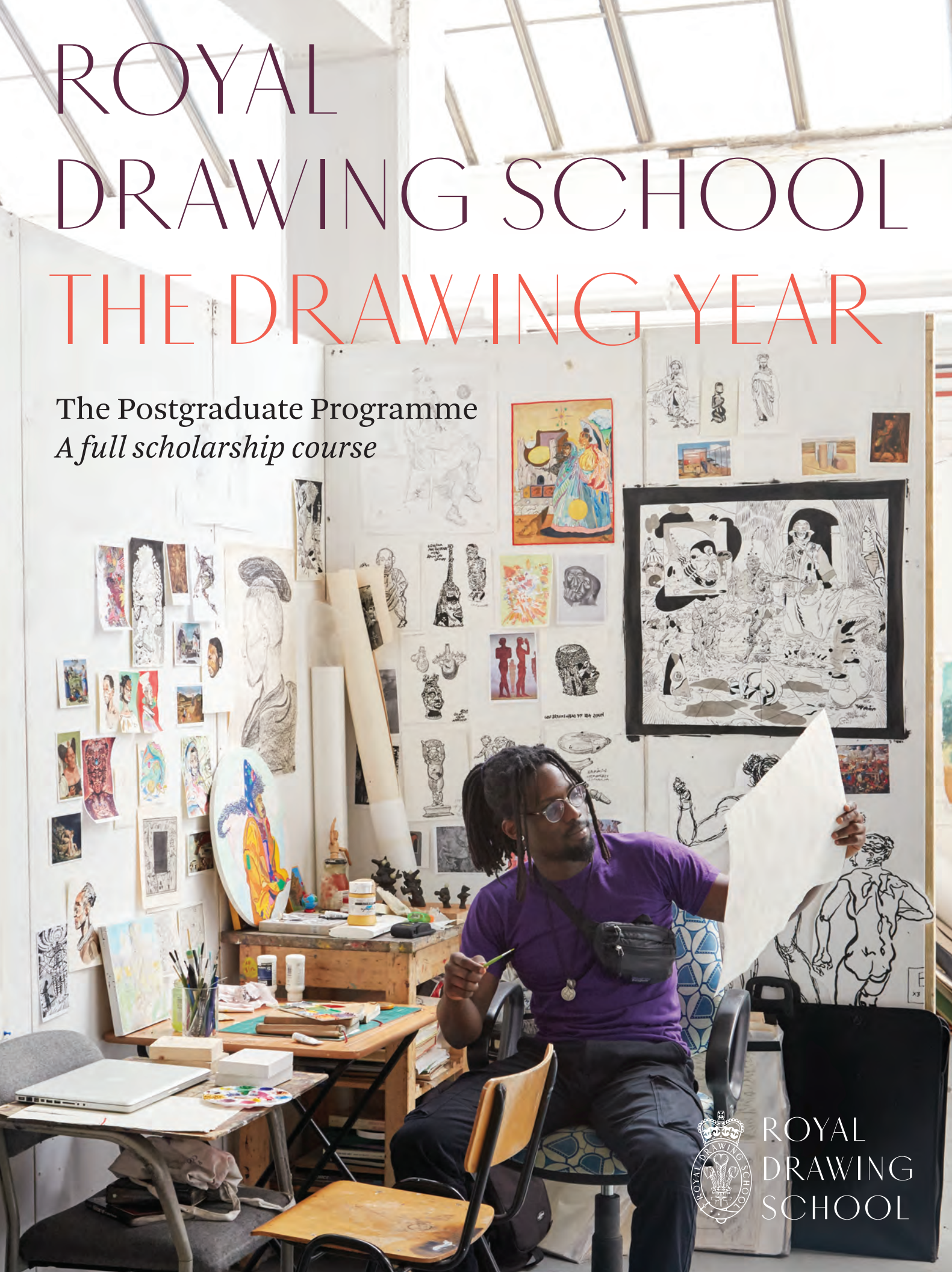


ROYAL DRAWING SCHOOL THE DRAWING YEAR

The Postgraduate Programme
A full scholarship course



ROYAL
DRAWING
SCHOOL

THE DRAWING YEAR
IS A ONE YEAR INTENSIVE
POSTGRADUATE-LEVEL
PROGRAMME

ALL STUDENTS ON
THE DRAWING YEAR
ARE AWARDED A FULL
SCHOLARSHIP



SPEND A YEAR DRAWING
AND SEE HOW IT
CHANGES YOUR
PRACTICE...





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*DRAWING HELPS
YOU TO PUT YOUR
THOUGHTS IN ORDER.
IT CAN MAKE YOU
THINK IN DIFFERENT
WAYS.*

DAVID HOCKNEY RA

THE DRAWING YEAR



Introduction from the Founding Artistic Director

The Royal Drawing School started The Drawing Year, its postgraduate programme dedicated to drawing from life in 2000. It is unique in the spectrum of tertiary level art education in the UK.

The Drawing Year is a course of study at postgraduate level which provides an opportunity for intensive research and practice in drawing from observation. It sees drawing both as an end in itself and in relation to other areas of practice.

Drawing can be direct, incisive, intimate, surprising, funny or confrontational. Using the most limited of means, it offers some of the most demanding opportunities for growth to a contemporary artist, both visually and intellectually, allowing a free transition between mediums. It is one of the simplest and yet the most endlessly complex of human activities, encompassing a wide scope of practice and interpretation.

The Royal Drawing School provides a supportive and lively environment for sustained exploration in drawing, in the belief that practice strengthens hand and eye, and concentration nourishes the imagination.

Drawing Year students benefit from working amongst peers and from the contact with tutors and visiting lecturers, who represent a wide spectrum of artistic practice. Both students and faculty value the freedom of intellectual exchange and the atmosphere of shared commitment.

Drawing is a primary language natural to all human beings. At the Royal Drawing School, it is taught as a way of thinking, seeing and understanding. Fundamental to the course is the assertion of the connection between looking and making images; a belief that conceptual innovation can be generated by an active engagement with the visual world that surrounds us. Drawing connects what we see with how we think. It is a crucial meditation between the world and our idea of it. More flexible than language, drawing has the power to express thought in a new way, to communicate with economy and authenticity.

Catherine Goodman, *Artistic Director*
Royal Drawing School

I HAVE SENT MYSELF
BACK TO SCHOOL ...
I AM RESTARTING MY
STUDIES FROM THE
BEGINNING, FROM
ABC ... SO I SHALL HAVE
TO STUDY DRAWING.
I DRAW ALL THE TIME ...

PIERRE BONNARD

WHY DRAW FROM OBSERVATION?

At some point between 1950 and 1980, most British art schools abandoned the observational drawing that had been at the centre of all Western artists' training for at least 300 years. After the demise of neoclassical values, plastercast and nude model regimes had come to seem irrelevant, often oppressive and ritualised; 'Slade drawing' was characterised by Stanley Spencer as 'a disease'.

Nevertheless, by 2000 many artists were aware of a lacuna in their training, rendered more glaring by the widespread renewal of figurative imagery. Could one set up a drawing school that took account of the 'de-skilling' inherent in twentieth-century modernism, that faced up to the difficulties of representation in our time, yet still offered an intense engagement with perceptual experience? Bonnard's definition of art as 'The Transcription of the Adventures of the Optic Nerve' was one starting-point, and his own story – throwing away his camera, to embark on a lifelong daily practice – seemed emblematic of that 'renewal by Drawing' enacted by several more recent artists. In the case of Philip Guston, for example, drawing answered to a 'feeling of needing to start again, with the simplest of means, to clear the decks.'

Speaking personally, my own principal reason for going out drawing is to renew my sense of space, of being-in-the-world; if I stop drawing for several weeks, I find my spatial invention goes dead, and my art becomes schematic. But I also draw because the specific – a friend's face, a familiar street – has appeared before

me as a moment of seeing, as an epiphany, to which I must somehow respond. And if we're fortunate, such a drawing can become not a mere 'sketch', but a sign close to embodied thought.

In the words of Josef Herman, 'by distancing itself from the physicality of solid matter, drawing comes closest to the actual working of the mind.' Watteau spoke of 'devoting his morning to thoughts-in-red-chalk'; a young child told Marion Milner a drawing was 'a line around a think'.

At the top of Gwen John's list of necessary qualities in art, she put 'The Strangeness', and perceptual drawing is a good route to the unexpected. Its absence from most recent surveys of 'Drawing Today' (including the Jerwood) results from a misunderstanding – that such drawings lack 'concepts'. But I value this mode of drawing precisely for the challenge it presents to any artworld 'positioning', for the radical disinterestedness built into our perceptual response.

When a drawing is going well, it takes on its own momentum and autonomy, free of all the baggage that painting inevitably carries. It feels 'clean'. So the utopian idea arises, of a 'Drawing Community', pursuing an open debate: through lectures and forums, certainly, but above all through all the variety of our very different drawing procedures.

Timothy Hyman RA, *Academic Board*
Royal Drawing School

HOW THE YEAR IS STRUCTURED

The course is a full time postgraduate-level programme. Students commit to a minimum of three and a half, taught days each week comprising the Core Programme on Wednesdays, plus at least two other days of elected courses. Students are also expected to spend a minimum of two days in their studios, as well as attending other Drawing Year specific events such as the Wednesday evening lecture series, group crits, and masterclasses.

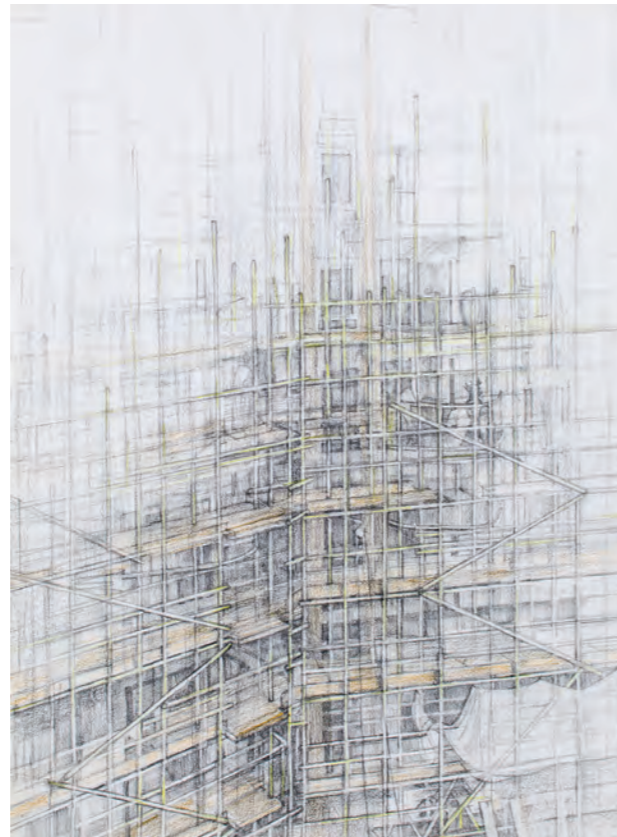
The courses

Drawing Year students build their own programme from over 38 drawing courses on offer each term. These are held in the Shoreditch studios and out of house. Every course offered at the School is taught at postgraduate level by a distinguished faculty of over 75 drawing tutors, all of whom are practising artists. Most courses are also open to the public. This ensures a healthy mixture of students from all backgrounds who inspire, motivate and learn from one another over the course of each term.

Four terms

The Drawing Year consists of three ten-week terms, running from September until the end of June, a summer break, then a final term running from September to December. Students keep their studio space over the summer break and continue to work unsupervised on their own practice.

In the fourth and final term, students commit to attending at least one full-day course each week and retain their studio space in order to prepare for the end of year exhibitions in December. During this period students also attend professional development sessions, acting as a springboard into life as a practising artist after the course.



Drawing by Thomas Harrison

UNTIL WE CAN INSERT
A USB INTO OUR EAR
AND DOWNLOAD OUR
THOUGHTS, DRAWING
REMAINS THE BEST WAY
OF GETTING VISUAL
INFORMATION ONTO
THE PAGE.

GRAYSON PERRY RA

ROYAL DRAWING SCHOOL CURRICULUM



Courses at the Royal Drawing School are divided into three main areas: Drawing in the Studio, Drawing from Art and Drawing London. Imagination feeds into all of these areas of the curriculum and there are also specific courses with particular emphasis on the role of imagination in drawing from observation. Students are encouraged to explore all of these as they complement each other and contribute towards seeing, drawing and learning in new ways.

In addition to these areas, students attend the Core Programme. This component of the course brings together all students from The Drawing Year through intensive weekly sessions that introduce them to a wide variety of approaches, subjects and themes and helps foster dialogue amongst the year group.

With over 100 different courses to choose from over the year, students gain a broad range of experience and teaching input from our diverse faculty and their varied approaches to drawing. As part of their individual programme, all students take *Drawing at The National Gallery* and an out of house course at some point during the year.

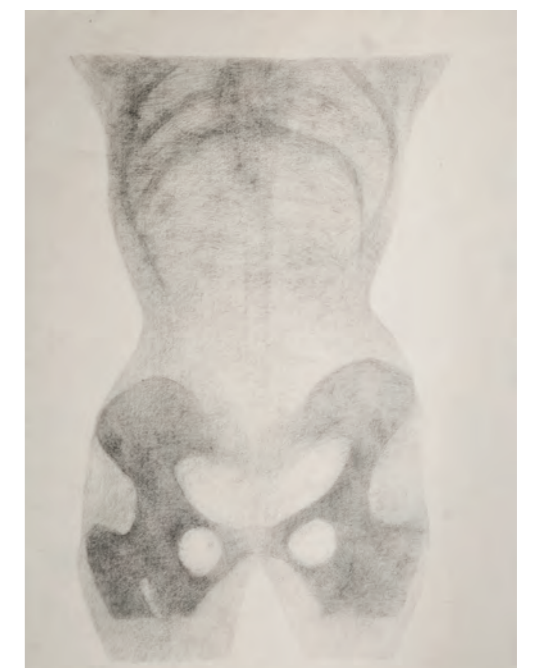
The following pages list examples of the courses offered in each area of the curriculum, however these are subject to change each term. For the most up to date programme of courses offered visit our website or call the office to ask for a brochure for the term.

DRAWING IN THE STUDIO

Drawing is an expression, a physical observation, an exploration, a dissection, a concentration, an obsession, a release. Drawing is a primal universal language. It can be sophisticated and neurotically intricate and it can be beautifully diagrammatic, taken to the simplest of forms to indicate the most complicated of nuances. Everyone can draw and the most fascinating drawings are like fingerprints. Identifiable to the individual. A double sided page. A description of the subject and by being so, an illumination of the draftsman. Ishbel Myerscough

Courses include:

Life Drawing / Life Drawing and Anatomy: Mechanics of the Human Form / Drawing a Head / Drawing: Costume, Opera and the Stage / Transforming Observation: Memory and Imagination / One Day One Pose / Materials of Drawing / Drawing: Intimate Dramas of Mood and Colour / The Figure as Portrait / Life Drawing: Colour and Memory / The Studio Room in Colour / Drawing a Story / Drawing from Film / Drawing a Head: Expression and Colour / Drawing the Graphic Novel / Enduring Images: Stories of Art





DRAWING LONDON

Drawing in the street tends to demand a very different language to that of the life room: nothing here is fixed, the world is in flux. You have to take many leaps-in-the-dark, space is no longer measurable or finite. Big city alienation is often a problem faced by students, but the activity of drawing allows a fight back – a kind of participation, even. Standing one's ground, pencil in hand, everything falls into place – and then, if we're lucky, one epiphany follows another. Even the most modest act of drawing – plotting the counterpoint of figures and traffic as they move along the street – can deliver a wonderful sense of release and renewal. Timothy Hyman RA

Courses include:

Beyond the Studio: Drawing the City / City Gardens and Greenhouses / Drawing London's River
Drawing Space: Interior and Exterior / Local Landscapes: People and Places /
Re-Drawing London: City in Transition / London in Summer: Drawing by Night /
Nocturnal Interiors / Drawing in the Park / Drawing London: William Blake's Vision



DRAWING FROM ART

Drawing from paintings is the best way to understand them. Being able to follow the extraordinary, rich and complex structure of an image from an earlier time which is both simple and mysterious is thrilling. It's not about producing attractive drawings, rather it's to learn something and have an exciting experience along the way. Paul Gopal-Chowdhury

Courses include:

Drawing at The British Museum / Drawing at The National Gallery / Drawing from Film / Drawing at the V&A Museum / Evening Drawing at The National Gallery / Satire and Sacred in Art / World Imagery in Art: Moments in Time



DRAWING AND THE IMAGINATION

Drawing is the very beginning of my practice: it is my first impulse. Drawing relates seeing to making and feeling to language. As I draw, this action translates and pulls together unconscious ideas, with imagery drawn from observation. Sarah Pickstone

The Royal Drawing School sees the imagination as an essential component of observational drawing. Several courses are offered which encourage the student to relate to the subject of their drawing in an imaginative and personal way. This can help students find focus in a drawing, or to experience more keenly the need to respond to what is in front of them.

Courses such as *Drawing a Story* use a written narrative as the starting point for working in the studio with a life model. The experience of making highly charged imaginative drawings of a live model inform subsequent interactions with the figure in other contexts.

Drawing the Graphic Novel addresses the blossoming interest in graphic novels and their wide scope for using drawing as a means of communication and expression. Students focus on creating a sequential narrative from their own drawings. They draw from observation, memory and imagination, finding stories in sources as diverse as autobiography, history and literature, as well as in the simple observation of everyday life.

Courses which explore the relationship between observation and imagination include *Drawing: Colour and Memory*, *Transforming Observation: Memory and Imagination*, *Drawing: Immersive Narratives*, *Re-drawing London: City in Transition*, *Drawing a Story*, *Drawing the Graphic Novel*.





PRINTMAKING

In addition to the three main areas of study, the Royal Drawing School also offers the opportunity for printmaking. Etching is seen as an extension of drawing. Both day and evening classes are held, offering the opportunity for Drawing Year students to learn and explore various techniques.

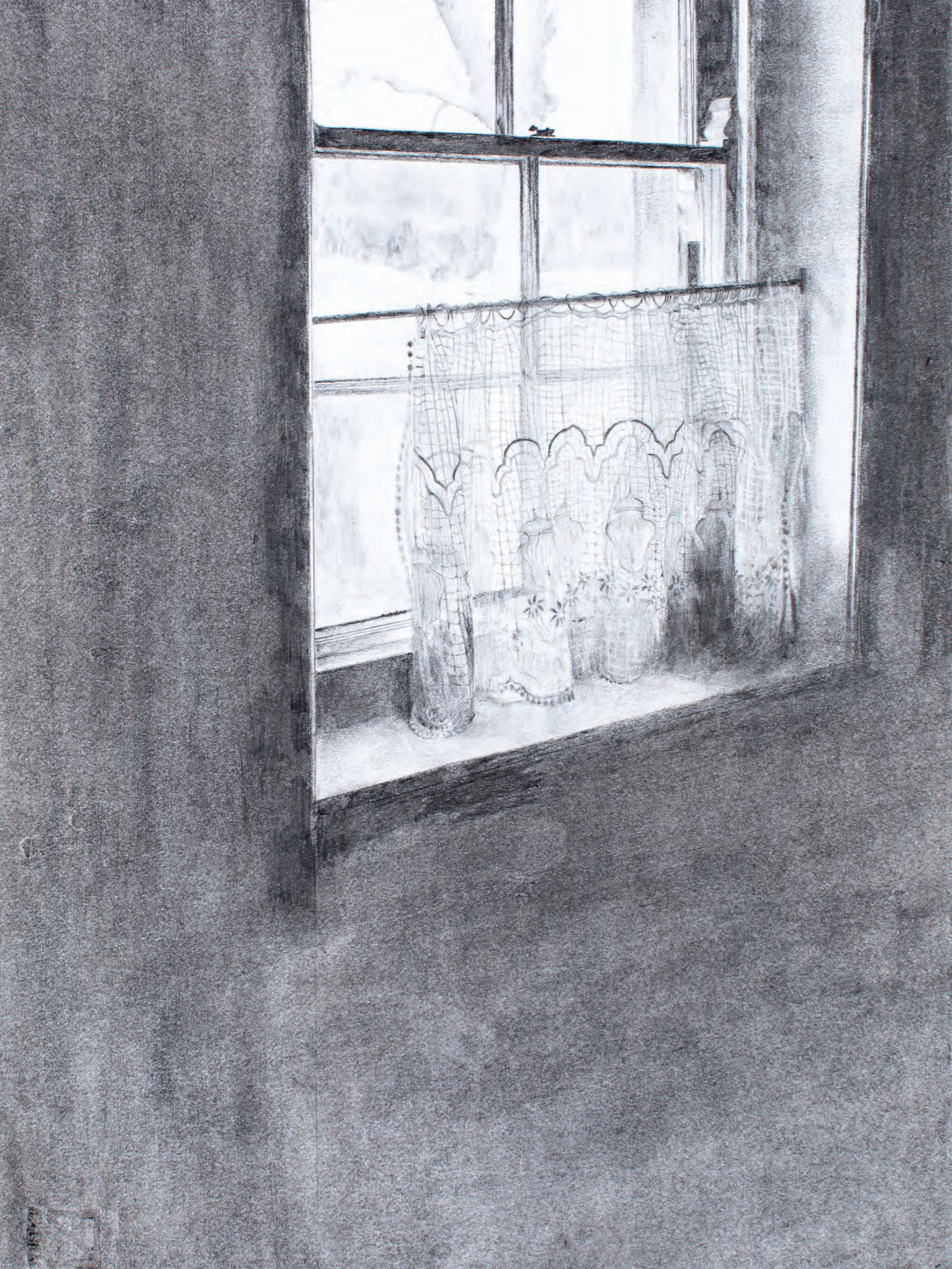
Sessions are led by a variety of experienced tutors who introduce and develop intaglio techniques with an emphasis on etching (hard and soft ground, aquatint, sugar lift, white ground) as well as demonstrating other less conventional methods.

Individual guidance is given to each student to ensure that both beginners and advanced printmakers are able to find their own direction and the methods and techniques which suit them. As well as bringing prepared drawings to work from in the print room, students are encouraged to take etching plates up to the life room to draw on directly.



I learnt that drawing was about more than making a drawing; it was also about seeing more and having a richer vision.

Clare Davidson, alumna



*IF ONLY ONE COULD
DRAW! I CAN'T. THAT'S
WHY I KEEP ON
DRAWING.*

ALBERTO GIACOMETTI

CORE PROGRAMME

The Core Programme is an opportunity for The Drawing Year students to come together as a year group every Wednesday. This intensive component of the programme introduces a wide variety of approaches, subjects and themes that students may want to explore further in a 10-week course. In these sessions, students are pushed to experiment with new ways of seeing and asked to critically engage with each other's work. Discussions and themes that develop in these sessions are often expanded in the forums at Shoreditch. Core Programme sessions are taught by Senior Faculty, visiting artists and alumni faculty, who often collaborate with one another.



The hours spent working together in the life room, meeting to draw for the day in London or in the city at night, led to a real camaraderie among Drawing Year students I wasn't expecting. Chris Green, alumnus

Overleaf Drawing by Pollyanna Johnson Above Sketchbook by Rosie Vohra



FORUMS AND LECTURES

Forums and lectures

All students attend forums and lectures on Wednesday evenings, some are open to the public whilst others are exclusively for Drawing Year students. Forums, and tutor-led and peer-to-peer crits offer an opportunity for debate on aspects of drawing in historical and contemporary contexts. Students also give contextual studies presentations on their own work or areas of research.

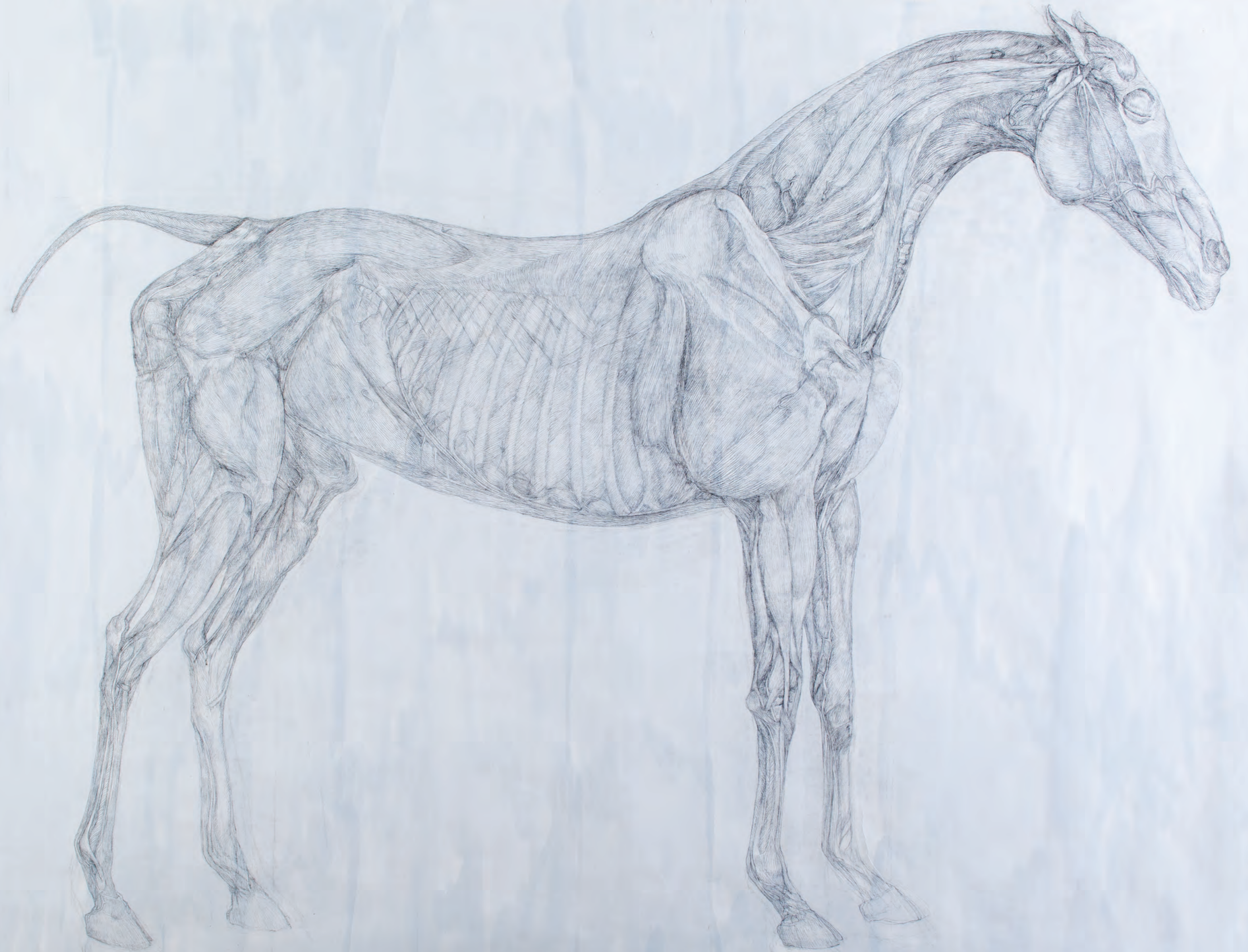
Lectures and online in-conversations with contemporary artists, curators and art historians take place throughout the term. Past speakers include Sir Peter Blake RA, Helen Cammock, T. J. Clark, Daniel Crews-Chubb, Eileen Cooper RA, Dexter Dalwood, Tracey Emin RA, Denzil Forrester, Maggi Hambling, David Hockney RA, Chantal Joffe RA, Rachel Jones, Michael Landy RA, Ana Maria Pacheco, Grayson Perry RA, Hans Ulrich Obrist and Lynette Yiadom-Boakye. Recent lecture subjects have covered: *The Comissioned Artist: Alice Shirely and Hermès Paris*; *Iranian female artists works and the Women, Life, Freedom revolution* with Jinoos Taghizadeh and Roshi Rouzbehani; *Frank Auerbach's portraits: Matthew Travers and William Feaver in conversation*; and *Hilma afKlint: Painter and Revolutionary Mystic - Julia Voss and Claudia Tobin in conversation*.



IT IS ONLY BY DRAWING
OFTEN, DRAWING
EVERYTHING, DRAWING
INCESSANTLY, THAT
ONE FINE DAY YOU
DISCOVER TO YOUR
SURPRISE THAT
YOU HAVE RENDERED
SOMETHING IN ITS
TRUE CHARACTER.
CAMILLE PISARRO









Overleaf Drawing by Clara Drummond Above Drawing by Christabel Forbes



Drawing by Matthew Booker



Drawing by Caitlin Stone



Drawing by Salma Ali



Drawing by Chris Green



Drawing by Laura Footes



Drawing by Deanio X

AS QUANTUM PHYSICS HAS
DISCOVERED WE ARE NOT
PHYSICALLY SEPARATED;
DRAWING PUTS OUR FINGERS
ON THE PULSE OF THE WORLD,
THROUGH IT WE FEEL AND
EXPLORE AN INTERDEPENDENCE
WITH OUR ENVIRONMENT -
IT IS A GENEROUS AND EVER
WONDROUS ACTIVITY.

CATHERINE GOODMAN,
ARTISTIC DIRECTOR

OPPORTUNITIES AND RESOURCES

Freshers' week

In September, there is a seven-day Freshers' Week programme which introduces students to the School's curriculum. During this week, students participate in wide range of classes including life drawing, drawing at the National Gallery, drawing London, as well as having a comprehensive introduction to drawing materials and processes.

Special access to collections and exhibitions

Students visit major London galleries and exhibitions throughout the year, and have previously benefited from out of hours access to The National gallery, The Courtauld and the Royal Academy. The School is fortunate enough to enjoy unique access to the collections of Old Master drawings in the Royal Collection and other private collections around the UK. Study trips to draw from these collections are undertaken during the year.

Gallery visits also form an important part of the Wednesday Core Programme, where students are introduced to new exhibitions across London's many contemporary galleries, including White Cube, Thomas Dane, Michael Werner, and Hauser & Wirth.

Artistic practice and professional development

The professional development programme runs at the end of the year; introducing students to a wide range of industry experts who offer advice on aspects of professional practice. The intention of this programme is to prepare students for life as a practising artist after The Drawing Year. Topics covered include; Marketing and digital presence; Studio Development, Being an Artist outside the Commercial Realm, tax and self-employment and image rights and usage.

Summer painting trip

At the end of the summer term, students spend one or two weeks drawing and painting alongside their tutors in varied and inspiring environments and landscapes. Locations have included Borgo Pignano in Tuscany, Holker Hall in the Lake District, Château de Balleroy in Normandy, Raveningham Hall in Norfolk, and Dumfries House and Lybster in Scotland.

The simplicity of The Drawing Year was very appealing. You spend a year drawing. Chris Green, alumnus





STUDIOS AND LOCATION

The Royal Drawing School's Shoreditch campus is located in a converted warehouse in the heart of East London's art, design and fashion district. It is close to galleries including Autograph at Rivington Place, Flowers East and the Whitechapel Gallery, as well as many artist-run spaces in Bethnal Green, Hoxton and Hackney.

Drawing Year students' individual studios are situated at SPACE studios in Hackney. They are purpose-built, with natural light, and accessible 24 hours a day, 7 days a week throughout the year, including holiday periods.



*DRAWING IS NOT
WHAT ONE SEES BUT
WHAT ONE CAN
MAKE OTHERS SEE.*

EDGAR DEGAS



TUTORIALS AND ASSESSMENT

Tutorials

Drawing Year students have one-to-one tutorials twice a term with members of the senior faculty. Tutors visit students in their studio spaces to look at drawings and other on-going work, such as paintings and prints.

The School has a world-class faculty of distinguished drawing tutors, all of whom are practising artists. There are also opportunities for tutorials with visiting artists. Past visiting tutors include Chantal Joffe, Hurvin Anderson, Jock MacFadyen RA, Celia Paul, Andrzej Jackowski, Lynette Yiadom-Boakye, Graham Crowley, David Dawson and Peter Oswald

Assessment

Students attend an individual review of their work each term with members of Senior Faculty. Faculty-led and peer-to-peer crits take place throughout each term. There is no written component to the course but students are asked present a contextual studies presentation about their practice.

A final assessment is made and certificate awarded by an independent board made up of artists, curators and writers.





EXHIBITIONS AND AWARDS

End of Year Exhibition

An end of year exhibition of drawings is held in December at the Royal Drawing School's gallery in Shoreditch, with various prizes awarded on the opening night. This is the culmination of over a year's work and a celebration of the achievements of the students.

Collectors' Preview

Attended by curators, collectors and critics, this prestigious exhibition of selected drawings takes place just before the Shoreditch exhibition and has been held at Christie's in Central London for the past 10 years.

Open Studios

Running alongside the Shoreditch exhibition and organised by students, this is an opportunity for students to show work from their studio practice including painting, sculpture and video amongst other mediums.

Awards

The Christie's Award of £15,000 is presented to a Drawing Year graduate each year. The award goes towards a one year residency, art materials and a solo exhibition at the School's Shoreditch gallery.

Other awards include:

The Chairman's Prize / The Jack Goldhill Drawing Prize / The Trustees' Prize / The Paragon Press Printing Prize.





ALUMNI OPPORTUNITIES

Alumni network

The School has a vibrant network of alumni who frequently collaborate on projects and exhibitions. We keep in touch regularly via our dedicated Alumni Manager, with news of residencies, competitions, exhibitions and paid opportunities.

Paid commissions

We regularly offer our alumni the chance to undertake paid commissions. Recent projects have included producing work for Hauser & Wirth and the Peninsula Hotel, London.

Discounted and free courses

Alumni receive a discount of 50% on term-time courses at the Royal Drawing School to enable them to continue their observational drawing practice and each term a selection of free course places are offered to alumni. We also run free drawing classes designed specifically for alumni as well as offering free admission to the Wednesday evening Lecture Series.

Alumni exhibitions

The Royal Drawing School runs a yearly exhibitions programme in its gallery in Shoreditch, offering Drawing Year alumni the opportunity to showcase new work.

Tutor training

After graduating, students can apply to the Tutor Training Programme on the School's Young Artist Programme for 10–18 year olds. These drawing courses run in London and regionally, offering financial support and professional development to alumni as they continue to cultivate their practice. Once qualified, tutors continue to teach on the programme and help to train the next generation of drawing tutors.

RESIDENCIES



There are many opportunities for alumni to travel and to participate in Royal Drawing School funded residencies around the world. The School currently runs the following national and international residencies, with new partnerships often coming to fruition:

Dumfries House, Ayrshire, Scotland

Part-funded residencies are available throughout the year and provide a private studio and self-catering accommodation on the Dumfries House estate for up to four artists at any one time. New etching printmaking facilities are also available to artists in residence.

The Hafod Estate, Aberystwyth, Wales

This is a unique opportunity for artists who are interested in working in a rural location, drawing inspiration from the landscape and the natural surroundings of the Welsh countryside. This residency opportunity offers accommodation for two artists with use of a studio for two weeks on the Hafod Estate.

Monet's Garden Giverny, France

This three-month residency sees one Drawing Year alumni the opportunity to work from the celebrated home and gardens of the painter Claude Monet, supported by The Versailles-Giverny Foundation. The artist will also be provided fellowship bursary of \$10,000.

Borgo Pignano, Tuscany, Italy

The Moritz-Heyman Residency at Borgo Pignano near Volterra, Tuscany is open exclusively to Royal Drawing School alumni and tutors. These fully funded residencies are available throughout the year, lasting two weeks, which include the use of a studio and accommodation on the Borgo Pignano estate.

Archivio Luigi Pericle Residency, Ascona, Switzerland

The residency offers one Royal Drawing School Drawing Year alumni a two-month residency at the Hotel Ascona, home of the Archivio Luigi Pericle. The artists will have access to Luigi Pericle's paintings and graphics, the esoteric library and archives.

Antigua Teaching Residency

The Antiguan Teaching aims to encourage new interest in visual arts education in primary and secondary schools in Antigua. Two Royal Drawing School artists will work alongside the Antiguan Ministry of Education to run a series of workshops for art teachers and students. Artists will be provided with a studio space for their own self-directed practice.

Hanover Grange, Jamaica

An opportunity for two alumni to spend two weeks drawing and painting at Hanover Grange, close to Montego Bay on the Island of Jamaica. The residency also gives artists the opportunity to meet and work with other local artists who are based in the city of Kingston.

IIFA Teaching Residency, India

The IIFA Residency is a three-month long teaching residency in India for four Drawing Year alumni. The residency is kindly supported and facilitated by the International Institute of Fine Arts in Modinagar (IIFA). Resident teachers will collectively teach IIFA's Foundation Students and Painting Students alongside IIFA teaching staff. Artists are also given the opportunity for independent travel at the end of the residency.

THE INTERNATIONAL PROGRAMME



The Royal Drawing School in the United States

The School collaborates with arts organisations in the United States that share our mission to teach and promote the practice of observational drawing. In 2014 the Royal Drawing School began building partnerships with some of the United States' most renowned art schools. Together, we are developing residencies, workshops and exchange programmes to benefit art students on both sides of the Atlantic for whom drawing is central to their work. Currently, our partner art schools are the Art Students League of New York, the New York Academy of Art, the New York Studio School, the Pennsylvania Academy of the Fine Arts (PAFA), Rhode Island School of Design (RISD), and The Yale University School of Art.





WHAT DO OUR STUDENTS GO ON TO DO?

Most of our alumni work as practising artists who regularly show and sell work or undertake commissions and have gallery representation. Students also go on to professional practice in areas including illustration, animation, architecture, film and theatre design, textile design, book illustration and writing, whilst others go on to further education.

Past students have won high-profile awards including the John Moores Painting Prize, BP Portrait Award prizes, Jerwood Drawing Prize, Trinity Buoy Wharf Drawing Prize, ING Discerning Eye Drawing Bursary, Sunday Times Watercolour Competition, Bulldog Bursary, Rabley Sketch Award, Marmite Prize for Painting, Lynn Painter-Stainer Prize, Mark Tanner Sculpture Award, The Ondaatje Prize for Portraiture, Sky Portrait Artists of the Year, Roald Dahl Funny Prize and Great Women Artists x Palazzo Monti Residency.

Our alumni have been selected for prestigious exhibitions such as Tate's 'Painting Now' and Flowers Gallery Artist of the Day, and have frequently exhibited in the Bloomberg New Contemporaries, Whitechapel Open, Royal Academy Summer Show, Threadneedle Prize, Frieze, the Wellcome Collection, the Royal Collection, the National Portrait Gallery, and The British Council.

Our past students now have work in private and public collections including the Royal Collection, National Portrait Gallery, The Ruth Borchard Collection, Victoria & Albert Museum, Southampton City Art Gallery, The Laing Art Gallery and the Millenium Gallery, Sheffield.

As well as exhibiting widely in the UK alumni have shown further afield from Berlin, Rome, and New York, to Miami, San Francisco and Mexico City and regularly participate in international residencies including the Natural History Museum, London; Richard Ford Award, Madrid; SeMA Nanji Residency, Seoul; BoCs Art Cosenza Artist in Residence, Italy; and Fljótstunga Residency, Iceland.

Teaching

Many artists choose to teach alongside their practice. Alumni can apply to our fully subsidised Tutor Training Programme with the Young Artists Programme which offers serious, sustained tutoring for children aged 10–18. Many have used this experience as a springboard into teaching both adults and children.



STUDENT STORIES

Dexter Orszagh Drawing Year 2021 BA Graphic Design, Central Saint Martins, UAL

The Drawing Year has provided me with a sense of tutelage and community which I have seldom encountered elsewhere in education. The most outstanding thing about the course might very well be the quality of the teaching. Engaging with truly passionate educators who are active in their own art practises has allowed me to envision myself as an artist, and not just a student. Continued, open and genuine dialogue with these brilliant tutors has allowed me to think not just about my learning, or the outcomes of The Drawing Year, but also the road that lies ahead of me as a practitioner. This has felt invaluable and something that I was not able to acquire anywhere else in my experience of education. The School has also all helped me to feel like I am part of something larger than myself, through regular contact and a general atmosphere of amicability, cooperation and community.

The most important thing I have learned on the course is how to investigate the construction of a picture. I have been influenced by the out of house museum programmes, particularly *Drawing at the British Museum* and *Drawing at the National Gallery*. I have gained a much deeper insight into how European paintings are composed, designed and built through a series of techniques, mediums and contexts. Working from historical artefacts and art objects has given me not just a wealth of inspiration but also a broader understanding of how my own work could potentially operate in relation to these institutions and their contents.

As a black person of mixed heritage, growing up in London, some of the larger museums and contained artworks could feel somewhat impenetrable in terms of their contents and history, but after spending time in these places, with Drawing Year tutors, my confidence has been bolstered immensely. I have a clearer understanding of how these pictures sit in relation to contemporary art and my own picture making, particularly in regards to building compositions and

spaces to communicate my own meanings. These classes have afforded me the opportunity to begin referencing my work within the parameters of a global, historical context, something which I think has helped me to better understand my fledgling identity as an artist.

I have been inspired by the chronicled conquests depicted in Assyrian reliefs to the documentation of war in Goya's prints. Art can be seen as both a record of history and a report on who holds the power. I see my practice as a similar sort of report, but on events which occur within the mind; psychological happenings which emerge intrinsically and require a degree of urgency to be interrogated properly. That essential immediacy is always found in drawing; the capturing of a half-remembered dream, a flash of inspiration or a moment of keen observation – all allowed only by the readiness of graphite, charcoal and ink. Drawing, for me, represents both the inception of an idea but also its full realisation and as such the medium is the fundamental component to my practice.

Aside from the opportunity to meet such a wonderfully talented and engaged network of artists and educators, The Drawing Year has also provided me the opportunity to participate in the Young Artists tutor training programme. As somebody who has some small experience of teaching, the programme is an invaluable chance for me to greatly expand and broaden my skills as an arts educator.

I plan to continue developing my artistic practice, spending some time to fully absorb what I have learned during the course. Alongside that, I am excited to continue working with the Young Artists programme, and look forward to embracing any further teaching opportunities that might arise along with it. I envision that my future practice will involve three pillars; working within museums, continuing to educate young artists and maintaining an ongoing practice of experimental image making.

Engaging with truly passionate educators who are active in their own art practises has allowed me to envision myself as an artist, and not just a student. Dexter Orszagh, alumnus





STUDENT STORIES

Louise Reynolds Drawing Year 2022 BA Painting & Printmaking, Glasgow School of Art

Before the Drawing Year I studied Painting & Printmaking at Glasgow School of Art, graduating in 2020. My degree show was cancelled due to the pandemic, so I felt I had missed out on a huge opportunity. I really wanted to learn in a skills-based environment with in-depth tuition, as I felt on reflection that my degree had been largely self-led.

Without the course being free I would never have had the push to move to London, which has proven to be so inspiring. It's such a crucial resource to make high quality arts education accessible to people who simply wouldn't consider the fees of a traditional MA in London, and the Drawing School surpassed all my expectations. Having a free studio space alone is a huge privilege, aside from all of the great tutors to learn from and facilities to be used at the School. I feel strongly that the School is made up of a very special community of people, and it wouldn't be so special if talented people were put off by a price as I'm sure they are at other institutions. In such an intensive learning environment you also form strong bonds and memories so quickly, and it's invigorating to be around a cohort of people who are genuinely passionate about making work too.

The courses which have impacted my practice the most are *Etching, Satire and Sacred in Art* and *Enduring Images: Stories of Art*. Working in the printroom has been a revelation and I feel I've discovered a key element of my practice that I need to continue with. It's helped me to be decisive and improve my linework, and I love the physical aspect of making drypoints. I did *Satire and Sacred* in my first term at the Drawing School and I loved that it took me to places across London that I'd never seen before as a newcomer to the city. It really tested my confidence in drawing in busy public places which I'm now very grateful for, and the satirical aspect

especially inspired me. *Enduring Images* is incredibly inspiring in that it addresses themes that recur throughout visual history, and encourages you to think about your own interpretation of these themes through figuration. This method of thinking and art historical context fed a lot into my studio work.

Aside from improving my technical skills, the most important thing I've learned is to push through every drawing to the very end. With so many classes every week, but only so many hours in a day, you really learn to squeeze every drop out of your time. I would always find myself pushing things to completion in a way that I don't think I had before. I think this is because you are constantly being challenged. I think now I can take this kind of productive drive to the studio after a year of working in such a headspace.

Many opportunities have arisen as a result of The Drawing Year; I've been contacted by some exciting curators, sold to collectors, and had the chance to talk to people about my work that I couldn't have imagined. I've never had an opportunity like this in my life and I'm extremely grateful for the platform The Drawing Year has given us all. At this stage I have a couple of group exhibitions and a residency upcoming that wouldn't have been possible without the School's support. I'm also teaching on the Young Artist's programme, which has been a great opportunity as I had no previous teaching experience. Being able to impart some of my enthusiasm to young people has been very fulfilling, as I know the art teachers I had growing up were completely formative in becoming the artist I am now.

I would encourage anyone applying to the course to start drawing every day now, so they're prepared!

With so many classes every week, but only so many hours in a day, you really learn to squeeze every drop out of your time.

Louise Reynolds, alumna

STUDENT STORIES

Liam Walker Drawing Year 2016 BA Painting & Drawing, Edinburgh College of Art

I find that one of the biggest challenges that faces an artist is time - the constant challenge of juggling everyday commitments with their practice. These things slowly eat away at the precious time an artist needs and craves, to lock themselves away and make work. Artists like myself who did a BA degree at art school were lucky enough to have the four long, glorious years in the studio making work without too much pressure or intensity. The Drawing Year is not like that; it's quick, it's intense, it's an incredibly snappy little year. If I had been told before I started the course just how much I would learn, the amount of drawings (both good and bad) I would produce, and the number of different environments I would find myself drawing in, I don't think I would have believed it.

The year may seem rather daunting, and indeed I certainly felt that way when I started. For someone whose entire practice has always been completely based on drawing it might seem rather odd that there were so many aspects of The Drawing Year that made me feel nervous.

At most art schools these days, life drawing or observational drawing is not often taught, so the idea of standing behind an easel in a large room, occupied by many other people also standing behind easels, with a person in the middle of the room without clothes on and a tutor pacing around looking at your work, seems an alien and terrifying prospect.

On The Drawing Year you very quickly get used to drawing in large groups, you get used to drawing in public places, whether that be The National Gallery, Piccadilly Circus or Hyde Park. The fear of people looking over your shoulder to gawp at what you're doing quickly goes away, instead you become totally absorbed and obsessed with drawing, the translation of putting what you see before you onto paper.

The 'pacing tutor' of the life room no longer seems menacing, in fact the tutor becomes a mentor whose input and opinions are one of the most rewarding parts of the course; they are not 'teachers' they are fellow artists there to share in the joys and struggles of drawing. The fear and novelty of the life room also wears off, and you realise how honored you are to have a model at your creative disposal. You quickly forget about the rest of the room and everyone in it.

The blessing of a free studio space is one of the greatest aspects of the course. You are encouraged just as much with the continuation and exploration of your own practice in your studio, whatever direction you are taking with your work, as you are in the courses at the school or out of house.

I started by talking about time and its importance to an artist or any creative for that matter. The greatest thing The Drawing Year gave me was time. It afforded me the time to learn new skills and techniques, to pick up valuable critique and opinions from many different tutors with varied practices, the year constantly took me out of my comfort zone, and most importantly it gave me time to let my own practice grow and my confidence in drawing increase. A year isn't very long at all really, but it was surprising just how much you can do, learn, pick up and experience in that short period of time.

There are many wonderful things about the Drawing Year, and I have come out with a renewed confidence and a far greater lust for drawing.

A year isn't very long at all really, but it was surprising just how much you can do, learn, pick up and experience in that short period of time.

Liam Walker, alumnus



STUDENT FUNDING, SCHOLARSHIPS AND BURSARIES

Full scholarships

The Royal Drawing School is committed to offering an alternative way to fund postgraduate education, helping students avoid significantly adding to their existing debt. Every applicant that is offered a place on The Drawing Year receives a full scholarship and has their tuition fees paid for the year; this does not have to be repaid. The scholarship covers all courses, tutorials, forums and lectures as well as some study trips and a studio space. In addition, The Drawing Year offers a significant amount of contact time with tutors as well as providing working opportunities for alumni after graduation.

The course is structured to allow students to work part-time, in the evenings and at weekends, to assist them in covering their London living costs. In the past, students have also worked full time in the lead up to starting the course, allowing them to build up their savings.

London Living Grant

With the aim of making The Drawing Year accessible to all, the School has established a London Living Grant - a means tested grant of £3,000 (per student) awarded before the start of the course. The grant is open to all new students, with priority given to anyone who can evidence financial need, and those moving to London to attend the course. This is a one off, non-repayable grant, made to eligible students before their first term at the School.

Without the course being free I would never have had the push to move to London, which has proven to be so inspiring. It's such a crucial resource to make high quality arts education accessible to people who simply wouldn't consider the fees of a traditional MA in London, and the Drawing School surpassed all my expectations. Louise Reynolds, alumna

Grants and bursaries

Students accepted on to the course may also apply to the School for a limited number of modest bursaries each term, which are means-tested. As well as these bursaries, should any students find themselves in financial difficulty during the term through unexpected changes in circumstances, they can apply to a separate emergency Hardship Fund for extra help with living expenses, travel and materials costs. Unlike a loan, students do not have to pay these back.

There are also a number of external grant-making trusts through which past Drawing Year students have had success in obtaining extra funding, and the School supports students as best it can by assisting with any applications.

Discounts

Drawing Year students receive discounts at most major London art shops. Students also receive free entry to all Royal Academy exhibitions and receive discounted entry at many other institutions.



APPLYING

Requirements

Up to thirty applicants are selected each year. Applicants will usually have completed a BA (Hons) degree in Fine Art or a related subject, but this is not essential; relevant experience or qualifications will be taken into account.

Fees and bursaries

All Drawing Year students are on a full scholarship and have their fees paid for the year. This includes courses, studio space, forums, lectures and study trips. Additionally, a number of bursaries are allocated to students each term on a means-tested basis to help with living costs. Unlike a loan, these do not have to be paid back. There is also a Hardship Fund that students can apply to for extra help with living expenses, travel and materials costs should they run into financial difficulties.

What to submit

Assessment is based on the quality of work submitted and the interview. Prospective students should apply online by following the links from the Postgraduate page on the website. The online application includes a written statement of no more than 500 words. Your portfolio should be submitted online along with your application form. You must upload 20 images consisting of 10 drawings done in dry media, ink or watercolour, plus 10 additional works in any medium. For full details of technical requirements please see our website. Animators may submit short video files as part of their additional works.

We also require all applicants to submit two sketchbooks (maximum A3 size) to the School to support their digital portfolio. These should be submitted on the drop-off dates specified on the website. A handling fee of £25 is payable at the time of submitting the online application form.

Overseas students

If you do not hold a full UK passport please visit our website prior to application for information concerning overseas students, or contact us on 020 7613 8534 to discuss your eligibility for the programme.

Interviews

After the application deadline, you can expect to hear from us within a month by email, letting you know whether or not you have been shortlisted for interview. During the interview, the panel will have your digital portfolio (which you will be required to bring in physical form), along with your sketchbooks and application form. You may also bring any additional images or sketchbooks that were not included in your original application to interview. Candidates will be asked to talk about the role of drawing in their work and about the way they see The Drawing Year benefiting their practice. All interviewees can expect to be contacted approximately a week following their interview.

Open Days and University visits

Open days are held in December, January, February and March prior to application. Please visit the website for up-to-date details and to register. Student Ambassadors (alumni of The Drawing Year) also make visits to various universities and art schools throughout the year. Their talks offer an invaluable insight into the course as well as providing prospective students with the chance to ask questions. Contact the School to find out which universities our Ambassadors will be visiting.



FREQUENTLY ASKED QUESTIONS

How much does it cost to study on The Drawing Year at the Royal Drawing School?

All Drawing Year students are on a full scholarship and have their fees paid for the year. This includes classes, studio space, forums and lectures, and study trips.

Although there are no fees for the course, we recognise that the cost of living in London remains a significant barrier to many potential applicants. The School has recently established a London Living Grant - a means tested grant of £3000 (per student) awarded before the start of the course, open to all new students to apply. Each year we also provide a number of termly means-tested grants to help with living costs, and there is an emergency Hardship Fund that students can apply to for extra help should they run into financial difficulties during the year. Unlike a loan, students do not have to pay these back.

I don't have a BA in Fine Art. Can I still apply?

In addition to Fine Art, The Drawing Year recruits and accepts applicants from a wide range of creative fields - including Illustration, Design, Fashion, Architecture and Animation. We also welcome applicants with degrees in other subject areas as well as those with equivalent professional experience or an otherwise strong portfolio of work. Ultimately, all applicants should show a commitment to drawing in their portfolio and a dedication to the development of their artistic practice appropriate for study at postgraduate-level.

I don't have a UK passport. Can I still apply?

EU/EEA and international students wishing to study on the Drawing Year will require either: a valid UK passport, Settled or Pre-settled Status granted under the EU Settlement Scheme, a Graduate visa, another form of valid visa for the duration of your studies. As an independent school, we do not have a UK Border Agency Tier 4 License for this course and are not able to sponsor Student visas. Regrettably, we are therefore not able to consider applications from international and EU students who are not eligible for a UK visa, Graduate visa or don't already have Settled/Pre-settled Status granted under the EU Settlement Scheme (EUSS).

The Graduate visa launched on 1 July 2021. A Graduate visa gives you permission to stay in the UK for at least 2 years after successfully completing a course of study in the UK (such as a BA or MA). Your current visa must be a Student visa or Tier 4 (General) student visa. The Graduate visa is open to students currently studying in the UK and you must apply before your Student visa or Tier 4 (General) student visa expires.

Please see our *Applications* webpage for the most up-to-date information.

What should I submit in my portfolio?

Your portfolio should be submitted online along with your application form. You must upload 20 images consisting of 10 drawings done in dry media, ink or watercolour, plus 10 additional works in any medium. For full details of technical requirements please see our website. Animators may submit short video files as part of their additional ten works. We also require all applicants to submit two sketchbooks to the School to support their digital portfolio. These should be submitted on the drop-off dates specified on the website.

How are Drawing Year applications assessed?

After the application deadline, every portfolio is reviewed by a panel of practising artists and critics. The panel make a shortlist of approximately 50 applicants who are subsequently invited to interview. During the interview, the panel will have your digital portfolio (which you will be required to bring in physical form to interview), along with your sketchbooks and application form. You may also bring any additional images or sketchbooks that were not included in your original application to interview.

When can I expect to hear about my application?

After the application deadline, you can expect to hear from us within a month by email, letting you know whether or not you have been shortlisted for interview. All interviewees can expect to be contacted approximately a week following their interview. It is likely that you will know whether or not you have been offered a place on The Drawing Year by the end of May.

Do you give feedback on Drawing Year applications?

We are unable to offer feedback on individual applications. This is common practice across most of the UK's major art schools.

I wasn't accepted onto The Drawing Year. Can I still take classes at the School?

Yes. All courses (with the exception of Monday night masterclasses and the Wednesday night forum) are open to the public, who pay to attend courses by term, with a large number of concessions available. Term time courses run for ten weeks. The current schedule is always available to view on the Public Courses page of our website. If you need help deciding which classes would benefit you, we would be happy to advise you.

Do students do written work as part of the course?

There is no written component to the course. However, students do sustain lively critical debate and are asked to make a short contextual studies presentation to their fellow students at some point during the year.

What qualification will I receive after finishing the year?

The Drawing Year is not a university accredited course, so students do not receive a formal MA qualification.

What further study is possible after The Drawing Year?

Alumni receive a discount of 50% on all courses at the Royal Drawing School, and are also offered a selection of free course places each term, to enable them to continue their observational drawing practice.

What do your students go on to do after The Drawing Year?

Many of our alumni are now practising artists who regularly show and sell work or undertake commissions, and have gallery representation. Other students have gone on to professional practice in areas including illustration, animation, architecture, film and theatre design whilst others pursue further education. Alumni can apply to our free Tutor Training Programme with the Young Artists programme which offers serious, sustained tutoring for children aged 10-18 with a passion or aptitude for drawing. Many have used this experience as a springboard into teaching both adults and children.

TO DRAW A LINE IS
TO HAVE AN IDEA.

RICHARD SERRA

FACULTY

Founding Artistic Director

Catherine Goodman is the Artistic Director of the Royal Drawing School, which she founded with HRH The Prince of Wales in 2000. Goodman studied at Camberwell School of Art and the Royal Academy Schools, where she won the RA Gold Medal. In 2002 Goodman won the National Portrait Gallery's BP Portrait Award first prize. Her solo exhibition, *Catherine Goodman: Portraits from Life*, was at the National Portrait Gallery, June to November 2014. Her most recent solo exhibition, *the last house in the world*, was held at Marlborough Fine Art from November 2016 to January 2017. She is represented by Marlborough Fine Art and currently lives and paints in London.

Academic Board

Julian Bell was born in 1952. A self-employed painter throughout his adult life, he has worked on pub signs, murals and portraits alongside the narrative, panoramic compositions that have dominated his exhibitions. Since the 1990s, he has also been teaching at institutions including Goldsmiths, Camberwell and City & Guilds of London Art School, and writing about art for journals such as the London Review of Books. In 1999 Thames & Hudson published his *What is Painting? Representation and Modern Art* and in 2007, *Mirror of the World: A New History of Art*.

Mark Cazalet attended Chelsea and Falmouth College of Art before being awarded two postgraduate scholarships, at L'Ecole des Beaux-arts, Paris and MS University Baroda, West India. He has completed large-scale glass and painted works for many ecclesiastical settings including, Worcester, Manchester, and Chelmsford Cathedrals. Mark works with fabricators in materials as varied as mosaic, mural, stained glass, etched/engraved glass, textiles, and lino/wood-cut limited edition books. Each year he also undertakes a small number of portraits. His studio practice is based around drawing, painting and print-making, usually concerned with landscape themes, informed by particular qualities of light, colour and presence. In the spring of 2012 and 2013 he was artist in residence at The Josef and Anni Albers Foundation in Connecticut.

Ewan Clayton is a calligrapher and lettering artist who lives and works in Brighton, Sussex. He holds a part time position as Professor in Design at the University of Sunderland. For twelve years he worked as a consultant to Xerox PARC, the research lab in California that developed much of the digital technology underpinning the world of digital communications and mobile computing that we know today. He grew up in and around a craft community at Ditchling in Sussex founded by Eric Gill. Ewan's book *The Golden Thread*, a history of writing, was published by Atlantic in 2013.

Constanza Dessain studied Social Anthropology at Cambridge (2005-8) before studying at the Royal Drawing School (2011-12) and the Royal College of Art (2016-18). Her drawing and print practice is concerned with our everyday encounters with the places we inhabit, using them as a lens for thinking about time, care and our relationship to the Environment. She is currently working on a practice-based doctorate about the entanglement of looking and touching in the imprint. She is a tutor at the Royal Drawing School and Falmouth University, and printmaker for the technology specialist Factum Arte.

Liza Dimpleby began drawing and painting while studying in Russia in 1989, and she completed a doctorate on Russian Thought at the University of London in 1996. She has taught at the Royal Drawing School since 2005 and her book on walking and drawing in cities, *I Live Here Now*, was published in 2008. Liza gives regular talks on drawing at universities and art schools in Scotland and London and has spoken at conferences in Glasgow, Moscow and Paris. She exhibits regularly in Scotland and London and lives and works in Glasgow.

William Feaver, for many years the art critic for The Observer, is also a painter and has been the curator of exhibitions ranging from George Cruikshank to the Tate retrospectives of Michael Andrews and Lucian Freud (the subject of his most recent book), and Constable (*Grand Palais Paris*, 2003). His book *Pitmen Painters* was adapted by Lee Hall for an award-laden play and he subsequently organised a related exhibition in Vienna. *When We Were Young*, a study of children's book illustration, did particularly well in Japan. His book *Frank Auerbach* was published in 2009.

Prof. Eileen Hogan studied at Camberwell College of Arts, the Royal Academy Schools and the Royal College of Art. She is Professor in Fine Art and Theatre at CCW (Camberwell, Chelsea and Wimbledon colleges, University of the Arts London). She is a practicing artist and has had one-person exhibitions regularly in London since 1989. Her series of paintings and related work, inspired by Ian Hamilton Finlay's garden *Little Sparta*, was exhibited in 2013 at the New Art Centre, Roche Court, Wiltshire and at the Fleming Collection, London. In 2014, a section of the show featured in *Of Green Leaf, Bird, and Flower: Artists' Books and the Natural World* at the Yale Center for British Art. Eileen is represented by Browse & Darby, London. She is an advisor to and patron of Mindroom, a charity for children with learning disabilities.

Timothy Hyman RA has exhibited widely, with ten London solo exhibitions, and paintings and drawings in many public collections, including Arts Council England, the Royal Academy, The British Museum, Los Angeles County Museum, Deutsche Bank and the British Council. He was elected RA in 2011. Trained at the Slade School of Fine Art, he has taught there part-time since 1979, and in many other art schools including the RCA, St Martins, and Glasgow School of Art. In 1979, he mounted the controversial touring exhibition *Narrative Paintings*; he was lead curator for the Tate's Stanley Spencer retrospective in 2001, and co-curator (in Ghent, 2007) of *British Vision*. He has published monographs on Bonnard and Sieneese Painting (Thames and Hudson) as well as on the Indian painter Bhupen Khakhar. His articles have appeared in many journals, including TLS, London Magazine, Burlington Magazine and Artscribe. In 2016 Thames and Hudson brought out his magnum opus, *The World New Made; Figurative Painting in the Twentieth Century*. In 2007 he won the BP Travel Award (work exhibited at NPG 2008); and in 2011–12, he was Artist-in-Residence for Maggie's Cancer Caring Centres (a selection shown at Royal Academy, and a related book published 2015).

Richard Ayodeji Ikhide studied Textile Design at Central Saint Martins, where he specialised in Printed Textiles. After graduating, he felt the need to focus on his drawing skills, applying to The Drawing Year to push his practice further towards a fine art context. His current work deals with the idea of creating a personal mythology and the importance of myth to modern man. Richard uses drawing to begin to express intangible ideas in a tangible, material form.

Kathryn Maple studied Printmaking at Brighton University and undertook a six month residency at The Muse Gallery on Portobello Road before completing The Drawing Year at The Prince's Drawing School (now the Royal Drawing School) in 2013. Kathryn won the 2014 Sunday Times Watercolour Competition and has exhibited in the Jerwood Drawing Prize, Lynn Painter-Stainers Prize, at Christie's International for 'The Best of The Drawing Year 2012-13', and at the 'Betweenlands' exhibition hosted by Blain Southern in 2014. She lives and works in Erno Goldfinger's iconic Balfron Tower, London, and is currently on the Royal Drawing School's International Teaching and Art Residency in India. The main focus of Maple's work has always been drawing. She acts as a hidden observer, using shape and line to paint those parts of the city where nature has been left to flourish and encroach on our concrete metropolis. Her work combines very fine detailing with areas of minimal working, the open spaces enabling the eye to focus on these marks.

Harry Parker grew up in Wiltshire and completed a Foundation Degree at Falmouth College of Art before going on to study History of Art at University College London, where he focussed on post-1945 Abstract Expressionism. Harry joined the British Army when he was 23 and served in Iraq in 2007 and Afghanistan in 2009, before going on to work as a civil servant. He now works as a painter and writer, his first novel *Anatomy of a Soldier* (2016) is published by Faber & Faber.

Lindsay Sekulowicz studied at the Lindsay Sekulowicz studied Environmental Art at the Glasgow School of Art (2002-6) before studying at the Royal Drawing School (2007-8). She is currently working on a practice-based doctorate at The Royal Botanic Gardens, Kew and The University of Brighton, focusing on ethnobotanical collections of the Northwest Amazon in Brazil, working in collaboration with Indigenous communities. She was previously artist in residence in Kew's Economic Botany Collection and Herbarium. Her work explores drawing as a way of knowing, and considers the way that information can be transmitted over material objects over time.

Martin Shortis studied at the Ruskin and RA Schools, where he concentrated on making large commissioned drawings working on the spot. He has taught since 1992 and continues to draw outside and around London. He is Head of Print with oversight of the school's etching studios.

Dr Claudia Tobin is a writer, curator, and art historian specialising in modern and contemporary literature and visual cultures. She has contributed to major exhibitions and projects at the National Portrait Gallery, London and Tate Gallery exploring the relationship between writers and artists. Her recent book publications include a collection of Virginia Woolf's art writings, *Oh, to be a Painter!* (2021), and *Modernism and Still Life: Artists, Writers, Dancers* (2020). In collaboration with the Royal Drawing School, she co-edited *Ways of Drawing: Artists' Perspectives and Practices* (2019). She teaches English literature and visual cultures at Cambridge University and is a Senior Research Associate at the Intellectual Forum, Jesus College Cambridge.

Faculty

Jeanette Barnes studied Fine Art at Liverpool Polytechnic and the RA Schools and Printmaking at the Royal College of Art, and began to develop large drawings concerned with the dynamism of London. She has exhibited in various group and solo shows in London including the Royal Academy Summer Exhibition and the Jerwood Drawing Prize Exhibition. Jeanette is the recipient of various scholarships and prizes (most recently the Hugh Casson Drawing Prize at the 2013 RA Summer exhibition) and is represented in private, public and corporate collections. Since 1990 she has also taught part-time on the Royal Academy of Arts Outreach programme.

Sharon Beavan trained at Falmouth and the Royal College of Art. She won the Cheltenham Open drawing Competition (1994) and was highly commended in the Eastern Open Art Competition (1996). Sharon has exhibited widely, most recently at the RA and in *Visions of London* at Michael Richardson's Artspace as well as in the Lynn Painter-Stainers prize in 2015, in *Various Species* selected by Graham Crowley in 2016, curated *Short Stories*, and a three woman painting show at The Cut, Halesworth in 2017. She taught for many years on the Foundation course at Byam Shaw School of Art, on the Foundation courses of Wimbledon School of Art, University of Hertfordshire, City & Guilds of London Art School, North Hertfordshire College, and on the BA course at Kingston University.

Sharon Brindle studied at Camberwell School of Arts and Crafts and has had many solo shows in the UK as well as showing internationally in group exhibitions. She has been selected for numerous portrait awards and was shortlisted for the BP Portrait Award, receiving special commendation. Sharon lives and works locally in East London.

Claudia Carr studied at the Slade School of Fine Art (MA Painting) and at the Accademia di Belle Arte, Florence, Italy. She won the Winsor & Newton Young Artist of the Year Award in 1994, was finalist in the NatWest 90s Prize for Art and was awarded the Italian Government Scholarship and Boise Travel Scholarship. Claudia lives and paints in London. She now holds teaching posts at the Royal College of Art, Heatherley's and the Royal Drawing School. She has had solo shows at Jessica Carlisle, Browse and Darby and Whitfield Fine Art, and mixed shows at various galleries in London and New York.

Sophie Charalambous is a visual artist and designer. She studied Fine Art Painting at Brighton University and undertook postgraduate studies on the Motley Theatre Design course before working for several years as a theatre designer. In 2009 she attended The Drawing Year at The Prince's Drawing School (now the Royal Drawing School) and in 2010 exhibited in the Discerning Eye Drawing Award and was commissioned the School by Van Cleef and Arpels to draw in their workshops in Paris. Sophie took part in the 'Pretty Gritty City' exhibition at The Prince's Drawing School in Shoreditch in 2013 with two other Drawing Year alumni. She now combines her own practice with working collaboratively in the theatre and leading arts projects with community groups. She teaches drawing and painting with the Royal Drawing School and regularly collaborates with The British Museum to create and deliver events and workshops which respond to their changing exhibitions. In her own practice Sophie explores the theatricality of every day places through drawing and painting, re-imagining them with a heightened sense of reality and detail. She works from observation and memory using a variety of materials.

Daniel Chatto studied English at Oxford University and Art at The City & Guilds School of Art. Daniel's work is founded in painting from life in a wide range of media from fresco to oil, wax, egg, gum and glue tempera and he teaches the making and use of these traditional paints in contemporary practice. He shows at Long & Ryle in London.

Perienne Christian studied at Bath Spa University and the Leipzig Academy of Art before completing The Drawing Year at The Prince's Drawing School (now the Royal Drawing School) in 2007. Since then, she has exhibited regularly in group shows (with two solo shows) and worked as an artist in residence at Kensington Palace, Chats Palace arts centre, and Pignano in Tuscany, Italy. In 2010 Christian was shortlisted for the Jerwood Drawing Prize. From 2008-2011 she modelled for a painting by the artist Lucian Freud, an experience she found beneficial to her own art practice. She teaches on various art courses, including at the Royal Drawing School's Drawing School Central and on The Foundation Year. Through her work, Christian looks at story, dream and landscape and is currently investigating ancient walkways and pilgrimage through the mediums of painting drawing, etching and artist books.

Marcus Cornish gained a first class honours degree in Sculpture from Camberwell School of Art followed by an MA from the Royal College of Art. In 1993 he was elected a member of the Royal Society of British Sculptors and is Vice President to the Society of Portrait Sculptors. Cornish won a scholarship to India to study the work of Ayanar Potter Priests and Henry Moore scholarships to pursue ceramic art. He was artist-in-residence at the Museum of London in 2005–2006 and at an Ibstock brick factory for a year. Cornish's work has been recognised in a number of awards both nationally and internationally and covered in The Times, Independent and Sculpture Magazines.

Rossen Daskalov studied in an art school in Sofia, Bulgaria and later graduated with a degree in Fine Art from Central Saint Martins in London. In 2003 he was accepted as a Drawing Year student at The Prince's Drawing School (now the Royal Drawing School). His work has been exhibited in national competitions including the BP Portrait Award in 2001, the Jerwood Drawing Prize in 2004 and Barbican Art Thrust in 2010. In 2012 he won a public art commission from Southwark Council to create a permanent sculptural bench for Camberwell Green in South London. He lives and works in London and currently teaches Etching at the Royal Drawing School.

Robert Dukes studied at Grimsby School of Art and the Slade. He paints mostly still-lifes. In addition to solo exhibitions at Browse and Darby (2005 and 2008) he features regularly in the RA Summer Show. He also lectures at The National Gallery.

Henry Gibbons Guy is an alumnus of The Drawing Year, having previously studied Fine Art at Glasgow School of Art. He was Print Room Technician at the Royal Drawing School for two years, and Lead Tutor for The Drawing Clubs for two years. He teaches at Central St Martins. Henry was a recipient of The Ruth Davidson Memorial Award and the Richard Ford Award, and has spent much time painting in France and Spain. His most recent solo London exhibition presented work from the past two years, paintings and drawings from Hampstead Heath.

Emily Haworth-Booth teaches courses on comics and graphic novels at the Royal Drawing School and has run workshops for adults and children at venues including the Saatchi Gallery, Hay Festival, St George’s Hospital, the National Art & Design Saturday Club, the Momentum Project Newham and The Drawing Clubs. Emily won the Observer/Comica/Jonathan Cape Graphic Short Story Prize in 2013 and was runner-up of the same prize in 2008. She has also performed stand-up comedy at many London venues and was a finalist in the 2007 Nivea Funny Women Awards. In 1998 she won the Young National Poetry Competition, before going on to study English Literature at Cambridge University. Her comics have appeared in the Observer and Miss Vogue and she is represented by the literary agency Johnson & Alcock.

Julie Held studied at Camberwell and the Royal Academy Schools. She has exhibited in group exhibitions at the Royal Academy Summer Exhibition, the Jerwood Drawing Prize, Threadneedle Prize and internationally in solo shows in Prague, Hamburg and Leipzig as well as the UK. Her work is in a number of public collections including Nuffield College, Oxford University; Ben Uri Gallery and Museum; The Ruth Borchard Collection; The Open University; Baker McKenzie Collection; New Hall College, Cambridge and St. Thomas Choir, Leipzig. Julie is an elected member of the RWS, The London Group, and The NEAC.

Sophie Herxheimer is an artist and poet. She’s held many residencies including for for the Southbank Centre, The National Maritime Museum and Transport for London. Exhibitions include The Whitworth, The Poetry Library and The National Portrait Gallery. She has illustrated five fairy tale collections, made several artists’ books, and narrated an episode of BBC Radio 4’s Food Programme from her *Pie Days* project in Margate. Her poems have been widely published. She won first prize in the Poetry Book Fair Competition. Her new book *Velkom to Inklandt* is Poetry Book of the Month in the Guardian/Observer. Sophie teaches and collaborates extensively.

Maggie Jennings works from her printmaking and painting studio in East London. Exuberant, colourful and vibrant, her work celebrates the energy of living things. She works with the vigour and dynamism that she perceives in the world around her to produce strong sensuous images. All forms of printmaking fascinate her, and she also draws constantly in the form of a diary. Maggie has an MA in Printmaking from Chelsea School of Art and has taken workshops in Namibia, Zimbabwe and Romania. She was Artist-in-Residence at the University of Westminster and received a Greek Government Scholarship and a Scholarship to the International University of Santa Cruz, Canary Isles. She has work in national and international collections and her commissioned book, *Fine Art Screenprinting*, was published in 2015. Her collaborative book, *Studio Sink Poetry*, came out in 2017.

James Lloyd studied Fine Art at Coventry University and the Slade School of Fine Art. James has had various solo exhibitions at his galleries in London (Browse & Darby) and Frankfurt (Huebner & Huebner). James won the BP Portrait Award in 1997, the Discerning Eye in 2003 and the Ondaatje Portrait Prize at the Royal Society of Portrait Painters Annual Exhibition in 2008. He was commissioned by the National Portrait Gallery to paint Sir Paul Smith and Lord David Simon in 1998 and Dame Maggie Smith in 2012. He has also painted other high profile figures including HM The Queen, Lord Derry Irvine and Lord David Owen.

Charlotte Mann is a British artist with work in private collections around the world. She is known for 1:1 scale black line wall drawings. Working either on existing walls or building the space herself, the physical presence of the surface the drawing is made on is an integral and essential element of the work. The relationship between the figurative subject matter and sculptural presence of the surface of the drawing triggers the conceptual engagement around which her practice revolves. She studied Fashion Design at Central St Martins and on graduating worked as a fashion designer and stylist. Examples of her design work have been in an exhibition at the Metropolitan Museum of Art New York and a dress she made for designer Russell Sage is part of the Victoria and Albert Museum archive. In 2006 she gave up working in fashion to concentrate on her artwork. As well as teaching at the Royal Drawing School she is an associate lecturer at University of the Arts London, teaching at Camberwell, Chelsea and Central St Martins.

Danny Markey was born in Cornwall, 1965. Markey studied at Falmouth School of Art and at Camberwell School of Art where he was awarded the Richard Chamberlain Memorial Prize. He is also the winner of The South Bank Picture Show. Markey has had regular solo exhibitions at the Redfern Gallery, and a retrospective of his work at the Old Jail Art Center in Texas. Markey has won prizes at open exhibitions, including The London Group Open Exhibition; Discerning Eye; and at the Lynn Painter-Stainers Prize. In 2016, he was selected for inclusion in *Towards Night*, a survey show at Towner, Eastbourne, while his solo exhibition at the Redfern Gallery featured in the ‘Critic’s Choice’ section of the Financial Times. Examples of his work are in the British Museum, London, and the Royal West of England Academy, Bristol.

Daniel Miller studied at the Slade School of Fine Art and has painted in both Europe and the US. Daniel has had a book titled *London Rites* recently acquired by the Prints & Drawings department at the British Museum. Daniel is currently working on a ‘Modern Bestiary’.

Harriet Miller studied at St Martin’s School of Art and the RCA. She has won several awards including the Berkeley Square Gallery Award. Over the last 20 years Harriet has exhibited in London and Europe and had a recent retrospective entitled *Studio Paintings 1989–2010* at Swiss Cottage Library Gallery. Her teaching experience includes lecturing in Fine Art at Reading University and De Montfort University.

Ishbel Myerscough studied at Glasgow and the Slade School of Fine Art. She won the BP Portrait Award in 1995 and was subsequently commissioned to paint Dame Helen Mirren and more recently Sir Willard White. In 2015 the National Portrait Gallery had an exhibition of Ishbel and Chantal Joffe’s work entitled, *Friendship Portraits* which detailed their long friendship and centred around a self-portrait with Joffe from the National Portrait Gallery collection. Ishbel is represented by Flowers Gallery.

Andy Pankhurst studied and taught at the Slade School of Fine Art. He is a figurative painter with work represented in various public, corporate and private collections and museums in the UK and USA - he exhibits with Browse & Darby, London. Andy is the co-author of *What Makes Great Art* (published by Apple Press, 2012), and continues to be freelance tutor and lecturer for The National Portrait Gallery, London.

Cherry Pickles was born in Bridgend, South Wales, and took a degree in mathematics in Northern Ireland before going on to study painting at Chelsea and the Slade School of Fine Art. Her first job was artist-in-residence at St Andrews University. She has taught at a number of Art Schools including Canterbury and Falmouth and was a senior lecturer at Cardiff. She has painted extensively in Jordan, Berlin, Italy, India, the USA and Greece. Her recent work has been based on time spent in Haiti and the Dominican Republic where she has developed a long term working relationship with the Altos de Chavon School of Art and Design. Cherry exhibits in Athens, London, New York and West Wales. Much of her painting involves self-portraiture, in part used to try to position the viewer very precisely in terms of both space and experience. The way the mirror, the windscreen and the lens can enliven what we see is often central to the work.

Sarah Pickstone lives and works in London. In 2012 she won the John Moores Painting prize, and was a runner up for the prize in 2004. Sarah studied at the Royal Academy Schools and the University of Newcastle. She won the Rome prize for painting in 1991, spending a year at the British School at Rome, which made a big impact on her practice. In 2014 Daunt Books published *Park Notes*, a book of Sarah’s paintings and an anthology of collected writing. This publication followed *The Writers Series*, an exhibition in 2013 at the New Art Centre and then *Other Stories* at CGP London 2017. As part of the Royal Academy 250 year celebrations in 2018, Sarah is making a painting installation about the work of RA founding member Angelica Kauffman. Sarah has shown internationally, most recently in Shanghai, Seoul, Basel and Italy.

Ian Rowlands was born in Liverpool in 1959. He graduated with a BA Fine Art from Norwich School of Art, before going on to the Royal Academy Schools where a rigorous approach to drawing from observation was strongly encouraged. The primary focus of his work has centred on the complex architecture and landscape of the human head but more recently he has turned his gaze to the landscape. He has contributed to a number of publications including *The Observer Guide to Painting*, and is the author of *Life Drawing (Foundation course)*.

Melissa Scott-Miller studied at the Slade School of Fine Art from 1977–81. She was born and lives in London and mainly paints views of London and portraits. She was elected a member of the Royal Society of Portrait Painters in 1999 and a member of the New English Art Club in 2009, and is currently the honourable secretary of the RP and archivist of the NEAC. Melissa has exhibited five times in the BP Portrait Award exhibition and frequently in the Royal Academy Summer Show, as well as in many group and solo exhibitions in the USA and UK. In 2008 she won the Lynn Painter-Stainers prize. Other prizes include the Elizabeth Greenshield scholarship, Rodney Byrne scholarship, South Bank Picture Show (1988), and Threadneedle exhibition (2012).

Ivy Smith studied at Chelsea and Royal Academy Schools (RA Gold Medal). She has taught at the Royal Drawing School since 2001. Ivy has work in many public collections including the National Portrait Gallery, Graves Art Gallery Sheffield and Norwich Castle Museum. Awards include winner of: John Player Portrait Award 1986, Arts Council Grants for the Arts 2005. Public commissions include Sir Richard and Sir David Attenborough for the National Portrait Gallery and paintings for various hospitals. Her solo exhibition *Drawings for Paintings* was shown at the Cut, Halesworth in 2006 and the Royal Drawing School gallery in 2007. In 2010 two of her drawings were included in the exhibition *Identity* at the Wellcome Collection. In 2012 her painting *The Golden Wedding* (collection Norwich Castle Museum) toured to the Millennium Gallery Sheffield and the Laing Gallery Newcastle in the exhibition *Family Matters*. Recent solo shows include *New Work*, Mercer Chance Gallery, London 2016 and *Watery Places*, Church St. Gallery, Saffron Walden 2017. Recent participations include The Masters-Relief Prints 2016 and The Masters-Intaglio Prints 2017, at Bankside Gallery, London.

Louise Sturgis trained at the Ruskin School of Drawing and Fine Art, and The Royal Academy Schools where she won a Silver Medal for painting and a Norwegian Government scholarship to work for a year in Oslo. She has exhibited in London, Oxford, Oslo and Bergen including in the BP Portrait Awards. She lives and works in Oxford where her studio practice is underpinned by drawing from life and where she has taught for 16 years.

Dilip Sur studied Painting and Sculpture at the Government College of Art in Calcutta before completing his MA in Painting at the College of Art in New Delhi, India. Subsequently he continued his postgraduate education in Painting at Byam Shaw School of Art (UAL) in London. National and international awards include the British Council Charles Wallace Trust Fellowship, the UNESCO Fellowship at the European Ceramics Centre at Den Bosch in the Netherlands, the Delfina Artist Residency in Spain, the Kunstbrücke Artist Residency in Berlin, and the Kakslauttanen Finnish Arts Council Residency. Dilip has exhibited in the UK, the Netherlands, Germany, Poland, Belgium, South Korea and India. Solo exhibitions include the Grosvenor Gallery in London, the Guild Gallery in Bombay, and The School Gallery in Amsterdam. Sur collaborated with Mike Figgis on the project, *Just Tell The Truth*, at the Royal Opera House. He has also spent the past five years collaborating with Kings College London on *Drawing Life*. Dilip has been teaching Drawing at the Royal College of Art since 1996 and is currently teaching at Imperial College and King's College, London.

Charlotte Verity is a painter, her works come about slowly during many hours of intense looking and close observation. She is preoccupied by the changing nature of the visual world, natural light and the passing seasons. Her subjects are painted with a certain exactitude but her choice of imagery and handling of pictorial space together with her sense of colour give the finished paintings a resonance well beyond the things they depict. Since studying at the Slade School of Fine Art, she has exhibited extensively with the Anne Berthoud Gallery, Browse and Darby and more recently, with Purdy Hicks. She has had residencies at the Towner Art Gallery, The Garden Museum and Flatford in Suffolk. She has been teaching at the Royal Drawing School since 2001. Her work is in many public collections including University College London, MoCA San Diego, The Arts Council of Great Britain, The Garden Museum, Tate Education and Deutsche Bank.

Rosie Vohra (b. 1992, Hertfordshire, UK) is a multi-disciplinary artist based in Leeds. She studied at The Royal Drawing School in 2014 after receiving a BA in Fine Art at Leeds Arts University in 2013. Rosie has experience teaching workshops and drawing courses in person and online at The Royal Drawing School, Assembly House studios, Leeds Arts University, York St. John University, TOAST online Creative Residency Weekend and El Segundo Museum of Art, Los Angeles. Member and co-founder of Precious Art Collective and active member of Assembly House studios in Leeds.

Susan Wilson grew up in the mountain foothills of New Zealand's South Island and roamed around Peru, Bolivia and Ecuador in buses and trucks as a young woman, which led to her love of Hispanic Art. She attended Camberwell and Royal Academy Schools and was a Fellow of Painting at Cheltenham and Gloucester College of Art and Technology in 1986. She held the Richard Ford Award to Madrid (1986), Italian Govt Borso di Studio to Venice and the Veneto (1985), and the Abbey Award British School at Rome (1993). Susan taught at Chelsea School of Art and Wolverhampton Polytechnic in the 1990's. She illustrated Katherine Mansfield's *Short Stories* (Folio Society 2000) with a subsequent touring exhibition in 2003. She has also exhibited in *Sketch* at Rabley Drawing Centre and touring the UK in 2013, Threadneedle Art Prize, Royal Academy Summer Exhibition, Lynn Painter-Stainers Prize (Prizewinner 2007) and won the National Portrait Gallery Portrait Award in 1987. Susan is represented by Browse and Darby. She has work in public collections in UK and NZ. Susan Wilson is currently working on a portrait of Witi Ihimaera (author of *The Whale Rider* book and film.)

Deanio X (b. 1989) graduated from the University of Kent with a degree in American Studies (History & Literature). He has since sought to create visual narratives built from research, observational drawing and imagination to stretch conceptualisations of popular history. Interested in redefining tales that surround the contemporary experience of Africans in Europe and beyond, Deanio X accepted a scholarship to the Royal Drawing School in 2018 to build on his self-developed practice and further explore the transformative potential of visual art. After graduating in 2019, he has since undertaken commissions and work from the Royal Drawing School, the Royal Museum Greenwich and London South Bank University. In 2022 he was awarded the Hanover Grange Jamaica Residency by the Royal Drawing School. In 2023, Deanio X was one of ten artists commissioned by His Majesty The King to create portraits of pioneering members of the Windrush Generation. The project, which marked the 75th anniversary of the arrival of HMT Empire Windrush, was featured in the BBC documentary 'Windrush: Portraits of a Generation'. The works will be exhibited at the National Portrait Gallery in October 2023.

EVERY DAY I AWAKE
WITH THE IDEA, TODAY
I MUST TEACH MYSELF
TO DRAW.

LEON KOSSOFF

OUR MISSION

The Royal Drawing School is an independent, not-for-profit resource that aims to raise the standard and profile of drawing through teaching and practice. The Royal Drawing School is one of only a few institutions in the world offering in-depth, quality tuition in drawing from observation. Founded in 2000 by HM King Charles III (then HRH The Prince of Wales) and artist Catherine Goodman as The Prince's Drawing School, it became the Royal Drawing School in 2014.

Drawing is fundamental to all aspects of learning and thinking from childhood onwards. It is a crucial route to innovation across the creative disciplines and beyond, from fashion, fine art and animation to film-making, product design and engineering. For some people, drawing is the easiest way of thinking.

By offering tuition and resources to art students, artists, children and the public, the School aims to address the permanent need for high-quality drawing teaching in the UK. Our courses are taught by a specialist faculty of over 75 practising artists, and we are committed to the continued training of future teachers of drawing.

The Royal Drawing School runs over 250 different full and part-time drawing courses each year for adults and children of all ages and abilities. Alongside The Drawing Year postgraduate programme and our public courses we offer a fine art foundation course, The Foundation Year, fully-funded international artists' residencies and a Young Artists programme for 10–18 year-olds with an aptitude for drawing.

Over 7,000 students have attended courses since 2000, and there are over 450 postgraduate alumni. The Royal Drawing School's main campus is in Shoreditch. The School also collaborates with a number of institutions, allowing our students opportunities to draw at museums and galleries as well as in London's outdoor spaces.

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Disclaimer

The information given in this publication is as far as possible accurate at the date of publication. The programme is subject to change without notice.

Accessibility

The School is fully accessible by wheelchair. For more information please visit our website.

Tube

The School is a five-minute walk from Old Street tube (Northern Line City Branch – leave the Station by exit 1 or 2 on to Old Street south side), or a ten-minute walk from Liverpool Street.

Bus

26, 35, 48, 149 and 242 run along Shoreditch High Street. Buses 43, 76, 141, 214 and 271 run along City Road south of Old Street. Buses 55 and 243 run along Old Street.

Train

The nearest mainline station is Liverpool Street. Kings Cross and Euston are 2 and 3 stops away on the Northern line. There are also overland trains to Old Street and Moorgate, both within walking distance.

Overground

The School is a five-minute walk from Shoreditch High Street overground station.

Bicycle

There is no bicycle parking immediately outside the building. There are racks further up Charlotte Road, on Old Street, the top of Curtain Road and also in Hoxton Square. It is advisable not to leave anything easily detachable or overnight. There are Barclays Cycle Hire docking stations on Shoreditch High Street at the corner of Rivington Street.

Car

Car parking is extremely limited, but there is an NCP car park on Great Eastern Street. After 5.30pm and on Saturdays street parking is free off Shoreditch High Street near Arnold Circus.

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Photograph of Christie's windows by Charles Gervais, photograph of Jessie Makinson installation © Thishappened.xyz, photograph of HRH The Prince of Wales by Alan Shawcross

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