GCE A Level
Advanced
Art and Design

Three Dimensional
Design
Component 2

FERN

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Performance Level
History Of Flowers

Flowers have a significant role in our current culture, with myths and patterns being woven into the fabric of society. They have been used for ceremonies, religious and royal ceremonies, and for making perfumes and potions. Flowers are a popular symbol of love and are used to express feelings of love and admiration. This obsession with flowers has been depicted throughout history in many different cultures, each with its own unique way of using flowers to express their emotions and beliefs.

The Egyptians relied on flowers to make perfumes and cosmetics. They used these perfumes during religious and royal ceremonies, and even in medicine. Flowers were also used to make fragrances from teas, flowers, and grains to be used along with loved ones in the afterlife.

The Japanese created an art form called Oshibana, which is the art of pressing flowers to preserve the beauty of the living plant. The art form dates back many centuries in Japan, where the flowers and plants that bloom near them were held in high esteem. This art form has grown to include more than just flowers, incorporating all types of shapes. This art form is individualistic in nature, with each leaf into a tree, and flower petals into mountains.

Dying flowers became a popular hobby and pastime in Victorian England. During the 18th century, at the end of the Victorian Age, low-cost vases were in fashion. With this new trend, flowers became one of the rage due to their sentimental connotation. Victorians women also made flowers portraits and used dried flowers to design pictures. Flowers were also used to add to jewelry designs, fans, and gloves. The popularity of the Victorian era led to dried flowers being used throughout Europe and became popular today.
Rachel Dein is an English artist working in Water & Ink & Photography, with a focus on the everyday and details of the natural world. Her sketchbook entries are often accompanied by a drawing or sketch, which helps in capturing the essence of her subject. The piece is titled "Alliums," and it measures 40 x 30 cm. It is a black and white print of the Allium flower, capturing the natural form and beauty of the flower. The artist notes that the piece was inspired by the delicate and intricate nature of the Allium flower. She emphasizes the importance of observing nature in detail to create such works. The artist also reflects on the process of creating the piece, mentioning the challenges and the satisfaction of capturing the essence of the flower through her art. The piece is a testament to the beauty and complexity of nature, and the artist's ability to translate it into a visual form.
Inspired by Delain's work I have photographed a collection of plants both alive and dead that are clearly structured and look like they would imprint well. I am especially happy with image 11, it comes together nicely. The sun setting behind the trees and the focus on the barked structure in the foreground. I also think that the clouded out plant in this image would work very well cast in a resin like finish.

These are the remains of plant forms, some living and some dead. I selected to work with in my Rachael Dein inspired experiments. I chose these forms because I thought they would produce a repetitive or interesting pattern.
I am quite happy with the result of this project. Some plants have been stuck into the clay which is pressed into the slab of porcelain. I have used this technique to create a natural look. The result was very successful. The plants are still produced with marks on the porcelain surface, but it seems that this effect is best when mixed.

I have developed my plants further by painting them. I am quite happy with the result. I made the plants and used paint to create the plants away. I think that this creates a nice effect.

I am not very happy with how the plants look painted. I much prefer them plain. Therefore, I have attempted to make this in paint. I will try to make the better look unpainted.

I think that the plants dink well. I pressed them onto the porcelain and the plants sit in it nicely.

I was a bit sceptical about the outcome of this piece as the clay itself is quite delicate and did not produce much of an effect. But I am very happy with the outcome, and how much detail has been captured.
Rebecca Louise Law is a British contemporary artist who creates sculptural installations using natural materials. She regularly exhibits internationally, having been commissioned by art institutions and large corporations to demonstrate her unique vision. Drawing from her gallery on "Gardens Road," which hosts a weekly potter's market, Rebecca is surrounded by living and dried flowers. In the gallery, "The Garden Projects," photographic collaborations in the manner of "Garden" show life sculptures and mixed components are deployed.

Rebecca decided to be an artist from a young age, with a defining moment in her life. To this day, she still wishes she had done it sooner, to have lived more in the moment.

This piece, along with most of Law's pieces in general, has a very personal and nostalgic feeling to it. There is also quite a nostalgic atmosphere to this piece; the very classic wildflowers used here are fond memories of playing in fields during childhood summers. As time goes on, the flowers in the piece will begin to dry out and decay - the model of the piece will change into a lot of greenery, slightly eerie and upkeeping. Dying flowers could carry a lot of different messages, linking back to the nostalgia it could show the reality of growing up, how we all change and lose the beauty of a little.

I really like this piece, the fact that this is an interactive installation that changed over time is interesting to me. I have chosen to study this piece due to its developing nature; how the flowers begin to die and then start to decay as the flowers begin to die and are left to do so as the flowers are living. The process of death and transitions of presentation are what I'm looking at in this project and I think that Law's work captures this in an interesting way. This piece has made me think about the power of installations and how often the best way to capture it is not byaku it but instead by presenting it.

Law created most of her pieces using linen paper to hold the flowers in place. In this installation, Law studied the flowers are arranged quite uniformly, bringing from straight strips of paper stretching across the room. The show not alter the flowers in any way of possible. These, they are simply hung as they are.
Inspired by the work of artists, I had experimented with drying and arranging flowers. The drying process was very successful and I am very happy with the resulting flowers.

I have taken a series of photographs documenting a stage of process in the dead and decaying flowers. I hope these images in which the flowers are wilting and disintegrated, this was an interesting study.

However, I found that arranging the flowers is an extremely difficult process in which they often get damaged and crumble. Therefore I had to work with them.
Agnes Cecilia Arcañi is a Spanish artist working with the fragile medium of pressed flowers. Her work is inspired by the natural world around her, and she collects and preserves the flowers and plants she finds in available forms. Her work includes a series of floral arrangements and pressed flower sculptures. She creates her sculptures by arranging the flowers and plants inside a series of glass cases. The sculptures are made with a combination of pressed flowers and plants from different species, and they are arranged in a way that resembles the natural form of the flowers. The flowers are then pressed and arranged in their natural form, and the sculptures are then sealed in glass cases. Arcañi's work is a beautiful combination of nature and art, and it is a testament to the beauty of the natural world.

The piece I am studying is a circular form that is made up of a deep pink and white pressed carnation flowers. The flowers are arranged in a way that resembles a natural form, and they are preserved in a glass case. The flowers are arranged in a way that resembles the natural form of the flowers, and they are preserved in a glass case. The flowers are then pressed and arranged in their natural form, and the sculptures are then sealed in glass cases. Arcañi has used the natural properties of the flowers to his advantage in this piece, by manipulating the process of drying to create a beautiful sculpture that is taken directly from nature.

This piece is made up of a beautiful pink and white pressed flowers. In this case, the flowers are preserved in a glass case and then arranged in a way that resembles the natural form of the flowers. The flowers are then pressed and arranged in their natural form, and the sculptures are then sealed in glass cases. Arcañi has used the natural properties of the flowers to his advantage in this piece, by manipulating the process of drying to create a beautiful sculpture that is taken directly from nature.

There is something I find to be very peaceful about this piece. I think it has something to do with the sheer delicacy and elegance of the flowers. Arcañi has used the natural properties of the flowers to his advantage in this piece, by manipulating the process of drying to create a beautiful sculpture that is taken directly from nature.

I really like the idea behind Arcañi's work, and how beautifully he works with the natural properties of the floral medium. I was interested in this piece in particular because of the interesting form he has used. I really like the circular structure made up of pressed flowers, and I have taken this approach with various other pieces. I think that this work is a really interesting and capturing way to do it. Rather than try to recreate the flower forms he works with, I am interested in experimenting with the natural forms of the flowers and their beauty. I think that flower pressing is definitely a worthwhile area to experiment with in this project.
Inspired by botany's vast and diverse array, I have experimented with creating forms out of flowers. I took a series of bowls and covered them with pressed flowers, covered in resin over. These flowers sit in a glass bowl and I love their durability. I feel that they have a lasting impact.

One of my best attempts was unsual! I experimented with the flowers being in water. The glass bowl is decorative and the flowers digested over time.
I was happy with the result of my project featuring flower arrangements and decided to develop my work, incorporating pressed flowers. I have made very simple prints and turned them into paper flowers and owl prints. I much prefer the second of these pieces.

I prefer not to think about the process and arrangement of the flowers but the simplicity in terms of how it does the process more justice to it.
Katy Kestler

Katy Kestler is a ceramic artist based in Michigan, USA. She specializes in original hand-built ceramics. In a second specialization, ceramics that follow in her father's footsteps, working with the same materials and processes that he mastered decades ago.

I have chosen to study her work because I feel like it ties in directly to my previous experience, carrying it forward into a more structured and specific style. The use of loose plant forms pressed into clay is a concept that I have already played around with and found to be identifiable but I think that Kestler's style in doing this is very effective and I would like to bring this into my own work.

"The use of high fire glazes and metallic oxides mixed with the plant forms gives their pieces a very natural feeling and conveys a sense of deacy."

Melissa Choroszewski

Melissa Choroszewski is a Cornish ceramic potter currently based in the surrounding countryside. She is interested in the concept of fossilization, often pressing flowers and leaves into her pieces. I have chosen to study her work for this reason, looking into a concept I have already experimented with but in a much more sophisticated style.

She uses very subtle colours and hints of mother of pearl against the smooth surfaces of the porcelain medium. She works in decomposing the delicacy of the material with the semi-transparent glaze. A small amount of white wax to be manipulated inside, running through the crackles, subtly highlighting the details of the plants form.

The glaze layers are also very minimalistic, leaving a large amount of white porcelain on show. In their pieces it is the underglazes that have been glazed in the appropriate areas. I much prefer Choroszewski's textured surfaces and high mettalllic colouring; it makes them look very natural. But the notion of pearl lustre adds an almost surreal sense to the work.
Tricia Taylor is a ceramic artist and tutor at Bexhill College. She is based and working in Bexhill. She is also the owner of Small Biscuits.

I plan to use my work mainly for the construction of functional vessels. Each piece plays a major role in my process of creation. Each piece is a unique and individual creation of functional form. I began by building large clay vessels. I then used these vessels to create paintings. These paintings were then arranged together to create a large, panoramic painting. I then used this painting as a base to create a large, panoramic piece of functional pottery. I love the process of handbuilding and the time it allows me to develop each piece of the form. I believe that each piece is different and reflects my own space in the process.

I am developing my work because I believe that the same concept of creating functional objects that can be used on a daily basis is my inspiration. I believe that what I make should be about how it works, not just how it looks. I find the bright, vibrant, glossy glaze intriguing, especially with the striking contrast of the black plant ink.

I really like how these prints look mounted up on black. I have put together a small book to display them properly. For this, I have experimented withFINITY in different colours.
I love the texture in the photos and the way the light catches the edges of the flowers. The contrast between the light and shadow creates a sense of depth and dimension. I think the use of natural materials like clay and leaves adds a unique and organic feel to the artwork. The overall composition is very pleasing to the eye, with a balance of colors and textures. I would enjoy exploring this style further and experimenting with different techniques and materials.
In this project, we used clay and leaves to create a handmade plaster. The clay was mixed with water to create a slurry, which was then poured into molds made from the leaves. The plaster was then allowed to dry, forming a hard, smooth surface.

This detail shows a close-up of one of the molds. The leaves are clearly visible, with their delicate veins and shapes. The plaster has a smooth, glossy finish, contrasting with the rough texture of the clay.

In this section, we discuss the process of making the plaster. We experimented with different ratios of clay to water to achieve the desired consistency. Once the plaster was set, we removed the molds and examined the results.

This page features a series of photographs that document the process of creating the plaster art. The images show the leaves being placed in the molds, the clay being poured, and the final product after drying. Each photograph provides a different perspective on the process, highlighting the beauty of the natural elements used.

In conclusion, this project demonstrated the potential of combining natural materials with traditional techniques to create unique art pieces. The plaster art not only showcases the beauty of the leaves but also highlights the creative possibilities of working with clay.
Despite my initial attempts, I think that both of these small forms have been unsuccessful. I glazed them similarly to those companions above but added a very light coat of bleach applied with a sponge around the lip and maintained in the declivity. I added each to the outside of the edges but I don’t think that looks very good.

A pair of bowls produced in order to compare the outcomes of firing using a liquid and mixed bleeding. I believe it certainly helps the stability of the finished bowl.

Although I love the idea of this piece I do not think that the right direction for this project. I feel that my earlier bowls experiments were more impressive.

I completely adore this lady’s work. Sadly I can’t attempt to produce one of my own. I tried once and it’s not such a clean finish. I went on to make a natural and charming shape. Once formed I pressed clear plastic over it and added magnesia to the inside. I then lightly sprayed over sawdust as the surface of the pot. I was pleased to see that when next to something else I am really happy with the outcome of that clay lump loader pot.
I had no previous success with using plastex as a resist but then I decided to experiment with this technique further. I used a black ink transfer step, added plastiex to the images and put a clear glass over the top. The glass step was very clear and i expected more of the glass to shine through but they were mudded. Because I was not thinking this last piece was very successful.

I added a light wash of copper acrylic to this piece and i used a brush green printer this has lifted too much, I mean. And the piece is let down by the consistent feeling that the marks are not clear and simple could be so much better.
In an attempt to make my pieces more impactful and more atmospheric I built a larger form. As my pieces are quite heavy I stabilised the gates hard in and this form is not as deep as my other pieces. I think that being shallower might give them a larger scale.