

X223/201

NATIONAL
QUALIFICATIONS
2011

THURSDAY, 2 JUNE
1.00 PM – 2.00 PM

ART AND DESIGN
INTERMEDIATE 2

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

Each section is worth 20 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 by David Hockney (1982)
photographic collage (120.7 × 69.9 cm)

1. Portraiture

Marks

- (a) How well does the artist use *the photographic technique* and *viewpoint* to create this interesting portrait? What is the artist trying to communicate to us in this composition? 10
- (b) Compare the methods and approaches used in **two** works by different artists to create successful portraits. 10

SECTION 1—ART STUDIES (continued)



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

2. Figure Composition

Marks

(a) In your opinion, what makes this a successful figure composition?

Comment on the artist's use of *tone*, *colour* and *pose*.

10

(b) Select **two** figure compositions by different artists. Contrast their use of media and visual elements. Explain in your own opinion why they are good examples of figure composition.

10

[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) Comment on the artist's use of *shape*, *colour* and *pattern* in this work.
What is your opinion of this composition?

10

(b) Comment on the subject matter and methods used in **two** artworks by different artists who work in the area of still life. State why you think they are successful examples.

10

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) How well has the artist's choice of viewpoint contributed to the mood and atmosphere of this hunting scene? Comment on the artist's use of *colour* and *shape*. 10
- (b) The natural environment has inspired many artists. Compare **two** examples by different artists. Explain why, in your opinion, these are good responses to this theme. 10

[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) Give your opinion of this artist's choice of subject matter in this response to the built environment. Refer to *colour*, *texture* and *composition*. **10**
- (b) Compare **two** works by different artists who use the theme of the built environment. Comment on the methods used. Give your opinion of the success of these works. **10**

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) In your opinion, what kind of atmosphere has the artist created in this work? Refer to the use of *colour*, *pattern* and *imagery*. **10**
- (b) Compare and contrast approaches to fantasy and imagination in **two** works by different artists. Which do you prefer and why? **10**

[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) Give your opinion on how this design compares with contemporary magazine covers. Refer to *imagery*, *lettering* and *layout*. 10
- (b) Select **two** graphic designs by different designers. Compare how successful they are in achieving visual impact and communication with a target audience. 10

SECTION 2—DESIGN STUDIES (continued)



Cross-section of car interior



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

Marks

8. Product Design

- (a) How well has the designer of this small, low cost car considered *fitness for purpose* and *style*? What *target market* would have found it appealing? **10**
- (b) Select **two** products by different designers. Identify the key design issues considered and discuss each designer's approach to creating a successful product. **10**

SECTION 2—DESIGN STUDIES (continued)



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

Marks

9. Interior Design

- (a) In your opinion, how well have the designers created this high street store interior? How successfully do the *use of space* and *style* contribute to its consumer appeal? **10**
- (b) Select **two** interiors by different designers. Compare the methods used to create effective and attractive interior spaces. **10**

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

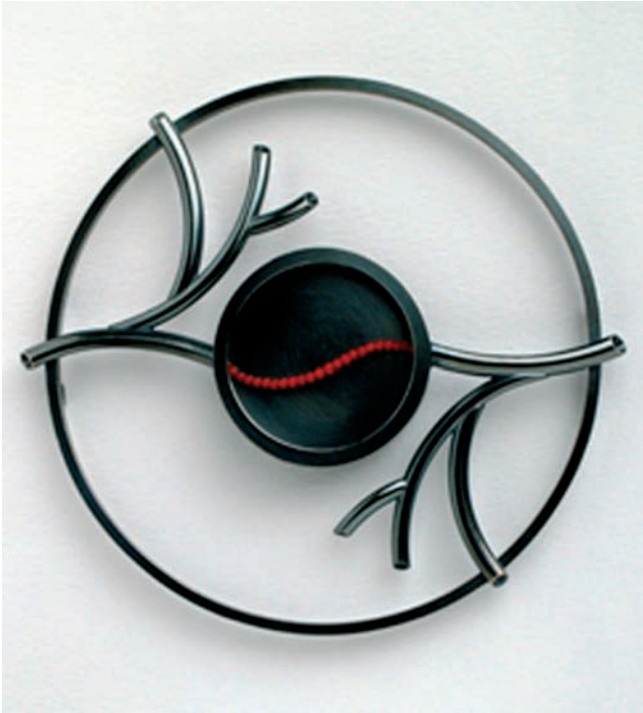
(a) Give your opinion on the design of this building. Refer to *structure* and *use of materials*. What do you think could have been the designer's *source of inspiration*?

10

(b) Compare **two** successful examples of environmental/architectural design by different designers. Refer to important design issues in your answer.

10

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) Give your opinion of this designer's use of parts of the human body as a *source of inspiration*. Refer to *style* in your answer. Who might find these pieces attractive to buy? **10**
- (b) Select **two** examples of work by different jewellery designers. Compare the designers' influences and the techniques used to make visually appealing designs. **10**

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) How well did the designer create a shoe which makes a fashion statement? Refer to *form* and *practicality*. Who might have worn these shoes? **10**
- (b) Discuss **two** examples of textile/fashion by different designers. With reference to style and use of materials, compare how the designs appeal to specific target markets. **10**

[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.

Section 1 Question 3—Painting, *Table by a Window* by Jean Metzinger (1917). Permission is being sought from Metropolitan Museum of Art, New York.

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.

p

Section 1 Question 5—Painting - *Cabina NY* by Jose Luis Corolla (2006). Permission is being sought from VEGAP.

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

Section 2 Question 7—Design for the first Issue of *The Studio* by Aubrey Beardsley (1895). © Victoria and Albert Museum, London.

Section 2 Question 8—Photographs of Morris Mini-Minor car reproduced by kind permission of BMW Group UK.

Section 2 Question 9—Photograph of Top Shop store in New York designed by Dalziel and Pow (2009). Reproduced by kind permission of British Design Innovation.

Section 2 Question 10—Images of Maggie's Centre, Dundee. Permission is being sought from Maggie's Centre.

Section 2 Question 11—Images of brooches from the Artery series designed by Dorothy Hogg (2005). Photographs by John K McGeorgor. Reproduced by permission of Prof. Dorothy Hogg MBE.

Section 2 Question 12—Images of platform sandal designed by Salvatore Ferragamo. © Victoria and Albert Museum, London. Permission is being sought from Salvatore Ferragamo.

[BLANK PAGE]

[BLANK PAGE]