

FLOW

Issue 5

The magazine of The Glasgow School of Art



WELCOME

Welcome to Issue 5 of *Flow*.

The philosophy of widening access to education is embedded in the School's everyday activities and, in this issue, Alan MacAskill talks to GSA staff Eileen Reid, Patsy Forde, Deborah Holland and Mary Ann Chatterton about this important element of our involvement with the wider community.

Allan Walker discusses the challenges that lie ahead in his new role as Deputy Director and Director of Academic Development and tells us why he is so pleased to be a part of the GSA at this time.

Finally, we were delighted to receive the news that Aileen Tan (Silversmithing and Jewellery, 2004) had won The Lighthouse's inaugural Glasgow 1999 Design Medal for her Kinetic Jewellery (see image on page 12), a design inspired by the movement between the carriages on the tracks of a rollercoaster. The award was presented by Sir Terence Conran at The Lighthouse, as we went to press. Congratulations to Aileen for winning this most prestigious accolade.

Professor Seona Reid

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 Konrad Mehus
Bottom row
 Jack Cunningham, Barbara Paganin,
 Hans Stofer

 Exhibitors in *Maker-Wearer-Viewer*
 Mackintosh Gallery
 5 March – 15 April 2005

→ BRIEFING

Hothouse Font wins International Award

The GSA's font – Hothouse – has won the International Forum Design GmbH (iF) award for Typography. Hothouse was designed by Jurgen Huber of Meta Design as part of the GSA's rebranding in 2001.

Honorary Professorship

An Honorary Professorship has been conferred on Allan Walker, Deputy Director of the GSA, by the University of Glasgow.

Correction

We would like to correct information printed in the last issue regarding an award made to Josh Reid. The award should have been titled the Prince Philip Prize of the Incorporation of Hammermen of Glasgow. The award was presented by HRH Princess Anne at a ceremony in Glasgow, not London as previously stated. The Incorporation also provides a £500 prize for the Design School at the GSA.

In Memoriam

We are very sorry to report that John McKay, former Librarian at the School, passed away peacefully in Glasgow's Prince and Princess of Wales Hospice on the morning of Saturday 6 November. John's enthusiasm and energy during the seven years he was with us had a major impact not only in the Library but throughout the GSA. He was a great ambassador for his profession and for the School, and he will be hugely missed by staff and students alike.

MAKING WAVES

THE GSA ACTS AS A SEEDBED FOR ARTISTS, DESIGNERS AND ARCHITECTS WHO WILL SHAPE THE SCOTLAND, AND THE WORLD, OF TOMORROW. WE TALK TO JUST A FEW OF THEM:

The GSA makes a huge contribution to the cultural, social and economic life of Scotland and its national and international reputation.

The GSA contributes culturally:

- By helping to transform Glasgow from a grim post-industrial city to a vibrant cultural capital.
- By establishing the reputation of Glasgow, and Scotland in general, as a worldwide centre for the visual arts.

The GSA contributes socially:

- By making sure that the GSA buildings, collections, Summer Schools, exhibitions and classes are not only available to students and staff – but are also accessible to the public as a whole.
- By encouraging students and staff to interact and work with the local community.
- By educating generations of people to understand and appreciate arts and culture.

The GSA contributes economically:

- By helping to fuel the creative industries in Scotland through its graduates and through its research and innovation.
- By developing graduates with highly refined creative skills and abilities. GSA graduates don't only become artists, designers and architects. They also become successful business professionals, community leaders, civil servants, teachers and government ministers.



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Name: David Goodwin
Degree: Silversmithing & Jewellery, 2001
Current role: Jewellery Designer

How did studying at the GSA help you in your current role?

I developed a great deal at the GSA. The Silversmithing and Jewellery department is one of the best in the UK, if not the world. I think having great technical help and discussions with tutors about my ideas really helped me evolve as a designer. I was able to mature and developed a critical eye for my own work. Having developed these qualities at the GSA, I was able to take them to the Royal College of Art and really push things forward. I doubt I would have achieved as much if it were not for my time there.

If you have such a thing as a typical day – what is it?

A typical day for me would be getting up at 7.30am and heading off to the RCA for 9.30am where I work in the Rapid Form Department. I go home around 5 – 5.30pm to either relax and enjoy not being a student anymore or getting on with some design work. There is always another exhibition to do! The weekends are much more interesting. Pay day is pretty good too!

What's your favourite memory of the School?

My favourite memory of the school would have to be Halloween night 1997, the year I started. Every Halloween at the art school was a laugh but the first time's always the best.

What contribution do you think the GSA has made to Glasgow, the nation and beyond?

The GSA is an outstanding contributor to the world of art within Glasgow, Scotland, the UK and further afield. The students who graduate from the GSA are a class apart from most other art colleges. I am always impressed when I come up to see the degree shows. Everyone knows about the GSA, not only because of its Mackintosh architecture, but also its reputation for producing great artists and designers.

"I DOUBT I WOULD HAVE ACHIEVED AS MUCH IF IT WERE NOT FOR MY TIME AT THE GSA."

- 4 Matthew Ringland
- 5 *Oblivion*, the world's first vertical drop rollercoaster, Alton Towers
- 6 Nicola McGhee for GAP



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6

Name: Matthew Ringland
Degree: Product Design, 1993
Current role: Design Director,
 The Tussauds Group Studios

Name: Nicola McGhee
Degree: Printed and Knitted Textiles, 1995
Current role: Senior Designer for Men's Sweaters, GAP

“NO TWO DAYS ARE EVER THE SAME AND MANY DIFFERENT THINGS CROP UP. IT KEEPS YOU ON YOUR TOES...”

How did studying at the GSA help you in your current role?

The GSA taught me how to observe; the School is wonderfully outward looking and there are so many influences to draw on. I gained a sense of a world of infinite possibility; a world that, at the time, I was mildly overwhelmed by.

If you have such a thing as a typical day – what is it?

If I had a typical day, I would not be doing my job properly. I could be script writing, talking to a ride manufacturer, brainstorming, master planning a new attraction, up to my knees in mud on a rollercoaster site, or even test riding it. Someone has to!

I am lucky to get to travel quite a lot and have worked in some very exciting places. However, once I had a morning to design a new exhibition entrance proposal, which I then had to present to a Las Vegas Casino during lunch! They hated it, so it's not all glamorous.

What's your favourite memory of the School?

It was probably the day I was graded. Knowing that I had reached a triumphal end meant I could unwind, albeit temporarily.

I was that embarrassing uncle at a wedding, all reverence, until *Come on Eileen* came on and I was up on the dance floor. I probably met more new people that day than I had in the previous four years. I think it was the day that my peers revealed their true selves. I was joy and relief 'writ flesh'.

What contribution do you think the GSA makes to Glasgow, the nation and beyond?

The contribution of the GSA is undoubted and I am proud to have been a part of it. Everyone knows the School as a beacon of creative excellence. The GSA was a linchpin during the Design Renaissance of 1993 and a Mecca to creative luminaries from around the world. There is a gutsiness about the place that imbues its students with a confidence to push themselves creatively. Perhaps it's the Glasgow way, but it certainly can be witnessed at the School. My granny (Mary Rolo Myles) studied at the GSA in the 1930s and you could see it in her too.

How did studying at the GSA help you in your current role?

It helps me continuously. I learnt a lot of my technical sweater expertise there and then continued to learn within the industry after leaving college. American colleges and universities really don't teach students the true intricacies of their disciplines – I once had to teach interns how to cut a straight line using a metal ruler! That's why a large portion of the fashion industry here in NY is made up of people from the UK. The bigger companies realise that schooling in the UK is so much better than in the US and they know that they will get much more expert and creative employees.

If you have such a thing as a typical day – what is it?

A 'typical day' varies greatly depending on the day and which part of the season we're in. But the first thing I do is answer my emails, which can sometimes take all morning depending on the problems or issues. As I speak to you it is Presentation Week, so I'm presenting the new Fall 05 range to the merchants and taking them through style by style explaining the yarn, stitch, colour and concept. It's going to take a while as, at this stage of the development, there are over 100 styles.

Generally, week to week, I will attend fittings, work on new stitch development and styling ideas, continuously trawl magazines and shop the market in NY and think of what I'm going to do for the next season. I work with a team of people here (pre-production, technical, yarn R&D, production) and we have regular meetings to keep us all on track and up to date. I'll also hold weekly phone meetings with our merchant partners in San Francisco, resolving any previous season's issues and discussing sales.

No two days are ever the same and many different things crop up. It keeps you on your toes...

What's your favourite memory of the School?

Apart from Friday night in the Vic and bacon rolls in the morning from the Newbery Café, it's that distinctive artistic smell of the Mackintosh building on the way down to the shop.

What contribution do you think the GSA has made to Glasgow, the nation and beyond?

I think the GSA helps build Glasgow's identity as a vibrant creative city. Globally, the GSA is well known and respected but more so for Charles Rennie Mackintosh, rather than a learning institution.

- 7 Amy Gibson
 8 Collection piece for Mulberry, Amy Gibson
 9 Laura Birtwistle
 10 L'Oreal Paris, Studio Hot free standing display unit for Boots.

"GLASGOW IS VIBRANT AND ARTISTIC, AND THE SCHOOL IS A BIG PART OF THAT."



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Name: Amy Gibson
Degree: Printed and Knitted Textiles, 1998
Current role: Print Designer, TopShop

How did studying at the GSA help you in your current role?

I have always been pretty focused on the kind of career I wanted from an early age. Attending art school was an essential first step in achieving this. As well as learning basics such as the technical skills required to dye and print on fabric, being at the GSA gave me the freedom to experiment in a relaxed and creative environment. It gave me time to try new things and make mistakes while gaining experience in all aspects of my craft. It was an encouraging environment where I met lots of like-minded people and really began to define myself as a designer.

Art school was also my first true introduction to work related pressure. While there are many things that art school can't prepare you for when trying to make a living in the fashion industry, my time at the GSA gave me confidence in myself and my own ability without which, establishing myself would have been much more difficult.

If you have such a thing as a typical day – what is it?

I don't have a typical working day as such. My working week is divided between working as the print designer for TopShop, and my freelance consultancy business. What I do day to day very much depends on which of these areas I am working on and which stage of the design process I am at.

While at TopShop I work very much as part of a large design team. I have to provide a wide range of prints on demand for the many different departments with a very high turnover. This will include developing trends and colour palettes, designing key-prints and prints for the Unique collection. My prints are also required for anything and everything; from dresses and t-shirts to shoes and bags – even marketing and merchandising products. I also have to oversee the purchase of prints and fabrics from external suppliers. Research is an important part of this process and, when I can get out of the office, I will visit markets, galleries, book shops and clothes shops at home and abroad. However, much of my time is spent sitting in front of a computer screen churning out designs.

I run my consultancy business from my Brick Lane studio in the East End of London. There I can actually print-up designs on fabric and generally be a lot more hands on. As a consultant, I currently work closely with the senior designers at Margaret Howell and Mulberry, and while I work along side them I become very much a part of the development of the mood of their collections. I will often design three or four key prints for them per season, plus the colour palettes for the prints and collections.

What's your favourite memory of the School?

My favourite memories from my four years at the GSA mainly centre around the Vic and the many good times my friends and I had there. I loved being a student in Glasgow. Having grown up in the Shetland Islands, leaving home and moving to Glasgow when I was 17 was so exciting, and I remember those years as some of the happiest in my life.

What contribution do you think the GSA has made to Glasgow, the nation and beyond?

The high student population in Glasgow is definitely a good thing for the city. I think Glaswegians in general tend to be quite proud of this aspect of their city, and the GSA, as the focal point for the study of art and design in Glasgow, has a very particular place in the hearts and minds of the people of the city. Glasgow is vibrant and artistic, and the School is a big part of that. The large numbers of people that come to the School from all over the UK and beyond develop a love of the city that they take with them wherever they go in the world. This can only be of great benefit.



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Name: Laura Birtwistle
Degree: Product Design Engineering MEng, 2004
Current role: Promotional Merchandising, L'Oreal Paris

How did studying at the GSA help you in your current role?

We were always encouraged to build up relationships with our suppliers when we were carrying out projects at the GSA and that's what I do here at L'Oreal Paris in London. I also learnt a lot of project management skills and presentation techniques. This has come in really useful, as I have to manage about 20 different projects every day and present to the Marketing Director and the General Manager every week. This, as well as the creative training has been an excellent background for my present role.

If you have such a thing as a typical day – what is it?

So far there hasn't really been one, except they're all incredibly busy! In the morning I tend to come into work at about 8.45am and check my emails and prioritise my work load. Working on up to 20 projects at once, on any given day I can be: liaising with the marketing department who require a new piece of point of sale material; sketching ideas and choosing materials; choosing a design consultancy; project managing; presenting to the marketing director and general manager. I'm rarely out of the office before 6.30pm, sometimes a lot later.

What's your favourite memory of the School?

I met so many great people there and the working environment was very laid back with only about 20 people in my class. We all got on well together and every Friday in third year we went down to the Cooler Bar at 5.30pm until late.

What contribution do you think the GSA makes to Glasgow, the nation and beyond?

There were so many great guest lecturers that really inspired me and pushed me to the boundaries of my abilities. The GSA turns out exciting graduates that have a lot to offer the world and are confident in their own design abilities. It's an internationally recognised institution and when people find out you're from there, they certainly expect you to be very creative and competent.

1 Jivan Astfalck, exhibitor in *Maker-Wearer-Viewer*
 2 Degree Show 2004
 Photo: Alan McAteer

→ BRIEFING

Congratulations to:

→ **Helen Gaffney**, 4th Year Silversmithing and Jewellery, who won the Young Designer Silversmith 2004 Award in October. Helen is the fourth GSA student to win the prize.

→ **PDE students and graduates**

Padraig Murphy, Ross Weir and Andrew Grant who all won awards or commendations in the RSA's Engineering in the Olympics Student Design Competition. Padraig (3rd Year) won first prize for his swimming lane divider, Ross (Product Design Engineering, 2004) won second prize for a design for a pressure sleeve and Andrew (3rd Year) received a special commendation for his blood sugar monitor.

→ **Drew Plunkett**, Head of Interior Design, who has been made a visiting professor in the School of Architecture (which also includes the Department of Interior Design) at the Central Academy of Fine Art in Beijing.

→ **Sam Ainsley** who has been invited onto the boards of The Glasgow Sculpture Studio and The Peacock Gallery, Aberdeen.

→ **Alastair Macdonald**, Head of Product Design Engineering, who has been awarded a Japan Foundation Fellowship in the Scholars and Researchers category, one of only three awarded in this category in the UK this year.

→ **Joni Kilmurry**, 4th year Textiles, who won two awards in this year's Royal Society of Arts Student Design Awards. The awards are the Worshipful Company of Weavers and The British Airways Flight Award.

GSA NEWS

Maker – Wearer – Viewer

The work of over 70 jewellers from 20 European countries will be on display at a major exhibition curated by Jack Cunningham, Silversmithing and Jewellery tutor.

Called *Maker – Wearer – Viewer*, the exhibition is Jack's brainchild and has been awarded a Scottish Arts Council grant of £15,000 under National Lottery Funding.

Setting out to explore the theme of contemporary jewellery that aims to communicate a comment, story or message, the exhibition will be supported by a publication with an introduction by Dr Helen Bennett, and will include essays by Jack Cunningham, Amanda Game and Prof. Elizabeth Moignard. Each will explore the context of the work of the narrative maker and how this may be re-interpreted by the wearer and viewer. There will also be a 'conversation' dialogue between the curator and Marie-Jose van den Hoet, Director of Galerie Marzee. The work will be positioned within a European context and its relationship, if any, to that generated in the United States or Asia.

Sponsored by the GSA, SAC, the Edinburgh Assay Office and the Royal Netherlands Embassy, the exhibition will run at the GSA from 5 March – 15 April, the Scottish Gallery 6 June – 29 June and the Galerie Marzee, Nijmegen, Holland 3 October – 24 November.

A symposium will take place at the GSA on Saturday 5 March, chaired by Jivan Astfalck. Speakers include Ruudt Peters, Ramon Puig Cuyas and Dr Elizabeth Goring.



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ARCHIPRIX at the GSA

Archiprix International, a biennial event that presents the world's best graduation projects from Higher Education institutions in the fields of architecture, urban design and landscape architecture, is to be hosted in Glasgow in 2005. With 1300 schools invited from 85 different countries the event provides a unique overview of architecture in a global context.

The GSA, in conjunction with a number of partner organisations, including the Lighthouse, the Scottish Executive, Glasgow City Council and Strathclyde University, will produce the exhibition and organise both the international workshop and award ceremony at City Chambers, where selected students will receive a Hunter Douglas Award. The Mackintosh School of Architecture will host design workshops for over a hundred architecture students in groups led by international star architects.

Insight out

National Endowment for Science, Technology and the Arts (NESTA), the Lighthouse and The Glasgow School of Art are collaborating on a new creative business development programme called *Insight Out*. The programme is in two parts. The first involves selecting eight to ten recent graduates from the GSA with interesting proposals for creative businesses and providing them with four months of training, coaching and mentoring to develop the creative business ideas into robust business plans. Each successful participant will then receive £5000 from NESTA to invest in the business and will be supported to approach other investment sources. The process is designed to be of particular relevance to creative people and has been developed by NESTA as part of its Creative Pioneers Programme.

Talent show

The annual cornucopia of talent that is the GSA Degree Show was once again a highlight of the Scottish arts calendar. Hailed a 'fantastic success', the work of undergraduate and postgraduate students from the schools of Fine Art, Design and Architecture and the Digital Design Studio went on public display in all areas of the School.

Highlights included the work of Thomas Bangsted (Fine Art Photography) who was also awarded this year's Newbery medal, and Anthony Campbell (Textiles), who won a number of prizes for streetwise prints combining gilt and graffiti motifs. Indeed, there was something for everyone; Rona McKee's (Silversmithing and Jewellery) floral pieces used familiar imagery with fabulous craftsmanship and, for painting aficionados, Lucy Stein's large, grungy canvases won her an Armour Travel Bursary. Readers are reminded to mark their diaries now for next year's show, which will run from 18 – 25 June 2005.

New Head of Research and Postgraduate Studies

Dr Naren Barfield has been appointed to the new post of Head of Research and Postgraduate Studies at the GSA. Naren was Director of Research at Wimbledon School of Art where he had strategic, infrastructural and operational responsibility for research. Prior to Wimbledon he was at The Royal College of Art.

→ BRIEFING

Product Design Engineering

Product Design Engineering students won seven out of nine Royal Society of Arts Inclusive Design Awards from 56 UK wide entries. The Department was also given a special award "to recognise its achievement in design education".

Christian Hermansen

After more than 20 years at the Mackintosh School of Architecture, Christian Hermansen has resigned his post as Senior Lecturer. Christian is currently on secondment to AHO in Norway (Arkitektthøgskolen i Oslo) and has accepted the offer of a Professorship and the job of Director of the Institute of Architecture there.

GSA Enterprises

Over the last couple of years staff at GSA Enterprises have been working hard to increase the number of visitors coming to see the Mackintosh Building, while keeping overheads under control. As a result, the company's profits have increased dramatically and they have been able to give the School a total of £100,000 over the course of the last two years. This summer, the School had a record number of visitors coming to see the Mackintosh Building. Nearly 15,000 visited from April to August.

Visual Communication

Visual Communication students continue their run of successes. Students won five of the 20 'Best in Show' medals from the D&AD New Blood Exhibition. The exhibition is the main showcase for student work in design, advertising and new media and featured the work of 1,200 students.

WIDENING ACCESS

The Glasgow School of Art is actively encouraging wider participation from students from all backgrounds. *Flow* takes a look to see what is being done to increase student diversity.



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→ For generations, students from across Scotland have benefited from a world-class education at the GSA, with many becoming internationally recognised artists, designers and architects.

And while 50 per cent of Scottish school leavers go on to Higher Education, in the West of Scotland a deficit of applications from working-class, less affluent school catchment areas has raised concern within the education establishment.

The GSA is working hard to redress this problem. Endeavouring to make sure the School provides the best possible assistance to increase and improve student applications, whatever their background, a team of personnel has been assembled to work on a variety of programmes targeted at widening student access.

"Over the past four years we've worked hard to put widening participation and equal opportunities at the heart of the institution," explains Eileen Reid, Wider Access Development Officer.

It is Eileen's view that if the GSA strives to recruit from a broader domestic base and increases student diversity it will undoubtedly improve quality. "I look at it from a Darwinian perspective. The broader the spectrum from which we recruit, the higher the quality (of student work) will be. Wider access is about bringing a more diverse range of people into the School. They will bring their life experiences into their art, which will enrich communities, the GSA and Scotland as a whole."

The wider access initiatives range from cutting edge experimental pilot programmes to those that have long been integrated into the infrastructure of the School. "Our strategy for widening participation has focussed on three central strands," says Eileen. "These are student applications, admissions and student retention and support."

To make an immediate difference to the amount of successful applicants from low participation schools, the GSA developed the Portfolio Preparation Programme (PPP). Its purpose, according to Deborah Holland, Senior

Tutor and lead practitioner for PPP, is to tackle low aspirations and inspire secondary school pupils to achieve greater academic success within the visual arts and increase applications to the GSA and other art schools. "A high quality portfolio of art work is an essential component of an application," confirms Deborah.

The groups participating in the workshops are of mixed abilities – the one unifying factor is that few of these pupils go on to Higher Education. "We get all sorts of young people from 12 to 18 years old in our sessions. Sometimes they are students applying to art school – on other occasions they are selected because they have never experienced anything like this and it is a taster for what kind of study and careers are available to them. →

2 Clydesdale Bank *Art for All* project
 3 Pupils from Braidhurst High School in a *Rendering the Human Form* workshop. Deborah Holland, Senior Tutor and Jo McMahon, model.
 Photo: Duncan Chisholm, Principal Teacher of Art at Braidhurst High School



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→ "If there is someone who is keen to become an artist, designer or architect they have the opportunity to meet someone like me from the GSA who can give them the impetus to show them they can do this," says Deborah.

The Portfolio Preparation Programme has become amazingly successful. Applications from these schools have risen steadily since its inception in 2001. "In the first year of PPP there was a 52 per cent increase. Since then an additional 20 per cent more students apply to one of the GSA courses each and every year," she adds.

There are four main activities under PPP, which schools can tailor to suit their circumstances. They include a portfolio information visit, a portfolio clinic, a creative workshop and an educational workshop.

Deborah says even if the pupil decides that art school is not for them, they still benefit from the experience. "The programme not only encourages pupils who have not previously thought about studying the visual arts to consider this as a career option, but provides insight into the knowledge, skills and expertise required for entry into Further or Higher Education elsewhere."

One pupil, who benefited from PPP and, in particular the Portfolio Information Visit, commented: "I found the visit really useful and I thought the work was really outstanding and I just can't wait to develop my folio. The visit really helped me decide a lot of things. I hope to be attending art school soon."

And, likewise, the process equally energises tutors taking part in the project. "I love it," exclaims Deborah. "In the last couple of years I've had a number of young people who have graduated from the GSA whom I first met when they were in school at 16. I can't explain how wonderful that is – to know that our group effort has helped turn these young people into successful practicing artists, designers and architects."

PPP is just one example of how the ethos of wider access to education has become securely imbedded in the GSA's academic structure.

The Artists and Designers in Education course operated from the Historical and Critical Studies Department is an illustration of where widening access is part of the GSA's

teaching curriculum. The course consists of second and third year art and design students electing to carry out residencies in a variety of schools characterised by social and economic disadvantage, across the West of Scotland. It is targeted at primary six pupils (ten to 11 year olds) but Patsy Forde, Project Tutor, says that, due to the scale of the situation, only schools from the very lowest attainment areas benefit.

However, far from being purely philanthropic, Patsy contends that the students themselves gain a lot from the experience.

"The fact that the student is learning at the same time as the child is a very potent combination. It gives the students the opportunity to work in a real environment where they are taken seriously as an artist or designer. A third of all our design students choose to take part in the course. It gives them clear professional skills, not only if they decide to enter education as a profession, but also in other ways: working with a client, negotiating skills, even managing a live situation and working on their feet. It's a CV building experience that employers take notice of. It also allows the students to take a greater ownership of what they do at art school and see it in a wider social context."

"THE FACT THAT THE STUDENT IS LEARNING AT THE SAME TIME AS THE CHILD IS A VERY POTENT COMBINATION."

From its inception in 1990 as a pilot scheme commissioned by Strathclyde Regional Council, over 1,000 projects have taken place throughout the West of Scotland. Since January 2000, Artists and Designers in Education has become part of the GOALS (Greater

Opportunity of Access and Learning with Schools) project, promoting Higher Education across the west of the country.

"The students are helping around 2,000 pupils each year, with each one carrying out five half days in the school over several weeks. The format has proven to be incredibly popular," attests Patsy.

As part of GOALS, local education authorities choose the schools that have the lowest attainment of Higher Education. Patsy says the one common factor is that after a visit to the school, the pupils and the teachers all say they benefit from the experience.

"School evaluations of the course are very interesting," says Patsy. "They say that the children's concentration improves following the classes, as well as their self-esteem and sense of fun during class." A typical comment, from teachers at Edinbarnet Primary School, Dunbartonshire, is: "The project gave the children an opportunity to express themselves in a way the primary curriculum can't. It improved the self-esteem of many pupils."

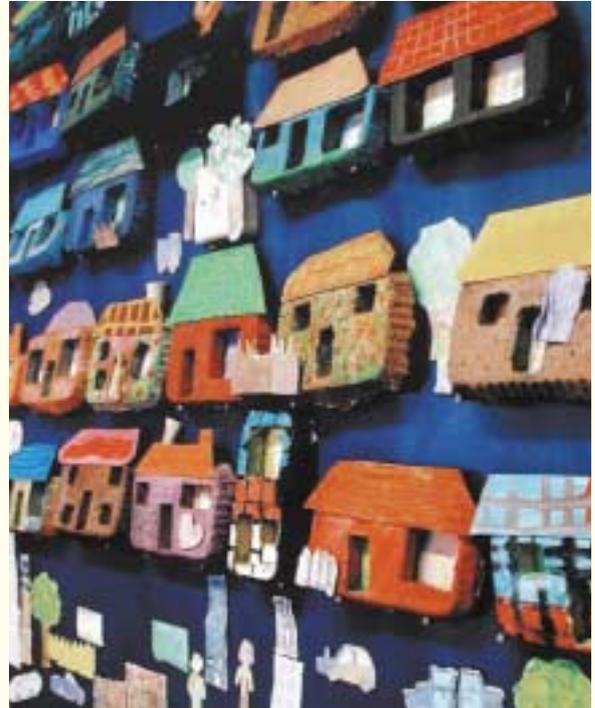
One of the most striking examples of pupils flourishing following a GSA student visit was that of Windlaw Primary School in one of Glasgow's most poverty stricken areas, Castlemilk.

Two ceramics students, one who hailed from the area and another from Ireland, participated in the five-week project. Before the students arrived the head teacher had raised concerns about the visit, describing the class as the most difficult she had encountered. However, after connecting with the pupils and enthusing them with their work, the head teacher described the students' residency as one of the most positive experiences she had been involved in.

Councillors from Glasgow City Council Education Disciplinary Committee subsequently visited the school and the head teacher cited the project as having provided a "turn around" for the class, indicating that it had a powerful effect upon their general behaviour, while improving attendance and homework.

4 Built Environment Project,
Muir Street Primary School
5 Alien Fashion Show,
Balornoch Primary School

“TO THE UNTRAINED EYE IT CAN LOOK LIKE
CHAOS, BUT IT’S CONTROLLED CHAOS.”



4

“That is just one example – just about all GSA students provide an effective learning experience. The source of this is the students’ deep motivation and desire to connect with the outside world. They are committed not only because they are being assessed, but it also feeds a need for human contact and making something seem real in the world,” says Patsy Forde.

Despite the positive feedback from students, pupils, local education authorities and teachers, Patsy is aware that the programme cannot produce an influx of applications overnight. “In essence, we are playing a long game. We are expanding these communities’ understanding of what art school is; we are often seen as elitist and not for them. What we’re providing these communities with is a sense of what the GSA is doing and where our work can lead.

“We are seeing students coming into the GSA who first experienced art and design through our programme years ago – which is incredibly satisfying.”

Another highly successful programme targeting wider access issues is the Clydesdale Bank *Art for All* project. Managed by textiles graduate Mary Ann Chatterton, the three-year project won a prestigious 2004 Arts & Business Scotland Award. “The aim of the Clydesdale Bank *Art for All* project is to promote social inclusion and, at the same time, give 14 year olds an insight into the wide variety of creative skills that can lead to career opportunities,” explains Mary Ann.

Funded by the Clydesdale Bank, 5,600 second year high school pupils will have taken part by the time the project ends in 2005. Similar to the other programmes, the schools are identified by education authorities as being from low attainment areas. “For many children their choice of career is affected by their limited experience of creative activities due to tight resources in schools. The programme gives children a unique chance to work with professional artists and designers, explore a whole range of materials and processes and gain confidence in their creativity.”

Each visit takes a full day and Mary Ann and her team teach approximately 70 children all in one room. She says

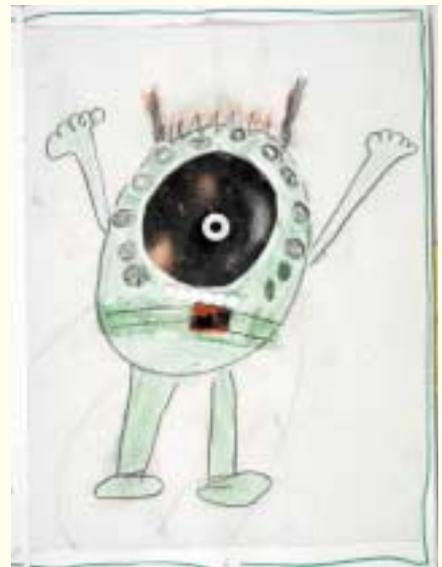
it tends to be noisy, but fun. “To the untrained eye it can look like chaos, but it’s controlled chaos. We go in very well equipped so the schools don’t have to provide anything but the space and the staff to support discipline. In terms of widening access it’s brilliant, as we ask the fifth and sixth year pupils that are doing art to help mentor the younger children on the day.”

For doubters on the efficacy of the project, one only needs to visit the annual exhibition of pupil’s work held in October. “It’s on in the Newbery, Atrium and Mackintosh galleries – I would recommend everybody to go along and experience it. The work is absolutely wonderful. I take out top-class teachers from the GSA to these schools and they are able to draw out amazing natural abilities from many of these children.”

A trained secondary school teacher as well as a practicing textiles designer, Mary Ann says that although the programme is due to end in July, its legacy should go on. “I hope that the programme and its effects could continue in some form or another. I now have 50 schools that I have built excellent relationships with – that has to be a big bonus for the art school.”

It is not just schools that widening access at the GSA targets in its drive to increase diversity. Many young Scottish people, particularly from poorer communities, enter Further Education colleges as a first step to Higher Education. The GSA has developed partnerships and begun a detailed exploration of progression routes of students from Further Education colleges in Glasgow.

Due in large part to the above programmes, the GSA was recently ranked third in the Times Higher Educational Supplement’s UK league table of institutions that are successfully widening participation, while maintaining excellence. However, Eileen Reid says the School will not rest on its laurels. “Sometimes you feel that, no matter what you do, it’s a drop in the ocean compared to the amount of talented young people who are crying out for assistance. However, I believe the GSA is making a difference and it is the start of something great.” **GSA**



5

Q&A

ALLAN WALKER

In June, the GSA welcomed Allan Walker as Deputy Director and Director of Academic Development. *Flow* caught up with Allan to talk about his new role and what he believes the School can achieve in the future.

→ What is your background in the arts and how will this inform you in your new role?

I started as a landscape architect working for a number of people before embarking on a project on moorland conservation for Exmoor National Park Authority in the early 1980s. The work was the preparation for the Wildlife and Countryside Act of 1982.

For the last 20 years I've been a practicing artist, having a lot of exhibitions in this country and abroad – in particular Japan and East Asia. My work includes landscape design, the integration of drawing, print and digital technology with a strong focus on Japanese aesthetics. I have work in public collections including the Machida City Museum of Graphic Arts, Tokyo, the Victoria and Albert Museum, London and the Brooklyn Museum of Art in New York.

What attracted you to the dual role of Deputy Director and Director of Academic Development at the GSA?

It was the fact that the GSA has such a fantastic reputation and it being a small specialist institution. The job here is also comparable to that which I performed at Wimbledon School of Art, where I was Vice Principal responsible for learning, teaching and research. However, rather than being the same job in another great city, this role is clearly a step up.

While the GSA's track-record is illustrious, the School's development potential is fantastic as well. When I met colleagues for the first time, from the staff right up to Seona Reid, there was a great sense of enthusiasm about the arts, teaching and research.

Coming from another art school, what do you see as the present strengths and weaknesses of the GSA?

I was recently asked the same question by Sam Ainslie, Head of MFA. I felt then that the question really put me on the spot! (Laughs). Seriously though, the main strength is being a specialist institution with a real sense of identity and community spirit amongst both students and staff. Everyone feels it is a privilege to be working here. That it is a very good starting point.

This feeling of identity is not just for the School, but also for its relationship with Glasgow. It is very much part of the city in a way that the London art schools aren't. At Wimbledon, although we had very good relationships with Tate Modern and all the various institutions, in Glasgow it's different. Here there is a real link to the local community.

And there are also the rich international links. There's hardly a day goes by when I don't find out about someone who's off to the Continent, Iceland, Japan or the USA. I welcomed our international students a few weeks ago and there were over 90 students from 60 different institutions in Asia, Europe, Australia and North America. That was a demonstration of the amazing richness of contacts both here and abroad.

The weaknesses are what I call the School's 'levels of accretion'. The GSA has developed in a piecemeal way over a very long period and each of those areas has its own tradition and way of doing things. There are so many different practices going on and responding to the guidelines from SHEFC (Scottish Higher Education Funding Council) and QAA (Quality Assurance Agency) on improving ways of learning and teaching in a unified manner hasn't yet been fully achieved. While the School has been successful in the past in adhering to these guidelines, essentially, staff are doing twice as much as they need to. There's a lot of doubling up at present. For example, there are four systems in place for generic training for our research degree students when there could be one.

One of my roles will be to have an institutional perspective, which is there to support staff and students and make life more efficient, freeing up staff to concentrate on teaching and research.

"THE GSA'S MAIN STRENGTH IS BEING A SPECIALIST INSTITUTION WITH A REAL SENSE OF IDENTITY AND COMMUNITY SPIRIT AMONGST BOTH STUDENTS AND STAFF."

Does this mean you want to see a move away from studio based teaching and learning?

No, far from it! I'm completely committed to the studio approach. We lead the way in the notion of independent learning. It's a central part of creative education and provides the core for us to achieve a top result when the QAA visits us early next year. But there is a fine balance with regards to how much teaching support is necessary to be effective. The dialogue with staff has already begun but the power for change is with the different Schools. My role is to support the Heads of School – for them to share best practice and find new ways of doing things. I think all the Heads are supportive of this.

Another key role I have is facilitating better communication. I believe that many staff feel that management has been a bit top down. Speaking to senior management, that certainly hasn't been their intention. However, everyone has been so busy, it is easy for consultation to slip. What I've done in terms of the forthcoming QAA Enhancement Led Institutional Review is to put in place a system whereby all staff are consulted on our preparation for the review. This is the major deadline facing the School this year. We must pass it and gain a Broad Confidence level of pass. I'm sure we can achieve this.

So what is so important about being a specialist establishment?

The small specialist institution is a rare breed. Every year there are fewer, but I think the name says it all. Being small not only provides a sense of community, but it should enable us to change course in response to government requirements with relative ease. We are able to produce a unique type of practitioner – our alumni reflect that and are the proof of the pudding! If we were part of a larger university, we would lose a lot of that identity. However, we can't remain isolated and must create good links and connections with other institutions. Our Product Design Engineering course operated in conjunction with the University of Glasgow is a fantastic example of this.

But, as mentioned earlier, international links are also important, aren't they?

Yes, another reason for my being interested in the GSA was its commitment to its international focus. The School has excellent links with numerous international agencies and institutions. The Central Academy of Fine Art (CAFA) in Beijing identified the GSA as an undergraduate partner and The Royal College of Art as a postgraduate partner because of this international framework. I'm excited about creating a relationship with CAFA and establishing a course taught in Beijing but designed and validated here in Glasgow. With the opportunity for the best CAFA students to complete years two, three and four in Glasgow, it further underlines our international appeal.

So what are the challenges for the School as it moves further into the 21st century?

We must strive to provide appropriate learning and teaching opportunities for our students in a fast changing world and to realise our potential and take a leading role in the development of research in the creative disciplines. Fundamental to this is the need for an integrated approach between our research, human resources and learning and teaching strategies. As well as celebrating the things that we are great at, we are adopting a process that is self-reflective and identifies the things that we're not so good at and which recognises ways of improving these areas. This has to be at an institutional level – giving all staff and students a sense of ownership and opportunity to participate.

As a way forward we've put in place a programme of staff development. Our Learning and Teaching Co-ordinators have designed a forum that helps identify best practice and shares it with colleagues throughout the GSA. I believe this is an opportunity for staff at all levels to influence colleagues, the School's strategy, policy and finally, decision making.

In conjunction with partner organisations, we're also looking into the idea of creating incubator units that provide facilities for ex-students to establish their own design businesses.

The next few years will see the GSA realise its fantastic potential in learning and teaching and research. The desire, strategies and people are already in place – we just need to work together to make it happen. **GS&A**



- 1 Work by Aileen Tan, winner of the inaugural Glasgow 1999 Design Medal
Photo: Allan Milligan
- 2 Special Edition Lucienne Day shoes for Converse produced by CAT
- 3 Work by Hideko Inoue (MFA 2004)

→BRIEFING

Best of Beijing

Interior Design students exhibited projects at the first 'Architectural Biennial Festival' in Beijing from 20 September to 5 October and collaborated with students at the Central Academy of Fine Art on a short design project. They enjoyed essential linguistic support and unremitting hospitality from CAFA staff and students, including a backstage visit to the Beijing Opera where they were able to observe the performers' preparation and the performance, from the wings.

Centre for Advanced Textiles

CAT is collaborating with the American shoe company, Converse, to produce a special footwear collection made with Lucienne Day fabrics from the Classic Textiles range. They will be launched early next year and will be promoted by an intensive public relations campaign in the US and Europe, highlighting Lucienne's work and design legacy.

Dyson visit

In April, the Product Design Engineering department welcomed a team from Dyson UK to the School. John Churchill and Tom Jenkins, senior design engineers, Julia Curry, education officer and Justine Borthwick, Public Relations Manager gave a lecture and student workshops.

Master of Fine Art

MFA students have been exhibiting work at the Times Square Gallery, New York at the invitation of Hunter College. The institution invited only its major exchange partners, the GSA, Slade, Rotterdam, Berlin and Paris to exhibit.

Roger Palmer

Roger Palmer, MFA Senior Lecturer, will leave the GSA at the end of November to take up the post of Chair of Fine Art in the Department of Fine Art, History of Art and Cultural Studies at the University of Leeds.

GSA NEWS

Major funding application for Mackintosh Building submitted

At the end of July the School submitted a £6.5million application to the Heritage Lottery Fund for the Mackintosh Building. Appropriately called *The Mackintosh Conservation and Access Project*, it aims to:

- conserve and protect building fabric and restore original features
- increase access to enhance the visitor experience and student learning
- improve the care of, and access to, archives and collections
- meet future visitor demand and manage visitor access to a working art school
- increase studio space for students

Funding applications to the Heritage Lottery Fund follow a two-stage process. A Stage 1 decision is expected in January 2005 with a final decision in December 2005. As soon as the first stage decision has been reached, the School will embark on a major fundraising campaign to secure the balance of funds, from both public and private sources, to complete the project.



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New governors

The School is pleased to announce the appointment of several new governors. They are Roberta Doyle, previously Director of Public Affairs at the National Galleries of Scotland; Katrina Brown, Deputy Director of Dundee Contemporary Arts; David Shearer, previously of Deloitte and Touche and Afzal Khushi, Director of Trespass, the international sportswear designer and manufacturer.

→BRIEFING

Peter Trowles

the School's Mackintosh Curator, was awarded a grant from the Scottish Executive to design and curate a small Charles Rennie Mackintosh exhibition for the French town of Port Vendres, south of Perpignan, where Mackintosh himself lived between 1923 and 1927. The exhibition, which ran through June, July and August, formed part of a series of Scottish events that celebrated the anniversary of the Entente Cordiale.

Brave Art 04

is an initiative of Standard Life and provides a London showcase for 35 art school graduates. Selected by Philip Long from the Scottish National Gallery of Modern Art, the exhibition ran at the Atrium Gallery, Whiteleys on Queensway, London. GSA graduates grabbed the lion's share of the places with three photographers, seven fine artists and five jewellers.

Architecture

In a survey of 100 UK architectural practices by the Architects Journal, the Mackintosh School was voted the best architecture school in Scotland and fourth in the UK after the Bartlett, Architectural Association and Sheffield.

Professor Roger Millar

has decided to retire after twenty one years as Head of the Department of Silversmithing and Jewellery. Under his leadership, the department has gone from strength to strength. Roger's commitment to teaching and his enthusiasm for being 'in the studio' has always been his driving force.



1

Arts and Business Awards 2004

The GSA Clydesdale Bank *Art for All* project has won an Arts and Business Scotland Award. *Art for All* won the Arts and Corporate Social Responsibility (CSR) award category, sponsored by the Royal Mail Group. An associated New Partners award from Arts and Business Scotland also enabled workshops to be developed for the bank's staff.

The project promotes creativity and introduces second year high school students to the diversity of careers, which a qualification in the arts can bring.

Wind Angel

A pioneering wind turbine designed by Gordon Ross, Technician in the Product Design Engineering department, is set to transform the lives of millions of drought affected rural communities in Africa. Designed to be constructed out of old grain sacks, tin cans, timber and steel tubes, and made and maintained by local craftsmen, Gordon is hopeful that the Wind Angel turbine will create sustainable, rural industries in these areas.

The design will be officially launched in the New Year at the Glasgow Science Centre, when the GSA and Gordon will gift the rights to the charity, Pumpaid, which provides wells and pumps for poor rural communities in Zimbabwe and Malawi.

The Cargill-Thompson Scholarship

Dr Helen Cargill-Thompson, a lifetime collector and lover of silver work and jewellery making, and a committed supporter of the GSA, has kindly agreed to sponsor a scholarship for a PhD in the Silversmithing and Jewellery department. The £3,000 annual course fees will be covered and the recipient will also receive £1,000 a year maintenance support – a total of £12,000 over three years.

The scholarship will be available from the academic year 2005/6 and anyone interested should submit a research proposal relating to the field of contemporary jewellery and silversmithing to Dr Bill Gillham, PhD Co-ordinator, The Design School, The Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RQ. Tel: +44 (0)141 353 4589 or email w.gillham@gsa.ac.uk You can also contact Jack Cunningham in the Silversmithing and Jewellery department at j.cunningham@gsa.ac.uk

- 1 Flat packed shoes, Marie O'Connor
 2 Flat packed shoes, Marie O'Connor
 3 Bugs by Debs Norton and Gaylie Runciman, rm*

ALUMNI NEWS

→ BRIEFING

The Gillian Purvis Trust

Toby Paterson (Drawing & Painting, 1995) has set up a Trust in memory of his partner Gillian Purvis who died tragically in a fire earlier in the year. The funds from the Trust, once in place, will support one or two students each year during their final year at the GSA's Textiles department. It is a very generous gesture born out of a very sad loss. To find out more about the trust or to make a donation, contact Lesley Paterson, Secretary & Treasurer, The Gillian Purvis Trust, 11 Rosslyn Terrace, Glasgow G12 9NA, email info@gillianpurvis.org or visit www.gillianpurvistrust.org. Payments can be made online.

BBC Scotland

MFA graduate Richard Wright has been commissioned by BBC Scotland to turn its new head quarters at Pacific Quay in Glasgow into a huge work of art. Richard is best known for his off-canvas exhibitions where he paints on the gallery walls and ceilings, using the room's fixtures and fittings for inspiration. He plans to use coloured and etched glass as well as mirrors to transform the glass facade of the BBC's new 300,000sqft building, which is due to open in the summer of 2007.

Flat packed shoes!

Marie O'Connor (Embroidered and Woven Textiles, 1999) has achieved a remarkable fusion of 2D principles with 3D practicality to create a pair of shoes that you can wear and hang on the wall. Taking a year to develop, Marie worked with Japanese clothing manufacturer Evisu to produce fabulous shoes that not only operate on the body, but are also beautiful objects.

"They're quite simple really. They come completely flat and the zip runs around the outer edge. They're perfect to store and pack because they can be laid flat – it's a logical shoe," explained Marie.

With uppers made of leather, the sole rubber and the inner screenprinted satin, Marie has kept the design simple yet effective – creating a flat, one piece item.

Using communication as a core theme, Marie has incorporated Braille as an aid to communication. "It is function acting as decoration. On the soles it says 'left' and 'right', while the bumps also act as grips."

Graduates open new gallery in Killearn

A gallery for fresh new talent emerging from Scottish art schools opened in Killearn, near Glasgow, in June. Panik Gallery is the brainchild of designers Annika Simpson and Paul Brown (Textiles, 2002) and aims to be a launch pad for young artists.

Annika and Paul are already making marks on the design scene with their innovative studio, Panik Designs, creating exclusive hand screen-printed and digitally printed textiles for a variety of domestic and commercial clients. Telephone +44 (0)1360 551166 or email at mail@panikdesigns.com

rm*

Type rm* into the unix shell of an s.g.i. computer, press return. This removes programmes, operating system, files, everything... leaving an empty box. rm* is also the name chosen by Debs Norton and Gaylie Runciman (2D/3D Motion Graphics graduates) for their company. Working together for a year they have completed *Bugs*, an animation made in collaboration with Deirdre Nelson (Textiles, 1992). The pair are currently working on an educational project in East Ayrshire and a signature piece of animation for the Buff Club, Glasgow.

Fashion Comes Full Circle

Malcolm Lochhead, Compere Extraordinaire, late sixties early seventies, is hoping to create a retrospective review of fashion shows in the form of an exhibition and maybe even a Fashion Show itself!

If you are interested in finding out more or have garments, photographs, posters, programmes or other memorabilia please contact Malcolm Lochhead at handm@lochheadm.fsnet.co.uk or on 079848 71586.

www.thelandgallery.com

Deborah Tyzack, nee Grice (Visual Communication, 1996), and her partner, have set up www.thelandgallery.com which specialises in contemporary work influenced by the landscape and nature. All works can be purchased online, by telephone on 07930 400405 or at contact@thelandgallery.com

→ BRIEFING

Congratulations to:

→ Franz Ferdinand who scooped the 2004 Mercury Award earlier this year, with a debut album described by judges as a 'masterpiece'. Bassist and GSA alumnus Bob Hardy (Painting, 2003) said, "We are just four friends who have always hung out together. We just happen to be playing music at the moment and people like listening to it".

→ Natalie Scott (Product Design Engineering, 2004)

who was invited to attend a reception to celebrate British Design, held at Buckingham Palace and hosted by The Queen and The Duke of Edinburgh. Natalie was nominated by the GSA following a request from the Scottish Executive and was one of only 5 recent graduates/undergraduates from Scotland.

→ Neil Farish and Neil Tierney (Product Design Engineering, 2002) who won the Shell Livewire Young Entrepreneurs of Year 2004 for their work on intensive care equipment for premature and sick babies.

→ Simon Starling (MFA, 1992) who was nominated for the Hugo Boss Prize 2004. Starling's projects and objects investigate the intimate relationship between material and technique in Modernist design, traditional crafts and systems of mass production.

→ Iain Aitchison (Textiles, 2003) who was named as the winner of the Emerging Talent Design Award 2004 – organised by BITA – The British Interior Textiles Association and sponsored by Boras Cotton. Named as the best design school graduate in 2003, Iain was selected from 73 entrants and over 200 designs to win this prestigious national award.



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2



3

Jean Drysdale (Embroidery, 1935)

Jean's eldest daughter, Anna Macleod, is compiling a record of her mother's life and would love to hear from any of Jean's contemporaries. If you can help, please contact Anna on +44 (0)141 942 3993 or write to her at 14 Boclair Crescent, Bearsden, Glasgow G61 2AG.

Hannah Frank

The book *Hannah Frank: A Glasgow Artist – Drawings and Sculpture*, published by the Scottish Jewish Archives Centre, has been completely revised and updated by the artist's niece, Fiona Frank. To accompany this beautiful, new edition a major exhibition of the artist's work will be touring nationally until 2005. Hannah, 96, studied at the GSA in the 1920's and 30's. The book is available from www.hannahfrank.org.uk at £21.50 plus £2.50 p&p and from www.amazon.co.uk.

DEVELOPMENT NEWS

Development at the GSA has two aims – to further the School's reputation as one of the UK's pre-eminent creative institutions and to develop and enhance the School's relationships with its alumni and friends worldwide.



1

Telephone Campaign 2004

In May, the GSA undertook its second telephone fundraising call sessions. This year five students called around 420 alumni and members of Friends of GSA and the response was terrific. Around 80 people pledged in the region of £21,000 – an average donation of £245. A big thank you to everyone who took the time to talk to our students and to those who pledged their support to the fund. This year our team of callers were Scott Kyle (Textiles), Becky Anson and Hannah Hooks (Painting), Nicole Kenny (Printmaking) and Emily Allan (Textiles).

Recruitment events dates for 2005

In 2005, the GSA will be visiting several countries as part of its overseas recruitment programme. We do not have definite dates for all of the events as yet but GSA staff will, if all goes to plan, be putting in an appearance in Singapore (13 – 14 March), Malaysia (various dates 16 – 26 March), Beijing, Shanghai, Mumbai, Delhi (dates to be confirmed) and Seattle, USA in May. If there are any alumni in these areas who could offer some of their time to help out with translation or talking with prospective students about the GSA we would be extremely pleased to hear from you. If you can help, please contact Ivan Hutchins on +44 (0)141 353 4487 or at i.hutchins@gsa.ac.uk

Emails please

We currently have 5,955 alumni on our database for whom we have no email address! Emailing is free to the GSA so the School could save a great deal of money on postage and telephone calls if we could contact you by email. You might also get to hear about jobs and commission opportunities as well as events at the GSA. If you have an email address would you please send a message to Kate Hollands at k.hollands@gsa.ac.uk and she can add it to your record.

Next Generation Fund

This year 27 students from across the School have started their studies with support from the Next Generation Fund. Over the past two years nearly £250,000 has been raised to provide new scholarships for students at both undergraduate and postgraduate level. Scholarships are essential if the School is to continue to provide access to students based on talent, potential and ability.

Our fundraising target for scholarships is a minimum of £500,000 within 5 years and, while we are well on the way to achieving this, we still have a long way to go. Scholarships can make the difference as to whether someone is able to realise their potential and study for a degree or continue their studies at postgraduate level. Your support can make that difference and you are invited to join the many individuals, trusts, foundations and companies who have chosen to show their support to the School in this way. If you are interested in supporting the Next Generation Fund, please contact either Scott Parsons or Kate Hollands.

Remembering the GSA in your Will

One of the best ways you can support the School is by remembering the GSA in your will. Legacies large and small are very important to its future, providing funds to create general endowments, scholarships, new buildings or assist with refurbishments and new initiatives across the School. By leaving a legacy to the GSA you will be making a difference for many years to come.

Legacies are a thoughtful way to make a contribution beyond one's own lifetime and, in doing so, there are some practical benefits for you and your family. The current threshold for inheritance tax is £263,000 and with the rise in property prices in recent years, many more people are finding they are being liable to pay inheritance tax. You can reduce this by leaving a bequest to the GSA, which is a registered charity, in your will. For more information, please contact Scott Parsons.

Sponsors find success at the GSA

The GSA has a number of sponsorship opportunities available each year – the Fashion Show, Degree Show and Exhibitions programme. Recent sponsors have included McGrigors, Hiscox – specialist art insurers, Highland Spring, Beck's and Macfarlane Packaging. Sponsoring events at the GSA, or our widening access programmes, is an excellent way to achieve marketing or corporate social responsibility objectives. The benefits of working with the GSA are many, not least supporting one of the UK's leading independent art schools. If you would like to work with us please contact Scott Parsons or Kate Hollands.

Donors

The School likes to recognise the many alumni, friends, companies, trusts and foundations who have supported it over the past year. We are extremely grateful to them for their support (see opposite page).

For more information contact the Marketing and Development team:

→ Scott Parsons, Head of Marketing and Development on +44 (0)141 353 4698 or at s.parsons@gsa.ac.uk

→ Kate Hollands, Development Manager – Alumni and Fundraising on +44 (0)141 353 4788 or at k.hollands@gsa.ac.uk

→ YOUR ALUMNI BENEFITS!

→ Membership of the GSA Library at 50% of the usual annual charge.

→ Invitation to the Degree Show.

→ Copy of *Flow* twice a year.

→ Assistance with locating alumni for reunions.

→ 10% discount in the Mackintosh Shop and online.

GSA Enterprises will donate a further 10% of the purchase value to the Creative Futures Fund (please let Kate Hollands know if you intend to make a purchase in the shop).

→ Discounts in Millers Art Shop.

To take advantage of this offer contact Kate Hollands who will provide you with GSA verification. Show this at Millers Art Shop at the GSA or in Stockwell Street, Glasgow to receive your discount.

→ The Arthouse Hotel in Bath Street.

Glasgow, is offering special rates until 31 December 2004, to anyone affiliated to the GSA. You can book a standard room for £90 and a junior suite for £135. Ask for Claire Spence, Reservations Manager.

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1 *Sanguis Gratia Artis*, Beagles and Ramsay 2004
Photo: Kat Borishkevich
2 Image from Weldon's *Sixpenny Series No. 329*

EVENTS



1



2

9 November – 4 December

A Thirst for Materials

Atrium Gallery

An assembly of materials compiled in a format to inspire and to trigger creative connections for new designs. Designed and curated by designer/writer Chris Lefteri, author of the successful *Materials for Inspirational Design* series of books.

4 December –
14 January 2005

Beagles and Ramsay; Unrealised and Unrealisable Dreams

Mackintosh Gallery

Beagles and Ramsay present a series of new drawings, related maquettes and prototypes of plans, proposals, diagrams and projections for future artworks. These Unrealised Dreams cover a wide range of projects from proposed public sculptures to elaborate Regency wigmaking, outlines for movies and theatrical productions and hybrid mongrelised self-portraits.

6 – 10 December

Textiles Department Exhibition

Newbery Gallery

An exhibition of student work from the Department of Textiles.

7 – 23 December

The Redheaded Stepchild

Atrium Gallery

The title reflects feelings of dislocation, prejudice and a sense of the estranged, which is the current experience of Visual Communications.

13 – 18 December

Textiles as Fashion

Mackintosh Building

This exhibition launches the first graduating cohort from

the new Textiles as Fashion Masters in Design Practice programme at The Glasgow School of Art. The programme dispels the notion that textile design and fashion design are separate activities within the same industry and celebrates the high profile role textile designers play in contemporary fashion.

6 – 29 January 2005

Skirtgirl

Atrium Gallery

Skirts, for Alison Willoughby, are the canvas on which she works. Although eminently wearable and flattering, classic and unaffected, her pieces are created by hand with embroidery and print resulting in individual, timeless, sculpted work.

10 – 19 January 2005

Architecture Year 1 Exhibition

Podium Gallery

13 – 26 January 2005

3rd Year Painting and Printmaking Exhibition

Newbery Gallery

An exhibition of student work from the Department of Painting and Printmaking.

21 – 28 January 2005

Architecture Year 2 Drawing Exhibition

Podium Gallery

24 January –

18 February 2005

The Jerwood Drawing Prize 2004

Mackintosh Gallery

Now in its ninth year, the Jerwood Drawing Prize is the country's leading award in the sector and is the largest annual open drawing exhibition in the UK. Selected by Basil Beattie, artist; Mary Doyle, co-founder of The

Drawing Room and Collection Curator of The Contemporary Art Society and Tony Godfrey, Director of Sotheby's Institute of Art, London.

31 January –
9 February 2005

Visual Communication Work in Progress

Newbery Gallery

An exhibition of student work from the Department of Visual Communication.

2 – 4 February 2005

Product Design Exhibition

Podium Gallery

An exhibition of student work from the Department of Product Design.

3 – 23 February 2005
(Closed Monday 7 February)

Public Stealth, Dark Stories

Atrium Gallery

New works by Rachel Clowes and Martin Vowles. One a personal examination of key life stages through body markings celebrating exams, weddings and getting a proper job, the other commenting on recent wartime events in Iraq through a domestic space visually bombarded with a language of conflict.

6 – 26 February 2005

C J Lim

Invisible Cities

Podium Gallery

28 February –

18 March 2005

Environmental Art Department Exhibition

Podium Gallery

1 – 24 March 2005

Narratives

Atrium Gallery

A thematic exhibition exploring personal narratives and issues of wider significance.

5 March – 15 April 2005

Maker – Wearer – Viewer

Mackintosh Gallery

An exhibition curated by Jack Cunningham, Lecturer in the Department of Silversmithing & Jewellery at The Glasgow School of Art. Jack Cunningham is a practice based studio jeweller whose particular interest is narrative jewellery.

4 – 28 April 2005

Mind-for-Hire

Atrium Gallery

2002 graduates from The Glasgow School of Art's Visual Communication course in an exhibition of work made with the freedom of material and subject matter. All work is un-saleable in order to focus attention on its communicative potential – thus promoting the idea that what they offer is a mind-for-hire.

15 – 23 April 2005

4th Year Urban Design Exhibition

Podium Gallery

25 April – 7 May 2005

Interact

Podium Gallery

Contact Information:

Atrium Gallery

For further information please contact Clare Cannon on +44 (0)141 353 4731 or at c.cannon@gsa.ac.uk at the Design Office, The Glasgow School of Art. Please note that opening times differ during vacations.

Mackintosh Gallery and Newbery Gallery

For press images or further information about opening times please contact Kathy Chambers on +44 (0)141 353 4525 or email k.chambers@gsa.ac.uk or Gráinne Rice on +44 (0)141 353 4538 or email g.rice@gsa.ac.uk

Podium Gallery

For further information about exhibitions and opening times (and non term time openings) please contact Simon Chadwick on +44 (0)141 353 4642 or email s.chadwick@gsa.ac.uk