

snow farm

THE NEW ENGLAND CRAFT PROGRAM

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Workshop Information and Student Supply List

Workshop: Skins, Skeletons, Knots & Nets: 3D Textile Constructions with Mo Kelman

Date: October 6-12, 2019

Studio Location: Farmhouse Studio / Fibers

Class Description:

Learn methods for building skeletal structures with rigid and semi-rigid materials such as reed, rattan, bamboo, wood, wire, and found materials. Techniques will include lashing, formal and chaotic plaiting, and tube connecting. Explore building skins onto these structures using gut, rice papers, netting, knotting, elastic fabrics, and stiffeners. Exercises, brainstorming, and problem-solving will lead to a focused personal project. All levels.

Supply Information:

Your supply fee includes the use of specialized tools associated with your class, as well as access to an assortment of shared basic studio supplies such as cane, reed, bamboo, acrylic medium, wax, graphite and gut.

In addition, your instructor requests that you bring the following materials:

- Combination needle-nose pliers (these have a needle-nose pliers tips and a wire cutter combined in one tool. Bring a medium-sized one.)
- Scissors
- Inexpensive garden hand pruner tool (the type that is about the size of sewing scissors)
- ¼" wide stiff synthetic "flat" brush (from art supply store, as used when painting with acrylic paints)
- A couple sheets of cardboard (like the ones on the backs of pads of lined paper) OR a small cutting mat, if you have one.
- A range of sizes of sewing needles, big and small, large eyes and small eyes
- A couple spools of thread (you pick the colors), include at least one spool of strong "button" thread
- One old bath towel
- "Rice" Papers (lightweight, translucent Asian rice papers. Check out the selection at your local art store. Inexpensive "chiri" paper works well.....it has flecks of bark across the surface. Very translucent papers work best.) Bring just a few big sheets of different paper types. Feel free to fold these for transport. The folds won't be visible after you work with the paper. Examples:
<http://www.dickblick.com/products/awagami-chiri-paper/>
or <http://www.dickblick.com/products/unryu-paper/>
- Galvanized steel wire: one package of 28 gauge and one package of 16 gauge (usually comes in a packaged roll of 25 ft.). If you can't find these exact gauges, get as close as you can. Buy at a hardware store.
- One box of small black binder clips (from Staples or Office-Max)
- A dozen or so bandages (you might want these to protect areas on your fingers when you're working with wire)
- A sketchbook or notebook, pen or pencil
- 3 or 4 wooden dowels, 3/16" diameter, either 36" or 48" long
- Xacto knife with a few standard #11 blades

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Additional supplies - OPTIONAL:

Along with an array of materials that will be provided at the workshop, you might want to bring additional materials to experiment with.

1. Materials that could work well to build skeletal structures (see ideas, below), and,
2. Materials that could work well to construct skin-like membranes (see ideas, below)

You do not need to bring large amounts! You will use these materials to build small experimental constructions.

For skeletal structures: any rigid or semi-rigid linear material. Some ideas:

- Bamboo skewers (from the grocery store; the longest ones you can find)
- Various kinds of wire (rubber-coated electrical wire; computer cables and such that you don't use anymore; wire scrap that you request after your local cable or telephone company does work on the street.....they'll give it to you.... really.)
- Flexible nylon tubing (find it at Lowe's or Home Depot or aquarium store)
- Instant skeletal structures (like a wire tomato growing cage, an old lampshade, an old basket, etc. Anything that has a skeletal structure.
- An old woven reed or bamboo window shade that you're about to throw away
- Straw from an old broom that you're about to throw away

For skin-like membranes: (these will be further transformed at the workshop with coatings and surface treatments). Here are some ideas:

- Nets (such as potato or onion net bags, fishnet stockings, netted bags from seafood stores, cross stitch netting, etc.)
- Wire mesh (like plastic or metal window screening)
- Lightweight, net-like fabrics (like crinoline, tulle, petticoat netting)
- Pantyhose (different colors?)
- Extremely lightweight knit fabrics
- Any other "skin-like" material you think might have potential to be transformed during the workshop

Bring these, only if you already own them:

- Media that could stain or otherwise modify your skin-like surfaces. Examples: inks, watercolors, acrylic paints, charcoal, pastel sticks, colored pencils, dirt, spices, a Bic lighter for burning, powdered pigments, moss, ground coffee, etc.

I realize people will be travelling, and that you may be limited in terms of what supplies you're able to pack. Please try to bring the supplies on the basic initial list, (pg1). Add some of the optional supplies as you're able.

Open Studio Guidelines for the Farmhouse Studio/Fibers:

Open studio is available 24 hours per day throughout your workshop. Instructors will outline safety guidelines for students who are staying to work, including any tools that should not be used without the instructor present. We suggest *bringing a cell phone in case an emergency arises and you need to contact the on-site coordinator.*

Instructor Info: Email: kelman.mo@gmail.com | Website: www.mokelman.com

Bio: Mo Kelman is a sculptor, fiber artist, and former Professor of Art at the Community College of Rhode Island, where she taught for 36 years. Her artworks, which are both engineered and organic, combine membrane-like materials with lashed skeletal structures. Current artworks are inspired by ephemeral forms, such as clouds, steam and smoke signals. A recipient of a National Endowment for the Arts Fellowship, Mo Kelman has exhibited her work at the Maiwa International Textile Symposium in Vancouver, the Cleveland Museum of Art's May Show; the British Crafts Centre; Korea's Cheongju International Craft Biennale; the International Shibori Symposia in Nagoya, Japan and Hong Kong; Brown University's Bell Gallery in Rhode Island; and the Worcester Center for Crafts in Massachusetts. She is a recipient of a 2012 Artist's Fellowship from the Rhode Island State Council on the Arts.