

X223/201

NATIONAL
QUALIFICATIONS
2008

TUESDAY, 3 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.

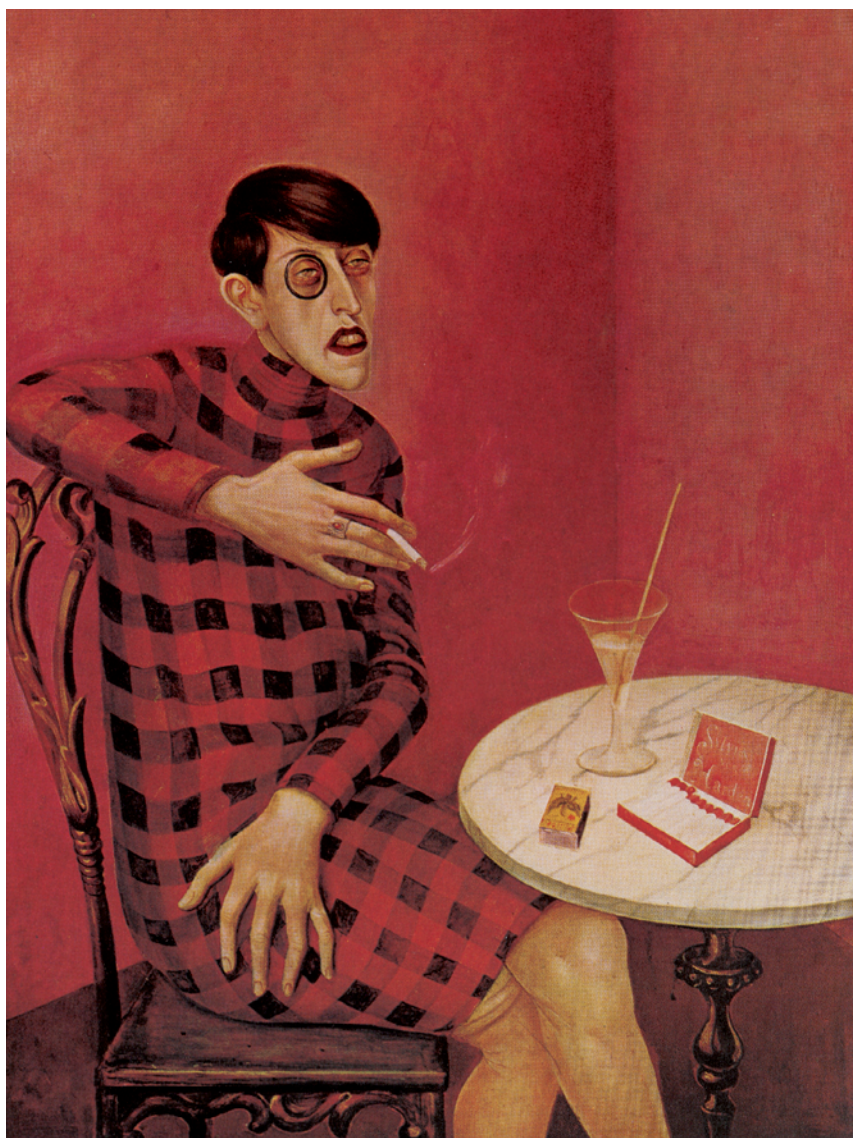


SECTION 1—ART STUDIES

Instructions

Read your selected question and notes on the illustration carefully.

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



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

Marks

1. Portraiture

- (a) In your opinion, how well does the artist use *colour*, *shape* and *composition* to show the character of his model? 10
- (b) Compare and contrast **two** portraits by any **two** artists. Explain the main differences in the portraits. How successful are they, in your opinion? 10

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) How well does the artist use any **three** of the following to make this scene of children at play appealing to the viewer?

line

colour

shape

pattern

tone

Justify your opinion.

10

- (b) Discuss **two** figure compositions by any **two** artists. Explain why, in your opinion, they are successful. Refer to each artist's approach to figure composition.

10

[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) Give your opinion of this approach to still life. Comment on the use of *visual elements* and *composition*. Do you think this is a successful still life? Give your reasons.
- (b) Discuss **two** examples of still life by any **two** artists. Explain why, in your opinion, they are good examples of still life.

10

10

SECTION 1—ART STUDIES (continued)



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

Marks

4. Natural Environment

- (a) In your opinion, how well does the artist use *tone*, *colour* and *media* to show the violent forces of nature in this work? 10
- (b) Compare **two** works by **two** different artists who base their work on the natural environment. Explain any differences in their approaches, use of media and visual elements. Give your opinion on the success of your chosen examples. 10

[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) How well, in your opinion, does the artist's use of media and visual elements contribute to the success of this quiet street scene? 10
- (b) Compare **two** works by **two** different artists who use or create built environment in their work. Comment on the success of the methods that they use. Give your opinion of the works. 10

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) In your opinion, how well are *light*, *composition* and *colour* used to give a sense of threat and fear in this work? 10
- (b) Compare and contrast **two** works by **two** artists who have different approaches to creating fantasy and imagination in their work. 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).



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

Marks

7. Graphic Design

(a) How well has the designer created a cover design for an exciting computer game? Refer to the following:

- imagery;
- lettering;
- layout.

10

(b) Select **two** graphic designs by different designers. Explain the methods used to achieve originality and visual impact.

10

SECTION 2—DESIGN STUDIES (continued)



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

Marks

8. Product Design

- (a) In your opinion, how well has the designer combined *style, function* and *use of materials* in this teapot? 10
- (b) Compare and contrast **two** products by different designers. Refer to any **two** of the following:
- style;
 - use of materials;
 - function;
 - methods of construction.
- 10

[Turn over

SECTION 2—DESIGN STUDIES (continued)



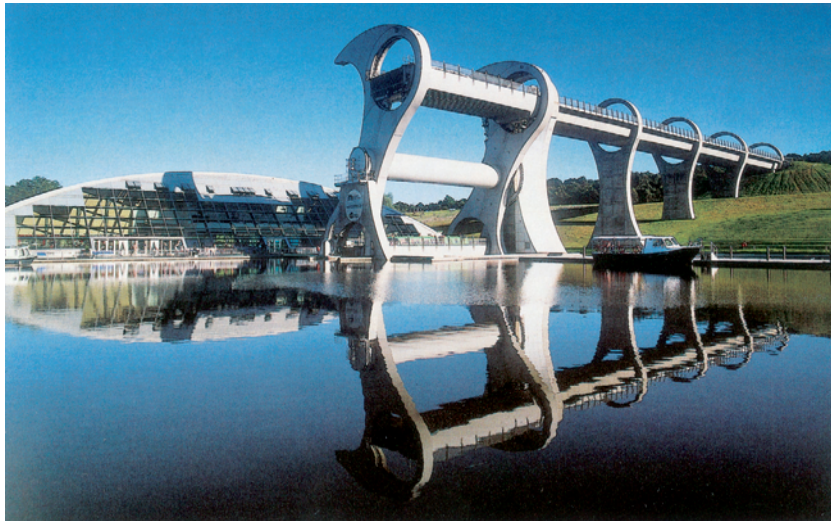
Rogano Restaurant, designed by Weddell and Inglis (1937)

Marks

9. Interior Design

- (a) In your opinion, how well has the designer created a suitable interior for an upmarket restaurant? Refer to *use of space, colour* and *furniture and fittings*. 10
- (b) Compare and contrast **two** examples of interior design by different designers. Refer to **two** of the following:
- style;
 - use of space;
 - use of lighting;
 - use of materials.
- 10

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) In your opinion, how successful is this design? Refer to *form*, *function* and *scale*. 10
- (b) Explain the importance of *fitness for purpose* and *style* in **two** examples of environmental or architectural design by different designers. 10

[Turn over

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) Give your opinion on the main <i>function</i> of these jewellery pieces, with reference to <i>style</i> , <i>use of materials</i> and <i>target market</i> . | 10 |
| (b) Compare and contrast two designs by different jewellery designers, with reference to <i>style</i> and <i>use of materials</i> . | 10 |

SECTION 2—DESIGN STUDIES (continued)



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

Marks

12. Textile/Fashion Design

- (a) Discuss this outfit with reference to *style*, *function* and *wearability*. How does it differ from formal dress for men today? 10
- (b) Select **two** examples of fashion or textile design by different designers. Identify the most important aspects of their work with reference to *style* and *target market*. 10

[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.

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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.

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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.

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

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