

THE GLASGOW SCHOOL OF ART

WELCOME TO THE GLASGOW SCHOOL OF ART'S NEW 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/>

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.

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.

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.

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>

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.

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).

THE GLASGOW SCHOOL OF ART

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/>

WORKING TO WIDEN PARTICIPATION

Our Widening Participation (WP) team works with young people who live in a priority postcode, are care experienced or attend low progression state schools in Scotland. 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.

On offer is a range of taster and portfolio courses alongside special events, delivered in partnership with galleries, museums and other creative organisations in Scotland. We work with our friends from across the creative sector to offer exciting creative opportunities. Recently, we have delivered joint projects with creative organisations including Glasgow Print Studio, Glasgow Sculpture Studios, Street Level Photoworks, Risotto Studio, and Good Press.

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 young people for every stage of the application process to higher education. This includes UCAS personal statement support, digital portfolio guidance, an interview support workshop and 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>

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

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>

LOCKDOWN STUDIOS

This year's art and design graduates are finding alternative ways to be creative. Interviews courtesy of The Guardian, and first appeared in the Guardian in May 2020.

ALICE FRY, SILVERSMITHING AND JEWELLERY

I make jewellery and boxes inspired by the minerals, gemstones and rocks I collected as a child. Without GSA's metal studio, I've had to be inventive: I've been using a creme brulee torch to solder, and vinegar to clean metal. But there's no room for my tools, and I have no workbench.

I've taught myself Adobe Photoshop and Illustrator, and built myself a website from scratch. I'm at my boyfriend's place in Yorkshire, which is wonderful – we've been together nearly five years, but never lived together. When lockdown lifts, I'll head to my parents' house in the Lincolnshire countryside, where I have a workbench in the shed.

<https://gsashowcase.net/alice-fry/>

ZOË WARD, FASHION DESIGN

I'm living in Glasgow with my boyfriend, Arthur, also a fashion student, and I've transformed our bedroom into a studio. Luckily, the tenement buildings have big rooms so we've managed to fit everything in: double bed, pattern-cutting table, industrial sewing machine. I feel lucky to be quarantined with someone who understands the stress of making a collection.

My work is a celebration of the traditional dress of fisherwomen across Europe and the North Sea. I've been trying on my garments as I don't have a mannequin. I miss the hectic atmosphere of the art school studio, and it has been hard to stay motivated. But I've enjoyed the slower pace.

I feel optimistic about graduating. I was given fabric by the team at Alexander McQueen. I would love to show them my work and perhaps get some experience there. After lockdown, I'm going to cycle through the Outer Hebrides.

<https://gsashowcase.net/zoe-ward/>

ROBERT MCCORMACK, PAINTING & PRINTMAKING

I've retreated to my parents' house in Inverness, where I set up a studio in the garage. I feel lucky to have the space, even if it is a bit cold. I have continued to draw and make my own paper-pulp sculptures.

My work, which incorporates performance, drawing, sculpture and installation, explores normative behaviour and status; I'm fascinated by the role of the pet. I work as a life model to help pay for materials, and I've kept that up online.

When it is safe to travel, I'm heading to Florence on a research scholarship. I'm excited to explore after being stuck indoors.

<https://gsashowcase.net/robert-mccormack/>

See more profiles of our 2020 graduates and their portfolios at:

<http://www.gsa.ac.uk/graduateshowcase2020>