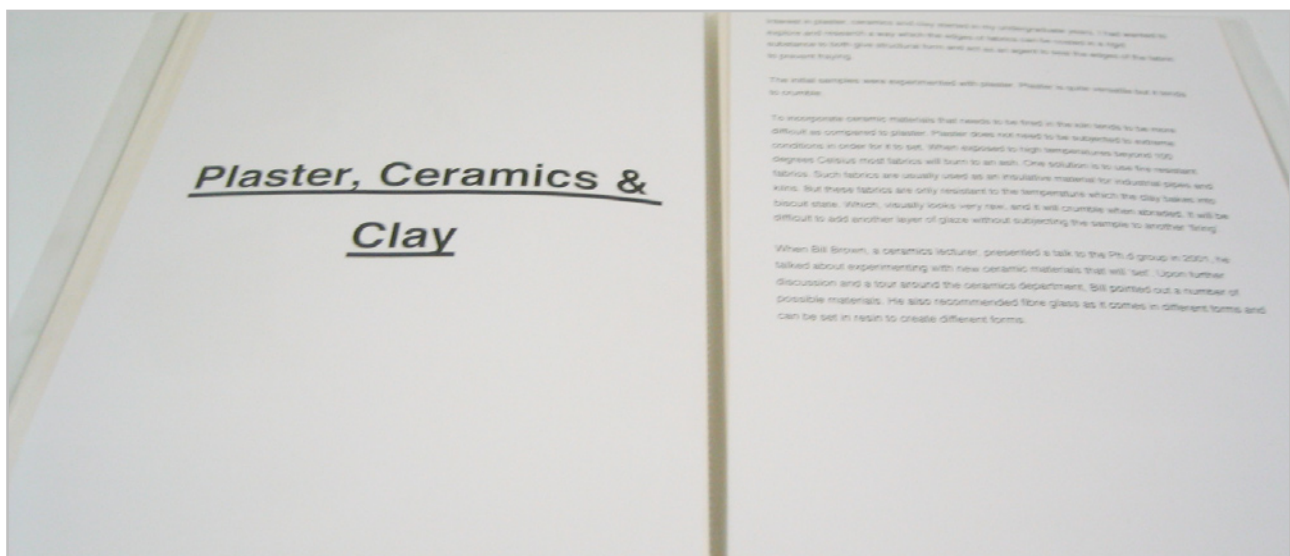
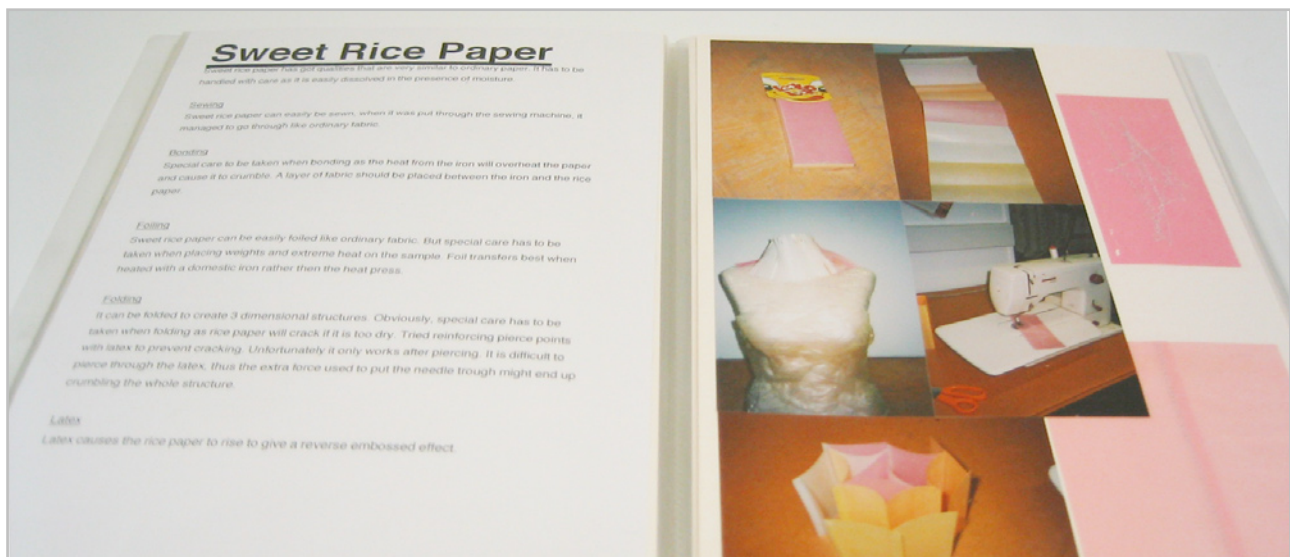
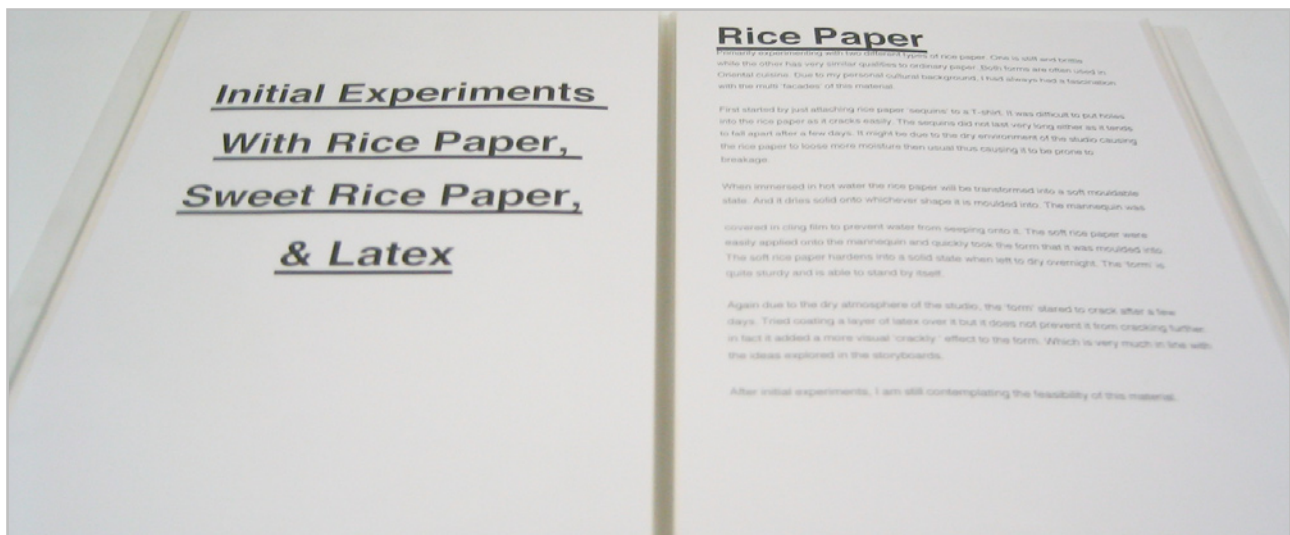




Sketchbooks & Samples

Selected pages from sketchbooks and material tests







Traditional Japanese Yakata Factory Visit

Visited this traditional cottage industry factory (in Hamamatsu) in April 2002. They print cotton fabrics with traditional motives to commemorate special occasions. They still use a very primitive form of screen to print, a stencil is used as a printing barrier. The printer prints a layer each time stacking them as they go.

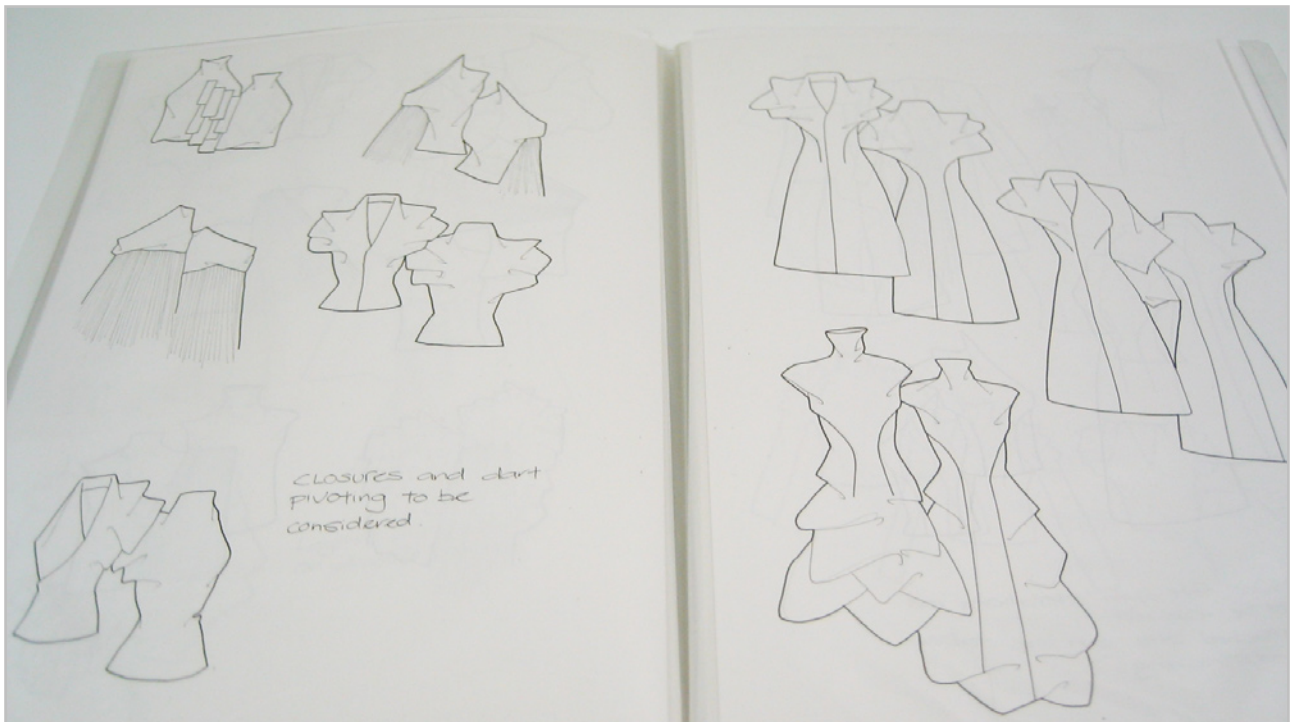
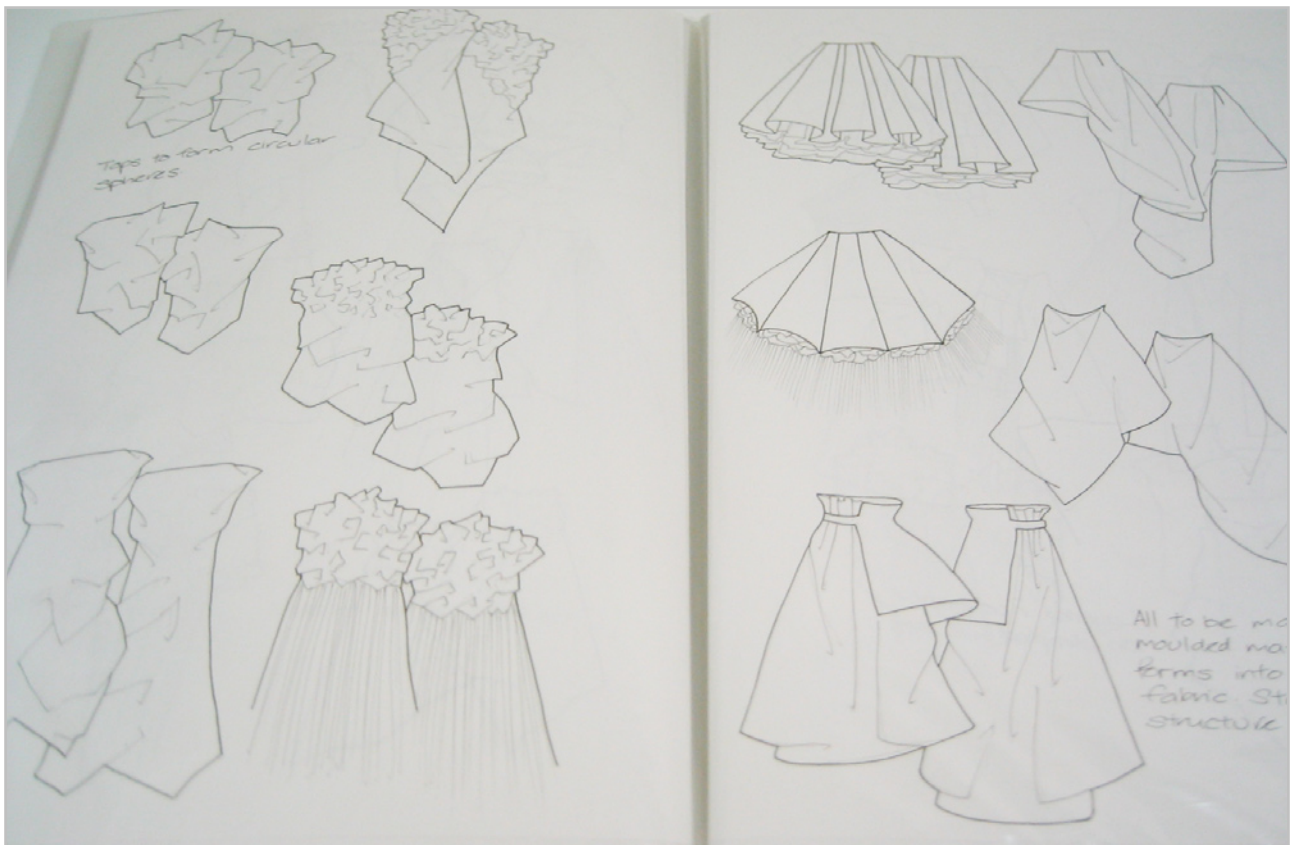
It is then coated with a sand like substance to set the print. A substance is applied on specific areas of the fabrics, and dye is poured through the layers. The fabrics are then washed and pressed repeatedly on a machine. The fabrics are then rolled into bales when dried.

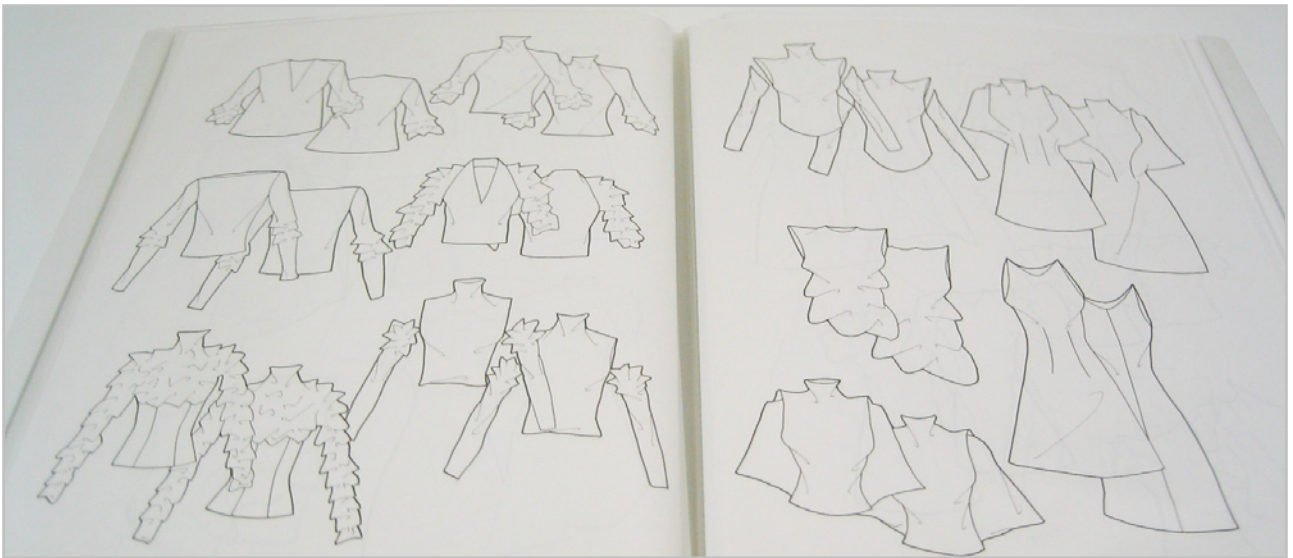


Japanese Textiles Factory Visit

I visited this textile factory in Hamamatsu, Japan in April 2002. Hamamatsu, is a famous cotton processing town. This factory manufactures various assortments of textiles. The most relevant one is the scented fabric. The factory has come up with a few scents like peppermint, 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 comparisons between this new scented fabric and Thornton's chocolate scented and dyed T-shirt.







Practical Experiments

The practical experiments are carried out as qualitative experiments. Creating different versions by changing the materials but keeping the designs consistent. The first toile to be made up is the one made from Calico. That will be used as a 'control'. Which all the toiles will be compared to.

Decided to make toiles in the form of shirts first because they are the easiest structures to construct without too many seams and darts to worry about. We start the process by pattern cutting the design that we want. Adapting from existing blocks to form paper patterns. Which we then laid onto actual fabric and cut. The first toile used approximately 2.5 m of fabric. With a single layer of fabric.



Toile 2

Toile 2 is made of fibre glass. In the same design as toile one, the square shapes have been changed to 4 inch squares instead of 5, this is to make them look less cumbersome. The straight side of the skirt has been given a slight 2.5 cm flare, this is done by slashing the pattern and expanding it.

Due to the lightness of the fibre glass, toile 2, sits very differently from toile 1. Toile 2 tends to be more springy. While working with the fibre glass, Technician Jena Watt and I started to have allergic reactions to the fibre glass. Inquired about safety precautions from suppliers and the ceramics department. 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 sewn to be nipped in at 90 degrees at the tip, thus letting the material take a more 3-d effect. Fibres from the material started to disintegrate very quickly when handled or causing fibres to be flying everywhere thus causing skin irritations.

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

