

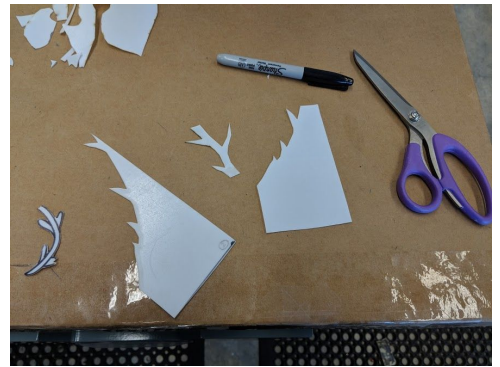
Armor- Vambrace Step-by-Step

Allison Jones

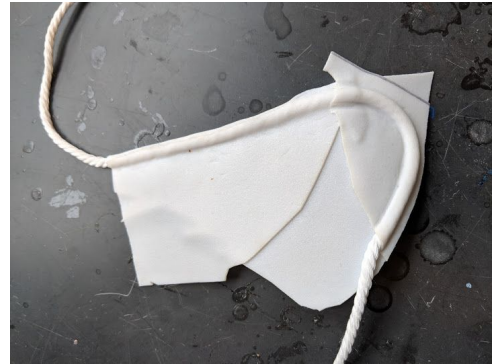
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#1: First I tested how the worbla would react and work with the idea of sandwiching a design within two layers to create an embossed look. So I cut some smaller scraps and heated the worbla up with a heat gun. I placed two small vine shaped scraps within the layers to see if it would work.



#2: I also knew that the edges of my vambrace would need a rope trim, so I tested different methods for getting the worbla to shape over some rope. I tried to pinch around it, I tried to roll the edge over, and I tried just sandwiching. I found that sandwiching worked the best.



#3: Next it was time to test paint colors. Because I was using metallics, I wanted to see how bold the paint could be built up on the worbla. It was also helpful to see which golds would appear more bronze.

#4: After testing the supplies I had access to, I began working on the paper pattern for the vambrace. I used my wrist measurement, the length of the vambrace and my arm measurement to create my pattern. I made sure to account for only having 1 seam. I used tape to test the paper pattern on my arm several times.

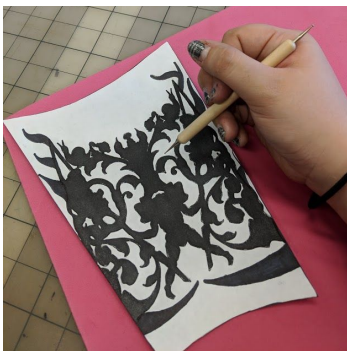


#5: My first attempt at creating the embossed design on the armor was to free hand a design on top of my pattern, however I was disappointed about losing some of the detail work of the original armor research. I had to come up with a new method.

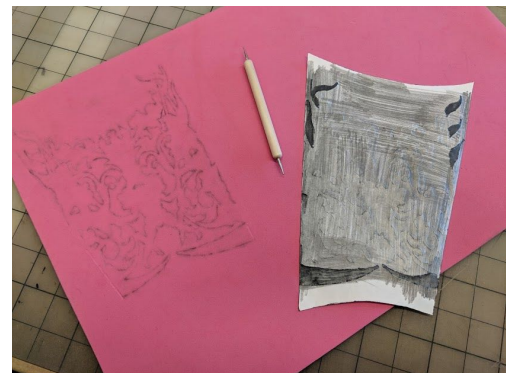
#6: I blew up images of the original vambrace and used Autodesk Sketchbook to trace over the design. I simplified where necessary and made sure that the overall design was touching itself so it could act as a stencil. I sized these pieces to the pattern I had created and printed the designs out,



#7: My first method was to use an exacto blade to delicately cut the paper stencil out, and then I used the stencil on a piece of industrial felt. I found this method very difficult and time consuming. I knew I needed to create a faster method.



#8: I decided to try using craft foam as my embossed design layer. I first attempted to use a ball tool to just leave an impression of the design, but that didn't work. I ended up using a lead pencil on the back of the pattern and then traced it, so it left a lead marking.



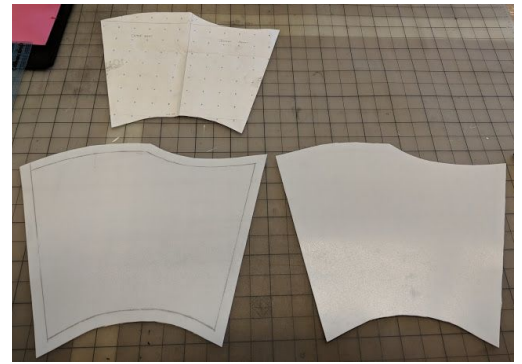
#9: I used my exacto blade to cut the pattern out, and I placed the layers on top of my paper pattern for a final check.



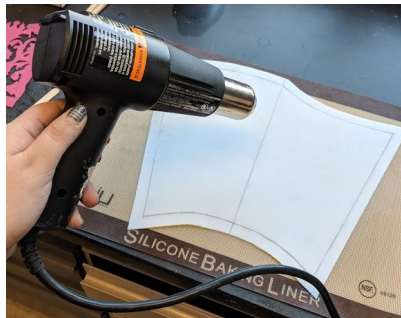
#10: I cut two layers of worbla using my paper patterns. I decided to add ½" seam allowance all the way around to account for shrinkage and mistakes.



#11: I wrapped a dress form arm with wax paper to ensure that the heated worbla would not stick while shaping it.



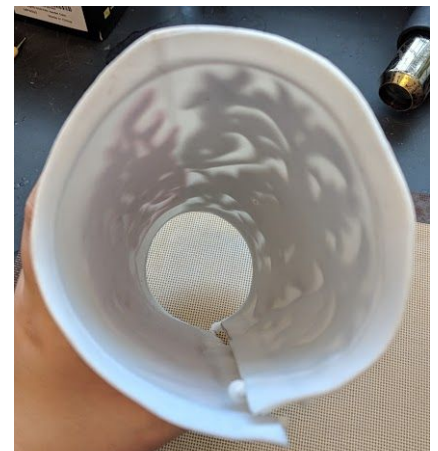
#12: I began heating the bottom layer of worbla with a heat gun. Once the worbla was tacky and malleable, I placed my embossed designs on tops and pushed them into place. I also lined up the rope for my upper and lower edges.



#13: I placed the second layer on top of the bottom, and began heating it slowly one side at a time. As the worbla heated up, the stencil became more pronounced and I used a dowel to further emphasize the shaping.



#14: Once the worbla was adequately heated on all sides, I placed the piece on the dress form arm so it would harden in a curved position.





#15: I used scissors to trim off my extra seam allowance. I applied liquid nails to sections where my worbla began splitting after my cuts.

#16: I used the heat gun to reheat the edges along the rope trims and carefully rolled them inside to create a nice sharp edge.



#17: I coated the whole piece with Sculpt or Coat to fully seal it in, and alleviate any bumps. I initially tried to do this with a sponge, but I ended up using a paint brush.



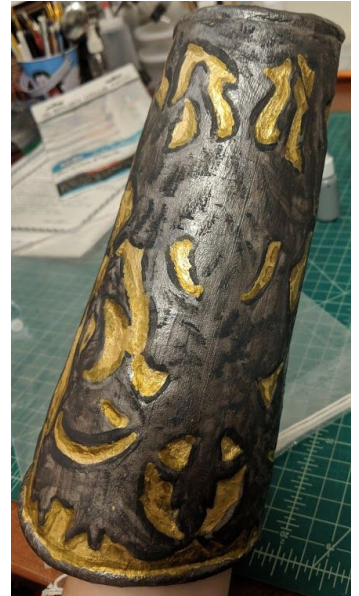
#17: I used grey metallic paint to begin sectioning off the areas of silver and gold.

#18: Using Mod Podge and gold foil, I began slowly foiling the gold sections. The gold did not always want to stick, especially within the small crevasses. I planned to use paint to fill in the gaps.



#19: I used a gold leafing finish along all the gold sections to fill in gaps. This allowed me to clean up some of the mistakes from gold leafing, as well as give a more uniform look. In the picture to the right, the bottom section has the finish and the top portions do not.

#20: Next I went in with paint to create different highlights and shadows. I used both gold and silver paints to create the embossed 3-D layer look.



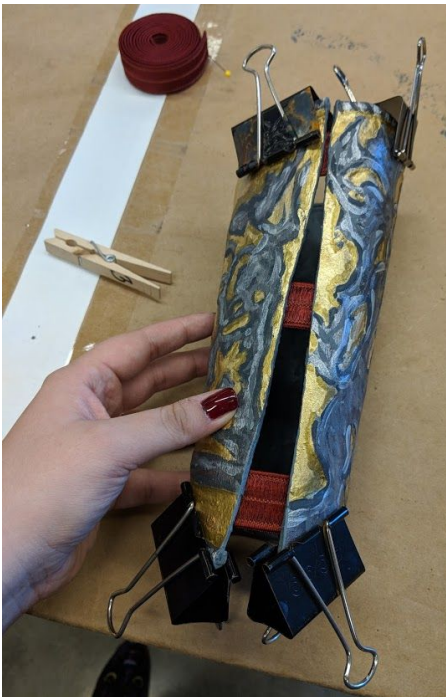
#21: I used the same acrylic paints to create highlights and shadows along the rope trims to appear more rope-like.



#22: I used a sea sponge and some dark acrylic paint to darken the inside of the vambrace and the edges of the opening seam. I gave it a scumbled look.

#23: I played with the number of elastic straps to be used to keep the armor closed. The original armor had a red velvet strap and buckle, for theatre purposes I chose to use red elastic straps instead.

#24: I attached the elastic straps using E6000 and placed it in a drying cabinet for heavy duty dry time.



Final Piece (Not Worn)



Final Piece (On Person)

