

LEAVING CERTIFICATE EXAMINATIONS, 1999

This paper is to be handed to Candidates on: 6th May, 1999.

ART

DESIGN - HIGHER LEVEL

THURSDAY 13 MAY, MORNING 9.30 - 12.00

100 marks are assigned to this paper**INSTRUCTIONS**

- a) You are allowed to use tracing paper, coloured papers, texturing materials and other materials normally required to answer the questions.
 - b) Write your **Examination Number** clearly in the space provided on **all drawing sheets**.
 - c) Beneath your Examination Number clearly state the following:
the **title** of your paper i.e. - Design
the **level** of your paper i.e. - Higher
the **craft** for which you are designing, and
the **starting point** you have chosen.
 - d) Candidates are reminded that where they have brought preparatory sketches into the examination centre as a memory aid, they must include them in the envelope with their completed work.
 - e) Preliminary sketches of your design idea must be submitted with your design piece.
- NB** The preliminary sketches referred to above are to be carried out during the examination period and are distinct from the preparatory sketches which candidates are allowed to bring into the examination centre as a memory aid.

DESCRIPTIVE PASSAGE CONTAINING STARTING POINTS**N.B. Starting point must be stated on preliminary work**

Ever since being featured in INTERIORS OF IRELAND magazine and being interviewed on a television programme called HOUSE TALK Tanya's interior design consultancy has gone from strength to strength. In her office the 'phone never stops ringing. She's frequently on her mobile talking to clients, or to people enquiring about the many design services her company, called DREAMHOME, offers. One of the reasons why Tanya is so much in demand is that she designs unique objects and artefacts for her clients' interiors. Nothing is ever too large or too small to benefit from her design skills. Her personal motto is THERE IS NO SUCH THING AS AN UNIMPORTANT DETAIL.

Today looks like it's going to be hectic, just like last week. She's at the office early and two of her staff, Ciara and Liam, are already there. They are browsing through a swatch of fabric samples, looking for a suitable design for some chairs they are upholstering for a client. They are having a mug of coffee and a doughnut. Tanya arrives, leaves her bag, notebooks and mobile 'phone on her desk and joins them for a quick coffee. Then she goes back to her desk and answers her e-mail. Tanya had so many design projects on during the Spring that she decided recently to employ some students for the Summer months to assist her design team. Dan and Alice assist mostly on the design side, and Michelle usually works down in the stockroom and out in clients houses and apartments. Ciara wonders what she'll do without them when the SUMMER ENDS and AUTUMN ARRIVES. The 'phones ring, the post arrives, a courier delivers a parcel of fabric samples and the working day gathers momentum.

Tanya has a quick meeting with the design team and their student helpers in the design studio. She tells them of a new commission for floor rugs and tapestries and suggests that they take some of their current imagery and colour-ways into new designs for these woven products. Then she chats with Ciara and Liam, the three of them looking intently at sketches, colour studies and ideas-boards. Ciara has based designs for fabric and batik on a piece of old wrought iron, with its curves and twists. Liam and Tanya suggest a range of colour-ways for these designs: autumn leaves, sweets and confectionery, racing silks, metallic paints. Last year's collection of fabrics, wallpapers, woven textiles and batiks are still pinned up on the screen beside Ciara's desk. Among these are patterns based on chairs, another based on hats, and yet another based on candles, candle-light and lanterns. After the meeting Ciara settles down to work. On her desk, in a cut-glass vase, are some roses – buds, leaves, several

flowers, symbol of Summer. She plans that, in the afternoon, she will do some colour studies of the roses, thorns and all. She will then use their colours for her patterns, prints, woven textile and tapestry design.

Liam, for several weeks now, has been on the lookout for new visual ideas from unlikely sources. Pinned to the wall around his desk are the results of his research. These include drawings and designs based on fragments of broken things : patterned crockery, plastic toys, discarded packaging, tiles. In boxes on the floor are other source materials for his designs. In one of these is a bundle of interestingly shaped twigs, some covered with lichen, some with parts of their bark missing, and some bare of all bark. In another box are sea-shells, large and small, along with striped and mottled stones. On Liam's desk are paint tubes and jars, markers and pastels, paintbrushes, and a palette covered with blobs and smears of colour.

In his sketchbooks and on loose sheets are lots of colour studies and sketches. In one a strong, inky blue is combined with a sharp lime green and a rich yellow. In another he has superimposed squiggles, dots and rectangles over a striped background. Propped up behind his 'phone and his desk-lamp is a motif based on human figures which uses counterchange and strong clear colours.

Downstairs in the basement workroom Alice is making curtains and cushions for an apartment that the design team is decorating. The sewing machine hums busily. The cushions are nearly finished: bright scarlet, crimson and orange contrast with black and brown in the hand-printed fabric used. The curtains have an oak-leaves and acorns motif combined with interesting stripes and texture. On the floor is a roll of fabric. It's a rich yellow colour, with a flamboyant motif of leaves, branches, exotic fruit and even more exotic birds, flying and perching. When at last Alice finishes sewing, she stacks the cushions in a corner. On the table is a lampshade, embroidered with a design of triangles of various shapes, sizes and colours and embellished with beads of plastic and glass.

Meanwhile Dan and Michelle, who are going to help Tanya over at 2927 Fishamble Street where the apartment is being finished off, have been loading up the station-wagon with objects and small pieces of furniture. Rolled-up floor rugs, two vases wrapped in bubble-wrap, framed prints, several lamps, along with the boxes of cushions and the new curtains – it's a lot of work for Dan and Michelle on this hot summer mid-morning. Wrecked after all those journeys up the basement stairs they sit in the vehicle waiting for Tanya, listening to the throbbing bass rhythm on the car-radio. At last, Tanya comes down the steps with her rolls of drawings, her clipboard, various swatches and samples. She's wearing sun glasses. They drive into town where the traffic is gridlocked. A long time later they arrive outside Number 2927.

Dan and Michelle start to unload the vehicle – at least here there's a lift in which to bring up the stuff. Tanya leaves them to it and is already in the top floor apartment, which has a view of the cathedral. She takes a look at how the kitchen is progressing. She notes with relief that the built-in cupboards have been installed properly. A carved wheat-sheaf motif is on the wooden doors and a cornucopia motif on others.

The dining area is nearly complete and when Dan brings in the framed prints they hang them behind the dining table. One of these is of a cat sleeping in the sun, the other a canary or budgie in a cage. Then Michelle and Dan start to measure up the kitchen windows for blinds.

Tanya then goes into the bathroom, where the plumber is still at work, installing the shower. She chats to Dave the plumber and his helper, Tony. The debris of construction and installation is all around, as the work is far from finished. However the tiling of the shower looks great – Tanya personally designed the ceramic tiles. She based them on diamond, club and spiral motifs in earthy colours, black and white. A frieze of dolphins surrounds the bath. She plans to have soap dishes made by a potter in the shape of angel fish. On the windowsill there will be a vase inspired by ancient Greece.

In the sitting-room Michelle is checking out a few details. A mural is being painted on one wall by Seamus. He's up on a stepladder and doesn't hear Michelle coming through the monogrammed hardwood doors. He's lost in concentration. Since her last visit the design has come to life. It has a medieval theme, inspired by International Gothic painting. The colours are bright and fresh, and echo the simplicity of the angular modern furniture chosen for the room. On the mantelpiece are three statuettes - a dancer, a hurler, and a small child.

After work Tanya has a quick snack and heads off to an auction house to view the objects that are up for sale. She admires Lot 91 for a long time. It's a set of small plates with a picture of a different fruit on every one of them. She imagines them hung in a row in the kitchen of No. 2927. She marks it in her catalogue and moves on to see what else there is of interest. It's a busy life!

Choose ONE of the following:

EMBROIDERY:

Make a design for an embroidered wall hanging suggested by any image, motif or theme in the descriptive passage
OR design an embroidered lampshade inspired by the one described in the passage.

WEAVING:

Using a starting point from any image, motif or theme in the descriptive passage, design

- (a) a woven textile with strong contrasts of texture and colour, suitable for upholstery or curtain material
- (b) a tapestry or floor rug with a naturalistic OR stylised motif or image.

POTTERY:

Using a starting point from any image, motif or theme in the descriptive passage, design either:-

- (a) A small plate with a fruit-based motif painted on it in slip or underglaze colours, such as on the ones Tanya admired at the auction. (Diameter 26cms approx.)
- (b) A soap dish based on an angel fish, dolphin or other fish. (Largest dimension 28cms approx.)

LETTERING OR CALLIGRAPHY:

Design a notice based on any image, motif or theme suggested by the descriptive passage OR on "2927 Fishamble Street."

If you would rather carry out a piece of calligraphic writing, design a layout and write any part of the passage which appeals to you. Your design may incorporate images, decorative motifs and/or expressive words or letters, and colour.

LINOCUTTING AND PRINTING:

Make a design for a print suggested by any image, motif or theme in the descriptive passage. You should choose the size of your print according to your subject, and use at least three colours OR design a print based on "Arranging Roses" or "Loading the Jeep/Van".

FABRIC PRINTING:

Using any image, motif or theme in the descriptive passage design a pattern suitable for curtain or fashion fabric which has a dynamic sense of movement in it. You may take either a traditional or contemporary approach to the style of your design.

Your design may be suitable for screen printing, block printing, or batik, or a combination of these.

PUPPETRY:

Design a dressed puppet figure of Tanya or any of her staff from the descriptive passage. Alternatively, you may base your puppet on a painter, plumber or carpenter.

BOOKCRAFT:

Using any image, motif or theme from the descriptive passage design a book-cover OR end-papers for a book design a book-cover OR end-papers for "Interiors of Ireland, Volume 3".

Briefly indicate the materials and construction to be used.

ADVERTISING DESIGN:

Design a poster or showcard using any image, motif or theme from the descriptive passage

design graphics suitable for a television programme called HOUSE TALK

design a logo for a design consultancy called DREAMHOME.

MODELLING OR CARVING:

Using any image, motif or theme suggested by the descriptive passage, design a free-standing sculpture. Show your sculpture design in at least two elevations.

STAGE SETS:

Using any image, motif or theme in the descriptive passage design one of the following:

- a) a stage set
- b) a backdrop and costumes
- c) a stage-set and costumes.

Colour, lighting and materials should be considered in your design.

Design a set for a television programme called HOUSE TALK. Colour, lighting and materials should be considered in your design.