

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 8

Lesson 8: Weaving

Student's Questions and Comments

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Summary

	Total Possible Marks	Your Marks
Lesson 8		
TOTAL		

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Art 10

Assignment Booklet Package

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Art 10

Lesson 8



Student Example – by Nina S

Weaving

Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
 - Are all assignments complete?
 - Have you edited your work to ensure accuracy of information and details?
 - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
 - Did you complete the Assignment Booklet cover and attach the correct label?

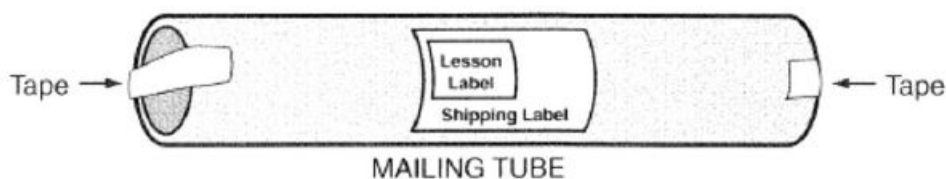
Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



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Submitting to an ADLC Office

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Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

Submitting Electronically

Upload your assignment to your marker's dropbox for grading.

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

Art 10

Assignment Booklet 8

Assessment

Successful completion of this course requires you to do the following:

1. **Complete all sections in each Assignment Booklet to the best of your ability.**
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

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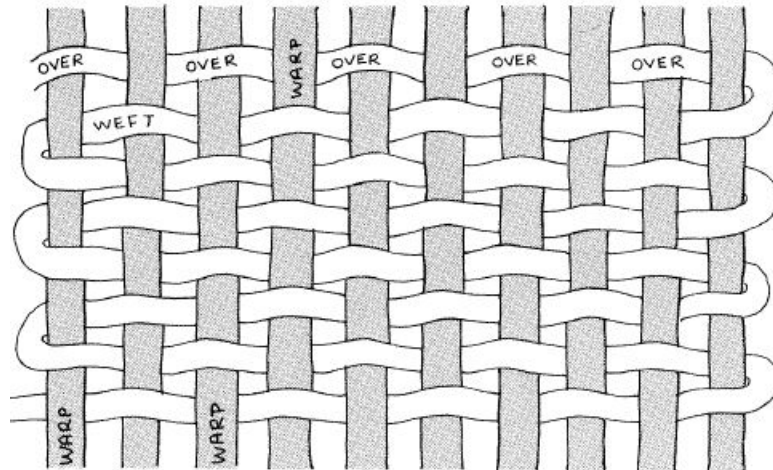
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Fax 403-327-2710

Weaving

For centuries, we have woven fibres into useful articles: clothing, blankets, mats, and baskets. Despite variations in patterns, the process involves weaving threads called the *weft* over and under other threads called the *warp*.



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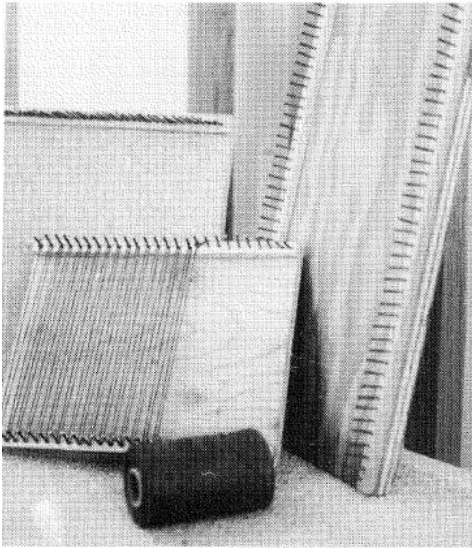
Ancient Egyptians wove beautiful linen material from the fibres of the flax plant. Samples found in Egyptian tombs show that cotton was woven into useful articles. Because shepherders belonged to the lowest caste in society, wool was not used by priests or royalty. Therefore, it was not placed in tombs. Because wooden models depicting the actual weaving process have been unearthed, we can understand the type of looms on which the Egyptians worked.

The Chinese, and later the Japanese, created marvellous woven silk that was highly prized and expensive. Because the secret of the silkworm was guarded for almost three thousand years by the Chinese they had exclusive rights to its wonders.

Upright looms were used by the Navajo Indians of the United States to weave blankets and clothing. Their patterns were geometric and the Navajo believed their weavings contained good spirits. Their designs flowed off the material because they did not like borders to restrain these spirits. No two blankets were the same.

Woven symbols and designs can be traced to their cultures, whether Greek, Roman, Scandinavian, Persian, or Slavic due to the unique patterns of the weavings.

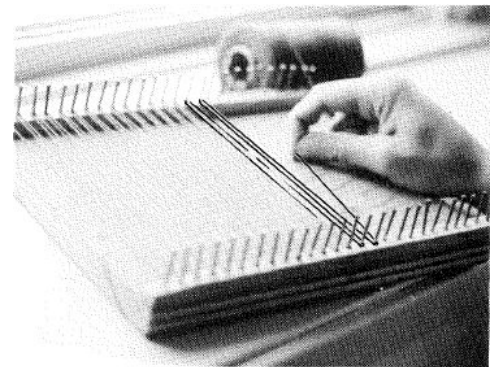
Dutch Looms



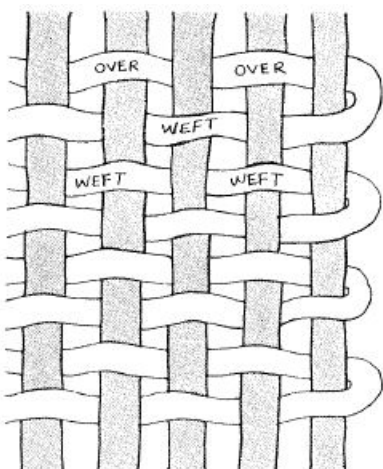
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These plywood and pressboard slabs have wooden ridges nailed to their edges. Rows of nails at 1/2 cm (1/4") intervals have been attached along the length of the ridges. This is called a *Dutch loom*.

This photograph shows the *warp* string being looped back and forth from one nail to the next.



© DLB



© DLB

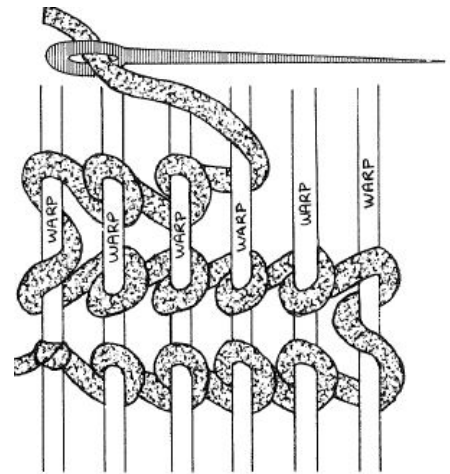
Choose a different colour, weight, or texture of yarn for the *weft* thread. Remember that the *weft* thread is woven over and under and over and under the *warp* thread.

Dutch Looms - continued

Woven patterns are created by placing one string over another and under the next. To create other patterns, you may thread the weft over and under varied numbers of warp strings. You may also create unusual effects by knotting or hatching. The examples below indicate how this is done.

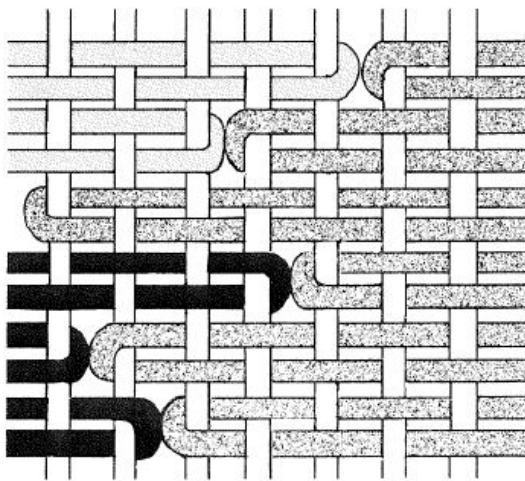
Egyptian Knot

A bodkin or darning needle is used to weave a thread under and around the warp cord.



© DLB

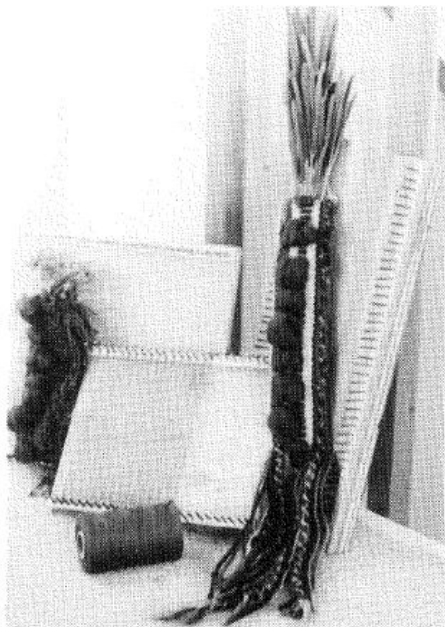
Hatching



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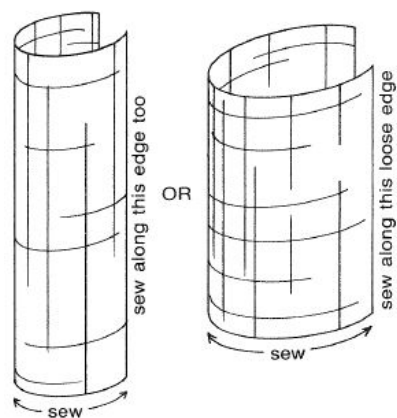
To create a shaded or hatching effect, one colour or thickness of yarn may be woven a third of the way across the warp and the remainder of the distance woven in another yarn. Two types of patterns may be combined in weaving.

Dutch Looms - continued



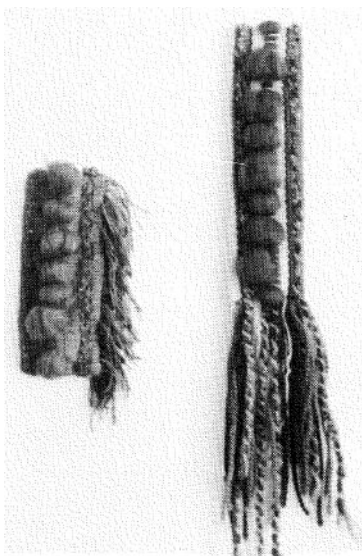
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When you have finished weaving, you should have a rectangular piece of woven material. Fold this rectangle in half (vertically or horizontally) and hand sew the loose side and the bottom. Tassels can be attached to the bottom if you wish. This weaving can be turned into a weed bag.



Fold weaving vertically or horizontally.

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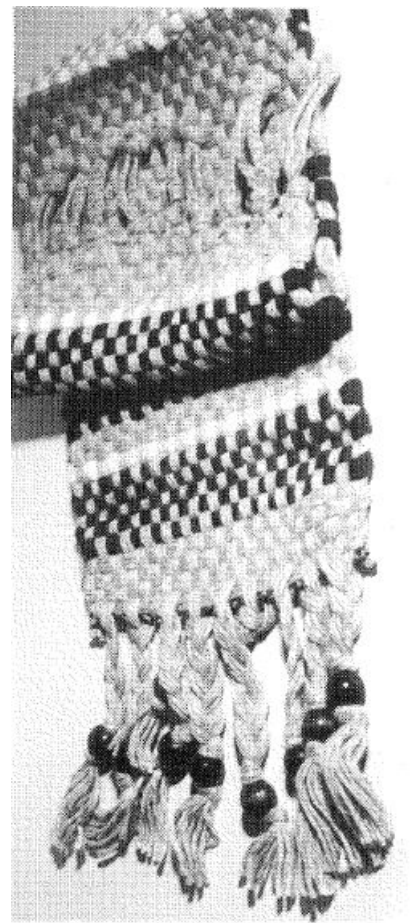
If your weed bag is destined as a hanging, attach a thin cord at the top. Place dried flowers or weeds in the top and hang it on a wall. If your weed bag is small, make several and hang them together to make a pleasing composition.



© DLB

This is an example of a narrow belt woven on a loom.

This woven pattern was created by using the basic weaving method in the manner shown in the weaving diagram. Notice the braided tassels and wooden beads added by Anne Oittinen, an Art 10 student.

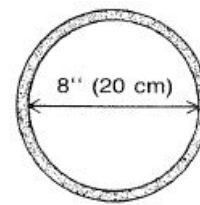


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Weaving on a Round Loom

You need the following items if you choose to do a round weaving:

- a *circular hoop* made of any firm material (It should be at least 20 cm (8 inches) in diameter or larger. A very large hoop is easy to work with, but it takes more materials and is more difficult to mail.)
- material you wish to include in your design, such as yarn, string, raffia, ribbon, grasses, jute, feathers, or beads (Choose materials that go well together. Be sure that they have various thicknesses and textures.)



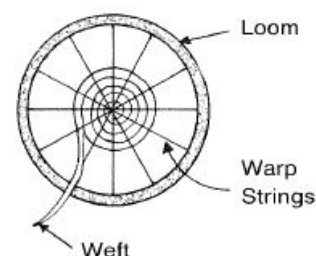
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Terms to remember:

loom the frame one weaves upon (in this case it is the hoop)

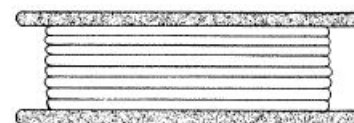
warp the strings that are threaded onto the loom

weft the materials with which one weaves



© DLB

shuttle a small stick or piece of cardboard used to hold the unused weft cord (A shuttle makes threading the weft under and over the warp strings easier.)



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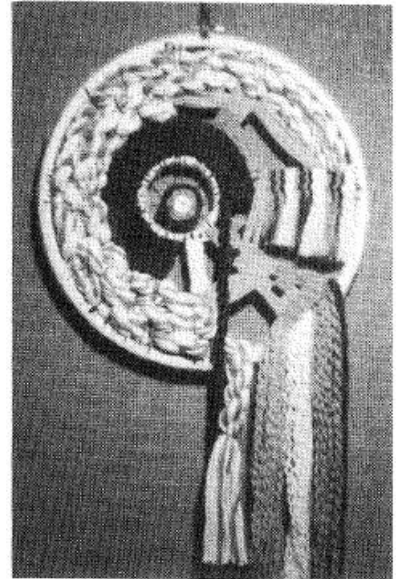
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Cam Thomson, an Art C student, used a small hoop positioned within a larger one to create his weaving. The smaller hoop is held in position by the warp threads, as shown in the diagram on the left.

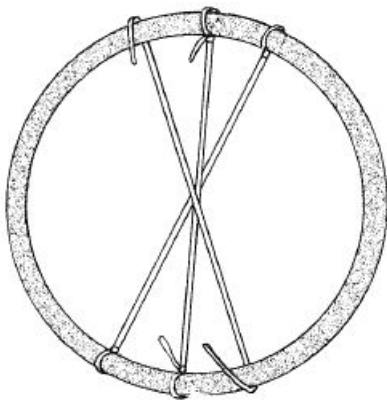
You may need to wrap the hoop(s) in a non-stretchy material to prevent the warp threads from slipping.



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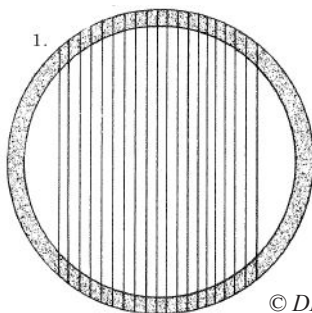


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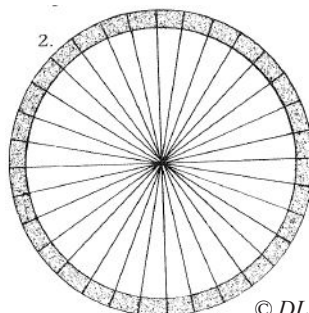
The next step is to attach the warp threads to the hoop. Knot the string top and bottom and clip the excess.

On a circular weaving, you *must* have an *odd* number of warp strings.

Two ways to attach warps strings to hoops include the following:



© DLB



© DLB

Try a new arrangement of warp strings if you wish.

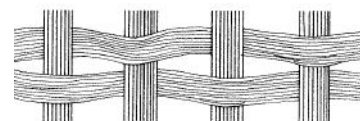
Basket making

Basket making is one of the earliest crafts known to humankind. It is said to have come before pottery and weaving. People needed containers for the food they gathered, so perhaps they copied the birds by winding and twisting vines together. Early weavers made bags to carry shells and guards. Gradually, weavers twisted the vines together tighter and created almost solid pot-like structures.

Such baskets served many purposes in early times as people gathered, carried, stored, and served food in them. People used handmade baskets as fish and game traps. The Pacific Northwest Indians wove so tightly that water could be boiled in their baskets by dropping hot stones into the water. Doors, roofs, and floors, in addition to furnishings, were constructed from basketwork. Even drums and other musical instruments included woven parts.

Today, in primitive cultures, baskets are made and used in much the same way as they were centuries ago.

Upright ribs form the warp in baskets, while the flexible, horizontal fibres form the weft. No loom is needed because the warp is rigid.

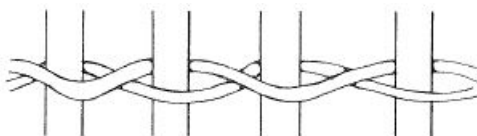


This is an example of the over-and-under pattern.



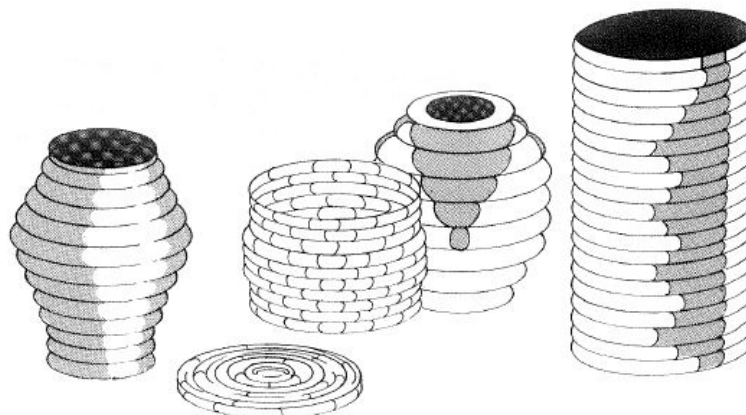
© DLB

Checkerwork looks like this:



© DLB

Twining-interlock looks like this:



© DLB

The following page shows how the coiled method is used to create baskets such as these.

Basketry is a form of weaving. Some baskets are made by a *coiling* technique (a method also used for table protectors and wall hangings). In this simple form of number weaving, bendable material is wrapped around a stiff core of cord, grasses, or plastic strips. To create a coil basket, gather the following materials:

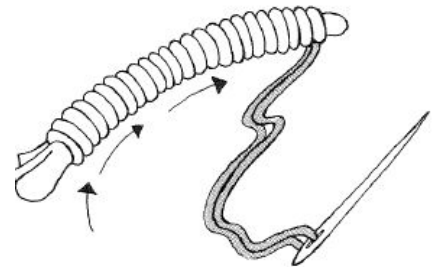
- The *core* is important. Use heavy cord or thin rope.

For Lesson 8, one of your choices for the assignment is to make a small pot or vase. Use thin core material (1/2 cm or 1/4" in diameter) and a short length (1 to 2 metres or 3 to 6 feet).

- For *wrapping material*, knitting yarn works well. Use one colour or various colours.
- Find a short *darning needle* with a large eye and a dull point.

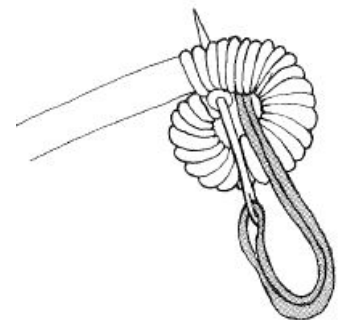
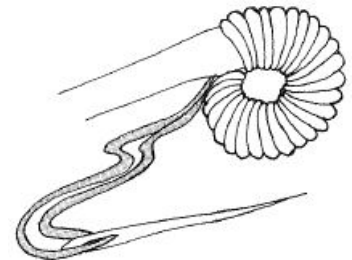
You are ready for basket making. The directions on the following pages show the basic technique. Then, use your own imagination to create a basket of an unusual shape.

1. Start with the base. Work with lengths of yarn of 2 m (3' 6"). Thread the darning needle. Double the yarn so it is only one metre long. Cut one end of the core material to a point. Start 5 cm (2") from the end and wrap the core tightly with yarn.



Start 5 cm from the end and wrap the core to the end.

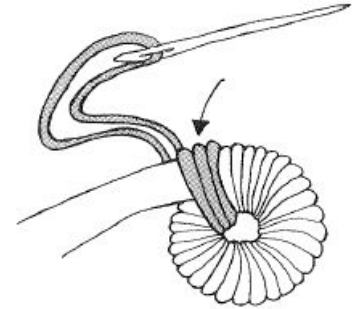
2. Bend the wrapped end to form a small circle.



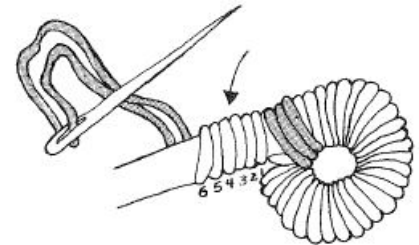
Stitch through the core to hold the shape.

above images © DLB

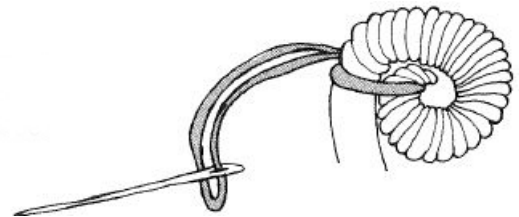
Wrap the yarn around the loop three times to keep the two pieces together.



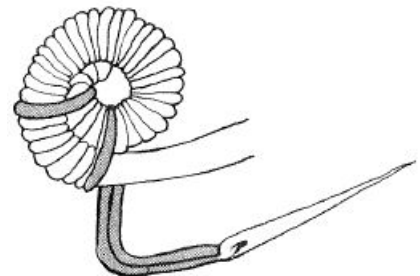
Wrap the yarn around the core again. Do this six times.



Curve the core. Follow the shape of the circle. Warp once around the centre loop so that the circle is secure.



Wrap the yarn around the core six more times. Curve the core again. Join it to the centre loop.

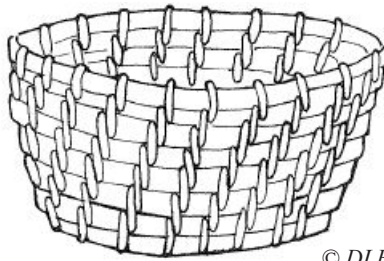


3. Continue wrapping the core and joining it to the circle as you have done in step two.

You have now learned a new weaving or *coiling* technique.

4. Bend the coil and wrap it until you reach the size needed for the bottom of a basket. To make the sides, *raise* the core a little at a time as you work. The sides can curve or go straight up. Handmade baskets rarely are perfect shapes.

To finish, use the same method as when you began. Wrap the end of the yarn right to the tip of the core fibre and stitch it to the coil below.



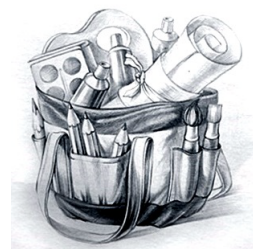
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A completed basket may look like this.

Art 10 – Lesson 8 – Assignment Section

Goals and Objectives

- The weaving assignment is included in the Art 10 course, because it highlights the historical value of weaving on the development of the arts for humankind. Archaeologists believe that basket making and various other types of weaving, as indicated in the course material, were probably the first art-related creations developed by humans. Research indicates that cultures on every continent devised crude looms and methods of making webs, and further study indicates great similarities of the looms constructed and in the weavings produced by various cultures.
- Weaving has served as a powerful metaphor for life in the art, literature, and mythology of many cultures.
- Learning about the history of weaving and completing a simple weaving project are important to assist your understanding.



© ADLC

Assignment I: Weaving – 80%

Complete **one** of the following three **weaving** choices based on the instructions indicated in the course material:

- a weed bag woven on a Dutch Loom
- a round weaving done on a hoop
- a coiled basket

If you have limited access to weaving materials, the following videos highlight a simple way to construct a weaving using only cardboard (a simplified Dutch Loom) and yarn.

 © DLB	<p>Weaving on a Cardboard Loom:</p> <p>http://www.youtube.com/watch?v=-ByYj5G4-Hc&feature=related</p>	
 © DLB	<p>Simple Weaving using Cardboard:</p> <p>http://www.youtube.com/watch?v=LbtKnvc_9No</p>	

Note: If you choose to do a weaving similar to the ones indicated in the videos, yarn could be substituted by string or ribbon. Thus, your weaving assignment could be a wall hanging as indicated in the course material. Be creative with this assignment—and have some fun with it!

Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 8.

Sketch Activity 8 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 8.
- **Note:** On the back of your compositions, indicate your ***name, course name, assignment booklet number, assignment number, and file number***. Be sure to include the appropriately labelled ***Assignment Booklet***.

Reminder

Visit the Art 10 link from the Department of Art & Design Studies website at <http://artdesignstudies.weebly.com/art-10.html>. On the website, scroll past the Mr. Picassohead submissions to view Art 10 visual exemplars submitted from fellow Art 10 students for each Art 10 lesson. These may inspire and/or assist you in Art 10.

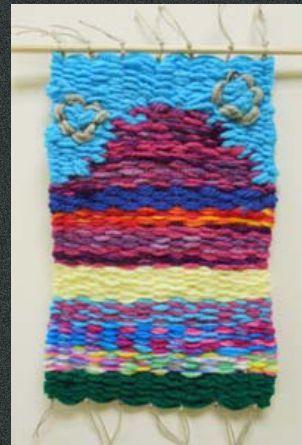


Art 10 – Visual Exemplars

Student Visual Exemplars



Weed Bag created with a Dutch Loom ©ADLC



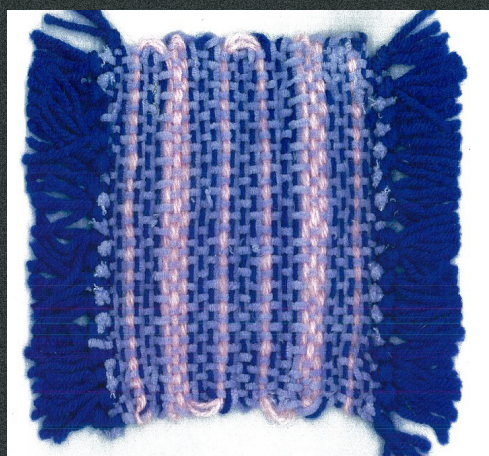
Wall Hanging created on a Dutch Loom ©ADLC



Coiled Basket



Coiled Basket



Wall Hanging created on a Dutch Loom



Round Weaving created on a Hoop

Artist Statement

An Artist Statement (see chart below) must be completed for each Assignment Booklet (worth 5 marks). It is to serve as a self-evaluation and reflection of your artwork. In addition to the title of your artwork, this statement should include a *brief description of each artwork*, the process you used to create your artwork, including techniques and media used, as well as any challenges and successes you encountered.

Lesson 8 – Artist Statement	
Assignment 1	
Title of Artwork	
Media You Used	
Description of Process <ul style="list-style-type: none">• Include techniques employed.• Describe the challenges and successes you experienced.• Did you take a risk by trying something new?• What would you do differently if you would weave the same object again?	

Lesson 8 Sketch Activity



© ADLC

Sketch the front entrance of your residence – the one you exit and enter every day. Include as many details as possible. **Write 5 to 10 phrases** to describe your feelings about this part of your residence.

Lesson 8 Assessment Rubric (This will be completed by your marker.)

Evaluation Criteria	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
Visual Effect (general quality)	Organization of art elements, content, and craft is not addressed in the work; there is no effect on the viewer.	Organization of art elements, content, and craft is incompletely addressed in the work; there is little effect on the viewer.	Organization of art elements, content, and craft is addressed in the work; the work holds the viewer's attention .	Organization of art elements, content, and craft creates a cohesive work; the work has lasting effect on the viewer.	Organization of art elements, content, and craft creates a striking and memorable work. It has the power to "wow" the viewer.	/10
Interpretation of Criteria How well did the student understand the assignment's objectives? Did the weaving meet the minimum goals/expectations, or go beyond them? How well does the weaving solve the problems outlined in the assignment? Are variations made for a valid reason?	Project shows no evidence of meeting criteria or displaying original thoughts and/or ideas .	Project requirements are fulfilled , but it does not show any evidence of unusual thought or interpretation.	Project shows adequate interpretation of the assignment, but it lacks a finished look.	Project shows clear understanding of the assignment. With more effort, the project might have been outstanding.	Project shows inventive interpretation of assignment and was continued until as complete as possible. Effort was far beyond requirement.	/10
Visual Voice Does the weaving show feeling and expressiveness? Is there the development of elements, which may evoke a strong or sensitive response to experience, a personal statement or vision, subtlety or depth of feeling?	The work articulates ideas unsuccessfully .	The work has vague articulation of ideas. Content imitates existing examples or thoughts.	The work attempts articulation of ideas. Content mirrors existing examples or thoughts.	The work shows expressive articulation of ideas. Content stimulates thought .	The work has clarity and expressive articulation of ideas. Content is distinct and stimulates new thought .	/10
Evaluation Criteria	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
Composition and/or Design Are the elements and principles of design/composition applied effectively to elements and materials to affect desired expression of form/subject/content?	The work shows only the minimum, or the work was never completed .	The work shows little evidence of understanding the elements and principles of art and inadequate evidence of planning.	The work is adequate , yet it lacks conscious planning and evidence of planning.	The work shows awareness of elements and principles of design, using one or two elements and uses space adequately.	The work shows and utilizes knowledge of elements and principles of design, combining several elements and using space effectively.	/5

Technique Is the medium employed inventively to underscore ideas, and demonstrates clear understanding and application of specific medium qualities? Is there evidence of experimentation with techniques and materials, going beyond conventional skills and techniques?	Use of the medium underscores ideas unclearly; it is poorly executed and/or incomplete .	Use of the medium shows little evidence of how to enhance ideas; student has difficulty manipulating qualities of the medium.	Medium is used adequately to underscore ideas; student is developing an understanding of specific qualities of medium.	Medium is used effectively , to underscore ideas; student demonstrates some understanding and application of specific qualities of medium.	Medium is used inventively to underscore ideas; student demonstrates clear understanding and application of specific qualities of medium.	/5
Assignment I Additional Comments						/40
Completion of Artist Statement						/5
Sketch Activity 8						/5
Lesson 8 Total Score						/50 %

