

X223/12/02

NATIONAL
QUALIFICATIONS 2012

FRIDAY, 1 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)**.



End of the Festival (2005) by David Martin
oil on canvas (129 × 104 cm)

Marks

1. Portraiture

- (a) Discuss the composition of this portrait. Comment on the artist's use of *colour*, *pattern* and *pose*. What do you think the artist is trying to communicate to us in this portrait? 10
- (b) Discuss the inspiration and working methods of **two** portrait artists from different movements or periods. With reference to their work, show how they have captured their sitters' appearance and character. Explain, with reference to specific examples, why these artists are considered important and influential in the development of portraiture. 20

SECTION 1—ART STUDIES (continued)



The Third of May 1808 (1814) by Francisco Goya
oil on canvas (268 × 347 cm)

Marks

2. Figure Composition

- (a) Discuss the subject and composition of this painting. Comment on the artist's use of colour and lighting. Explain how this painting makes you feel. 10
- (b) With reference to figure compositions by **two** artists working in different movements or periods, discuss how they overcame the challenges faced in creating work that depicts the figure. Give specific examples of how these artists are innovative and inspirational. 20

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SECTION 1—ART STUDIES (continued)



*Footdee*¹– *Winter* (1986) by Reinhard Behrens
pencil and coloured pencil on card (49 × 71 cm)

¹Footdee (also known as Fittie) is a small fishing village by the harbour of Aberdeen City.

Marks

3. Still Life

- (a) Discuss the composition of this still life. Comment on **at least two** of the following: *subject matter; use of the visual elements; media handling; use of space.*

What is your view of this approach to still life? Give reasons.

10

- (b) “I paint objects as I think them, not as I see them.” Pablo Picasso

Discuss this quote with reference to examples of still life by **two** artists working in different movements or periods. Refer to the artists’ working methods. Giving specific reasons, explain why these artists are regarded as influential.

20

SECTION 1—ART STUDIES (continued)



Leaf Horn (1986) by Andy Goldsworthy
horsechestnut leaves and thorns

Marks

4. Natural Environment

- (a) Discuss the methods and materials used by the artist to create this piece of sculpture. How do you think it challenges traditional responses to the natural environment? What is your personal opinion of this piece? **10**
- (b) With reference to examples, discuss the work of **two** artists, working in different movements or periods, who have produced artworks inspired by the natural environment. Refer to their individual approaches and sources of inspiration. Describe, in detail, why these artists are important and how they have influenced other artists. **20**

SECTION 1—ART STUDIES (continued)



Edinburgh (from Salisbury Crags) (c. 1927) by William Crozier
oil on canvas (71 × 92 cm)

Marks

5. Built Environment

- (a) Discuss the artist's choice of subject matter and explain the techniques used to communicate the drama of this scene. With reference to the visual elements, discuss your opinion of this artwork. 10
- (b) Discuss the sources of inspiration of **two** artists, working in different movements or periods, who have created work based on the built environment. With reference to examples, describe the artists' working methods and explain why these are typical of their styles. Explain, in detail, why these artists are regarded as important and influential. 20

SECTION 1—ART STUDIES (continued)



Old Age, Adolescence, Infancy (The Three Ages) (1940) by Salvador Dalí
oil on canvas (39 × 35 cm)

Marks

6. Fantasy and Imagination

- (a) Discuss the composition of this painting. Comment on the artist's use of subject matter and colour. How successful has Dalí been in capturing the three ages that the title suggests? 10
- (b) Discuss the work of **two** artists from different movements or periods who work within the theme of fantasy and imagination. With reference to examples of their work, discuss their inspiration and use of imagery or symbolism. Give detailed reasons why these artists are regarded as important and influential. 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)**.



Poster for the 1936 Berlin Olympic Games (1936) designed by Franz Wurbel

Marks

7. Graphic Design

- (a) What ideas, do you think, Wurbel is trying to communicate through this poster? Discuss the success of the design by referring to **at least two** of the following:

imagery; layout; text; colour; visual impact.

10

- (b) Choose examples of graphic design by **two** designers working in different styles or periods that show successful methods of communication. Discuss their working methods and explain why these examples are typical of their style. Explain why these designers are regarded as important and influential.

20



Armchair (1823) designed by Augustus Charles Pugin
Materials include carved and gilded mahogany

Marks

8. Product Design

- (a) Function, style and target market are important considerations in the development of product design. Comment on each of these in relation to this armchair. How does this design differ from modern chairs? 10
- (b) Choose **two** designers working in different styles or periods who have designed successful products. With reference to examples of their work, describe how they were innovative and how they used technology to create their designs. Explain, in detail, why these designers are regarded as influential. 20

SECTION 2—DESIGN STUDIES (continued)



Kelvingrove Art Gallery and Museum designed by Sir J W Simpson and
E J Milner Allen (1902, refurbished 2006)

Marks

9. Interior Design

- (a) Identify the key design issues that have been considered in the designing of this interior. In your opinion, how effective is this exhibition space? Give reasons for your answer. 10
- (b) Choose **two** interior designers working in different styles or periods. Using examples of their work discuss the key issues of their designs. Give reasons why these designers are regarded as influential and important. 20

SECTION 2—DESIGN STUDIES (continued)



Millennium Bridge, Gateshead, (2001) designed by architects, Wilkinson Eyre and structural engineers, Gifford

The bridge pivots upwards to allow tall boats and ships to pass underneath

Marks

10. Environmental/Architectural Design

- (a) Evaluate the success of this design. Identify and discuss the key design issues of form and function which would have been considered. 10
- (b) Select examples of the work of **two** environmental/architectural designers working in different styles or periods. Discuss, in detail, their use of materials and form to create innovative designs. With reference to specific examples, explain why these two designers are regarded as influential and important. 20



Corsage ornament (brooch) (1902) designed by Georges Fouquet
Materials: gold, enamel, emeralds and pearls (19 × 12.5 cm)

Marks

11. Jewellery Design

- (a) Discuss this design by referring to **at least two** of the following:
influences; craftsmanship; use of materials; style.

Would this brooch be suitable for today's fashion market? Give reasons for your opinions.

10

- (b) Select examples of jewellery design by **two** designers working in different styles or periods. Discuss their working methods, use of materials and understanding of their markets. With reference to examples of their work, explain why these designers are influential and important.

20



Uniform for fast food chain outlet (2008) designed by Bruce Oldfield

Marks

12. Textile/Fashion Design

- (a) Identify the design issues Bruce Oldfield had to consider in updating this uniform. Do you think the design (left) is an improvement on the earlier design (right)? Give reasons for your views. 10
- (b) Choose examples of textile or fashion designs by **two** designers working in different styles or periods. Discuss fully the design issues involved in the success of your chosen designs. Comment on the innovative aspects of the designers' working methods. Why are these designers regarded as influential and important? 20

[END OF QUESTION PAPER]

ACKNOWLEDGEMENTS

Section 1 Question 1—Painting, “*End of the Festival*” by David Martin. Permission is being sought from David Martin.

Section 1 Question 2 —Painting, “*The Third of May 1808*” by Francesco Goya (1814). Permission is being sought from Madrid Museum.

Section 1 Question 3—Pencil and coloured pencil on card, “*Footdee – Winter*” by Reinhard Behrens (1986). Reproduced by kind permission of Aberdeen Art Gallery and Museums Collections.

Section 1 Question 4—Image, “*Leaf Horn*” (1986), by Andy Goldsworthy. Permission is being sought from University of Glasgow.

Section 1 Question 5—Painting, *Edinburgh (from Salisbury Crags)* by William Crozier (c.1927). Reproduced by kind permission of Scottish National Gallery of Modern Art, Edinburgh.

Section 2 Question 6—Painting, “*Old Age, Adolescence, Infancy*” (*The Three Ages*) (1940) by Salvador Dali. Permission is being sought from The Dali Museum, Florida.

Section 2 Question 7—Poster for the Berlin Olympic Games (1936) designed by Franz Wurbel. Permission is being sought from Encyclopaedia Britannica (UK) Ltd., London.

Section 2 Question 8—Image of Armchair (1823) designed by Augustus Charles Pugin. Permission is being sought from the Victoria and Albert Museum, London.

Section 2 Question 9—Image of Kelvingrove Art Gallery and Museum. Reproduced by kind permission of Kelvingrove Art Gallery and Museum.

Section 2 Question 11—Image of corsage ornament (brooch) designed by Georges Fouquet (1902). Reproduced by permission of ADAGP. © ADAGP, Paris and DACS, London 2012.

Section 2 Question 12—Image of fast food chain outlet uniform designed by Bruce Oldfield (2008). Permission is being sought from Press Association Scotland, Glasgow

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