



SOURCE MATERIALS

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WELCOME TO THE GLASGOW SCHOOL OF ART'S ZINE, SOURCE MATERIALS.

We believe that creative education, innovation and practice are needed now more than ever to shape and deliver futures that can address our social and environmental challenges. This zine is designed to help you navigate the process of continuing your creative education with an application to art school. The information in this zine is not designed to be thorough in itself, but to act instead as a wayfinder – to point to other places online where you'll find much more detail, help and advice.

In this issue we look at the importance of sketchbooks, the difference between your UCAS Statement and your Portfolio Statement, where to find tips on preparing digital portfolios, and more. Lastly we will take you on a visual journey reflecting on the importance of creative people and education in these complex times - how our incredible creative community of artists, designers and architects have reacted to the recent lockdown, and are finding alternative ways to create, make and consider 'studio'.

You can gain more source materials for your application by delving deeper into the GSA creative community by visiting the GSA Hub, our aggregator of social media feeds from students, staff, graduates and industry partners at http://www.gsa.ac.uk/the_hub; at our Graduate Showcase at <http://www.gsa.ac.uk/graduateshowcase2020>, and you can get more help by chatting to our staff and students live at various online events by visiting <http://www.gsa.ac.uk/gsaopen>

We do hope you enjoy this zine. If you are interested generally in zines, be that reading, collecting, production, writing, or making your own zine, you can uncover the GSA's zine library and other helpful resources at <https://lib.gsa.ac.uk/diversities/zine-library/>

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MAKING THINGS CLEARER

This zine is also available in an accessible, larger and non-hyphenated document format by visiting <http://www.gsa.ac.uk/howtoapply>.

Other formats available on request from marketing@gsa.ac.uk

NB: This zine is intended as a guide for undergraduate applicants. Applications for postgraduate programmes should be made directly to the School and for further details on how to apply, frequently asked questions, entry qualifications and relevant application forms on our website at: <http://www.gsa.ac.uk/applypg>

THE SKETCHBOOK MANIFESTO



FEED YOUR SKETCHBOOK

A good sketchbook is a living thing. To bring it to life you have to feed it and play with it. You should add to your sketchbook every day. Combine your work with things that you find: packaging, plant life, photographs or book cuttings.

You should add to your sketchbook every day, even if only for a few minutes. Include as many different things that interest you. Combine your work with images from things you find: newspaper pictures, packaging, plant life, leaflets or photographs. Charity shops are great places to find old picture books (encyclopaedias, manuals etc.) that you can cut apart guilt-free!

Look after your sketchbook, but never get too protective or precious about it. You can cut into it, rip it, remove pages, leave sections blank, coat pages in textures like glue and sand.

The sketchbook should work for you, not the other way round. If it isn't working for you, change your approach. Customise it. If you don't like the page size, paper, or shape – change them. Add in new paper types or cut the existing ones down.

There are no mistakes when creating a sketchbook. Everything you do can be modified or added to later. Sometimes a page simply isn't working. Leave it, move on, and come back to it later with fresh eyes.

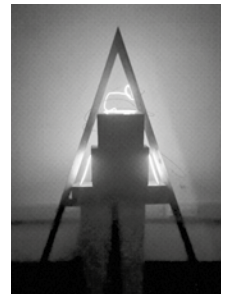
When you come back to a page, change the materials you use. Cover up the sections you don't like with other drawings or 'found' elements from magazines, newspapers, flyers etc. Use layers (acetate is great for this) mix media, adapt, edit, repeat and develop until the pages work for you.

Above: Emma Ralph,
Below: Stella Zosi
Bottom right: Alan Bell
Bottom: Lucy Parkes
All students from the GSA's
Portfolio Preparation Course

FEED YOUR SKETCHBOOK

REPEAT REPEAT REPEAT!

CHANGE DIRECTION /
KEEP MOVING /
BE PROLIFIC



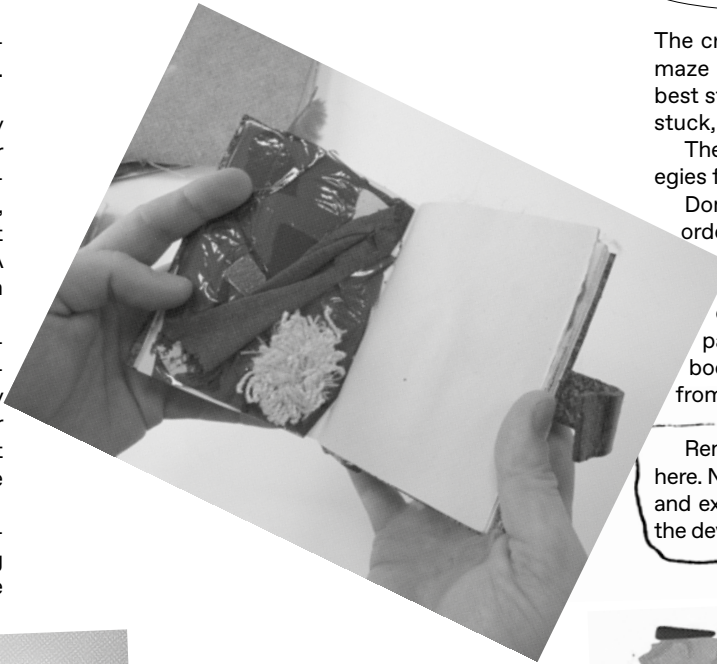
REPETITION

Repetition is the key to natural creative development. Never be afraid of repeating yourself. Never be afraid of repeating yourself...

If you can, use a photocopier to quickly duplicate sections of things you like in your sketchbook, and stick them in to further pages. These copies can act as surfaces to draw, or collage on top of. Photocopies are brilliant for filling out 'white space' on your pages. A lively sketchbook is usually full of work, with very little blank space.

Photocopies are also a good way of changing the scale in your work. Experiment with different zoom settings on the copier, and copy and re-copy sections you've printed. Trim your copies down - splice sections together. Don't always print on standard white - use acetate or coloured photocopy paper instead.

Repeat drawings or patterns in your sketchbooks using different materials and drawing techniques. Keep experimenting until you are excited by the results.



BE PROLIFIC

The creative process can be like navigating a maze - there are dead ends everywhere. The best strategy is to keep moving and if you get stuck, change direction.

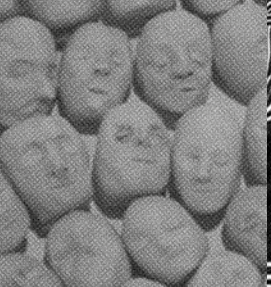
The best creatives develop their own strategies for this, so they can keep being prolific.

Don't be too concerned about the running order of your sketchbook, it doesn't need to be chronological. If it's really important to you that things flow perfectly, this can be fixed at the end - you can remove pages and place them earlier or later in the book if required, so don't let this stop you from continuing with an idea.

Remember neatness is not the objective here. Neatness is the enemy of experimentation, and experimentation is absolutely necessary to the development of your creative process.

REPEAT
REPEAT
REPEAT

REPEAT
REPEAT



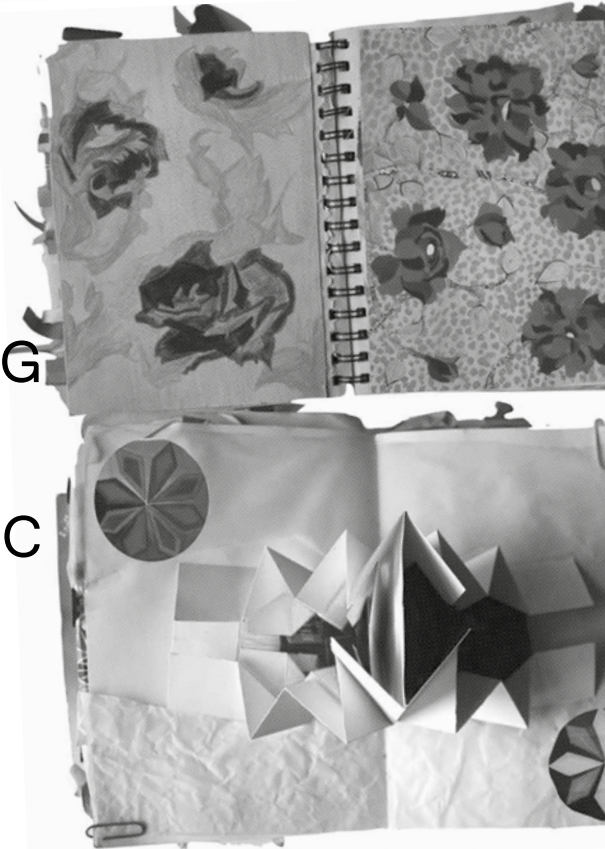
REPEAT



CHANGE DIRECTION

KEEP MOVING
KEEP MOVING
MOVING

BE PROLIFIC



Above: Garrett Ure
Right: Sophie Schmidt
Left: Emilie Anderson
Katherine Garbutt
Saskia Robinson
All students from the GSA's
Portfolio Preparation Course

WRITING YOUR UCAS STATEMENT

Your UCAS Personal Statement supports your application to study at art school. It's a chance for you to articulate why you'd like to study a particular course or subject, and what skills and experience you possess that show your passion for your chosen field.

We would recommend that you try to cover the following points in your UCAS Personal Statement for creative programmes:

- Why you are interested in the subject area.
- The materials, methods and processes you use to make work. The ideas, concepts and research behind your work.
- Information about extra-curricular or independent creative activities you've taken part in.
- Your creative strengths and any other evidence that you are well prepared to undertake a degree in this area.
- What you hope to gain from the programme.

Covering each of these points will help to give admissions staff a much stronger sense of your suitability for the programme. Consider carefully how much information you are actually communicating in what you write. It is imperative that you make meaningful statements rather than superficial statements.

ONLINE RESEARCH RESOURCES

GSA Website
<http://www.gsa.ac.uk>

The GSA Hub
<http://www.gsa.ac.uk/the-hub>

GSA Library
<https://lib.gsa.ac.uk>

GSA Archives and Collections
<https://gsaarchives.net/>

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

Frieze
<https://frieze.com>

Tate
<https://www.tate.org.uk/>

Juxtapoz
<https://www.juxtapoz.com/>

It's Nice That
<https://www.itsnicethat.com/>

Elephant
<https://elephant.art/>

Wallpaper
<https://www.wallpaper.com/>

Eye Magazine
<http://www.eyemagazine.com/>

AnOther Magazine
<https://www.anothermag.com/>

Creative Review
<https://www.creativereview.co.uk/>

Design Week
<https://www.designweek.co.uk/>

Dezeen
<https://www.dezeen.com/>

Architectural Digest
<https://www.architecturaldigest.com/>

Arch Daily
<https://www.archdaily.com/>

Architectural Review
<https://www.architectural-review.com/>

TIP:

Your UCAS Personal Statement is different to and separate from your portfolio statement.

PREPARING YOUR DIGITAL PORTFOLIO

The Digital Portfolio is a very important part of your application to study at The Glasgow School of Art. It is a collection of images of your art or design work that are laid out clearly and demonstrate your ideas, skills and suitability for the programme you are applying to.

Admissions staff assess your UCAS Personal Statement, Digital Portfolio, and Portfolio Statement together. If successful, you may be invited to attend a Portfolio Interview.

Your Digital Portfolio should show recently completed and/or work in progress including sketchbook pages, development work, evidence of your exploration of different materials, as well as more resolved pieces.

Your Digital Portfolio will be numerically scored against specific assessment criteria set by the programme that you are applying to. Clearly it is important to know what those assessment criteria are, and you should try to respond to these criteria directly when creating your Digital Portfolio. You should read and consider the guidelines for the specific programme that you are applying to before submitting your Digital Portfolio at: <http://www.gsa.ac.uk/portfolioguide>



Above: Malgorzata Rog
Silversmithing & Jewellery Design

You should submit a Digital Portfolio for each of the degree programmes you apply to at the GSA. For example, if you are applying to Interior Design as well as Fine Art Photography, you will need to submit a separate Digital Portfolio for each of these applications.

For detailed advice on preparing your digital portfolio, including specific programme assessment guidance, technical advice on documenting and laying out your work, visit: <http://www.gsa.ac.uk/portfolioguide>

PHOTOGRAPHING YOUR WORK

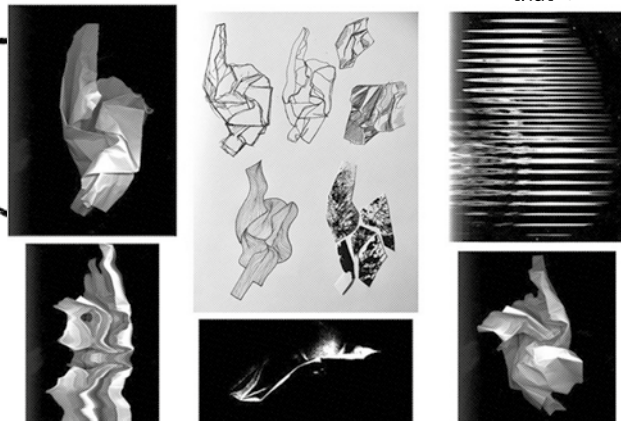


Documenting your work is one of the most important parts of creating a Digital Portfolio and properly photographing, whether with a DSLR Camera or a Smartphone, can make all the difference.

Make sure to photograph or scan every single piece of work that you have made. This includes every page of your sketchbooks.

It is good practice to photograph your work both throughout the process of making and at the end when you feel it is finished. It can be helpful for admissions selectors to see how you made a particular piece of work, especially if you were exploring a way of making work that is relevant to the programme.

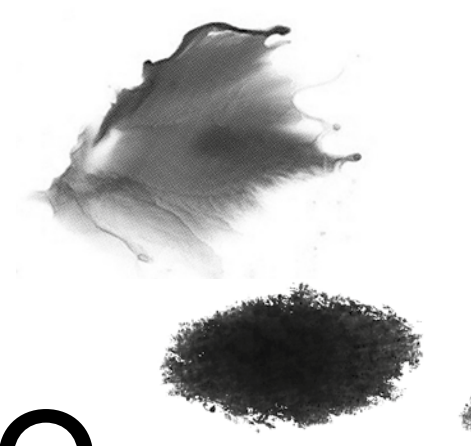
Below and right: Malgorzata Rog
Silversmithing & Jewellery Design



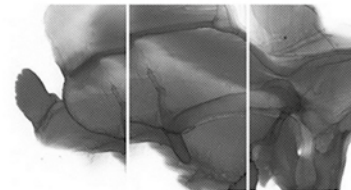
For a detailed guide on photographing your work, including how to document using a Smartphone, visit:

<http://www.gsa.ac.uk/portfoliophoto>

YOUR PORTFOLIO STATEMENT



- The 500 word (max) Portfolio Statement is your opportunity to explain in more depth how you are suited to the specific GSA programme you are applying to, and to give context to the work you have submitted.
- It is uploaded along with your Digital Portfolio to the GSA Upload Site.
- Admissions staff assess your UCAS Personal Statement, Digital Portfolio, and Portfolio Statement together. For this reason, your Portfolio Statement should not be the same as your UCAS Personal Statement.



You should very carefully read the information published on the GSA website about the specific programmes you are applying to. It may be useful for you to show that you have done this by referring to the parts that are most important to you (in your own words).



WORKING TO WIDEN PARTICIPATION

Our Widening Participation (WP) team works with state secondary school pupils across the West of Scotland who live in a priority post-code, are care experienced, young people of colour, young carers, estranged from their family, refugees or seeking asylum in the UK. Our aim is to help young people to understand what studying a visual creative degree is like and enable them to build a diverse and interesting portfolio of work for application to college or university programmes.

We offer a range of portfolio courses to help participants to build a strong portfolio and develop essential skills they will need for the next step of their educational journey. We also run taster courses, online workshops exploring different art materials, film screenings, discussion groups and more.

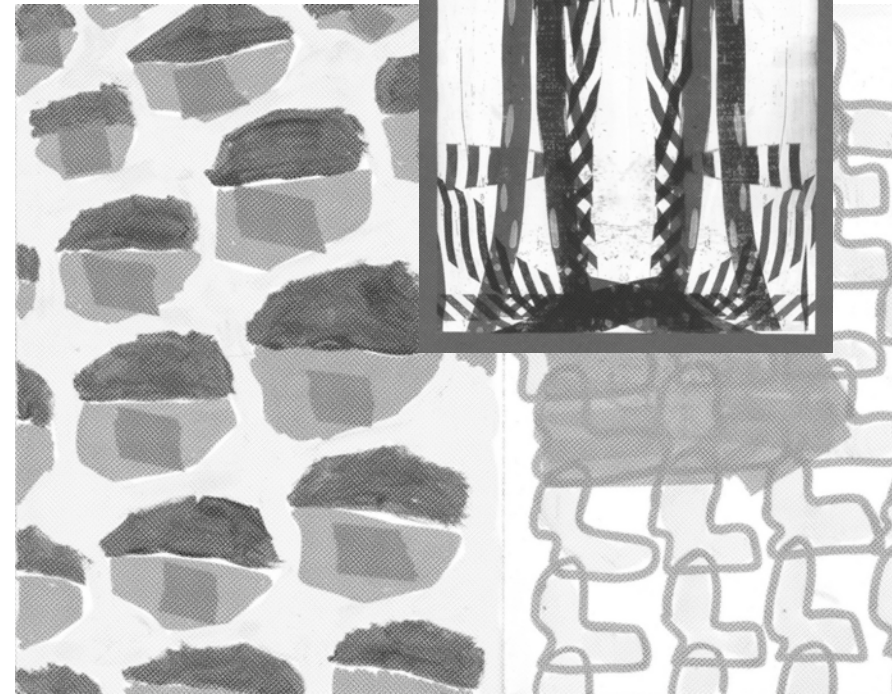
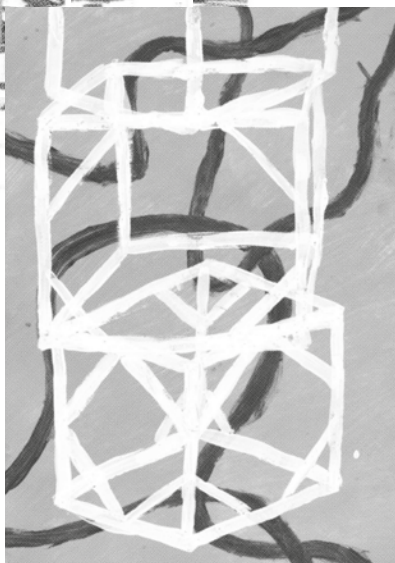
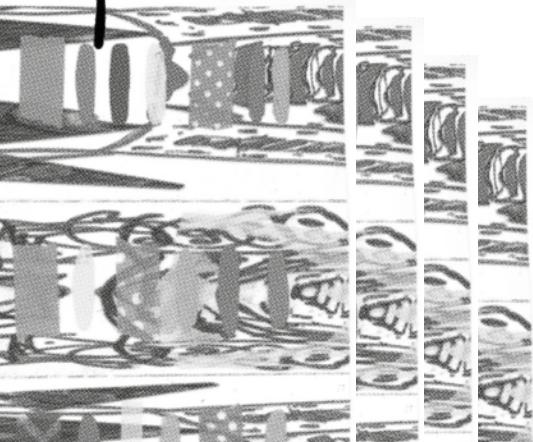
All of our activities are free of charge and take place in the evening, at weekends and during school holidays, so as not to clash with the school timetable. We provide impartial specialist advice to eligible applicants for every stage of the application process to higher education. This includes UCAS personal statement support, digital portfolio guidance, and interview support including one-to-one mock interviews. For those who choose to study at the GSA and are successful in gaining a place, we offer transitional support. More information can be found at:

|| <http://www.gsa.ac.uk/wp>

Above top: Maxwell Crawford
Above: Lara Stewart
Top left: Riona Reid
Left: Tyler Maxwell
All students from Widening Participation S5 Portfolio Course

POSTCODE CHECKER

If you live in the West of Scotland you can easily check if you are eligible for these free programmes. Visit our postcode finder at:
<http://www.gsa.ac.uk/wppostcodecheck>



PORTFOLIO PREPARATION

For A Level

PORTFOLIO PREPARATION

PORTFOLIO PREPARATION

GSA's range of Portfolio Preparation programmes and activities can help students to cultivate and develop their own individual visual language.

'Portfolio prep' programmes aim to support students in the creation of a unique and distinctive portfolio of art, design or architecture work for both 'Digital' and 'Full' Portfolio submissions for Further and Higher Education; introduce students to an artistic learning & teaching environment working in a studio; extend students' knowledge and understanding of creative approaches in art & design and the visual arts and support students in the exploration of pathways towards careers in art and design.

<http://www.gsa.ac.uk/openstudio>

Images below (clockwise):
GSA Portfolio Studio,
Charlotte Geekie,
S5 Portfolio Course,
Cara Wilson,
S5 Portfolio Course
Max Neill,
S5 Portfolio Course

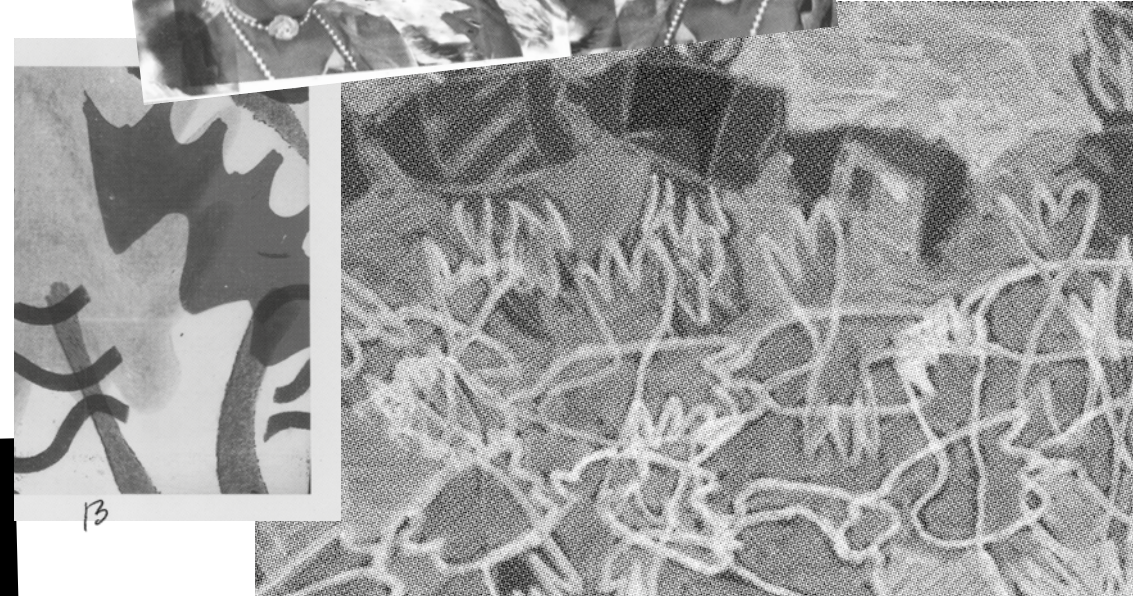




Image selection from
GSA Portfolio Studios



PORTFOLIO PREPARATION SHOWCASE

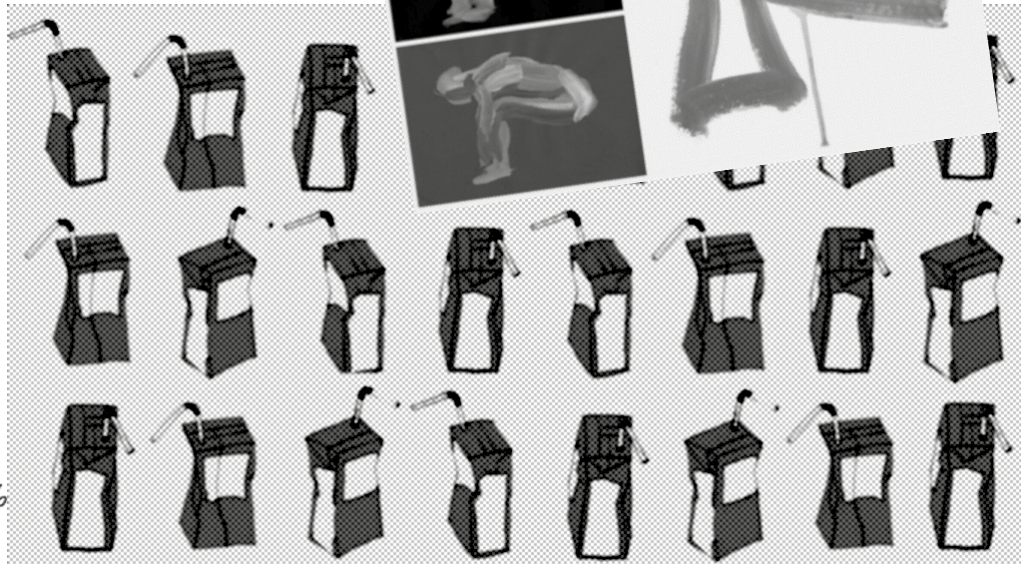


At the end of their course, students of the 2020-21 Portfolio Preparation cohort came together to exhibit their work in an online showcase – just one of the many showcases produced by students of all levels at the GSA. The individual showcases of work span fine art, design and architecture, and show the diversity of materials, form and subject matter that students work with on the course – from sculpture to live drawing to digitally rendered images.

<https://gsaopenstudioshowcase.net/>

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Above:
Amaya Powers-Fernandez
Right:
Tess Pirrie
Below:
Madeline Hodgeman



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