

Edexcel GCE

Art and Design

Advanced

Unit 4: A2 Externally Set Assignment

Timed Examination: 12 hours

Paper Reference
6AD04–6CC04

You do not need any other materials.

Instructions to Teacher-Examiners

Centres will receive this paper in January 2012. 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 2012.**

There is no prescribed time limit for the preparatory study period.
The 12 hour timed examination should be the culmination of candidates' studies.

Instructions to Candidates

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 4 Externally Set Assignment for the following specifications:

9AD01	Art, Craft and Design (unendorsed)
9FA01	Fine Art
9TD01	Three-Dimensional Design
9PY01	Photography – Lens and Light-Based Media
9TE01	Textile Design
9GC01	Graphic Communication
9CC01	Critical and Contextual Studies

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

Turn over ►

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PEARSON

Each submission for the A2 Externally Set Assignment, whether **unendorsed** or **endorsed**, should be based on the theme given in this paper.

You 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 3. **For the Externally Set Assignment you may choose to produce work in one discipline only.**

The starting points in each section will help you generate ideas. You may follow them closely, use them as background information or develop 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 all of the four Assessment Objectives have been addressed. It is anticipated that A2 candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 3.

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 your ideas as your work develops.

Record in visual and/or other forms ideas, observations and insights relevant to your intentions, demonstrating your 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 towards your outcomes.

Preparatory studies should show:

- your development of a personal focus based on the theme
- a synthesis of ideas
- evidence of your development and control of visual language skills
- critical review and reflection, recording your thoughts, decisions and development of ideas
- the breadth and depth of your research from appropriate primary and contextual sources
- relevant selection with visual and/or written analyses rather than descriptive copying or listing processes.

Timed Examination

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

The Theme: Combinations and Alliances

Throughout history certain combinations and alliances have created extremely powerful and occasionally dangerous liaisons. Aside from the great art movements, the art community has seen many individual examples such as Michelangelo and Pope Clement VII, Caravaggio and Cardinal Francesco Maria del Monte, Van Gogh and Paul Gauguin, Rodin and Rose Beuret, Gilbert and George, Anthony Green and Mary Cozens-Walker, Diego Rivera and Frida Kahlo, Charles Saatchi and the Young British Artists, to name but a few. Each of these partnerships resulted in the production of some remarkable works of art.

Still-life painters have always recognised that combinations of certain objects create dynamic visual effects, with the arrangement and choice of the subjects being crucial to the success of the final work. The genre reached a zenith in Holland in the 17th century with skulls, dead animals and shrivelled leaves being carefully juxtaposed with living plants, flowers and sumptuous fruit. These compositions exaggerated and emphasised the individual qualities of each object, as well as metaphorically commenting on the fragility of human existence.

Architects also recognise the strength of certain combinations, humanising vast concrete structures with the inclusion of living organic forms. The contemporary architects Patrick Blanc and Edouard Francois are pioneering new ways of creating 'growing walls' to achieve this.

Many artists have a particular attachment to a technique or particular piece of equipment. Henri Cartier Bresson was inseparable from his Leica 35 mm camera and this alliance produced some of the most remarkable and sensitive photographs of the 20th century. It could be said that his intimate knowledge of the device was in part responsible for the success of the images.

Wild plants and animals have formed unlikely alliances with urban environments. Any suburb, back garden, park or canal towpath will demonstrate the tenacity of nature to reclaim the tarmac and concrete, as neglected cracks and rough surfaces provide nutrients for tiny plants and lichens. Right in the heart of major cities wild peregrines nest on office blocks and towers, adapting to the new environments; they co-exist with feral pigeons and foxes that thrive on the litter from fast food outlets.

Here are some further suggestions generated by the theme that might inspire your journey.

- Cars/drivers, horses/jockeys, sheepdogs/shepherds
- Cross-pollination, courtship displays, photosynthesis, symbiosis
- Clubs, meetings, fairs, markets, sports
- Fashion, advertising, bill posters
- Seagulls/rubbish tips, foxes/towns, swifts/eaves
- Road works/traffic lights, commuters/trains
- Cogs/gears, pulleys/cables, toys/batteries
- Snow/sledges, beach/sandcastles, graffiti/dereliction
- Egg/cress, fish/chips, spring/clean
- Relationships, communities
- Religions, politics
- Boats/water, kites/wind, music/orchestras

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Optional starting points:

- Physical collisions, whether intentional or accidental, can provide artists with spectacular visual reference material. Objects, people and landscapes have all provided the subject matter and the interpretation of them has utilised many different mediums. War artists such as Peter Howson, Maggi Hambling, Howard Brodie, Vasily Vereshchagin, John Singer Sargent and Graham Sutherland documented the devastation created by armed conflict. The shipwreck of the frigate Medusa in 1816 provided a rich source of inspiration for the artist Theodore Gericault. *Sea of Ice* by Caspar David Friedrich exploits the incredible forms created by masses of sea ice colliding. Contemporary artist Tom McGrath has used crashed cars as subject matter in paintings such as *Wreck 2*.
- In many portraits the negative space surrounding the subject contributes as much to the impact as the model. The combination of environment and subject creating powerful dynamics within the composition frequently give insight into the character of the sitter and artist through the inclusion of metaphorical artefacts. The Spanish artist Diego Velázquez was a master of the use of negative space with portraits such as *Las Meninas*, exploiting the composition to provide a wealth of narrative information. Occasionally, an artist such as Ken Howard will intentionally overpower his model with the environment giving glimpses of their intimacy and the unique light in the studio.
- Site-specific sculpture relies on the combination of the specific characteristics of the environment, working in contrast or harmony with the piece itself. Recently, sculptors have been asked to consider religious buildings, such as cathedrals, as gallery spaces. Whilst there has been no specific requirement that the spiritual nature of the site influences the work, many naturally do so. Artists are asked to consider the physical aspects of the sites and construct or place works sympathetic to those spaces. The Crucible exhibition held in 2010 in Gloucester Cathedral resulted in considerable critical acclaim fuelling further interest in the potential of such venues.
- Artists have always been interested in, and intrigued by, the optical effects of colour and how these can be exploited in their works. Certain combinations of colour can create illusions altering the perception of the painting or sculpture. The Op art movement explored these concepts in their purest form with painters such as Bridget Riley, Victor Vasarely and Frank Stella being some of the most well known. Works by abstract artists, such as John Hoyland, Juan Miró and Howard Hodgkin, give the impression of being spontaneous acts. Further investigation, however, reveals a depth of consideration of the relationships of colour and form to create maximum visual impact.

Three-Dimensional Design

Optional disciplines:

- Scenography
- Architectural, environmental and interior design
- Product design

Optional starting points:

- Products that need to interlock for effective storage have presented challenges to designers for many years as the functional aspects of the objects usually heavily influence the visual characteristics of the final result. The military campaign chests of serving officers in the 19th century display this very well with their functional shape and flush handles. Swiss army knives combine a multiplicity of tools in their ergonomic handle shape. A simple Thermos flask rapidly disassembles into cups, sugar container and flask. Multimedia players often cleverly unfold into separate components and speakers.
- A modern vehicle must combine safety, comfort, economy and efficiency. These factors have a direct effect on the aesthetic design of contemporary vehicles when compared with early historic examples. The evolution of the car demonstrates this very well, as both the aerodynamic shape and interior trim continue to change over time for both practical and stylistic reasons. Henry Ford's original model T was an embodiment of the mechanical dictates of the machine with many of its working components visible. This is in stark contrast to Fiat's solar powered electric concept car called the Phylla whose workings are completely concealed under a moulded shell.
- Since the Bronze Age, manufacturers have exploited the benefits of two combined metals. The current range of metal alloys gives designers great flexibility in the breadth and possibilities available. High-altitude aircraft and spaceships would be impossible without the technological advances afforded by these combinations. Contemporary furniture designers are keen to exploit the potential of these new materials as they allow designs to be realised that would have been impossible with traditional ones. Aluminium alloy, originally exploited by Hans Coray in 1938, in his *Landi* chair, continues to be popular for its strength, corrosion resistance and lightness. Konstantin Grcic and Enzo Mari have both explored its versatility in their chair designs with *Chair One, 2003* and *Rocking Chair* respectively.
- The alchemy of combining earth, water and fire still excites and inspires modern ceramic designers. Slip ware and the process of slip decoration has maintained its popularity throughout. The clever combination of coarse body clay with finer decorative slip can enable large and robust objects to be made with a smooth and polished finish. This can be clearly seen in the Italian Majolica wares of the 15th century. Contemporary practitioners of this ancient technique, John Pollex, Jim Simpson, Josie Walter and Neal Hatley breathe new life into the process with their vibrant colours and designs.

- The combination of classic songs and high drama continues to draw large audiences to long running musicals such as *Mamma Mia!*, *Les Miserables*, *Dirty Dancing* and *Chicago*. Although the productions may run for many years, fresh impetus is periodically added through innovative and imaginative set design. John Lee Beatty's 2011 design for *Chicago* exemplifies how this can be achieved. Provincial tours and interpretations of productions such as *Cabaret* and *Grease* by independent theatre companies provide even greater challenges as the venues and budgets vary greatly from location to location.

Photography

Optional disciplines:

- Film-based photography
- Digital photography
- Film and video

Optional starting points:

- Visual documentation of personal experiences through film interview can offer poignant insights into other worlds and times. Nick Park's *Creature Comforts* uses interviews as a basis for animation with a humorous twist; the narrative is enhanced by the humour. In stark contrast, Stephen Humphries uses personal interviews in their purest form in documentaries such as *Sex in a Cold Climate*, the harrowing nature of the subject matter needing no embellishment.
- Candid shots and photo-journalism can capture chance moments, encapsulating emotional meetings or departures. Old friends or family members meet after long separations, and the photograph records the instant, making permanent that which was fleeting. Sequential displays of such pictures can present captured moments, such as may be seen in the work of Robert Doisneau, Parisian street photographer. In the picture, *Homecoming* (1945), the illustrator Norman Rockwell depicted a returning soldier and the range of emotions shown on the faces of his family. Dorothea Lange's famous images of the American depression such as *Migrant Mother* (1936) epitomise this idea. Recently however, the authenticity of some of these images has been debated and raises the question whether staged images lose credibility.
- Sports or games depend on the idea of sequence: one thing happening after another. The starting pistol fires, the athletes leave their blocks; they jockey for position and finally breast the tape. Sequential photography can reveal more about a sporting event than can be shown by a single image. The combination of multiple images can provide a greater description of reality than is conveyed by one photograph. This is exemplified in the early work of Eadweard Muybridge, who used multiple cameras, and in recent digital technology, as used by Kevin Batangan.
- Photography faces the same problems as any other two-dimensional art form in that it is a two-dimensional medium trying to create the illusion of three dimensions. Like artists, photographers have experimented with various ways of solving this dilemma. Analytical Cubism addressed the problem of representing visual reality from multiple viewpoints. David Hockney's joiners have almost become a cliché in their production of complex images by combining many single shots taken from a variety of positions; exhausting this avenue of approach. There are possibly many more innovative ways to explore this problem.

Textile Design

Optional disciplines:

- Constructed textiles
- Dyed textiles
- Printed textiles
- Fine art textiles
- Fashion textiles

Optional starting points:

- Contemporary woven fabrics have moved a long way from those produced on the small hand looms of primitive cultures. The basic principles, however, are the same and some artists revert to using basic looms in exciting and innovative ways. They exploit the technique to combine such unlikely materials as wood, metal and plastic in both functional and non-functional pieces. The wide variety of surface textures and colours can create compositions of striking vibrancy and impact. The effectiveness of this process can be witnessed in the work of Susan McGehee whose woven metal kimonos play with the concept of functional clothing providing sculptural form for non-functional garments.
- Recycled textiles can provide a rich resource for designers. Deconstructing and reconstructing garments imposes interesting limitations and forces imaginative solutions to the problems raised by fabrics already pre-formed and cut. Combinations of materials have to be carefully orchestrated to prevent the final outcome appearing as a chaotic jumble. Traditionally, patchwork quilts and rag rugs have exploited the potential of this process. A more contemporary approach is adopted by the designers Annika Sanders and Kerry Seager who create high fashion from used clothing.
- Some surprising combinations can offer potential for designers and artists in their work. The way that oil repulses water has been exploited in many ways and has resulted in techniques as diverse as lithography and batik. The characteristics of two polar opposites such as oil and water can be exploited to produce work of considerable sophistication and delicacy. The translucency and vibrancy of the colours created by the Batik process lend themselves to textiles that interact with either artificial or natural light. Contemporary light-fast dyes can allow designers to take full advantage of these characteristics. Jo Whiteland and Helen Dougall are two contemporary practitioners who have recognised the potential of this process.
- The way that form and image behave on a three-dimensional surface has always provided designers with interesting challenges. This is especially true for furnishing fabrics that have to cope with the unique shapes of such diverse forms as armchairs, sofas, cushions and curtains. Planning the way in which the design will enhance the form is similar to the skill required by a tattoo artist, where the fit of image to form is crucial. A successful example of this was Paul Smith's collaboration with the American textile company Maharam and also his work with the Italian firm Capellini. The use of his *Bespoke Stripe* and *Mondo* designs complemented and enhanced the forms that carried them resulting in international acclaim. First Eleven Studios designers Jenny Frean, Sally Lloyd-Thomas, Tony Trickey and Lucy Smethurst also produce dynamic textiles that consider these issues.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Optional starting points:

- The combination of images and text defines the look and feel of a publication. Whatever the words may say, and whatever is the subject matter of the pictures, vital aspects of communication are also conveyed by typefaces, ornaments, illustrations, empty space, colour and cropping. From the Book of Kells to the newest illustrated books, designers have always exploited these elements. Examples may be seen in Kazuno Kohara's *Ghosts in the House* and *A River of Words*, illustrated by Melissa Sweet.
- The sports team is a tight alliance of athletes who work together using their skills for a common goal. Illustrations that show teams and groups working together could be used as promotional material for an event. The sports paintings of Rosemary Taylor give an idea of the potential for illustrations of this sort of subject matter. Identity, unity and team spirit are expressed by the colour and forms of sports strips and uniforms.
- Combinations of letterforms in the ground-breaking typography of David Carson have influenced a generation of designers for print and computer screen. Sophisticated hardware and software have made it all too easy to generate multitudes of typefaces and their variants, with little fundamental design skill, imagination or insight into the ways in which type works. Carson's approach broke through these barriers, setting an example of innovative and creative use of text. This sets a challenge for the next generation of typographers.
- Social networking sites rely on the input of the user, providing a unique opportunity for designers to create interactive pages that are visually exciting, yet easy to access. Facebook started as a very simple web page and as it grew in complexity the design evolved to embrace its development. Such a platform allows users to publish their own material. Similarly, YouTube and Flickr require a format that allows the contributor to add and access information freely. The orchestration of this material creates a unique challenge to the designer.
- The Society of Wood Engravers was founded in 1920 by a group of artists that included Lucien Pissaro, Gwen Raverat and Eric Gill. The society's annual exhibition has attracted work from other notable artists such as David Jones, John and Paul Nash, Paul Gauguin and Clare Leighton. The group inspired and led developments in this field of graphic art, expanding its techniques and demonstrating how illustration and printmaking had roots in ancient techniques, dating back to early Chinese printing and to Albrecht Dürer (1471–1528). The wood engravers show how such qualities could be adapted and expanded, exploiting the constraints of the medium to create a vast and fascinating range of visual work. Recent exponents of wood-engraved and woodcut styles include illustrator Bill Sanderson and printmaker Stephen Alcorn. Ian Phillips uses lino to similar effect.

Critical and Contextual Studies

Optional starting points:

- The combination of elements in still-life paintings can have profound implications for the paintings' meanings. Dutch 17th century still-life pictures frequently contained messages about the fragility of life and the onset of corruption. These combine with a sense of opulence, splendours and successes of international trading and maritime prowess. Such features can be seen in the works of Willem Kalf and Pieter Claesz. More recently, the still-life photographs of Laura Letinsky are similarly loaded with significance. Perhaps all such images have metaphorical meanings.
- The Impressionists and the Glasgow Boys were loose alliances of artists working at the end of the 19th century and the beginning of the 20th century. These groups challenged the academic orthodoxies of their times, presenting new and startling approaches to painting that flouted accepted norms and startled critics with their audacity. Confrontation of this sort seems to be a frequent pattern in the visual arts, with a modern example being the Remodernist movement including Ella Guru and Bill Lewis. These artists mount a robust challenge to abstraction and conceptual art, which have become accepted as mainstream modernism.
- The representation of movement has often challenged visual artists. From hunting scenes in Palaeolithic cave paintings, such as those at Lascaux, to the semi-abstract geometrical approach of Umberto Boccioni and the other Futurists, the difficulty of representing a moving subject in a static image has always presented a challenge. It is perhaps surprising to see this preoccupation continuing to fascinate visual artists. Video producers Bill Viola and Kira Perov, with roots in both Eastern and Western art, experiment with moving images to depict unchanging realities.
- Key points in the history of art have involved combinations and alliances of artists and designers who have sought to return to established or forgotten traditions, or else to strike out in new directions, sometimes building on the past, and sometimes rejecting it.
Some examples are: the Pre-Raphaelite Brotherhood; tribal groups of artists and craftworkers in Africa or Australia; the artists who met in the Paris home of Gertrude Stein; the Vienna Secession; Andy Warhol's *Factory*; Young British Artists (YBA).
Combinations of artists who share the same philosophy may create a group dynamic that can leave a greater legacy than that of any individual.

Reference Material

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

General reference

Tate Galleries www.tate.org.uk

National Gallery www.nationalgallery.org.uk

Institute of International Visual Arts (inIVA) www.iniva.org

British Museum www.britishmuseum.org

Whitworth Art Gallery www.whitworth.manchester.ac.uk

The Minneapolis Institute of Art www.artsmia.org

Walker Arts Centre Minnesota www.walkerart.org

The Getty Museum www.getty.edu

Museum of Modern Art New York www.moma.org

The Metropolitan Museum of Art New York www.metmuseum.org

San Francisco Museum of Modern Art www.sfmoma.org

Centre Pompidou www.cnac-gp.fr

Guggenheim Museums Worldwide www.guggenheim.org

Ashmolean Oxford www.ashmolean.org

The Fitzwilliam Museum www.fitzmuseum.cam.ac.uk

Gallery of Modern Art - *Glasgow* www.glasgowlife.org.uk/museums

Walker Art Gallery www.liverpoolmuseums.org.uk

Crafts Council www.craftscouncil.org

Baltic Centre for Contemporary Art www.balticmill.com

The Photographers' Gallery www.photonet.org.uk

Endorsement specific reference material

Fine Art

Web:

www.world-war-pictures.com/war-artists.htm
www.en.wikipedia.org/wiki/The_Raft_of_the_Medusa
www.omart.org/collections/american.../tom-mcgrath-wreck-2
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Books:

War Artists: Otto Dix, Augustus John, Jacques Callot, Wyndham Lewis, David Bomberg, Frederic Remington, Henry Moore, L. S. Lowry by Books, LLC, Books Group, 2010

Géricault in Italy by Wheelock Whitney, Théodore Géricault, Yale University Press, 1997

After modern art: 1945 – 2000 by David Hopkins, Oxford University Press, 2000

Velazquez: The Technique of Genius by Jonathan Brown, Carmen Garrido, Yale University Press, 2003

Ken Howard A Personal View: Inspired by Light by Ken Howard, Sally Bulgin , David & Charles, 2001

Art Now: Interviews with Modern Artists: Volume 5 by Sandy Nairne, Continuum International Publishing Group, 2002

Colourfield Painting: Minimal, Cool, Hard Edge, Serial and by Stuart Morris, Laura Garrard, Crescent Moon Publishing, 2007

Circa 1958: Breaking Ground in American Art by Roni Feinstein, Ackland Art Museum, 2008

Bridget Riley: Paintings and Related Work by Colin Wiggins, Michael Bracewell, Marla Prather, Yale University Press, 2011

Three-Dimensional Design

Web:

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www.thebureauconnection.com/antique-bureaus.htm
www.trailertentguide.com/
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www.trinity.edu/sgilliam/SLG/GREASE/grease1.html

Books:

British Campaign Furniture: Elegance Under Canvas, 1740–1914 by Nicholas A. Brawer, Harry N. Abrams, 2001

Design Paradigms: A Sourcebook for Creative Visualization by Warren K. Wake, John Wiley and Sons, 2000

Concept Car Design: Driving the Dream by Jonathan Bell, Rotovision, 2003

Masters of Car Design by Larry Edsall, White Star, 2008

Art Deco and British Car Design: The Airline Cars of the 1930s by Barrie Down, Veloce Publishing Ltd, 2010

Aluminum by Design by Sarah C. Nichols, Elisabeth R. Agro, Elizabeth Teller, Carnegie Museum of Art, 2000

Slipware: Contemporary Approaches by Michael Eden, Victoria Eden, A & C Black, 1999

Slipware by David Barker, Osprey Publishing, 2009

Staging A Musical by Matthew White, Routledge, 1999

Scene Design and Stage lighting by Wilford Oren Parker, R. Craig Wolf, Dick Block, Thomson/Wadsworth, 2003

Photography

Web:

www.youtube.com/watch?v=8uQ9ybSgnTg
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www.paulrinder.wordpress.com/category/people/
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http://instruct.westvalley.edu/grisham/1d_analycub.html
<http://5magazine.wordpress.com/2010/09/05/david-hockneys-joiners/>

Books:

Creating "Creature Comforts": The Award-winning Animation Brought to Life from the Creators of "Chicken Run" and "Wallace and Gromit": Andy Lane, Aardman, Boxtree

The Documentary Film Maker's Handbook: A Guerilla Guide: by Genevieve Jolliffe, Andrew Zinnes, Continuum

Robert Doisneau: A Photographer's Life: by Peter Hamilton, Abbeville Press

Norman Rockwell: Behind the Camera: by Ron Schick, Little-Brown

Norman Rockwell: 332 Magazine Covers: by Christopher Finch, Abbeville Press

Impounded: Dorothea Lange and the Censored Images of Japanese American Internment: by Dorothea Lange, Linda Gordon, Gary Okihiro, W.W.Norton

Robbert Flick: Sequential Views: by Robbert Flick, Aperture

Eadweard Muybridge: by Philip Brookman, Tate Publishing

Cubism (Art of Century Collection): by Dorothea Eimert, Parkstone Press

Hockney's Photographs: by David Hockney, Arts Council of Great Britain

Textile Design

Web:

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www.searlesart.com/metal_art_6.htm
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www.ounodesign.com/accessories.html
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Textile Techniques in Metal: For Jewelers, Textile Artists & Sculptors by Arline M. Fisch, Lark Books, 2003

Paper, Metal and Stitch by Maggie Grey, Jane Wild, Batsford, 2004

Textile Futures: Fashion, Design and Technology by Bradley Quinn, Berg Publishers, 2010

The History of the Patchwork Quilt: Origins, Traditions and Symbols of a Textile Art by Schnuppe von Gwinner, 1988

Batik for Artists and Quilters by Eloise Piper, Hand Books Press, 2000

Batik: Fabled Cloth of Java by Inger McCabe Elliott, Brian Brake, Tuttle Publishing, 2004

The Design Encyclopedia by Mel Byars L. King Pub, 2004

Spiritual Tattoo: A Cultural History of Tattooing, Piercing, Scarification, Branding and Implants by John A. Rush, Frog Books, 2005

Interior Textiles: Fabrics, Applications, & Historical Styles by Karla J. Nielson, John Wiley and Sons, 2007

Graphic Communication

Web:

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Book of Kells [Facsimile]: by Sir Edward Sullivan, Bracken Bks

Ghosts in the House!: Kazuno Kohara, Roaring Brook Press

A River of Words: The Story of William Carlos Williams: Jen Bryant, William B Eerdmans Publishing Co

True Colours: Football Kits from 1980 to the Present Day: John Devlin, A&C Black

The End of Print: The Graphic Design of David Carson: Lewis Blackwell and David Carson, Laurence King Publishers

Engravers. A Handbook For The Nineties: Christopher Wormell, Colin Paynton, Enid Marx, Simon Brett and David Gentleman, Silent Books

Lincoln in His Own Words: Milton Meltzer, illustrated by Steven Alcorn, Houghton Mifflin Harcourt

Drawing the Line: The Linocuts of Ian Phillips: Ian Phillips and S Newman, The Reliefprint Press

Critical and Contextual

Web:

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