

Wear Your Heart on Your Sleeve

Grades- K-5 (with grade-level modifications)

Time- 1-2 class periods

Essential Questions

- How do textiles and clothing mark a personal milestone in daily life or during a ceremony?
- How do textiles and clothing reflect your identity?
- How do textiles and clothing signify where you and your ancestors came from?

Key Concepts/Vocabulary/Art Elements

Textile, symbol, pattern, motif, milestone, design, printmaking, line, form, color, shape, texture

Materials

Drawing paper, pencils, foam sheets (adhesive backing) or pre-cut foam shapes, white glue or glue sticks, cardboard, scissors, Plexiglas plates, Speedball water-based block printing ink, brayers, stamp pads (optional), fabric to print on (such as canvas), fabric markers, fabric scraps (optional), paper towels.

Artworks in Focus

- Wedding Kimono (*Uchikake*), Japan, c. 1900 (1991.108.2)
- Woman's Headcover (*Phulkari*), India, 19th century (1996.62.5)
- Woman's Ceremonial Skirt; (*Kain Lekok*), Indonesia (Kalimantan), 20th century (1995.54.13)

Talking About Art

Look at the Wedding Kimono, or *Uchikake* from Japan. What designs and motifs do you see on the garment? What do you think they might mean? What type of person would wear this kimono and where? Do you think this kimono is for a special occasion, a ceremony, or for everyday wear?

Now look at the Woman's Headcover (*Phulkari*) from India and the Woman's Ceremonial Skirt from Indonesia. Notice the patterns and designs that make up the textiles. Do you think there is meaning in the patterns? Do you think the colors are symbolic of anything? What could these clothes tell us about the person who wore them?

Across Asian cultures, many garments worn for ceremonies are decorated with motifs, or designs, that hold symbolic meaning. For example, cranes are part of the floral design of the Wedding Kimono. Cranes are a symbol of longevity (or long life) and on a garment worn at a wedding would promote a long and happy marriage.

The Woman's Headcover and Woman's Ceremonial Skirt would also be worn at a wedding ceremony or other festive ritual. The Indonesian skirt is believed to provide protective power and would shield a

woman from danger during the ritual. Textiles such as these were cherished and handed down through generations in a family. How are these items similar to or different from wedding garments in your culture?

Textile decoration can be done in many different ways, including printing with stamps and embroidery with needle and thread. Many cultures have traditions for creating textiles and artisans practice for many years to perfect an age old technique.

Do you have specific outfits or articles of clothing that you wear for special occasions? Were they handed down to you from another family member and/or have special meaning? Do you identify with a certain animal, plant, or object? What could be your personal symbol? Think about a milestone in your life (a birthday, a graduation, a new tooth, all "A's" at school, etc.) and how you would celebrate it.

Creating Art

Now you will create your own textile design that could be made into a ceremonial garment. Use the questions above to get ideas for your design. Start by sketching out your design. Think of a personal symbol or a pattern that holds meaning to you. You can have more than one!

Next you are going to make a stamp of your design to print onto fabric. Using a sheet of foam, start drawing the shapes that make up your design with a pencil. Start your drawing on the edge of the sheet so you can fit as many designs as possible. You don't want to waste this stuff! You can also use pre-cut foam shapes to form your design. Don't be afraid to cut these into shapes of your own.

When you are done drawing the shapes, carefully cut them out. Arrange them on a piece of cardboard until it looks exactly the way you want it to. Next, peel the backing off the foam and press the pieces onto the cardboard. Don't worry, you can still move things around. If the foam doesn't stick, use white glue to adhere it onto your base. If you are using the pre-cut foam, you will have to glue each piece securely to your cardboard. You've just made a stamp!

Let your stamp dry a bit and prepare your fabric ground. Take a piece of canvas, felt, or other fabric to work on. Cut the fabric to your desired shape. Will you wrap it around your neck, your waist, or sew it onto your jacket like a patch? Lay the entire piece of fabric flat on the table you are working on.

Now we are going to print. Using a brayer (or roller), roll the block printing ink onto a Plexiglass plate. You can also use a clean baking sheet. Rolling ink is really fun, but the more you roll, the quicker it dries out. Just roll it enough to get a juicy layer of ink onto the brayer. Next, roll your brayer over your stamp. You will cover all of your foam shapes with ink. Next, press your stamp onto your fabric and give it a little rub. You want to get as much ink off the stamp and onto your fabric as possible. Lift up the stamp and look at your work. Decide if you need more or less ink on the next print. You will have to ink your stamp each time you want to print it. Now the fun begins: you can change ink colors, overlap your prints, create a pattern, or do whatever else you can think of!

If you don't have any of this equipment at home or at school, you can use colored stamp pads instead.

While your ink is drying, you can embellish your textile further by using fabric markers or collaging scraps of fabric to your design. Upper grade level students can try their hand at embroidery or sewing on beads and buttons to get a more textured result.

Grade Level Modifications

Lower Elementary—Divide this project into two class periods. For the first class, use pre-cut foam shapes to create the stamp. Devote the second class period to printing. After students make their textile, they can write simple sentences describing the choices they made in their art.

Upper Elementary—Encourage students to create more intricate and personal designs from scratch by cutting shapes from the foam sheets. Have students write a short essay about their piece, including how it represents them and /or their cultural identity.

Middle/High School—Students can embellish their textile with basic sewing and embroidery skills. After, students can write an essay reflecting on their piece, similar to an artist statement, noting any personal, cultural, or historic influences on their design choices.

Reflection

- How will you incorporate your handmade textile in your wardrobe?
- What does your textile say about you?
- How do you and your family celebrate special occasions or milestones?

Curriculum Connections

National Core Arts Standards

VA: Re.7.2.Ka - Identify uses of art within one's personal environment.

VA: Cr1.2.1a - Use observation and investigation in preparation for making a work of art.

VA: Cr2.1.2a - Experiment with various materials and tools to explore personal interests in a work of art or design.

VA: Cr2.1.3a - Create personally satisfying artwork using a variety of artistic processes and materials

VA: Cr1.1.4a - Brainstorm multiple approaches to a creative art or design problem.

VA: Cr2.3.5a - Identify, describe, and visually document places and/or objects of personal significance.

CCSS for ELA - Writing

K. 2 - Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic

1.2 - Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.

2 .8 - Recall information from experiences or gather information from provided sources to answer a question.

3-5.2 - Write informative/explanatory texts to examine a topic and convey ideas and information clearly

Resources

<http://pamcollections.usc.edu/>

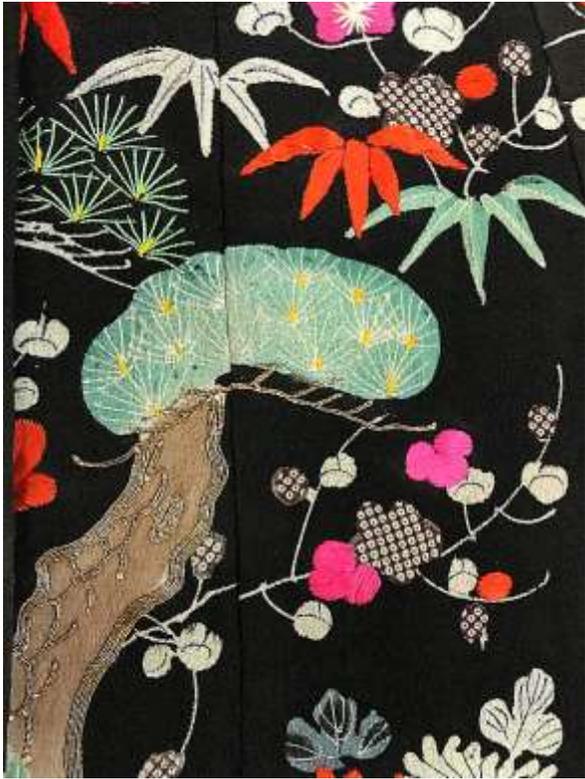
Educator Night@PAM, Fall 2018

Lesson prepared by Rosanne Kleinerman in collaboration with USC Pacific Asia Museum Education Staff



FORMAL OUTER KIMONO (*UCHIKAKE*)
Japan, Meiji Period (1868-1912), c. 1900

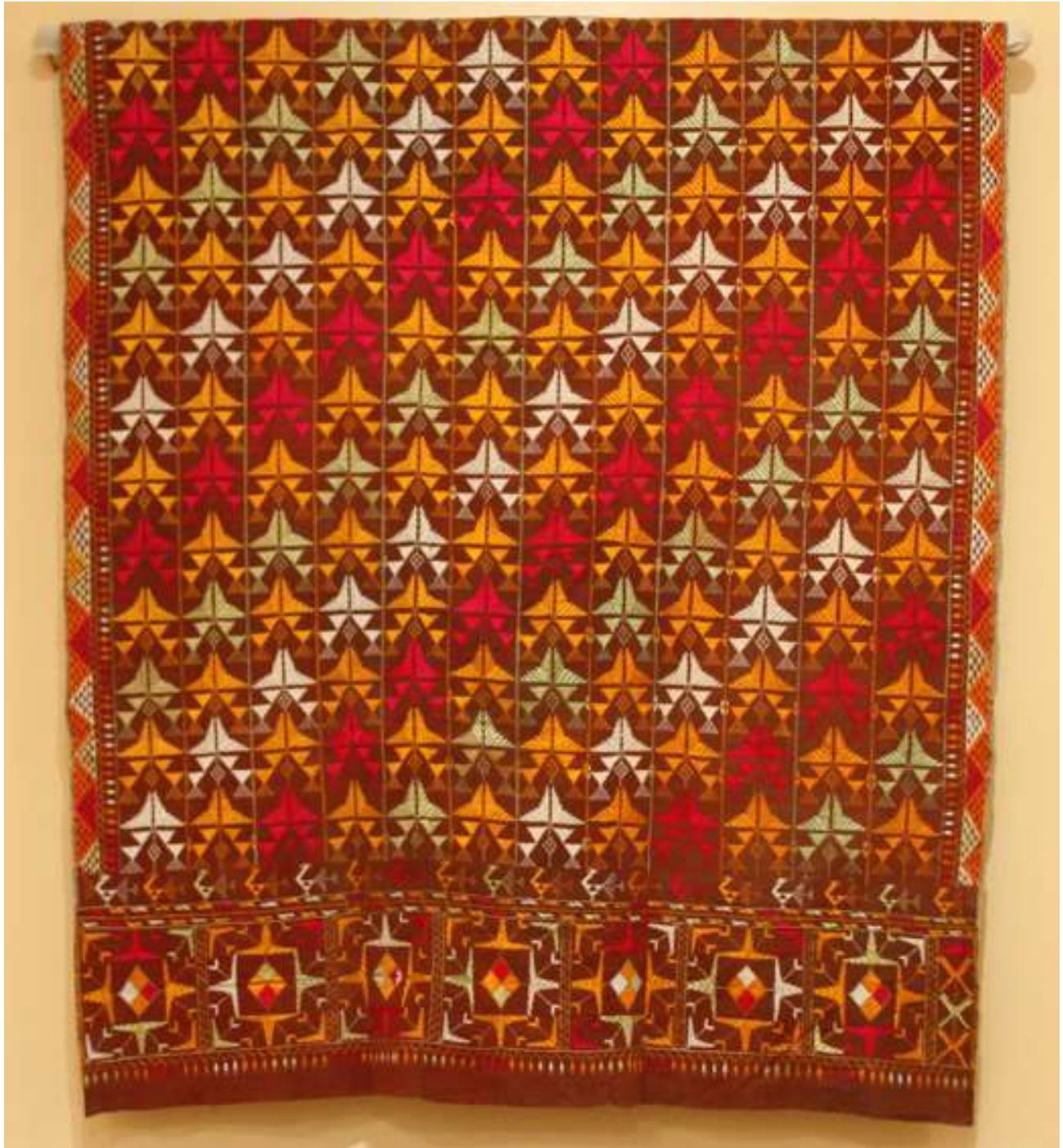
Silk with couched metallic thread and silk embroidery, hand painted *yuzen* and resist technique
Gift of Mrs. Arnold J. Gordon
1991.108.2



(Detail 1)



(Detail 2)



WOMAN'S HEADCOVER (*PHULKARI*)
India, 19th century
Cotton with silk embroidery
Gift of David L. Kamansky
1996.62.5



WOMAN'S CEREMONIAL SKIRT (*KAIN LEKOK*)
Indonesia (Kalimantan), 20th century
Cotton, trade cloth, flannel, beads, cowrie shells
Gift of the ARCO Corporation Art Collection
1995.54.13