



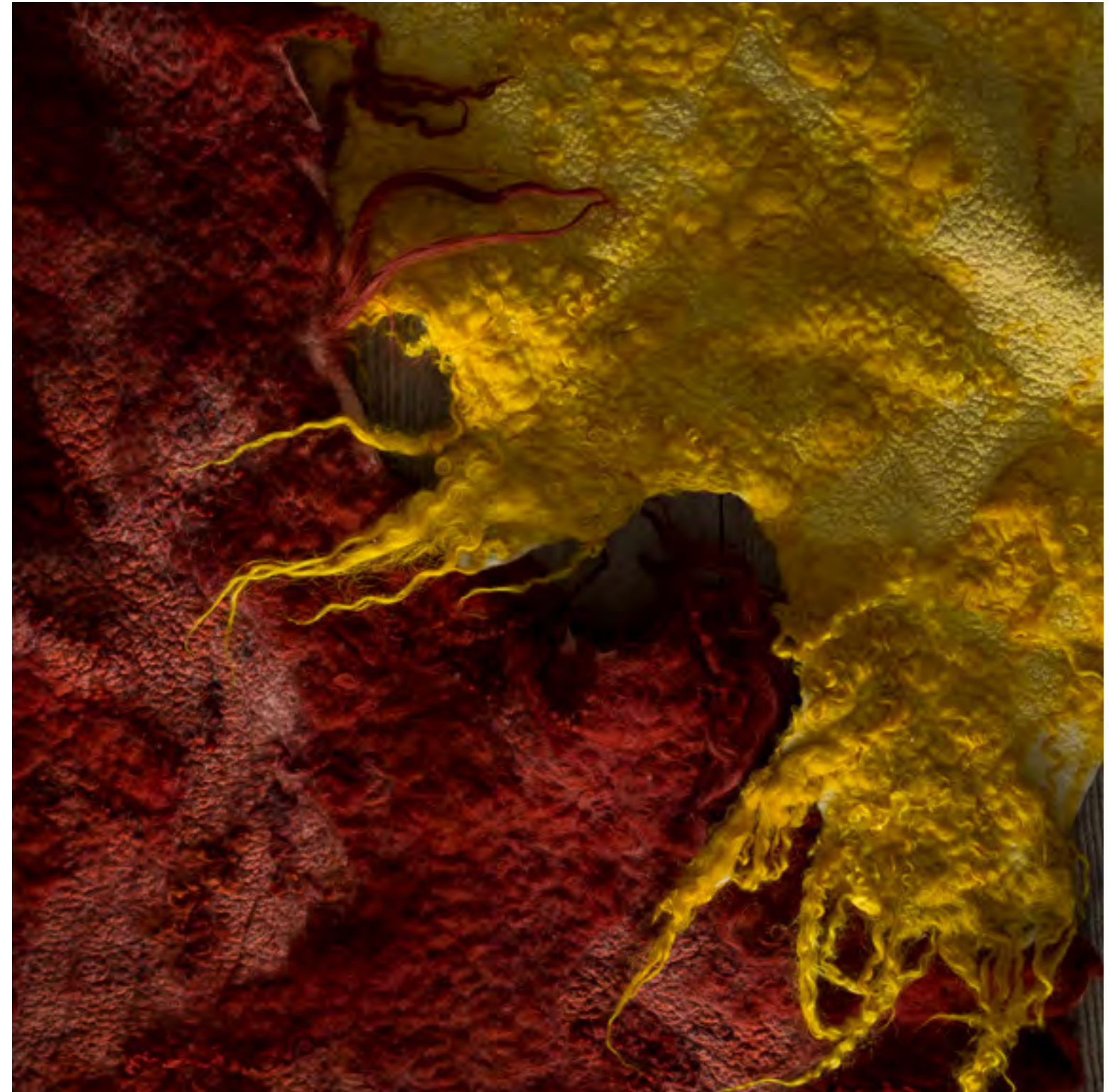
DAVID CHARLES FRANK

ABOUT

At David Charles Frank, I pay homage to processes rooted in the beginning of our story as mankind. My work is grounded by a deep commitment to nature and a receptive ear to history. Organic, primal materials are not only central to its construction, but the very process by which each piece is shaped is meant to evoke a more intimate portrait of our origin. The human touch is an essential component for every step of the production. From washing the raw wool to the carding, dyeing, spinning and ultimately felting stage, the hand is necessary to honor the materials.

As a non-woven textile, my felt's structure is comprised of interlocked fibers which have been hand-dyed in small batches using responsibly sourced materials from nature. After the selected fibers are laid out in careful layers, and gain moisture through the addition of soap and water, microscopic scales on the hair become exaggerated. Each scale acts as a small hook on the molecular level, tightening into a chemically bonded structure. How the fibers are agitated, the way in which they are ordered and the incorporating of other materials provides great potential. Fundamentally, the pieces exemplify a careful process in which the outcomes represent many small, delicate discoveries.

Through the story of material, my work seeks to explore our notions of environment, and the significance of unadulterated materials. Unlike traditional canvas, or the rigid materials of classic art, I hope to inspire more immersive and captivating materials that envelope a space, require a tactile engagement, and encourage rich interfaces of expression.





ANIMAL

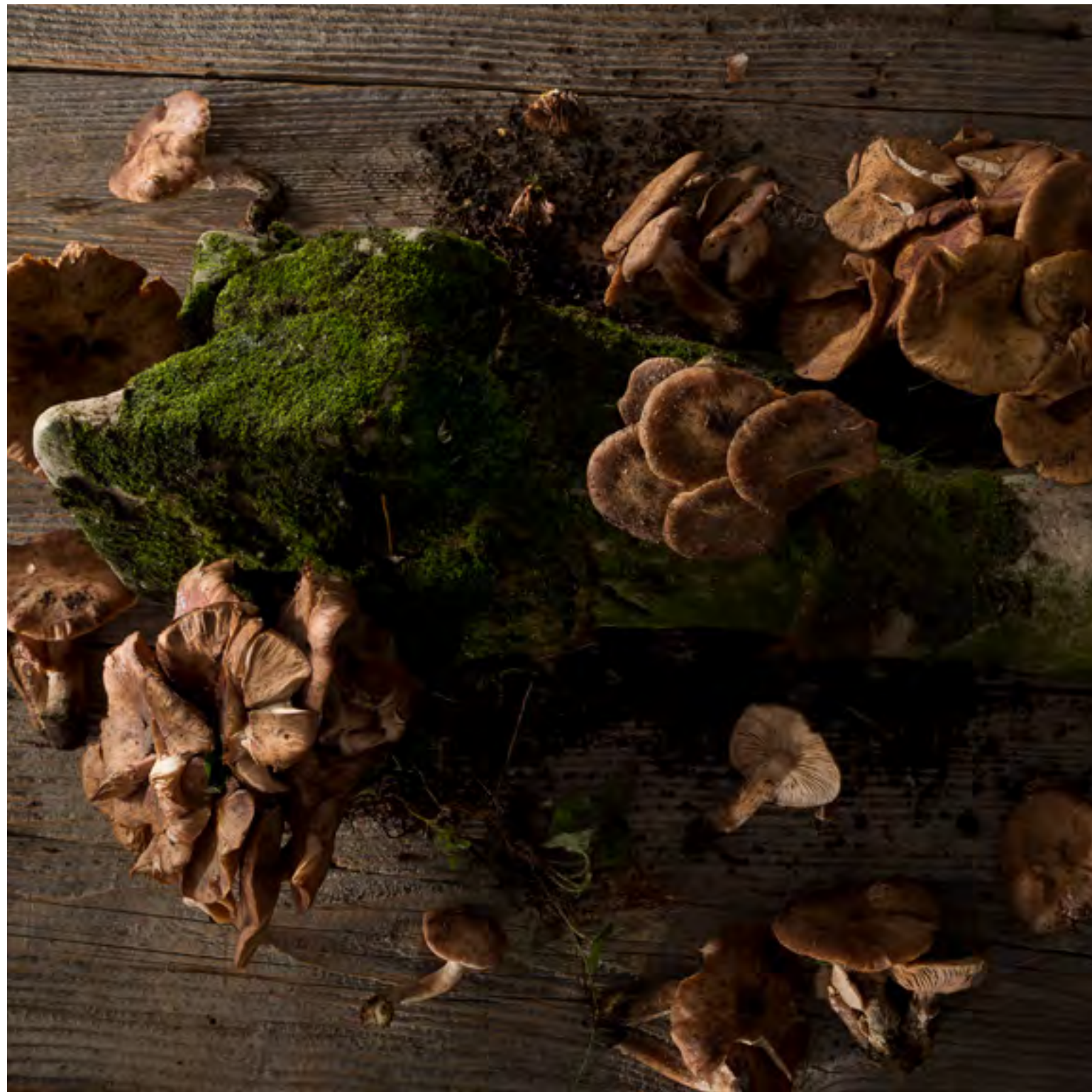


ANIMAL

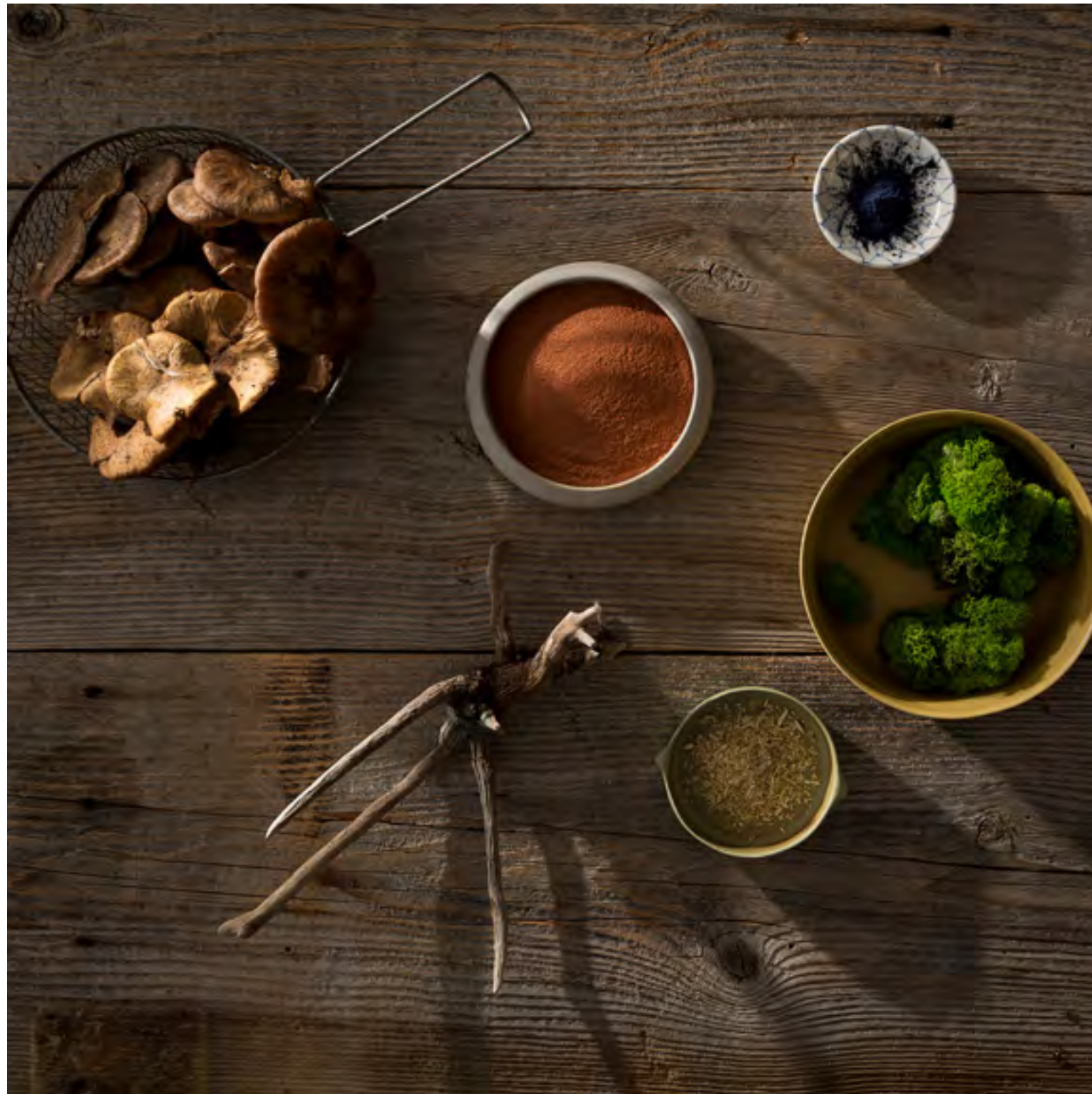
Animals play a vital role in the felting process. Silk provides a pearlescent shine that plays well with the matte qualities of wool and provides a multitude of lovely textures, imbuing my felted material with the symbolism and wholeness of nature's cycles.

The domestication of sheep and harvesting of wool became one of our most ancient forms of industry, at one point representing the largest patronage center in XX Century Europe. Insects can provide an array of dye colors in surprisingly brilliant shades, as in Cochineal who are found on Prickly Pears across South America. A single silk cocoon from the Bombyx Mori, wild Tussah, or Indonesian Golden moth, all sourced in my work, can be unravelled into one kilometer of luminous fiber. Silk's illustrious history changed the course of global trade routes for centuries through the formation of the Silk Road.





VEGETABLE



VEGETABLE

Much of my inspiration is derived from the endless display of beauty and color that the plant kingdom provides. Roots, stems, barks, leaves, flowers, fruits, seeds, and husks provide an array of chemical constituents that act as dye compounds and behave in a multitude of ways.

Cultivated for thousands of years in Europe and the middle east, Madder Root, Indigo, and Weld have been an important source of earthy reds, deep blues, and vibrant yellows. These dyes were then used in pigmented cloths in draperies, wall coverings, and upholstery fabrics, as well as naturally dyed tapestries and carpets.

MINERAL



MINERAL

Metallic salt crystals when dissolved into water provide the first step in the natural dyeing process. Known as mordant, they act as priming agent to the fiber. The compounds attract dye particles which fasten to the crystalline structure that has bonded within the fiber.

Mineral derived mordants have played an important role in the history of mans relationship to color in the fine and decorative arts. Many paints used and created by the old masters were made from vegetable dye mixed with mordant. One striking example is Rose Madder Lake, skillfully employed in Vermeer's masterpieces.













SKY



MEARTH

HEARTH



HEARTH





