

Northumbria Research Link

Citation: Painter, Colin Seaward (1986) The uses of art. Doctoral thesis, Newcastle Polytechnic.

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THE ILLUSTRATIONS

These photographs have been selected to illustrate the thesis and should be seen in relation to the text. Technically they have obvious limitations.

The camera was hand-held in all cases. No lighting additional to what was available in the settings was used. Although 400 ASA film was used to accommodate a wide range of unpredictable lighting situations, there were times when objects were hung in such dark places that the shutter speed setting was too slow for reliable results to be achieved with a hand-held camera.

Objects were often hung inaccessibly - too high to achieve a direct frontal shot, or obstructed by furniture. Reflections on the surfaces of pictures (particularly those under glass) were sometimes impossible to eliminate. They could only be minimised by photographing at oblique angles. Both these factors resulted in many rectangular objects being documented in varying degrees of perspective.

Sometimes it was necessary and possible to remove objects from the wall to photograph them. In these cases the background is 'arbitrary' - the surface of a chair for example, on which an object might be laid while the picture was taken. These cases are indicated with an asterisk following the number. In all other cases objects are photographed in their locations on the wall.

Numbering

The first number under each photograph indicates its place in this file and locates with the main text. The numbers or letters after the oblique stroke show the part of the Survey in which the object was found. (FA = Fine Art Sample; 1 = Area 1; 2 = Area 2; 3 = Area 3; 4 = Area 4). Asterisks denote that the object was taken off the wall to be photographed and that the background in the photograph is arbitrary.

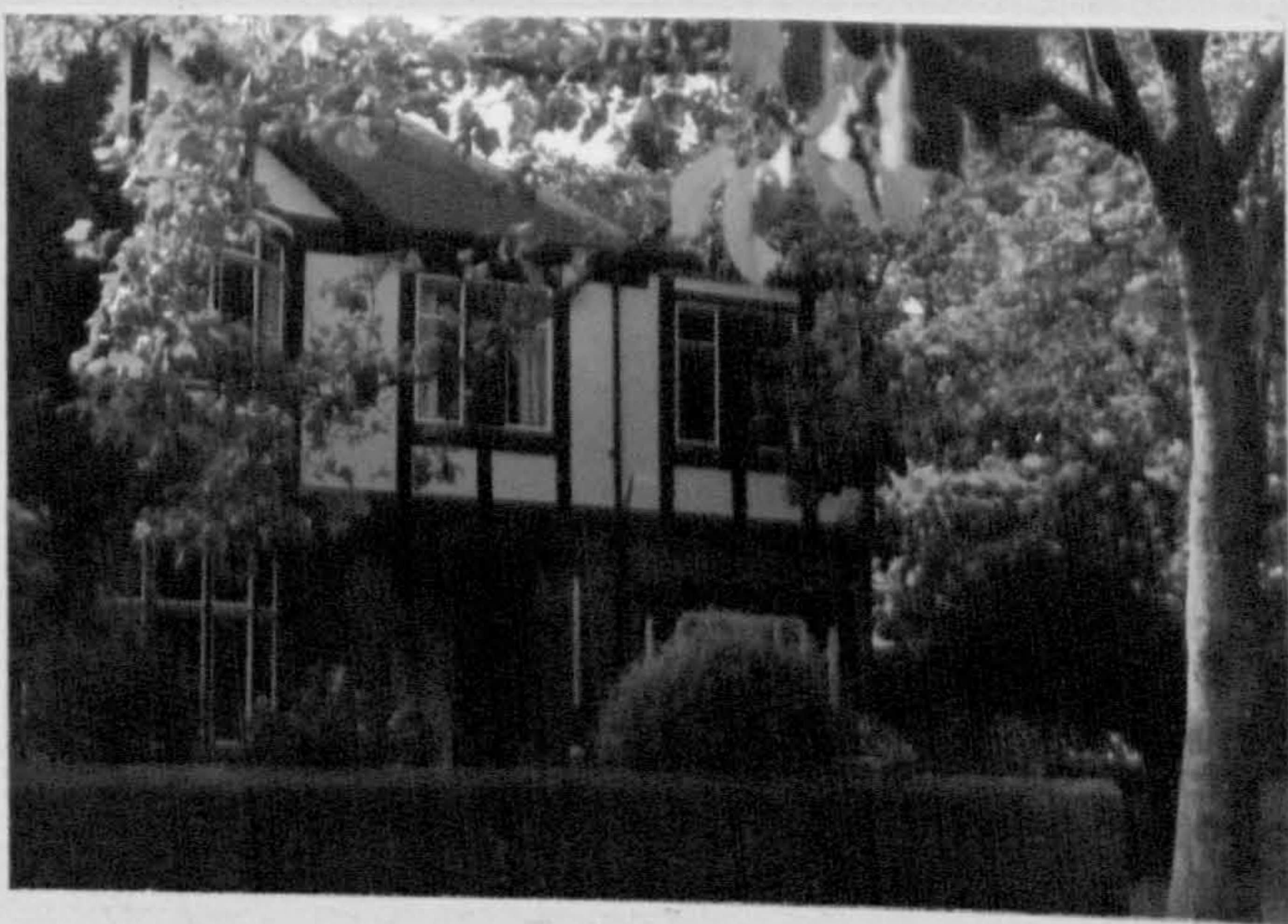
THE USES OF ART

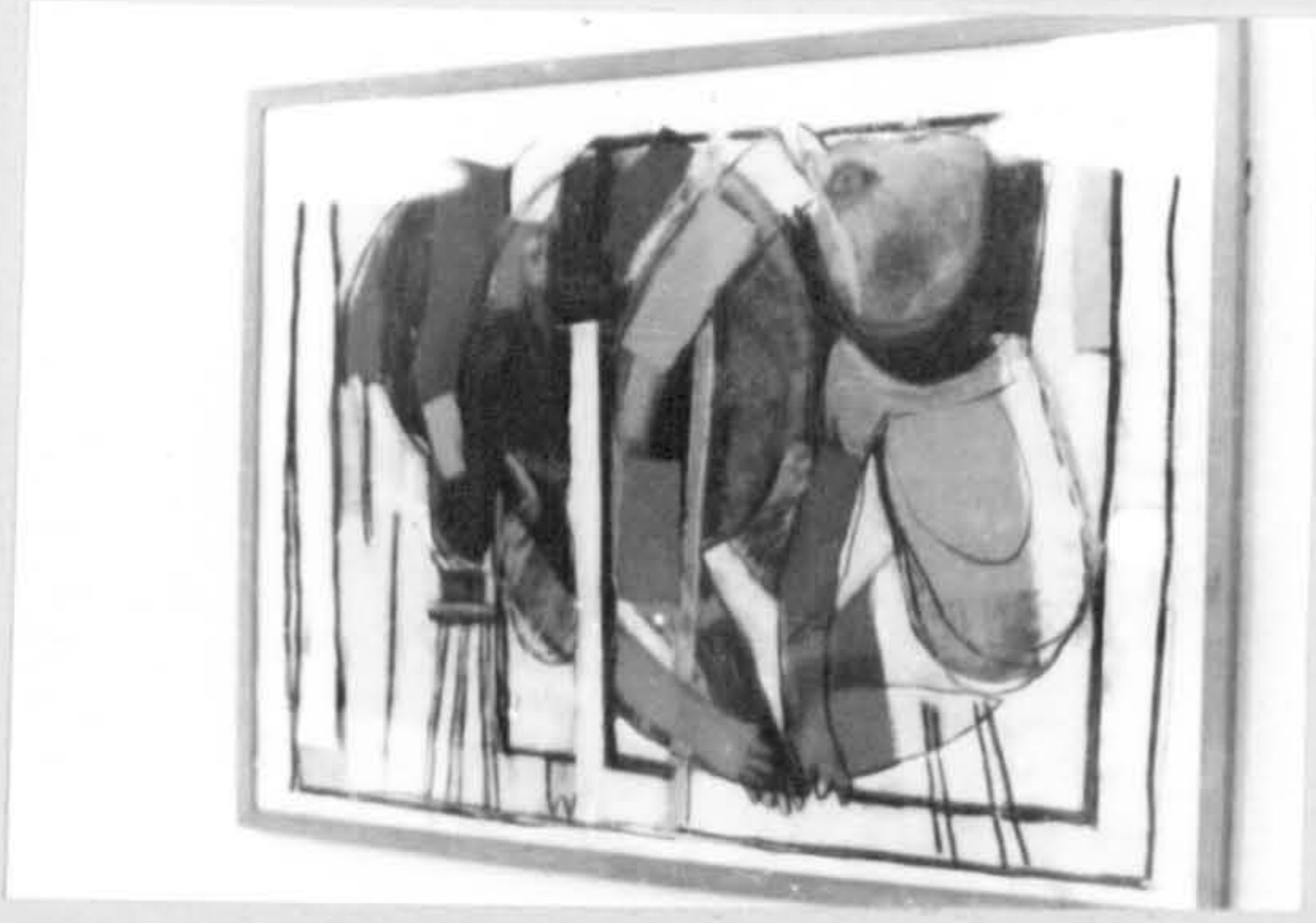
A comparative study, in Newcastle-upon-Tyne, of the objects and images that the fine art community and the general public hang on the walls of their homes, and their attitudes towards them.

Colin Seaward Painter

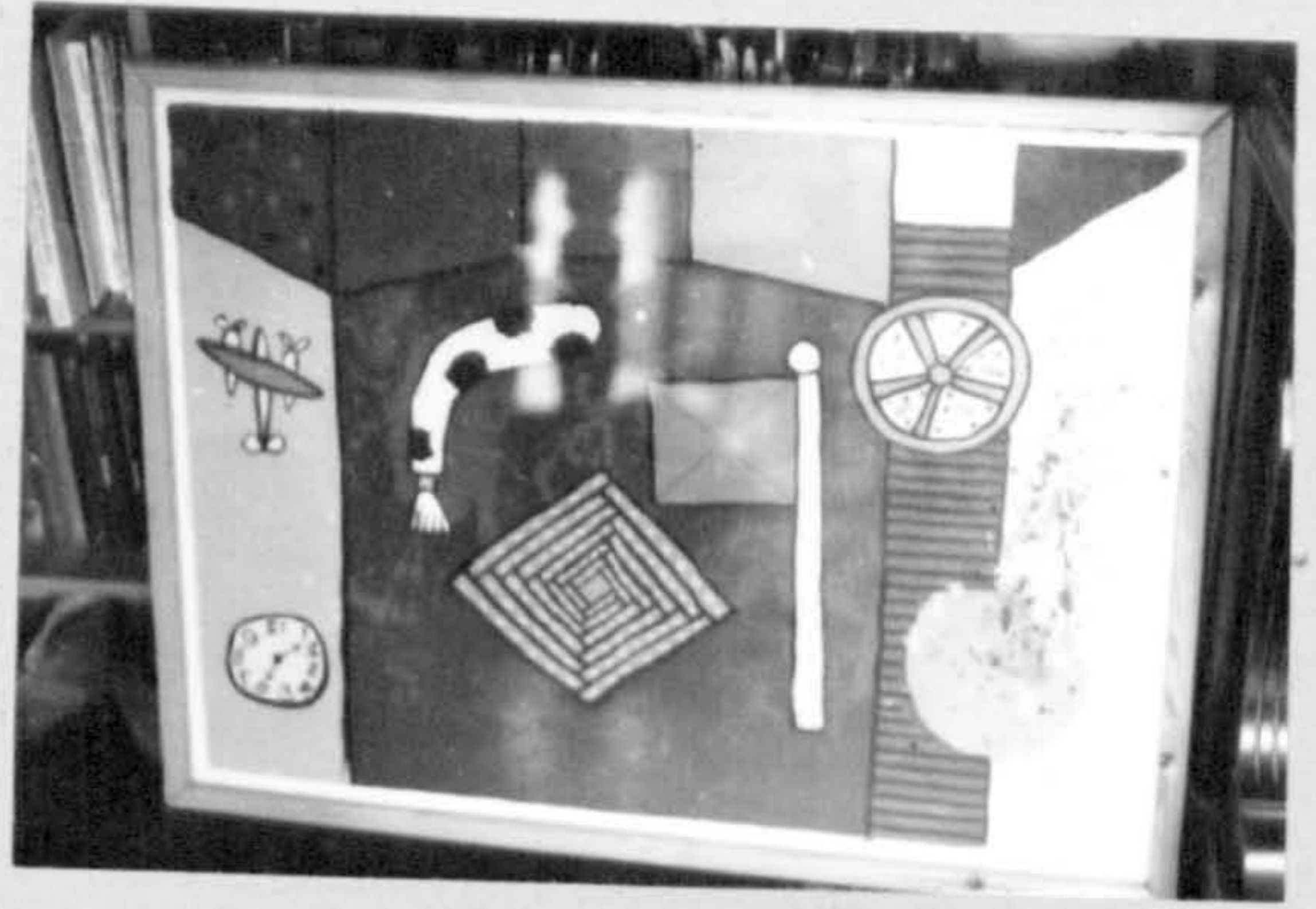


ILLUSTRATIONS





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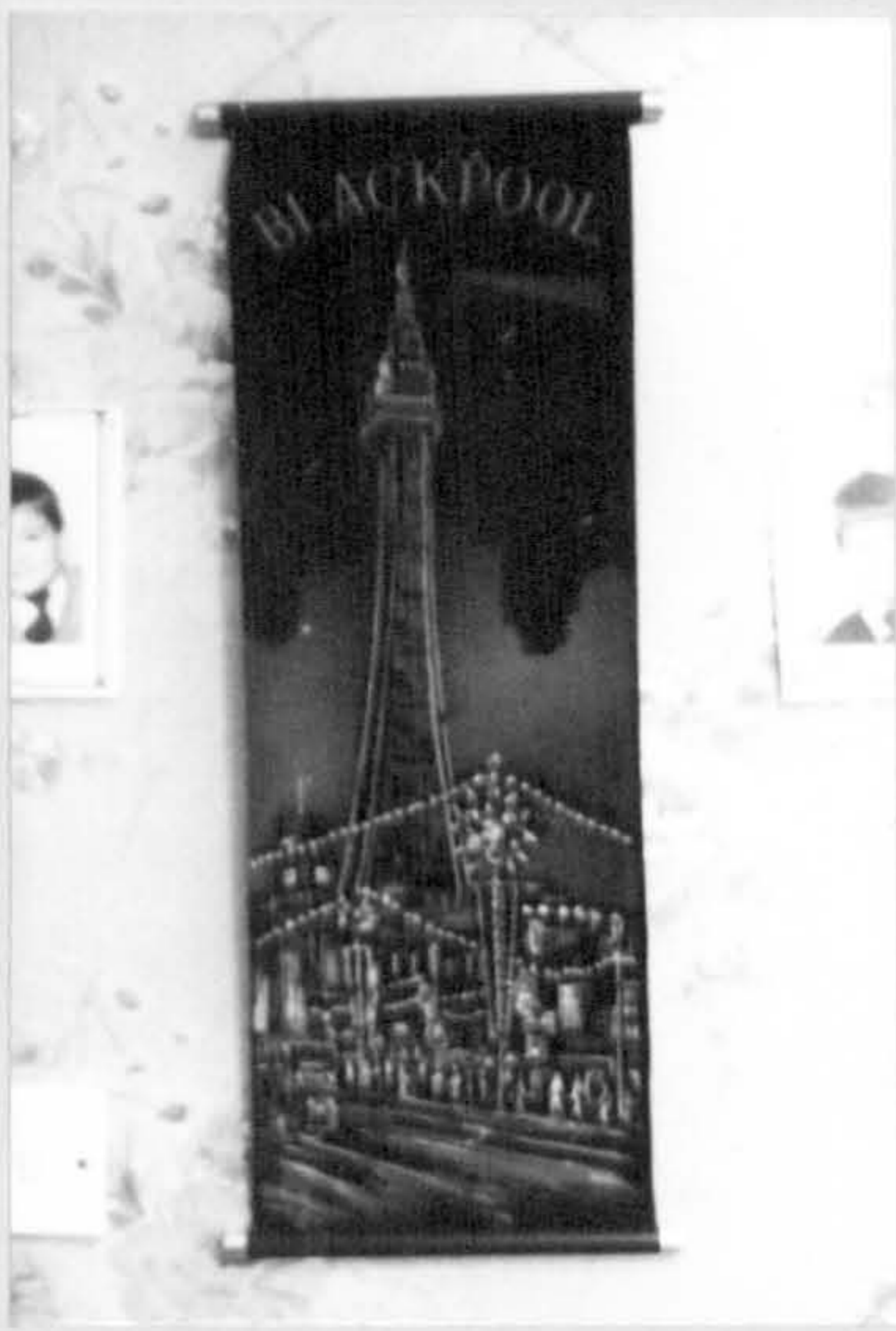
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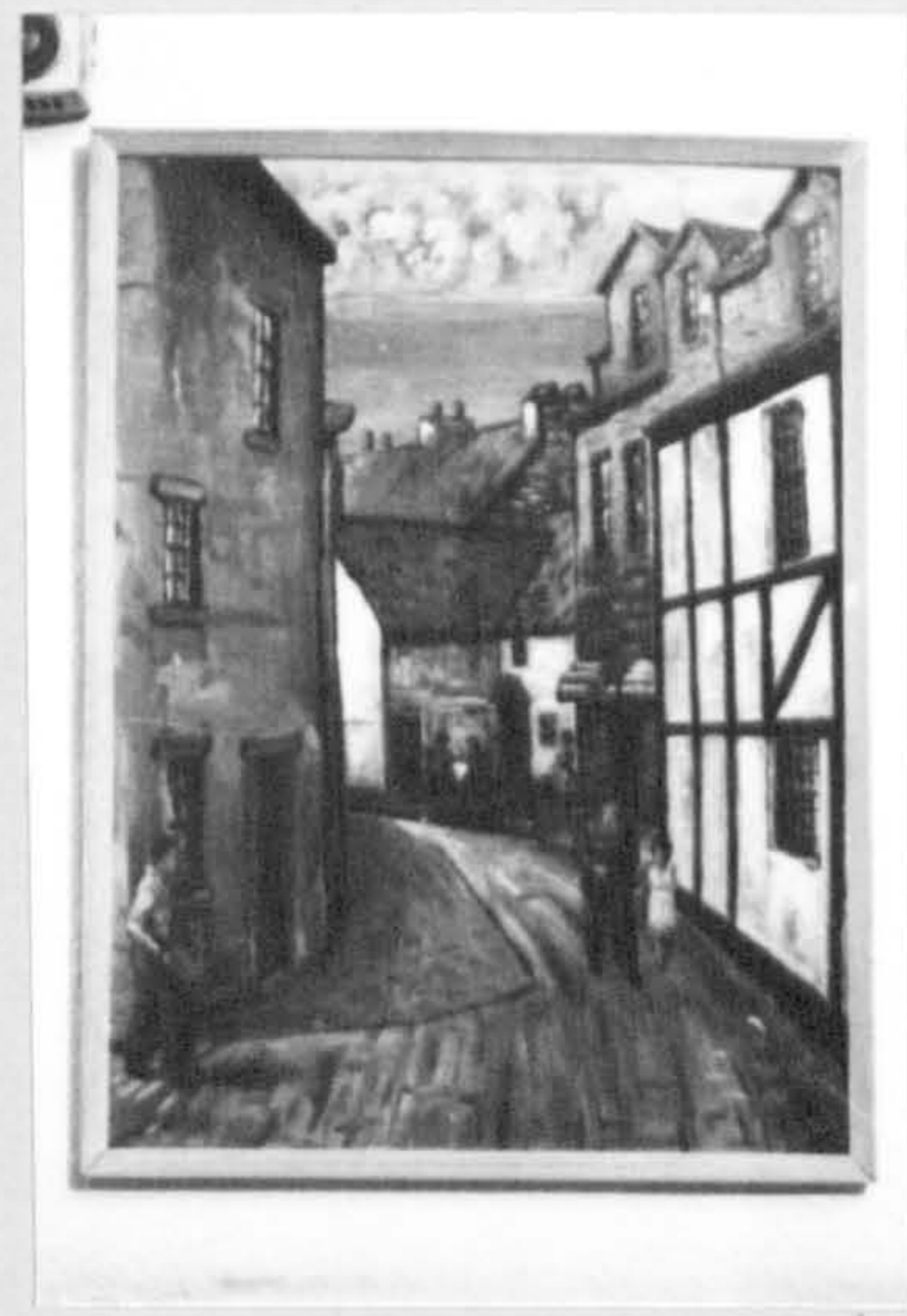
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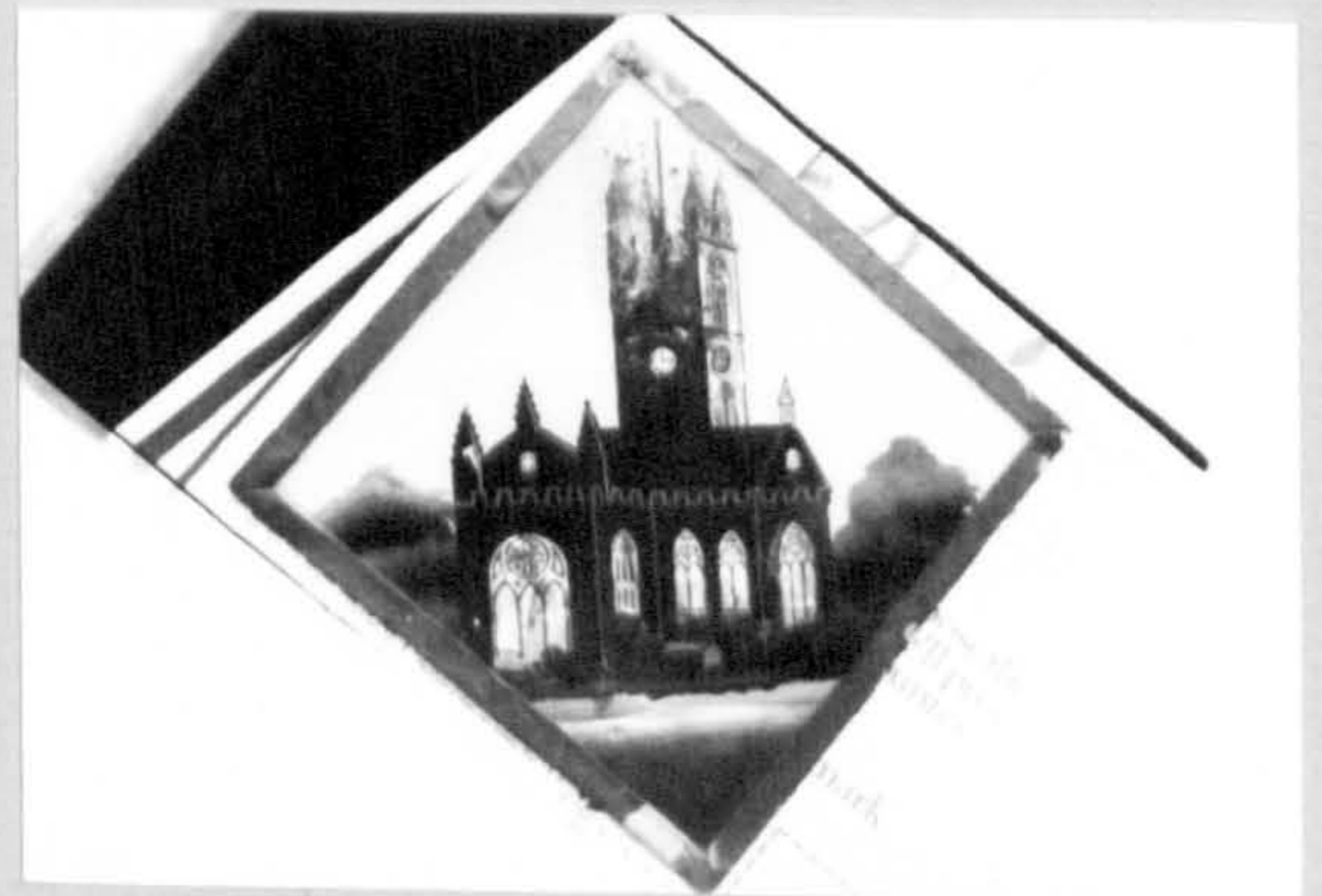
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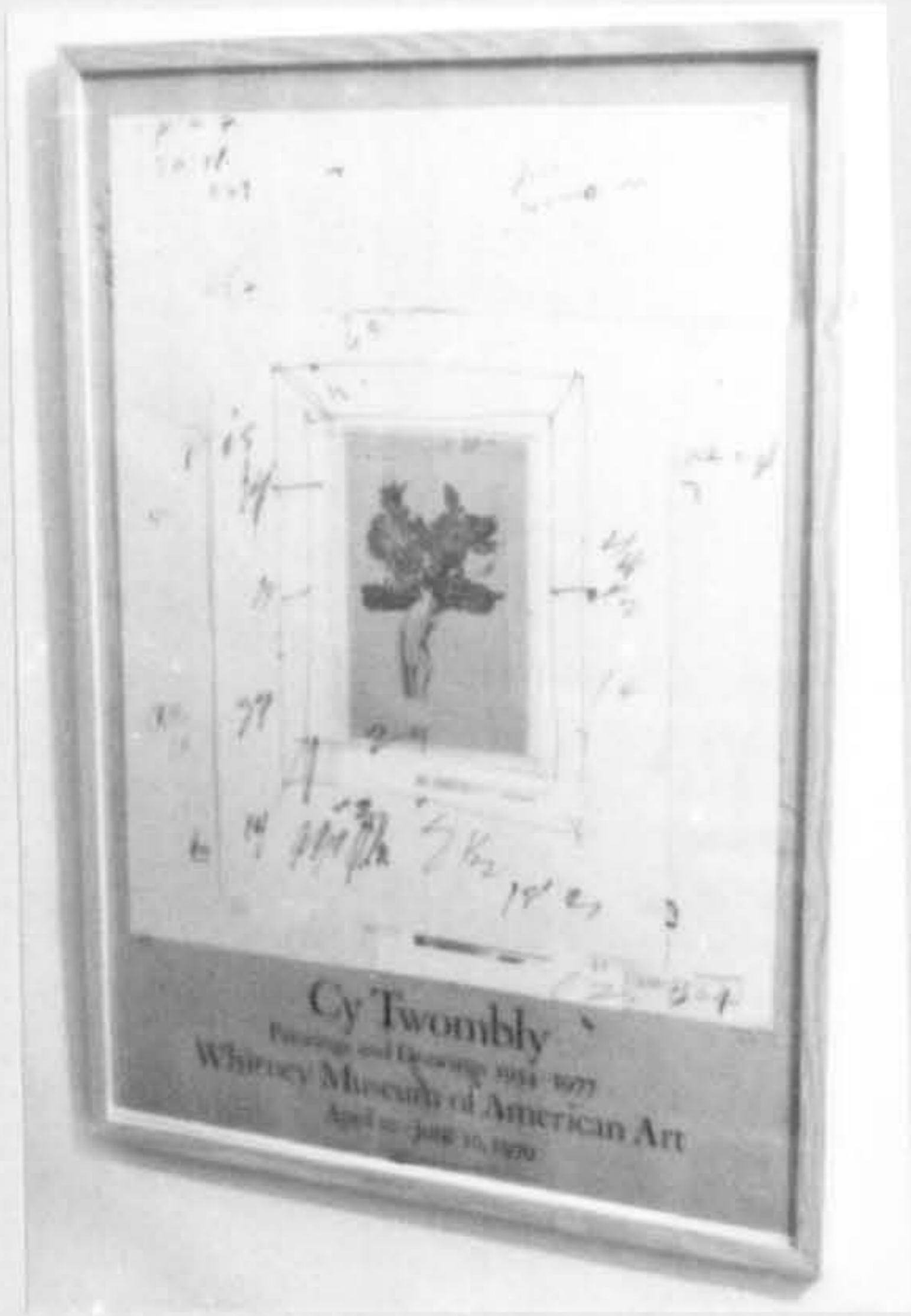
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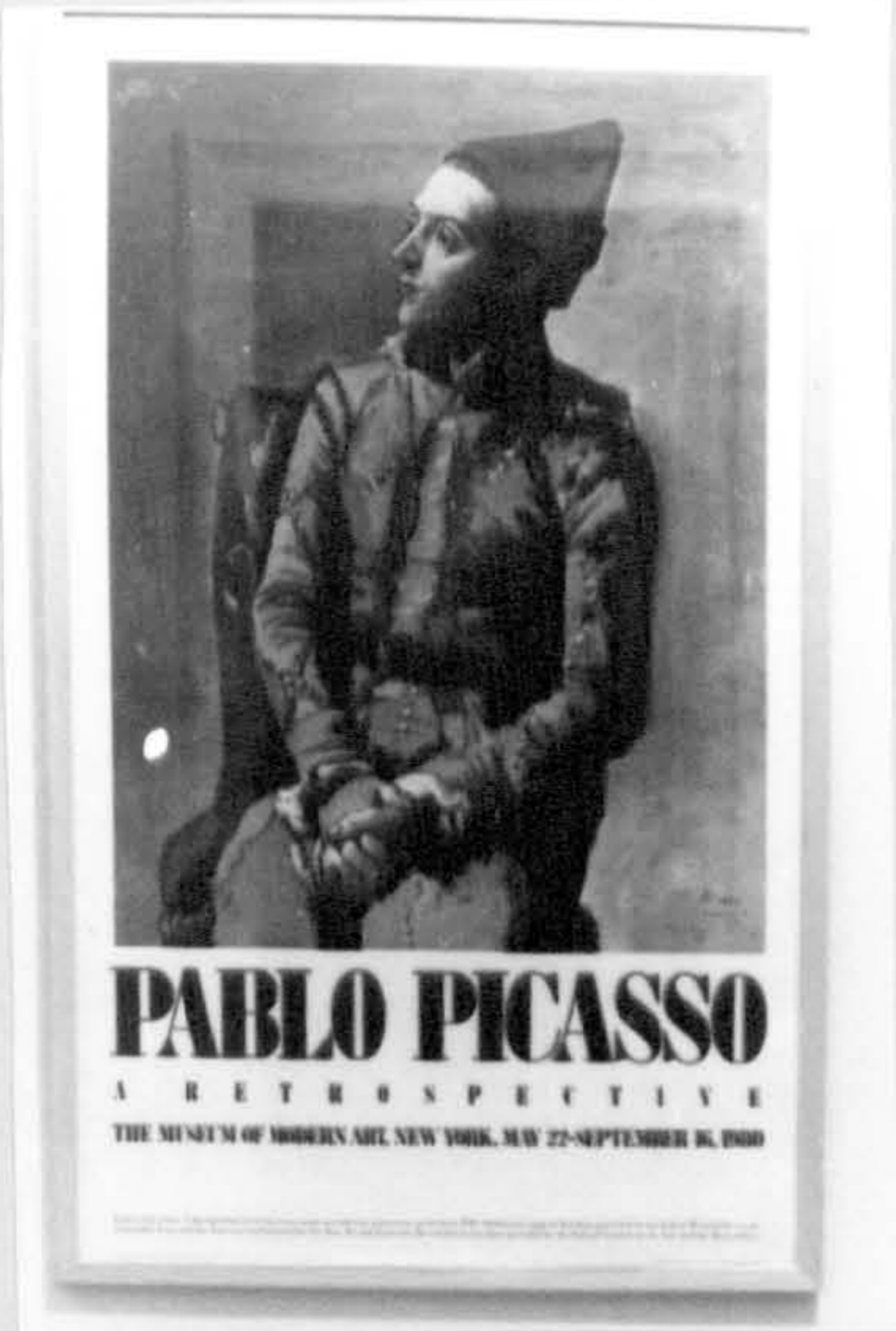
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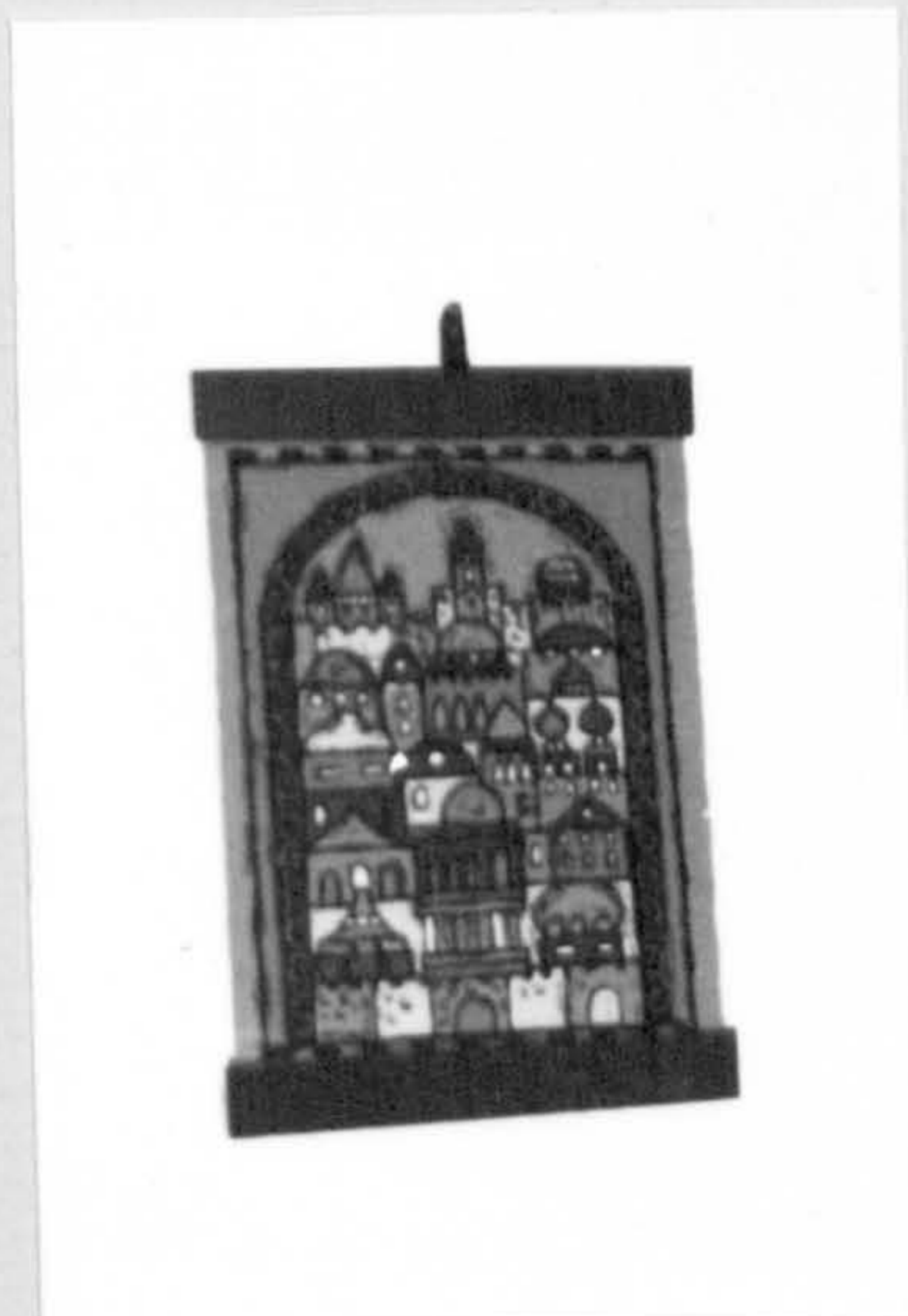
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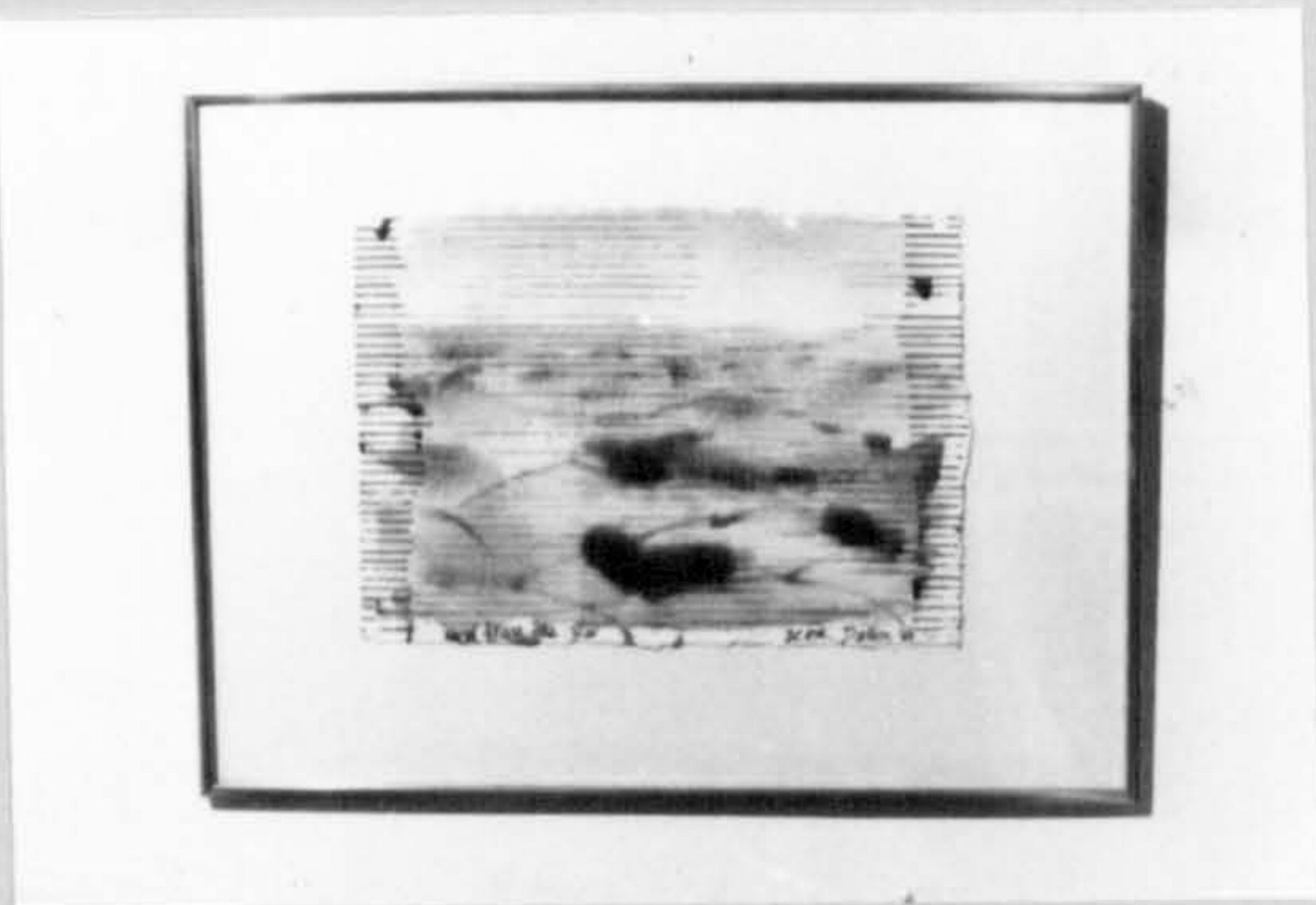
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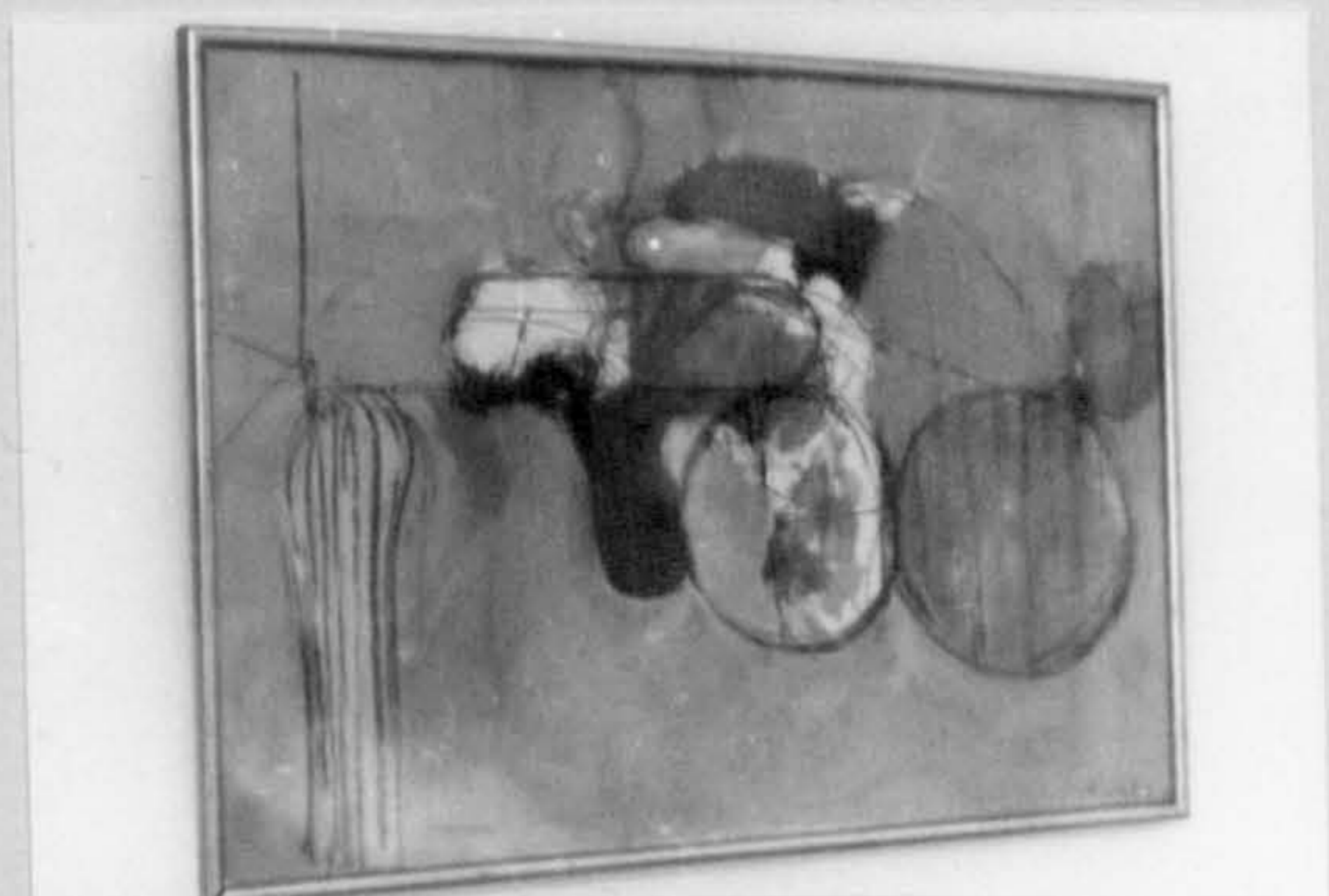
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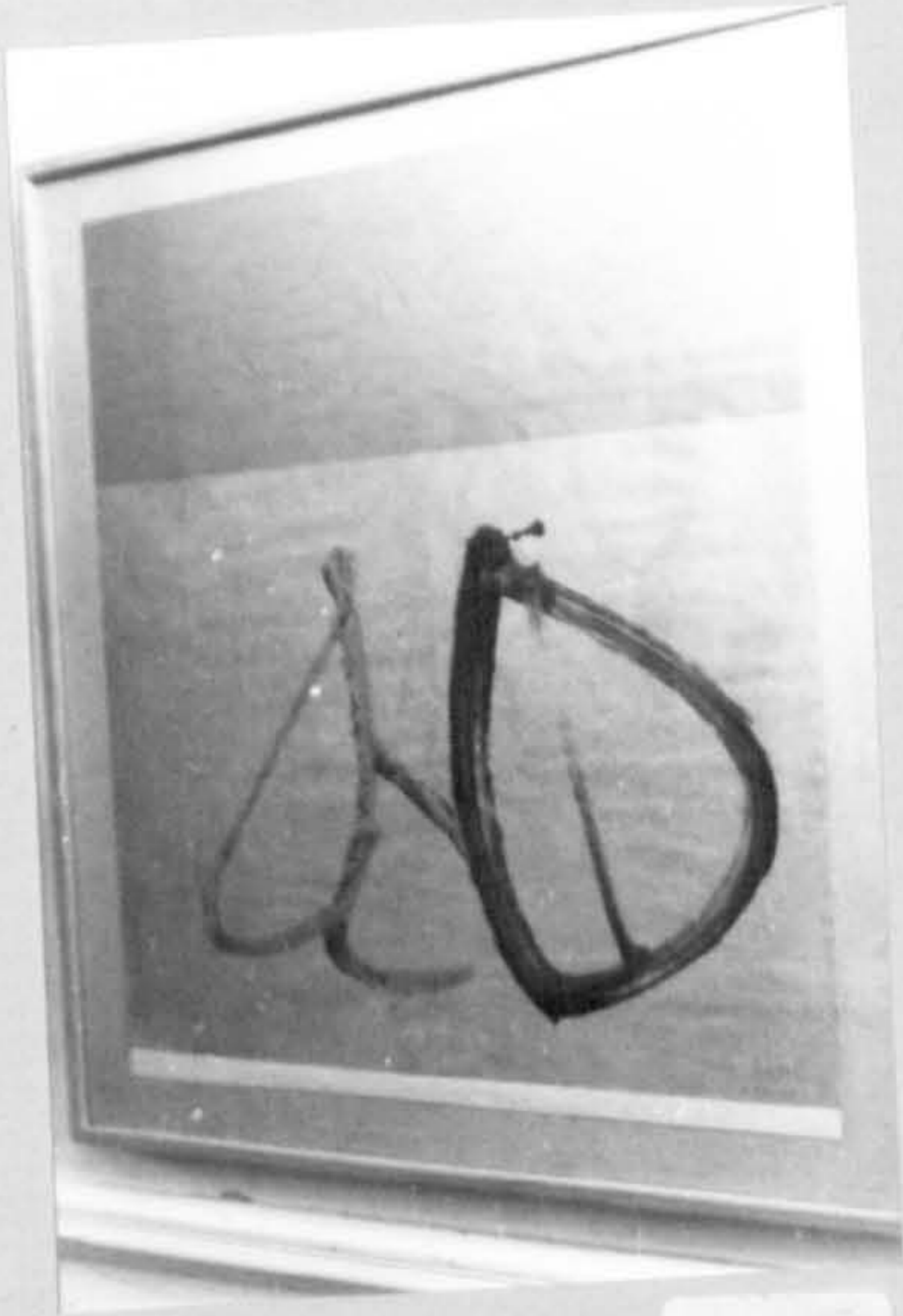
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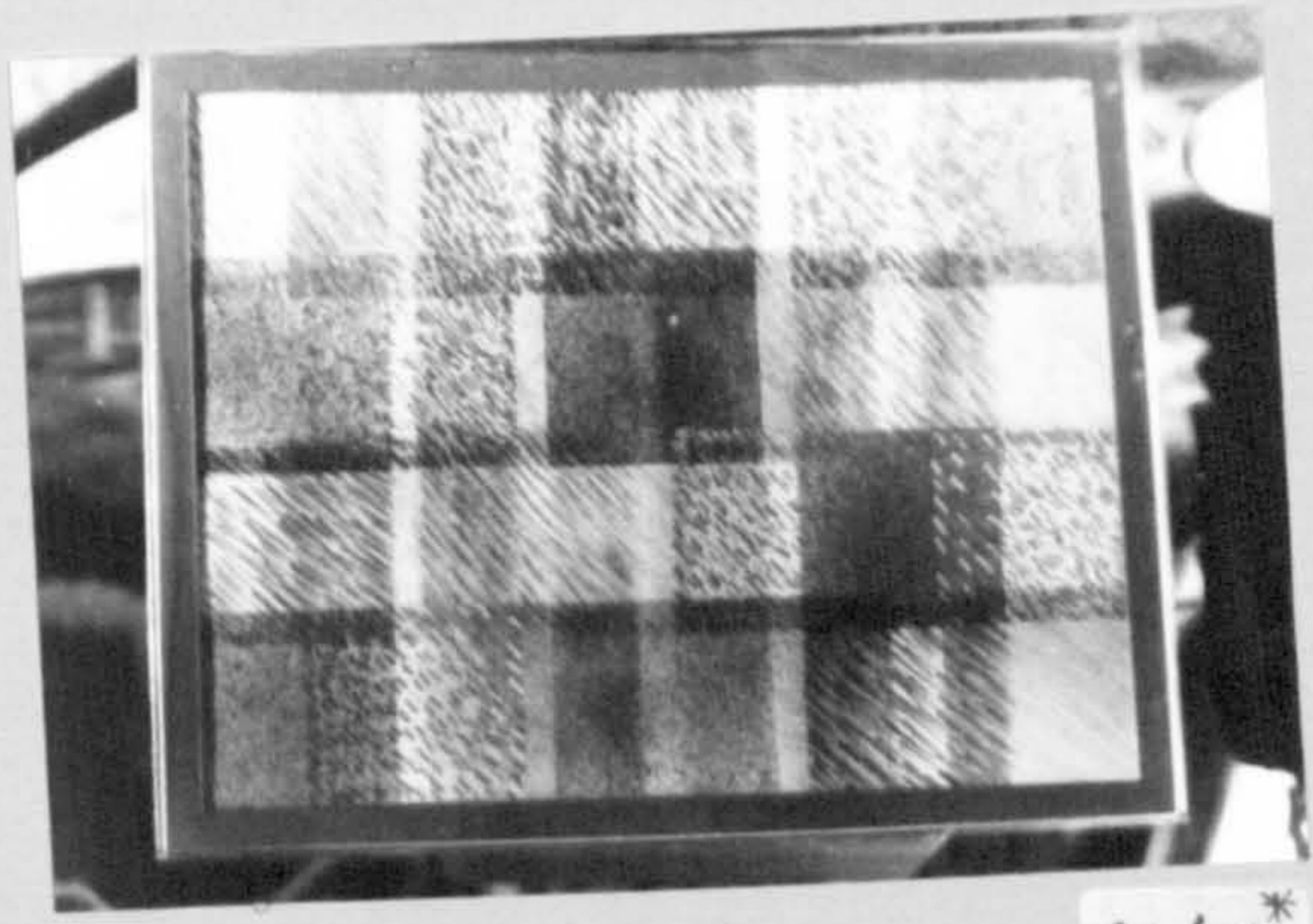
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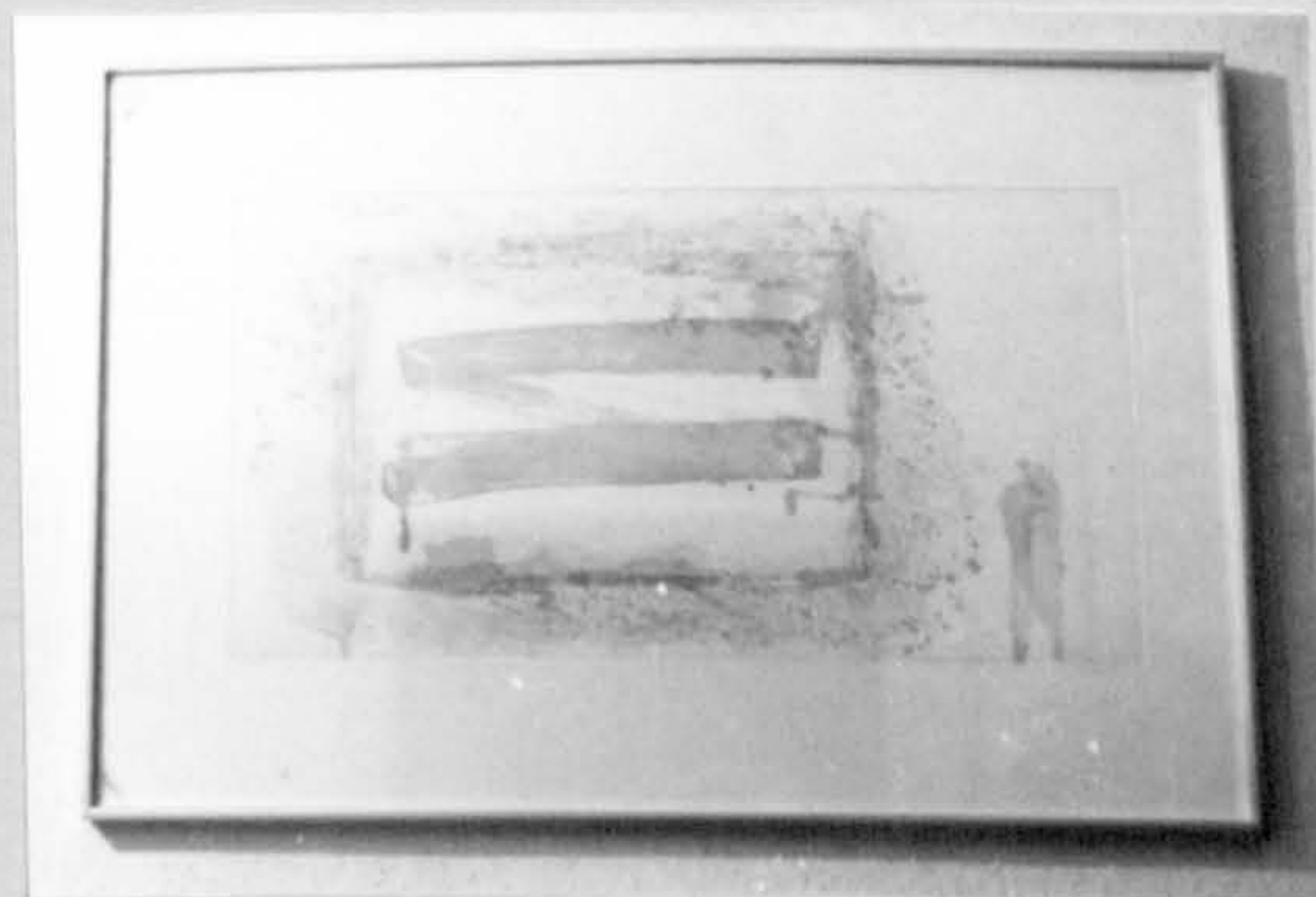
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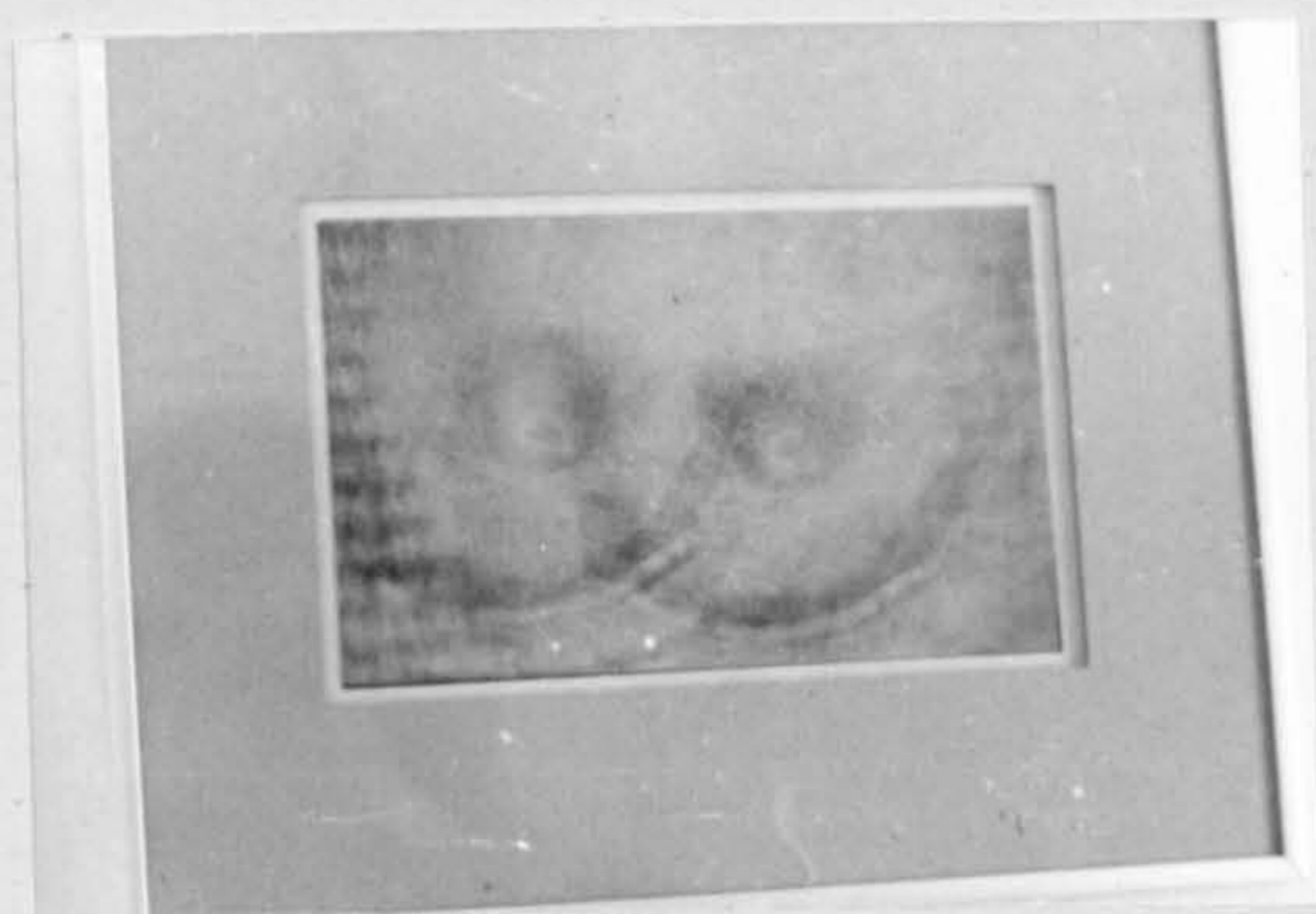
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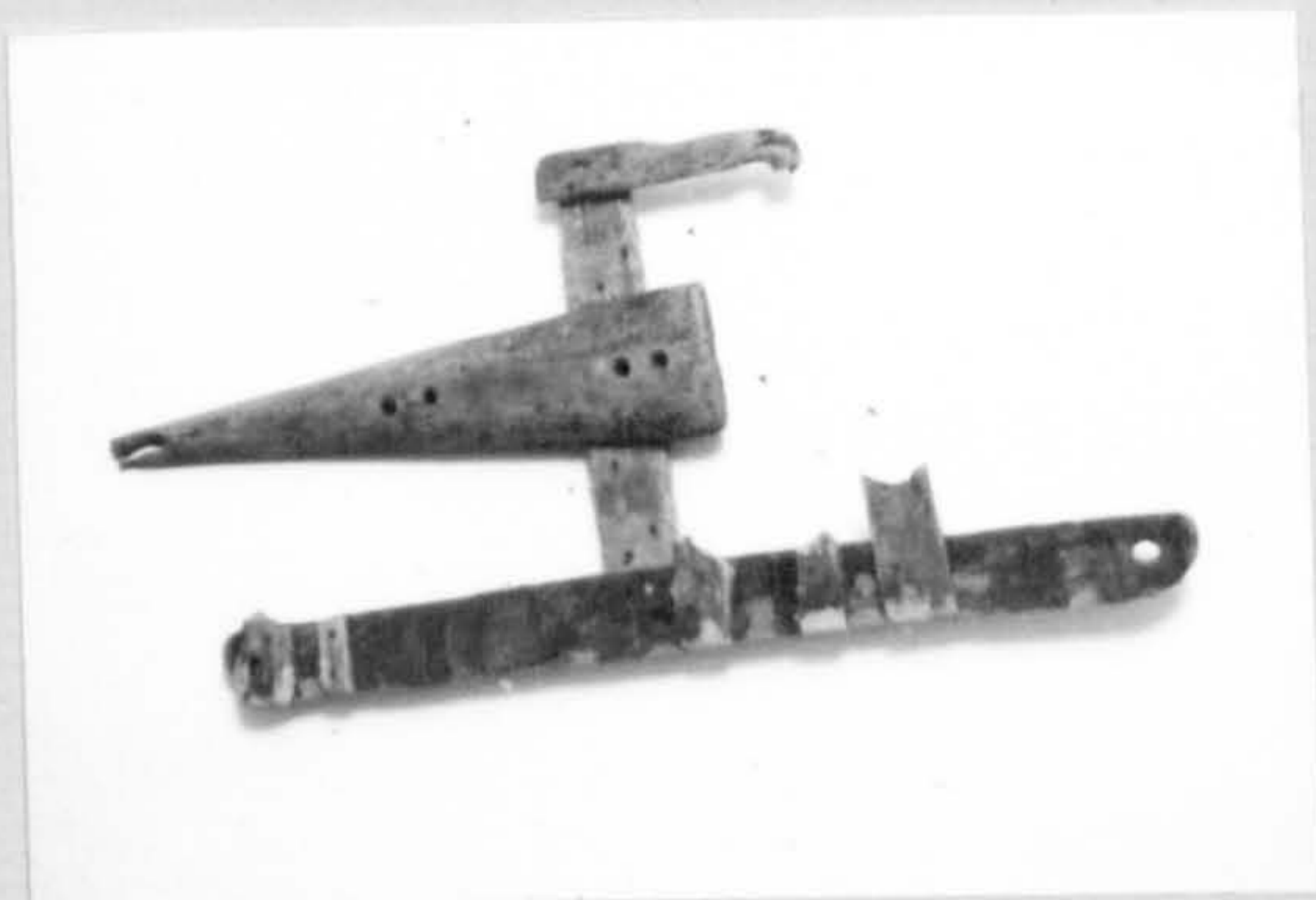
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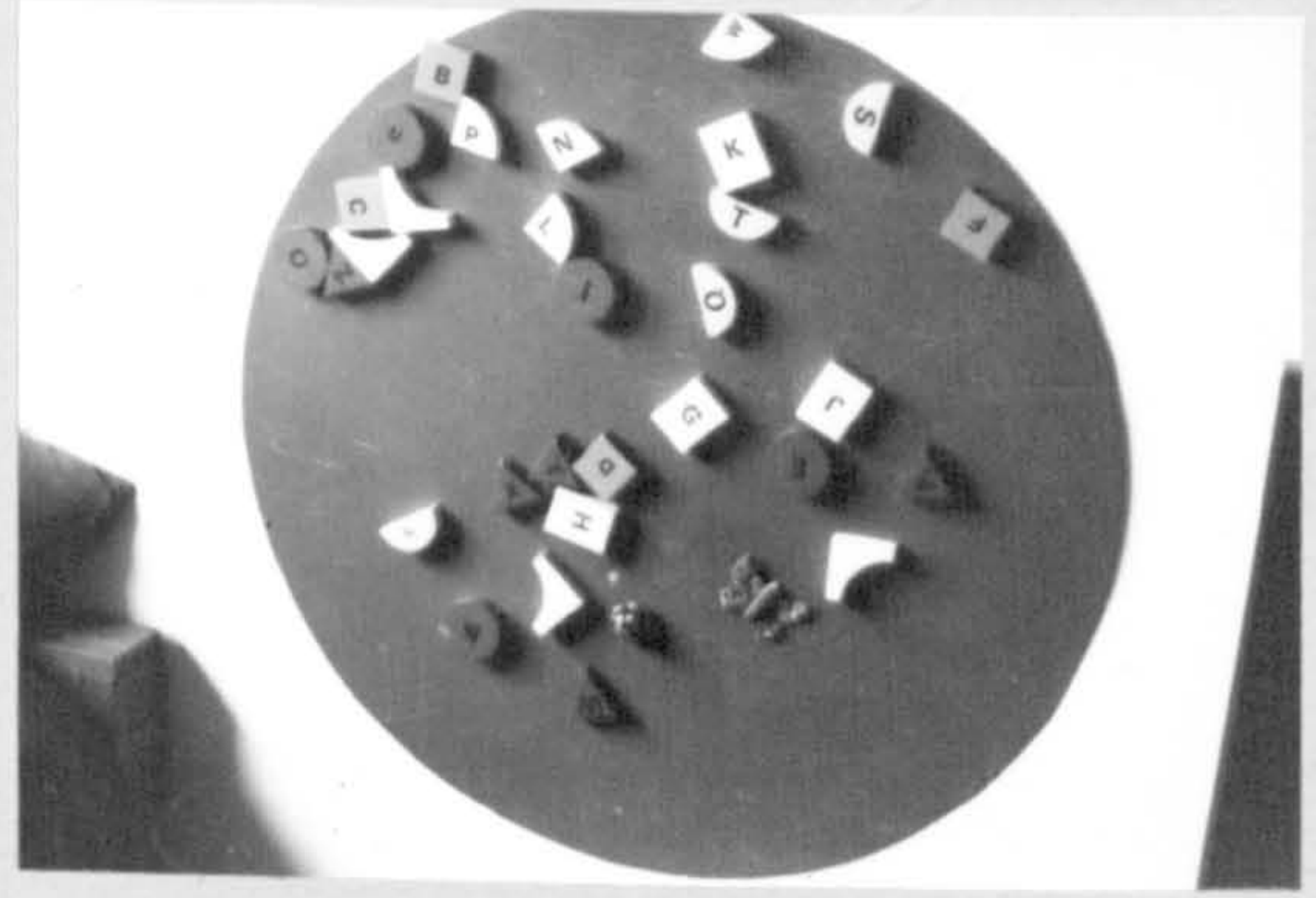
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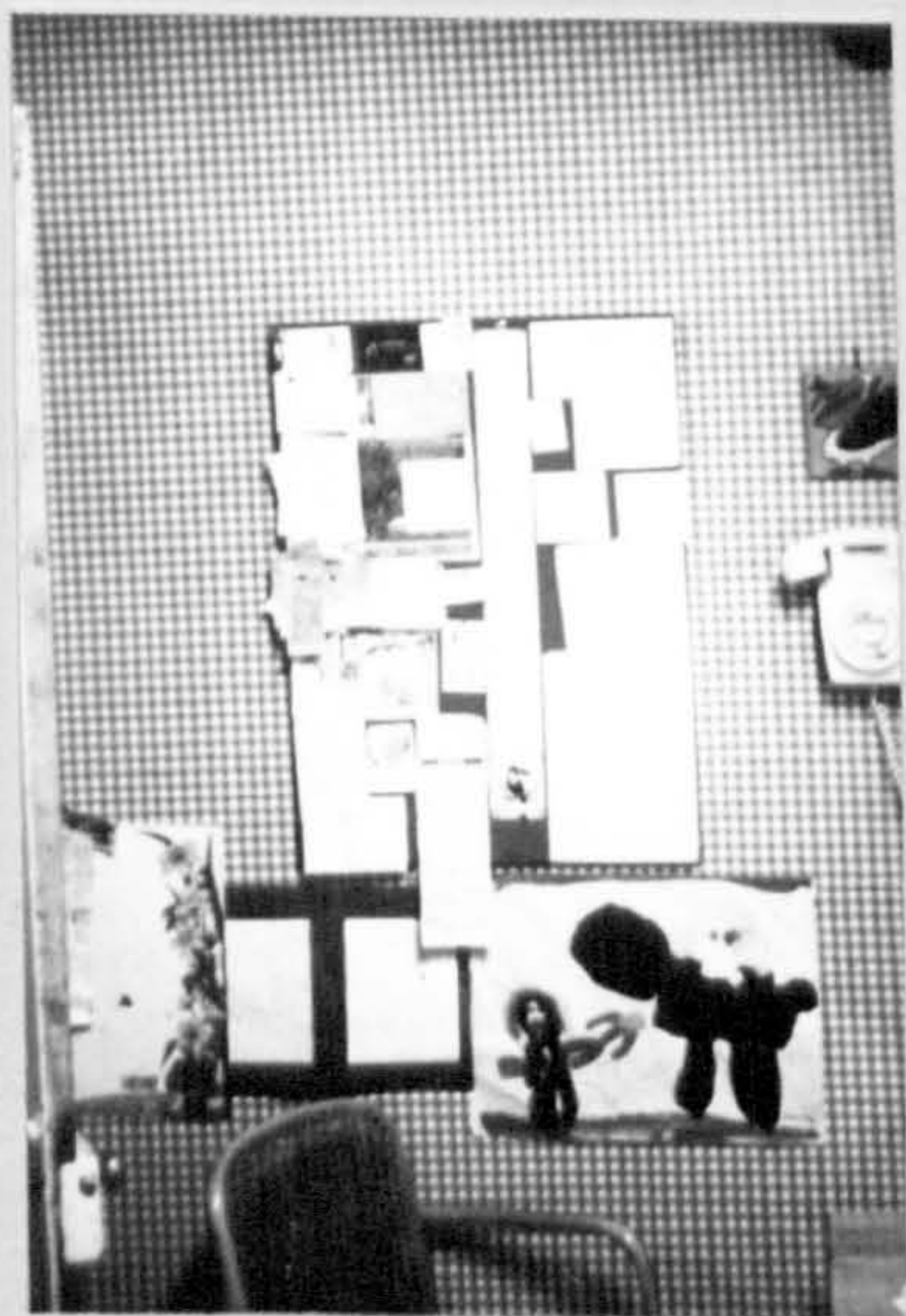
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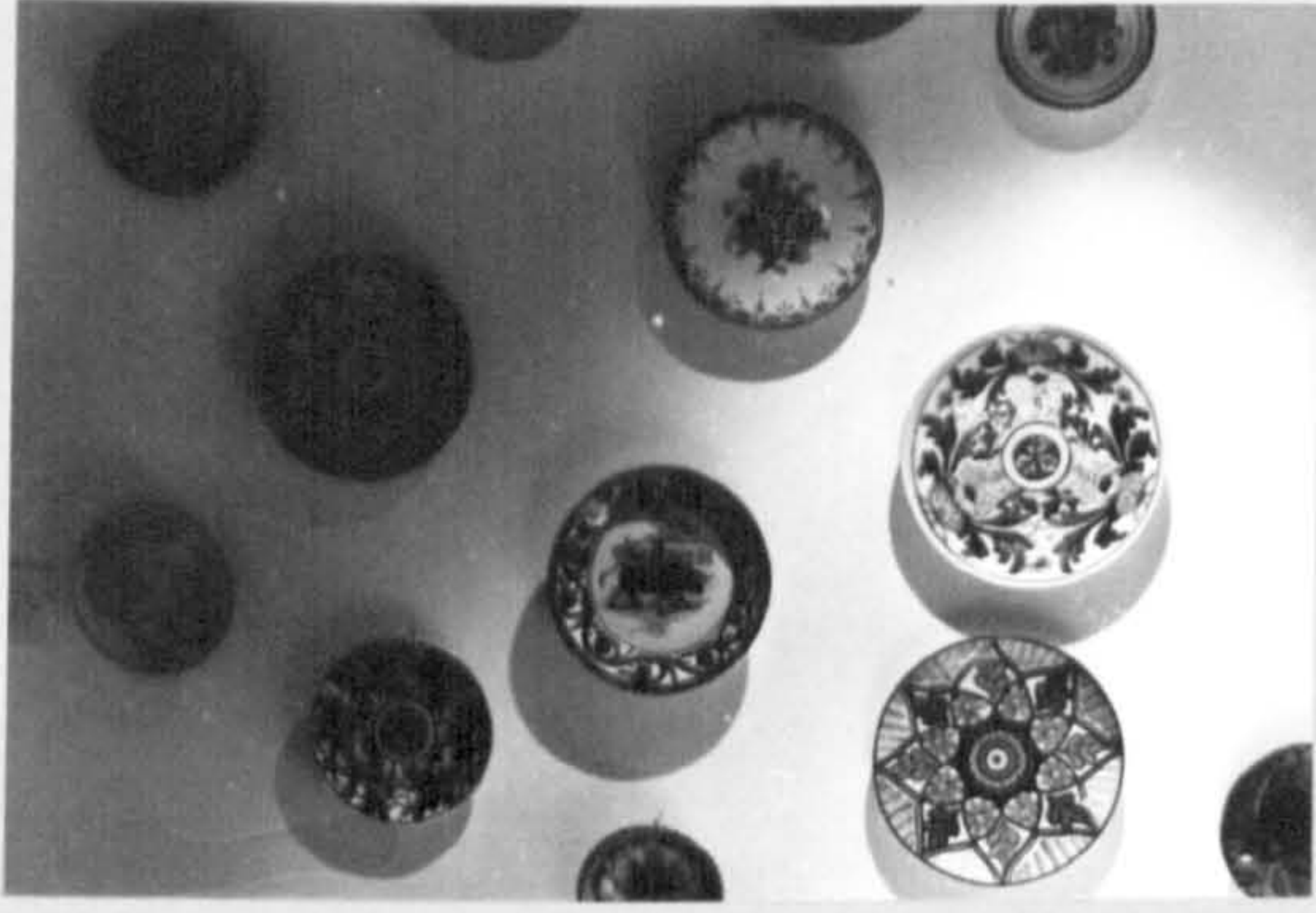
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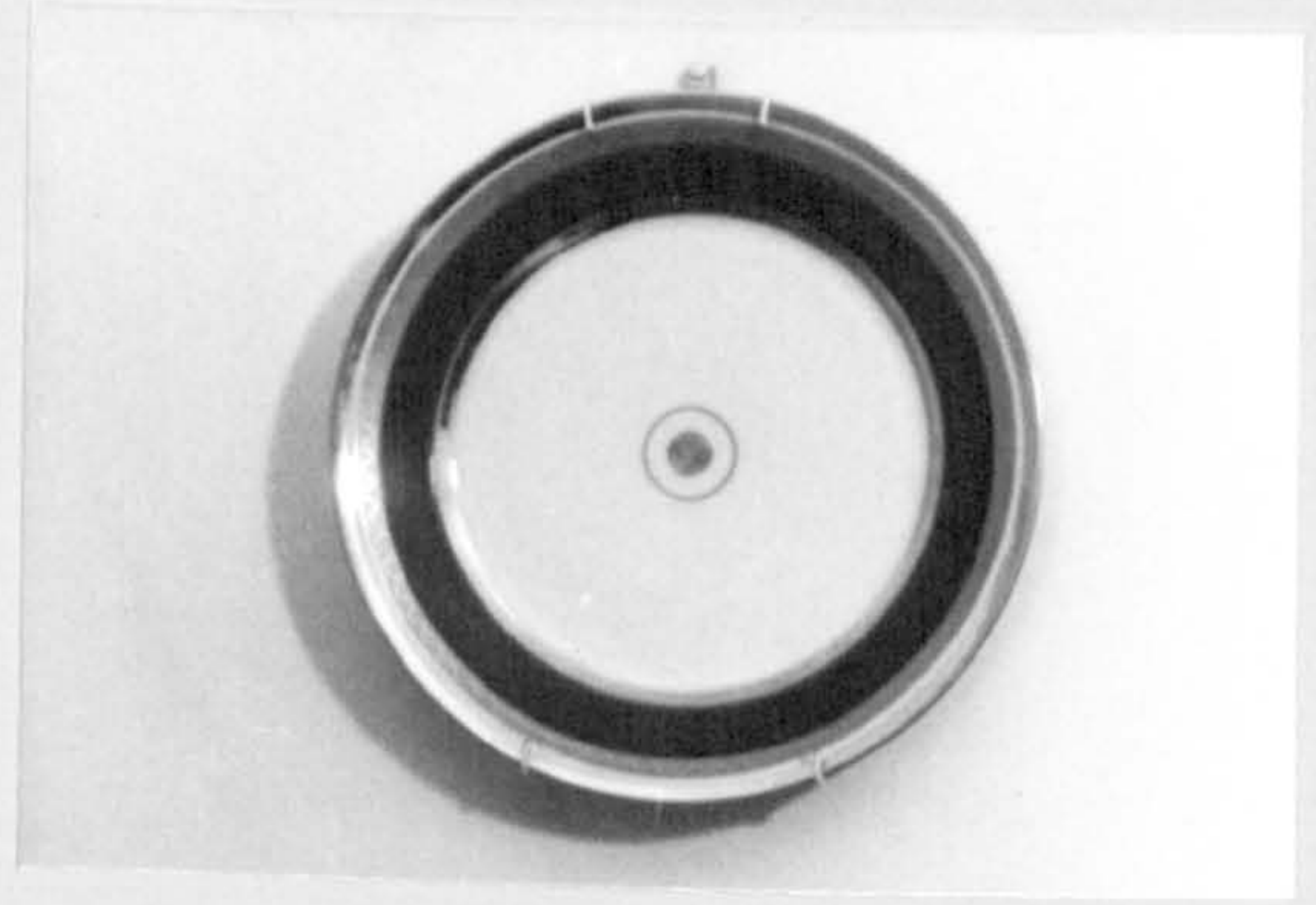
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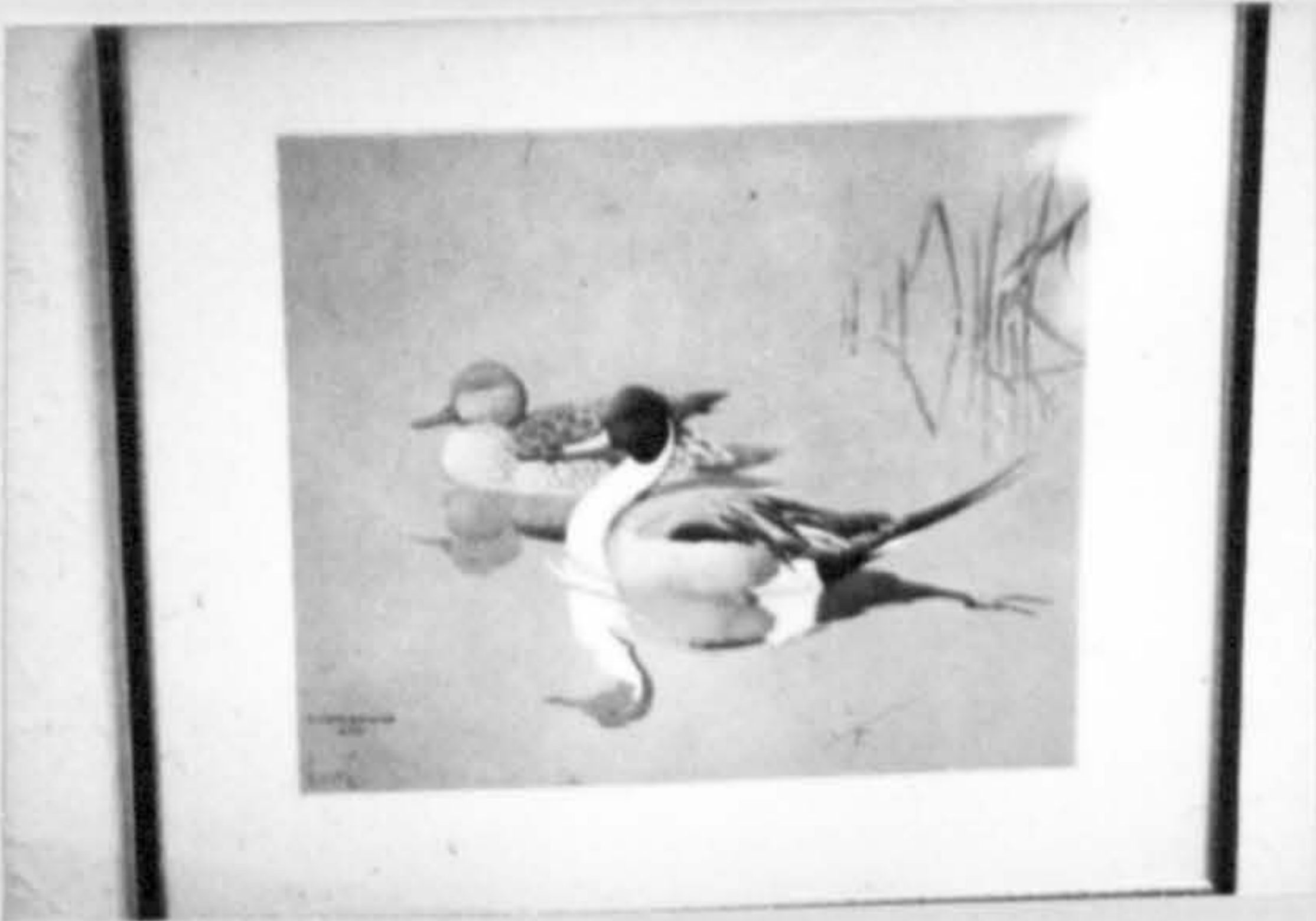
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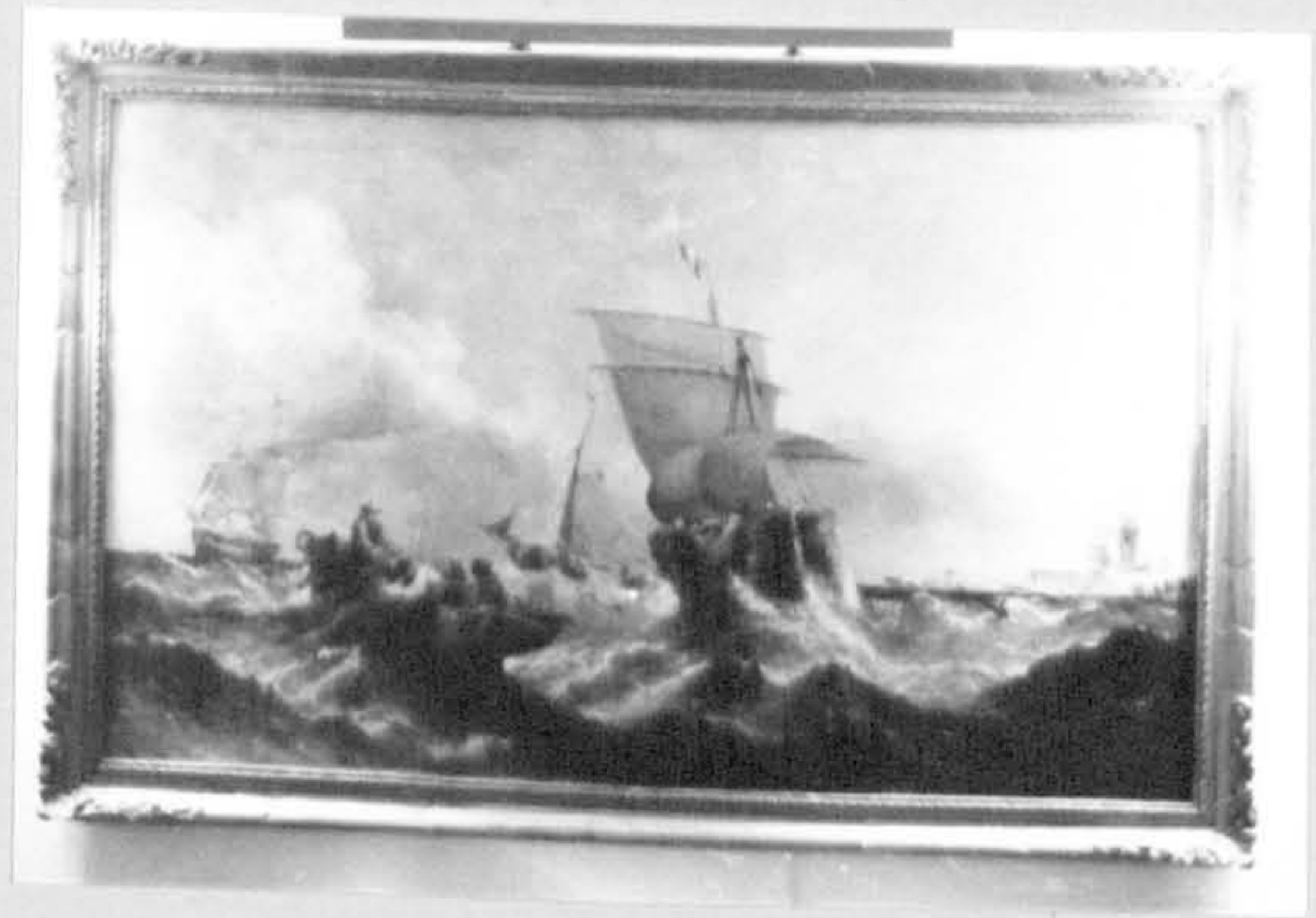
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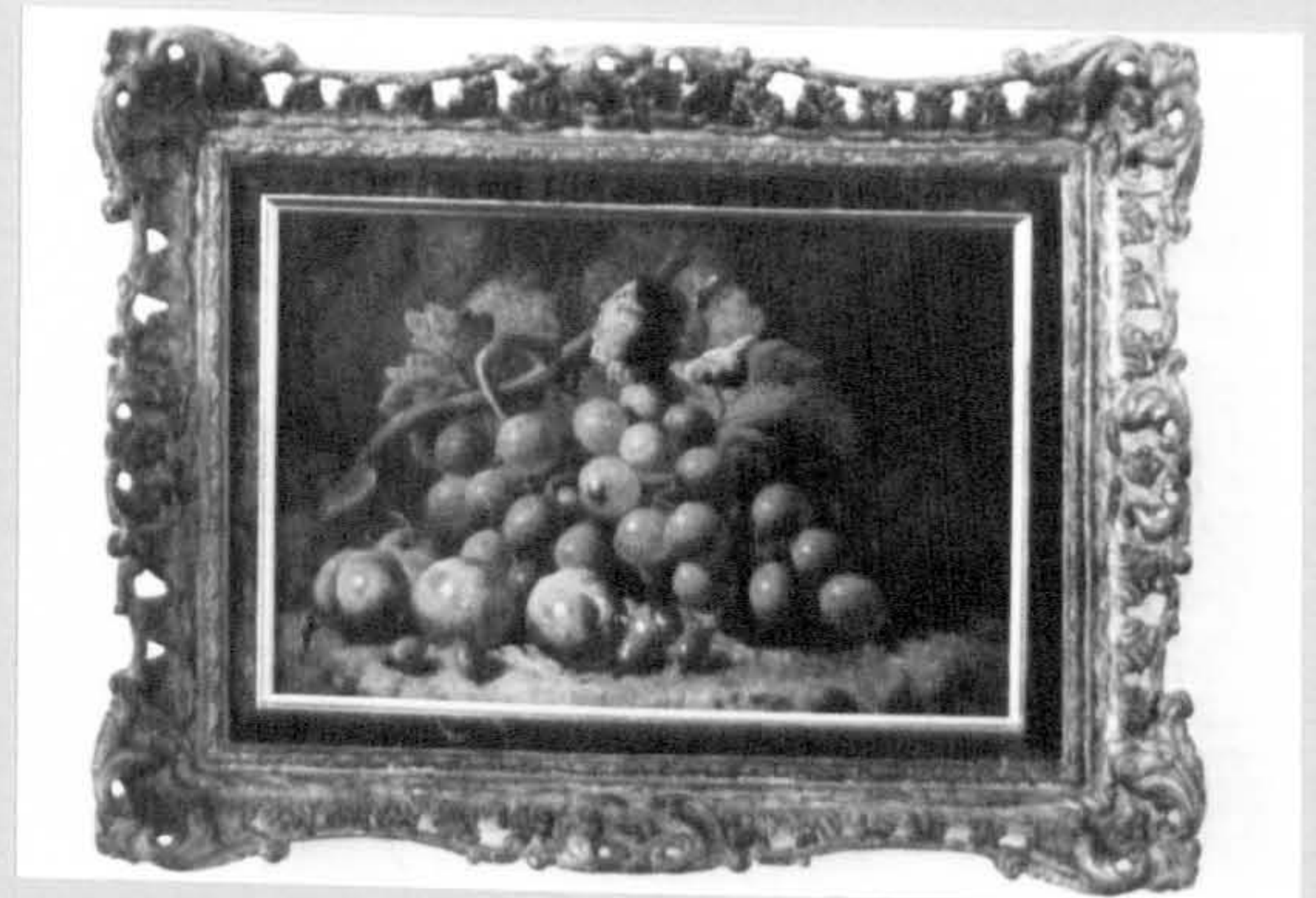
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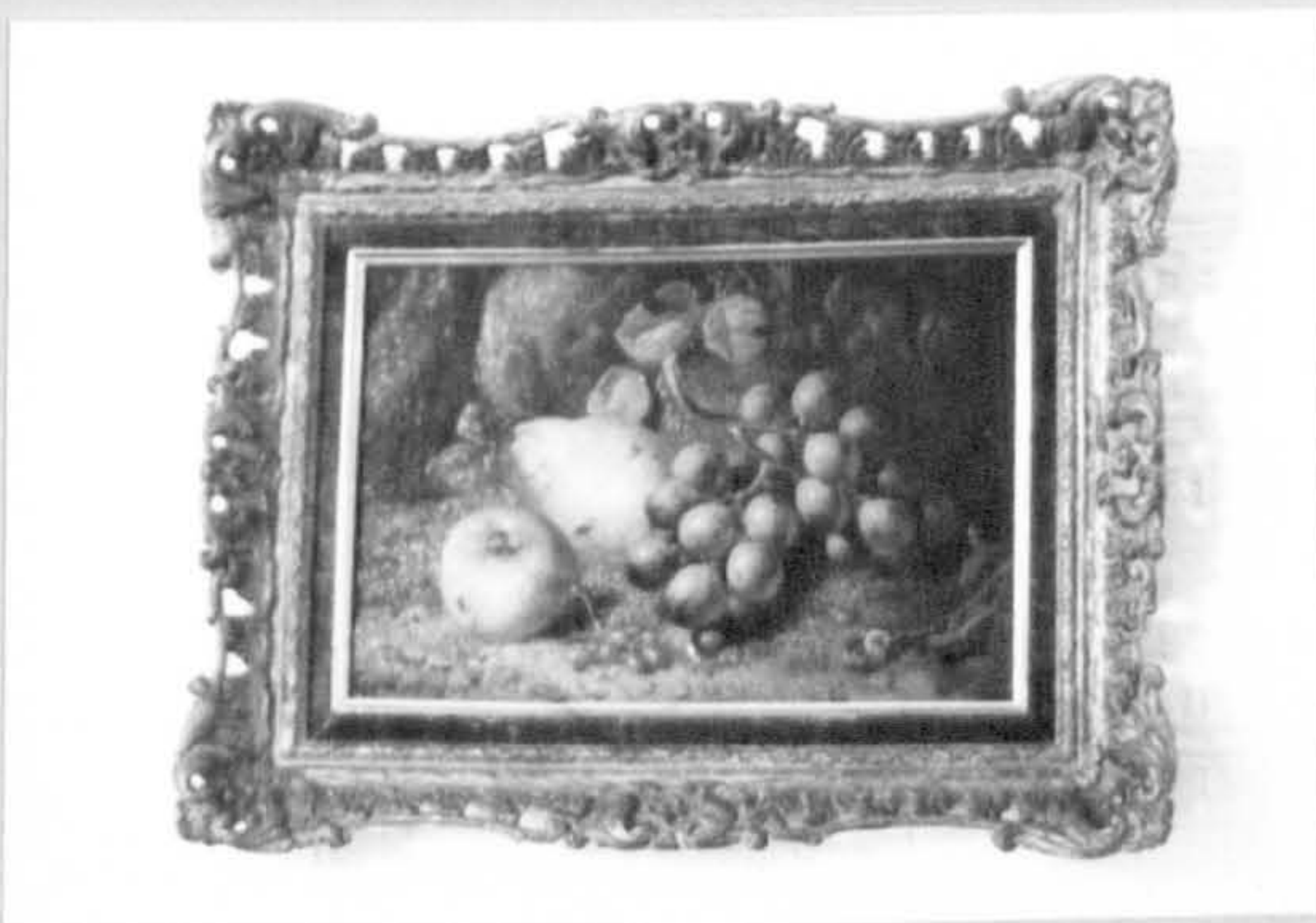
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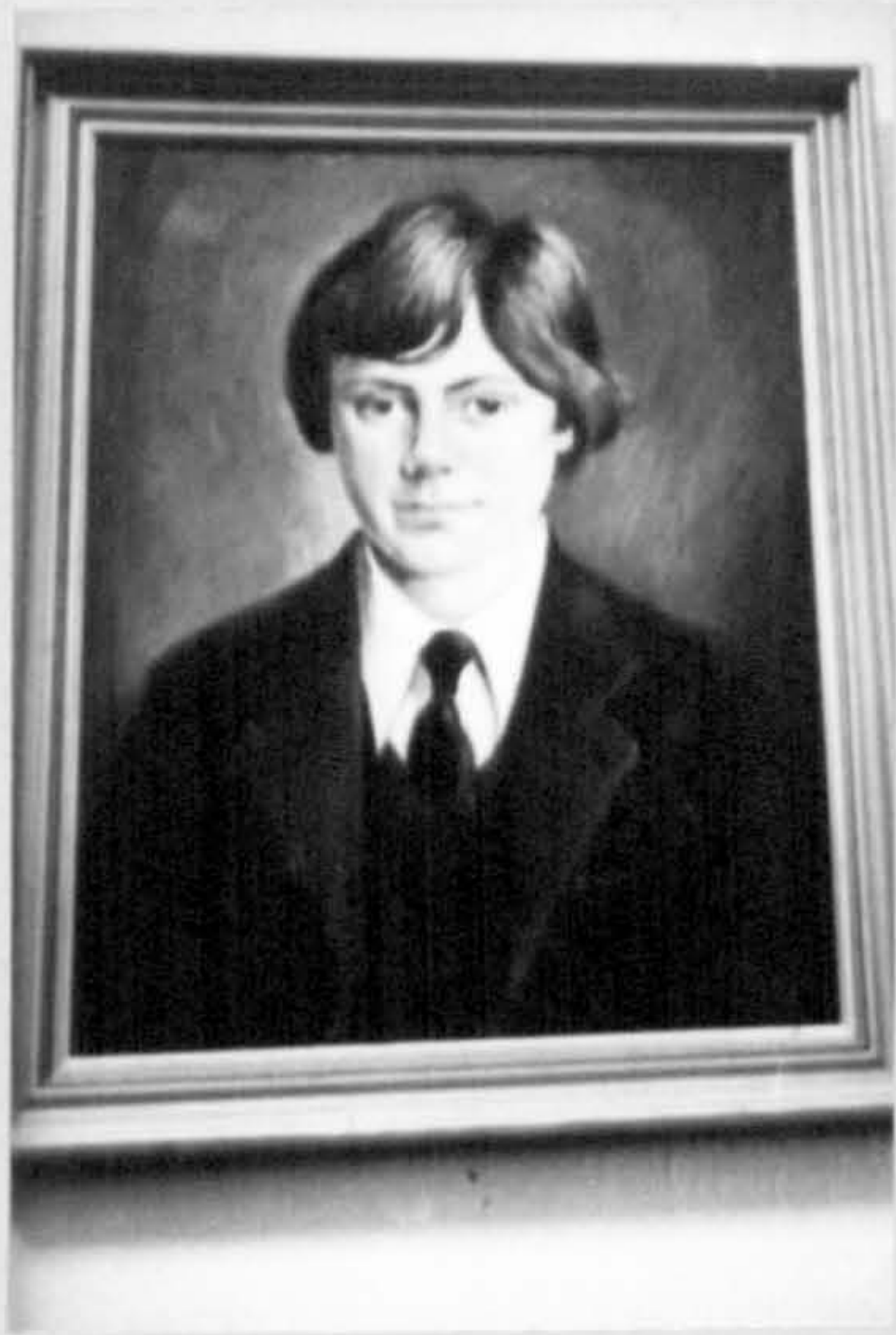
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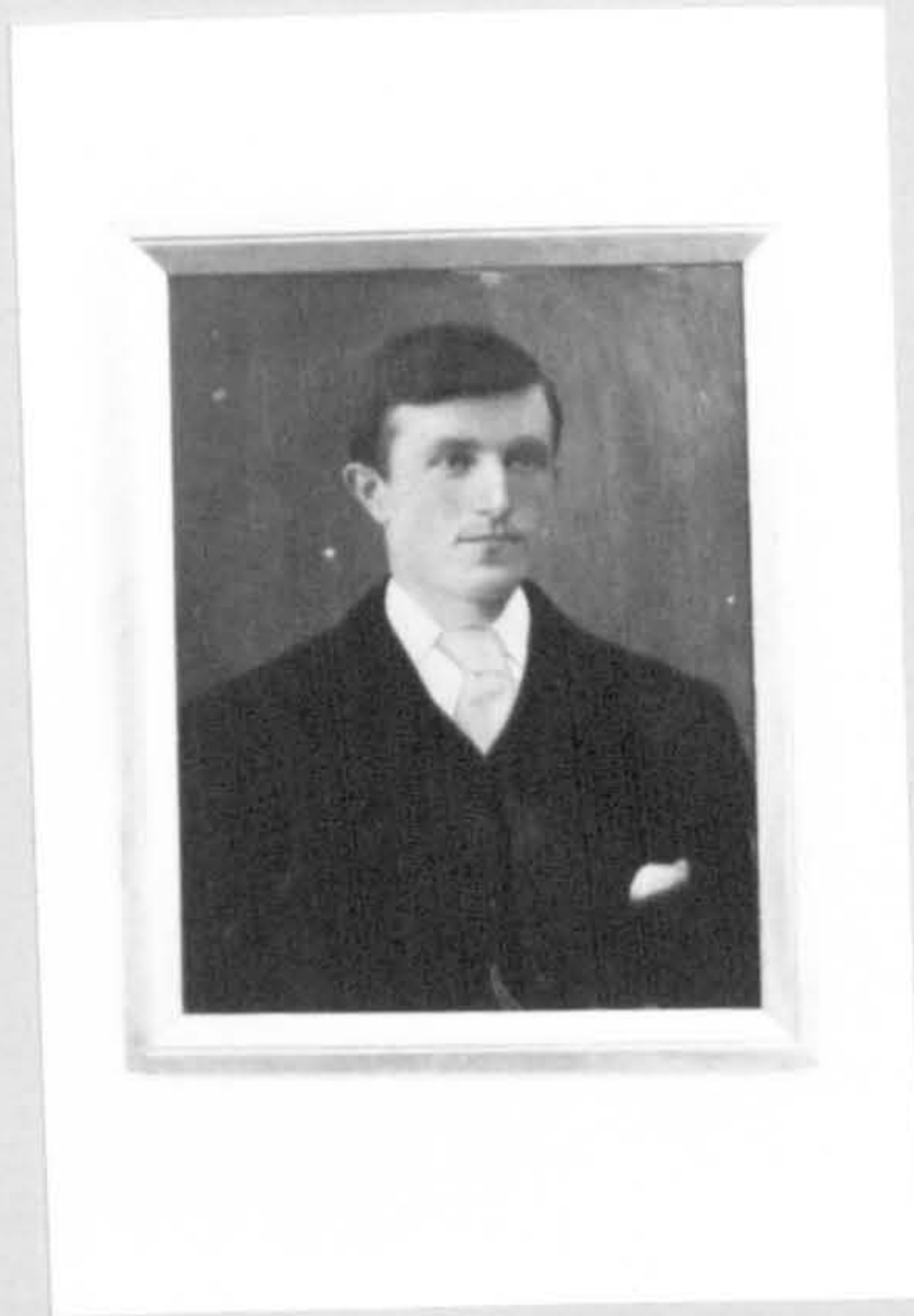
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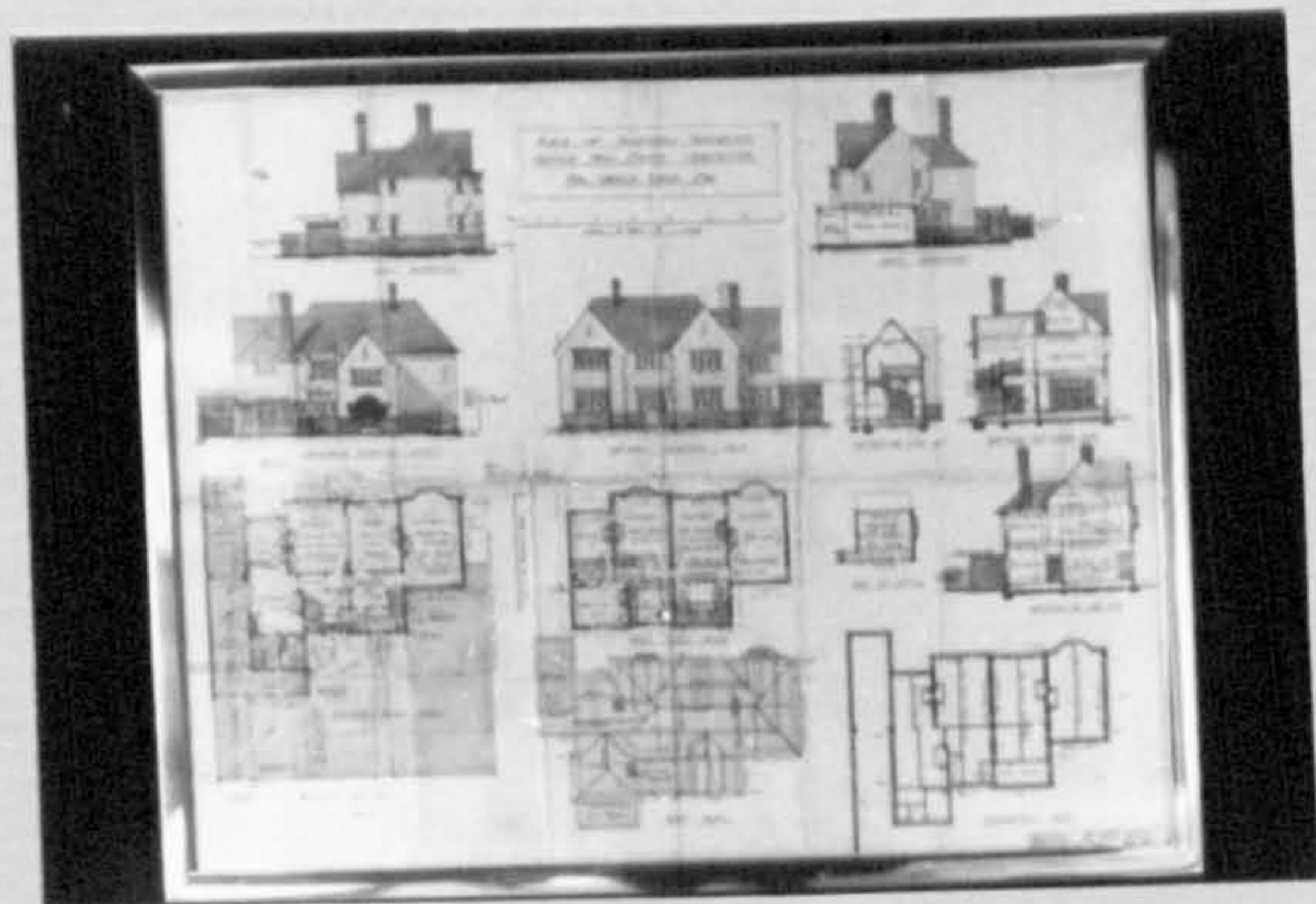
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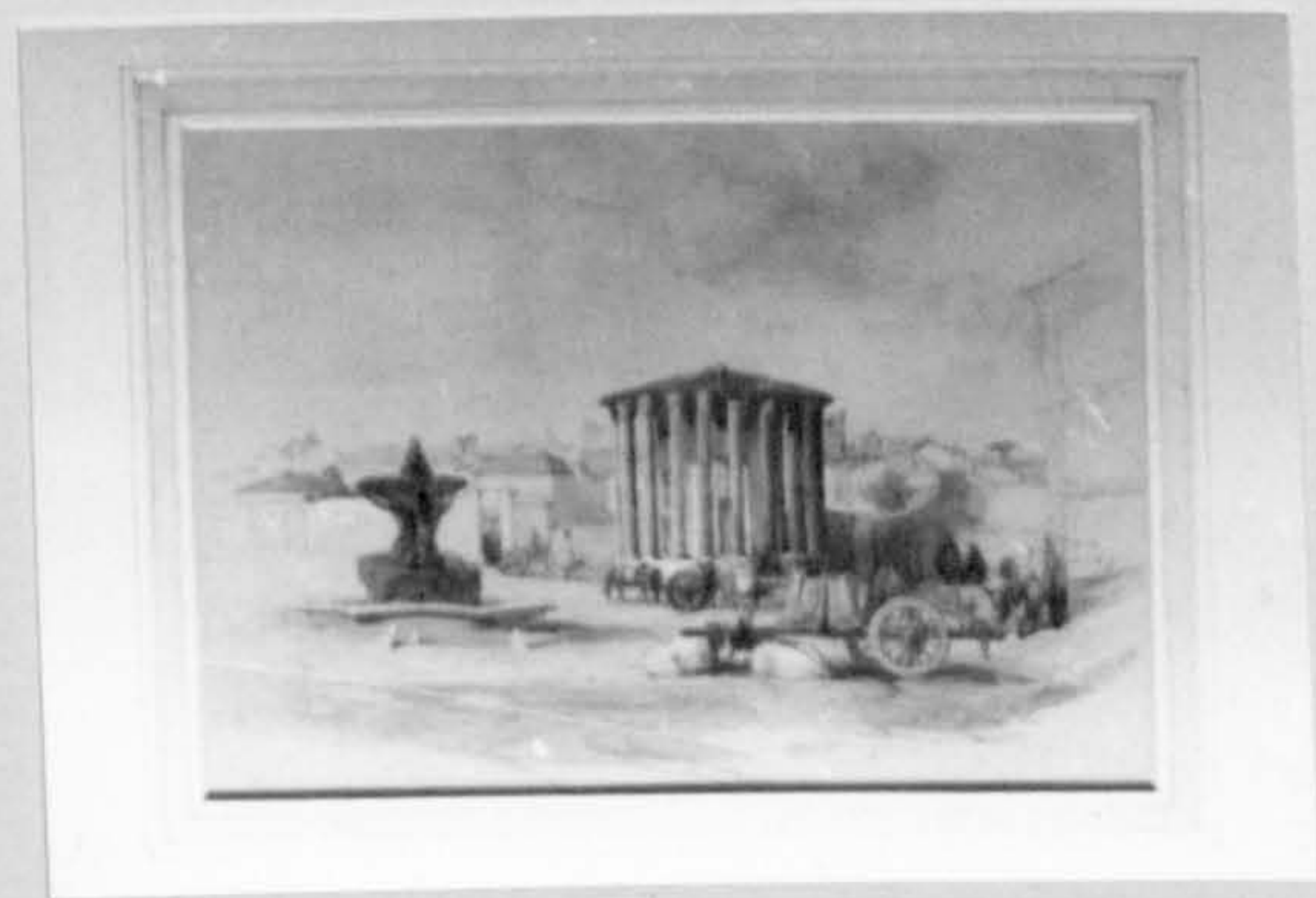
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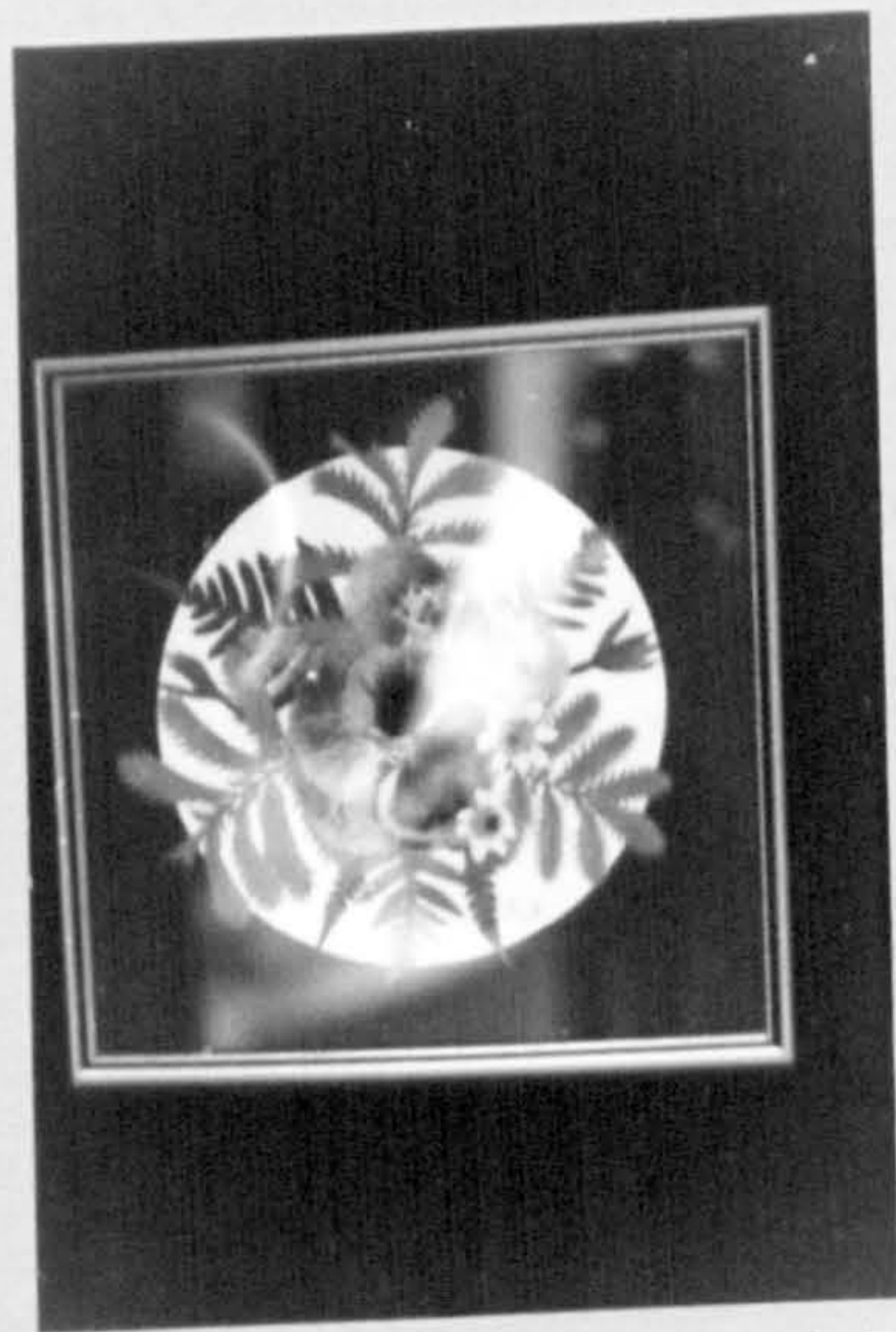
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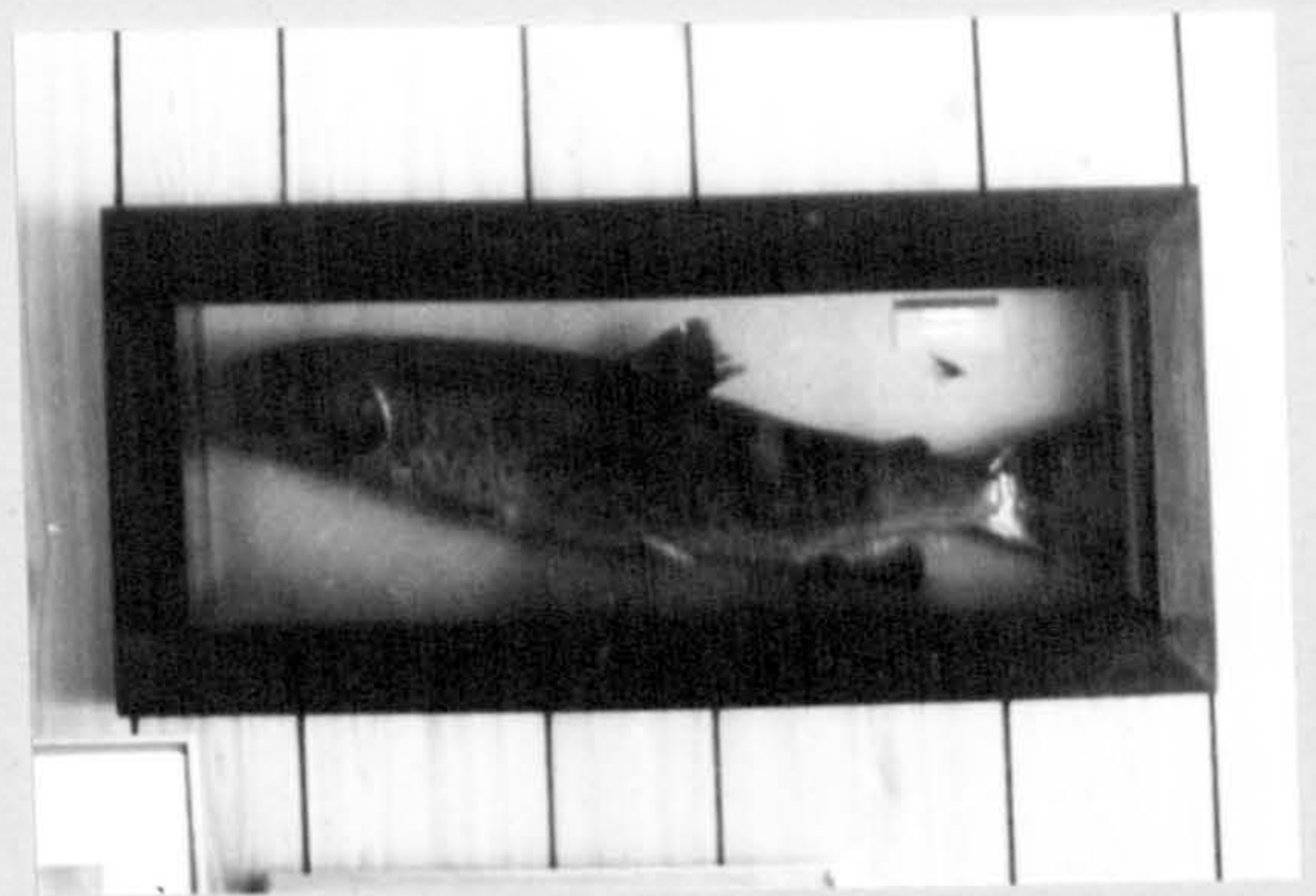
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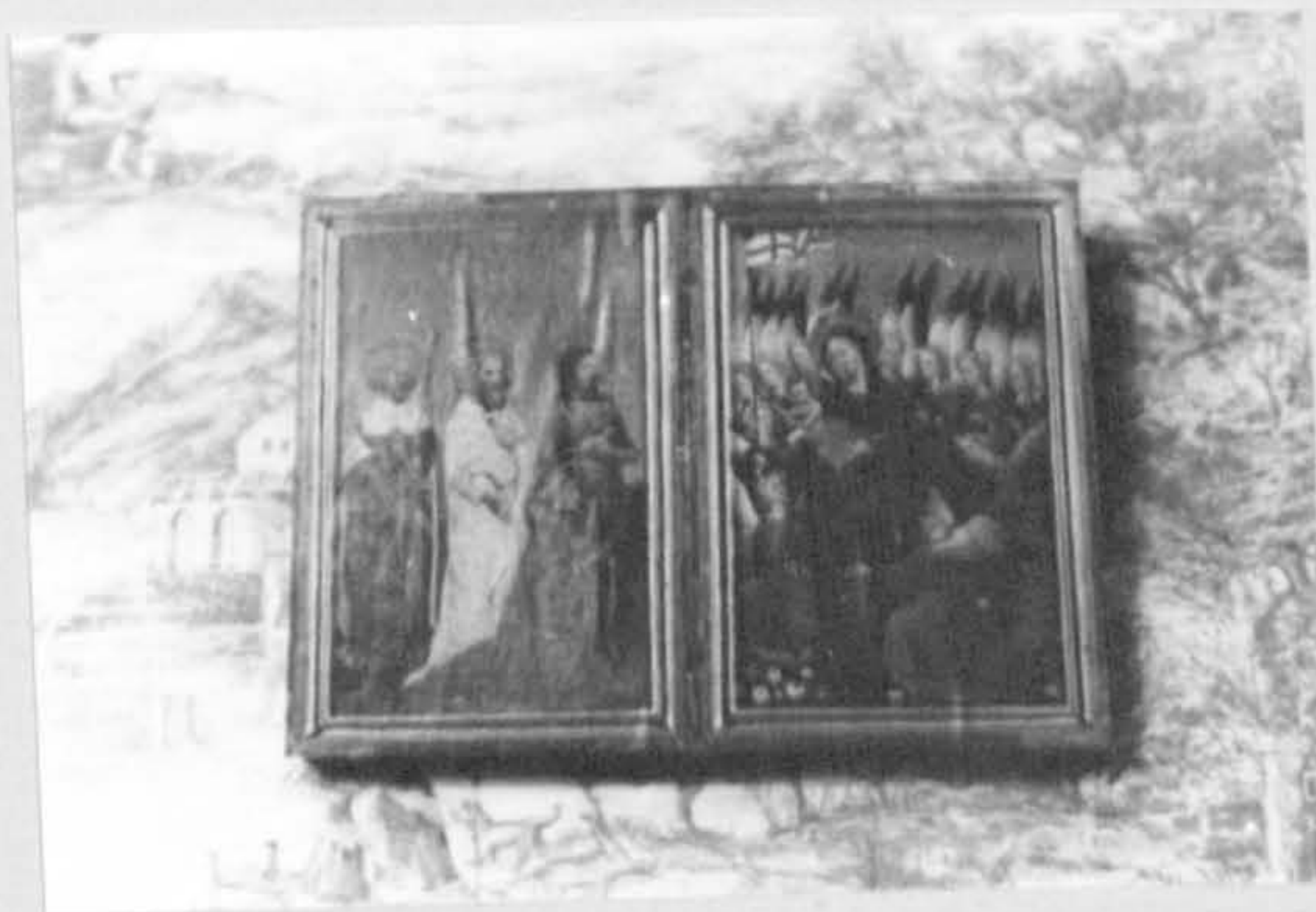
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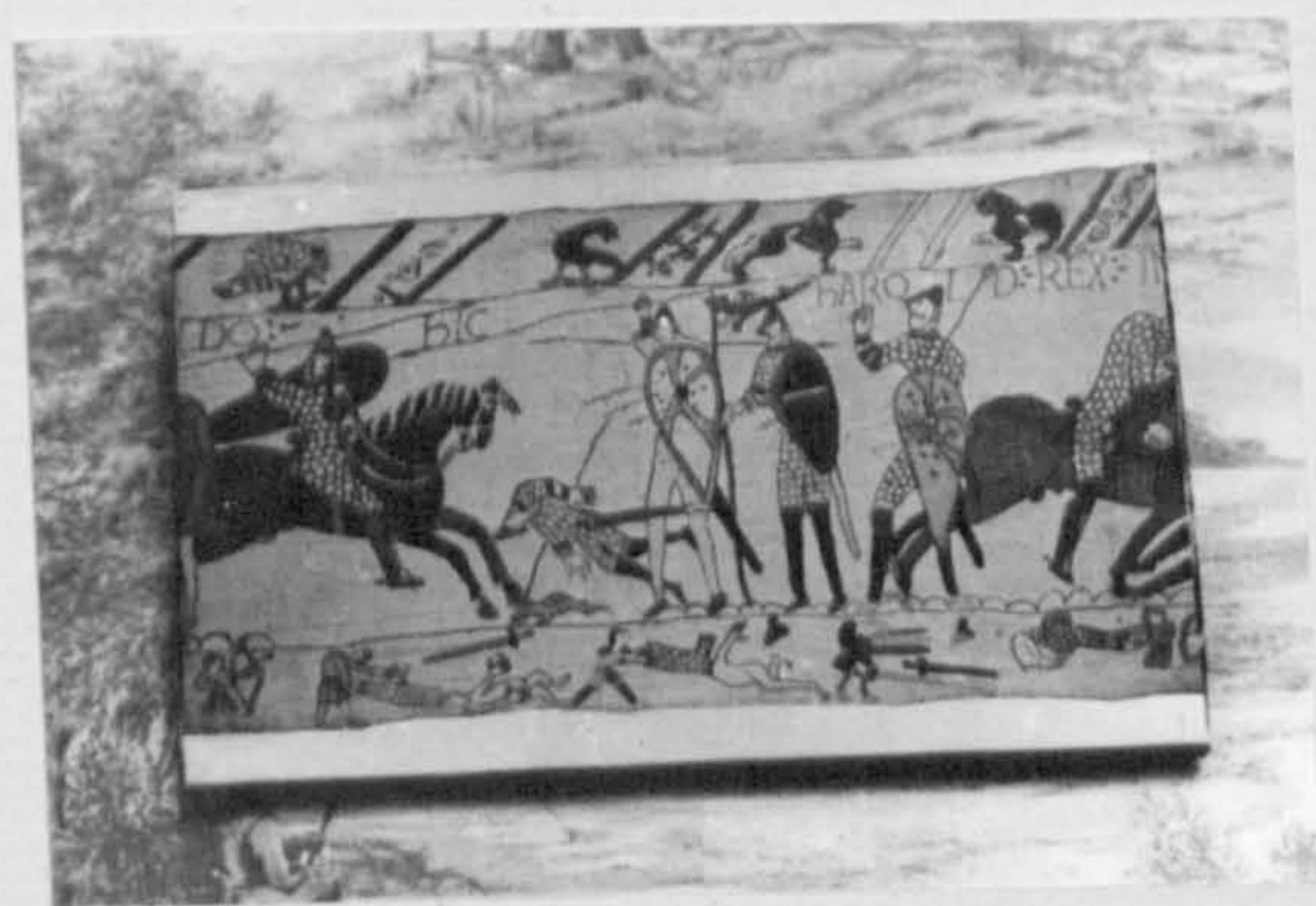
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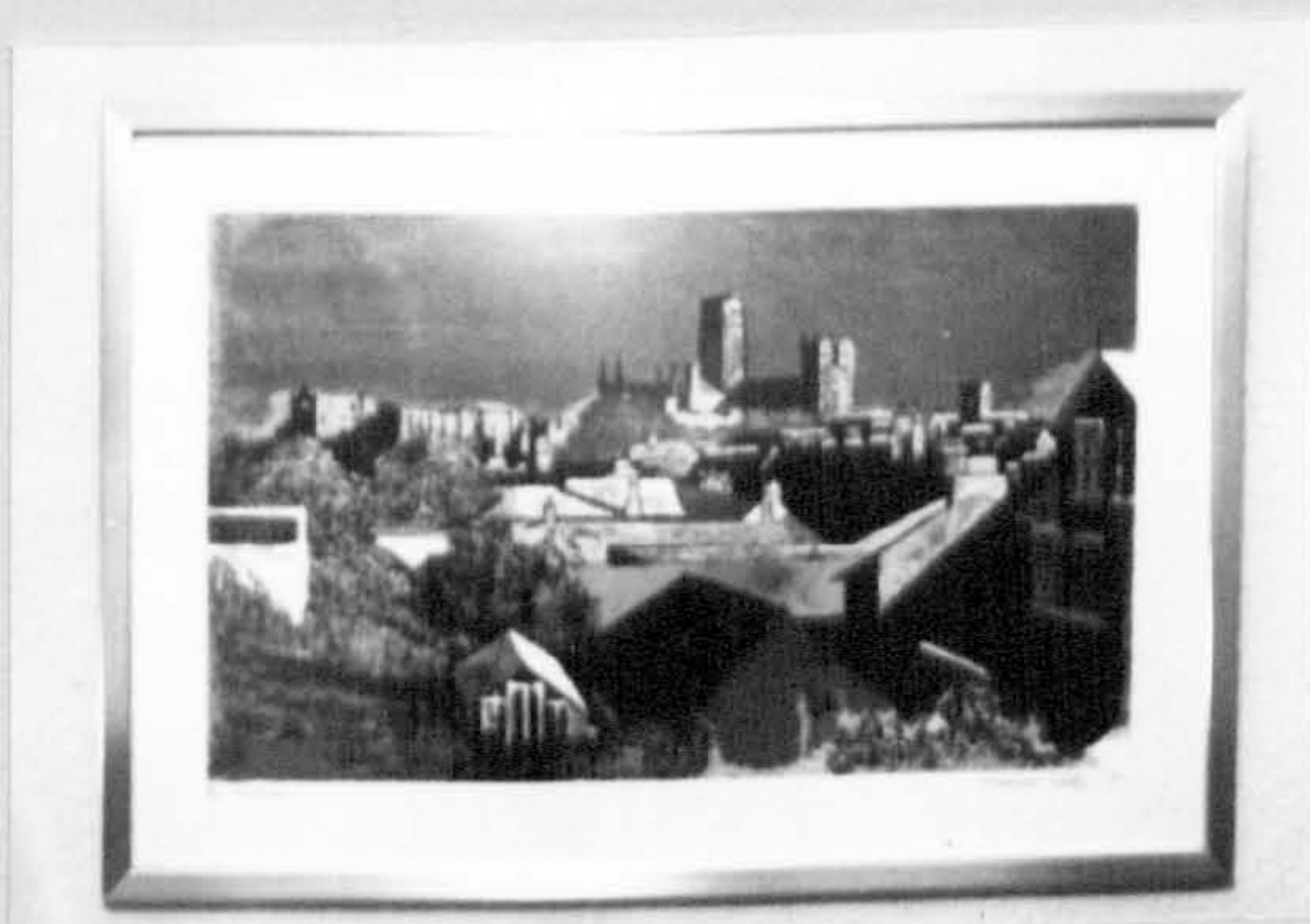
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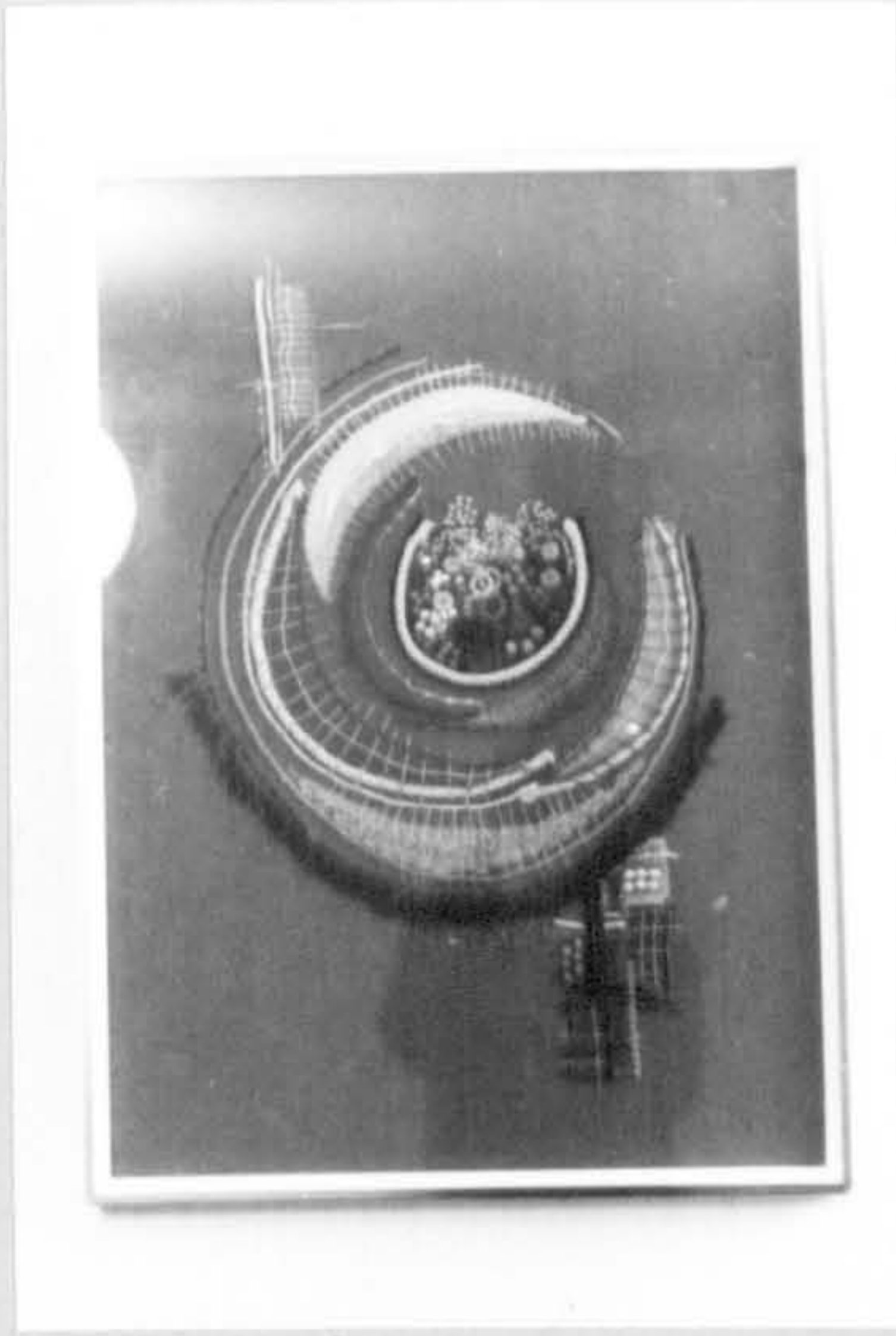
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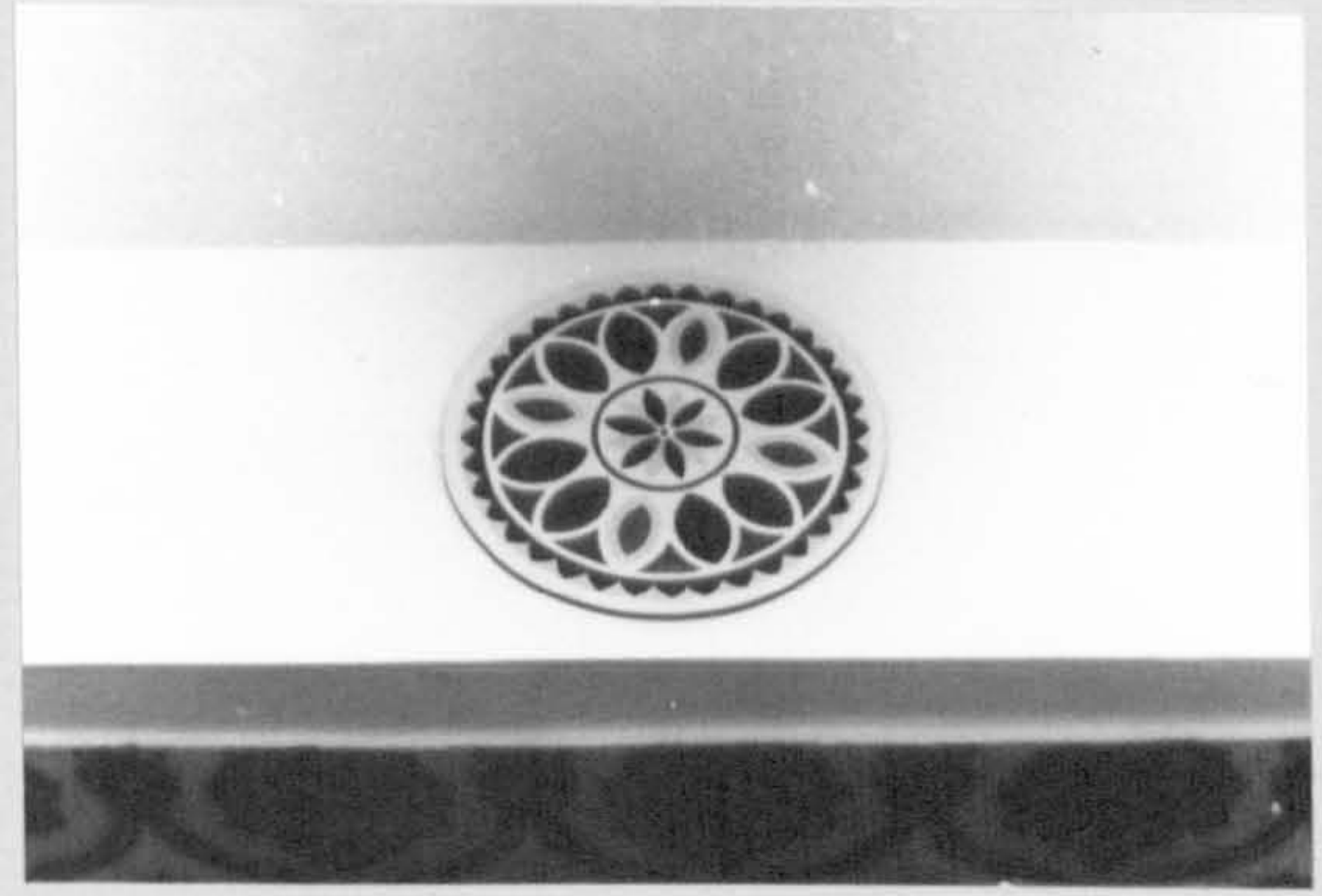
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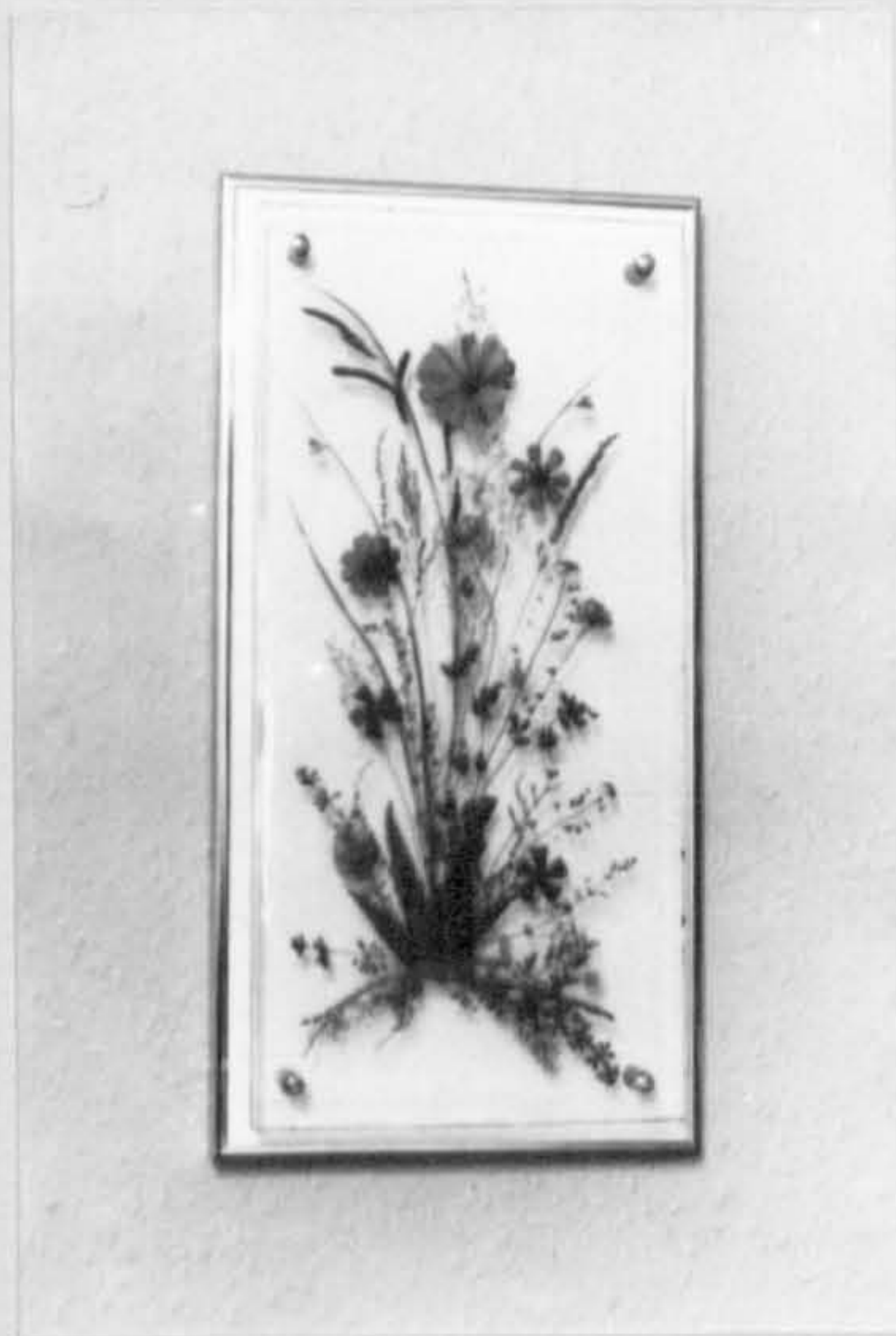
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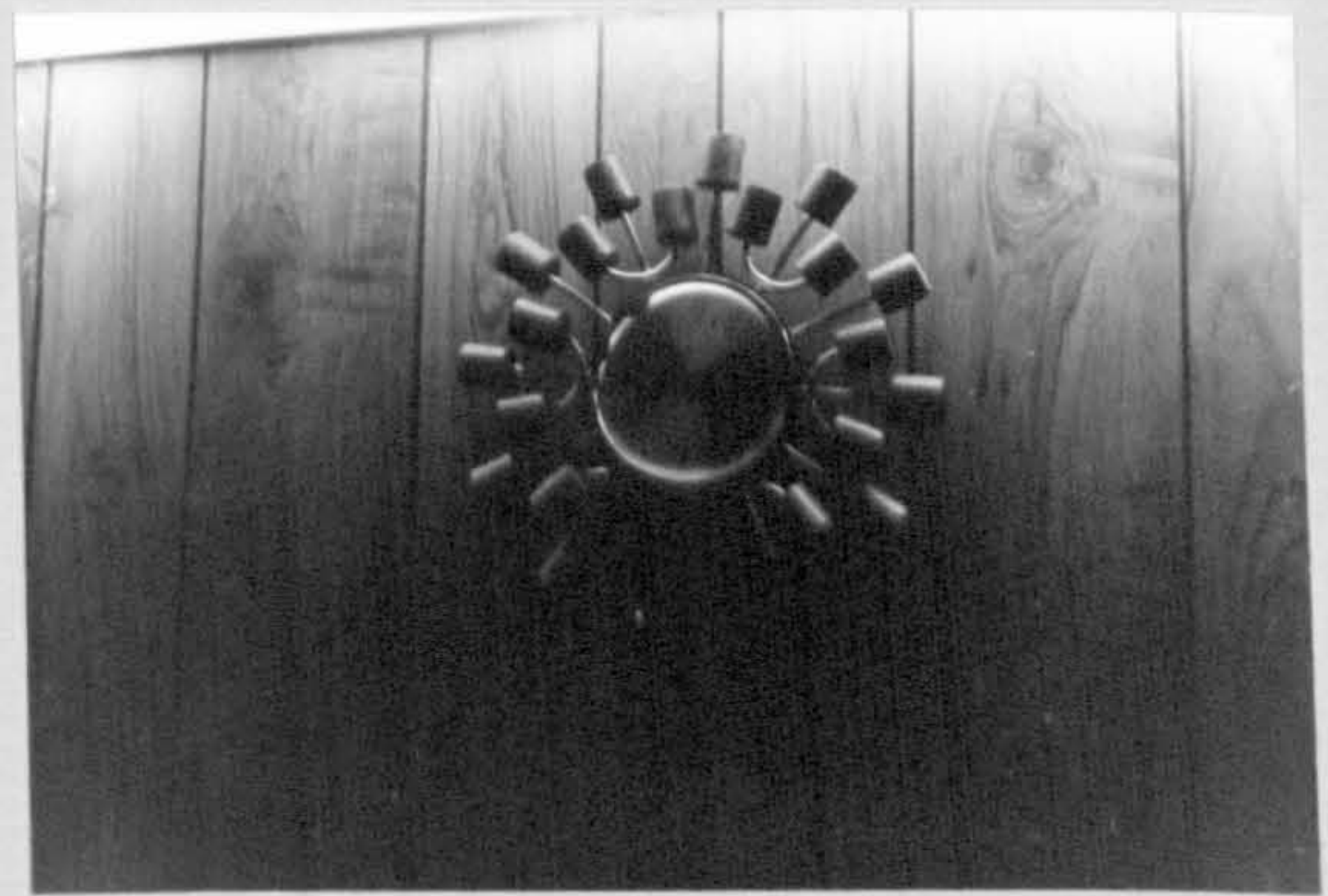
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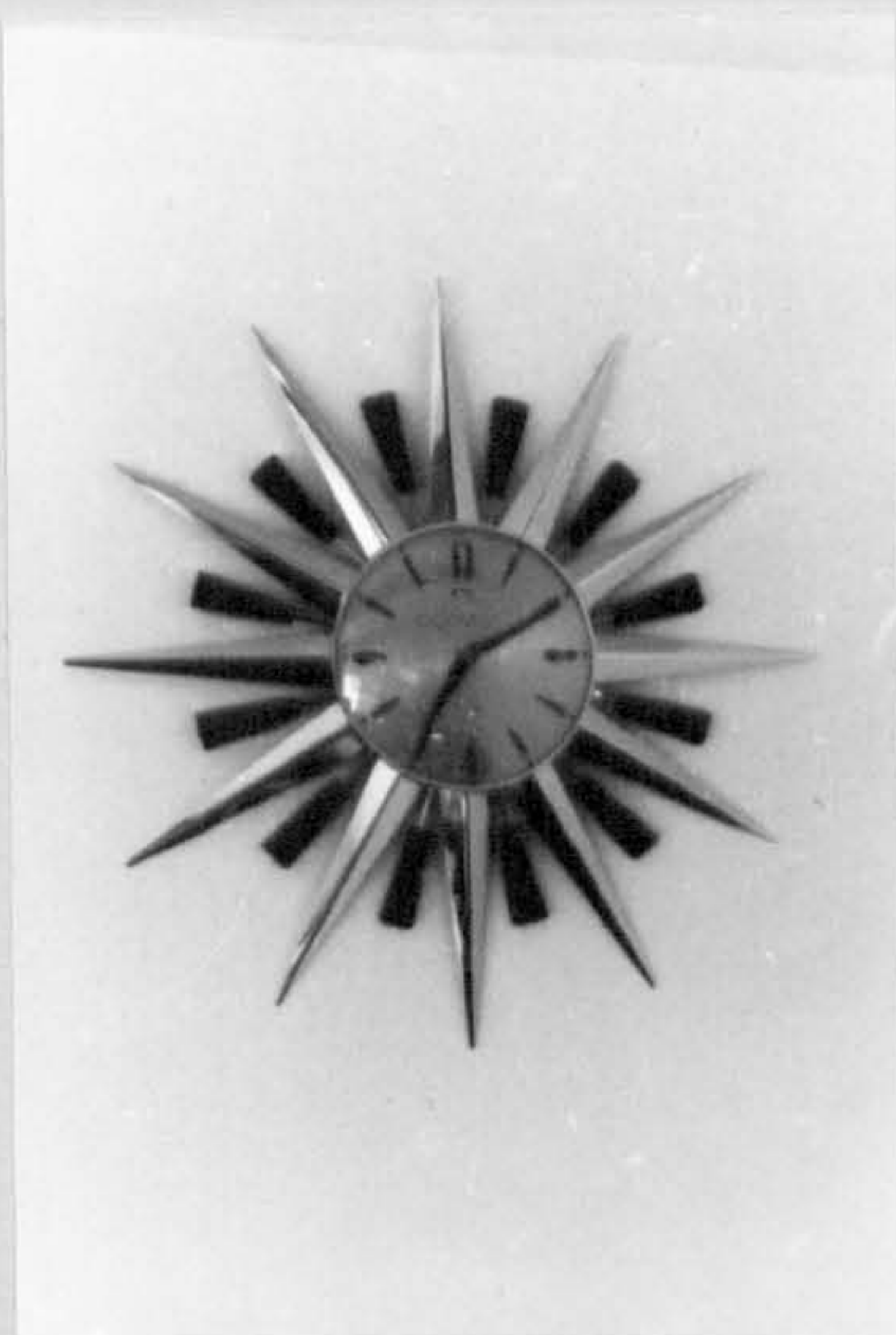
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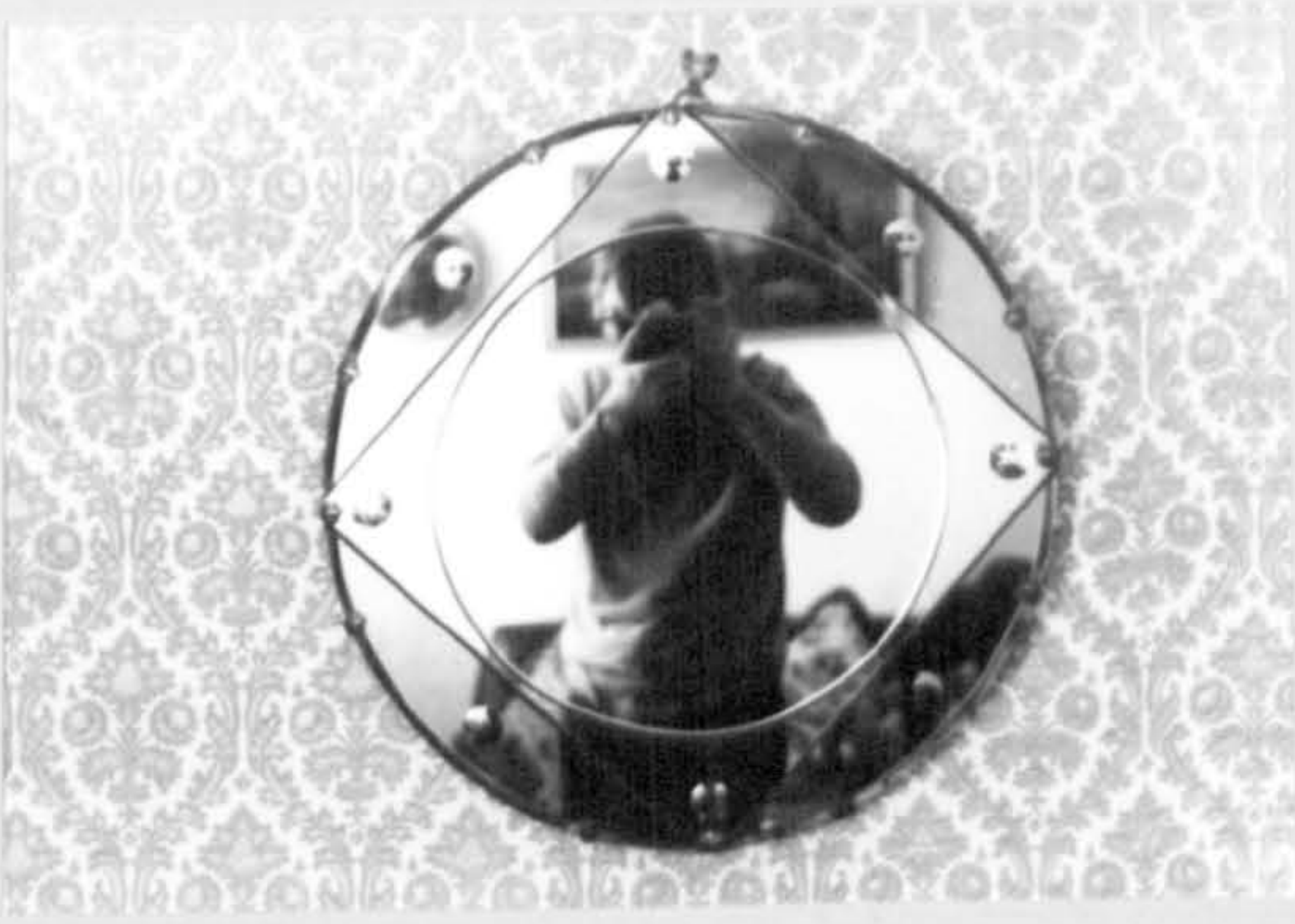
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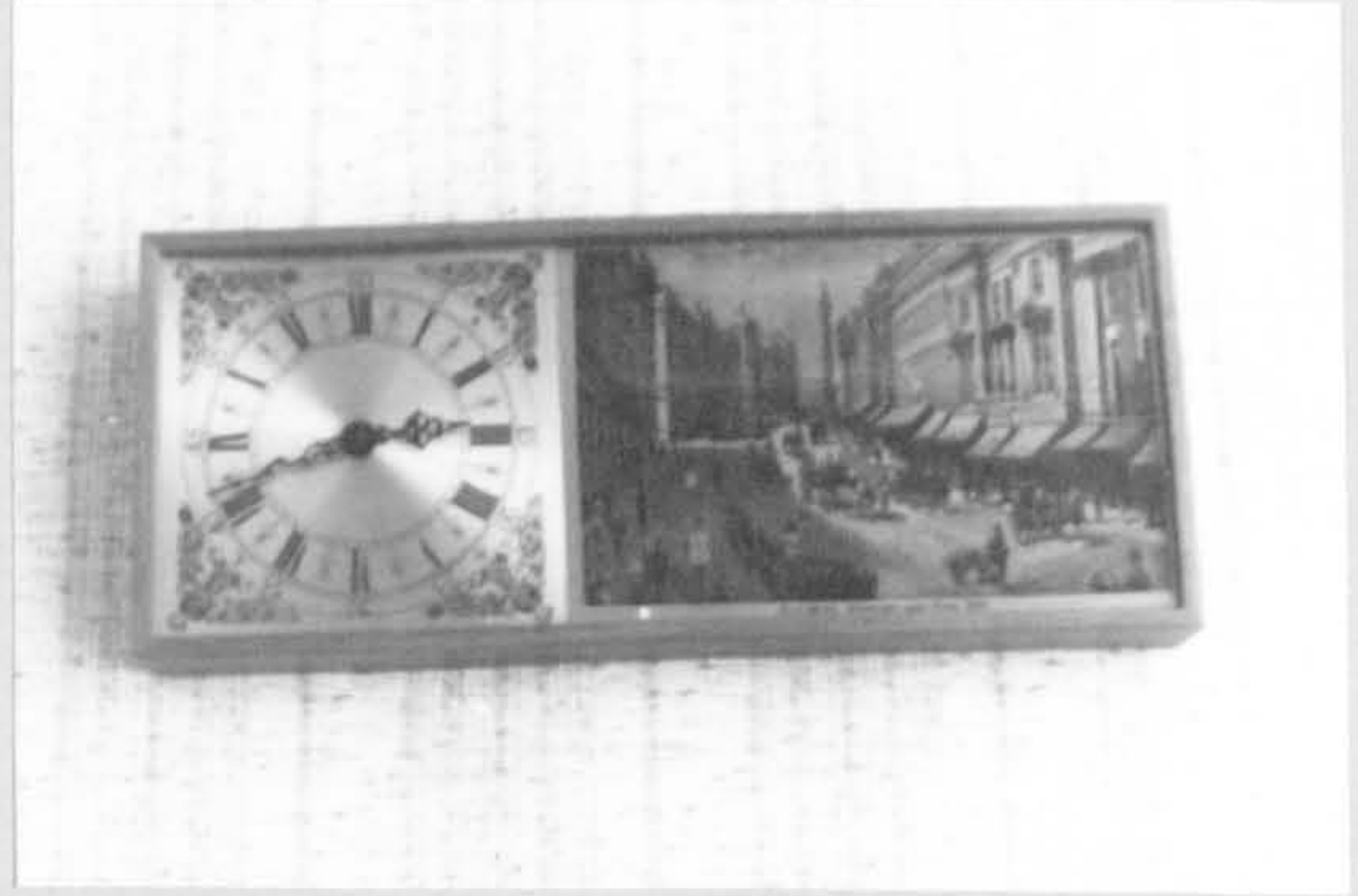
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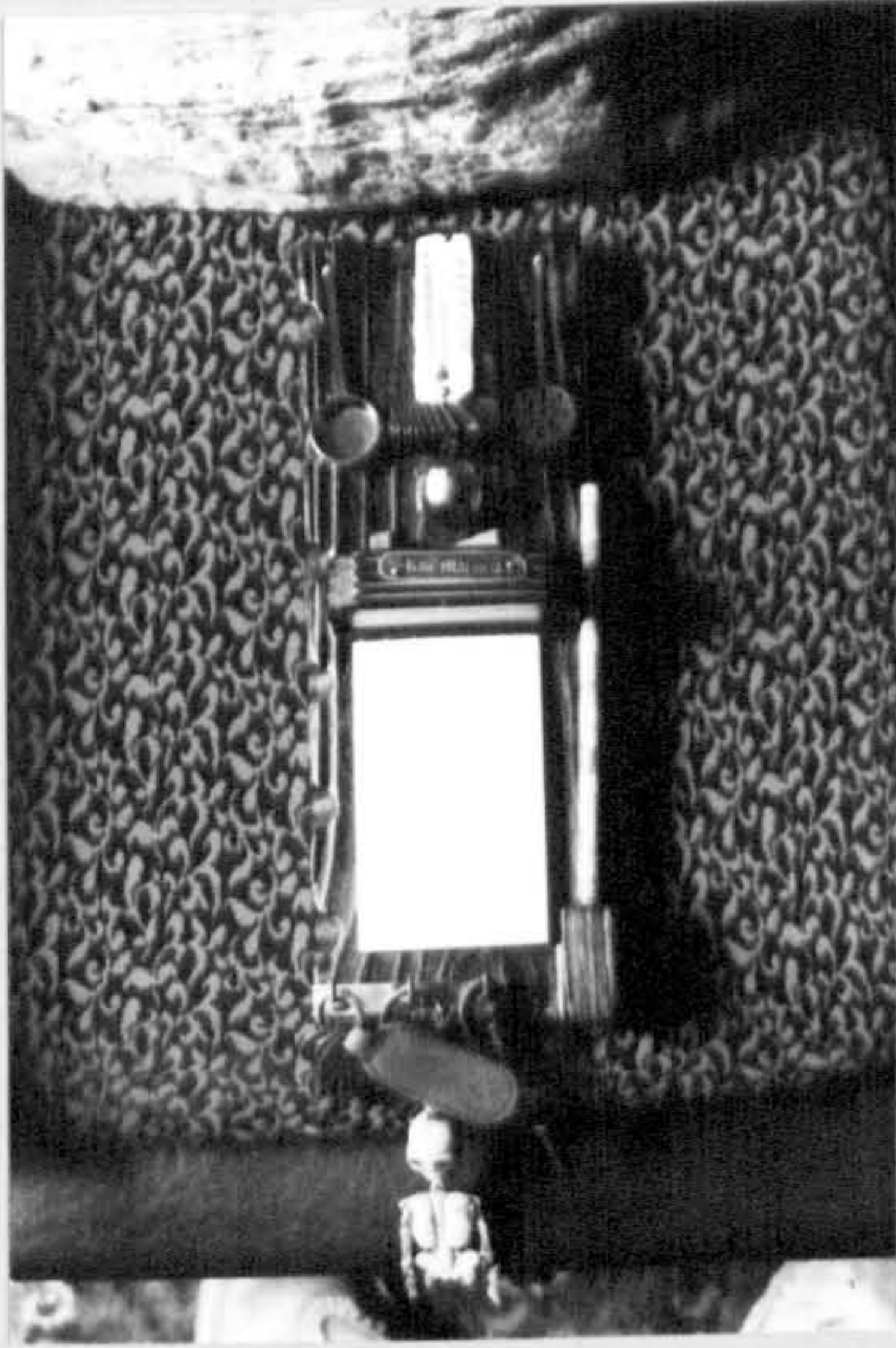
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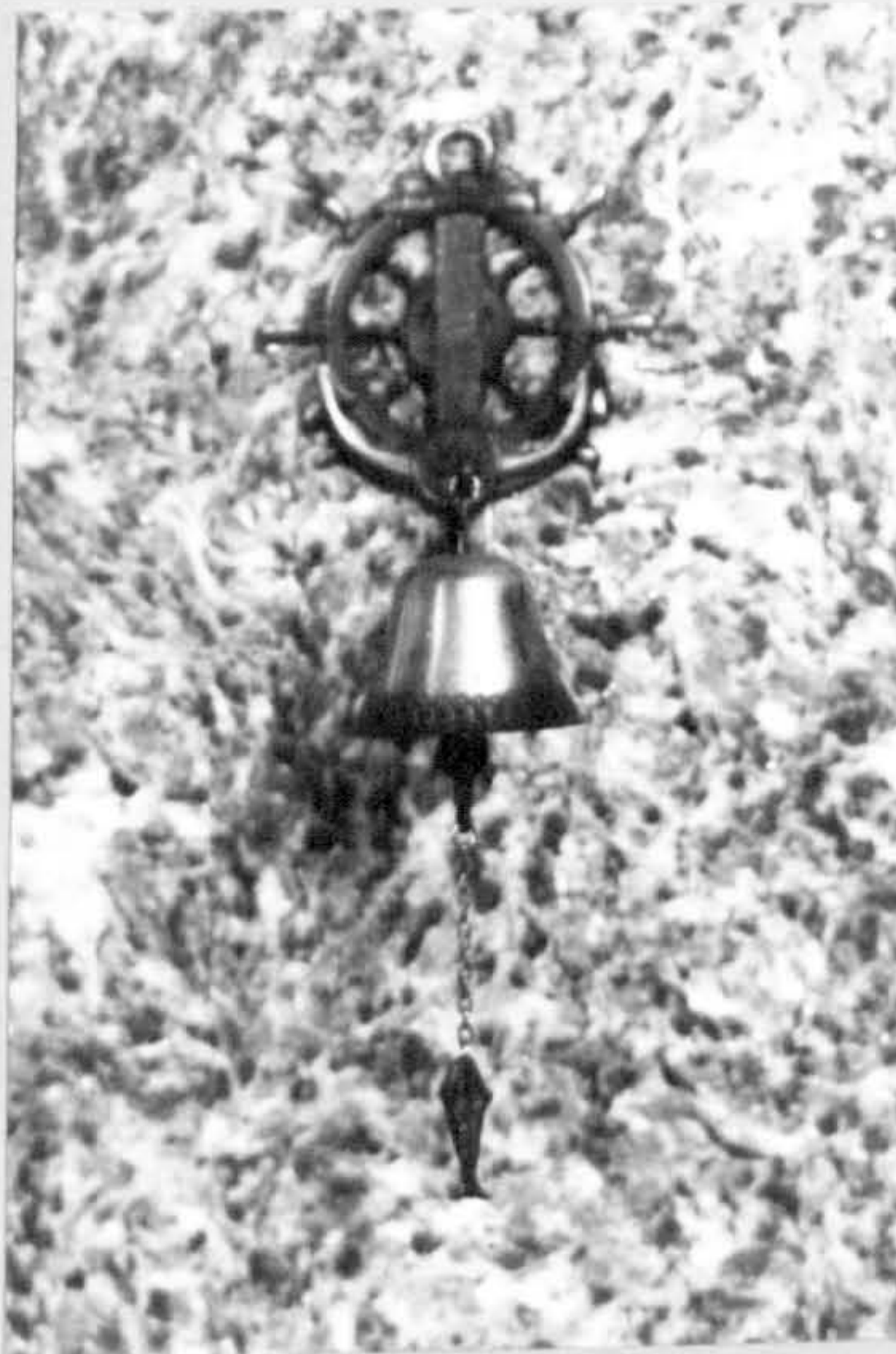
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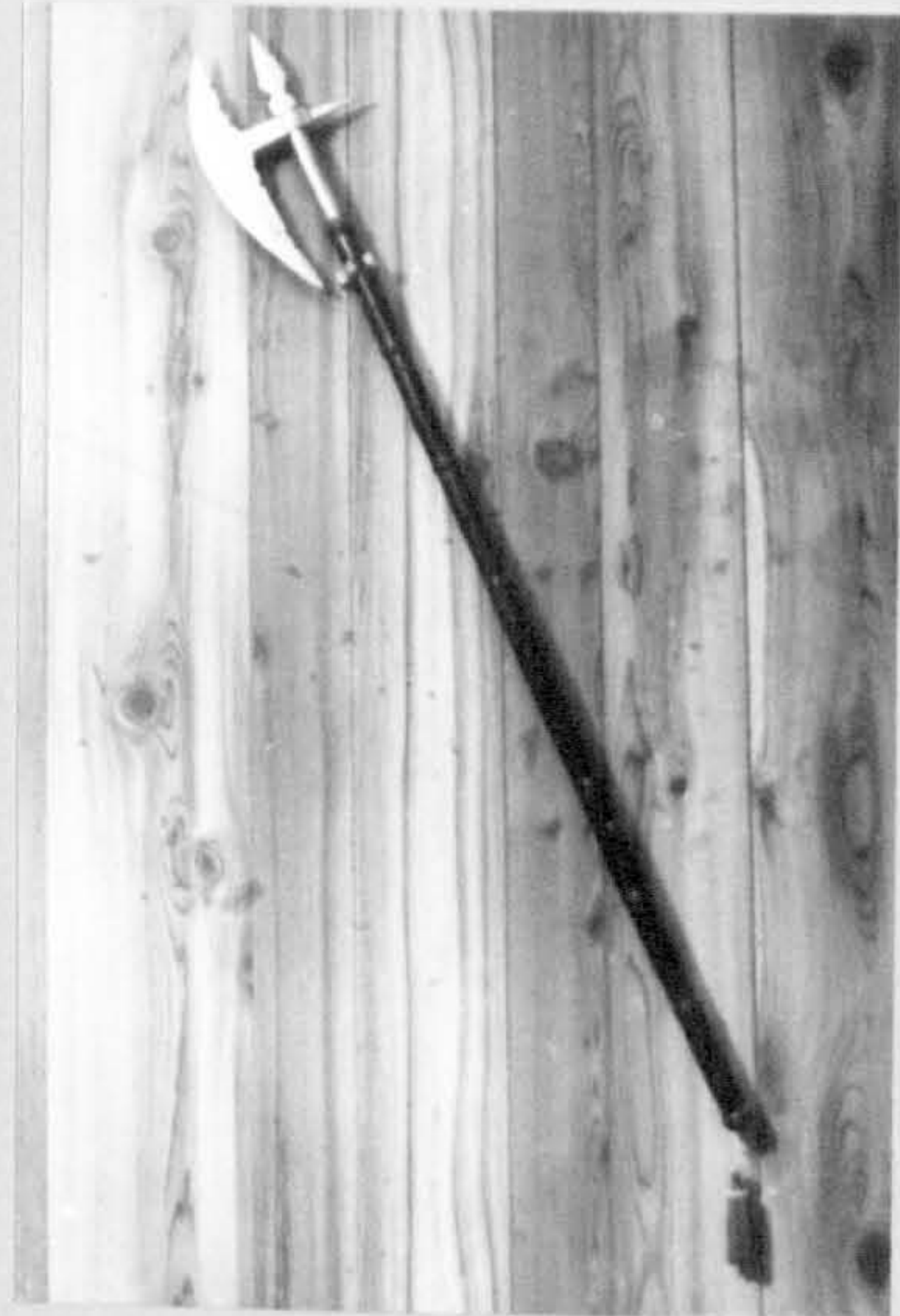
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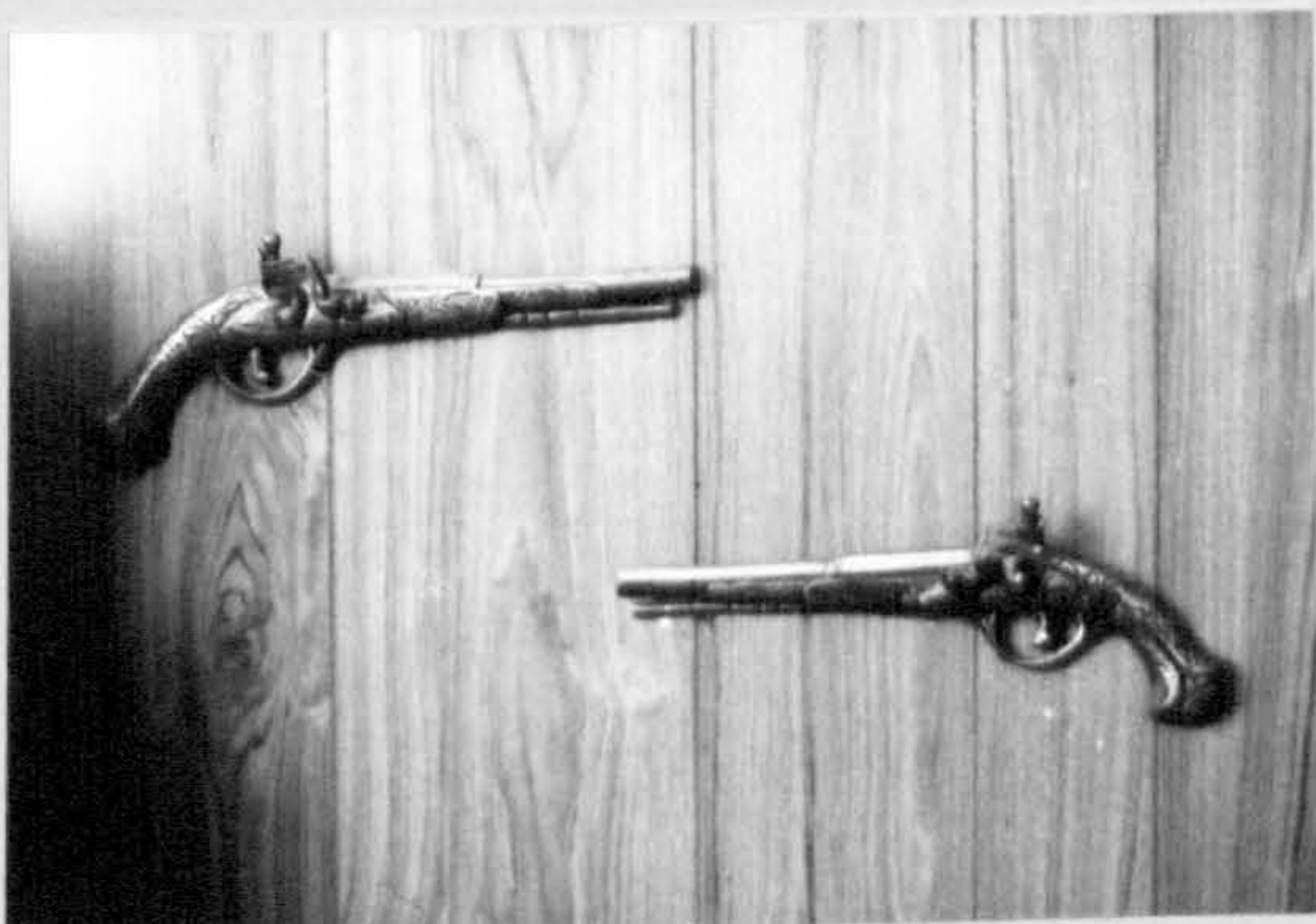
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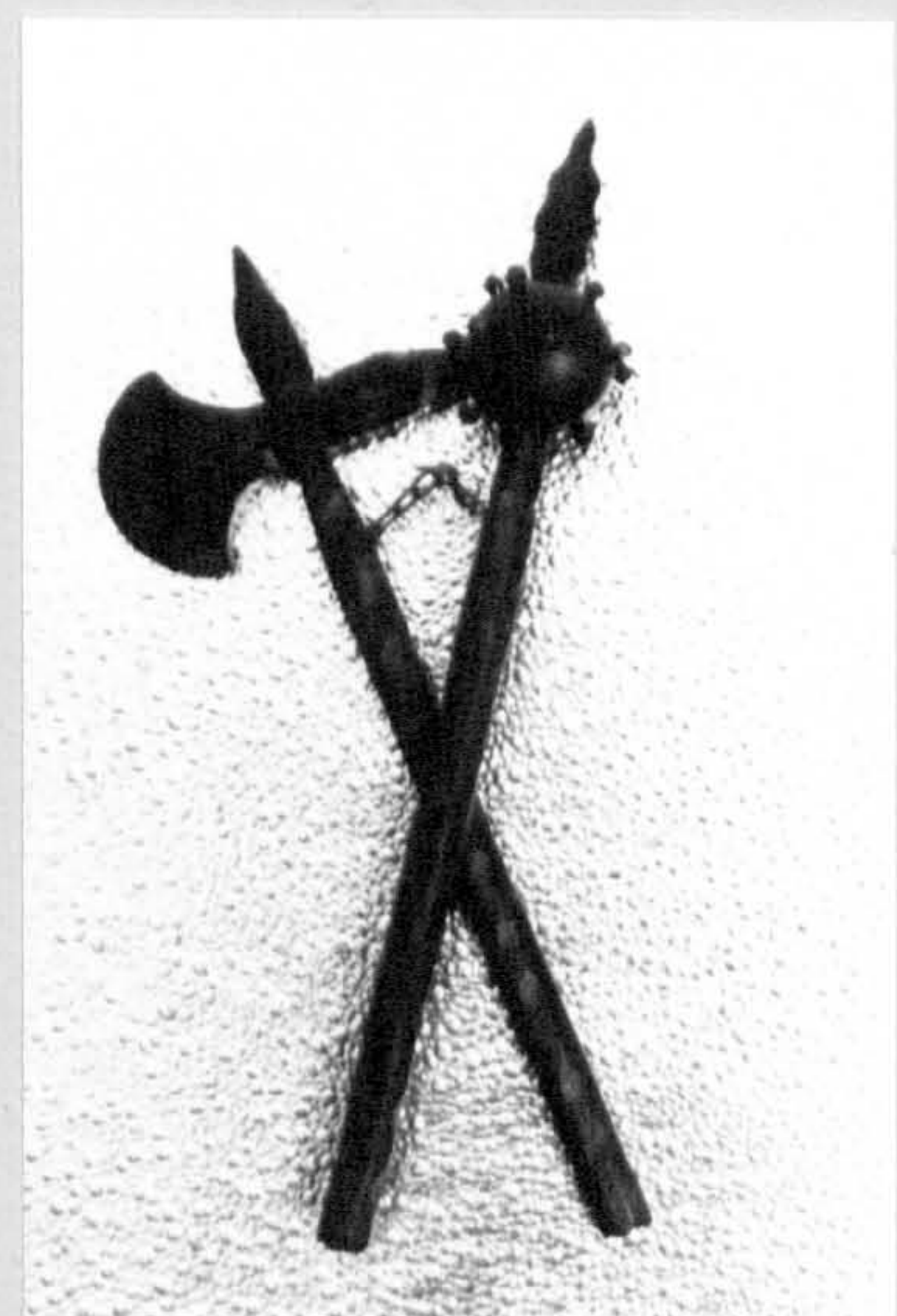
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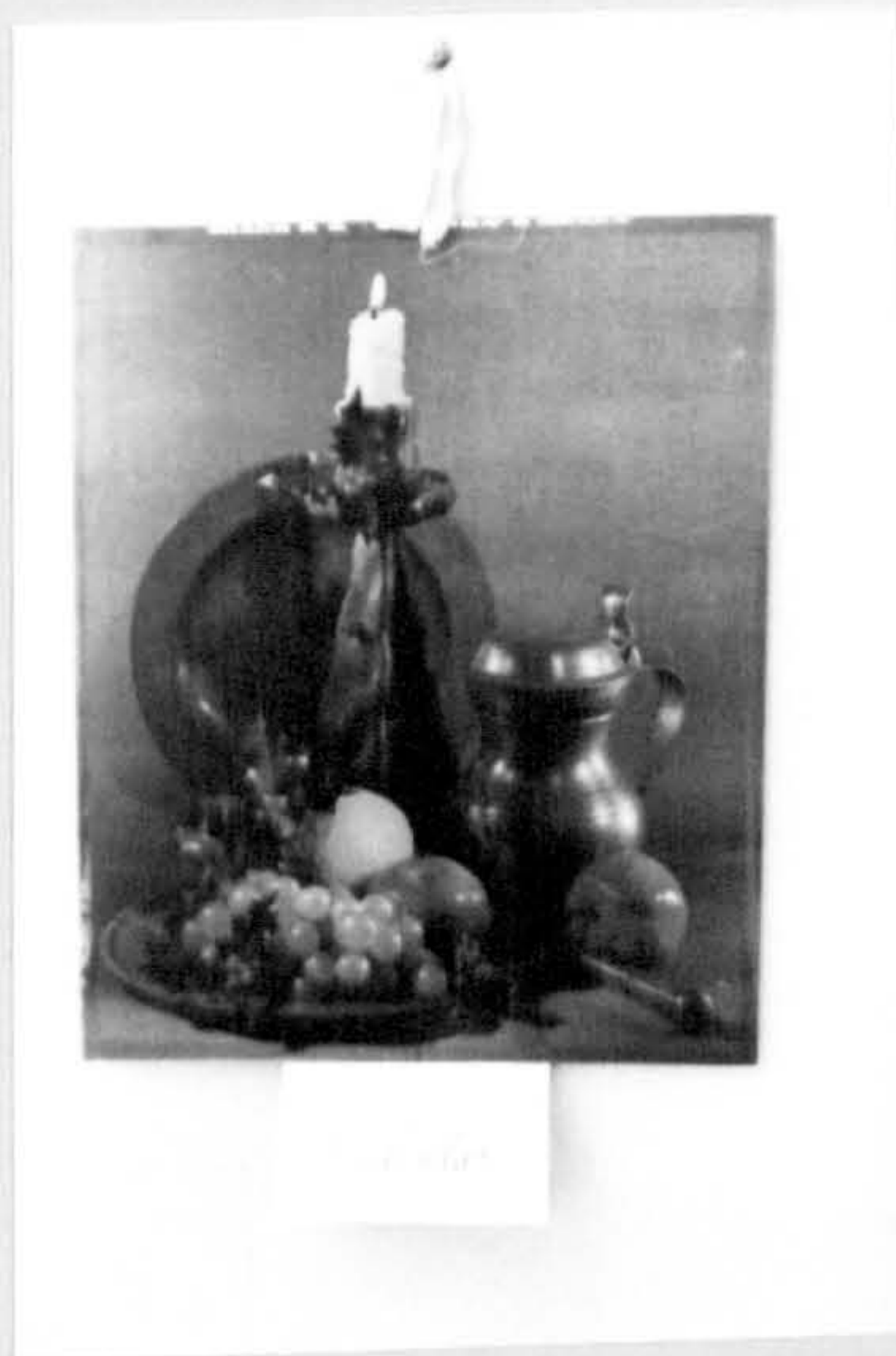
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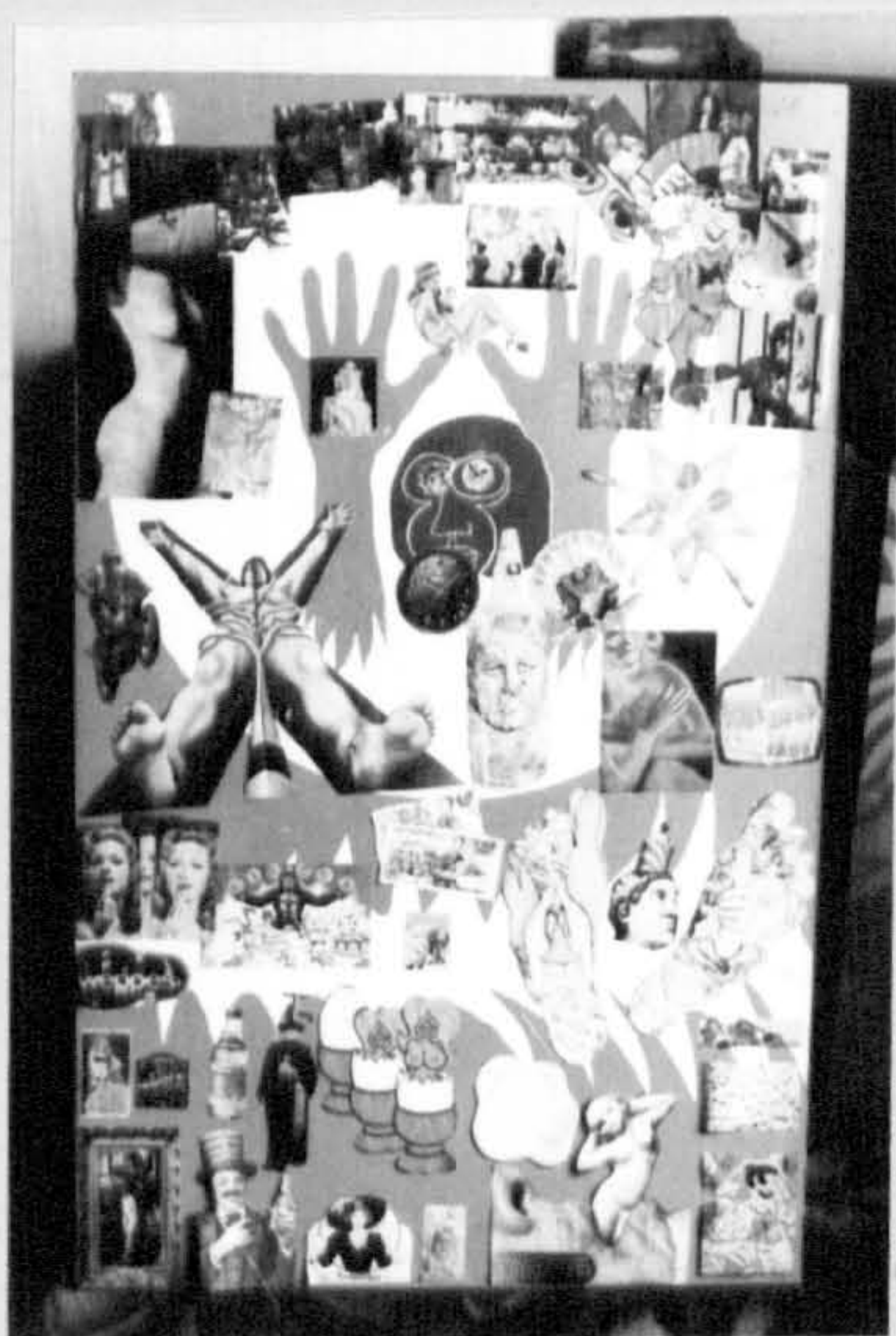
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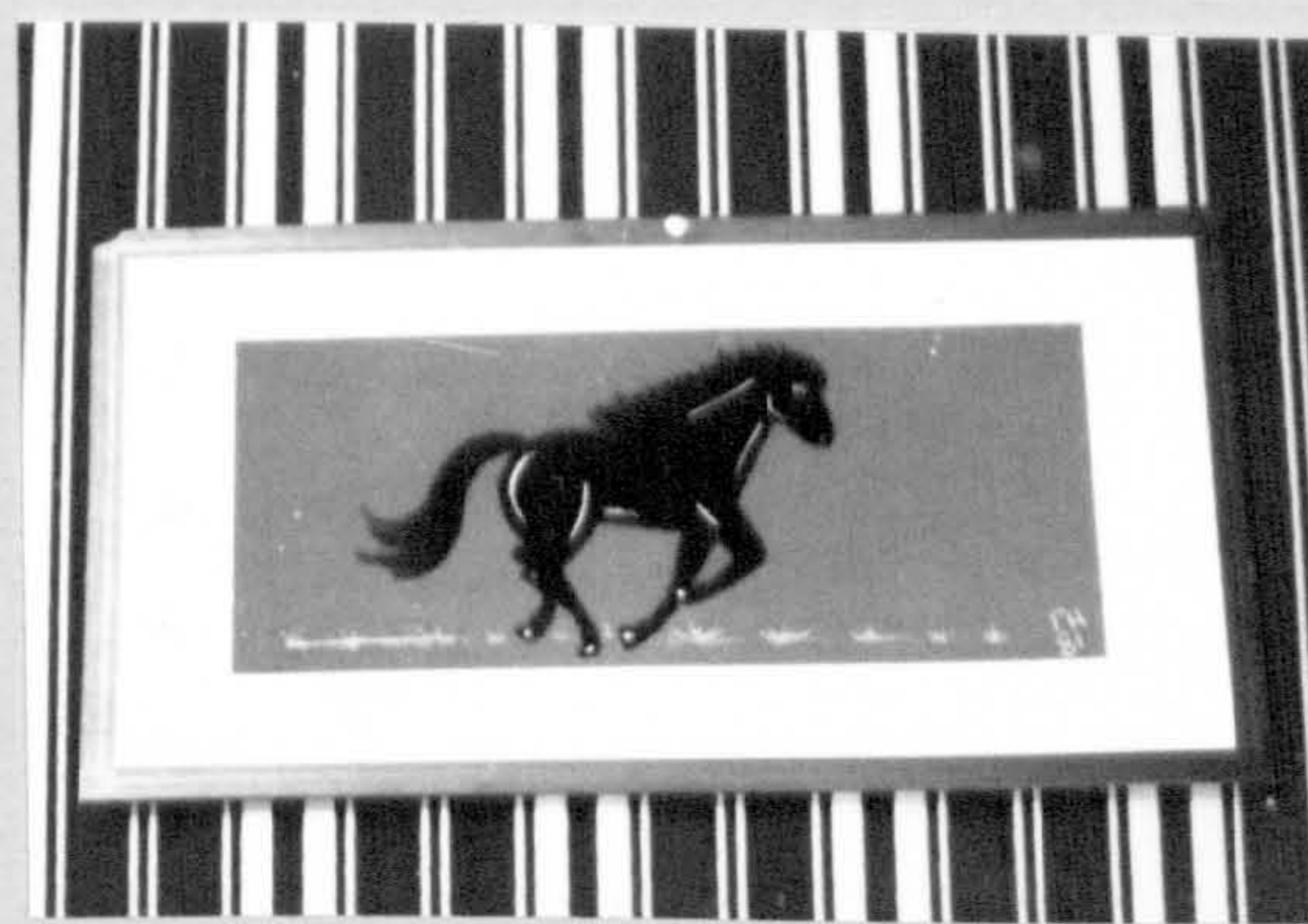
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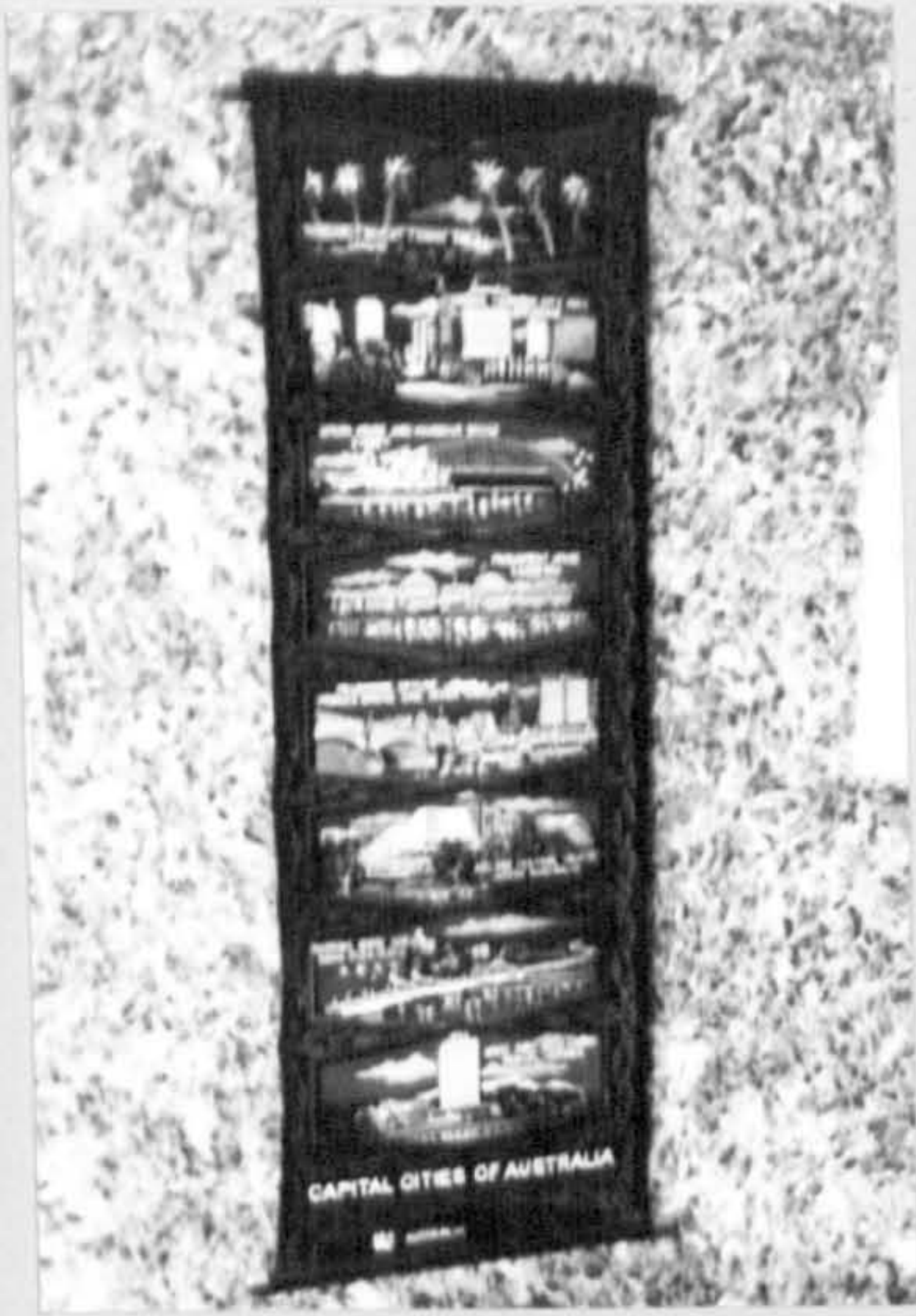
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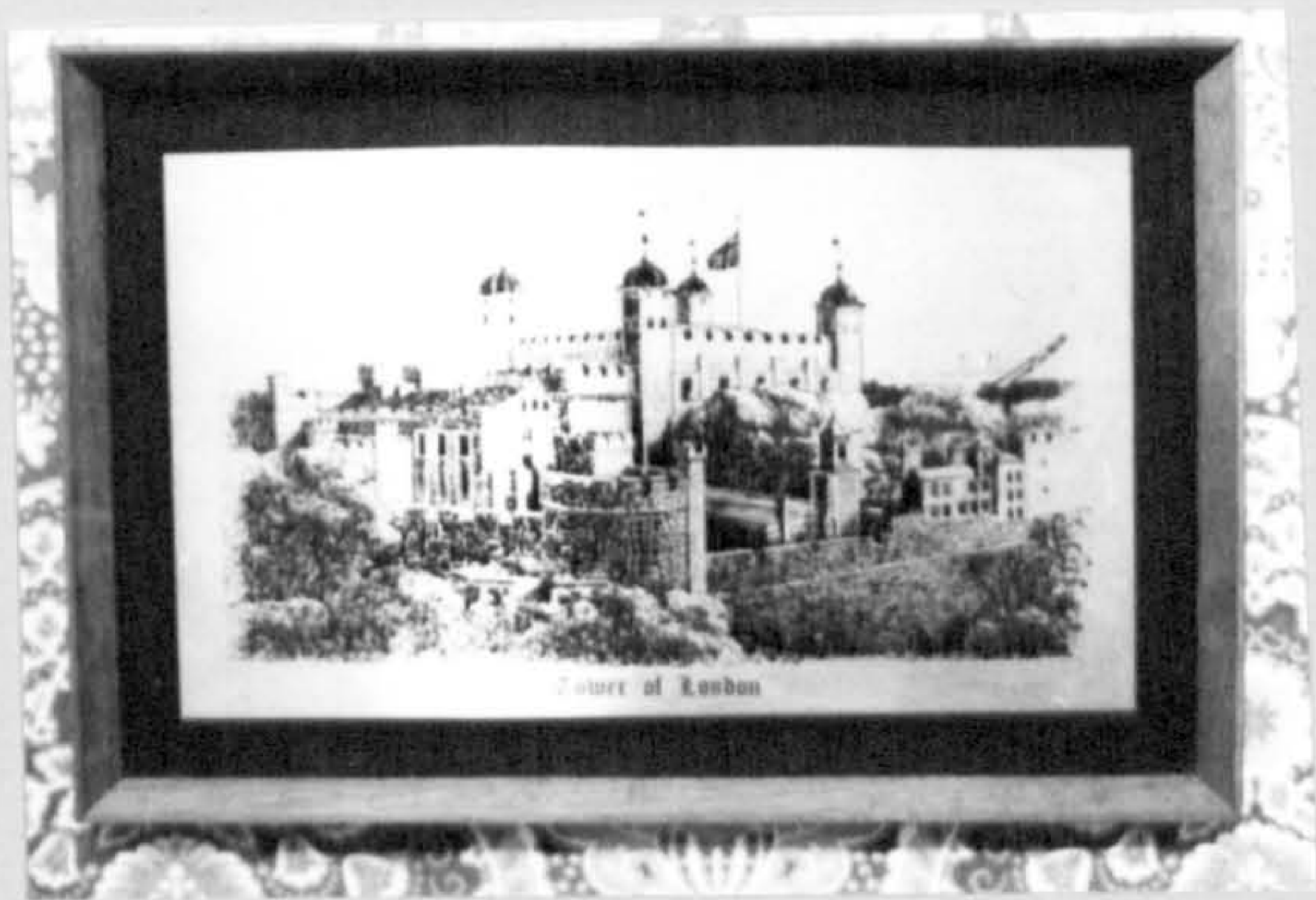
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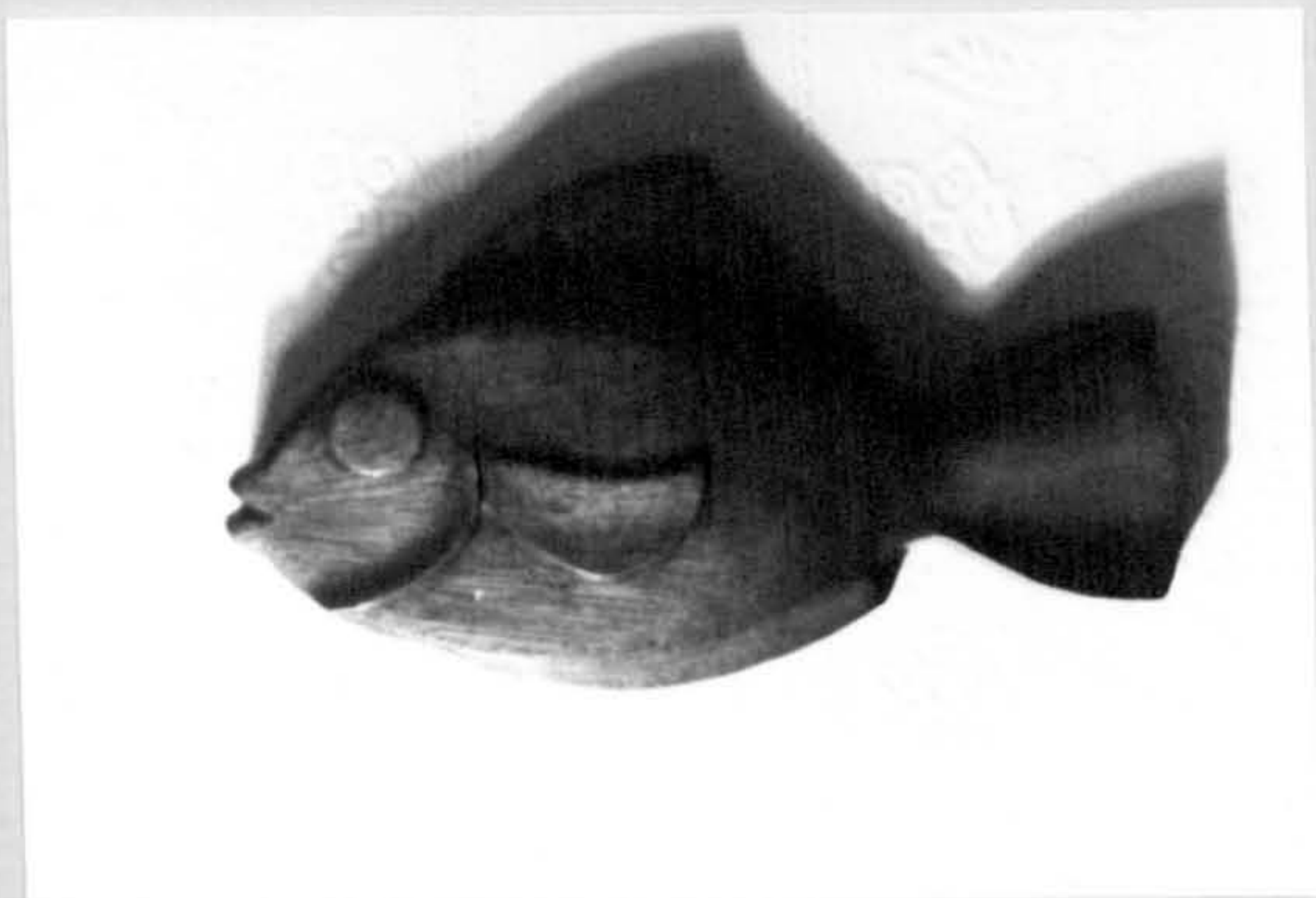
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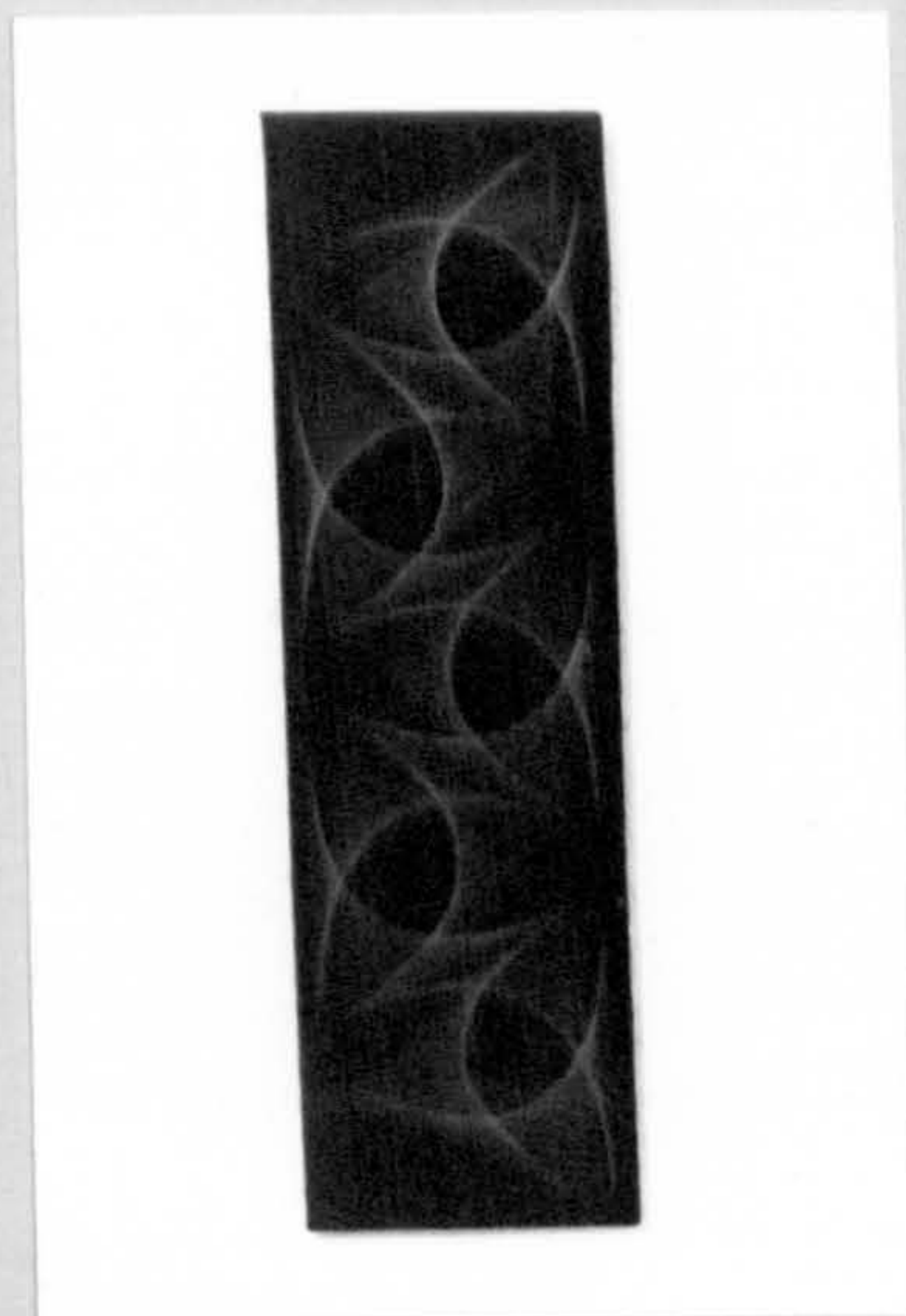
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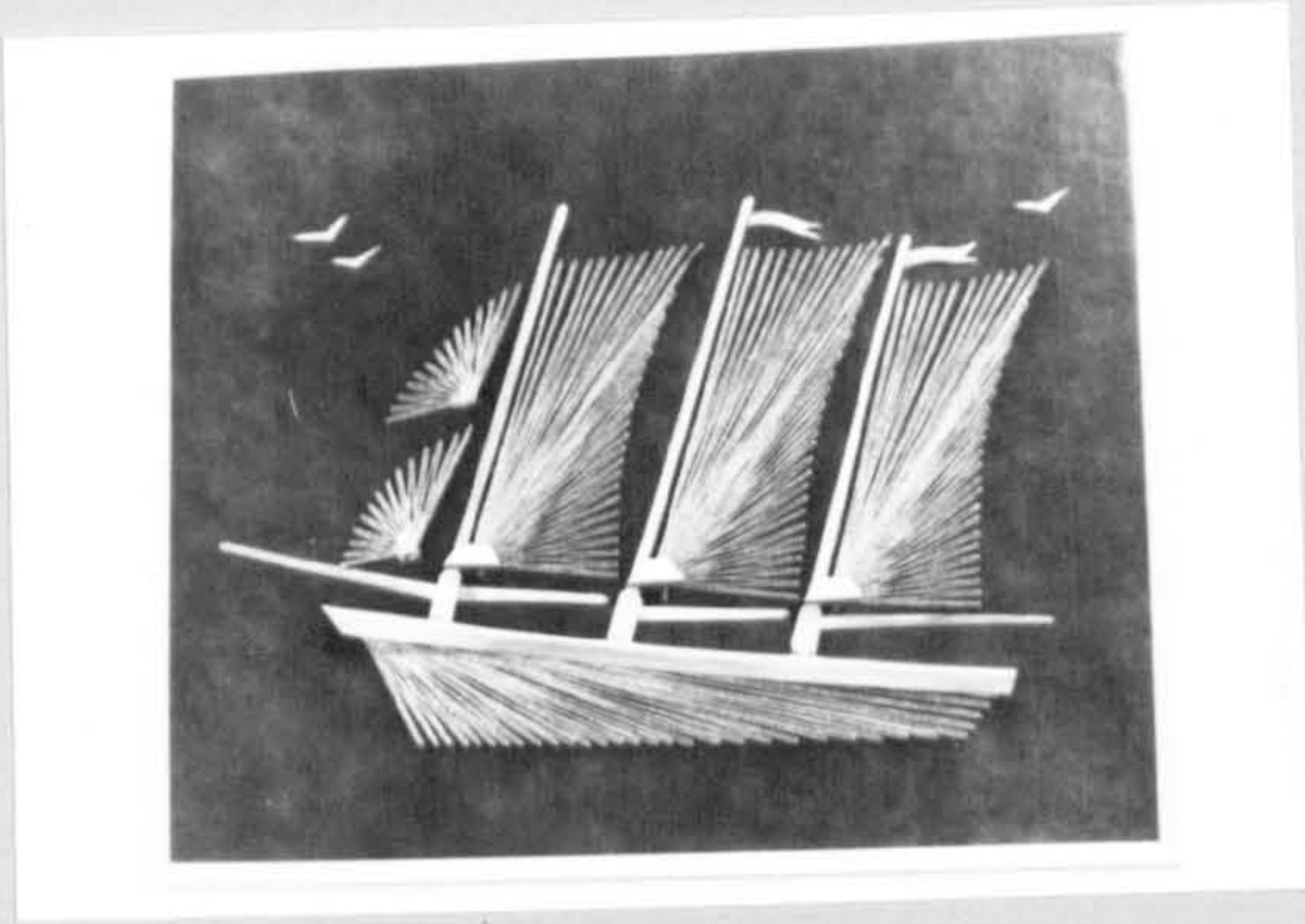
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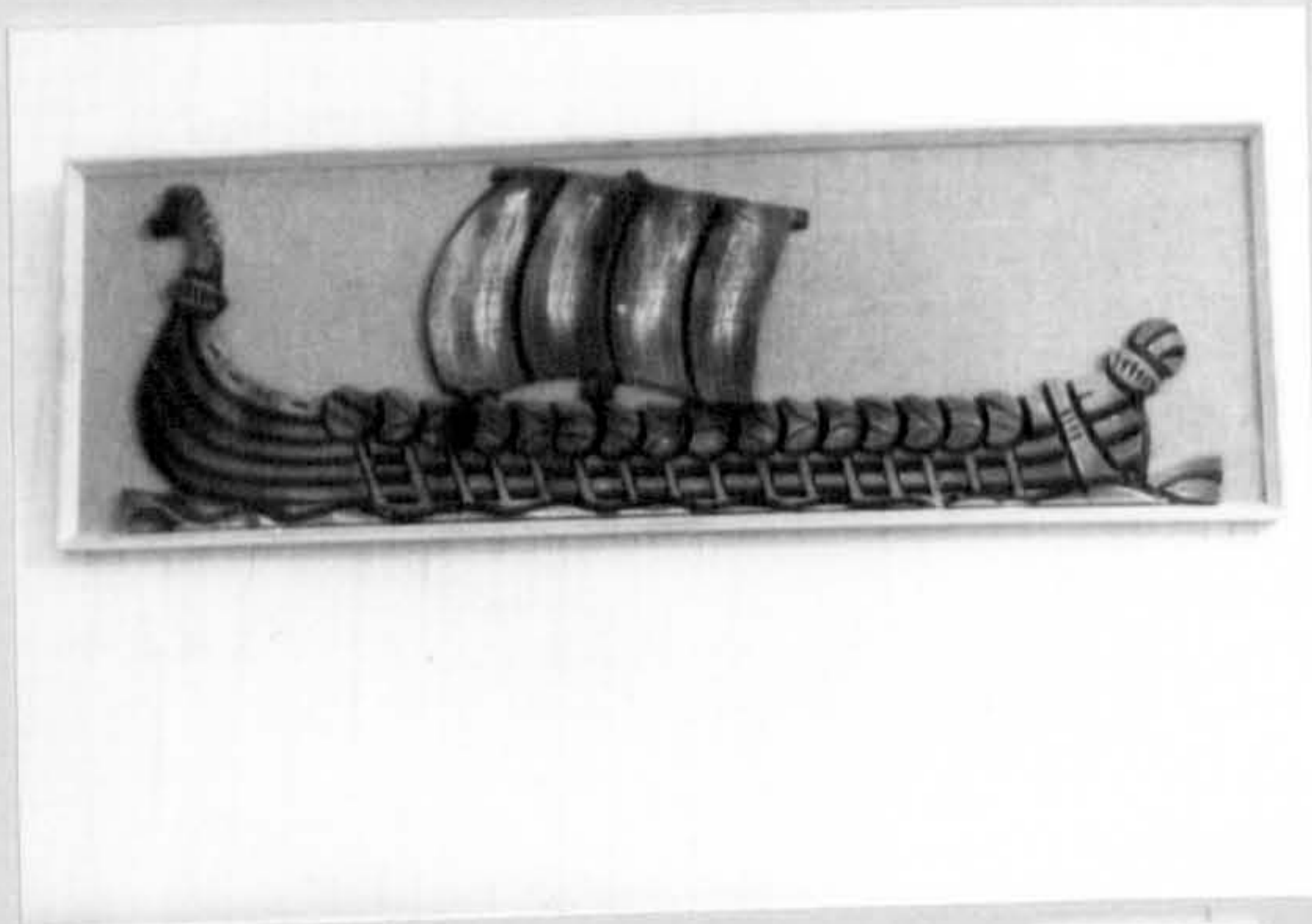
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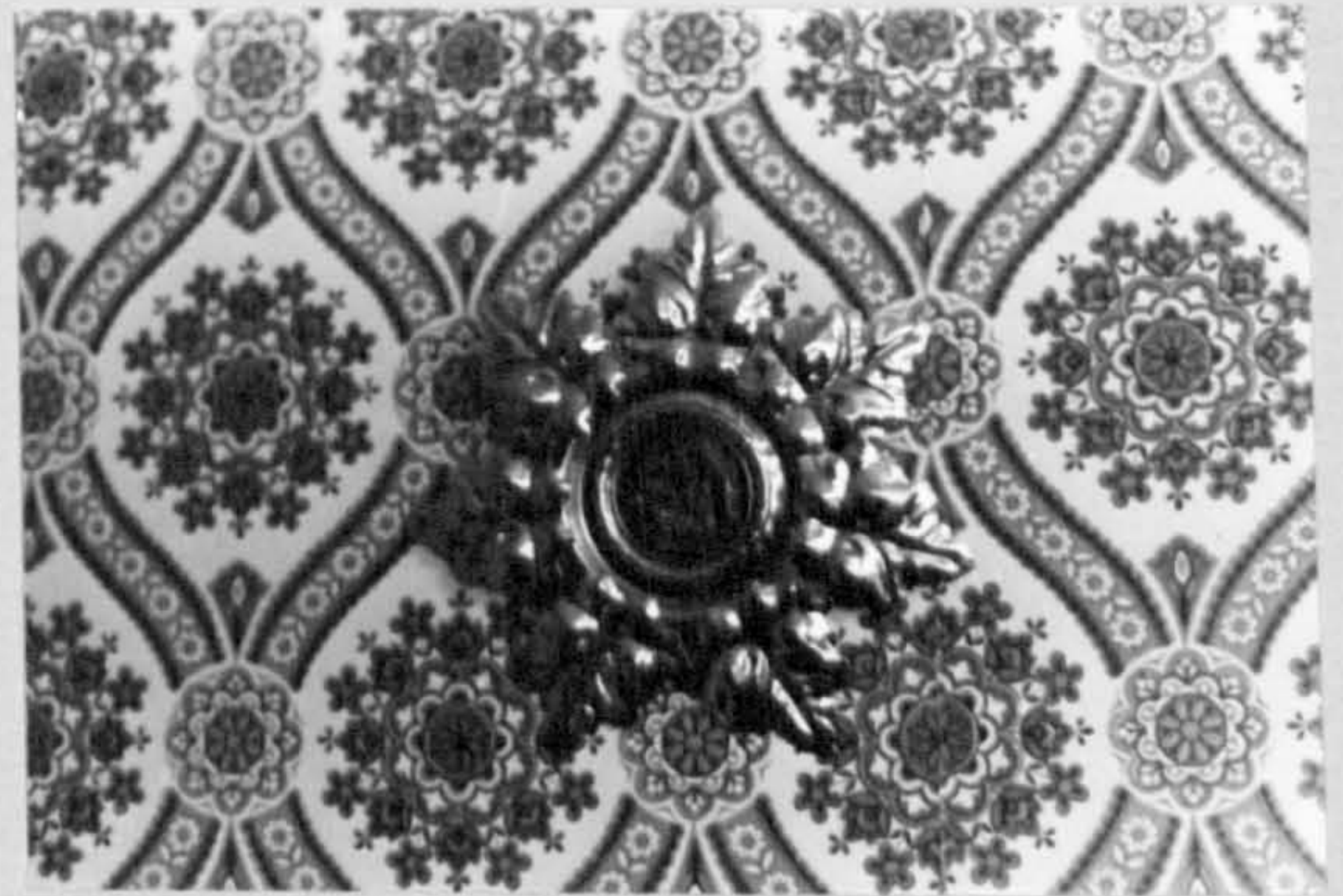
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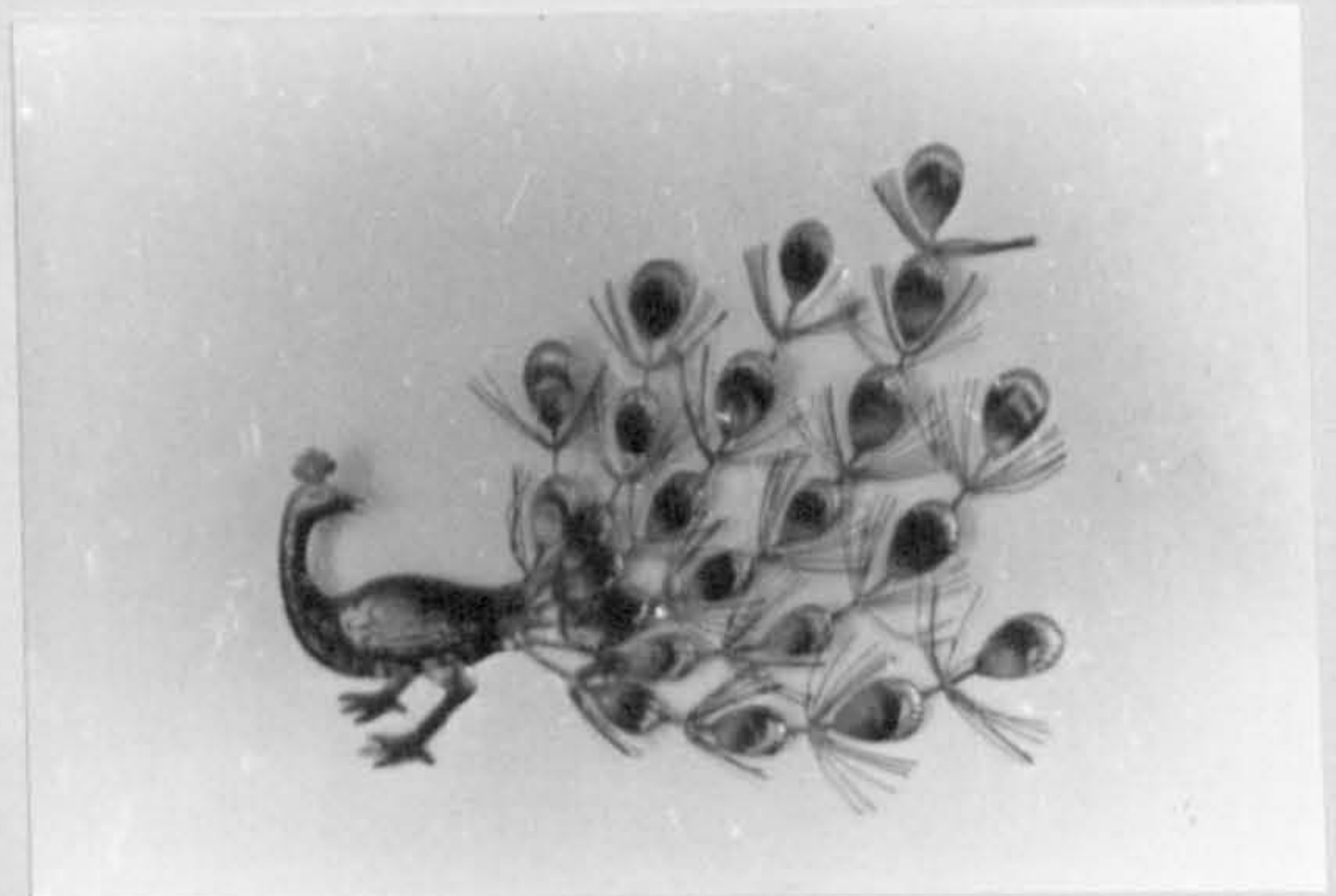
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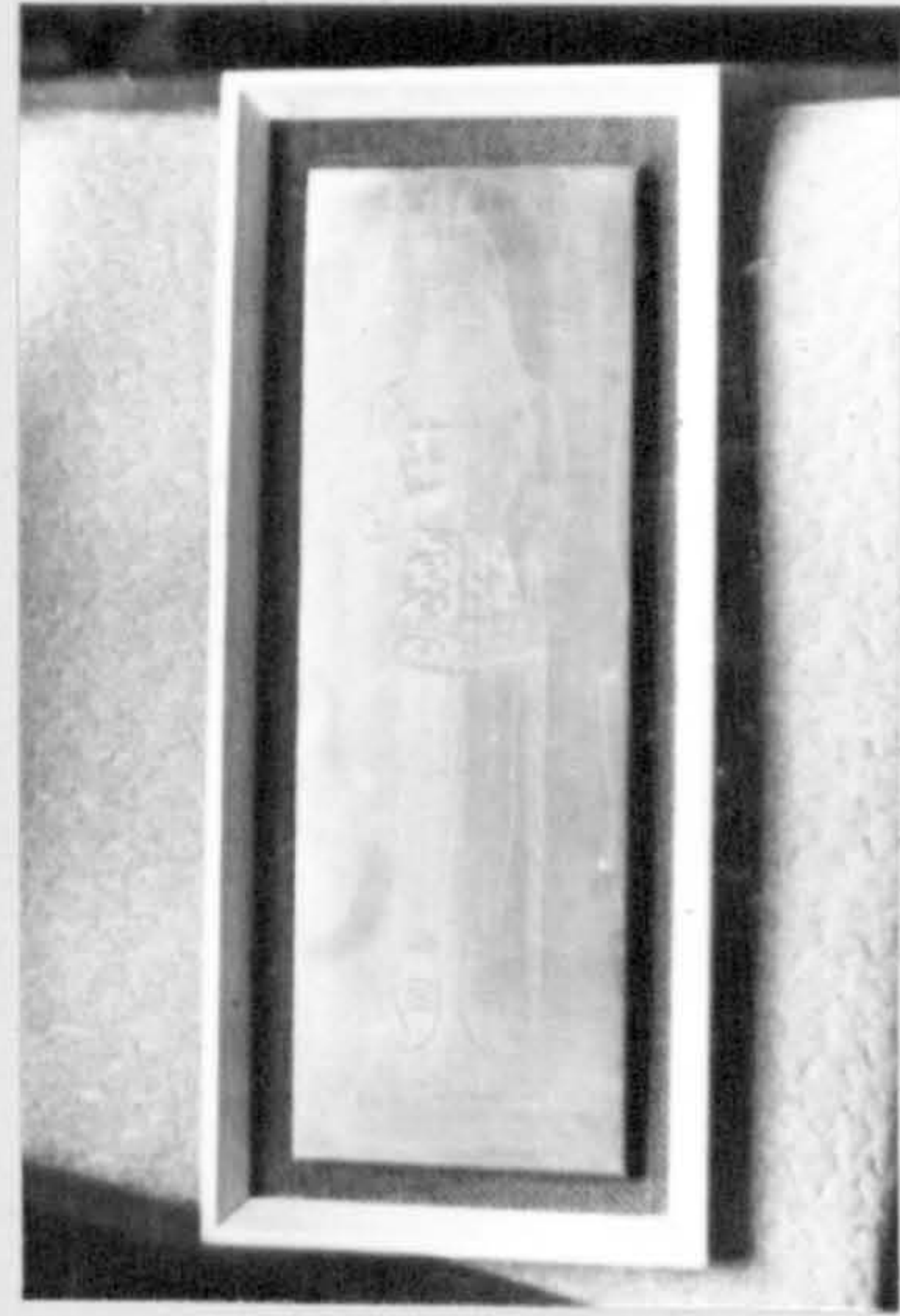
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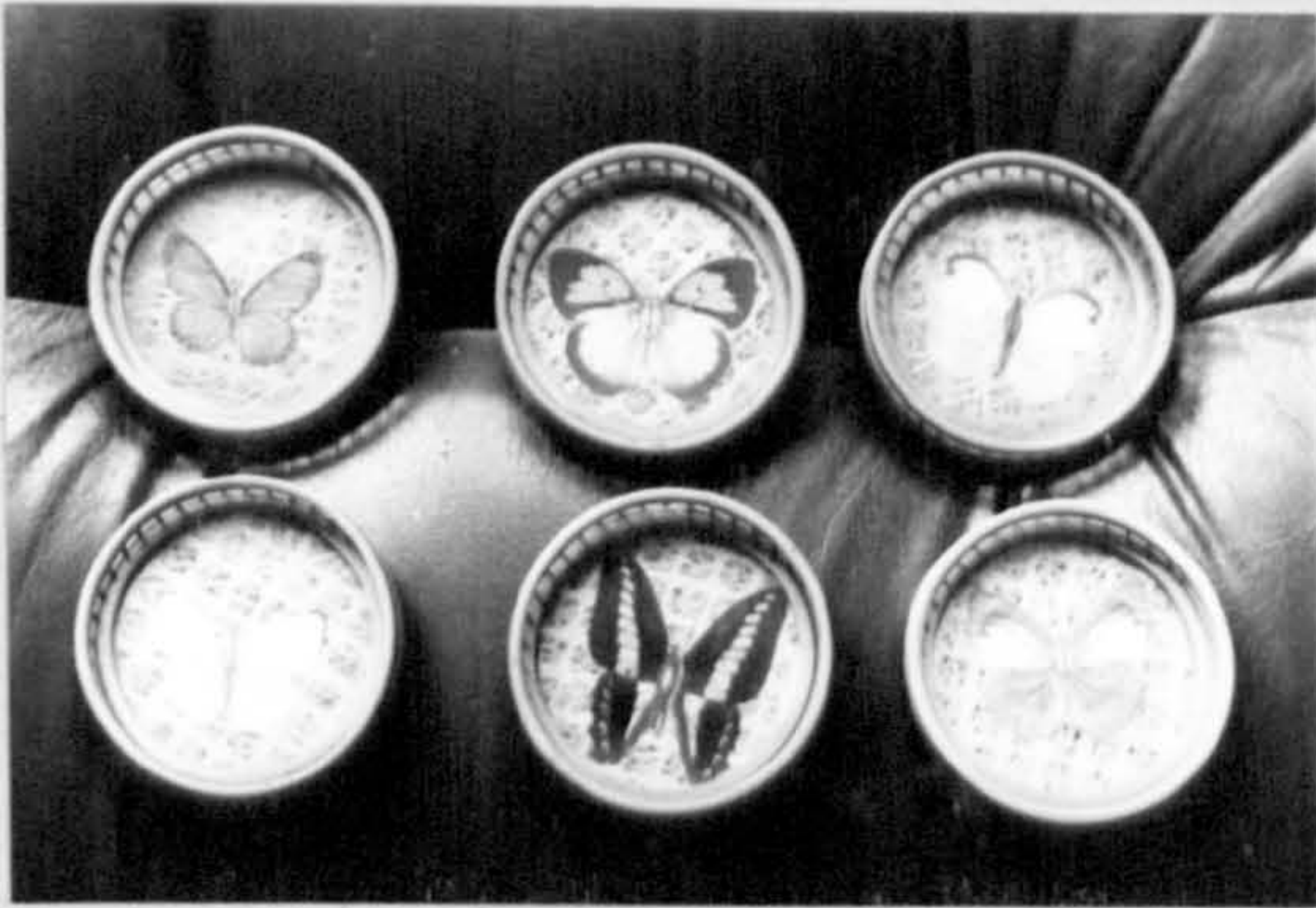
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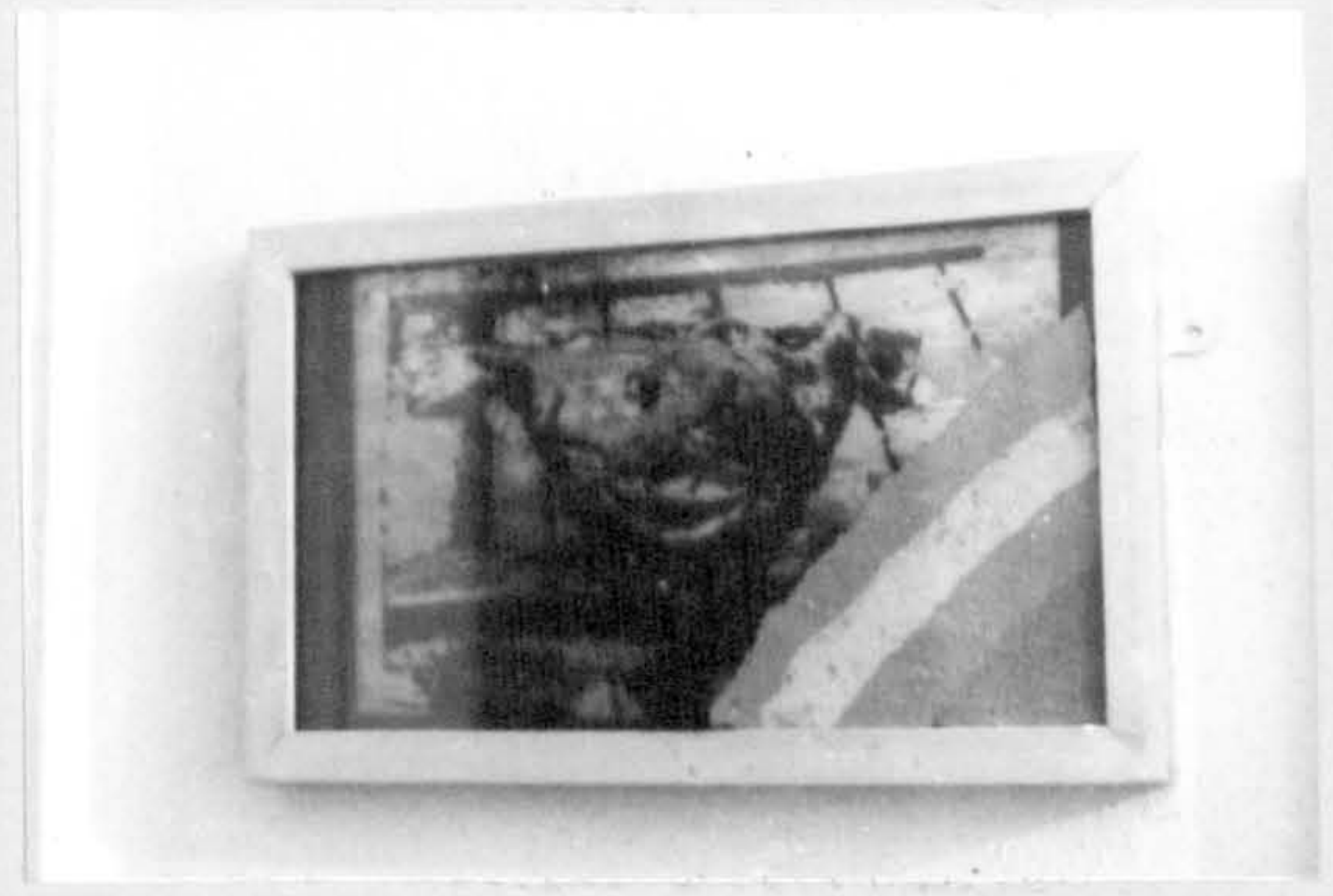
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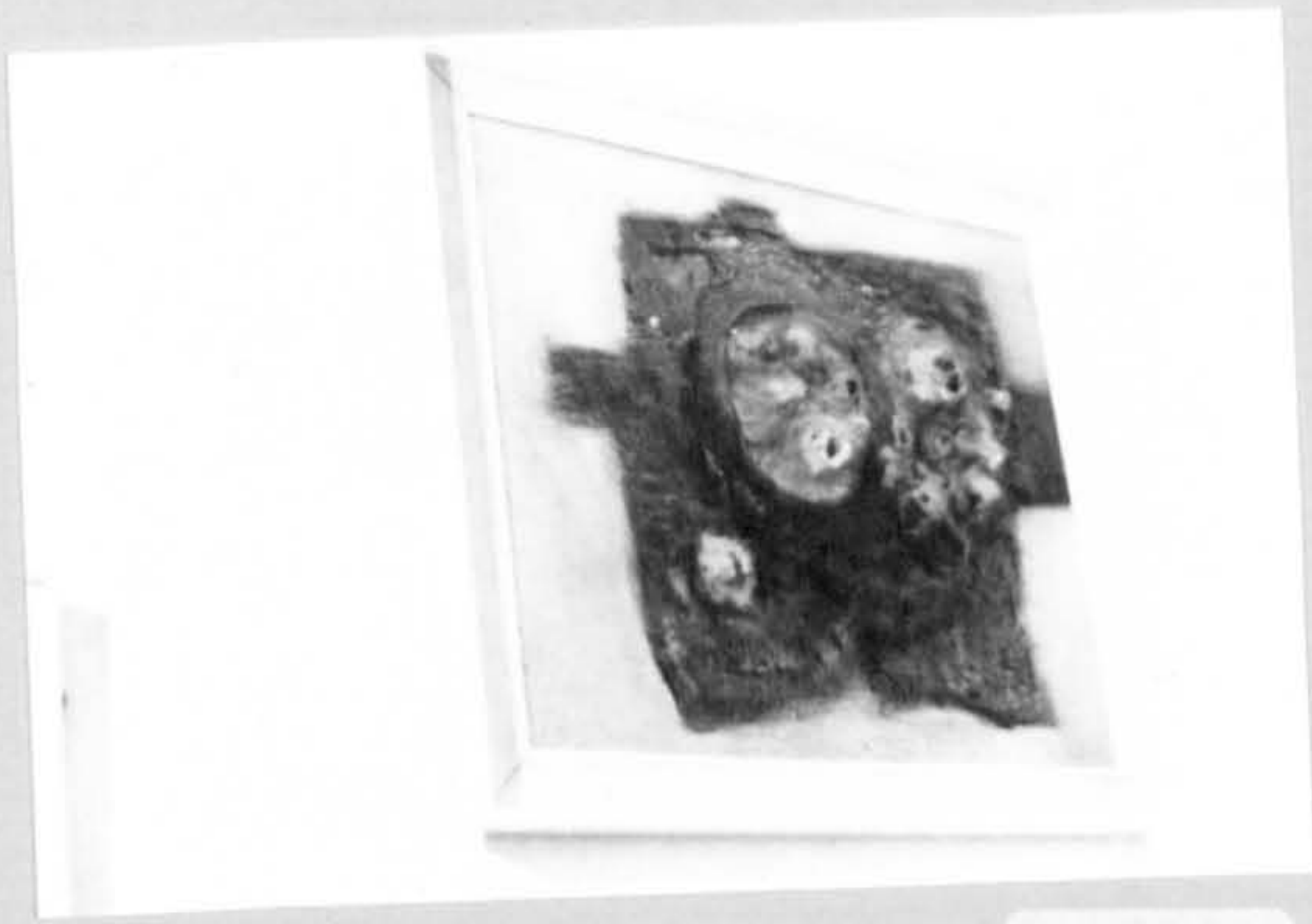
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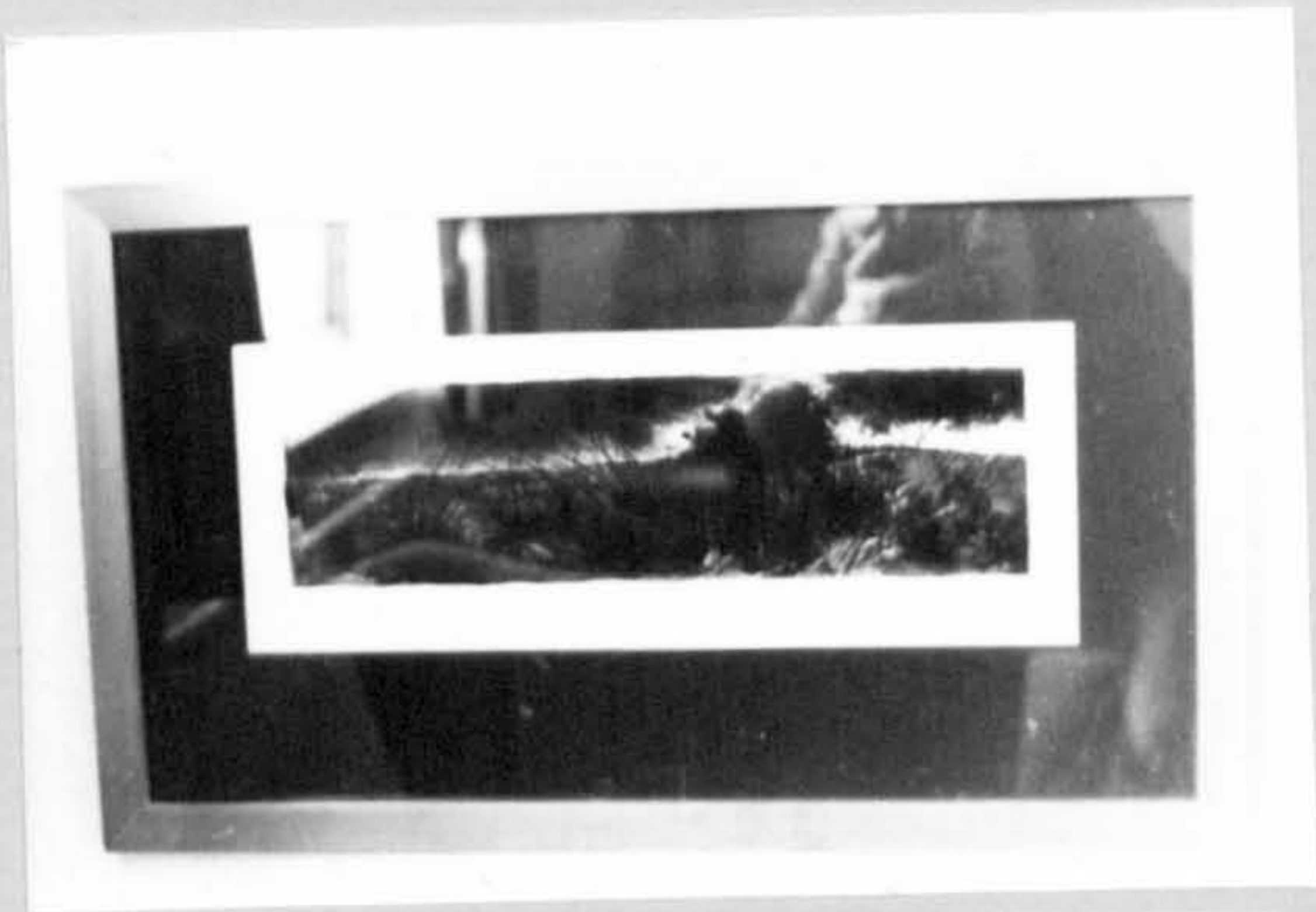
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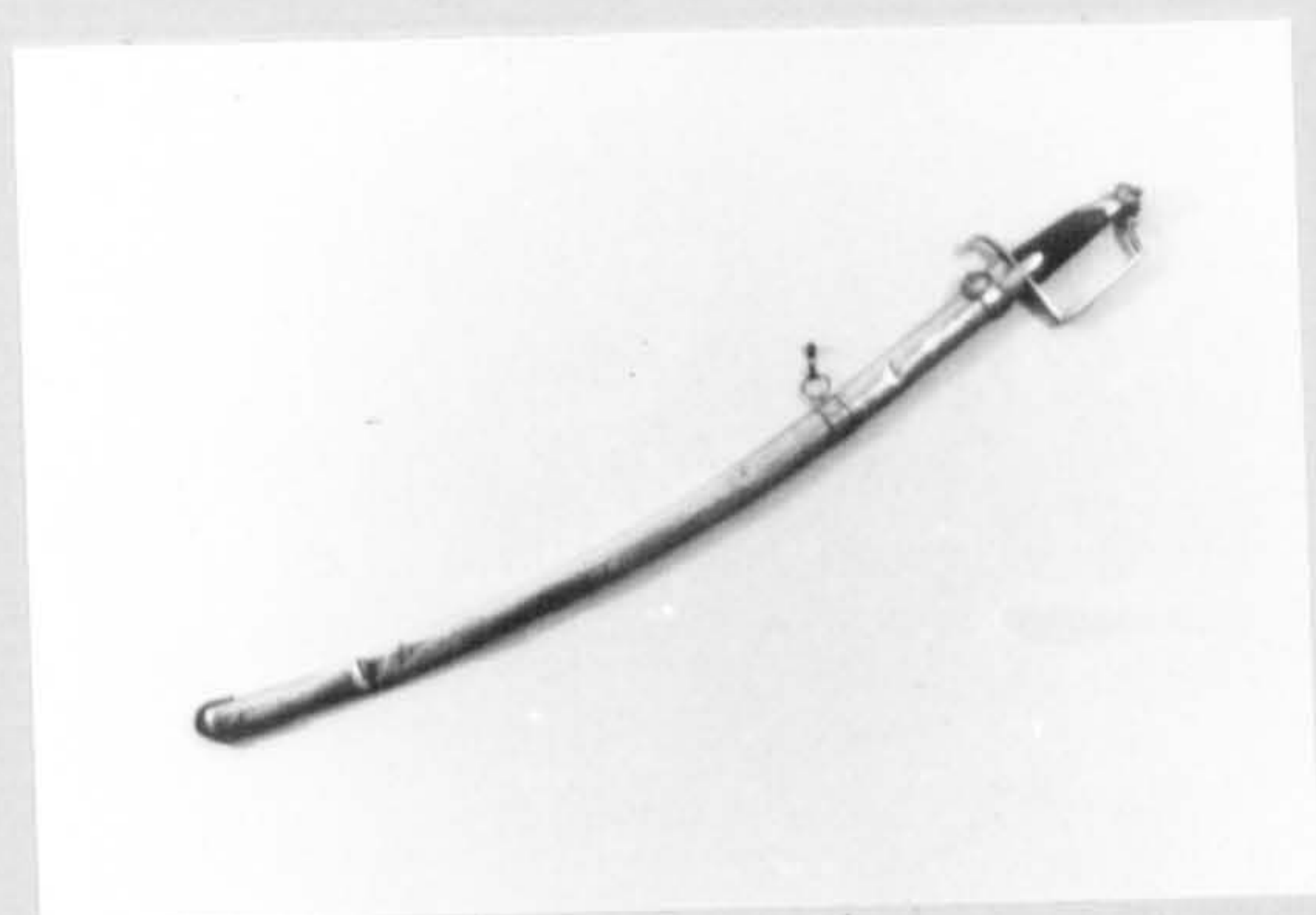
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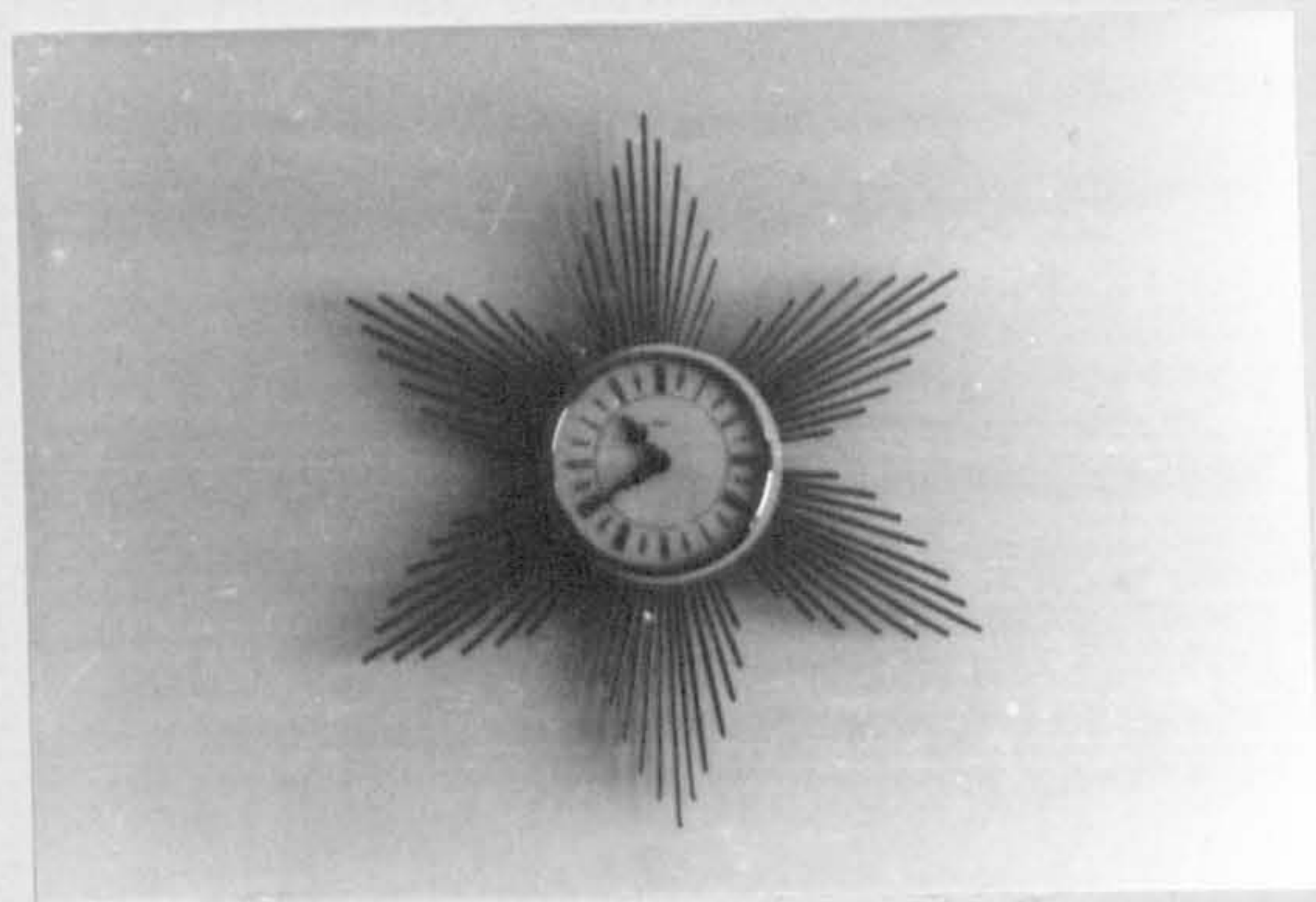
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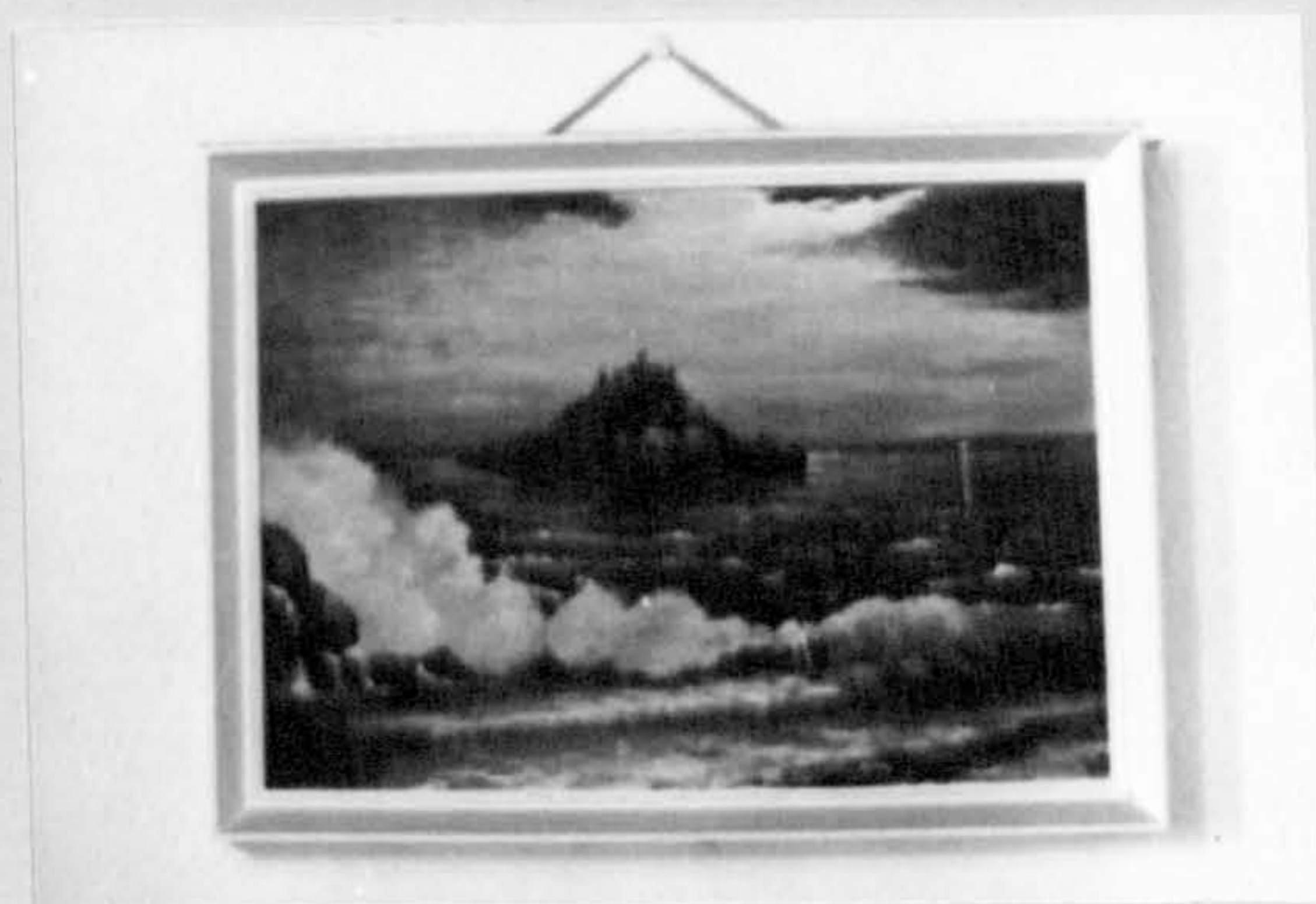
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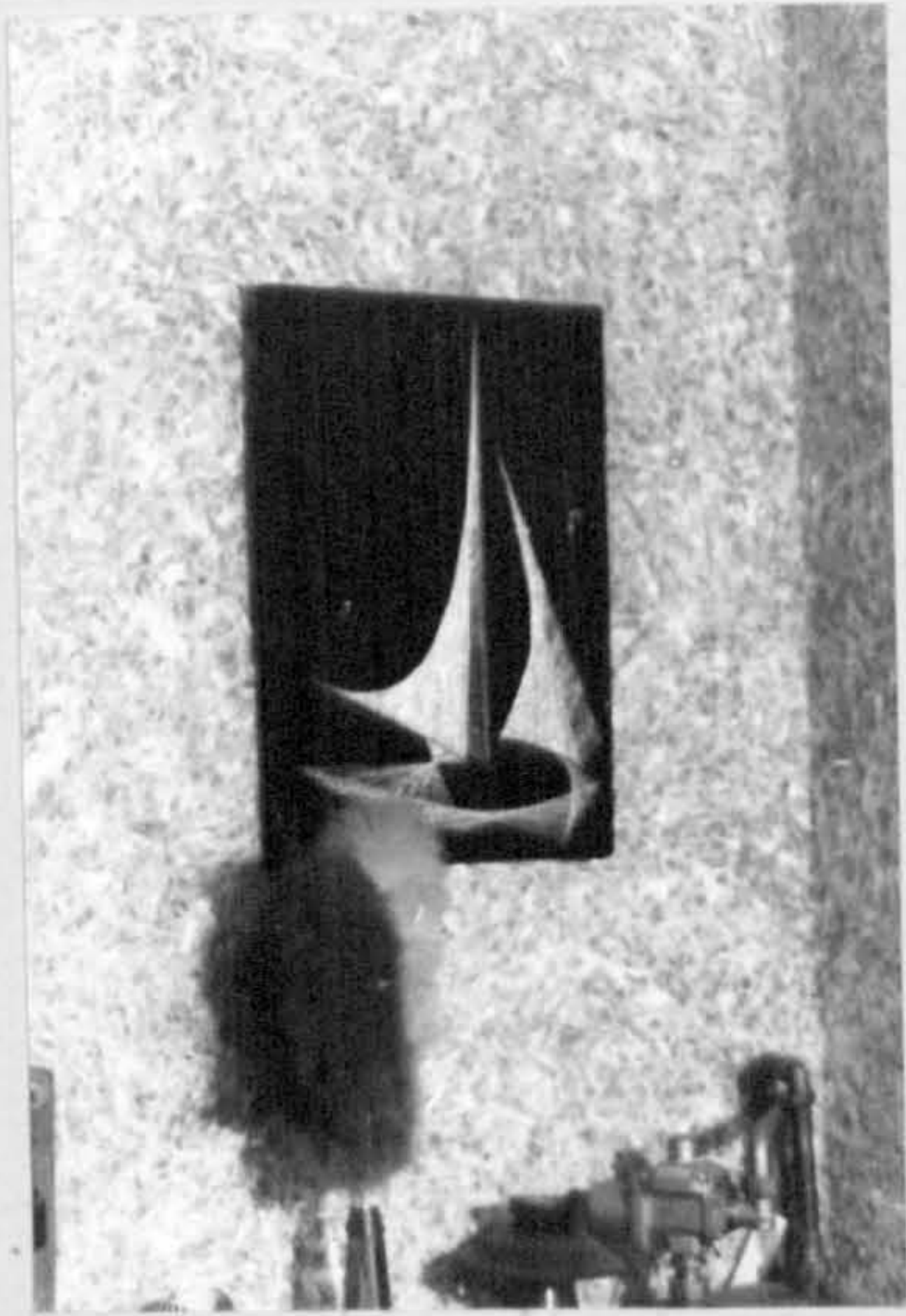
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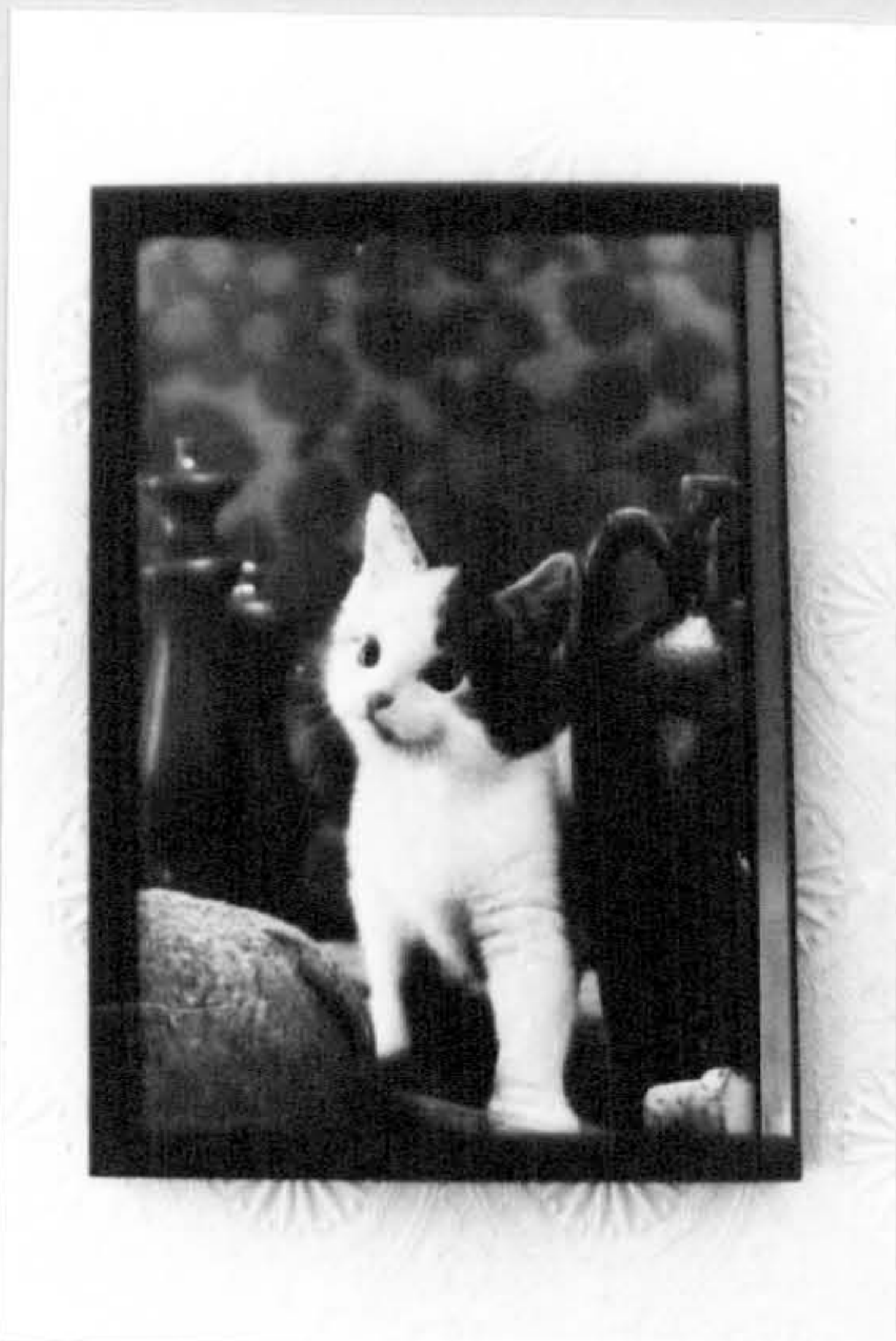
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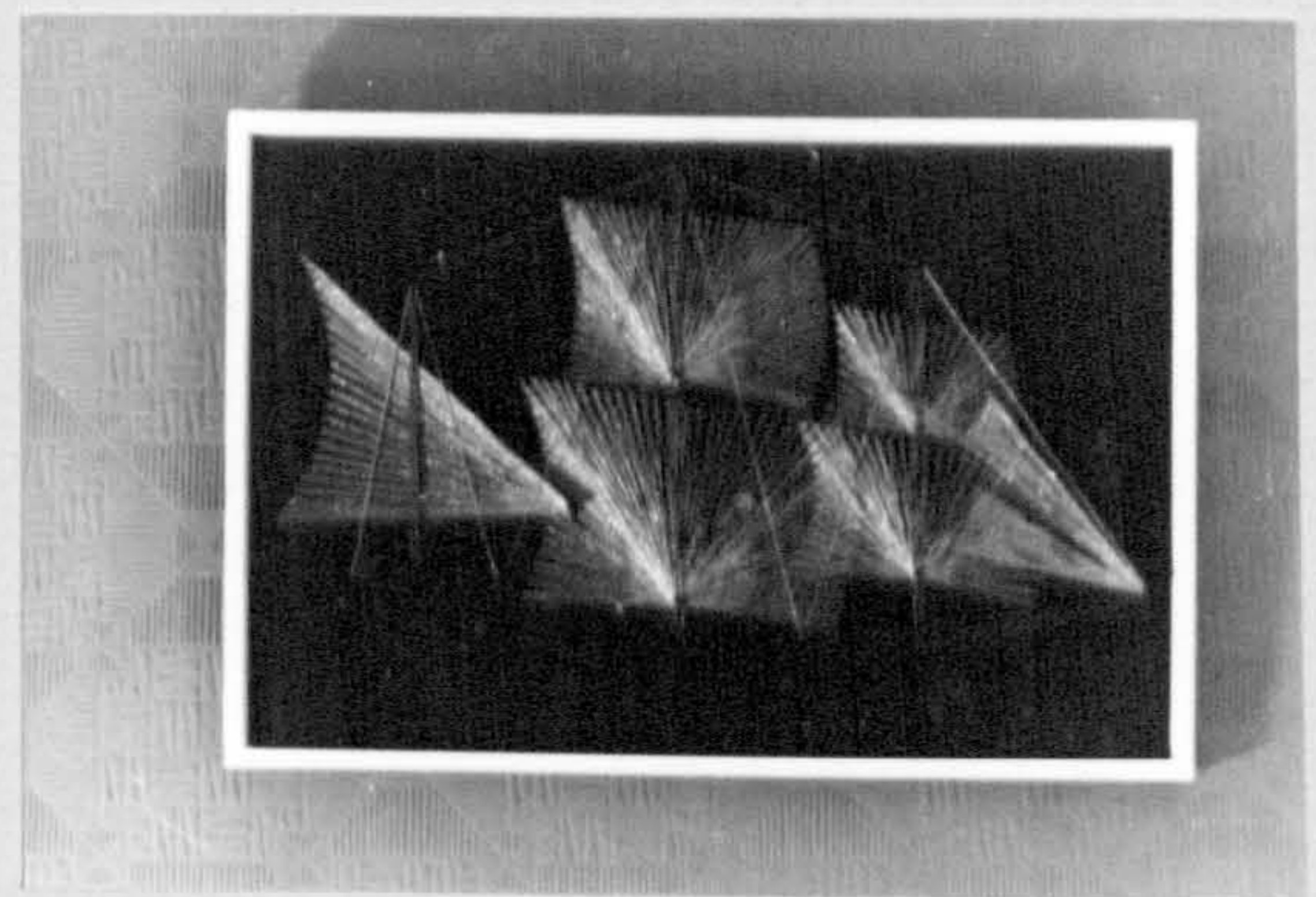
340b/2



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