

Thank you for your interest in this course, the attached email provides you with information about the time, date and place of your interview. We recommend that you allow plenty of time and aim to be at the Art School at least 15 minutes before your appointment to avoid delays caused by transport difficulties.

Historic Carving applicants come from a wide range of backgrounds and often do not have examples of previous work in carving, we therefore ask you to bring a portfolio of relevant work that can help you demonstrate your potential to study on the course. We recommend that your portfolio includes objects you have made (where the work is too large or unavailable, please include good quality photographic images either as prints or as Jpegs on a USB stick), together with observational and/or planning drawings, work in progress, sketchbooks or notebooks and anything else that you think supports your application. We are not expecting you to present your portfolio in any particular format – we want to see anything that you consider relevant that helps you to show us your enthusiasm for the subject and your experience in any related areas of making, drawing, construction etc.

DRAWING AS PART OF YOUR PORTFOLIO

Drawing is the foundation of carving, so it is important that you enjoy it and eventually make it a routine part of your carving practice if possible. We can learn a great deal about your suitability for the course from a few simple drawing exercises, and the care and attention you give to them will be recognised even if you do not have a great deal of experience at this point.

As a result we would like you to include as part of your portfolio a few simple drawing exercises:

1. Your hand
2. Drapery study (e.g. a towel arranged over a chair)
3. A chair, with 4 legs and a back
4. Some studies of leaves
5. A cut pepper
6. A copy of an Old Master drawing, or an engraving

We encourage you to inform us in advance if the arrangements for your interview require adjustment due to an existing condition or disability. For example if you might require more time or specific access arrangements or other support. Our aim is to ensure that all eligible applicants are given a fair opportunity to demonstrate their potential to study on the course.

SELECTION CRITERIA FOR HISTORIC CARVING

At interview by viewing your work and your responses to questions we are seeking to determine the extent to which you can:

- Demonstrate commitment and motivation to the subject and the course
- Develop hand skills and technical abilities related to carving;
- Demonstrate observational and visual analysis skills;
- Gather relevant research and synthesise information to support your practice;
- Evaluate your own achievements and identify areas for development;
- Plan your own time and set achievable goals;
- Communicate your ideas visually, verbally and in writing.

We are also looking for your potential in the following areas:

- Manual dexterity and hand-eye co-ordination
- Ability to develop a 'good eye'
- Appetite and aptitude for learning at Diploma level
- An interest in the history of carving in architecture and sculpture

INTERVIEW QUESTIONS FOR APPLICANTS

The interview will be relatively informal and we want you to feel comfortable and confident. To ensure fairness and to help you prepare for your interview we have agreed upon a set of key questions that all applicants for Historic Carving will be asked at interview.

We advise you to consider how the work that you plan to bring can best support your responses to these questions.

Please remember that the purpose of the interview is to enable you to demonstrate, and help us to see, your potential to study on the course. You should also use your interview visit as an opportunity to get a good idea about the Art School: our values and ethos, the course, and what studying here would be like and we encourage you to ask questions and see the interview as a 2 way process.

Key questions:

1. What attracts you to study Historic Carving at diploma level and why did you decide to apply for this particular course?
2. What do you hope to achieve after completing the course, do you have any specific ambitions?
3. Please select an example of your work that best demonstrates your technical abilities? Where do you think it is most successful? What would you do differently if you were making it again?
4. Please select an example of your work that you think best indicates your ability to work from observation? What did you learn from making this work?
5. Please tell us about any historic or contemporary carvings that you have found interesting? What is it about those carvings that holds your attention? If you have found out more about these carvings, how did you go about that?
6. Do you have any questions for us?

Supplementary questions may also be asked about your portfolio or to follow on from your responses to the key questions.



Should you have any further queries please check our [website](#) or email us directly at admissions@cityandguildsartschool.ac.uk.