



By collecting multiple objects that have a distinct connection, initiate the design and research of a larger body of work with several different out comes.

While walking in the English county side I observed obstruction to the landscape as the horizon was lined with mechanical geometric silhouettes. When investigating the sight from a closer distance, the land had reclaimed the ownership thousands of pieces of farming equipment. The undergrowth smothering the frames of rusted old plows, diggers and harvesters.

Gathering a few pieces of rusted old tractor elements scattered upon the floor, inquiry into their current cultural significance. Investigating their connection to farming and our present relationship harvested then consumed food.

Using each objects as the starting point to my 3d work, I shall create pieces in ceramics that illustrate the narrative of my investigation.



Tractor grave yard, Aslackby





When looking into Contemporary crafts connection between practice and place, evaluating crafts affiliation with tourism for research into my dissertation, it sparked my interest in place. Looking into objects location, how they have come to resign there. The location of an object can say a lot about the local culture and society. For example a cork I found being representative of celebration and the make of the Champaign commenting on the wealth of the area. By looking at objects as if they are evidence of local lively hood, the links to industry and history become apparent.

The amount of information that can be retracted from such a small discarded object sparks the initial investigation of my work, the inspiration coming from the people and social commentary of the place.



Value



The found objects that have been discarded previously valuable have seemingly been stripped of their worth. by photographing the images dramatically as if the are of significant value, allows the concept of worth to be explored.

“Collecting is a powerful tactic for making sense out of the material world, of establishing trails of similarity through fields of otherwise undifferentiated material, the collection relies on a related series of technologies. Ordered accumulation, cataloguing, classifying and arranging: devices that allow every object to be imagined as singular and unique, even though it is all plucked from endless series similar things. To collect is to divert an object from any presaged path or circulation and place to on side.”

—‘the value of things’, Neil Cummings and Marysia Lewandowska

Research into location



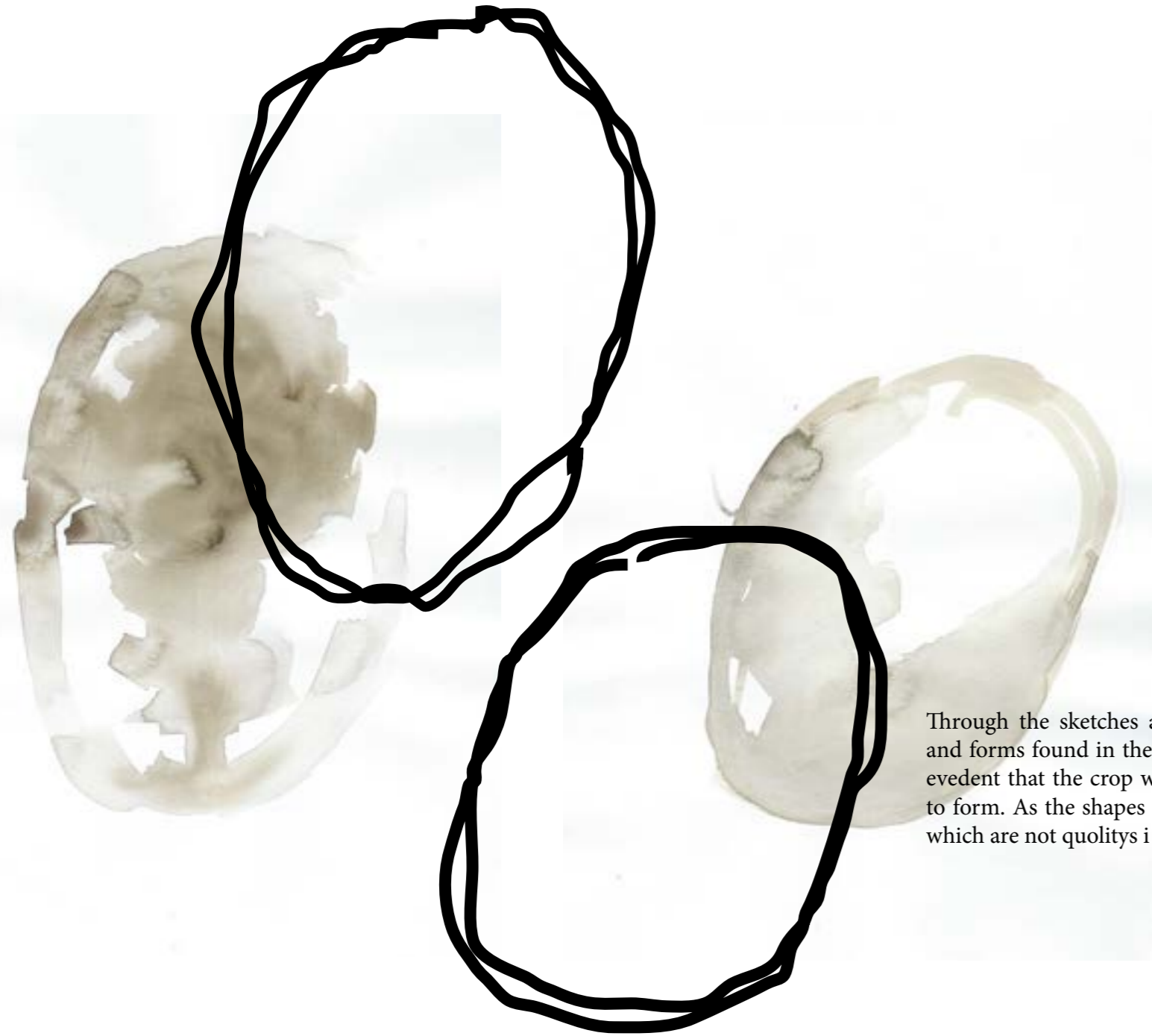
Examining the surrounding location by looking at the crops harvested, using mark making to establish their quality such as the repetition found in barley.



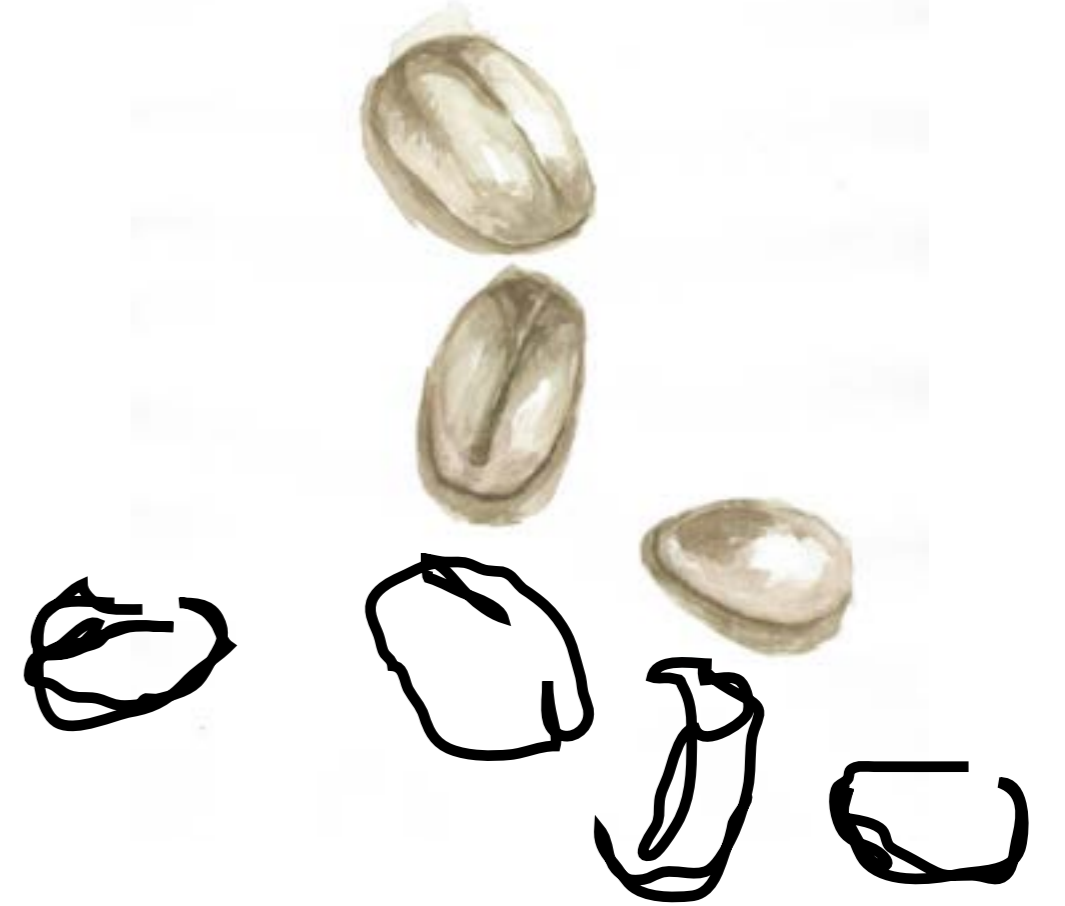
By manipulated the sketches it implicitly documents the context. Using decorative slip and oxides to decorate bowls effectively recreates the images. Bowls were used as forms to decorate due to their connection to food and their large surface area. Although I think the design worked well the work that incorporates the found tractor parts, has a stronger narrative.



Upon reflection the images work better on a 2D surface. The green glass takes away from the surface design and would have worked better on a white background.



Through the sketches and investigation in to the crops, and forms found in the produce harvested. It has become evedent that the crop works better as decoration apposed to form. As the shapes appear clumpy , heavy and bulbus which are not quolitys i wish to feature in this collection.





The surface of these test pieces is all informed by research in to the grains. Creating surface decoration by rolling oats and barley into leather hard clay (seen in 3rd and 5 from the left) however affective the pieces just appeared dirty aesthetically. Trying other method such as free hand drawing and painting slip onto the grains before applying them to the piece.

I Enjoyed the experimental nature of these pieces however wish for the work to have a clearer narrative further more through including the object that inspired the work.

Seed Work



Farming and Consumption.



The collection of found tractor parts, have been left to decompose as if they were worthless. They once held profound importance in the farming industry. Rusting and inoperative they have social cultural context.

Farming is important in relation to the populations existence, however British farm could be under threat. The European union subsidized, imposed environmental legislations on poisonous fertilizers and supported European farms. By creating trading with in the EU apposed to imports. This created jobs nationally and kept small local farms in operation. With Britain's decision to leave the European union, it important to remember where our food comes from.

Plastic wrapped meat and pre chopped vegetables don't resemble the people working the field and manufacturing our food. the social and environmental repercussions of our food consumptions are often overlooked.

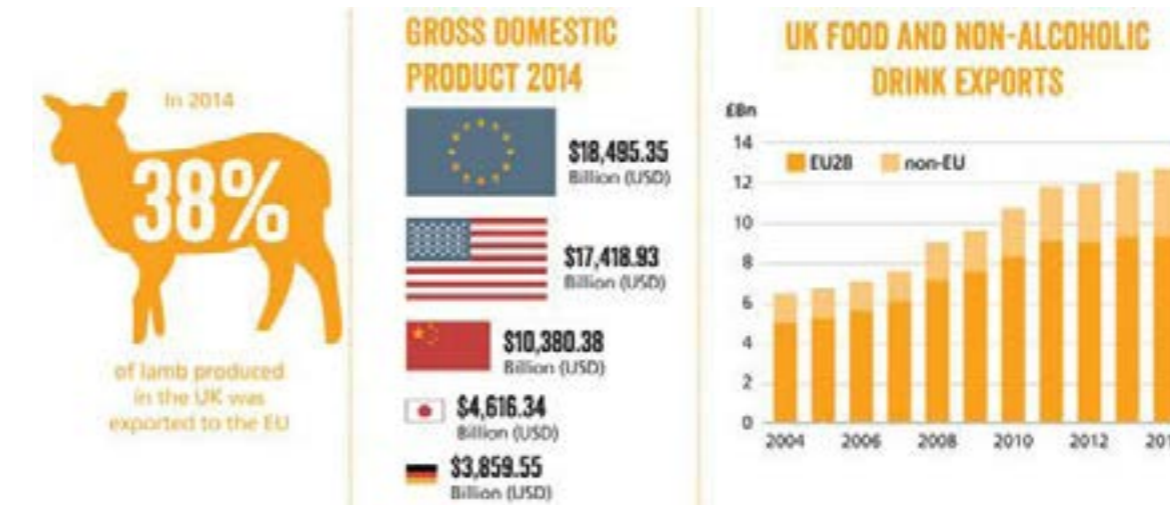
Food has become about marketing and mass production, we forget where our food has come from.

I want to create dinning table that illustrates the connection between farming and consumption. By imbedding the found tractor parts into the dinning wares design.

“Leaving the Common Agricultural Policy will threaten the viability of some farms”

“Trade agreements which impose taxes on UK farm exports will threaten farm and food business incomes”

“New trading relationships with states outside the EU could lead to increased competition from countries with lower food, animal welfare and environmental standards”

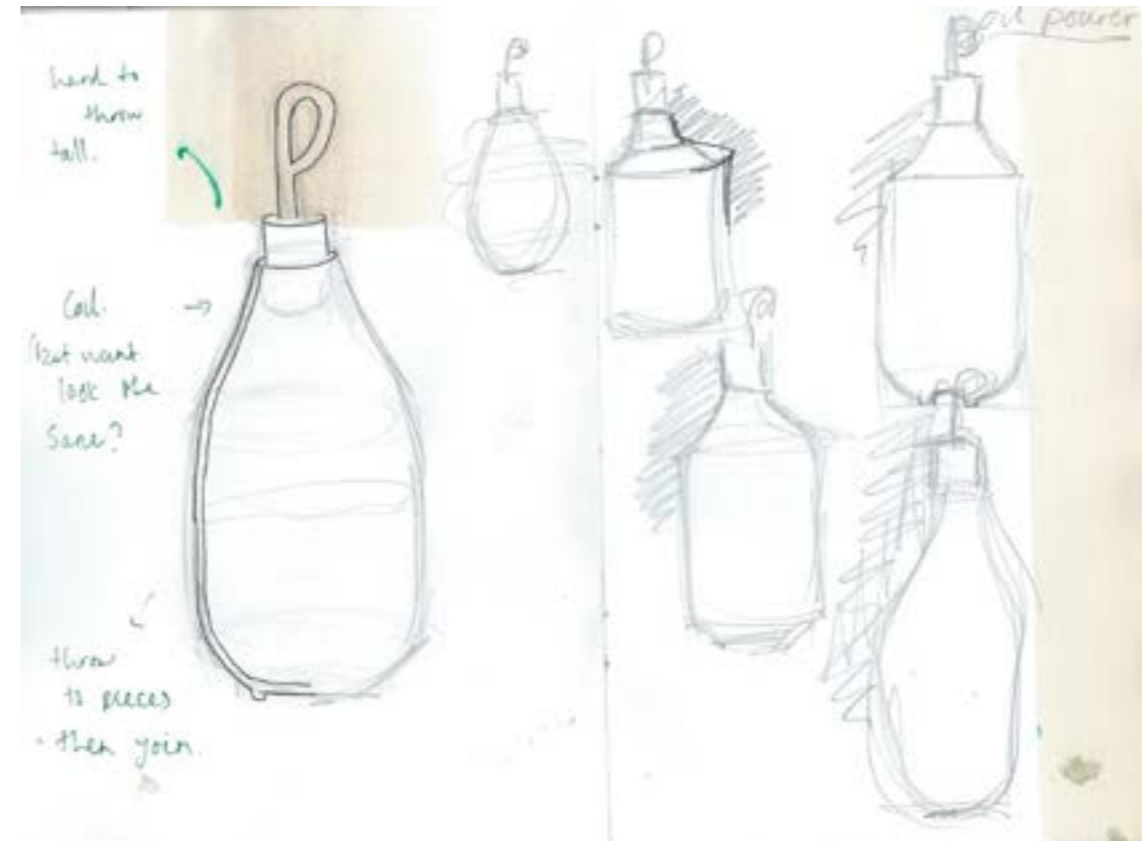


Agriculture in England, when researching the history the impending future became apparent. With Britain set to leave the EU the impact on farmers in the UK can't help but install pathos in the viewer because of their impending uncertainty.

Its the emotional empathy felt towards farms, as the research highlights my detachment from farming that inspires my work that pays tribute to there work.

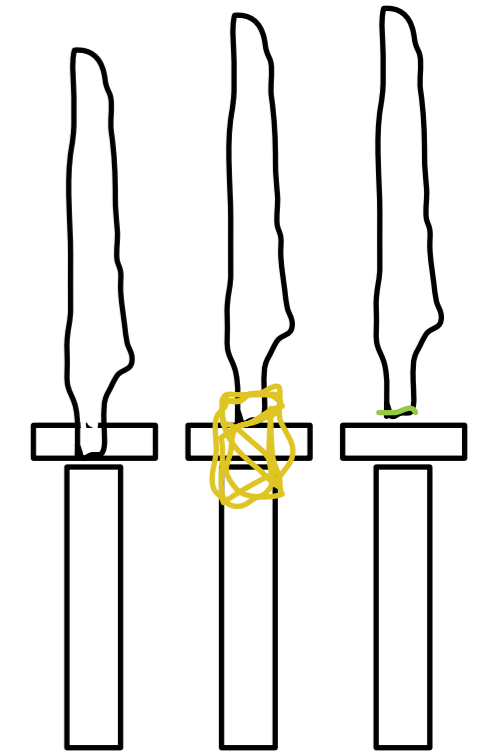
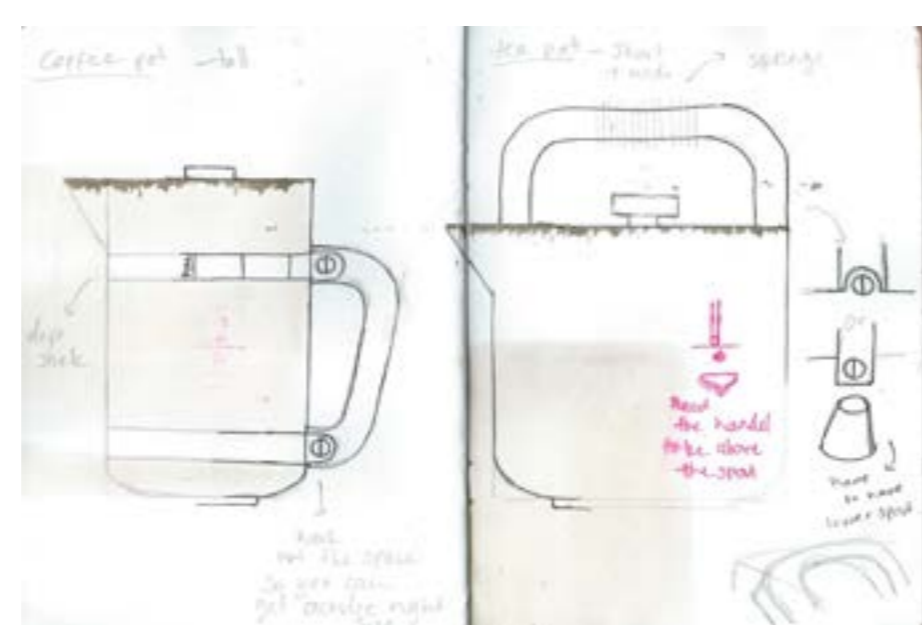
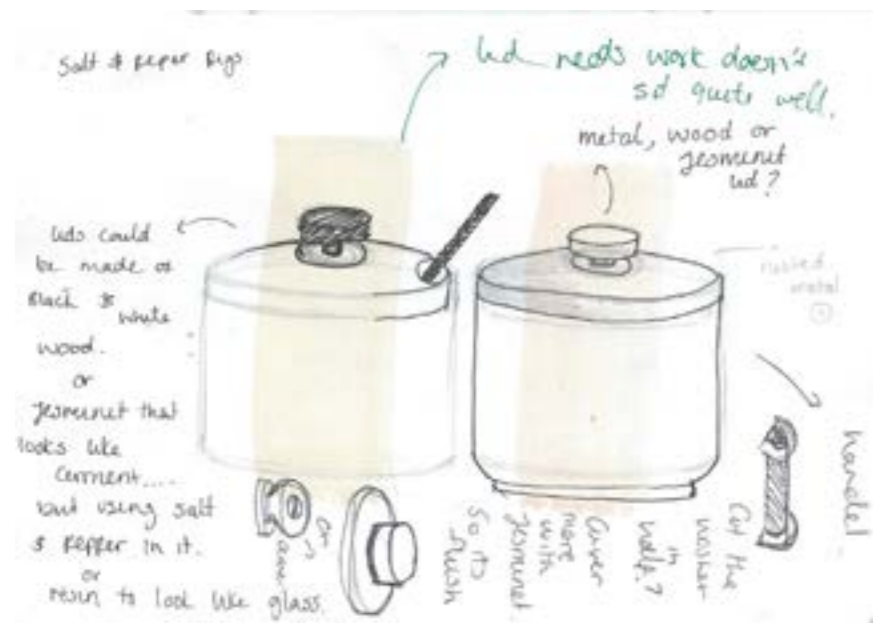
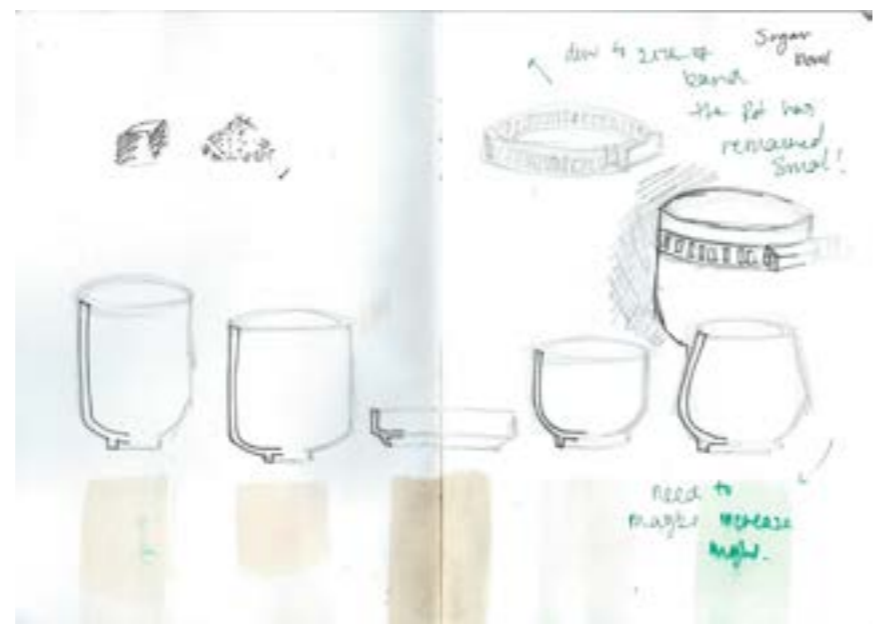
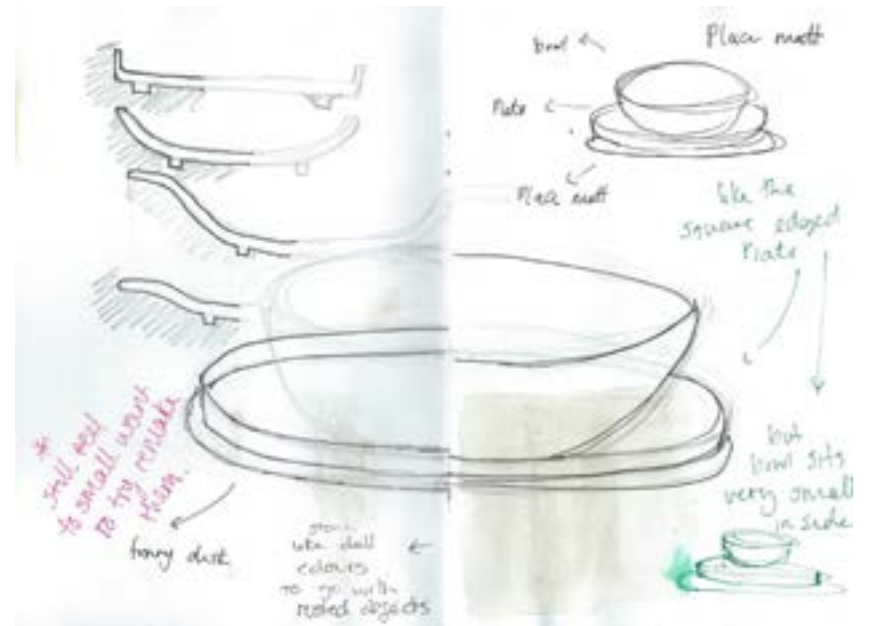
Union, National Farmers. "UK Farming's Relationship with the EU." NFU Online. N.p., 01 July 2016. Web. 21 May 2017.

Robertson, Jamie. "After Brexit: What Happens next for the UK's Farmers?" BBC News. BBC, 05 Jan. 2017. Web. 21 May 2017.



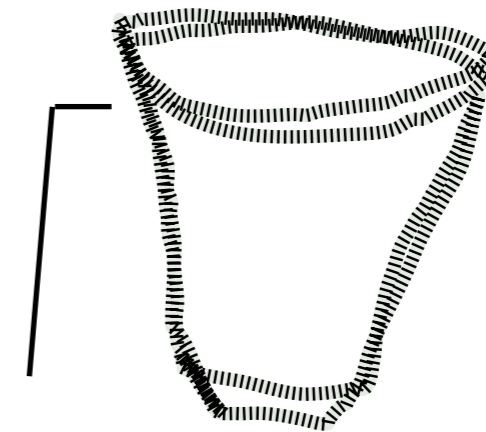
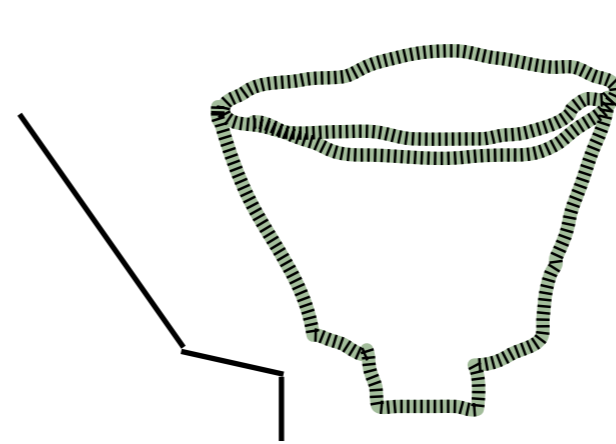
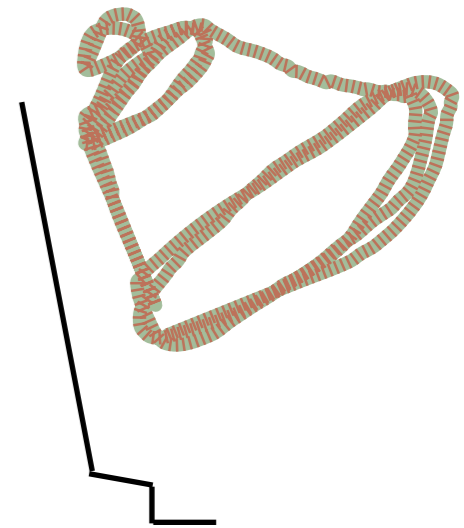
Because of the strong link between farming and consumption, it has installed confidence in the narrative of the work.

The designs have adapted through the making process, for example the oil and vinegar pourers had to change due to the weight of the tractor parts made the ceramic unstable.





To accompany the design of the tableware, the glaze have to be representative of the location but also a neutral tone that doesn't distract from the rust. Through observing rock found on sight, it concludes that a textured nude with a hint of green would be a preferable glaze to accompany the rust. It's important that the tableware be convincing in size and colour. A plate in illuminant red or brown glaze can be unappetizing in correlation with food, these factors must be considered.



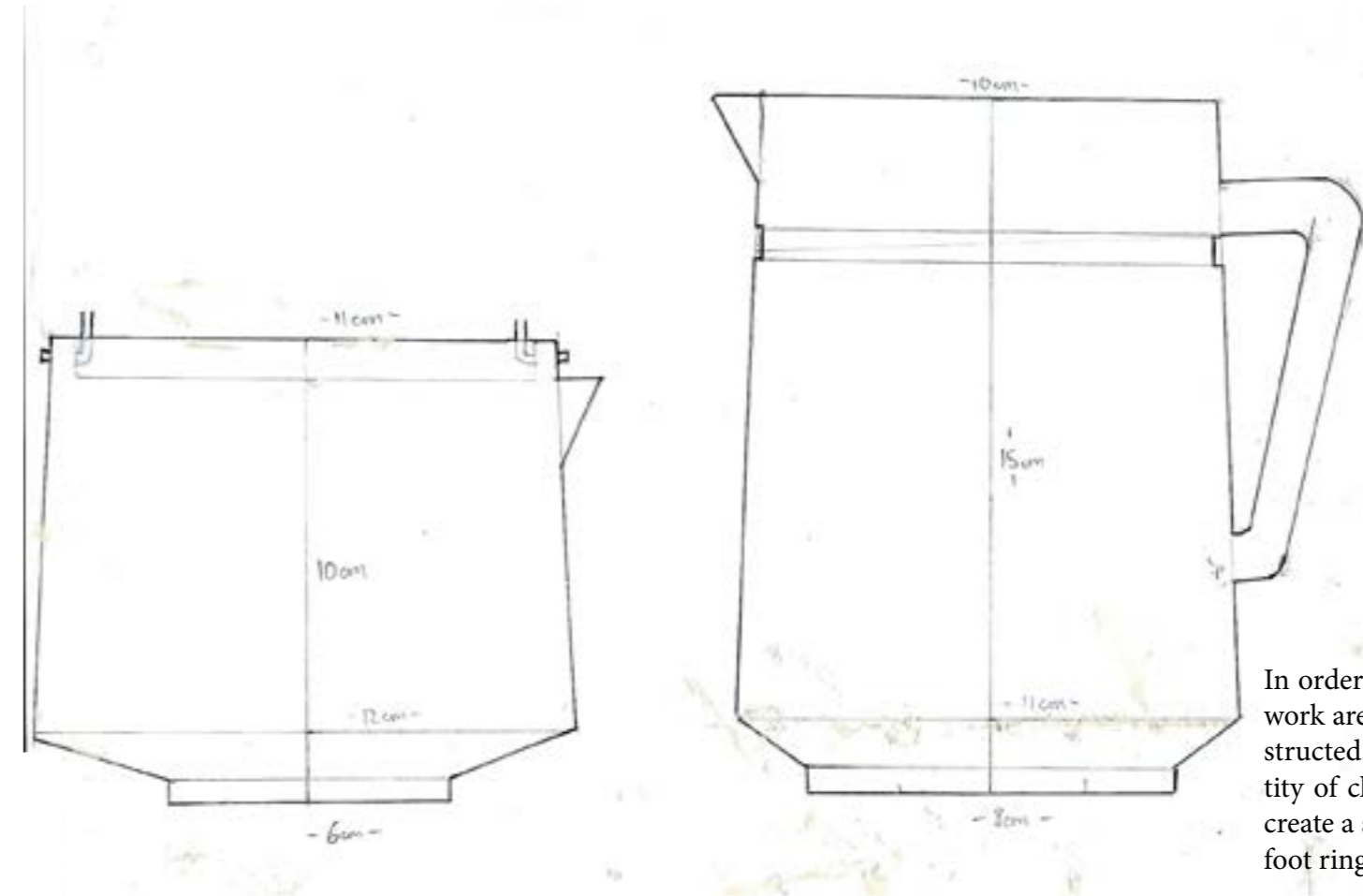
The pieces aim to have a coherency, the form reflecting the shapes found in the farming industry. The pictures below were taken from a distillery, as I was interested in the potential purpose of the grain after it was harvested. The angular nature of the industrial structures influences the final forms.

Developing Form

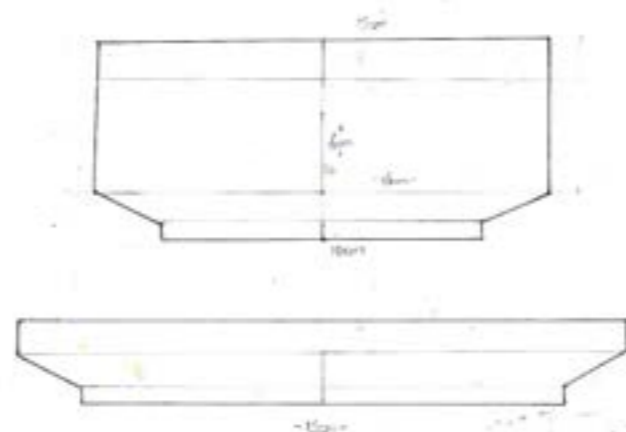
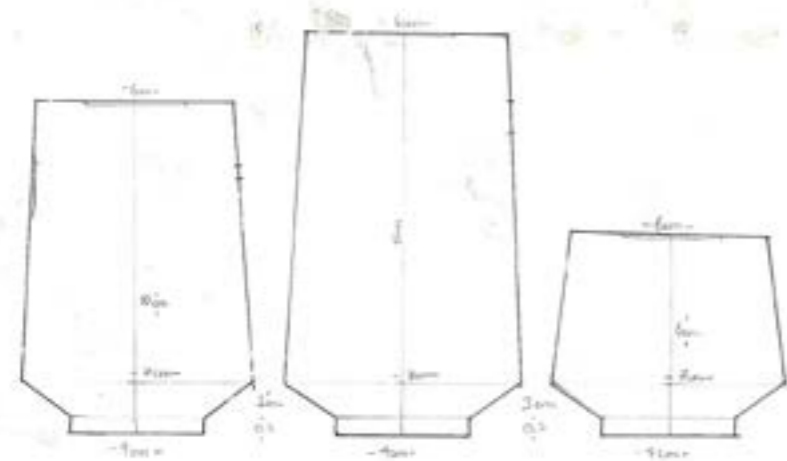
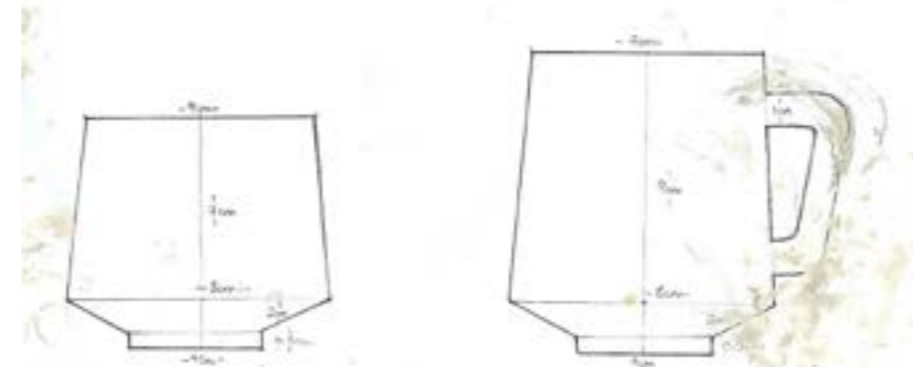
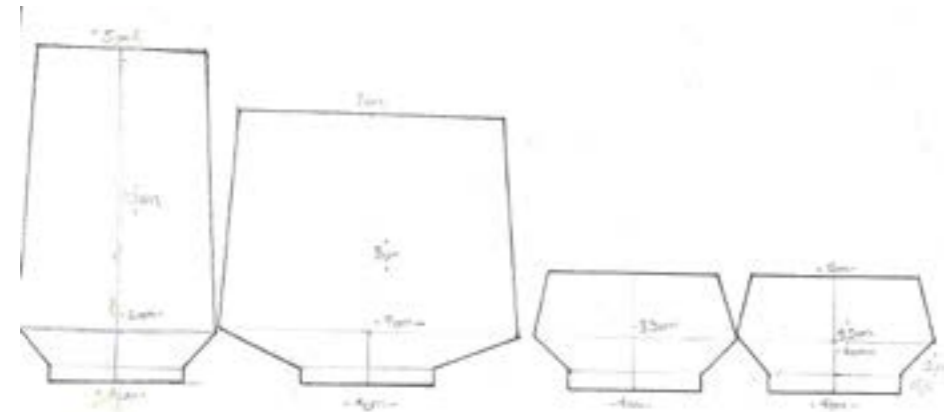


Because the tea pot / pouring jug is one of the more complex designs working out the form is important. Using throwing as a mold making technique due to its speed, it's easy to create designs that physically allow you to work throw features such as a handle.

Final Technical drawings



In order to throw successfully, precise dimensions of the work are essential in creating a well-considered and constructed piece of work. Informed estimations of the quantity of clay needed. The technical sketches of work help create a series with consistent design features, such as the foot rings and narrowed tops.



Ceramics and metal are to very different materials, when trying to attach the steal handles there what some technical difficulties. Riveting the handles worked well however when refining the rivet the pot shattered. In over coming this obstacle after remaking the pots, I decided to experiment with stitching the handle on. This process is seen in traditional Chinese tea ware, the handles being made of bamboo.

Final photo of table ware





Rust





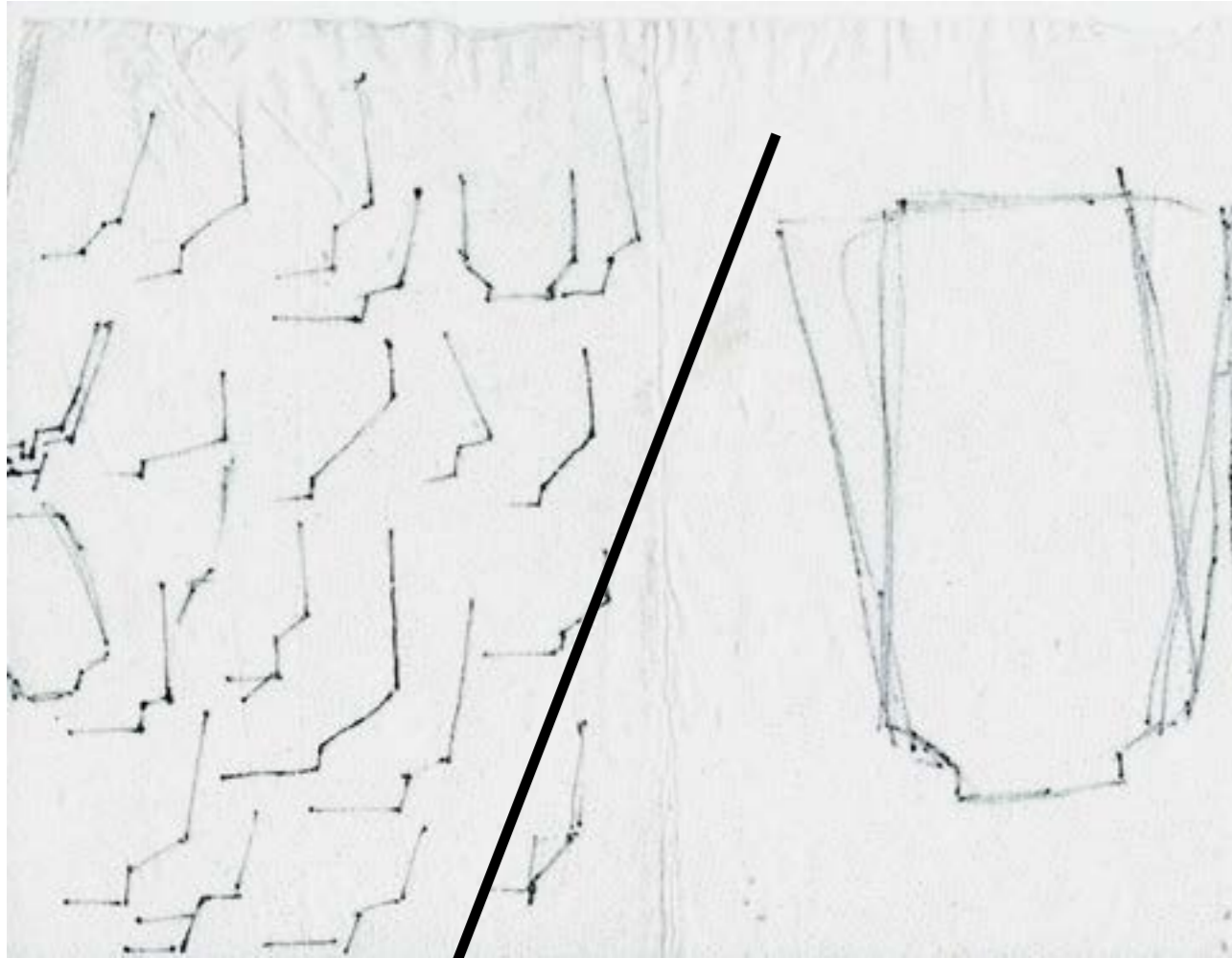
Material found in the objects location has inspired visual research. Farmers use hessian sacks to hold and store harvest, the material has a nice earthy natural quality. Looking at the shapes found in the tractor parts and sketching them out using rusting wire onto hessian. This was the start of my research into how I could use rust's in my work.



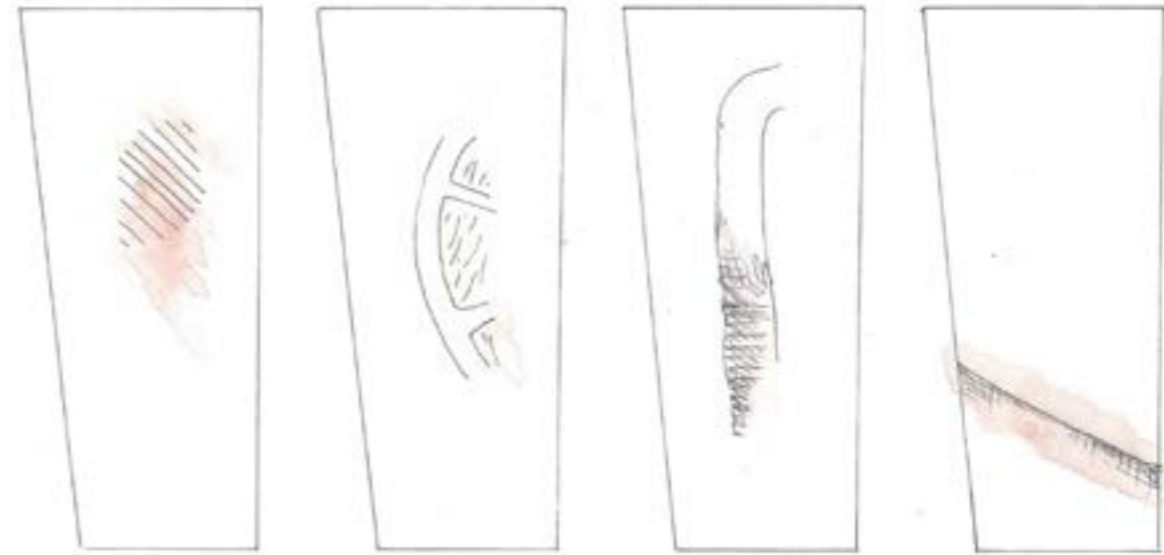
By drawing in wire, the spraying it with salty water you can get the image to transfer onto paper. This process of moving rust, and the marks it leaves furthered experimental surface design.



While experimenting with composition between the tractor parts and thrown pieces, I observe that the rust transferred on to the clay. In the rust drawings I used the rust to draw, I want to use this technique to decorate a series of slip cast cups. The delicate nature of the marks and the light elegant aesthetic of the form work in contrast with the heavy nature of the found tractor parts.

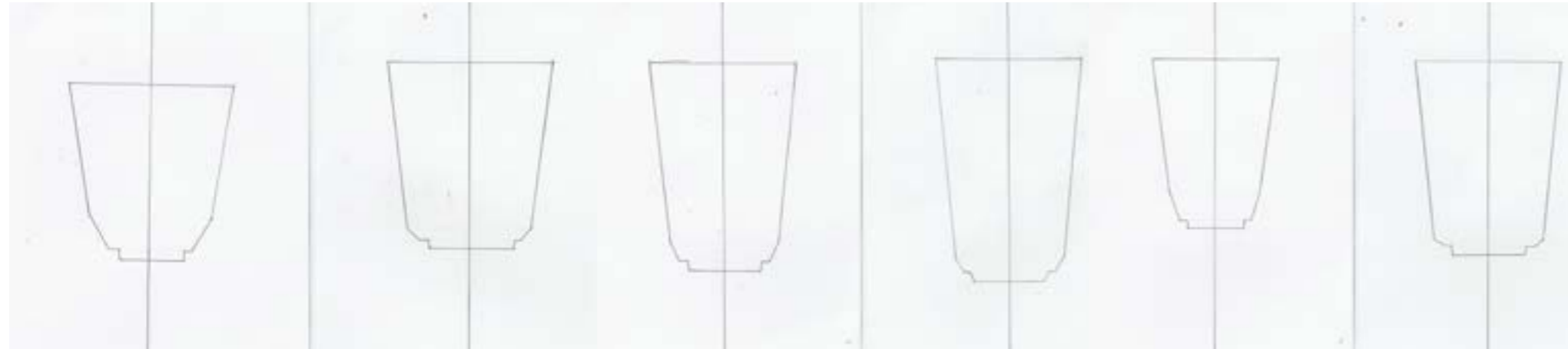


Through the trip to the distillery it identifies forms found in the food processing industry, these shapes will inform the silhouettes of a range of cups. Consumption is still the center of the work however in this piece the ceramics will act as more of a canvas for surface design.



Using the information gathered from the rust sketches, the rusted shapes transferred onto unglazed clay forms the design for the series of cups.

Design progression of the cups form.



Investigation into the scale of the cup design started by measuring the cups, looking cups at home and in home ware stores to establish the size of the cup desired.



By copying the process used in the prints, simply spraying the object and the cup with salty water to increase the rusting to make the rust markings more affective. having left the cups for 2 days and unwrapped them to discover nothing had happened.

Landscape



Due to the somewhat underwhelming outcome of the cups. I experimented with using the objects as stamps for mark making and an object to illustrate the location in which the pieces were found.



Cup Development

1.



2.



3.



4.



1. Salt water spray with metal strapped to the pot however the iron oxide transferes were up reconizable.
2. First experament usinf the rusted part as tools of for mark making. The bare clay was strong however the glaze removes the vibrancy of the mark.
3. By using the tractor parts as pens to depict the tractor apom the horizen which first dew me to the location.
4. Although the initail rust drawing worked, it was almost invis-ible, by applying enamaml i could acheive the same illistration.



Rust Glazes



Rust is predominantly made up of iron oxide, iron oxide has been used traditionally in coloring and decorating ceramics.

By adding the rust that I have collected from the tractor parts, it can be used as a color pigment in the glaze, slip and under glaze.

The colour was most affective when added to the glaze as the colours weren't as vibrant when in the slip.

Although it can only be used on the outside because it's a toxic substance, the narrative of field to fork is effective.

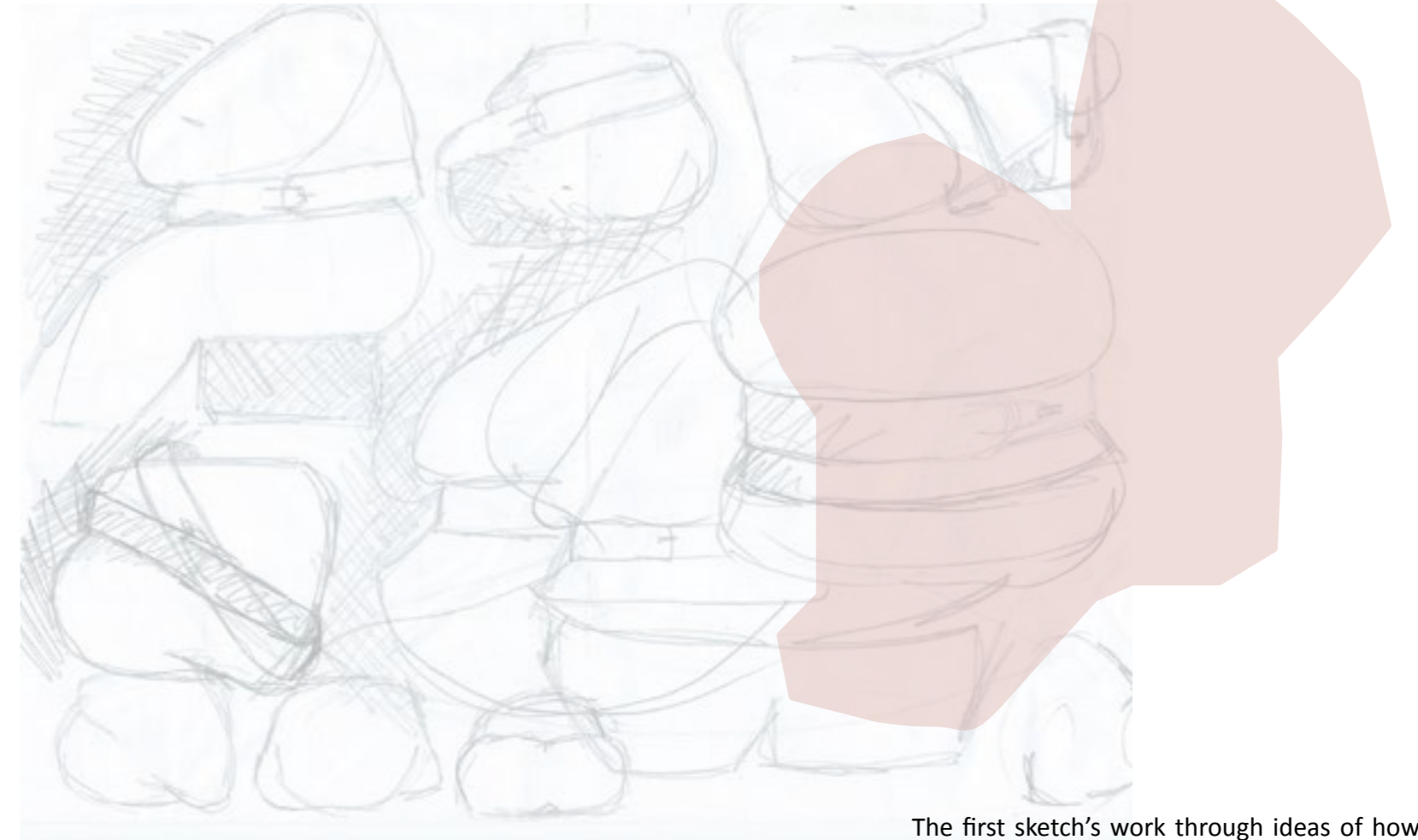
Rust Glaze Bowls



Belt

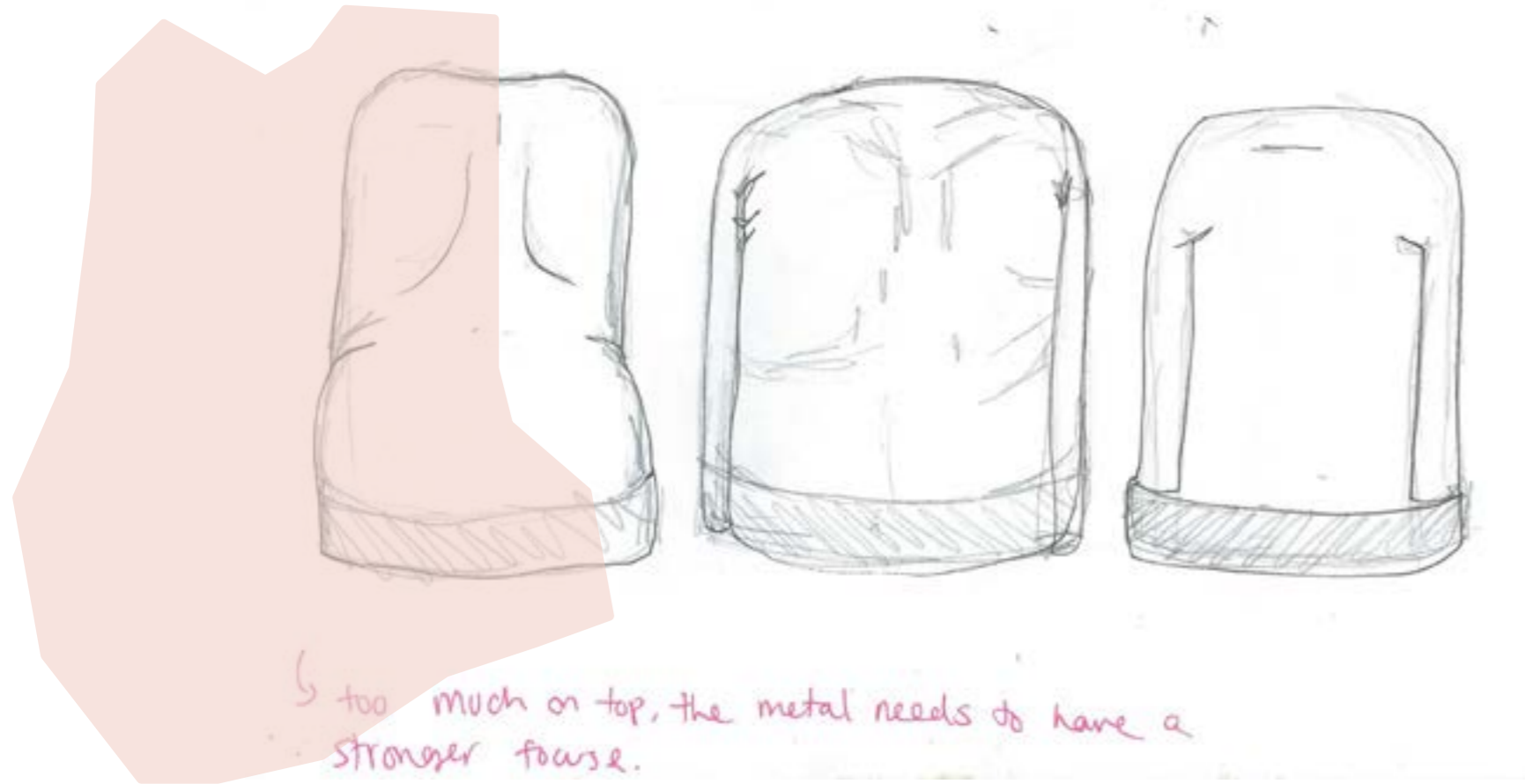


A lot of this work is initially inspired by social factors, such as the farmers themselves and their unrewarded contribution to society. In analyzing the belt like I had previously the tractor parts, my first thought was that the piece would be about the people within the farming industry. The size of the piece enabled me to increase the scale of my work, my inquiry started with fast sketches and developed into larger drawings.



The first sketch's work through ideas of how the piece could fit onto a human form. The human body is the inspiration behind form however steering away from it being too literal.

Life Drawing



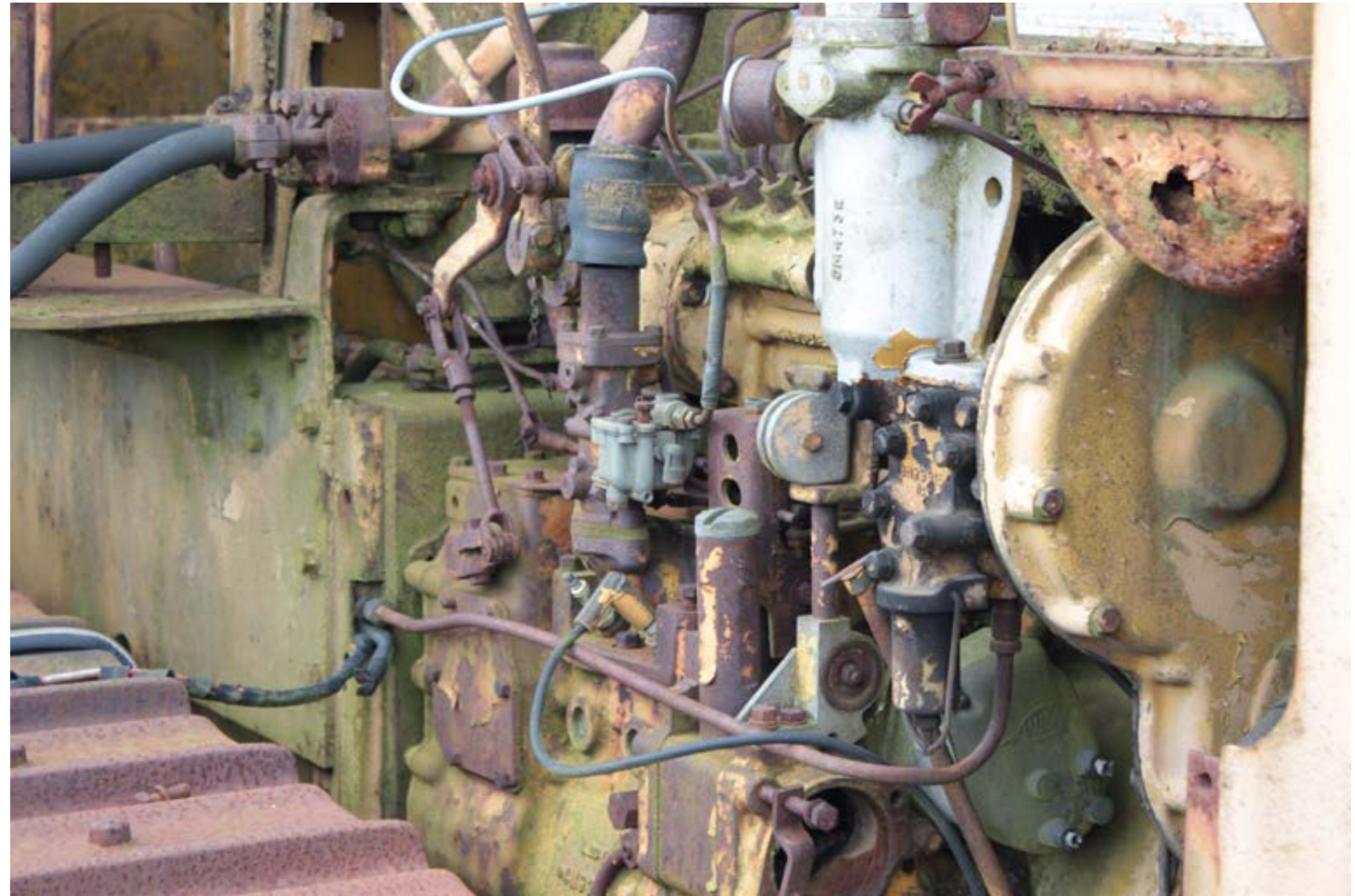
Life drawing enables a closer look at the human form and the characteristics that make the human figure easily identifiable, For example the spine and shoulder blades and stomach.

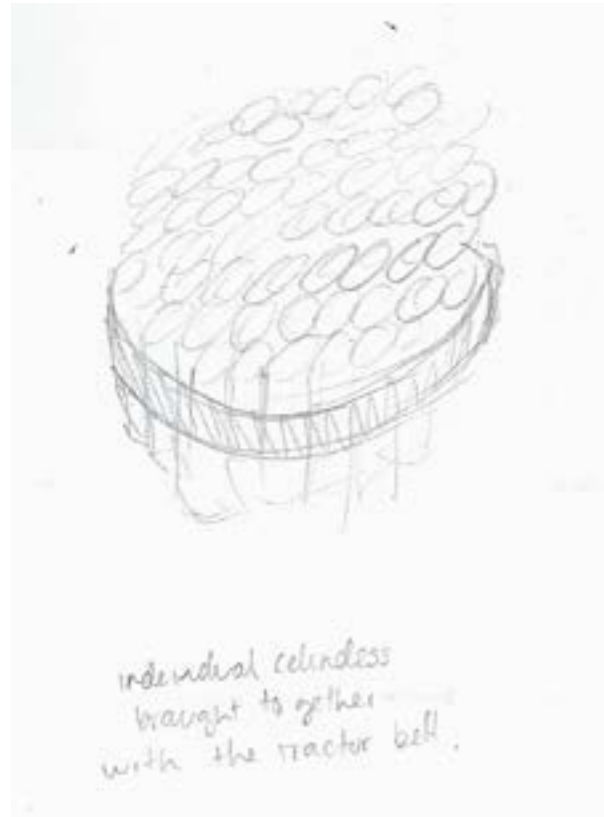
Although the metal belt lends itself to the body, The figures and sketched were not sparking inspiration as outcome seemed too simplistic and lacked depth in aesthetic and narrative.

Harvesting barley

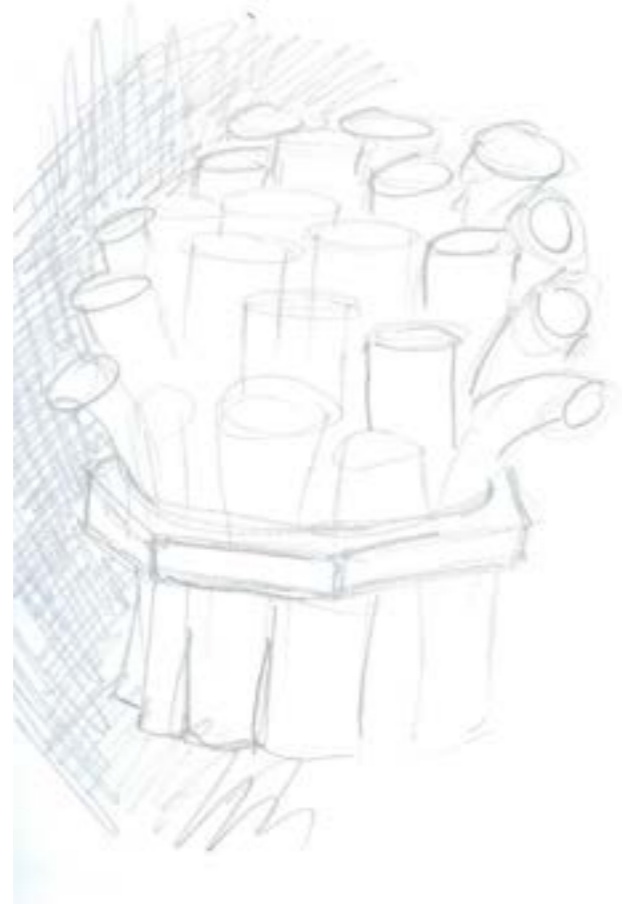


The Harvest
Camille Pissarro
1882





individual celindess
brought together
with the tractor bell.



Gathering is a profound piece of my process, as my work starts by gathering found objects. My work and the process of harvest both are similar in their affiliation with gathering. In my first sketches I was drawn to the repetition, movement and scale of the work.

Glazing.



leave clay
raw to ~~contrast~~
contrast
the bell.

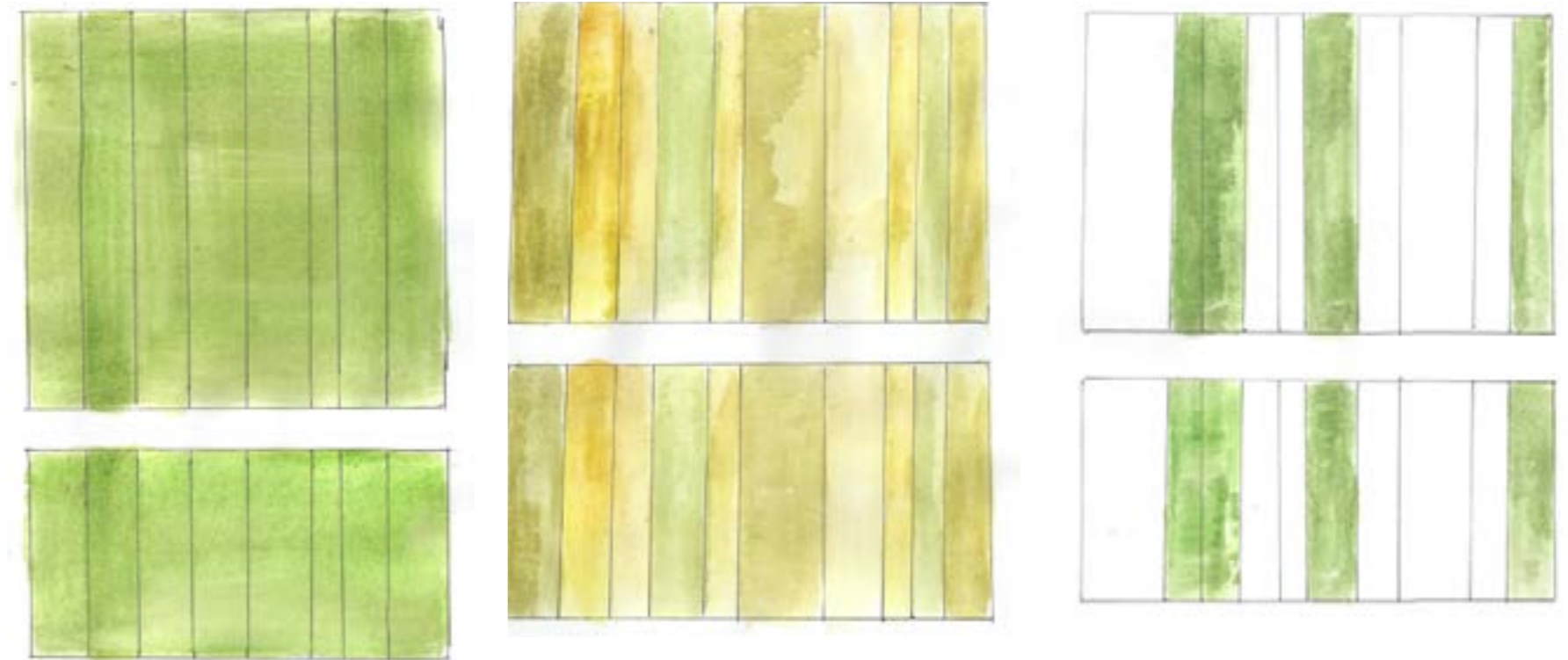
Sprayed
the or
bottom

gave 1 or 2
a colour
or crops
maybe
green

Just dip the
top to
highlight
the
repetition

Slip or glaze?

Throughout this work its imperative that the found object are the center of my work and the finish or glaze aims to enhance not hide the tractor parts. I using water-colors to analyze how best to decorate the work.



When analyzing illustrations of colour, and models I have established that the repetition in the work is the main quality I want to be convey. The repetition of the delicate tubing, resembling harvest but also looks industrial. These delicate qualities are lost when color is added. The belt being so strong in surface texture and colour, a matt glaze works better apposed to a shiny surface.

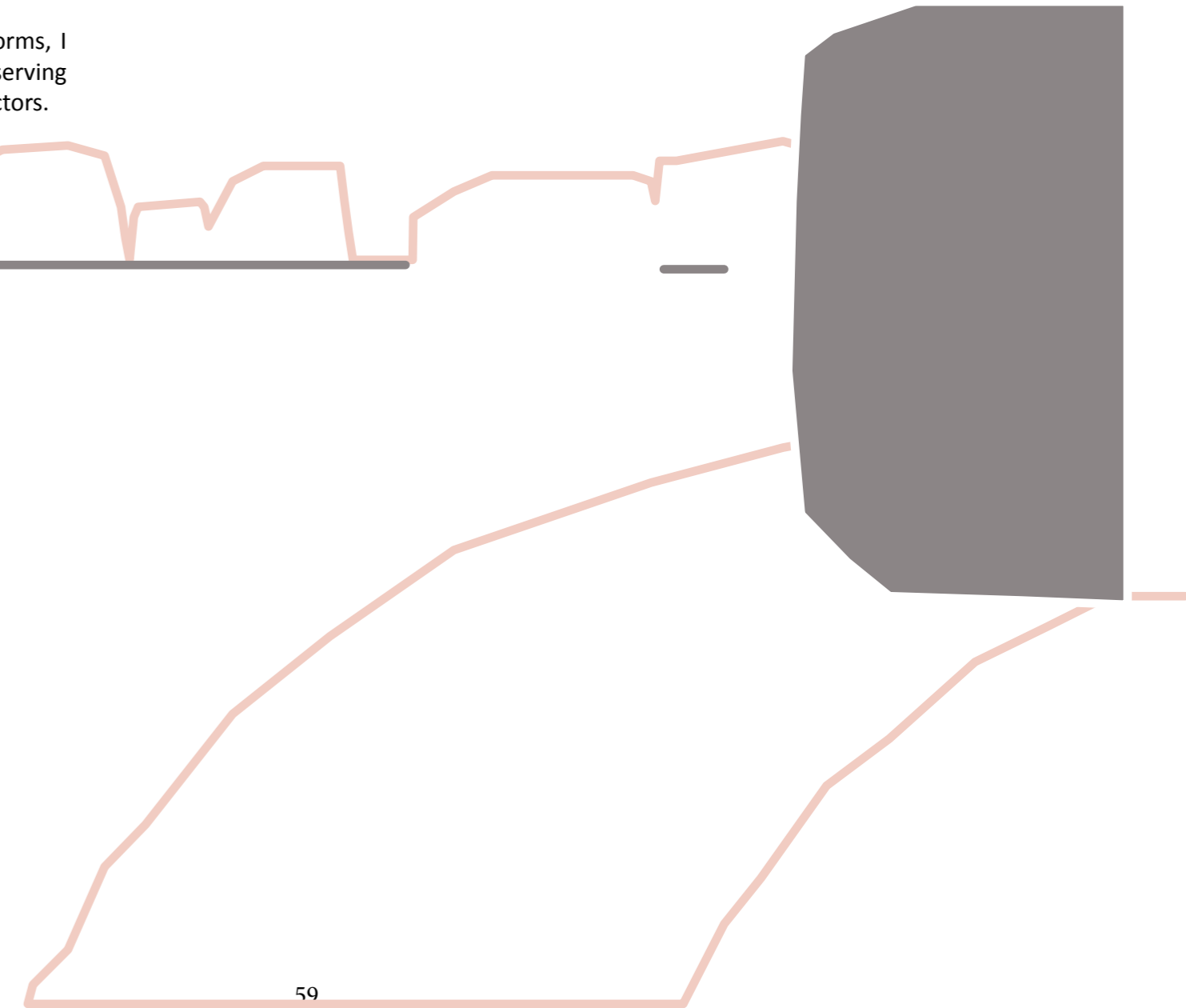


Hay Bails

The smaller work allows me to create smaller forms, I looked back to the location for inspiration observing forms such as Polly tunes, silos, hay bails and tractors.



Limited, Alamy. "Stock Photo - HayBale Jumping." Alamy. N.p., n.d. Web. 21 May 2017.



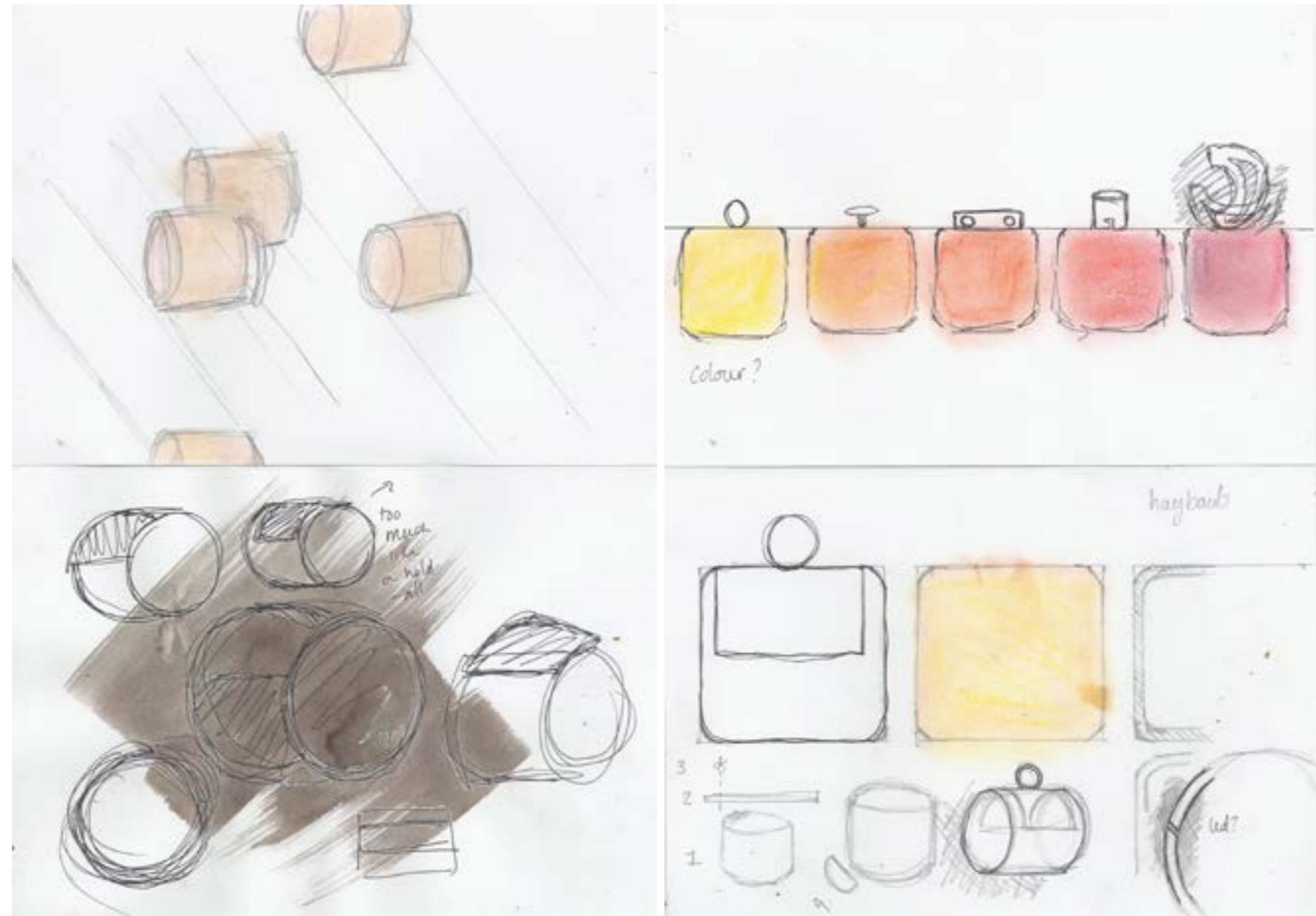


Photo of Firing



Burning of crops so that the ash would return to the soil was a process previously used in farming. This process inspired me to discover whether I could use this process to decorate the ceramic forms.

First using food skins such as onions, garlics and pumpkin seeds to cover the hay bails then created a fire on top. Using the smoke as the decoration linking the ceramic objects to farming processes. The incorporation of metal parts in the hay bails took away from the stream line aesthetic so I decided to remove them from the design even though I thought that the incorporation of tractor parts was imperative.

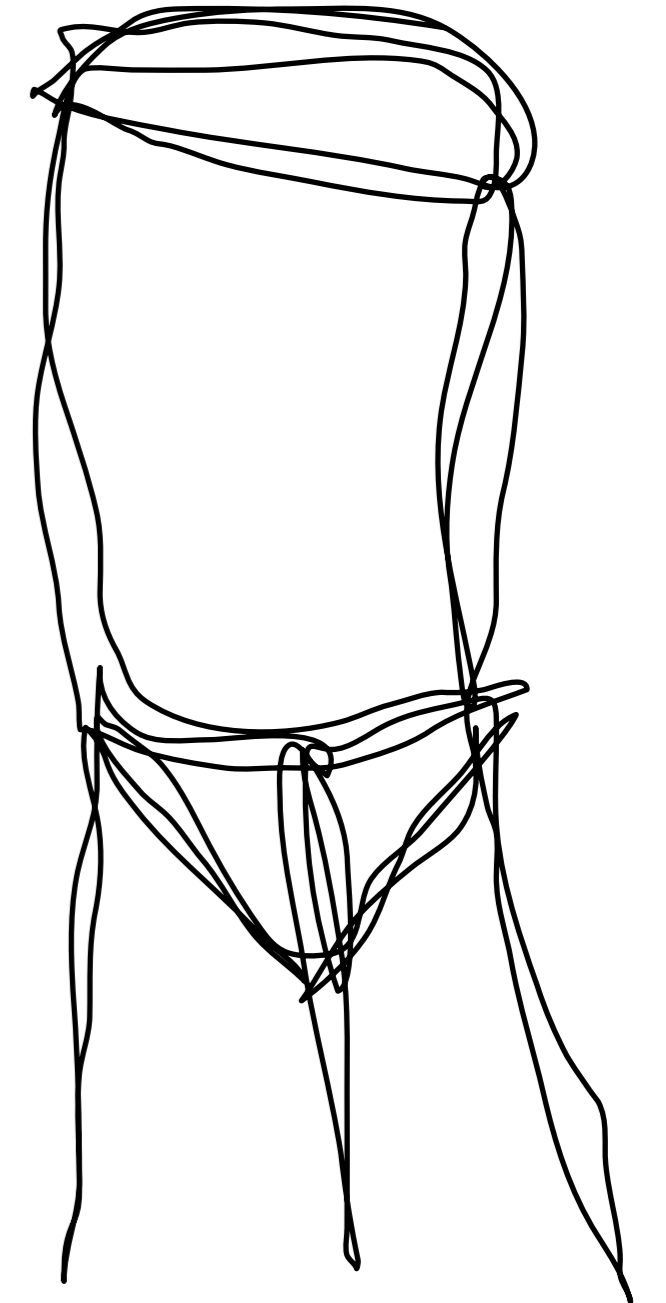
Final Hay bails



Although the work started from a desire to create forms for smaller metal piece, the work ended up being predominately about old agricultural process and no longer encompassing the found objects.

Silo

A tall tower or pit on a farm used to store grain.

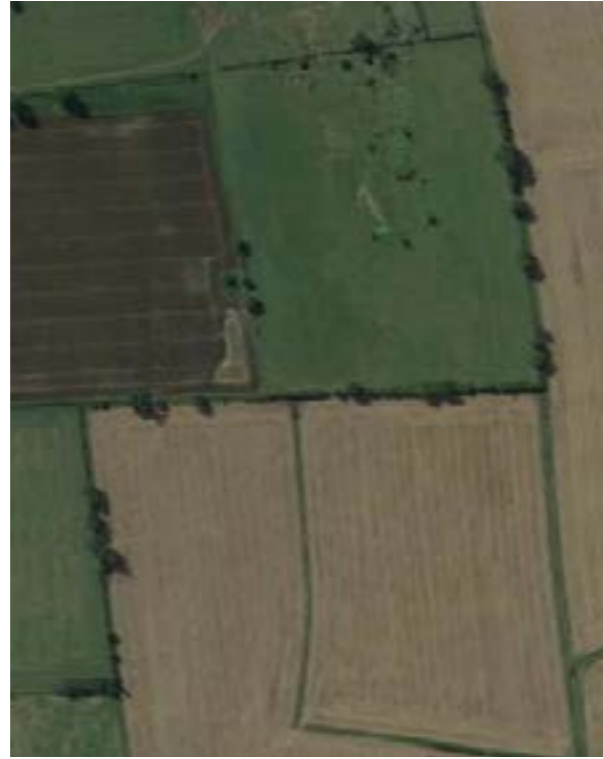


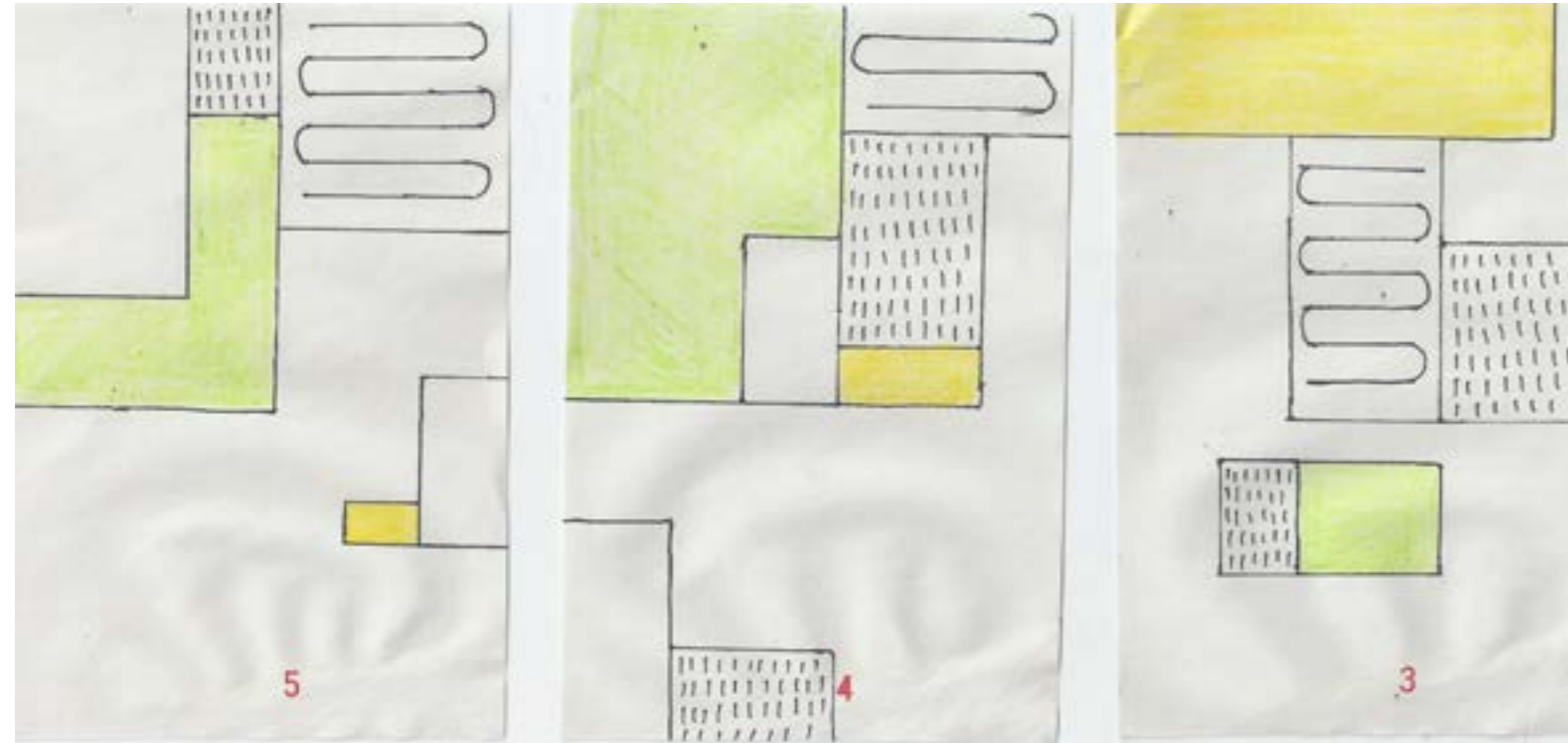


When throwing large ceramic work , the clay can only be stretched and pull so far. By creating piece that aren't intended to be fired, it is helpful in working throw scale and technical restrictions

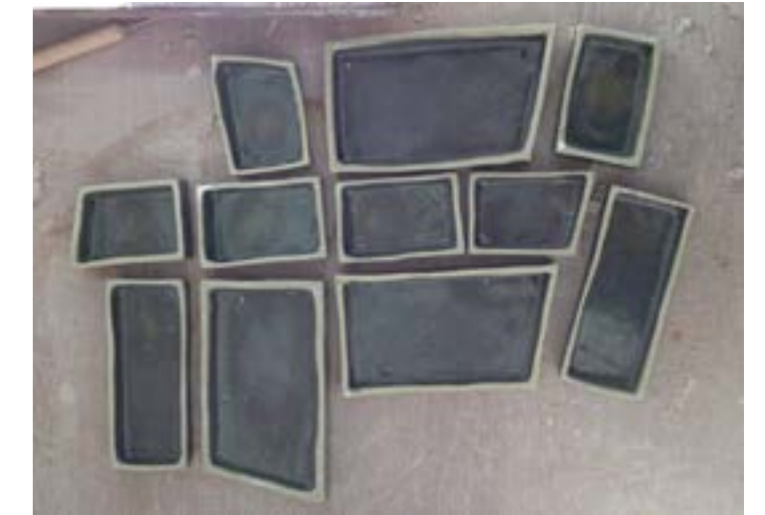
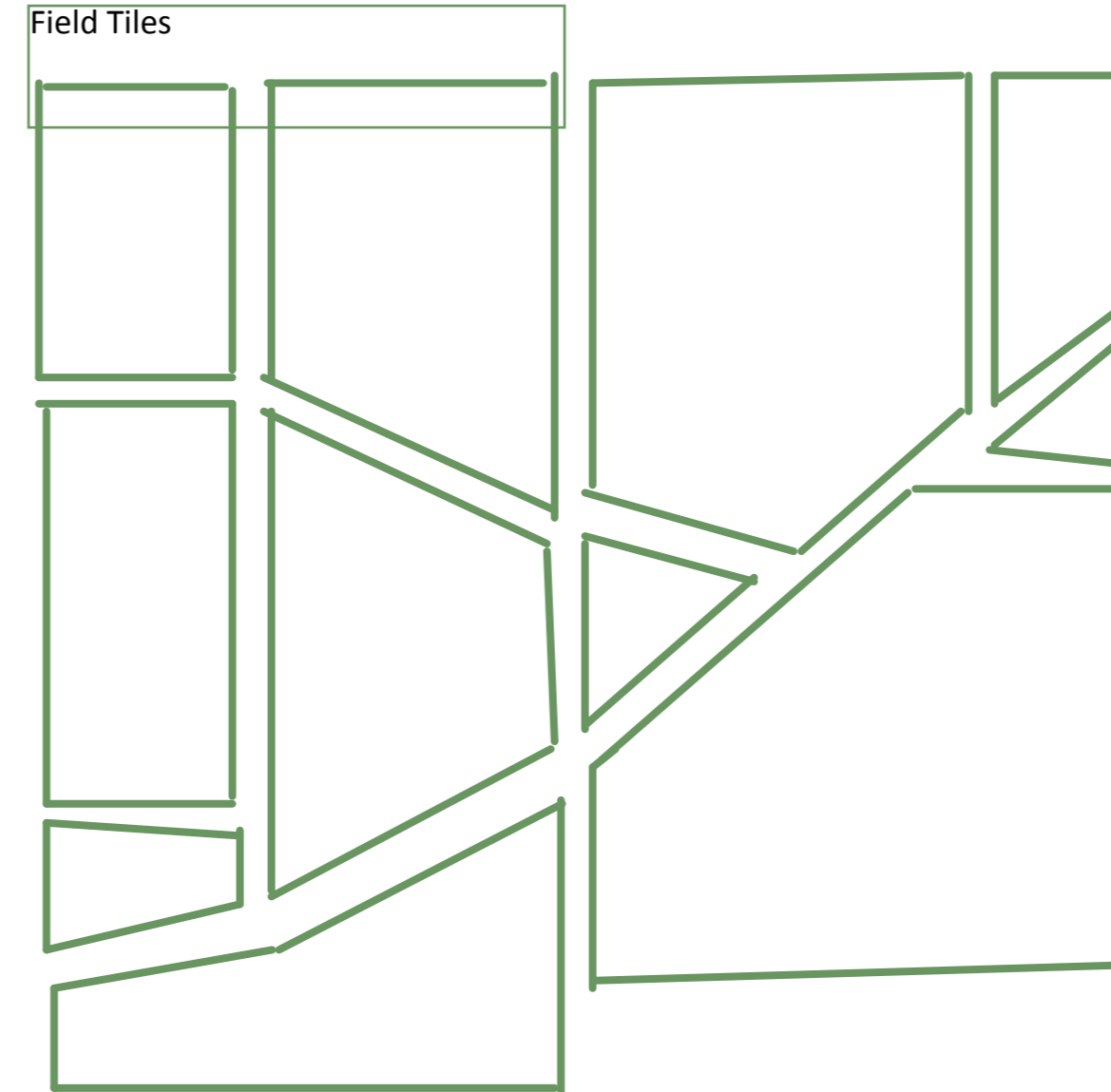
Photos Fields on Plane





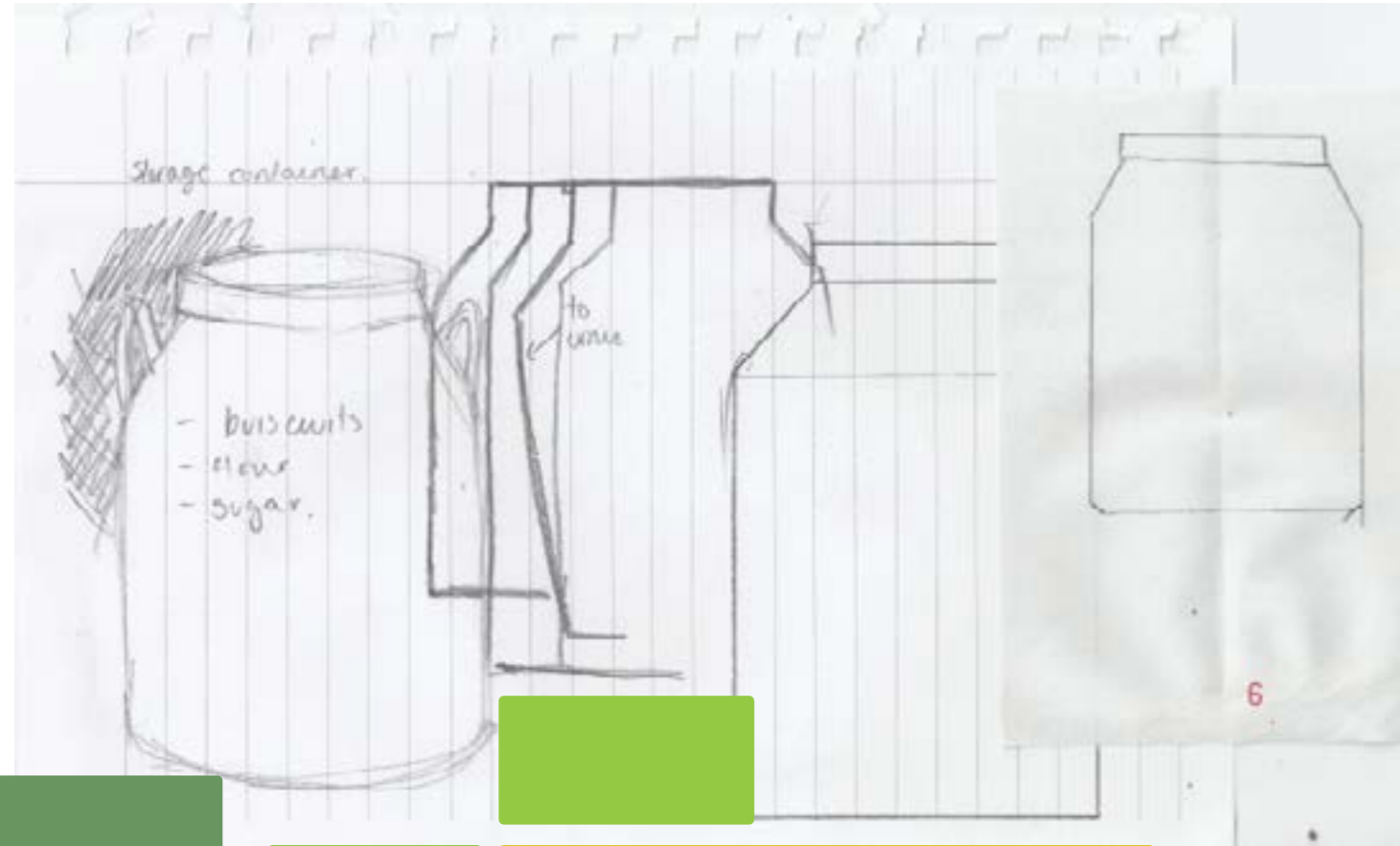


When visiting the fields surrounding the tractor grave yard the photos I took help inform the colors I would use in the slip decoration of the field inspired work.



Looking at the fields from the plane, they fall together like a green Lego. By creating small tray that can be move around and rearrange the fields are represented however also a functional piece. Using illustrator to look at the formations and shapes found in the photography, I can select appropriate shapes. There wasn't enough variation in color dew to using to much oxides and the connection to food was lost so I wanted to rethink my design.

Containers



Storage Jar

