2017 Standard Setting Samples

3-D Design Range of Approaches (Breadth) Score 2

Image	Dimensions	Media
1	17 x 45 x 2	wire, paint
2	17 x 45 x 2	wire, paint
3	24 x 22 x 22	felt, stuffing, cardboard, thread
4	24 x 22 x 22	felt, stuffing, cardboard, thread
5	4 x 19 x 6	ceramic stoneware, glaze
6	4 x 19 x 6	ceramic stoneware, glaze
7	13 x 10 x 5	felt, thread, stuffing
8	13 x 10 x 5	felt, thread, stuffing
9	7 x 6 x 5	ceramic porcelain, underglaze, clear glaze
10	7 x 6 x 5	ceramic porcelain, underglaze, clear glaze
11	4 x 10 x 11	ceramic porcelain, underglaze, clear glaze
12	4 x 10 x 11	ceramic porcelain, underglaze, clear glaze
13	17 x 12 x 3	tissue paper, glue, wire
14	17 x 12 x 3	tissue paper, glue, wire
15	8 x 8 x 0.25	porcelain, underglaze
16	8 x 8 x 0.25	porcelain, underglaze

Rationale for Score

- The work shows a weak application of 3-D Design principles to a range of design problems. Images 1 and 2 (wire sculpture), 13 and 14 (arms), and 15 and 16 (glazed tiles) represent either 2-D form (tiles with 2-D imagery), nearly 2-D form (wire sculpture), or 3-D form presented in a way that minimizes 3-D qualities (arms). Pea pods, bacon and egg, and cat forms (images 5–6, 7–8, and 11–12, respectively) are also either relatively flat constructions or are presented in a way that makes it difficult to recognize a spatial presence. Other images show more successful activation of space, such as 3 and 4, (soft sculpture) and 9 and 10, (textured ceramic figure). Both of these works also show surface manipulation.

- Soft sculpture with fabric, wire, and clay are the predominant media used, demonstrating some variety of approach, as does the color and pattern seen in some works. It appears there was intent to represent objects from life (pea pods, bacon and egg, cat). The expressive forms (images 3 and 4, 9 and 10) depart from direct representation of everyday subjects.

- The majority of the work conveys a tentative exploration of subjects and materials. Technical competence is an issue; confident skill in stitching, construction of 3-D form, ceramic hand-building, and glaze application is, for the most part, yet to be developed. The unexpected, expressive forms (images 3 and 4, 9 and 10) are more engaging, with intriguing content distracting from technical limitations.

- Many images are difficult to see because they are poorly lighted and/or unfocused. Effective lighting is essential when photographing 3-D work. The contrast of light and dark defines occupied and unoccupied space and reveals details such as texture. Capturing images outdoors in sunlight is an easy way to achieve successful outcomes. Folds in the background material are distracting in many images; the solid background of the feline figure is preferable. Photographing work to show a sense of scale would also inform the viewers' understanding of the works. With different lighting and positioning of the wire sculpture in images 1 and 2, 3-D form might become more apparent. The cup used as a prop in image 15 obscures the surface of the featured work (ceramic tile).