

NORTH CAROLINA STANDARD COURSE OF STUDY VISUAL ARTS OBJECTIVES

Competency Goal 1: The learner will develop critical and creative thinking skills and perceptual awareness necessary for understanding and producing art.

1.02 Devise and use strategies for imagining and implementing images.

Competency Goal 2: The learner will develop skills necessary for understanding and applying media, techniques and processes.

2.02 Demonstrate techniques and processes for working with each art material.

Competency Goal 3: The learner will organize the components of a work into a cohesive whole through knowledge or organizational principles.

3.04 Use experimentation to solve problems

Competency Goal 5: The learner will understand the Visual Arts in relation to history and cultures.

5.01 Know that the Visual Arts have a history, purpose and function in all cultures.

Competency Goal 6: The learner will reflect upon and assess the characteristics and merits of their work and the work of others.

6.06 Critique artwork through the use of proper vocabulary, art elements, design principles, meaning, feeling, mood and ideas.

ABSTRACT OR GOAL OF THE LESSON:

Students will use several techniques to print on and embellish fabric.

KEY OR FOCUSING QUESTIONS:

- What is surface design?
- What is embellishment?
- How is working a circular design different from geometric/ angular designs?

CRITERIA:

1. The pattern will cover the whole CD, making the design circular.
2. The piece will function as a wall hanging or pillow.
3. The fabric will be cotton and the size 18"x 24"
4. The pattern chosen must be of a non-European culture. It must be pure design work.
5. Palette is to be either warm or cool and four to five analogous colors are to be used.
6. Pattern is to be embellished with embroidery stitches in between the printed patterns.

CURRICULUM CONNECTIONS TO THE VISUAL ARTS OBJECTIVES:

Language Arts

- Explains and describes new concepts and information.
- Student is required to write about their art using correct terminology

Math

- Students work with plane figures e.g. Circles, squares, triangles to create design

History

- Students learn history concerning fabric
- Students research non-European cultures for art forms.

LINKS TO PRIOR LEARNING:

Students created stamps to make design for book cover. Needle work used in book binding.

MATERIALS AND TOOLS:

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|-----------------------------|--------------------|------------------------|
| • Large visuals, newsprints | • Art notebook | • Brayer |
| • Drawing paper | • Color pencils | • Baren or spoon |
| • Cotton fabric | • Printing ink | • Needles |
| • Fine point markers | • CDs | • Exacto knives |
| • Pencil | • Embroidery floss | • Seed beads optional. |

HISTORY:

Textile printing is an ancient artform found on cloth in Egyptian tombs dating to about 5000 B.C. Greek fabrics dating from the 4th c. B.C. have also been found. Block prints were also imported from India to the Mediterranean circa 5th c. B.C. During the Renaissance, Indian chintz was imported to Europe, became popular and was imitated there. France became a leading center of this type of cloth production during that time. Stencil work, a highly developed form of printing developed by the Japanese, was one early form of printing. Another was block printing, in which the design was carved in intaglio (relief printing) on a block of wood, the dye paste was then added and pressed on the fabric. To insure a good print the block was struck with a mallet. A different block had to be used for each color, and pitch pins were placed in the corners as a guide to assure the correct placement of the blocks for a repeat pattern.

Another style of fabric printing documented in Nuremberg, Germany, was the application of gold or silver dust on still wet fabric. This was an inexpensive way for lesser monasteries and churches to copy the expensive brocades from the Near and Far East, which arrived in Europe via the silk routes. These silk routes most often started in Italy, Venice in particular, and travelled over both land and sea. To economize further in the copying process, color was often filled in areas with a brush, reducing the number of blocks needed. Velvet effects were also added sometimes, this was accomplished by spreading powdered wool on the gummed ink pattern. The document found in Nuremberg gave specific directions for duplicating the flowers and animals from the brocades. These procedures could only be used on tapestries, church vestments and table furnishings for rituals as the colors weren't fast. Because they couldn't be washed these ornate fabrics were not used for clothing.

INSTRUCTIONAL INPUT:

- Teacher introduces lesson with history and pattern information.
- Assigns research for non-European designs.
- Show a variety of large visuals depicting cloth embellishment.
- Show sample made by teacher or previous student; discuss the success of the piece.

MODELING:

Demonstrations by teacher on design, incising the CD, printing, embroidery stitches and finishing hem stitch.

GUIDED PRACTICE:

- Students required to complete half page design of each pattern format in their journal/ notebook
- CD design ideas are drawn in journal
- Design is drawn on CD with marker
- Full size color cartoon of design is made and approved by teacher
- Exacto is used to cut design into CD
- Printing is practiced on newsprint, any recarving is done and printing is then tested on fabric
- Embroidery stitches are practiced on “sample” fabric.

INDEPENDENT PRACTICE:

Students apply knowledge learned through modeling and guided practice to print, embroider and finish the wall hanging in pillow form the cartoon.

REVIEW AND CLOSURE:

- This lesson will take several weeks to complete.
- Teacher will use practice times to address issues students have on various segments of the work.
- Discuss students’ work during an in-progress critique.

ASSESSMENT AND EVALUATION:

- A self-evaluation form turned in with each completed work
- Test is given on history, processes learned and vocabulary
- Class critique or peer evaluation
- Displayed artwork

RESOURCES:

- *Weaving, A Handbook of the Fiber Arts* by Shirley Held
- *The Grammar of Ornament* by Owen Jones
- Ornament Magazine
- Internet