

DESERT FINCHE



TERM-TIME ADDRESS

HOME ADDRESS

TELEPHONE

TELEPHONE

MOBILE

MOBILE

PERSONAL EMAIL

COLLEGE EMAIL

GROUP NUMBER / NAME

GROUP TUTOR

SPECIALIST GROUP

SPECIALIST GROUP TUTOR

TRUMPETER FINCH



# INTRODUCTION TO THE THINKTANK



Your personal 'Thinktank' is a key component of the course in which you will be expected to record and track your progress through the programme. Your 'Thinktank' should be kept up to date and be available in the studio, seminars and tutorials. It will be a way for you to evaluate and consolidate your ideas and to communicate with your tutors and peer group. Your 'Thinktank' will demonstrate your ability to reflect upon the actions you have taken, to relate theory to practice, to challenge and test perceived ideas and to learn from experience as well as providing evidence to support your achievement of the assessment criteria detailed for each unit of the course. The 'Thinktank' provides evidence of these processes and will be a part of the body of course work that you present for assessment.

## A Question and Answer session to try to explain how to use the 'Thinktank'



### What are the reasons for writing about my work?

To help you become a better artist or designer by giving you a place to write down your thoughts. Writing down your thoughts will improve your ability to evaluate what you do. By evaluating your actions you will create stronger re-actions. If you never evaluated your ideas then you would never change them. You would produce the same work every day for the entire Foundation Course.



### How should I use the 'Thinktank'?

As a place to record your thoughts about art and design throughout the course. You should write down the thoughts that you have about the work that you produce in the studio and relate these thoughts to research that you have made in galleries or libraries. (This is the relationship between theory and practice.)

Writing about your work will give you the time to think about it properly. This kind of thought will help you to understand what you have done and therefore what you want to do next. You will be asked to talk about your work throughout your career. Talking about your work to people can be difficult and so writing about your work will help you become less nervous when speaking about it.

You should also listen to other people's ideas about your work, writing down comments that they make. You will see and talk about other people's work on the Foundation Course. You should think and write notes about what other people are doing, in relationship to

what you are doing. You should be continuously reflecting upon and evaluating all of these ideas as you make plans about what you are going to try to do next.

## If you are having difficulties getting started, try asking yourselves the following questions?



- Were the processes/materials/methods new to you? If so, what were the good and bad points about using them?
- What new things do you think you have learned?
- How did you select the final idea you used?
- How would you rate the finished work - brilliant, good, poor, disaster? Why?
- Is it different from what you originally thought, were you surprised by what you finished up with? If so, in what way?
- Looking back, what would you have done differently?

In the 'General information' section of you will find useful information regarding Term dates, college buildings, Student services, college Libraries, college shops, and suppliers of art and design materials in London. This information will be added to by you and by your tutors as the Course progresses.

## Other reference points concerning writing about your work

Paul Klee Notebooks, Volume 1 The Thinking Eye, Lund Humphries.

The Andy Warhols Diaries, Andy Warhol, Pat Hackett (editor), Warner books

Kurt Cobain Journals, Rivermead books, 2002

The Collected Writings of Robert Motherwell, Stephane Terenzio (Ed), University of California Press, 1999

[www.1000journals.com](http://www.1000journals.com)



## A QUESTION AND ANSWER SESSION



### How do we present our work in group discussions, tutorials and self-assessment sessions?

You will be organised into small groups and given a time slot. Bring all of your relevant work along and be on time. You will be asked to present your work to the rest of the group and will have a designated time to do this. Speak slowly and clearly. Talk with your work next to you. Use your work to support what you are saying. You are in a visual culture now, people will understand.

Talk about which artists/designers have influenced you?, how your ideas began and how you developed them. Describe what materials/processes/methods you used and in what way? Talk about what new things you have learned and looking back, what would you have done differently?



### What do I write down?

You cannot write down anything while you are presenting. However once you have stopped talking, the other students will tell you what they think about what you have done. Note down their comments on a blank page. You can evaluate them later on. When other people present their work write down anything that you think is relevant is of interest. It is especially interesting when people have taken a very different journey to your own.

Finally when everyone in your group has finished presenting, write down any further thoughts that you have. Take your time. File your notes within your Thinktank. They will become an important point of reference to you and will improve your progress.

An excellent choice of medium, colour and composition, remarkable work.



EX

P



MORE  
MORE  
MORE





## BRIEF GUIDE TO RESEARCH & WRITING ASSIGNMENTS

On the Foundation course you will be encouraged to develop your research and writing skills to meet the demands of the Course and to prepare you for study at degree level.

Research is a focused approach to information gathering and ideas generation and is both text and image based. The obvious locations for gathering research materials include libraries, galleries, museums and the internet and it is important to learn to use these properly to track down information. But research should take you beyond these obvious sources to people, theatres, cinemas, the streets etc.

On the Course you will be expected to produce several pieces of structured writing including two cultural studies projects and proposals. The first stage in approaching these tasks is to research a given or chosen theme gathering relevant material. The initial texts and images that you have collected should be analysed to confirm and refine the topic you have selected. It is useful at this stage to ask yourself a question. For example, in the case of a review of an exhibition the questions will emerge from your own observations:

- Why is Damien Hirst obsessed with dead carcasses? (**your observation**)
- What meanings does this imagery generate? (**your analysis**)
- What have other people said about this? (**other peoples analysis - reviews, articles etc.**)

Once you have identified your themes you should plan your writing listing all the important issues relevant to your topic in the order in which they will be covered. Divide your material into three sections:

**1 Introduction** - a paragraph outlining the topic/theme and identifying the major question that you will address in your piece.

**2 Main Section** - this is where you explore the topic in detail selecting and contrasting statements from your own research notes along with relevant quotes from other sources. Remember to analyse and make reference to images and include them in the text. Each major point that you make should have its own paragraph.

**3 Conclusion** - This should pull together all the points made in the main section but must go beyond a summary by including your own interpretation in bringing together information in a coherent

form as a response to the question.



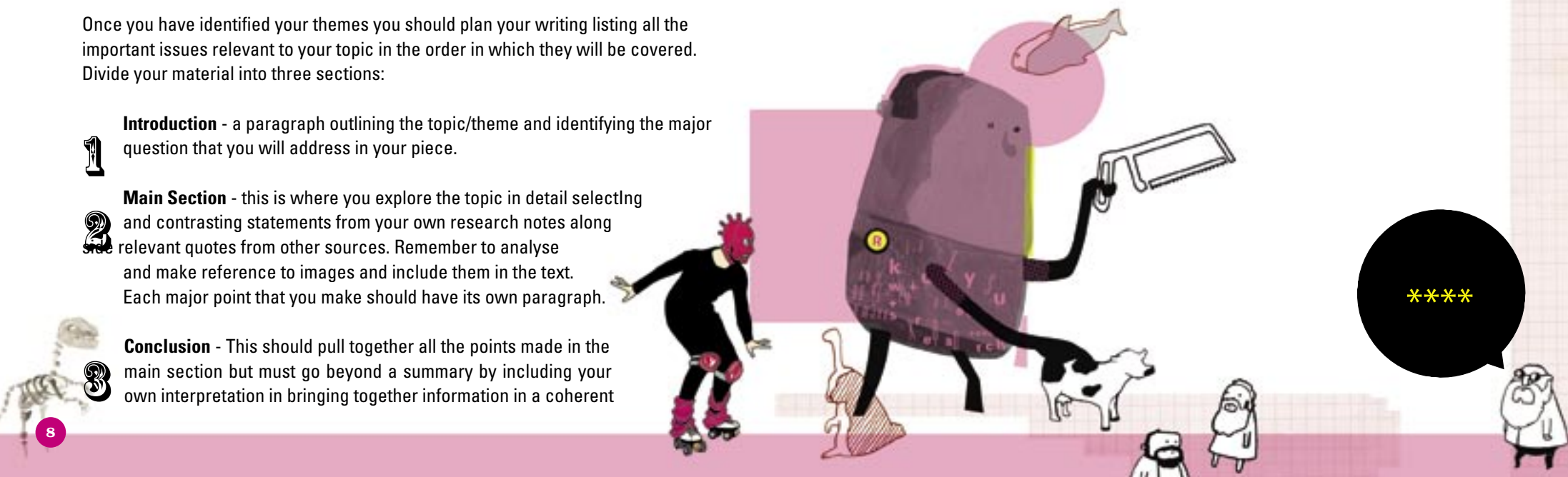
**Bibliography** - This should come at the end of your writing and should include a list all the sources you have used in your piece - books, film/video, magazines, TV/Radio programmes. web sites - These must be properly referenced. Any direct quotes must be linked to a source in your bibliography; .

### Tips

- Wherever possible word process your writing for most course assignments this is compulsory. It allows you to check spelling and grammar, layout your writing in a standard format, use proper foot notes, correct drafts and run a word count.
- **Keep a back-up copy on disk.**
- Get a literate friend or member of your family to read through your writing before submitting for assessment.

### References, Bibliographies and Plagiarism

Your source of research should be as wide as possible. Make full use of the library. Do not rely entirely on the Internet. Bibliographies are where you list research sources; books, film/video, magazines, TV/Radio programmes. web sites etc. These need to be properly presented so that the reader has the information to find the source.



## Bibliography (example)

### Article or review in a journal or art magazine

James Swinson, 'Conrad Atkinson/Strike', Art Monthly, November 2002, p.22

### A single author book

Frantz Fanon, The Wretched of the Earth, London, Penguin, 1967

### Article or chapter in an edited book

Fred Wilson, 'The Silent Message of Museums' in Jean Fisher (ed), Global Visions: Towards a New Internationalism in the Visual Arts, London, Kala Press, 1994

**But when quoted in an essay eg review essay should include page numbers for quote**

Frantz Fanon, The Wretched of the Earth, London, Penguin, 1967 p.27

**Film or Video Production - these are nearly always going to be videocassettes whatever the original format or date.**

'Blade runner' [Videorecording] directed by Ridley Scott. U.K : Warner Home Video, 1989

### Off Air video recording

'Andy Warhol: The complete picture' [Videorecording]. - 2002/02/03 : Part 2.  
U.K, Channel 4

### Website - For general bibliography the basic URL will do

www.tate.org.uk

But for a specific quote the URL that includes the page reference should be given  
www.tate.org.uk/britain/exhibitions/turnerprize/



## PLAGIARISM



**Your written assignments or essays should be entirely your own work. To copy or closely paraphrase someone else's words and pass them off as your own is plagiarism that is a very serious offence. Not only is it dishonest to seek credit for work which is not your own, it is also futile; it deprives you of the chance to develop your own powers of understanding and expression, which are the main reasons for being at college.**

You may of course use the facts from books and articles; but if you borrow any form of words you must indicate this with quotation marks and a footnote citing the author, the source, and the page number(see above). Where you make extensive use of an author's ideas you should acknowledge their influence in the text with a phrase like 'Jones argues' or 'Said points out'.

# START WRITING HERE!





|  |          |
|--|----------|
| <b>STAGE ONE</b>                         | <b>1</b> |
| <b>TERM ONE</b>                          | <b>1</b> |
| <b>INFORMATION &amp; RESEARCH / UNIT</b> | <b>1</b> |

### GALLERY VIST




---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**COWLING & WILCOX LTD**  
 26 28 BROADWICK STREET, SOHO, LONDON, W1F 8HX  
 TELEPHONE: 020 7734 9556 FAX: 020 7434 4513




HOURS OF OPENING, MON - FRI 10-6PM SAT: 10-6PM  
 email: @cowlingandwilcox.com website: www.cowlingandwilcox.com

|   |  |  |
|---|--|--|
| <b>FINE ART</b><br>OILS<br>WATERCOLOUR<br>GOUACHE<br>BRUSHES<br>EASELS<br>BLOCKS  | ACRYLICS<br>INKS<br>PENCILS<br>BRUSHES<br>PALETTES<br>MARKERS  | <b>CRAFT</b><br>GLASS & FABR<br>CERAMIC PAINT<br>FABRIC PAINT<br>MODELLING MATERIALS<br>STENCILING MATERIALS<br>GLASS ETCH SPRAY |
| <b>PRESENTATION</b><br>PORTFOLIOS<br>DISPLAY BOOKS<br>AGENCY BOOKS AND BARS<br>ARCHIVAL BOXES<br>PHOTO DISPLAY<br>FRAMES AND MOUNTS | <b>GENERAL</b><br>PAPER & CARD<br>PADS & BOARD<br>GLUES & TAPES<br>PENS & MARKERS<br>STATIONARY<br>BOOKS & MAGAZINES |  |

MAIL ORDER & STUDENT DISCOUNT AVAILABLE

**DALER-ROWNEY PERCY STREET**

- Entire Daler-Rowney Range.
- 20% Student Membership Discount.
- Mount-cutting and Framing Service.
- Huge Range of Sketchbooks.
- Art Magazines and Books.

 **12 Percy Street, W1.**  
 Tube: Tottenham Court Rd.  
 020 7636 8241 dr@artmat.co.uk

**L.Cornelissen and Son**

- Pigments, Gums and Resins.
- Roberson, Winsor & Newton, Lefranc & Schmincke Materials.
- Gilding and Printmaking Specialists.
- 10% Student Discount.

 **105 Great Russell St, WC1.**  
 Tube: Tottenham Court Road.  
 020 7636 1045 info@cornelissen.com

### CENTRAL LONDON ART SHOPS FOR ALL YOUR MATERIAL NEEDS!

**Russell & Chapple**

- Largest Range of Canvas in London.
- Canvas Stretching/Re-stretching.
- Scenic & Display Fabrics.
- Golden, Spectrum & Old Holland Paints.
- 10% Student Discount.

 **68 Drury Lane, WC2.**  
 Tube: Covent Garden/Holborn.  
 020 7836 7521 info@RandC.net

**BRODIE & MIDDLETON**

- The Theatrical Supplier.
- Pigments, UV Powders, Dyes & Brushes.
- Grimas Makeup, Glitter & Flamebar.
- 10% Student Discount.

 **68 Drury Lane, WC2.**  
 Tube: Covent Garden/Holborn.  
 020 7836 3289 info@brodies.net



PHOTOCOPY ME

|                                      |          |
|--------------------------------------|----------|
| <b>STAGE ONE</b>                     | <b>1</b> |
| INFORMATION & RESEARCH / <b>UNIT</b> | <b>1</b> |
|                                      |          |



PHOTOCOPY ME

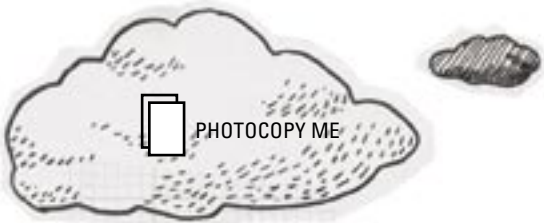
|                                      |          |
|--------------------------------------|----------|
| <b>STAGE ONE</b>                     | <b>1</b> |
| RECORDING & RESPONDING / <b>UNIT</b> | <b>2</b> |
|                                      |          |





|                              |          |
|------------------------------|----------|
| <b>STAGE ONE</b>             | <b>1</b> |
| MEDIA EXPERIMENTATION / UNIT | <b>3</b> |
|                              |          |

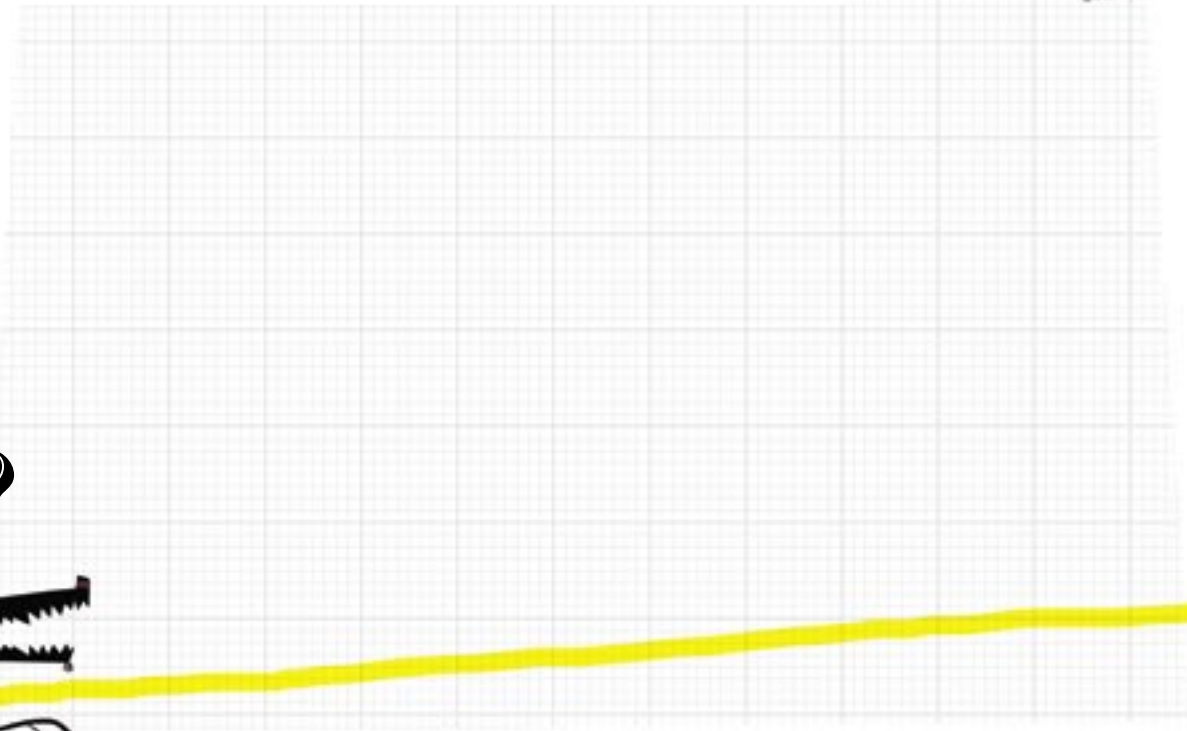
|                              |          |
|------------------------------|----------|
| <b>STAGE ONE</b>             | <b>1</b> |
| MEDIA EXPERIMENTATION / UNIT | <b>3</b> |
|                              | <b>1</b> |



**FINE ART, THEATRE DESIGN FOR PERFORMANCE**

**3DD DESIGN**

WHAT DID I LEARN?



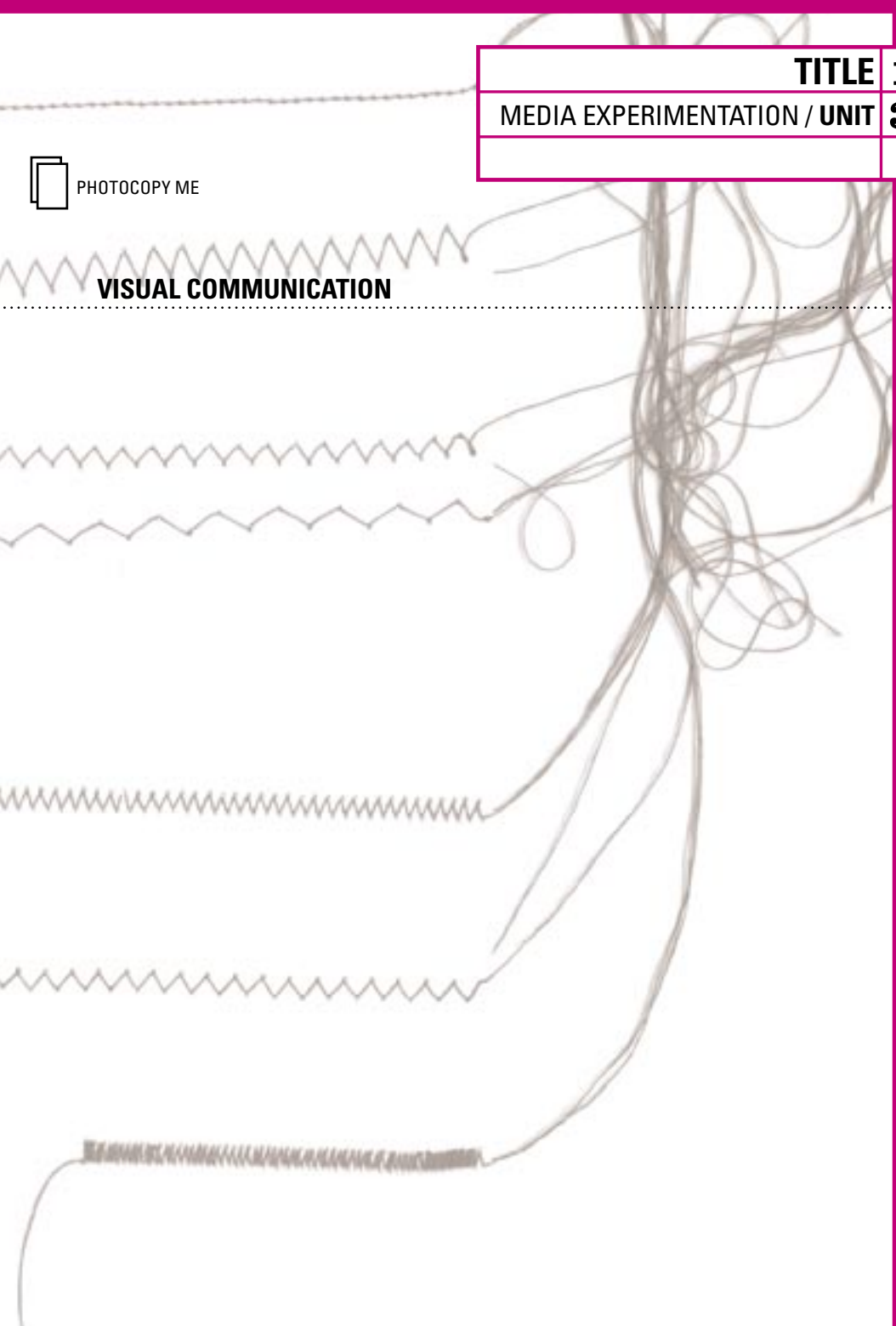
|                              |          |
|------------------------------|----------|
| <b>STAGE ONE</b>             | <b>1</b> |
| MEDIA EXPERIMENTATION / UNIT | <b>3</b> |
|                              |          |

|                              |          |
|------------------------------|----------|
| <b>TITLE</b>                 | <b>1</b> |
| MEDIA EXPERIMENTATION / UNIT | <b>3</b> |
|                              |          |



**FASHION, TEXTILES, JEWELLERY & PRINT**

**VISUAL COMMUNICATION**



# \* STUDY LOG

USE AND ABUSE ME WEEKLY



MONDAY



TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

WEEKEND

STAGE TWO 2

PATHWAY

\* 2



2

|                              |          |
|------------------------------|----------|
| <b>STAGE TWO</b>             | <b>2</b> |
| <b>UNIT FOUR</b>             | <b>4</b> |
| INFORMATION & INTERPRETATION | <b>1</b> |

|                              |          |
|------------------------------|----------|
| <b>STAGE TWO</b>             | <b>2</b> |
| <b>UNIT FIVE</b>             | <b>5</b> |
| INFORMATION & INTERPRETATION | <b>2</b> |

**FINE ART, THEATRE DESIGN FOR PERFORMANCE**



**STAGE TWO 2**

**UNIT FIVE 5**

**EXPERIMENTAL STUDIES / OPTION 1 1**



USE THE FOLLOWING PAGES TO WRITE ABOUT WHAT YOU HAVE LEARNT.

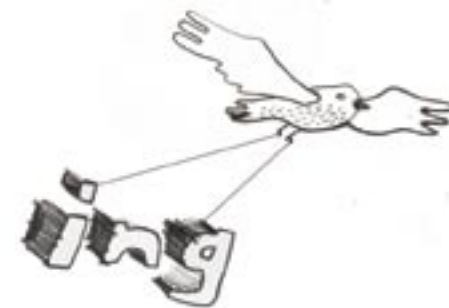


A series of horizontal yellow lines for writing, with a pink asterisk at the top.

**STAGE TWO 2**

**UNIT FIVE 5**

**EXPERIMENTAL STUDIES / OPTION 2 2**



**your**

**STAGE TWO 2**

**UNIT SIX 6**

MEDIA DEVELOPMENT

**STAGE TWO 2**

**UNIT SEVEN 7**

PREPORATION & PROGRESSION **1**



Handwriting practice lines consisting of ten horizontal lines.



|                      |          |
|----------------------|----------|
| <b>STAGE TWO</b>     | <b>2</b> |
| <b>ASSESSMENTS</b>   | <b>!</b> |
| PORTFOLIO & TUTORIAL |          |



USE THIS PAGE TO MAKE NOTES PRIOR TO AND DURING YOUR PORTFOLIO REVIEW / TUTORIAL



ACTION

STUDENT SIGNATURE

STAFF SIGNATURE

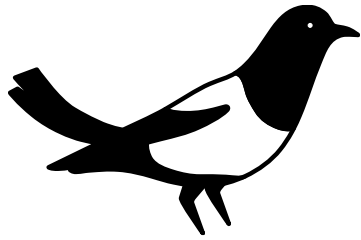
**mj impressions** [mj.uk.com](http://mj.uk.com)  
020 7336 0880

creative assistance

- Plan printing up to A0+
- Colour inkjet A4 to A0+
- Colour laser copying
- Photocopying
- Wiro and comb binding
- Scanning up to A0

[www.mj.uk.com](http://www.mj.uk.com)  
info@mj.uk.com  
mj impressions  
priory house, st john's square, ec1m 4hd

**Student discount available**



## ADVICE ON HOW TO WRITE A PERSONAL STATEMENT

(see UCAS application form)

### Summary (two sentences)

Outline very briefly in one or two sentences your reasons for applying to this area of study. At no point mention a specific college by name. Remember that this could be read by more than one college.

### Introduction (two sentences)

Go into more detail to include factors and influences that have guided your decision both on Foundation and outside and what you have learnt by being on a Foundation Course. Keep it personal and avoid cliché phrases. Give examples of artists or designers in your field whose work you can identify with and respond to positively.

### Main Paragraph (two sentences)

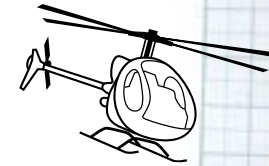
Describe aspects of your chosen specialisation that you anticipate with enthusiasm. What are your aspirations? To what extent can you look ahead to the challenges you may face in this context? At this point you could also refer to any major interests you have outside art and design if of any significance to you, including connections with another culture or country including any knowledge of a foreign language.

### Evaluation (last paragraph)

Briefly evaluate your own work. Courses are very interested in applicants who know what they have achieved so far. (One sentence).

Draw any conclusions you can at this stage, but do not sound dogmatic.

Reiterate your reasons for applying for this course of study. (One sentence)



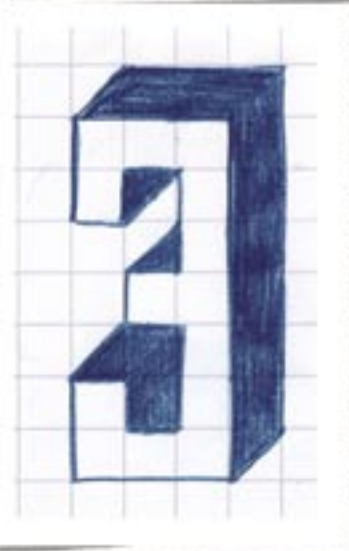
## OTHER IMPORTANT FACTORS

- It may help by writing too much then cutting down to essentials.
- Choose a fellow student or member of your family to read it through – you may have forgotten to include something worth mentioning.
- Double or treble check your spelling using a dictionary.
- Consider the size of the space provided on the form and plan how your writing will fit into it. It may help to rule margins either side and modify size of handwriting. Use the same pen as for the rest of the form.
- It may be helpful to rule removable straight lines first. Making paragraphs helps legibility.
- Neat, clear writing still impresses people; if illegible it simply won't be read. It can be typed.
- Check the final version before handing it in, making sure to keep a photocopy of it for yourself - it will form the basis of your interview.
- Aim to write a statement that can be read and assimilated in no more than thirty seconds.

• **Above all be succinct. Do not ramble on. Keep it largely factual and simple.**

• **Do not sentimentalise. Be straightforward. Be sincere.**





# DEADLINE PLANNER !

PLAN, PLAN & PLAN SOME MORE !



PHOTOCOPY ME



|  |
|--|
|  |
|  |
|  |





## ADVICE FOR INTERVIEWS

**It is vital to have visited the course before interview - you will be asked questions about this**

**Be ready for anything.** Interviews vary a great deal. They can be formal, informal, take all day or last twenty minutes, with one, two or several tutors. Some courses give you space to exhibit a selection of work, though this should be made clear to you in advance. Be aware beforehand which system to expect and plan accordingly.

**Be on time** but do not show irritation if kept waiting.

Be ready to show that you can take part in discussion. Be scrupulously polite and try to react positively to any point the interviewer makes.

Listen to the question and try to answer it. If you go off the point of the original question bear in mind this is not a cross-examination, more a two-way conversation. A Degree course Tutor once said of Foundation applicants "We see you as fellow adults, collaborating together in curiosity about the subject".

Never ever pretend knowledge where you are ignorant. If you do not know the answer to a question admit it, but change the subject to something you can talk about.

Avoid platitudes, clichés, special pleading or silly jokes. Show that you have a mind of your own and can think for yourself. Avoid aggressive or negative comments about yourself, your tutors, previous courses or other experiences.

Remember that interviewers are looking first and foremost for evidence of motivation and enthusiastic commitment to their area.

Make an effort with your appearance but wear clothes you feel relaxed and comfortable in.

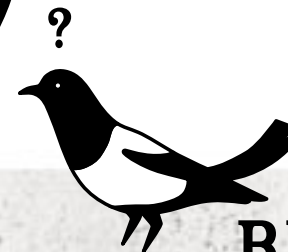
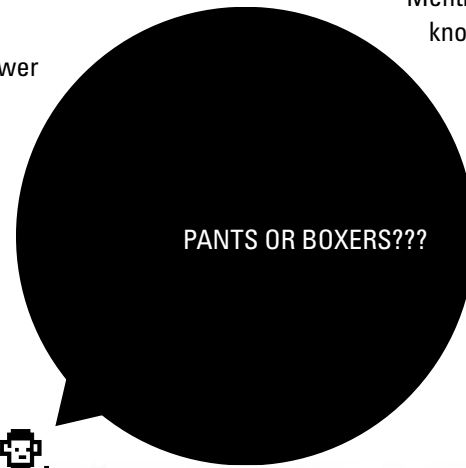
## Frequently asked questions at Interview

- Questions relating to details in your personal statement (read it through just before your interview)
- Why have you chosen this area of study?
- What do you regard as the strengths and weaknesses in your work? In which aspects of your work have you already seen some developments?
- How does drawing contribute to your work?
- What have you learnt on your Foundation course?
- How is it structured? (i.e. in each term)
- When did you start to specialise?
- What work are you planning to do next or to continue?
- What do you know about this particular Degree course?
- Why did you choose us as your first choice? (do NOT use the word reputation)
- Which other colleges did you look at? Could you compare them?
- What do you think are the challenges in being an artist/a designer?
- What do you know about jobs/careers open to you in this area when you leave?
- Tell us what you know about your specialisation in your country of origin. (appropriate to non UK students)
- Which galleries/museums/exhibitions have you visited recently?
- Tell us about your Cultural Studies programme. (lectures/seminars/project work)
- What do you read/watch on television/in the cinema/listen to on the radio etc.

Mention only a publication, film or programme that you have clear knowledge of and can talk about specifically.

- Finally, do you want to ask us a question? (Nothing trivial, nothing you can find answered in the prospectus.)

**Understand the difference between an interview and a tutorial. During an interview it is NOT normal for the interviewers to offer value judgements about your work as you would expect in a tutorial.**



# BE POSITIVE, BE PREPARED,

# BE YOURSELF.

## ADVICE ON MOUNTING & PRESENTATION OF YOUR PORTFOLIO

\* **This work is to be undertaken after your work has been selected and prior to an interview, not before.**

A well presented portfolio enables the viewer to concentrate on the images themselves. The way the work is mounted should be the least conspicuous aspect of the folder. **Allow one to three days** to achieve this and use the procedures below and advice in College. There are many pitfalls.

Work to an A1 size. By mounting smaller items together onto this size you make work easier to handle in interview and connections between images are understood at a glance.

### Materials

Pritt, two-inch card spatulas, clean newsprint, double-sided tape, sharp bladed scalpel or Stanley knife, cutting board, metal ruler, sharp pencil, putty rubber, access to selected range of cartridge, sugar paper and ticket card etc., use of rota trim cutter. Please note: Spray glues are banned in the studios

### Procedure

- 1 Organise Workspace
- 2 Sort Work
- 3 Trim
- 4 Mount
- 5 Layout
- 6 Glue
- 7 Clean And Mend
- 8 Store
- 9 Order Sequence
- 10 Final Check
- 11 Display of Work



### 1) Organise Workspace

Clean and clear tabletop /workspace completely.

### 2) Sort Out Work

Work to be trimmed and mounted should be sorted and the rest put away in a drawer. Normally it is not necessary to mount life drawings or other work already on A1 sheets.

### 3) Trim

Use Rota trim cutter for paper and thin card (not heavy card) cutting on a right to left action and turning anti-clockwise for accurate right angles. Place scrap cartridge under tissue paper to control the cut. Never cut to the edge of a print - always leave a border round the print - keep this border the same for related images. Alternatively use metal ruler and scalpel/knife.

### Questions to ask

- Whether to leave a worksheet as it is or amalgamate the best of two (related) sheets together.
- Whether small paintings on paper with painterly edges should retain these edges as an integral aspect of the image or be trimmed off.
- Whether an image could be ruined by trimming - place strips of paper round the image as a mask, to help you decide.
- Whether to retain the white border around photographic prints or trim them off - if retained they should be even in size.

### 4) Select Mount

A suitable mount can only be decided by laying trimmed work against sample sheets. Always try white first, alternatively greys, off-whites, neutrals and black. Avoid mounting black on white or vice versa - it is too jumpy. Use heavy card rarely and only when advised to do so, i.e. when the work being mounted is heavy and needs support. It is rarely appropriate to mount your work on strong colour backgrounds.

Window mounting is not appropriate. Do not attempt this method unless you have some very specific reason for using it and seek advice.

### 5) Layout

Series of small images on paper can be mounted in twos, threes, fours and sixes on A1 (sometimes A2). Some images, even if part of a sequence, still look better seen individually. Get advice.

Arrange pieces of work in a simple symmetrical way on the mounting sheet. With multiple images, think in terms of an evenly spaced grid. Where sizes vary, line up the tops, the sides or the cross which forms in between them.

The spacing can be measured or judged by eye but when the relationship feels right, mark each corner with a pencil dot. (for mounting fabric or weaving samples - seek special advice.)

### 6) Gluing

Cut up sheets of newsprint and place work face down on it. Apply glue about two centimetres around all four edges, making sure the very edge is covered. Do not glue over the whole surface. **Do not use PVA glue on paper, it causes buckling. Do not use spray glues in the studios.** Stick the images to the mounting sheet as decided and press down firmly using clean newsprint.

### 7) Cleaning, Mending And Strengthening

Go through all remaining selected work to see what still needs attention. Use putty rubber or eraser for cleaning. Fix charcoal etc. outside studio.

Mend torn corners and edges by cutting out a patch of identical paper and sticking on the back behind the tear. Unwanted images on the backs of chosen work should be removed or stick whole sheets over them. Flimsy A1 paper, e.g. newsprint, can be strengthened by gluing another A1 sheet to it, if appropriate.

### Sketchbooks

**Only present full or nearly full sketchbooks** but do not treat them purely as scrapbooks. Any ready-made imagery included should be related to drawings on the same page. Clean up covers. Get rid of any loose material which could fall out. Cover the outside of any books which have dominating colours or logos. If you have several sketchbooks it can be helpful to number them in order.

### 8) Store

Store your work carefully in a drawer until needed; do not leave it lying around in studios where it is vulnerable. 3D Design work usually needs specially made boxes or containers for transportation to interview.

### 9) Order Sequence

Section off selected projects in your portfolio with paper A1 or A2 folders taped down the back. Ordering the sequence of work in your folder is an art in itself. Please get help with it once everything else is done. **Do not use plastic sleeves** - they reflect the light and deaden the work inside but they are useful for clean storage of your work beforehand.

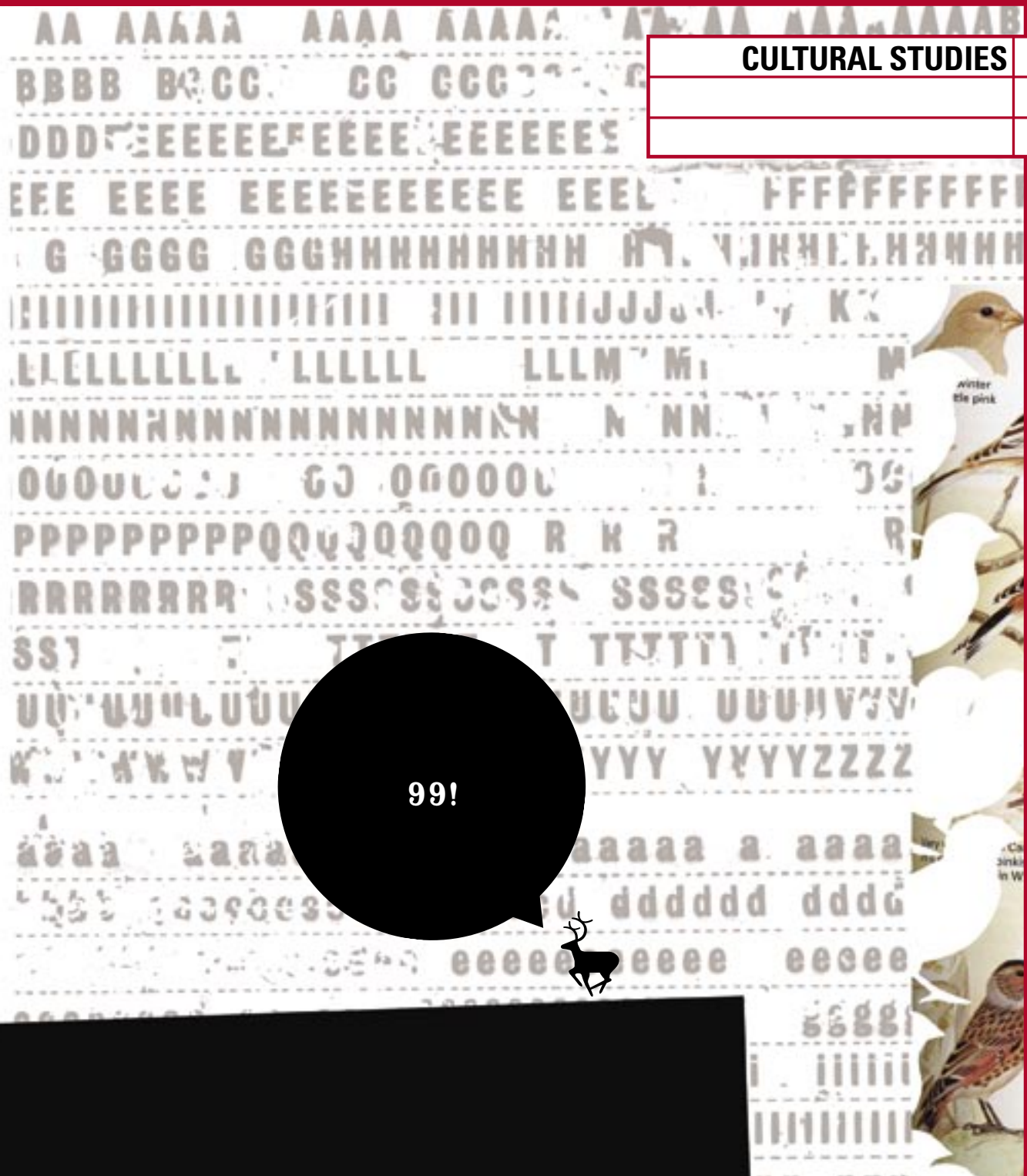
### 10) Final Check

Before your interview give your portfolio to a member of staff for one last look as something vital may have been overlooked. Take care in all this - the way in which you present your work is important. It reflects your skill and judgement and shows a professional approach.

### 11) Display Of Work

If you know in advance that you will be required to display selected (2D) work on a wall at interview, consider in advance which work to select, and test, this out on a table, wall or floor at home or in the studio.





99!



|                            |
|----------------------------|
| <b>STAGE ONE &amp; TWO</b> |
| <b>CULTURAL STUDIES</b>    |
| SEMINAR NOTES              |

 PHOTOCOPY ME



|                            |
|----------------------------|
| <b>STAGE ONE &amp; TWO</b> |
| <b>CULTURAL STUDIES</b>    |
| LECTURE NOTES              |

 PHOTOCOPY ME

SPEAKER .....

DATE .....





# STANLEY PRODUCTIONS

Ideal for your Presentations

- Duplication of CD, DVD & Business Card CD
- Same Day Service
- On-body Printing
- Small & Large Runs
- Sales of Computer Media, DLT, 4mm, 8mm, Optical Discs, Video, CD, DVD & Computer Accessories
- Video Transfers PAL, SECAM, NTSC, Telecine, Super 8 & 16mm
- Video Production & Voiceover's
- Showreel Editing - even from Hard Drives
- Prints or Files from Video Tapes
- Audio Transfers
- DVD Authoring & Encoding
- Video Repairs & Servicing



**S|P**

[www.stanleyonline.com](http://www.stanleyonline.com)

[sales@stanleyproductions.co.uk](mailto:sales@stanleyproductions.co.uk)

020 7439 0311 FAX 020 7437 2126

147 Wardour Street,  
London W1F 8WD

**STUDIO  
PROFILES**

(A3 VERSIONS

ARE AVAILABLE FROM YOUR TUTOR)







|                     |
|---------------------|
| <b>ARTEFACT</b>     |
| HELMERT ROBERTSON   |
| 3DD CURRICULUM AREA |

The Artefact course offers the student a rich and exciting means of developing and realising their creative potential. This is achieved through a bold and experimental approach to three dimensional design, materials and techniques. The diversity of the course allows the student to explore the intellectual, conceptual and practical concerns of three dimensional design and construction. Combined with this there is an emphasis on the challenges and joys of making, the manipulation of the materials and acquisition of practical skill.

Techniques and materials are used as a means of not only dealing with practical and functional issues but also as a vocabulary for expression of intellectual, spiritual and emotional concerns. Artefact can combine aesthetic judgement, humour and wit with social and political commentary plus the celebration of a well designed and crafted piece of work.

Materials are chosen for physical properties as well as meaning. Precious or 'throw-away', temporary or permanent, exceptional or everyday; anything carefully selected and well handled can be used.

Techniques are utilised as a repertoire for expression. Not only to deal with problem solving and construction, but also as a tangible means of communication. Students are asked to analyse the functional identity of artefact its use, purpose, value and meaning. They must also consider the way we interact with it and the environment in which we place it.

Artefact reflects all aspects of the material object from the largest to the smallest scale located anywhere from the human body to outdoor landscapes. Artefact can shape and enrich the human living and working environment. It has the ability to surprise and delight, to question and provoke, aid and enhance.

The Design Museum,  
28 Shad Thames, SE1 2YD.

Contemporary Applied Arts,  
2 Percy Street, W1T 1DD.

The Crafts Council,  
44a Pentonville Road,  
Islington, N1 9BY.



MATT CHAIRNESS



HELMERT ROBERTSON - 'BOWL'



|                             |
|-----------------------------|
| <b>CERAMICS &amp; GLASS</b> |
| JANE COX                    |
| 3DD CURRICULUM AREA         |

"Her work is characterised by an elegance and gracefulness of form and striking surface pattern and colour bridging the gap between traditional craft and more one off unique design". Patrica Morris, The Guardian

The "face" and "profile" of ceramics and glass is broader now than ever before! Artists and designers who are trained in other disciplines are increasingly being drawn to glass and ceramics, attracted by the sensuality, flexibility, sheer beauty and range of possibilities these materials present in making wonderful, challenging and innovative designs and work.

The Ceramics and Glass Design course offers students the chance to explore both materials in great depth, to learn new techniques and to challenge and explore new ideas. Glass and ceramic making methods are covered including casting, slumping, glazing, slip and transfer decoration as well as a full range of plaster skills for ceramic and glass: sledging, mould making, relief tile carving, and fine model making for design prototypes.

Students on this course will be encouraged to embrace these new techniques and materials, combining them where relevant as well as incorporating other materials.

**Summary of a typical project**

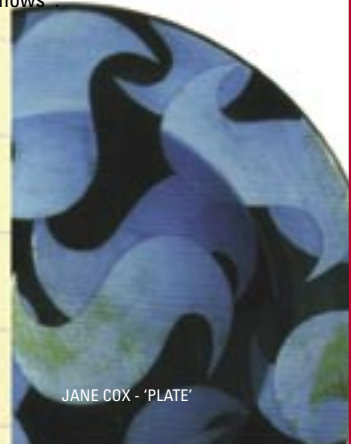
Subversion of the readymade/ transformative design. A four day project to challenge preconceptions about functional objects. Students will collect a range of basic ceramic and glass objects, for example cups, plates, glasses, lenses, tiles, bricks etc and cut, break, and reassemble these form their own design.

The emphasis will be on coming up with original and innovative ways of joining ceramics and glass by drilling, gluing, hinging, stitching, stapling, bolting and to create an object from the parts that relates in some way to the function and/or aesthetic of the original object. For example, a sculpted large scale handle made of parts of a cup or a broken plate assembled or stitched in the shape of accompanying cutlery, broken lenses or glasses to form a TV screen.

The driving force behind this project will combine conceptual and practical concerns the "whys" and "wherefores" of ceramic and glass manufacture and design as well as the "hows"



STUDENT - 'PLATE'



JANE COX - 'PLATE'



|                       |
|-----------------------|
| <b>SPATIAL DESIGN</b> |
| SASKIA LEWIS          |
| 3DD CURRICULUM AREA   |

This course would be suitable for students who may want to study; Architecture, Landscape, Interior, Spatial or Exhibition Design. It is an introduction to ways of approaching designing with space, primarily introducing the students to scale, materials, site, light, context and function and the preliminary ideas behind technical drawing. Projects are set that stimulate the student to consider specific design problems whilst leaving enough freedom for the individual student to develop their own style and compile research of precedents that inspire them, thus familiarising themselves with cotemporary practice. **Spatial design is about learning how to draw boundaries and create an atmosphere.**



STUDENT WORK



SASKIA LEWIS WORK



|                     |
|---------------------|
| <b>3DD GRAPHICS</b> |
| JIMMY LOIZEAU       |
| 3DD CURRICULUM AREA |

3d graphic design is a subject title that transcends many disciplines: art, design, film making, fashion, advertising etc. etc ...

**We are surrounded by 'graphic.'** We live in it whether we like it or not the environment is flickers between dimensions 2 and 3 between screen and reality...technology media feeds us desires and information all the time.. objects and images facilitate it.

3d graphic design... it's got to have an object there somewhere? But that can mean almost anything from a chair to a building to an I-pod to a bottle of water to an LCD screen...Ron Arads', Robin Days' or the Eames chairs aren't just chairs...they have an inherent graphic, anything that's designed should....buildings aren't just bricks or glass... they convey something, ask Norman foster, Renzo Piano, Neil Denari; there's Alessi their objects have so much graphic content they have personality! Joe Columbo and Future Systems produce furniture and architecture...there is definitely a sense of graphic in their work....it lifts 'things' from the banal and the ordinary.

The absence of a graphic is usually hallmarked by boring design...if you want to dispute that...that's fine too. The object is only the starting point though that's not necessarily where it ends you are required to sell and communicate concepts through whatever media does the job. So... **the problem for who-ever starts this; is to find the confines of the subject title. Finding the edges of these confines are the only limitations.**



|                       |
|-----------------------|
| <b>PRODUCT DESIGN</b> |
| PATRICK LAING         |
| 3DD CURRICULUM AREA   |

The Product Design Studio researches and designs functional objects through an exploration of how people behave, what people desire/need and how people use objects. Observation and Discussion lead to Drawing and concept development. This leads to further exploration through sketch models. Models and prototypes are then created within the Foundation workshops, where students will learn and utilize a wide range of techniques and materials

Former Product Design students have designed furniture, ecologically aware products, lighting, packaging, electronic goods, objects that deter petty crime, food, transport, tableware, toys, tools, stationary, clothing and accessories.



STUDENT - 'SPEAKER'



PATRICK LAING - 'LIGHT'



HAYLEY HO'S WORK



STUDENT ' MAP SEAT '



|                          |
|--------------------------|
| <b>FA MEDIA</b>          |
| LEVIN HEAGLE             |
| FINE ART CURRICULUM AREA |

**My practice uses the banal and overlooked as a starting point to create a type of pseudo-logic.** This order is limited by its own lifespan – the work usually exists only for a certain amount of time before it is actively or passively destroyed. It is minimalist work without the hierarchies associated with the movement.

The references by which these pieces are created range from Arte Povera to science fiction and always contain a certain degree of humour. I do not limit myself to a specific medium, but only by the constraints of the space that the work is shown in or the amount of time I have to create a new piece.

**Unit 3 Project Brief carried out in Specialist area**  
The students are given an introduction to contemporary Fine Art media practice and artists. Students are asked to create work collaboratively, in response to the room in which they are based, using only materials to hand, found in the streets outside. They are asked to think about retaining ambiguity between one form and another, to play with process and change and to consider the viewer's experience of the work.



|                          |
|--------------------------|
| <b>PAINTING</b>          |
| MARTIN BLAKE             |
| FINE ART CURRICULUM AREA |



**The irregular grid which characterises much of Martin Blake's paintings seems instantly recognisable as classic European abstraction, but on closer inspection reveals associations with architecture and domestic interior spaces.** These clues are frail and veiled. they cannot be too heavily freighted with meaning. He contrives to maintain a cool objectivity that frustrates our impulse to read autobiographical intimacies in his work.

**Description of Specialist Studio**

The painting program is designed to encourage you to work in ways that you may not have previously considered. You will use materials and processes with access to digital technology to find ways of constructing meaning in your work.

**Q. With so many different visual languages, technologies and combinations of materials how do I find my way of working within painting ?.**

A. If you want to study painting begin collecting visual and contextual references to help define your subject matter and to realise your ideas



|                          |
|--------------------------|
| <b>MOVING IMAGE</b>      |
| CHRIS PLATO              |
| FINE ART CURRICULUM AREA |

**Chris Plato trained as a Graphic Designer, specialising in Typography and Photography.** As a freelance Designer he concentrated on designing for print and became associated with many artists and artist groups. A fully qualified teacher with a long interest in sound and moving image, he has more recently become involved with art/sound and video projects for independant labels and MC's such as Taeon, EQ and Dirty South.

**Fine Art Moving Image**

There is a millionaire who lives on a small island in the Pacific Ocean. She neither speaks, reads nor understands any other language than the local dialect but has always been fascinated by moving images.

She wants to give a film maker £750,000, plus expenses, to make a moving image piece. The electricity supply on the island is unreliable so you can't send her tapes, but a plane arrives once a month with supplies and the post.

**The only way you can communicate ideas to her is through a storyboard using shape 2-D or 3-D, colour, mood and a sequence of images that tell a story. Shes interested in people who can produce a range of ideas.**

Interested?





|                               |  |
|-------------------------------|--|
| <b>DESIGN FOR PERFORMANCE</b> |  |
| ROSEMARY FLEGG                |  |
| FINE ART CURRICULUM AREA      |  |

**Designing for a performance begins for me with reading the text.** A meeting with the director follows at which the initial concepts and ideas are exchanged. On what often is a very limited budget the challenge is to create a setting that benefits the text and costumes that help the actors live their character. Everyone collaborates, the elements join before an audience and by dynamics transform into a performance.

**Unit 3 Fine Art; Design for Performance.**

The project focuses on the theme of metamorphosis. **Students are asked to select a character, object or space and working with the idea of metamorphosis to develop concepts and designs for their chosen subject.** The process of changing the form can be through natural development or by magic. **The final outcome should be designs for a costume / mask / object / environment or may be a performed work.**



STUDENT WORK



ROSEMARY FLEGG'S WORK

The 3D media experimentation and 'making' that is of primary focus within the Sculpture studio leads naturally to a language of materials, objects and their use.

Twinned with a growing awareness of theoretical, historical and cultural references, students will find an open and fluid environment within which to express, comment, critique and assess their own and each others work. **The context here is to provide a safe place where ideas and materials can be experimented with and mistakes heralded as opportunities to enrich understanding and experience;** then to re apply this experience to their chosen process and initiate the feedback of Experimentation-Process-Research-Outcome.

**Students are supported with facilities to experiment with casting/object production (Wood / metal / plastic / ceramic), model/maquette production, performance, video and installation.**

**Should The Occasion Arise**

Choose among the errors given to you  
but choose right.  
Might it not be wrong to do the right thing at the wrong moment or right to do the wrong at the right moment?  
One false step never to be made good.  
The right error should you miss it may never come again.



SARAH COOPER'S WORK

**Hans Magnus Enzenberger "Lighter than Air" Trans David Constantine- Bloodaxe Books 2002**



|                          |  |
|--------------------------|--|
| <b>SCULPTURE</b>         |  |
| PIEROPAULO INGA          |  |
| FINE ART CURRICULUM AREA |  |

**DEVIANCE AND ITS TRANSFORMATIVE POWER.**

The use of "Live" and edited video presentations of performed, systematic, physical acts provides a forum to examine the less noticed (deviant) parts of otherwise quotidian behaviour.

We are surrounded by these deviations and choose to let them slip by. I find and fix these deviations, isolating and placing their record within an architectural context that is both coercive and compromising.



PIEROPAULO INGA - 'TAPE 01'



|                        |
|------------------------|
| <b>PHOTOMEDIA</b>      |
| TIM MEARA              |
| VISCOM CURRICULUM AREA |

Tim Meara completed a Masters degree in Photography at the Royal College of Art in 2001, and received the prestigious Deutsche Bank award to develop his work on film. Tim's work explores the visual qualities of sound and gesture. He regularly collaborates with Rambert Dance Company, Animator Ludovic Boden and Designer Robert Cary-Williams

**PhotoMedia**

Photo media covers photo-installation, documentary photography, experimental and contemporary practice utilizing analogue and digital technologies including animation and video. Students are equipped with creative skills relevant to all aspects of this dynamic and expanding area. **Projects encourage intellectual and aesthetic development, and foster the acquisition of skills. While students are initially working in response to set projects this leads to an increasing degree of specialization and self-direction.**

Studies in Photo media are supported by access to computer resources to support digital photography, image manipulation and video editing. There is also access to comprehensive darkrooms and a well-equipped photographic studio at Charring Cross Road.



TIM MEARA'S WORK

STUDENT WORK



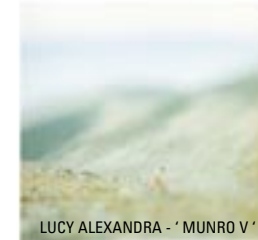
|                               |
|-------------------------------|
| <b>VISUAL COMMUNICATION 1</b> |
| LUCY ALEXANDER                |
| VISCOM CURRICULUM AREA        |

Lucy Alexander graduated with an MA in Photography from the Royal College of Art in 2001. Since then she has combined her continuing practice as an artist, exhibiting in the UK and abroad, with working for a London-based design consultancy. Through her work, Lucy explores the potential for photography to simultaneously create and destroy illusions.

**Graphic Design**

Generating ideas, problem solving, thinking creatively, interpreting visually – all vital ingredients for successful graphic design. **In this area you will learn to be flexible and inventive, focusing on the development of ideas and finding creative solutions to arrive at workable and effective project resolutions.**

You will develop a repertoire of intellectual and practical skills enabling you to respond to project briefs which explore typography, branding, semiotics research, drawing and ideas development all against a backdrop of adventure and enquiry.



LUCY ALEXANDRA - 'MUNRO V'



STUDENT WORK

|                               |
|-------------------------------|
| <b>VISUAL COMMUNICATION 2</b> |
| CHARLOTTE SNOOK               |
| VISCOM CURRICULUM AREA        |



Trained as a fine artist, built up my practice as a freelance illustrator over a period of about twelve years, working mainly in the field of children's fact books; subjects dealt with ranged from medieval siege scenes to flying squirrels to 'twisters' in Kansas USA. Now working as an exhibiting artist; emphasising on large narrative drawing; taking illustration commissions on an occasional basis.

**Specialist studio Vis Com 2 Illustration**

Closely linked to other subjects in visual communication area in ways of thinking and use of technical processes, we also consider the practice and enjoyment of drawing in the broadest sense very important. **We encourage imaginative visual thinking, the use of humour and irony to point up serious issues; we expect you to push the boundaries and question the status quo; you are encouraged to employ any appropriate method of getting your idea across from animation, to painting to 3D models to the edible..**

TURN OVER FOR IMAGES



## VISUAL COMMUNICATION 2

CHARLOTTE SNOOK

VISCOM CURRICULUM AREA



CHARLOTTE SNOOK'S WORK



STUDENT WORK

## VISUAL COMMUNICATION 3

BARRY KITTS

VISCOM CURRICULUM AREA

### Viscom 3 Studio Statement

Letters form words and they in turn form sentences. Look about you and hardly any modern human activity takes place without graphic organisation. Typography is the visible expression of language and founts are the bricks we employ to build graphic design manifestations

### Viscom 3 Extract from a brief

The names of colours are powerful motivating elements in the development of brandnames. Attach the name of a colour into a product or service. Express this typographically



STUDENT WORK

V&A



## MULTI-MEDIA COMPUTING

ADRIAN SCRIVNER

VISCOM CURRICULUM AREA

This area is not just about using computers and software. It also involves all the other areas of visual communication, including illustration, typography, photography and particularly using drawing as the most important way of developing creative ideas.

You will be introduced to print based software such as Photoshop, Illustrator, as well as multi media and sound software such as Flash and Sound Edit, there is also an emphasis on interaction with the viewer. However without creative ideas, a tool or any piece of equipment is of little value.

Students from this area generally progress onto higher education courses in graphic design, animation, sound design as well as multi media design.



STUDENT WORK



## JEWELLERY

KARLA NEWELL

FTJP CURRICULUM AREA

### Artist/designer statement

Trained as a jeweller, Karla designs and makes one-off pieces in precious metals to private commission. In addition to this her work is also based within a much broaderfield of practice, including monotype/linocut printmaking, garden design and mosaic surface design. All these disciplines broadly come together in an investigation into surface texture, pattern and detail.

### Jewellery Project brief extract 'Bind and Wrap' the body

Create a piece of jewellery that encircles one of these parts of the body: head, neck, waist, finger, wrist, arm, toe, ankle or leg.

There are many parts of the body that are round in circumference. Throughout history and in all cultures humans have favoured these areas for decoration. A great diversity of materials has been used to bind and wrap these 'round body parts' for decorative, expressive, symbolic or functional purposes. We have given the outcomes familiar names such as ring, bracelet, necklace, belt etc. You are asked to challenge the familiar nature of these popular pieces of jewellery and to re-invent them through experimental use of materials and careful study of the body as the location and context for your artwork. Explore the following themes. exaggeration, distortion, restriction



STUDENT WORK



KARLA NEWELL'S WORK - 'ENGAGEMENT RING AND WEDDING BAND'



|                      |
|----------------------|
| <b>SURFACE PRINT</b> |
| KATE FARLEY          |
| FTJP CURRICULUM AREA |

**Drawing is the foundation of my practice exploring the themes of place, belonging and identity.** From observation of my subject I develop images into a variety of drawn and printed media resulting in prints, bookworks, and designs exhibited and collected internationally.

Additionally my work embraces a variety of commissions. Recent examples include a collaboration with a writer to design and produce a unique bookwork celebrating the history of Sherborne House, Dorset; a site-specific tile design for a harbour in Ireland; and several projects working with adults in rehabilitation centres.

**Surface Print Design**

This 'hands on' activity requires a strong interest in image manipulation, and the production of multiple imagery through printmaking. The Print Workshop offers an experimental approach to paper based relief printing, dry point, collagraph, monoprinting and screen printing. You may also work with photographic images, digital manipulation or painting, and the experimental use of a combination of processes is encouraged.

Though working mainly within a 2D design context, there is support and encouragement for a range of approaches including conceptually based work using print media, for example the making of artists books.

An enjoyment of colour, texture and shape are vital, as are good visual research skills and the ability to generate several ideas simultaneously through drawing, collage mixed media, and print-making processes.

This area of the course is especially appropriate to applications in BA Surface Design, Textiles, Graphics and Drawing.



KATE FARLEY'S WORK



STUDENT WORK



|                      |
|----------------------|
| <b>TEXTILES</b>      |
| JO PIERCE            |
| FTJP CURRICULUM AREA |

**Design Statement**

**Developed from my MA research my concern is to create a relationship between the domestic textile interior and its inhabitant,** transformation of existing interior textiles is used as a way to combine the past and present and create ways to renew, to integrate contemporary concerns of sustainability and consumption into interior design. The work challenges the traditional perceptions of wallpaper and presents new wall-papers that allow the 'participant' to have a sense of 'modern heritage' within their home. I have written a Dissertation investigating 'future craft', and the merging of traditional and modern production techniques such as laser cutting and digital printing with hand craft to result in design that generates a reassurance and individuality for the 21st Century

**Textiles**

**Textiles celebrates the value of colour and tactile qualities in every day life.** It uses both contemporary technology and ancient skills and plays an integral part in every culture throughout history. It is a major world industry. Textiles also demonstrates current crossovers in Craft, Design and Fine Art practice. Ranging from hand techniques to the mass produced, the imagery can be decorative, sculptural, painterly, typographic, illustrative etc.

Textiles is appropriate to designers and fine artists who show a particular awareness and sensitivity to the tactile nature of a range of textile materials, and wish to investigate the decorative, functional or metaphoric aspects of the medium through experiment, innovation and manipulation.

In the studio, thematic or conceptual research is evolved from initial observation supported by drawing, painting, collage, and photography. There is an emphasis on constructed work in textile mixed media: both hand and machine textile techniques are offered by the Stitch Workshop.



JO PIERCE'S WORK



STUDENT WORK

The Textiles studio is 'twinned' with the Surface Print Design Studio and both are equally appropriate as a route towards a BA Textiles application



|                      |
|----------------------|
| <b>FASHION 1</b>     |
| JOE BATES            |
| FTJP CURRICULUM AREA |



|                      |
|----------------------|
| <b>FASHION 2</b>     |
| ERIKA TROTZIG        |
| FTJP CURRICULUM AREA |

Erika Trotzig was born in Sweden. After travelling extensively through Asia and the Middle East she came to London in 1994, graduating from St Martins B.A. Women's wear in 1998.

During her studies she worked for Hussein Chalayan, and after graduating she moved to Paris and worked for two years for the Dutch designer Josephus Thimister. She returned to London in 2000, to work as a consultant and start her own label.

Erika creates clothes that draws inspiration from poetry and melancholy, the feeling of looking through an old photo album, memories of childhood or just a sense of longing for an idealised state, mixed with the designers wish to create clothes that are comforting and subtly understated.

In 2002 she was rewarded the British fashion council's New Generation sponsorship, and launched her first collection at London Fashion Week.

**Fashion 1 & 2**

Fashion is a creative industry, but also a personal expression. **To be interested in fashion is to be interested in clothing as self-expression as well as having as broad interest as possible interest in culture, art and society.** The fashion industry covers a vast spectrum of careers, including everything from design-based-women's wear, men's wear, print, and knit to stylists, photographers and journalists.

**In the fashion studio, work is ideas based and concept driven, with a strong emphasis on visual research.** By emphasising a conceptual rather than a technical approach we hope to help the students develop an individual approach to the design process.



JOE BATES'S WORK



STUDENT WORK

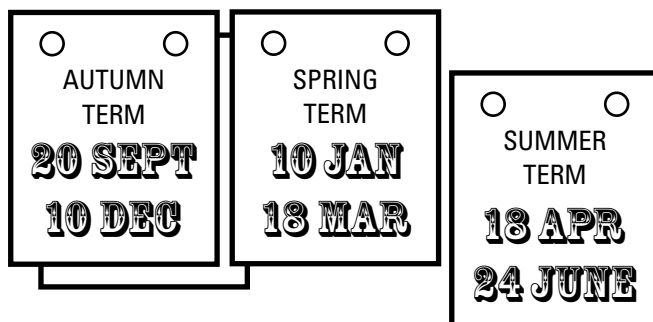
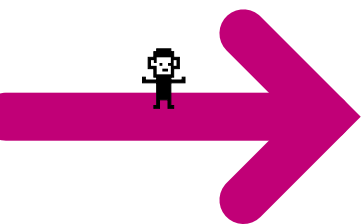


ERIKA TROTZIG'S WORK



STUDENT WORK





**ID CARDS**

All students are required to show their College identity cards to gain entry to all College sites. The same passes are valid for entry to all other University of the Arts London including libraries.

Central Saint Martins College site abbreviations

- SR – Southampton Row
- CXR – Charing Cross Road
- BH – Back Hill

**COLLEGE SHOPS**

Specialist art shops exist at the Southampton Row, Charing Cross and Back Hill sites. They aim to provide students with artist’s materials at a reasonable price, often below that of specialist shops elsewhere in London.

**College shop Opening Times**

**Charing Cross Road**

10.00am – 6.00pm Monday – Friday / 10.00am – 1.00pm most Saturdays

**Southampton Row** - 10.00am – 6.00pm Monday – Thursday / 10.00am – 5.00pm Friday

**Back Hill** - 9.45am – 4.15pm Monday - Friday

**USE OF TELEPHONES**

Payphones (4th and 2nd floors).

Mobile phones are brought into college at your own risk. **Please ensure your phone does not ring during studio times, lectures and tutorials.** The phone numbers of fellow students and staff are considered to be confidential and will not be released by the office or by tutors

We regret the Foundation Office cannot receive incoming calls for students except in the case of serious emergencies.



**ATTENDANCE**

The Autumn Term runs for 12 weeks from Mondays to Fridays. The studio day normally runs from 10.30 a.m.to 4.30 p.m. five days a week and there is no half term.

A daily register is taken and records are kept of your punctuality and attendance throughout the Course. Irregular attendance can affect your right to a Local Authority grant, and may also eventually jeopardise your right to a place on the Foundation Course.

**PUNCTUALITY POLICY**

Punctuality is vital. In the first term new projects are introduced at 10.30 in the mornings and once the project has begun Tutors are not obliged to repeat their detailed introductions to anyone arriving late. If poor attendance or poor punctuality persists, the student concerned will receive a warning letter from the Foundation Course Director.

**THERE IS A NO SMOKING RULE IN ALL UNIVERSITY OF THE ARTS LONDON BUILDINGS**

In the interests of Health and Safety, and in case of spillage etc we ask that food and drink are not consumed at any time in the studios. This is to protect other students work as well as your own. Use of personal stereos during taught studio time is not permitted: it is important to be a part of the general learning environment and this includes instructions and discussion in the studio.

Most Foundation studios remain open for your optional use in the evenings and we encourage you to use them. However we do advise you not to work alone in any studio after 5.00p.m. Do so only when a member of the Foundation staff is present in that studio or adjacent rooms.

**ABSENCE**

If you know you are going to be unavoidably absent for some reason, please tell your Tutor in advance. If you are unexpectedly absent, inform the Course administrator of your absence. Please see your handbook for further Attendance Policy information

**MEDICAL APPOINTMENTS**

It is advisable to make appointments out of College hours when possible, otherwise please arrange an appointment in the late afternoon if there is a choice - this is always preferable to missing the start of the project.



**CATERING**

Canteens at Charing Cross Road, Southampton Row, and Back Hill provide students with drinks and hot meals.

**HARDSHIP FUND**

This is a fund made available by Central Government which has been allocated to educational institutions to provide limited help to full-time students who have genuine financial difficulties. The Fund provide supplementary help only and is not intended to be a students primary source of income. Students who pay fees at the overseas rate are not eligible to apply, neither are non-UK/EU students unless they have migrant worker status. **Students on full-time Further Education Courses can only apply if they are over 19 years of age. Students under 19 years of age should contact a Welfare Rights Adviser** to discuss other options. An application form can be obtained from School of Art Offices at Charing Cross Road, the Student Union or one of the Student Services Information Assistants at the satellite bases but not from Foundation tutors.

**EQUAL OPPORTUNITIES**

Equal opportunities legislation affords protection from discrimination for employees and students. The areas covered are: sex, sexual orientation, race, religion or belief, and disability. However the University's commitment towards equality of opportunity goes beyond the legislative requirement and is reflected in its Equal Opportunity Policy. The policy covers both staff and Students. If you believe as a student, that you suffer discrimination at the University, you should talk to a member of staff in confidence. Contact the Student's Union (which has an Equal Opportunities Officer), your tutor or Course director. They will be able to help you decide upon your most effective course of action.

There is also a network of 'listening ears' which can offer you initial guidance and advice if you think that you are being harassed or bullied. Please contact Student Services at your college for more information. The University's Equal Opportunities Policy is set out in full in 'Zone 2'.



Students with special needs are encouraged to contact the Disability Co-ordinator who is based at Central Student Services before choosing courses or, before their interview, to discuss special arrangements that may be needed. The College has a well developed support service for dyslexic students.

**STUDENT CHARTER**

In line with the Citizens Charter and its aim to raise the standards of public service, the Government in the latter part of 1993, launched through its Department for Education two separate Charters covering both Further and Higher Education students. Based on these, universities, institutes and colleges were asked to set down and publicise the standards of service they provide. This very much places emphasis on the student as a front-line consumer of education with the right to expect good service in terms of teaching and curriculum delivery, together with all the other services that institutions provide.

The University of the Arts London has produced its Charter which outlines its commitment to students, together with an outline of their own expected responsibilities.

**ADDITIONAL LEARNING SUPPORT AT BACK HILL**

The Additional Learning Support Tutor, who specialises in assisting Home/EU students with dyslexia or language support needs is available by appointment on;

- Mondays 1 - 5pm
- Tuesdays 10 - 5pm
- Thursdays 10 - 5pm

The International Liaison Tutor provides additional academic support for international students and is the link person with both the Language Centre and the International Office. Please ring Debbie Fletcher on 020 7514 8702 for an appointment with either of the above

English as a Foreign Language (EFL) classes take place at Back Hill two evenings per week. The Language Centre provides English as a foreign language (EFL) support to International students during the academic session. Support takes the form of regular classes, tutorials, or a mixture of both, arranged at fixed times. Additionally, "drop in" support is available at the Language Centre, or at some college sites. It is also possible to study other languages, as part of college courses, or independently. For details of language provision and who is eligible to attend, please contact The Language Centre, 65 Davies Street, London W1Y 2DA. Tel: 020 7514 8137

Information regarding EFL classes and appointments with the Additional Learning Support Tutor/International Liaison Tutor can be obtained by contacting Debbie Fletcher, the ALS Administrator on 020 75148702 between 9 and 5pm Mon to Fri

**LIBRARIES**

Central Saint Martins Libraries are on three sites, Southampton Row, Charing Cross Road and Back Hill. They cover all aspects of art and design. Charing Cross Road Library specialises in Fashion and Fine Art, the Southampton Row Library covers a wide range of design subjects and Back Hill specialises in the Performing Arts. The library stocks over 70,000 books and exhibition catalogues, over 240 magazines, a large collection of videos/DVDs and audio tapes, and an ever-expanding range of electronic resources. Southampton Row Library also contains a large Slide Library and a Materials & Products Collection.

All Foundation students undergo a **Library Induction** at the start of their Course and are encouraged to join the library. **A student ID card, enrolment slip are required to do this.** Library membership provides borrowing rights to at all the libraries of the University. Information about these library collections is available via the library catalogue at any library or via the Library & Learning Resources Web Gateway, the i page (<http://www.arts.ac.uk/library>) from any computer with an internet connection.

CSM libraries offer an enquiry service to help students on an individual basis with their research. More detailed support is also provided via informal drop-in sessions every morning throughout the academic year.

**COMPUTING AND IT INDUCTION**

IT inductions for all Foundation students take place immediately after each Library Induction.



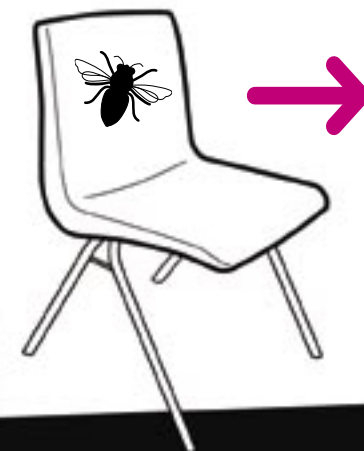
**PHOTOGRAPHY**

There are two main College darkrooms and photographic studios run by full-time Photography tutors and technicians. The studios are at Southampton Row and Charing Cross Road.

**FOUNDATION STUDIO PRACTICE**

**CARE AND STORAGE OF YOUR WORK**

- Please keep all two-dimensional work; keep every piece of work you produce until your portfolio review for interview has taken place in the Spring Term.
- On completion of a project please check you have collected every piece of work from the studio.
- **Take care to store it all safely as every piece will be needed for assessment.**
- Store your 2D work temporarily in plan chests in the studio where available, and then take it home.
- Do not trim or mount any work until advised to do so at the portfolio review in the Spring Term.
- Use pins or staples for temporary display on walls; adhesive tape damages your work. NB If work falls to the floor overnight the cleaners will treat it as rubbish.
- There is no need to name individual sheets of work, and NEVER on the front next to the image.
- When transporting A1 or A2 work use a portfolio-rolling up your work will damage it Store 3D work as advised - take it home for longer term safe storage.
- Some 3D work can be photographed and the work discarded - always seek advice first





## AT THE END OF THE DAY

STORE YOUR WORK.

CLEAN YOUR SPACE.

CHECK YOU HAVE PACKED AWAY ALL YOUR EQUIPMENT.

THROW AWAY ANY RUBBISH in the studio bins provided.

DO NOT LEAVE UNCLAIMED WORK on work surfaces -it will not survive.

AVOID LEAVING VALUABLES unattended (this includes library books).

REPORT DIRTY OR BLOCKED SINKS to your Tutor who will inform the school keeping staff .

YOU ALONE are responsible for the care of your work and the security of your possessions. This self-imposed routine is part of your professional training.

## HEALTH AND SAFETY STUDENT SAFETY NOTICES



### Introduction

Under the Health and Safety at Work Act 1974 and the Management of Health and Safety Regulations 1999, the University of the Arts, London has a responsibility to provide a healthy and safe environment for staff, students and visitors to its premises. The following notes are intended to highlight some of the important areas where the University has established safety guidelines and to inform students of their responsibilities for health and safety while attending college.

### Health and Safety Policy

A reference copy of the University of the Arts London's Health and Safety Policy is available in all college libraries.

Each college has also produced a statement of Health and Safety arrangements particular to each site. A copy of this is displayed on the wall in the 3D Workshop at Back Hill.

All safety rules must be followed, not only for your own safety but also to ensure the safety of your fellow students and staff. The college also has a legal responsibility to ensure that students comply with all its safety rules.

### Accidents and Injuries on College Premises

It is a legal requirement that colleges maintain records of accidents which occur on their sites. If you suffer from an injury while on college premises you must ensure that it is recorded on the University's accident/injury form. This is kept by the Building Manager at Reception.

Every college site has tutors or technicians qualified in first aid.

**In the event of an accident:**

1. Inform the nearest tutor who will call a first aider
2. An accident report has to be completed for college records.

### WORKSHOP PRACTICE

- Never use any machine or piece of equipment unless you have been shown how to use it safely.
- No power operated machinery may be used unless a member of staff is present.
- Clothing and shoe wear must be appropriate when in the workshops
- Always look for the hazard symbols on chemicals and materials and take the precautions recommended on the container.
- Use only the minimum quantity of material and replace all lids and caps immediately after use.
- Solvent fumes are hazardous - they can damage your health and cause a fire risk.
- Use solvents only under staff supervision and dispose of wipes as instructed
- Take care with scalpels and deposit used blades safely.
- Keep your space as tidy as possible when you are working, and put everything away when you finish.
- Wipe up any spillage as soon as it occurs.

### THE FOLLOWING MATERIALS ARE NOT PERMITTED TO BE BROUGHT INTO COLLEGE FOR HEALTH AND SAFETY REASONS.

- Salvaged building materials from skips - no suitable storage available
- Asbestos - Is extremely hazardous. It looks similar to plasterboard. Do not touch it.
- Fibreglass - it can irritate the skin, and needs special handling
- A found dead animal





### SALVAGING

If you are tempted to search through skips and refuse, bear in mind the following: Protect your hands/feet/body - wear gloves at all times and cover any cuts with a band-aid. Containers may still have dangerous contents such as broken objects including broken glass or other sharp materials, rusty nails etc. Rats enjoy rubbish, eat it, and make nests from it. Rat urine can carry bacteria which causes Weil's disease and this can be fatal.

### FIRE AND EMERGENCY EVACUATION

In the event of a fire or other emergency requiring evacuation of the building, you must follow the procedures appropriate to the situation. In the event of fire, leave the building by the quickest route, do not use the lifts and do not stop to collect belongings - you must not re-enter the building until the attending Fire Officer or authorised member of college staff says it is safe to return. In the event of a bomb alert, follow instructions given at the time by staff and the emergency services.

## PLEASE DO NOT BLOCK FIRE EXITS IN STUDIOS

### NO SMOKING POLICY

University of the Arts London has a no smoking policy on all its college premises.

### Communications

If you are in doubt about the safety of any process, practice, machine or substance, you should immediately consult a member of staff for advice before proceeding. All colleges have a safety committee which meets once a term. If you have an item which you would like discussed or acted upon, you should consult your group representative.

### Co-operation

The London Institute and its constituent colleges seek to make a healthy and safe working environment for all staff, students and visitors we cannot achieve this without the co-operation of all concerned.



### APPLICATIONS TO COURSES IN HIGHER EDUCATION



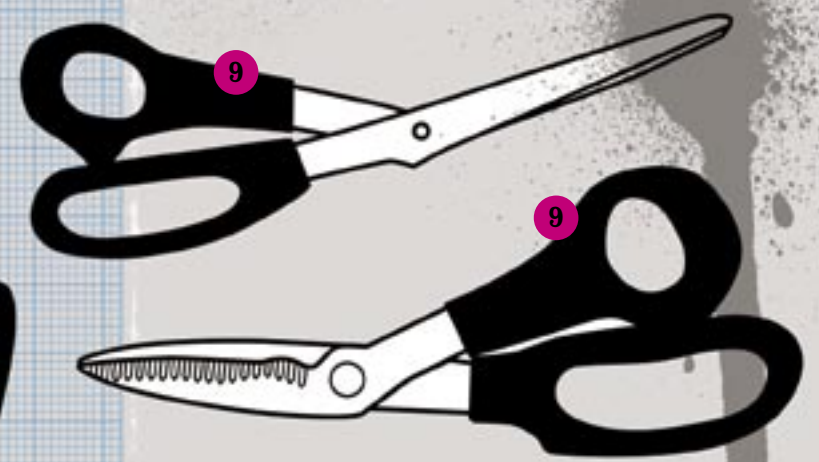
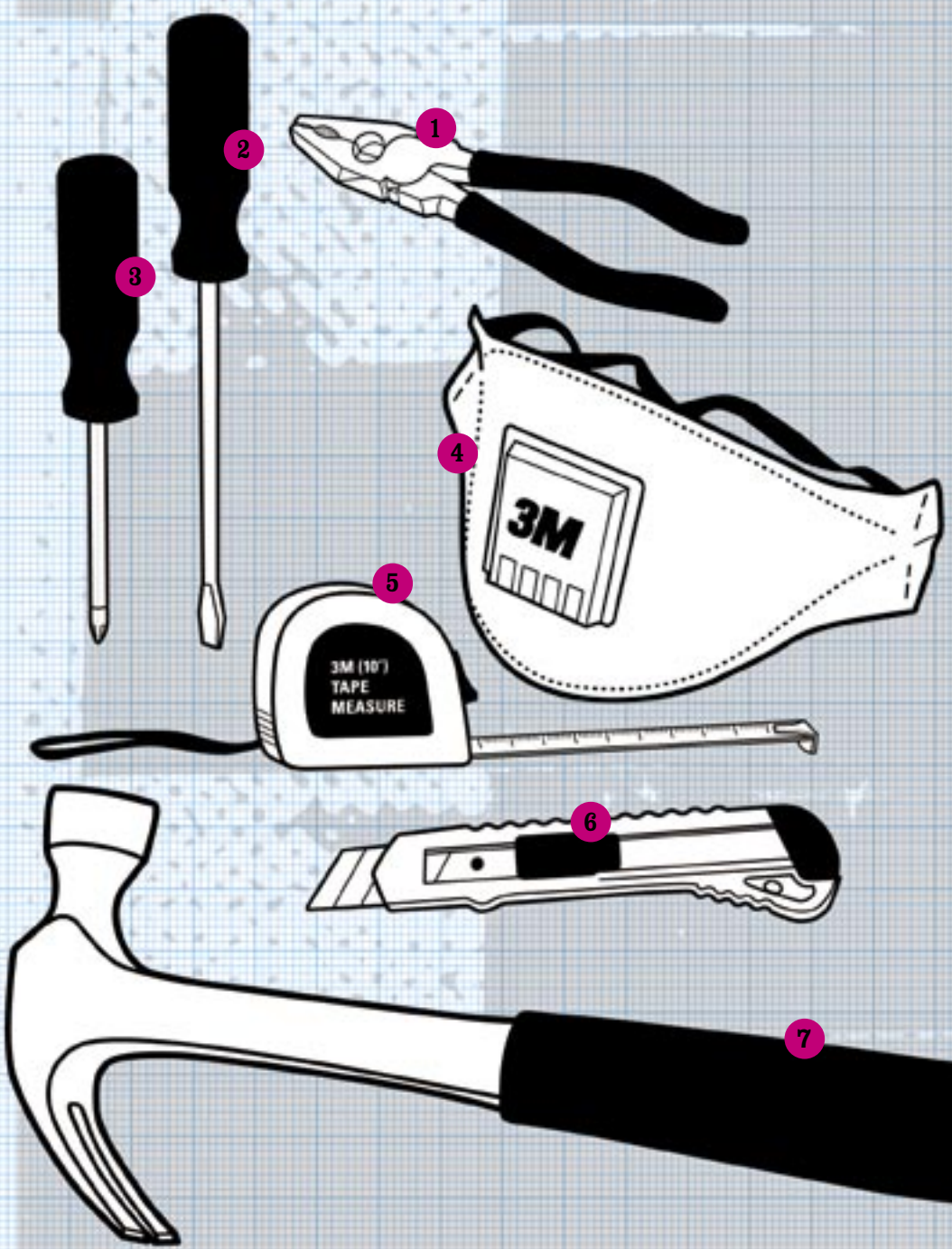
You can apply for Degrees, FDAs and Diplomas in Higher Education through: University and College Admissions Service (UCAS)

UCAS covers all subject areas. By applying to different courses using both systems you can maximise your choice of Degrees or FDAs. Very often universities prefer students to apply through Route A even for Art and Design courses, so check the arrangements for the options in which you are interested with the University of the Arts London Career's Guidance Service or your Tutor.

London Institute Foundation students are offered the opportunity of being interviewed for London Institute Higher Education Courses during the second term before UCAS interviews take place, subject to certain conditions. If your Specialist Tutor considers that you have reached the appropriate level of development to make an application at this stage, arrangements for pre-UCAS interviews will be made on your behalf.

|                                    |
|------------------------------------|
| <b>INFORMATION ?</b>               |
| <b>YOU WILL NEED THESE TOOLS !</b> |
|                                    |

- 1 - PLIERS
- 2 - FLAT HEAD SCREWDRIVER
- 3 - CROSS HEAD SCREWDRIVER
- 4 - DUST MASK
- 5 - TAPE MEASURE
- 6 - CUTTING BLADE
- 7 - HAMMER
- 8 - SAFETY GOGLES
- 9 - SCISSORS







## ASSESSMENT CRITERIA

### UNITS 1-9

VERY IMPORTANT INFORMATION



#### Unit 1 Information and research

- clarify, plan and carry out thorough and wide ranging research from a broad range of sources
- suspend judgement, in order to open out the field of enquiry into the unfamiliar
- analyse, evaluate and communicate attitudes, achievements, methods and findings .
- seek out and use advice, to support the development of potential

#### Unit 2 Recording and responding

- record animate and inanimate life, the environment, ideas and creative solutions
- analyse own experience and given objectives, as a means of stimulating a personal response
- create a personal response to observations, feelings, situations, events, others work and set objectives
- maintain records of own skills development and working methods

#### Unit 3 Media experimentation

- carry out wide ranging experimentation with traditional and more unusual media and materials
- analyse, identify and present the potential and limitations of media for creating ideas and developing solutions
- recognise the characteristics, features and uses of a wide range of media
- manipulate media, tools and technology safely, using suitable techniques and processes

#### Unit 4 Information and interpretation

- explore and explain others work, in terms of visual and or textual language, characteristics, content and meaning
- draw on others work as inspiration and reference in developing your own ideas and solutions
- analyse others work to create a personal response in terms of interpretation of ideas, feelings and information

#### Unit 5 Combined experimental studies

- carry out radical and extensive experimentation with chosen pathway media, techniques and processes
- enhance your awareness of your own creative intentions when researching ideas.
- apply understanding when selecting and prioritising approaches to meet identified objectives
- outline and propose effective plans for making work
- take an increasingly independent role in developing skills and realising final work

#### Unit 6 Media development

- understand and exploit the potential and limitations of selected media and materials in your own work
- combine and manipulate media, techniques and technology to achieve technically competent outcomes
- analyse and evaluate the technical and aesthetic qualities of your developmental work

#### Unit 7 Preparation and progression

- identify progression aims and opportunities that match your own interests and aspirations
- prepare information about yourself to suit your progression needs
- select, organise, prepare work for presentation using appropriate techniques and sequencing
- present themselves and their work to others

#### Unit 8 Integrating theory and practice

- develop and integrate your practical skills and technical understanding, within a chosen pathway
- apply experience, skills and understanding when creating solutions to problems within a chosen pathway
- maintain an ongoing commitment to continuous improvement

#### Unit 9 Personal confirmatory study

- research and negotiate a project brief which enables your skills to be clearly demonstrated
- plan and manage your own project effectively to produce a finished piece of work(s)
- create, develop and realise a final outcome within the time available
- select, organise, prepare and display your personal confirmatory study in a professional manner



## ASSESSMENT CRITERIA

## GLOSSARY OF TERMS

|                       |   |
|-----------------------|---|
| <b>Clarify</b>        | To make more understandable, to make clear  |
| <b>Source</b>         | A person, a book or a document that provides information or evidence  |
| <b>Judgement</b>      | The ability to make sensible decisions or form considered opinions  |
| <b>Analyse</b>        | To look in detail at the elements or structure of an object or concept  |
| <b>Evaluate</b>       | To form ideas about the value or meaning of something   |
| <b>Objective</b>      | Your aim, what you are asked to achieve   |
| <b>Potential</b>      | Having the capacity to develop into something in the future   |
| <b>Explore</b>        | To seek, to find out about something in order to learn more about it  |
| <b>Explain</b>        | To give a clear and detailed account of   |
| <b>Textual</b>        | Written or printed work   |
| <b>Interpretation</b> | Explaining the meaning of   |
| <b>Radical</b>        | Departing from tradition, new   |
| <b>Enhance</b>        | To increase the quality or value of   |
| <b>Prioritise</b>     | To decide the order of importance of a number of tasks  |
| <b>Competent</b>      | Having the necessary skill or knowledge to do something successfully  |
| <b>Integrate</b>      | Combine or be combined to form a whole  |
| <b>Negotiate</b>      | Find a way over or through (an obstacle or difficult path)  |
| <b>Conceptual</b>     | Having to do with abstract ideas  |
| <b>Aesthetics</b>     | A branch of philosophy dealing with the nature of beauty, art, and taste and with the creation and appreciation of beauty |

Definitions are taken from the from the Oxford English Dictionary

For more information on each unit refer to the Course Handbook

