

UNIVERSITIES OF MANCHESTER, LIVERPOOL,
LEEDS, SHEFFIELD AND BIRMINGHAM.

SCHOOL CERTIFICATE EXAMINATION.

TWO HOURS.

Only **ONE** of the sub-sections 1, 2, 3 may be attempted.

Rulers, compasses and tracing paper may be used.

1. Design.

Tracing paper will be supplied on request and this must be handed in to the Supervisor separate from the finished drawing.

Make a design for **one** of the following :

Either

(a) A single decorative motif, regular or irregular in shape, to be used in some otherwise plain setting as a note of colour and interest, e.g. on a pyjama-case, a book back, a cushion-cover, a rug, etc.

Your suggestion must be not less than 8 in. high and it should be suitable, possibly to a larger scale, for production in some definite craft or process such as painting, weaving, embroidery, printing, etc.

A plant is provided as a stimulus to ideas and your forms should be evolved with reference to it.

The whole motif must be completed on a coloured ground in colours appropriate to the purpose and process you have chosen, and not necessarily identical with those of the plant used.

Below your design state concisely (i) its purpose, (ii) the materials of which it is to be made, (iii) the method of production intended, and (iv) the name of the plant used. (The Supervisor will give you the name of the plant if you are in doubt.) Marks will be deducted for failure to give these details.

Or

(b) A panel in the form of a rectangle 10 in. by $7\frac{1}{2}$ in., suitable, possibly to a larger scale, for use as a motif or element in the decoration of walls, floors or fabrics in a research institute. It is to be designed for production in some definite craft or process such as painting, appliqué embroidery, printing, stencilling, etc.

The suitably simplified form of *an article of scientific equipment* must be included as an important decorative element in the design, together with any other *non-floral* forms which you consider appropriate, and the whole must be completed in colours appropriate to the purpose and process you have chosen.

Below your design state concisely (i) its purpose, (ii) the materials of which it is to be made, and (iii) the method of production intended. Marks will be deducted for failure to give these details.

Or

(c) A repeating surface-pattern on a basis of lines arranged at 60° to form a net of equilateral triangles of 5 in. side. This should be suitable, possibly to a larger scale, for either walls, floors or fabrics and it is to be designed for production in some definite craft or process such as printing, weaving, inlay, stencilling, etc.

Only *geometric forms* are to be used and at least four repeats must be completed in colours, *of which blue must be one*, suitable to the purpose and process you have chosen.

Below your design state concisely (i) its purpose, (ii) the materials of which it is to be made, and (iii) the method of production intended. Marks will be deducted for failure to give these details.

2. Imaginative Illustrative Work.

Making full and expressive use of pattern, line, tone or colour and using any medium you choose, illustrate **one** of the following subjects. Your drawing may be either 12 in. by 9 in. or 9 in. by 7 in., with the long side vertical or horizontal.

- (a) A Good Hiding-Place.
- (b) A Firm Hold.
- (c) Nightmare.
- (d) The Trapeze Artists.
- (e) The Campers Awake.
- (f) *H. Carey.* Sally in Our Alley.

Of all the days that's in the week
I dearly love but one day—
And that's the day that comes betwixt
A Saturday and Monday ;
For then I'm drest in all my best
To walk abroad with Sally ;
She is the darling of my heart,
And she lives in our alley.

- (g) *Milton.* On the Morning of Christ's Nativity.

So when the sun in bed,
Curtained with cloudy red,
Pillows his chin upon an orient wave,
The flocking shadows pale
Troop to th' infernal jail,
Each fettered ghost slips to his several grave,
And the yellow-skirted fays
Fly after the night-steeds, leaving their moon-loved
maze.

- (h) *J. B. Priestley.* The Port.

It was odd, too, to go down there and watch the goggled men directing their awful flames and turning iron rivets into so many showers of sparks and liquid golden drops of metal, . . .

[Turn over.

3. Decorative Composition.

Either

(a) Design a book-jacket for a novel entitled "WOMEN IN GREY", a story of poverty. Your design is to include both front, back and spine of the book.

The title of the book, together with any other forms which you consider appropriate, is to be included in suitable letters as an essential element.

Not less than **two** and not more than **four** colours are to be used, representing distinct colour-printings, and the full spread of the opened cover is to be **9 in. high** and **12 in. wide**, the spine being about $\frac{3}{4}$ in. wide.

Or

(b) Design a pictorial poster, **30 in. by 20 in.**, to advertise **either** "JAM TARTS" **or** "BOATS FOR HIRE".

Three colours must be used, representing three distinct colour-printings, and the subject, as quoted above, must be included in suitable lettering together with other appropriate forms to make a well-balanced, simple and arresting arrangement. Lettering only will not be considered adequate.

The design is to be drawn to a scale of one-third full-size, i.e. **10 in. by $6\frac{2}{3}$ in.**

Or

(c) Design a simple and well-planned page **$7\frac{1}{2}$ in. high** and **10 in. wide** in pen-script letters, using the following poem by Frances Cornford :

TO A FAT LADY SEEN FROM THE TRAIN.

O why do you walk through the fields in gloves,
Missing so much and so much ?

O fat white woman whom nobody loves,
Why do you walk through the fields in gloves,
When the grass is soft as the breast of doves
And shivering-sweet to the touch ?

O why do you walk through the fields in gloves,
Missing so much and so much ?

Or

(d) Within a rectangle **13 in. wide** and **7 in. high** arrange in letters of suitable size and character the words **ENTERTAINMENT : PAY HERE.** **Two** colours are to be used and the arrangement is to be bold but dignified in character.