

ROYAL DRAWING SCHOOL THE FOUNDATION YEAR



Art Foundation Course
in London's Docklands



ROYAL
DRAWING
SCHOOL



THE FOUNDATION YEAR

The Foundation Year, run by the Royal Drawing School, is a one year accredited skills-based course with five days teaching per week. Limited to 60 places, the School ensures one-to-one tuition, with a supportive learning environment in an inspiring part of London's Docklands buzzing with creatives and artist studios. This intensive course helps students to develop the making and thinking skills needed for the next level of study and provides a route to a number of creative disciplines. The School awards a minimum of 50% of students a scholarship or fee reduction every year.

Overview

High tutor to student ratio

Taught five days a week

Skills-based teaching centred around drawing

Weekly life drawing classes in the first two terms

Disciplines: Painting, Sculpture, Drawing, Printmaking, Animation, Ceramics, Photography and Design

Facilities include painting and drawing studios, sculpture studio, kiln, print room, photography darkroom and Apple Mac computer suite

Supportive environment

Weekly Contextual Studies lectures and gallery visits

Guidance with UCAS applications and portfolio preparation

Accredited Level 3/4 course with UCAS tariff points

All students from previous years applying to BA courses placed at top-ranking universities

Unique London riverside location in the thriving creative community at Trinity Buoy Wharf, Docklands

Drawing: the core of the programme

Students explore a wide range of Fine Art media including painting, sculpture, animation, printmaking and photography, with drawing emphasised as a means of informing and expressing ideas. Throughout the year drawing from observation in the studio, on the streets of the city and from art in galleries and museums, remains at the core of the programme.

Teaching

Places are limited to 60 students to ensure regular one-to-one tuition along with group crits, access to studio space and individual mentoring. The Foundation Year is directed by Daniel McAuliffe and teaching is led by a team of Senior Core Tutors with extensive experience in Foundation level teaching. They are supported by both Core Tutors and Alumni Faculty who are graduates of The Drawing Year, the School's postgraduate level course, all of whom are practising artists.

University progression

The course is structured to enable all students to progress to BA degrees in creative subjects including Fine Art, Illustration, Graphic Design, Architecture, Photography, Sculpture, Printmaking, Painting, Animation, Theatre Design, Film, Fashion, Product Design and Textiles, and full support is given with all applications and portfolio preparation. Guidance is also offered to those seeking to progress directly to apprenticeships and the workplace.

All students from previous years applying to BA courses were placed at top-ranking universities including: Architectural Association, Camberwell College of Arts (UAL), Central St Martins (UAL), Falmouth University, Glasgow School of Art, Goldsmiths University of London, Newcastle University, The Ruskin School of Art, Slade School of Art (UCL), University of Brighton, University of Bristol, The University of Edinburgh, University of Leeds, University of Oxford and Wimbledon College of Art (UAL), among others.

ROYAL DRAWING SCHOOL



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. It is one of only a few institutions in the world offering in-depth, quality tuition in drawing from observation. Founded in 2000 by HRH The Prince of Wales and artist Catherine Goodman as The Prince's Drawing School, it became the Royal Drawing School in 2014.

The School believes that 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 filmmaking, 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, with heavily subsidised fees and a comprehensive range of concessions to make them available to the widest range of students. In 2012 the School established the New Fine Art Foundation Course, now called The Foundation Year, to meet the needs of students in the changing educational landscape. The School also runs The Drawing Year (a one year postgraduate course in drawing awarding a full scholarship and free studio space to every student); fully-funded international artists' residencies in Scotland, the US, India and Italy; and a Young Artists programme providing sustained tuition for 10–18 year olds with an aptitude for drawing.

The Royal Drawing School operates studios in Shoreditch, West London and Trinity Buoy Wharf. The School also collaborates with a number of institutions, allowing our students opportunities to draw at museums and galleries as well as in the city's outdoor spaces.



ABOUT THE COURSE

The course consists of three stages spread over three terms, during which students explore approaches to observation and experimentation in preparation for expression of personal ideas in Fine Art and Design.

The structure of the year progresses from tutor led projects towards self-directed study. The course is full time, with five days teaching a week.

Stage 1 of the course begins with a series of taught workshops in a range of art and design media and disciplines including drawing, printmaking, sculpture, 3D explorations, photography, animation and bookmaking. In week 2 the first personal project is introduced alongside taught workshops. Every Friday of the year students participate in a Contextual Studies programme.

The emphasis during Stages 2 and 3 is more focused on independent study as students continue to develop ideas through personal projects before embarking on their self-initiated Final Major Project. Independent study is supported by timetabled drawing classes and taught workshops throughout Stages 2 and 3 of the course. Students are expected to engage with timetabled lectures, studio critiques and debates throughout the programme.

Tutorial and teaching structure

The teaching structure operates in two ways. The first is group teaching, whereby the tutor is assigned a group of students to deliver a set project, seminar, lecture or discussion. The second is one-to-one teaching. Each student will be allocated a personal tutor during the first term of the academic year and will be required to have one formal tutorial each term, in addition to regular studio contact with the full range of tutors on the course.

Drawing

At the Royal Drawing School we draw from life in the studios; from art in museums and galleries; and from city life in the streets and London's green spaces. Life Drawing is fundamental to how we teach observational drawing. Drawing, painting and sculpting from unclothed male and female models is a core component of the Foundation Year and complements other areas of investigation such as drawing clothed figures, memory, imagination and narrative work. Weekly life drawing sessions run throughout terms 1 and 2.

CONTEXTUAL STUDIES



Students have a dedicated contextual studies day every Friday throughout the course. The day starts with a morning lecture from art historian Antje Southern at Trinity Buoy Wharf, followed by museum or gallery visit in Central London in the afternoon. This component of the course develops skills in analysing and critiquing artistic practices and introduces methods of interpreting and evaluating information. The selection of topics consistently link to the weekly workshops and encourages connections between practice and theory. Throughout the course we investigate a broad range of creative processes from the past to the present.

Museum and gallery visits are tailored to provide a critical framework and complement the students' practical work; students make drawings from the works on show to examine and search for image making possibilities. End of day group crits acknowledge the students insights and encourage them to establish a voice of their own. Linking both approaches, contextual research and drawing directly from artists' work, helps students to clarify their personal interests and to generate their own ideas.

Students also attend a weekly lecture on Wednesday evenings in Shoreditch throughout the year, curated by writer/artist Julian Bell and art critic/artist William Feaver. Past talks have discussed Freud, Auerbach and Beckmann, alongside in-conversations with Sir Peter Blake, Cornelia Parker RA, David Shrigley, Tracey Emin RA, Grayson Perry RA, Michael Landy RA, Maggi Hambling and Lynette Yiadom-Boakye. Every spring term the Royal Drawing School shows a series of films about artists in conjunction with the Artists on Film Trust. This is a rare opportunity to see influential films on artists in the company of leading filmmakers, artists and critics. In many cases the director or the artist featured will attend the screening. Subjects of films shown in the past have included Paula Rego, Anselm Kiefer, R. B. Kitaj, Alice Neel, Diego Rivera and Edward Burra.



*I HAD A REAL
BREAKTHROUGH WHEN
I WAS WORKING ON MY
FIRST PERSONAL PROJECT,
BASED ON CREATING
ILLUSTRATIONS FROM
OTHER PEOPLE'S DREAMS...
FROM THAT PROJECT
MY JOY IN ILLUSTRATION,
WHICH HAD PURELY
BEEN AN OBSESSIVE
HOBBY, TRANSFORMED
INTO A CAREER PATH.*



CURRICULUM

The Foundation Year consists of three stages, during which students develop skills in observation, research, media and independent thinking. On this accredited course students will receive a Level 3 or 4 Diploma in Fine Art on graduation.

Stage 1 Exploratory

Weeks 1–8

During weeks 1-8 students will be introduced to a range of Art & Design processes and materials. Feedback sessions and reviews offer a platform for discussion and development as Stage 1 progresses. All students are required to keep a research file, gallery sketchbook and learning journal documenting their thoughts and the processes involved, along with notes from gallery visits, lectures and handouts. These journals, sketchbooks and files become an indispensable point of reference as the course progresses.

In week 2 students will be introduced to Personal Project 1. Concurrent with the taught workshops, students are expected to initiate and manage a self-directed project. Personal Project 1 is supported by continuous assessment and tutorial input with an emphasis on discourse and discussion of work in progress. In this first part of Stage 1, all students will receive a formal tutorial on progress, as well as advice and guidance on UCAS applications.

Week 9 Research Week

Students are expected to undertake further research for their personal project and are required to fill a sketchbook with ideas (for personal project 1) whilst making entries into their learning journal and research files. Research Week will enable students to visit galleries and/or museums for further development of their projects. This will form the basis of a presentation of ideas and progress which takes place in week 9. During Research Week students start to build a progression file and draft their Personal Statement for UCAS before discussing this with staff and tutors in week 10.

Weeks 10–14

The next five weeks of the course focus on individual and tutor led projects. Contextualisation of historical and contemporary Art and Design practice underpins the progression of the work made in the workshops and Personal Project 1. Peer-to-peer discussions via group presentations will support students' learning. Students continue to document their progress and thinking in journals, which demonstrates commitment and motivation towards the realisation of their ideas.

Tutorial advice and guidance is given in regular one-to-one tutorials. During this part of the course the students will be given progression reviews and will begin to prepare portfolios and photograph their work for applications to further study at BA level. The UCAS fair takes place during week 11. Students are expected to visit with the year group and tutors. Students produce a final UCAS personal statement and confirm their UCAS application and choices by week 13 so that references can be provided.

Week 14 Assessment

Stage 1 assessment occurs during week 14. This assessment takes the form of student presentations and submission of all workshop and Personal Project 1 work produced throughout the first term. All students must pass this assessment in order to progress to Stage 2 of the course. They must therefore catch up on any workshops missed and use the tutorial feedback forms to track their progress for assessment. If students do not pass they will be set a referral project which will give them a period of 4 weeks to produce the required work for reassessment. If students do not pass the referral project they will not be able to continue on the course. At the end of Stage 1 students will be asked to write an essay linking contextual studies to practice (no longer than two sides of A4). It will be handed in after the Christmas break.

Stage 2 Experimental

Weeks 15

Stage 2 of the course begins with a series of workshops and drawing sessions, which give students the opportunity to extend and inform their ideas for Personal Project 2.

Weeks 16–21

During Stage 2 students will continue to participate in taught workshops. These workshops will develop an increasing skill base in different processes and techniques building on those learnt in Stage 1. Drawing from observation on a Monday and experimental media workshops on a Tuesday offer students the opportunity to extend and develop their work through technical understanding. Students are asked to approach these skills-based workshops with a clear personal direction; linking the ideas of Personal Project 2 to the skills-based teaching workshops. Students will continue to attend gallery visits and lectures for the contextual studies programme on Fridays.

During this period students are engaged in portfolio reviews and receive advice from tutors on their application to BA courses. They are expected to attend interviews and present portfolio submissions for Higher Education. Advice on the selection and presentation of work in preparation for interview is provided, and students will be offered mock interviews. Students are expected to demonstrate an increased independent ability to initiate and evaluate their ideas through the development of Personal Project 2. Individual tutorials, student presentations, and peer-led group discussions help prepare students for interview and for study at degree level.

Week 21 Assessment

The Stage 2 assessment occurs during week 21. Students are required to put forward a curated display of works produced in Personal Project 2, and a portfolio for progression, which should include a selected range of works made during the first two stages of the course. All students must pass this assessment in order to progress on to Stage 3 of the course. If students do not pass they will be set a referral project, which will give them a period of 4 weeks to produce the required work for reassessment. If students do not pass the referral project they will not be able to continue on the course.

Week 22 Research Week

Students are expected to research for the Final Major Project and compile a sketchbook and a series of initial exploratory works that make reference to initial ideas.

Curriculum continues overleaf

Stage 3 *Confirmatory*

Stage 3 is dedicated to the third Personal Project; the Final Major Project in which students design and execute an ambitious self-managed project with the aim of demonstrating independent and creative thinking and evaluative skills. The Final Major Project should evidence an understanding of the intellectual, critical, practical, and research skills and methodologies they have gained. This project will equip them to undertake further study at higher level in Fine Art or other Art and Design related subjects.

Weeks 23–26

Drawing from observation continues on Mondays. The students also embark on an ambitious project entitled the Artist Space Project, which is intended to extend their skills whilst also supporting the development of the Final Major Project. Students will be required to hand in a Statement of Intent for their Final Major Project in week 23.

Weeks 27–32

On Mondays during weeks 27–32, students will participate in a one day a week collaborative taught drawing project, which runs alongside the Final Major Project. Students will develop ideas for their Final Major Project on Tuesdays, Wednesdays and Thursdays and are supported in their learning by one-to-one tutorials, group critiques, presentations and technical advice. The Friday Contextual Studies Programme continues during Stage 3 of the course.

The Final Major Project culminates in an End of Year Exhibition, which is overseen by the core team. Students are expected to install and prepare their exhibition space and work as a cohort to create a show. The exhibition is an opportunity for students to celebrate the year's achievements with family and friends.

Week 34 Assessment

Stage 3 assessment of the Final Major Project takes place in week 34. Work is assessed by Senior Core Tutors and marks are verified by an External Examiner. If students do not pass they will be set a referral project, which will give them a period of four weeks to produce the required work for reassessment. If students do not pass the referral project they will not be able to pass the course. The Stage 3 assessment of the Final Major Project is graded at Pass, Merit or Distinction and will represent the overall grade for the Foundation Year. If students are referred at this final assessment they will not be able to achieve above a pass at resubmission.

Week 37 Painting Residency

During week 37 students have the opportunity to take part in a week-long painting residency to Dumfries House in Scotland.



Painting by Heather Pawley

STUDENT STORY



Okikioluwa
Akinfe

Ewan White The Foundation Year 2016–17 BA Fine Art, Slade School of Fine Art

I am going on to do a BA in Fine Art at the Slade. When I started at the Royal Drawing School I was undecided on my future direction; I was considering studying English Literature, however whilst on The Foundation Year I realised that I would be happiest pursuing a career in art. The course has helped me in following that path, both in terms of the portfolio of work that I built over the year and through the support and advice from the tutors.

This course seemed to provide far more substance than any other Fine Art foundation course available; I was especially interested in the focus on drawing, I felt this was something that could improve my work. I am also naturally quite a disorganised person, so I knew that I needed a course with a fairly tight structure in order for me to get the most out of my time.

It is really great to be on a course where almost everyone is passionate about the same thing. This feels very different from being at school, where it was easy to feel side-lined especially as I was at a school where all of the emphasis was on science and sport. It is a creative and supportive environment which I feel has allowed my work to flourish.

The regular contact with tutors (all of whom are professional artists), through one-to-one tutorials, groups crits, workshops, and in more casual conversations, was undoubtedly the highlight of the course for me. They were always interested in what I was doing, and happy to offer insight and advice, as well as suggestions in terms of artist references and potential pathways for my work to progress down.

On the course I was introduced to a plethora of new methods and ways of learning, some of which I have really enjoyed and have proved of lasting use to me, and others which despite being mostly irrelevant to my interests were interesting to have tried. In addition the course has taught me several great habits that I will certainly try to continue, particularly keeping a learning journal, a research file, a log of visual references, and a regular sketchbook. I had used some of these things during my A-Levels but it was very liberating to be encouraged to keep these records in such an unselfconscious and personal way.

The experimental printmaking workshop was an important part of the course for me; it was when I realised that ideas for a piece as well as its final appearance do not have to come wholly from the artist's mind. I hadn't done much printmaking before because it is such a process-dominated way of working but you can get many results which you could never have imagined.

The course's overall emphasis on drawing has had a significant impact on me and my work. Through drawing, I have learned you can shed some of the layers of assumption, which we tend to shroud ourselves in, going beyond merely looking at the world around you to really see what is there.

STUDENT STORY



Miles Jezuita The Foundation Year 2017–18 BA Animation, Arts University Bournemouth

I used to go to the Young Artists Life Drawing programme on Saturdays and I heard about The Foundation Year from the tutor there. Until that point, I hadn't thought about doing a foundation; I thought I wanted to go straight onto an Animation degree course. But after going to an Open Day and speaking to the tutors, I realised how much I could still develop my practical skills, especially drawing which is so vital to animation.

In the beginning, we received a lot of guidance, which you could compare to being in school, but it was nothing like A-Level. With every workshop and every piece of work I made, it felt like I was being pushed and challenged to make the most out of my ideas rather than to fit the requirements of an exam board. I think this has changed the way I work a lot because it means I'm way more critical and aware of basic things that you just don't think about at A-Level. Keeping up with the full time schedule and extra sketchbook work was challenging though – it felt like I just never stopped thinking about my work and art in general.

Throughout the course of the year my way of working has really developed. It seems so simple, but I had never thought to work from sketches and my own drawings instead of photographs. This focus on observing and translating my own unique point of view into my practice is definitely something I will continue with. Reading and researching artists for myself has also helped me mature, it's forced me out of working in my own little bubble, and encouraged me to develop my ideas. I also can't understate the value of having my own studio space and so much time to talk with other students and tutors. It is incredibly humbling and inspiring just to walk around the shared spaces during

break or to overhear some great advice in someone else's tutorial. The importance of these things only sinks in over time, but when I reflect on it, just being surrounded by hugely talented people has influenced me a lot.

The tutors that teach on The Foundation Year are so knowledgeable and passionate – they've made me enjoy things I'd never considered doing. I remember the casting workshops and found objects sculpture workshops in particular; they helped me finally understand how to think and work three-dimensionally. Every tutor has something completely different to offer and with each chat, either in tutorials or workshops, it felt like I had a whole new breakthrough. Tutors were just so invested in what we were saying; they challenged my ideas and were actually interested in helping me develop.

Next year I am going to study Animation Production at Arts University Bournemouth, because even though the course has made me fall in love with Fine Art, it's made me want to pursue animation even more. I now realise that I can combine the two practices and still experiment with different media and techniques in whatever non-conventional ways I want. I will still be painting and making art alongside my course, it has become a big part of how my mind works now.

STUDENT STORY

Laura Goodman The Foundation Year 2016–17 BA Fine Art Photography, Glasgow School of Art

I applied to The Foundation Year because it offered a different experience to other foundation courses I had looked at. It offered designated studio space, lots of one-to-one tutor time and small student numbers. It was also far more intensive than other courses I had looked at, which were typically three days instead of the five at the Royal Drawing School. I also love the Trinity Buoy Wharf site, which is part of a larger artistic community. It feels like something is happening in the London Docklands and it's great to see that redevelopment process and to be part of an artistic community.

I liked the way the course was structured and organised, offering more workshops at the start of the year and increasing the time you spend on your own projects as the year progressed. The focus on drawing taught me that drawing helps to organise your thoughts and develop ideas. I found keeping a set of journals up to date tricky, but can see that this process pays dividends in terms of helping you develop your ideas into a final piece. Of all the methods I was introduced to, it was the darkroom processes and book binding which most appealed to me. I have made several of my own sketchbooks and love the fact I have a unique piece, both in terms of format and content.

The input from such a wide variety of tutors was stimulating and thought-provoking. They gave feedback in a positive manner and from a wide variety of approaches, helping me to develop my ideas, as opposed to working under their direction. I also found the technicians to be really knowledgeable and helpful, especially as I undertook trickier darkroom processes.

For me the biggest takeaway from the course was the support the tutors offered going through the UCAS process. There were a series of lectures and meetings with my tutor to help me decide what course to apply for. At each step of the process the Royal Drawing School broke down what needed to be done, with clear deadlines to enable an early UCAS entry. There was help and support in choosing the portfolio pieces and even one-to-one interview practice. I think this helped me approach each interview with confidence and I was offered a place at each course I applied for, two courses even offering me a place on the spot!

The most challenging part of the course was the intensity of the year, combined with a long commute but it just shows that if you want to do something enough you can do it! A turning point for me on the course was over the Christmas holidays when we had to start work on our second Personal Project without input from the tutor. It gave me the confidence to realise I had good ideas to work on.

The foundation course has helped me gain a place to study Fine Art Photography at Glasgow School of Art. The School helped me build my confidence and gain the skills and experience to do well on the course once I start. I am also impressed how open the School is to different disciplines in art and I think our final show illustrated this.





STUDIOS, LOCATIONS AND FACILITIES

Trinity Buoy Wharf

Trinity Buoy Wharf's unique riverside location make it an ideal place to draw and paint. It is positioned on the north bank of the Thames, directly opposite the O2 Arena, in London's inspiring Docklands area.

Trinity Buoy Wharf is a thriving creative community of over 500 people in industries ranging from fine arts, sculpture and design to photography, music and performing arts. There is a 1940s style American diner and a café serving healthy salads and sandwiches on site.

The main campus at Trinity Buoy Wharf has facilities split over three floors including:

Well-lit teaching studios

Sculpture studio

Fully-equipped intaglio print room for etching, collograph and monoprint

Photography darkroom

Kiln and ceramics facilities

Individual studio spaces (allocated to students at an appropriate stage of the course so they can develop and work on their own projects)

Apple Mac computer suite with animation and Adobe design software

Reference art library

Common room and kitchen

Recently we expanded into a large refurbished drawing studio, the Clore Drawing Studio, housed in the adjoining 'Electrician's Shop'. This purpose-built space is primarily used for drawing workshops but also works as a multi-purpose space for group discussions, lectures, portfolio preparation and exhibitions.

Shoreditch Studios

Weekly lectures take place at Royal Drawing School Shoreditch in East London's artistic hub. The lectures are attended by The Foundation Year and Drawing Year postgraduate students. Royal Drawing School Shoreditch is home to The Drawing Year postgraduate programme and Public Courses for adults and children. It houses teaching studios, a large exhibitions gallery and an intaglio print room.

STUDENT SUPPORT

With a maximum intake of 50 students on the course the School is able to offer students a high level of both academic and pastoral support throughout the year, fostering a tight knit community of peers, staff and teaching faculty. Many alumni continue to be involved with the School after graduation.

Academic Support

During the first term of The Foundation Year, the majority of students apply to undergraduate courses at universities in the UK and abroad. Our experienced staff will guide students through the UCAS application process from start to finish; from researching the right course, to portfolio preparation and mock interviews. Since the inception of the course in 2012, all students applying through UCAS have been awarded places at top-ranking universities such as the Slade, UAL, Goldsmiths, Falmouth and Glasgow. Guidance is also offered to those seeking to progress directly to apprenticeships and the workplace.

Personal Tutors are key to the development of student practice throughout the year. Students will be partnered with their Personal Tutors in Week 5, allowing time to match the specialisms and the needs of each student. They will guide students in the progression of their personal projects through regular one-to-one tutorials throughout each term. Course Leaders Sharon Beavan and Gethin Evans will also meet with students on a regular basis making sure they are on track, offering their collective advice and experience.

In addition, tutorials with various other faculty members are arranged for students on a rotational basis. These tutors, who are also practicing artists, will share their expertise, listen to ideas and provide a new perspective on student practice.

Pastoral Support

Students have access to pastoral support throughout their time on The Foundation Year enabling them to speak in confidence with Foundation Year staff. At the start of each term individual meetings will be scheduled with the Foundation Programme Manager to identify the support required by each student. The School operates an 'open door' policy at all times allowing students to speak to staff at any point throughout the week.

In addition, we have strong ties with organisations within the local community including an external counselling service, ensuring student needs are met if they fall outside our expertise. Students receive a Student Handbook on the induction day at the start of the year which provides information on publicly available student support in the form of local GP services, drop-in centres and specialist support organisations.







Sculpture by Julia Bamber





Installation by Ella Wright



Private view, End of Year Exhibition



Painting by Lawrence Cotton



THE TUTORS REALLY CARE ABOUT HELPING AND TEACHING YOU – YOU’RE A PERSON WITH A PERSONALITY, NOT JUST A NUMBER.



EXHIBITIONS AND EXPEDITIONS

End of Year Exhibition

An exhibition of students' work is held at Trinity Buoy Wharf at the end of the academic year in June. This is an opportunity for students to gain experience of curating and hanging a show, and promoting their practice.

The exhibition is open for one to two weeks and there is a private view to which family, friends and faculty are invited. In previous year's, the exhibition private view has been attended by over 600 people.

Gallery visits and special access

As part of the contextual studies component of the course, students visit private and national collections including The National Gallery; V&A; Sir John Soane's Museum; British Museum; Tate Modern; Tate Britain; Royal Academy; The Courtauld Gallery; White Cube; Saatchi Gallery; Drawing Room; Design Museum; Hunterian Museum; Hauser & Wirth, Somerset; Serpentine Gallery; Imperial War Museum; and the Wellcome Collection among others.

Painting Residency

At the end of the year students have the opportunity to take part in a week-long summer painting residency to Dumfries House in East Ayrshire, Scotland. Students spend the week drawing and painting alongside their tutors in a diverse and inspiring environment. Dumfries House provides a rich artists' resource, with collections of 18th century furniture, textiles and paintings on loan from the National Gallery of Scotland. The house is located in 2,000 acres of Scottish landscape.

Students attending the residency are asked to pay their own train fare to Scotland but the residency is otherwise fully funded to ensure that all students are able to attend regardless of their financial circumstances.

ALUMNI DESTINATIONS AND OPPORTUNITIES



Alumni Destinations

Following graduation, previous students have progressed to a wide variety of BA courses in subjects including Fine Art, Painting, Drawing, Sculpture, Photography, Animation, Graphic Design, Architecture, Illustration, Theatre Design, Technical Arts and Special Effects at top-ranking universities including:

Architectural Association,
Camberwell College of Arts (UAL),
Central St Martins (UAL),
Falmouth University, ,
Gerrit Rietveld Academie,
Glasgow School of Art,
Goldsmiths University of London,
Newcastle University,
The Ruskin School of Art,
Slade School of Art (UCL),
University of Brighton,
University of Bristol,
University of Cambridge
The University of Edinburgh,
University of Leeds,
University of Oxford,
Wimbledon College of Art (UAL) among others.

Since the course's inception all students applying to BA courses were placed at top-ranking universities.

Alumni Opportunities

Free Drawing Courses

Foundation Year alumni who go on to study on a BA course in London can return for free drawing sessions at the Royal Drawing School to complement their university studies. During term time we offer *Free Life Drawing* or *Free Etching* at our Shoreditch campus on Monday evenings, and *Free Drawing at The National Gallery* on Friday evenings, as part of our 'Free For London Art Students' programme.

Alumni Discount

All Foundation Year alumni are entitled to a 50% discount on courses offered at the Royal Drawing School on our Public Programme of daytime and evening courses for adults in drawing, painting, printmaking and sculpture. Courses run from our studios in Shoreditch and West London, usually over ten weeks.

The Drawing Year

Following graduation from degree courses, Foundation Year alumni may apply to return to the Royal Drawing School to continue their education at postgraduate level. The Drawing Year is an MA-level course offering up to thirty students a full scholarship to focus on drawing from observation for one academic year. A studio space is provided for the duration of the year and additional maintenance bursaries are available on application. Students on The Drawing Year are assessed by an independent board chaired by Graham Southern, co-founder of Haunch of Venison and Blain|Southern galleries, along with Sydney Picasso (Tate Modern, MOMA) Martin Clayton (Royal Collection), Neil Jeffries RA Elect (Slade) and Laura Cumming (The Observer), and receive a postgraduate diploma certificate. The course is overseen by an academic board of practising artists, Royal Academicians, art critics, curators and art historians.

FREQUENTLY ASKED QUESTIONS

Who teaches on The Foundation Year?

The Foundation Year is directed by Daniel McAuliffe and teaching is led by a team of Senior Core Tutors with extensive experience in Foundation level teaching. They are supported by both Core Tutors and Alumni Faculty who are graduates of The Drawing Year, the School's postgraduate level course, all of whom are contemporary practising artists.

How much teaching will I receive on The Foundation Year?

This is an intensive, taught, skills-based course. Students receive five days' tuition each week during term time, as well as weekly Contextual Studies lectures and in-conversations with contemporary artists.

How many students are on The Foundation Year?

Our intake is limited to 50 students each year to ensure that we are able to provide high quality one-to-one teaching throughout the course.

Is there life drawing on the course?

We draw from life in the studios, from both clothed and unclothed, male and female models. Drawing from the unclothed figure in particular familiarises us with our shape and movement and encourages an understanding of both. It allows students to see the structure of the body with the intention of developing the ability to make up figures in their artwork. We welcome students from all backgrounds, as such, students may request an alternative course of study if they are unable to work from unclothed models.

What qualification will I receive at the end of The Foundation Year?

Students will receive a Level 3 or Level 4 Diploma in Fine Art. UK national students generally receive a Level 3 qualification which gives students UCAS Tariff Points to contribute towards university applications. UK nationals can request to study a Level 4 qualification. International students receive a Level 4 qualification which enables students to obtain a study visa for the UK.

Is The Foundation Year accredited?

Yes, The Foundation Year is a fully accredited course at Level 3 and Level 4. Accreditation is awarded by The Prince's Trust (regulated by Ofqual). This qualification is recognised by all UK and international universities.

Do I get UCAS points on The Foundation Year?

Yes, at Level 3 students gain additional UCAS tariff points on completing the course and will be awarded a different number of points dependent on the grade they are awarded; Pass, Merit or Distinction. Please see our website for the most up-to-date tariff points.

Who can apply to The Foundation Year?

The course is tailored to recent school-leavers. To apply you must be 18 or over on 1st September in the year that you start the course i.e. if you are applying for entry in September 2019, you must be 18 or over on 1st September 2019. We do however welcome applications from over-19s, who feel that the course may help them to realise their ambition to progress to higher education or into a relevant career.

Can I apply as an international student?

Yes, the course welcomes students from both EU and non-EU countries. You must have either a Tier 1 or Tier 4 visa to apply. These visas will allow you to study in the UK. For the latest visa eligibility and information please visit www.gov.uk/apply-uk-visa.

What are the fees for The Foundation Year?

The Foundation Year awards a limited number of full scholarships or a reduced fee every year. Students awarded a full Scholarship pay no course fees, receive a bursary for termly travel and materials costs and a study support allowance. For those who can afford it, the course is fee-paying. If you cannot afford the full fees and do not qualify for a full scholarship, you can apply for a reduced fee of 25% to 75% depending on circumstance. Please visit our website Scholarships, Funding and Fees page for further details as well as the most up to date fees.

Do you run courses for students thinking about applying?

Every summer the School runs a Foundation Year Portfolio Preparation Course at Trinity Buoy Wharf. This is an intensive one or two week summer course for young artists aged 16–19, thinking about heading to art school. The course is a unique opportunity to hone drawing, painting, printing and animation skills, build a portfolio, and experience art school first-hand. Individual guidance is given on art school applications, personal statements and portfolio preparation, alongside discussion and group critiques. Tuition comes from the Royal Drawing School's faculty who teach on The Foundation Year. The School also runs ten week term time courses as part of its Young Artists Programme for 10–18 year olds at venues across London and weekly life drawing sessions for 15–18 year olds in Shoreditch, East London. For more information visit the Royal Drawing School's website.

What do our students go on to do?

Helpful, expert advice and guidance on progression from The Foundation Year is one of the key benefits that we offer students. Following their graduation, last year's students progressed to a wide variety of BA courses in subjects ranging from Fine Art, Painting, Drawing, Sculpture and Photography, to Animation, Graphic Design, Architecture, Illustration and Technical Arts and Special Effects, at top-ranking universities including the Architectural Association, Camberwell College of Arts (UAL), Central St Martins (UAL), Gerrit Rietveld Academie, Glasgow School of Art, Goldsmiths University of London, Newcastle University, The Ruskin School of Art, Slade School of Art (UCL), University of Brighton, University of Bristol, University of Cambridge, The University of Edinburgh, University of Falmouth, University of Leeds, University of Oxford, and Wimbledon College of Art (UAL), among others.

How do I apply to The Foundation Year?

The first step is to complete the online application form and submit a digital portfolio. All applicants are then asked to complete a drawing exercise which is posted to The Foundation Year team. Shortlisted applicants will be invited to interview and should bring their physical portfolio and sketchbooks for discussion.

How does a digital portfolio submission work?

Part of the application process will include uploading a digital portfolio of work (created within the past three years) via the online application form on our website. Your portfolio should include 20 high resolution images consisting of 10 drawings (dry media) and 10 additional works (in any other media). Animators may submit 2 short video files included within their additional works. Images should be saved as JPGs or PNG files, no larger than 200dpi and maximum 4MB per image. Shortlisted candidates will then be invited to attend an interview with their physical portfolio of work, including the original work submitted in the digital portfolio, and sketchbooks.

What should I submit in my portfolio?

The portfolio should display a sense of personal investigation through a range of drawing and painting media. Your work should include examples of:

Drawings that express a curiosity for looking at the world around you, these should be made directly from observation as well as drawings made from photography.

Pieces that demonstrate an ability to work across a range of materials, media and sizes. Please include photographic evidence of any 3D work, installations or larger pieces where applicable.

If selected for interview, as well as the work submitted in your digital portfolio, you should bring sketchbooks demonstrating your personal artistic ideas and direction as well as exhibition/gallery responses and inspiration from artists.



FACULTY

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 she 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 from 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.

Director of Foundation & Young Artists

Daniel McAuliffe brings 20 years of experience in Art Education to the Royal Drawing School's Foundation Year and Young Artists Programme. His interest in the transformative power of high-quality arts education is underpinned by the belief that artists should be nurtured at every stage of their career. Daniel's teaching and management approach is informed by his own work as a practising artist.

Contextual Studies Leader

Antje Southern studied History of Art at the University of Bonn and University College London. She gained her MA at the Warburg Institute in 1992 and has previously taught both fine and decorative arts from the Renaissance to the present day at Christie's Education. Her research and articles relate historic art and design practices to contemporary approaches.

Senior Core Tutors

Joshua Bilton studied at the London College of Communication, completing his BA in Photography in 2007. He graduated with an MA in Photography in 2010 from the Royal College of Art. Joshua Bilton has exhibited widely throughout the UK and internationally including at Bloomberg New Contemporaries at the ICA (2011), *Hello World!* at L'Atelier-KSR, Berlin (2014), and *Who Thinks the Future?* at Lewisham Arthouse (2014). His work has been featured in *ReGeneration2*, *Tomorrow's Photographers Today*, published by Thames and Hudson in 2010, *The Catlin Guide 2011*, and the digital publication *100 London Artists, Volume 2* curated by art critic and historian Edward Lucie-Smith and gallerist and curator Zavier Ellis.

Richard Burton studied at the Slade School of Fine Art before going on to The Drawing Year at the Royal Drawing School in 2009. He has exhibited paintings in the UK and abroad. Together with his ongoing studio practice he teaches at the Royal Drawing School. Although he mainly makes paintings, he has also experimented with animation and he runs a stop-motion workshop as part of his role as tutor on the School's Foundation Year. taught on the BA course at Kingston University.

Sophie Charalambous gained a BA in Painting at the University Brighton after which she completed postgraduate studies on the Motley Theatre Design Course. She worked for several years designing sets and costumes for theatre, both in the UK and internationally. In 2009 she attended The Drawing Year at the Royal Drawing School with the intention of reconnecting with her Fine Art practice. Since completing the course she has won several awards, had one woman shows and has taken part in many group exhibitions including *Pretty Gritty City*, an exhibition at the Royal Drawing School (2013), with two other Drawing Year alumni. Sophie's practice explores the theatricality of everyday 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.

Robert Fawcett attended Cambridge College of Art (1984-85), Byam Shaw School of Art (1985-88) and the Royal College of Art (1990-92). Robert has exhibited prints, paintings and drawings for shows at Mall Galleries, London; Temple Gallery, Paris; Duna, Barcelona; Terrence Rogers Fine Art, Santa Monica; and Marlborough Graphics and The Forum Gallery, New York. He has been included in Modern Portraiture, a touring exhibition of the US, and has had solo shows with Jill George Gallery, London. He has also received numerous awards, including the Daler-Rowney Prize and The Neville Burston Award, and was twice winner of the Elizabeth Greenshields Foundation award. More recently he was selected for the John Moores Painting Prize 2014 and The ING Discerning Eye.

Sam Marshall is a printmaker based in rural Northamptonshire where she has a print studio in her garden. She studied at Central St Martins School of Art, the Slade School of Fine Art and on The Drawing Year at the Royal Drawing School. She exhibits her work at many galleries around the UK and Europe. She takes her inspiration from her everyday life in the countryside - walking and drawing and often combining animals and landscapes. Sam's starting point is always drawings done from observation. She works within all forms of printmaking, but specialises in linocut and etching. She has a PGCE from the UCL Institute of Education and teaches on the Royal Drawing School's Foundation Year and at Royal Drawing School Central.

Core Tutor

Silke Dettmers trained at St. Martin's School of Art and the Royal College of Art. Her artistic practice comprises of sculptures, drawing and photography. She exhibits regularly, and her work was included in the group exhibition *Mark Wallinger Presents...* at Bermondsey Project, London (2014); *Compulsion* at Shuffle Festival, London (2013); and *Territories* at Windkracht Gallery, Netherlands (2012). In 2008 her work was selected for *Art Projects* at the London Art Fair and *Concrete Dreams* at APT Gallery, London. Dettmers lectures at a number of British arts universities, and has taught in Poland and Colombia. She also curates exhibitions and writes on arts related subjects.

Sam Halstead lives and works in London. He studied a BA (Hons) in Fine Art at Norwich School of Art in 2005-08, where he was awarded the Jessie Griffiths Award for figurative drawing. Following that he attended the Royal Drawing School in 2010. He has exhibited regularly with the Norwich 20 group, in the Bergh Apton Sculpture Trail and at Sladmore Contemporary Gallery in London.

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.

Amelia Power is a painter and educator based in London. She studied at The Ruskin and The Royal Drawing School and went on to teach drawing at both. She has taught drawing and painting in schools and colleges across London since 2007 and has a PCGE for Artist-Teachers from the Institute of Education. She exhibits widely as well as taking on private commissions, including portraits. Past exhibitions include The Lynn Painter Stainers Prize, The Discerning Eye and The RA Summer Exhibition. In 2009 she was one of five artists selected to take part in a residency at Kensington Palace culminating in an exhibition at Thomas Williams Fine Art.

Faculty

Rossen Daskalov
Printmaking, Drawing

Constanza Dessain
Printmaking, Drawing

Geraint Evans
Painting, Drawing

Jonathan Farr
Animation, Drawing

Anna Ilsley
Drawing, Contextual Studies

Kathryn Maple
Painting, Drawing, Contextual Studies

Elizabeth McCarten
Painting, Drawing

Leon Pozniakow
Painting, Collage, Drawing

Fraser Scarfe
Painting, Drawing

Lindsay Seculowicz
Book Arts, Drawing, Contextual Studies

Tara Versey

Drawing, Contextual Studies





SCHOLARSHIPS AND FEES

The Royal Drawing School is committed to making all courses affordable and available to the widest range of students regardless of background or circumstance. The Foundation Year awards a limited number of students a scholarship or fee reduction every year.

Places on the course are offered to students who have an affinity with drawing and the curiosity to explore the world around them through drawing from observation. Students will show an ongoing dedication to their art practice and a desire to improve their skills in industrious and creative environment. They will have a passion for the visual arts, an interest in new ways of learning and the ambition to pursue a career in the creative industries.

Scholarships

Students awarded a full scholarship pay no course fee and receive a bursary for travel and materials costs and a student support allowance. We accept scholarship applications from students who have attended a state school in any London borough. However, special consideration is given to students who have attended a state school in the boroughs local to Trinity Buoy Wharf: Tower Hamlets, Newham and Hackney.

Fees

For those who can afford it, the course is fee-paying. If you cannot afford the full fees and do not qualify for a full scholarship, you can apply for a reduced fee of 25% to 75% depending on circumstance. Please visit our website Scholarships and Fees page for further details.

The Foundation Year now welcomes international students from both EU and non-EU countries. For the most up to date international course fees, please visit our website.

APPLYING, OPEN DAYS AND CONTACT

Applying

Applications are submitted online along with a digital portfolio, applicants are then asked to submit a drawing exercise by post. Shortlisted applicants are then invited for interview.

Please see our website www.royaldrawingschool.org for details of this year's application deadline.

The first step is to complete our online application form at www.royaldrawingschool.org. There is a £10.00 application fee. Applicants who live in or are educated in the boroughs of Hackney, Havering, Lambeth, Lewisham, Newham, Southwark, Tower Hamlets or Waltham Forest are exempt from this fee.

A digital portfolio submission must be made when applying. For full and detailed guidelines on uploading your digital portfolio, please visit our website.

All applicants must be 18 or over on 1st September in the year that they start the course i.e. if you are applying for entry in September 2019, you must be 18 or over on 1st September 2019.

If you are an EU or international student, please refer to our website for up-to-date information.

Open Days & Taster Workshops

Open days are held for students, parents and teachers who would like to visit the School and studios, meet faculty and find out more about The Foundation Year.

The School also offers Taster Workshops at Trinity Buoy Wharf. These afternoon sessions introduce students to life drawing and group crits and provide an opportunity to discuss portfolio preparation.

For this year's dates and to register for an open day please visit www.royaldrawingschool.org

Please contact us if you require further information.

Contact

Daniel McAuliffe
Director of Foundation & Young Artists

Jennifer Garland
Foundation Year Programme Manager

Ellie Pearch
Foundation Year Administrator

T 020 7536 9688
E foundationyear@royaldrawingschool.org

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.

GOVERNANCE AND SUPPORTERS



HRH The Prince of Wales
Royal Founding Patron

The Lady Sarah Chatto
Vice President

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Founding Artistic Director

Mark Chester
Executive Director

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Supporters

The Royal Drawing School is an independent charity that receives no revenue funding from the government. Our sustainability and growth depends on the generosity of a wide range of philanthropic individuals, trusts and foundations and partners.

We would like to thank the following for their support of The Foundation Year at Trinity Buoy Wharf:

Clore Duffield Foundation
The Foyle Foundation
Lund Trust, *a charitable fund of Lisbet Rausing and Peter Baldwin*
Machin Arts Foundation
Trinity Buoy Wharf Trust
Garfield Weston Foundation

We would also like to give special thanks to our Founding Patrons for their generosity across all of our programmes:

The Annenberg Foundation
Bruce & Martha Karsh
Howard & Nancy Marks
The Monument Trust
Sir Michael Moritz & Harriet Heyman
Jan Shrem & Maria Manetti Shrem

And thanks to all of our Patrons, who share our passion and vision, and whose annual commitment provides vital support for the work of the School.

HOW TO FIND US

The Foundation Year

Studio 1, Main Stores Building
4 Trinity Buoy Wharf
London E14 0FG

0207 536 9688

foundationyear@royaldrawingschool.org

www.royaldrawingschool.org

Bus

Number D3 to Orchard Place from East India station (DLR) or Canary Wharf station (Jubilee Line/DLR).

DLR

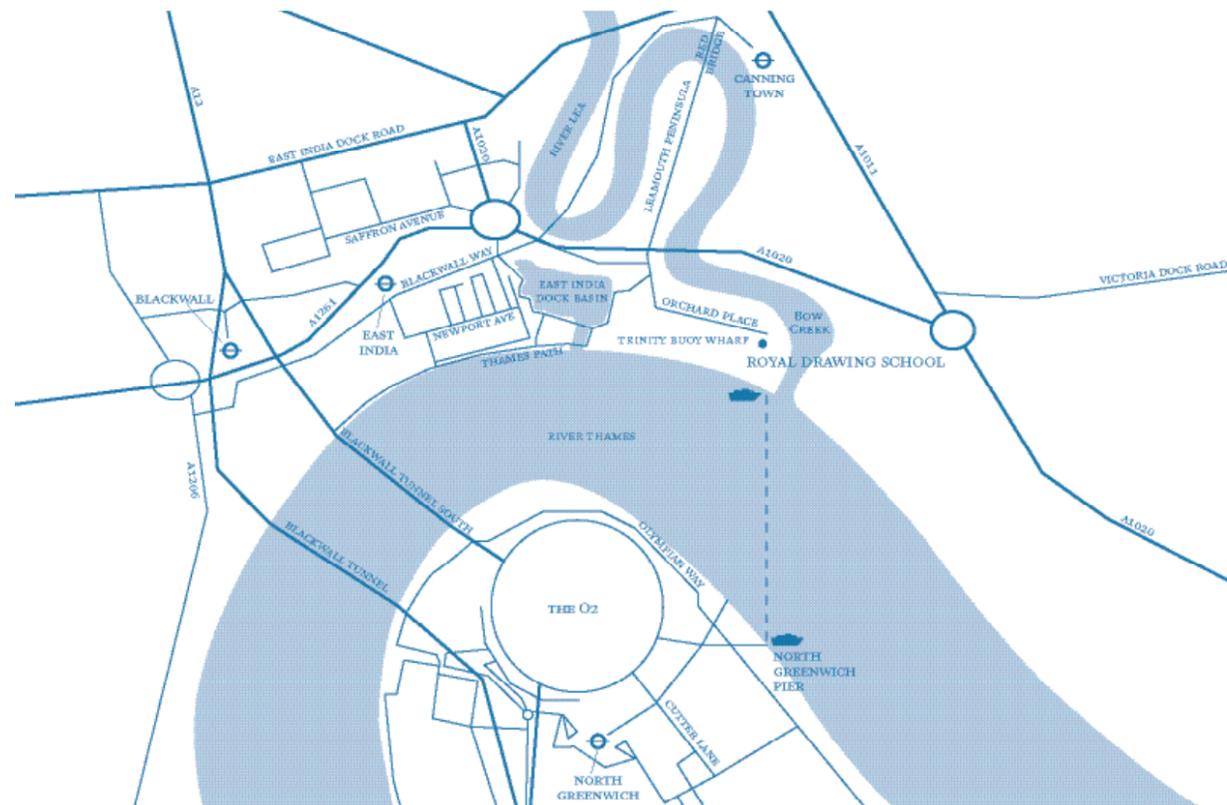
East India station (DLR) is a 10-minute walk. Use the stairs to the south exit (do not walk over the footbridge). Outside the station follow the blue signs marked Trinity Buoy Wharf.

Tube

Canning Town tube (Jubilee Line/DLR) is a 10-minute walk. Take the 'London City Island' exit and cross the red bridge, follow the pathway through London City Island residential development. Once out of City Island, continue to follow the road past a mini roundabout into Trinity Buoy Wharf.

Tube and Boat

From North Greenwich tube (Jubilee Line) there is a designated boat service from The O2, North Greenwich Pier to Trinity Buoy Wharf, Jubilee Pier. The Boat runs Monday–Friday, 5am–8pm (£2 each way).



Photographs by Angela Moore
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by Alan Shawcross
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Designed by John Morgan studio

Royal Drawing School
The Foundation Year
Studio 1, Main Stores Building
4 Trinity Buoy Wharf
London E14 0FG
Registered Charity 1101538

Enquiries
T 0207 536 9688
E foundationyear@royaldrawingschool.org
www.royaldrawingschool.org

twitter.com/RoyalDrawing
[instagram.com/RoyalDrawingSchool](https://www.instagram.com/RoyalDrawingSchool)
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