

## Pearson BTEC Level 1/Level 2 First Award

# Art and Design

## Unit 2: Creative Project in Art and Design

**2015**

**Time: Portfolio development of supporting studies: 20 hours**

**Final outcome(s): 10 hours**

Paper Reference

**20478E**

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

### Instructions for centres

- This paper should be given to the teacher-assessor for confidential reference AS SOON AS IT IS RECEIVED in the centre in order to plan for the learner's portfolio development for the brief.
- This paper is available on the Pearson website [www.BTEC.co.uk/2012](http://www.BTEC.co.uk/2012) from January 2015.
- Centres are free to devise their own preparatory period of study prior to the 10 hours for producing final outcome(s).
- It is strongly recommended that this paper be given in its entirety to learners.
- **The paper may be given to learners as soon as it is received, at the centre's discretion.**

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## **Information for learners**

**You should read this information before starting on your chosen pathway brief. You should refer to these instructions as you complete work for this unit.**

### **Portfolio development of supporting studies**

- Read the brief and think about what the creative problem is that needs solving. Write this down. You can start your preparation as soon as you receive the brief.
- You have 20 guided learning hours to prepare for your final outcome. These 20 hours can be spread over several weeks or months.
- Research what the client expects you to do for the brief. How can you meet this expectation?
- Research sources to give you inspiration. Make sure you use a range of primary and secondary sources appropriate to your chosen pathway.
- Investigate global, environmental, ecological, cultural and social issues that may be connected to the theme.
- Find artists' or designers' work around you that connects with your own ideas and investigate them. A list of suggested resources can be found in the Resources section.
- Develop your ideas.
- Review, record and evaluate your progress, plans, ideas, working processes and any changes as you go along, in your sketchbook, on design sheets or in some other form.
- Plan for the final 10 hours. This will include talking to your teacher in advance about the materials you will need.
- Complete an evaluation of your chosen ideas, materials, processes and techniques in relation to the brief.

**Your teacher will be able to help you as you prepare your personal response to the brief.**

## Final outcome(s)

Your teacher will tell you when you can complete your unaided work for the final outcome(s).

- You have 10 hours to produce your final outcome(s), using the visual elements, materials, techniques and processes that you have selected. Details of expected outcomes are given in the pathway briefs on the following pages.
- You will be working under supervised examination conditions, usually in your art and design room.
- You should use your supporting studies to help you.

During the final 10 hours, your invigilator:

- will not be able to talk to you about your creative ideas, but will be able to give you technical advice and support related to the materials, techniques and processes, e.g. preparing ceramic pieces for firing, use of chemicals in the darkroom, use of sewing and finishing machines.

On the following pages, there are themes and briefs with client expectations. You must choose **ONE** of these to complete your work for this unit.

## Pathways

### Design Crafts



(Source: Rough Guides)



(Source: Dorling Kindersley)



(Source: Jamie Marshall)

The theme for Design Crafts is **'Cultures'**.

The term **'Cultures'** can refer to those who share the same nationality, customs, language or land. In our complex world, people make powerful connections with others who share the same strong beliefs, loyalties, cultures and traditions. Sub-cultures, such as those that cross boundaries, can still be described as cultural groups.

You can consider traditional cultures with recognisable styles, or more contemporary sub-cultures such as Goths, Emos, Skaters, Indie, Steampunk, and Hipsters.

#### **What you will need to produce**

A major summer music festival has grown so large that the organisers have decided to dedicate a large area to stalls and concessions selling design craft items. You have been invited to develop an item for sale based on the theme **'Cultures'**. Identify your source material and influences. Refer to materials, techniques and processes and the use of formal elements, colour, line, texture, decoration, patterns, form and function. As part of the design process you will be required to give a presentation to your clients convincing them why your item could be sold on the stall.

Make **one** of the following.

1. Jewellery or body adornment that strongly reflects a cultural influence, traditional or contemporary. This could be in any suitable scale and in any appropriate materials that reflect the theme.
2. A decorative 2D or 3D artefact, in an appropriate material you choose, to reflect the theme. This could be a ceramic piece, a sculptural item or even a piece designed to move.
3. A piece that can be worn, for example headwear, an adapted or appropriated item, an accessory or printed craft piece.

### **Your research should focus on**

- Primary and secondary research in response to the theme '**Cultures**'.
- Available products with consideration of technologies, materials and processes that can be used and adapted in the design of your final piece.
- Craftworkers and makers who have used similar themes in their work, both in historical and contemporary contexts, and whose use of materials, techniques and processes has informed your work.
- A review of client expectations and evaluation.

### **Client expectations**

The work that you produce must meet the client's expectations. For your evaluation, you must explain how you have addressed the following questions.

- What is your response to the theme and to the requirements and constraints of the brief?
- How have other artists, designers and makers influenced your thinking?
- How did you use visual language to develop your design ideas and final outcomes?
- What materials, techniques and processes have you used and why have you selected them?
- What were the main problems you encountered and how did you solve them?
- Are your designs fit for purpose in relation to the intended audience or customer?
- How could you improve your working practice and the final outcomes?
- How will your final work be presented to your client?

## Fashion and Textiles



(Source: Punchstock)



(Source: Sozaijiten)



(Source: Rough Guides)

The theme for Fashion and Textiles is **'Cultures'**.

The term **'Cultures'** can refer to those who share the same nationality, customs, language or land. In our complex world, people make powerful connections with others who share the same strong beliefs, loyalties, cultures and traditions. Sub-cultures, such as those that cross boundaries, can still be described as cultural groups.

You can consider traditional cultures with recognisable styles, or more contemporary sub-cultures such as Goths, Emos, Skaters, Indie, Steampunk, and Hipsters.

### What you will need to produce

A style and fashion magazine is planning a special issue devoted to the theme **'Cultures'**. They have commissioned you to research the theme **'Cultures'** and produce work in response to **one** of the following listed below.

Develop ideas in response to the theme **'Cultures'**. Identify your source materials and influences. Make reference to specialist materials, techniques and processes and the use of formal elements, colour, line, texture, decoration, patterns, form and function.

1. Designs for extravagant and/or glamorous party clothing for the 16–19 age group. This should be presented as a set of front and back illustrations, supported by research, moodboards and photographs. The best of the designs should be developed as a quarter-size sample or mock-up of a selected garment.
2. A styled photo shoot recorded to provide the main image for a page in the magazine. This will mean choosing a theme, sourcing items and accessories, customising existing articles of clothing, organising models and finding props and a background, taking the photograph and presenting it to the client in the form of a dummy page.
3. Design and make a 2D/3D textiles piece related to the theme **'Cultures'**. This could be either a garment or a large-scale hanging. This will be displayed in the reception area of the magazine offices, so a sense of size, form and structure is important. You should show how your design might appear in use, and support your presentation with research, moodboard, samples, photographs and test pieces.

### **Your research should focus on**

- Primary and secondary research in response to the theme of '**Cultures**'.
- Fashion and textile designers, both historical and contemporary, who have used similar themes as inspiration and stimulus.
- A review of client expectations and evaluation.

### **Client expectations**

The work that you produce must meet the client's expectations. For your evaluation, you must explain how you have addressed the following questions.

- What is your response to the theme and to the requirements and constraints of the brief?
- How have other artists, designers and makers influenced your thinking?
- How did you use visual language to develop your design ideas and final outcomes?
- What materials, techniques and processes have you used and why have you selected them?
- What were the main problems you encountered and how did you solve them?
- Are your designs fit for purpose in relation to the intended audience or customer?
- How could you improve your working practice and the final outcomes?
- How will your final work be presented to your client?

## Photography



(Source: Stuart Langford)



(Source: Rough Guides)



(Source: Imagestate)

The theme for Photography is **'Wild Wood'**.

Woods and forests have always been a vital part of the national environment. They generate oxygen and are an essential habitat for wildlife. They are a source of materials for building, making, food and fuel.

The traditions around woods and forests go back to ancient times, where the woods and trees were believed to contain spirits, mythological beings and characters, like the Green Man or Robin Hood. Stories of wood nymphs and dryads, elves and fairies are found in many cultures and times. The atmosphere deep within a wood is evocative, sometimes spooky, and always visually fascinating.

New woods and forests are being planted and there is a need to continue this work, as tree diseases hit species like elm and ash. Companies proudly claim they are planting more trees to replace those they use in manufacturing, demonstrating their support of the environment.

### What you will need to produce

An organisation dedicated to the preservation, development and expansion of British woodlands wants to boost public awareness and interest in trees and woods, animal and plant life. It wants to show the beauty and diversity that can be seen in woods and forests, and remind the public of the value and importance of the woods and forests in our lives. It hopes to encourage people to walk in the woods and forests, to help fund the planting of new trees, and to see woods and forests as places that relate to leisure, lifestyle and the arts.

You will need to develop ideas in response to the theme **'Wild Wood'**, identifying your source material and influences. Refer to relevant materials, techniques and processes and the use of formal elements, colour, line, tone, texture, decoration, patterns, form and function.

The organisation is commissioning photographers to produce work for **one** of the following.

1. A set of six prints for an exhibition called **'Wild Wood'**, to be held in a town centre gallery. The images should be no larger than A3 size, colour or monochrome, produced using traditional or digital techniques.
2. A 'slideshow' sequence of still images, which will be displayed as part of the exhibition, celebrating the theme of **'Wild Wood'**. This will also be put online on the organisation's website.
3. A set of six abstracted images based on your own original photographs, which could be of woods, fauna and flora, forests or trees. The best of these will be produced as large-scale hanging banners, which will be hung in a local public building. You will need to show how your work would appear *in situ*.

### **Your research should focus on**

- Primary and secondary research in response to the theme **'Wild Wood'**.
- Photographers who have addressed similar themes and relevant techniques in their work.
- Published books and digital image examples that address similar themes.
- A review of client expectations and evaluation.

### **Client expectations**

The work that you produce must meet the client's expectations. For your evaluation, you must explain how you have addressed the following questions.

- What is your response to the theme and to the requirements and constraints of the brief?
- How have other artists, designers and makers influenced your thinking?
- How did you use visual language to develop your design ideas and final outcomes?
- What materials, techniques and processes have you used and why have you selected them?
- What were the main problems you encountered and how did you solve them?
- Are your designs and outcomes fit for purpose in relation to the intended audience or customer?
- How could you improve your working practice and the final outcomes?
- How will your final work be presented to your client?

## Product Design



(Source: Dorling Kindersley)



(Source: Dorling Kindersley)



(Source: Dorling Kindersley)

The theme for Product Design is **'Streamline'**.

Animals are streamlined to move easily through air and water. Examples include dolphins, gulls and sharks. Aeroplanes, trains, boats and cars can be designed in a similar way to help them move more easily through the air, water or on the ground. The resulting elongated shapes, horizontal lines and gentle curves have influenced the design of other products over the years. One example of **'Streamline'** is the 1930s and 1940s Art Moderne style of architecture and product design.

Streamlining, with its particular visual style, has a continuing influence on product design. Designers have often been influenced by particular buildings, cars, trains and aircraft. They also look at examples in nature, reusing and developing the shapes found and applying them to new functional products.

### What you will need to produce

A major product design and manufacturing company has decided to celebrate its 100th anniversary with a range of products based on the theme **'Streamline'**. The company wants to support and encourage young creative designers through a competition, and is inviting designers to develop ideas and models for potential production. It expects innovation, style and energy. It has chosen a number of categories and has set a brief for each one.

You will need to develop ideas in response to the theme **'Streamline'**, identifying your source material and influences. Make reference to specialist materials, techniques and processes and the use of formal elements, colour, line, texture, decoration, patterns, form and function.

Present your research and development ideas, which could include maquettes, mock-ups, models, samples and the final idea, with relevant supporting 2D and 3D material, for **one** of the following.

1. A range of domestic or commercial lighting fixtures that is inspired by the shapes and dynamics of **'Streamline'**. You must be able to show how your design would look in context.
2. A range of household items intended to be seen as a set, such as a kettle, toaster and food processor, or for a range of door, window and kitchen unit handles. The company is happy for you to suggest other 'sets' of items. The items must reflect the theme **'Streamline'**.
3. A caravan, car trailer or camper van that fully reflects the theme of **'Streamline'**. This should be shown in context, so that scale and materials are clearly indicated.

### **Your research should focus on**

- Primary and secondary research in response to the theme '**Streamline**'.
- Current and past products, with consideration of visual elements and style research, iconic references, technologies, materials and processes that can influence your thinking and be adapted in the design of your product.
- Manufacturers and designers who have addressed similar themes and products.
- A review of client expectations and evaluation.

### **Client expectations**

The work that you produce must meet the client's expectations. For your evaluation, you must explain how you have addressed the following questions.

- What is your response to the theme and to the requirements and constraints of the brief?
- How have other artists, designers and makers influenced your thinking?
- How did you use visual language to develop your design ideas and final outcomes?
- What materials, techniques and processes have you used and why have you selected them?
- What were the main problems you encountered and how did you solve them?
- Are your designs fit for purpose in relation to the intended audience or customer?
- How could you improve your working practice and the final outcomes?
- How will your final work be presented to your client?

## Visual Arts



(Source: Dorling Kindersley)



(Source: Imagemore Co., Ltd)



(Source: Imagemore Co., Ltd)

The theme for Visual Arts is '**Metamorphosis**'.

Metamorphosis is defined as a complete change of form, structure, substance, character or appearance. It can be a transformation, a marked change in stages of growth, for example a chrysalis into a butterfly, or a tadpole into a frog. Words such as shape-shifter, transform, change, transmute, convert, alter, modify, remodel, reconstruct are all synonyms of metamorphosis. Investigating the change from one state, appearance or shape to another can be fertile ground for creative exploration.

### What you will need to produce

A local authority is embarking on a major regeneration of its town, clearing old properties, building new houses, parks, leisure and shopping areas. As part of this initiative, it wants to include artworks that will be seen both indoors and outside in various locations.

The local authority is inviting visual artists to submit ideas for 2D and 3D pieces, on any scale, for consideration in the local plan. Show your ideas through development drawings and plans, models and maquettes, mock-ups and photographs, and most importantly, present how your work would appear *in situ* and to scale.

Present your visual artwork with relevant supporting material that fully reflects your understanding and use of 2D and/or 3D materials, visual language and formal elements, colour, line, texture, decoration, pattern, form and function, for **one** of the following.

1. A 2D visual art response to the theme, which could be a set of images, a painting, illustrations or installed 2D piece.
2. A 3D visual art response to the theme, which could be a sculpture or installation, and might also have an additional practical function such as seating, shelter or play equipment.
3. A digital media work in response to the theme, which could be an animation, projection, short film or an installation.

### **Your research should focus on**

- Primary and secondary sources studied in response to the theme '**Metamorphosis**', location work and scale.
- Visual artists who have used similar themes in their work, both in historical and contemporary contexts, and whose use of 2D and 3D materials, techniques and processes has informed your work.
- A review of client expectations and evaluation.

### **Client expectations**

The work that you produce must meet the client's expectations. For your evaluation, you must explain how you have addressed the following questions.

- What is your response to the theme and to the requirements and constraints of the brief?
- How have other artists, designers and makers influenced your thinking?
- How did you use visual language to develop your design ideas and final outcomes?
- What materials, techniques and processes have you used and why have you selected them?
- What were the main problems you encountered and how did you solve them?
- Are your designs and outcomes fit for purpose in relation to the intended audience or customer?
- How could you improve your working practice and the final outcomes?
- How will your final work be presented to your client?

## Visual Communication



(Source: Imagemore Co., Ltd)



(Source: Stuart Langford)



(Source: Imagemore Co., Ltd)

The theme for Visual Communication is **'Wild Wood'**.

Woods and forests have always been a vital part of the national environment. They generate oxygen and are an essential habitat for wildlife. They are a source of materials for building and making, for food and fuel.

The traditions around woods and forests go back to ancient times, where the woods and trees were believed to contain spirits, mythological beings and characters, like the Green Man or Robin Hood. Stories of wood nymphs, dryads, elves and fairies are found in many cultures and times. The atmosphere deep within a wood is evocative, sometimes spooky, and always visually fascinating.

New woods and forests are being planted and there is a need to continue this work, as tree diseases hit species like elm and ash. Companies proudly claim they are planting more trees to replace those they use in manufacturing, demonstrating their support of the environment.

There is an increasing awareness focused on the preservation, development and expansion of British woodlands. Organisations want to increase public awareness and interest in trees and woods, animal and plant life. They believe it is important to show the beauty and diversity that can be seen in woods and forests, and remind the public of the value and importance of the woods and forests in our lives.

Well-designed communication can raise awareness and encourage people to walk in the woods, to help fund the planting of new trees, and to see woods and forests as places that relate to leisure, lifestyle and the arts.

## What you will need to produce

Develop ideas in response to the theme '**Wild Wood**', identifying your source material and influences. Make reference to relevant materials, techniques and processes and the use of formal elements, colour, line, tone, texture, decoration, patterns, form and function.

An organisation that supports creative initiatives related to woodlands and wildlife is inviting pitches from designers to produce work for **one** of the following.

1. A set of three square or circular format illustrations for a brochure or poster called 'Secrets of the Wild Wood'. You can work in any medium, and your artwork can be presented on any scale appropriate to the brochure or poster.
2. The organisation wants to encourage people to draw and paint while they are visiting the woods and plans to sell a small 'artist's kit' at woodland visitor centres. This will contain a small sketchpad, a miniature watercolour paintbox, brushes and coloured pencils. It wants you to design a recyclable cardboard pack to contain the equipment, intended for either adults or children. Research this idea and develop designs, dummy packs and mock-ups, with woodland-inspired graphics.
3. Develop an interactive website or app that will give information about Britain's trees, woods and forests, focused on your region of the country. Visitors could use this to help identify species of trees, plants and wildlife when they are walking in the woods and forests.

## Your research should focus on

- Primary and secondary research in response to the theme '**Wild Wood**'.
- Designers who have addressed similar themes and/or whose use of materials, techniques and processes has influenced your work.
- A review of client expectations and evaluation.

## Client expectations

The work that you produce must meet the client's expectations. For your evaluation, you must explain how you have addressed the following questions.

- What is your response to the theme and to the requirements and constraints of the brief?
- How have other artists, designers and makers influenced your thinking?
- How did you use visual language to develop your design ideas and final outcomes?
- What materials, techniques and processes have you used and why have you selected them?
- What were the main problems you encountered and how did you solve them?
- Are your designs and outcomes fit for purpose in relation to the intended audience or customer?
- How could you improve your working practice and the final outcomes?
- How will your final work be presented to your client?

## Resources

Websites and books are correct at the time of publication but are subject to change.

### Websites

<a href="http://www.actionscript.org">www.actionscript.org</a>	Resources for interactive media
<a href="http://www.adobe.com">www.adobe.com</a>	Adobe software
<a href="http://www.apple.com">www.apple.com</a>	Apple software
<a href="http://www.thenewartgallerywalsall.org.uk">www.thenewartgallerywalsall.org.uk</a>	The New Art Gallery Walsall
<a href="http://www.artchive.com">www.artchive.com</a>	Art archive
<a href="http://www.atlasgallery.com">www.atlasgallery.com</a>	Atlas Gallery
<a href="http://www.bima.co.uk">www.bima.co.uk</a>	British Interactive Media Association
<a href="http://www.bjp-online.com">www.bjp-online.com</a>	<i>The British Journal of Photography</i> (also available as a journal)
<a href="http://www.britishmuseum.org">www.britishmuseum.org</a>	The British Museum
<a href="http://www.craftscouncil.org.uk">www.craftscouncil.org.uk</a>	Crafts Council
<a href="http://www.designmuseum.org">www.designmuseum.org</a>	Design Museum
<a href="http://www.fashionlive.com">www.fashionlive.com</a>	Information on trends and designers
<a href="http://www.fashion.net">www.fashion.net</a>	Fashion information from around the world
<a href="http://www.fashiontrendsetter.com">www.fashiontrendsetter.com</a>	Colour and trend forecasting
<a href="http://www.flickr.com">www.flickr.com</a>	Online image sharing
<a href="http://www.guggenheim.org">www.guggenheim.org</a>	The Guggenheim Museum
<a href="http://www.hyperstudio.com">www.hyperstudio.com</a>	Authoring tools for project-based learning
<a href="http://www.metmuseum.org">www.metmuseum.org</a>	The Metropolitan Museum of Art
<a href="http://www.moma.org">www.moma.org</a>	The Museum of Modern Art
<a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a>	The National Gallery
<a href="http://www.national-geographic-magazine.co.uk">www.national-geographic-magazine.co.uk</a>	<i>National Geographic</i> magazine (also has a TV channel)
<a href="http://www.newbritishartists.co.uk">www.newbritishartists.co.uk</a>	New British Artists
<a href="http://www.nma.co.uk">www.nma.co.uk</a>	New Media Age
<a href="http://www.nmpft.org.uk">www.nmpft.org.uk</a>	National Museum of Photography, Film and Television
<a href="http://www.npg.org.uk">www.npg.org.uk</a>	National Portrait Gallery
<a href="http://www.photography.com">www.photography.com</a>	Resources for photographers

<a href="http://www.photography.nationalgeographic.com">www.photography.nationalgeographic.com</a>	<i>National Geographic</i> magazine photography
<a href="http://www.photonet.org.uk">www.photonet.org.uk</a>	The Photographers' Gallery
<a href="http://www.poppphoto.com">www.poppphoto.com</a>	Information on textile arts and designers
<a href="http://www.royalacademy.org.uk">www.royalacademy.org.uk</a>	Royal Academy of Arts
<a href="http://www.tate.org.uk">www.tate.org.uk</a>	Tate Online
<a href="http://www.textilearts.net">www.textilearts.net</a>	Information on textile arts and designers
<a href="http://www.thelowry.com">www.thelowry.com</a>	The Lowry
<a href="http://www.vam.ac.uk">www.vam.ac.uk</a>	Victoria and Albert Museum
<a href="http://www.vogue.co.uk">www.vogue.co.uk</a>	<i>Vogue</i> magazine online
<a href="http://www.webstyleguide.com">www.webstyleguide.com</a>	Resources for website design

## Books

Arceneaux Marc – *Streamline: Art and Design of the Forties (Design resource series)*  
Troubador Press (1975) ISBN: 978-0912300634

Baddeley Gavin – *Goth: Vamps and Dandies: The Dark Subculture* Plexus Publishing Ltd  
(1 Mar 2010) ISBN: 978-0859654333

Beckwith Carol and Fisher Angela – *Faces of Africa: Thirty Years of Photography (Collectors (National Geographic))* National Geographic Society, Illustrated edition (1 Feb 2009)  
ISBN: 978-1426204241

Beinart Jon – *Metamorphosis 2: 50 Contemporary Surreal, Fantastic and Visionary Artists*  
BeinArt Publishing (21 Nov 2013) ISBN: 978-0980323115

Caiger-Smith Martin – *Antony Gormley (Modern Artists Series)*  
Tate Publishing (28 May 2010) ISBN: 978-1854377975

Candela Iria – *Miró* Tate Publishing (29 Mar 2011) ISBN: 978-1854379412

Cogdell Christina – *Eugenic Design: Streamlining America in the 1930s* University of  
Pennsylvania Press, Reprint edition (2 Aug 2010) ISBN: 978-0812221220

Cohen Jean-Louis – *Le Corbusier (Taschen Basic Art Series)* Taschen GmbH (26 Nov 2004)  
ISBN: 978-3822835357

Davis Wade – *The Book of Peoples of the World: A Guide to Cultures (National Geographic)*  
National Geographic Society, 2nd revised edition (1 Nov 2008) ISBN: 978-1426202384

Edmonds Janet – *Three Dimensional Embroidery* Batsford, Reprint edition (1 Jul 2009)  
ISBN: 978-1906388546

Evamy Michael – *Logotype* Laurence King (8 Oct 2012) ISBN: 978-1856698948

Feisner Edith Anderson – *Colour: How to Use Colour in Art and Design* Laurence King,  
2nd edition (6 Feb 2006) ISBN: 978-1856694414

Fell Derek – *Cezanne's Garden* Simon & Schuster Ltd (18 Oct 2004) ISBN: 978-0743225366

Field-Lewis Jane and Haddon Chris – *My Cool Caravan Pavilion* (15 Feb 2010)  
ISBN: 978-1862058781

Finlay John – *Picasso's World* Goodman Books (2011) ISBN: 978-1847960177

Genders Carolyn – *Pattern, Colour and Form: Creative Approaches by Artists* A & C Black  
Publishers Ltd (2009) ISBN: 978-0713678093

Golden Reuel – *London. Portrait of a City* Taschen GmbH, Mul edition (10 Jul 2012)  
ISBN: 978-3836528771

Goldsworthy Andy – *Andy Goldsworthy* Harry N. Abrams Inc. (1998)  
ISBN: 978-0810933514

Graham-Dixon Andrew – *Art: The Definitive Visual Guide* Dorling Kindersley (1 Oct 2008)  
ISBN: 978-1405322430

Henriksen Karen – *Fashion Hats (Design and Make)* A & C Black Publishers Ltd (1 Jul 2009)  
ISBN: 978-0713687385

Hight Julian – *Britain's Tree Story* National Trust Books (27 Sep 2011) ISBN: 978-1907892202

Hollein Max and Pfeiffer Ingrid – *Laszlo Moholy Nagy* Prestel (30 Nov 2009)  
ISBN: 978-3791350028

Hyland Angus and Bateman Steven – *Symbol* Laurence King (23 May 2011)  
ISBN: 978-1856697279

Jackson Paul – *Folding Techniques for Designers: From Sheet to Form* Laurence King, Mac  
Win Pa edition (9 May 2011) ISBN: 978-1856697217

Kerrigan Michael – *Modern Art (The World's Greatest Art)* Flame Tree Publishing  
(18 Oct 2005) ISBN: 978-1844512669

Kiper Anna – *Fashion Illustration: Inspiration and Technique* David & Charles (4 Mar 2011)  
ISBN: 978-0715336182

Leal Brigitte, Ocana Maria Theresa, Bozal Valeriano and Hoffmann Werner – *Picasso: From  
Caricature to Metamorphosis of Style* Lund Humphries Publishers Ltd (28 Apr 2003)  
ISBN: 978-0853318880

Lefteri Chris – *Materials for Inspirational Design* Rotovision (1 Nov 2006)  
ISBN: 978-2940361502

Lewis Garth – *2000 Colour Combinations: For Graphic, Web, Textile and Craft Designers*  
Batsford (18 May 2009) ISBN: 978-1906388126

London Barbara, Upton John and Stone Jim – *Photography* Pearson, 10th edition  
(8 Mar 2010) ISBN: 978-0205718009

Merian Maria Sibylla – *Flowers, Butterflies and Insects (Dover Pictorial Archives)*  
Dover Publications Inc. New edition (28 Mar 2003) ISBN: 978-0486266367

Miyake Issey – *Pleats Please Issey Miyake* Taschen GmbH, Mul edition (25 Aug 2012)  
ISBN: 978-3836525756

Nakamichi Tomoko – *Pattern Magic 2* Laurence King (28 Apr 2014) ISBN: 978-1856697064

Oei Loan and De Kegel Cecile – *The Elements of Design: Rediscovering Colours, Textures,  
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