



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

ART

Design

Higher Level

100 marks are assigned to this paper, i.e. 25% of the overall marks for Art

Thursday 7 May Morning 9.30 – 12.00

This paper is to be handed to candidates on **Tuesday, 28 April**

Instructions

- You are allowed to bring your A2 preparatory sheet, **one only**, into the examination to aid you in the process of developing your design. This sheet must be signed and dated by your art teacher or principal **before** the examination commences verifying that it is your individual unaided work.
- You are **not allowed** to bring any additional visual aids (e.g. photographs, traced images or ready-to-use artwork) into the examination for copying purposes or for use in your final design proposal.
- The use of perishable organic materials is not allowed.
- You are allowed to use any suitable art media and tools to fulfil the requirements of the examination e.g. pencils, paint, coloured papers, card, tracing paper, materials for collage or mixed media, ruler, T-square, knife, scissors, glue etc.
- Write your examination number and level on each sheet.
- Write the number of the question you have chosen and its title on each sheet.

Step 1: Preparatory Sheet (RESEARCH)**(0 marks)**

Your A2 sheet of preparatory work should be done during the week prior to the examination and should consist of your **research**. The contents should be a selection of personal interpretations and researched ideas in any suitable medium relating to the question you have chosen. Your work may be annotated. Work on one side of your A2 sheet only. If you choose to use collage or cut out images in addition to drawing in pen, pencil, paint or any other suitable medium, all such work must be **stuck flat** on to your A2 preparatory sheet.

Step 2: Preliminary Sheet (DEVELOPMENT)**(20 marks)**

Your A2 sheet of preliminary work is done during the examination. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider all aspects of 2D or 3D design as appropriate to your chosen question and include evidence of significant further development of these ideas. You may use annotated sketches to illustrate your developing ideas. You must work directly on to your A2 sheet using sketches only, in colour if desired. A direct copy from your Preparatory sheet will lose marks. Work on one side of your A2 sheet only.

Step 3: Final Design Proposal**(80 marks)**

Your final design proposal is produced during the examination. You should include any information that you consider necessary to communicate your final design proposal, with particular reference to the visual, functional and material characteristics of your chosen craft, rather than concentrating solely on the production of a piece of highly finished artwork.

At the end of the examination you will be provided with a white envelope into which you must put the following:

- Your A2 **Preparatory sheet**
- Your A2 **Preliminary Sheet**
- Your **Final Design Proposal**.

Descriptive Passages

Passage A

It was the sort of place where time stood still – a little hamlet on the edge of a village connected to the city proper by long, winding, hilly roads, along which grew other villages that, in the century before, had been taken over and absorbed by the inevitable growth of the years and the expanding conurbation. But our hamlet, on the border of the city, had resisted all the blandishments of the developer and stood small but proud – a little collection of houses strung out along a lane that was curiously split down the middle by a low stone wall for half its length, one half giving access to the houses, the other leading to the place known simply as ‘the Glen’.

It was as if the planners of another time had blundered, so that we had two lanes instead of one, neither of them clothed in anything but the stone and soil with which nature had provided them. If you ignored the detached home of Mr. Bowen, the insurance agent, which stood in its splendid isolation at the very entrance to the Glen, there were only six houses, one of them a part-time shop, another reputedly a one-time monastery – three-storey, high-gabled, its various rooms and stairs rambling all over the place, like something from a mad architect’s dream.

Our house, number five, was a moderately-sized, two-storey home... There were three bedrooms, two with fireplaces, the smallest room without. Downstairs, the accommodation consisted of a large room with an ancient Black Prince cooker, connected to the city gas system, an aged sink in another corner with a single, cold water tap and a black range, on which, for a few hours every night in winter, a large pot of porridge simmered, that was reheated for the following morning’s breakfast. Both before and after the cooking of the porridge, the pot was replaced with a huge black iron kettle, so that hot water was available on an almost constant basis...

The parlour, or as we called it, simply ‘the room’, was used for highdays, holidays and visitors and its furnishings included a huge mirrored sideboard, a three piece suite of unknown vintage and of little comfort, a large dining table and its attendant chairs, ornate and heavy, an old photograph of my maternal grandparents and a print of Richard Jack’s famous painting, ‘*The Toast*’. I did not particularly care for this print – it seemed to me to have very little to do with our style of living – and much preferred two other prints in the hallway, depicting colourful Arabs in Middle-Eastern bazaars, with towers and minarets in the background!

In the tiny front garden, my father had cultivated a few climbing roses, a hydrangea which later threatened to take over the whole patch and some ‘London Pride’, delicate and beautiful, together with a Canadian currant bush which occupied its own corner for many years, bringing a splash of vivid pink every spring. Apart from the fact that it contained the outside and only toilet and a small shed, the back garden was unremarkable except for its southern wall which was high, an old chimney breast showing clearly that it was part of a long-demolished cottage or house. It helped establish in my mind that the whole area was built when homes were constructed, huddled on top of each other, with little consideration for space.

From *The Life of Other Days* by Tim Cramer.

Passage B

In the meantime, there was nothing to do but keep up the preparation. The bikes had been painted blue and red respectively; one with zebra stripes and the other with leopard spots to differentiate them. We’d fitted sump guards and light guards; metal protection plates over the engine casing. We’d also switched the original BMW suspension for what was considered the more robust Ohlins. We changed the weightier exhausts for Akrapovic cans, which were not only much lighter but added around four or five horsepower. They also had the kind of snarling note I wanted when you cracked the throttle...

We had also just nailed our proposed route. We would ride down through Britain and France to the toe of Italy and across Sicily before a boat ride to Tunisia. Once in Africa we would follow the coast to Libya, Egypt and Sudan...

In a way, Uganda reminded me of Britain. It was very green, with rolling hills and grassy verges, and trees that somehow didn’t look African. I was almost homesick. The people at the border were particularly friendly, going out of their way to wish us luck on the road. It was a wonderful introduction. The country felt pretty laid back and gentle, we were gliding along on the tarmac and enjoying the riding.

We stopped at a coffee sorting house owned by a consortium of over three thousand farmers who supplied Cafedirect with organic beans. I love coffee, and it had been one of the little unexpected pleasures on this trip. In Ethiopia they crush the beans then boil them over a charcoal burner, gradually thinning the consistency. Then they pour it out and pour it back over and over again. By the time it’s served black with a little sugar, it’s wonderfully rich in flavour.

At the coffee sorting house, we were greeted with the same enthusiasm and affection we'd experienced everywhere on this trip. The women wore bright clothes and head scarves, orange and purple, lime green... The following morning we were on the road to Kampala... We were going rafting on the White Nile, a stretch of water that ranks in the top four worldwide for the quality of rapids. Rapids are graded – the highest they let a punter out on is grade five. The lowest we would see today would be a grade three. It ought to be an interesting day.

Kitted out with a life jacket and tight fitting pink helmet, I felt like a matchstick. All someone had to do was turn me upside down and I'd flare up.

The boat was rubber, of course, and we took up positions along the sides with our river guide at the back to steer. I'd heard there was only one rule in white water rafting; 'Paddle or die'...

From *Long Way Down* by Ewan McGregor and Charley Boorman.

Passage C

Andrew O'Connor was born in 1943 on Bleeker Street in New York's Greenwich Village. He completed high school there, dropped out after a year at Columbia University, and joined his father, who had moved to Dublin and set up as a picture dealer and restorer. Finding that he liked repairing paint, Andrew went to Rome and enrolled in the Istituto Centrale del Restauro, graduated, and returned to Dublin to a position at the National Gallery. When the Beit pictures were returned from captivity in Cork, O'Connor was given the task of examining them.

On a May morning in 1974 O'Connor swung his magnifying lens out over the Vermeer and began to scrutinize the surface. It looked a bit rough...

O'Connor made the first cleaning test on the Vermeer, dabbing a cotton swab into a solution of acetone and swiping lightly at the surface. He chose an edge of the picture where framing would later conceal his experiment. The solution was a mixture of acetone, alcohol and water. The coat of brittle varnish dissolved, and the paint brightened instantly. O'Connor moved to the left side, dabbing at the darkened curtain. Released from the varnish, the white blazed warmly into life. Confident in his approach, O'Connor told the gallery's director that the picture needed to be completely cleaned and how he wanted to proceed.

A first principle of restoration is never to do something that cannot later be undone. This is to prevent the permanent alteration of the painted structure of a work according to judgements that subsequent scholarship may reverse. But varnish is not paint. It can be easily put back on when it is taken off...

O'Connor felt his attack on the old varnish layer would not disturb Vermeer's paint; oil paint that has had three hundred years to dry is a hardy substance... The Vermeer was worth about \$150,000 a square inch... Restoring a painting demands intense concentration. Normally, O'Connor would not work on a picture for more than two hours a day, turning to other pictures for a break, then going back and cleaning again, freshened by the interlude. But the Vermeer caught him up, and he poured himself through the whole of that Tuesday morning and into the afternoon...

Exhausted from the concentration, O'Connor was about to quit, when his attention became fixed on a place in the foreground of the painting... It was an area where the paint had been retouched...

Over-paint is paint that has been applied by someone altering the original work. By saying it was recent, O'Connor meant it had been applied in the previous one hundred years – at least two hundred years after Vermeer had finished the picture... Once he had focused exclusively on the red pigment, the uncovering went quickly. The dot of red grew into a symmetrical shape, until finally there it lay, a small patch of crimson glowing on the tiles of Vermeer's room, it was a depiction of a red wax seal...

In Dutch society of the seventeenth century, paper was a precious commodity and a letter an important object. That this one lay scrunched and discarded on the floor had already suggested haste. The seal, scattered on the floor nearby, raised the level of emotion in the painting. The seated woman had torn the letter open with enough abandon to dislodge the wax and send the seal skittering onto the tiles.

From *The Irish Game* by Matthew Hart.

- Choose one of the design options listed below.**
- Your design must have a clear link to the relevant descriptive passage and reflect its sense and meaning.**

1. Lettering and Calligraphy

Create a design for one of the following:

- (a) The cover of a menu for a café named ‘The Parlour’, influenced by the imagery in Passage A.
- (b) A poster advertising adventure holidays. Take your influence from Passage B.
- (c) The contents of the letter mentioned in Passage C.

You may work to scale. You should show measurements and relevant information on your choice of typography, spacing and layout, and on how your design is to be produced. You may incorporate images, decorative motifs, expressive words and lettering. Personalised hand-constructed and rendered lettering is preferred.

2. Linocutting and Printing

Create a design for a lino print for one of the following:

- (a) An illustration based on any of the buildings described in Passage A.
- (b) An illustration based on the engines or bikes described in Passage B.
- (c) An illustration for the cover of the biography of the protagonist in Passage C.

Your design should show an overall awareness of the properties of lino cutting and printing, its possibilities and limitations. You should design for a single colour print **or** for, at least, two printed colours. Your finished design should show relevant information on how your design is to be produced, including colour separations (if applicable) and the different types of cuts to be used

3. Fabric Printing

Create a design suitable for one of the following:

- (a) A half drop repeat pattern for a tablecloth to be used in the parlour of Passage A. The design should reflect the atmosphere of the room.
- (b) A repeat pattern for the clothing of the women mentioned in Passage B.
- (c) A wall hanging based on imagery from any of the descriptive passages.

Your design should be suitable for batik, block printing, screen-printing or stencil printing on fabric or any other suitable material. You should incorporate at least three colours and take into account the design possibilities of overprinting. You may work to scale and you should show measurements and relevant information on how your design is to be produced.

4. Embroidery

Create a design suitable for one of the following:

- (a) An embroidered panel based on the imagery and colours of the garden in Passage A.
- (b) A decorative motif or design to be worn on the jackets of the bikers in Passage B.
- (c) A three dimensional soft sculpture inspired by any of the descriptive passages. Your design must have a clear link to your chosen passage.

You may work to scale and you should show measurements and information on how your design is to be produced. Include information on your choice of materials, stitches, beading and techniques to be used in the execution of your design.

5. Weaving

Create a design suitable for one of the following:

- (a) Design a woven textile suitable for the upholstery of the chairs in the parlour of Passage A.
- (b) Design a wall hanging based on the movement and colours of white water rafting suggested in Passage B.

Your design should take into account the design possibilities of colour and texture and include information on the weaves and materials to be used. You may work to scale and you should show measurements and relevant information on how your design is to be produced.

6. Pottery

Create a design for one of the following:

- (a) A porridge bowl or kettle that reflects the mood and atmosphere of Passage A.
- (b) A functional vessel for holding the coffee beans in Passage B. The design for the vessel may be traditional or contemporary.
- (c) A vessel for the storage of art materials that could be found in the restorer's studio in Passage C.

You may work to scale and you should show measurements and relevant information on the techniques to be used in the execution of your design. Give details of the glazes and decoration to be used.

7. **Puppetry**

Based on your reading of the descriptive passages, design a dressed puppet for one of the following:

- (a) Mr. Bowen, the Insurance Agent – Passage A
- (b) The Biker **or** the Coffee Sorter – Passage B.
- (c) The Art Restorer – Passage C.

Your design may be for a glove puppet, rod puppet or a string puppet. You may work to scale and you should show measurements. Indicate how the puppet is to be assembled and how it will function. Give details of proposed materials and the decorative techniques to be used in the execution of your design.

8. **Bookcraft**

Create a design for one of the following:

- (a) A portfolio to display images of the real estate in the village described in Passage A.
- (b) A box folder to hold memorabilia from the trip described in Passage B.
- (c) A document folder to hold the restorer's working notes – Passage C.

You may work to scale. Your finished design should show measurements and details of materials, bindings/ties/closing mechanism, imagery/decoration and/or lettering appropriate to your chosen option.

9. **Advertising Design**

Based on your reading of the descriptive passages create a design for one of the following:

- (a) A book jacket for a book entitled 'Country Gardens'. Take your inspiration from Passage A.
- (b) A large billboard design advertising tourism in Uganda. Take your inspiration from Passage B.
- (c) A graphic identity (logo) for Andrew O' Connor, the Art Restorer. You should show it in use as a letterhead and a business card – Passage C.

Your finished design should show measurements and relevant information on how it is to be produced.

10. Modelling and Carving

Create a design for one of the following:

- (a) A large flower pot or window box to be used in the garden described in Passage A.
- (b) A three dimensional, freestanding sculpture based on the motorbike imagery in Passage B.
- (c) A relief panel to be situated at the entrance to the National Gallery **or** the Institute of Restoration in Rome – Passage C.

You may design for modelling, carving or any appropriate construction technique. You should work to scale, showing measurements and relevant information on materials and the techniques to be used in the execution of your design.

11. Stage Sets

Create a design for one of the following:

- (a) A film set for a scene in a horror movie that takes its inspiration from the description of the “one-time monastery, something from a mad architect’s dream” in Passage A
- (b) The stage set for a play set in Africa. Take your inspiration from Passage B.
- (c) The studio set for an art show on television. Decide whether the show is going to be a ‘make and do’ or an art history series.

You should work to scale, showing measurements and relevant information on materials and on how your design to be constructed.