

X223/301

NATIONAL
QUALIFICATIONS
2011

THURSDAY, 2 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)**.



My Mother, Bolton Abbey, Yorkshire, Nov. 1982 by David Hockney (1982)
photographic collage, edition of 20 (120·7 × 69·9 cm)

Marks

1. Portraiture

- (a) “Anything simple always interests me.” David Hockney

Discuss this quotation in relation to **at least two** of the following:

composition; media handling; colour; atmosphere.

What is your opinion of this approach to portraiture?

10

- (b) Evaluate successful examples of portraiture by **two** artists from different periods or movements. Comment on each artist’s working methods and explain how these have helped to capture the character of the sitter in their work. Why do you consider these artists to be significant in the development of portraiture?

20

SECTION 1—ART STUDIES (continued)



The Tennis Party by John Lavery (1885)
oil on canvas (77 × 183 cm)

Marks

2. Figure Composition

(a) Discuss the composition of this painting. Comment on the methods used by the artist to convey a sense of movement and atmosphere in this figure composition. What is your opinion of this artwork?

10

(b) Compare examples of figure composition by **two** artists from different periods or movements. With reference to each artist's choice of subject matter and use of the visual elements, explain which aspects of their work you consider to be successful. What have these artists contributed to the development of figure composition?

20

[Turn over

SECTION 1—ART STUDIES (continued)



Table by a Window by Jean Metzinger (1917)
oil on canvas (81.3 × 65.1 cm)

Marks

3. Still Life

- (a) Discuss the methods used by the artist to create this artwork. In your answer, discuss **two or more** of the following:

composition; colour; form; tone.

In your opinion, how does this artwork compare with more conventional approaches to still life?

10

- (b) Discuss examples of still life by **two** artists from different periods or movements. Comment on their choice of subject matter, composition and handling of materials. How have these artists made an important contribution to the development of still life?

20

SECTION 1—ART STUDIES (continued)



The Hunter by Andrew Wyeth (1943)
tempera paint on panel (83.8 × 86.4 cm)

Marks

4. Natural Environment

- (a) Discuss Wyeth's response to the natural environment in this artwork. In your answer, refer to **at least two** of the following:

composition; perspective; colour; atmosphere; media handling.

Explain your personal reaction to this work.

10

- (b) "I work with nature, although in completely new terms."

With reference to this quotation, discuss the work of **two** artists from different periods or movements who have responded, in an innovative way, to the natural environment. Explain why you consider them to be significant artists.

20

[Turn over

SECTION 1—ART STUDIES (continued)



*Cabina*¹ NY by Jose Luis Corella (2006)
oil on board (117 × 98 cm)

¹*Cabina* means telephone box.

Marks

5. Built Environment

(a) Comment on the composition and subject matter of this painting.

With reference to the artist's use of the visual elements, discuss his success in creating a sense of atmosphere in this urban image.

10

(b) Compare the work of **two** artists from different periods or movements who have been inspired by the built environment. With reference to examples of their work, comment on their different approaches and styles. Explain each artist's contribution to the development of this area of art.

20

SECTION 1—ART STUDIES (continued)



Saint Bride by John Duncan (1913)
tempera paint on canvas (122.3 × 144.5 cm)

Marks

6. Fantasy and Imagination

- (a) Discuss the methods used by the artist to create this work of fantasy and imagination. In your answer refer to **at least two** of the following:

composition; pattern; colour; atmosphere; media handling.

What is your personal interpretation of this work?

10

- (b) Select and discuss examples of work by **two** artists from different periods or movements who have worked within the area of fantasy and imagination.

With reference to the artists' choice of themes and working methods, comment on the impact of their work in the development of this area of art.

20

[Turn over

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)**.



Magazine cover designed by Aubrey Beardsley (1895)

Marks

7. Graphic Design

- (a) Explain how the designer has used imagery, lettering and layout to create visual impact in this magazine cover. How does this design differ from modern magazine covers? 10
- (b) Select **two** graphic designers from different periods or whose styles are contrasting. Referring to examples of their work, explain how they communicate their ideas effectively with their target market. Why are they considered to be important in the development of graphic design? 20

SECTION 2—DESIGN STUDIES (continued)



Cross-section of car interior



Morris Mini-Minor designed by Sir Alec Issigonis (1959)

Marks

8. Product Design

- (a) Function and style are important issues in the development of a design concept. Comment on each of these in relation to the Mini. Explain why you think this has been such an enduring and successful car design. 10
- (b) Select **two** product designers who have worked in different periods or styles. With reference to examples of their work, explain how they have responded to consumer requirements. Why are they regarded as important designers? 20

SECTION 2—DESIGN STUDIES (continued)



Topshop store in New York designed by Dalziel and Pow (2009)

Marks

9. Interior Design

- (a) Comment on the key issues that have been considered in the designing of this interior. Explain how the designers have used structure, materials and lighting to create a contemporary retail space. What is your opinion of this design? **10**
- (b) Select **two** interior designers working in different periods or styles. With reference to their work, discuss why they are considered to be important. Explain how they have used their creativity and their sources of inspiration to develop their own individual styles. **20**

SECTION 2—DESIGN STUDIES (continued)



Interior of lounge area



View of rear of Centre and surrounding area



Maggie's Centre, Dundee, designed by Frank Gehry (2004)
Materials: stainless steel roof, reinforced concrete and wood.

Maggie's Centres are drop-in facilities for people affected by cancer.

Marks

10. Environmental/Architectural Design

(a) Discuss ways in which Gehry combines form and function in this design. Compare the aesthetic appeal of this design to those medical centres, surgeries or hospitals known to you. What is your personal opinion of this design?

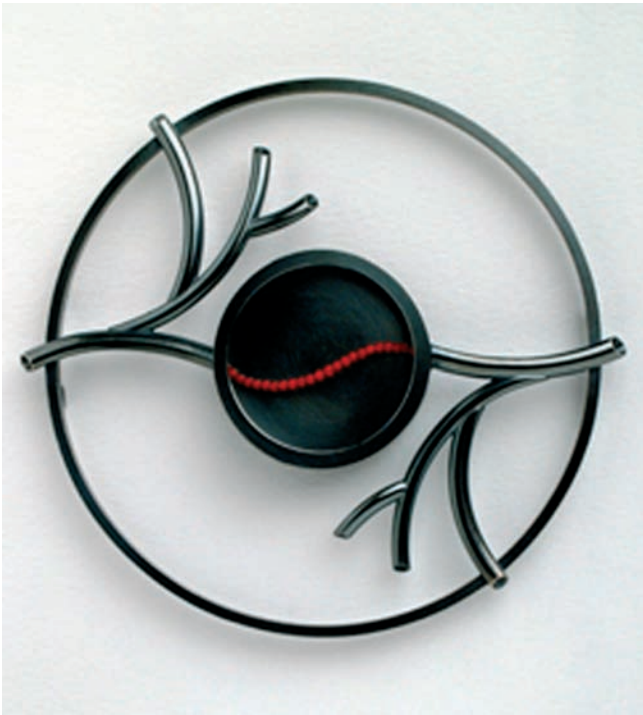
10

(b) Select **two** environmental/architectural designers working in different periods or in contrasting styles. By referring to examples of their work, show how their vision and working methods have contributed to the development of this area of design.

Why are they acknowledged as important designers?

20

SECTION 2—DESIGN STUDIES (continued)



Brooches from the *Artery* series designed by Dorothy Hogg (2005)
Materials: silver and coral
diameter: 11 cm

Marks

11. Jewellery Design

- (a) Discuss Dorothy Hogg's sources of inspiration, handling of form and choice of materials for these brooches. In your opinion, what are the most striking features of these designs? **10**
- (b) Choose **two** designers working in different periods or whose approaches to jewellery design are contrasting. Discuss their work in terms of originality, function and style. Why are they highly respected designers? **20**

SECTION 2—DESIGN STUDIES (continued)



Sandal designed by Salvatore Ferragamo (1938)
Materials: leather, suede and cork with metal buckle

Marks

12. Textile/Fashion Design

- (a) Identify the key design issues that have been considered in the development of this sandal. Discuss how effective the designer's ideas are. **10**
- (b) "Fashion design trends change more often than the wind."

Select **two** designers working in different periods or styles. With reference to this quotation, discuss how they have met the challenges of creating innovative fashion or textile designs. Why are they acknowledged as important designers? **20**

[END OF QUESTION PAPER]

ACKNOWLEDGEMENTS

Section 1 Question 1—Image, David Hockney, *My Mother, Bolton Abbey, Yorkshire, Nov. 1982*. Photographic Collage, Edition of 20, 47½ × 27½” © David Hockney.

Section 1 Question 2—Painting, *The Tennis Party* by John Lavery (1885) is taken from Aberdeen Art Gallery & Museums Collections. © By courtesy of Felix Rosentiel’s Widow & Son Ltd, London, on behalf of the Estate of Sir John Lavery.

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Section 1 Question 4—The Hunter, 1973 tempera © Andrew Wyeth. Andrew Newell Wyeth (American, born 1917), *The Hunter*, 1943, tempera on masonite, 33 × 33 7/8 inc. (83.8 × 86 cm), Toledo Museum of Art (Toledo, Ohio), Elizabeth C. Mau Bequest Fund, 1946.25. Photo Credit: Image Source, Toledo © Andrew Wyeth.

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Section 1 Question 6—Painting, *Saint Bride* by John Duncan (1913). © Estate of John Duncan. All rights reserved, DACS 2011.

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