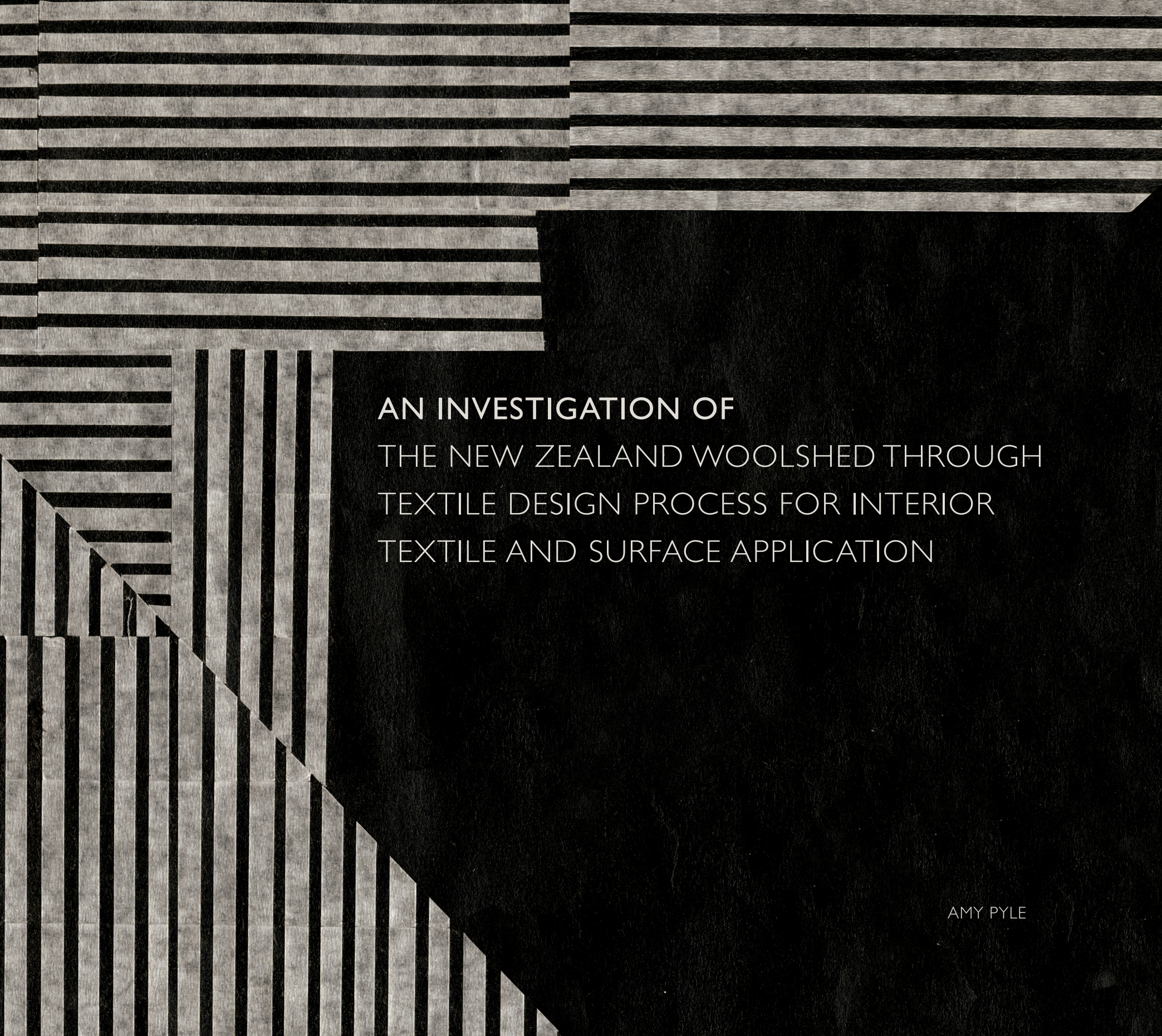


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AN INVESTIGATION OF
THE NEW ZEALAND WOOLSHED THROUGH
TEXTILE DESIGN PROCESS FOR INTERIOR
TEXTILE AND SURFACE APPLICATION

AMY PYLE



An exegesis presented in partial fulfilment of the
requirement for the degree of Master of Design

Massey University, Wellington

Amy Pyle

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ABSTRACT

Situated within textile design, this research explores early New Zealand woolsheds built between 1880 and 1920, that are found in various states of disrepair. Centred around Tora Station, a woolshed typical of those built during this era, I am using textiles as a way to interpret this built artefact and its immediate environment. My firsthand experience of this site, together with extensive research into the social and cultural history of the woolshed conceptually informs and visually inspires a series of textile and surface applications. A sensitive translation of the woolshed's external and internal spatial and material qualities has been made through textile design processes such as laser cutting, sandblasting, screen printing and weave. These processes have assisted to emulate and embody qualities of the decaying woolshed and imbued a tactile and visual language into a collection of contemporary interior textiles.

ACKNOWLEDGEMENTS

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INTRODUCTION



“Now what does a young lady like you want with a woolshed?” (Pahiatua sheep farmer, February 2010)

Being a New Zealander but having spent much of my childhood overseas has made me aware of things that are geographically and culturally significant to New Zealand. The woolshed is one such occurrence, and although the woolshed is a common sight in New Zealand’s rural landscape, the fact that they can only be found in New Zealand and Australia (Fulton, 1994) make them a unique phenomenon and a subject worthy of investigation.

In February 2010 the following advert was placed on TradeMe: *“3 stand woolshed for sale – for demolition or removal - as per photos, in solid condition, mostly rimu, some of the iron on the roof and walls is very good aluminum - 200 Night pen, 11 x 12 m approx. Enquiries or inspection welcome \$1200.”* The images of the woolshed intrigued me and being located at Pahiatua, an easy driving distance from Wellington, I contacted the owner and asked if I could go and visit. The woolshed (*Figure 3*) stood abandoned in the rural backcountry of the Wairarapa, and on arrival I was greeted by the farmer with the question above, a question that I have returned to on countless occasions throughout this year.

During this first site visit to the Pahiatua woolshed it became clear to me that I viewed the woolshed from the perspective

of a textile designer, in contrast to the farmer who viewed it as a derelict structure that no longer served a purpose. The faded colours and worn down texture of the exterior inspired me. Standing in its abandoned state amongst its rural setting the woolshed provided me with a rich source of information and it seemed a tragedy that it was destined for demolition. This textile design project explores how a journey to and through a New Zealand woolshed can be expressed and interpreted through textile design processes, and from a textile designers perspective.

In 2008 as part of my final project towards a Bachelor of Design in Textiles I undertook an in-depth study of the New Zealand Bach, unpacking how this building type came about and using this information as a source of inspiration for my textile design. The outcome of the project was a range of interior screen-printed fabrics that spoke of the Bach both through the imagery used and through the processes that were used in the making of the textiles. The design work produced for this project received a considerable amount of press attention and accolades. This earlier research inspired the focus for my Masters. As with the ‘Bach’, the ‘Woolshed’ also speaks eloquently of New Zealand history.

I chose to centre my project around early New Zealand woolsheds mainly because I was drawn to their visual

PREVIOUS
Figure 2. Hand drawn map of lower North Island locating site visits. Author’s own (2010)

OPPOSITE
Figure 3. Abandoned Pahiatua woolshed. Author’s own (2010)

appeal, but also because I viewed them as a significant part of New Zealand's history. Architectural forms have always fascinated me, in particular the surface and structural qualities of buildings. I respond and interpret the textures and colours of the surface materials and translate the shapes and patterns that structures offer. As a textile designer I use both traditional and newly emerging processes offered by this discipline to investigate and express the many ideas inspired by my fascination with this subject. I was attracted to the fragility and weathered appearance of these woolshed and was conscious of the fact that for this trace of history, time was running out.

Kristina Pickford (2010) from The New Zealand Historic Places Trust wrote an article regarding the woolshed, positioning them as an integral part of New Zealand's rural landscape and as an important part of the country's identity: "Historic buildings can tell stories; they are a window into human histories, silent spaces that echo a past long gone" (p.23). Although The New Zealand Historic Places Trust holds a list of woolsheds that are classified as historic buildings, there are many that are not seen as having any historical importance and are left to decay back into the landscape on which they were built.

New Zealand's colonial economy was built on the production of wool and it continued to be the country's most valuable export up until 1964 (Pickford 2010). Since then however, there has been a steady decline within the industry due to lower wool prices (Wolfe, 2006), resulting in the slow decay of many woolsheds that have become redundant of any use. The term woolshed is simply defined as; a building in which sheep are shorn and wool is gathered and prepared for market ("woolshed," n.d). I chose to divide my exploration of the New Zealand woolshed into three main areas: the exterior, the interior, and the natural factors of time and weathering. They are typically utilitarian, unpretentious structures which sit comfortably in the landscape. As Riseborough (2010 p. 11) writes, "what binds all woolsheds together is their sense of place. They are a building which responds to the needs of an environment. As a result they have a particular relationship with it."

Many early woolsheds were modeled on those built in Australia. Early run-holders came to New Zealand from Australia where they had gained expertise in the ownership and management of large sheep stations. Some modifications were made to the Australian style prototypes to account for the local conditions of New Zealand and the availability

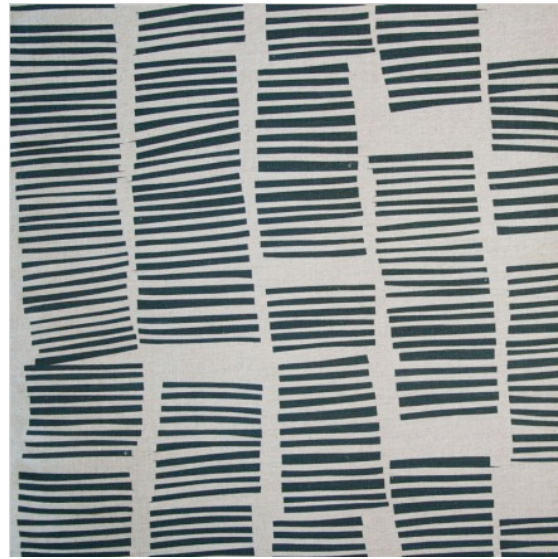
of materials. The basic layout was well developed by the mid 1860s and its fundamental design has endured until today. My resulting body of work, from initial photographs and drawings through to final design applications, acts as a visual record of this disappearing industrial heritage and a celebration of this simple structure.

This project is as much about how the woolshed informs and inspires my creative practice as it is about textile processes. At the completion of my design degree I was already termed a 'master of screen printing' and saw this year as an opportunity to develop and push my skill base beyond surface print design. This investigation has led to the inclusion of unexpected materials such as wood, and to the employment of innovative textile processes such as laser cutting, sand blasting and vinyl cut stencils. Alongside this I have developed my knowledge of the structural properties of weave and use of screen-printing. The combination of textile processes and materials I chose to use has maintained a sensitivity and awareness of the subject, and acted as an important link in the transformation from site to textile.

The site-specific qualities of the woolshed, such as the weathered surface or the internal structure, can be used in this transformation from site to textile and surface design.



OPPOSITE TOP
Figure 4. Masterton woolshed. Author's own (2010)



Petra Blassie, the Amsterdam-based designer behind the textile studio 'Inside/Outside,' works in a number of creative areas including textiles, landscape and exhibition design. Many of the projects that Inside/Outside are involved in work with existing buildings or sites that hold historical and cultural significance. In the article 'The instinctive sense of space,' Blassie (2009) talks about how textiles have the ability to tell something about a place or about its direct environment: history, intention, cultural meaning or function of a building. Blassie goes on to describe the process that the studio follows. "*We begin commissions by gaining the broadest possible overview of a project, this form of research proves incredibly inspiring and it influences the project in ways that are often unexpected on commencement. These local influences are then subtly expressed in finished product through colour, yarn type, outline of an image or the rhythm of a pattern.*" (Quinn, 2009, p.268). I am working in a similar way using my textile design practice to construct textiles that provide visual and tactile experiences, which are influenced by the woolshed and its surrounding environment.

Julie Paterson of Clothfabric is another textile designer who references the built environment. Based in Sydney her design practice produces screen printed fabrics and wallpapers using

her drawings and paintings of both the natural and built Australian landscape as inspiration. The textile design titled 'boardwalk' (Figure 5) has been inspired by the worn down planks of wood which are half submerged in the sand and strung together with chains to create a boardwalk across the sand dunes to the beach. Paterson uses the forms and shapes from her surrounding environment and simplifies into abstract patterns for her fabric design.

Design is my main form of enquiry. I started by drawing, playing and experimenting with materials, trusting my own instincts and drawing from my own experiences. This intuition guided me in a unique direction for each condition found within the woolshed and with each material being explored. I began by dividing the three dimensional and spacial components of the woolshed into layers and shapes so that I could understand and begin to process what I saw. The way I view the world is particular to my way of working, it has been embedded in me from my training in textile design and as a screen printer. This training revealed to me that something with depth and form can be reinterpreted onto a two-dimensional fabric surface through the layering up of both colour and tone. This is how I now "unpack" and process the world around me.

OPPOSITE
Figure 5. Boardwalk
Indigo. Screen print on
hemp. Repeat size 70cm
x 137cm Julie Paterson,
Clothfabric (2006)

Figure 6. Hokianga
Sandhills. Silkscreen, 648
x 533 mm, Robin White
(1977)

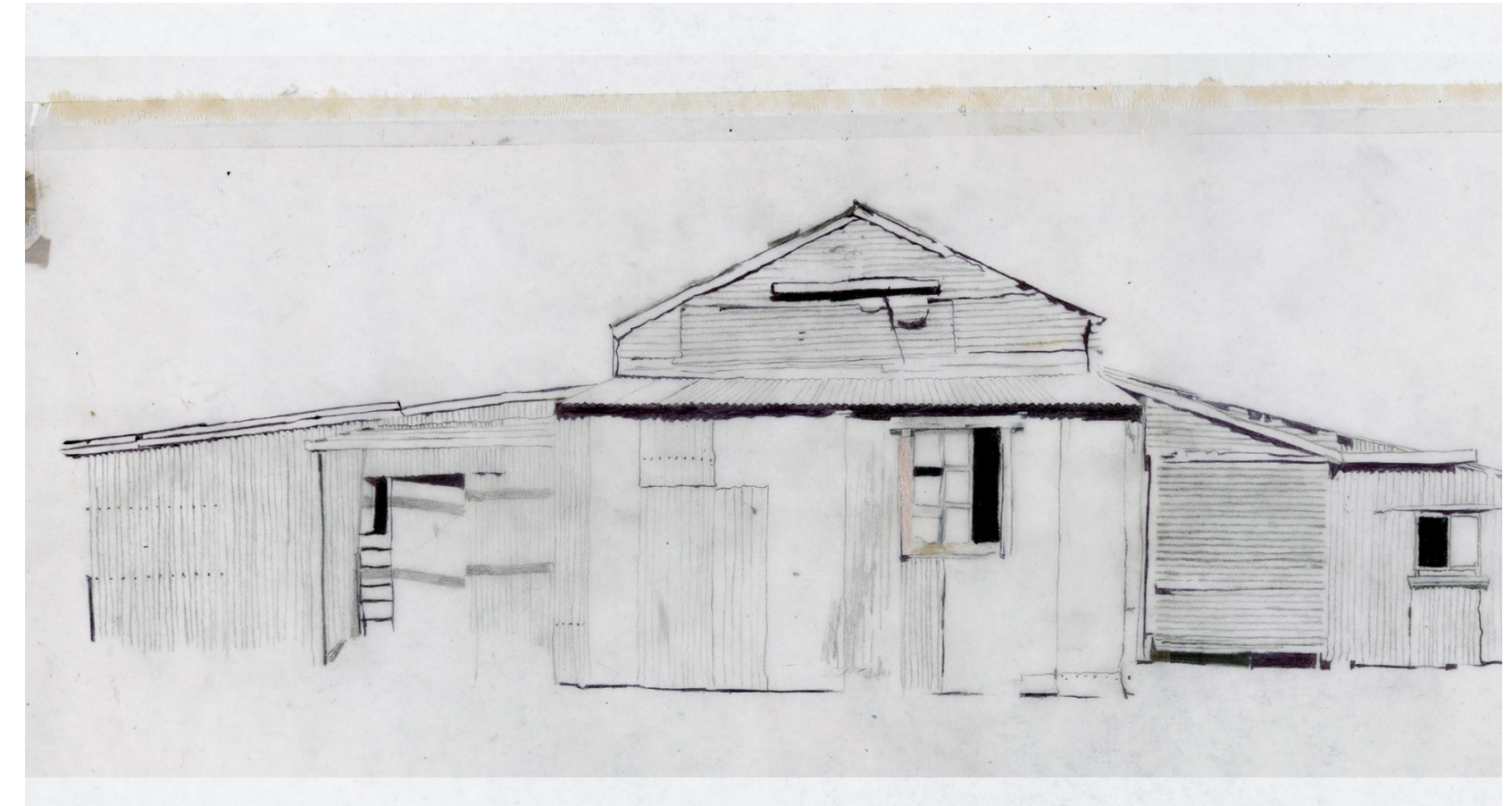
OPPOSITE

Figure 7. Drawing of fragile exterior. Author's own (2010)

The work of New Zealand painter Robin White is created in a similar way to how i perceive my environment, through a series of shapes and layers (*Figure 6*). She uses hand cut stencils in combination with screen-printing to create her prints which often depict landscapes and New Zealand architecture. *"I see myself as a recorder of the reality of the situation.....what I paint depends on where I am. I don't go around just looking for beautiful hills, my work arises out of the situation I am in."* (White, 1986) Whites images are composed out of a series of simplified overlapping planes which use form and tones to translate the subject. Although there are similarities between our process of working, Whites prints are quite stylised and made up of large areas of flat colour, where as I am interested in translating the surface and textural qualities of the woolshed in a more accurate and realistic way.

This essay follows the journey of how I, as a New Zealander and a textile designer, have used the woolshed and sensitively translated its different components through to various textile and surface designs. As practice-led research, this project has developed through a series of site visits to derelict and abandoned woolsheds located throughout the Wairarapa region. I recorded my impressions and response to the sites

through a range of methods from drawing, photography and model making, through to oral transcript journaling. This personal interaction with the sites allowed me to engage with both the exterior and the interior of the woolshed and position myself within the subject. It enabled me to discover the particular aspects of the New Zealand woolshed I am inspired by and how I can use them to inform my personal creative practice. I found every woolshed I visited to be different from the one before, each had its own unique character and personal history attached. "No one can describe a typical woolshed, it just doesn't exist, sheds vary, each owner stamping it with his personal imprint" (Wheeler, 1989, p.13).





CHAPTER I ARRIVAL



“The windswept coast of the Wairarapa stretches for miles. Main roads are left far inland, the coast seems isolated and so removed. The few roads courageous enough to reach the sea are gravel and carry the characteristics of most gravel roads – steep, narrow and winding with a ‘No Exit’ sign attached. At the end of the road, the woolshed, it sits forgotten and unobtrusive amongst the vast surrounding landscape, which rises up from the shoreline. I am there. I have come with intention, with a notebook and pen, with a camera lens to frame unsure of what I’ll find. What is before me?”

Journal extract May 2010.

Amy Pyle

Tora station is typical of woolsheds built during the ‘early years’ when colonial farming was being established and the wool trade was booming (Riseborough, 2010 p.1). Arriving at the Tora woolshed for the first time I remember feeling excited by what was laid out in front of me, and eager to take a closer look. The woolshed, well-weathered and still clad in its original corrugated iron, seemed to merge with the surrounding south Wairarapa coast. The textures and colours that it displayed works with the backdrop of the sloping hills as if chosen intentionally. As Pickford (2010) describes, “Only the older shearing sheds, built out of simple materials like hand sawn timber and corrugated iron, actually compliment the landscape and create a kind of relationship with it”.

On this first visit I was only able survey the exterior of the shed, as I did not have any access to the inside, however peering in through one of the windows I knew I would have to return. I managed to track down and make contact with the owners Alistair and Jenny Boyne who were more than accommodating in allowing me to spend time exploring the inside of their woolshed. On my next visit I was invited in for a cup of tea and ‘bacon butty’ while they told me a brief history of the woolshed, Tora Station and the surrounding area.

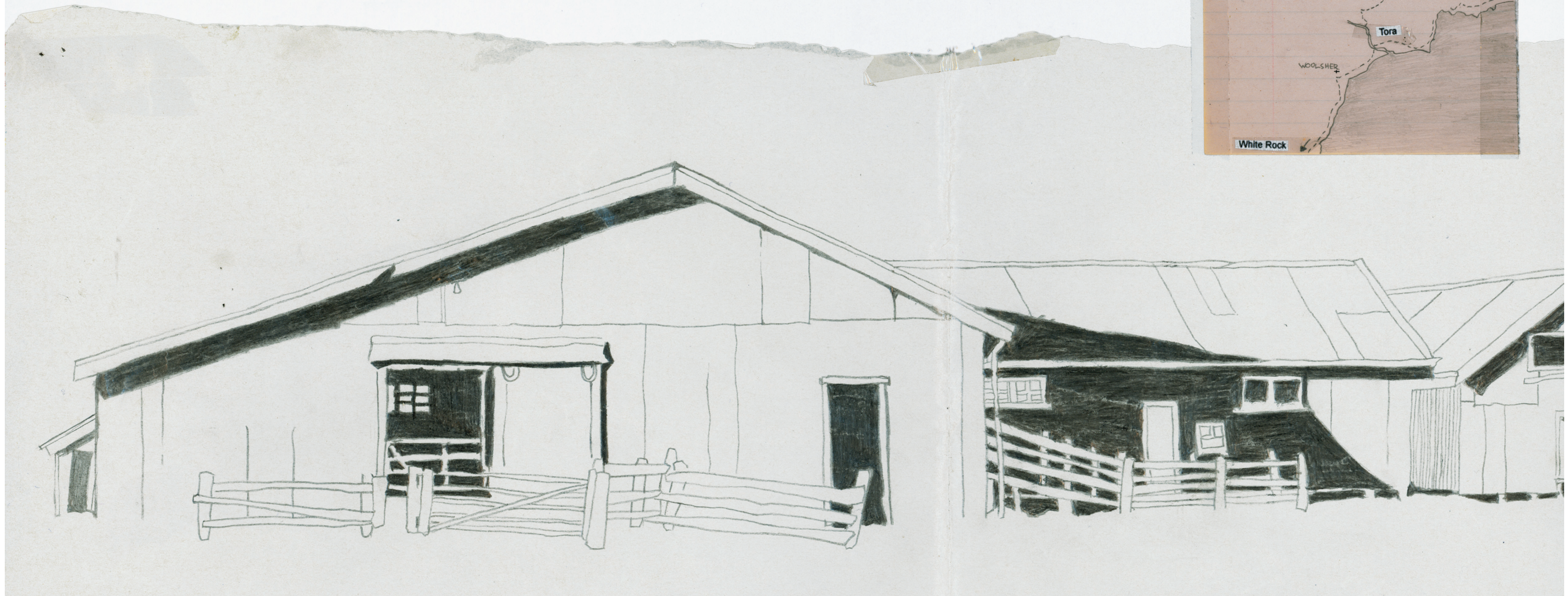
The original woolshed was built in 1913. Its coastal location is significant as it was the main form access during the early years. Due to its isolation wool and stock were transferred out by sea. There was a rail line down to the sea where that fishing boat is now parked (Figure 9), which was used to transport the bales from the woolshed to the shore line. When the road to Tora was established in the mid 1930s, the wool went via road.

What is known now as Tora Station was originally part of a much larger run named Te Awaiti, which was owned by the Riddiford family, who were a significant family in the establishment of sheep farming in both the Wellington and Wairarapa region. After the Second World War, parts of this run were subdivided into allotments for the resettlement of soldiers. My father successfully balloted ‘Lot 2,’ which included the original woolshed and other station buildings. These buildings included the original cottage,

PREVIOUS PAGE
Figure 8. Tora woolshed in landscape. Author’s own (2010)

OPPOSITE
Figure 9. View of Tora woolsheds coastal location. Author’s own (2010)

SITE VISIT:11
DATE:16.5.10
LOCATION:TORA



LEFT
Figure 10. Tora woolshed.
pencil. Author's own
(2010)

the shearers' quarters and the stables. The size of the woolshed is substantial and reflects where the industry was when it was constructed. It is described as a 10 stand shearing shed, which refers to the number of shearers that can work at any one time. Shearers use to come out and stay on the farm during the shearing season and were provided with accommodation and food during their stay. This continued up until the late 1980s but with the roads getting better and to cut the cost of providing a cook it was more viable for shearers to travel out on a daily basis.

(A. & J. Boyne, personal communication, September 12, 2010).

Following my initial visit I returned to Tora Station on two occasions over the course of four months during which time I noticed a number a changes to the site. The surrounding landscape transformed as the months moved through the seasons however the most obvious change preceded my final visit in September: "The stable is now only a single storey after this week's windy blast with what remained of the roof being blown off" (J. Boyne, personal communication, September 9, 2010). *Figure 11*, a sketch of the stables drawn during my initial visit in May, captures the fragile, derelict structure sitting amongst the vast hill-scape and has become a visual record of what no longer exists.

The visual documentation of the Tora Station was essential in the initial stages of this research. I immersed myself in the site through the use of photography, which provided me with a frame to look through, and drawing, which involved the physical extraction and recreation of the element that I found

there. Through the drawing process I gathered, identified and interpreted the visual characteristics of the Tora woolshed that appealed to me.

I made use of a wide range of drawing techniques within this project, responding to and appropriate to my visual resources, from detailed field observations, to material explorations evocative of the site. *Figure 13* (p.32) shows another portrayal of the stables, which in contrast to the drawing shown in *Figure 11*, was executed once I had returned to the studio. This allowed for a more considered response to this abandoned structure. The collaged, layered approach to this drawing reflects the patchwork of corrugated iron layer over the underlying structure. Drawing provided me with an important link between the physical site of the Tora woolshed and textile processes such as weaving, sandblasting laser cutting and screen printing.

In the same way that I visited a wide range of woolsheds and then chose to centre my project on Tora Station, I gathered a wide range of visual information through both photography and drawing and then focused in. My initial drawings placed in the landscape. I then proceeded to focus on elements of the woolshed that inspired me, moving from the exterior through to the internal structure. It is these elements of the site that have formed the basis of my project, with my physical experience and documentation of this site providing the inspiration and impetus for my creative practice.



LEFT
Figure 11. Site drawing
of Tora Station stables.
Author's own (2010)



CHAPTER 2
EXTERNAL CLADDING:
THE CORRUGATED OUTER
SHELL



"It doesn't tumble with the dignity of broken weight.
It's light.
It leans.
It remains jiggered and sharp.
Its thin sheeting tugging at the nails. Corners lift upward as if
being caught by a sudden gust of wind."

Journal extract May 2010.
Amy Pyle

On arriving at Tora Station, I first noticed the external cladding of the woolshed. Cladding can be defined as 'the material used for the outside facing of a building' ("Cladding," n.d). This material varies from woolshed to woolshed, ranging from native timber to schist stone (Wheeler, 1972), however it is corrugated iron that covers the majority of woolsheds that I visited during this project. Their colours and the directional placement were varied, but the unremitting ripple of the corrugated structure remained the same.

In Thomson's (2005) book, 'Wrinkly Tin' he associates the wide use of corrugated iron in New Zealand with the Industrial Revolution, which coincided with the early colonisation of New Zealand. Corrugated iron was first produced in English steel mills in the 1830s, and is made by flat sheets of steel being rolled or pressed to form a rippled surface, through this process the thin sheets become rigid and strong (Chapple, 1983). Although originally intended as a temporary means of construction, it became a commonly used material due to its "durability, practicality, versatility and inexpensiveness"



PREVIOUS PAGE
Figure 12. Corrugated iron cladding. Author's own (2010)

OPPOSITE
Figure 13. Stables 'collage' drawing. Author's own (2010)

LEFT
Figure 14. 'White Garden'. Rosalie Gascoigne (1995)

(Thomson, 2005, p27). The woolshed at Tora is no exception and still retains most of the original iron sheeting that came out by ship from England (J. Boyne, personal communication, September 16, 2010). This simple material, which covers the majority of the woolshed's outer surface, offers a number of visual and textural elements that have informed my creative response.

Rosalie Gascoigne, a New Zealand born artist, creates assemblages using materials that she has collected from the Australian countryside. Seeing Gascoigne's work exhibited in Wellington's City Gallery in 2004 left a lasting impression on

OPPOSIT FROM LEFT

Figure 15 Corrugated patchwork sketch Author's own (2010)

Figure 16. Corrugated patchwork pattern repeat Author's own (2010)

Figure 17. Vinyl stencil Author's own (2010)

Figure 18. Sandblasting on wood. Author's own (2010)

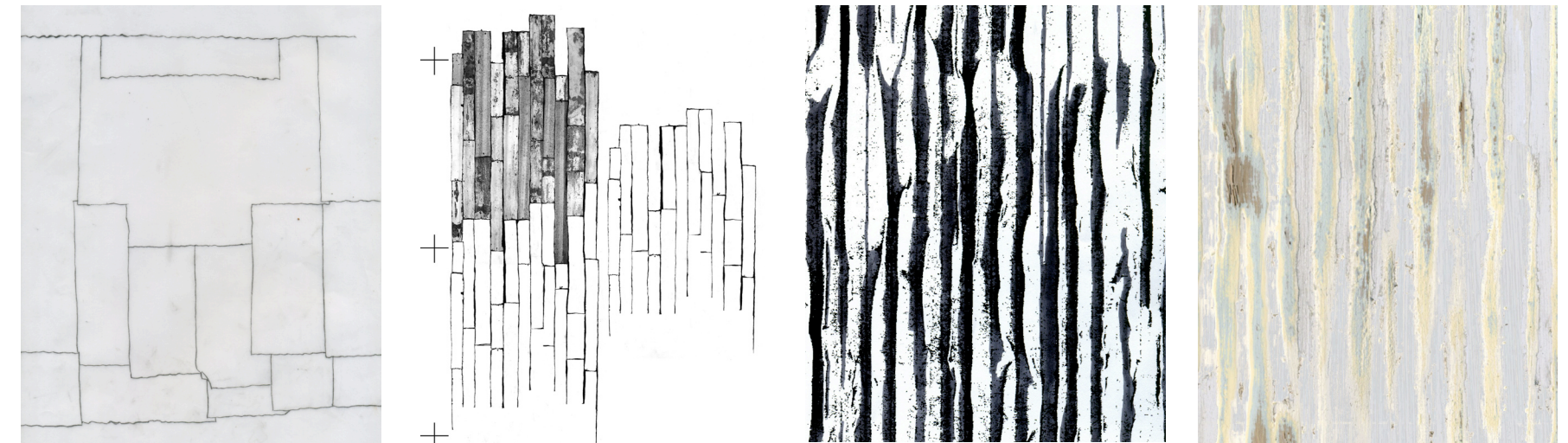
me, and since then I have found myself referring to her work on numerous occasions. Gascoigne's use of familiar materials such as corrugated iron evokes a 'sense of place' through the associations that these materials have with the context from which they have been collected. In her work titled 'White Garden' 1995 (Figure 14), she uses sections of corrugated iron that she has pieced together and nailed to a backing board. The work gives reference to the Canberra pastoral landscape and the tin sheds that are scattered amongst it (O'Brien & Savage, 2004).

The composition of Gascoigne's work resembles the irregular grid that is created through the patchwork of corrugated iron pieces, as can be clearly seen in Figure 12 (p.33), that cover the Tora woolshed. Since sheets of iron had to be purchased and then transported to a farm, the iron was often re-used once a temporary building was abandoned (Templeton, 2009). This phenomenon is evident in the Tora woolshed, as access in the early years was particularly difficult due to its remote location, the result being a collage of iron pieced together over the external surface. In my own work,

I experimented with the idea of breaking down the outlines of the corrugated sheets and using them as the underlying structure for a repeat pattern for textile design (Figure 15 + 16).

The Tora woolshed was originally painted cream, however this layer of colour has worn down over time leaving faded, broken, vertical lines between what is left of the paint and the iron base below. I created vinyl stencils of these broken lines (Figure 17) by raising the contrast levels of photographs that displayed this occurrence and drawing back into them. I then applied this stencil to a piece of wood which I had painted, layering up a number of colours, and used the process of sandblasting, which will be discussed further in chapter three, to wear the design down through the layers of paint into the wooden surface (Figure 18).

The ridged and grooved texture of the corrugated iron creates strong vertical lines, with the ripples creating rows of shadow, which cause the raised folds to appear lighter. I explored this three-dimensional surface using drawing and material experimentation (Figure 19) to depict the tactile qualities suggested. Further to this exploration I investigated the process



OPPOSITE FROM LEFT

Figure 19. Initial drawing with masking tape texture'. Author's own (2010)

Figure 20. Crepe yarn weave'. Author's own (2010)

Figure 21. Fleece inserted weave'. Author's own (2010)

Figure 22 Fleece inserted weave'. Author's own (2010)

of weave, making use of the structural properties it provided me with as way to re-interpret the tactile, three-dimensional qualities of the corrugated iron. As I was exploring the weave structure on these trials, I decided to limit my colour palette to only cream.

On an 8-shaft handloom, using a straight draft pattern I experimented with a range of techniques to create different outcomes. In *Figure 20* I explored a technique called 'cramming and spacing.' This is achieved by leaving spaces across the warp of the sample during the threading stage, so that there are gaps running down the length of the final woven sample. Combining this method with using a crepe yarn in the weave resulted in a wrinkly surface occurring vertically across the sample. This rippled effect translated the irregular lines of the bent and folded iron and was achieved by soaking the weave in water, which released the crepe yarn and caused the gaps to contract together. This immersion into water affected the surface and structure of the existing weave, just as the weathering has affected the surface of the corrugated iron.

As shown in *Figures 21* and *22* I endeavored to translate

the broken vertical lines and undulating appearance of the corrugated iron. Inserting sections of fleece into the weave as it was being woven caused different levels of transparency which emulated these broken lines and gave the sample a three-dimensional quality. My decisions on where to insert the wool fleece were done in an intentionally irregular manner as a response to the uneven textural surface of the iron sheets.

Through investigating the characteristics of the corrugated iron I was able to achieve visual and tactile outcomes that reflected both the structural properties and overall appearance of the woolshed's outer shell. The outcomes from the explorations of these hard and soft surfaces are further discussed in the following chapter.





FROM LEFT

Figure 23. Weave with crepe yarn to emulate the crinkle of corrugated iron. Author's own (2010)

Figure 24 Fleece inserted weave. Author's own (2010)



CHAPTER 3
WEATHERED DECAY:
ERODED SURFACES, WEATHERED
TEXTURES



“The weathered exterior reveals indices of the years gone by. Layers of paint are worn down and blistered leaving traces of what was once there. Sections of the iron sheeting weep rust as a response to the corrosive nature of the environment. Edges peel away from the underlying form and broken panes in the windows are boarded up with scrap bits of plywood. What were once sturdy wooden doors have silvered from years exposed to the relentless sun and hang precariously on rusted hinges. The entire structure stands in a fragile, neglected state amongst the rolling hills.”

Journal extract May 2010.

Amy Pyle

The corrugated iron bears the raw elements of imperfection of the weathering process. Over time, the natural environment acts upon the outer surface of the woolshed causing the underlying materials to be broken down; surfaces and colours are taken away by rain, wind and sand. The erosion of a surface through weathering exposes newer surfaces - the erasure of one surface, causes a revelation of another. The woolsheds that I visited appeared to have taken on the qualities of the places in which they were situated, their colours and surface textures being modified by, and in turn modifying their surrounding landscape. In Mostafavi and Leatherbarrow's (1993) book, *On weathering: the life*

of buildings in time, they discuss the notion of 'ageing as enhancement' and the idea that the various markings and layers of a surface record and allow the recollection of earlier stages in the history of a building and the human life associated with it. "Weathering marks the passage of time, from a building's inception, construction and inhabitation to its final deterioration."

Of the numerous woolsheds that I visited during the initial stages of this research it was the weathered and decaying exterior of the structures that first appealed to me. Although the process of weathering is often seen in a negative way as it leads to the deterioration of materials, I agree with Mostafavi and Leatherbarrow's (1993) idea that it can also enhance the outer surface. The woolshed at Tora has been in existence for just under a century and has been subject to the harsh environment which surrounds it. It was the weather-beaten, worn appearance of the woolshed that interested me. The outside wears the effects of time through the fading, bleaching, warping and cracking of its painted surface. For me there is a certain beauty in this decline. The weathered textures and eroded surfaces are what give the woolshed character and a sense of the passage of time.

Rosalie Gascoigne's work not only uses materials that carry some imprint of their passage in the land (O'Brien, G,

PREVIOUS PAGE
Figure 25 Weathered exterior. Author's own (2010)

OPPOSITE
Figure 26. Screen print and laser cut sample. Author's own (2010)

& Savage, P. 2004), as described in chapter two but also embraces the qualities that natural weathering provides, celebrating what she terms 'the beauty of the ordinary' (Edward, 1997, p11). Gascoigne's work and the New Zealand woolshed both share an overlooked beauty and a link back to the natural environment that resonates with me.

I strived to emulate the way in which the external layers of the woolshed had been worn down and weathered by the natural elements of salt, water and wind, through the use of sandblasting and laser cutting processes with textiles.

The laser cutting process was used in conjunction with the screen printing process. Using the 'raster function' of the laser cutter enable me to cut down into the surface of fabrics, wearing them away to capture and replicate the textural weathered surface of the corrugated iron. The raster function operates in a similar way to an ink-jet printer. The laser moves back and forth across the laser bed, etching away the design into the fabric surface. This process is opposite to the process of screen-printing where the layers of colour and design are built up and into the surface of the textile. Instead of screen printing in the traditional manner I chose to print different layers of flat colour on top of each other before using the laser cutter to etch a design down through the layers into the surface of the textile. Each layer was cut at a different level, embedding the textured image of the corrugated iron into the surface of the base fabric (Figure 27).

The process of sandblasting has been used for similar reasons, to peel back through the layers of paint. This method links directly to the Tora woolshed, which is situated on the exposed south coast of the Wairarapa and has weathered many onshore storms. The paint has been worn away in certain areas revealing the blue-grey tones of the corrugated iron below (Figure 25, p.40). Some sections of the exterior have been affected more radically than others depending on how they are exposed to the natural environment. This creates an element of regular pattern of weathering across the surface. It is this irregularity of the surface erosion that I have endeavoured to retain through the use of sandblasting through vinyl stencils. The use of vinyl cut stencils throughout this research were informed by the stencils the shearers used in the early years to make the side of the wool bales with their station name and weight.

I painted a number of layers of paint over a wooden surface and then used vinyl cut stencils that were applied to the surface being treated. This stencil helped to direct where the sandblasting would occur, as it masked off areas from the sandblasting. However, through the sandblasting process the stencil edges were eaten away unevenly allowing sections of the painted surface to be worn down irregularly, which revealed the layers of colours at different levels below.



ROW ONE FROM LEFT

Figure 27. Screen print and laser cut trial. Author's own (2010)

Figure 28. Screen print and laser cut. Author's own (2010)

ROW TWO FROM LEFT

Figure 29. Sandblasting on wood. Author's own (2010)

Figure 30. Sandblasting on wood. Author's own (2010)

Figure 31. Sandblasting on wood. Author's own (2010)

Figure 32. Sandblasting on wood. Author's own (2010)



FROM LEFT

Figure 33. Weeping rust surface. Author's own (2010)

Figure 34. Double cloth weave with steel wool inserted. Author's own (2010)

Figure 35. Screen print and Laser cut. Author's own (2010)



Not only does the process of weathering wear through the surface layers, it also corrodes, causing the rust to seep down and stain the outer surface of the corrugated iron (*Figure 33*). In exploring this idea I again selected the process of weave through which to capture the three-dimensional quality of the corrugated iron, and combined it with the use of natural dye techniques. Using a double cloth weave structure I inserted sections of steel wool into the weave whilst the sample was being woven, in order to encase it between the two layers of fabric. The sample was then soaked in vinegar causing the steel wool to corrode and the rust to seep through to the surface of the fabric (*Figure 34*).

I had observed that corrosion to the corrugated surface also occurred around the edges of the iron sheeting, the colour of the rust stained the surface appearing to drip down in the channels created by the corrugation. To replicate this effect

I used the raster function on the laser-cutter once again, however when I was screen-printing the layers of flat colour I paid more attention to the colouration of the exterior surface (*Figure 35*). The rust layer was emulated in the final printed layer through the dragging of a small amount of red-brown print paste across the top edge of the sample. Layers of texture were then laser cut into the printed surface, to create the visual effect of the rust bleeding down the surface of the corrugated iron.

Weathering reminds us that the surface of a building is ever-changing. By examining the effect that it has had on the woolshed at Tora, I was able to distil the slow process of decay and replicate this effect through a series of textile processes. These processes enhance the qualities of the different surfaces being treated, just as weathering has enhanced the woolshed's fragile exterior.





CHAPTER 4
INTERNAL STRUCTURE:
ORDERED CHAOS



“Up the ramp. Through the opening. Slatted floors stretch before me. Railings and gates, some open, some closed. I move forward through one and then another. The fences move inwards leading me in a certain direction until I make it out to the open space of the shearing board. There is a trap door to the outside world but I choose to stay in and explore some more.”

Journal extract May 2010.

Amy Pyle

In contrast to the fragile decaying outer shell, the inside of the woolshed appears to be a solid, sound structure. To the untrained eye the inside of a woolshed is chaotic and confusing. At the beginning of this project my knowledge of how a woolshed operated was limited, but as I spent time exploring them, the internal structure began to make sense. Each time I entered a new woolshed, it was like I was entering a new maze to be solved, in which to discover the beginning and end point and to work out how the space between functioned. Acland (1975) describes the function of our first woolsheds: “The woolshed, or shed for short, is a building in which sheep are shorn. It is comprised of three parts, ‘catchment pens’, for holding sheep; the ‘boards’ where the shearing is performed and the wool room where the wool is classed, pressed and stored” (p.13). Each shed operated



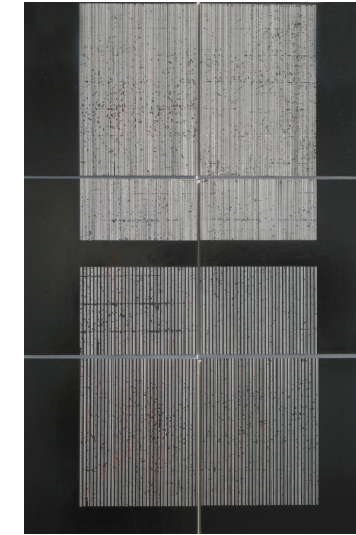
with the same concept of having an inward-outward flow, but the size, shape and internal layout changes depending on what was required at the time of construction. As woolsheds expanded to cope with a growing number of sheep, so too did their forms. The ‘L’ and ‘T’ shapes of the large Australian sheds became common here. “The most generally adopted and probably the most useful form of shed was the T-shape, a long barn like building” (Fulton, 1994). The woolshed at Tora has been built following this T-shape form, its internal layout is discovered through a sequence of catchment pens and gates that operate on a low-tech pulley system which lifts and allows you to move through. The catchment pens have a systematic layout in three different stages and work in a similar way to a funnel, beginning with larger more open areas and distributing the sheep along the length of the woolshed into smaller pens until they finally reach the shearing board and are released back into the outside world.

Alison Bennett is an Australian photographer who, in 2005, created a series of works that captured the interiors of a collection of woolsheds from the Australian outback. Embracing the chaos of her subject, Bennett stitched together photographs to create a panoramic view of the inside (Figure 38). Through subtle distortions and curvature,

PREVIOUS PAGE
Figure 36. Internal Structure. Author's own (2010)

OPPOSITE
Figure 37. Screen printed on wood. Author's own (2010)

LEFT
Figure 38. Woolshed Series Alison Bennett. (2005)



and by leaving the edges of the images uneven and jagged she has added to the overall confusion of the space. When looking through the internal structure of the woolshed I divided the rafters and structural beams of each stage into layers of tone. Only by understanding how the internal structure operated could I process the maze-like chaos that confronted me.

Observing how the layers of tone created depth within woolshed, led me to select the process of screen-printing. *Figure 37*, shows how I experimented with screen-printing on a wooden surface using a vinyl cut stencil. As when sandblasting, I made use of vinyl stencils to mask off areas, however in this process I added layers to the surface as opposed to taking it away. As each layer is peeled away and printed the layers that have previously been printed begin to build up in colour, creating the illusion of depth on the flat wooden surface through subtle differences in scale and tone. This method revealed a different approach within the traditional textile process of screen-printing, where pigment

is layered up to form surface design, rather than interlinking sections of patterns.

Another structural element found within the woolshed is the slatted flooring, which is usually located in the back section of the shed. Since the very first time I entered a woolshed I was fascinated by how the floors opened up through spaced battens that were lifted off the ground. This is the area where the sheep were held in a series of holding pens before they were taken to be shorn. The floorboards serve a practical purpose in regards to the function of the woolshed; they are slatted and raised above ground level to allow the sheep droppings to fall through. In Hutson's (1981) study on the sheep movement on slatted floor, he reveals that a traditional view held by farmers is that sheep resist moving across raised, slatted floors if they can see other objects under the floor or if they can see light between the battens. The direction that the battens are placed in relation to the movement of the sheep was also important. It was commonly accepted that sheep moved more freely across, rather than along, the direction of

OPPOSITE
Figure 39. Drawing
observation of floorboard
layout. Author's own
(2010)

LEFT
Figure 40. 'Ettesberg Hill III'.
Emma Langridge (2007)

FROM LEFT

Figure 41. Broken slatted floorboards. Author's own (2010)

Figure 42. Drawing exploration of slatted floorboard carved into cardboard. Author's own (2010)

Figure 43. Broken slatted floorboard pattern laser cut into wooden. Author's own (2010)



the battens. If the battens are fixed so that they are at right angles to the direction of sheep movement, then the vision of the sheep down through the slats is restricted so they are not startled as they move across the raised surface.

Like artist Emma Langridge (*Figure 40*), who's work draws inspiration from the 'contrast and combination that architecture provides' (Hagger, 2007), I was captivated with how the narrow parallel lines of the battens create directional patterns depending on the whether they were placed in a horizontal or vertical way against the sharing board. The areas between the slats are in a dark shadow and offer limited glimpses of the ground below. Light sometimes escapes the outside and leaks up through the battens illuminating the voids between (*Figure 44, p56*).

Another characteristic of Langridge's work is the 'juxtaposition between the so-called perfection and the fact that it is hand made' (Hagger, 2007). She creates paintings by layering up masking tape, on which rows of parallel lines

are ruled and then scored with a scalpel. Alternate strips are removed and the stenciled surface is re-painted. Once the final taped sections are peeled back the raw elements of the constructed lines reveal complex geometric forms. In a similar way to Langridge's paintings, the contrast between the intentional direction of the woolshed's floorboards and gates and the imperfect characteristics of the slats, creates an interesting tension between control and chance. The edges of the slats have been worn down and sections of the slats have broken away leaving open voids. Even though I have embraced the visceral characteristics that these imperfections provide, the process of laser-cutting has allowed me to have complete control over the design, as opposed to the chance involved in creating both the woven crepe sample (*Figure 23, p38*) and the sandblasting samples (*Figure 29-32, 45*) that I explored in the two previous chapters.

I created a scale model to further investigate the internal space of the woolshed, paying close attention to the slatted flooring. By creating a detailed model of the interior, I shifted



FROM LEFT

Figure 44 Light shining through slatted floorboards. Author's own (2010)

Figure 45 Model of internal layout. Author's own (2010)

Figure 46. Model of internal layout. Author's own (2010)

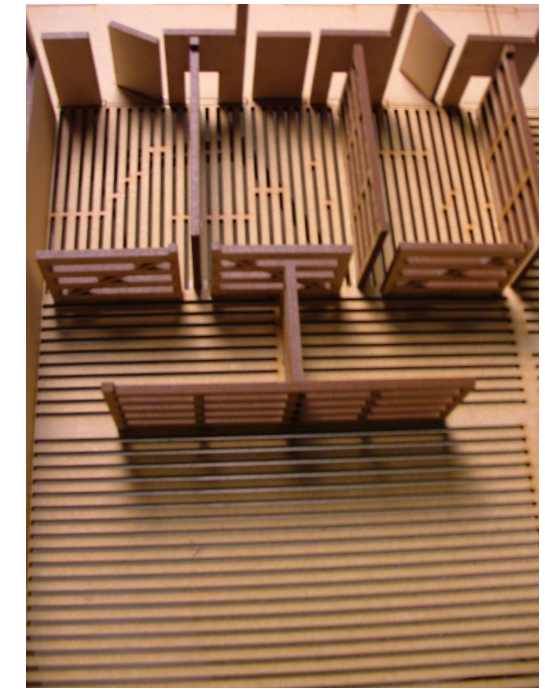
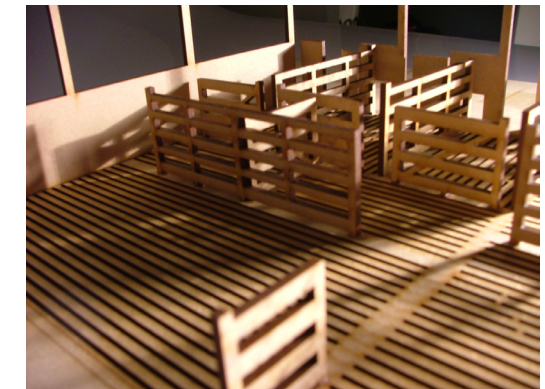
Figure 47. Model of internal layout. Author's own (2010)



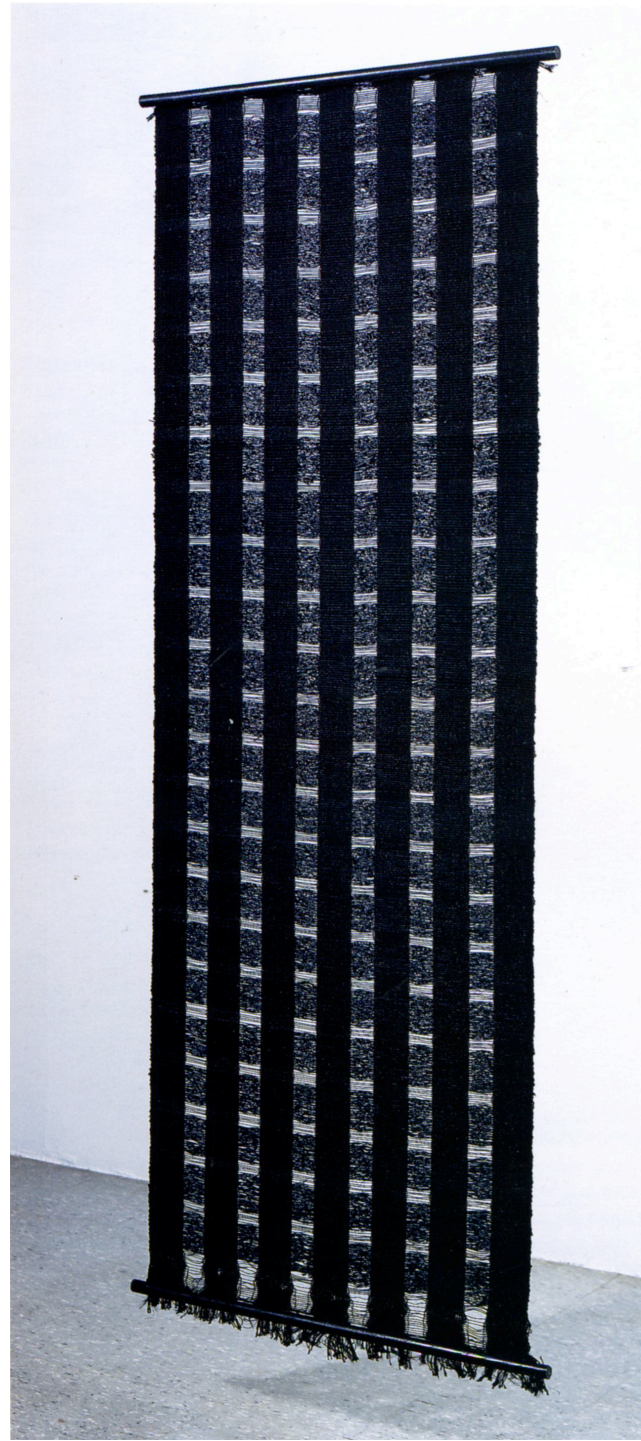
my position from being inside the woolshed surrounded by its structure to being outside of it with a view of it laid before me. This enabled me to control every aspect of what I was viewing, and allowed me to use photography to experiment with lighting, scale and the perspective I was framing it in, whether it from above, below or looking through the fences and gates. I explored how the lines of the slatted flooring could lead the eye in a certain direction, and the way that the joins between the slats formed interesting patterns when illuminated from below.

The model was created from the plan of a standard woolshed (Figure 45-47), which I visited early on in the project, and one which I had spent a considerable amount of time in noting and drawing how the layout of the catchment pens functioned. The various components of the shed were laser cut using 3mm MDF and glued into place so that the space I had observed and drawn became a three dimensional object, in a portable form that I could continue to use and refer to in my studio space.

Through the use of studio lighting I created different moods within the interior, exploring how the different methods of lighting interacted with the slatted flooring structure of the model (Figure 47 + 48). I used the textile process termed 'drawn-thread' to translate qualities from my photography



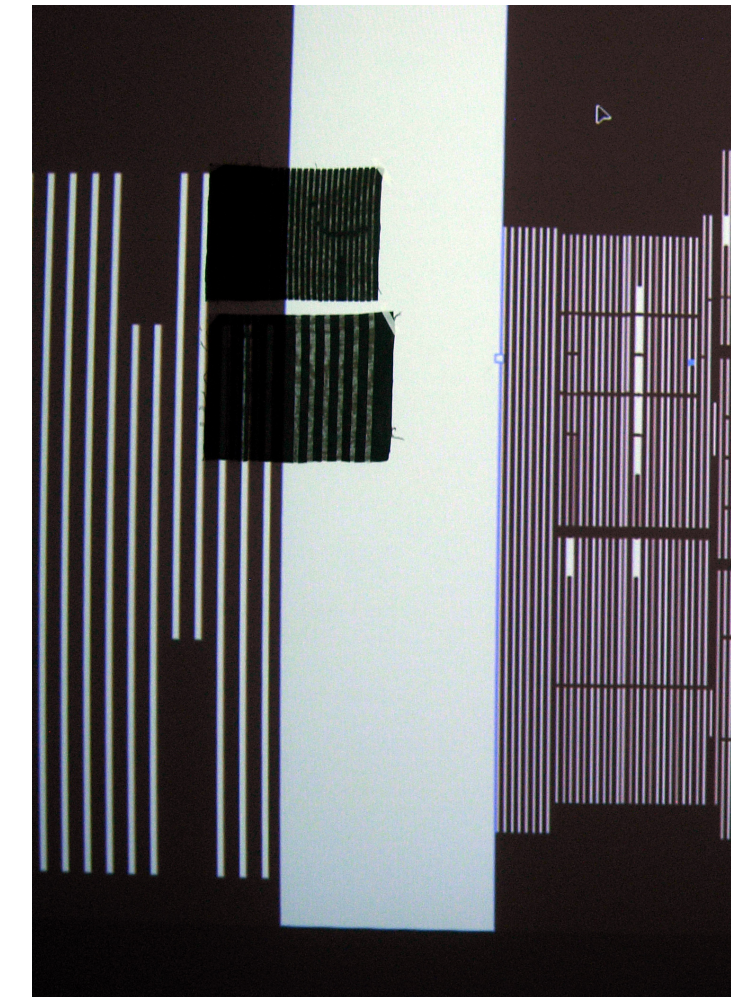




through to cloth (Figure 48 + 49). This process is time consuming and labour intensive. I started with a plain weave hemp fabric chosen to replicate the hemp sacking that the wool bales were encased in and, using small cutting snips similar to miniature shearing blades, cut and drew out a single yarn at a time. When held up to the light, the sections of warp threads that had been drawn out became translucent, allowing light to leak through the spaces between, in a similar way to the slatted floor of the model.

Investigation into the weaving work of Annie Albers (Figure 50) led me to contemplate using this process on a larger scale. Webber (1999) describes her woven creation as “textile compositions that put in visual form, aspects of the natural world” (p.9). I digitally projected a design plan (Figure 51), taken from the floorboard layout, on to the wall which is shown in Figure 52 + 56. The white lines of the design represented where the threads would be drawn out from. This process allowed me to easily experiment with the scale and proportion of the design, and allowed me visualise how the design would work in a large format.

Petra Blaisse, whose work was discussed briefly at the beginning of this document, often integrates the use of textiles and light into the finishes of an interior space. In her most recent project ‘Synagogue Amsterdam, 2010’



PREVIOUS PAGE
Figure 48. Model - lighting experiment on model.
Author's own (2010)

Figure 49. Model - lighting experiment on model.
Author's own (2010)

OPPOSITE FROM LEFT
Figure 50. Free-hanging room divider. Annie Albers (1949)

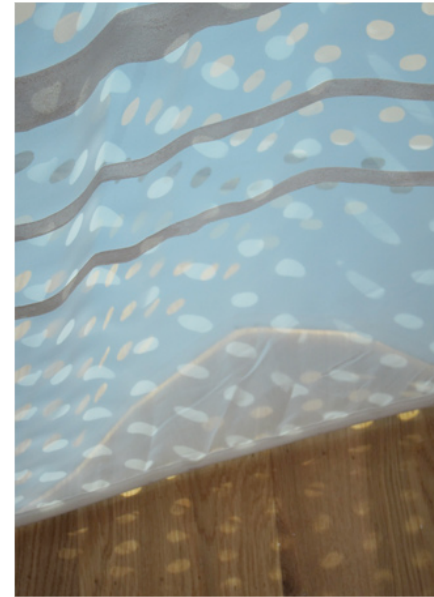
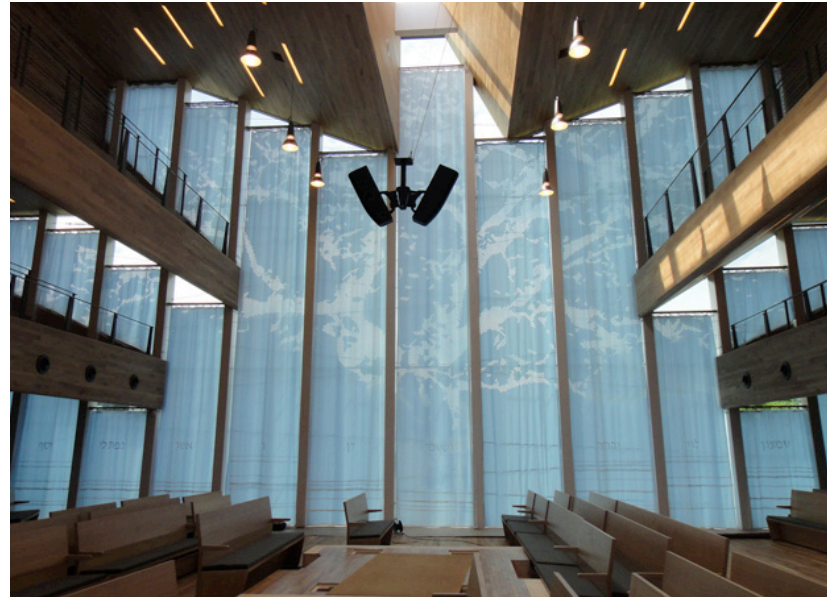
Figure 51. Floorboard layout designed on Adobe
Illustrator. Author's own (2010)

LEFT
Figure 52. Digitally projected design plan.
Author's own (2010)

FROM LEFT
Figure 53. Synagogue
Amsterdam Project. Petra
Blaisse (2010)

Figure 54. Synagogue
Amsterdam Project. Laser
cut detail. Petra Blaisse
(2010)

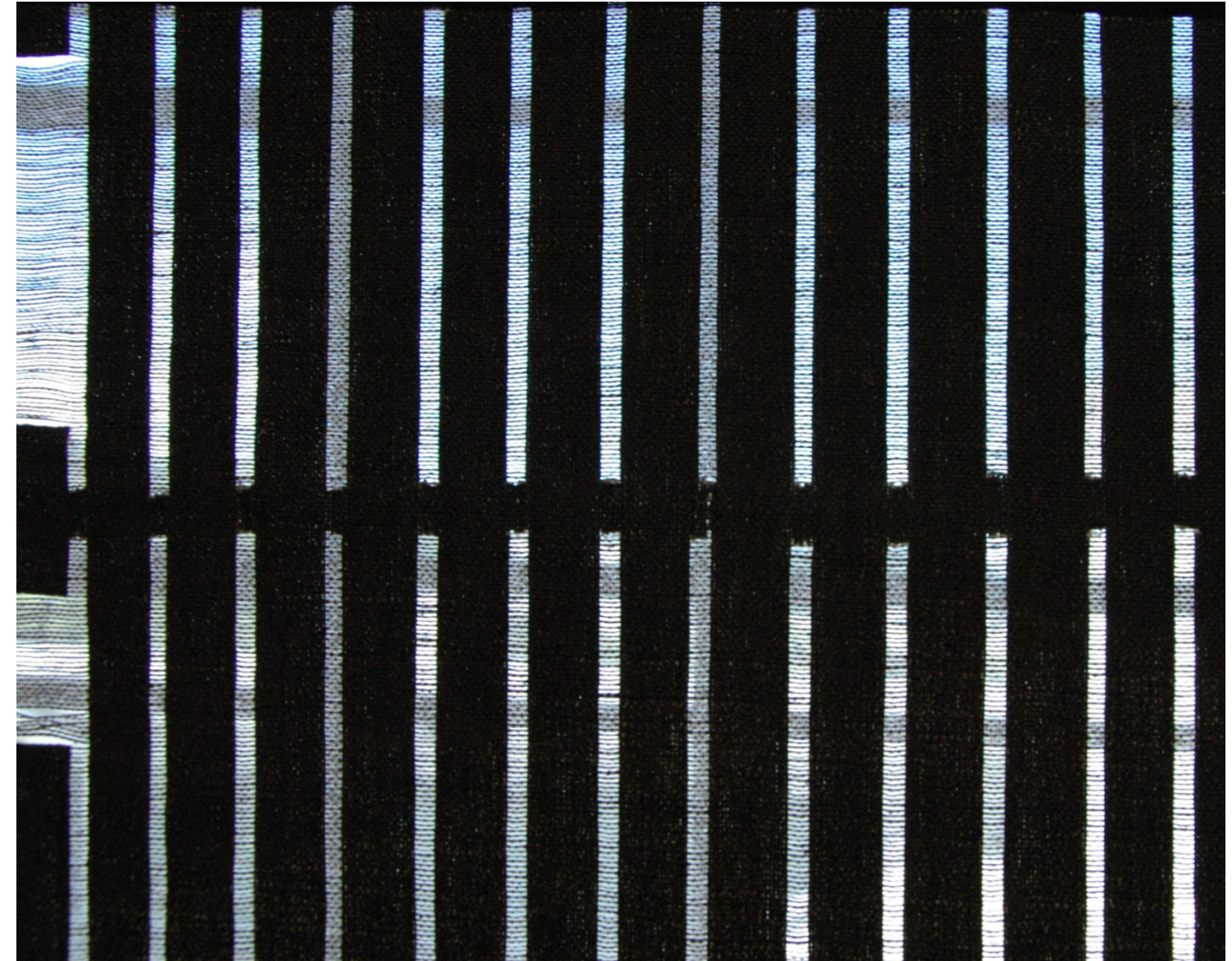
OPPOSITE
Figure 55. Close up detail
of drawn thread sample.
Author's own (2010)

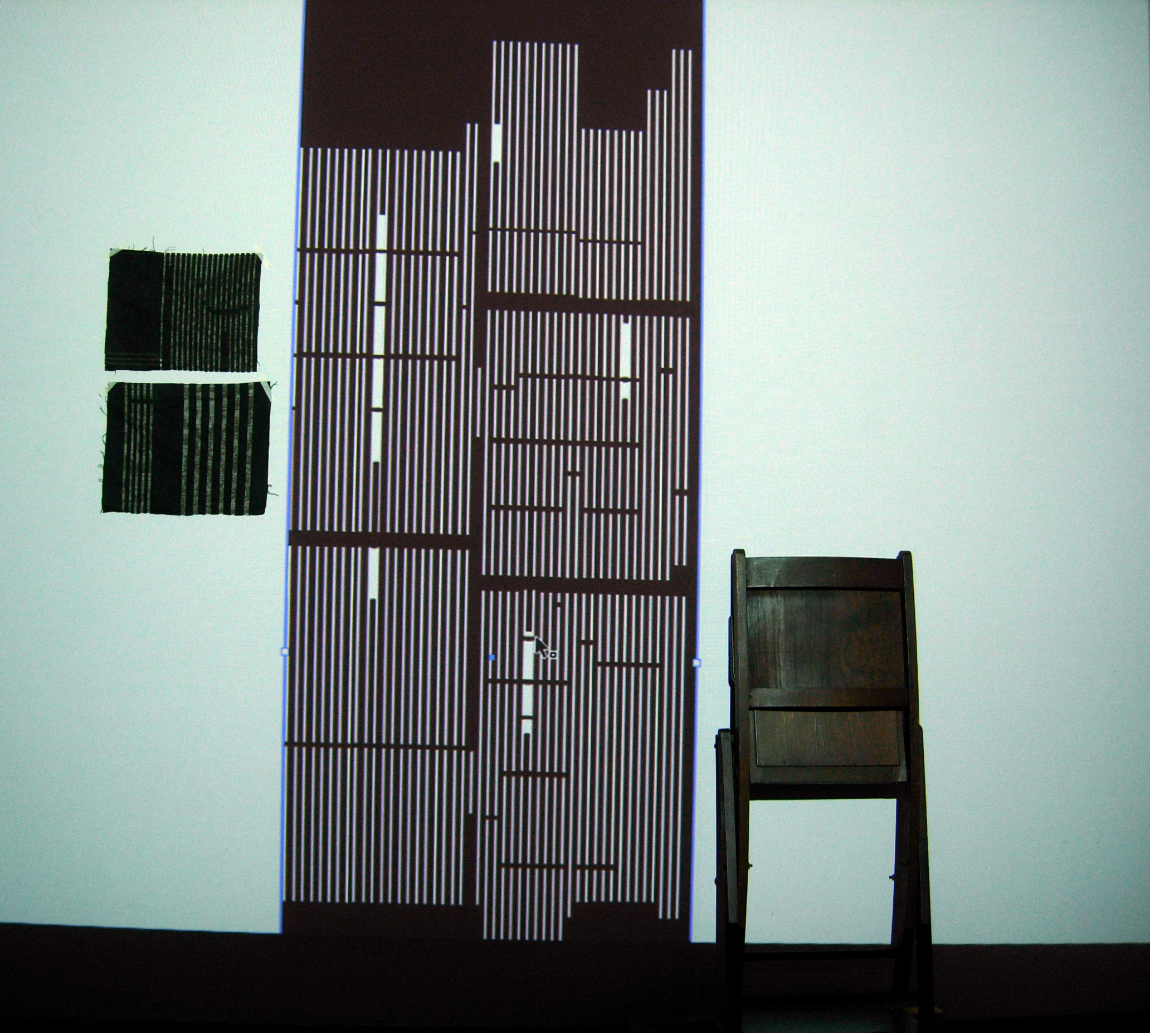


(Figure 53) Blassie worked in collaboration with architect Bjarne Mastenbroek to design what has been described as architectural curtains. A unique feature which Mastenbroek designed for the synagogue is its wall of windows which resembled a menorah. The curtains Blaisse created functioned as view filters creating more privacy for the visitors inside, while retaining the transparent character of the space. A white sheer hangs in front of a light blue cloth which has been laser cut with several small openings (Figure 54), when hung across the width of the windows the image of a tree is revealed.

The final length has been created as a window treatment and like Blaisse's translucent curtains, I have used the light

coming in from the outside to reveal the drawn-thread pattern within the structure of the fabric. This pattern is an interpretation of the slatted floor found within the woolshed at Tora, and details of where the battens join, or have broken away have been captured in the final design (Figure 55). The deconstruction of the original textile by the drawing out of threads can be compared to the deconstruction through weathering of the woolshed, however like the internal structure, it still retains its solid form.





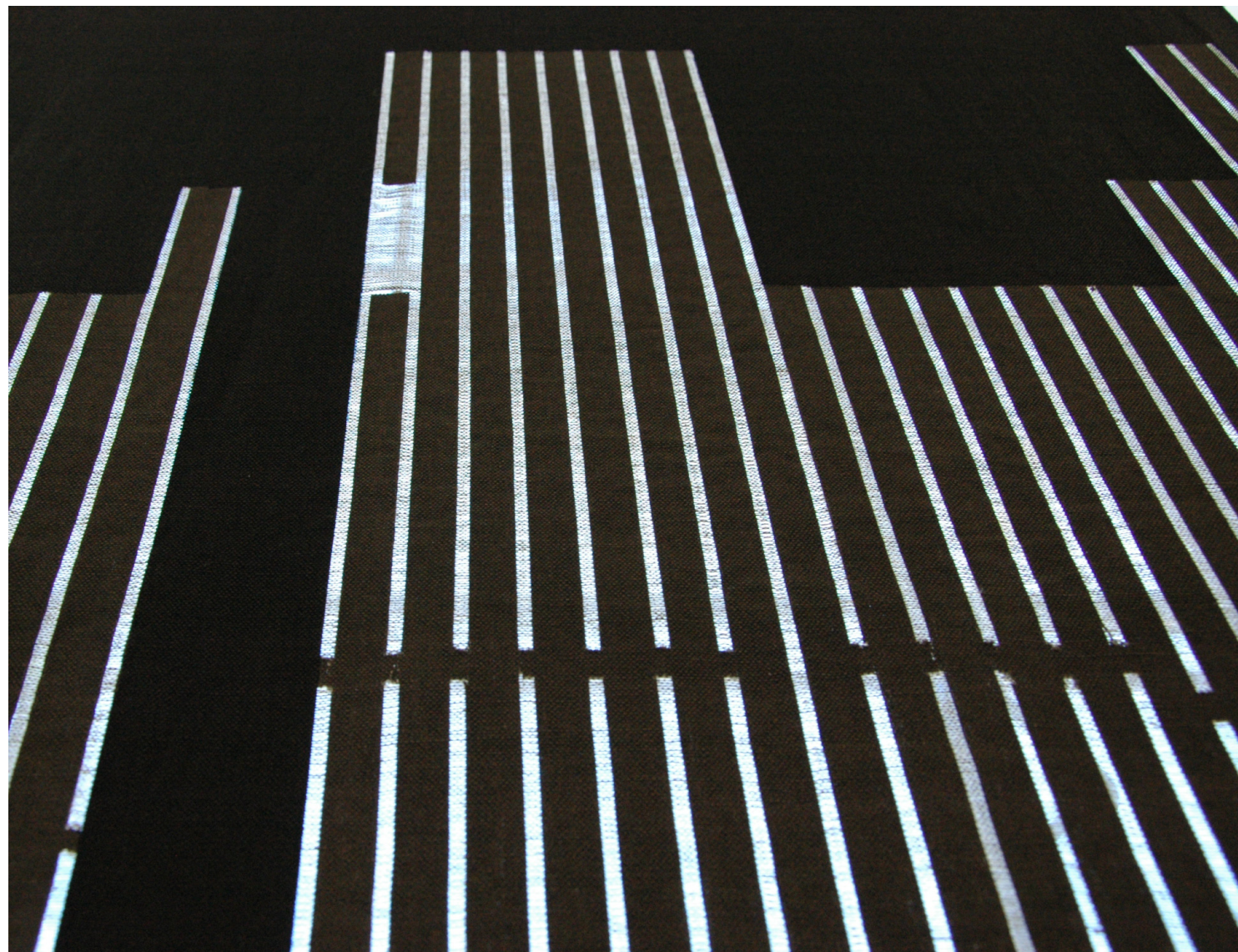
FROM LEFT

Figure 56 Digitally projected design plan exploring scale of design. Author's own (2010)

Figure 57. Final design hung in window. Author's own (2010)

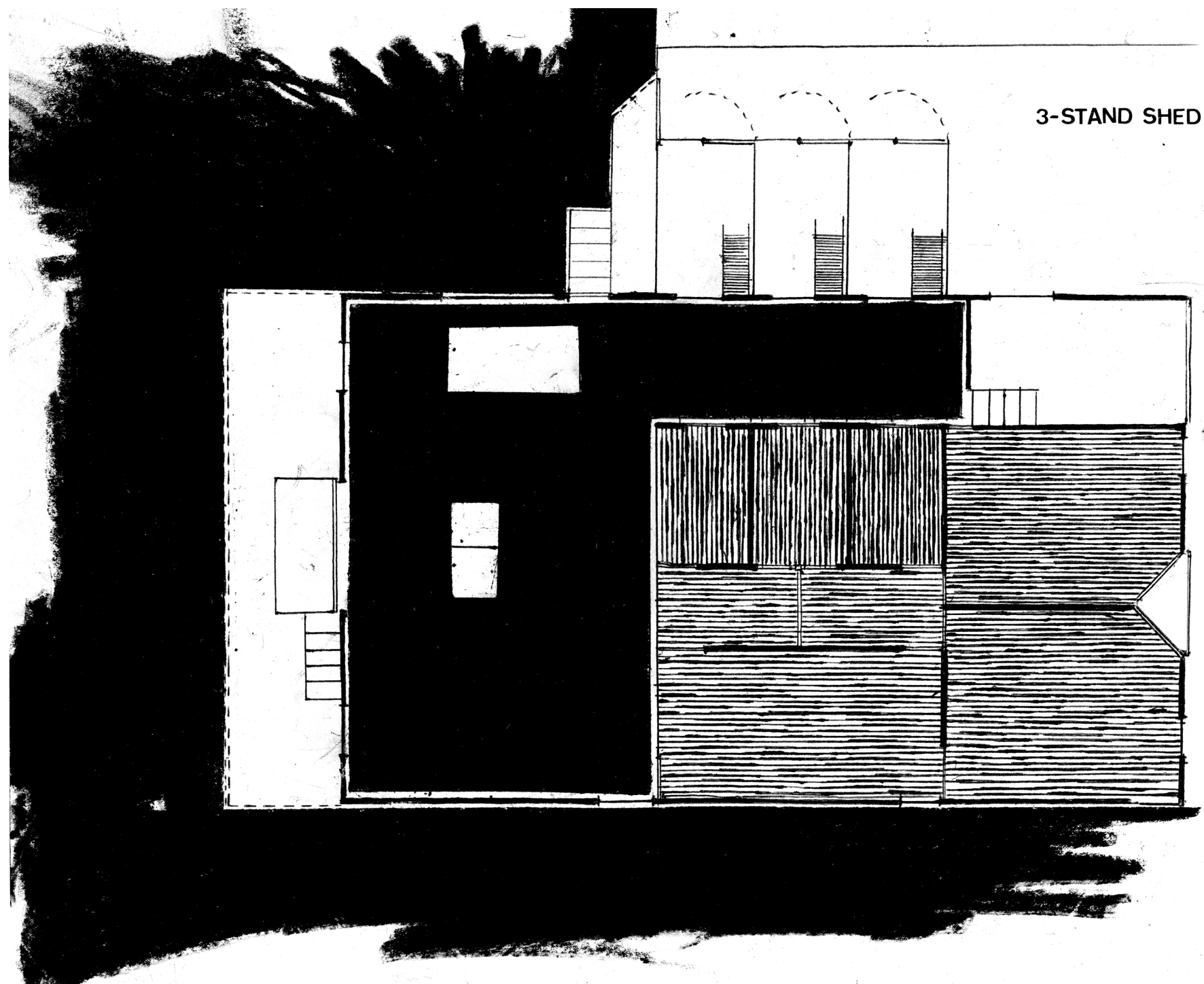
RIGHT
Figure 58. Drawn thread window treatment detail, showing play of light and dark' Author's own (2010)

OPPOSITE
Figure 59. Drawn thread window treatment detail, showing play of light and dark' Author's own (2010)





CHAPTER 5
FROM DARK TO LIGHT



3-STAND SHED

“Inside the empty woolshed the feeling of abandonment becomes more apparent. Objects are left, redundant of any use. The air is musty, thick with the smell of lanolin and sweat mixed with sheep droppings. The smell is not overpowering, it is almost comforting that it still remains in the vacant space. The shearing board had tracks where the lanolin-soaked fleeces were dragged across the floorboards, leaving a low sheen that had built up over time. Light makes its way in trying to penetrate the inky shadows through any hole, slit or window and has surreal outer glow when it succeeds, finding its way inside and casting shadows through the rafters and across the slatted flooring.”

Journal extract May 2010.

Amy Pyle

The inside of the woolshed inspired and informed my creative practice through the analysis of its structural layout; the quality and nature of light within the space and the sense of being encased within it. On entering the dimly lit space beyond the doors of the woolshed, my eyes needed time to adjust. What from the outside appear as empty voids on the inside become apertures; openings through which light is allowed to enter. “Good lighting within a woolshed is essential for the quality of both the shearing and wool classing” (Duncan, 1955), and is also a significant factor which affects the sheep flow in the penning area. Studies into



PREVIOUS PAGE
Figure 60. Inside Tora woolshed. Author's own (2010)

OPPOSITE
Figure 61. Woolshed plan drawing. Author's own (2010)

LEFT
Figure 62. Shearing board of Tora Woolshed. Author's own (2010)

LEFT TOP
Figure 63. Fractured
shapes of windows.
Author's own (2010)



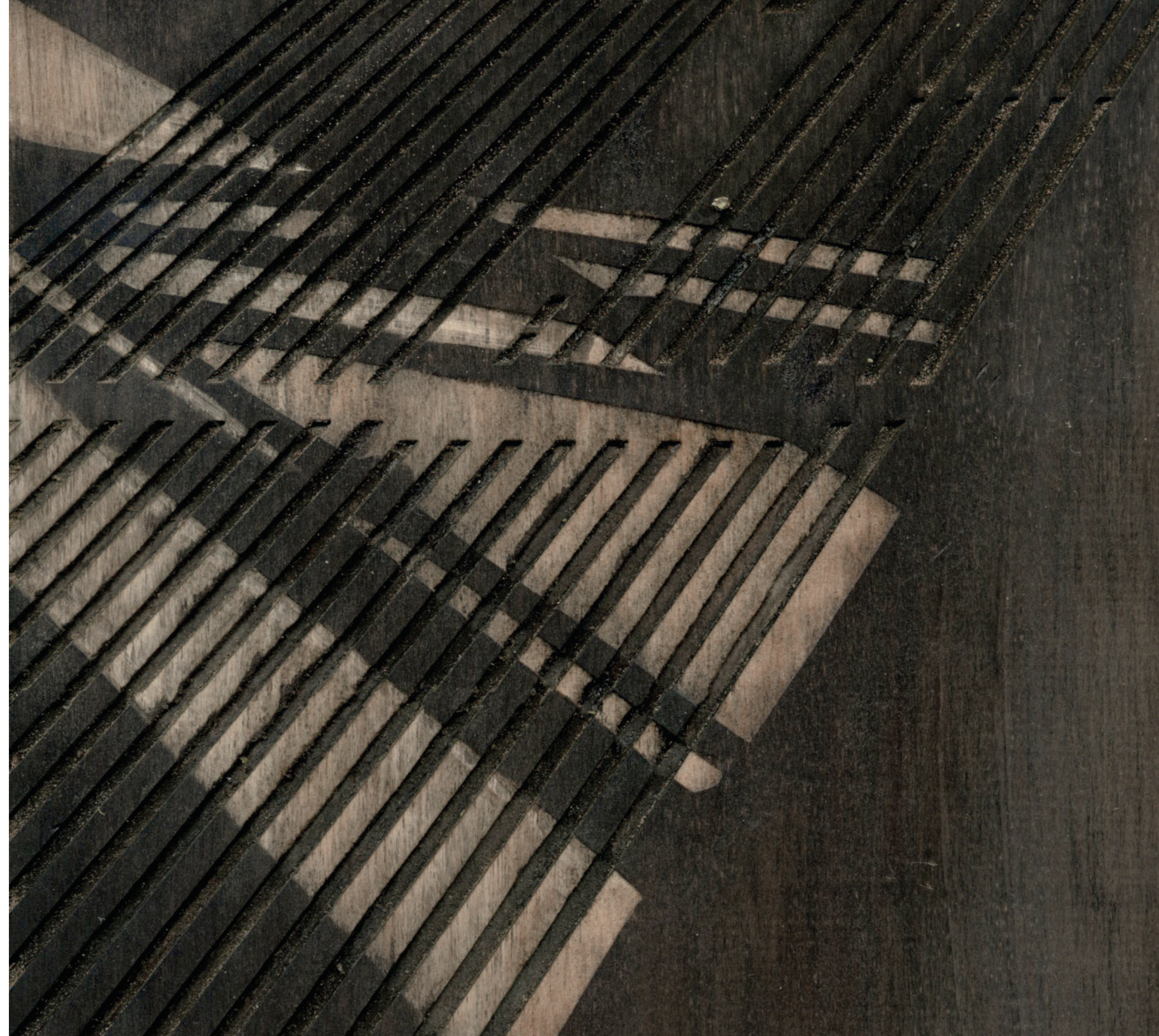
LEFT BELOW
Figure 64. Light cast across
floorboards. Author's own
(2010)



OPPOSITE
Figure 65. Wood sample.
Laser cut and sandblasted.
Author's own (2010)

sheep behaviour have revealed that sheep move best from dark to light (Hutson, 1981), this is evident in the woolshed at Tora which has most of its windows located along the west side of the building (*Figure 62, p71*). This is where the shearing takes place and is the destination towards which the sheep move. Adequate lighting in early woolsheds was often overlooked and to compensate many older woolsheds have replaced sections of the walls with translucent sheeting to allow natural lighting to enter in (Riseborough 2010).

I used a combination of laser cutting, vinyl stencils and sandblasting to capture how light filters in and remains contained by the surrounding darkness. The light creates complex patterns as the internal structure of the shed is cast onto the already broken surface of the slatted flooring. It is this phenomenon that captured my attention. I used photography to frame how the light fell amongst the inside of the empty space (*Figure 63 + 64*). I then broke up the components of the image into layers, which revealed my bias as a trained screen printer. The dark shadows which exist between the slatted flooring formed the first layer, whilst the floorboards became another, and the geometric shapes created by the light being cast across the floorboards made up the final layer (*Figure 65*). I used rimu wood throughout my experimentation to reference the solid wooden appearance of the woolshed's interior.



Working from the photographs and layered components, I integrated a number of processes to recreate the space captured in the images. Each process that I used built upon the previous the layer. The floorboards were created using the laser cutter which carved the space between the slats down into the wooden surface, stain was then applied to resemble the inky shadows. A vinyl cut stencil was then applied to the wood and the geometric shapes of light were peeled back and sandblasted to create the illumination through the stained shadows. The remaining vinyl was then peeled off and lanolin was rubbed back into the surface to seal the wooden and to capture the smell of the woolshed.

Within the woolshed, names and dates were found inscribed on the walls, leaving traces of the past and offering suggestions of what might have occurred within the space. Climbing up a rickety ladder into the loft of the woolshed I discovered a collection of discarded objects, from old wicker baskets to metal-framed stretchers (Figure 66+67), all covered in a thick layer of dust and redundant of any use. It was these remnants that made me consider what life was like for the men and women who used to inhabit the space.

Over the years there have been a number of memoirs written by retired shearers. The following two verses are an excerpt from 'Old-time shearing board' a poem written by George Meek in 1952.

*Shearers on the old-time board were a rugged toiling race,
Conditions didn't fit them with modern tools for pace,
To make a shed they'd ride for miles by bush and bridle tracks,
Or tramp the hectic journey with their blueys on their backs.*

*His camp was in the steerage and his bunk beneath a leak,
His shower-bath in the river, his wash basin at the creek.
The doss-house unboarded, crudely carpeted with mud,
With bush-hewn planks as extras when the weather staged a flood.*

George Meek (1952)

In Holden's (2004) book 'Station country' reveals that it was not uncommon to find poems scribbled on the walls of the woolshed, as they became a form of escape for the shearers stationed out in the backcountry. He writes, "The poems seldom reached great heights but they came straight from the heart." (p. 237). These personal accounts have provided me with an important insight into what life was like for shearers during the early years.

In the mid 1840s, as sheep numbers rapidly increased, there was a demand for shearers and many of New Zealand's first shearers came from Australia in response to demand. Most of the early shearers adopted the itinerant lifestyle, moving from shed to shed in search of work. This transitory way of living was also dictated by the seasonality of shearing. They would

carry their belongings with them 'with a well-rolled swag, a pipeful of baccy, a billy and a tin mug' (Ogonowska-Coars 1987 p.17).

Amongst the collection of discarded objects found in the loft of the woolshed I discovered an old wooden chair that was folded up and leaning against the wall. The way the chair's form changed when it was folded up intrigued me, it became flat and more transportable. For me the chair was reminiscent of the early shearers, its portability linked in with their transient lifestyle. The chair's form also reminded me of the seasonality of shearing and how at certain points during the year the chair would be unfolded and used and for the rest of the time it would be folded up and stored away. The way I found the chair, lent up against the wall covered in dust, it seemed as if it had been stored away for a long time, evoking a feeling of the past being left behind.

Woolsheds were built to last but the shearers' quarters were often makeshift huts with few comforts (Ogonowska-Coars 1987). Shearers are renowned for their adaptability and when the accommodation was rough, every shearer had his own way of making himself comfortable. The old two-tier bottom bunks bring back vivid memories for eighty-seven year-old Vern Manning: "Some places you had to bring your own sack tucked into the bottom of your kit bag. Stuffed with some discarded fleece – that'd be your mattress. That made



LEFT TOP
Figure 66. Abandoned object found in Toras' woolshed loft. Author's own (2010)



LEFT BELOW
Figure 67. Metal-framed stretchers found in Toras' woolshed loft. Author's own (2010)

for a pretty good night's sleep" (Ogonowska-Coars 1987, p.32). The idea of making your own comfort appealed to me. This form, which could be condensed down for ease of transport and then opened up and stuffed full of fleece to create a make-shift mattress, demonstrates how early shearers could easily adjust to different conditions and could modify materials to suit the different purposes that they required them for.

Both the folding wooden chair and the make-shift mattress, speak of shearers and seasonality of shearing rather than the structure that they worked within. Examining the way they used to live and work provided me with different avenues through which to explore my creative process.



FROM LEFT

Figure 68. A pile of discarded wool left in the corner of the shearing board. Author's own (2010)

Figure 69. Folded chair. Author's own (2010)



DESIGN CONCLUSION



PREVIOUS PAGE
Figure 70. Sequence
of folding chair; woven
padded surface. Author's
own (2010)

RIGHT
Figure 71. Hand illustration
exploring final design of
surface application for
folding chair. Author's own
(2010)

OPPOSITE TOP
Figure 72. Hand illustration
of exploring sandblasted
surface application for
folding chair. Author's own
(2010)

OPPOSITE BELOW
Figure 73. Hand illustration
of exploring screen-
printed, laser cut surface
application for folding chair.
Author's own (2010)



Just as the experience of the woolshed inspired my creative design process, the abandoned objects found within them have inspired my choice of application for the design. The abandoned objects have been appropriated and regenerated within this section of my work. My exploration of both the early shearers' living conditions and the traces that they left within the woolshed, resulted in the decision to focus on the application of my designs to two portable artefacts, through which to realise and conclude my design ideas.

First I explored the integration of surface design with the three dimensional form of a folding chair. On entering the loft of the woolshed I discovered a pile of old wooden chairs that were folded up and leaning against the wall. This folded, portable form reflects the itinerant lifestyle of the early shearers and the seasonality of shearing, which occurred at designated points in a year. My exploration of the woolshed provided me with many potential designs that could be applied to the surface of the folding chair. Using a combination of hand illustration and Adobe Photoshop I created a series of drawings that explored these possibilities (Figure 71 - 73). The use of its three-dimensional form was an integral part in the development of the chair's final surface design. I projected photographs, taken from inside the woolshed, across the physical form of the chair (Figure 75, P.82), which allowed me to experiment with scale and pattern as discussed in chapter four. Projecting onto a

three-dimensional form rather than a flat surface caused the image to be cast over the different planes of the chair allowing for further exploration of perspective. The final surface design integrates laser cutting and sandblasting just as described in chapter five. The design has been applied to the wooden surface of the chair in a manner that gives the illusion of light being cast through the fractured geometry of the woolshed windows and across the broken slatted surface of the floor. This cast shadow conveys a temporal aspect to the work, evoking the feeling of light and of time moving across its surface, when in fact the final design has captured and recorded the way the light fell within the woolshed at a particular moment in time.

The second idea was drawn from the shearers' ability to adapt to their surroundings and make themselves more comfortable. The shearers carried empty sacks with them from station to station and would, once settled in the shearers quarters, stuff their 'sack' with discarded wool fleece to create a makeshift mattress. I explored this idea through the process of weave, which reflects the fabric construction of the hemp sacking. As with my earlier woven samples I again used a double cloth weave structure. When woven on the loom the material appeared flat, but the weave structure created tubes or pockets, which were then stuffed with wool fleece (Figure 77). This gave the samples a three-dimensional soft padded surface, which, like the shearer's sack, gives added comfort to the end user.



RIGHT TOP
Figure 74. Fractured
shapes of windows.
Author's own (2010)



RIGHT BELOW
Figure 75. Photograph
projected on folding chair.
Author's own (2010)



OPPOSITE TOP
Figure 76. Chair cover in
process of being woven.
Author's own (2010)

OPPOSITE BELOW
Figure 77. Chair cover in
process of being woven
on an eight shaft loom.
Author's own (2010)

As previously discussed in chapter two, *External Cladding*, I have again used the structure of the weave to construct the undulating formation of the corrugated iron. When placed over the chair, the padded surface 'clads' the underlying structure in a similar way to how the corrugated iron clad the outside of the woolshed. The padded shell is detachable; it can be removed from the chair, rolled up, tucked away and, like the folding chair be transported easily to a new location (*Figure 83, p86*). There is an interesting relationship between the removable padded surface and the transportable folding chair. The surface designs of both artefacts employ textile processes that were inspired by the woolshed's physical site, however their form and function were informed by the transitory lives of the early shearers.

The materials employed in these concluding works also echo the materiality of the woolshed. The folding chair has been created with the surface design embedded into the solid wooden surface. Initially I planned to use rimu for the sections of the chair that I was re-creating, as this wood type was used throughout the structure of the woolshed at Tora. Rimu was used extensively in building during European settlement period, however today this resource has become exhausted. As the use of this native timber was not integral to the design outcome, with the majority of the wood being

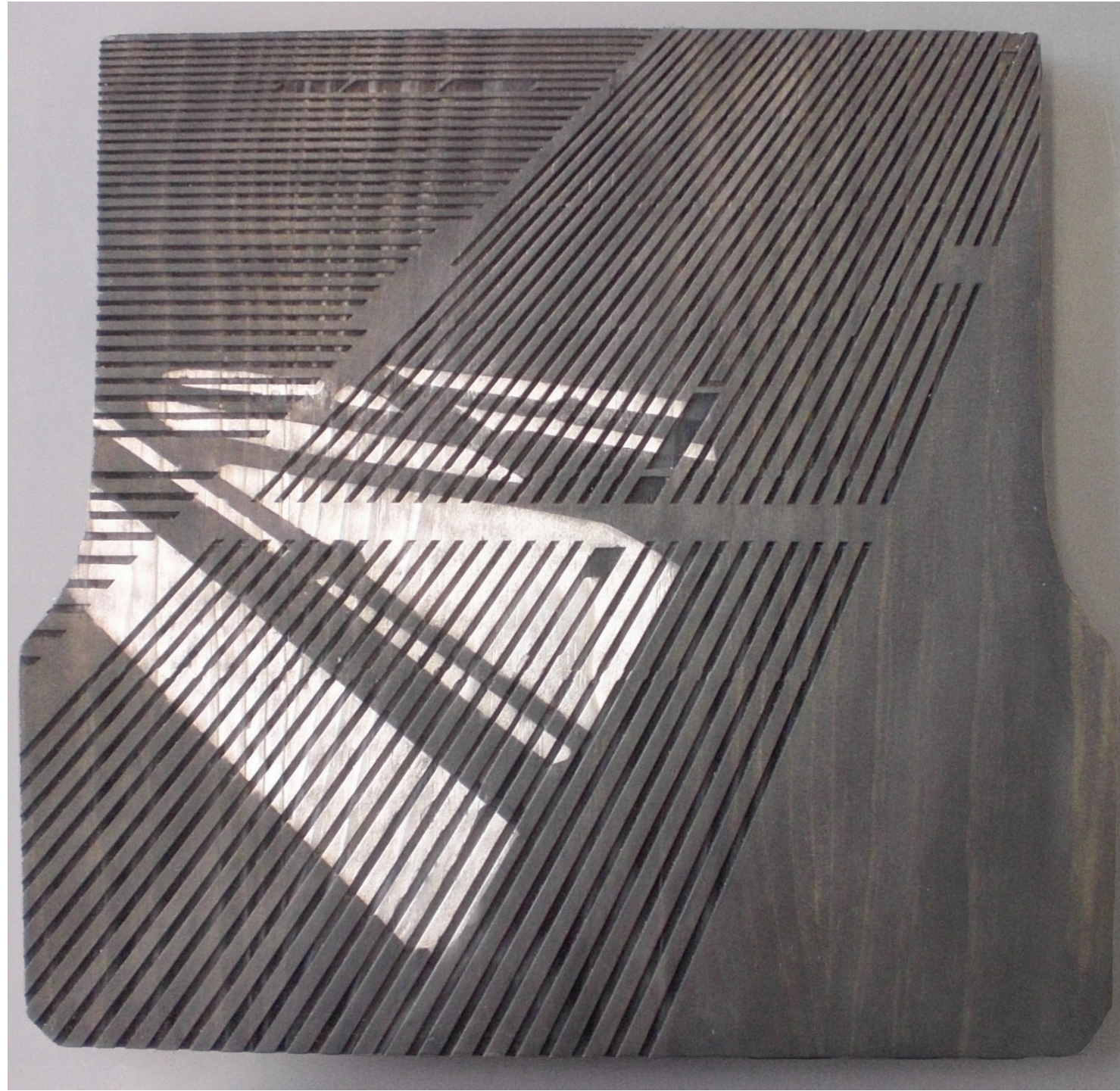
coated in a dark stain and therefore obscuring its natural colour, I decided to use pine wood instead. Pine being a readily available local resource today, as was rimu during the colonial period when many of the woolsheds, including the Tora woolshed, were constructed.

The woven, padded chair covering has been constructed entirely out of wool. The casing is composed of worsted wool, which is a fine yarn with a high thread count specifically developed for weaving. The tube pockets have been stuffed with remnants of wool fleece that I collected from the site, and still hold the familiar smell of untreated wool. Put simply, wool is the reason for the woolshed's existence. Although in the very early days the sheep were shorn outside and the woolsheds primary use was to store the bales, it soon became the space where the wool was both shorn and prepared for market. The inclusion of both wood and wool in the applications, reflects the relationship between the internal structure of the woolshed and the material that it produces.



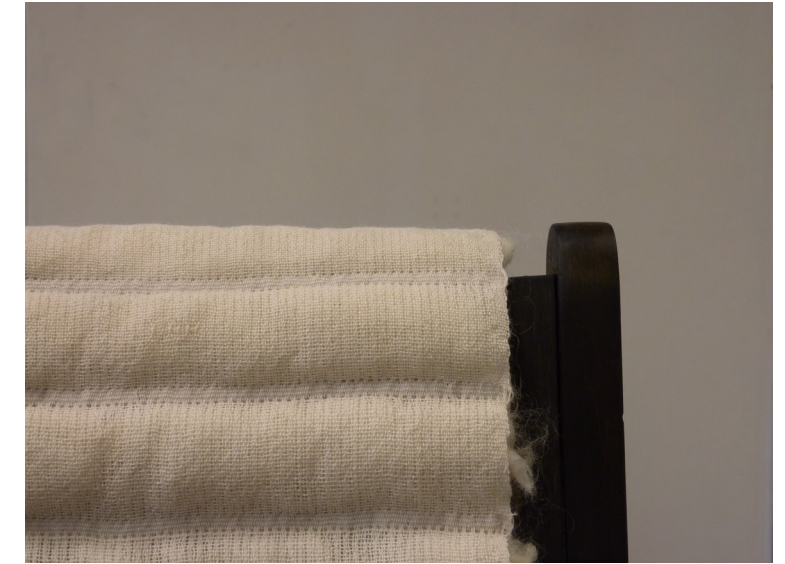
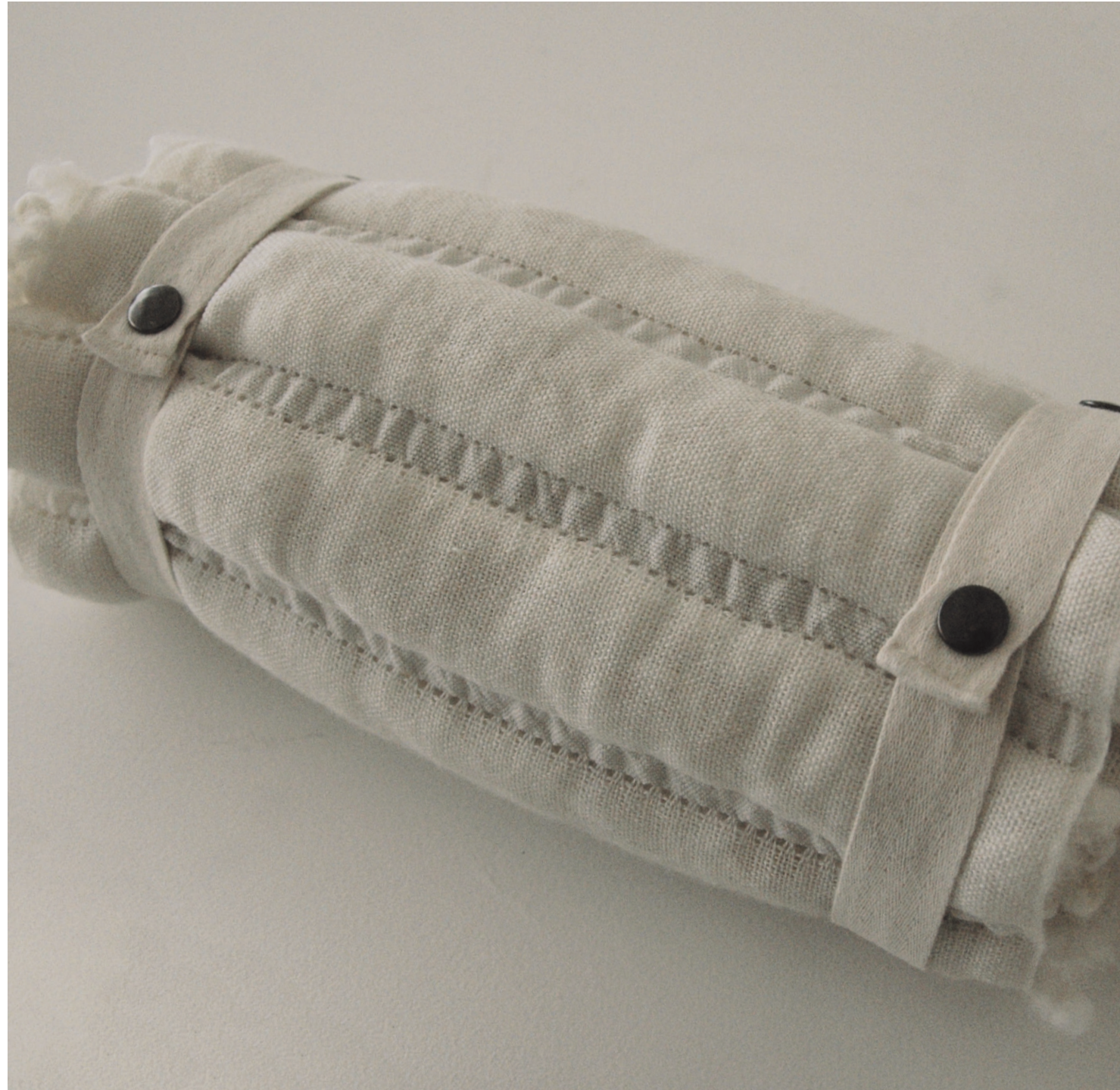
RIGHT
Figure 78, Final Chair -
close up detail on seat-pan
of chair. Author's own
(2010)

OPPOSITE
Figure 79 -82, Final Chair -
folding sequence. Author's
own (2010)



RIGHT
Figure 83. Woven padded
surface in rolled form.
Author's own (2010)

OPPOSITE
Figure 84-86. Woven
padded surface applied
to chair - details. Author's
own (2010)





PROJECT CONCLUSION

This body of work follows the experimentation and development of textile and surface applications that have been inspired by the decaying woolshed and are designed for an interior setting. These textile outcomes succeed in interpreting the built environment and translating the spatial and material qualities of the woolshed.

This text leads the reader on a journey to the woolshed at Tora station, from the first sight of it nestled in the landscape to the depths of its internal structure. The *Arrival* framed the early stages of this project where drawing was a crucial stage in my design process, allowing me to physically recreate and extract key elements of the woolshed. Although it was the exterior of the woolshed that first captured my attention, moving through to its internal space and being able to interact with my surroundings in a more intimate way became an influential part of my research. For this reason the chapters relating to the interior of the woolshed, *Internal structure: ordered chaos* and *From dark to Light*, make up a significant amount of this document.

'It is as if when I entered the woolshed I got lost in the maze of gates and fences, absorbed, bordering on obsessed with the lines and geometric patterns of structure'

Journal extract September 2010. Amy Pyle

The internal structure of the woolshed has had a significant influence on the final outcomes of the project. These three final works (*Figure 87 - 89*) are a culmination of the year's work, each displaying different aspects of the research through the materials and processes being explored. The removable padded seat cover (*Figure 88*) successfully captures the essence of the early shearer's story as it transforms from a padded surface to becoming a rolled, transportable object. The padded surface also captures textural qualities of the site and was informed by the undulating surface of the corrugated iron. The fabric length (*Figure 89*) has been designed through a thorough investigation of the slatted flooring and captures the directional patterns that the narrow parallel lines of the battens create. Both these works use the structural properties of the textile to emulate these structural and textural properties found within the woolshed.

The use of light became an important aspect in the development and final outcome of both the folding chair and the fabric length. The folding chair (*Figure 87*) captures the temporality of light, constructing the illusion that the light is being cast across its surface and will soon disappear. Using the different planes of the chair helped in creating this effect and was developed by projecting photographs over its three-dimensional form. The play between light and dark reveals the pattern of the slatted floorboards, which has been

OPPOSITE FROM LEFT
Figure 87. Final Chair.
Author's own (2010)

Figure 88. Final removable
padded chair cover.
Author's own (2010)

Figure 89. Final window
treatment Author's own
(2010)

"It seems to me that buildings, many perhaps reviled by people while occupied, assume a beauty upon abandonment. Their lines and structural shape suddenly reveal themselves in sharp relief whereas, before, they were merely ignored as rushing humanity swept by their portals without a glance. Do we only begin to appreciate these monuments to labor upon their rejection?"

Journal extract November 2010. Amy Pyle

translated into the structure of the fabric. It was only when the fabric length was hung in the window did it truly come to life, and as the lighting conditions changed over the course of the day, so too did the visual qualities of the design. The use of light in both works was an effective device in creating textiles that visibly embody the internal structure of the woolshed and the conditions within it.

I have always been fascinated with surfaces, they are what we see first, what invites us closer and what draw us in, that is why I was initially drawn to the weathered, derelict form of the woolshed. My interest in pushing the boundaries of techniques and exploring the potential of materials has pushed my practice within this project, from designing a fabric's surface to exploring its structure. This led to integrating surface design into the structure of the material, whether it was the wooden surface of the folding chair or the woven structure of the fabric drop. Bradley Quinn's book 'Textile designers at the cutting edge' (2009) showcases the work of thirty-six textile designers who work within fashion and interior textile design. He writes that textiles are forging new relationships with the built environment and that designers are shifting their focus from surface design to the fabric's structural integrity creating structured surfaces that add a new dimension to the space they are placed in. Textile designers such as Camilla Diedrich, Petra Blaisse and Hil

Driessen are a few designers whose work I identify with. Like the work of Petra Blaisse which was discussed at the end of chapter four, Camilla Diedrich imbues her works with transparency and texture. Quinn (2009, p184) writes "her work transforms flat surfaces into richly-textured, three-dimensional forms that challenge conventional ideas of what a textile should be."

Engaging with the physical site of the woolshed and researching through design has enabled an exploration of textile design processes, which would otherwise have not been realised. This exploration encompassed both traditional and newly emerging textile processes, which moved seamlessly between textile and wooden surfaces. This physical engagement with the woolshed, together with extensive historical research has offered me endless inspiration and taken me through a process of experience, evaluation and execution, which led me to these three final outcomes. These final works mark the end of this Masters project, but also are part of what I hope will be a continuing creative journey for myself through these fascinating remnants of New Zealand's industrial heritage.

OPPOSITE
Figure 90. View from inside
Tora woolshed looking out
to the coastline. Author's
own (2010)



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IMAGE CREDITS

Unless otherwise identified all images and objects are the work of Amy Pyle. (2010)

Figure 5. *Boardwalk: indigo*. Screen print on hemp. Repeat size 70cm x 137cm Julie Paterson (2006)
Julie Paterson of Clothfabric. <http://www.clothfabric.com/2009/12/boardwalk/>

Figure 6. *Hokianga Sandhills*. Silkscreen, 648 x 533 mm, edition 50. Robin White (1977)
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Figure 14. *White Garden*. Rosalie Gascoigne (1995).
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Figure 38. *Woolshed Series* Alison Bennett. (2005) Shear
Outback touring exhibition: 2004 ~ 2007. <http://www.alisonbennett.com.au>

Figure 40. *Ettesberg Hill III*. Emma Langridge (2007)
Emma Langridge's photostream - <http://www.flickr.com/photos/16466482@N04/with/1771444277/>

Figure 50. 'Free-hanging room divider'. Anni Albers (1949)
Weber, N. (1999). *Anni Albers*. New York : Guggenheim Museum

Figure 53. *Synagogue, Amsterdam, The Netherlands*. Petra Blaisse (2010)
Inside / Outside project gallery
- <http://www.insideoutside.nl/#/?page=projects/119/synagogue,-amsterdam,-the-netherlands.html>

Figure 54. *Synagogue, Amsterdam, The Netherlands*. Petra Blaisse (2010)
Inside / Outside project gallery
- <http://www.insideoutside.nl/#/?page=projects/119/synagogue,-amsterdam,-the-netherlands.html>

APPENDIX I

ETHICS

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher Amy Pyle are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, email humanethics@massey.ac.nz".

APPENDIX 2



THESIS DECLARATION

Author's Name (student): Amy Pyle
Title of Thesis An investigation of the New Zealand woolshed through textile design process for interior textile and surface application.
Student number 04204697
Degree Master of Design
Year 2011

Except where specific reference is made in the main text of the thesis, this thesis contains no material extracted in whole or in part from a thesis, dissertation, or research paper presented by me for another degree or diploma and has not been submitted for the award of any other degree or diploma in any other tertiary institution.

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