Critical Study Draft Attempt

6.1 , 6.2 and 6.3

Keira Winstanley

Section One

Briefs and Intentions

Project One

Experiments expanded – Palm leaf pattern.
https://uk.pinterest.com/mojavew/61-palms/

Using all the leaf pattern and layouts I had created and developed in 6.1. I would create a zine combining all the varying content. The zine would be roughly a5 in size and would use a semi transparent stock. This would enable the details from the previous pages to show through; after four pages had been layered up the previous content would be obscured. I will both submit my own work and curate other submissions from other students, to ensure the zine features many different styles and not just my own personal tastes. The submissions will be a combination of hand drawn leaf like pattern, photography and letter-press work.

Status – Unfinished, needs contextual purpose.

Project Two

Homage to Duchamp
https://uk.pinterest.com/mojavew/o/

Using Marcel Duchamps original spinning disk (precision optics), to inspire patterns which would be printed, onto circular disks or vinyl, housed in specially designed record covers. The disk would then be placed on a record player or a motorized base and would spin to create a blur illusion or lively trick. Duchamp was well known for his word play, so will keep this element in mind throughout the project.

Status – Abandoned

Project Three

Exhibition zine and publication shelf
https://uk.pinterest.com/mojavew/zine-shelf/

Dependent on how many students have publications that they wish to exhibit, whether they are zines, books or large documents, I propose to construct a book-stand, on which to present the works. Behind each of the zines on the rack, shelf I will produce a size appropriate pattern, based on the content or theme of the provided content. If there a large number of A3 zines produced I can imagine it may be appropriate to create two or three separate shelves on which the work can be displayed.

The patterns will be cut either out of vinyl or printed as stickers depending on the content of the zine, with the name of the designer / collaboration and the logo of in-flux presented in the middle of my design. My designs will be then stuck onto a constructed chipboard shelf, and presented in the exhibition space, I hope this will bring all the

publications together as one coherent piece rather than the zines standing alone on plinths etc.

The size of the shelf will depend on whether students will allow me to present their publications in this format and on the size of the zines that have been printed

Status – Happy compromise met, book stand built.

Other Briefs

Embellishment
https://uk.pinterest.com/mojavew/embellishment/

My usual approach to briefs is consistently unstructured and scatty, I follow the research stage with almost too much dedication, concocting a multitude of ideas, and mini side projects completely unrelated to the original subject matter, and going of on the mother of all tangents. Despite all the time and development dedicated to these projects the final product is always a disappointment, that I am not willing to show to any one or print it of for display. With this project i am hoping to change all of that and end up with a body of consolidated work by the point of deadline.

I propose a project, which uses pre-existing structures to inform and inspire my surface textile designs. I will create for one of the 8 ideas a large wrap or cover to envelope one of the concrete columns in the studio, I will either use a combination of vinyl cutting of screen printing to replicate some of the patterns and tiling present in Mediterranean and the Moorish architecture of the Alhambra and the tiled café in central Leeds. The other seven ideas will follow a similar theme of brightening up urban spaces with the use of hand crafted patter and applying vinyl creations to objects. The ideas will be grounded to an object or brand which already exists to give my work a meaning, rather than just pages of purposeless pattern.

Status – Exists as half completed PDF

Death of the Subculture Zine

Collaborative zine based on the rise and fall of subcultures from the 1960's onwards, using the 300 plus words each member of our sixual had written for their subculture research. Featuring some street photography of appropriated fashion. On today's high street and what subcultures are visible in todays Leeds's society and a foreword by a fashion correspondent associate of mine.

Status – Abandoned, though easily resurrected.

Section Two – Critical Review, Transmitting Andy Warhol, Tate Liverpool.

I recall a nine year old, yet to have her grand art awakening, having her own personal security guard escorting her around the lofty rooms ensuring she not place her sticky palms on work worth six figure salaries; the girl was me. Our family visited the Grimaldi Forum, Monaco, in the summer of 2003, which was hosting the spectacle, Super Warhol, as its current exhibition. Oblivious to the cultural significance of the work I was witnessing and subconsciously absorbing, I floated around the rooms ignorant to the curatorial effort and the consideration that went into the order and choice of works. Rather, I simply enjoyed the work for its scale and bold imagery. I was doing Warhol my way; it was a complete contrast to the time I spend observing all the finer details of exhibitions these days and a far cry from the level of time and patience I honour exhibitions with these days. Whatever city or town we travelled to, no gallery would be too grand or too small for us to check out. Perhaps this perpetual exposure to multiple art forms rubbed off on me. As a small child, rather than sulking, I learned to enjoy the art I was exposed to, appreciating artistic merit and talent over whether it was pink or equestrian themed.

Twelve years later, when my father asked if I fancied a day trip to Liverpool, I jumped at the chance. Knowing that the Tate Liverpool was playing host to 'Transmitting Warhol', a collection of over one hundred pieces from across Warhol's prolific thirty eight years of printmaking, painting and film work, I had to see the works of ' the artist [who] embraced the mass mediums of his time - publishing, film, music, and broadcast to transmit his ideas and imagery to as many people as possible.'

The Warhol Foundation for the Visual Arts loans and maintains all of his colossal collection of works and ensures that his wishes are still upheld with a democratically directed philosophy of art. The Tate and its umbrella subsidiaries became a 'museum for the many, not for the few', greatly due to the effective branding of Wolff Olins. This is a similar view to Warhol's own artistic approach; consequently, Tate Liverpool became the perfect site for such a display of work. With tickets costing only five pounds, for a student, hardly being a burden upon anyone's wallet, The Tate attracted all different echelons of society 'getting the art to the people'.

On entering the exhibition, a lusher silver foil wall display, using Tate's trademark typeface, stands out as a friendly yet neutral type suitable for almost all uses, varying from bold exhibition titles and small, refined body copies. The lush grey matches the fresh matte coat, which covers the exhibition, space of the top floor, immediately sparking parallel's to Warhol's, self-crafted working environment 'The Factory'.

Upon seeing Warhol's world-renowned silkscreens the 'Marilyn diptych" I had a sudden wave of nostalgia to the works I had seen twelve year previous in Monaco. It cemented the idea in my mind that you should never dismiss anything as a possible source of inspiration. It may have well been the faded faces of Marilyn Monroe that have percolated my mind and inspired me to create artistic work of my own. I greatly admire Warhol's use of unorthodox materials with unorthodox approaches processes, his broad type of work and embrace of multi media art. One of the least conspicuous works was, 'blue air mail stamps' a 40x50cm series of airplanes engraved into a rubber stamp and repeated printed onto linen, this fine art treatment

This exhibition was not singularly focused on discussing the many mediums Warhol chose to embrace but also his 'his philosophies, as well as the social, political and aesthetic implications of his ground-breaking practice.' In a partition formulated of white temporary walls, was positioned Warhol's pieces 'Guns' and 'Dollar sign', two oversized silk screen and acrylic prints converging on a corner of the gallery making the mis-registered gun print facing directly at the golden dollar sign. Perhaps this was unintentional, but I like to think it was Warhol saying "stick it up" to the pursuit of wealth that consumes the modern world.

Through the process of printing a dollar sign – the ultimate symbol of monetary success – Warhol infers an issue with society in that his print of a dollar bill vastly exceeds its own production costs simply because he produced it. There vast similarities between the production of printing money on mass, by the mint and the rolling arms and beds of a silk screen. The irony lies in him critiquing society's obsession with wealth and possessions, yet the procurer of the piece would be the only one, with the capital to buy it. Warhol is making a remark on, the shift in the subject of idolism, from religious themes; the beautifully crafted golden halos of byzantine triptych, too a mass-produced three colour diptych of a 'drug addicted, sex symbol of the fifties'.

Though in the process of printing a dollar sign the ultimate symbol of monetary success, he is saying buy printing a dollar I am printing money because I made it, so it buy being a dollar sign and buy me makes it worth the dollar is resembles.

A fair few of Warhol's famous and recognizable works were present in the space, including 'Three Brillo soap boxes" stacked in the center of the room. Warhol draws visual similarities between his multiple prints of Campbell's soup and Marilyn's portrait, layered and placed one of the top of each other. This highlights industrial quantity and the stacking of consumer goods in warehouses: row upon row of the same tedious product in national supermarkets.

If I had no previous design education I would have overlooked all the finer design and curation details which where present in this exhibition. However I was inspired to take note of the lighting, the selection of works, how and where they where hung or displayed. Questioning the details, somewhat detracted from my overall involvement with the exhibition, I was simply not being transmitted, Andy Warhol, one of the most famous and influential print makers, I should have instead been noting his triumphant incorporation of mis-prints, bold colours, iconography and semiotics into the work. How affectively he portrayed his message and critique of the current social, political state which influenced his life, taking clues and hints on how to make a successful piece of design in the future.

Section three – Commentary and Analysis of an Epigraph and Sixual Critical Writing.

Epigraph

'I want to make beautiful things, even if no body cares.' Saul Bass.

In an interview with designer and educator, Archie Boston, Saul Bass remarks on the importance of refined drawing skills, for the aspiring design student. Saying it's the most important tool in a students box, 'learn to draw, if you don't you are going to live your life getting around that, and trying to compensate for that.' 'it's a crippling absence'. Luckily for me I would describe my drawing skills as competent, and its very reassuring to hear from one of my most admired designers that you will have an easier and more fulfilled career, if you can pick up a pen and illustrate your ideas effectively.

He later states that the American aesthetic is geared around money, which limits a designer somewhat in the potential of what they can create. However Bass says he would never compromise wealth for an unbalance outcome, 'I don't give a damn if the client understands that is worth anything,' 'or if it is worth anything, its worth it to me.' The fussing and the noodling, is well worth the time and effort. Perhaps I am somewhat taking his quote out of context as none of my creative work is for any monetary reward. However it works equally as a stand alone quotation, I deem some of my work 'beautiful', though the lack of purpose will cause the work to be ignored, by the design audience I am surrounded with. It will not earn me any money as no problem has been solved, no visual message is portrayed, it is simply aesthetic in design, I have made something beautiful and no one will care. That does not bother me, as I will have learnt a new approach, found an influential artist, perfect inspiration for my practice and so my time was not completely wasted. What's the problem with just making something that serves no purpose but looks pleasing?

Sixual Writing

As our chosen group of four, our allocated 'sixual' subject matter was Uniform. After some informed group discussion, we crossed out analyzing famous military uniforms, as this approach was deemed too obvious. We needed a unifying element, which would bring the six pieces together into a coherent research article. We reviewed varying definitions of what could be classified as a uniform, mentioning the certain fashion rules subcultures such as 'hipsters' abide by.

We identified varying subcultures which came to light starting in the early sixties, with the Teddy Boys, then on to Mods and Rockers, Punk, Hippies, New Romantics and the eighties acid house scene. Each of our team members seemed to have a personal interest in their chosen subculture, so this was the perfect solution. It is easier to critically analysis, a work if your have a strong opinion on it. Using the three hundred or so words each team member had written, plus any extra information that member was forced to exclude due to the word count, could be taken further into a stage two project.

After researching teddy boys it became apparent that I had subconsciously taken my clothing style from these early pioneers, matching shirts to drably coloured oversized coats and brothel creeper shoes. I had assimilated their culture purely for visual reasons. I wanted to create a zine mapping and remarking on the rise and fall of subcultures, and youth scenes, highlighting what inspired the look, what the uniform was and how the subculture either became assimilated with mainstream or died out completely.

TEDDY BOYS

Teddy boys (TEDS) is a term that refers to a British sub culture that was prevalent in the 1950's. The rise of the teds originated in London, when youths felt their generation was unimportant and irrelevant, began to yearn for more meaning and to achieve more in life. This came in a time where all a youth could look forward to was leaving school, getting a job, finding a partner and having children. The adolescents had more ambition and strove to set themselves apart from their parents and the past generation, a direct reaction to the strict socio-economic regulations in Britain following the Second World War.

Teddy boys could usually be identified by their uniform of high waisted drain pipe trousers, chunky crepe soled shoes, drape coats all paired with a 'ducks arse'' hair cut, usually a little longer than the short back and sides to allow a quiff to be crafted from the fringe. This uniform was deemed as anti establishment and was a far cry from the dull and drab fashions of their parents.

The creeper shoes were appropriated from soldiers in North Africa during the war; the shoe's initial purpose was as protection against the desert environment. The thick rubber soles were hard wearing and offered a barrier between the soldier and the hot desert sand. After the war, soldiers continued to wear the shoes and could often be found wandering around the brothels of London's back streets. In contrast to leather-soled shoes, the rubber crepe would not make a sound and so the term brothel creeper was coined.

Teddy boys have a strong affiliation with the Rock and Roll movement which started to make its way over from America. Elvis, Bill Hailey and the comets became icons to this generation. With the rise of Rock and Roll came confrontation with the older generations; the more parents protested the more youth rebelled. Gangs would base their turf around pubs or coffee bars, and with this and a natural youthful exuberance, aggression and completion would naturally follow, causing tension in the community and a reputation to surround the ted boy appearance.

Mods and Rockers

The overarching discourse that arose from the cultural phenomenon of Mods and Rockers was the current state of society, which called for security and stability in all things. This mods and rockers attitude of rebellion is highlighted in the cult classic film 'Quadrophenia', which focuses on the new subcultures, where the older Mr Fulford's suggestion to Mod Jimmy Cooper 'you got a good steady job here Cooper, plenty of young men would give their eye-teeth to be in your shoes' is met with the response 'I'll tell you what you can do with your eye-teeth and your job … you can stuff them right up your arse'.

The ideals of breaking away from the regimental order of the previous generation were symbolized through the strikingly new and confrontational philosophies of both Mods and Rockers. This is seen in the Mod affiliation with jazz-music, Italian-inspired fashion and the use of amphetamines, depicted in the media of the time as secretive and peculiar. The Rockers, who are often considered the spiritual heirs to Teddy Boys, even wearing the brothel creeper shoe, were commonly rejected by general society due to their association with motorbikes, leather jackets and the pompadour hairstyle.

The most distinctive aspect of these two groups is the conflict between the two. Despite often standing for similar principles of rebelling against the establishment, both cultures' desire to be a separate entity from any other subsection of British society inevitably led to the two rejecting each other. An image of violence and barbaric mindedness arising from public bouts between them, such as in Brighton in 1964, came to overshadow many of the inner complexities of disparate youth attempting to find independence, which formed the cornerstone of both sub-cultures.

Section four – Interview with Rob Alderson, Editor in Chief of It's Nice That

For several years I had been following the works of It's nice that who have both an online presence and publish a magazine quarterly, Printed Pages, which is available in the Village book store in the Leeds Corn exchange. The It's Nice That consistently appear in magazine articles and get frequent mentions on multiple blogs sites I check weekly. Curating and editorial have always been keen interest of mine, where the actual creating of work, was not my personal responsibility. I did email Rob Alderson the following questions and we had some correspondence, and I was promised answers to my questions before the draft deadline however, never heard back. As back up I had emailed similar questions to other practitioners who I admired, however they also failed to reply and my email inbox remains empty.

Most of the questions I had wanted to ask Rob, he had already answered in previous interviews, so I did not want to repeat what information was already out there, instead I opted for a personality / inspiration themed questionnaire. Questions about the person rather than the practice.

My Questions.

Did you have any epiphanies in 2014?
Which London Museum/ Gallery do you frequent the most?
What's the most unlikely place you have found inspiration?
What is the best advice you were given when you were starting out?
What could you suggest to aspiring curators/editors?
 What do you think the field will look like in the future?
Think you will ever pack up and change career again?
What is your favourite issue of printed pages so far and why?
Do you have any object collections or interests outside the design and journalistic world?
What quote would you use to sum up your career?
What makes you go into work daily rather than just lie on the sofa watching Netflix and eating kettle chips, like the rest of us?
What talent do you wish you had?
What is your favourite swear word?

What is the most stupid question you have been asked in an interview?

I still hold out faith that one day someone will reply to my emails.
But for now I have concocted a fantasy interview with Rob Alderson using information already published.

Who was your greatest inspiration for following this career?

'I came to Its Nice That to learn about design, I was initially an creative outsider, with not formal design training, which allowed me to focus solely on the journalistic side. I was initially intrigued and excited by the challenges I would face in being absorbed into a small- scale, independent and progressive media establishment. It was a complete contrast to my previous media career.'

How did you get to where you are?

'After university I worked in a Mayfair Art Gallery for a couple of years, before retraining for a career in journalism. The original plan was to work in a small local newspaper, to cut my teeth and learn the ropes. During that time I began to freelance for It's Nice That, copy-editing their first publications. During a conversation with founder Will Hudson about the future potential of the blog, the conversation changed topic and somehow I was offered the position of online editor.'

What is the best advice you were given when you were starting out?

'That very often the best creative ideas are incredibly simple'

What would you say your responsibitlies are with in the It's Nice That team ?

'I would say I over see the editorial across both the website and print as well as our audio-visual channel First Broadcast.'

What is your best life lesson?

'I saw a show by a guy called Red Bastard at the Edinburgh Festival. The big point he made is that we're all aware of the things in our lives that we're unhappy with or that hold us back and that we really should be brave enough to do something about them. That sounds a lot more wanky than it came across at the time btw.'

How has the Internet and social media affected what it is you do?

'15 years ago Design Week and Creative Review were the places to look for visual culture information and now there is an abundance of design websites and blogs all with their own different specialisms, and niches. I think plurality can only be a good thing, for readers and for the creative industries. I think a lot of us are trying to do different things so there's room for everyone.'

What gets you excited about your field of work today?

'On a personal level it's amazing when someone emails you to say they got a commission from a major magazine or picked up by a gallery because of an article on the site.'

Where do you see It's Nice That in ten years' time?

'We're mindful that we've been going seven years now and so our role has changed and will change in that time. We're very relaxed about what other art and design sites are doing; we stay up-to-date with them of course and learn things if and when we can buy we don't fret about being outflanked or anything like that.'

How do you decide on content for your articles?

'It would usually begin with a Monday morning editorial meeting, involving all the editors both online and magazine, work that we have found or has been emailed in would be discussed, followed by a lively discussion. Our four main content fields are Graphic design, Illustration, photography and art, so we try to give each of those equal exposure. I would say about two thirds of the content gets approved to the next stage, our online editor Liv Siddall would check over the content and publish the articles to the website.'

What is your New Years resolution?

'Simply, to read more books.'

Section five – Analysis and evaluation of your own work.

I choose to continue the experiments brief, from the beginning of semester one. I would use the silk-screen print process to experiment with faint inks and the mark making possibilities of layering prints one on top of the other. This project lead me in a very productive direction, however again I failed produce a consolidated end piece that indicated and illustrated all the skills I had learnt through the development stages. On reflection this is due to the fact my working practice is very process lead, I have very little clue what the end result will be like, so I just mess around, and accidentally waste whole months. This makes the work very hard to critically analysis because there is no back story to what I have created. No reasoning and no context.

It is easy to see now, when forced to explain my choices and decisions that my briefs and ideas that I set about doing, do not match the way I work, leading to lots of average work, that do not illustrate my skills affectively. It is evident that I have tried frustratingly to make all the bits add up as a coherent body of work and become rather depressed in the process. At the end of the day the purpose of all graphic design, is to visually communicate a message or solve a problem, as none of my work has a purpose it is not successful graphic design. Meaning I am not a natural graphic designer, I should instead focus my attentions away from the computers creative suite and instead on hand processes.

It has been said multiple times that it is not my creative side which is my strongpoint, but my eye and talent of placing typography and pattern together in visually appealing compositions, the projects I had attempted to develop in 6.1 – 6.3 did not encompass any of my strongpoints and hence, badly developed work was the product. I guess it is not to late to come to this conclusion, and openly would admit to being thoroughly disappointed with everything I created this past semester, there is not one piece I would happily show to anyone or wish to have my name associated with. My lack of faith in the

work would lead me to give up within a few days on an idea, starting up with another and so on. Leading to this point where there is very little to submit or present in the interim exhibition.

It took this experiment brief to finally illustrate to me, the reasons why I should avoid computer programs. When I was asked to present all the pieces I had created, on one single spread, it was screamingly obvious that my illustrator work was weak, I was trying to copy many other artists. Work which I had not analyzed, I had not noted why the piece was successful, where the artist drew their inspiration from, what the audience of the piece was, so my copycat piece lacked all of these important elements as well.

The strongest work, was one of the first experiments I created, a scanned palm leaf that had been distorted via the process of scanning, creating colour glitches was the most visually appealing, though I failed to find a purpose for this work. Perhaps it would be suitable for a hardback book cover, for Oliver Sacks neurological study, The Island of the Colour Blind. As the glitches in the palm, would perfectly illustrate the damage the islands inhabitants where inflicting on their bodies, with the consumption of cycads native to the isolated specs of land. A visual message of the connection palms and loss of sight would be concluded from the front cover. It is a shame that I had only come up with this fitting context for some of the experiments now, however this inspires me to analyze future work for the message it could portray and then apply the correct typographical or layout treatment, to give my work the purpose I wished it had.

In conclusion I am glad to have finally understood, what was failing in my current work process, I know how to avoid these pitfalls in the future and will base my briefs on my talents as a creative rather than my obsession with being a computer based graphic designer.

Do's and Don't of 2014/2015.

- Do not create any more patterns without finishing reading and note taking from Design, pattern making by R. G. Hatton.
- Do, research the artist's design process rather than one of pieces of work.
- Always start out with restrictions, 'simple is better' such as only work in two colours, do not use a computer, and use organic forms as your starting point.
- Do Friday feedbacks on Fridays.
- Always give your files suitable names and put them in the correct folders from the beginning of a project.
- Write down side project ideas, do not do them, as will end up with many half done projects and no completed consolidated works.
- Always take note of articles I have read in the library.
- Do not create any more briefs that do not suit my way of working. No more messing around with illustrator, collage, photocopy and scan.
- Do use the 'Pocket" app to keep track of important articles and artists brought up in lectures and Monday meetings, rather than just writing them down in my note book.
- Always refer back to notes from lectures, they are telling us these details and information for a reason.
- Do identify which ideas, can be consolidated and why. Would be a shame to waste all the time and effort so far committed to these projects.

- Find contextual grounding, for work, which has already been created. It is good to have a bank of scans, textures ideas which you can use for future projects if relevant.
- Always have a plan of what I aim to do in uni that day and do not leave the studio until I have achieved what I set out to do. This will also help keep track of my work process for analyzing later in the feedback.
- Do take full advantage of print club on Tuesdays. The technical knowledge will always come in handy.
- Do not panic.
- Do create, hand bound separate sketch-books for each project which can be submitted with each project, rather than one large book, that does not indicate where one idea begins and another ends.
- Don't fret about the failure 6.1- 6.3 has been, there is still time to turn it all around.
- Do, learn how to correctly use in design and write up all ideas, as this can be presented as piece of work on its own.
- Do always try to get to the bottom of why I have created a piece of work or the inspiration behind my composition.
- Do not get upset by the work my colleagues are creating, I will get there eventually, I am learning despite having no physical proof of the leaps and bounds my education is taking.
- Take the time to research alternate graphic design careers that are not simply about designing. Curation, editorial etc.
- Do look for possible internships.
- Always print out all my work, and diagnose what was a success and what was a failure, identify what was learnt, what purpose that work could have
- Do get health and safety training for the 3d workshop, on the ground floor, so I can gain physical skills in how to build my own zine stands and bookshelves for construction and use in the final degree show.
- Do show all work, even if I hate it and never want to set eyes upon it again. It is all crucial to illustrate the working process.
- Seek out the advice of Chris Harris.
- Always go away and research the, artists and books recommended by tutors and lecturers. They have been suggested for a reason, and will give me the contextual grounding I so need in my work.
- Relate to artists quotes through out my project development.
- Always refer back to the set brief to ensure I have no wandered far away from the desired outcome, or criteria. Answer the question that has been asked, not the question I think should have been asked.
- Do create a visually appropriate layout for my critical study with well-designed patterns to accompany.
- Always consider blank and negative space in design.

Appendix

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3. 76 Draft African Union Convention, Part III, Section 1, Art. III-1(6). 77 EU Decision on Attacks against Information Systems, Art. 1(a). 78 See, for example, Council of Europe Cybercrime Convention, Art. Only one international or regional instrument attempts a 'lower technology' limit on the description of a computer system – stating that the term does not include an 'automated typewriter or typesetter, a portable hand held calculator, or other similar device.'83 As the world moves towards an 'internet of things' and nano-computing, descriptions such as 'computer system' or 'information system' will likely need. 1(a). 87 Council of Europe Cybercrime Convention, Titles 1, 2, and 3. 88 Draft African Union Convention, Part III, Chapter V, Section II, Chapters 1 and 2. In an attempt to explain the cause of R A B C D E This is a fact. Likely either back malaria, a deadly infectious disease, ground or premise. ES: Pgas M early European settlers in Hong Kong attributed the malady to poisonous gases supposedly emanating from low-lying swampland. I f it students. GPA 44 doesn't support that idea, it can't possibly be © f a m prob acad prob the assumption. 6. Food Allergies: The correct answer is E. Step 1: Identify the question. Which of the following must be Ev A B C D E The words "must be studied"and studied in order to evaluate the "evaluate" indicate that this is an recommendation made in the Evaluate question. argument? Step 2: Deconstruct the argument. The age of onset is typically six months and generally results in death by the age of four. 3. Some critics have argued that the price of food and drink at Ultralux, a restaurant, is too high, given its quality. However, Ultralux features a beautiful interior and com fortable seating, and research has shown that consumers actually enjoy food and drink more in such a setting, even when the food and drink is of comparable quality to that served elsewhere. In an attempt to explain the cause of malaria, a deadly infectious disease, early European settlers in Hong Kong attributed the malady to poisonous gases supposedly emanating from low-lying swampland.