

X223/301

NATIONAL
QUALIFICATIONS
2008

TUESDAY, 3 JUNE
1.00 PM – 2.30 PM

ART AND DESIGN
HIGHER

There are **two** sections to this paper, Section 1—Art Studies; and Section 2—Design Studies.

Each section is worth 30 marks.

Candidates should attempt questions as follows:

In SECTION 1 answer **ONE full question** (parts (a) and (b))

and

In SECTION 2 answer **ONE full question** (parts (a) and (b)).

You may use sketches to illustrate your answers.

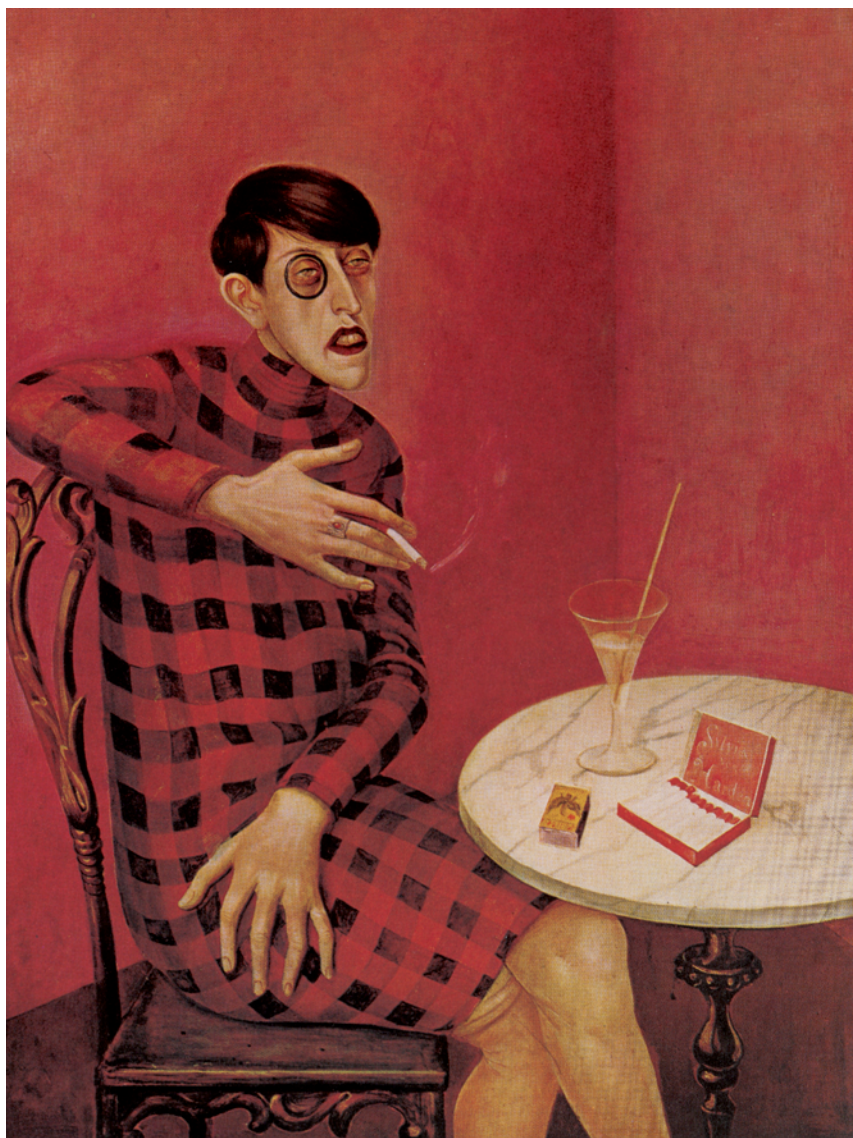


SECTION 1—ART STUDIES

Instructions

Read your selected question and notes on the illustration carefully.

Answer **ONE full question from this section:** parts (a) and (b).



Portrait of the Journalist Sylvia Von Harden (1926) by Otto Dix,
oil and tempera on wood (120 × 88 cm)

Marks

1. Portraiture

- (a) How successfully does Otto Dix communicate Sylvia von Harden's personality in the painting? In your response, refer to **at least two** of the following:

pose; composition; use of visual elements; media handling.

What is your personal opinion of this painting?

10

- (b) Compare examples of work by **two** artists from different movements or periods whose approaches to portraiture are contrasting. Explain why you consider the artists to be important in the development of portraiture.

20

SECTION 1—ART STUDIES (continued)



The Glen, Port Glasgow (1952) by Sir Stanley Spencer,
oil on canvas (76.2 × 50.9 cm)

Marks

2. Figure Composition

- (a) Discuss the composition of this painting. Comment on the use of **at least two** of the following:

perspective; pattern; line; colour.

What is your opinion of the painting?

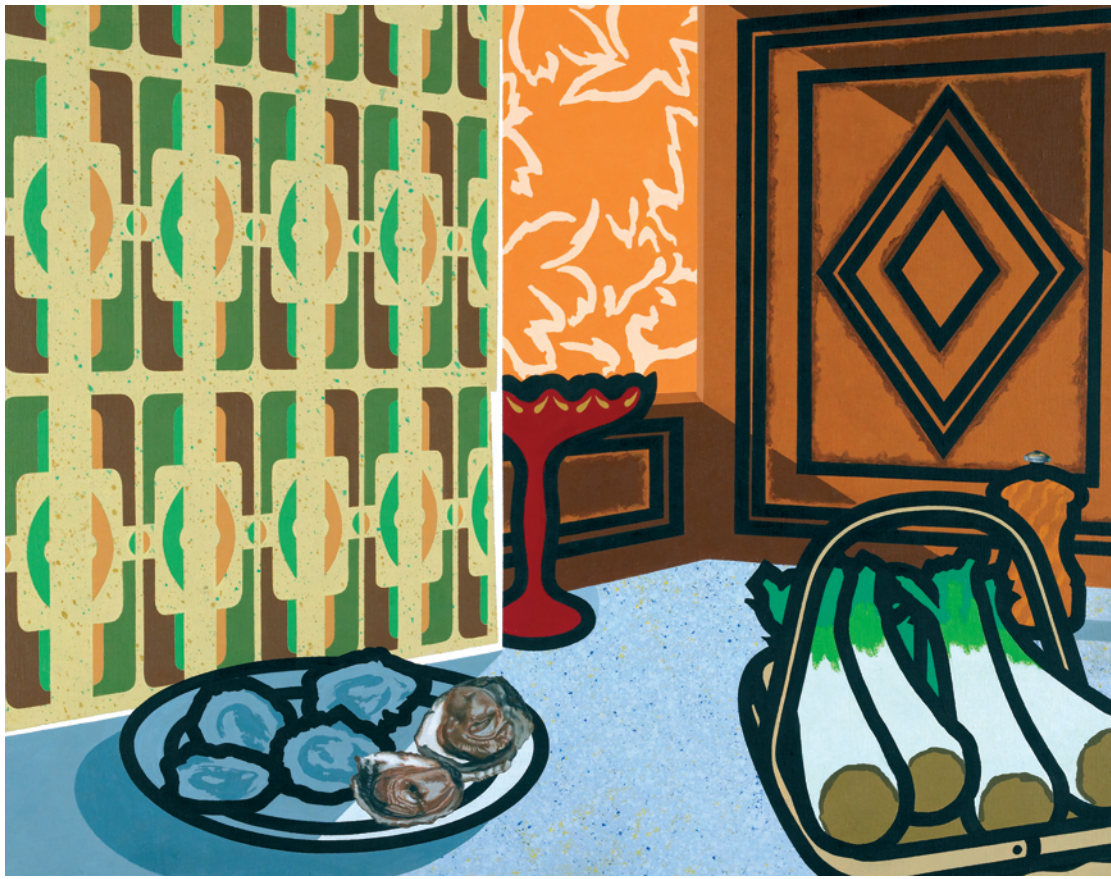
10

- (b) Discuss examples of figure composition by **two** artists from different movements or periods. Comment on the differences and/or similarities in their styles. Explain why they are considered to be important artists.

20

[Turn over

SECTION 1—ART STUDIES (continued)



Still Life: Autumn Fashion (1978) by Patrick Caulfield,
acrylic on canvas (61 × 76.2 cm)

Marks

3. Still Life

- (a) Discuss the methods used by the artist to create visual impact in this painting. Refer to his use of visual elements. Explain your personal opinion of this approach to still life painting. **10**
- (b) Compare examples of still life by **two** artists from different movements or periods. Explain the differences and/or similarities in their choice of subject matter and treatment of it. Why do you consider the artists to be important? **20**

SECTION 1—ART STUDIES (continued)



The Storm (1890) by William McTaggart,
oil on canvas (122 × 183 cm)

Marks

4. Natural Environment

- (a) Discuss the methods used by McTaggart to express in paint the effect of weather on this coastal scene. What is your opinion of the painting? **10**
- (b) Compare examples of work by **two** artists from different movements or periods. Your comparison should discuss their different approaches and responses to the natural environment. Explain why you consider the artists to be important in the development of this theme. **20**

[Turn over

SECTION 1—ART STUDIES (continued)



Place du Tertre (1911) by Maurice Utrillo,
oil on canvas (50.2 × 73 cm)

Marks

5. Built Environment

- (a) Discuss the composition of this painting. Comment on Utrillo's use of **at least two** of the following:

colour; texture; shape; perspective.

What does the painting make you think or feel about this location?

10

- (b) Discuss examples of work inspired by the built environment by **two** artists from different movements or periods. Comment on their choice of subject, working methods and style. Explain why you consider the artists to be important.

20

SECTION 1—ART STUDIES (continued)



The Great Red Dragon and the Woman Clothed in Sun (1806–1809) by William Blake,
watercolour on paper (42 × 34.3 cm)

Marks

6. Fantasy and Imagination

- (a) Discuss the composition of this painting. Comment on the methods used by Blake to create this powerful image. What is your opinion of this painting? 10
- (b) Discuss examples of work within this theme by **two** artists from different movements or periods. Explain the methods used by the artists to communicate their ideas. Why do you consider these artists to be important in the development of fantasy and imagination? 20

SECTION 2—DESIGN STUDIES

Instructions

Read your selected question and notes on the illustration carefully.

Answer **ONE full question from this section**: parts (a) and (b).



Tekken 4, cover design for Sony PlayStation 2 game (1997)

Marks

7. Graphic Design

- (a) Comment on the use of technology in this graphic work. What does it communicate about the product and the target market? What is your personal opinion of this style of graphic design? 10
- (b) Choose **two** important graphic designers from different periods or who work in different styles. By referring to examples of their work, show how they communicate with their target audience. Explain why they are highly regarded in this area of design. 20

SECTION 2—DESIGN STUDIES (continued)



Teapot designed by Marianne Brandt (1924).
Materials: silver with hardwood handle.

Marks

8. Product Design

- (a) Discuss the form and functionality of this design. What would have been the target market for this product in 1924? Compare it with a teapot you have used. 10
- (b) Select **two** product designers from different periods or who work in contrasting styles. Refer to examples of their work and explain why their products are popular with the consumer. Why are these two designers acknowledged as important product designers? 20

[Turn over

SECTION 2—DESIGN STUDIES (continued)



Rogano Restaurant, designed by Weddell and Inglis (1937)

Marks

9. Interior Design

- (a) Comment on the design elements that contribute to the style and mood of this interior. Who might use the restaurant and do you think the interior would add to the experience? Justify your views. 10
- (b) Select **two** interior designers from different periods or whose style is contrasting. Discuss specific examples of their work, which demonstrate why they are regarded as innovative and important designers. 20

SECTION 2—DESIGN STUDIES (continued)



The Falkirk Wheel, designed by RMJM architects (2002).

The design enables boats to be raised and lowered between the high level canal and the lower canal.

Marks

10. Environmental/Architectural Design

- (a) Discuss how this design relates to its immediate environment. Refer to **at least two** of the following:

scale; form; function.

Do you regard this to be a worthwhile design solution? Give reasons.

10

- (b) Select **two** environmental/architectural designers from different periods or who work in different styles. Refer to specific examples of their work and show how they have introduced new ideas and working methods in their designs. Why are they regarded as important in the development of this type of design?

20

SECTION 2—DESIGN STUDIES (continued)



Tiara and Brooch, designed for the Empress Eugenie by Gabriel Lemonnier (1853).
Materials: gold, pearls and diamonds.

Marks

11. Jewellery Design

- (a) Discuss these jewellery pieces by referring to **at least two** of the following:
craftsmanship; use of materials; fitness for purpose; aesthetics.

What do they say about the status of the wearer? Would they be appropriate for today's fashion market? Give reasons for your views.

10

- (b) Choose **two** important jewellery designers who are from different periods or whose approach to design is contrasting. Show how they have used their skills and creative talents to produce work for their target audience(s). Use specific examples of their work to support your comment. State why they are highly regarded designers.

20

SECTION 2—DESIGN STUDIES (continued)



Gentleman's outfit by unknown French designer (circa 1800)

Marks

12. Textile/Fashion Design

- (a) What is your opinion of this outfit? Refer to **at least two** of the following in support of your opinions:

shape; detailing; accessories; functionality.

10

Compare this outfit with today's formal wear for men.

- (b) Select **two** innovative textile or fashion designers from different periods or who work in different styles. By referring to important influences, discuss examples of their work. Explain why they are highly regarded designers.

20

[END OF QUESTION PAPER]

ACKNOWLEDGEMENTS

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Section 1 Question 2 Figure Composition—Picture of *The Glen, Port Glasgow* by Sir Stanley Spencer. Reproduced by permission of DACS.

Section 1 Question 3 Still Life—Picture of *Still Life—Autumn Fashion* (1978) by Patrick Caulfield. Reproduced by kind permission of DACS.

Section 1 Question 4 Natural Environment—Picture of *The Storm* by William McTaggart. Reproduced by kind permission of Scran.

Section 1 Question 5 Built Environment—Picture of *Place du Terte* (1911) by Maurice Utrillo. Reproduced by permission of DACS.

Section 1 Question 5 Built Environment—Picture of *Place du Terte* (1911) by Maurice Utrillo. Reproduced by permission of Tate Images.

Section 1 Question 6 Fantasy and Imagination—Picture of *The Great Red Dragon and the Woman Clothed in Sun* by William Blake. Reproduced by kind permission of Brooklyn Museum.

Section 2 Question 7 Graphic Design—Picture of *Tekken 4*, cover design for Sony Playstation 2 game (1997). Reproduced by kind permission of Namco.

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Section 2 Question 8 Product Design—Picture of a Teapot designed by Marianne Brandt (1924). Reproduced by permission of DACS.

Section 2 Question 9 Interior Design—Picture of *Rogano Restaurant* designed by Weddell and Inglis (1937). Reproduced by kind permission of Scran.

Section 2 Question 11 Jewellery Design—Picture of a Tiara and Brooch, designed for the Empress Eugenie by Gabriel Lemonnier (1853). Reproduced by permission of Sothebys. Image © Sothebys Geneva.

Section 2 Question 11 Jewellery Design—Picture of a Tiara and Brooch, designed for the Empress Eugenie by Gabriel Lemonnier (1853). Permission is being sought from Furstliches Zentbalarchiv.

Section 2 Question 12—Picture of gentlemen outfit by unknown French designer. Reproduced by kind permission of Scran.

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