

This paper is to be handed to Candidates on: 6 May, 1999.

ART
CRAFTWORK - HIGHER LEVEL

13 MAY, MORNING 9.30 – 12.00 AFTERNOON 2.00 – 4.30

100 marks are assigned to this paper

INSTRUCTIONS

- (a) You are allowed to use whatever materials and tools as may be required to complete the test.
 - (b) You are allowed to use design source materials such as leaves, bark, driftwood, bones, shells, plants, flowers, machine parts etc.
 - (c) You are required to write your **Examination Number** clearly on all drawing sheets, on your craftwork, and on a label which is securely attached to your craftwork. The **Question Number, the type of craft and the level taken i.e. Higher Level** - must be entered on the label.
 - (d) Candidates are reminded that where they have brought preparatory sketches into the examination centre as a memory aid, they must be submitted with the final craftwork piece.
 - (e) Preliminary sketches of your designed craftwork idea must be submitted with your finished craftwork piece.
- N.B.** The preliminary sketches referred to above are to be carried out during the examination period and are distinct from the preparatory sketches which you are allowed bring into the examination centre as a memory aid.

CHOOSE ANY ONE OF THE FOLLOWING CRAFTS.

1. BOOKCRAFTS

Design and make a folder to hold notes and cuttings on HARPS AND GUITARS OR JEWELLERY AND GEMSTONES

Use appropriate materials, colouring, and lettering.

2. CALLIGRAPHY

- (a) Choose one of the following texts. Create a balanced composition using skilful, expressive lettering and simple images which help to express the meaning of the text. All or part of the text may be used.

OR

- (b) Choose one of the following texts as inspiration for a balanced composition using skilful and expressive lettering. You could introduce colour, different letter size, textural or collage techniques, or unusual layout, where appropriate.

TEXT 1:

The Primary Colours

Red is the boldest of all colours. It is the colour of Christmas, blood, Irish setters, meat, stop signs, tomato sauce, rubies, old theatre seats, fezes, valentines, cardinals, a glowing fire and hot chilli peppers. It stands for martyrdom, hell, love and youth.

Yellow is, surprisingly, a child's first colour preference. Easter is yellow. So is spring, and much of the beauty of autumn. It is the colour of the generous sun, butter, arsenic, sponges, candlelight and dried up lawns. It represents wisdom, illumination and intuition.

Blue is a mysterious colour, hue of illness and nobility, the rarest colour in nature. Blue is the colour of the shadow side, the tint of the inexplicable, of melancholy and the unexpected (once in a blue moon, out of the blue). Chows have blue tongues. Potato spray in Ireland is blue.

[adapted from The Primary Colours by Alexander Theroux]

OR

TEXT 2:

Golden Girls

"The three sisters are all witches,
lovely ones to be sure, but
witches nonetheless. They are
all transparent-skinned with
pale hair and light blue eyes.
They are quite capable of
turning swinish folk into real
swine before your very eyes
and turning them back again
without their ever knowing it."

[John Huston, filmmaker.]

OR

- (c) Design a poster where the style, colour and treatment of the LETTERING help to explain the message. Images can be used. Personalized, hand constructed lettering is preferred, rather than lettering made with commercially produced stencils.

Choose ONE of the following:

(i) BIG FISH, SMALL POND, (ii) SLAVES TO THE MACHINE, (iii) DON'T LOOK DOWN!

3. WEAVING

- (a) Inspired either by the dark or light colour groups listed below, design and weave (i) a subtly patterned tweed suitable for fashion use OR (ii) a strongly patterned tweed suitable for curtains or upholstery.

- Dark: brown, rust, maroon, purple, orange, red, blue,
- Light: white, off white, beige, delicate tints – lilac, grey, pink, green, cream.

Use a variety of yarns and incorporate different weaves.

OR

- (b) Design and weave a small tapestry based upon one of the following:-
(i) The Aquarium, (ii) Out of the blue, (iii) Your own face.
N.B. Use a variety of yarns. Other materials may be incorporated to heighten the effectiveness of the design.

4. LINO CUTTING

Design and make a print, using lino, based on ONE of the following:-

- (a) Handshake (b) Half-moon over our town/district (c) Personal stereo with headphones
(d) Self-portrait.

Use at least three colours.

5. PUPPETRY

Design and make a durable working puppet based on ONE of the following. Preparatory and Preliminary sketches must be submitted with the final puppet.

- (a) The Viking (b) Vincent van Gogh (c) Use the following poem by Chaucer (1387) as the starting point for a puppet.

The *Miller* was a chap of sixteen stone,
A great stout fellow big in brawn and bone.
Broad, knotty and short-shouldered, he would boast
He could heave any door off hinge and post,
Or take a run and break it with his head.
His beard, like any sow or fox, was red
And broad as well, as though it were a spade;
And, at its very tip, his nose displayed
A wart on which there stood a tuft of hair
He liked to play his bagpipes up and down
And that was how he brought us out of town.
Chaucer

6. **SCREEN PRINTING**

Design and print a design based on one of the following:-

- (a) Wolves at the Door (b) Skulls (c) Squeezed from the Tube (d) Mousetrap.

7. **HAND PRINTED TEXTILES and BATIK**

- (a) Using "Crowns, coronets, profile heads, coins, cameos, monograms, ermine" or "Sylphs, satyrs, dancing revellers, nymphs, Pan, forest glade".
Linkage of shapes to create movement throughout the design is required. Use at least three colours with overprints.

OR

- (b) Design and print a panel at least 60cm. x 60cm. based on
(i) Rocks and waves or (ii) a Cubist-style still-life.

Create movement throughout the design. Use at least three colours with overprints.

OR

BATIK

- (c) Using a suitable fabric, design, wax and dye a panel approximately 50cm. square, based upon ONE of the following:

(i) a lone tree in a vast cornfield.

or

(ii) the dog lies stretched out on a rug in front of the fire.

8. **POTTERY** Choose ONE of the following:-

- (a) Design and construct in clay a container inspired by the form and decoration of Gothic or Classical Buildings.

or

- (b) Design and construct in clay a sculpture based on an African woman carrying parcels/ a vessel/other goods on her head. You may make the full-figure or the head alone or the head and shoulders.

or

- (c) Design, coil, slab or throw two small vases or beakers. The two objects should visually complement each other as a set but there should be a very marked contrast in height, form, colour, texture and decoration between them. You may, if you wish, combine coiling, slabbing and throwing.

[None of the above, (a), (b) and (c) should exceed 25 cms in their greatest dimension]

IMPORTANT:-

- (1) **CLAY OBJECTS MUST BE FIRED, DECORATED WHERE POSSIBLE WITH GLAZES, SLIPS, OR OXIDES. PAINT AND VARNISH OBJECTS ONLY WHEN FIRED TO APPROX. 1000°C. OTHER MATERIALS MAY BE ADDED TO THE FINAL PIECE IF DESIRED.**
- (2) **THE SPRINKLING OF CRUSHED GLASS ON RAW (UNFIRED) POTS MUST BE AVOIDED.**

9. **EMBROIDERY**

Choose ONE of the following groups of ideas as inspiration for a square, rectangular or quatrefoil panel embroidered with appliqué and at least three different stitches, approx. 30 cms in its largest dimension:

- (a) circles within circles, rectangles within rectangles, black on black, white on white, texture and smoothness.
- (b) mermaid(s), sirens, shipwrecked sailors, sea green, sea turquoise, sea-spray, shimmer, glisten.
- (c) under the microscope, fast growing micro-organisms, cells, plankton, mould, colour blotches and streaks, spirogiro.

OR

Design and make an embroidered relief of:

- (i) a whole fish **or** (ii) a salad **or** (iii) an elegantly presented dessert, on a plate or platter. Create a sensual and edible effect in your treatment of the food. The relief should be designed to be displayed on a table-top **or** hung on the wall.

N.B. You may use beads, padding, textures etc.

10. **WOODCARVING**

- (a) Design and carve, in the round, a figure based on ancient Egyptian sculpture.

OR

- (b) Design and carve in relief, a plaque entitled 'Self-Portrait'. It may be full face or in profile. Emphasise contrasts of surface texture in your relief.

[None of the above, (a) and (b), should exceed 25cms. in their greatest dimension]

11. **METALWORK**

- (a) Design and make a logo suitable for a science classroom door, based on the idea of 'Physics' **or** 'Chemistry'. Create a sense of movement in your design. Use suitable metals and enamels.

OR

- (b) Design and make a textured metal box or container inspired by battered old suitcases.

OR

- (c) Design and make, in the round, a figure based on "The Archer" using strips of metal and metal wire.

[None of the above, (a), (b) and (c), should exceed 25 cms. in their greatest dimension]

12. **MODELLING**

Design and model in the round:

- (a) a figure entitled 'Neptune, God of the Seas'. You may make a full figure **or** half figure (i.e. head, shoulders, arms and torso).

OR

- (b) A sculpture based on 'Big Fish eat Little Fish' or 'Dog eat Dog'.

OR

- (c) Design and model a circular, rectangular or oval relief plaque entitled 'Self-Portrait'. It may be full face **or** in profile. Emphasise contrasts of surface texture in your relief.

[None of the above, (a), (b) and (c), should exceed 25 cms. in their greatest dimension]

NOTE:- Models to be made in clay and cast, modelled directly in any quick-drying material, or modelled in clay, fired and if desired, glazed.