

REVEALING VALUES

AMELIA DERRICK 2017

PROPOSITIONS

?+?+?=VALUE

For propositions I created a set of material samples all of which were the same shape and size to avoid putting any of them into context. Along with the materials I created a set of cards with different words on such as; narrative, form, time. I asked the participants to select a material and firstly assess it for its value whether or not they considered the material to be of value, and why? I then asked them to add a selection of cards to their material to add value to it.



Selection of samples

| | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>WHAT IS VALUE?</p> <p>P.U.</p> <ul style="list-style-type: none"> - NO, BAN for environment + Sustainable + Experience <p>SAMPLE# 9</p> | <p>WHAT IS VALUE?</p> <ul style="list-style-type: none"> - MIRROR - YES - MAKES YOU MORE SELF AWARE - YES - TIME and EXPERIENCE <p>SAMPLE# 2</p> | <p>WHAT IS VALUE?</p> <ul style="list-style-type: none"> - Jesmonite + Shell - No - Jesmonite is cheap - quantity, Context, hand crafted. <p>SAMPLE# 12</p> |
| <p>WHAT IS VALUE?</p> <ul style="list-style-type: none"> - EXPANDING FOAM. - NO / YES - CHEAP MATERIAL NO FUNCTION / NICE FORM. - CONTEXT & FORMULA. <p>SAMPLE#</p> | <p>WHAT IS VALUE?</p> <ul style="list-style-type: none"> - Yes Copper - Yes it is a precious metal - It is used in many industries + jewellery making - TIME - over time depletion of copper resources will increase it's value. <p>SAMPLE# 15</p> | <p>WHAT IS VALUE?</p> <ul style="list-style-type: none"> - Bread & Resin - Yes - If there was a way to preserve food which would go off, then yes - Time & Sustainable. <p>SAMPLE# 17</p> |
| <p>WHAT IS VALUE?</p> <ul style="list-style-type: none"> - NO, something SPONGE - Colour AND texture don't make sense. - NO, WEIGHT, PLASTIC - TIME, DISEASABLE, STONY. <p>SAMPLE# 9</p> | <p>WHAT IS VALUE?</p> <ul style="list-style-type: none"> - Jesmonite - NO. - Cheap, mass manufactured material. - Story + utility. <p>SAMPLE# 12</p> | <p>WHAT IS VALUE?</p> <ul style="list-style-type: none"> - Bread/crumbs - No, because its associated with being disposable - It + Handcrafted + Sustainable = value <p>SAMPLE# 11</p> |

Selection of responses

My intentions were initially to take these answers and make an object as a response to it. I started with an egg shell based material + narrative + utilitarian form as a response and started my project from there. I began with making an egg cup with the material as it was a utilitarian object and by putting the egg shell material back into an object with a function of holding an egg created a narrative.

Having Created my first response to my propositions experiment I was interested to see what other materials I could apply the same formula to and create objects from. I decided I wanted to focus on byproducts from around the home to apply it to, so I was able to create utilitarian objects for the home from the byproducts of a home.

My formula I went on to use for my collection of work which was informed by propositions was:

Handcrafted + Utilitarian Form / function + Narrative = Added Value

EGG SHELL

Handcrafted + Utilitarian Form / function + Narrative = Added Value



Process

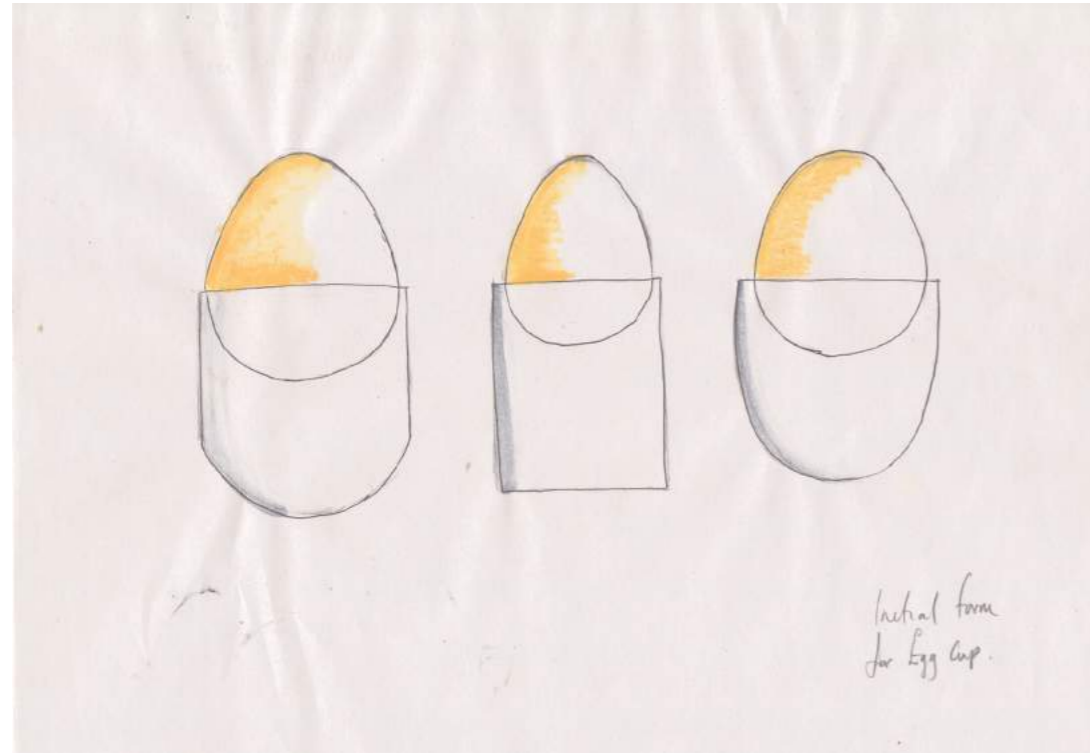
For my initial response to propositions I used a material I had created using the waste egg shells I had collected from home.

To create the material I:

- Washed the egg shells removing the membrane
- Crushed them into small pieces
- Gridded them down into a finer power form
- Added Jesmonite to them as a binder



EGG CUP

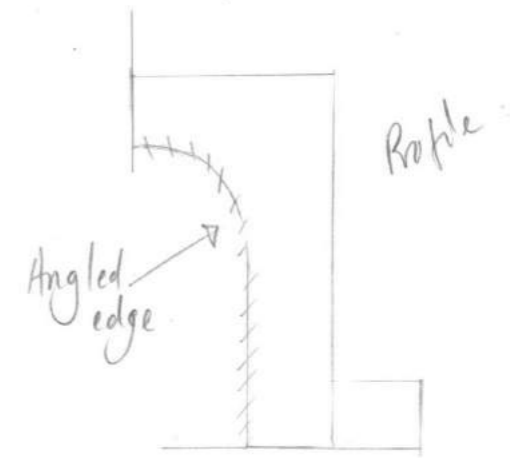


Having devised the framework from propositions;
Handcrafted + Utilitarian Form / function + Narrative = Added Value

I decided to apply it initially to my egg shell material. By re-applying the byproduct material to the context from where it originated from would add value to the material and create a poetic narrative. I wanted to create an object that would fit with in the home to represent where the byproduct was collected from. Therefore I decided to create and Egg cup, the egg cup would be created from the egg shell material that had a function that put the material it was made from back into the object.



I began creating my form by throwing clay with a profile. It was a quick way of creating a symmetrical master. To be able to create a silicone mould from the clay form I had to pour plaster over the initial form I had to pour plaster over the initial form and then pour plaster back into that cast to create a plaster version of what was thrown.







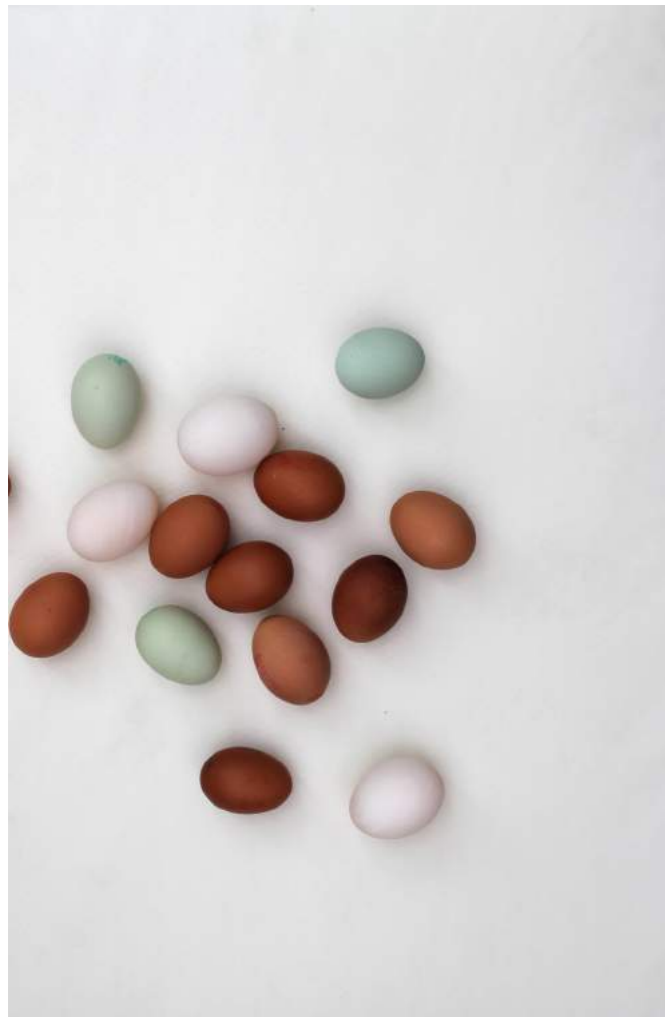
EGG STUDY

A photographic study of eggs to help inform my final form for my egg cup, creating a more egg shape form.





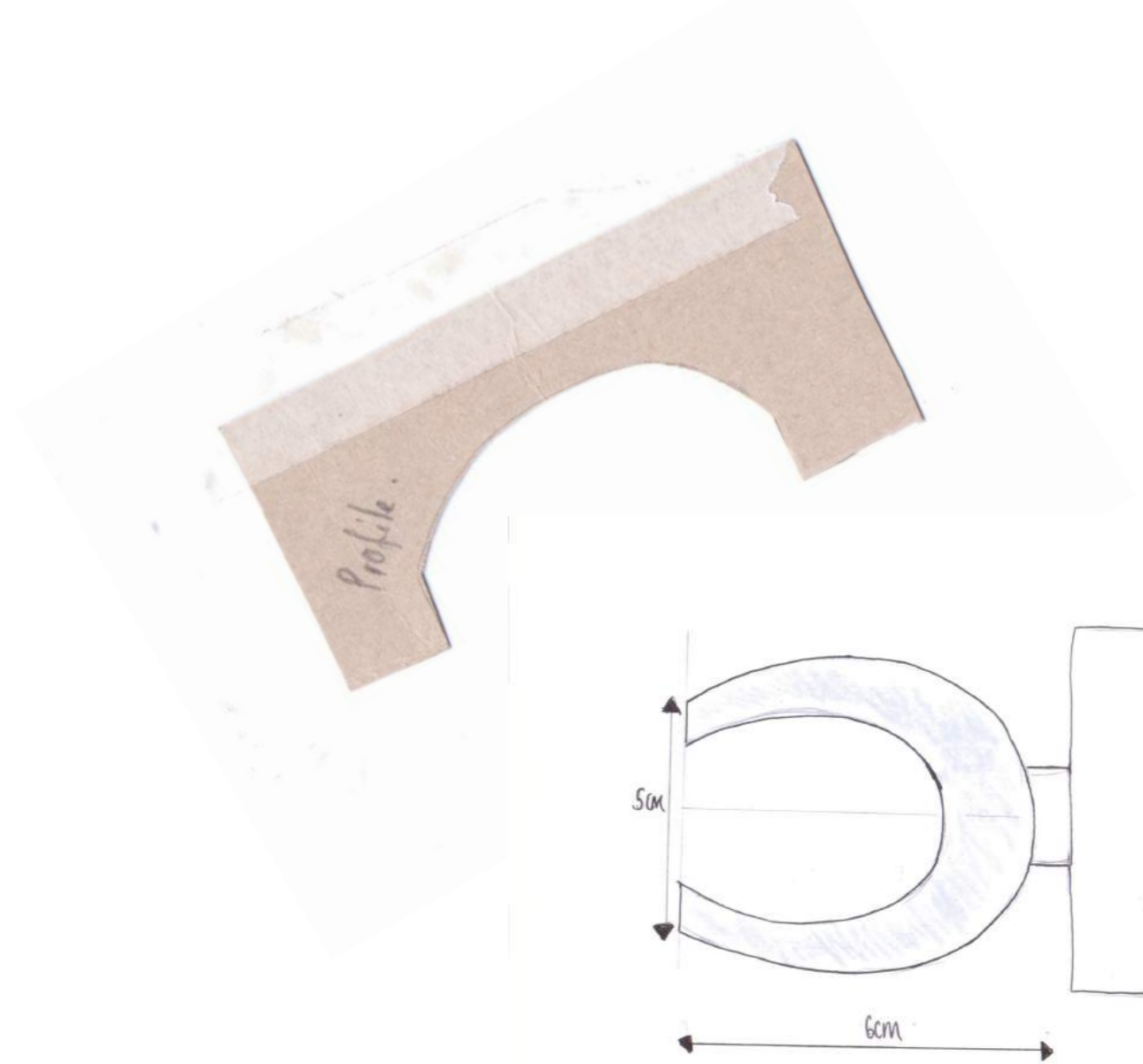




FORM

Redesigning the Egg Cup

Having created some initial egg cups, I decided that the form as well as its function could help create a stronger context for the egg shell material. I wanted to create a form that hinted towards its origins by creating an egg shaped egg cup. I started by drawing from my photographic study to design the form that I would then go on to turn on the plaster lathe.

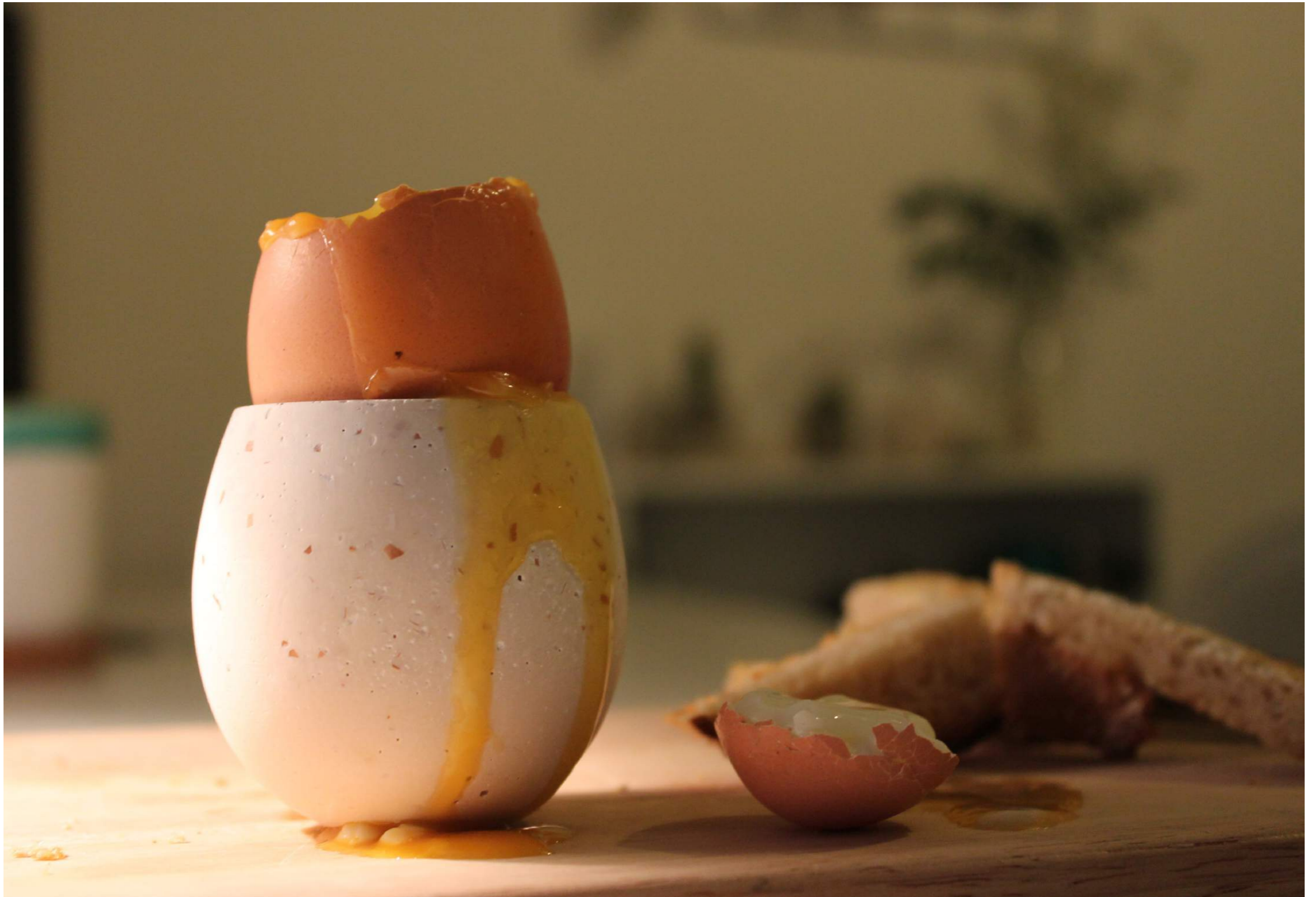




FINAL FORM

By turning a hollow form enabled me to create a two part silicone block mould, this would help in making well finished final forms as opposed to my original moulds when I was painting in the material, resulting in uneven surfaces on the inside of the form.







SILICONE

New Properties

Adding silicone to the egg shells as opposed to Jesmonite created a whole new set of properties. The egg cup became malleable able to stretch to fit larger eggs, the silicone also enabled it to be dropped without causing any damage to the egg cup.

The material has a similar feel to the flesh of a hard boiled egg, which also adds to the narrative.





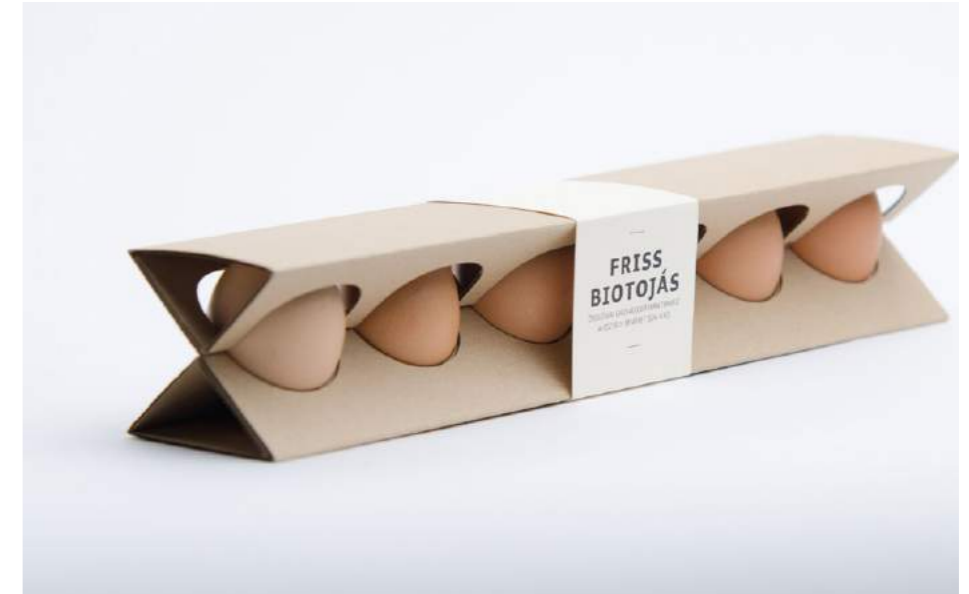
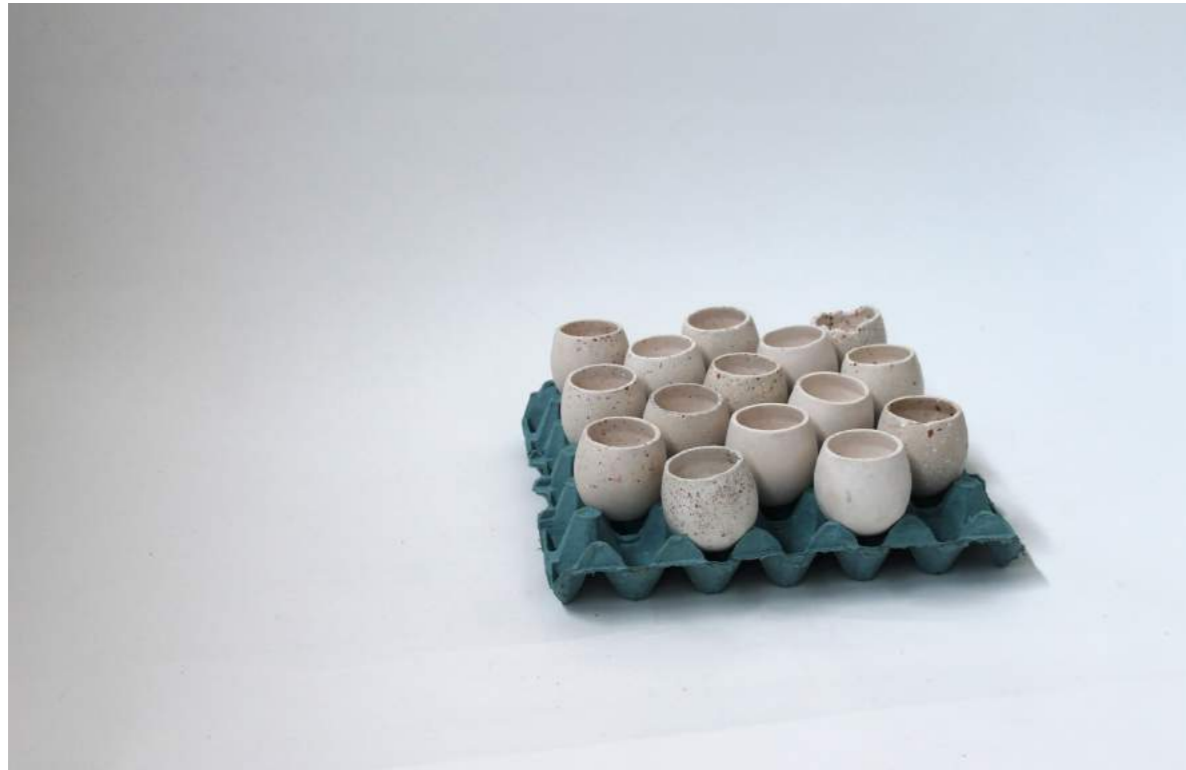
CHICKENS

Research Visit

As part of my research I went to visit a small hold of Chickens in Lewes. Placing my egg cups with in the farm setting takes the eggs back to there original habitat. I wanted to create an image that captured the chickens subtly along side my egg cups with out it distracting from the pieces. I feel the imagery helps portray the poetry with in my work by adding the chickens.







Egg Box by Otilia Andrea Erdélyi

PACKAGING

As a way of displaying my egg cups I began researching into egg boxes and Egg trays. I wanted to create my own paper pulp and mould to create a tray to fit my egg cups in. It was a way of displaying my work but also another way of representing where the material has come from. The connotations of eggs from the paper pulp trays will add to the narrative. I experimented with breaking down egg boxes to make paper pulp, I added dried materials that were found when I visited the chickens, materials such as hay and grass.



PAPER PULP



Using empty egg boxes I experimented with turning them back into paper pulp, so that I could create my own forms to display my egg cups in.

The process was the following;

- Soaking chopped up egg box in warm water
- Blending to a fine pulp
- Straining over a mesh frame to allow the fibres to remerge and the water to drain away
- Drying it out with felt mats
- Placing over my form

I played around with adding different material associated with a chickens habitat such as hay and grass.





EGG TRAY

Vac forming the bottoms of my egg cups created a quick method to create a mould to lay the paper pulp over
 I like how the paper pulp looks in images, with the loose hay hanging out of them, however im not sure how refine I will be able to get them, and if they disract from the objects. I think a simple paper form form would be better.

STAMPING

Another element I wanted to take from the eggs, is there classification stamp. The stamp is used as a way to identify the egg; the farming method, country of origin, farm ID, as well as the British lion stamp and best before date. I wanted to incorporate the classification stamp into a collection of my egg cups. I decided to create a set of twelve eggs, twelve being the standard amount for a dozen eggs. Each egg cup contains a different amount of egg shells in the object starting from one egg shell working up to twelve egg shells, creating a gradient. I created my own classification method to represent the gradient 1/12 ... 12/12. The more shells I added the egg cups began to crumble.



Image from egg study



0212

BREAD



The Flower Pot Bakery

To begin my research into bread, I started with a trip to a local bakery. I chose to visit Flowerpot as it has similar working values to me as a maker; handmade, time and a craft in its own right. I saw the Flowerpot bakers as crafts people of the bread world. I went along for the evening bread making shift to get a real understanding of how bread was made and how it got on to the shelves to make our fresh toast every morning. I used different methods to document the different tools, machinery and processes they used there hands for. I collected a range of outcomes from the trip; drawings, imagery, video sounds and text. The trip was a success in educating me about a material most family homes waste daily, I appreciated how they could charge so much more than your average supermarket loaf and how much work goes into getting fresh loafs on there shop shelves across Brighton every morning.





40.



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BREAD

Handcrafted + Utilitarian Form / function + Narrative = Added Value



Process

Having decided to focus on byproduct from around the home and bread being one of the most wasted foods from UK homes I decided to start experimenting with bread

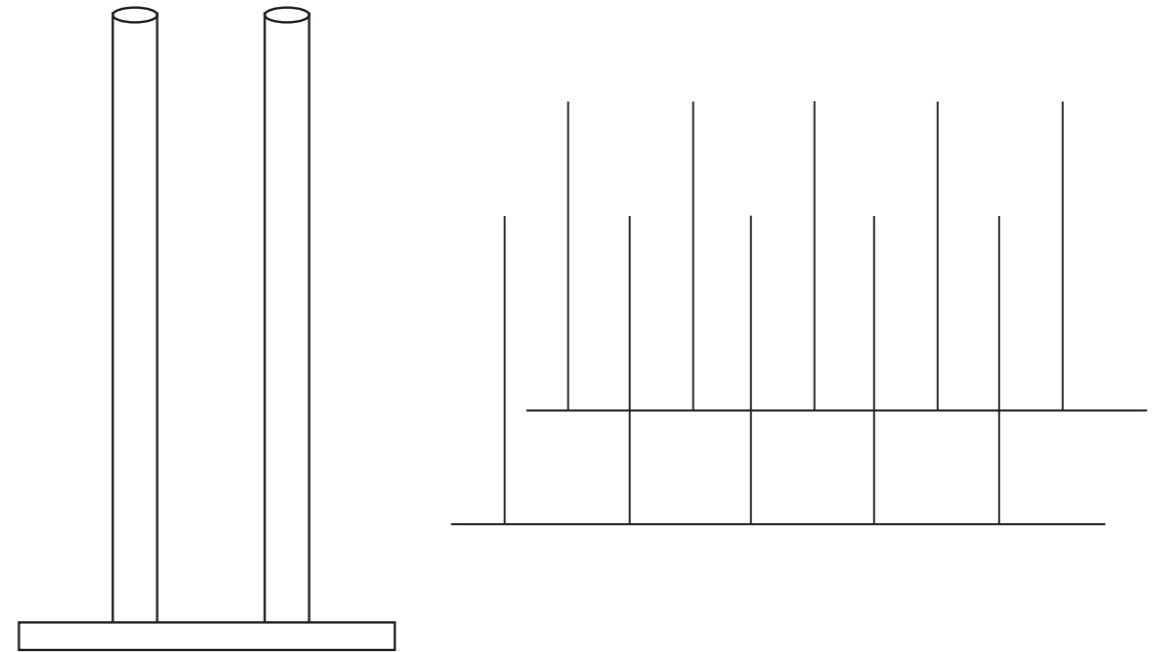
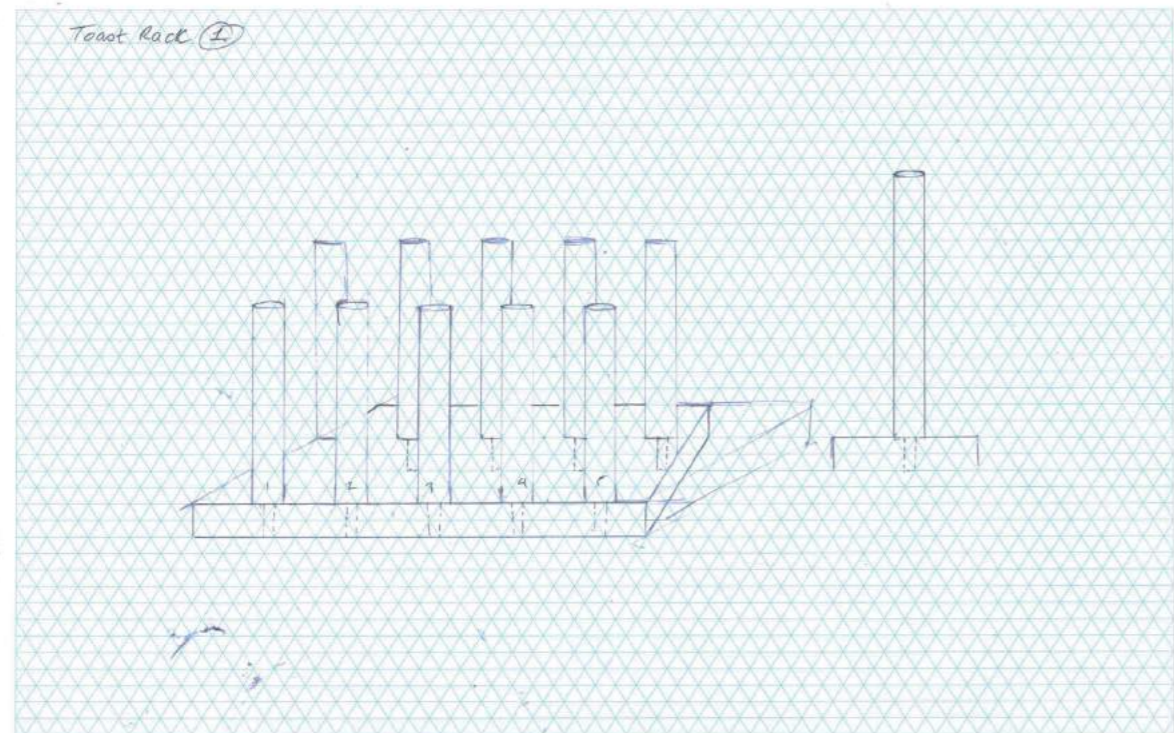
To create the material I:

- Tore up left over stale bread
- Toasted it to dry it out
- Gridded it down into the crumb size I wanted
- Added Clear cast resin to the crumbs to bind them together



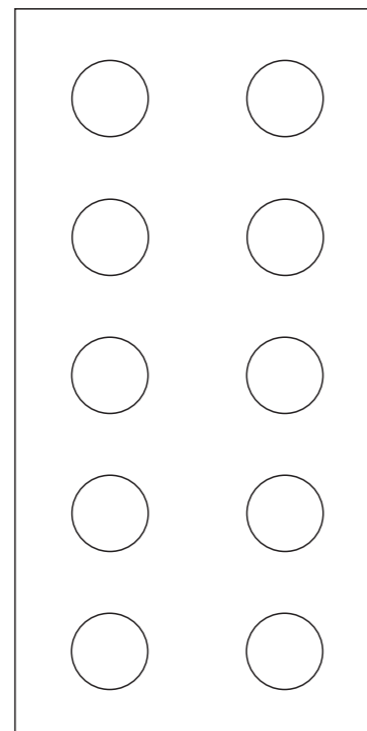


TOAST RACK



Form

With my bread material I wanted to create a toast rack which could hold the toast on the breakfast table. I thought about different ways I could construct the toast rack. Initially I thought about turning the poles and setting them into a block of bread material, how ever due to the crusty nature of the material I thought it would be hard to turn clean edged poles. I also considered storing the object when it wasn't in use, the model felt awkward and jaunty. It was an object I didn't think would sit comfortably with in the home.



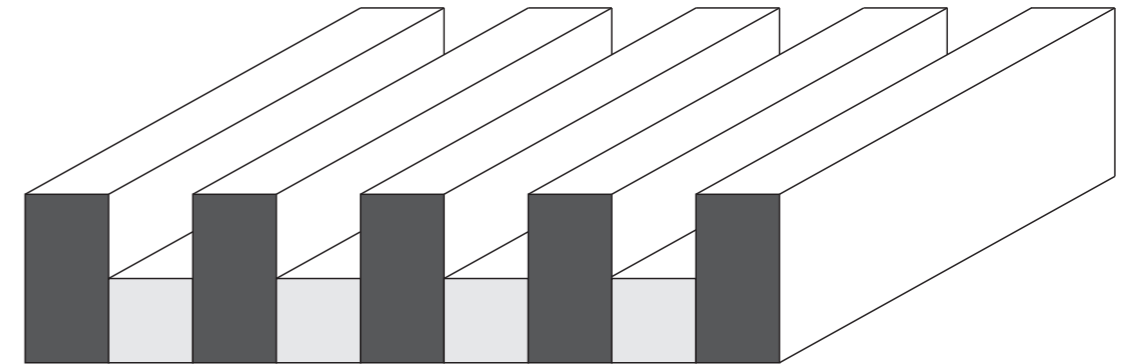
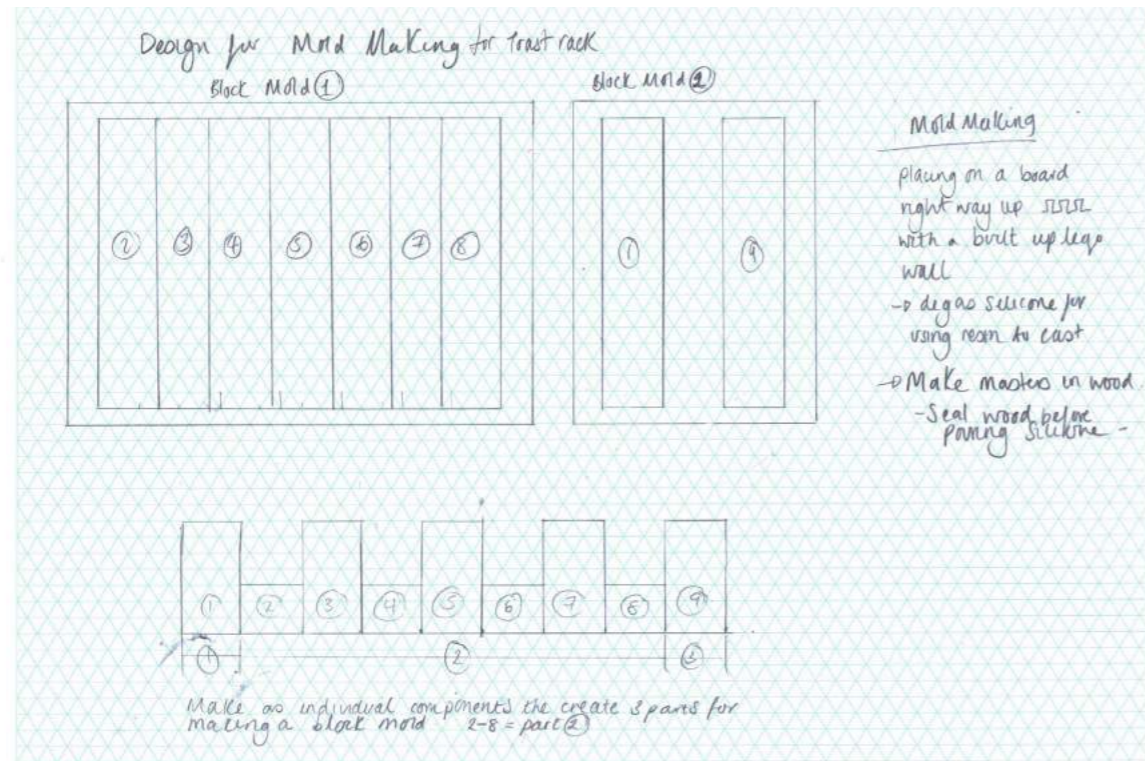
Illustrator Drawings

50.



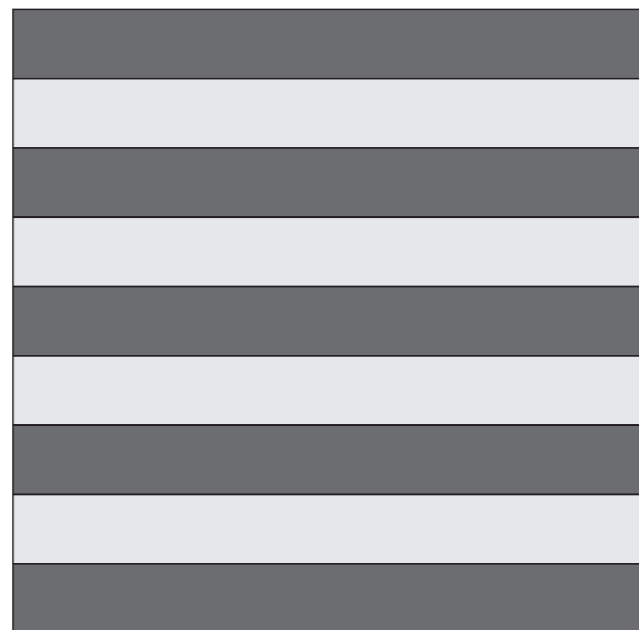
Model

51.



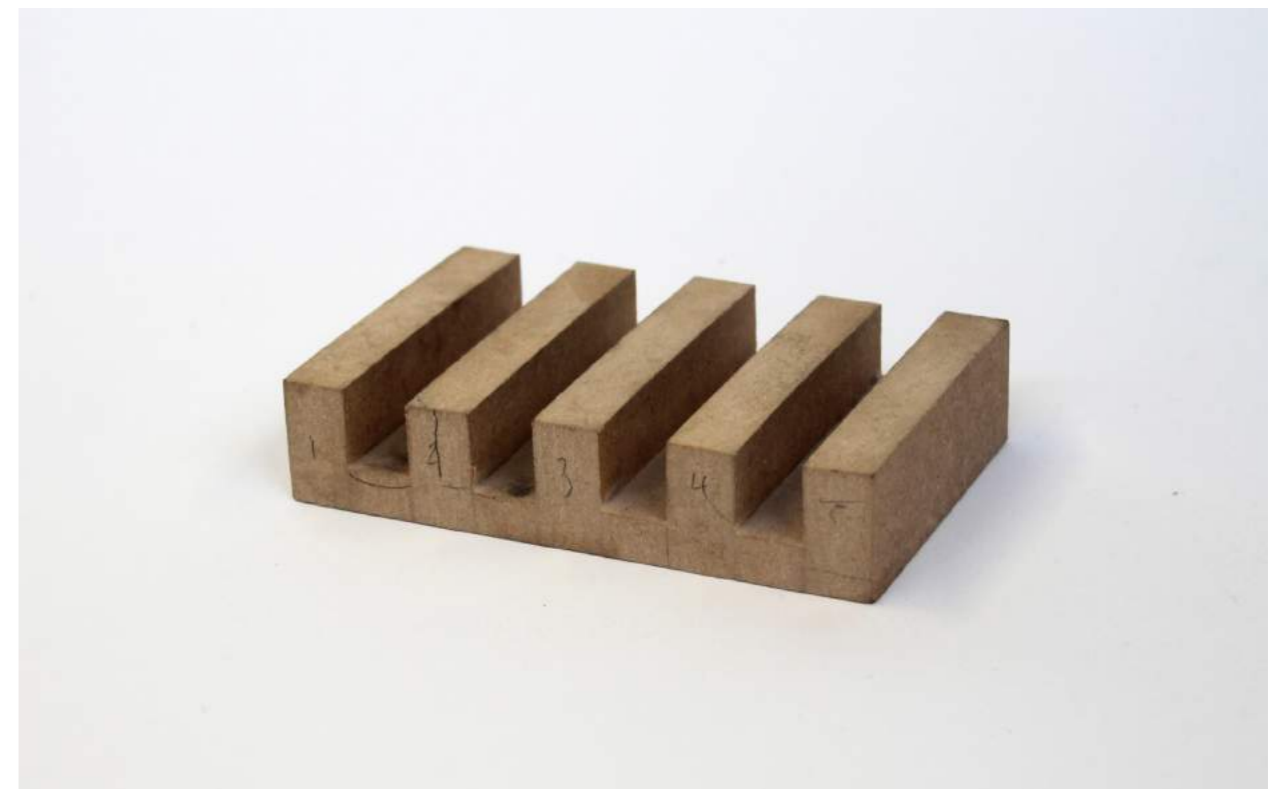
FINAL FORM

Similarly to my egg cup being the shape of an egg representing the material it contains, creating a strong narrative, I wanted my Toast rack to have similar connotations. For my chosen form I wanted the toast rack to embody the form of a sliced loaf of bread, one you would find in an average family home. My chosen form has comforting familiarities to those you would get from a loaf of bread.



Illustrator Drawings

52.



Model

53.



Experimenting with different ratios of resin / crumb

I tried to get the resin levels down to as little as possible so that the bread was fully encased and bonded together. Although I was able to get the resin to bread ratio down to 1:3 it created a rough and crumbly material to then work with, so I choose to use a 1:2 ratio when creating my toast racks.



Creating and experimenting with different textures

54.

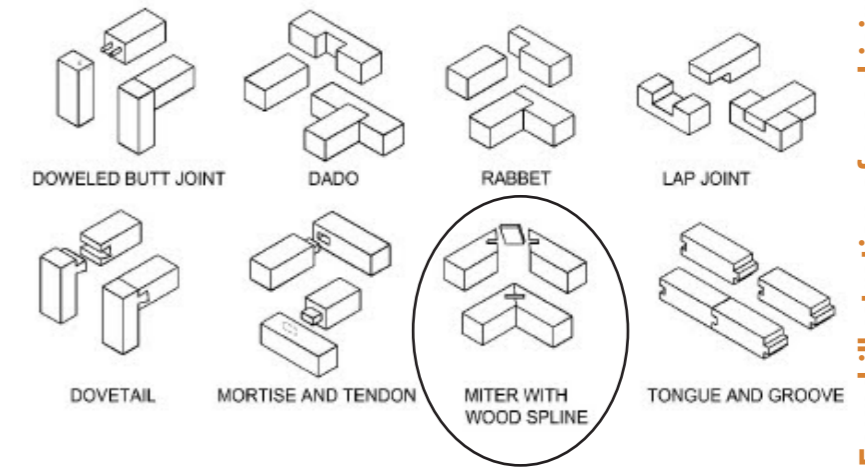
I chose to use a mixture of two material textures when creating my toast rack. A refined fine crumb for the central body of the toast rack, and a larger 'crustier' texture for the outer pieces. I choose to use these two textures together to represent the crust of a loaf of bread with a soft doughy center.



55.



I choose to use a miter joint for the joining of my toast rack as it was a simple way of the three parts meeting and joining descreatly as part of the design as aposed to being a key feature of the form. It works well visually as the difference in material flows into one another now as befo re the ends felt forced onto the end amd a little abrult.



Found illustration of wood joints

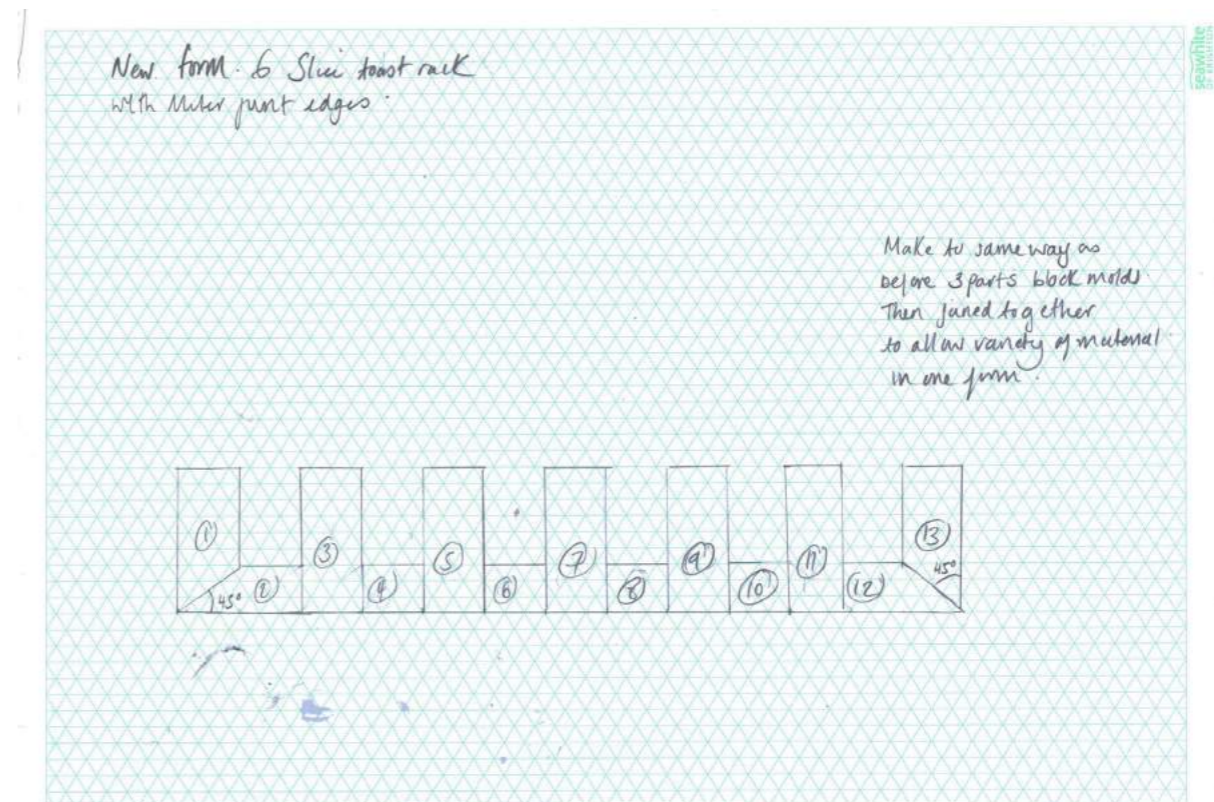
REFINING THE FORM

Although the toast rack was sucessfull, I felt the form could have more refinement.

It had a few issues I wanted to resolve;

- The joinings of the end pieces to the center
- The level of 'crustyness' and refinement of the end pieces
- The amount of slices of toast I could fit into the toast raack

To resolve these problems I redesigned the toast rack and remade the mould, creating a five slice toast rack as aposed to four. I also did some research into wood joining to work out how to refine joining my three part mould together.





TEA

Handcrafted + Utilitarian Form / function + Narrative = Added Value



Process

After every cup of tea that is made we are then left with a used tea bag to dispose of. I chose tea as a material as it was one a byproduct form the home and also I felt it complemented the other two materials creating a 'breakfast' collection of outcomes and materials.

To create the material I:

- Dried out the tea bags
- Emptied out the tea from the bag
- Added it to Jesmonite as a binder





SAMPLES

English Breakfast

I experimented with different types of tea to try and achieve a selection of different colours. I also played around with the density of tea with in the Jesmonite to create a gradient with in each colour adding 1-6 teabags to the mixture. Because I was going to make a tea cup with my tea material, and traditionally tea cups are made in ceramics I wanted to create a set of samples like I would if I was to make a set of glaze test in ceramics. I wanted to disguise the tea with in the surface of the cup, so at first glance it appeared to be a ceramic cup and only on closer inspection would the tea grain be revealed. The samples which achieved the aesthetic I wanted were ones with a higher density of tea with in them. The above picture shows a set a English breakfast tea samples which I have also experimented with sand blasting a third and polishing a third. I really liked the appearance of the sand blasted surface however it left a corse texture which wouldn't be pleasant to drink from. The surface which I preferred was when the material which had been sanded through the grades and polished, It brought the grain out to the surface and revealed more of the tea than the others.



Earl Grey



Rooibos



Green Tea



Camomile

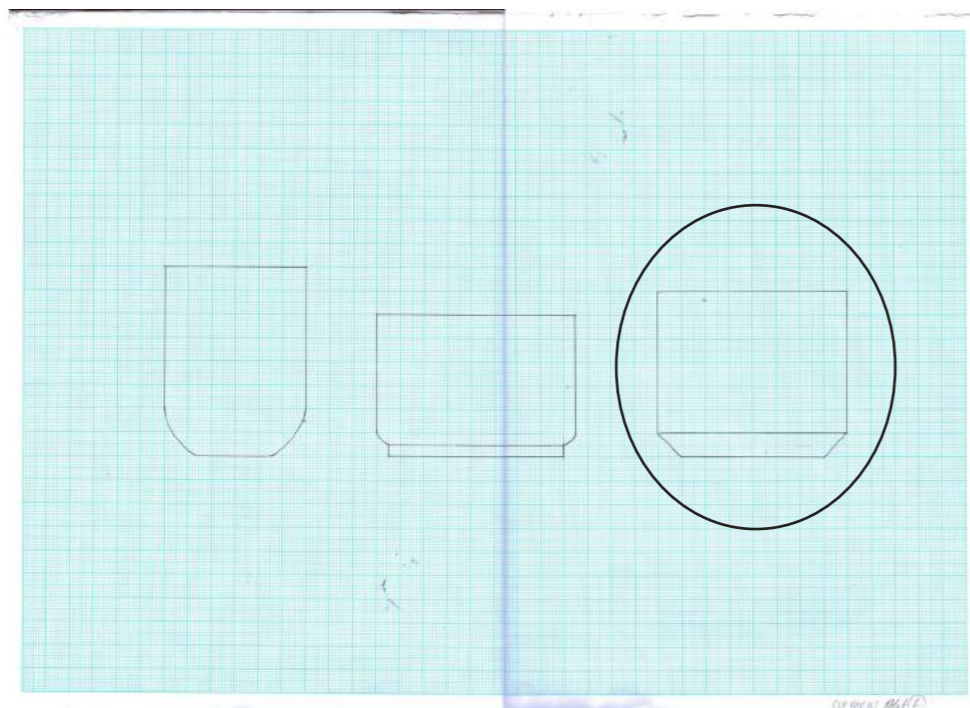
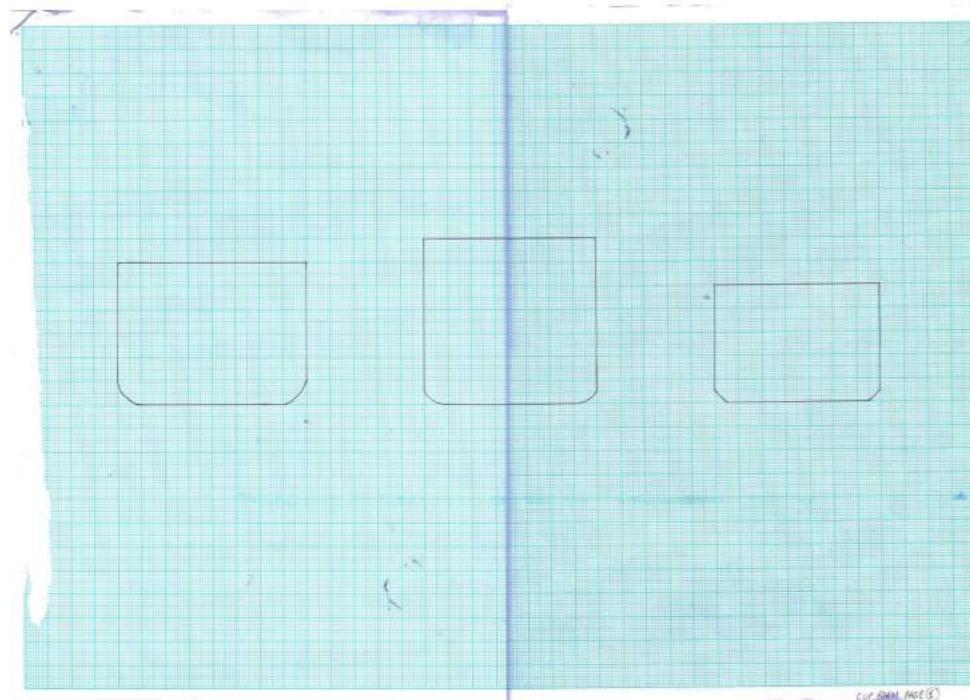


Peppermint



Assam

TEA CUP

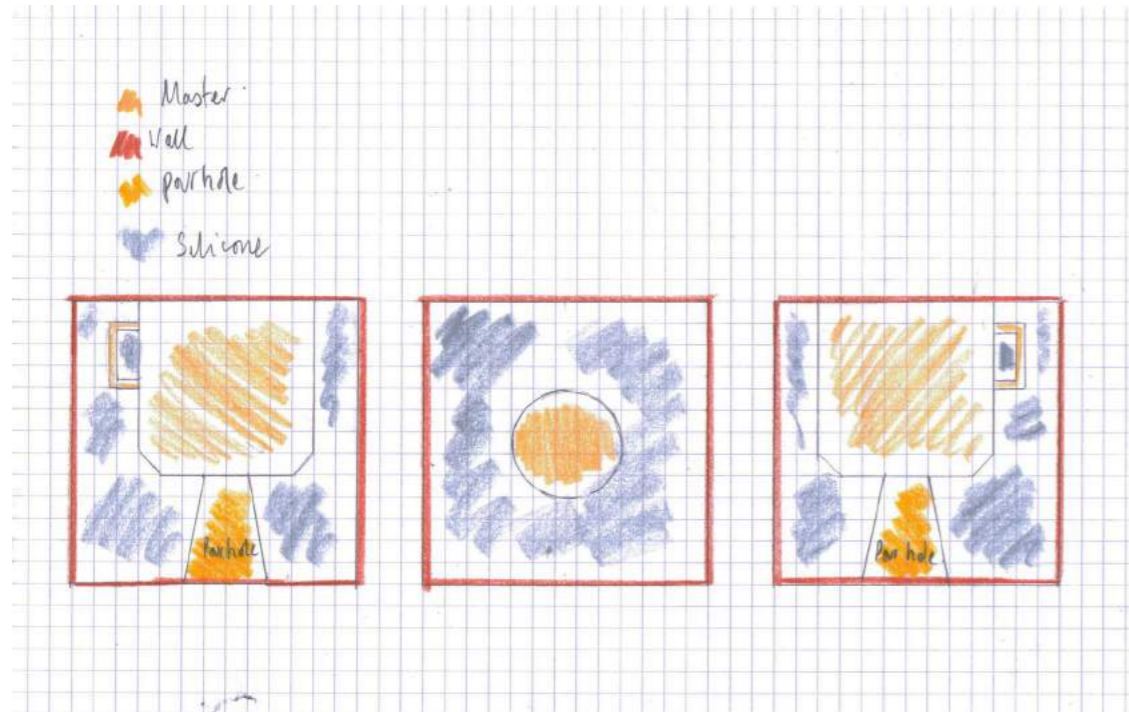


Chosen form

Turning the tea cup

I chose to turn the tea cup on the plaster lathe hollowing it out whilst on the lathe, to be able to then go on and make a three part silicone mould of the form. I chose to make a simple cylindrical flat bottomed form as I felt my other two forms were also quite simple forms so it would work as part of a collection of objects, also I didn't want the form to distract from the material. After turning the main body of the cup I formed a handle out of super sculpey and fixed it to the cup. I chose to add the handle to the master as apposed to having a separate mould as although it made the mould making process more complicated it would create overall a stronger and safer form for putting hot liquids in. If I was to adhesive the handle onto the form once they were both cast It left me at risk that the handle would be more likely to snap of whilst in use.





Mould Making

Workshop photo by Chloe Greeves

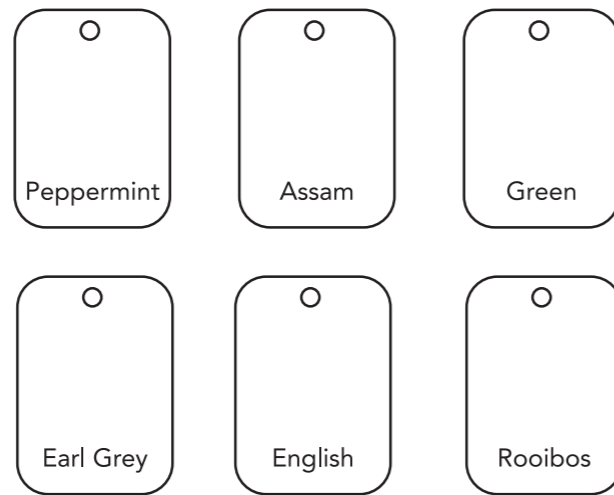




LABELS

Identifying the tea

As a way of identifying the types of tea used in each cup I decided to get some tea labels laser cut to attach to some empty tea bags I bought. I attached the label and added the loose tea to the tea bag, not only is it a way of identify the cup through the label but by adding another sense through the tea bag and being able to identify it through sent also helps identify the cups. I decided to make the tea bags for display reasons I wanted a way of being able to put the objects into context with out having them full of tea in the degree show as it would stop people from being able to interact with the objects.



Illustrator Drawing



TEA TOWELS

Secondary use

Having used the tea leaf from used tea bags for the tea cups and seeing the colouring it was capable of, I decided to try using some of the tea bags as a natural dye. I used the dye to stain linen to then make a set of 'Tea' towels. My reason for making the tea towels was primarily for my display purposes, I wanted to make objects that would help set the scene and tell the story of my work. The staining was successful, I was able to create a set of tea towels with the same colour range as the tea cups, the colours also complement the rest of my work.

To start with I sewed the tea towels so that when it came to dying them the thread would also be dyed I then soaked them before adding them to a pan of left over tea bags and hot water I left them to steep for a few hours with the tea and some salt to help set the colour.



LINT

Handcrafted + Utilitarian Form / function + Narrative = Added Value



Process

Moving on from food byproducts from the home I began to start looking at byproduct created through the chores we do around the home and the machinery we use to do them. One of the weekly things we do around the home is to wash and dry our clothes. I decided to use the byproduct created from a tumble drier lint to make a response to the formula from.

To create the material I:

- Collected lint from tumble drier
- Added to lay up resin to bind together





THE LAUNDRETTE

Photo documentation origins of materials

Although my initial lint was from the tumble drier at home, to be able to work with the material I required higher volumes than I was generating at home. I got in contact with a few local laundrettes and got them to keep the lint they collected daily from their filters. I took a series of images to document where I collected the lint from.



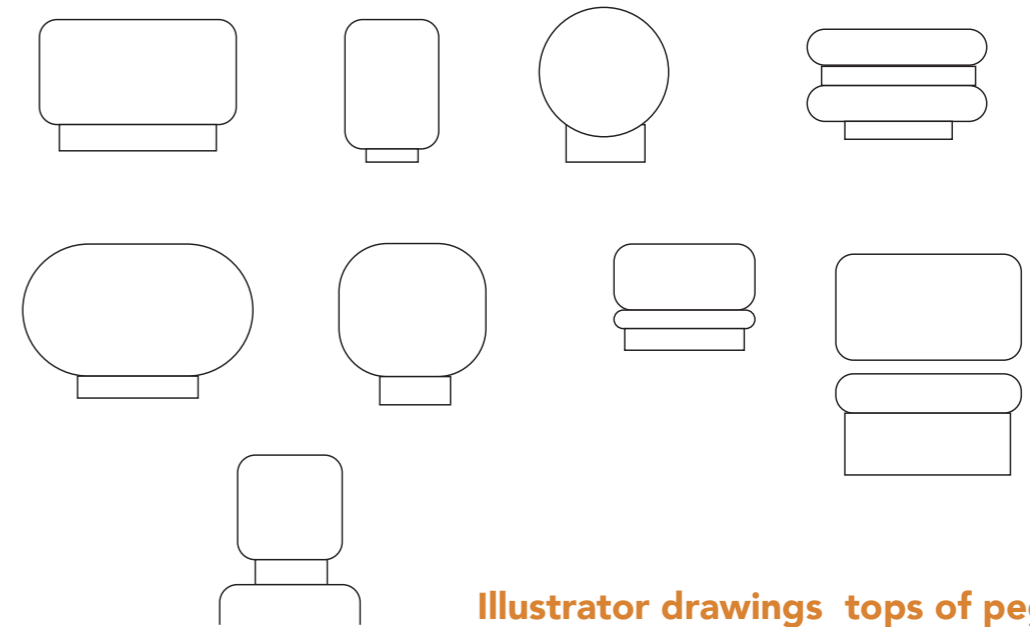


CLOTHES PEGS

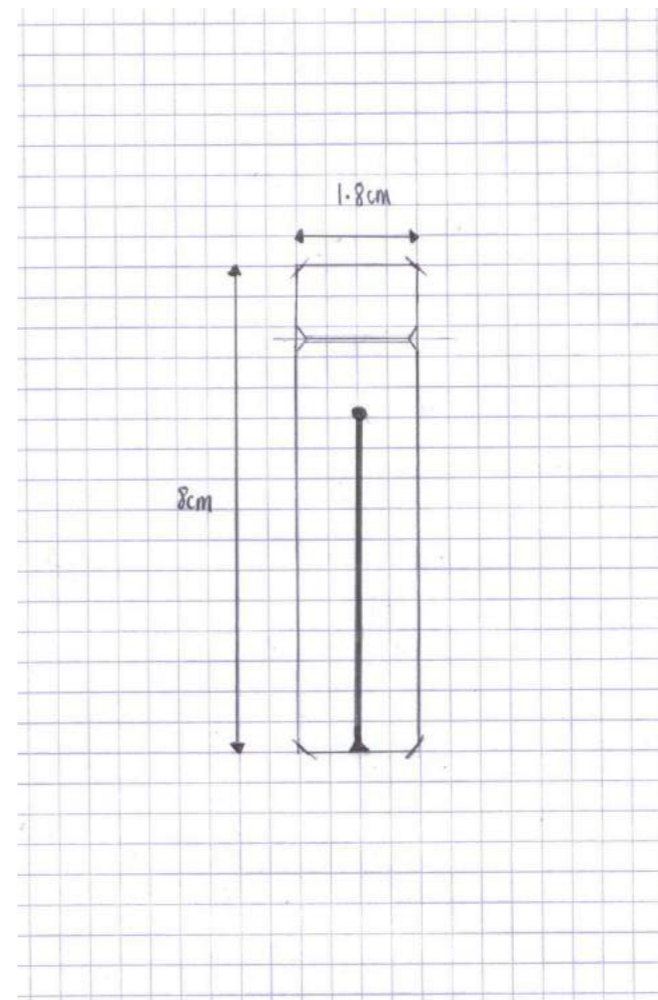


Peg collection

With my lint I wanted to create an object which told a story of where the material had come from. Lint comes from tumble driers and there function is to dry clothes. Therefore I decided to make clothes pegs with my lint material as there function is also to dry our clothes. I collected a range of dolly pegs as inspiration for the form of my own pegs.



Illustrator drawings tops of pegs



I designed a peg which I could turn on the lathe and then drill and saw the opening into.

I chose to turn the pegs as I felt the process of making a wooden peg would have been done in a similar way, it would also give me a set of refined symmetrical objects enabling me to make a set of them. I chose to make a stumpy peg shape as I felt the length of a standard dolly peg was unnecessary and not as aesthetically pleasing. I started by compacting the material into some tubing to make it easier to then go on and turn on the lathe.



Turning them all down to be centered





82.



Turning the heads on



Turning them all down to the same length

83.



DUST

Handcrafted + Utilitarian Form / function + Narrative = Added Value



Process

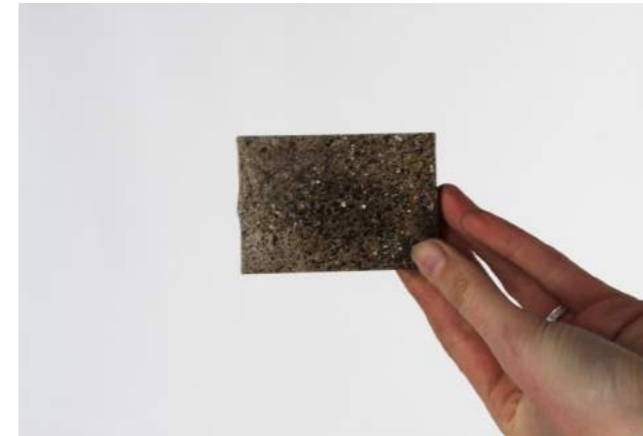
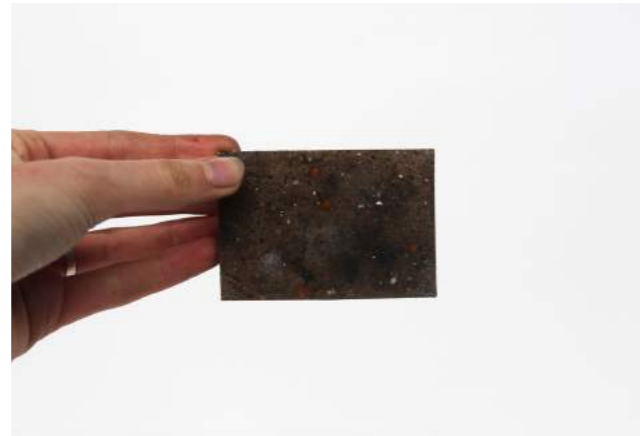
Having started to look into the byproducts created from the machinery we use to do our daily tasks around the home I decided to use the dust collected from cleaning the house and hoovering.

To create the material I:

- Collected dust from hoover bag
- Adding it to clear cast resin to bind it together



SAMPLES





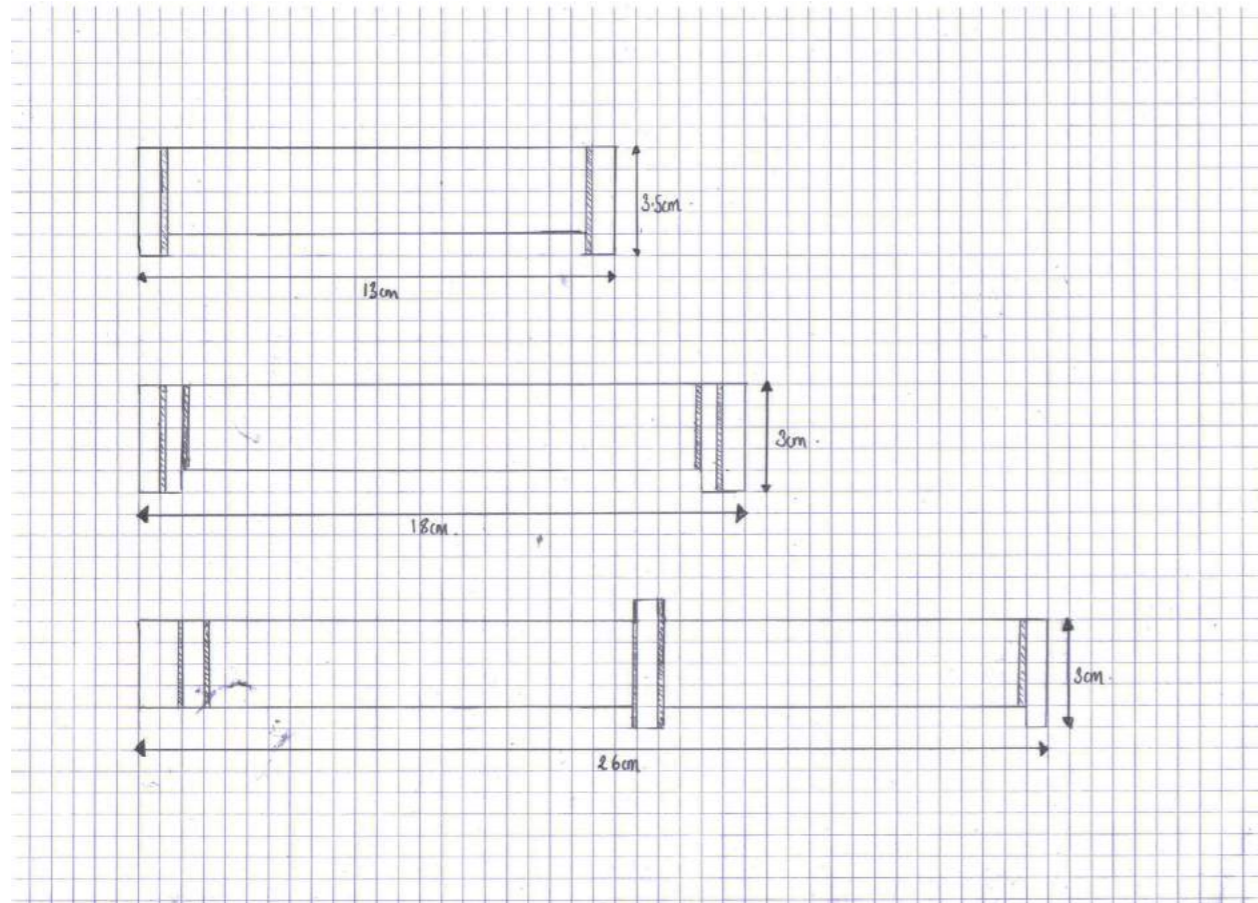
RESEARCH

Photo documenting the different forms of dust pan and brushes around the University.

Similarly to the lint clothes pegs, with the Hoover dust I wanted to create an object that represented where the material had come from through its function. The Hoover's function is to collect dirt and crumbs that have been dropped around the home to be able to then go and empty it into the bin. A set of objects with the same function as to a Hoover is a dust pan and brush, hence why I have gone on to create a collection of dust pan and brushes to narrate what the material is made from.

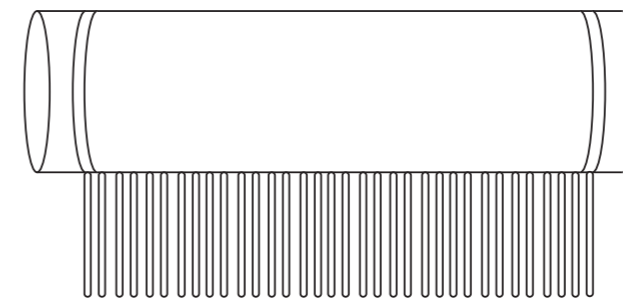


BRUSH

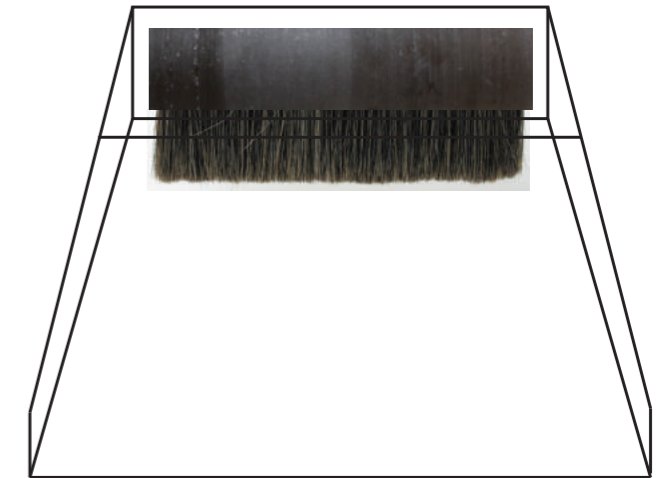


Creating a form

I wanted the form to be simple and sleek, a form that wouldn't distract from the material it was made from. I wanted a form which I could turn on a lathe and mill to achieve a well finished outcome. I created a simple form with the pan in mind, I wanted the brush to be able to easily fit with in a pan shape or to have a pan hang over it.



Illustrator Drawings



Mock Up Model

MAKING PROCESS



Making the handles

To create the brush handles I went through four stages,
1- Casting the material into a block cylindrical form
2- Turning the body
3- Adding finishes to the form, the grooves and shoulders on the long handle
4- Milling a flat face to inlay the bristles into

Brush 1

Turning to body



Brush 2



Brush 3

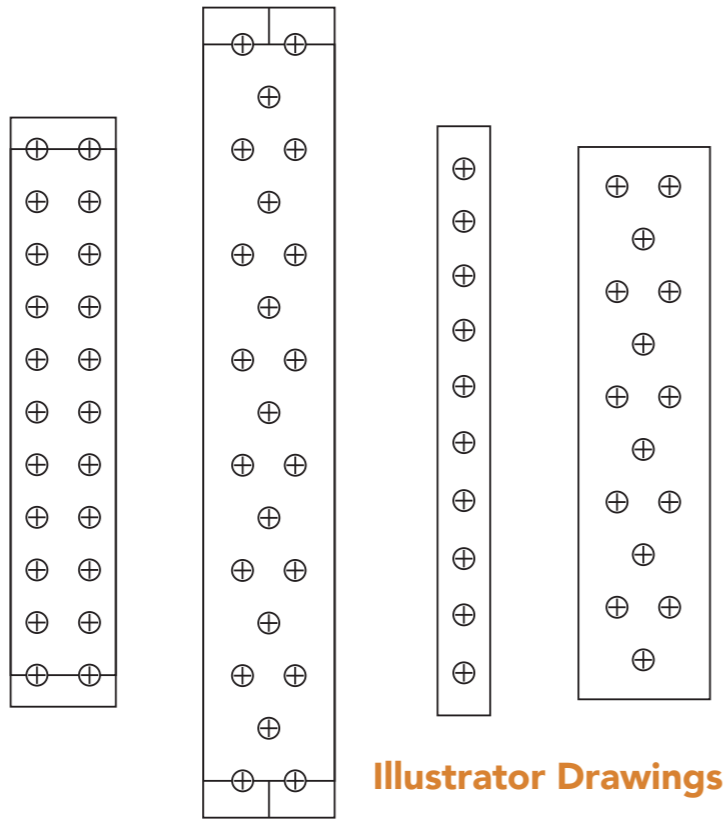


Adding features / polishing

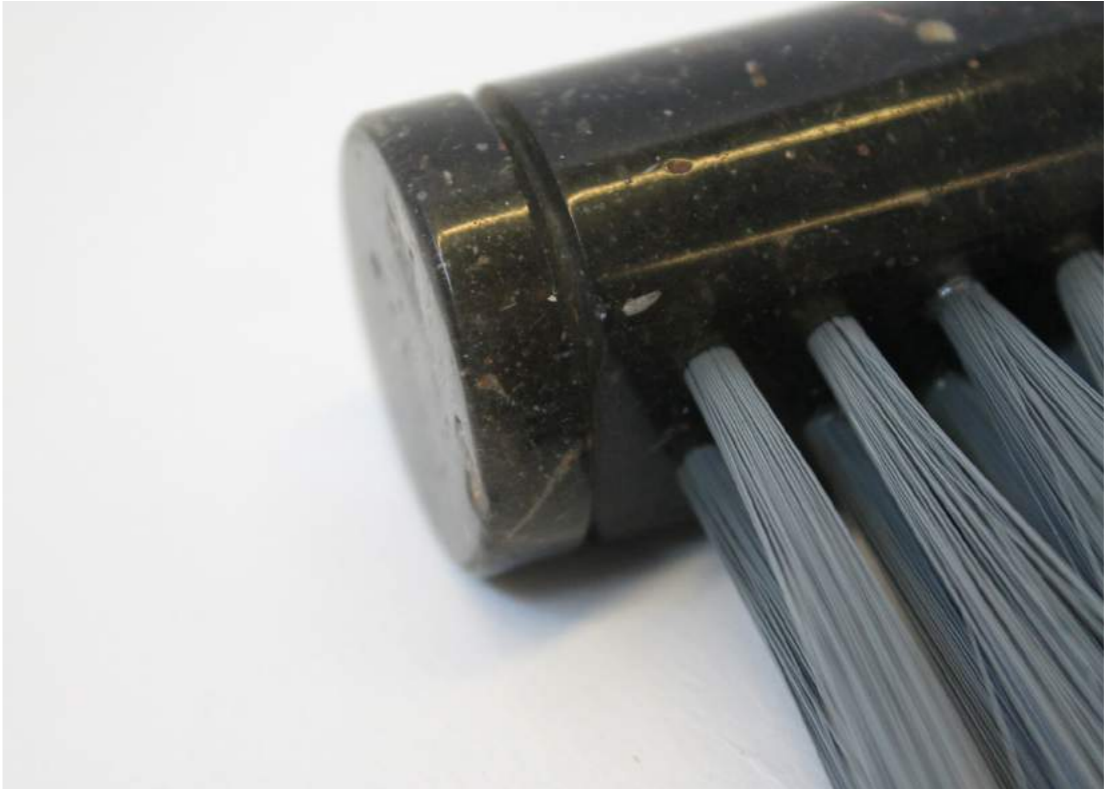


Milling a flat face for bristles





Illustrator Drawings

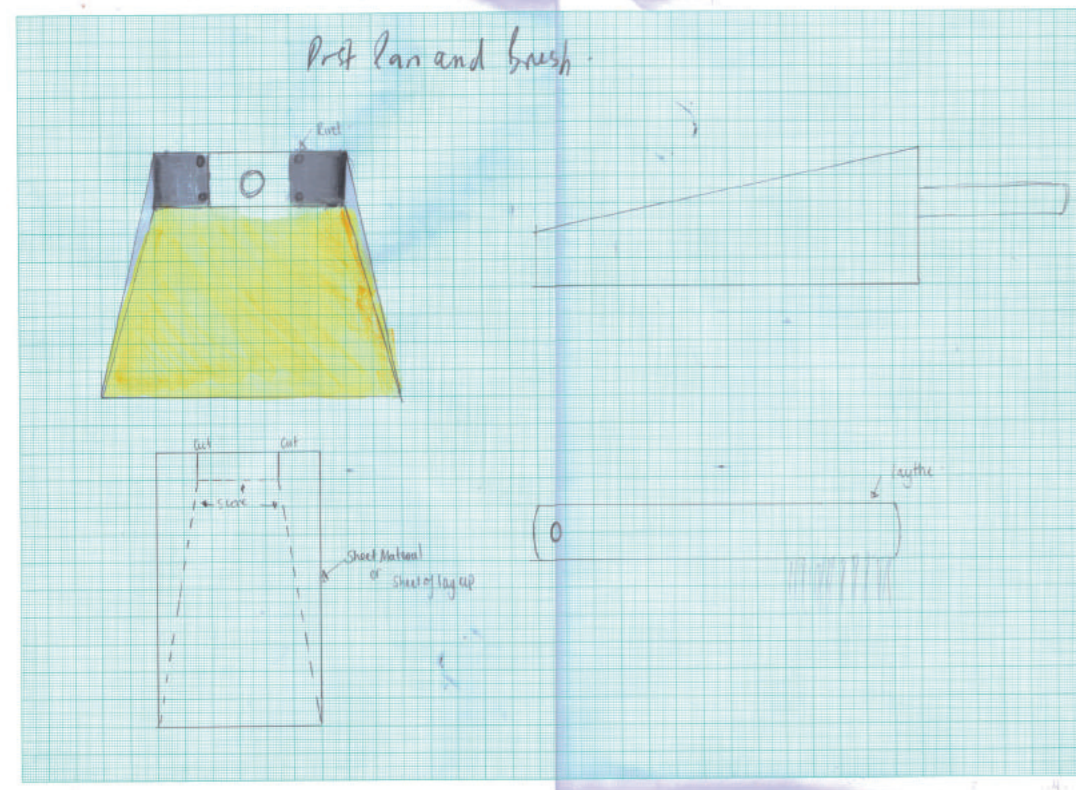


Inlaying the Brissles

To ensure I had evenly distibuted brissles I bagan by designing a pattern on illustrator, to then stick onto my handles to then drill through. This process allowed me to play around with different pattens for the brissles and made the drilling process overall very acurate.



PAN



Creating a form

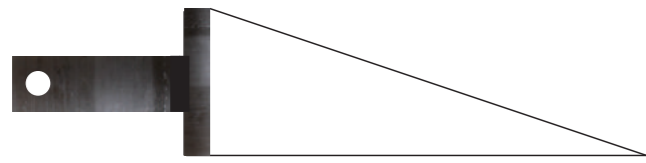
For the pan I wanted to make it out of a sheet material, which I could score and fold, adopting the shape for different sized brushes. I wanted to make a small pan for the hand brushes to fit with in and a larger one to hang over the shoulders of the longer brush. Keeping with the narrative of the Hoover dust, I wanted to use plastic bin liners as my material to create them from as when you've finished with your hoovering the next step is to empty it out into the bin. I experimented with just using the plastic bags heat pressing them together, however to be able to achieve the strength of material I required to then score and fold it was a lengthy process and the layers split when it was folded. As a resolution for this problem I decided to sandwich the bin liner material in between plastic milk cartons to create a stronger and more refined material.



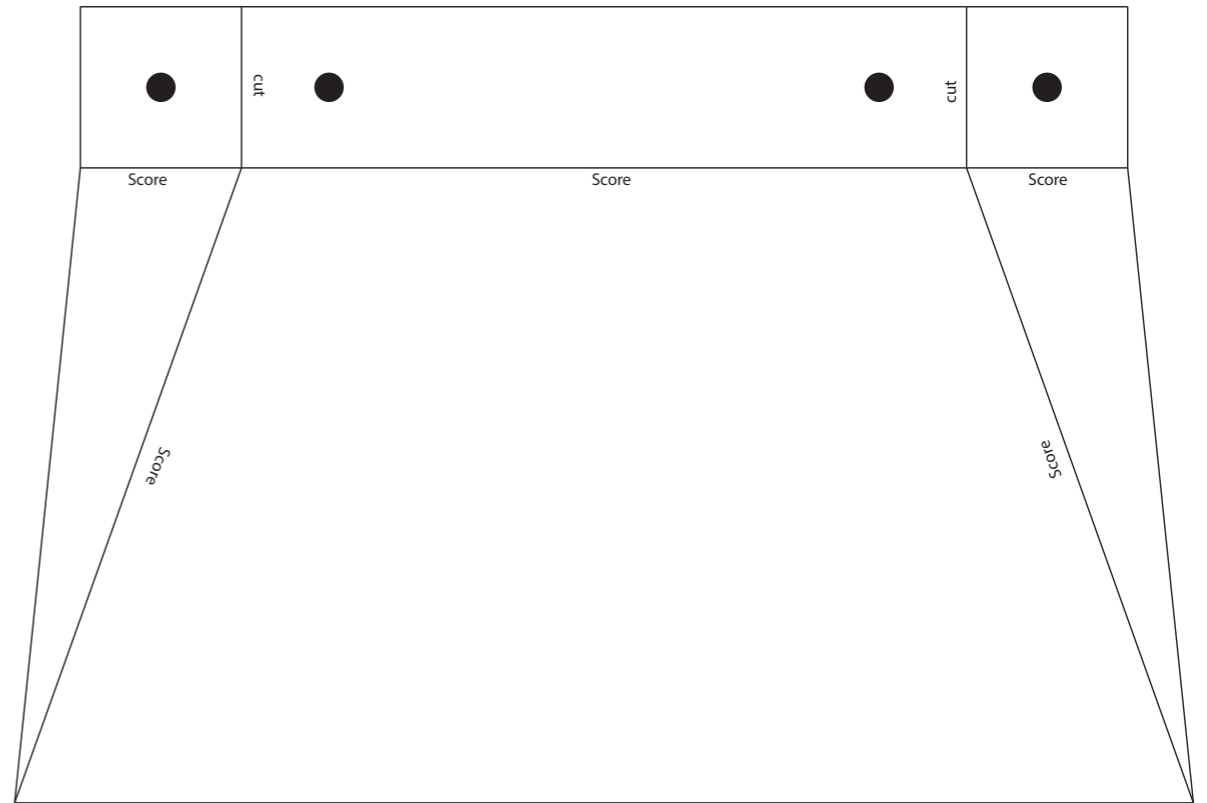
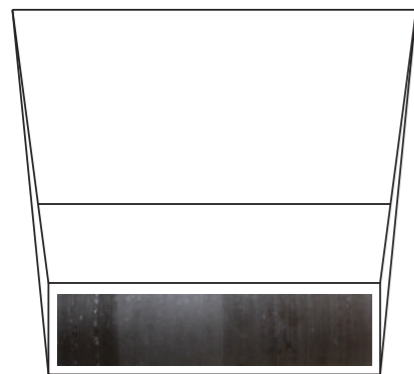
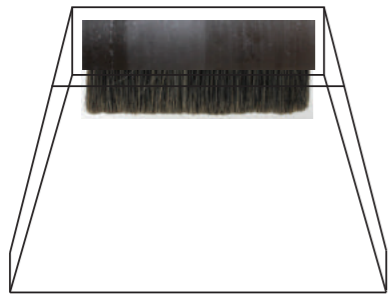
Model Pan



Sheet material samples



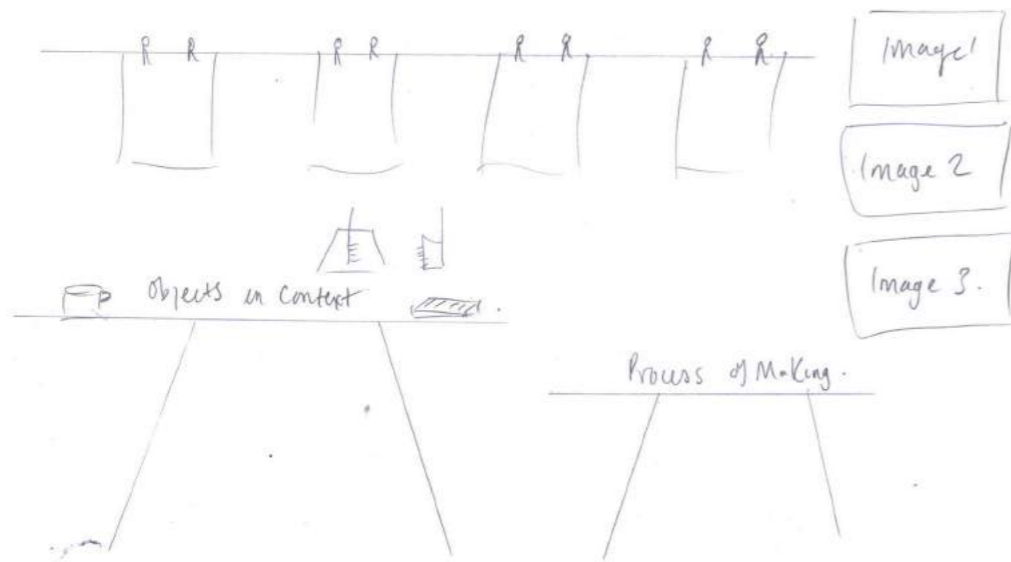
Photoshop Models



Illustrator Drawings

To insure the sheet material would be score and folded accurately, I drew a net on illustrator to over lay on the sheet material before cutting out the form.





Possible display photographs

DEGREE SHOW

For my degree show I want to place my objects into context for their functions, eggs in the egg cups, toast in the toast rack. I want to make a washing line to display my tea towels and pegs together on. I also want to have a smaller table with the process of making the material laid out step by step to inform the viewer of how each material is made.

