



a.r.u.

Cambridge
School of Art

C ▲ M
B P T
D G E

Inspiring creativity since 1858

aru.ac.uk/csa

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CLOSER

TO

CREATIVITY

A creative community like no other – 160 years of innovation, experimentation and collaboration

Digital glitches, inky spills, happy accidents and breakthrough moments – they're all part of the creative process, and here at Cambridge School of Art we celebrate them all.

A creative community like no other, we offer distinctive programmes that build on our history of over 160 years of innovation, experimentation and collaboration. Home to students studying for undergraduate, MA and doctoral qualifications across art, design and visual communication, we are focused on developing the individual creativity of each and every one of our students through our innovative and supportive studio-based courses.

Experimentation and risk-taking are key to everything we do, allowing you to express your imagination, develop your creativity and find your own unique visual language, as you produce a portfolio of work that will help you stand out in your future career.

You will be immersed in the world of work at each stage of your course. Our vibrant community of art and design professionals will give you a personal insight into industry: share and collaborate with like-minded creative students; be guided and inspired by practising artists and designers; carry out live briefs set by clients and curators; and find out what it's really like to work in a professional creative environment today.

We are proud of our past, but even more excited about our future. As one of our students, you will have access to industry-standard facilities, from traditional printmaking and letterpress equipment, 3D workshops and making spaces, to state of the art digital animation software, 3D printing and laser-cutting technology, enabling you to learn expert skills as you explore your talents and discover new ones that will prepare you for professional practice.

As well as bringing you closer to the creative and cultural industries through live briefs, work placements and internships, we will provide you with the encouragement and practical support to showcase your creativity—whether you're incubating an early stage business idea in our Start-Up Lab, pitching it to potential investors as part of the annual Big Pitch, or collaborating with local museums or galleries to install your latest exhibition.

At Cambridge School of Art, we will support you to find your own future as you begin to shape the world of tomorrow.

Dr Harriet Riches

**Head of Cambridge School of Art
Anglia Ruskin University**



DRAW
ON OUR
EXPERIENCE

Inspiring creativity since 1858

Our past

The original Cambridge School of Art was opened in 1858 by renowned art critic and social reformer John Ruskin, and has remained at the heart of the university and creative education in the city ever since. We have a long history of producing innovators: from legendary cartoonist Ronald Searle, Edward Bawden (one of Britain's most distinguished graphic artists and printmakers), to the pioneer of radical auto-destructive art Gustav Metzger, whose role as both conceptual artist and political activist has become particularly important for young artists today.

In 1953, in collaboration with Crick and Watson across town at Cambridge University, lecturer Odile Crick drew the original sketch to illustrate the complex concept of DNA's double helix—an iconic image that is still used today. During the experimental 1960s, the School was home to many talented tutors and gifted students including caricaturists Roger Law and Peter Fluck, of TV's Spitting Image fame, and Pink Floyd members Syd Barrett and Dave Gilmour, who played one of their first gigs in 1966 from the balcony of what is now one of our best-loved illustration studios. Illustrator Thomas Taylor, who created the first Harry Potter cover, was also a student at the School, establishing his visual identity for millions of readers worldwide.

Our present

Cambridge School of Art retains the spirit of its foundation, combining the experimental 'art school' ethos with all the state-of-the-art facilities, support services and learning resources that you would expect from a vibrant and contemporary university like Anglia Ruskin. Housed in the historic Ruskin Building, the school is a perfect mix of old and new: our light-filled studios sit alongside industry-standard film and photographic studios, and our 150-year-old printing presses are as well used as our dedicated Apple Mac and animation suites. With accommodation, the Students' Union, medical centre, gym and 24-hour library and study facilities on-site, you will find everything you need on your doorstep—including easy access to advice on your studies, wellbeing, finances, counselling and employability.

Our future

As we enter the 4th industrial revolution, we know that our graduates will be the creatives of tomorrow, with the skills, resilience and entrepreneurial ambition to thrive in our ever-changing world*. We are committed to the traditional values of art school education, and know that the creative, critical thinking and problem-solving skills you learn in art and design will prepare you for a successful, fulfilled, and happy future. Like our founder John Ruskin himself, we believe that encouraging creativity is key to transforming lives for all—and now more than ever, that ambition remains at the heart of what we do here at Cambridge School of Art.

* see: Future of Jobs:
World Economic Forum



WE
GET
CREATIVE

Why study at Cambridge School of Art?

- Our Design & Craft courses ranked 3rd in the UK for satisfaction with teaching (The Guardian University Guide 2020).
- We have a 150-year tradition of drawing and inspiring creativity at Cambridge School of Art.
- All of our industry-standard facilities are open to all our students – no matter which course you choose to study.
- Our lively, friendly and creative community at the heart of ARU's Cambridge campus will help you make contacts for collaborative projects from all aspects of the creative industries.
- Build contacts and show your work to industry professionals at the dedicated VIP Industry Preview at our end-of-year Degree Show and leading graduate showcases in London, as well as finding regular opportunities to exhibit your work publicly throughout your course.
- Your employability is our priority: work placement and entrepreneurship modules are embedded in all our undergraduate courses, and all our staff members are practising, industry-connected experts and leading professionals in their fields.
- All our courses include the option to study abroad – you can apply for funding to help cover the cost – and we have just launched a new international student programme, ISEP, where the opportunities are endless. See aru.ac.uk/aru-global and www.isepstudyabroad.org for more info.
- Live and work in Cambridge, one of the UK's top creative hotspots, home to vibrant and welcoming student communities, and voted by *The Times* as one of the best places to live in the UK in 2019.



**MIX
WITH
INDUSTRY**

We won't just help you find a placement – we will help you find your future

With the help of our lecturers, and guidance from the Employability Service and Anglia Ruskin Enterprise Academy, we will support you every step of the way.

You will find many opportunities to engage with industry and receive professional recognition, including live briefs, partnerships, specialist workshops and masterclasses. We also hold dedicated careers events to get you started in the creative industries, whether in employment or as a freelancer.

Many of our students gain freelance commissions and begin work in creative roles before they even graduate, or secure positions for when they graduate.

Live briefs

During your course you will work on live briefs set by professional clients, helping you develop meaningful connections for your future employment and collaborations, as well as to gain essential career skills in networking, influencing and relationship building.

In 2019, our BA Illustration students completed a brief for Headway Cambridgeshire, designing a bus poster campaign to raise awareness for their National Lottery Heritage-funded research project 'IMPACT! Brain Injuries and World War One', while our Interior Design students worked with Waterstones, creating designs for their Cambridge-based store.

Placements and work experience

All of our undergraduate courses offer optional modules that prepare you for the professional world.

We know that creative students have big ideas and are natural-born entrepreneurs. Dedicated employability and professional skills modules will give you the practical skills to set yourself up in business, and you can test and develop your early-stage business ideas in the supportive environment of our Startup Lab, a dedicated space for entrepreneurial creative students. With 1 in 20 students starting a business whilst at university* you will be off to flying start.

All of our undergraduate courses include the option of a placement year or opportunities to take up an internship as part of your study. We cover all aspects of finding and completing a work placement or internship, from making your first industry contact, to reflecting on how you will apply the skills and experience you have gained in your future career.

Recent students have taken placements with companies including Penguin Books, Hallmark, French Connection, Vogue, Moonpig, Monteith Scott, Alexander McQueen, Walker Books and Topshop.

Photography student Dom was commissioned for work by Vogue magazine, and has photographed celebrities including Professor Stephen Hawking, Rag'n'Bone Man and Stormzy.

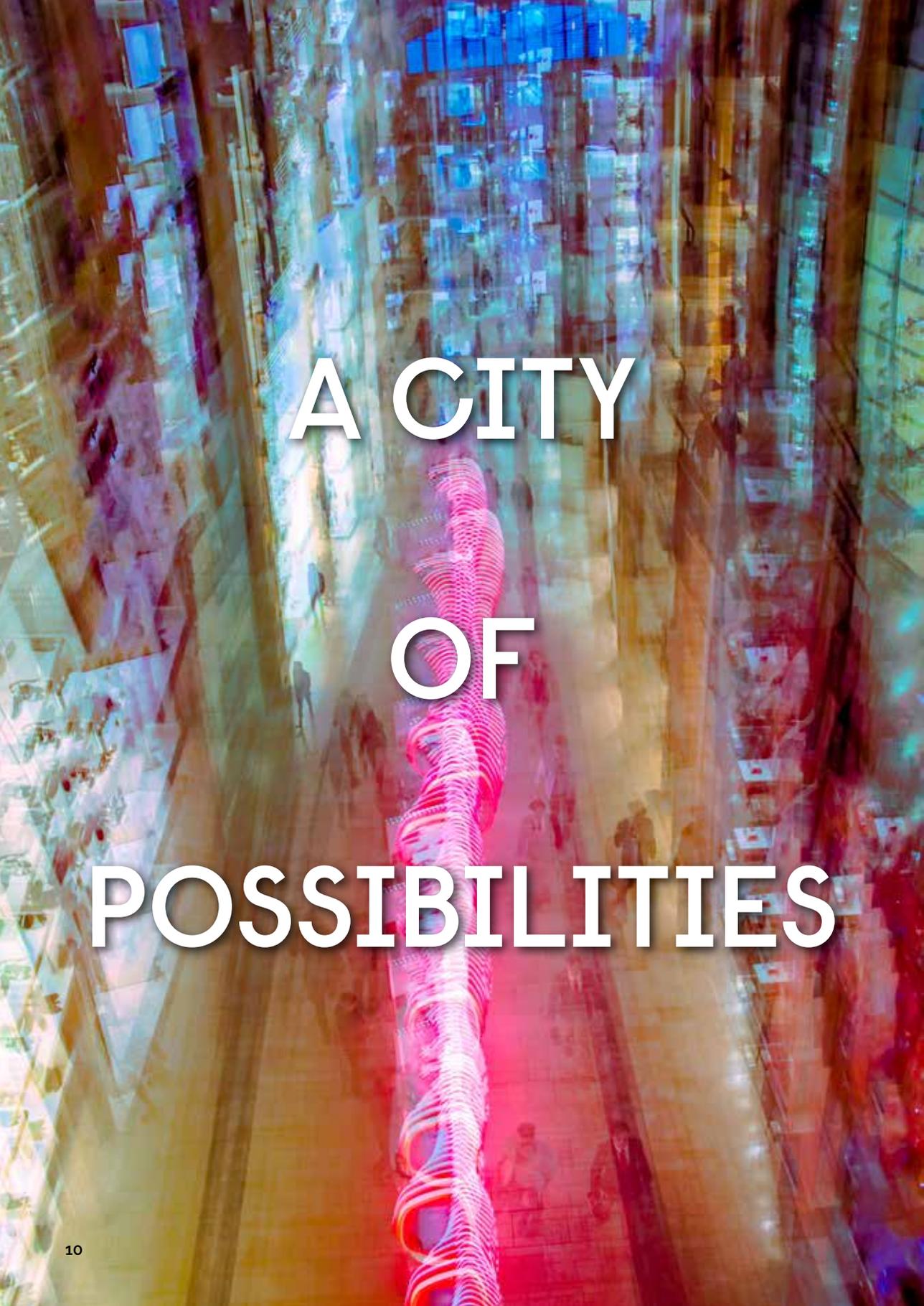
As a result of a paid internship with the Global Sustainability Institute, illustration student Cecelia secured three different freelance jobs, including one with Bell Cambridge language school.

Graphic Design student Emily took up a paid internship at software developers Coderus for a year.

Interior Design student Camilla found herself a placement with Village Group Ltd, a design practice in Rwanda.

◀ Florence Aylin joined the creative team at OneSpaceMedia in the second year of her BA (Hons) Graphic Design after they were impressed with her interpretation of their live brief.

* source: thismoney.co.uk



A CITY OF POSSIBILITIES

Where tech and creativity combine

Cambridge is bursting with potential. As the UK's leading digital tech cluster, with surrounding areas dubbed 'silicon fen', the city is also one of the country's rapidly developing creative 'hotspots', home to over 1,600 creative companies employing over 12,000 people - a higher concentration of creative jobs than the UK average*. It also has the highest proportion per capita of start-ups and scale-ups in the UK.**

World-leading companies such as Amazon, ARM, Apple, Microsoft Research and Samsung all have operations here, and in the past few years the University of Cambridge have provided placements for our art and design students at their European Bioinformatics Institute, Wellcome Trust Sanger Institute, and Cambridge Endangered Languages and Cultures Group, offering unique opportunities to apply their creative skills in diverse environments that demonstrate the importance of creativity across industry today.

We regularly collaborate with local companies including:

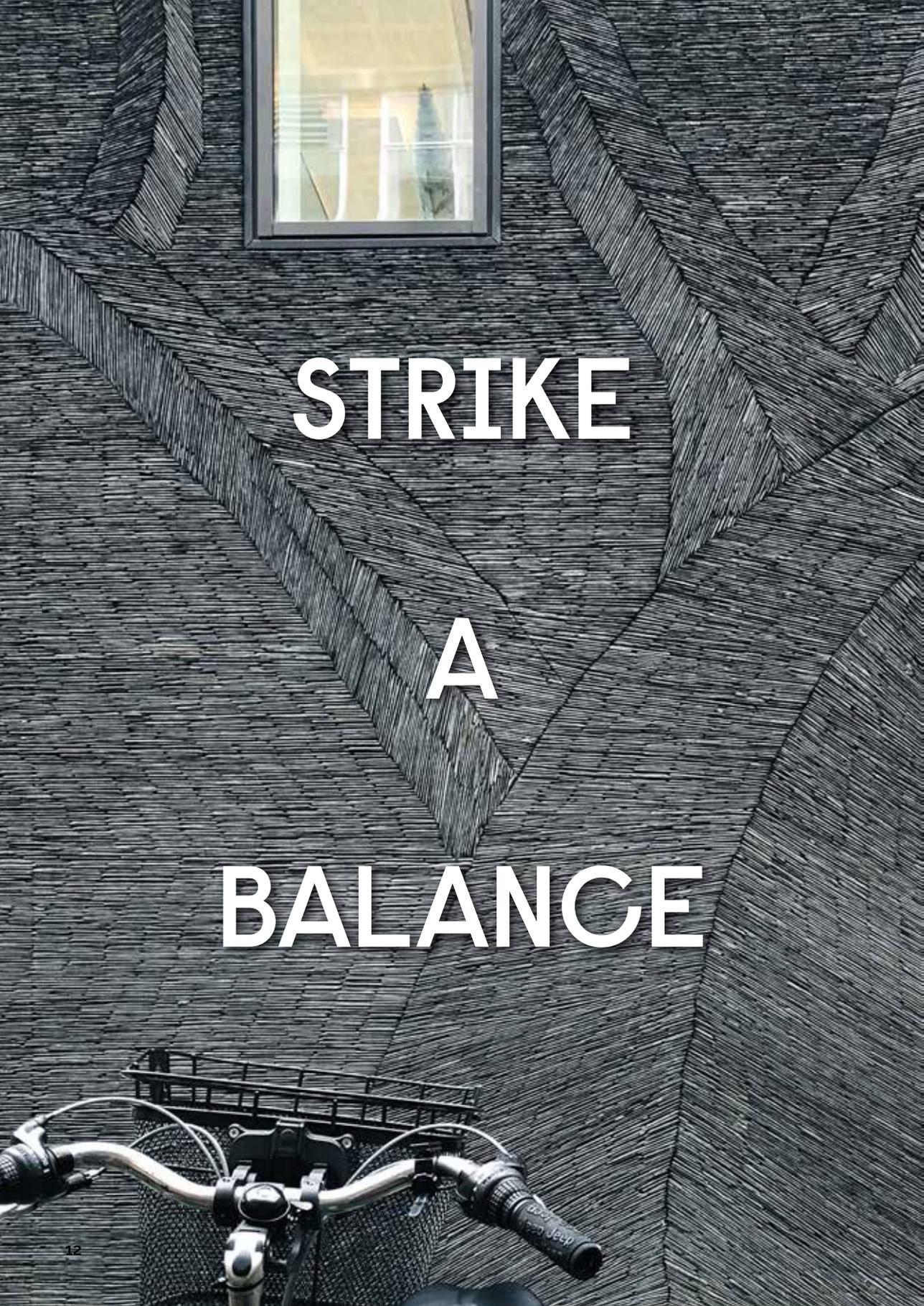
- Games Eden
- Cambridge University Press
- Jagex
- Curveball Media
- Frontier Developments
- Sookio
- Cambridge Arts Network
- Kettle's Yard
- The District
- EFrame
- Cambridge Arts Picturehouse
- OneSpacemedia
- Cambridge Junction
- Art Language Location
- Design Studios
- EMC Design
- Brownstone Advertising and Marketing

...and we are always developing new opportunities to ensure you get the best possible introduction to the creative industries.

Don't miss out on this unique mix of creativity, technology and culture.

*source: nesta.org.uk

**source: cambridgenetwork.co.uk



STRIKE

A

BALANCE

A creative hub with a small-town feel and big-city culture, Cambridge is the perfect place to live and study

You will enjoy a brilliant array of museums, art galleries, festivals and music venues, and a culinary scene that ranges from quirky cafés to high-end restaurants, with bars, pubs and clubs galore. When it comes to retail, you can choose from high-street brands, independent shops and a market that dates from the Middle Ages.

Cambridge is also a great city for cycling, and of course, there's the beautiful and tranquil River Cam for punting and picnicking. But if you fancy a change of scene, London is just 45 minutes away by train, meaning you can enjoy the hustle and bustle of the capital whenever you want to.

Life on campus

Following a £35 million programme, Anglia Ruskin University's Cambridge campus boasts a gym, a medical centre, cafés, and even its own theatre.

The University library and student services are on-site here too, ready to help you with anything from finance to accommodation, and there is a huge range of sports clubs and societies to get involved with, featuring everything from anime to yoga.

When it comes to accommodation, you will be spoilt for choice. We offer a great range of halls, ready for you to move straight into, but if you prefer to live out you will also find plenty of alternatives, from bustling city apartments to quiet suburban houses.

Explore your options at aru.ac.uk/accommodation

Study abroad

All Cambridge School of Art undergraduate degrees give you the option to study abroad, and the chance to apply for funding to help cover the cost.

Find out more at aru.ac.uk/aru-global

Many of our courses also organise annual field trips to places such as Amsterdam, Paris, Berlin, Lille and Lisbon, allowing you to experience the art and design of other cultures, as well as practise your craft in response to your experience of different locations and creative environments.

Find out more at: aru.ac.uk/cambridge

A two-story gallery with a high ceiling and a wooden floor. The walls are covered with children's artwork, including drawings and paintings. A balcony with a white railing is visible on the upper level. Several people are standing on the balcony, looking at the art. A chandelier hangs from the ceiling. The text "SHOWCASE YOUR CREATIVITY" is overlaid on the image in large, white, bold letters.

SHOWCASE

YOUR

CREATIVITY

Cambridge School of Art students benefit from many opportunities to exhibit locally, nationally and internationally, as well as in our Ruskin Gallery.

On campus

Our on-site exhibition space, Ruskin Gallery, gives you a unique opportunity to engage with work by contemporary artists and designers as well as exhibiting your own. Welcoming over 10,000 visitors each year, it acts as a venue for both student showcases and professional events, from the Jerwood Drawing Prize to the performance art of Yoko Ono.

Combining old and new, Ruskin Gallery is a flexible and cutting-edge exhibition space with integrated digital features perfect for sound and spatial interactive installations, but equally suited to traditional hangings. Recent exhibitions have featured work by celebrated artists, designers and illustrators such as Ronald Searle, Abram Games, London Fieldworks with Gustav Metzger, Ivan Chermayeff and Chris Meigh-Andrews, as well as student projects and staff research.

At our annual Degree Show

Every summer we transform our studios into exhibition spaces, with Ruskin Gallery at their centre, to show off the work of our graduating students as part of the Cambridge Festival of Creativity. Employers, industry representatives and publishers come to view the work by this new generation of artists and designers, at our Industry Preview, followed by a celebration with friends, family and the local community.

Meanwhile, our fashion students have held catwalk shows at striking off-campus venues such as Cambridge Junction and Duxford Imperial War Museum.

In the wider community

You will also be encouraged to share your work further afield. From gallery shows at Cambridge ArtSpace, site-specific installations at Cambridge's Museum of Technology, Botanic Gardens and Museum of Zoology, to interventions in commercial spaces such as Waterstones bookshop, the city and its spaces offer endless creative possibilities. And with international shows such as 'photography exhibition "Mix It Up" in Prague in 2018, and our dedicated stand at the annual Bologna Children's Book Fair featuring work by students and graduates of our MA Children's Book Illustration every year, there are plenty of opportunities to get your work noticed at home and abroad.

Other prestigious venues include the V&A, Foyle's Bookshop, and Mall Galleries in London, Tsinghua University in Beijing, and Lille Animation Festival.

You will have more opportunities to exhibit your work to creative industry reps at the end of your course, including national exhibitions of emerging talent like New Designers, Graduate Fashion Week and Free Range in London.

SHAPE

YOUR

FUTURE



Professionally recognised, award-winning students and graduates

Be inspired by our exceptional creative community. Our students and graduates have a long tradition of winning industry awards and gaining professional recognition. Recent highlights include:

- At New Designers 2019, Kez Hulse (BA Illustration) took the Mollie Makes Associate Prize, and Joana Pinto (BA Illustration and Animation) the Screening Room Prize.
- Three of our MA Children's Book Illustration students received a merit in the 2019 3x3 Awards (Dowon Kwon, Yingsen Chen and Chiu-Hsuan Huang), while another, Tzu-Chun Chang, and Cecelia Wood (BA Illustration) both won an Honorable Mention.
- Three of our BA Graphic Design students were shortlisted for the 2019 Penguin Student Design Awards: Francesca Di Pillo (Adult Fiction Cover Award); Amie Ennew (Adult Non-Fiction Cover Award); and Lauren Maxwell (Adult Non-Fiction Cover Award)
- In 2019, BA Fine Art graduate Ian Wolter was commissioned by Save the Children to create a bust of their founder Eglantyne Jebb, which was unveiled at the Royal Albert Hall in London to mark the organisation's centenary celebrations.
- Jac Williams, BA Photography, won the 2018 LPA Photographic Agency Graduate Award for the best photography series for his project, Honest Agriculture.
- As a student on the BA Fine Art, Ramona Zoladek won the 2014 Woon Art Prize of £20,000 and a one-year residency at BAL TIC, and went on to win the Elephant x Griffin Art Prize in 2018.
- MA Printmaking student Salvador Jiminéz Donaire Martínez won the 25th European Plastic Arts Contest at the University of Seville in 2019. He also won a 12 month residency award at the Residencia de Estudiantes de Madrid - one of the most prestigious research centres in Spain.
- Sophie Burrows, MA Children's Book Illustration, won V&A Student Illustrator of the Year 2019 for her book *Crushing* - the fourth consecutive CSA student to win the award, following Joseph Namara Hollis in 2018, Beatriz Lostalé Seijo in 2017, and Kate Milner in 2016.
- MA Illustration & Book Arts student Florine Delasalle won the 2019 Stratford Literary Festival Book Jacket Design Prize.
- MA Children's Book Illustration alumnus Maria Gulemetova was one of eight entrants shortlisted for the Kate Greenaway Award 2019. The course also had four students shortlisted for the 2019 Klaus Flugge Prize for the most exciting newcomer in children's picturebook illustration, which was won by graduate Kate Milner in 2018.
- Maria J Guarda took first place at the Macmillan Prize for Illustration 2018 for her book *Paloma Flew*, and Arthur Vergani took second prize in 2019. Students from our MA Children's Book Illustration course also secured first prize from 2010-2015, with a clean sweep in 2017.
- Yu-Hua Lo of our MA Children's Book Illustration won the 2018 Faber FAB illustration prize with her picture book *Pepe Wants to Fly*.



UPGRADE YOUR AMBITIONS

Open-access facilities

No matter which course you choose to study, you will get access to all of our industry-standard facilities along with expert training and demonstrations from our team of specialist technical officers.

You can be confident that, when you graduate, you will already have experienced the kind of equipment you can expect to use as a professional designer or practising artist.

Our facilities include:

- Ruskin Gallery, a unique exhibition space incorporating a flexible digital gallery, that shows touring exhibitions of international standing as well as student work
- fashion workshops housing a variety of industrial sewing, finishing, embroidery and seam sealing machines, and access to trend-forecasting platform WGSN
- dedicated fine art, illustration and drawing studios
- 3D workshops with equipment for woodwork, plastics/vacuum forming, metalwork, plaster, clay, mould making, laser-cutting and 3D printing
- colour and black & white photography darkrooms, plus three fully-equipped photographic daylight and artificial light studios
- a digital photography lab with 20 Apple iMacs and a large selection of photographic quality, wide-format printers and scanners
- a large stock of photography equipment that you can borrow, including digital cameras (DSLRs and medium format), large format cameras, lenses, light meters and lighting kits
- a specialist printmaking workshop with etching, screen-printing, lithography, relief pressing, and letterpress printing
- several dedicated Mac and PC suites equipped with the latest software including Adobe Creative suite, TVPaint, Maya, Dragonframe.



**MAKE
IT
HAPPEN**

Come and talk to us

Get closer to creativity - secure your place at Cambridge School of Art today.

Open days

Come and visit us in person. Attend an open day to meet staff and students, explore our studios, see the city and get a taste of life on campus.

To find out more and book your place visit aru.ac.uk/opendays

Applications

If you can already picture yourself creating, experimenting and learning with us, it's easy to apply online. Just go to aru.ac.uk/csa and use our course finder to find the subject you want, go to the course page and press the 'apply via UCAS' button at the top, or 'apply online' beneath it if you are an international student.

Each course page will give you lots of helpful information on the course, including advice on creating your portfolio, what kind of skills we are looking for and which qualifications you need. You can also browse work by our current and past students, or find out what kind of work placements they have taken.

Our admissions team are also on hand to answer any questions about your application. Email admissions@aru.ac.uk or call 01245 68 68 68 in the UK, or +44 1245 68 68 68 overseas.

Undergraduate courses

If you're a Home or EU student, you can submit your application through UCAS.

Postgraduate courses

Once you have made the decision to take your practice to the next level, apply for your place on one of our postgraduate courses via our website.

International students

We have a dedicated International Team who will happily answer any questions about the application process. Don't worry if English isn't your first language – if you're motivated to improve, we offer a range of English courses to suit your needs. To talk to one of our team, email international@aru.ac.uk.

Portfolio requirements

Struggling with your portfolio? Visit aru.ac.uk/csaportfolio to view our video guide and get tailored advice for individual courses.



The background is a dark, textured blue surface covered in a chaotic pattern of thin, vibrant lines and splatters. The colors used include bright red, yellow, green, and light blue. The lines are mostly horizontal and diagonal, creating a sense of movement and energy. The splatters are small, irregular shapes scattered throughout the composition.

SPOTLIGHT

ON...





Spotlight on... Olivia Welsh BA (Hons) Fashion Design

Founder of Olivia Annabelle
(www.oliviaannabelle.co.uk)

I founded Olivia Annabelle a year and a half ago, creating fashion designs influenced by British history. My frustration with the lack of diversity and innovation on the high street fostered a desire to design clothes made from beautiful fabrics that are unique, well made and don't follow the latest trends. At the heart of the brand is our aim to make limited edition pieces that have longevity and timeless appeal, that can be kept and worn forever.

In October 2018 I applied for the Pure London trade show, which gave me the kick I needed to start creating a selection for buyers to put in large orders. Since leaving the course I've had to think about the market a bit more, especially as my work is inspired by historical clothing. I've had to tone it down a bit so people can wear it!

While preparing for the show, I contacted my ex-tutor Mark Hart for advice on how to approach buyers and other things. He was really helpful, showing me how to alter my brand, make it more wearable, and giving me some good tips for future trade shows.

It was the same on the course. The tutors were laid back, but also inspirational. They took an interest in our work outside of teaching, and were always doing things like sending me links to sites that might help my designs. Mark had worked with high-end companies, so was really good at pushing us to be more adventurous, and our textiles tutor Davina really opened my eyes to new techniques that I'm still using now. They encouraged us to use all the facilities, and get a range of skills that would help us in the future. The sewing room became a kind of social life. There was a fun atmosphere and I made some amazing friends.



People from industry came to our lessons, high-end designers like Antoni and Alison as well as designers from companies like Marks and Spencer, so we learned about different ends of the design world. We went to fashion exhibitions, like Chanel and Louis Vuitton, which showed us the designers' processes as well as their clothes, and the V&A archives too, where a historian told us all about the clothes, and how they were made. Later in the course, I was able to book out clothes from them for my own research.

Our graduate fashion show taught me what a real-life fashion show would be like – stressful, in an exciting way! It was the first time I'd ever dressed models, and there was only about two minutes to undress and redress each model, so everyone was helping each other out. It was quite an experience and I learned a lot.

Anyway, the Pure London trade show ended up getting me a lot of interest - in Spring 2019, Wolf & Badger signed me up to showcase my designs on their site, giving me access to an international audience, including stores in New York. I've already had quite a few orders from the US.

Spotlight on... Robert Holyhead

Senior Lecturer, Fine Art

I grew up in the suburbs of Birmingham, in a small town which was a cultural desert. As a child I was never dragged around museums, although I remember spending a lot of time alone drawing and copying images from books. It made sense to me as a language and was a way of clearing my mind, meditating on my life through exploring the space of the page. I didn't do art at GCSE level as it didn't strike me as a pathway at the time and I wasn't necessarily given the help to seek it out – fine art wasn't seen as a stand-alone career choice, more an add-on to more conservative academic subjects. When I came to study at A-level though, I experienced far more freedom and independence, and this allowed me to start figuring out my reality and how to use my visual skills. My A-level art teacher was a classic, rebellious kind of guy, the sort of individual who enthuses and sucks you into the energy of creating.

I started working at A-level and Foundation as a potter and the sensibilities of pots took me not toward sculpture, but the surface, the finishing of the pot – the glazing – took me into painting. For my Fine Art degree at Manchester School of Art (MMU), I had to choose between painting, sculpture, and printmaking. There weren't the eclectic choices available to artists then; the conventional routes were clearly enforced. It was helpful in some ways as it made things clear and I understood before I started my degree what medium and language I needed to engage with straight away.

Immediately after I moved to London to study an MA in Painting at Chelsea College of Art and Design. Then, for 4 or 5 years, I went subterranean. I found a studio, I worked in a bookshop, and I freelanced in the fashion world, anything within the creative field. Then, in 2005, I was awarded a 5-year ACME Fire Station live/work residency (a programme designed for emerging artists at a critical stage of

their career). I had a combined studio and living space so could reduce my paid work and concentrate on developing my practice. I've since had multiple solo and group exhibitions in London, Berlin, Paris, the Netherlands, Switzerland and the US and worked with international commercial galleries. Exhibiting is not just about selling work – selling work is not a reason to make it. It's also about exposure and new audiences. You need to maintain exposure in different ways; online presence, galleries, Instagram.

My work has been acquired by the Tate, Arts Council, the Government Art Collection (GAC) and Centre Pompidou. I was commissioned by the GAC to produce a new glass work for the British Embassy in Brussels, working closely with the architect and glass manufacturers on the installed artwork. More recently I was invited by the Tate to write an essay on the artist Patrick Heron, from my perspective as an abstract painter.

My advice to emerging fine artists would be to make as much work as possible in the early days. Production is a way of thinking: make mistakes, keep making, and work through those ideas in the studio. It takes effort. Think about the intellectual reason for making the work. Why are you making the work and how does it relate to the history of the language? All global contemporary debates link back to history. What is the relationship between the physical object and its function? Think of it as a philosophical decision. Why would you do it if there was no direct financial or social benefit? Why would you get out of bed and do it? Being a fine artist is a combination of self-investigation and experimentation alongside organisation and time management.









Spotlight on... John Williams Printmaking Technical Officer

As the Printmaking Technical Officer I look after the Printmaking resource, teach the processes the resource offers and provide 1-2-1 technical and practical support to students at both undergraduate and postgraduate level, as well as to staff, AA2A artists and other visiting artists.

During teaching time, I set the print rooms up ready for taught modules and open access, and run through the printmaking processes with different groups of students. I also run a programme of refresher sessions, open to the whole school.

Students will come down to the print room with ideas they want to realise through printmaking, and may need advice on a particular process – screen printing, off-set lithography or etching – and I'm there for technical and practical support. There might be process, mechanical, chemical, or exposure issues that I can resolve. I also suggest artists they can look at who are relevant to their work, and other resources including music, animations, exhibitions, or places to visit. I aim to support and enhance their journey and their work.

I've been knocking around in print rooms for 27 years now. I first became interested in printmaking while at Suffolk College, studying for a BTech National Diploma in General Art and Design, and spent the second year dividing my time between the printmaking and ceramics workshops. Dale Devereux Barker would give me some off his off-cuts of specialist printmaking papers to try, and Pris Forrest would allow me to work in the print workshops during the evening while she worked on her prints. I completed my degree here in BA Graphic Arts, specialising in printmaking, before gaining an MA in Printmaking from Camberwell College of Arts.



I recently had a solo exhibition at Ruskin Gallery called On Finding Silence. To be standing alone in the Ruskin Gallery with this series of drawings around me was a career highlight - and a stern reminder that I need to get cracking with part 2!

My awareness of printmaking on a national and international level, and the fact that I am a practitioner myself, is something that students can really draw on. I understand the need to be patient and that people learn differently, that levels of self-confidence and sensitivity vary. The print room is a communal working area. Students learn to support each other too - it's a mixing pot of creative energy.

My advice to new students would be to really see their time at Cambridge School of Art as an opportunity: take it by the scruff of the neck and go for it big time, use the resources. They might never be available to you again.

Play, make mistakes, make more mistakes, work incredibly hard (do not forget to play), do not give up, keep going, believe in yourself (you are the only one who can do what you do) and ask lots of questions.



Photographs: Dom Zalys

Spotlight on... Katy McDonald Technical Officer

As Fine Art Technical Officer I work in the 3D workshop teaching students how to use the machinery and equipment including the potters wheel, laser cutter, and hand tools safely and confidently. We also teach processes like mould making, hand building and throwing, and how to use different materials like wood, metals or plaster depending on student requirements. Students can borrow tools and buy materials which we can prepare for them and we'll also finish ceramics in the kiln, for example. All Cambridge School of Art students can use the 3D facilities but we mainly work with fine art, film & TV, illustration and fashion students.

I have been interested in art and making things as far back as I can remember. I started doing Saturday morning ceramics lessons around the age of 5, moving on to Adult Education classes in the evening time. After an HND in Art and Design, I chose to specialise in Graphic Design with a BA (Hons) at Dundee University. I chose graphic design as I thought it would be a well-paid profession but it wasn't the right creative choice for me - too many rules to follow! I wish I had chosen something different like jewellery, illustration or fine art. Having said that, I did learn some computer skills and software during my degree, which have proved to be useful. If I was to go back now I realise you should do what you like and if you like it you'll do well, if you don't it's never going to work out.

During my degree I spent time at Dundee Contemporary Art Centre and so decided to pursue a Masters in Printmaking, which brought me to Cambridge School of Art. There are lots of opportunities in Cambridge and I got a job at a local college, first as Ceramics and Sculpture Technician then teaching Adult Education Ceramics before becoming the Adult Education Coordinator for Art & Design and Recreation. It felt great to have a job doing something creative. I now work 3 days at ARU, but continue teaching Ceramics at Hills Road and as Adult Education Coordinator there.



I'm fortunate to be able to make use of the facilities we have and continue to learn about new processes and materials I probably wouldn't have considered using. I think it's good for students to see us doing our own work as they get inspiration from this, ask questions and apply this learning to their own work. I make the most of any opportunities including artist's residencies, exhibitions and taking part in Summer Schools such as Neil Brownsword: Reimagining the Mould, which was part of the British Ceramics Biennial.

My advice would be: practice, practice, practice. Don't be scared to try things. Experiment. Step outside your comfort zone, work with materials and processes you have never used before. Do a test/trial to try out materials you haven't worked with before to get some hands-on experience and learn how they behave. Remember most things take twice as long as you think they are going to. Get to know the technicians. They are the ones who help you turn your creative visions into a reality.



Spotlight on... Alice Nguyen BA (Hons) Illustration



Photograph: Dom Zalys

Before deciding on studying Illustration at Cambridge School of Art, I went on a tour, visiting more than ten universities that I thought about applying to. Anglia Ruskin was not even on the list until my Fine Art tutor in A-level insisted that I needed to check it out if I want to study Illustration for my degree. So I reluctantly went along to an open day and remarkably, Chris Draper the Course Leader managed to answer all my questions and concerns even before I voiced them. The decision was made then, and three years later, I still think it was one of the best choices I have ever taken.

I really adored the fact that the course was so focused on drawing, giving the art school's history with being founded by John Ruskin. It pushed me out of my creative comfort zone and let me grow and discover things about myself I never knew, all the while never trying to force me into any box. Chris said it from the beginning on that open day, we have no 'house styles' here, and for that I am truly grateful. The work I am doing now is so different from many of my colleagues even though we underwent the same education, and that diversity is a testament to the freedom the course enables us.

The tutors during the length of the course could not have been more supportive. Outside official teaching time, whatever you need help with (be that with your academic struggles, your stress level, or which type of murder method would make for the most aesthetically pleasing composition), all you need to do is grab them and they would drop everything they are doing to help you out. The course is also extremely conscious about the practical side of things. They do not want us to become a day-dreaming, sketchbook-worshipping cult, but to graduate as fully-fledged illustrators ready to take that career on full time, so the focus on professional practice in the third year was very helpful and reassuring.

During the course, I also got to work on live briefs, such as making bus posters for Headway Cambridgeshire's project, "IMPACT! Brain Injuries & WW1". This enabled me to experience first hand what life as a full time illustrator is like. The Degree Show and New Designers at the end of the third year were also fantastic platforms that the course provided for us to launch our careers. They allowed us to network and establish relationships with potential future clients like NoBrow Press, Folio Society, the House of Illustration, etc.

As for me right now, with the help of the university's initiative The Start Up Lab, I will be launching my own illustration and crafts business, Mushroom Nook Studio – focusing on bringing a little bit of magic into your everyday adulthood. The concept came to me after spotting a gap in the market for illustrations and unique home décor products aimed specifically at adults, so that is exactly what I am setting out to do. I am very excited about this venture, and this is something I could not have done without the support of so many people both from my course and the Start Up Lab. So do watch this space!







Dennis Amoah

BA (Hons) Graphic Design (First class)

MA Graphic Design and Typography

www.dnns.info



Photograph: Dom Zalys

I was born in the US but moved to Luton age 3. Drawing and doodling is something I've always done and always enjoyed. My brother is nine years older than me and I used to watch him drawing and he was a talented artist. I took a GCSE in Art and Design followed by an A-level in Art and Design at Luton 6th Form college alongside A-levels in Maths, Physics and Computer Science. At A-level I focused on fine art: abstract painting, optical illusions - I liked the work of MC Escher - before realising what I was really inspired by was the artwork of album covers and magazines and that I wanted to go down the design route.

My eldest sister is a cardiac physiologist, my brother is an accountant and my younger sister is studying pharmacology. I guess I was lucky that my parents let me follow my own path and do what I wanted to do. My eldest sister studied at ARU and I'd heard good things about it so applied for a BA (Hons) in Graphic Design.

We had opportunities to work on real briefs for companies like Rexfactor, who produce podcasts reviewing the royal family, and inspirational talks from alumni like Matt Power, who won a BAFTA. Before I'd even graduated I was offered an internship by advertising and marketing agency

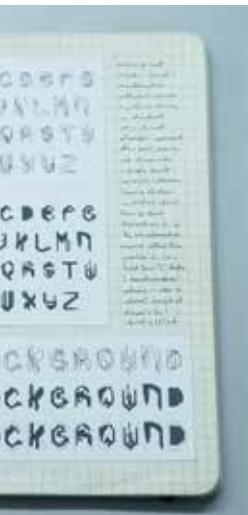
Honest Ideas, which was then extended. The Degree Show is attended by lots of companies and I was approached by another studio at the private view.

I realised though that I wanted to grow as designer, and that I needed to specialise my practice. I felt I was winging it from project to project, and I needed something to give me that push into being a really good designer. This led me to the MA Graphic Design and Typography. It's much more focused and a smaller group and it's great as we can bounce ideas off each other. It's helped me find the method that works for me: I need to react as soon as possible so I can get that initial response, so now I always carry a notebook with me. I need to document the process, write it down or draw and get it out of my head.

[MA Course Leader] Will's invitation to Type Thursday (www.typethursday.org) has been a good opportunity to network and gain a huge amount of feedback, both positive and from a wider range of people. My confidence as an individual and a designer has grown enormously. Good typography allows people to communicate more easily.

I never imagined I'd stand in front of people instilling skills like typography and how to use Photoshop but I've been teaching on the School's National Art & Design Saturday Club and running skills session for local school children. Graphic design helps me communicate and I like helping others communicate. It's been fascinating working with people in the younger age group - there are no rules and principles. They just go with what they think looks nice; it's instinct, a first emotional response, form over function. But it is important to find balance - emotional response and function. That's the challenge as a designer.

I'm now working on my final project for the MA which is a variable typeface inspired by Manga. I'm working freelance, and building up my own client base, with a view to opening up my own design studio.



Spotlight on... Shelley Jackson Course Leader, MA Children's Book Illustration

I've always loved to draw and paint and tell stories. By my early 20's, while finishing my BFA in communication design in North Texas, I knew illustration was what I really wanted to do and that it was children's books that excited me most. I started spending my time at book stores, reading and analysing picture books. My next big step was joining the Society of Children's Book Writers and Illustrators (SCBWI) to learn about the business.

Later, I earned MFAs in illustration from the School of Visual Arts in New York City and writing for children from Vermont College of Fine Art. I've worked as an illustrator, author, and designer, and taught all three subjects at Master's level, so I approach children's books from a holistic perspective. My time volunteering at SCBWI gave me an added insight into the publishing world and helped build connections with professionals. I discovered how important community is to me and how rewarding it is to support others on their creative journeys.

My first published picture book (*Little Lions, Bull Baiters & Hunting Hounds: A History of Dog Breeds*, published by Tundra Books) is still my favourite and feels like my biggest triumph. It took five years from the first dummy book to finding an agent, but I refused to give up because I believed so strongly in the project. *Little Lions* focuses on the connection between why a dog breed was created and the features children can see in the breed as a pet today. I would have loved it as a kid. I wrote, illustrated and designed the book, in collaboration with my husband. We got approval for the sketches when my daughter was born, so we spent the first three months of her life completing over 100 illustrations—forever linking the book with this magical time in our lives.

Little Lions won several awards, including an SCBWI Nonfiction Research Grant and ForeWord Magazine's Juvenile Nonfiction Book of the Year, and was a CCBC Choice (Cooperative Children's Book Center) recommended book. It was endorsed in several books about children's literature, blogged about by kids and we were asked to appear (with our dogs) on television to talk about it.

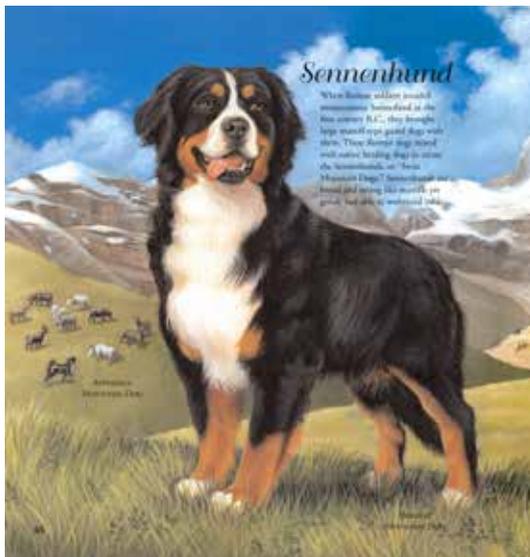
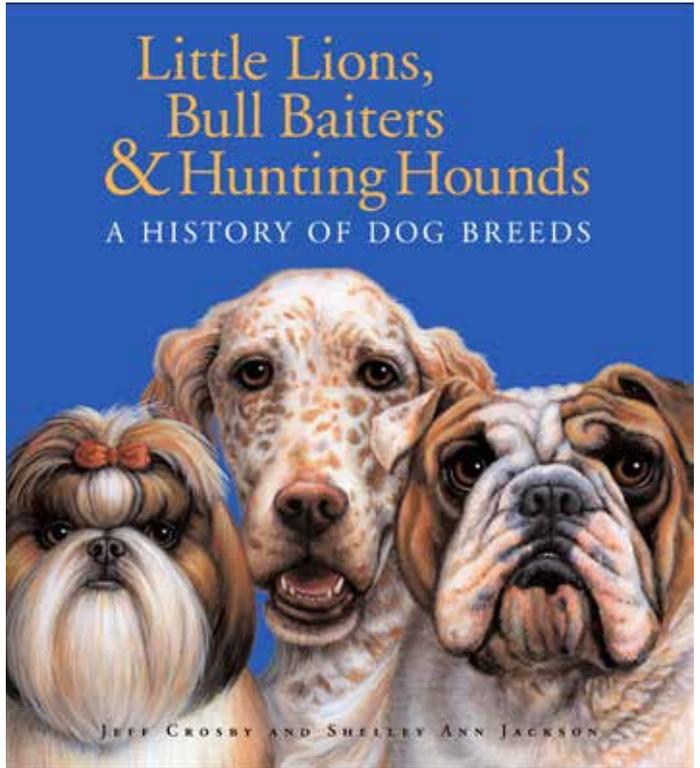
My family and I moved to the UK from Texas so I could lead the MA here. There are very few courses specifically devoted to Children's Book Illustration so the opportunity to immerse myself in the subject, alongside students and teachers who are equally as passionate about it, was one I couldn't pass up. Getting to live in Cambridge with its amazing history and explore Europe with my family was the icing on the cake.

It often takes quite a while to find the stories that you want to tell and the best way to tell them. Students need to understand that a lot of creative input is important in this process, not just looking at the work of other illustrators, but also finding inspiration from fine art, sculpture, photography, design, typography. And looking outside of the visual arts: travelling and learning about other cultures, listening to music, taking a cooking class - life experiences feed your imagination. It's the building of new connections between life and art that make children's books truly innovative. Equally as important to becoming a children's book illustrator is tenacity. Failure, setbacks, and criticism are part of the job description. Despite that, you've got to be able to move forward and keep creating.





Photograph: Dom Zalys





Spotlight on...
Ashleigh Robinson
BA (Hons) Fine Art
Supanee Gazeley Prize
winner 2019

Winning the Supanee Gazeley prize was the biggest shock I've ever had. I still don't think it's really sunk in. It's an amazing thing. As it's just for Fine Art, it's interesting to see how it gets judged, with everybody doing different things you can't really judge against each other, so it's like you've been picked out from a huge variety of different art styles. Winning that prize, it makes you feel valued – seeing that other people understand and appreciate the work you're doing.

When I was in school, I found people were less encouraged to take on subjects that seem to 'get you nowhere'. It's all academic subjects, where more jobs are available, but on the degree we had to do a lot of presentations, and discussions, and learn to criticise constructively, which builds you as a person and gives you the confidence you need for your future.

I feel the teaching style on the course is not what I expected – it's so independent. They let you run wild with your ideas, and what concepts you read into. They just pull you in with advice and guide you, they'll be brutally honest if they need to be, and supportive even if the work isn't their personal preference.

We had guest artists like Reece Jones come in once a week, who present what they have been doing in their practise, and how they got their opportunities, their journey, which inspires you to look at all the different options.



Cambridge is close to London, so it's really accessible to get to art galleries for research, and Cambridge has many of its own galleries too, so it's a great place for inspiration when you get artists' block.

For my work in particular, I use found materials. Materials that people wouldn't usually use – like fabric, and paint on curtains. They're quite easy to find anywhere but I mainly get them from charity shops and there are a lot of those around ARU.

I'm hoping to go travelling now, before hopefully coming back to do a teaching degree. I feel it's important to go and visit other cultures. It can influence me as a person, but also influence my practise. I also want to get some teaching experience in countries where people need more support, like India.

I always wanted to be a teacher. I'm hoping to teach art at Secondary Schools. I feel that art needs to be taught in a way that encourages people to choose it as a path to go down without it being underestimated, or undermined, because it's really important. Everybody's brains work differently and people who can create artwork, or have that creativity and need to express it – it's important for their well-being. It's the way that they're wired.





The background is a dark, textured blue surface covered in a chaotic pattern of thin, vibrant lines and splatters. The colors used include bright red, neon green, and electric blue. The lines are mostly horizontal and diagonal, creating a sense of movement and energy. The splatters are small, irregular shapes scattered throughout the composition.

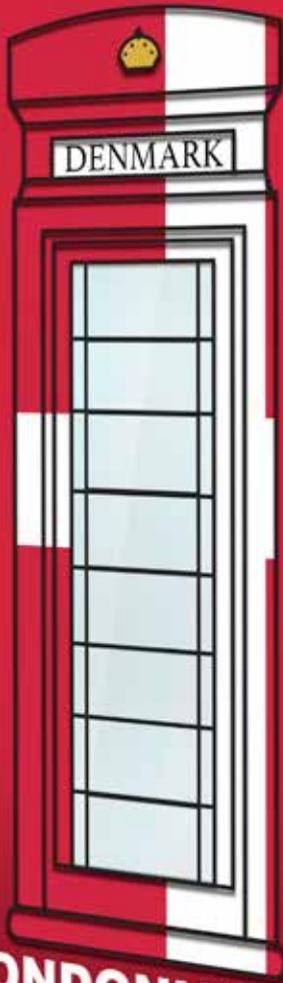
OUR

COURSES

Selfridgema**ROMA**

JCDecaux

MAYOR OF LONDON



#LONDONISOPEN

BA (Hons) Digital Media

Be a creative innovator

New technology and changing platforms means there is a constant demand for people with the skills to design and create new and engaging interactive content for advertising, online businesses and social media.

Our staff team scored 91% for being 'good at explaining things' in the National Student Survey 2018. With their support and guidance, you will apply your creativity on this practice-based degree using industry-standard software to create apps, explore user interfaces and design websites. You will gain cutting-edge and highly sought after skills in design, coding and media production, as well as theoretical understanding of areas such as new media, smart environments, and digital and network cultures that will help you find new perspectives and generate innovative results.

Work with our industry partners

Our links with digital companies such as Sookio, Frontier and Jagex will give you the chance to work on live briefs, enter competitions and find work placements, enhancing your portfolio and broadening your experience of working life. You will work with students from different courses to mirror the dynamics of the workplace and prepare you for the challenges of a career in the evolving world of digital media.

As one of the UK's fastest growing industries, digital media offers an ever-expanding range of opportunities for the next generation of creatives, from web and user interface design, immersive and interactive experience design, online marketing, e-commerce and content writing, to user experience analysis and social media management. But as well as technical and multi-platform storytelling skills, we will help you develop the research and analytical skills needed to create work that has lasting impact on the real world. For example, you might use your talents to create innovative social campaigns, or for driving traffic to charitable organisations.

You will graduate as one of the creative innovators central to the 4th industrial revolution, able to create the great ideas, compelling stories and new experiences that will lead the future of digital content, and society itself - well prepared for the way of life predicted in Microsoft's 'New Culture of Work' whitepaper.

◀ Lauren Rouse



▲ Uttara Srikanth



▲ Jayden Nelson

Specialist facilities:

- Fully equipped computer suites with iMacs and PCs, and industry-standard software including Adobe Creative suite, Maya, TVPaint, and Dragonframe
- Professional digital photography studio
- 3D CGI workshop
- Modern digital gallery space
- Industry-standard digital camera and video equipment

UCAS code:
P301

Entry requirements:
96 UCAS Tariff Points

More info:
aru.ac.uk/digitalmedia



▲ Lauren Rouse



BA (Hons) Fashion Design

Bring your designs to life on the catwalk

This dynamic course will inspire you to challenge the conventions of practice, giving you the confidence to innovate and become a designer of the future. Our students graduate with the essential creative, innovative and professional skills to further their career within the global fashion industry.

The course combines creative practice with a theoretical framework, building your confidence in the aesthetic, marketing, and technical skills needed to make your mark - whether you want to work for leading brands or develop your own design signature and start your own business. You will master the essentials in garment construction and pattern cutting, fashion illustration and technical drawing, experiment with innovative techniques and materials, and develop an understanding of current issues in ethics and sustainability necessary to guide your professional practice in this fast-paced industry.

Launch your collection at Graduate Fashion Week and our annual Graduate Fashion Show

Learn from the professionals

You will work on industry-led briefs, supported by international designers and other industry professionals, applying your academic research skills to develop your design practice and technical expertise in womenswear and menswear. With opportunities to collaborate with students in graphic design, interior design and photography, you will also explore contemporary approaches to fashion promotion, styling, communication and exhibition.

Our lecturers and guest speakers are active in the industry, and you will benefit from their expertise and insight. We want you to feel part of the fashion world while you study, so you will also go to trade shows and exhibit your work along the way.

Work placements are an integral part of design education. Past students have secured internships at international brands such as Alexander McQueen, Vivienne Westwood, Bora Aksu, Bolognaro Trevor, Mary Katrantzou, Marcus Lupfer, Mother of Pearl, Hemyca, French Connection, Top Shop, and Vogue, among others.

Take your skills out into the world

You will leave with the skills needed to be a designer, stylist, buyer or trend forecaster, and ready to start your own business. Our graduates have gone on to work for a range of leading companies from Topshop and Adidas to Guess and Bolognaro Trevor.

Micaela Sapinho has twice shown her collections at Lisbon Fashion Week, while Tracie Sell went on to become Head of Menswear at Bolognaro Trevor, London.



▲ Emma Cheesman
 Photograph: Richard Tooley



▲ Merssi Drskova
 Photograph: Richard Tooley



▲ Emma Cheesman



Specialist facilities:

- Industrial sewing, embroidery and finishing machines
- Surface textile facilities
- Laser cutting and 3D printing
- Fully equipped computer suites with iMacs and Adobe software
- Sculpture and 3D workshops
- Screen printing
- Photography, filmmaking and animation facilities
- Extensive fashion library, including industry trend-forecasting platform WGSN

UCAS code:
W230

Entry requirements:
96 UCAS Tariff Points

More info:
aru.ac.uk/fashiondesign

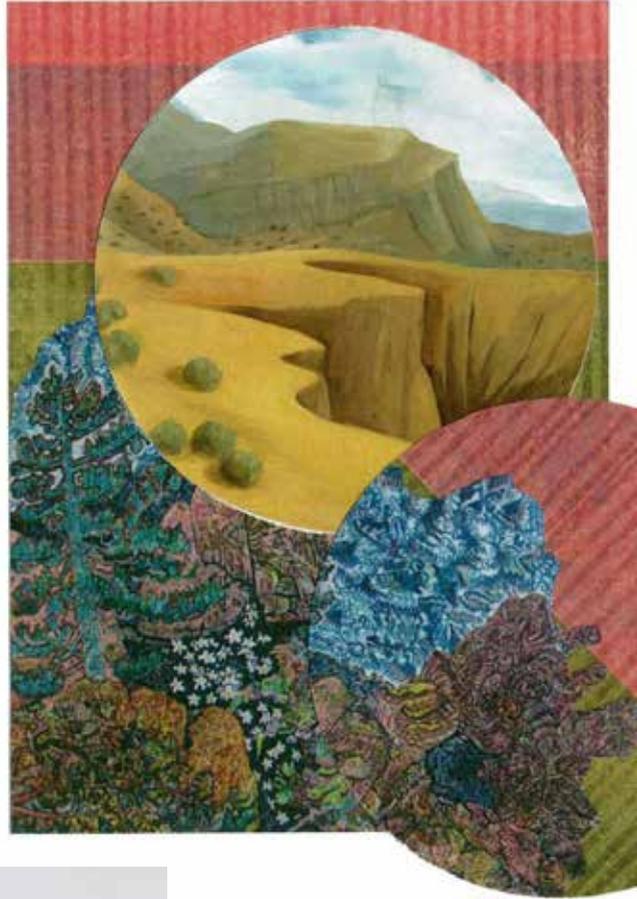
◀ Lesley Best
Photograph: Richard Tooley



Lorraine Bird ▶



▲ Immie Dungate



◀ Brenda Phillips

BA (Hons) Fine Art

With an emphasis on artistic making in dialogue with current ideas, cultural perspectives and critical theory, this contemporary studio-based course is focused on developing your own individual practice. Building on your existing skills in drawing, painting and sculpture, you will be supported to experiment across a range of different media and techniques as you develop confidence and direction, and build a substantial portfolio of work.

We encourage creative risk-taking, and supported by regular tutorials with academic staff and workshops with our expert technicians, you will have opportunities to explore different practices and artistic platforms—photography, performance and live art, film and video, digital media, installation and site-specific approaches, and a wide range of printmaking techniques. At the same time, you will be introduced to key debates that have framed the development of contemporary art, gaining the research and analytical skills that will help you push the boundaries of your own practice.

Professional practice

Our staff are practising artists who regularly exhibit their work nationally and internationally, so you can be sure of getting the best advice on how to succeed, as well as a strong and supportive artistic studio culture within which to learn.

All students are invited to the lecture series run by our Fine Art Research Unit, exposing you to contemporary debates in fine art practice. Students regularly visit exhibitions in Cambridge, including Heong Gallery, Kettle's Yard and Wysing Arts, major collections in London, and can join international trips to centres of contemporary art including Berlin, Madrid, Amsterdam and the Venice Biennial.

With many opportunities to collaborate and exhibit your work both on campus and off-site throughout the course, you will gain professional skills in curating, group work, project and event management, marketing and promotion that will help you in many different future careers. Recent exhibitions have been held at Cambridge ArtSpace, the Institute of Astronomy, the Botanic Gardens and the Museum of Technology.

Develop skills for many different careers

This course opens the door to many different creative and professional opportunities, from working in fine art practice, community arts projects, prop and set making, art therapy, museum and gallery administration and education, to applied creative roles in advertising, art direction, marketing, digital content production, lecturing and teaching.

All BA Fine Art students are considered for our annual Supanee Gazeley Prize, a £3000 award for the best degree show exhibition.

Join a fine art course that came
7th in the UK for 'Satisfied with
Teaching' in The Guardian
University Guide 2020

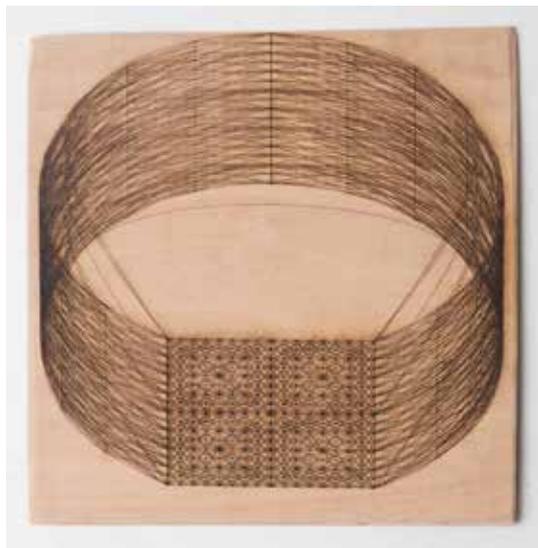
▼ Ed Parkhouse



▲ Brent Brereton



▼ Christian Coppin



Specialist facilities:

- Bright and airy fine art studios
- Professional contemporary art gallery
- Specialist printmaking workshop with historic presses
- Sculpture workshops
- Laser cutting and 3D printing
- B&W and colour photography darkrooms
- Drawing studio with open-access life drawing sessions
- Dedicated Mac computer suites with specialist Adobe design software
- An industry-standard digital printing suite
- Media Services for loans of IT / camera / video equipment

UCAS code:

W105

Entry requirements:

96 UCAS Tariff Points

More info:

aru.ac.uk/fineart



▲ Emmanuel Asare-Adu, 2019

Proposed brand identity for the Year of Return, Ghana's call to the African diaspora to mark 400 years of the first enslaved Africans arriving in North America.



BA (Hons) Graphic Design

Produce innovative visual communication through experimentation

Our broad-based graphic design degree will train you to push boundaries and challenge existing thinking, developing innovative design solutions as well as a keen understanding of professional practice. You will experiment with a variety of techniques and media, at the same time as learning about the important and influential role of the visual communicator working in today's image-based culture,

By the time you graduate, you will be proficient in the key areas of graphic design, from typography to creating the latest app, as you respond to briefs that develop skills in information design, visual identities, packaging and promotion, interactive design, cross-platform advertising and design for the web.

Experience the design industry

You will have the chance to exhibit your work and enter national design competitions including the Penguin Random House Student Design Awards. With a strong emphasis on professional practice in the course, we will also encourage you to join national design networks while you study, helping you make relevant and lasting connections in the creative industries. Guest speakers - including our own alumni - will give you feedback and insight, while extra-curricular events such as our recent hosting of the monthly Type Thursday meeting will introduce you to design networks right from the start.

Over the years we have built close links with many regional design agencies such as CPL, The District, EMC, Onespacemedia and more recently, Cambridge University Press and Headway Cambridgeshire. These collaborations provide our undergraduates with live design briefs, work placements and internships, as well as awards at our final year Degree Show, and advice on the course curriculum and the future employability of our students.

Our annual graphic design field trip will open up your creative horizons as you visit leading museums and galleries, creating graphic design on the move and collaborating as you build an international network.

Design your future

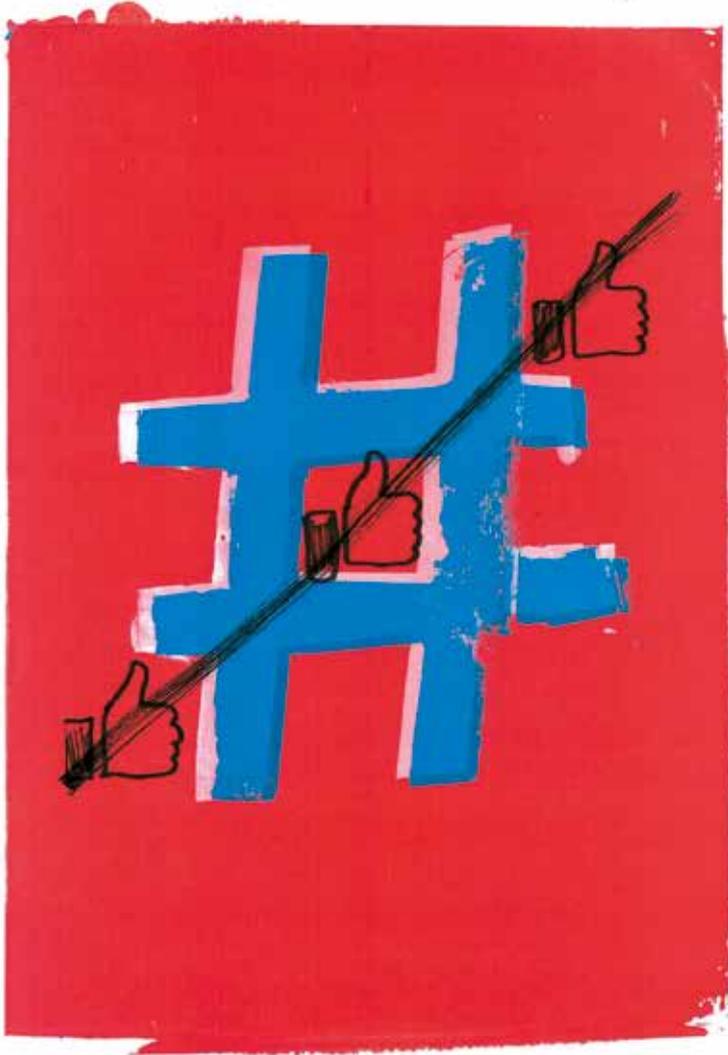
With Cambridge School of Art's emphasis on employability, many of our students secure a job or a place on a Masters course before they graduate. The specialist skills you gain on this course can help launch a career in many different areas, including advertising, branding, magazine or book design, packaging, information graphics, marketing and promotions, user interface or web design.

Many of our graduates are also award winners, with BAFTAs, D&AD and Sony Awards and Best Art Vinyl prizes on their CVs.

Solve design briefs set by
professional design studios

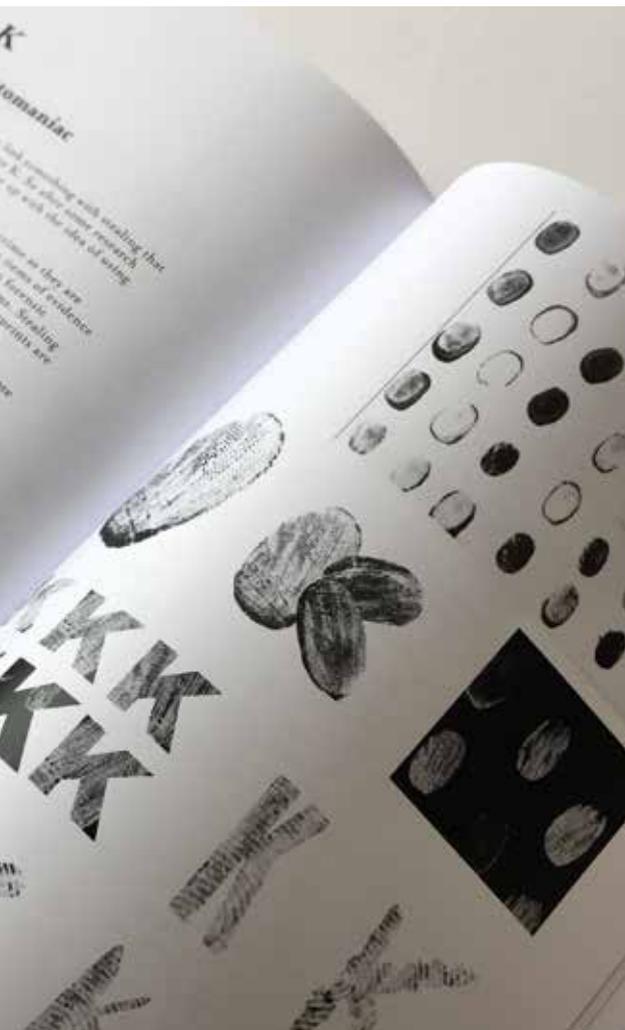
Torla Lyne, 2019 ▶

Typographic project exploring diverse addictions in the 'Addicts' Alphabet'



◀ Gabriela Dominguez, 2019

Screen-printed poster encouraging social media users to rethink its less positive influences.



Amba Smith, 2019 ▶

Typographic project exploring
her grandfather's memories
of growing up
with colourblindness.

Specialist facilities:

- Mac suites with industry-standard Adobe Creative Suite software
- Dedicated graphics base room
- Letterpress workshop
- Printmaking and photography facilities
- 3D workshops

UCAS code:

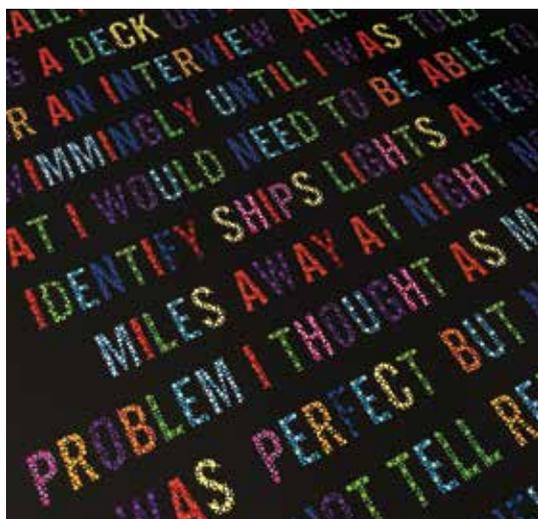
W200

Entry requirements:

96 UCAS Tariff Points

More info:

aru.ac.uk/graphicdesign



Kezia Hulse ▶

Winner, Mollie Makes
Associate Prize at New
Designers 2019



▼ Bryony Doyle



Ally Bickerton ▶

BA (Hons) Illustration

Mobilise your imagination

This course will develop your ability to turn a vivid imagination into visual ideas for books, digital platforms and exhibitions in this fast growing and increasingly global sector of the creative industries.

With its long tradition of drawing and illustration, Cambridge School of Art has earned a national and international reputation for quality, attracting ambitious illustrators from far and wide. From life drawing and printmaking to animation suites, our bright and airy studios are an inspiring, collaborative environment in which to unleash your creativity, develop your skills and discover your own unique visual language.

We encourage your passions, curiosity and creativity through set briefs, live projects and competitions. Our recent live briefs have included clients such as Doc Martens, Stansted Airport, Cambridge Folk Festival and Headway Cambridgeshire.

As well as learning from experienced lecturers who are practising artists, we invite top illustrators to share their thoughts on contemporary illustration. These include Oliver Kugler, Lucinda Rogers, Lou Bones, Laura Carlin, Graham Rawle, Melissa Castrillon, Art Director Ness Wood and Illustration Agency Handsome Frank.

Make your mark on the world

Our recent students and graduates are winners of the Macmillan Prize for Children's Book Illustration, Penguin Design Awards and D&AD Awards, and our end-of-year degree show and New Designers exhibition in London give you a great opportunity to kick-start your career.

Our embedded Professional Practice and Employability training will prepare you to start your freelance career, or consider further study or other jobs in the creative industries. Many of our past graduates now work for top companies including Sky TV, The Mill, Macmillan, Pentagram, Oxford University Press and Hallmark Cards.

We are also Educational Members of the Association of Illustrators, giving you access to a crucial industry network for future projects, as well as guest speakers - AOI Membership Manager Lou Bones provides a 3-hour Professional Practice Employability Masterclass for our students.

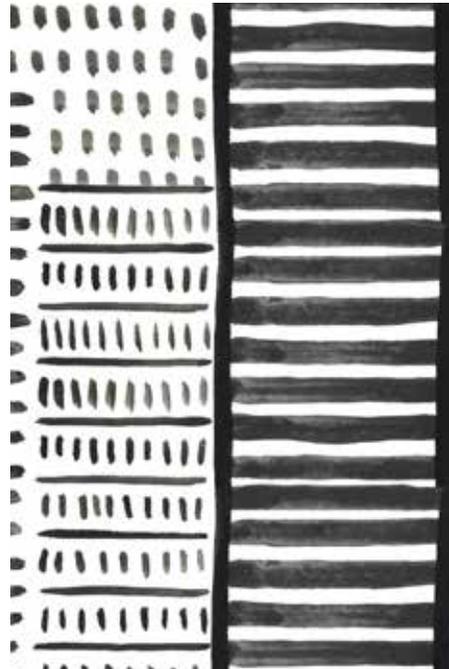
Our small class sizes ensure you will get your own desk space and dedicated attention from our teaching team.



▲ Isla Arnold



▲ Dowon Kwon



Georgie Wise ▶



▲ Benji Spence

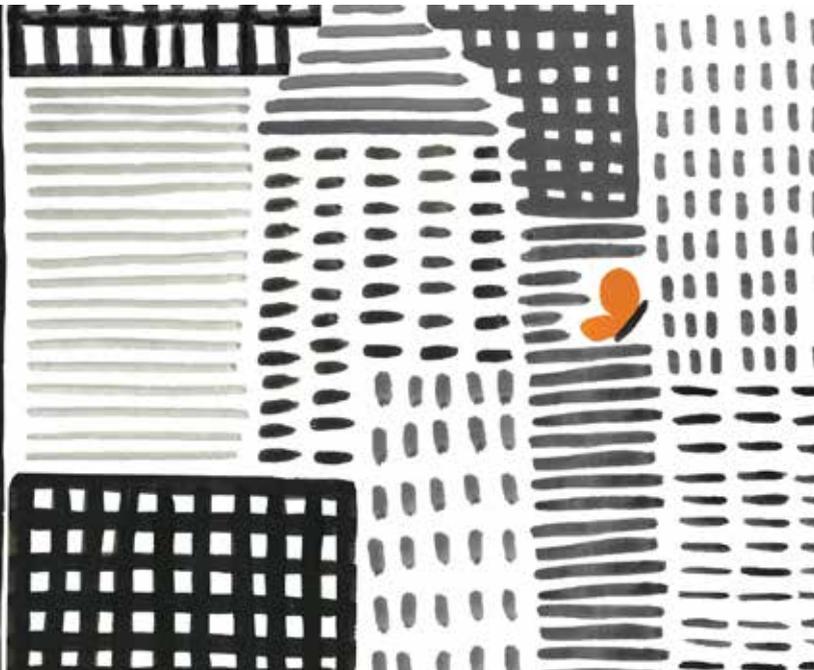
Specialist facilities:

- Bright and airy illustration studios, with your own dedicated workspace in Years 2 and 3
- Printmaking, bookbinding, letterpress, laser cutting
- Scanners and large format printers
- 3D and ceramic workshops
- Dedicated life drawing studio

UCAS code:
W225

Entry requirements:
96 UCAS Tariff Points

More info:
aru.ac.uk/illustration





▲ Jo Lingard,
'Couch Potato'



Bridie Smith, concept art ▲

BA (Hons) Illustration and Animation

Bring your illustrations to life

Using digital and traditional animation techniques, we will help you to become a powerful visual storyteller.

By taking a closer look at the world around you, you will develop your drawing skills and discover how to create new worlds using animation techniques that range from stop-frame animation to 3D CGI.

Benefit from a variety of expertise and experience

Our lecturers include both practising artists and animators, giving you a valuable insight into the different demands of the creative industries. They also regularly attend animation festivals and seek out collaborations with international creative partners, such as Les Recontres Audiovisuelles, Breda University and St Joost Akademie.

Their industry connections, both local and international, will give you the chance to take part in live briefs and masterclasses, network with professionals from the worlds of illustration and animation, and make valuable contacts for your future career.

Stand out from the crowd

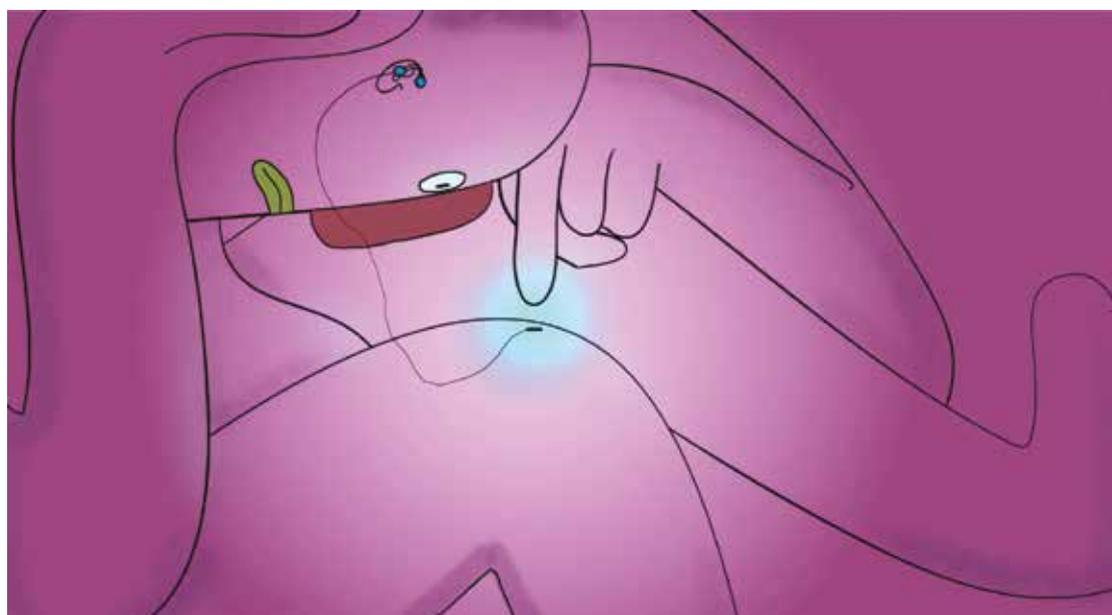
You will also have the chance to take up a placement with a company relevant to your career, and get involved with collaborative projects and festivals yourself. Our past students have produced short films for BBC Radio 4's The Listening Project, and shown their work at festivals including the Encounters Film Festival; the Fête de l'Anim Animation Festival in Lille; the London Short Film Festival; and the Framed Film Festival at the Barbican, London.

Together, we will help you develop a portfolio packed with attention-grabbing visual content that shows employers you can produce just the kind of work they are looking for. Many of our graduates now work with leading animation studios and broadcasters such as the BBC, Channel 4, The Mill, and 12 Foot 6, and continue to have their creations screened at international festivals.

Take part in field trips to locations like Lisbon, Portugal and Lille, France



▲ Kat Thomas,
'Mob City'



Phoenix Hall ▲
'100 Days of Dancing'



Specialist facilities:

- Dedicated animation production suites
- 3D CGI workshop
- Digital image making technology
- Light and airy drawing studios
- Industry-standard cameras, lighting, and sound recording kit
- Professional digital imaging, compositing, and animation tools including Adobe, TVPaint, Maya, and Dragonframe

UCAS code:
WW26

Entry requirements:
96 UCAS Tariff Points

More info:
aru.ac.uk/animation



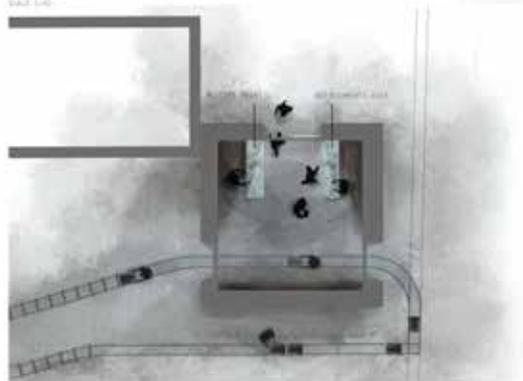
▲ Fran Luisi
concept art

FLOATING TOWER
seeing the unseen



FLOATING TOWER
seeing the unseen

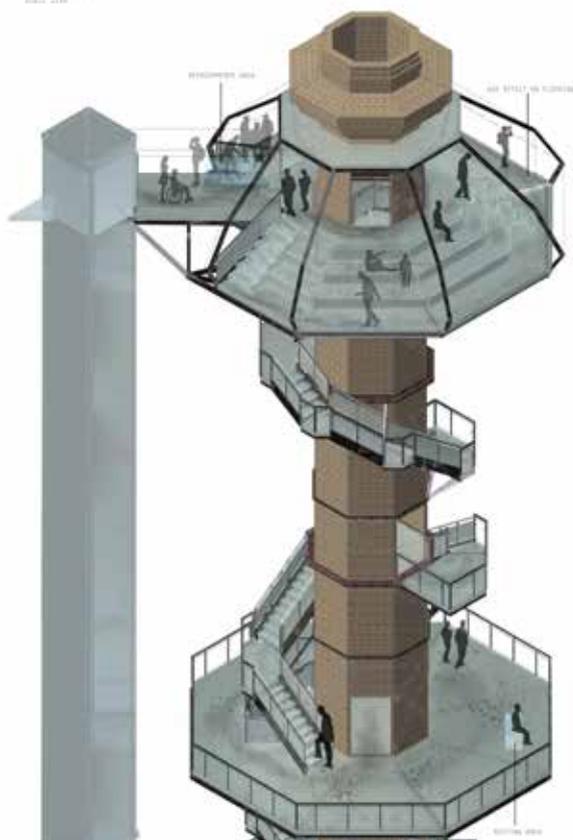
FLOORPLAN - BASE OF COLUMN
SCALE 1:100



FLOORPLAN OF VISUAL PLATFORM
AT 40 Meters
SCALE 1:100



COMPLETE RENDER
SCALE 1:100



BA (Hons) Interior Design

Design spaces that make a difference to people's lives

Interiors add character, impact the way we live and work, and influence how we experience the world around us. This course will help you develop your design process and three-dimensional communication so that you are equipped for a career in this influential industry.

Interior design is an inter-disciplinary practice, and you will explore the diverse nature of the 'interior' in its cultural context as you explore a range of environments that articulate identity, experience and atmosphere through space, volume, light and surface. You will explore the concept of 'placemaking' and reflect on the importance of human interaction with space, while deepening your understanding of materials in relation to ecological issues and current debates on sustainability.

Show your designs to the world

There is more to interior design than creativity. We will teach you the planning and management skills you need to make sure your professional projects are a success. You will also perfect the technical skills that can be applied in a variety of different design careers.

We think it is vital to give you an insight into the interior design industry as you learn. We model our studio on industry practice, enabling you to learn in a professional but supportive environment.

You will collaborate with other creative students on live projects, and each year you will have opportunities to work with professional clients such as Cambridge University Press and Waterstones on live briefs.

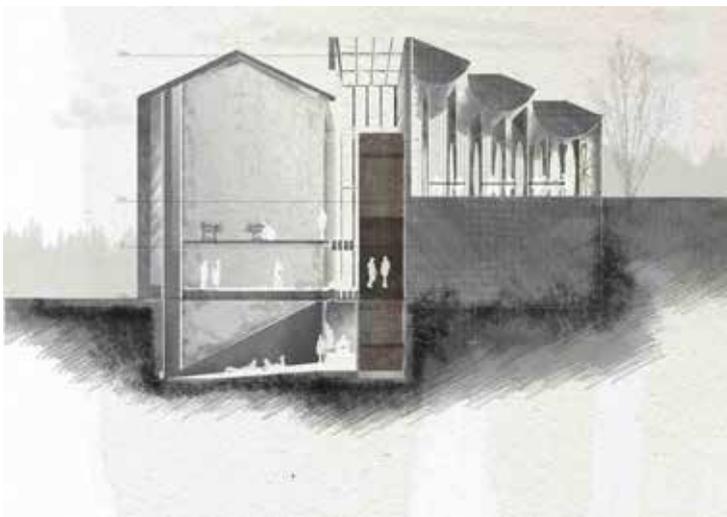
You will also have the option to visit industry fairs and enter international competitions, as well as to display your designs at key events in the city including the Cambridge Festival of Ideas and E-luminate. Local, national and international field trips to key design locations will broaden your perspective, develop your knowledge and give you new insights into good design in relation to different cultures and geographical settings and environments.

Make your ambitions a reality

In your third year, you will have the option to take up a work placement, giving you vital experience in working with architects, designers and clients in a professional environment. Our past students have taken up placements with companies including Bora Aksu, St Lukes Artists, Loci Design; Monteith Scott; RMJM; Saunders Boston and Cambridgeshire City Council.

Joining our course will also make you a student member of the British Interior Institute of Design (BIID), the Society of British and International Design (SBID) and Interior Educators (IE), giving you access to many different exhibitions, competitions, resources and activities involving practitioners and other design students.

Become a student member of the British Interior Institute of Design; the Society for British International Design; and Interior Educators



▲ Billie Lloyd-Jones,
Portable shelter
design

◀ Alison Chinn

Specialist facilities:

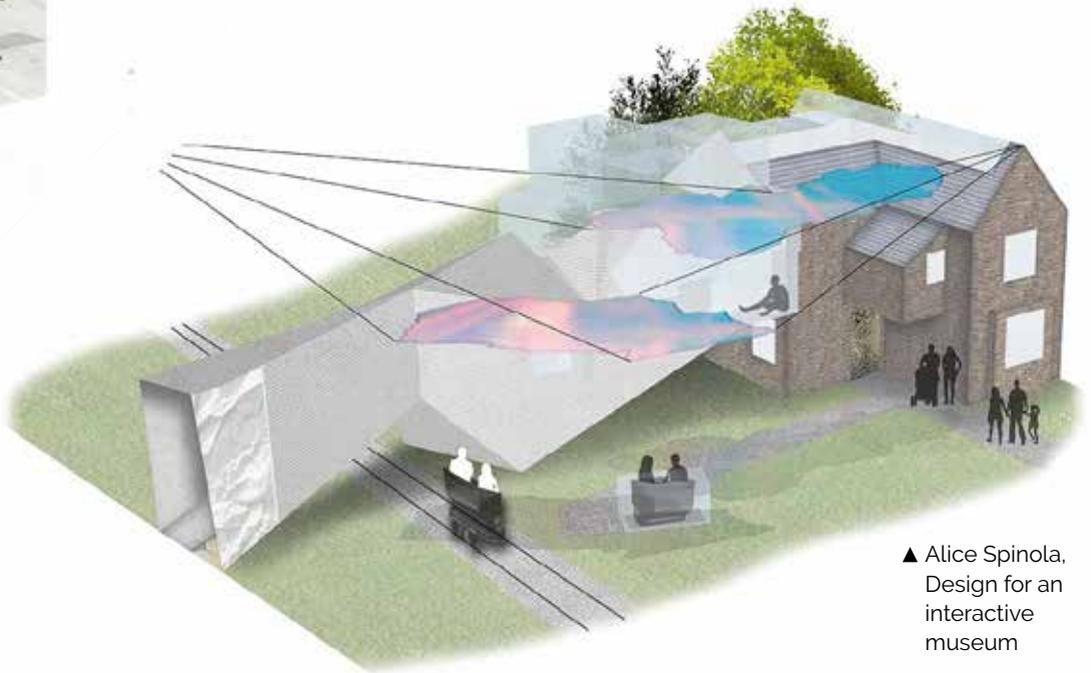
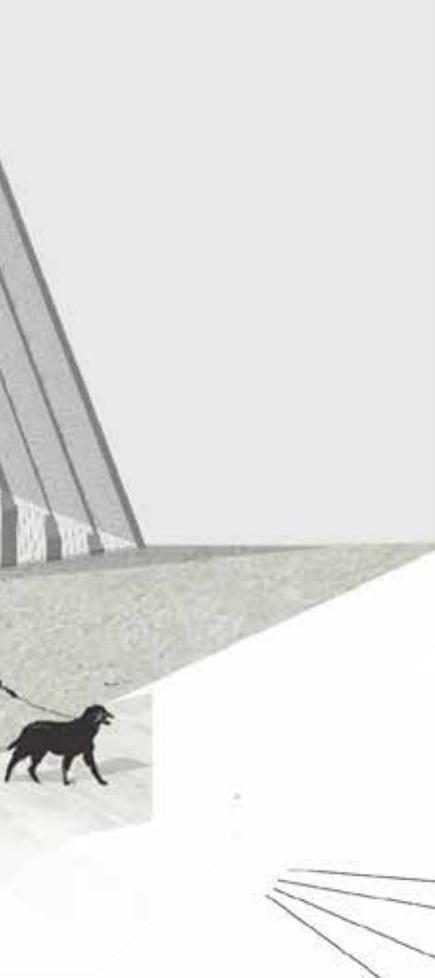
- Dedicated interior design studio
- CAD suites with industry-standard software
- Fully equipped and staffed 3D workshop for prototyping
- Drawing studio

UCAS code:
W250

Entry requirements:
96 UCAS Tariff Points

More info:
aru.ac.uk/interiordesign

Instagram:
[@intdesigncsa](https://www.instagram.com/intdesigncsa)



▲ Alice Spinola,
Design for an
interactive
museum



BA (Hons) Photography

Capture images that can change the world

Our undergraduate photography course enables you to develop expert skills in digital and analogue photographic techniques, at the same time as providing opportunities to experiment with moving image, multimedia, photographic printmaking, book layout and site-specific installation. You will learn to create images that tell compelling stories with real impact, whether your dream is to be a fashion photographer, photo-journalist or fine art photographer.

In a supportive and collaborative environment, you will work with your peers to develop a critical understanding of your own and other's photographic projects. You will study the theory and history of photography in its wider social and cultural context, developing the research and analysis skills that are key to your creative, academic and professional progress as an emerging photographer.

Prepare for the future

To help you get ready for the world of work, we liaise constantly with industry partners, who will share their experience of the photography industry with you at live talks, set you live briefs, and help you secure professional work-related opportunities.

Many of our students find work with magazines, galleries and photographers while they study, gaining valuable skills and contacts for when they graduate. Recently, Dom Zalys worked with University of Cambridge's Eco Racing Society, and went on to take photos of Professor Stephen Hawking and Stormzy, among others; while Tom Alfuth worked with Cambridge Immerse, taking publicity photos for their English language programmes.

We will also give you opportunities to display your work in exhibitions and enter competitions, both on-campus and further afield - an excellent way to get noticed before you graduate. As well as our end of year Degree Show, you will have the opportunity to participate in graduate exhibitions including Free Range in London, to present your portfolio to industry.

Your studies will be supported by a professional team of academic and technical staff team with wide-ranging experience of the photography industry. Working in areas including photojournalism, fine-art and commercial photography, they continue to exhibit and publish their work worldwide, and are always researching new areas at the cutting edge of photography.

By the time you graduate, you will have a portfolio designed to impress employers and launch your career in this highly creative profession. Many of our students have won international and national competitions, while our graduates have gone on to work for a range of top names, from BT Sport to Vogue.

All students are invited to enter our annual Eaton Portrait Prize, with the opportunity to win a state-of-the-art MacBook Pro.

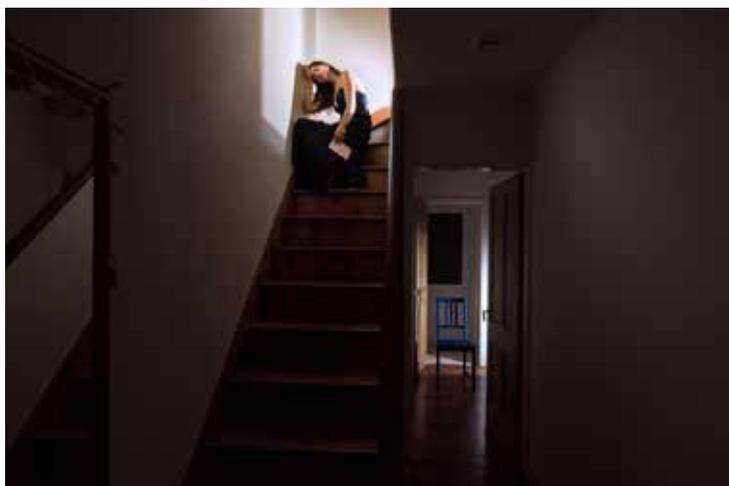
Join a course that scored 93% for Overall Satisfaction in the National Student Survey 2019

◀ Jac Williams,

'Honest Agriculture'
Winner of LPA Student Award 2018



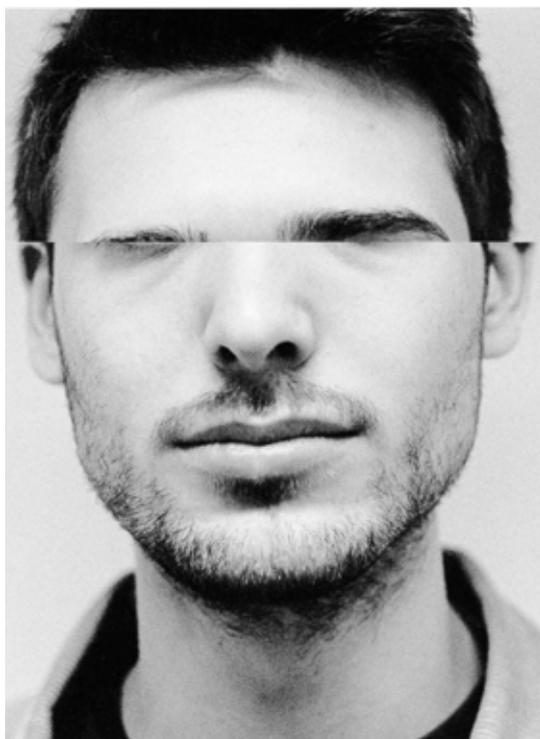
Jess Brittain ▲



▲ Kristina Babak



▲ Inez Mihaldinecz



▲ Laura Molloy

Specialist facilities:

- Digital cameras (DSLRs and medium format), large format cameras, lenses, light meters, and lighting kits
- Three fully equipped daylight and artificial light studios
- Modern computer suites with iMacs
- A range of scanners and printers: A4 and A3 flatbeds, medium and large format and printers capable of wide format
- Black & white and colour darkrooms for varying sized film

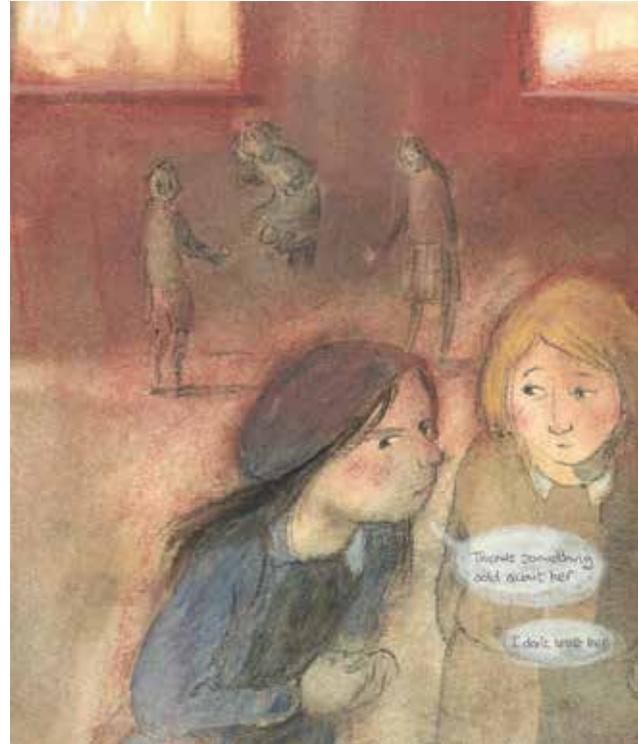
UCAS code:
W640

Entry requirements:
96 UCAS Tariff Points

More info:
aru.ac.uk/photography
photographycsa.blogspot.co.uk



▲ Maria Coco



Bethan Welby ►



◀ Lindy Norton

MA Children's Book Illustration

A pioneering UK course with a global reputation

Thanks to the international success of its published graduates and academic staff, who are all leading professionals in the sector, our MA Children's Book Illustration – which was the first of its kind in the UK – is now a standard-bearer for high quality output with publishers and illustration networks across the globe.

Whether you have just finished a degree or are already a professional practitioner looking for a new specialism, we can help you nurture your creative ambition and introduce your work to the children's publishing industry.

Sharpen your skills

Within the broad guidelines of each module you will propose and develop a project, all the while guided and supported by internationally recognised illustrators, writers and publishers of children's books. By sharing and discussing your work with other students in group critiques, and attending lectures and seminars that will improve your knowledge of illustration, your studio practice will quickly blossom with inspiration.

Working in light and airy studios at the heart of Cambridge School of Art, next to the inspiring Ruskin Gallery and alongside our other art and design courses, you will also be well-placed to make friends and connections for collaborative projects.

Your future

We are industry-focussed, not industry-led. We expect you to surprise the industry rather than follow it. Our optional London graduation exhibition and our stand at the Bologna Children's Book Fair will give you wide exposure to industry contacts, each year attracting leading publishers from the UK and overseas.

We also have a partnership with Walker Books, who provide a prize for the most promising graduate portfolio.

Our success stories

Our students and graduates have dominated children's book awards in recent years, winning the V&A Illustration Award 2019, the MacMillan Prize 2018 (as well as achieving a clean sweep in 2017), the Klaus Flugge Prize 2018 and the International Award for Illustration at Bologna Book Fair 2018. They have also been shortlisted for the Waterstones Prize, Kate Greenaway Medal and the Klaus Flugge Prize.

Perhaps more importantly, they have also secured publishing deals – often before graduating – and significant professional recognition:

- 2019 graduates Pippa Meek, Marjoke Henrichs and Bethan Welby have all signed deals with Scallywag Publishing. Pippa will illustrate two books under the name Padmacandra, one of which will also be written by her.
- 2018 graduate Eva Eland's debut picture book *When Sadness Comes to Call* was published by Andersen Press in January 2019.
- 2017 graduate Fifi Kuo released her first two picturebooks *I Can Fly* and *The Perfect Sofa* through Boxer Books in 2018 and 2019, and is set to publish two more later in 2019.



For entry requirements and more information visit:

aru.ac.uk/mabookillustration



◀ Ryan Williams,
painting and
mixed media,
2018



▲ Cathy Faithfull,
'Bits Of Me', rolled colour
negatives, 2018



▲ Emma Copley,
MA Show Installation,
'Book of Love,' detail, 2017

MA Fine Art

Advance your fine art practice

Whether you work in painting, sculpture, print, installation, video, performance or digital media, we will help you develop your ideas and your practice as an artist. We offer dedicated studios to full-time students and a shared studio base to part-time students, encouraging both your peer-sharing and independent working practices.

You will also have access to all our workshops and facilities, including 3D, printmaking, photography and digital media.

Practice and theory

The course will test and challenge your art practice, placing it in a contemporary critical context whilst giving you the freedom to advance it independently. At the same time, you will extend your theoretical and contextual knowledge by attending lectures, discussions, seminars and 1-to-1 tutorials.

Our professional and supportive studio environment is an ideal place to experiment and test your ideas. Through presentations, critiques, exhibitions, curation and critical writing, you will gain crucial skills for your artistic practice.

For entry requirements and more information visit:

aru.ac.uk/mafineart

Your future as an artist

Our links with organisations such as Cambridge Artworks, Art Language Location, Kettle's Yard and Wysing Arts Centre will help you gain valuable professional experience. You will have the opportunity to take part in extracurricular activities, collaborate on external exhibitions and enter open competitions. We also organise lectures with guest artists and regular visits to key contemporary art exhibitions to give you further insight into professional practice.

The course will prepare you for a future as a practising artist, but its broad reach is just as relevant for work in the museum and gallery, teaching or research sectors.

Learn from Professionals:

Recent guest lectures from our Fine Art Research Unit (FARU) have included:

- Heath Bunting
- Anna Bunting Branch
- Annie Cattrell
- Cathy de Monchaux
- Ruth Ewan
- Maryam Monalisa Gahavari
- Jaime Gili
- Eliza Gluckman
- Justin Hibbs
- Andy Holden
- Joseph Lappe
- Florence Peake
- Clunie Reid
- Tim Renshaw
- Florian Roithmayr
- Emma Smith
- Alaena Turner
- Dan Walwin

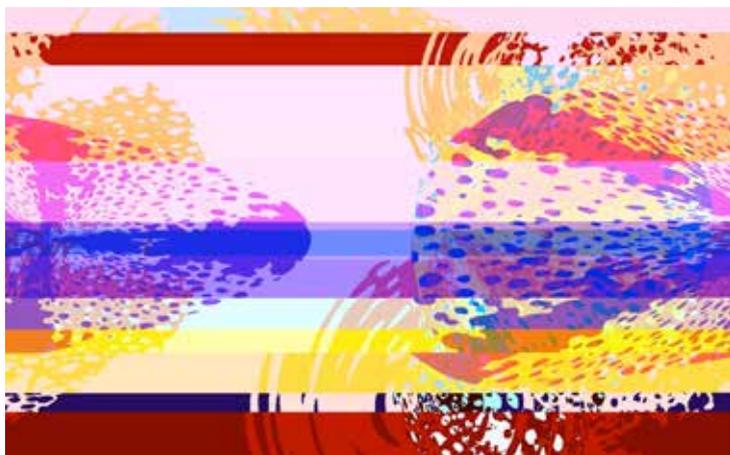
Mardiya Aurungzeb ▶

ENTROPY

Issue 1



▲ Kayla Martinez



▲ Estela Gaspar

MA Graphic Design and Typography

Take your practice to new heights

By allowing you to explore advanced ideas and theories, experiment with new techniques, and test your learning on real projects, this course will develop your graphic design and typography practice to an all-new level.

You will get the training you need to develop your understanding of the business and social contexts of graphic communication, helping you find innovative ways to meet design briefs based on industry projects or your own ideas.

You will also undertake research, sharpen your knowledge and refine your technical skills and, at the end of the course, you will use all you have learned to research and complete a final visual project relating to your own specialisms.

Make connections in a creative environment

Our creative community will give you the chance to collaborate with other students and professional designers, while our small class sizes will ensure you always feel supported on a personal level, allowing you to forge close relationships with fellow students.

We have strong links with the graphic design industry, from independent consultants to prestigious companies such as Cambridge University Press, giving you plenty of opportunities to network and develop contacts and collaborations for your career, including guest lectures and employability workshops. Our past speakers have included typeface designer Jeremy Tankard, poster designer and multimedia specialist Marian Oslislo and typographer Tomasz Bierkowski.

You can also attend Type Thursday and other industry events such as Letter Exchange lectures at the The Artworkers' Guild, where you can network with professionals and get your work seen.

For entry requirements and more information visit:

aru.ac.uk/magraphicsdesign

Specialist facilities:

- Fully equipped computer suites with iMacs
- A range of software including Adobe Creative Suite and Fontlab
- Letterpress workshops: 4 presses and 300 cases of metal and wood type
- Printmaking and photographic facilities
- 3D workshops



◀ Gozde Tufekci



▲ Jessica Gobert



Ellie Harper ▶

MA Illustration and Book Arts

Explore the unique world of the artist's book

This innovative course will allow you to explore the boundaries between fine art and applied illustrative arts as you experiment with new approaches to visual storytelling in the book form.

Studying in our purpose-built studios, this practice-based course enables you to develop your specialist visual practice as a book artist. Designing your own projects, you will explore the relationships between word and image, deepening your knowledge of visual sequencing, text and narrative, structure and materials, and investigate the book format as both printed multiple or one-off artefact.

You will develop skills across drawing and printmaking, with access to extensive facilities including screen print, relief print, lithography, book-binding, etching and letterpress.

To further develop your knowledge, you will explore practical, theoretical and cultural aspects of the subject through group critiques, tutorials, lectures and seminars. These will also provide opportunities to share your work and get constructive feedback from staff, visiting professionals and your fellow students as part of a thriving studio culture.

Expert support

All of our teaching team are practising artists, so you will always have access to the latest insights into current practice in this area, as well as advice on how to identify funding and exhibition opportunities as you progress your career across this growing industry.

Course Leader Jim Butler is well known for his artist's books - he won the professional books category in the World Illustration Awards 2018 for his piece 'Blackrock Sequence,' and his books are held in national and international public collections including Tate, the British Library and the Art Institute of Chicago, among others.

Skills for the future

Thanks to the growth of interest in artists' books, graphic novels, illustrated non-fiction, and a consumer market for small batch publishing, opportunities for freelance illustrators and book artists have increased in recent years, with their talent for engaging visual storytelling in high demand across traditional, digital and experiential platforms.

As well as preparing you for freelance practice, the course will help you gain useful skills for fields such as bookbinding and teaching – or you might find a way to combine it with your current career, like graduate Dr Katy Shortt, who curated an exhibition on the dangers of health issues for her final major project.

Specialist facilities:

- Printmaking, bookbinding, letterpress, laser cutting
- Scanners, large format printers
- Photography and recording equipment, photography darkrooms
- Animation and moving image studios
- Life drawing studio
- 3D workshops

For entry requirements and more information visit:

aru.ac.uk/mabookarts

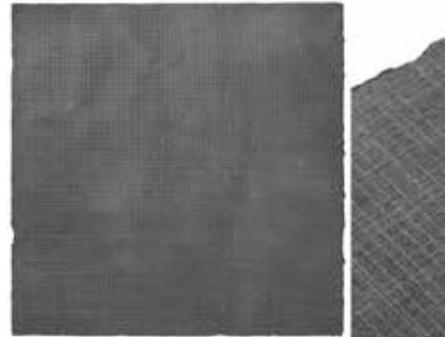
Vicky Barker ▶

'Physiognomographical Anthropometricology', detail, cyanotypes on book pages, 2018



◀ Paddy Ribeiro

'Erased Histories', risograph print, 2017



▲ Salvadore Jimenez
Donaire Martinez

Untitled, 2018

MA Printmaking

Combine a rich tradition with radical advances in technology

Our MA Printmaking will encourage you to challenge your practice, explore different media and consider the impact of new technology on printmaking. Our printmaking studio will offer you a wide range of equipment from historic 150-year old printing presses to the latest digital technology, but you can also take advantage of our facilities for 3D, photography and digital media work.

Develop your skills and your contextual knowledge

Although the course is not primarily technique-led, we will offer you technical demonstrations in a range of processes, including monoprinting, relief printing, intaglio, screenprinting, lithography, photo-processes and digital media.

As well as encouraging you to experiment and develop your practice independently, the course will place it within a contemporary critical context, extending your contextual and theoretical knowledge through lectures, seminars, discussions and 1-to-1 tutorials.



For entry requirements and more information visit:

aru.ac.uk/maprintmaking

Expert support in a learned community

Your work will be supported by our experienced print and fine art practitioners, as well as our creative and critically-informed community of students.

Our connection with the MA Printmaking course at Camberwell College of Art will also give you opportunities for exchange crits and the chance to further build your networks with fellow artists.

Your future as an artist

This course will prepare you to work professionally as an artist, but is also relevant for work in the gallery, teaching and research sectors. You will gain experience in presentation skills, research methods, writing, curating and exhibiting, and also be encouraged to take part in extracurricular activities, external exhibitions and open competitions. Our regular talks and visits to exhibitions will give you further insight into professional practice.

Professional links

As well as a programme of artist talks, organised by the Fine Art Research Unit (FARU), our links with local organisations include:

- Aid & Abet
- Cambridge Original Printmakers
- Commission Projects
- Curwen Print Study Centre
- Cambridge Artworks
- Heong Gallery
- Kettle's Yard
- St. Barnabas Press
- The Print Studio
- Wysing Arts Centre

**What we think,
or what we know,
or what we believe is,
in the end,
of little consequence.
The only consequence
Is what we do.**

John Ruskin

aru.ac.uk/csa

 @ARUCreative

 cambridgeschoolofart

Discover our students' creativity:
tinyurl.com/y5t27hxd

