Major Project Brief

Disregarded Waste

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Pathway: Maker

Key words

Natural	Ecological	Hand Crafted	Locally Craft	Mending
Boro	Exclusive	Connective	Unique	Recycle
Rust	Eco-print	Slow Stitch	Life Cycles	Patching
		Collaborative		

Brief

To experiment with environmental dyeing techniques using a variety of natural materials both new and preloved with recycled metals to create ecologically dyed fabric

1. Use previous knowledge of silk to investigate the relationship between different fabrics and natural dye.

2. To eco-print large pieces of fabric.

3. Slow stitch on samples.

4. Combined fabrics to create Boro effect pieces.

5. Look at the rules of Notan with cyanotype, and to ask the question what if?

6. Walks to collect materials

Having been massively inspired by India Flint I strive to achieve zero environmental impact when dying textiles. Within the textile industry the dying process is a major concern whether it is the chemically produced synthetic dye or the chemicals used as mordents in natural dyes. Flint's books have greatly influenced the way I work. I have found I have been able to produce a staggering array of colour variations from raw materials that I find within the natural world around me.



Through using mundane materials such as fallen leaves and stones and combining these with the obscurity of bone for example, a variety of colour formations can be realised within my work.











Wrap Leave Reveal

Walks are an integral part of my practice as they provide inspiration, time to think and are where I can gather a never-ending supply of dye materials though some are annoyingly just out of reach. Luckily, I have two helpers willing to collect sticks for me to wrap my fabrics around.



Previously I have worked mainly with silk and now want to extend this to other fabrics after having some success over the summer.



Cloth holds an emotional attachment and I am drawn to old preloved cloth that has a patina or shows evidence of use, for example mending. This leads to my love of the Japanese traditions of ‘Wabi-Sabi’, the acceptance of transience and imperfection, and Boro domestic textiles heavily patched and mended using the distinctive ‘sashiko’ stitch.
Throughout many cultures clothing has been patched, mended and reassembled and it is this that I want to pursue; patching pieces of pre dyed fabrics and recycled cloth together, using appliqué techniques and hand stitch to incorporate found objects. Using inspiration from rocks seen and photographed on walks I will express these using mark making first in sketchbook then in stitch.

This will allow me to develop several collections and enable me to pinpoint my final Degree Show.

The concept for my degree show will be centred on a year, 365 days, 52 weeks, 12 months, 7/5 days in the week, four seasons and 13 lunar months. I would like my show to express the ‘Wabi-sabi’ quality of my work but also the symmetrical persona of myself; with this in mind I will look to my research of Mother Nature whom naturally produces order within disorder and beauty within imperfection. The intention is to develop four collections: samples, scarves, books and stitch all of which will be linked by an archival slideshow giving a pictorial presentation of my practice to enhance the viewers’ understanding of the process used.

Thoughts on Display

Samples rolled round items used in process set in a liner row on wall but with different width and length. Scarves on wall hanging equal lengths or rolled in acrylic box. Stitch maybe framed or held floating style on the wall with rusty nails. Maybe a small display of Books, contextualising my practice: on a shelf, an acrylic box or low table maybe with some of the dyed threads and silks in jars or on cotton reels.



An example of exhibition preferably to fit round a corner; work is example only.

A TV screen or monitor for a slideshow of an archive of the process of my practice.

Research + External

Natural Dye

Primary research

India Flint - been in contact with via email

Helen Melvin - visited studio and gardens during Helfa Gelf,

Secondary research

Jenny Dean, Sasha Duerr, Linda Rudkin



The Undergardners Apron, India Flint, Edinburgh date

Rust Cyanotype Stitch

Primary research

Alice Fox- been in contact with via email

Pauline Burbidge - been in contact with via email

Dee Thomas- been in contact with via email

Secondary Research

Hannah Lamb, Jude Hill, Gwen Hedley, Sue Stone, Cas Holms, Mandy Pattullo, Claire Wellesley-Smith, Helen Parrott, Susan Briscoe.



Alice Fox Tide Marks



Claire Wellesley-Smith

Dye House Gallery, Yorkshire Craft Centre

Inspiration

Japanese Boro, Grayson Perry, El Anatsui, Becky Adams, Louise Bourgeois, Mafalda Silva, Olga De Amaral, Mieko Konaka, Shirley Boudreux, Jane Dunnewold, Robert Motherwell, Junko Oki

Work Plan Timetable

October – end November 2016

Using Notan as an influential starting point, samples of cyanotype will be made examining the Japanese principle and see if this can be applied to eco printing. * Difficult to achieve on eco contact printing because the method used makes it unpredictable which is what I love about it, will try using a tracing paper layer.

Egyptian cotton will be used to layer around the silk to enhance detail such as leaf prints and to make this more distinctive: these shall be wrapped around iron springs with the pre-mordant of water, iron and slate. *Use of copper makes for a good print but colour is copper/ orange.

Wrap fabric around a metal mushroom using leaves as the resist with the intention of either creating a coloured leaf print

with the rust dyeing it or possibly a negative space where the leaf has created a void. * Created negative space but not distinct leaf shape possibly due to contact.

The silk will be vat dyed in buddleia and then folded with leaves to see how it affects the overall colour and print. * Some success gained though lots of colour mixing due to the simmering process. This will need more experimenting using steaming instead perhaps or inserting a tracing paper layer in between.

Using the university's steamers and sinks I shall be creating large designs using leaves wrapped around wood on a variety of expensive fabrics. * Start this 2nd semester on Fridays with Kate

Use natural dyeing inks, bought from Helen Melvin. It is my intention to draw and paint with these in my journal and sketchbook. I also intend to make some of my own inks to screen print and/or draw over pre-dyed fabric.

Dye tops for nuno felt onto silk scarves.

Lots of walks foraging for plants and leaves to dye and contact print with plus stones and metals for mordants.

December

Repetition of experiments using a variety of fabrics and pre-made natural mordant, from reclaimed Iron, Copper, rocks

and seawater.

Slow Stitch – using samples, start a fabric stitch journal of my project sashiko and Boro influence. * Started stitch to a whole piece rather than journal.

Nuno felt on silk scarves

(* Review of what undertaken so far)

January/ February
Started to make Zhen Xian Bao, Chinese Thread Books
Produce a visual archive of my work.

March
Produce further samples, final pieces to use in thread books and display.

April
Continue sampling
Start to curate exhibition.