



Postgraduate Programme in Art and Design Reading and Materials List

The requirement is to have access to the materials, not necessarily to own them. For example they may be accessed in an open access studio, media resource centre, library, StudyNet or community centre.

Equipment and materials: these can be acquired as you work through the course materials, they do not necessarily have to be purchased at the start of your course and what you require may vary in quantity and range depending on the work you carry out.

It is important to note that for MA students undertaking the Project Proposal and Major Project, the materials requirements will be defined by the brief negotiated with their tutors, and that these requirements cannot be pre-determined. The scope, scale and nature of the project may require additional expenditure on materials over and above those associated with the rest of the course, and students need to be aware of the need to make allowances for this in considering the overall cost of the course.

General	<p>Computer: Mac or PC Operating system: OSX (Mac) Windows 7 (PC) or above Browser: Firefox Broadband 8Mbps download/2Mbps upload Digital camera/scanner</p> <p>Adobe Creative Cloud (previously Adobe Creative Suite). Adobe Creative Cloud is accessed via a monthly subscription.</p> <p>Please note: You will be eligible for Adobe's educational discount on presenting a proof of status letter which will be provided at enrolment.</p> <p>Please check whether Adobe Creative Cloud is available in your country by following this link.</p> <p>If Creative Cloud is not available in your area, find an official Adobe partner in your area here. They will be able to advise you on the best way to acquire the software.</p> <p>Access to Microsoft Office, or an alternative software package for word processing and presentations.</p>
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Equipment/ materials	<ul style="list-style-type: none"> • Pens • Pencils • Rulers • Scissors • Glue • Spray mount • Sketchbooks • Portfolio
Documenting your work	<ul style="list-style-type: none"> • Digital camera, 6mp+ • Digital video camera <p>A digital camera and a means of capturing video is required to document and present your work.</p> <p>You may use video footage from a stills camera or other device provided the quality is sufficient to document your work clearly.</p>

Graphic Communication / Illustration (Visual Communication)	
Equipment	<p>Depending on the nature of your practical proposals you may need the following equipment:</p> <ul style="list-style-type: none"> • A3 cutting mat • Block printing inks starter kit • Acrylics/watercolour or gouache starter kits • Scalpel and 10A blades • Lino cutter set and blades • Fine liner pens (various widths) • Range of pencils (5B, 4B, 3B, 2B, B, HB, H) • Thin and medium artist paintbrushes • Adhesive • A4 or A3 sketchbooks (12 in total) • Layout paper (A3) • Tracing pad (A3) • Marker pens, black, range of greys, dark medium and light and primary colours • Mounting board

Interior Design	
Software	At postgraduate level study you will not be instructed in any specific CAD software. Therefore you are encouraged to utilise software on which you have prior knowledge such as Vectorworks Designer.
Equipment	<p>Depending on the nature of your practical proposals you may need the following equipment:</p> <ul style="list-style-type: none"> • A3 cutting mat • Acrylics/watercolour or gouache starter kits • Scalpel and 10A blades • Fine liner pens (various widths) • Range of pencils (5B, 4B, 3B, 2B, B, HB, H) • Thin and medium artist paintbrushes • A4 or A3 sketchbooks (12 in total) • Layout paper (A4) • Tracing pad (A4) • Marker pens, black (Sharpie or similar) • Scissors • Stanley knife • Circle cutting compass • Scale ruler • Steel ruler • General purpose adhesive (UHU or similar) • Spray adhesive (spray mount or similar) • Masking tape • Adjustable set square • Coloured pencils

Photography (Visual Communication)	
Equipment	At postgraduate level study you will not be instructed in any specific photographic process or camera type. Depending on the nature of your practical proposals you may need the following equipment:
Camera	<p>Digital SLR camera 10MP+</p> <p>Alternatively, depending on your practice, a professional level digital rangefinder camera may also be used.</p>

	<p>Postgraduate students are encouraged to extend their practice and work with at least one other type of camera. Depending on your practice and interests, this might include at least one of the following:</p> <ul style="list-style-type: none"> • 35mm analogue camera • Medium format or large format analogue camera • HD video camera <p>You are not expected to have access to professional high end medium format digital backs, but those with access to digital studio camera equipment may use this for project work if they wish.</p> <p>Students may develop projects which combine photography with appropriate moving image elements, although the emphasis should be primarily on photography.</p> <p>Students will be supported in projects involving camera-less photography and alternative photographic processes, though you will be required to plan your own equipment and resources for this.</p>
<p>Analogue film and papers</p>	<p>If your practice includes analogue photography:</p> <ul style="list-style-type: none"> • Black and white film (C-41 process for lab processing such as Ilford XP2) • Colour film for C-41 lab processing • Black and white film (NON - C-41 process for darkroom development such as Ilford HP5 or FP4) if your practice is darkroom based • Resin coated photographic paper Specialist papers (such as fibre based) • Chemistry if your practice is darkroom based
<p>Accessories</p>	<ul style="list-style-type: none"> • Filters – UV or skylight, ND and polarising • Good quality tripod (such as Manfrotto) • Flash (on camera/bounce head) • Self-timer or long cable release
<p>Processing Equipment</p>	<ul style="list-style-type: none"> • Data storage: external hard drive or portable drive 500GB+ • Card reader • Blank DVDs or CDs • Access to an inkjet printer, preferably a good quality photo inkjet printer using pigment inks, for example Epson, Canon or HP professional photo printers

	<ul style="list-style-type: none"> • Inkjet paper with a range of surfaces • Well-calibrated monitor, a monitor calibration device is optional • Access to a flatbed or film scanner with facility for scanning negatives would be an advantage if your practice is analogue based
Access to	<ul style="list-style-type: none"> • Access to the services of a professional lab for processing film for processing film and photographic printing • Photographic studio access if your practice is studio based • Darkroom access if your practice is analogue and darkroom based

Reading List

The following list provides details of books that are deemed both essential and recommended to you for your studies.

Core reading: These titles refer to books and texts that are considered to be necessary to your studies. However you are not required to purchase these books, provided you can access them otherwise.

Recommended reading: These titles refer to books and texts that you may find interesting and will complement your learning.

Graphic Communication / Illustration (Visual Communication) Reading List	Core Reading	Recommended Reading	StudyNet
Kane, J. (2002) <i>A Type Primer</i> Publisher: Laurence King	✓		
Marshall, L. & Meachem, L. (2010) <i>How to use images</i> Publisher: Laurence King	✓		✓
Taylor, F. (2010) <i>How to Create a Portfolio and Get Hired</i> Publisher: Laurence King	✓		✓
Dubberly, H. (2004) <i>How do you Design? A Compendium of Models</i> http://www.dubberly.com/wp-content/uploads/2008/06/ddo_designprocess.pdf	✓		
Baldwin, J. & Roberts, L. (2006) <i>Visual Communication: From Theory to Practice</i> Publisher: AVA Publishing	✓ *(Semiotics covered)		✓
De Bono, E. (1990) <i>Lateral Thinking: A Textbook of Creativity</i> Publisher: Penguin Books Ltd.	✓		
Barnard, M. (2013) <i>Graphic Design as Communication</i> Publisher: Routledge	✓ *(Semiotics covered)		✓
Noble, I & Bestley, R (2011) <i>Visual Research: An Introduction to Research Methodologies in Graphic Design</i> Publisher: AVA Publishing	✓ *(Semiotics covered)		✓
Berger, John <i>Ways of Seeing</i> Publisher: Penguin Classics	✓		

Jury, D. (2006) <i>What is Typography?</i> Publisher: RotoVision		✓	
Weimann, E. & Lourekas, P. (2013) <i>Illustrator CS6 for Windows and Macintosh: Visual QuickStart Guide</i> Publisher: Peachpit Press		✓	✓
Cohen, S. (2012) <i>InDesign CS6 for Macintosh and Windows: Visual Quickstart Guide</i> Publisher: Peachpit Press		✓	✓
Weinmann, E. & Lourekas, P. (2012) <i>Photoshop CS6 for Windows and Macintosh: Visual Quickstart Guide</i> Publisher: Peachpit Press		✓	✓
Eskilson, S. J. (2007) <i>Graphic Design: A New History</i> Publisher: Laurence King		✓	
Ingledeew, J. (2011) <i>The A-Z of Visual Ideas: How to Solve any Creative Brief</i> Publisher: Laurence King		✓ (Highly recommended)	
Lupton, Ellen (2004) <i>Thinking with Type: A Primer for Designers</i> Publisher: Princeton Architectural Press		✓	
Dondis, D. A. (1973) <i>A Primer of Visual Literacy</i> Publisher: MIT PRESS (Out of Print?)		✓	
Cheng, K. (2006) <i>Designing Type</i> Publisher: Laurence King		✓	
Dabner, D. (2004) <i>Graphic Design School: The Principles and Practices of Graphic Design</i> Publisher: Thames and Hudson		✓	✓

Male, A. (2007) <i>Illustration: A Theoretical and Contextual Perspective</i> Publisher: AVA Publishing		✓	✓
Bringhurst, R. (2004) <i>The Elements of Typographic Style</i> Publisher: Hartley & Marks		✓	
Hart, H. (1983) <i>Hart's Rules for Compositors and Readers</i> Publisher: Oxford University Press		✓	
Stern, S. (2008) <i>The Illustrator's Guide to Law and Business Practice (UK orientated)</i> Publisher: Association of Illustrators (2008)		✓	
Crow, D. (2010) <i>Visible Signs: An Introduction to Semiotics in the Visual Arts</i> Publisher: AVA Publishing		✓* (Highly recommended - semiotics covered)	✓

Interior Design Reading List	Core Reading	Recommended Reading	StudyNet
Littlefield, D. (2012) Metric Handbook - Planning and Design Data Publisher: Routledge	✓		✓
Plunkett, D. (2009) Drawing For Interior Design Publisher: Laurence King	✓		✓
Ching, F. D. K. (2010) Architecture: Form, Order and Space Publisher: John Wiley & Sons	✓		✓
Weston, R. (2003) Materials, Form and Architecture Publisher: Laurence King	✓		
Baden-Powell, C. (2013) Architect's Pocket Book Publisher: Taylor and Francis		✓	✓
Rodger, P. (2005) Inspiring Designers; A Sourcebook Publisher: Black Dog Publishing		✓	
MatériO (compiled by) Material World 2: Innovative Materials for Architecture and Design Publisher: Birkhäuser		✓	
Brooker, G. & Stone, S. (2010) What is Interior Design? (Essential Design Handbooks) Publisher: Rotovision		✓	
Frame Magazine http://www.framemag.com/		✓	
Elle Decoration; Annual Collections Magazine		✓	

Pevsner, N. (1960) Pioneers of Modern Design Publisher: Penguin Books		✓	
Fiell, C. & P. (2006) Design Handbook: Concepts, Materials, Styles Publisher: Taschen		✓	
Frampton, K. (1985) Modern Architecture - A Critical History Publisher Thames & Hudson		✓	
Brooks, G. & Stone, S. (2004) Re-readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings Publisher: RIBA Publishing	✓		
Bachelard, G. The Poetics of Space Publisher: Beacon Press; New edition edition (1 Mar 1992)	✓		
Hollis, E. (2010) The Secret Lives of Buildings Publisher: Portobello Books Ltd	✓		

Photography (Visual Communication) Reading List	Core Reading	Recommended Reading	StudyNet
Bate, D. (2009) Photography : The Key Concepts Oxford: Berg Publishers	✓		✓
Flusser, V. (2000) Towards a Philosophy of Photography Reaktion Books		✓	
Cotton, C. (2004) The Photograph as Contemporary Art Thames & Hudson		✓	
Demos, T. J. (2009) Vitamin Ph: New Perspectives in Photography London: Phaidon Press Ltd.			
Ritchin, F. (2013) Bending the Frame: Photojournalism, Documentary, and the Citizen Aperture		✓	
Bright, S. (2006) Art Photography Now London: Thames & Hudson		✓	
Barthes, R. (1993) Camera Lucida: Reflections on Photography London: Vintage Classics		✓	
Wells, L. (2011) Land Matters : Landscape Photography, Culture and Identity London: I.B. Tauris		✓	✓
Jaeger, Anne-Celine (2010) Image Makers Image Takers Thames & Hudson ISBN: 978-0-500-28662-3		✓	
Grange, A. I. (2005) Basic Critical Theory for Photographers Massachusetts, Focal Press.	✓		✓

Fox, A. and Caruana, N. (2012) Basics Creative Photography 03: Behind the Image: Research in Photography Lausanne, AVA Academia		✓	
Short, M. (2011) Basics Creative Photography 02: Context and Narrative Lausanne, AVA Academia		✓	
Belt, A. F. (2011) The Elements of Photography: Understanding and Creating Sophisticated Images Massachusetts, Focal Press.	✓		✓
Volk, L. and Currier, D. (2010) No Plastic Sleeves: The Complete Portfolio Guide for Photographers and Designers Massachusetts, Focal Press.	✓		✓
Evening, M. (2013) Adobe Photoshop CC for Photographers: A professional image editor's guide to the creative use of Photoshop for the Macintosh and PC (Paperback), Massachusetts, Focal Press.	✓		✓
Read, S. (2008) Exhibiting Photography: A Practical Guide to Choosing a Space, Displaying Your Work, and Everything in Between Burlington: Taylor & Francis.	✓		✓
Photography magazines and journals: Source Magazine Photoworks European Photography Aperture Foam Magazine		✓	✓

Critical and Cultural Studies Reading List	Core Reading	Recommended Reading	StudyNet
Collins, H. (2010) Creative Research: The Theory and Practice of Research for the Creative Industries London: AVA Academia.		✓	
Cottrell, S. (2005) Critical Thinking Skills Basingstoke: Palgrave Macmillan		✓	
Smith, H. and Dean, R.T. (2009) Practice-led Research, Research-led Practice in the Creative Arts Edinburgh: Edinburgh University Press.		✓	
Francis, P., Inspiring Writing in Art & Design Education: Taking a Line for a Write Intellect, 2009		✓	
Hussey, T., Create Your Own Blog: 6 Easy Projects to Start Blogging Like a Pro, Second Edition 2012		✓	