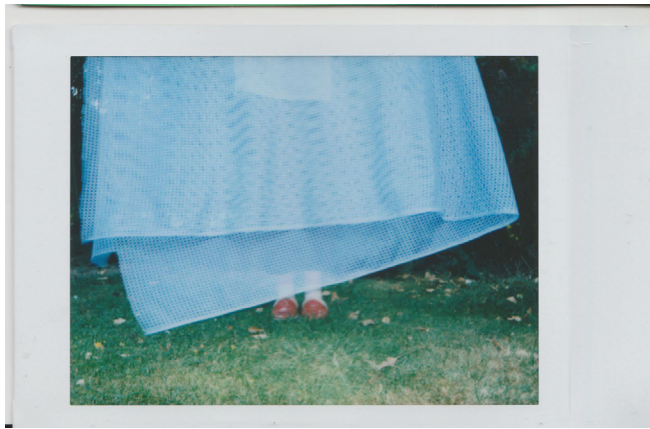
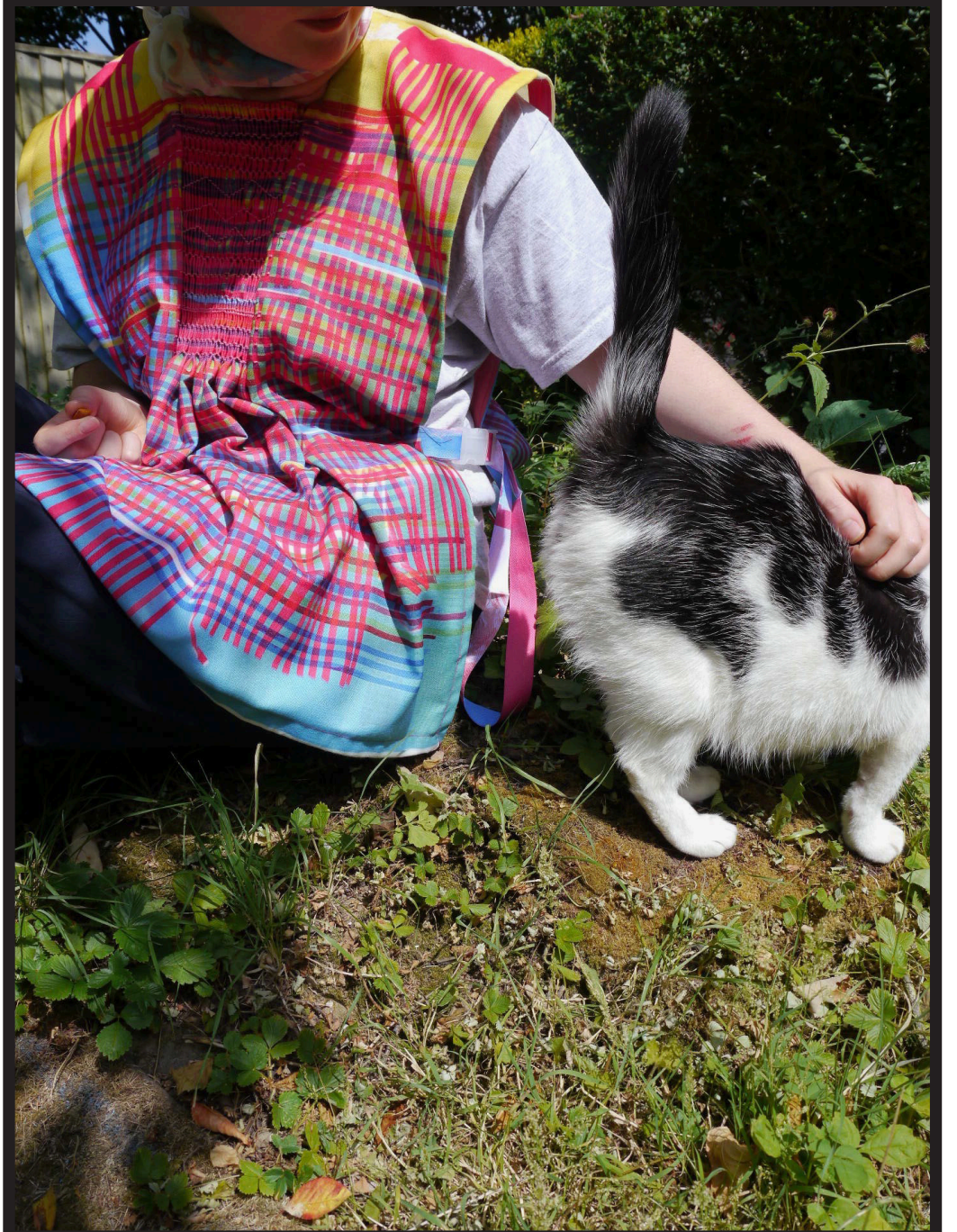
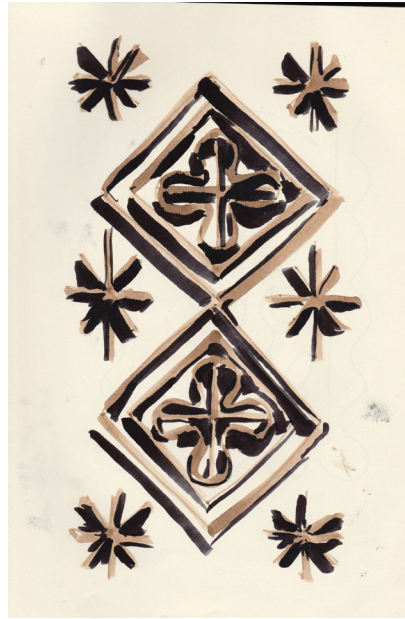


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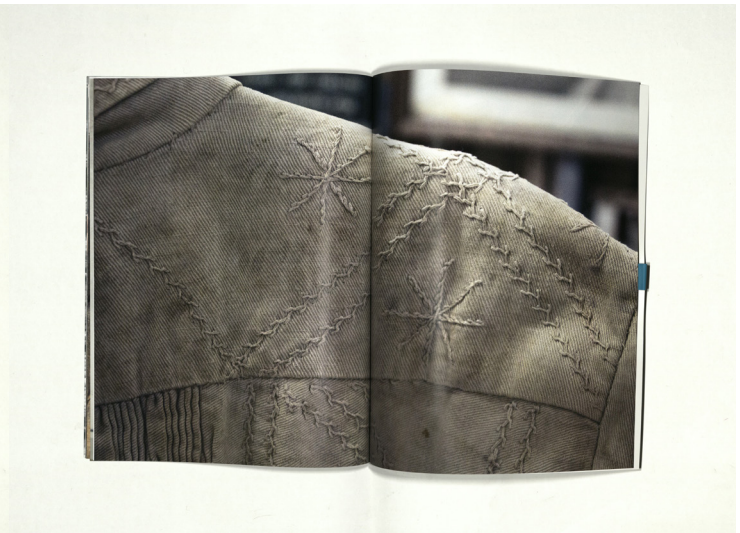


workwear as stimulus for open-ended play





archival research through drawing



Smock Book - test print, images taken on visit to Newark and Sherwood Museum Resource Centre, December 2017

research led publication design



exploring the history and future of smocking, through hands on making and conversation

we will attempt to transform and manipulate fabrics using new and traditional smocking techniques, and learn about smocking as it was used in historic workwear. What would a new kind of smock look like, to be worn for 21st Century labour? Each workshop will combine learning and making with some contextual background, presented through archival materials and resources.

3 workshops will take place in January, venue and times TBC - if you think you might be interested in taking part, please get in touch
n0718292@my.ntu.ac.uk

research based workshop design and facilitation



creative workshop design and facilitation

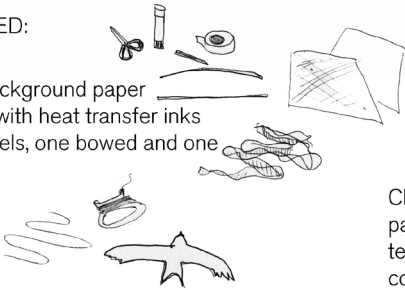


Collage Kit -
for heat transfer printing

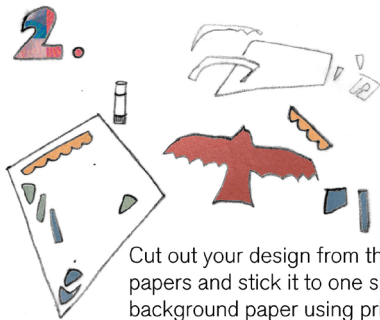
MAKING A RED KITE KITE

YOU WILL NEED:

- kite-shaped background paper
- paper painted with heat transfer inks
- two 34cm dowels, one bowed and one straight
- kite fabric
- strong tape
- bridle string
- flying line
- strips of plastic for a tail
- pencil, scissors and pritt stick
- OPTIONAL -stencils



Choose some paper with colours and textures you like for your kite - colours look different once printed onto fabric, so take a look at our colour board, test some for yourself or just make it a surprise!



Cut out your design from the painted papers and stick it to one side of your background paper using pritt stick. See back page for some tips! There are stencils to draw around and pictures to look at if you need a bit of help or inspiration.

4. Now for the technical part - if you get stuck just ask us for help!

FACE DOWN

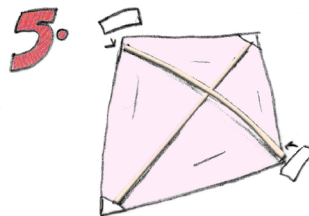
First, find the centre of your kite by folding it in half, and making a crease. Fix the straight dowel ('vertical spar') to your kite, by sticking it with a piece of strong tape at the top + bottom. Fold the edges of the tape around the corners of the kite.

3. Bring your collage to us to transfer to your kite fabric. We'll put it in the heat press for you -

200 degrees
60 seconds later...
exciting moment.
careful, HOT!!!

THE BIG REVEAL

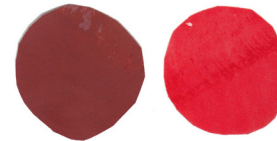
admire your work!



Stick the bowed dowel ('horizontal spar') to the two remaining corners in the same way, making sure the curve of it lifts up and away from the straight, vertical dowel.

Nearly there!

P·R·I·N·T·I·N·G T·I·P·S



Colours come out much brighter on fabric (right) than they look on paper (left.)

Try cutting out a coloured background



Layer up!
Colours won't show through layers of paper if they're printed at the same time.

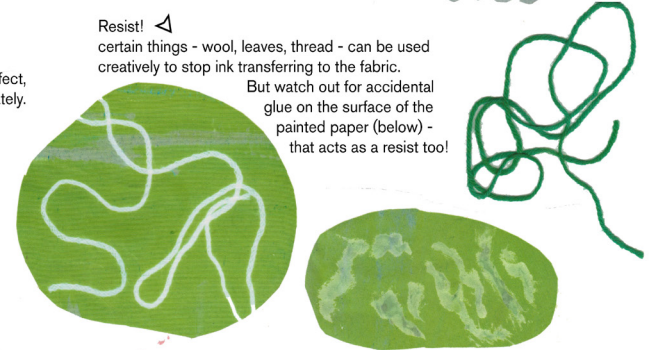
Your print will come out as a mirror image of your collage - so make sure you if you include any lettering, write backwards!

allet hello



For a transparent effect, print each layer separately.

Resist! certain things - wool, leaves, thread - can be used creatively to stop ink transferring to the fabric. But watch out for accidental glue on the surface of the painted paper (below) - that acts as a resist too!



creative instructions/ creative activities

Part 2

the Right To Be Lazy
[excerpt]

Paul Lafargue

translated from the French by Charles...

written in Saint Pélagie Prison



black

yellow

orange

green



MARTHA ROSLER



Martha Rosler
Semiotics of the Kitchen, 1975
© Martha Rosler
Courtesy Electronic Arts Intermix (EAIL)
New York / The SAMMULLING VERBUND
Collection, Vienna

b. 1943 in New York, USA | lives and works in New York, USA

Martha Rosler's work has invigorated the field of feminism and activism through art, critical theoretical investigations since the 1970s with video, photography, installation and well as using found objects, referencing and stories to create new meanings. She has explored the themes of war and national security, issues related to everyday life, the media and the environment.

Semiotics of the Kitchen [1975] is perhaps her most known work of feminism. In the video, Rosler is wearing an apron and standing in a kitchen, performing a series of tasks. The video is a critique of the traditional gender roles and the domestic sphere. She pre-emptively addresses the viewer's potential discomfort with the video's content, stating: "These are the tasks that women are charged with. These are the tasks that women are charged with. These are the tasks that women are charged with."



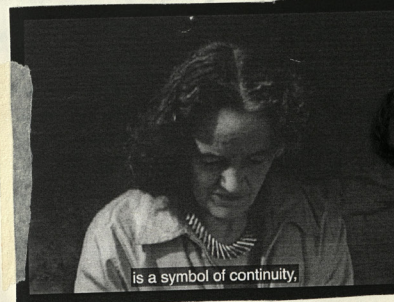
'A glass of ale'.

SMOCKS

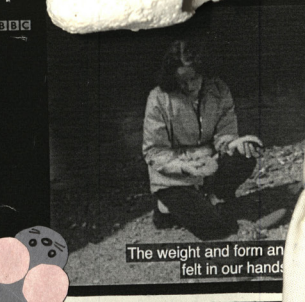
Maggie Hall



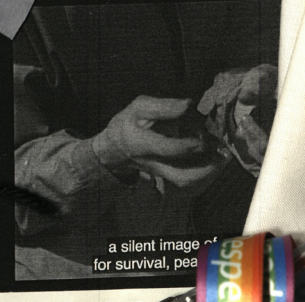
to carry for the day.



is a symbol of continuity,



The weight and form are felt in our hands



a silent image of for survival, pea

research through objects



