

Component 1: Three-Dimensional Design

Standard Mark: 64

Performance Level 6: Exceptional

	AO1	AO2	AO3	AO4
Mark	16	16	16	16
Performance Level	6	6	6	6
	Just Exceptional Ability	Just Exceptional Ability	Just Exceptional Ability	Just Exceptional Ability

Keywords from the taxonomy: **Intuitive**

Moderator Commentary

This Three-Dimensional Design Component 1 submission includes an A3 sketchpad, several small maquettes and tile samples, and a selection of three-dimensional ceramic outcomes, including a large (1 metre high) ceramic stacked construction. The selected work reflects the qualities characteristic of just into Performance Level 6, Exceptional, with a total mark of 64/72. Each of the four Assessment Objectives are equally weighted with 16 marks.

This comprehensive and intuitive body of work includes supporting studies and three-dimensional ceramic outcomes developed in response to the overarching theme of 'Natural Forms'. The enquiry begins with an exploration of natural forms within a sculptural context, where the candidate creates a series of linear, three-dimensional wire drawings inspired by organic shapes, including pumpkins.

A convincing and imaginative development of ideas begins with an investigation into Turi Heisselberg Pedersen's geological sculptural vases. The candidate explores contrasts between nature and culture, and detail and minimalism, supported by perceptive critical annotation. This enquiry is extended through primary and secondary research on pumpkins, including original photography and refined observational studies. These effectively highlight three-dimensional qualities through tonal contrast and light. Reflecting on Pedersen's work, the candidate writes: "She leaves her pieces fairly abstract to allow the viewer to imagine what each piece is about and what it represents."

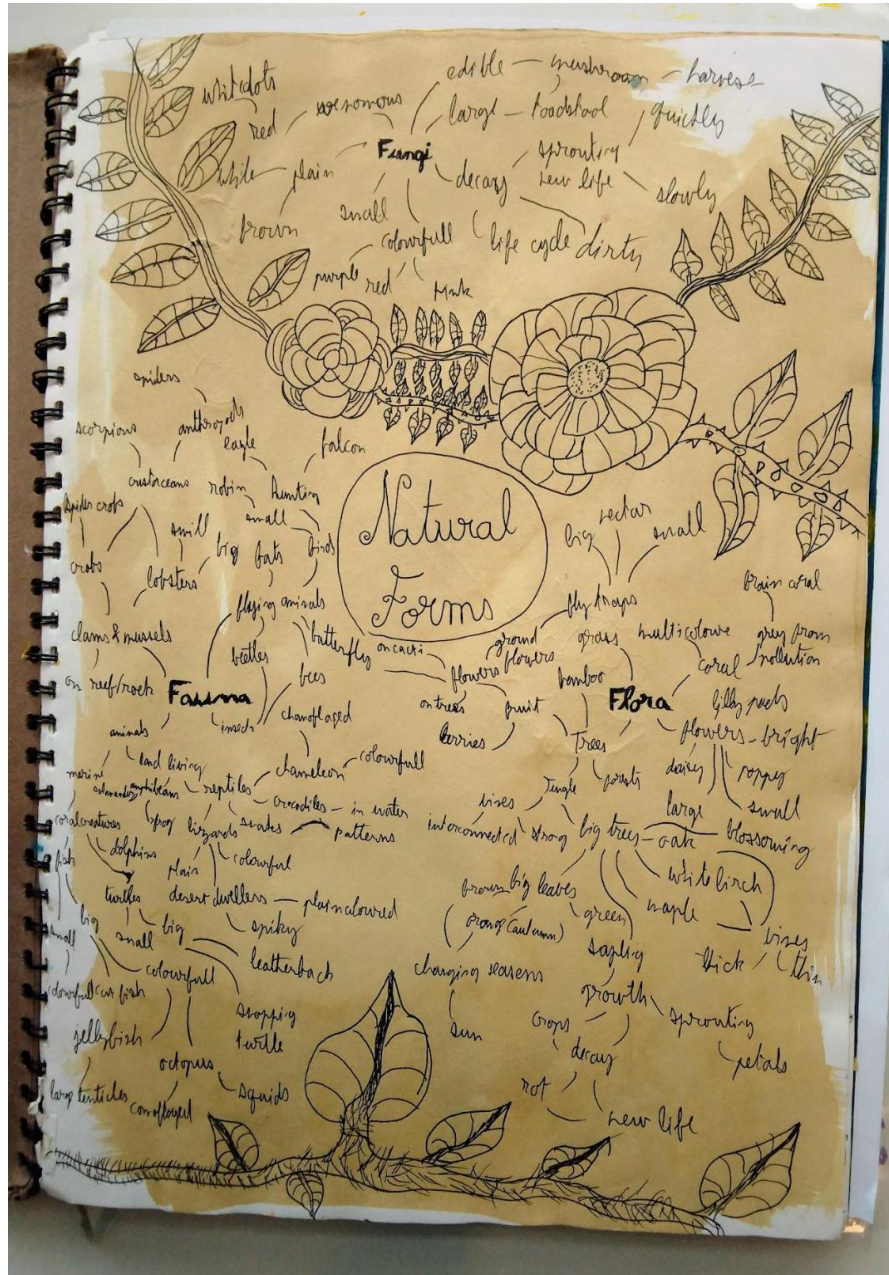
Moderator Commentary

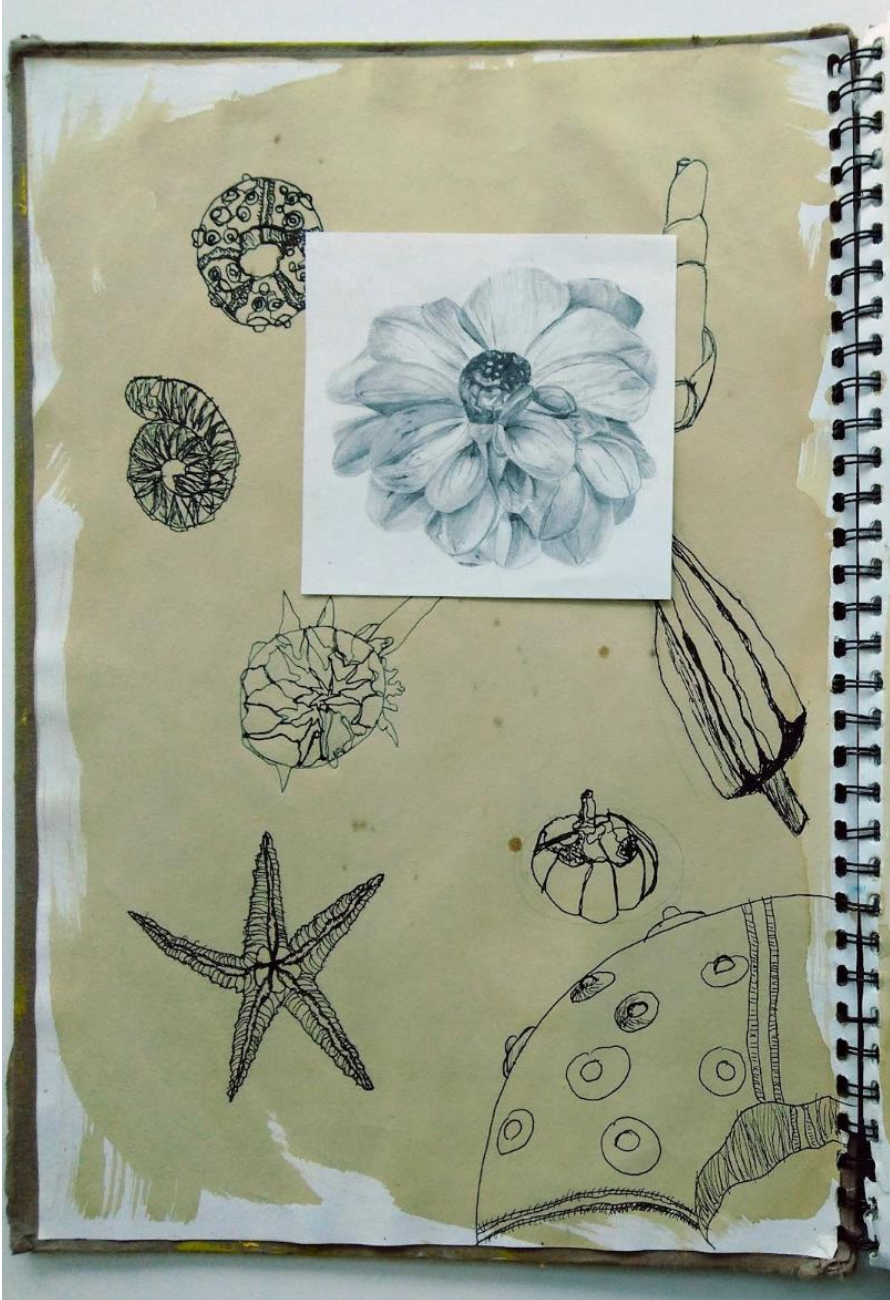
The candidate responds to the conceptual sculptural work of Yayoi Kusama by creating pumpkin-shaped maquettes using the pinch pot technique, decorated with vibrant fluorescent slip glazes that reflect Kusama's bold style. Drawing from their own pumpkin photos, they experiment with digital filters in Photoshop, inspiring diverse patterns and textures on larger ceramic pieces.

A botanical garden photoshoot of spherical cacti inspires a series of accomplished intaglio prints, showing advanced understanding of creative processes across media. Detailed fine-liner studies of amphibians and reptiles inform the development of ceramic tiles and maquettes.

Inspired by Kartini Thomas' playful and mythical ceramics, the candidate creates intuitive, imaginative ceramic stacked 'creatures' with protuberances, tentacles, toothed mouths, and bubbles. Multiple design iterations demonstrate exceptional risk-taking, supported by a strong grasp of contextual influences and ceramic techniques.

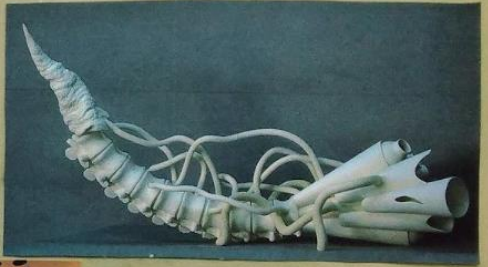
To move securely beyond the entry point of Performance Level 6, Exceptional, the candidate could provide stronger evidence of accomplished visual language skills and more consistently outstanding development of ideas. Nevertheless, the mark of 64/72 reflects an exceptional level of achievement overall.





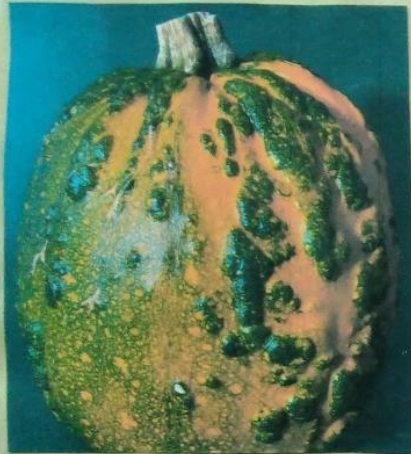
3D artists inspired by Natural Forms

Tori Heimberg



Yumi Kusama





PUMPKINS

Edith
The next
edge effect
comes from
shadows
and outlines
This shows
the texture
and shape
of the pumpkin
The plastic
wrapping effect
shows the
shape texture
of the pumpkin
The glass on
shape effect
also shows
the shape texture
of the
pumpkin



There is
a lower
contrast
between the
color of
the pumpkin
and color of
the background
than the background
is red compared
to green.
This could
be why the
red background
seems more
vibrant than
the green
and blue
background



The red background brings out the orange of the pumpkin. However, a blue background makes the pumpkin look paler. This can be seen in the top left pumpkin in this page. As a red background compared to the one underneath will have a rich orange color.



YAYOI KUSAMA

Yayoi Kusama is a contemporary artist who uses lots of Polka dots in her art. She uses her designs to create 3D art, which mainly consists of still life natural forms, and clothing. One example of still life that Yayoi Kusama uses a lot are pumpkins.



She was born in Matsumoto, Japan in 1929. At that time, the majority of Japanese artists were men. This made it a struggle to be an artist growing up as her parents disagreed with her being an artist. In particular her mother wanted her to be a house - wife.

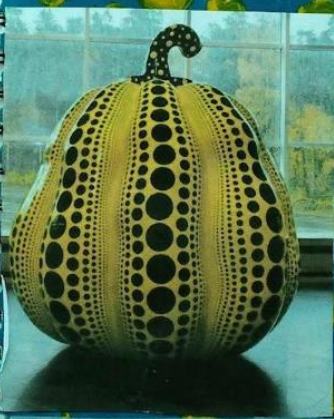
Later in her life she sent a letter to a famous artist from America containing watercolour paintings. The American artist then presented the paintings to her art founder. This inspired Yayoi Kusama to go to America, there she gathered lots of followers.



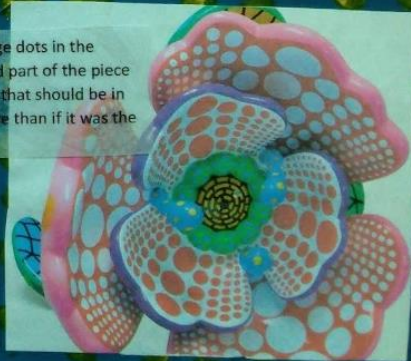
Yayoi Kusama had mental conditions from her childhood. This caused her hallucinations and obsessive - compulsive behaviour. These hallucinations and the endless hours in the endless flower beds caused her to be obsessed with dots. She coped with her mental issues by doing artwork. This made her feel more in control with her life.



The artwork is trying to tell you that every dot stands for a person and shows that if every body works together they can produce something of great beauty. She uses very light colours with dark polka dots on it. This makes the dots stand out and be the most important part of the art work.



To create texture on her work, she uses large dots in the centre and what should be the most lighted part of the piece and then lowers the dot size into the areas that should be in the dark. This makes her work pop out more than if it was the other way round.





Method of Creation: To create this pumpkin, I created two pinch pots and then used my thumb and fingers to widen it. I then scored and slipped the top of each pinch pot and stuck them together. I then smoothed the place where they attached. After that, I used a ruler and pressed it firmly onto the pumpkin, causing ridges to form. Finally, I cut off the top to allow air out when it compresses during the first firing at 1,000 degrees centigrade.

Techniques Used for painting - I used underglazed colours which work like watercolor paint; I had to paint thickly to ensure for opacity. Firstly, I used a vibrant orange as a base paint and covered the pumpkin with three to four layers. Afterwards, I applied electric blue spots using a cotton bud. Lastly, I fired the piece to earthenware temperature (1080 degrees centigrade) to harden on the colour.

Mirror box: I used a mirror box as Yayoi Kusama usually exhibits her work in mirror rooms. The reflection box is a miniature version of a reflection room and it helps to see how her work would look in an exhibit.



The mirror box helps to show all of the sides of the piece of work rather than only one side. This helps to show the the whole piece and an overall image of the texture and paintwork.

The light ring in the centre of the box helps to create shadows on the piece and emphasises the texture of the piece of work. For example, the ridges in-between the ridges of the pumpkin have more depth because of the shadows.



Kaleidoscope Edits

The edit on the left creates a pattern out of the pumpkin. This could be useful for making textile or patterns imprinted on pottery. This could show how a piece of work looks in a mirror room. I really like this image as the pumpkin has a more abstract shape without fully re-moulding it. The shadows on the art are enhanced, clarifying the texture of the piece of work.

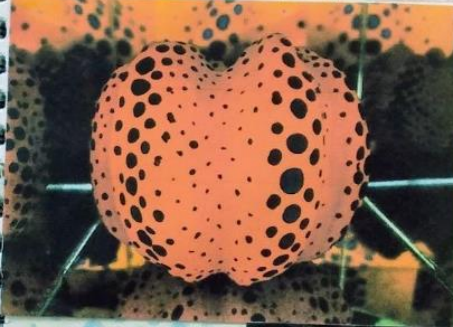
This edit on the right attracts the eye to the central part which is an abstract version of the pumpkin. Around the outside of the inner circle, the pattern on the pumpkin is zoomed in. The darker part contrasts well with the light inside the inner circle. This could be useful as an idea of presenting a piece of work. Personally, I find that the edit looks like a flower with the petals surrounding the light circle.



This edit exaggerates the texture and the pattern of the piece of work by deepening the ravines of the pumpkin and repeating the dotted pattern, increasing the size of the pattern each time. This could be useful for creating a pattern out of a piece of work by repeating this Kaleidoscope edit on and over again on a piece of work.

Photoshop Edits

The *Box Relief* filter, which is on the right, creates a texture which seems like the dots on the pumpkin have been cut out, or the shape, excluding the dots, has been stuck onto a plain sheet of paper. This could be useful to create a stamp out of to make a combination print. I like it as it could also be used to imprint onto a statue made out of clay.



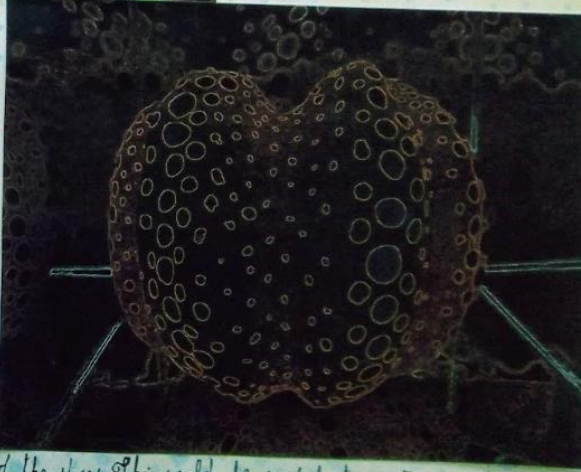
This edit is a filter called *Exoco*. It darkens the spots and lightens the orange of the pumpkin. I don't like this filter very much as it doesn't change the original picture a lot. This filter could be useful for creating a second image which is similar, but which has darker patches and lighter patches.

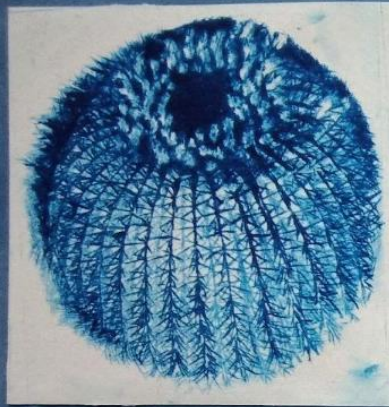
My favourite filter, on the right, is called *Neon Edges*. It helps to outline and emphasise the pattern displayed on a piece of art.

It does this by creating a bright outline around the places of great contrast.

In this case, it has created a bright orange line over every circle and outlined the whole edge of the shape.

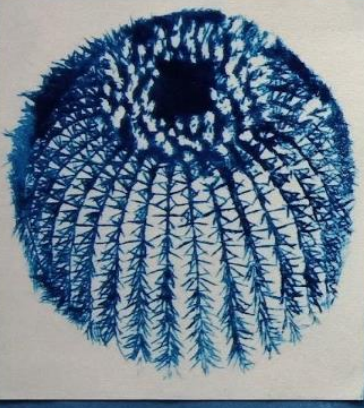
This could be useful to create a similar image but slightly reversed for putting on fabric or pottery.





In the print on the left, I finally hit a print with very little ink on. This caused the cactus to seem faint. When the paper was still wet, I printed the same image but slightly offset and with more ink. This has caused the cactus to seem more textured than the print below without hindering the shape of the cactus and the clarity of the spines and spines.

In the future, I need to ensure that the etch plate is clean, reducing the someplace that can be seen. Furthermore, I have experimented doing ombre versions of the cacti which are the pictures attached to the central boards.



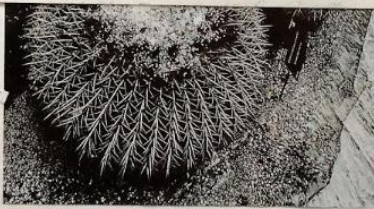
In the next print on the left, I used too much ink in the centre of the cactus and the edges. This has made them seem untextured and untextured. When I did my second print (the one on the right), I had this in mind and not applied less ink and cleaned the centre and edges more. This caused them to look more textured. Additionally, I cleaned central spines of the cactus more than the edges, allowing for the overall shape of the overall to stand out more. However, as a side-effect, it has caused the spines near the outside seem less clear than the central spines and spines.

Botanical Gardens



These cacti images were used to create the ticks on the left. I etched on the spines and spikes of a cactus creating an inverse image of these pictures.

This has caused the spines to be the part of the cactus most focused on. However, the dark centre with light buds growing from it contrasts well with the light ridges with the dark spines, creating a neutral image.



The cactus on the bottom left on the picture to the left has more texture on the centre than the other two cacti. It is also the biggest of the three causing it to have longer and larger spines on it. However, it has less buds growing on top compared to the one above it. I find the buds more visually interesting than the spines which is why I etched the top cactus instead of the bottom one.

Turi Heisseberg Pederson

Turi Heisseberg Pederson was born in 1965 in Denmark. She went to the Kolding School of Design, where she concentrated on studying bulbs and tree stumps. This is shown in her work as some of the textures present are very similar to that of tree stumps. To increase the texture of her work, she uses bland/plain colours to make people focus more on the texture rather than the colour.



Turi Heisseberg Pederson was inspired by the surfaces and colours in nature, geological structures, patterns of landscapes, plants and the numerous shapes nature provides. This is illustrated in her work as although the original shape doesn't resemble a shape of a natural form, she adds textures from different natural forms and creates a piece that resembles a natural form. For example, the sculpture on the left resembles a cactus as the bold lines on the piece emphasises the folds on the cactus.



Her work has a slip glaze rather than a shiny glaze. This means her work has a matt finish so the material itself increases and enhances shadows and this causes changes in tone across each surface as the light falls onto the piece. She cuts the surfaces at different angles but the finish has a light texture which enhances and dramatizes the quality and quantity of the shadows.



Turi Heisseberg Pederson creates texture by adding a coil of clay onto her original shape and then modelling it into a sharp, wavy and usually interesting line.

Alternatively she creates texture by having lots of flat faces but at different angles. When the light hits the surface, it causes the light to reflect at different angles creating shadows.

The pieces of work below seem to be very simple at a first glance. However, when you look closer at the pieces the way the texture and shadows created on each piece creates a resemblance to natural forms.

For example the piece on the left resembles a cactus as it's got a large central piece and smaller parts that seem to 'grow' from the central piece.

Turi Heisseberg Pederson leaves her pieces fairly abstract to allow the viewer to imagine what each piece is and what it represents to.



How I Made the Responses to Turi Heisselberg Pederson

Locally, to create the overall shape, I made multiple pinch pots of different sizes. To do this, I rolled out a small ball of clay, then stuck my thumb into the middle of it. I then used my fingers to spread the clay upwards, and pushed outwards using my thumb, while constantly spinning the clay in my hands. This created one half of the pinch pot (shown on the right). I then repeated this with a similarly sized piece of clay. Afterwards, I scored a cross hatch pattern around the two edges of the bowl. I applied water with clay in (slip) onto the edges, and pressed the two bowls together. Afterwards, I smoothed the edges of the clay together to create a ball. I repeated this procedure five more times with different sized pieces of clay. I then attached them all together by putting a coil of clay where they met and cut a small hole in the balls so there was air flowing through the whole structure to stop it exploding.



Once the shape of the structure was finished (first image on the right), I started to apply ribbons. This was done by rolling out clay 'worms'. I then scored and slipped the routes that the ribbon would take down the structures. At first, I applied them too straight which didn't exaggerate the roundness of the structure as much as I wanted. I repeated this multiple times until the main part of the structure was finished. I left part of the structure plain to exaggerate the balance between simplicity and chaos. If there is too much going on, then the entire structure looks dull and boring.



However, leaving part of the structure plain to contrast the 'chaos' is an example of an animal plain red and teal green feathers and think that my structure shows how something being a balance of simplicity and chaos.



Test Tiles for Slips

I created multiple test tiles to test different colors to put on the response to Turi Heisselberg Pederson. To make them, I made flat tiles of clay. Afterwards, I bent them into a curve and left them to dry. When they were hardened, I found ribbons from clay and slipped and scored the clay. For the one on the right, I mixed a quarter table-spoon of Chromium Oxide, a dark green, harmless to humans powder, with a table-spoon of white slip for the lower areas. For the white ribbons, I dipped white slip into them with a sponge. This helps to outline them.



For this test tile I created multiple different colors of green to try out. Personally, I like the section at the top left of the test tile as it is at the medium of the other two extremes.

For this section, I mixed half a teaspoon of Chromium Oxide with 1 table-spoon of white slip and 1 table-spoon of green glaze. Chromium Oxide is a faintly dark green powder which is not harmful to humans. Copper Oxide is an expensive green powder which is harmful to humans if it creates a cloud or gets onto your skin.



For this section I mixed Copper Oxide approximately one third of a teaspoon, with 1 table-spoon of white slip and 1 table-spoon of green glaze.

For this dark green section, I mixed 1 table-spoon of white slip to one half of a teaspoon of Chromium Oxide. This formed a dark green as no glaze was mixed in.

Crater Glazes

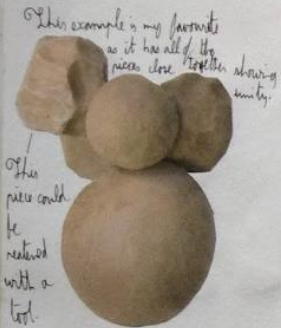
One glaze that I would like to experiment with is crater glazes. Crater glazes are formed by adding silicone carbide before or after a normal slip or glaze. The silicone carbide reacts forming crater where it was added. I think that this could add a small amount of textural interest on to the plain side of the response.

Too much silicone carbide can make the whole piece turn oily black. This means that I will use lots of tests to ensure I get the best results when using the silicone carbide.



example of a crater glaze.

A Third Response to Pederson



This example is my favorite as it has all of the pieces close together showing unity.

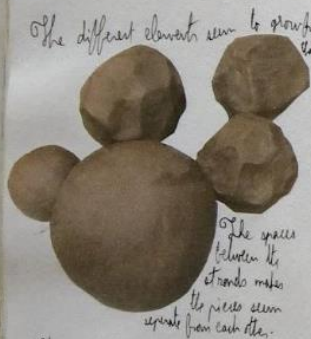
This piece could be reworked with a tool.

To build this response, I used concepts from the two previous responses: the angular effect and the effect with the ridges. At this stage, I have not added ridges though they will be on the smooth spheres.



This piece is fairly good though I would like to see more the dark part to a more central point.

This piece is too spread out.

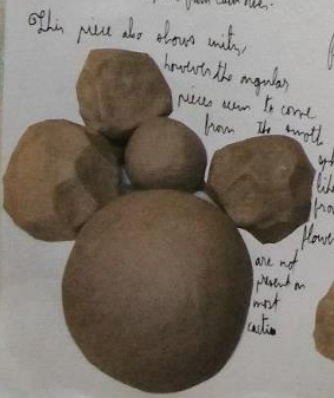


The different elements seem to grow from a single point.

I built this response to show that nature combines aspects from different natural forms to form one with the best parts of two.

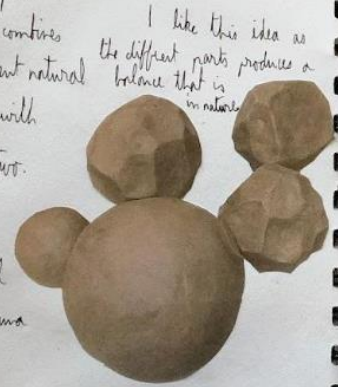
This is shown in the natural world through common ancestors and the evolution of flora/fauna from that point.

The spaces between the strands makes the pieces seem separate from each other.



This piece also shows unity, however the angular pieces seem to come from the smooth sphere.

These like petals from a flower which are not present on most ceramic.



I like this idea as the different parts produces a balance that is in nature.

The pieces below and bottom right are very similar. I like both however they are not as good as the one top left.

This is because they are imbalanced.

Glazing the Third Response

To glaze this response, I painted on two layers of Lichen glaze that contains 50% of Magnesium Carbonate. I painted this on after painting on a dark green slip. I really like the amount of crawling that the lichen glaze did as it revealed some of the green slip underneath.



After the lichen glaze had fired and cooled, I watered down and painted onto the white lichen glaze a yellow dye mixed with a amount of burned sienna to give the yellow a rusty look. After I had painted the whole piece, I painted on a small amount of watered down blue dye to give the piece a green tint to show it was inspired by nature.

Overall, this piece conveys the message that after one piece of nature dies and dies, multiple new organisms use that as a way to grow and thrive. This is shown by the slope - symbolizing a flower - supporting the new life, shown by the dark green slip, breaking through the bounds holding it back, symbolized by the rusty cracked glaze (a similar look to the ground in very arid areas).

How I Build the 2nd Response to Pederson



To build the response (shown on the right) I built 5 small structures (as shown bottom left) and one large one to support the 5 smaller ones. I did this to show how one large natural form is made up of lots of smaller ones.

To build the small parts, I started by making two pinch pots. I then scored and slipped the edges of the two pots together to make one sphere (as shown at the top left of the page). Afterwards, I poked

the surface of the sphere many times, before using my thumb to make indentations. This formed a shape shown on the middle right.



From that shape, I used a knife and other clay tools, to both reaten and increase the effect that is shown through some of Lure Pederson's work. In the future, I need to try and reduce the flat areas thus making the piece look even more angular.

Finished 2nd Response

The finished second response is shown below.

To finish this piece, I first painted an underglaze of a green slip onto the built and fired piece (as shown by the drawing on the right). This dark green represents natural forms that live in harsh conditions - like ants.



After the green slip had dried and soaked into the piece, I painted on two layers of light glaze, containing 40g of Magnesium Carbonate. However, I don't think it crawled enough, so on the next piece, I will use 50g of Magnesium Carbonate instead. The glaze represents the factor holding both the natural forms like water shortage.

On the whole, this piece represents nature trying to break through the restrictions set upon it. This is shown through cracks - which represents the areas in the world where it has succeeded. I have created this piece to warn the viewers that climate change will restrict nature to only a few places in the world compared to the majority of landmass which is how much nature covers at present.

Kartini Thomas

Kartini Thomas was born in the Challenger Path for parents where ethnologists. She was raised between Australia and New Zealand. Kartini Thomas is a ceramicist who focuses on making art that combine small anatomical and genetic forms by using playfulness. She was inspired by what she saw under a microscope when she was studying biology and the role of the gutters in different animals. The artwork is shown through the snails, mouth and flowing bodies that help give life to her polished and not necessarily different aspects from both science and folk.



Kartini Thomas uses glazes that work extremely well together to lighten up her work. She uses toothed mouths into her sculptures to make them more lively and fun to look at. This is shown through the sculptures above because they add playfulness to a figure like structure.



Kartini Thomas creates exhibitions where she presents her art. An example is the exhibition called 'Rotten Island' shown on the right. In this exhibition she presented all of her work created with a white base, connecting them all. She shows on the right is a copy. It was inspired by a sculpture's table passed by William Henry in 1924.



The exhibition also aims to celebrate the transformative power of beauty and reflect on the construction of myths throughout ages and culture. Drawing from William Henry's fantastical world, in which wild animals are treated by the sudden appearance of a flower and the hair of women, transform the gallery to encourage the viewer to have their own interpretation of the public Rotten Island.



My favourite piece of art sculpted by Kartini Thomas is the structure on the left. Personally it reminds me of all of the wonderful things and joyful parts of myths. It also presents all of the different cultures with mythology and get pieces parts etc. examples. The head of the structure reminds me of all of the myths surrounding sea creatures. This is because Kartini Thomas made multiple tentacle-like parts with toothed mouths. The end of each arm ending one of them. The middle tentacles just the impression that they were to be put by a forest character. They would give back in a supernatural way. Additionally, Kartini Thomas use of color emphasizes the supernatural - the right side of the tentacles are brighter than the left side at the end of the tentacles. This will suggest that the structure is important with the light only reaching the tentacles at the top.

The middle part of the structure is more ambiguous and chaotic. Kartini Thomas uses the top and upper respectively get pulled to create a strange and hidden part about the structure and referencing the structure to cultures.

The bottom part of this structure depicts a sea creature. The use of warm and friendly colors such as the salmon pink, which is contrasted to the black, doesn't resemble.

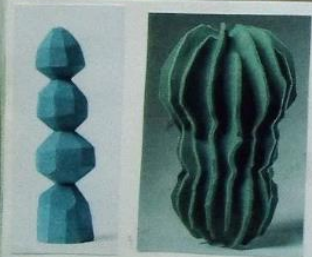
Kartini Thomas uses a strong glaze on her piece to emphasize the glimmers of their sculpture. Great different colors, the importance of myth and dragons. This is shown in the structure to the right. The structure reminds me of the sea creatures and the structure with the head of the sea creature. It is made very playful by Kartini Thomas use of the blue to the top, emphasizing the joy of the sea creatures and the colors attached to the structure. Kartini Thomas use of colors also to fight the good of the sea through her use bright better colors like the yellow and blue. This structure is mostly focused on the natural structure of the world - such as sea creatures.



Development of Ideas



This idea (large drawing on the right) was inspired by the artists that I have studied and the natural forms created or suggested through the work of those artists. Furthermore, it also includes ideas about cacti from the clubs previously done. The top of the concept was inspired by Karlins Thomas, as well as the layout and the possibility of interchangeability of those parts. The base was inspired by the work of Turi Heisselberg Pederson, with the pattern developing from the work of Yayoi Kusama.



The bottom element's shape and the sphere to the right of the bottom element was inspired by the work of Turi Heisselberg Pederson. The sphere was also partly inspired by a different type of cactus than the bottom shape. The species of cactus that inspired the bottom shape is dish shaped and called *Turingia inermis*. However, the sphere was partly inspired by moon cacti - large crested cacti with stripes of spines.



The top element of the structure was inspired by the fauna-like appearance of Karlins Thomas's work. This aspect inspired me to create a creature that resembles bearded dragons and Thorny Devils with the cut out toothed-mouths and the broken glaze that helps to resemble the cracked skin of the Bearded Dragon and the Thorny Devil.



The pattern on the bottom was inspired by the work and the reason behind why Yayoi Kusama painted on her dots. Additionally, the dots on my concept represent the spines of the cactus and show how human made dots by Kusama, and nature's dots on my piece, need to co-exist.

Colour Development For the Response



I really like this idea of having the piece with the sharp edges to be painted a dark blue colour as this will make it stand out against the bright colours behind it. This signifies how boldly built up areas stick out from the pretty and multi-coloured countryside.

However, if I was going to do this idea, I need to use a base without orange on the stripes as this contrasts the dark - purple too much attracting to that part of the piece too much.



I like parts of the idea in these potential concepts. I really like the orange with purple stripes as this is the opposite of how it should be (light colour in dark areas (orange in the shadows)). Although I like how the ombred sharp edged part of the piece sticks out, I will have to use a different colour than the bright orange.



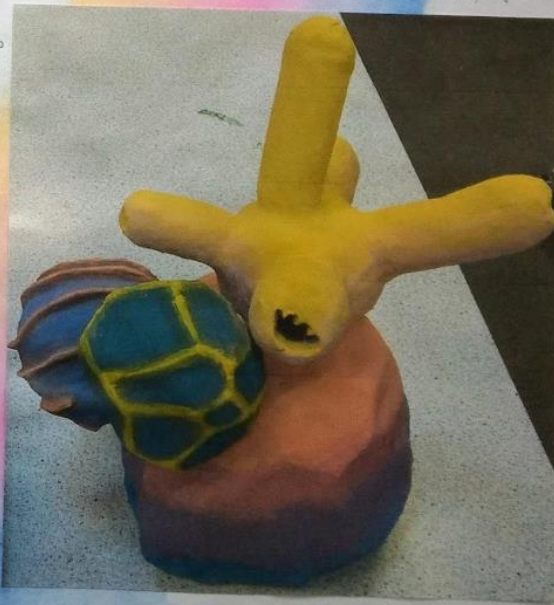
The finished Result



To finish this response, I painted an underglaze colour of Intense Yellow, Coral, Real Orange Purple and then a mix of Blue and Black. I then ombred the overlapping colours together using water. Although I firstly painted the dark blue and yellow part of the piece without ombing it (as shown on the left), I decided to ombre it. To do this I painted on the overlapping part with a green slip before using water to mix this with the yellow and blue.

I used bright colours to show that there is hope for the future in regards to climate change.

I also shaped the piece in this way to show the interdependency of all of the different aspects of nature in an ecosystem. If I were to do this again, I should increase the contrast between the colours.



I really love the juxtaposition created when the rough texture of reptile is combined with the smooth and shiny skin of amphibians. Some artists I have looked at in the past have used parts of amphibians in their work. For example Karim Thomas used their eyes in some of her pieces. Furthermore, the vibrant underbelly she uses matches the vibrant skin of some frogs, like the dart frogs. In my piece I would like to incorporate vibrant colours to show hope, which is a positive aspect of life, and so the piece should have bright and vibrant colours.



In my future pieces, I want to incorporate the contrasting habitats and amphibians: reptiles live in harsh conditions predominantly in areas with low amounts of water. However, amphibians live predominantly in areas where there is lots of rainfall like the rainforests.

Reptiles are proof that nature can adapt to worsening environments. So, in my future pieces, I want to present the message that nature can find a way through incredibly difficult conditions like drought. This could be done by making a piece that has both reptiles and amphibians in.



Amphibians and Reptiles



I really like the multiple textures of the skin of Spiny Darts. They are small spiky reptiles that live in deserts and absorb water by closing in small pools of water. I would really like to incorporate the varying texture (dry and cracked, but also in some places moist) into my work in the future. This could be done by using a lava glass with high amounts of CO_2 .

I will be moving towards incorporating lizards (reptiles) and frogs (amphibians) into my work. This is because I want to incorporate the idea water shortage and the way that nature seems to always find a way to succeed even in the harshest of environments (e.g. the desert). And I like the juxtaposition between the smooth skin of frogs and the rough skin of reptiles.



Chameleons are another example of reptiles that have varying textures (as shown by the art on the left). I really like the way that chameleons skin is patterned and I would like to use this in my work in the future. However, I still want to keep the stacked structures like cactus and the work of Karim Thomas.



Development of Ideas

For this idea of the final piece, I combined all of the aspects of the previous artists.

Kartini Thomas:

For the final piece, I wanted to combine the meaning behind Kartini Thomas's pieces (different cultures and mythologies) to show how every country and their people are affected by the natural forms in that area and how that will all change with climate change.

Lara Pederson:

I wanted to also combine the contrasting textures of nature, like those of tree trunks (the ridges) and cliffs (sharp edges) as well as those in the texture of the skin of amphibians and the skin of reptiles.



Frogs

In this final piece I want to convey the message of — interdependence. One frog eat the bugs that would harm the plant and in return, the plant allows the frog to lay their eggs on a leaf.

Additionally, the frogs show fluidity of nature. They are all 'climbing' the piece in one direction — upwards — showing how different aspects of nature have the same goal. In particular, trees all want to climb higher to get the most sunlight symbolized by the bright yellow colour at the top of the piece.

Colour: ultimately, I want to convey the message of hope that we can still reduce the impact of climate change by working together. To create this message of hope, I will use bright colours as we are trying to build towards a more positive Earth.



Maquettes For The Final Piece

Before building the final piece, I created miniature versions of it called maquettes.

For the maquette on the left, I combined the tentacled idea of Kartini Thomas (bottom) ridges texture of Pederson and the angular aspect of Pederson's work (top). I liked this maquette, though it is unbalanced.

My favourite maquette (right) combines the angular texture of Pederson's work (bottom), the ridged texture of Pederson's work, the spiky aspect of Kartini Thomas's work and the tentacled aspect of Kartini Thomas's work.

If I'm going to build this version, I need to have a gradual change of the angular texture at the bottom, to the smooth spheres with various shapes on them at the middle and top of the piece. To do this I will make the second shape from the bottom slightly more angular.



For my final piece I want to have frogs climbing up the piece to convey the message of interdependence.

I will model the frogs on to the side of the piece. To do this I will score and slip the side of the piece, then I will model a small bit of clay to look like the frog's body, before modelling a strip of clay and bending it to look like a frog's leg. When I have put the leg onto the side of the piece I will split the end of it into four toes.

Henry Moore

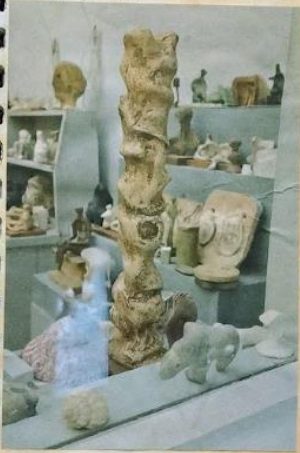
One example of an artist that makes maquettes of their work before building the actual piece is Henry Moore. Henry Moore is an English 3D artist who was born in Castleford in 1898. He wanted to be a sculptor from an early age but reluctantly trained as a teacher before joining the army in the First World War.



Henry Moore makes large structures, such as those above, that are semi-abstract monumental bronzes. Henry Moore was inspired by the human body and natural forms. He often made work on the subjects of the mother and child, the reclining figure and internal/external forms.

He used maquettes to gather the proportions of his piece before he makes the large finished piece. Some examples of these are shown on the left.

I really like the large pole-like structure shown on the left. The ridges in the pole merges to form a shape left to uncover by the viewer's mind.



Another example of Henry Moore's maquettes are shown on the right. These ones have a sense of fluidity running through the piece that I really like.

Additionally, it seems the order of the piece can basically change, suggesting a sense of control amidst the semi-abstract design of the piece. This really brings intrigue to the viewer.



Glaze Ideas for the Final Piece

For this final piece I want its glaze to present a feeling of hope. I thought about multiple potential glazes to do this.

One example of a glaze is celadon, shown on the right hand side after it was painted on a maquette. I really

like the glass aspect of the maquette and glaze. Additionally, I like

how the colour fluidly flows from a green to dark blue through the piece.

If I were to do this, I would exaggerate the shadows by adding some dark blue in the 'darker' areas of the piece.



I also tried this glaze on the frogs that I modelled as a test. I really like how the green frogs pop out of the dark blue rest of the the background,

although some of the green has pooled around the frog where it meets the base. This allows it to be seen as part of the overall picture of the piece, rather than an external aspect that has been added.

For this piece I thought about using a similar glaze as the previous piece - a lichen glaze (right) with a dye on top. I would use a dark green slip as an underglaze, before painting on three layers of a lichen glaze containing 40% of Magnesium Carbonate.

However, I think that this glaze could cause the piece to look too crowded and I won't be able to convey the new message of hope through bright colours as well.



I also thought about using a glaze that would highlight the frogs and other texture as shown on the right.

Overall I think that a multi-coloured glass glaze will work better on this piece, although I will need to make sure that the colours blend well from the first one to the next.



Additionally, I could use a Crater Glaze for this piece, but I have not tried this glaze enough to be sure that this glaze will have the desired effect. Furthermore, the glaze tends to have a dark-coloured finish, as shown on the left, which I personally think will not work with this piece and the craters could hide the frogs and make the piece seem too crowded.



