Storyboards

Sketchbooks 1, 2 & 3

Sketchbook 1
Sketchbooks 1, 2 & 3

Initial Experiments
With Rice Paper,
Sweet Rice Paper,
& Latex

Rice Paper

After initial experiments, I am still contemplating the feasibility of this material.
Sweet Rice Paper

Sweet rice paper can be used to create 3-dimensional sculptures. Obviously, special care has to be taken when folding and pressing the paper not to end up with ripples or dimples. Unfortunately, it only works after pressing. It is difficult to pierce through the paper, so the extra force used to push the needle through might end up squishing the whole structure.

Sweet rice paper can be easily folded like ordinary fabric, but special care has to be taken when pressing weights and remove heat on the paper. Press weights best when heated with a domestic iron rather than the heat press.

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Sketchbooks 1-5
Plaster, Ceramics & Clay

To incorporate ceramic materials that need to be fired in the kiln reveals the nature of its forming, which was not as compared to plaster. Plaster dries out to its surface to submerge in water and then harden. Modelling clay needs to be caked and formed in order for it to dry. When exposed to high temperatures, clay becomes rigid. Cured clay models will form to air dry. Ceramic materials can also be used as an indirect method for illuminating spaces and forms. Raw clay is only resistant in the temperature at which the clay takes on the final stage. When, usually leaves very fast, and it is broken when dried. It allows diffusion to add another layer of glass without sacrificing the forms and surface being.

When Bill Gowan, a ceramics lecturer, presented a talk to the L.A. group in 2000, he talked about experimenting with new ceramic materials that will set upon further discussion and a tour around the ceramics department, Bill pointed out a number of possible materials. He also recommended fused glass as it comes in different forms and can be set in resin to create different forms.
Traditional Japanese

Yakata Factory Visit

Visited the traditional clothing factory in Haranomachi in April 2002. They print cotton fabric with traditional motifs to commemorate special occasions. They still use a very primitive form of screen printing, a stencil is used as a printing barrier. The printer prints a layer each time stacking them as they go.

The fabric is then coated with a sand-like substance to set the print. A substance is applied on exotic areas of the fabric, and dye is poured through the layers. The fabrics are then fed and pressed repeatedly on a machine. The fabrics are then rolled into bales and dried.
Japanese Textiles

Factory Visit

I visited this textile factory in Hamamatsu, Japan in April 2002. Hamamatsu is a famous cotton processing town. This factory manufactures scented apparel. The most relevant one is the scented fabric. The factory has come up with a few scented fabrics: jasmine, lemon and coffee. Unlike scented fabrics in the past, this fabric can withstand up to 20-30 washes in the washing machine. There are areas of compartment between new scented fabric and Thembos's chocolate scented and dyed T-shirt.
Sketchbooks 1-9
Sketchbooks 1, 2 & 3

Sketchbooks 1-11
Practical Experiments

The practical experiments are carried out as qualitative experiments. Creating different versions by changing the materials but keeping the structures consistent. The first side to be made up is the one made from Gabio. That will be used as a ‘control’. With all the cubes today will be compared to.

Decided to make toiles in the form of shirts first because they are the easiest structures to construct with not too many seams and easy to worry about. We start the process by cutting the design that we want. Adapting from existing blocks to form paper patterns. Which we then cut onto actual fabric and cut. The first toiles used approximately 2.5 m of fabric. With a single layer of fabric.

Toile 1

1. The skirt is a straight skirt and the other half is a circular skirt. The straight was not having specific shapes against the form. This is the only unique design of the dress. The skirt will hang when structures are formed with them. The dress was strengthening, it is set on the straight side of the weight of the circular skirt hanging beginning at lengths of the straight side. In order to prevent this, amendments have to be made to toile 2.

The constraints of the square shapes that led to an endless too. As they were lying too flat against the skirt. Need to find a way to make it more 3D.
Toile 2

Toile 2 is made of fibre glass. In the same design as Toile 1, the square shapes have been changed to 4 inch squares instead of 6. This is to combat the hassle of making cumbersome. The straight cut of the skirt has been given a slight 5 cm flare, this is done by notching the pattern and expanding it.

Due to the lightness of the fibre glass, Toile 2 sits very differently than Toile 1. Toile 1 tends to be more springy. When working with the fibre glass, Technician Jane and I started to have allergic reactions to the fibre glass. Instead, we asked our suppliers for more information on the products. We were advised to work with masks and gloves.

The structural aspect of the skirt works better in this Toile than the previous one. This could be because of the lightness of the material. The way in which the squares are placed were changed to lay one on top of another to form a progression. The squares are meant to be ripped in at 90 degrees at the hip, thus testing the material gives it more 3D effect. Fibres from the material started to disintegrate very quickly when handled causing fibres to be flying everywhere thus causing skin irritations.

Using fibre glass to create the Toile because of the ceramic clay that I will like to will require the material to be baked in the kiln. And fibre glass can withstand heat 500 degrees.

Low Temperature Ceramic Material

Experimented with Fimo as it has a low setting temperature of just over 100 degrees. Burn the last batch which turned the one green, see picture together with the fibre glass. The fibre glass could have been burnt brown or the dye of the burnt fibre might have turned it colour. The second batch was baked at the correct temperature and worked well with the material. Need to find ways to enhance the outer aesthetics of the samples.
Sketchbooks 1, 2 & 3

Toile 3

Toile 3 is made of three pieces, with 2 parts on the outside and a single layer on the inside. The inside layer on the outside side was teamed to weight down the material so that it will not be too sagging. The double layer of fabric did not work as the weight of the material was still very light, in fact it made the circular side look more prominent by falling out even more.

Safe calculations were taken stay working with Toile 3. Maybe and jacket were worn but it was still irritating. Will first alternative materials to work with the ceramic fibre.

Ceramic Fibre

A different qualities of the resilient material. Each of them are made of natural fibres. Can be worked at up to 1100 degrees. The first is a mixture of ceramic fibre and the last one is a mixture of ceramic fibre and plastic. The last one is a mixture of ceramic fibre and plastic. These materials are very sturdy but will start degrading in extreme temperatures.

Toile 4

Toile 4 is a single coat made from the base coat base. The material is ceramic fibre. To sew in the ceramics department from the ceramics department. It is a method of working in ceramic fibre. The fabric is placed over a needle. This material is Ideral to make. It was the one that we finally used. This material is ideal to make with very thin material or materials that are easy to be pierced. The fabric was placed over a needle. This material is ideal to make with very thin material. The fabric was placed over a needle. This material is ideal to make with very thin material.