

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 2010. 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 2010.**

There is no prescribed time limit for the preparatory study period.
The 12 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 4 Externally Set Assignment for the following specifications:

9AD01	Art, Craft and Design
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 contents of the paper.

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Each submission for the Advanced Subsidiary 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 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 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 requires candidates to:

Develop their 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 their work develops.

Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their 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 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
- a breadth and depth of research into appropriate sources
- appropriate use of contexts
- relevant selection with visual and written analyses rather than descriptive copying and/or listing processes.

Timed Examination

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

The Theme: 'Passions and Obsessions'

People, projects, objects or places can all become focal points of obsession or passion. The driving force behind every artist stems from their own personal passion or fixation. The strength of this motivation is impressive and sometimes results in the most incredible works. These can be vast edifices or tiny miniatures and are often financed by the artists themselves demonstrating their personal commitment. The galleries of any museum or public collection display a bewildering assortment of personal objects that represent past or present human obsessions.

A visual investigation of anyone's personal interests will provide a wealth of material, especially if they are allowed to demonstrate and describe their passions. The bland terminology used to classify such interests "Hobbies" or "Leisure Pursuits" for example, does little to reflect the fervour with which they are pursued by the individuals concerned. The light-hearted book *"Men and Sheds"*, Gordon Thorburn 2002 gives a better insight into the strength of purpose and driving forces involved. People are often prepared to sacrifice all aspects of normal life, including marriage, health and social status, to follow their obsessions.

The sculptor Alberto Giacometti lived in his workshop towards the end of his life totally absorbed in his figurative explorations and rejecting the outside world. Artists such as Caravaggio, Rodin, Wyeth, Augustus John and Salvador Dali have produced intense paintings inspired by their close relationships with their models. This intimacy sharpens the perception of an artist and results in extremely sensitive observation and interpretation of the subject. A passion for nature and organic forms inspires many architects and designers who fully exploit the flexibility of modern construction materials to mimic natural forms. The Beijing National Stadium (Bird's Nest) built for the 2008 Olympics is a classic example of this. Some photographers are fanatical about specific processes and devote all their energies into exploring them. Alexander Calder and Jean Tinguely were fascinated by kinetics throughout their lives, producing sculptures that arc gracefully through the air or intentionally rattled themselves to destruction.

Here are some other ideas inspired by the theme that might help you begin your journey.

- Relationships, families, weddings, christenings
- Sadness, joy, disappointment, kleptomania, paranoia
- Collections, money, poverty, recycling, charity
- Politics, power, religion, trust, war
- Ambition, fame, celebrity, television, computer gaming
- Gambling, alcohol, drug addiction, anorexia
- Birth, presents, carnivals, sport, holidays, travel
- Food, security, hygiene
- Convents and monasteries

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Optional starting points:

- Love or obsession in an individual has inspired many artists such as Anthony Green, Pierre Bonnard, Andrew Wyeth, Maggie Hambling, Villhelm Hammershoi and Edward Hopper. Many of these remained unchanged even as they grew older. Anthony Green shows his love for his family and his home and memories in his obsessive depiction of minute details of domesticity. Bonnard's fascination with light and colour inspired him to paint the same figure and bathroom many times over, with infinite variations in colour and pattern. Edward Hopper painted his wife over decades within different interiors and narratives. Sometimes the relationship is stimulated by the length of time spent visually analysing the subject as it allows minute details to be recognised that would be missed by a casual observer.
- Artists often have personal collections of objects which inspire them and recur in many paintings. Still life arrangements of objects often reflect the times and obsessions of the period. Picasso and Matisse collected textiles and ethnic sculpture which inspired them to explore new directions in their work. Emil Nolde also used tribal masks in his paintings. The French Impressionists were fascinated by objects from the East, particularly Japanese prints and textiles which can frequently be seen as objects within their paintings. Audrey Flack has re-invented the traditional still life with her arrangements of consumer items which she paints in lush and lurid hues. The length of time spent visually analysing these subjects gives a heightened sense of perception to the viewer.
- Personal interests and hobbies can be an inspiration for artists, such as Peter Lanyon's experiences with hang gliding that led to abstracted paintings based on aerial views of the landscape. Early experiences in boxing inspired Sam Rabin's paintings of the sport. Edgar Degas' enjoyment of horse racing provided the visual stimulation for several studies and paintings of jockeys and their thoroughbred steeds.
- Surfaces of sculptures are compelling and the viewer is often frustrated by the desire to touch them. Obsession with the quality of surface has inspired many sculptors. The smooth highly finished surfaces of Henry Moore's figures are as important to the piece as the form and he often placed them in locations where they could be freely accessed, actively encouraging interaction with the spectator. The surface finish on the marble of Greek and later Renaissance portraits give their lifelike quality as the light penetrates the translucent layers. Modern casting techniques and new materials have expanded the possibilities for artists; Anish Kapoor works with mirror-like reflective surfaces, as does Jeff Koons with the sculptures *Balloon Dog* 1994–2000 and *Rabbit* 1986.

Three-Dimensional Design

Optional disciplines:

- Theatre design
- Interior design
- Product design

Optional starting points:

- Rituals seem to offer comfort and security and are often pursued with obsessive regularity. Simple rituals have formed an important characteristic of many societies. These often involve specialised utensils that play significant roles in the ceremonies. The humble teapot for example plays an important part in the prescribed preparation of tea infusions in both England and Japan. Its iconic form has been experimented with over many generations from the Art Deco designs based on ships and animals, to the non-functional sculptural wares of Ian Symons, Red Weldon Sandlin and Joan Takayama Ogawa.
- The desire to own “one off” objects and the resulting kudos of owning unique items has provided designers with many opportunities to explore their fantasies. These are often funded by very wealthy individuals and are unhindered by limited budgets. Some of these extravagances were never actually made, however, and remain in museum collections as maquettes. Vehicles of all sorts have been designed but never built. These models may have cost very little to make, but demonstrate the potential of an individual’s imagination when finance is not an issue. Howard Hughes designed many successful aircraft and achieved great wealth, but spent a fortune on developing a huge airliner called *The Bristol Brabazon* which never progressed beyond the first prototype.
- Many theatrical productions deal with passions and obsessions and provide designers with unique opportunities to build sets and costumes that exaggerate the tension and energy of such powerful emotions. Examples such as Richard Napier’s designs on Peter Shaffer’s production of *Equus*, Robert Innes Hopkins’ sets for the RSC’s production of *Macbeth*, and Maria Bjornson’s sets for *The Phantom of the Opera* have produced spectacular environments that greatly enhance the visual spectacle on stage and form an integral part of the whole performance.
- Designers are often commissioned to create interiors that reflect the passions of the client. These may be based on a particular historical period, country, or specific theme that reflects their interests. Vincent Fourcade’s reproductions of opulent Victorian interiors and Augustus Pugin’s Gothic interiors for The Houses of Parliament take their inspiration from the past and contrast spectacularly with the futuristic ideas of contemporary designers Patrick Ballard and Ben Rousseau, whose work has included designs for suites at *The Ice Hotel at Jukkasjarvi* in Sweden.

Photography

Optional disciplines:

- Photography
- Digital photography
- Film and video

Optional starting points:

- Stella Vine, Andy Warhol and Elizabeth Peyton comment on and perhaps enhance our obsession with the appearance and lives of celebrities and people shown in the media. Photographers too are often as famous for their lives as for their work. Arnold Newman, Robert Mapplethorpe, David Bailey and Lord Litchfield are some examples of these. Portraits by them have an intensity which reflects their passion for technical expertise and composition. All of them focus on trying to get their images to be more than two dimensional facsimiles and use many traditional artists' devices such as chiascuro and metaphoric props.
- The seduction of the moving image, whether film or video, has long been exploited by the world of commerce. It is impossible to walk past a display of video screens without being drawn in to look at the images. Obsession with television means very few homes exist without one and when the occupants are home it is invariably switched on, whether anyone is watching it or not. This has inured many viewers to the incredible images that are sometimes portrayed. Installation artists have attempted to shake us out of our complacency. *Salmon Song* by Andrew Stones uses several screens synonymously and a separate soundtrack to reflect on the fish's journey to its spawning grounds. This, in contrast to traditional documentary techniques forces the viewer to search for its messages. *Accumulator* by the same artist, documents the events of a factory shop floor in daily snapshots over a six-month period. It is edited down to a 30-minute film and shown in a specific environment that plays with perspective and sound to focus the viewer on the screen.
- Many photographers and filmmakers explore our passion for mystery and intrigue using cutting edge technology and computer software to create illusory effects that confuse the senses. The fantasy environments of the surrealist painters can now be animated and brought to life with spectacular and sometimes disturbing reality. Guillermo del Toro's *Pans Labyrinth* (2006), Tim Burton's *Nightmare before Christmas* (1993) and *Sleepy Hollow* (1999) are good examples of this. The futuristic artist Mariko Mori also plays with the senses in her videos and installations. In the ambitious piece *Dream Temple 1999*, she combines many disciplines: architecture, computer graphics, video and virtual reality in a piece that comments upon the nature of human consciousness.
- Being alone in vast landscapes evokes powerful emotions. They have been a constant inspiration for photographers who have experimented with many different techniques to try and capture the sensation in their images. Scale is often a problem as vast panoramas seem to demand correspondingly large prints. This is not always the case, however, as can be seen in *Open Skies* Don McCullin's collection of atmospheric photographs of Castle Cary and Glastonbury. Somehow the small size of the prints enhances and exaggerates the vast skies and stormy moorland. A group called The International Association of Panoramic Photographers exists to enable members to exchange ideas as their obsession drives them to document our spectacular natural and man-made environment ever more effectively.

Textile Design

Optional disciplines:

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

Optional starting points:

- Textile production can involve the intense working and reworking of materials to create layered, complex pieces. Artists obsessively use combinations of techniques and materials to produce highly individual works. Alice Kettle uses tiny stitches and rich colour to generate pieces which are narrative and evoke human emotion. Michael Raedecker makes haunting images concerned with light and composition by combining painting, appliqué and embroidery in creative ways.
- Urban Japanese youth culture has embraced street style. This takes western European clothing and enthusiastically combines it with traditional Japanese style, producing customised, avant-garde and extreme fashion. This is recorded in *Fruits* magazine by Shoichi Aoki, as documented in the Phaidon Press books *Fruits* (2001) and *Fresh Fruits* (2005). These fashions have evolved into distinct styles such as Lolita, Gyarū, Bōsōzoku and Visual Kei. In the West, fashion forecasters often roam urban streets recording what the youth are wearing to predict trends and fashions for the high street.
- Through rigorous testing and exploration textile designers are developing innovative techniques. Processes evolve through trial and experimentation with materials. Norma Starszakowna uses innovative digital printing, screen printing and dyeing processes. Her hangings and installations investigate the use of glazes, embossed texture and imagery. Her 18 panel piece *Hinterland* (2004), can be seen in the Scottish Parliament Building in Edinburgh. It represents Scotland's landscape, industries, cultural history and tradition of innovation. Her printing techniques have also been adopted by fashion designers including Issey Miyake and Prada.
- Certain pattern motifs can become dominant features in design, with designers constantly reworking different combinations and colour-ways of the same central theme. This is true of the instantly recognisable 'paisley' pattern. Originating in India, it was introduced to Europe in the early seventeenth century. During the 1960s it was associated with the psychedelic movement, and was even used to decorate a Rolls Royce belonging to John Lennon from the Beatles. Liberty adopted the trend as a central theme of their Liberty Print shirts. Liberty's *Harryhausen* (1961) is a good example of how the paisley motif was reworked from traditional patterns. In 2008 Liberty produced a new paisley design *Lola Eve*.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Multimedia

Optional starting points:

- Social networking websites have become a significant and sometimes obsessive way of communicating in recent times. Sites such as *Facebook* (devised by Mark Zuckerberg), *MySpace*, *Friendster*, *Orkut* and *Bebo* have a massive network of users internationally. In the UK alone it is estimated that 100 million images are uploaded each month to Facebook. These sites vary in their content and layout and allow users to present personal information in different ways. Celebrities have embraced this connection with their fans. David Bowie has created *bowieNet*, an award winning website, to communicate via a blog, imparting information on different aspects of his life, music and art.
- Fashion designers are passionate about the way their work is presented. In addition to their own sketches, illustrators are employed to refine the look of the brand. Fashion illustrations function in different ways: they can bring life to a fashion design; they can help to promote a style in the form of advertising; they can also be a work of art in their own right. This form of illustration has existed for many years, but has recently gained in importance. It can be seen in magazines, books and online. Julie Verhoeven created a series of designs for Mulberry in 2007; James Jeans designs were used for Prada Summer 2008.
- The cult of the celebrity has emerged over recent times. Magazines nurture public obsession with famous personalities by producing tantalising covers promising personal information. These can vary from, for example, celebrity exposures in *Heat* magazine to the glamorised images seen in *Vogue*, *Vanity Fair* and *Harper's Bazaar*. The layout, typography and imagery combine to target a particular audience, contributing to our understanding of what lies within the publication. The thirst for knowledge of this kind has led to web designs such as www.heatworld.com ('How Splendid' design agency) and www.vogue.com.
- Brand design requires a passionate preoccupation with the product as an incentive to create a design that conveys the essence of a company. Fonts, logos, colour and symbols are developed to create a personality or recognisable visual theme: a 'look' or 'identity' for the brand. This can be seen in packaging design such as the *Innocent* drinks brand. The '*This water*' packaging was created for Innocent in 2007 by Pearlfisher.

Critical and Contextual Studies

Optional starting points

- Artists are inspired and impassioned by art from history; adopting and reworking ideas, themes and concepts while using their own unique style. This can be seen in several works by Picasso. In the 1960s he was preoccupied by the imagery of Rembrandt, Delacroix and Manet. Alison Watt was inspired by Ingres' use of fabric for an exhibition entitled *Fold* (1997). She was artist in residence at The National Gallery from 2006-8. Her exhibition '*Phantom*' was inspired by works in the national collection. In the 1950s and 60s Francis Bacon was compelled to create a series of around 45 studies continually reworking *Portrait of Innocent X* (1650) by Diego Velasquez.
- "The Passion" is a term used by Christians to describe the last days and death of Jesus Christ. It is a theme in many visual art forms. The imagery is typically dramatic and often harrowing in nature. Different genres have taken on the subject, for example *The Passion of the Christ* (2004), a film directed by Mel Gibson. *The Stations of the Cross* (2003), is a sequence of fourteen canvases painted by Peter Howson. As well as the image of the cross there are many other iconic symbols or instruments of the Passion featured within these images, such as the crown of thorns, the Holy Grail and the Shroud.
- Artists can become obsessive about collecting and collating. Andy Warhol boxed 612 time capsules from the 1970s until his death. They contained various ephemera from his life such as his wigs, photo-booth portraits and drawings by his muse Edie Sedgewick. These were part of a large retrospective of his work held in 2008 at the Hayward Gallery in London. The sculptor Tony Cragg's early work consisted of collected and ordered found objects, often plastic, arranged into colour categories. One of these pieces is *Britain seen from the North* (1981). World art is also the subject of obsessive gathering. Art collectors such as Sir Robert and Lady Lisa Sainsbury donated their life-long collection to form the Sainsbury Centre in Norwich and The Sainsbury Wing in the National Gallery.
- Architects have a vision and passion for creating the ultimate community and environment in which to live. They have striven in modern times to create urban utopia. In France in the 1960s the 'spatial urbanists' created radical designs, envisioning a series of phantom cities of the future. Yona Friedman was one of the main protagonists. Sadly these visions have not always been fully realised and in many of our cities high rise blocks have become worn out, crime ridden places. One of these is the Aylesbury Estate, Walworth, South East London, designed by Derek Winch. It is in the process of regeneration and was the focus of one of Channel Four's *Drive By* series of station idents in 2004.

Reference Material

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

General reference

Tate Galleries www.tate.org.uk
National Gallery www.nationalgallery.org.uk
Institute of Visual Arts (inIVA) www.iniva.org
British Museum www.british-museum.ac.uk
Whitworth Art Gallery www.whitworth.man.ac.uk
The Minneapolis Institute of Art www.artsimia.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

Endorsement specific reference material

Fine Art

Web:

www.anthonygreen.org.uk
www.hammershoi.co.uk
www.mcs.csu Hayward.edu/~malek/Hopper.htm
www.eyeconart.net/history/cubism.htm
www.emil-nolde.com
www.redfern-gallery.com/pages/thumbnailist/271.htm
www.nga.gov/education/degas-main.htm
www.henry-moore-fdn.co.uk
www.accd.edu/sac/vat/arthistory/arts1303/Greek3.htm
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Books:

Andrew Wyeth by Andrew Wyeth, Thomas Hoving – 1998
Henrietta Moraes by Maggi Hambling by Maggi Hambling, Henrietta Moraes,
Marlborough Fine Art (London) Ltd – 2001
Anthony Green R.A. Diving Off the Wardrobe by Anthony Green, Fine Art Society
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Nolde, Thomas Knubben, Tilman Osterwold – 2000
Breaking the Rules: Audrey Flack, a Retrospective 1950–1990 by Audrey Flack, Thalia
Gouma-Peterson, Patricia Hills, Frederick S. Wight Art Gallery – 1992
The Art and Aesthetics of Boxing v by David Scott, Roger Conover – 2009
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Jeff Koons by Jeff Koons, Eckhard Schneider, Rudolf Sagmeister, Kunsthaus Bregenz
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Three-Dimensional Design

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www.andytitcomb.com/other_teapots/Red_Weldon_Sanlin/red_weldon_sanlin.htm
www.abitofbritain.com/art-deco-teapots.htm
www.unrealaircraft.com/classics/brab.php
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www.rsc.org.uk/Macbeth/current/designer.html
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www.encyclopedia.com/doc/1E1-Pugin-Au.html
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500 Teapots: Contemporary Explorations of a Timeless Design by Suzanne J. E. Tourtillott, Kathy Triplett – 2002
The Tea Ceremony by Sendō Tanaka – Social Science – 1998
The Design Encyclopedia 2 by Mel Byars, Terence Riley – 2004
Car Design by Paolo Tumminelli – 2004
The Ballet Russe de Monte Carlo, the Golden Age of Costume and Set Design by Jack Anderson – 2003
Film Architecture and the Transnational Imagination: Set Design in 1930s by Tim Bergfelder, Sue Harris, Sarah Street – 2007
A.W.N. Pugin: Master of Gothic Revival by Augustus Welby Northmore Pugin, Megan Brewster Aldrich, Megan Aldrich, Paul Atterbury, Bard Graduate Center for Studies in the Decorative Arts – 1995
Interior Design in the 20th century 9 by Allen Tate, C. Ray Smith – Architecture – 1986
Ice: The Nature, the History, and the Uses of an Astonishing Substance by Mariana Gosnell – Technology & Engineering – 2007

Photography

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www.mapplethorpe.org/portraits.html
www.pdngallery.com/legends/bailey/bio.shtml
www.pdngallery.com/legends/newman/
www.brighter.org/stones/pages/ssong.htm
www.panslabyrinth.co.uk/
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www.wdirewolff.com/Mariko.htm
www.thedreamexperience.homestead.com/files/dreamtem.htm
www.panoramicassociation.org/springfield.php

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Arnold Newman: The Early Work by Arnold Newman, Arthur Oleman – 2008
Mapplethorpe Portraits by Robert Mapplethorpe, Robin Gibson, Peter Conrad,
National Portrait Gallery (Great Britain) – 1988
Portraits: The World's Top Photographers and the Stories Behind Them by Fergus
Greer, Michael Birt – 2004
Story of Photography: From its Beginnings to the Present Day by Michael John
Langford – 1997
Talking Movies: Contemporary World Filmmakers in Interview by Jason Wood – 2006
Breaking Down the Barriers: Art in the 1990s by Richard Cork – 2003
Open Skies by Don McCullin – 1989
Panoramic Photography by Joseph Meehan – 1990

Textile Design

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http://www.saatchi-gallery.co.uk/artists/michael_raedecker.htm
<http://www.alicekettle.com/>
<http://www.trendstop.com/>
www.starszakowna.com
<http://www.vam.ac.uk/collections/textiles/stories/diasporas/index.html>
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Fashion Forecasting (Paperback) by Evelyn L. Brannon, Fairchild – 2005.
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JOURNAL, Bibliographic details 2007, VOL 31; NUMB 4, pages 18-21, Publisher;
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Graphic Communication

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<http://www.davidbowie.com/>
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Borrelli, Laird. (2000). "Fashion Illustration Now," Thames & Hudson Ltd., London.

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Critical and Contextual Studies

Web:

http://www.artchive.com/artchive/P/picasso_late.html
<http://www.nationalgallery.org.uk/education/artist/alisonwatt.htm>
<http://www.nationalgallery.org.uk/exhibitions/alisonwatt/default.htm>
<http://www.francis-bacon.cx/popes/>
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[http://en.wikipedia.org/wiki/Passion_\(Christianity\)](http://en.wikipedia.org/wiki/Passion_(Christianity))
<http://www.southbankcentre.co.uk/minisite/andy-warhol>
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<http://www.scva.org.uk/>
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Schmied, Wieland. Francis Bacon: Commitment and Conflict. Munich: Prestel – 1996.
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