

Pearson Edexcel GCE

Art and Design

Advanced Subsidiary

Unit 2: AS Externally Set Assignment

Timed Examination: 8 hours

Paper Reference

6AD02–6CC02

You do not need any other materials.

Instructions to Teacher-Examiners

Centres will receive this paper in January 2014. It will also be available on the secure content section of the Edexcel website at this time.

This paper should be given to the teacher-examiner for confidential reference **as soon as it is received in the centre** in order to prepare for the externally set assignment. **This paper may be released to candidates from 1 February 2014.**

There is no prescribed time limit for the preparatory study period.
The 8 hour timed examination should be the culmination of candidates' studies.

Instructions to Candidates

This paper is given to you in advance of the examination so that you can make sufficient preparation.

This booklet contains the theme for the Unit 2 Externally Set Assignment for the following specifications:

8AD01	Art, Craft and Design (unendorsed)
8FA01	Fine Art
8TD01	Three-Dimensional Design
8PY01	Photography – Lens and Light-Based Media
8TE01	Textile Design
8GC01	Graphic Communication
8CC01	Critical and Contextual Studies

Candidates for all endorsements are advised to read the entire paper.

Turn over ►

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Each submission for the AS Externally Set Assignment, whether **unendorsed** or **endorsed**, should be based on the theme given in this paper. **You are advised to read through the entire paper, as helpful starting points may be found outside your chosen endorsement.**

If you are entered for an **endorsed** specification, you should produce work predominantly in your chosen discipline for the Externally Set Assignment.

If you are entered for the **unendorsed** specification, you may have been working in two or more different disciplines in Unit 1. **For the Externally Set Assignment, you may choose to produce work in one discipline only.**

The starting points in each section will help you generate ideas. You may follow them closely, use them as background information or develop your own interpretation of the theme. Read the whole paper as any section may provide the inspiration for your focus.

You should provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that AS candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 1.

The Assessment Objectives require you to:

Develop your ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining your ideas as your work develops.

Record in visual and/or other forms ideas, observations and insights relevant to your intentions, demonstrating your ability to reflect on your work and progress.

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements.

Preparatory Studies

Your preparatory studies may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that fully shows your progress towards your outcome(s).

Preparatory studies should show:

- your development of a personal focus based on the theme
- a synthesis of ideas
- evidence of your development and control of visual language skills
- critical review and reflection, recording your thoughts, decisions and development of ideas
- the breadth and depth of your research from appropriate primary and contextual sources
- relevant selection with visual and/or written analyses rather than descriptive copying of listing processes.

Timed Examination

Your preparatory studies will be used to produce an outcome(s) under examination conditions in **eight hours**.

The Theme: EARTH, AIR, FIRE AND WATER

These were the elements recognised by ancient Greek and Roman philosophers and were perceived by them to be the building blocks of the universe. This was because earth, air, fire and water could be observed with the technology available at that time; even the behaviour of air could be seen through its effect on water vapour, smoke, and coloured gases. Throughout time sculptors, ceramicists, architects, painters, designers and other craftspeople have used their knowledge of the elements to realise their creative intent. The wonderful green patina on copper produced by oxidation, the illusory and ephemeral qualities of sea and sky captured with watercolours, the fire-transformed glazes of Chinese porcelain, and the incredible colour range of ochres exploited by prehistoric man in the Lascaux cave paintings provide visible evidence of man's ingenuity in manipulating earth, air, fire and water, to achieve aesthetically stunning results.

From the 17th through to the 19th century, artists such as Poussin, Gericault and Turner revelled in depicting the destructive and beautiful forces of nature in their work. Contemporary artists such as Andy Goldsworthy delight in working directly with raw elements in pieces such as *Hazel stick throw, banks, Cumbria*. The Chinese artist Cai Guo-Qiang often uses fire in his installation pieces such as *Red Flag*.

The human body is up to 75% water, and most living organisms depend on it. The glint in a person's eye and the sheen of their skin are evidence of this, and trying to capture these visual qualities has engaged artists' imaginations for centuries.

The elements are often malevolent as well as benevolent and can behave in unpredictable and terrible ways, resulting in extreme natural disasters such as tsunamis, tornadoes and forest fires. The formidable power of volcanoes with their plumes of ash, fire and lava has occasionally preserved as well as destroyed. Much of the ancient Roman cities of Pompeii and Herculaneum, along with many paintings and sculptures, were sealed in pumice and ash to be rediscovered centuries later.

Here are some further suggestions generated by the theme that might inspire your journey:

- lakes, waterfalls, swimming pools, puddles, rivers
- quarries, mines, peat, mud, compost, earthworks, rust
- clouds, smoke, balloons, kites, gliders, aircraft
- volcanoes, bonfires, barbeques, fireworks
- bathing, umbrellas, skating, ice, snow
- moles, worms, birds, fireflies, glow-worms, fish
- trapezes, trampolines, scaffolding, skyscrapers
- mobile phone masts, lightning, storms
- fog, wind instruments, wind farms, windmills
- landfill, foundations, tombstones, archaeological digs
- root vegetables, roots, crystals, rock formations, landslides.

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Possible starting points:

Man's primal relationship with the elements has been a compelling source of inspiration for artists from all times and cultures. Peter Lanyon's abstract responses to the Cornish landscape are influenced by the aerial views he experienced as a keen glider pilot. His expressive and dynamic compositions evoke the exhilaration of flying through the air, the power of the sea below and the geology of the land. *Pelagos* and other sculptures by Barbara Hepworth were inspired by the same elemental forces that shape the Cornish landscape. In Australian aboriginal culture, artists have attempted to define their place in nature through representations of Dreamtime. The extraordinary presence of Ayers Rock (Uluru) takes on a sacred, mythological significance in their iconography. It is fascinating to contrast their approaches with those of painters like Michael Andrews who have represented Ayers Rock but from a Western European tourist's perspective. Carvings of coastlines were essential three-dimensional maps for 19th century Inuit peoples and provided practical tools for navigation, as well as objects of exquisite beauty in their own right.

Holidays by the seaside have captured the interest of many painters. The flicker of light dancing on the water and even the sounds of lapping waves and children laughing are charmingly realised by artists Laura Knight and Philip Wilson Steer. This is very different from the more sombre mood of William Dyce's *Pegwell Bay*. In this painting a Victorian party of wrapped-up holidaymakers solemnly collects shells on a beach against the imposing backdrop of Dorset's coastline. Human existence seems transient and rather forlorn against the vast expanse of geological time. A sense of melancholy is also evident in Georges Seurat's *Bathers at Asnières*. Factory workers seem to gain little pleasure from their free time as they commune on the banks and bathe in the water, whilst in the distance members of the wealthy middle class enjoy boating trips down the Seine.

People have always relied on fire as a source of light and energy, and it is an element that has attracted rich and diverse symbolism and significance across different cultures. As ancient peoples sat around fires telling stories, it is easy to imagine shadows looming in the firelight and forming strange and magical illustrations to the tales told. Although now in decline, shadow puppetry in China was a traditional form of night-time storytelling at the heart of many communities for 2000 years. The powerful connection between firelight, storytelling and mythology is atmospherically evoked in many paintings, such as those of Anna Maria Pacheco, Joseph Wright of Derby and Georges de la Tour.

Artists concerned with the depiction of rural workers have often been interested in the physical effects of prolonged exposure to the elements. Writing about his painting *The Potato Eaters*, Vincent Van Gogh said: "I have tried to emphasise that those people, eating their potatoes in the lamp-light have dug the earth with those very hands they put in the dish, and so it speaks of manual labour...". In Britain, artists like Sir George Clausen and Henry La Thangue documented the effects of similar hardships. Rather than exploring the effects of the elements on individuals, Hindu artist Babu Eshwar Prasad examines the effects of industrialisation on *The Skin of the Earth* in photo-montages, paintings, collages, digital and video imagery.

Three-Dimensional Design

Optional disciplines:

- Scenography
- Architectural, environmental and interior design
- Product design

Possible starting points:

Wind farms are becoming an increasingly prevalent feature in the countryside. Although regarded by some as a blot on the landscape, for others they are seen as graceful sculptural forms, harnessing clean and sustainable energy from nature. Albert Betz used the laws of conservation of mass and energy to formulate the ideal wind energy extraction machine in 1919, but there are many variations that have attempted to combine efficiency with aesthetic design, like the *Aerogenerator X*. For both children and adults, windmills, kites and paper planes have proved popular across ages and cultures. At the annual Giant Kite festival in Yokaichi designers from across Japan are invited to showcase their works.

Originally purely functional, fountains were connected to springs or aqueducts and used to provide water for drinking and bathing. However, in the Middle Ages, Moorish garden designers used fountains to create miniature versions of the gardens of paradise. King Louis XIV of France used fountains in the Gardens of Versailles to illustrate his power over nature. Cascades were originally a means of aerating running water but became a landscape feature of stately homes. The cascade at Alnwick Castle Gardens is a superb example of a contemporary water feature. One of the most simple and dramatic examples of more contemporary fountain design is the *Jet d'eau* in Geneva, which was the first modern high shooting fountain. The *Stravinsky Fountain* outside the Pompidou Centre remains enduringly popular with visitors. Designed in 1983 by Niki de Saint Phalle and Jean Tinguely, sixteen whimsical mechanical sculptures inspired by Stravinsky's music, gyrate and blow water in enchanting and humorous ways.

One of the key ideas underlying the designs of architect Frank Lloyd Wright was that buildings should be 'at one' with their natural environment. His 1935 Kaufmann House (*Falling Water*) built over a waterfall in Pennsylvania elegantly typifies these design principles. Paolo Soleri who worked with Lloyd Wright in the 1940s developed the concept of 'Arcology', architecture sympathetic to ecology, and his prototype town of *Arcosanti* in Arizona is the embodiment of his urban ideas. The creation of architecture that harmonises with its surrounding environment is an aspiration that has driven designers for centuries in many cultures. So too is the necessity to find materials and design structures that can sustain the impact of extreme elemental forces. The organisation Architecture for Humanity promotes architecture and design to seek solutions to global, social and humanitarian crises. It works with communities around the world on site-specific projects. These range from a basketball court with an integrated rainwater collection system in Mahiga, Kenya to housing projects in Biloxi, Mississippi in response to damage caused by Hurricane Katrina.

Running through Shakespeare's plays are themes of nature and the majestic power of the elements. King Lear, wandering on the heath and railing against the storm, is one of Shakespeare's most visually powerful scenes. In *The Tempest*, Prospero displays shamanic control over the elemental forces of nature. Conveying the drama of these visual spectacles is full of creative possibilities and challenges for the set designer.

In 2000 Paul Brown created an extraordinary water-filled landscape for Jonathan Kent's production of *The Tempest* in which a giant lake flooded the stage, surrounded by rocks and debris. Other designers like Tom Piper and Peter Brook have preferred pared down, minimal designs that use metaphor and suggestion to evoke the drama of the elements.

Photography

Optional disciplines:

- Film-based photography
- Digital photography
- Film and video

Possible starting points:

The ravages of the elements on the landscape and urban environment have always fascinated photographers and resulted in some memorable images. Recent extremes of weather have demonstrated the power and destructive force of lightning, wind, rain, snow, ice and the sea. Combinations of sun and ice wreak havoc on exposed limestone formations, brickwork and masonry. Erosion of the coastline causes clifftop houses to fragment like eggshells, exposing the interiors with merciless dispassion. The amazing limestone pavements in the Yorkshire Dales, the vast caverns at Cheddar Gorge and the slow transformation of medieval gargoyles demonstrate indefatigable natural sculpting in progress. As the rock dissolves it can be redeposited in weird stalagmites and stalactites. Ansel Adams produced incredible panoramic images of the effects of erosion on the American landscape. Contemporary photographer Cody Duncan also documents the amazing forms created by this process. Human faces too are transformed by the effects of the elements, and the portraits of migrant workers and farm labourers by Dorothea Lange and Yousuf Karsh capture this.

The graceful image of canvas and ripstop nylon using the force of wind alone to power sailing boats, hang gliders, windsurfers, parachutes and sand yachts continues to hold a fascination for photographers. Shutter speed and aperture become crucial in the desire to capture the speed and form of these elegant vehicles. Cinematographers use many different devices to film the sense of freedom and effortlessness of these craft, from cameras mounted on rails and wires, to helicopters and dirigibles, in attempts to capture the action with sympathetic fluidity. Likewise, the aerial twists and turns of snowboarders and skiers are frozen in time through the medium of photography, with razor sharp focus and brilliant colour. The recent *Pirates of the Caribbean* films featured the majesty of 18th century square-rigged sailing ships. The New Film Company's *Around Alone* documents Dodge Morgan's single-handed, around the world sailing voyage with incredible images of this feat. In complete contrast, Sam Mendes' plastic bag dancing in a miniature whirlwind in the film *American Beauty* has the same mesmerising fascination.

The reflective property of water and its ability to distort light continues to inspire and drive photographers to explore its unique behaviour. Whether it is a puddle or a vast sea makes little difference, and some photographers such as Koo Bohnchang have created entire collections based on the transient textures and subtleties of the surface of water, as can be seen in his *Ocean* and *Riverrun* exhibitions.

Other contemporary photographers who have explored the relationship between water and sky are Adam D. Gerlach in images such as *Sugar Mountain*, *The South Island*, *New Zealand* and Anthony Roach in his ethereal silver gelatin prints of Nicaragua. These are two examples of photographers who have explored this genre, but Gerlach demonstrates how precise control over the depth of field in his panoramic shots creates dynamic imagery.

The Aztecs and Ancient Egyptians had cultures that worshipped the sun and it is intriguing that some contemporary sects still pay homage to it, often using fire to conduct strange pagan rituals associated with the rebirth and beginning of a new year, usually at or near the solstices. Contemporary photographer Kristen Ankiewicz's annual pilgrimage to the *Burning Man* festival in the Black Rock Desert of Nevada has produced many spectacular images. The hazardous Thai fire dancing and the firewalking ceremonies of the Taoist and Buddhist monks captured by Sean Michael Hower and Robert Gilhooly have resulted in similar dramatic images. Fire has a spiritual significance and is still used daily in religious ceremonies throughout the UK and the rest of the world, as candles are symbolically alight in many cathedrals and churches. *Candles in St Sulpice Church* by Pascal Genier documents this practice.

Textile Design

Optional disciplines:

- Constructed textiles
- Dyed textiles
- Printed textiles
- Fine art textiles
- Fashion textiles

Possible starting points:

Many textile artists have looked to the characteristics of the elements to inspire designs and artwork. Fashion designer Jessica McClintock fused kimonos with Victorian dresses for the finale of the *Passport 2001* fashion show. Photographic strips representing the four elements were sewn onto these flowing gowns to create a unified collection of distinctly different garments. Felt artist Christina White uses her observations of natural elements like earth and ice as a key source for her constructed textiles work. Discussing her piece *Glacier Bay*, the artist comments: "Ironically, it was while working to create a felt that would mimic the dark-coloured mud crack pattern seen on a dried-up lakebed when this pure white ice-like piece emerged". In her 2012 exhibition *Skyfolds: 1941–2010*, Jessica Rankin explores the strange elemental forces that make up our world. She uses various mixed media and embroidery techniques to hint at the complex relationships between space and matter, microcosmic and macrocosmic, personal and universal.

For Dutch textile artist Els Van Baarle, the effects of the elements weathering surfaces over time provide a wealth of textures, colours and marks to inspire her work. Her multi-layered pieces are free hanging 'paintings', worked over repeatedly with paint and wax, and integrated with natural fibres such as cotton and silk. Brazilian artist Elana Herzog creates light, delicate structures that seem to have evolved a rich patina from the passing of time and interaction with the elements. In fashion design the threadbare and weathered look seems enduringly popular, as many designers integrate ripping, distressing, sun bleaching and stonewashing, giving their garments a worn and aged appearance.

The elements and elemental forces are essential components of most cultural mythologies. For the Huichol peoples of Western Mexico the 'Ojo de Dios' or 'Eye of God' has powerful spiritual associations. Normally a woven pattern of concentric diamonds within a wooden frame, this 'God's eye' is symbolic of the power of seeing and understanding all that is unknown and unknowable. The four corners represent the four elements. Robert Oppenheimer made reference to the Hindu scripture, the Bhagavad Gita, after witnessing the explosion of the atomic bomb that he had created; "*Vishnu is trying to persuade the Prince that he should do his duty and, to impress him, takes on his multi-armed form and says, 'Now I am become Death, the destroyer of worlds'. I suppose we all thought that, one way or another*". The combination of different cultural and historical points of reference and the fusion of ideas relating to elemental forces, scientific developments and spiritual beliefs, offers exciting possibilities for layering and construction processes in textile design.

Most cultures have ceremonies or rituals that employ the elements and actions of burning, burying, submerging or drying which are usually invested with a symbolic significance. The ceremonial wear associated with these activities in different cultures provides a fascinating area of research and inspiration for textile designers. One great example in the Russian Museum of Ethnography is the early 20th century costume of a powerful Siberian Shaman called Semyon Mikhailovich Urkanov, who was believed to possess the ability to influence the weather, earth and water. His clothes symbolise a bird with the fringe representing feathers, with appliqué work of red and blue cloth representing its tail. However, tied to the lower edge of the coat are twisted strands of suede symbolising a snake – the mythical creator of the earth or 'middle world' in this culture.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Possible starting points:

Paper containers to hold liquids have revolutionised the transport and handling of drinks such as fruit juice, milk and coffee. Their construction from flat sheets of treated card provides perfect printing surfaces for the graphics that enhance them. They are then folded into a dazzling array of different shapes and forms. For example, some milk cartons have unique gable tops, and cups for drinks can be stackable, corrugated trapezoids. Squrounds for ice cream and the Tetra Pak tetrahedron are further examples of the interesting shapes available to manufacturers. Even paper cup trapezoids can be folded from a single rectangular sheet of paper. However, working out how to print the graphics so that the final construction makes sense requires careful planning. Some of the nets for these convoluted structures take on the complexity of Japanese origami. The challenge for the designer is to make graphics that both suit and harmonise with the final form. The milk carton designs by Aleksander Isachsen, Anna Uzkih and Oda Cecilie Folde demonstrate the potential of these diverse objects.

Since their first commercial flights, aircraft have provided graphic designers with fascinating and unique opportunities to display their skills. Some of the designs decorating the distinctive shapes of the wings and fuselages of the world's airlines have become readily recognisable motifs for the airlines that operate them. Qantas leads the field in producing bold designs often inspired by Australian aboriginal art, such as the *Wunala Dreaming* livery on the 747-400, first shown in 2010. Aircraft are not the only vehicles that present unusual forms for carrying innovative designs. Trains, ships, coaches and cars are all platforms for a variety of iconic designs. Sometimes these are supplemented and modified by unwelcomed graffiti that spontaneously appears overnight. Sam Jessup's designs for Virgin's various transport fleets are typical examples of how corporate images can be adapted to a wide range of vehicles and shapes. Norbert Lambriex and Jeanneke Liebrechts, founding partners at Lila Design, have produced many interesting and stylish aircraft liveries for major companies.

Greater awareness of the need for sustainable eco-friendly consumer goods has resulted in the creation of new products and the redesign of existing ones, to make them more energy efficient and attract new customers. The financial potential is considerable and designers have orientated their packaging and advertisements to appeal to this market with the use of earth colours and seductive graphics. A classic example of this is Dorset Cereals' Tasty Toasted Spelt Flakes packaging, which uses subtle greys, earth greens and browns to convey its message subliminally. Recycling and creating sustainable sourced products has focused designers' attention on the images and icons that stand for conscientious manufacturing. The Finnish EKOenergy icon is rapidly becoming an international eco-label for sustainable energy.

The mystical properties and visual qualities of fire have always stimulated the imagination of writers and illustrators, from classical Greece's mythological tale of Prometheus stealing fire from the heavens, to the Chinese depictions of fire-breathing

dragons. Literature has provided a wealth of material featuring fire in its narrative, which has inspired graphic artists to create many exciting and dynamic illustrations of this elusive element. Recent examples are the cover for J.K.Rowling's *Harry Potter and the Goblet of Fire* and Ange Lang's *The Year of Fire*. The illustrator Irv Novick's drawing of an exploding plane inspired the pop artist Roy Lichtenstein's painting *Whaam!*. The films *Sunshine* and *Solaris* exploit images of the Sun's fiery surface with stunning use of computer-aided imagery. These were used to great effect in the publicity materials distributed to advertise the films.

Critical and Contextual Studies

Possible starting points:

Major natural catastrophes have provided the stimulus for many great paintings in the past. Events such as the Great Fire of London, the eruptions of Vesuvius and Krakatoa, the Goldau landslide and the shipwreck of the naval frigate Medusa have resulted in some breathtaking interpretations that still fill the spectator with awe and horror. It is difficult to imagine contemporary painters responding to current disasters in a similar way. Photography and video have now resulted in images of current disasters being available almost instantaneously. Harrowing images of the 2004 tsunami in Phuket were televised almost immediately after the event. It is intriguing to explore why we are subconsciously drawn to such images of trauma. This phenomenon is exploited by the film industry with imaginary, yet sensational apocalyptic events in blockbusters such as *The Day After Tomorrow*, 2012 and *Cloverfield*. Parallels can be drawn with John Martin's imaginary depictions of biblical disasters in paintings such as *The Great Day of His Wrath*, which must have had a similar effect on audiences in 1851.

'En plein air' French 19th century artists insisted that the true atmosphere of a landscape could only be recreated by producing the artwork whilst actually standing in and experiencing it. Contemporary artist John Virtue spent many years creating massive canvases actually stretched out on the ground in the fields surrounding the village where he lived, to capture a real sense and essence of that particular view. The constructions of these often had direct interaction with the environment and were executed with tremendous vigour and energy. They are incredibly evocative and atmospheric paintings which seem to prove the point. There is a romantic story that J. M. W. Turner had himself lashed to a ship's mast to capture the true sensation of sailing through a storm at sea. Whether this actually happened has never been proven. The work of these artists provides interesting contrasts to the studio-produced works of other painters such as Poussin and the large oil landscapes of David Prentice.

Films, photographs and paintings have the ability to transform perceived eyesores into aesthetically desirable works of art. This unusual phenomenon can be seen in Peter Prendergast's renditions of Welsh quarries that in reality would be seen as major scars on the landscape. The *Bethesda Quarry* series conveys a haunting beauty reminiscent of John Sell Cotman's studies of Croyland Abbey. This image of a vandalised and ruined formerly prestigious abbey should fill us with sadness, but instead we marvel at its romance and beauty. Similar reactions of sadness and depression may be evoked when viewing Edward Burtynsky's photographs of opencast oil mining in his series of images called *Oil*, and his *Portugal at the Iberia Quarries* Collection. However, even though the reality of the images and what they mean for our planet are shocking, the visual impressions are of beauty and harmony. Another artist who epitomised this at the turn of the century was George Bellows, whose breathtaking oil paintings of construction work in American cities at the turn of the 20th century are evocative and hauntingly atmospheric. For example, *Pennsylvania Station Excavation* has a sense of epic biblical drama and aesthetic majesty.

As alchemy turned into chemistry, scientists developed techniques to harness and use the power of the elements. Fire and water produced steam and sparked the industrial revolution that transformed the world. The resulting engines had a tremendous impact on communities and the artists working within them. Up to this point science and art had been very closely linked, as can be seen from the sketchbooks of Leonardo da Vinci. The power and speed of the new engines inspired the Futurist movement, with artists such as Umberto Boccioni, Giacomo Balla and Gino Severini attempting to convey these changes in their work. The links between science and art still prevail, with some scientists

turning to art to depict the complexity of mathematical concepts, such as string theory, with exquisite geometric models. Contemporary artists are also still inspired by current scientific developments as can be seen in the work of Matthew Ritchie, with installations such as *The Morning Line* and *No Sign of the World*. Marc Quinn's *Portrait of Sir John Sulston* is a stainless steel framed map of his DNA, far from the traditional concept of portraiture.

Reference material

Please note that URLs are checked at the time of printing but are subject to change.

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Endorsement specific reference material

Fine Art

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Three Dimensional Design

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