higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

ACCESSORIES N5

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This marking guideline consists of 8 pages.

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SECTION A

QUESTION 1

1.1 1.1.1 G
1.1.2 E
1.1.3 A
1.1.4 H
1.1.5 D
1.1.6 J
1.1.7 I
1.1.8 B
1.1.9 F
1.1.10 C

(10 × 2) (20)

1.2 1.2.1 Stained glass accessories, heavy woodcarvings, trefoil and quatrefoil patterns, heavy brocades, tapestries

1.2.2 Feminine in style, curved patterns, smaller scale – mirrors, mantel clock, screens

1.2.3 Delftware, plates on wall, accessories with windmill and clog patterns, clogs

1.2.4 Minimalist in inspiration – bare details – photos in black and white, abstract paintings on the walls, floating frames – glass minimalist with no framed border

1.2.5 Pottery, sculpture – marble items, plates with black and red detail, murals, frescoes

(5 × 3) (15)

1.3 1.3.1 Artworks that are not paintings, large or medium-sized sculptures, prints or drawings – anything of interest and value

1.3.2 A form of textile produced using knotting (rather than weaving or knitting) techniques. The primary knots of macramé are the square knot (a variant of the reef knot) and forms of 'hitching': various combinations of half hitches.

1.3.3 Modelling is an additive process, as opposed to carving, the other main sculptural technique, in which portions of a hard substance are cut away to reveal form. Unlike carving, corrections are possible during modelling, and the result – fire clay or preserved wax – is not as permanent as a stone or wood carving.

1.3.4 This was traditionally the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio (incised) in the metal. In modern manufacturing, other chemicals may be used on other types of material.

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1.3.5 A terrarium (plural: terraria or terrariums) is usually a sealable glass container containing soil and plants, and can be opened for maintenance to access the plants inside. However, terrariums can also be open to the atmosphere rather than being sealed. Terrariums are often kept as decorative items.

(5 × 3) (15)

TOTAL SECTION A: 50

SECTION B

QUESTION 2

2.1 2.1.1 Cast iron tends to be brittle, except for malleable cast iron. With its relatively low melting point, good fluidity, castability, excellent machinability and resistance to deformation and wear, cast iron has become an engineering material with a wide range of applications and is used in pipes, machines and automotive parts, such as cylinder heads (declining usage), cylinder blocks and gearbox cases (declining usage). It is resistant to destruction and weakened by oxidation. The earliest cast-iron artefacts date to the 5th century. (5)

2.1.2 Brass is a metal alloy that is made of copper and zinc. The proportions of zinc and copper can vary to create different types of brass alloys with varying mechanical and electrical properties. It is a substitution alloy: atoms of the two constituents may replace one another within the same crystal structure.

In contrast, bronze is an alloy of copper and tin. Both bronze and brass may include small proportions of a range of other elements, including arsenic, lead, phosphorus, aluminium, manganese and silicon. The distinction is largely historical. Modern practice in museums and archaeology increasingly avoids both terms for historical objects in favour of the all-embracing ‘copper alloy’.

Brass is used for decoration for its bright gold-like appearance; for applications where low friction is required such as locks, gears, bearings, doorknobs, ammunition casings and valves; for plumbing and electrical applications; and extensively in brass musical instruments such as horns and bells where a combination of high workability (historically with hand tools) and durability is desired. It is also used in zippers. Brass is often used in situations in which it is important that sparks not be struck, such as in fittings and tools used near flammable or explosive materials. (5)

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2.2 2.2.1 Mahogany is a commercially important lumber prized for its beauty, durability and colour, and is used for panelling and to make furniture, boats, musical instruments and other items. (5)

2.2.2 Meranti represents a wood of worldwide commercial importance. As veneer, much of it becomes plywood, plywood panelling, cabinets and hollow-core doors. In lumber form, meranti is worked into light structural framing, mouldings, trims and low-cost furniture. (5)

2.3 2.3.1 Glass used for making figurines contains up to 49% lead in order to achieve maximum malleability. If crystal contains less than 24% lead, it has a higher proportion of barium oxide, which ensures that the light refracts well. The difference between glass and crystal can be seen with the naked eye. (5)

2.3.2 The primary distinction between stoneware and porcelain is that stoneware dinnerware has one most effective firing method at the same temperature. A distinctive form of clay is also used in stoneware. Another essential difference is that stoneware can come in blue, not only in white. You can also see shades of rich satin or matte, in addition to other designs. Stoneware is made from clay fired at a high temperature, making it a great deal more potent. It is fired at temperatures up to 1 280 °C and becomes vitreous. This means it has the nature of glass. After firing, it turns robust and chip-resistant.

Porcelain is designed from different materials. Light clay, such as China clay (also known as kaolin clay), is the main ingredient. Different substances such as feldspar, granite and glass are pulverised and mixed with the clay. The product is enkindled in a bisque kiln at a moderate temperature once sufficient water has been added. Glazing and excessive-temperature firing is the next process. The glazed clay is fired at a high temperature (approximately 1 300 °C).

Stoneware differs from porcelain in terms of the following:

- Colour
- Firing technique
- Tough and durable, but less delicate and refined
- Porous and opaque
- Heavier
- Finishes (5)

[30]

QUESTION 3

3.1 3.1.1 Robe hooks, towel rails, soap dispenser, soap dish, racks for storage, towels, bath mats, duck boards

3.1.2 Pots, herbs, cushions for furniture (seating and back), water fountains, pebbles

3.1.3 Ironing board, rails, hooks, hangers, cutting and measuring equipment

3.1.4 Cot bumper, cushions, duvets, blankets, pillows, shelves, containers for toiletries, toys, night light

3.1.5 Bedside lamps, cushions, duvets, pillows, throws, bean bags (5 × 5) (25)

3.2 3.2.1 Charger plates, napkins, damask tablecloths, brocade overlays, chair covers, various forms of crockery and cutlery (layered for the different courses), fine stemware, hollowware and tumblers. Bold colours with details in fringing, tassels and metallic threads. (10)

3.2.2 Bamboo mats, chopsticks, square-edged plates and bowls, soy sauce dishes, overlays and napkins in red and black with dragon prints or calligraphy, fine china with rice patterns (10)
[45]

QUESTION 4

4.1 Tapestry is a form of textile art, traditionally woven on a vertical loom. Tapestry entails weft-faced weaving, in which all the warp threads are hidden in the completed work, unlike cloth weaving, where both the warp and the weft threads may be visible. In tapestry weaving, weft yarns are typically discontinuous; the artisan interlaces each coloured weft back and forth in its own small pattern area. Weft threads of different colours are worked over portions of the warp to form the design.

Appliqué is ornamental needlework in which pieces of fabric in different shapes and patterns are sewn or stuck onto a larger piece to form a picture or pattern. It is commonly used as decoration, especially on garments. The technique is accomplished by either hand or machine. Appliqué is commonly practised with textiles, but the term may be applied to similar techniques used on different materials. In the context of ceramics, for example, an appliqué is a separate piece of clay added to the primary work, generally for the purpose of decoration. (10)

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4.2 A pastel is an art medium in the form of a stick, consisting of pure powdered pigment and a binder. The pigments used in pastels are the same as those used to produce all coloured art media, including oil paints; the binder is of a neutral hue and low saturation. The colour effect of pastels is closer to the natural dry pigments than that of any other process.

Aquarelles painted with water-soluble coloured ink instead of modern water colours are called *aquarellum atramento* (Latin for 'aquarelle made with ink') by experts. However, this term is increasingly passing out of use.

The traditional and most common support material to which the paint is applied for watercolour paintings is paper. Other materials include papyrus, bark papers, plastics, vellum, leather, fabric, wood and canvas. Watercolour paper is often made entirely or partially with cotton, which gives a good texture and minimises distortion when wet. Watercolours are usually translucent and appear luminous because the pigments are laid down in a pure form with few fillers obscuring the pigment colours. Watercolours can also be made opaque by adding Chinese white. (10)

4.3 When artists do original printmaking, they make a printing plate from which an edition is printed. The plate does not copy an artwork that was originally produced in some other medium (an oil painting, acrylic painting, etc.). It is a unique work, created solely as a print. The pieces of the edition are signed and numbered by the artist. (Note: There are also 'monoprints', which are one-of-a-kind prints made by an artist. These are just like originals, except they are made through a printing process.)

If the printing plate (these days plates can be made photographically) copies, or in other words, reproduces an image that the artists originally made in some other medium, and then the works in the edition replicate that image, then even if the artists number and sign them and even if they make some little extra unique squiggles on them with their own hand, and even if the gallery calls them 'originals', they are still reproductions. These are of much less value than any kind of original created by artists, no matter how they are hyped. This is the area where the greatest misinformation and fraud in the art business occur. An imitation is a forgery of an original artwork – in whatever medium – meant to give the impression of an original artwork. (10)

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4.4 Bronze is the most popular metal for cast-metal sculptures; a cast bronze sculpture is often called simply a 'bronze'. It can be used for statues, singly or in groups, reliefs, and small statuettes and figurines, as well as bronze elements to be fitted to other objects such as furniture. It is often gilded to give gilt-bronze or ormolu. Common bronze alloys have the unusual and desirable property of expanding slightly just before they set, thereby filling the finest details of a mould. Then, as the bronze cools, it shrinks a little, making it easier to separate from the mould. Their strength and ductility (lack of brittleness) are advantages when figures in action are to be created, especially when compared to various ceramic or stone materials (such as a marble sculpture). However, the value of bronze for uses other than making statues is disadvantageous to the preservation of sculptures; few large ancient bronzes have survived.

Among the commonly available stones, only marble has a slight translucency, i.e. subsurface scattering, that is comparable to that of human skin. It is this translucency that gives a marble sculpture a visual depth beyond its surface and this evokes a certain realism when used for figurative works. Marble also has the advantage that, when first quarried, it is relatively soft and easy to work, refine and polish. As the finished marble ages, it becomes harder and more durable. Preference to the cheaper and less translucent limestone is based largely on the fineness of marble's grain, which enables the sculptor to render minute detail in a manner not always possible with limestone; it is also more weather-resistant. Marble does not bear handling well, as it will absorb skin oils when touched, which leads to yellow-brownish staining. While more resistant than limestone, it is subject to attack by weak acids, and so performs poorly in outdoor environments subject to acid rain. For severe environments, granite is a more lasting material, but one that is far more difficult to work and much less suitable for refined works. Compared to metals such as bronze, marble lacks ductility and strength, requiring special structural considerations when planning a sculpture. (10)

4.5 Plate glass is made of several types of raw materials such as water, silica sand, soda ash, dolomite, limestone, nepheline syenite and salt cake. Plate glass is thick, fine-quality glass, and is typically used for doors and store windows. It gets its names from the way it is made, which is originally cast in plates. People often refer to any type of window that is not stained or decorative as a plate glass window. In all actuality, most glass windows are not plate glass at all – they are usually float glass. Genuine plate glass is rarely used today.

Household mirrors are manufactured commercially using the silvering method. In this process, the back side of a sheet of float glass (usually 4 to 6 millimetres thick) is coated with aluminium or silver. This metal coating creates the reflection. It also prevents damage to the opposite (plate glass) side of the mirror. In industrial manufacturing, aluminium or another metal is heated to a boil in a chamber. A glass sheet is then placed into the chamber, where atoms from the metal then cool and attach to it. Most mirrors are back-silvered, containing silver that is visible through the glass. A front-silvered mirror has a reflecting surface on the viewing side.

(5)
[45]

QUESTION 5

5.1 *Students' answers should reflect various details that would have been learnt in this subject: colour combinations, fabric details, furniture details, curtains, flooring and carpeting, accessories and handcrafts. Various options are possible; markers should mark with discretion. ONE fact, ONE mark.* (10)

5.2 *Students' answers should reflect various details that would have been learnt in this subject: colour combinations, fabric details, furniture details, curtains, flooring and carpeting, accessories and handcrafts. Various options are possible; markers should mark with discretion. ONE fact, ONE mark.* (10)

5.3 *Students' answers should reflect various details that would have been learnt in this subject: colour combinations, fabric details, furniture details, curtains, flooring and carpeting, accessories and handcrafts. Various options are possible; markers should mark with discretion. ONE fact, ONE mark.* (10)
[30]

TOTAL SECTION B: 150
GRAND TOTAL: 200

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