



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2014**

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## **History of Art**

**Assessment Unit AS 2**

*assessing*

**Module 2: Architecture, Craft and Design**

**[AD121]**

**WEDNESDAY 15 JANUARY, MORNING**

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**MARK  
SCHEME**

## General Marking Instructions

### Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

### The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

## AS Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
<b>Knowledge</b> Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall extensive, relevant and accurate, but with significant lapses.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Relevant analysis, judgements, discussion and/or arguments substantiated and sustained, but with significant lapses.	Good understanding. Relevant analysis, judgements, discussion and/or arguments substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
<b>Communication</b> Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive, with inaccurate spelling, punctuation and/or grammar, and/or inappropriate vocabulary and/or form/style of writing.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing problematic.	Satisfactory communication. Mostly accurate spelling, punctuation and/or grammar, and appropriate vocabulary and form/style of writing, but with significant lapses.	Good communication. Accurate spelling, punctuation and/or grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
<b>Marks available for each AC</b>	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	17 18 19 20

Throughout this mark scheme:

- *insufficient* – clear that minimum required standard for an AS pass has not been achieved
- *limited* and *problematic* – unclear that minimum required standard for an AS pass has been achieved.

## AS 2 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the AS Generic Mark Scheme above.

For each question, candidates must demonstrate some knowledge and understanding of the relevant 'immediate context' – within their historical contexts, closely associated artistic styles, themes, centres, movements and/or practitioners, as identified within the particular subject content section. 'Immediate contexts' shown below reproduce in full content descriptions directly relating to the questions, with the less relevant contextual content shown in summary form. The major part of each answer should not be contextual but, rather, draw from the subject content to directly address the question.

Principal practitioners and works relevant to the examination question should be dated on first mention. Basic biographies should be provided for these principal practitioners. (To assist examiners, information within the Mark Scheme may occasionally be extensive – more than expected from any single candidate's answer.)

For archiving purposes each question is given a six-digit reference, the first three digits identifying the year (09, 10...) and examination series (1, January; 2, May–June), and the second three the unit (1–4) and section number (01–10).

## AS 2 Section 1 – Greek architecture

141.201: Critically appraise two religious examples of Greek architecture, establishing relevant contexts.

**Indicative content**

Answer should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Religious** Development of temple through Archaic (c. 750–480 BC), Classical (c. 480–323 BC) and Hellenistic (c. 323–27 BC) periods; its religious and social functions; major examples in European Greece, Sicily, Southern Italy, Greek Asia Minor. Ictinus (Iktinus), Mnesicles, Callicrates (Kallikrates).
  - and in summary
    - Classical orders, Materials and methods, Civic.
- Identification of practitioners, and description of work, e.g.:
  - Callicrates (Kallikrates) and Ictinus (Iktinus), overseen by Phidias.
    - Parthenon, Acropolis, Athens, 448–432 BC. Commissioned by Pericles.
      - Pentelic marble used throughout. Doric peristyle of  $8 \times 17$  columns (overall measurements  $33.5 \times 72.2\text{m}/110 \times 237\text{ft}$ ) with Ionic sculpted frieze high on outside of the cella walls. Portico at each end, two columns deep. The cella divided into two rooms, the smaller, to the west, the *parthenon* or treasury; the main room or naos, opening to the east, housed Phidias's chryselephantine (gold and ivory over wooden core) statue of Athena, some 12 m/40 ft tall (no longer *extant*). Other sculpture in the two pediments and 92 metopes.
  - Mnesicles(?).
    - Erechtheum, Acropolis, Athens, 421–405 BC.
      - Small, venerable, uniquely complex Ionic temple; dedicated to Erechtheus, Poseidon and Athena. Irregular layout and levels, with three differently sized Ionic colonnades (site slopes from north to south and from east to west). Caryatid porch (flat roof supported by six columns in the form of maidens) to the south, facing the Parthenon; finely decorated friezes and capitals.

**UNDERSTANDING**

- Analysis/interpretation/significance/appraisal, e.g.:
  - Callicrates (Kallikrates) and Ictinus (Iktinus), overseen by Phidias.
    - Parthenon, Acropolis, Athens, 448–432 BC.
      - Parthenon principal temple of Athens and the city's patron goddess, Athena. Classical masterpiece; enormous expense and care lavished on construction; in some respects more like a great sculpture than a building.
      - Western room within the Parthenon also the city-state treasury.
  - Mnesicles(?).
    - Erechtheum.
      - Irregular design needed to accommodate several levels and sacred areas within the temple. Highly refined design and execution, e.g., the necks of the caryatids remain gracefully feminine although supporting the porch roof.
  - Religious, general points.
    - Athenian Acropolis and its buildings highly visible focal point for entire city, reinforcing sense of religious and social cohesion.
    - Greek religious worship patterns, and the climate, exerted little pressure to accommodate large numbers of worshippers *within* temples. The religious festival of the annual Panathenaic Procession – up to and through the Athenian Acropolis and its complex of buildings – an example of how the site was used and how Greeks observed their religion and simultaneously promoted social cohesion.
    - Pursuit of perfectionism, ultimate refinement, arguably a major national characteristic. Perhaps this is key factor in their choosing to persevere with a temple structure (trabeated/post-and-lintel) that is essentially primitive and spatially inefficient (compared with arcuated/arch-based structures).

- In Greek temple design, architectural development is closely integrated with the sculptural. Other aspects of Greek cultural life – such as the philosophical, literary and mathematical – may be similarly related (e.g., the application of mathematics in various proportioning systems proposed for the Parthenon, such as ones based on a 0.89m/35.0 in module, the 4:9 ratio and/or the Golden Section).
- Doric and Ionic orders seen as visual expressions of distinctive components of the Greeks themselves (the Dorian and Ionian peoples, and/or male and female, respectively) whilst also allowing expressions of national/civic harmony/unity.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 2 – Early Renaissance Italian architecture

141.202: Critically appraise two domestic examples of Early Renaissance Italian architecture, establishing relevant contexts – *domestic* here refers to any form of building designed for human habitation, including stately homes and palaces.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- **Immediate context:**

- **Florence as centre** Isolated examples elsewhere; Filippo Brunelleschi, Leon Battista (Battista) Alberti, Michelozzi Michelozzo (Michelozzo di Bartolommeo), Giovanni Pisano, Bernardo Rossellino.

- and in summary

- Classical influence and rise of Humanism, Technical and aesthetic developments.

- Identification of required practitioner(s) and works, and descriptions of works, e.g.:

- Michelozzi Michelozzo/Michelozzo di Bartolommeo (1396–1472). Architect and sculptor. 1417–24, assistant to sculptor Lorenzo Ghiberti. 1425, worked with sculptor Donatello.

- Palazzo Medici-Riccardi, Florence, begun 1444. City-centre palace, occupying a full city block, commissioned by leading Florentine banker and patron Cosimo de' Medici. In 1433 the Medici were expelled from the city, returning in 1434. Sensitive to public feeling, Cosimo reportedly rejected a Brunelleschi plan for Michelozzo's more understated, discreet one, at least in its public face.

- Massive three-storey urban palace, with inner courtyard surrounded by Composite arcade. Façade heavily rusticated at ground level, less so on *piano nobile* (main) floor, and smooth ashlar (cut and dressed stone) on top floor, floor heights diminishing from ground to top and string courses further emphasising the distinctions. A very wide (3m/10ft) classical cornice surmounts the building. Doors and mullion windows within round arches. Some of the ground floor arches left open and used as shops but in the 16th century closed off with aedicule, or 'tabernacle' windows (surmounted by a pediment) designed by Michelangelo (1475–1564).

- Leon Battista (Battista) Alberti (1404–72). Born illegitimately in Genoa into a Florentine banking, minor nobility, family. The family expelled from Florence for political reasons in 1402; Alberti himself first recorded there in 1434. Quintessential 'Renaissance man', highly accomplished in a range of the arts and humanities. From 1431, he served as an architectural consultant to the Papacy. His writings include *De Re Aedificatoria (Ten Books of Architecture)*, 1452, which drew heavily from Vitruvius, the ancient Roman writer on architecture, as well as his own studies of Rome's architectural heritage. His *Della Pittura (or Pictura; On painting)*, 1436, dedicated to Brunelleschi, is the first theoretical study of Renaissance visual arts and highly influential, especially as earliest known written account of vanishing-point perspective. He left few architectural works.

- Palazzo Rucellai, Florence, c1446–57. City-centre palace commissioned by wealthy banker Giovanni Rucellai, a major patron of the Florentine arts.

- Eight-bay three-storey sandstone façade incorporating some existing houses (eighth bay never completed). First application of Classical orders to a Renaissance domestic/palace façade. Superimposed Doric/Tuscan low-relief pilasters at ground level rising through ornate Corinthian on the *piano nobile* (main) floor to plain Corinthian pilasters on the top floor. A high ground-floor plinth adds severity to the façade and helps the three levels of pilasters appear equal in size. Sandstone blocks rusticated but smaller blocks used towards top, emphasising height. A square-headed door in each of the third and sixth ground-floor bays, with small gridded square windows immediately above, and these windows matched across the other six bays. Mullion windows on upper two floors.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Michelozzi Michelozzo
    - Palazzo Medici-Riccardi
      - Sober statement of power, wealth and aesthetic refinement. New emphasis on symmetry, order and classical referencing. Massive cornice clearly defines the building's scope. The central courtyard with its Composite arcade reminiscent of a monastic cloister or Roman peristyle. Diminishing floor heights emphasize building's height.
  - Alberti
    - Palazzo Rucellai.
      - His scholarship, studies of Classical texts (especially Vitruvius), buildings and other artefacts, and acquaintance with the most recent developments in painting and sculpture, inform his own architectural practice. His writings among the earliest to address authoritatively history, theory, criticism and practice within the visual arts. His architectural works, although few in number, highly influential.
- Any other valid content to be identified at the standardising meeting and credited.

### AS 2 Section 3 – European architecture Renaissance to Rococo

141.203: Critically appraise two domestic examples of European architecture Renaissance to Rococo, establishing relevant contexts – *domestic* here refers to any form of building designed for human habitation, including stately homes and palaces.

#### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **France** Armies of Charles VIII of France invade Italy 1494; Italian Renaissance gradually influences French Gothic; rich mix of classical and romantic tendencies; François Mansart (Mansard), Louis Le Vau, Jules Hardouin Mansart (Mansard).
- and/or
  - **Britain** Reformation; Henry VIII breaks with Rome and establishes Church of England, 1529; period of iconoclasm; resistance to and isolation from Renaissance artistic influences; first colony established in Virginia, N. America, 1607, marking beginning of 300 years of overseas expansion; architectural expression mainly through great country houses; Robert Smythson, Inigo Jones, Christopher Wren, Nicholas Hawksmoor (Hawksmore), John Vanbrugh.
  - and in summary
    - France or Britain, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - François Mansart (1598–1666).
    - Château of Maisons (today Maisons-Lafitte), near Paris, 1642–50.
      - Free-standing château on moated stone terrace, commissioned by wealthy financier René de Longueuil.
- and/or
  - Louis Le Vau (1612–70).
    - Château of Vaux-le-Vicomte, Maincy, Melun, c. 1656–61.
      - The most magnificent chateau to that time, built for Nicolas Fouquet, the French Overseer of Finance, later charged with embezzlement. Interiors decorated by Charles Lebrun (1619–90) and others. Extensive formal gardens, incorporating a moat, designed by André Le Nôtre (1613–1700). Double-storey arcaded structure approached through central courtyard, flanked by service buildings. Rectangular hallway leading to octagonal domed saloon opening onto the gardens; a grand apartment either side, one for Fouquet and one for royal visits (Louis XIV).
- and/or
  - Robert Smythson (c. 1534-6 –1614). Trained and worked as a stonemason before becoming leading British architect of his day (the profession of ‘architect’ not yet recognised in Tudor–Elizabethan England). Influenced by Sebastiano Serlio’s (b. Bologna, Italy 1475; d. Fontainebleau, France 1554) *The Complete [or Entire] Works on Architecture and Perspective* (published in instalments 1537–75, in collected edition 1584, and in English edition 1611), as well as Gothic and Flemish architecture.
    - Hardwick Hall, Derbyshire, c. 1590–97.
      - Built for Elizabeth (Bess Hardwick), Countess of Derbyshire, who rose from noble but impoverished circumstances by outliving four husbands (the last of whom was Lord Shrewsbury, hence the carved initials “ES”, for “Elizabeth Shrewsbury”, displayed prominently on the house). Symmetrical plan shows influence of Italian classicism, including Palladio (1508–80). Hall centred and at right angles to main form of the house; no longer was the great hall used for dining as a dedicated dining room was provided on the first floor. State apartments, a High Great Chamber and a Long Gallery on second floor, where the largest windows were also found. Large windows throughout.

and/or

- John Vanbrugh (1664–1726). Soldier turned playwright turned architect. Influenced and aided by Nicholas Hawksmoor.
  - Blenheim Palace, Woodstock, Oxfordshire, 1705–25.
    - National tribute to, and country residence of, Duke of Marlborough. Monumental stately home. Symmetrical arrangement of colonnades and porticoed and other buildings around gradually narrowing central forecourt.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - François Mansart.
    - Château of Maisons.
      - Generally seen as his masterpiece. Essentially French classical but with constrained Baroque expression, as perhaps best seen in treatment of the vestibule leading to the grand staircase – classical pilasters surmounted by curvilinear ceiling. Limited structural innovation; aesthetic arguably dominant.

and/or

- Louis Le Vau.
  - Château of Vaux-le-Vicomte.
    - Highly influential – used as model for Le Vau’s own redesign and expansion of the Palace of Versailles, 1669. Limited structural innovation; aesthetic arguably dominant.

and/or

- Smythson.
  - Hardwick Hall.
    - Distanced geographically, religiously and culturally from mainland Europe, produces distinctive design solutions. Within British architecture, Smythson significant transition figure in progress from quintessential medieval/Gothic/Tudor craft-based master-mason towards modern concept of the professional architect.

and/or

- Vanbrugh.
  - Blenheim Palace.
    - Dramatic scale, theatricality of effect (approach through narrowing forecourt creates impression of greater distance and scale); towers at four corners of forecourt surmounted by highly sculptural lanterns testify to Italian Baroque influence. Aesthetic innovation dominant.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 4 – Architecture 1835–1918

141.204: Critically appraise two domestic examples of architecture 1835–1918, establishing relevant contexts – *domestic* here refers to any form of building designed for human habitation, from houses or flats to multiple-occupancy apartment blocks.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Arts and Crafts Movement** Structural and decorative integration; contribution to ideas of suburb and Garden City; Philip Webb, Charles F. Voysey, Edwin Lutyens.  
and/or
  - **Art Nouveau** Painting and plant form influences; influence of Viollet-le-Duc's 'structural rationalism'; Antonio (Antoni) Gaudí, Victor Horta, Charles Rennie Mackintosh.  
and/or
  - **Wiener Werkstätte and Deutscher Werkbund** Innovative practice in Austria and Germany; tension between 'arts and crafts' and industrial approaches; Adolf Loos, Josef Hoffmann, Peter Behrens.  
and/or
  - **Independents** Joseph Paxton, Gustave Eiffel, Dankmar Adler and Louis Sullivan, Frank Lloyd Wright.
  - and in summary
    - Arts and Crafts Movement, Art Nouveau, Wiener Werkstätte and Deutscher Werkbund, and/or Independents, as not already covered.
- Identification of required practitioner(s) and works, and description of works, e.g.:
  - Philip Webb (1831–1915); architect and designer; close associate of William Morris (1834–96) and one of the founding members of the Arts and Crafts Movement.
    - Red House, Bexley Heath, Kent, 1859–60. Marriage home for Morris and his bride Jane Burden.
      - L-shaped plan; red brick construction, left bare. Red tile pitched roof, roof-lines varying. Doors and windows mostly within pointed arches but varied in shape and size.
  - and/or
  - Victor Horta (1861–1947). Belgian pioneer of Art Nouveau architecture and, in particular, use of iron as both a structural and decorative element within domestic architecture.
    - Hôtel Tassel, Brussels, 1892–93.
      - Four-storey town house of stone, iron and glass. Cast-iron used both structurally and decoratively. Façade of centred doorway surmounted by bowed windows on first and second floors, and a bowed balcony on third floor; an exposed cast-iron beam at eaves level; stonework relatively restrained. Large octagonal hall and stairwell; the iron staircase and columns given vegetal forms and these carried through into the floor mosaics and wall decorations.
  - and/or
  - Adolf Loos (1870–1933). Austro-Hungarian modernist architect, designer and writer. Perhaps most widely known for his influential essay *Ornament und Verbrechen* (*Ornament and Crime*), 1908, in which he attacked the kind of elaboration and ornament seen in Art Nouveau and Vienna Secessionist architecture and design of the time.
    - Steiner House, Vienna, Austria, 1910.
      - One of the earliest private houses built from reinforced concrete. From the street, the house appears only one and a half storeys, with a simple dormer window centred within an unusual curved roof. Rear and side elevations reveal the house to be flat-roofed in the main, three storeys high, and severely rectangular, with large plate glass windows set within plain walls.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Webb.
    - Red House.
      - Unlike (Neo)classical buildings, designed essentially from the inside out (form following function), hence its modernist significance. Exterior left as unadorned red brick – hence the house name – a statement of aesthetic and (Morris's) socialist principles at a time when a gentleman's residence was expected to be finished in fine cut stone, or at least stucco, again referencing the classical. By Victorian standards, much of the interior – such as the staircase – similarly stark. Gothic and Georgian references combined with vernacular; poetic with functional; proto-modernist.
- and/or
  - Horta.
    - Hôtel Tassel.
      - Innovative use of iron as a structural element in domestic architecture. Conspicuously expensive/indulgent. Emulation of vegetal forms perhaps expressing a desire to reconnect with nature, and/or the irrational, in an age of rapidly expanding science, technology and urban development.
- and/or
  - Loos
    - Steiner House.
      - Very early example of pared-down Modernist design, especially notable for being built in Austria, one of the leading centres of Art Nouveau elaboration. The undecorated white cubic forms, horizontal windows and sparsely functional spaces anticipate later Modernist developments.
- Any other valid content identified at the standardising meeting to be credited.

## AS 2 Section 5 – Architecture 1900–1945

141.205: Critically appraise two domestic examples of architecture 1900–1945, establishing relevant contexts – *domestic* here refers to any form of building designed for human habitation, from houses or flats to multiple-occupancy apartment blocks.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context
  - **French Avant Garde** Development of reinforced concrete; classical rationalism; the Industrial City; Tony Garnier, Auguste Perret, Le Corbusier.
  - and/or
  - **De Stijl and Bauhaus** De Stijl: Neo-Plasticism; influences of Cubism and the machine-made; Gerrit Rietveld, Jacobus Johannes Pieter Oud. Bauhaus: functionalism; concrete, steel and glass classicism; Walter Gropius, Ludwig Mies van der Rohe.
  - and/or
  - **North American** Innovative practice; informed by and reacting to European modernism; Frank Lloyd Wright, Richard Buckminster Fuller.
  - and/or
  - **Independents** Wells Coates, Alvar Aalto, Berthold Lubetkin.
  - and in summary
    - French Avant Garde, De Stijl and Bauhaus, North American and/or Independents, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Le Corbusier (b. Charles-Édouard Jeanneret, Switzerland, 1887; d. France, 1965).
    - Villa Savoye, Poissy, 1927–31.
      - Weekend retreat. Severely geometrical flat-roofed reinforced concrete dwelling raised off ground on thin columns (*pilotis*); horizontal windows; painted white; no applied decoration. Unusual features include: car parking area under house, washbasin in entrance hall, and ramp rising from ground level to the roof garden/solarium.
  - and/or
  - Frank Lloyd Wright (1867–1959).
    - Falling Water, Kaufmann House, Bear Run, Pennsylvania, 1935–39.
      - Weekend retreat for wealthy businessman and his family. Sited in a birch forest, directly over a small waterfall, and built of rough-cut local stone, reinforced concrete and with timber-framed banded windows. Smoothly finished reinforced concrete platforms are cantilevered out from the walls and chimney of rough-cut local stone, and tied in also to the natural rock.
  - and/or
  - Alvar Aalto (1898–1976).
    - Villa Mairea, Noormarkku, Finland, 1937–38.
      - Commissioned as rural retreat and guesthouse for Maire (or Mairea) and Harry Gullichsen. L-shaped two-storey dwelling of brick, concrete, timber, steel and glass enclosing courtyard with curved swimming pool; large open-plan living area; wooded setting.

**UNDERSTANDING**

- Analysis/interpretation/significance/appraisal, e.g.:
  - Le Corbusier.
    - Villa Savoye.
      - Defining example of Le Corbusier's '5 points of a new architecture' (*pilotis*, free plan, free façade, strip windows and roof terrace/garden). Idealist and influential. Criticisms of the house include: cold in winter and hot in summer; 'homeliness' of the design questionable (how effectively does it provide the basis of a practical and comfortable home?); dictating the detailed lifestyle of its inhabitants. Washbasin in entrance hall could reflect the realities of 1920s' motoring – frequent breakdowns, and travellers exposed to dust, mud and rain – or it (and such as solarium on the roof) could be

seen in the context of the 'health and fitness' and/or 'sanatorium' movement(s) of the time (prior to 1940s tuberculosis sufferers were usually only prescribed exposure to sun and fresh air). The house structurally and aesthetically innovative.

and/or

○ Wright.

■ Falling Water.

- As typical of his house designs, open-plan for most part and centred on large fireplace. The main living area takes the living rock as its floor, and a small stairway connects directly to the waterfall below. The cantilevered platforms, horizontal banded windows, and flat roofs echo the modernism of Gropius, Mies van der Rohe and Le Corbusier but the use of local materials and the formal coherence achieved between man-made and natural forms (the cantilevered platforms, for instance, echoing the rock formations) are significantly different. The cantilevered platforms echo his 'Prairie House' use of large overhanging eaves and the flow of space between interior and exterior. Structurally and aesthetically innovative.

and/or

○ Aalto.

■ Villa Mairea.

- Encouraged by his wealthy clients to 'experiment'. Example of Aalto's 'organic modernism'; combination of Finnish vernacular and modernist forms. Courtyard and turfed roofs adaptations of traditional Finnish farmyard and buildings. Much use of natural forms and materials – such as rattan-wrapped poles within the entrance hall – and varied textures.

- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 6 – Three-dimensional craft and design 1850–1918

141.206: Critically appraise either Shaker or Arts and Crafts Movement three-dimensional craft and design 1850–1918, establishing contexts and referring to appropriate practitioners (where known) and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Shaker** Anonymous, elegantly functional, well crafted interiors, furniture, boxes and other household artefacts; reflecting religious commitment and values.

or

- **Arts and Crafts Movement** Led by textile designer William Morris; reaction to industrialism; craft as art; unresolved agonizing on ethics of craft production seeking mass market; sporadically functionalist, traditional materials and techniques; Philip Webb, Charles F. A. Voysey.
- and in summary
  - Shaker, Early industrial design, Arts and Crafts Movement and/or Art Nouveau, as not already covered.
- Identification of required movement, practitioners and works, and descriptions of works, e.g.: either
  - Shakers (officially the United Society of Believers in Christ's Second Appearing). Protestant celibate sect originating in Manchester in 1747 (or in London in 1706, according to Shaker oral tradition), relocating to N. America under the leadership of Ann Lee ("Mother Ann") in 1774 where it expanded to a high of about 18 communities and 6,000 members between 1830 and 1850, but falling to only 8 members in 2000 – rule of celibacy meant there were no second-generation Shakers. Communal living and property, with the sexes segregated. The communities self-sufficient, hard working, orderly, believing in 'plain and simple' living. Building, making and other forms of work viewed as forms of worship, to be done to the very highest standards and without ostentation of any kind. Dislike of ostentation and vanity also meant their craftworks were generally left anonymous.
    - Rocking chair, c. 1880; from Shaker factory, New Lebanon, New York.
      - Light-weight three-slatted ladder-back rocking chair in turned and stained maple. Back posts gently tapered and topped by simple rounded finials. Front posts, with gentle ogee taper between seat and arms, extended through arms and ending in flat pommels. Double turned stretchers to front and sides, single stretcher to back; plain wooden rockers; simple woven seat.
    - Ladder-back chair, c. 1880.
      - As above but without arms and rockers, and with ball-and-socket tilter buttons on back legs (tilter buttons a Shaker invention enabling feet to remain flat and firm to floor, minimising damage when chair is tilted backwards). This design awarded a medal at 1876 Philadelphia Centennial Exhibition for combining "strength, sprightliness and modest beauty"; both chair and tilter button granted patents.

or

- Philip Webb (1831–1915). Architect, designer and founding member of Arts and Crafts Movement.
  - Morris Chair, 1866.
    - Reclining upholstered armchair; arms backwardly extended and drilled with series of holes in which inserted pins/pegs set desired reclining angle.
- Charles F. A. Voysey (1857–1941).
  - *Tempus Fugit* aluminium and copper clock; designed c. 1895, made c. 1896–1901 (reproduced in Charlotte and Peter Fiell, *Design of the 20th Century*, Taschen, 1999, ISBN 3-8228-7039-0, p. 64). Decoratively painted versions of the same clock can be seen in the collections of the Victoria and Albert Museum, London, and the Museum of Fine Arts, Richmond, Virginia, USA.
    - Rectangular clock, wider than it is deep, tapering in slightly from base to top. Plain

pilaster-like forms at each corner extending down and splayed to form four feet. The tapering 'pilasters' meet a thin 'cornice' at the top and above this a shallow 'dome' with a thin centred spike or 'spire'. The normal numerals on the clock face are replaced by the eleven letters of "tempus fugit" (Latin for "time flees" or "time flies"), working clockwise from the "7" position and with a Greek cross replacing the "6". The clock hands and symbols are in copper, the body of the clock in smooth dull aluminium. The hour hand has a heart-like symbol as pointer.

#### UNDERSTANDING

- Analyses/interpretation/significance/appraisal, e.g.:
  - either
    - Shakers.
      - Rocking chair.
      - Ladder-back chair.
        - Rocking and plain ladder-back chairs: finely crafted, although also produced in large numbers; practical, elegant, unostentatious, durable; lightweight and designed to be hung on peg-boards when not in use, leaving floor space free for cleaning or other activities. Development and refinement of vernacular chair designs from New England and elsewhere on the Eastern Seaboard. Products of a religious belief system but anticipate many of the functionalist design principles of Modernism.
        - Shaker buildings, interiors and craft products valued for their grace, simplicity, practicality, durability and quality of design and craftsmanship. Peculiarly propitious circumstances for high quality design and craftsmanship created by the religious and communal ethos, and its subjugation of individuality. Influenced many Modernist designers and craftspeople.
  - or
    - Webb.
      - Morris Chair.
        - Essentially simple and practical design, although some fussiness of treatment in the turned rails and other decorative touches (strength also slightly compromised by the turnings).
    - Voysey.
      - *Tempus Fugit* clock.
        - The severe, slightly tapering, forms of this mantle clock lend it a quite monumental feel, reminiscent of Roman Doric architecture or Roman letterforms (the clock feet like serifed descenders). The severity is offset by a certain eclecticism and quirkiness of design (e.g., "tempus fugit" reminding of clock's function), as well as the subtle decorative touches – much like Voysey's own Arts and Crafts architectural works.
    - General.
      - general craft-design relationship
      - conflict, often unresolved, between aesthetic, social and/or economic principles
      - tension between art and industry
      - catering for elite or mass markets.
- Any other valid content identified at the standardising meeting to be credited.

## AS2 Section 7 – Three-dimensional craft and design 1918–1945

141.207: Critically appraise Art Deco three-dimensional craft and design 1918–1945, establishing contexts and referring to appropriate practitioners and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Art Deco** Cubist, African, Egyptian, South American, Japanese influences; formal simplicity infused with glamour and opulence; Jean Dunand, Eileen Gray, Jacques-Émile Ruhlmann, Maurice Marinot, René Buthaud, Clarice Cliff, René Lalique.
  - and in summary
    - Modernist.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Jean Dunand (b. near Geneva, Switzerland, 1877; d. 1942). Sculptor turned Art Deco designer, based in France. Renowned especially for his use of lacquerwork – employed Japanese cabinetmaker and lacquerwork expert Seizo Sugawara (or Sougawara) to teach him the craft.
    - Vase, 1923–24 (reproduced in Patricia Bayer, *Art Deco Source Book*, Quantum Books Ltd., 6 Blundell St, London N7 9BH, 1997, ISBN 1-84013-047-4, p. 45).
      - Approximately spherical (ceramic?) vase with small opening outlined in red; decorated with horizontal bands in *coquille d’oeuf* (crushed egg shells suspended in lacquer) over dark ground.
  - Eileen Gray (b. Enniscorthy, Co. Wexford, Ireland, 1878; d. Paris, 1976). Irish-born, Paris-based, furniture and interior designer. Employed Japanese cabinetmaker and lacquerwork expert Seizo Sugawara (or Sougawara) to teach her about lacquerwork.
    - *Pirogue [Canoe]* sofa, c. 1919–20.
      - Wooden day-bed or sofa. Similar in basic form to a dug-out canoe; raised tapering ends; 10 or so small feet; dark lacquered finish on outside and silver-leaf within; cushioned within.
  - Jacques-Émile Ruhlmann (or Émile-Jacques Ruhlmann; b. Paris 1879, d. Paris 1933). Furniture and interior designer. Furniture formally simple and elegant but expensively crafted to the highest standard and often in exotic materials. Major exhibits at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris.
    - Chiffonier, c. 1926.
      - Veneered in amboyna wood with brass hardware and ivory detailing; diamond pattern inlaid ivory stringing on front; ivory highlights down front two corners, beginning in very delicate scrolls at the top and ending in tapered ivory feet.
  - Clarice Cliff (b. Tunstall, Staffordshire, 1899; d. Newcastle-under-Lyme, Staffordshire, 1972). Ceramic artist/designer. 1916, began as a lithographer at A. J. Wilkinson Ltd, the Royal Staffordshire Pottery in Burslem. Unusually, set herself to learn several aspects of pottery making. 1924–5, took evening class at art school in Burslem. 1927, took two-month sculpture course at Royal College of Art in London. 1927, visited Paris. About 1924–27, allowed to experiment with her own free-hand designs on batch of old earthenwares Wilkinson’s had acquired from the Newport Pottery. These experiments commercially successful. 1927, established the Newport Pottery as a subsidiary studio/company, producing hand-painted ware. 1930, promoted to artistic director.
    - *Bizarre* range of ceramic ware, c. 1930.
      - Bold sharply geometric patterns of diamonds and triangles, and strong colours.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal/discussion, e.g.:
  - Dunand:
    - Vase.
      - Japanese influence very apparent in the *coquille d’oeuf* lacquerwork technique and also in the simplicity of the form and decoration. Certain ‘primitive’ quality also that connects with modernist artists’ general interest in the art and artefacts of African and other pre-Renaissance and non-western cultures.

- Gray.
  - *Pirogue* sofa.
    - Could be argued that Gray's day-bed/sofa is essentially French in concept, African in form, Japanese in technique, modernist in constraint of applied decoration, and ergonomic in its physical harmony with the recumbent human form.
- Ruhlmann.
  - Chiffonier, c. 1926.
    - Discreetly sumptuous materials; finest quality of craftsmanship; combines severely rectilinear geometry with subtle curves and detailing.
- Cliff.
  - *Bizarre* range of ceramic ware.
    - Bold geometric patterns and colours relate to slightly earlier developments in art – Fauvism, Cubism, Abstraction, etc – and Modernist interest in primitivism.
- Any other valid content to be identified at the standardising meeting and credited.

## AS2 Section 8 – Textiles and fashion design 1850–1945

141.208: Critically appraise either Arts and Crafts Movement or Art Deco textiles design 1850–1945, establishing contexts and referring to appropriate practitioners and works.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context
  - **Arts and Crafts Movement** Favoured sources, plant, bird, animal and other organic forms; Gothic and Japanese influences: William Morris, Liberty.
- or
  - **Art Deco** Formal simplicity infused with glamour and opulence; Sonia Delaunay, Marion Dorn.
  - and in summary
    - Arts and Crafts Movement, Bauhaus, Art Deco and/or Fashion, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 

either

  - William Morris (b. Walthamstow, Essex, 1834; d. Hammersmith, London, 1896). Craftsman, designer, poet, Socialist campaigner and leading member of the Arts and Crafts Movement. Principal influences, nature, medievalism, Pre-Raphaelitism and the writings of John Ruskin. No formal art or design training apart from in 1856 training briefly as an architect under George Edmund Street, whose senior assistant at the time was Philip Webb (1831–1915), subsequently a longstanding friend and colleague.
    - *Jasmine* wallpaper, 1872.
      - One of over fifty wallpaper designs by Morris. That this is a repeat pattern well disguised by the complex layering and intertwining of the plant forms.
  - Liberty. Liberty & Co., the textiles and furnishings shop, was founded in London's Regent Street in 1875 by Arthur Lasenby Liberty (1843–1917) and is associated with orientalism, the Arts and Crafts Movement, Aesthetic Movement and Art Nouveau. It began by selling oriental silks, quickly expanding to textiles and decorative objects from Japan, China, Indonesia, Persia and India, and also commissioning textile and furnishing designs from contemporary British designers, including Christopher Dresser, Charles Voysey, Archibald Knox and Charles Rennie Mackintosh. Liberty typically did not identify the designer or manufacturer of its products.
    - *Tulip* textile, c. 1905 (illustrated in Charlotte and Peter Fiell, *Design of the 20th Century*, Taschen, 1999, ISBN 3-8228-7039-0, p. 418).
      - Repeat pattern of simplified tulip flowers and leaves in tans, browns and muted oranges against plain dark brown(?) ground.
    - *Latham* duplex-printed cotton furnishing fabric, designed c. 1910; collection Victoria & Albert Museum, London; museum number T.310-1976 (illustrated at <http://collections.vam.ac.uk/item/O34212/latham-furnishing-fabric-liberty-co-ltd/>).
      - Roller-printed or screen-printed both sides to make the fabric reversible. Stylised tree and flower design in shades of green and yellow, and outlined in white, on a grey ground. Square forms of the flowers and vertical lines of the stems emphasised, and these geometrical forms contrasted with the organic forms elsewhere.

or

  - Sonia Delaunay, or Delaunay-Terk (b. Sarah Ilinitchna Stern, Ukraine, 1885; adopted as Sonia Terk, 1890; d. Paris 1979); painter, textile designer, costume designer and stage-set designer. Raised in St. Petersburg, Russia, before studying art in Karlsruhe, Germany, and Paris. Married briefly to German art collector, dealer, critic and homosexual Wilhelm Uhde before in 1910 marrying painter Robert Delaunay. With her husband, c. 1912 founded Orphism, an art movement developing out of Cubism and using mostly loose geometrical forms together with colour combinations informed by Eugène Chevreul's idea of 'simultaneous contrast'. Orphism arguably the earliest western art movement to fully embrace abstraction (non-representation).
    - Patchwork quilt for a baby's cot or crib, 1911.
      - Designed and made by Delaunay-Terk for her new-born son. A colourful arrangement of (black, white, red, purple, yellow, muted green...) shapes in a loosely horizontal-vertical grid layout.

- *Tissu Simultané No. 186*, 1926; block-printed cotton.
        - Squares within squares placed diagonally and demarcated by regular white, grey and pink bands on a red ground.
  - Marion Dorn (b. San Francisco 1896; sometimes recorded as 1899; d. 1964). Art Deco textile, carpet, interior and graphic designer. 1914–16, studied graphics at Stanford University. 1923, visited Paris and met several leading textiles designers, including Raoul Dufy. 1923–24, moved to London with American graphic designer Edward McKnight Kauffer, living and working with him until his death in 1954, and began to establish herself as successful freelance illustrator and designer. 1924–1940, based in London, obtaining many prestigious commissions for hotels, transport companies, carpet and textiles manufacturers.
    - *Aircraft fabric*, 1936; screen-printed linen and rayon for Old Bleach Linen Company, Randalstown, N. Ireland.
        - Used in decoration of British ocean liner *Orcades*, commissioned in 1937. Simplified overlapping bird-forms, without shading or modulation, printed in yellow, green, turquoise and navy blue.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - either
    - Morris.
      - *Jasmine*.
        - Good example of Morris's mature style. Intimate knowledge of nature combined with informed and talented sense of pattern making. One of his less assertive designs. Typically, an evocation of the plant rather than a detailed rendering.
    - Liberty.
      - *Tulip*.
        - Bold, simple repeat pattern. Vigorous organic forms. Play between positive and negative forms. Earthy palette.
      - *Latham*.
        - Balance between rectilinear and curvilinear, artificial/man-made and organic/natural, two-dimensional pattern and three-dimensional representation. Muted tones and colours quite retiring.
  - or
    - Sonia Delaunay.
      - Patchwork quilt.
        - Cubist semi-abstract painting an acknowledged influence (as was the case also with her husband, Robert)
        - Russian folk art an acknowledged influence (as was the case also with fellow Russian-born painter Wassily Kandinsky, generally seen as the first major abstractionist)
        - acknowledged as her first fully abstract (non-representational) work
        - quilting technique lends itself to a systematic, orderly and 'abstract' outcome – repeated 'quilting' stitches required to sandwich wadding between two layers of fabric
        - patchwork quilting, where the decorative fabric layer is composed of re-used scraps of cloth, introduces an element of chance, or aesthetic freedom, to quilting's inherent orderliness
        - quilting, including patchwork quilting, has a long history across many cultures; many distinctive traditions and patterns.
      - *Tissu Simultané*.
        - Bold and lively geometrical pattern and colour/tone combination. Parallel developments in Russian Constructivism, De Stijl and Bauhaus art and design. Parallels can also be drawn with decorative traditions in various so-called 'primitive', non-western, cultures.
    - Dorn.
      - *Aircraft fabric*.
        - Figuration retained but severely simplified; lyrical sense of flight, sunlight and fleeting shadows; linen-rayon combination adds sheen and interest to the fabric.
  - Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 9 – Graphic design 1850–1945

141.209: Critically appraise graphic design 1850–1945 relating to wars and revolution, establishing contexts and referring to appropriate designers and works.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context
  - **Wars and revolution** World Wars, 1914–18, 1939–45: James Montgomery Flagg, Alfred Leete, John Heartfield (Helmut Herzfeld), Jean Carlu, Abram Games. Russian Revolution, 1917: El Lissitzky, Alexander Rodchenko.
  - and in summary
    - Post-Impressionism and Art Nouveau, Modernism.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - El Lissitzky (b. near Smolensk, Russia, 1890; d. Moscow, 1941). Leading Suprematist graphic designer, painter, photographer, architect, teacher and theorist. Studied under Suprematist painter and designer Kazimir Malevich (1878–1935). 1921, appointed Russian cultural ambassador to Weimar Germany, strongly influencing De Stijl and Bauhaus graphic design.
    - *Beat the Whites with the Red Wedge*, poster, 1920.
      - Historical context: following the Russian revolutions of February/March and October/November 1917, civil war 1918–20 between the (Communist) Bolsheviks (Reds) and (anti-Communist) anti-Bolsheviks (Whites).
      - El Lissitzky’s poster an arrangement of upper-case Cyrillic type and various geometrical shapes in red, black and white, the most prominent being a large, sharply angled, red triangle pointing left-to-right and penetrating a white circular shape on the right.
  - Abram Games (b. Abraham Gamse, London, 1914; d. London 1996; name changed 1926). A leading English graphic and product designer renowned especially for his drawn and airbrushed WWII and Festival of Britain poster designs, also his Cona Coffee machine, 1959. Son of a Latvian artist-photographer and Russo-Polish seamstress. Largely self-taught, having studied for two terms only at St Martin’s School of Art, London. 1932–36, worked as a ‘studio boy’ for London design studio Askew-Young – sacked for leaping over chairs as a prank. 1935, won first prize in a London City Council poster design competition. 1936, established his own studio, in time gaining clients that included London Transport, the General Post Office, and Shell. 1941, appointed official WWII poster designer, eventually designing over 100 posters for the war effort. His declared design principle, “maximum meaning, minimum means”. 1945, returned to freelance practice, eventually with clients that included British European Airways (BEA), British Overseas Airways Corporation (BOAC), The Times, The Financial Times, Guinness and BBC. 1948, won competition to design symbol for the 1951 Festival of Britain. Recipient of several prestigious awards including an OBE (1957) and a Designers & Art Directors Association (D&AD) lifetime achievement award (1991).
    - *Your Talk May Kill Your Comrades*, War Office poster, 1942.
      - Vertical rectangular format. Drawn and airbrushed. Background graduated from black at top to pale yellow at bottom. Top, in two lines of sans serif capitals, “YOUR [red] TALK/MAY KILL [white] YOUR COMRADES [yellow]”. Top centre, low-contrast black-and-white image of head of a British soldier talking; anti-clockwise spiral emerges from mouth, thin and white becoming broader and changing to yellow and then red. Bottom foreground, three identical soldiers ‘bayoneted’ by the red-hot speech-spiral.

**UNDERSTANDING**

- Analysis/interpretation/significance/appraisal, e.g.:
  - El Lissitzky.
    - *Beat the Whites with the Red Wedge*.
      - Work of propaganda for the (communist) Red Army cause during the 1918–20 civil war with the anti-revolutionary White Army. Intended for a mass audience, many of whom were illiterate. Abstraction used as a ‘universal visual language’ to convey message of Red Army victory.

- Games.
  - *Your Talk May Kill Your Comrades.*
    - Excellent example of his “maximum meaning, minimum means” axiom (6 words; 3 colours, including black; 3 forms); clear and forceful; effective use of abstract means, in the spiral, representing talk/speech; very skilful use of airbrushing technique (soldier’s head is photograph-like).
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 10 – Automotive design to 1945

141.210: Critically appraise sports and racing car design to 1945, establishing contexts and referring to appropriate designers, manufacturers and examples.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Other** Sports/racing cars: Enzo Ferrari, William Lyons/Jaguar, Ettore Bugatti/Bugatti, Aston Martin. Various: Harry Ferguson, Raymond Loewy, Henry Dreyfuss.
  - and in summary
    - Family car and Other non-sports/racing cars.
- Identification of required practitioners and works, and description of works, e.g.:
  - Enzo Ferrari (b. Modena, Italy 1898; d. Modena 1988). Italian motor racing driver and founder of Ferrari, leading sports car manufacturer and motor racing team. His father had a small metalworking business. Discharged from Italian army during WWI due to ill health. Worked for car company CMN converting war surplus trucks. 1919, began racing for CMN team. 1920, began working and racing for Alfa Romeo. 1923, acquired Prancing Horse badge that would become the Ferrari symbol (given to him by the mother of Italian WWI flying ace Francesco Baracca, the badge retrieved from her dead son's crashed plane). 1929, formed and managed Scuderia Ferrari, Alfa Romeo's official racing team. 1932, Ferrari himself stopped racing. 1937, designed his first racing car, still for Alfa Romeo. 1939, severed Alfa Romeo link and founded Ferrari SpA. 1946–47 (following WWII), first Ferrari racing car, the *Tipo 125*. 1951–present, many race wins (Le Mans, Formula One Grand Prix, and numerous sports car events) and manufacturers' championships. Racing Ferraris often said to be bright red and synonymous with indifference to death. 1950s, sports car production began essentially to help fund the racing team.
    - *Ferrari 250* sports car series (numerous variants, including the *GT* and *GTO*), 1953–64.
      - Marks Ferrari's transition from one-off and small batch-production into full production-line manufacture and assembly, with standardised parts and production in the hundreds. Coachwork by Pinin Farina. Mostly powered by Tipo 125 2953 cc V12 engine, front-mounted. Engine quite small, even by standards of the time, but unusually light and powerful. Race-bred steering, suspension and handling. Curvaceous and streamlined bodywork.
  - (Sir) William Lyons (b. Blackpool 1901, d. Leamington Spa 1985; knighted 1956)/Jaguar Cars Ltd. Lyons served an engineering apprenticeship before, with William Walmsley, co-founding the Swallow Sidecar Company, in Blackpool, in 1922. 1927, expanded from designing and making motorcycle sidecars to coach-built cars, the *Austin Swallow* an early example. 1928, business moved to Coventry. 1931, the company now called SS Cars Ltd and the first car sold under this name, the SS1, of 1931. 1934, Walmsley left company. 1935, the first so-called *Jaguar* model, a saloon, produced. 1945, following WWII and the unfortunate Nazi connotations of SS, the company itself became Jaguar Cars Ltd. Although managing director of the company and although having no design training, Lyons himself maintained close design control, and especially of styling, working with full scale 3D models (Malcolm Sayer, though, was responsible for *C-type*, *D-type*, *E-type* and *XJS* models).
    - *Jaguar SS100* 2-seat sports car (roadster and coupé versions), 1936–40.
      - 198 (costing £395) made with 2.5 litre engine, and 116 (costing £445) with 3.5 litre. Front-mounted engines developed from *Standard* unit and converted from side to overhead valve. 4-speed gearbox with synchromesh on top three gears. Half-elliptical spring suspension all round with rigid axles. Long low bonnet with headlights on chromed tubular steel mounts either side of upright radiator. Mudguards front and back in sweeping continuous curve with running board. Small flat windscreen which could be lowered if wished.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Ferrari.
    - *Ferrari 250* series.
      - Perhaps more than any other series, helped establish a distinctive Ferrari look, a brand image. Crucial series for both Ferrari and Pinin Farina as both companies committed to substantial production runs and expensive new production facilities. Production and sales achieved a crucial tipping point – sufficient to establish credible position in the market whilst not undermining exclusive status, and sufficient also to sustain research and development.
  - Lyons/Jaguar.
    - *SS100* sports car.
      - Classic British 2-seat sports car; lightweight, speedy and reasonably affordable to buy and run; substantial potential market. Considered by many to be one of the most aesthetically pleasing of Lyons' designs.
- Any other valid content to be identified at the standardising meeting and credited.