

## CITY & GUILDS OF LONDON ART SCHOOL COURSE HANDBOOK

Summer Study Abroad: Historic Crafts: Architecture & Interiors

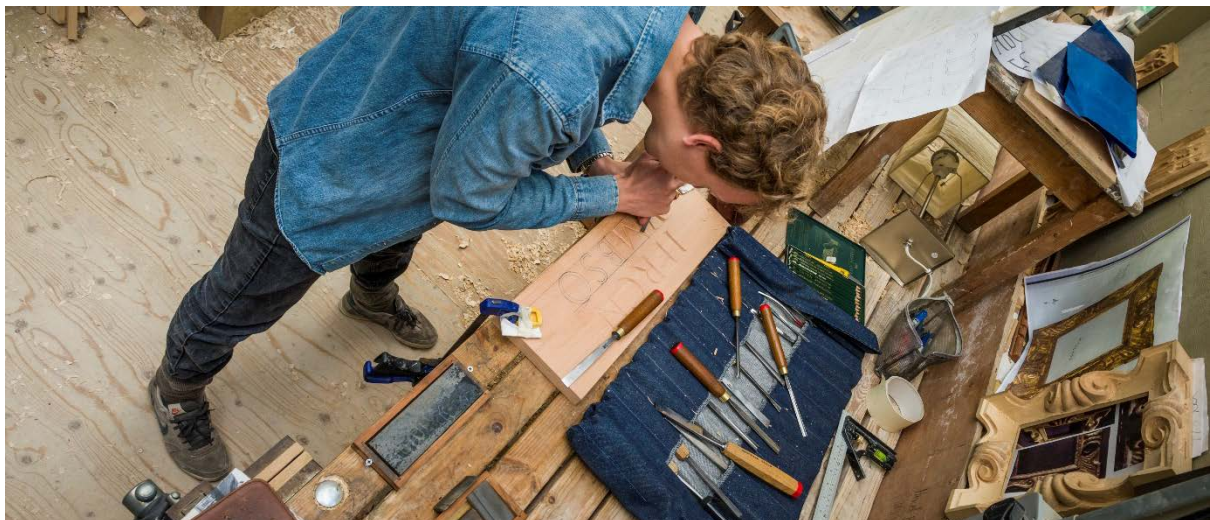


## Overview

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This course is for students who would like to deepen their understanding of historic preservation, and of Britain's unique architectural history and heritage, through a hands-on exploration of traditional craft skills for buildings and interiors. These will include stone carving and decoration, oil gilding, verre églomisé, and mould making and casting. We set these crafts in their historical context by visiting some of the great buildings and museums of London and Cambridge, where we introduce students to key styles and to the factors that have shaped European and British architecture from the Middle Ages until the present day. Students build a deeper understanding and working knowledge of cultural artefacts and architectural ornament as well as acquiring hand skills for bench conservation.

Practical skills training takes place in the Art School's specialist workshops, led by our team of professional experts. Lectures in the Art School seminar rooms introduce students to British architectural history. Guided visits to buildings and museums provide insights into the material processes students will learn, and allow students to examine the evolution in styles, and see examples of the use of traditional crafts in situ.



The course is open to students with varying levels of experience and will particularly help those studying historic preservation, architecture, conservation, and art history. Fine art students with a special interest in historical forms of art and craft will also gain much from the course.



City & Guilds of London Art School specialises in the conservation of three-dimensional cultural artefacts, historic carving, art histories and fine art. It is one of the longest-established centres for conservation teaching in the UK. In the aftermath of World War II, students and alumni helped to reinstate London's war-damaged architecture and treasures; today the Art School is still making its crucial contribution to world heritage, entrusted with artefacts from major collections and projects in sites as eminent as Westminster Abbey and San Giorgio Maggiore Basilica in Venice.

|                    |  |
|--------------------|--|
| Class hours        | 75 hours   |
| Non-class hours    | 15 hours   |
| Course level       | Open   |
| Entry requirements | The course is open to students with varying levels of experience, and will help students of historic preservation, architecture, conservation, art history, and fine art |



## Course description

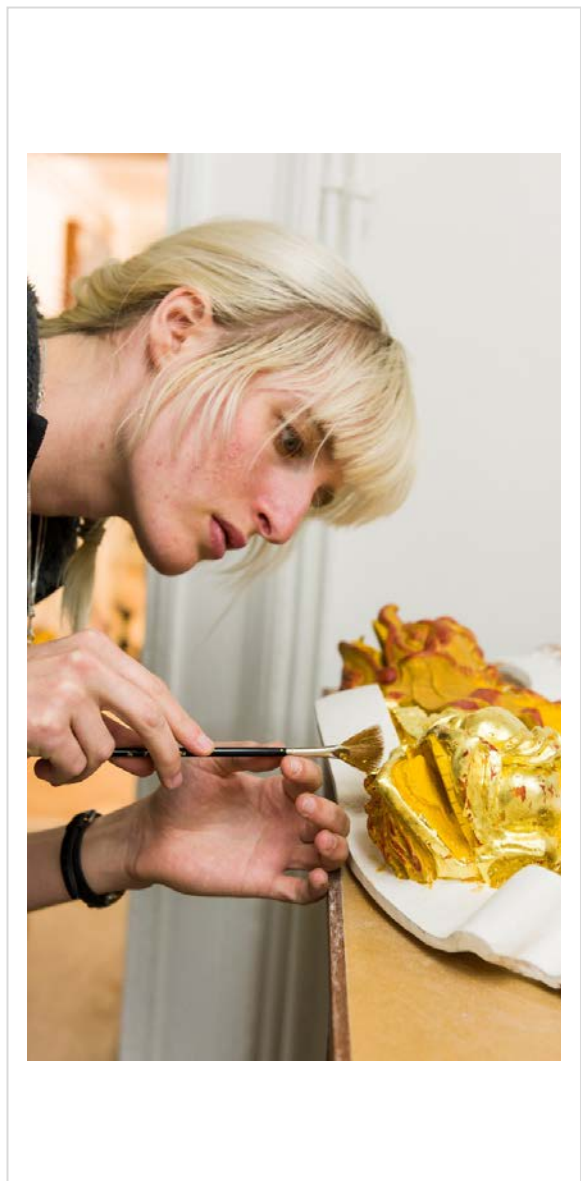
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During the first week, students learn the traditional skills of historic stone carving, including techniques for cutting stone and applying texture. Students produce a small relief panel which they have the option of decorating during the second week.

Lectures, and visits to St Bartholomew the Great, founded in 1123 and with ornate interiors, and to Cambridge where students meet master craftsman Tim Crawley in his workshop, contextualise the skills-based learning. Tim is responsible for the design and carving of ten modern, multicultural martyrs for the West Porch at Westminster Abbey, and will accompany students on a tour of Cambridge's ancient Colleges.

The second week introduces students to mould making and casting, which is a technique used by conservators for replicating objects such as ornamental brackets and scrolls, and historic ceilings. Students learn how to make a simple one-piece silicone mould, and more complex two-piece moulds, and experiment with plaster and clay. Stately home Kenwood House on Hampstead Heath in north London was created by famous 18<sup>th</sup> century Scottish architect Robert Adam, and has breath taking interiors. It is the focus of the visit this week along with examples of the buildings of Inigo Jones and his later followers, Hawksmoor and Wren.

In the third week students learn to apply oil gilding, a technique which is used on external architectural features, including wood and stone, and verre églomisé, the technique of gilding the reverse side of a piece of glass, which is now most often found in museums and galleries. Visits this week are to Temple, London's ancient and fascinating legal district, and a journey along the Thames to Greenwich, where we discover seventeenth and eighteenth century attempts to create a political and military palace complex to rival the Louvre and Versailles in France.



For our final week Students prepare their work for presentation and assessment.

| <b>Week One</b> | <b>Activity</b>   | <b>Tutor</b>                          | <b>Location</b>                               |
|-----------------|---|---------------------------------------|---|
| Monday          | Introduction to study at City & Guilds of London Art School | Study Abroad and CGLAS teaching staff | CGLAS seminar room                            |
|                 | Afternoon guided visit                                      | Dr Paraskos                           | St Bartholomew the Great                      |
| Tuesday         | Introduction to stone carving                               | Nina Bilbey                           | Stone workshop                                |
| Wednesday       | Introduction to stone carving                               | Nina Bilbey                           | Stone workshop                                |
| Thursday        | Introduction to stone carving                               | Nina Bilbey                           | Stone workshop                                |
| Friday          | Full day guided visit                                       | Study Abroad staff                    | Cambridge and visit to Tim Crawley's workshop |
|                 |   |                                       |   |
| <b>Week Two</b> |   |                                       |   |
| Monday          | Morning lecture: Empire and Taste                           | Dr Paraskos                           | Seminar room                                  |
|                 | Afternoon guided visit                                      |                                       | Kenwood House                                 |
| Tuesday         | Introduction to Mould Making and Casting                    | Sarah Davis                           | Casting workshop                              |

|                   |  |                      |                     |
|-------------------|--|----------------------|---------------------|
| Wednesday         | Introduction to Mould Making and Casting                   | Sarah Davis          | Casting workshop    |
| Thursday          | Introduction to Mould Making and Casting                   | Sarah Davis          | Casting workshop    |
| Friday            | Morning lecture:<br>London's Royal Palaces                 | Dr Paraskos          | Seminar room        |
|                   | Afternoon guided visit                                     |                      | Greenwich           |
|                   |  |                      |                     |
| <b>Week Three</b> |  |                      |                     |
| Monday            | Morning lecture:<br>London before the Great Fire and After | Dr Paraskos          | Seminar room        |
| Tuesday           | Introduction to Gilding and Verre églomisé                 | Rian Kanduth         | Conservation studio |
| Wednesday         | Introduction to Gilding and Verre églomisé                 | Rian Kanduth         | Conservation studio |
| Thursday          | Introduction to Gilding and Verre églomisé                 | Rian Kanduth         | Conservation studio |
| Friday            | Presentation and assessment of work                        | CGLAS teaching staff | Studio              |





## **Aims**

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- Develop a range of historical craft skills that can be applied to conservation and art practice
- Develop observational skills and an understanding of the historical contexts for architectural ornament
- Develop knowledge and understanding of London's architectural heritage and key museum collections

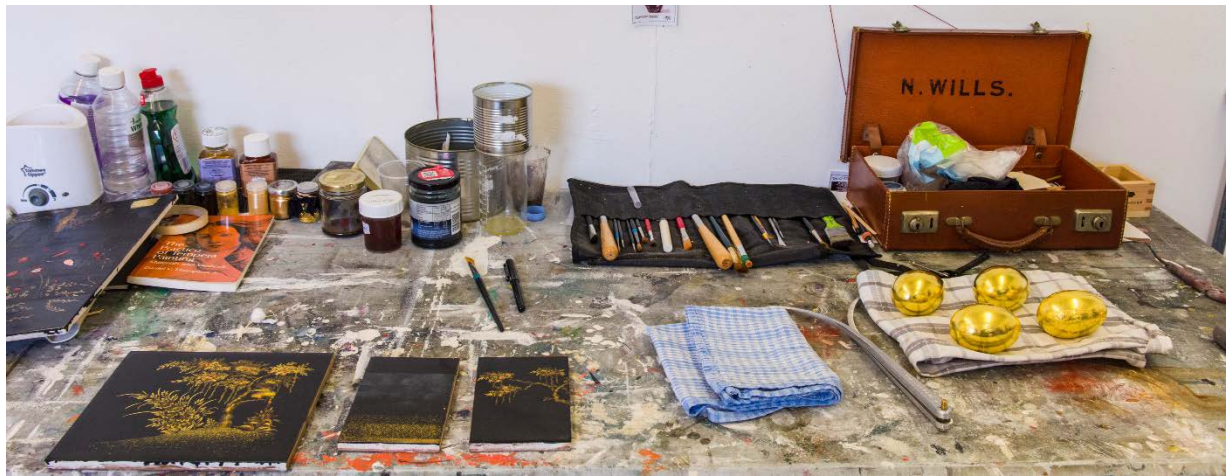
## **Learning outcomes**

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- An ability to work directly with a range of materials and processes (Technical Competence)
- An ability to undertake visual research and undertake material enquiry (Research)
- An ability to analyse cultural material and recognise its context and the methods used in its making (Analysis, Subject knowledge)
- An ability to document and present your learning in the form of a project journal or log (Communication, Presentation)

The Learning Outcomes will be assessed on completion of the course based upon:

- Your project journal or log
- Presentation of material produced during the workshops



### **Materials required**

- Digital camera (or camera phone)
- Drawing tools (pencils, pencil sharpener, eraser)
- Oyster card for travelling around London (please be aware that there will be some walking so students should wear comfortable footwear and bring a small backpack or other bag)
- For the workshops, students should wear old clothes they do not mind spoiling or bring decorators' overalls, and wear steel cap boots.

### **Materials provided**

- Stone
- Plaster
- Gold leaf (please note that there will be an extra charge for gold leaf used over the amount allocated)
- Glass
- Paper
- Silicone rubber
- Clay

### **Equipment you will be supplied with for the workshops**

- Carving tools
- Protective eyewear
- Disposable latex gloves
- Gilding tools



## Tutors

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**Dr Michael Paraskos** lectures on art history and culture, specialising in the architectural history of London. He has taught at universities and colleges around the world. As a visiting lecturer he has also spoken at institutions including the National College of Art and Design in Dublin, University of Nicosia, Goldsmiths' College, University of Graz in Austria, University of Oxford, University of Cambridge, Eastern Illinois University in USA, Minerva Academy of Art in the Netherlands, and the National Gallery, Dulwich Picture Gallery, and the Whitechapel in London. He was elected a Fellow of the Royal Society of Arts in 2010.

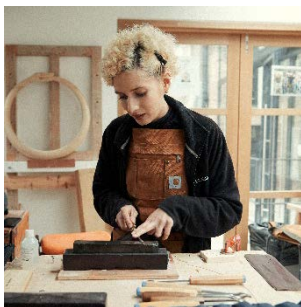


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**Nina Bilbey** is senior stone carving tutor at the Art School and an eminent architectural sculptor. She comes from a family of Master Craftsmen and has been carving stone for over thirty years. She has completed statues of the Queen and the Duke of Edinburgh for the west front of Canterbury Cathedral, and she was awarded the Prince Philip Medal in 2017.

**Rian Kanduth** is a conservator, and teaches gilding to historic carving and conservation students. During her career, she has completed projects in both the private and public sectors, and clients include English Heritage, the National Trust, Mercers Company, the Fishmongers, the V&A Museum, Seven Dials, Stoke Park, and Chateau de Moncla.



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**Sarah Davis** is a fine artist, with a first degree from Chelsea College of Arts, who has also trained at City & Guilds of London Art School, and has taught mould making. Her most recent work, at London's Biennale of International Performance Art and Noise, involved her making plaster casts of medical ephemera, and she has also shown her work in the historic churches of Romney Marsh.