figure.
- (for those on the Woodcarving & Gilding Pathway) Practice gilding including oil and water gilding, gesso cutting, toning, distressing and verre eglomise.
- Develop your knowledge and understanding of the historical context of wood and stone carving and architectural ornament.
- Prepare for a career in carving through Professional Practice seminars.
- Opportunities to work on live commissions.
- Research and write a dissertation in your chosen specialist area.
- Plan, research and execute major projects and exhibit your work in our Degree Show.



PgDip / MA Carving

1 year, full time or 2 years, part time

The Pg Diploma/ MA Carving is designed to offer you the opportunity to extend and expand your carving practice in either wood or stone. It is offered as either a PgDip (30 weeks full time or 60 part time), or can be taken as an MA course (45 weeks full time or 75 part time).

If you are looking to become a high-level, professional sculptor or stone or woodcarver this course is invaluable. Based on your own project proposal its depth of focus enables you to produce final projects that demonstrate your mastery of carving as well as your research and analytic abilities.

Our focus on the wide range of skills required to become a professional carver provides a back drop to your studies with access to the teaching of advanced carving techniques, drawing, modelling, casting, portraiture, artistic anatomy, ornament study, heraldry, design, and professional skills related to project management, working as a freelance practitioner or as a member of a specialist team.

With an emphasis on practical hand skills, research skills and problem solving this course provides an excellent basis for high-level freelance employment within the creative and heritage sector.

COURSE DETAILS

- Undertake ambitious projects that reflect your individual research interests and practical experience.
- Develop your portfolio with help of tutors, by taking on live commissions.
- Develop your portfolio and advanced professional skills in project management.
- Hone your hand skills to a high level.

GRADUATE DIPLOMA ARTS: CARVING

We offer a one-year Graduate Diploma Arts: Carving for students who are interested in taking our MA Carving but need to enhance an area of practice or knowledge before embarking on this specialist MA course.

Art & Material Histories

“What makes our MA Art & Material Histories course unique is its special focus on materials and making. It investigates Art Histories through the lens of materials and draws on a range of viewpoints – from materials scientists, curators, craft specialists, artists as well as scholars from other fields. In this way it supports you to scrutinise the links between material, critical and historical enquiry from a range of perspectives.

The relationship between the course and our Material Matters research platform also provides opportunities to publicly present your research through symposia and exhibitions.”

Tom Groves, Head of Art Histories

WHY STUDY WITH US?

- Distinctive course that supports a wide variety of approaches to research and presentation
- Taught by a range of specialist academics, artists and thinkers
- A small and supportive creative, postgraduate community
- Opportunity to participate in the Art School’s Material Matters public programme
- Access to grants and financial support
- Study in central London visiting museums and collections as a vital learning resource
- Theory-based course with access to workshops and technical support to test materials directly

AFTER GRADUATION

Our MA Art & Material Histories prepares you for a career in the arts sector with a broad range of future career paths open to you. You may choose to develop your career as a curator, gallerist, practising artist, writer or academic or to move from one area of practice to another. The course is also a very good preparation for those considering PhD level research.

GRADUATE DIPLOMA ARTS: ART HISTORIES

We offer a one-year Graduate Diploma Arts: Art Histories for individuals who are interested in taking our MA Art & Material Histories course but need to enhance aspects of their knowledge and educational experience before embarking on this specialist MA course.



MA Art & Material Histories

1 year, full time or 2 years, part time

Through lectures, seminars, technical workshops, site visits, tutorials and symposia, you will engage with leading experts.

They will enable you to shape a research area related to Classical, Modern, Contemporary, International and Emerging Perspectives, exploring art history’s intimate relationship with tools, materials and processes. As well as textual sources and case studies, your research can also be supported by practical hands-on enquiry. You will be encouraged to use this as a basis to question accepted notions of beauty, value and significance as well as the processes behind the making of meaning and the production of affect.

Material Matters, the Art School’s research platform that interrogates a different material on a biannual basis, influences and shapes the themes of the course.

We’ll make the most of the wealth of world-renowned galleries and museums on our doorstep, where we’ll guide you through the evaluation of emerging, contemporary and historical artworks from a range of critical and material perspectives. Meanwhile, participation in research visits further afield, such as the annual Venice trip, enable you to interrogate layers of cultural and material histories first hand.

COURSE DETAILS

- Learn through seminars, workshops, site visits, tutorials and symposia.
- Theoretical study and hands-on enquiry, enhancing your understanding of materials and making processes.
- Develop an academic practice underpinned by material exploration, experimentation, analysis and synthesis.
- Explore your chosen research area in depth with expert supervision.
- Research using case studies drawn from London’s galleries and museums or international trips.
- Investigate your chosen research area presenting your findings through conference papers, exhibitions and publications.
- Participate in the Material Matters programme and contribute to the MA, Artists in Residence and Fellows Show.

Summer School



Discover new talents, foster existing skills and develop your creative interests in a fun and supportive setting.

Our summer short courses are a unique opportunity to step inside our renowned Art School, and explore and develop your skills and interests with our expert tutors.

Class sizes are small, and our tutors make sure our intensive courses for adults are enjoyable and fun, as well as inspiring and informative. And as a student on one of our introductory courses, you'll receive the same warm welcome that we extend to all our friends and students and experience the very best teaching from our team of art and craft tutors at the top of their professional fields.

COURSE PORTFOLIO

Inspired by our key specialisms of fine art, historic carving, conservation and art and material histories, we offer five-day short courses in drawing; painting; wood and stone carving; gilding; relief modelling in clay; conservation of historic objects; printmaking and architectural history. Most courses are suitable for beginners or those with some existing skills, while our Masterclasses programme is suitable for intermediate to advanced professional. Whatever your experience our tutors will ensure you enjoy the right level of learning.

For more information, visit our website www.cityandguildsartschool.ac.uk/london-art-summer-school or email us at summerschool@cityandguildsartschool.ac.uk

“A practical, inspiring and enjoyable introduction to stone carving which is what I hoped for and expected. I feel confident that I could do my own carving projects now.”
Thomas Hudson, Stone Carving for Beginners

Study Abroad in London

Do you dream of spending a semester in London, and immersing yourself in Britain’s rich cultural heritage and way of life? Now you can study for credit alongside our undergraduate students at City & Guilds of London Art School.

LEARN THROUGH MAKING

City & Guilds of London Art School is a small, specialist art school and we're proud of our outstanding reputation for excellence in the traditional skills of architectural stone carving, woodcarving and gilding, contemporary fine art, and the conservation of historic objects. There's a thread that runs deep through all our courses, and that's our belief in the importance of learning through making. That means that as a semester student here, you'll always get the teaching, facilities, and support you need to get the most out of your time in London.

LEARN THROUGH BEING ADVENTUROUS

It takes a lot for you to step outside the everyday and come to London, we know that. But we want you to go even further. Meet British students and start to immerse yourself in the British student way of life. That can happen at City & Guilds of London Art School because we're small and it's easy to make friends. We want you to work hard and be ambitious. And we also think you'll get most out of your time here if you travel in your free time and see some of the UK's quieter corners, as well as our European neighbours. We'll provide support and guidance every step of the way.

LEARN THROUGH EXPERIENCING

You'll learn through making, but you'll learn through walking, talking together, and experiencing London too.

We think one of the best ways of teaching the history of British architecture, say, is to go and look at British architecture, not just sit in a lecture theatre and tell you about it. Come prepared to spend the start of a chilly Wednesday afternoon in a London church, the first of a tour of iconic buildings by greats like Inigo Jones, Hawksmoor and Sir Christopher Wren. You might get cold that day, but you'll never forget what you learned.

MAKING DREAMS COME TRUE

City & Guilds of London Art School is what we call a real art school. Spend a semester with us and find out what we mean by that. Apply to study abroad here and make your dreams come true.

For more information about our study abroad programme, how to apply, application dates and fees, visit our website at www.cityandguildsartschool.ac.uk/study-abroad-in-london or email us at studyabroad@cityandguildsartschool.ac.uk



Applying to study with us

For details on the application process, please visit our website www.cityandguildsartschool.ac.uk. From your chosen course page, click on **How to Apply** in the side menu and you will find useful information such as portfolio advice, what to expect at interview (including key questions) and the link to the application form.

Alternatively, you can email admissions@cityandguildsartschool.ac.uk for specific advice.

OPEN DAYS/ WEBINARS

We run regular Open Days, allowing you to visit the Art School and meet course tutors and students and get a feel of how it is to study with us and participate as a member of our thriving creative community.

Visit www.cityandguildsartschool.ac.uk/study-here/open-days for more information and to book your place, or email us at admin@cityandguildsartschool.ac.uk

If you can't attend an Open Day, you could attend a Webinar Open Day, download the individual Course Handbooks and view videos from our YouTube channel, or call us to discuss the course by phone on (+44) (0)20 7091 1687.

Visit our website for further information www.cityandguildsartschool.ac.uk

APPLICATION PROCESS

To apply for any of our courses, you will need to complete an application form, which should include a personal statement of up to 500 words explaining your motivations for your application and, where applicable, a link to your digital portfolio.

You should also arrange for your academic referee to send a completed Reference Form directly to the Admissions Office.

If your application is successful and you meet the minimum entry requirements, you will then be invited to interview.

Visit the **How to Apply** page of your chosen course section on our website for all application forms and information.

EQUALITY AND DIVERSITY

We're committed to widening participation in higher education and offering the opportunity our specialist courses provide based on merit and potential. Our Equality & Diversity and Inclusive Learning & Participation policies describe how we set out to support access to learning.

Visit the **How to Apply** page of your chosen course section on our website for more information and advice.



INTERNATIONAL STUDENTS

We welcome international students to apply for any of our BA or PGDip/MA courses or our Foundation course, on a full-time basis. We are able to offer you advice and information about your application, visa requirements, funding, arriving in the UK and English language proficiency.

Visit the **International** page of your chosen course section on our website for more information.

We also offer a Study Abroad programme for International and EU students who wish to study for credit alongside our undergraduate students for a period of up to six months. Our Study Abroad programme is especially for students who want to transfer credit to their home institution (see page 41 for more information)

FEES

For our current fees and application deadlines, please see the paper insert.

Visit the **How to Apply** page of your chosen course section on our website for more information and advice about fees and any other costs.

GRANTS AND FINANCIAL SUPPORT

The Art School has worked hard over the years to develop a bursary scheme providing a range of grants and assistance to support students with financial issues. In recognition of our deserved reputation for excellence, our commitment to providing high levels of contact time with active professionals and our championing of our specialist subjects, a number of organisations and individuals fund the scheme.

Grants are awarded on the basis of demonstrable need and ability, and may also be subject to criteria required by individual donors. In 2017/18, we were able to provide support for over 60 of our undergraduate and postgraduate students. The average award is 33% to 50% of the tuition fee for a year though some cover a larger percentage.

Visit our website at www.cityandguildsartschool.ac.uk/ funding where you can find more details and download an application form.

“I have to say, it’s fantastic knowing I have my own studio space. It allows me to focus fully, developing my work in this highly charged creative environment”
Amelie Peace, BA (Hons) Fine Art



Find out more and apply

Come and meet us and take a look around – book an open day online at www.cityandguildsartschool.ac.uk/study-here/open-days/

Download an application pack from our website – go to the How To Apply page in your chosen course section

Email us if you have any queries, on admissions@cityandguildsartschool.ac.uk

We look forward to welcoming you!

City & Guilds of London Art School is a specialist higher education provider dedicated to educating the artists, carvers and conservators of tomorrow. With a history dating back to 1854, we remain committed to high levels of contact time with specialist practitioners, 'learning through making' and exploring dialogues between tradition and innovation.

City&Guilds of London Art School

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