



# 20 NEWSLETTER

## City&Guilds of London Art School



A week, they say, is a long time in politics. The implications of that statement, I would say, are that circumstances are never (only) as or what they seem in the moment, and usually *because* of politics – be they party or private. The lesson? Be ready for the unforeseen; never be complacent.

Well, we’ve never, in my experience, been complacent, but less than a year ago the School’s forward prospect did look particularly bright. The universal increase in UK fees for Higher Education seemed at a stroke to have “levelled the playing field” of competitive recruitment. Our fees were suddenly comparable with or even less than those of government-funded institutions and, for what it’s worth, my own pathological anxiety about our financial well-being began to relax. So, what happened to challenge the prospect?

The Government through its UK Border Agency judged that some private (as compared with state-funded) educational institutions were effectively subverting the current student visa applications system. Evidently, it was thought necessary to distinguish the bona fide institutions from the bogus; those deemed authentic were to be accorded “Highly Trusted Status” (HTS) consequent on a review process to be conducted by the Quality Assurance Agency (QAA). As a policy, this is neither difficult to understand nor, one would think, to implement. City & Guilds Art School, for example, has been on the same site for 130 years, has degree validation from a major UK university and an excellent record of student achievement both academically, and vocationally in the Heritage professions; it is evidently not “fly by night”. It is also not private but independent with charitable status. The recruitment of non-EU students is not a necessity to our business model, and if “overseas” recruitment was the only thing at stake we could by-pass altogether the pursuit of HTS, though past experience of some very good students from outside the EU would give cause for regret. What we could not afford, however, would be the implicit suggestion of untrustworthiness that might then taint our image in whatever context of appraisal. HTS in other words is divisive; it leaves us with no choice.

What we must do, then, is regard this latest step towards standardising our quality assurance methodology as essentially a good thing, but be alert to its possible side effects. The danger is that standardisation in matters essentially technical can, if not carefully monitored, permeate all parts of an enterprise and warp the most fragile essence of an educational ideal to suit its own implementation.

By the time we obtain HTS (which we must) we will have acquired, as a pre-requisite, External Validating Bodies for what are currently our own internal qualifications in Foundation Studies and Historic Carving. We will have produced a detailed self-evaluation document and passed through a QAA Educational Oversight Review at considerable expense along the way. We will also then come under the monitoring authority of the Higher Educational Funding Council for England for whom the QAA is the evaluating instrument; we will be that much less independent as a consequence.

The future prospect still looks good. Comprehensively, the School is a hive of activity with exciting initiatives in all areas, as the following pages will testify. There is therefore no reason not to be optimistic, but there is a moral to this story: politics are never innocent and government policies come latent with potentially good or bad effect. It is our creative responsibility to see through the conflicting agendas attaching to “Highly Trusted Status” and to find beyond them the best outcomes they will allow. The road was never going to be easy but, equally, the twists and turns along the way are never without interest!

Tony Carter, Principal



## School applies for Highly Trusted Status

In order for the School to continue to recruit students from outside the European Union, it must acquire Highly Trusted Status (HTS) under the tightened student visa regulations issued by the UK Border Agency. To that effect, the School must undergo a review by the Quality Assurance Agency for Higher Education (QAA). Although gaining HTS will be onerous financially and administratively, it will allow us to revisit our internal systems for quality assurance and, importantly, enable us to continue recruiting the very best students onto our courses, whatever their country of origin. The QAA review will take place in the autumn term of 2012.



## New Fee Regulations: How will they affect us?

- Most London art colleges are charging the full £9,000 annual fee for undergraduate students starting full-time study in 2012. We have elected to remain below that level and have set all BA course fees at £8,500.
- All students on our BA courses (if undertaking their first degree) will be eligible for a student loan in fee support of £6,000, an increase from the present level of £3,400. This will continue to be supplied by the government-owned Student Loans Company (SLC).
- From the 2013-14 academic year we are looking to establish an agreement with the Office for Fair Access (OFFA) to increase student loan provision to cover the fees in full.

## Increased Bursary Funding

We are delighted that there has been a significant increase in both the number and level of bursaries this year. New funders include: the **Vandervell Foundation**, which has given £18,000 for conservation and carving students; **NADFAS**, the national body that makes art accessible to everyone through a lecture and tour programme, now awards two annual bursaries of £3,000 for one conservation and one carving student; the **Gabo Trust** and the **Elizabeth Cayzer Charitable Trust** have both pledged bursary support for conservation students over three years. Our stalwarts have also continued to lend their generous support: the **City & Guilds Institute** has renewed its five-year provision for carving and conservation students of £112,500 (up from £100,000) in total, over a five year period starting in the the 2012-13 academic year. The **Hedley Foundation** has renewed its annual support of £15,000 for conservation and carving students for another three years

and the **Drapers' Company** its annual support of two woodcarving students for three years as well. The **Masons' Company** continues to help individual applicants from the School with funds totalling £11,000 per annum. Fine artists will benefit from a new £5,000 award from the **Worshipful Company of Painter-Stainers** as of next academic year (see p.5). This and the ongoing support for our annual bursary fund from many other trusts, livery companies and individual supports will allow us to continue providing fee support for up to 50 students each year. The importance of this in hardened economic times cannot be overestimated. Small, focused donations also have great impact. The Learning Support facility has received an award of £1,000 from an individual donor, which will be used to provide specialist study skills workshops to students who do not have existing funding. Every donation makes a difference. To pledge funds, please contact Ursula Faure Romanelli: [development@cityandguildsartschool.ac.uk](mailto:development@cityandguildsartschool.ac.uk)

## Outreach Programme

■ Once again Fine Art tutor **Jane Langley** put her considerable energies into the School's Outreach programme. Over the summer, graduates took part in Start, the sustainability initiative established by the Prince of Wales. **Amanda Callis, Patricia Swannell, Katrine Roberts, Jane Hayes Greenwood** and tutors **Takayuki Hara** and **Jane Langley** ran a 'Knitathon' at Kew Gardens, with volunteers from Craft Club (Crafts Council). Over the course of the event hundreds

of young people were taught to knit a square. In spring 2012, Start Imagining – the new creative children's programme from Start developed by Cool it Schools and the Crafts Council – will go to 27,000 schools across the UK, and our students will have the opportunity to be part of the celebrity launch and promotional events throughout the year.

■ The Great Big Hairy Bug Draw took place at ZSL London Zoo during the October half-term holidays. The School's students and graduates once again made a huge contribution to the event and lived up to their growing reputation as efficient and



inspirational mentors, as Steve Marriott, Head of Discovery and Learning at ZSL, explained: "Another successful Big Draw concluded at ZSL London Zoo thanks once again to the professional and welcoming approach of the City and Guilds Art School's students. By giving their free time to volunteer, the students have become an integrated part of the event's success". Project

Manager **Amanda Callis (Fine Art BA, 2009)** was joined by current students **Ed Adlington, Victoria van Holthe, India Dewar, Sandra Micciche, Tom Davis, Lizzy Langford** and **Richard Crawford**; between them they encouraged children to create over 1,500 drawings. The winner was Alex Williams, aged six, who drew the Red Kneed Spider that lives in BUGS at the Zoological Society of London (left). His prize was a visit behind the scenes at the zoo. The students also have the opportunity to return free of charge to the zoo to make their own drawings, which will be followed by an exhibition at ZSL in 2012.

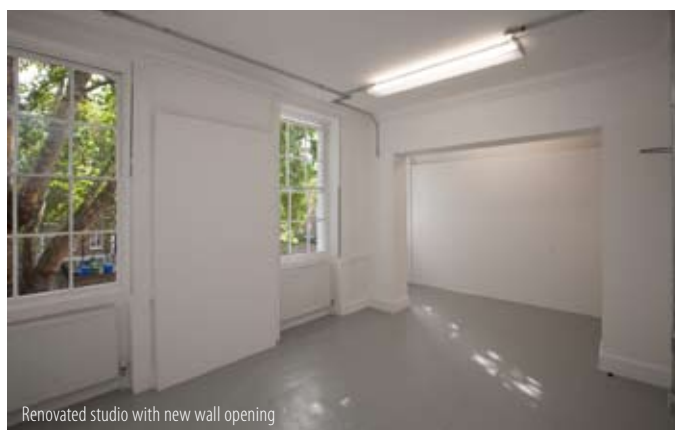


## Artist in Residence

**Harriet Piercy** (MA, 2011) was artist-in-residence at the Watercolours & Works on Paper Fair at the Science Museum (2-5 February 2012). The

fair organisers invited the School to put forward candidates for selection this year following a successful collaboration with the Prince's Drawing School in 2011; Harriet was awarded the residency by a panel that included art critic Richard Cork. She spent the entire four days documenting the whole event in drawing, front and back stage. The School will continue its collaboration with the fair in 2013.





Renovated studio with new wall opening



Renovated studio with new connecting passageway



## Development Project

Thanks to generous funding support, we were able to undertake the second tranche of Masterplan Phase 1 building works to our row of six Georgian buildings on Kennington Park Road over the 2011 summer recess. We raised a cumulative total of over £500,000 in grants from the **Garfield Weston Foundation, Wolfson Foundation, Dr. Mortimer & Theresa Sackler Foundation, PF Fleming Charitable Trust** and ongoing support from the **Fishmongers' Company**,

bringing the amount raised since the start of the project to more than £1 million.

The project was delivered on time and under budget for the second year running by Kennington-based contractors Mode Interiors, working with architects Alan Higgs, cost consultants and contract administrators Mitchell Price and our M&E and structural engineering advisers.

When students returned for the new academic year they found eight studios on the 1st floor



New conservation lab and studio



New glazed walkway

of the four terraced buildings (nos. 118 to 124 Kennington Park Road) connected by a new, level passageway. The studios themselves were totally refurbished, with ancillary spaces integrated to create larger working areas. This has increased the footprint of studio space available for occupation – essential in the light of student numbers rising to a record 215 this academic year – and has also provided more storage space. New brush cleaning facilities, a disabled-access lavatory and a new top-to-bottom heating system for nos. 122-124 were also installed, as well as new fire doors

and upgraded fire alarms.

Perhaps the most aesthetically conspicuous addition came in November, when a glazed bridge connecting two pairs of buildings across the roof at second floor level was finished, creating horizontal access between studios across four buildings at that level, as well as a new space for informal gathering.

Phase 1 is now one third completed and, funding permitting, should be finished after two more summers. A video showing the spaces before and after the building work can be found on our website and YouTube account.

## SAVE THE DATE: DEGREE SHOWS 2012

Foundation Show 28 May-1 June | Degree Show 27 June-1 July | MA Show 12-16 September

Interest in the Foundation Course has continued to rise with applications exceeding the number of places by 4:1. This year the student intake reached 60 students, which is a maximum within the studio space available.

Improvements to the School's facilities and spaces over the summer have made the Foundation design studios more attractive and versatile. Additional resources include new iMacs, scanners, graphics tablets and a printer, while a higher specification sewing machine and extra tailors' dummies and clothes racks have increased provision for fashion-orientated students.

Head of Foundation Studies, Keith Price, is working closely with Head of Painting, Robin Mason, to refine his course documentation in preparation for the forthcoming QAA Oversight Review.

## Department News

### Student Progression

Of the students that completed the course in 2011, nine chose to stay on at the School for their BA degrees – six on Fine Art Painting and the remainder on Fine Art Sculpture. Several students who graduated from the course in 2010 returned to take up BA places in both painting and sculpture.

Many other foundation graduates won places at some of the best-known art and design schools around the country and abroad, including University of the Arts courses at Central St. Martins, Wimbledon (onto both the Fine Art BA and MA programmes) and the London College of Fashion. Other destinations included Birmingham City, Brighton, Newcastle, Leeds, Reading and Cambridge universities, Ravensbourne College of Art and the Vysoká Škola Umělecko-Průmyslová in Prague. Some secured work placements with prestigious companies such as Vera Wang and Junky Clothing.

Photograph: © Paul J. Cochrane



### Student Projects

Current foundation student **Jessica Knight** made costumes for a theatre production of Anthony Neilson's play, 'The Wonderful World of Dissocia'. Final year undergraduates at Central St. Martin College of Art and Design performed it at the college's Platform Theatre, King's Cross, in March 2012.

Jessica, who previously gained a BA in English Literature at Sussex University, assisted the set designer by creating three costumes and a puppet for the challenging budget of £400. "I found that integrating a work experience project into my foundation course gave me the *oomph* that only the nerve-wracking responsibility of a real-life-proper deadline can induce".

The picture (above) shows the play's main character in one of the dresses Jessica created for the show.



Jane Dixon, *Tokyo 2, 2008*

## Staff News

Several works by **Jane Dixon** have been selected for inclusion in **Out of Rubble** (Charta, New York & Milan, 2011), a new book by Susanne Slavick about the reaction of international artists to war. Pictured (above) is *Tokyo 2, 2008*, mixed media. Jane's paintings were also in the accompanying exhibition at Space, Pittsburgh, in December and will be touring until 2014.

Jane also exhibited *Untitled VI, 2004* from her Camouflage series in the group show *The Curator's Egg. Altera Pars*, at the Anthony Reynolds Gallery, London (Feb-March 2012).

Foundation Design tutor **Tim Martin** has been appointed tutor assessor for Advanced Digital Apprenticeships in Web Design at the Institute of Music

Technology (IMT), based at Hurricane Studios, Deptford. IMT was set up to provide training for people who wish to work in the creative sectors. Tim's second child, Rory James, was born on New Year's Eve 2011.



Charlotte Doe (winner of Prize for an Outstanding Foundation Student) – *Copper Boiler and Knitted Object, 2011*

The move towards Highly Trusted Status has reaped unexpected benefits for the Fine Art Department. The curriculum has been re-examined in the light of the requirements of the QAA and, says Head of Painting Robin Mason: "In questioning and testing the curriculum we have renewed clarity in our aims in terms of both teaching and as an institution. We have used this opportunity to review and further strengthen our already successful programmes. Student feedback and suggestions have been extremely valuable and constructive throughout the process and the course team looks forward to enjoying the fruits of this period of reflection".

## Staff News

■ *Obituaries*, a solo show by tutor **Hugh Mendes (MA, 2001)** is on at Hoxton gallery CHARLIE SMITH London (until 31 March 2012). The gallery, founded in 2006 by **Zavier Ellis (MA, 2005)**, participated in the London Art Fair, Islington, in January.

■ **Kate Palmer's** one-person exhibition, *Riding Switch*, is showing at the Broadbent Gallery, Notting Hill (March – April 2012). She also exhibited with the gallery at the 2012 London Art Fair. Over the same period **Reece Jones's** solo exhibition *Control Pest* is

being mounted at All Visual Arts, King's Cross.

■ **Alex Gene Morrisson** is taking part in the group show *Ha Ha What Does This Represent?* at the Standpoint Gallery in Hoxton Square (March): both Alex and **Kiera Bennett** exhibited in the four-man show *The Beard* at CHARLIE SMITH in February.

■ **James Jessop** featured in a film about his obsession with the book *Subway Art*. **Bomb Chaser** follows James on a journey from his East End studio to New York, accompanied by 70's graffiti photographer Martha Cooper, where he meets some of the leading Graffiti Artists of the period.

## Alumni News

**Jane Hayes Greenwood (2011)** exhibited at the *Liber Abaci – Geometry in Nature* show at the new Coldharbour London Gallery in Camberwell (Oct-Nov 2011). She was invited to take part by curator and art dealer Aretha Campbell at the Degree Show in June. Other participants included alumni **Sabrina Rowan Hamilton (MA, 2001)** and **Dan McDermott (MA, 2010)**, as well as Michael McKinnon, who was part of the Continuum group in the 1970s.



Jane Hayes Greenwood, *Confront*, Oil on ceramic. Oct 2011

Jane has also joined forces with final year student **Xabier Basterra** to create a new permanent exhibition and studio space, **BLOCK 336**, located in the basement of 336 Brixton Road. The inaugural show takes place in March, with eight School alumni exhibiting their recent works. The not-for-profit space is also partnering with local charities and institutions to offer an Access to Art education programme. Visit [www.block336.com](http://www.block336.com) for more information.

The year started well for **Pernilla Iggröm (2011)**, who sold two of her paintings at the Degree Show to a London art dealer. She also

showed a painting in the ArtWorks Open 2011 (August-September) at its project space in the East End provided by the Barbican Arts Group Trust. She is also taking part in *Figuratively*

*Speaking*, a show at the Ground Floor Left Gallery, Bethnal Green (March).

**Jemma Appleby (2009)** has won a month-long residency at Meantime, a project space in Cheltenham, the competition for which was run in association with The Open West 2012. Gemma says: "I will be utilising the volume of Meantime to create a 3-D drawn and constructed environment, generating a heightened

experience and fuller immersion into the worlds I create". Her installation will be open on 23-24 March.

**Flora Bradwell (2009)** teamed up with a friend, Alix Taylor, to start the Greenhorn Short Film Festival, which aims to provide a platform for emerging filmmakers to discuss and show their work. The inaugural event took place at The New Diorama Theatre, Regents Place, in October. Flora premiered her film *Righting* about a man who replaces missing letters on shop signage. Seven further short films by contributors were screened during the festival.

Nick McLeod, *Slipping Away*, 2011, oil on board



### Nick McLeod (BA, 2009) wins Threadneedle Visitors' Prize

McLeod received the highest number of public votes throughout the exhibition for his work *Drained*. Ed Vaizey, Minister for Culture, Communications and the Creative Industries, presented him with the Visitors' Choice award for £10,000. Nick said: "I was amazed when my name was read out as the winner. To know that the majority of visitors over the two weeks of the show thought that my painting was the best was a very humbling experience". Nick is using his prize money to buy materials, fund a trip to America in March and move to a larger studio in 2012. Two of Nick's paintings will also be included in a special exhibition to launch the new Threadneedle Space at the Mall Galleries, London (20-24 March 2012).

Nick also had his first solo show, *Badlands*, at the EB & Flow Gallery, London EC2 (Dec 2011-Feb 2012).

## NEW PRIZES

The inaugural **Michael Buhler Memorial Award** was given to 2nd year BA Painting student **Sandra Micciche** for her final year of study (2011-2012). Robin Mason spearheaded the setting up of the award in Michael's memory, and it was funded by donations from Michael's widow Monika, staff, alumni, family and friends.

"I am so grateful to Robin, who made this all happen, and to all the people who contributed so generously", said Monika Buhler. "Michael loved the School; he thoroughly enjoyed teaching here and was great friends with his

colleagues. He taught here from 1981 until 2008, and I met him right at the beginning when I was a student at the School, studying painting. I'm delighted that this award exists and I hope it will continue into the future."

An attic studio in the Kennington Park Road buildings has been named in Michael's memory.



Sandra Micciche, *Paris 17ème*, 2011, oil on canvas

The **Worshipful Company of Painter-Stainers** has chosen the School as one of the three recipients – alongside the Slade and Goldsmiths College – of a major new scholarship starting in the 2012-13 academic year. Under the inaugural **Painters' Company Scholarship Scheme** a fine art undergraduate entering his or her second year will receive a bursary of £5,000 per annum for the final two years of study.

This new approach to funding was a result of the Company's Charity and Education Committee reviewing the effectiveness of its extensive grant-giving activities. Once fully up and running the scheme will support six undergraduate students every year, two from each of the selected colleges. The recipients will be selected via panel drawn from membership of the Company and will be known as a 'Painters' Company Scholar'.

Chairman of the CEC, Dick Bronks, said: "The three colleges selected share a common thread: they are all passionate about art, about their students and about the work they produce. We chose three of the most prestigious art schools in London, each of which has a philosophy different from the other. We hope that in time our Scholars will get to know each other, share ideas and benefit from the differences between them."

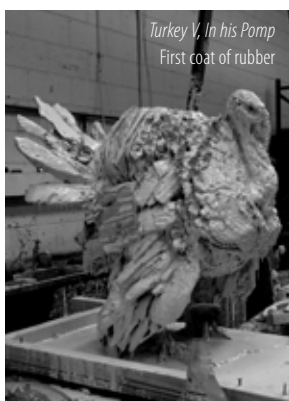
## ZMAF Award

The winner of the inaugural Zahra Modern Art Foundries (ZMAF) Award (see profile, right) was Historic Carving graduate **Emma Broughton (P-G Dip, 2011)**, who is this year's Historic Carving Fellow. Judges on the panel included ZMAF founder **Nasser Azam** and **Peter Murray CBE**, founder and executive director of the Yorkshire Sculpture Park. Emma won the competition with her model *Turkey V, In His Pomp* (pictured). Emma's inspiration for her design was an attack launched upon her by a turkey: "I admired its tenacity and bravery; it felt like there really was some kind of intelligence behind its eyes."

"Bronze is often a medium reserved for statues of the great and the good. It seems rather appropriate that a turkey should be cast in this material."

The life-sized figure is to be cast using the lost wax technique and will be completed in Spring 2012.

A visit to the foundry in Braintree, Essex, on 1 March started the process of preparing students for submissions towards the 2012 award.



*Turkey V, In His Pomp*  
First coat of rubber



## Zahra Modern Art Foundries

The ZMAF Award was set up in 2011 by Nasser Azam, an artist and one-time banker. He took over the former Morris Singer Art Foundry in 2010, renaming it the Zahra Modern Art Foundries. The award is in the form of a competition, open to the whole student body, for a design to be cast in bronze.

Nasser says: "I was aware of the diverse techniques being taught at the School before I launched ZMAF, particularly in the use of traditional methods including wood and stone carving. I wanted to open up the possibilities of bronze casting to a new generation of artists and I believe the ZMAF grant scheme provides an exciting new way for emerging artists to explore the possibilities of the medium".

In addition to the award, ZMAF have also established a Postgraduate Sculpture Scholarship. **Alice Steffen** was awarded the first scholarship in 2011 which also provided access to the foundry's facilities in Braintree, Essex. Prior to commencing her studies at City and Guilds of London Art School in October 2011 Alice studied at Glasgow School of Art on the BA Fine Art Course (Sculpture and Environmental Art), graduating in 2011 with a first class honours degree.

## Staff News

Head of Sculpture **Andy Bannister** was interviewed by Sarah Rowles, Director of Q-Art, London, for her book **11 Course Leaders: 20 Questions** (Q-Art, 2011). The book includes interviews with eleven BA course/ pathway leaders at UK institutions. It was launched at a panel discussion on the subject of British fine art education, a public event held in July 2011 at the Cubitt Gallery, Islington.

Principal **Tony Carter** exhibited his large-scale work *Particle, Mind and Void* in the group exhibition *Dystopia* (curated by Mark von Schlegell and Alexis Vaillant) at CAPC, the Musée d'Art Contemporain de Bordeaux (May - August 2011).

In October 2011 **Richard Ducker** shared a show with Philip Hausmeier at the Angus Hughes Gallery, London. Richard also curated, under the aegis of the Fieldgate Gallery, the exhibitions *Form and Malfunction* (January 2012) and *Untitled Repetition* (February-March 2012), both hosted by the Angus Hughes Gallery. The latter included work by alumna **Sarah Rose Allen (2009)**.

Casting room technician **Eva Masterman** in April 2011 received an Emerging Artist



*Frances Richardson I-beam to walk through*  
2011, MDF, bolts, screws, paint.

residency (with two other artists) at the Kingsgate Workshops Trust, Kilburn. The residency provides recently graduated artists and craftspeople with a subsidised studio and a programme of support. *Counterpoise*, an exhibition of work created by the artists during their residency period took place at Kingsgate Gallery in March 2012.

Tutor **Frances Richardson** had a solo show, *Ideas in the Making: Drawing Structure*, at Trinity Contemporary, London in October 2011, which was accompanied with a fully illustrated publication. The Daniel Weinberg Gallery, Los Angeles, also showed her work at the Pulse Art Fair, Miami, in December 2011. Most recently she took part in *Unknown Fields: Recent British Drawings* at the Young Gallery, Salisbury (February 2012).

**Amikam Toren** will hold a solo show at the Anthony Reynolds Gallery (March- April). He also recently exhibited in the group show at the gallery, *Ill Fares the Land* at (December 2011 - January 2012).

**David Snoo Wilson** (metal workshop technician) will be making a work in bronze to be permanently displayed at Trinity Buoy Wharf, on the north side of the river Thames in East London. The work, which will resemble a small submarine emerging from the river, will be installed later this year.

**Elaine Wilson** was one of four artists invited to exhibit at *Memoranda*, which took place at the Crafts Study Centre, University for the Creative Arts, Farnham (July-October 2011). The School's librarian, **Janice West**, co-curated the exhibition with Tessa Peters. The artists were asked to scour the Centre's archives for inspiration to create new works; one of the archives that Elaine chose was ceramicist Lucie Rie's photograph album of her life in Vienna, which she used to model a three-dimensional ceramic bust of Rie. There was an accompanying publication by Luminous Books.

Elaine will also be showing work in *Never Never*, a group exhibition at Aberystwyth Arts Centre's gallery, Aberystwyth University in July 2012.

## Montgomery Sculpture Trust funds new metalworking facilities

The Montgomery Sculpture Trust has donated £25,000 towards re-equipping and expanding metal working facilities at the School. "These facilities are a school-wide resource used by students from the BA and MA fine art courses to the Historic Carving and Foundation courses", says Head of Sculpture Andy Bannister. "The improvements will enable students to create more ambitious and complex sculptural

works using metal fabrication and casting processes on a larger scale."

The grant was given in memory of the late Bryan Montgomery, a former Councillor of the Corporation of London and Past Master of the Worshipful Company of World Traders, who established the Trust in 1994 to help develop the traditional crafts of sculpture for outdoor locations. Between 1995 and 2011 the Trustees commissioned

study and residencies with artists from Russia, Australia, Hungary, Czech Republic, Slovakia, Poland, Ukraine and the UK.

The Trust's curator Ken Newlan says: "The Trustees are keen to encourage education and research in the development and application of traditional materials in sculpture. They were delighted to be able to support the development of metal working facilities at the City & Guilds London Art School".

## Alumni News

**Sarah Allen (2009)** exhibited work in the group exhibition *Untitled Repetition* at Angus Hughes gallery, London in February - March 2012.

**Hektor Mamet (2005)** exhibited work in the group exhibition *Enigma of Modernity* at SpazioOfficina, Chiaso, Italy in March 2012.

The MA programme has been given a significant boost this year by new sponsorship and funding support from several sources. **GAM**, the investment management company founded by modern and contemporary art collector Gilbert de Botton (1935-2000), provided funds in 2011 for an MA Prize and a separate bursary, and will do so again in 2012.

Alumna **Harriet Anstruther** raised her MA Prize for Artistic Excellence, established in 2010, from £500 to £1,000 for the 2011-12 academic year. It was awarded to **Osita Nkwanko**. The **Fenton Arts Trust** has awarded a £5,000 in grants for two postgraduate students in 2011-12 and has renewed its support for the forthcoming academic year.

## GAM

The inaugural £4,000 GAM prize was awarded to **Amy Gadney** (2011) and the bursary went to **Alex Virji** (BA 2009), who will graduate with his Masters' degree in 2012. Amy's final MA piece was *Baby*, a

series of paintings made from the body of a seven-ton lorry. The judges included art critic Marjorie Althorpe Guyton (who has been appointed as a new Trustee of the School), Haunch of Venison director Ben Tuffnell, artist Barnaby Hosking and collector Stuart Evans. Jonathan

Colchester, GAM's Head of Private Clients said: 'I was most impressed by the seriousness with which the work of shortlisted candidates was discussed. Amy was a very worthy recipient of the prize in the company of other outstanding young artists.'



Amy Gadney - GAM Fine Art Prize winner 2011



Patricia Swannell - Wakehurst Labyrinth

since led to discussions about future collaborations between Wakehurst/Kew and the School.

**Tamsin Relly** (2011) was shortlisted for the Clifford Chance Postgraduate Printmaking Prize. She also took part in *Young Masters @ Sphinx* (October - November 2011), exhibiting a series of small paintings. The event showcased a number of artists

Guide was launched at the London Art Fair, Islington in January. Now in its sixth year, the Catlin Art Prize is sponsored by the eponymous insurance company, but the Guide itself has only been published since 2010. Both Adeline and Katrine have now been shortlisted for the £5,000 prize, the winner of which will be announced on 16 May. The Catlin exhibition will be held at the **Londonewcastle Project Space**, Shoreditch (3-25 May).

**Camilla Emson** (2011) had a solo show, *Gateways*, at The Crate Gallery, Portobello in November 2011. Presented by Willoughby Gerrish, Camilla created a series of photographs of tear ducts using macro lenses to show how the "salt of the body

## Alumni News

Visitors to the 2010 MA Degree Show may remember **Minako Nonaka's** colossal mixed media painting, one of which, *Landscape of Earth*, was selected for the Royal Academy Summer Exhibition 2011.

**Hugo Wilson** (2008) is having a solo show at the Mihai Nicodim Gallery, Los Angeles.

**Patricia Swannell** (2009) designed the new labyrinth at Wakehurst Place, the Sussex outcrop of Kew Gardens. It opened to the public in May 2011. Constructed from 12,000 bricks and 600m long, the treasure at the centre is a bronze disc of a seedpod. Patricia says the design was based on the Fibonacci Spiral patterns found in the cross-section of a pine cone, examples of which are in the Millennium Seed Bank at Wakehurst. The project has

whose works reflected the ideals of the **Young Masters Art Prize**, launched in 2009 by London-based American art dealer, Cynthia Corbett. The prize aims to show artists whose work reflects back on the genius of the Old Masters.

Also selected for the Young Masters Prize was **Adeline de Monseignat** (2011), whose work was spotted by Cynthia Corbett at the MA Show in September. Another visitor to the MA show was Justin Hammond, curator of the **Catlin Guide**. He was drawn to Adeline's vintage fur and glass sculptures (pictured) and selected her as one of the 40 UK art school graduates highlighted in the 2012 Catlin Guide, along with **Katrine Roberts** (BA, 2011). The

Adeline de Monseignat, *Armadillo*, 2011, vintage fur and glass



amplifies soulfulness".

**Marguerite Horner** (2004) recently held her first London solo show, *The Seen and Unseen*, at the Studio at PM Gallery, Ealing, (Jan-Feb 2012). It featured paintings inspired by her travels through small-town New York State; former Turner Prize judge Marina Vaizey wrote the catalogue essay. Marguerite exhibited work with the WW Gallery, London, at the 54th Venice Biennale in 2011 and has shown at the Royal Academy Summer Show four times since 2005.

## Modern Painters Survey Ranks School's MA Programme Third in the UK

In a national survey of graduate arts programmes the School was voted third in the UK (the Royal College of Art and the Royal Academy Schools came first and second). Working artists, tutors, curators and art dealers were canvassed for the survey by *Modern Painters* magazine. Our excellent ranking is evidence that our long-time strategy of generous staff-to-student ratio results in high satisfaction rates.

"The last year has been notable for new beginnings and endings", says Head of Conservation **Dr. Marina Sokhan**. After 17 years, five heads of department and nine students working on it, a rare contemporaneous plaster copy of Canova's *The Three Graces* (1814-17) (inset) was finally returned to National Trust's Clandon Park – cleaned, consolidated with a newly created missing head reinstated. As this era closed, another opened with inaugural partnerships with Winchester Cathedral and the Watts Gallery.

While demand for places in the department continues to grow – this year there were three applicants for every place – the challenging economic situation has led to a more structured approach to care of recent graduates, says Dr. Sokhan: "Short term contracts have become so common that job security is rare. To counter this we have nurtured relationships with the institutions for which our students have carried out projects; when positions become available our graduates are already known to them and have an advantage". Internships, vacation placements and final year projects are all part of the long-term strategy for professional development.

Plans are afoot for the creation of a two-year MA course in Practical Conservation Studies in due course. The aim is to close the gap in provision for postgraduate conservation study in the UK since the 2010 closure of the joint V&A/Royal College of Art MA course.



Simon Keeley & Kimberley Reczek with *The Three Graces*

New Partnerships with the **Watts Gallery** and **Winchester Cathedral** were inaugurated this academic year. Last summer, in preparation for the re-opening of the Watts Gallery at Compton, Surrey, our students worked with the gallery's curatorial team to conserve the graves of George Frederic Watts RA (1817-1904) and others in the Cemetery at Compton. This year there will be placements over Easter and the summer vacation. Plans are afoot to establish an annual conservation internship for a graduating student. At Winchester Cathedral students have started conserving the stones in the lapidarium and also cleaning a late 17th century wooden mirror frame of an altar reredos attributed to Edward Pearce. Students will also soon start working on the lapidarium at St. Bartholomew's Church in Smithfield.

## New Bursaries

We are delighted that two new bursaries have been pledged for a three-year period. The **Gabo Trust's** award scheme began in 2011-12, the recipient of which was final year student **Ian Nurock**. The Gabo Trust is particularly interested in students who already have a strong professional background when joining the School. "Over the last few years the Gabo Trust has been immensely supportive of the School", says the School's Development Manager, Ursula Faure Romanelli. "It has helped the Conservation Department to

acquire two new microscopes and has also supported the refurbishment of the conservation studios, as well as making a donation in kind of tools and equipment".

Another generous award, comprising three years of bursary support from the **Elizabeth Cayzer Charitable Trust**, is due to start in the 2012-13 academic year. The recipient of the award will be announced in the summer.

Bursary support for conservation students is of particular concern as many students on the course already hold a first degree and therefore are not eligible for student loan funding.



Maxwell Malden at work on the *Uffizi Wrestlers* cast with the laser

## Prizes and Awards

**Cerys Fry**  
(P-G Dip.)

won the Zibby Garnett Travelling Fellowship to fund a four-week placement last July with



the Grupo Oficina de Restauo near the town of Belo Horizonte, Brazil. Cerys was based at the church of Nossa Senhora da Conceição, where she cleaned and consolidated the 18th century altarpiece, made of painted and gilded carved wood composite. "The altarpiece was once largely gilded but this had been painted over. Because Brazil is a Catholic country where it is customary for worshippers to touch their symbols of worship there was some degree of restoration in this project, which you don't usually do in England. The altarpiece is a living symbol of faith that suffers wear and tear and will continue to do so".



Baroque Bavarian Cross - Ian Nurock

## Projects

**Ben Jones** (see below) completed the conservation of a 17th century Royal Coat of Arms for the Royal College of Physicians.

A Victorian plaster cast of the *Uffizi Wrestlers*, a Roman marble figure group copied from a lost 3rd century BCE, is the subject of undergraduate **Maxwell Malden's** final year project. Originally housed in the V&A Museum, the plaster group, cast by London firm D. Brucciani & Co around 1864, was in the Slade School of Fine Art – possibly via the British Museum – after the war, from where it went to the Heatherley School of Fine art in the 1980s. Stone carving tutor **Ivan Cudby** brought the cast to the School a few years ago. Lying broken into around thirty fragments, Max decided to take on the challenge: "I'm reconstructing it, remodelling and filling losses, removing old surface paint with the laser and consolidating it structurally", says Max.

A Baroque Bavarian Cross with an ivory figure of Christ owned by the Dean and Chapter of St Paul's Cathedral is being conserved by **Ian Nurock**: "It was presented to St Paul's cathedral in 1958 by President Heuss on behalf of the former Federal Republic of Germany", says Ian. "Proposals are underway for the Crucifix to be re-installed in the Lady Chapel at St Paul's".

Other final year projects include a William Morris painted table and a monumental bust of the herald of the Arts & Crafts movement from the William Morris Gallery in Walthamstow, which is currently closed for restoration.

## Alumni News

**Tim Ritson** (P-G Dip., 2011) was awarded the second **Venice in Peril Internship**, which he completed in the autumn. Tim also won the prize for Best Conservation Research Project with his study of three consolidating systems for unglazed architectural terracotta. He has now set up his own private practice in London.

The first recipient of the newly created Conservation Fellowship for the 2011-2012

academic year was **Chloe Stewart**, who graduated last June. Working two days per week, she provides technical support to staff and students. She works on commissions for the department during the remaining three days.

**Ben Jones** (BA, 2011)

began an 18-month internship as a sculpture conservator at Tate in the autumn. Sponsored by the Skills for the Future



Ben Jones

Heritage Lottery Fund programme, Ben is one of ten trainees nationally who have been awarded a placement. The scheme involves 57 separate projects across the UK, aimed at broadening professional access and workforce diversity and addressing skills gaps across the cultural heritage sector. "The course at City & Guilds, which covers all aspects of sculpture conservation at Tate, really prepared me well for this role", says Ben.

"The quality of commissions the Historic Department has been able to secure over the last year has been phenomenal", says Head of Department Alan Lamb. Topping the bill is the figurehead for the Royal barge that will take the Queen downriver on the Thames for her Diamond Jubilee celebrations on 3 June. Work on new grotesques for St. George's Chapel, Windsor, has continued apace and the Grocers' Company has commissioned a plaque for the bust of the Queen Mother.

Meanwhile, the Department is putting in place the framework and documentation needed for the QAA review and for an articulation agreement with the City & Guilds Institute for all its diploma and post-graduate diploma Historic Carving courses. This does not constitute a full course validation but will be a formal recognition that it fulfils each course's stated objectives in line with quality assurance criteria.



Student working on full-sized model of dolphin and Father Thames for the Royal barge

## Bursaries

Continuing loyal support from the **Masons' Company** enables many applicants to benefit from its funding. This year the Company is supporting 12 students with awards totalling £11,000. The **Hedley Foundation** has pledged £15,000 for another three years, which is divided equally between conservation and carving students; so far half of the carving allocation

has been granted to **Shaun Bradley**, a 1st year post-graduate diploma student.

A new £3,000 bursary from the London committee of **NADFAS** for an Historic Carving student has been awarded to **Florence Glasspool**, a final year stone carving diploma student. Flo also won the 2011 Taylor Pearce Drawing Prize for a work by a carving or conservation student.

## Department News

### Barging into the Headlines

The eyes of the world will be on the peerless craftsmanship of the School's staff and alumni on June 3 when the Royal barge will head the Thames River Pageant from Putney to Greenwich in celebration of the Queen's Diamond Jubilee. Clasping the prow of the barge will be a gilded superstructure designed by Head of Department Alan Lamb.

"The overall design for the barge is overseen by Emmy award-winning production designer Joseph Bennett", says senior carving tutor **Nina Bilbey**. Alan was inspired by Prince Frederick's Barge, designed by William Kent and built in 1731, which is on display in the National Maritime Museum.

Alan's design is a joyful concoction of nautical iconography. The figurehead of Britannia riding atop two hippocampi is supported by pairs of maritime images running along the port and starboard sides of the vessel: Father Thames holding nets full of fish and shells, classical-style dolphins baring sharp teeth, cornucopia of overflowing shells and vegetation representing England, Scotland, Wales and Northern Ireland. In total the structure measures 5m in length and 2m in height.

The work on the full-size clay model was executed in February. Joining Alan and Nina were tutors **Ghislain Puget** and **Saena Ku**, historic carving fellow **Emma Broughton**, alumnus **Will Davies** and **Lucy Haugh**, a tutor at the Building Crafts College. They were helped by a number of students on the course. The model is being cast in acrylic resin and gilded with 22ct gold leaf.

Emma Broughton, the current historic carving fellow, has had a

good year – and it's only just started. Not only did she win the ZMAF Award (see Fine Art Sculpture, p.6), but she also won the competition to design an angel for the Deans' Cloister at **St. George's Chapel, Windsor**. Submissions for a carved angel to sit in the architrave above an internal niche in the chapel were invited last academic year and the three short-listed designs were modelled to full size over the summer. The winner was announced in September. Emma began work on the angel – which is 450mm high and has a wingspan of 800mm – in mid-November and completed work in February.

Meanwhile, three new grotesques for the chapel have been approved by the Fabric Advisory Committee: an Armadillo by **Ben Russell (P-G Dip, 2011)** a Lion by **Laura Barnett** and a Mushroom design by tutor **Ivan Cudby**; three additional carvings are awaiting final approval.

**Simon Bannard (3rd year, Stone Carving)**, who is supported by the Grocers' Company, has won a commission to carve a lettering plaque to fit under an existing carved bust of the late

Queen Mother in the garden of Grocers' Hall, which is located opposite the Bank of England.

In April 2011 stone carvers **Teresa Dybisz** and **Richard Mossman (P-G Dip)** secured awards from the Queen Elizabeth Scholarships Trust (QEST) to fund their respective final year of study at the School. A QEST scholarship awarded in the summer will also enable **Thomas Nicholls** to join the School to study for a Postgraduate Diploma in Stone Carving starting in October 2012.



Emma Broughton - Angel Corbel



QEST 2011. Teresa Dybisz & Richard Mossman

St Pancras Church Gardens



Carved bench detail



### Sitting in St. Pancras

Over the summer, a team of tutors and students worked on a commission for the Corporation of London to carve Romanesque-style benches for St. Pancras Church Gardens, London. The church was destroyed in the Great Fire of 1666 and the area is being redesigned and opened to the public under the control of Street Scene at the City of London Corporation. The garden on St Pancras Lane Cheapside, EC2, is being opened to the public in March 2012. One of the team was **Orlando Campbell (Wood Carving, 2011)**, fresh from his Degree Show success, where he sold his carved limewood copies of a pair of angels by Tilman Riemenschneider (1460-1531).

## HUMANITIES

The School is fortunate to have two new Royal Literary Fund fellows for 2011-2012: screenwriter and former director of the Ikon Gallery, Birmingham, **Hugh Stoddard**; and writer and storyteller **Sally Pomme Clayton**. Hugh's 2010 short film, *Lifetime*, is in the official selection at the Byron Bay Film Festival, Australia, in March and he has recently completed a feature-length screenplay. Sally's most recent projects include a new performance piece, *Prince Zal and the Simorgh*, for composer David Bruce, which will be performed with the Royal Philharmonic Orchestra at the Royal Festival Hall on 23 May 2012. Sally says of her year so far at the School: "To be surrounded by the focused, concentrated motivation to make work is very inspiring".

**Dr Alice Andrews** joined the department in October with responsibility for Fine Art Foundation, BA and MA students. Alice completed her doctoral thesis in the Department of Visual Cultures at Goldsmith's College in February 2012. The subject of her research was an autobiographical account of auto-immune illness as seen through 20th and 21st century film, literature and philosophy.

Humanities Programme Coordinator **Tom Groves** organised a series of Twilight Lectures in the Spring term, sponsored by GAM. "We invited an eclectic mix of internationally recognised artists, designers and academics to reflect the broad range of interests and concerns within the

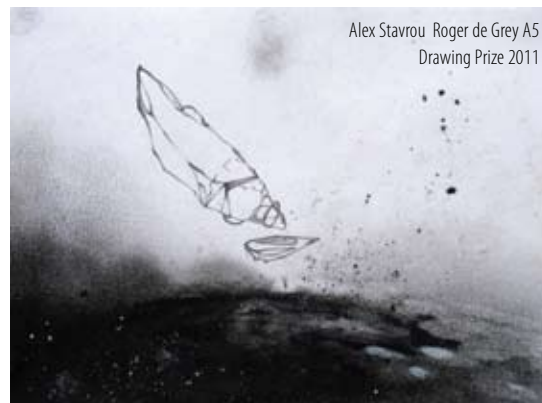
School", says Tom. During February and March the speakers included the architectural glass design partnership Bradley.Basso, master carver Tim Crawley, and medieval scholar and art historian Francesco Lucchini.

In November 2011 decorative arts tutor **Viv Lawes** co-curated, with One East Asia International Art Management, the first-ever commercial show of Southeast Asian art in the UK, *Indonesia's Crouching Tigers & Hidden Dragons* at Artspace Galleries, Mayfair. The show was dedicated to the Worshipful Company of World Traders and raised £800 for the British Red Cross. This year's follow-on show will take place in November 2012 at the Sladmore Gallery in St. James's.

**How England Made the English – from Hedgerows to Heathrow**, (Viking, 2012), a new book by **Harry Mount**, who teaches the History of Architecture course, will be in bookshops nationally from May. Harry describes it as an exploration of why England looks as it does, how the rural and urban landscape has affected the English character, and how this character in turn has influenced the landscape.

The idea for this book came to him four years ago as he emerged from Eurotunnel at Calais on a trip to Paris. "You could tell from the landscape that you were no longer in England", he says. "I began to wonder what the separate visual elements were that decided the English look; as well as the geographical, geological, sociological and historical forces that decided the English character".

## DRAWING STUDIO



Winner of the Roger de Grey Drawing Prize 2011 was **Alex Stavrou**, currently in his final year (BA Painting). The only criterion for this prize, which is open to the whole School, is that it should be presented on A5 paper.

The **Hermione Hammond Drawing Prize**, a bursary of £4,000 set up in memory of the eponymous late artist, is to be offered in a new national open competition. Any final year UK art student may apply with submission of up to two representational monochrome drawings. Head of the Drawing Studio **Diane Magee**, with fellow selectors Robin Mason and Kate Palmer from Fine Art Painting, and Head of Foundation Studies **Keith Price**, put forward works by **Gala Bell**, **Alex Stavrou** (both Fine Art Painting), and **Florence Glasspool** (Stone Carving). The winning entry will be announced in April.



## PRINT ROOM

The School will for the first time have a dedicated stand at 2012 **London Original Print Fair**, which takes place at the Royal Academy on 19-22 April. The stand will feature the School's commitment to traditional etching techniques. On show will be work by **Professor Norman**

**Ackroyd RA**, Head of Printroom **Jason Hicklin** and other printroom tutors, as well as a dozen recent graduates and former print fellows. Also exhibiting at the 27th edition of the fair are the Royal Academy Schools and the Royal College of Art.

Marise Hepworth Print Fellow **Laura Clarke's** film 'Punctum' was selected for the Midnight Movies Nightcap event as part of the 9th London Short Film Festival in January 2012. The screening took place at the Rio cinema, Dalston, alongside films by the Chapman Brothers and Ian Pons Jewell.



## In memoriam: Andrew Dalton

*"Andrew Dalton, one of our Trustees, died suddenly on Easter Day 2011, causing great sadness amongst all who knew him. Andrew packed a huge amount into his very successful life: not content merely with*

*being a leading investment manager at SG Warburg/Mercury Asset Management and founding his own investment business, Dalton Strategic Partnership, he had much wider interests.*

*"He was a Past Master of the Grocers' Company and for many years was a borough councillor for Kensington & Chelsea (and Mayor in 2007-08).*

*"His passionate belief in education was reflected in his active involvement with many educational institutes: in addition to his trusteeship of our School he was a governor of Oundle School, a trustee of the Oundle School Foundation, and Treasurer and*

*trustee of Wycliffe Hall, Oxford, and Ridley Hall, Cambridge. He was also Chairman of the Trustees of the new Chelsea Academy.*

*"Andrew also found time to run a farm in Scotland and to build up an extensive collection of British paintings and sculpture. The School benefited from this varied and relevant range of skills and knowledge. His sense of humour and engaging, quizzical, almost provocative stance ensured he was always listened to with interest. We very much miss his involvement at our meetings."*

**Robin Holland-Martin,**  
Chairman of the Trustees

## Trustees and Governance

There have been several changes among the School's trustees over the last year: we are pleased to welcome new members including art critic **Marjorie Allthorpe-Guyton**, **Ann Beckwith-Smith** and **Andrew Sich** who recently retired as Head of Policy and Corporate Affairs at the City & Guilds of London Institute. Chairman Robin Holland-Martin is clear about why our Trustees are so attracted to the School: "They identify strongly with the School's high standards and

focused objectives in both its fine art and heritage crafts. The individual skills and knowledge they bring are wide-ranging and their combined experience provides useful support for the School's executives." The implementation of a *Parallel Charities scheme*, which separates the ownership of the School's properties from the main educational activity, is bringing further changes to the board. The new structure, to become effective in March 2012, will facilitate

the delivery of our development project. It establishes two independent 'sister' charities: *City & Guilds of London Art School* and *City & Guilds Art School Property Trust*. Both have identical charitable objectives, the latter by acting as landlord responsible for managing our buildings and delivering the Masterplan for the benefit of the School. Trustee **William Parente** chairs the Property Trust whose board is also being joined by architect **Aidan Crawshaw**.

### Carrick's Corner

Alan Carrick reigns over the social hub that is the School's café, where staff and students relax, catch up and eat food lovingly prepared in kitchens that, earlier this year, were awarded the highest score of five stars for food hygiene from Lambeth Council. In February, Alan completed his first half marathon, which took place in Brighton. With training tips from 1st year conservator Samantha Bailey – a former fitness instructor – he ran it in a time of 2 hours 12 minutes. Congratulations, Alan!

With that number of calories expended, he could do with a slice of his own pear upside-down cake, a "limited edition

product", he says, "which I'm planning to bring back this year after repeated requests from paintings tutor **Kate Palmer**".

**Pear Upside-down Cake**  
500g melted butter  
500g caster sugar  
5 eggs  
150g sifted self-raising flour  
Tin of pear halves

Put all the ingredients except the pear halves together in a bowl and whisk until smooth. Arrange pears evenly over a greased baking tray and pour mixture over the top. Cook in a moderate oven (180°C, gas mark 5) for 30 minutes until golden. Turn out upside-down on a large plate or cake stand; sift icing sugar on top to decorate. Cut into 15 squares.

## Endpiece

### HUMPHREY OCEAN RA

Jon Thompson's memorable speech at the 2010 Degree Show was a hard act to follow, but we were fortunate in having Humphrey Ocean address the new graduates and their guests in 2011.

He told a tale familiar to all of us who know the School, describing how his first tantalizing glimpse 40 years ago revealed a hive of industry. Fresh from Canterbury Art School and living in south London, seeing an art school on the way to Kennington tube made him think he was "going mad". Eventually he stepped through the doors: "People were painting, carving, making things". So began a prolonged relationship with the School, which included a decade attending evening drawing classes and stints as a tutor.

During his speech Humphrey drew upon the act of manufacture to make the point that there's no division in art. "Newspapers divide artists – this person's a conceptual artist [... That one isn't... ] I've never met a conceptual artist. Everything has a concept – Vermeer had a concept. Damien Hirst had a concept of a shark within a tank. The thought that goes between having the

*"To be an artist you have to have the hand of a bricklayer and the mind of Isaiah Berlin".*



idea and making a work is the equalising force". He reminded the new graduates in the audience that this was an exciting moment in their careers, urging them to remember the delicate balance between generating ideas and the act of making: "A work of art is half manufacture and half thought. To be an artist you have to have the hand of a bricklayer and the mind of Isaiah Berlin".

# DONORS AND BENEFACTORS

City & Guilds of London Art School operates without public subsidy. Support from trusts and foundations, individuals and corporate partners is critical in order to sustain the School's commitment to a teaching ethos and environment that nurtures traditional, craft-based skills of making at the highest level. We are most grateful to all donors, past and present, for their generosity. Bursaries are vital to the creation of a diverse and vibrant student body; prizes and travel grants allow us to reward and support student achievement.

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

Donations of all sizes make a difference. To find out how you can help, please contact Ursula Faure Romanelli on 020 7091 1689, or email [development@cityandguildsartschool.ac.uk](mailto:development@cityandguildsartschool.ac.uk)

## BURSARIES, SCHOLARSHIPS & FELLOWSHIPS

Behrens Foundation	Simon and Alexandra Lethbridge
Charlotte Bonham-Carter Charitable Trust	Frank Longford Charitable Trust
Michael Buhler Memorial Award	Masons' Company
Carpenters' Company	Mr and Mrs Peter Frankopan
Elizabeth Cayzer Charitable Trust	Mr and Mrs Philip Le Cras
City & Guilds of London Institute	National Association of Decorative and Fine Arts Societies (NADFAS) - National Group and London Area Group
Clothworkers' Company	Newby Trust
D'Oyly Carte Charitable Trust	Painter-Stainers' Company
De Laszlo Foundation	Anna Plowden Trust
Drapers' Company	Queen Elizabeth Scholarship Trust (QUEST)
Dyers' Company	Radcliffe Trust
Fenton Arts Trust	Royal Literary Fund
Fishmongers' Company	Savoy Educational Trust
Gabo Trust	Sheepdrove Trust
GAM UK Limited	Skinner's Company / Art Memorial Trust
Grocers' Company	Snowdon Award Scheme
Haberdashers' Company	South Square Trust
Hedley Foundation	Thomas Wall Trust
Honourable Society of Knights of the Round Table	United Grand Lodge of England
International Trust for Croatian Monuments (ITCM)	Vandervell Foundation
Jeremy Haworth Trust	Barbara Whatmore Charitable Trust
Joiners & Ceilers' Company	
Kennington Association	

## DEVELOPMENT PROJECT

Garfield Weston Foundation	Carpenters' Company
Wolfson Foundation	Chartered Surveyors' Company
Foyle Foundation	de Laszlo Foundation
Fishmongers' Company	Dovehouse Trust
Linbury Trust	Dyers' Company
Sheepdrove Trust	Girdlers' Company
Sir Siegmund Warburg Voluntary Settlement	Sandy and Zorica Glen Charitable Settlement
Dr Theresa and Mortimer Sackler Foundation	Haberdashers' Company
PF Charitable Trust	World Traders' Company
Schroder Charity Trust	

## SPECIAL PROJECTS

Builders Merchants' Company	Ironmongers' Company
Elizabeth Cayzer Charitable Trust	Leche Trust
Esmée Fairbairn Foundation	Mercers' Company
Foyle Foundation	Mr Ed Teppo
Gabo Trust	Pilgrim Trust
Goldsmiths' Company	Sheepdrove Trust
Grocers' Company	Barbara Whatmore Charitable Trust

## AND THOSE DONORS WHO WISH TO REMAIN ANONYMOUS, INCLUDING THE SCHOOL'S TRUSTEES

## PRIZES & AWARDS 2011

<b>Norman Ackroyd Prize for Etching</b> Eloise Astor	<b>NEW Michael Buhler Memorial Award</b> Sandra Micciche	<b>The Board of Trustees Prize for Outstanding Work in the Graduate Show</b> Jane Hayes-Greenwood
<b>Harriet Anstruther MA Prize for Artistic Excellence</b> Osita Nwankwo	<b>NADFAS Prize for Conservation Research</b> Tim Ritson	<b>Conservation Prize for Best All Round Performance</b> Sabine Brandt
<b>David Ballardie Memorial Award for a Project</b> Virginia Burdon	<b>Neil Shannon Memorial Award for Stonecarving</b> Louis Francis	<b>Gilding and Decorated Surfaces Prize for a Carving Student</b> Orlando Campbell
<b>Chadwyck-Healey Prize for Painting</b> Wim Na Pombejra	<b>Painter-Stainers' Company Foundation Award</b> James Glover	<b>Gilding and Decorated Surfaces Prize for a Conservation Student</b> Hans Thompson
<b>Fishmongers' Company Menu Cover Design Prize</b> Juliette Pearce	<b>Painter-Stainers' Company Award to Final Year Students</b> Lucienne O'Mara; Katrine Roberts	<b>Prize for Excellent Completion of a Longstanding Conservation Project</b> Kimberly Reczek
<b>Fishmongers' Company Beckwith Scholarship for Sculpture</b> Emily Hall	<b>Idun Ravndal Travel Award</b> Takako Jin	<b>Prize for an Outstanding Foundation Fine Art Student</b> Charlotte Doe; Georgina Foster
<b>NEW GAM MA Fine Art Prize</b> Amy Gadney	<b>Skinner's Company Philip Connard Travel Prize</b> Alexandra Dudley; Gala Bell; Alex Stavrou	<b>Prize for Outstanding Work at the Foundation Show</b> Rupert Drapkin
<b>Sir Roger de Grey Prize for Drawing</b> Alex Stavrou	<b>Skinner's Company Stephen Gooden Prize for Engraving</b> Jeroen Vercurysse	<b>Lettercarving Prize</b> Graham Alborough
<b>Jeremy Haworth Trust Painting Award</b> Jane Hayes-Greenwood	<b>Skinner's Company Vargas Eyres Design Prize for a Foundation Student</b> Katarina Konecna	<b>Printmaking Prize for Technical Excellence</b> Thomas Davis
<b>Honourable Society of Knights of the Round Table Award</b> Ben Russell; David White; Deborah Ault	<b>Taylor Pearce Drawing Prize for Conservation and Carving Students</b> Florence Glasspool	<b>Best Contributor to the Humanities Programme</b> Wim Na Pombejra
<b>Joiners &amp; Ceilers (In conjunction with the City &amp; Guilds of London Institute) Prize for Woodcarving</b> Michael Leal	<b>Brian Till Art History Prize for Humanities</b> An Na Seo	<b>Sculpture Prize for a Graduating Student</b> Eloise Astor
<b>Masons' Company Prize for Stonecarving</b> Roddy McDowall	<b>William Wheeler Woodcarving Prize</b> Sigridur Sigurdadottir	<b>NEW ZMAF - Zahra Modern Art Foundries Prize</b> Emma Broughton
<b>Masons' Company Tool Prize</b> Ben Russell	<b>Venice in Peril Internship for an Outstanding Conservation Student</b> Tim Ritson	
<b>Sydney Mason Prize for Stonecarving</b> Louis Russell	<b>Vintners' Company Wine Label Award for a Foundation Student</b> Roxanne Scudier	
<b>Merlin Tussauds Merit Award</b> Alex Stewart		
<b>Merlin Tussauds Project Fund Award</b> Katarina Glew		

**CONGRATULATIONS TO EVERYONE!**