

**Edexcel GCE**

# **Art and Design**

**Advanced Subsidiary**

**Unit 2: AS Externally Set Assignment**

**Timed Examination: 8 hours**

Paper Reference

**6AD02–6CC02**

**You do not need any other materials.**

## **Instructions to Teacher-Examiners**

Centres will receive this paper in January 2009. It will also be available on the secure content section of the Edexcel website at this time.

This paper should be given to the teacher-examiner for confidential reference **as soon as it is received in the centre** in order to prepare for the externally set assignment. **This paper may be released to candidates from 1 February 2009.**

There is no prescribed time limit for the preparatory study period.  
The 8 hour timed examination should be the culmination of candidates' studies.

## **Instructions**

This paper is given to you in advance of the examination so that you can make sufficient preparation.

This booklet contains the theme for the Unit 2 Externally Set Assignment for the following specifications:

8AD01	Art and Design
8FA01	Fine Art
8TD01	Three-Dimensional Design
8TE01	Textiles
8PY01	Photography
8GC01	Graphic Design
8CC01	Critical and Contextual Studies in Art

**Candidates for all endorsements are advised to read the entire contents of the paper.**

*Turn over* ►

**M34407A**

©2009 Edexcel Limited.

3/1/1/1/1/1/



**edexcel**   
advancing learning, changing lives

Each submission for the Advanced Subsidiary Externally Set Assignment, whether **unendorsed** or **endorsed**, should be based on the theme given in this paper. **Candidates are advised to read through the entire paper, as helpful starting points may be found outside your chosen endorsement.**

If you are entered for an **endorsed** specification, you should produce work predominantly in your chosen discipline for the Externally Set Assignment.

If you are entered for the **unendorsed** specification, you may have been working in two or more different disciplines in Unit 1. **For the Externally Set Assignment, you may choose to produce work in one discipline only.**

**The starting points in each endorsed section are designed to help you consider a range of possible outcomes. You may use the suggestions to generate ideas as guidance to be followed closely, or as background information to be set aside while you pursue your own interpretation of the theme. Read the whole paper as any section may provide the inspiration for your focus.**

You should provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that Advanced Subsidiary candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 1.

The Assessment Objectives require you to:

Develop your ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as your work develops.

Record in visual and/or other forms ideas, observations and insights relevant to your intentions, demonstrating an ability to reflect on your work and progress.

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements.

## Preparatory Studies

Your preparatory studies may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... everything that fully shows your progress through the unit towards your outcomes.

*Preparatory studies should show:*

- your progress through the theme
- your progress towards a synthesis of ideas
- evidence of your development of visual language skills
- critical review and reflection, recording your process of thought and development of ideas
- the breadth and depth of your research into appropriate sources
- appropriate use of contexts
- relevant selection with visual and written analyses rather than descriptive copying and/or comment

## Timed Examination

Your preparatory studies will be used to produce an outcome(s) under examination conditions in **eight hours**.

## The Theme: 'Sanctuary'

Unforeseen circumstances such as bad weather or flight cancellations can force us to take shelter in strange places. Enforced stops in our daily routines can focus the senses. The shop doorway suddenly becomes a miniature world of rain-soaked people, reflections, peeling paint, torn advertisements and murmured conversation.

Sanctuaries can take many diverse forms both in scale and complexity. These range from hermits' caves and domestic dwellings to grand cathedrals and palaces. Sometimes your own bedroom can be the perfect place to retreat from stress and irritation. All of these places have an atmosphere created by the objects and décor they contain and we seek out those that give us the most personal comfort in times of need. Solitude is sometimes not the solution, however, and the anonymity offered in crowded shopping malls or nightclubs can offer security and safety.

Pressures on natural habitats mean many natural species have to be protected in special environments. The Eden Project, arboreta, zoos, safari parks and aquariums help to preserve a vast range of animals and plants.

Large tracts of landscape are protected by The National Trust and English Heritage. The coastline is a complex, convoluted collection of ports, coves, inlets, docks, estuaries and havens offering shelter to shipping from all over the world.

Here are some examples inspired by the theme that might help you begin your journey:

- Observation hides, priest holes, caves, abbeys, churches, catacombs, hospitals, libraries, museums, hollow trees, special places, courtyards, rooftops, gardens, galleries, theatres, cinemas, cafes, hairdressers, spas, clubs
- Books, duvets, games, toys, talismen, armour, fake fur, bathing, food
- Meditation, dance, fishing, yoga, warmth, holidays, music, religion, memories, wealth
- Harbours, bus stations, airports, railway stations, motorway service stations
- Family, relationships, pets, friends, communities, football crowds

Set out under the endorsed headings, the following sections explore in greater depth some starting points on the theme of **'Sanctuary'**.

**Read the whole paper including the starting points outside your chosen endorsement, as any of them may provide the inspiration for your focus.**

You should use these as an aid to developing a context for your responses to the theme. Stylistic 'borrowing' or simply copying the work of another artist as in 'working in the manner of...' would not be appropriate. You may pursue one of these starting points or devise one of your own.

## 6FA02: Fine Art

### Optional disciplines:

- painting and drawing
- printmaking
- sculpture
- alternative media

### Possible starting points:

- The security and intimacy afforded in an artist's studio can create an environment that engenders great trust between the model and the artist. This can result in sensitive and candid studies that fully capture both the frailty and strength of the sitter. The intensity and concentration of the artist is evident in the accurate observations of minute details regarding expression and form. This can be seen in many artists' work such as: Andrew Wyeth's *Helga* series, Velasquez's *Rockeby Venus*, Lucian Freud's *Leigh Bowery Portraits* and Paula Rego's *Portrait of Germaine Greer*. Some of these painters such as Ken Howard and Shani Rhys James also manage to capture the unique qualities of the studio itself and their use of negative space enhances the tension of the relationship between artist and model.
- Delicate organisms and artefacts have to be housed in protective structures that create unique environments. Kew Gardens, Westonbirt Arboretum and The Eden Project contain collections of rare and exotic plants. These are grand examples but there are many smaller ones attached to stately homes and provincial zoological gardens. Museums and galleries house priceless antiquities and works of art. These give artists invaluable access to inspirational objects. Picasso was greatly influenced by the collection of ethnic artefacts in the Musée des Arts Africains et Océaniens. Contemporary artists such as Peter Blake and Mark Dion have also been inspired to produce interesting responses. Blake worked as artist in residence in the National Gallery to create a series of paintings in response to the gallery's collection. Dion, in stark contrast, produced his own collections housed in traditional museum cabinets.
- Airports, railway stations, bus depots, ports and harbours are all welcome havens for travellers. The sense of relief in passengers when disembarking is balanced by the tension of those yet to travel. The visual spectacle of this interchange has often attracted artists who have attempted to catch the emotion and mood generated in these places. Bill Jacklin's studies of Grand Central Station in New York are classic examples of these. Mark Wallinger's video of an airport arrivals hall also explored this phenomenon.
- Cages are often designed for protection rather than confinement. Many of these structures are interesting forms such as fencing masks, wicker containers, birds nests, lift cages, and wire mesh fencing. Mosquito nets and bee-keeper's hats form delicate fabric cages. Some sculptors such as Sophie Ryder use meshed wire and woven wicker to create their work. Others such as Mona Hartoum and Louise Bourgeois have used actual cages in their installations; some contain enclosed symbolic artefacts which are metaphors for personal experiences or important phases in their lives. The enclosure forming a significant parameter to the work.

## 6TD02: Three-Dimensional Design

### Optional disciplines:

- scenography
- architectural, environmental and interior design
- product design

### Possible starting points:

- Festivals and camping sites provide a visual extravaganza of shape and colour. Contemporary tent design has been revolutionised by technological advances in materials. Carbon fibre rods and synthetic fabrics allow designers to create forms that are as much concerned with aesthetics as function. Bob Gillis's tent designs based on geodesic domes have revolutionised traditional tent shapes and recently Cath Kidston has challenged the traditional use of flat colours for tents with her retro floral fabrics. There has also been a resurgence of interest in traditional forms with tepees and yurts making appearances at large gatherings.
- Religious sanctuaries such as temples, churches and cathedrals are often furnished with artefacts that are symbolic as well as functional. Candlesticks, reredos, altars, tombs, fonts, incense burners, miserichords, and stained glass windows can carry complex images and patterns that have great significance for the builders of these edifices. The sculptor Nicholas Pope was inspired by this concept to produce an intriguing installation called the *The Apostles Speaking in Tongues*. This consisted of thirty three ceramic columns some of which functioned as primitive oil lamps. Anthony Gormley has strategically placed pieces in both Gloucester and Winchester cathedrals including his ceramic installation *Field for the British Isles*.
- Science fiction film and stage productions have provided set designers with interesting challenges. The designs of early sets such as those in the series *Space 1999* and *U.F.O* followed the fashions of the day. The interiors of spacecraft present special opportunities as flick switches are superseded by push buttons and then touch sensitive screens. Anthony Master's claustrophobic sanctuary of the Jupiter probe, in Stanley Kubrick's *2001 Space Odyssey* provides a stark contrast to the Edward Thomas's interior of *Dr Who's Tardis*.
- Parks and domestic gardens provide welcome havens from the concrete, tarmac, noise and pace of urban life. Many of these contain miniature architectural sanctuaries in the form of gazebos, grottos, bandstands, sheds and summer houses. They demonstrate influences from every part of the world from Ancient Greece to Japan. The 18th century Landscape designer Capability Brown made strategic use of such buildings and many designers have been inspired by *The Humble Administrators Garden* in Suzhou, China. Recently Simon Starling used a weathered wooden building for his installation *Shedboatshed* and the architect Daniel Libeskind has produced interesting pavilions such as the *Eighteen Turns* building temporarily erected in front of the Serpentine Gallery.

## 6TE02: Textiles

### Optional disciplines:

- constructed textiles
- dyed textiles
- printed textiles
- fine art textiles
- fashion textiles

### Possible starting points:

- Clothing can be seen as a way of lending comfort and offering protection. Huge chunky knits which almost smother the body (Autumn/Winter 2007) by Giles Deacon and Matthew Williamson create cocoon-like protection around the figure. Armour has been reinterpreted by John Galiano to dramatic effect in his haute couture collection for Dior in 2006. Military themes are re-worked regularly by designers; John Paul Gaultier used this when creating his dramatic camouflage dress (Spring/Summer 2000 collection). Highly technical fabrics are being developed today that have special functions. For example fabrics which change colour depending on the temperature of the wearer, MP3 players interwoven within the garments, and performance enhancing fabric by Speedo, developed from studying the structure of shark skin.
- Traditional techniques offer tried and tested methods. These are often adapted by contemporary textile artists who challenge our perceptions of the practical use of textiles. An exhibition at the Sainsbury Centre for Visual Arts in 2008 explored cultural identity and the functional role of textiles. Textile artists from different cultural backgrounds (Latvia, Finland and Japan) such as Michael Brennand-Wood, Aune Taamal, and Severija Incirauskaite-Kriauneviciene presented their individual and personal interpretation of cultural identity and textiles.
- Textiles can offer a form of self expression and a way of documenting personal circumstance. In the Victoria and Albert Museum, London, there is a poignant embroidered sampler by a young woman called Elizabeth Parker. It explains her early life, her troubles and turmoil. Tracey Emin has used hand stitching techniques as personal biography and an exploration of human emotions in her intimate, honest and often brutal pieces. She uses appliqué and embroidery techniques to make intricate blankets and mixed media pieces, that these often contain confrontational subject matter.
- In our homes we create comfortable, personal spaces and use textiles to adorn and decorate. Surface pattern responds to trends and has seasons, almost as regularly as fashion. The use of natural forms has inspired designers. The classical interpretations of John Leman in the 18th century, through to Arthur Silver in the 19th century and Celia Birtwell's striking 1960's flower motifs. Currently Tricia Guild interprets this with bold coloured designs. Patterns used in fashion can also reflect interior decorations. Art deco patterns were used by Sonia Delauney in her fabric prints; Marc Jacobs and Cavalli showed geometric interpretations of these patterns in their Autumn/Winter 2007 collections.

## 6PY02: Photography

### Optional disciplines:

- film-based photography
- digital photography
- film and video

### Possible starting points:

- Sometimes the only place to find sanctuary is in the arms of another. Children automatically rush to their parents' arms when threatened. The intimacy of an embrace and the essential physical contact demanded in times of stress has provided photographers with a continuous supply of moving and emotive images. The 2007 National Portrait photographic prize-winner Jonathan Torgovnik's image *Joseline Ingabire with her daughter Leah Batamuliza, Rwanda* has similar emotive qualities to Dorothea Lange's *Migrant Mother*. In the same exhibition Simone Koch's *Noam's Knock on Effect* has qualities reminiscent of Nan Goldin and Robert Doisneau's images of physical intimacy.
- Having a special place to retreat to where you can be at peace and allow time for your thoughts is an essential element of the human condition. Sometimes there is more than one location but each has its unique characteristics that afford comfort in times of stress. Some photographers and filmmakers have attempted to capture the qualities of these unique environments in their work. Derek Jarman's beach house and garden at Dungeness featured in many of his works with the garden and its artifacts becoming a focal point for the strange nature of the place. The film director on the crew of the soap opera *Eastenders* used Jarman's beach house as a metaphor for a location that offered a space for inner reflection.
- Security may often be a state of mind rather than a physical protection. Photography by its very nature freezes time with every photograph becoming history at the drop of the shutter. These can define places and cultures from a romantic and nostalgic viewpoint and create a sense of identity. This aspect is used to great effect in the film *Blade Runner* as the humanoid robots are given sets of photographs to create an illusory past. Knowledge of one's roots and heritage can give great comfort. Martin Parr takes an ironic and humorous view of this sense of identity in his *Think of England* series. Humphrey Spender's *Photographs from Northern England 1937–38* presents a less romantic view.
- Losing oneself in wide open spaces and desolate landscapes can sometimes provide spiritual solace. Photographers have often tried to capture the nature of this sensation in their work. Some have realized that these places are of profound importance. Eliot Porter and Ansel Adams were both politically active in using their spectacular images of the landscape to try and preserve natural wildernesses. Ansel Adams published 1938, *Sierra Nevada: The John Muir Trail* which had a persuasive effect on the North American government who confirmed the decision to declare the Sequoia and Kings Canyon areas as National Parks. Britain's wild areas are constantly under threat from developers. Filmmakers and photographers such as Sabine Hutchinson continue to defend them by presenting their unique qualities to wide audiences via gallery exhibitions and television.



## 6GC02: Graphic Communication

### Optional disciplines:

- advertising
- illustration
- packaging
- typography
- interactive media

### Possible starting points:

- The suburbs can be seen as a place of sanctuary; a safe and calm environment. Seemingly perfect environments can, once the surface is scratched, reveal sinister and disturbing undercurrents. In the opening scenes of *Blue Velvet* (David Lynch 1986) we see an idealised place. An immaculate white picket fence and a garden full of sumptuous red roses. Quickly the film reveals a darker side to this idyllic scene. In the animation short '*Neighbours*' (1952), the piece forms a vehicle for Norman McLaren's political views. Two men live peacefully side by side but when a beautiful flower blooms between their houses the men fight each other to the death for possession of the flower. Contemporary films such as *The Stepford Wives*, *American Beauty*, *The Truman Show* and *Edward Scissorhands* also explore these ideas.
- Designers often seek sanctuary working within a group of like-minded people. Through this collaboration a strong visual voice or identity can emerge. An example of this is the Constructivist movement which had its roots in Russia in the early 1900's. Lissitzky used geometric shape and text to communicate political ideas. Rodchenko wanted to change society through making art: he used photo-collage and text to deliver strong messages. The band Franz Ferdinand showed an influence of Constructivist work on the album cover of *You Could Have It So Much Better* in 2005.
- Escapism is an ever-present theme in Graphic Communication. We are encouraged by designers to remove ourselves and withdraw into personal space, or see the 'greener grass' elsewhere. This is evident in posters seen in the London Underground designed by artists such as Man Ray, David Hockney and Paul Nash. Instantly recognisable and unique imagery is used to hold products in people's minds, such as the ipod advertisements, with their dark figure placed on a highly coloured background.
- Sanctuary can be sought in virtual environments such as *Second Life*, *Facebook* and *My Space*. The potential for the graphic designer can be limitless. However designers must consider form and function, content, usability, appearance and impact. Successful design is recognised by many organisations, for example [clioawards.com](http://clioawards.com), [webaward.org](http://webaward.org) and [webbyawards.com](http://webbyawards.com).

## 6CC02: Critical and Contextual Studies in Art

### Possible starting points:

- Transient decorations are used to adorn our homes; we wish to beautify, celebrate and transform. Halloween in Mexico is a month long festival, The Day of the Dead, commemorating and celebrating the lives of deceased ancestors. Opulent shrines are created in people's homes with flowers and images. Sweets are crafted into skull and skeleton shapes. Throughout history we have used ordering, sequencing and arrangement of important objects. Joseph Cornell created glazed boxed assemblages of beautiful and precious objects often found in flea markets. In Lisa Milroy's paintings, objects are ordered and listed onto canvases. In one image she paints *Pulleys, Handles, Castors, Locks and Hinges* (1988) creating an regimented image, yet one with rhythm and movement across its surface, causing us to question the classification and arrangement that confronts us.
- Release from the mundane rituals of everyday existence and reality is a common theme in art. Pierre and Gilles capture people from popular culture and place them in fantastical sets and costumes for their photographs which are filled with flowers and glitter. Jeff Koons, whose work is often described as banal and kitsch, presents throwaway objects in new forms, for example his sculpture *Balloon Dog 1994-2000*.
- Social documentary can be found in all forms of art. Richard Billingham and Nan Goldin have photographed their immediate friends and family, showing us different realities. The Impressionists captured middle class French at play. Gillian Wearing confronts us in film images of a mother and two sons speaking each others' words in *2 into 1* 1997. In *Trauma 2000* she encouraged people to confess disturbing childhood episodes whilst wearing masks to hide their identity.
- Places of religious sanctuary have influenced architectural form across the world. These buildings can be dominant, majestic, breathtaking; a symbol of omnipresent power. The construction of these buildings often involved great sacrifice from the surrounding communities. The architect Christopher Wren is best known for *St Paul's Cathedral* in London. Antoni Gaudi's vision for *Sagrada Familia* in Barcelona is still being realised. The largest mud brick building in the world, the *Great Mosque* in Djenne, Mali, West Africa is seen to be the most impressive example of Sudano-Sahelian architectural style.

## Reference Material

Please note that URLs are checked at time of writing but are subject to change.

### Fine Art

#### Books:

- Andrew Wyeth: *Autobiography* by Andrew Wyeth – Biography & Autobiography – 1998
- An American Vision: *Three Generations of Wyeth Art*: N.C. Wyeth, Andrew Wyeth by Newell Convers Wyeth, Andrew Wyeth, James H. Duff, Jamie Wyeth – Art – 1987
- Diego Velazquez: 1599-1660, *The Face of Spain* by Norbert Wolf – Art – 1999
- Eden* by Tim Smit – Nature – 2001
- Peter Blake: *About Collage* by Peter Blake, Dawn Ades, Natalie Rudd – Art – 2000
- Mark Dion: *Journals, Prints, Photographs, Souvenirs, and Trophies* by Mark Dion, Richard Klein, Bree Edwards – Art – 2003
- Bill Jacklin: *Central Park, New York City, Recent Paintings and Monoprints* by Bill Jacklin, Marlborough Gallery – Painting, British – 2002
- Bill Jacklin: *Urban Portraits, New York, 1986-1992* by Bill Jacklin, Museum of Modern Art (Oxford, England) – Art – 1992
- Sophie Ryder* by Jonathan Benington – Art – 2001
- Mona Hartoum* by Mona Hartoum, Christoph Heinrich – Art – 2004
- Louise Bourgeois* by Marie-Laure Bernadac – Art – 2004
- Louise Bourgeois: *The Locus of Memory, Works 1982-1993* by Louise Bourgeois, Charlotta Kotik, Terrie Sultan, Christian Leigh – Art – 1994

[www.andrewwyeth.com/](http://www.andrewwyeth.com/)  
[www.ibiblio.org/wm/paint/auth/velazquez/](http://www.ibiblio.org/wm/paint/auth/velazquez/)  
[www.artinthepicture.com/artists/Diego\\_Velazquez/](http://www.artinthepicture.com/artists/Diego_Velazquez/)  
[www.artscenecal.com/ArticlesFile/Archive/Articles2003/Articles0303/LFreudA](http://www.artscenecal.com/ArticlesFile/Archive/Articles2003/Articles0303/LFreudA)  
[www.saatchi-gallery.co.uk/artists/paula\\_rego](http://www.saatchi-gallery.co.uk/artists/paula_rego)  
[www.forestry.gov.uk/westonbirt](http://www.forestry.gov.uk/westonbirt)  
[www.edenproject.com/about/index](http://www.edenproject.com/about/index)  
[www.paris-tourisme.com/museums/africain/index](http://www.paris-tourisme.com/museums/africain/index)  
[www.eyestorm.com/artists/profile/Peter\\_Blake](http://www.eyestorm.com/artists/profile/Peter_Blake)  
[www.cmoa.org/international/html/art/dion](http://www.cmoa.org/international/html/art/dion)  
[www.bjacklin.com/](http://www.bjacklin.com/)  
[www.sophieryder.com/](http://www.sophieryder.com/)  
[www.whitecube.com/artists/hartoum/](http://www.whitecube.com/artists/hartoum/)  
[www.pbs.org/art21/artists/bourgeois/index](http://www.pbs.org/art21/artists/bourgeois/index)  
[www.oneroom.org/sculptors/bourgeois.html](http://www.oneroom.org/sculptors/bourgeois.html)

[www.tate.org.uk](http://www.tate.org.uk)  
[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)  
[www.iniva.org](http://www.iniva.org)  
[www.british-museum.ac.uk](http://www.british-museum.ac.uk)  
[www.whitworth.man.ac.uk](http://www.whitworth.man.ac.uk)  
[www.artsmia.org](http://www.artsmia.org)  
[www.walkerart.org](http://www.walkerart.org)  
[www.getty.edu](http://www.getty.edu)  
[www.moma.org](http://www.moma.org)  
[www.metmuseum.org](http://www.metmuseum.org)  
[www.sfmoma.org](http://www.sfmoma.org)  
[www.cnac-gp.fr](http://www.cnac-gp.fr)  
[www.guggenheim.org](http://www.guggenheim.org)

## Three-Dimensional Design

- Tents: *Architecture of the Nomads* by Torvald Faegre – Architecture – 1979  
*Tepees* by June Prezler – Social Science – 2005  
Cath Kidston's *In Print: Brilliant Ideas for Using Vintage Fabrics in Your Home* by Cath Kidston – House & Home – 2006  
*Geodesic Domes* by Borin Van Loon – Juvenile Nonfiction – 1994  
Nicholas Pope: *Catalogue of an Exhibition Held at British Pavilion, Venice* by Nicholas Pope, Norbert Lynton, Mariolana Freeth – 1980  
*Wooden Images: Misericords and Medieval England* by Juanita Ballew Wood, Juanita Wood, Charles A. Curry – Art – 1999  
*The Art of the Sacred: An Introduction to the Aesthetics of Art and Belief* by Graham Howes – Art – 2007  
Anthony Gormley: *Some of the Facts* by Stephen Levinson – Sculpture, Modern – 2001  
*The Making of 2001: A Space Odyssey* by Stephanie Schwam – Performing Arts – 2000  
*Dr Who the Legend* by Justin Richards – Doctor Who (Television program) – 2004  
*Cabin Fever: Sheds and Shelters, Huts and Hideaways* by Marie-France Boyer – Political Science – 1993  
*Capability Brown and the Eighteenth-Century English Landscape* by Roger Turner – Social Science – 1999

[www.shelter-systems.com/new](http://www.shelter-systems.com/new)

[www.cathkidston.co.uk/ProductList.aspx?cid=Tents&language=en-GB](http://www.cathkidston.co.uk/ProductList.aspx?cid=Tents&language=en-GB)

[www.jaiatipis.com/](http://www.jaiatipis.com/)

[www.tate.org.uk/britain/exhibitions/artnow/nicholaspope/default.shtm](http://www.tate.org.uk/britain/exhibitions/artnow/nicholaspope/default.shtm)

[www.explore-stpauls.net/oct03/textMM/GrinlingGibbonsN](http://www.explore-stpauls.net/oct03/textMM/GrinlingGibbonsN).

[www.britainexpress.com/History/gibbons](http://www.britainexpress.com/History/gibbons).

[www.24hourmuseum.org.uk/trout\\_gfx\\_en/TRA48231](http://www.24hourmuseum.org.uk/trout_gfx_en/TRA48231)

[www.kubrickfilms.warnerbros.com/video\\_detail/2001/](http://www.kubrickfilms.warnerbros.com/video_detail/2001/)

[www.bbc.co.uk/doctorwho/classic/tardiscam/intro](http://www.bbc.co.uk/doctorwho/classic/tardiscam/intro)

[www.capability-brown.org.uk/](http://www.capability-brown.org.uk/)

[www.hpmuseum.org/china/trip3/suzhou](http://www.hpmuseum.org/china/trip3/suzhou).

[www.serpentinegallery.org/2001/06/serpentine\\_gallery\\_pavilion\\_20\\_4](http://www.serpentinegallery.org/2001/06/serpentine_gallery_pavilion_20_4)

[www.seasidehistory.co.uk/beach\\_huts](http://www.seasidehistory.co.uk/beach_huts).

[www.southlondongallery.org/docs/exh/exhibition.jsp?id=5](http://www.southlondongallery.org/docs/exh/exhibition.jsp?id=5) –

[www.designmuseum.org.uk](http://www.designmuseum.org.uk)

[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

## **Textiles**

Ndebele – *The art of the African Tribe* – Margaret Courtney Clarke – Thames and Hudson 1986 ISBN 0-500-28387-7

Fashioning Fabrics – *Contemporary Textiles in Fashion* – edited by Sandy Black – Black Dog Publishing 2006 ISBN 1-904772-41-2

Fashion – *The collection of the Kyoto Costume Institute* – Chief editor Akiko Fukai – Taschen 2002 ISBN 3-8228-1206-4

*1000 patterns* – General editor Drusilla Cole – A+C Black London 2003 ISBN 0-7136-6716-8

Campbell-Harding V and Grey M – *Stitch, Dissolve, Distort with Machine Embroidery* (Batsford, 2006)

## **Periodicals**

Selvedge Ltd (magazine) ISSN 1742-254X

Art Textiles of the World – Australia Telos

Art Textiles of the World – Japan Telos

art textiles 2 Bury St Edmunds Art Gallery

## **Websites**

[www.scva.org.uk](http://www.scva.org.uk) (Sainsbury Centre for Visual Arts)

[www.vogue.com](http://www.vogue.com)

[www.style.com](http://www.style.com)

[www.designmuseum.org](http://www.designmuseum.org)

[www.vam.ac.uk](http://www.vam.ac.uk)

[www.embroiderersguild.com](http://www.embroiderersguild.com)

[www.artincontext.org](http://www.artincontext.org)

[www.henry-moore-fdn.co.uk](http://www.henry-moore-fdn.co.uk)

[www.designmuseum.org.uk](http://www.designmuseum.org.uk)

[www.vam.ac.uk](http://www.vam.ac.uk)

[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

[www.st-edmunds.cam.ac.uk](http://www.st-edmunds.cam.ac.uk)

[www.british-museum.ac.uk](http://www.british-museum.ac.uk)

## Photography

Bollywood Dreams: *An Exploration of the Motion Picture Industry and Its Culture in India*  
by Jonathan Torgovnik – Photography – 2003

Nan Goldin: *I'll be Your Mirror* by Elisabeth Sussman, Nan Goldin, David Armstrong  
– Photography – 1996

Robert Doisneau: *Retrospective* by Peter Hamilton – Photography – 1992

The Dynamic Landscape: *Design, Ecology and Management of Naturalistic Urban  
Planting* by Nigel Dunnett, James Hitchmough – Gardening – 2004

*The Films of Derek Jarman* – Page 31 by William Pencak – Performing Arts – 2002

*Do Androids Dream of Electric Sheep?* by Philip K. Dick – Fiction – 1996

*Martin Parr* by Val Williams – Photography – 2002

Worktown People: *Photographs from Northern England, 1937–38* by Humphrey  
Spender – Photography, Artistic – 1982

*Think of England* by Martin Parr – Photography – 2000

*Yosemite* by Ansel Adams – Photography – 1995

Eliot Porter: *The Color of Wildness* by Eliot Porter, John Rohrbach, Rebecca Solnit  
– Photography – 2001

[www.torgovnik.com/](http://www.torgovnik.com/)

[www.npg.org.uk/live/photcoll.asp](http://www.npg.org.uk/live/photcoll.asp)

[www.brain-juice.com/cgi-bin/show\\_bio.cgi?p\\_id=88](http://www.brain-juice.com/cgi-bin/show_bio.cgi?p_id=88)

[www.robertdoisneau.com/](http://www.robertdoisneau.com/)

[www.sydmead.com/v/01/home/](http://www.sydmead.com/v/01/home/)

[www.martinparr.com/](http://www.martinparr.com/)

[www.spender.boltonmuseums.org.uk/](http://www.spender.boltonmuseums.org.uk/)

[www2.warwick.ac.uk/services/art/artist/grahamsutherland](http://www2.warwick.ac.uk/services/art/artist/grahamsutherland)

[www.harrycorywright.com](http://www.harrycorywright.com)

[www.anseladams.com/](http://www.anseladams.com/)

[www.cartermuseum.org/collections/porter/](http://www.cartermuseum.org/collections/porter/)

[www.photographybysabine.co.uk/](http://www.photographybysabine.co.uk/)

[www.npg.org.uk/live/photcoll.asp](http://www.npg.org.uk/live/photcoll.asp)

[www.nmpft.org.uk](http://www.nmpft.org.uk)

[www.photonet.org.uk](http://www.photonet.org.uk)

[www.bfi.org.uk](http://www.bfi.org.uk)

## **Graphic Design**

Dabner D – *Graphic Design School: The Principles and Practices of Graphic Design* (Thames & Hudson Ltd Oct 2004)

De Bono E – *A Smile in the Mind: Witty Thinking in Graphic Design* (Phaidon Press Ltd; New Ed edition (Sep 1998)

Krause J – *Layout Index* (North Light Books Jan 2001)

## **Journals**

Computer Arts Magazine

Creative Design

Design Magazine

[www.webbyawards.com](http://www.webbyawards.com)

[www.webaward.org](http://www.webaward.org)

[www.design-council.org.uk](http://www.design-council.org.uk)

[www.creativehandbook.co.uk](http://www.creativehandbook.co.uk)

[www.designmuseum.org](http://www.designmuseum.org)

[www.icograda.org](http://www.icograda.org)

[www.theaoi.com](http://www.theaoi.com)

[www.designmuseum.org.uk](http://www.designmuseum.org.uk)

## **Critical and Contextual Studies in Art**

Little S – *Isms – Understanding Art* (A & C Black Publishers Ltd Oct 2004)

Murray L – *The Penguin Dictionary of Art and Artists* (Penguin Books Ltd; 7Rev Ed edition Aug 1997)

Hughes R – *The Shock of the New – Art and the Century of Change* (Thames & Hudson Ltd; Rev Ed edition Sep 1992)

Phaidon Editors – *30,000 Years of Art: The Story of Human Creativity Across Time and Space* (Phaidon Press Ltd Oct 2007)

[www.artchive.com](http://www.artchive.com)

[www.artcyclopedia.com](http://www.artcyclopedia.com)

[www.gaudidesigner.com](http://www.gaudidesigner.com)

[www.tate.org.uk/podcasts/](http://www.tate.org.uk/podcasts/)

**END**

**BLANK PAGE**