

# WEAVING IT TOGETHER

## *Symmetry & Texture*

A Student Activity Guide based on the exhibition



Yuruk rug, 19th century, GTM 1998.39

## Interwoven Worlds

### Exploring Domestic and Nomadic Life in Turkey

Flushing Town Hall • March 9 - April 30, 2012

Figure 1

Godwin-Ternbach Museum  
Queens College, CUNY

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Godwin-  
Ternbach  
Museum

# 1 PRE-MUSEUM ACTIVITY

## Weaving Textiles: From Warp to Weft



### LOOK & DISCUSS: Abstract Textiles

Fig. 2

This exhibition features **textiles** and other items from homes in **Turkey** and surrounding areas, dating from the 2nd century (100s) to the 20th century (1900s). Look at the maps (Fig. 2). What region is Turkey located in? Turkey and its surrounding areas have a long tradition of the religion of **Islam**. Instead of showing ideas through literal images, Islamic art is **abstract**, using shapes, colors and patterns.

Fig. 1 is a Turkish carpet made in the 19th century (1800s). Turks are famous for their **carpets**, which are the most important type of home furnishing and a main form of artistic expression. What shapes and colors do you see in Fig. 1? Most Turkish textile designs have **repetition**. What is repeating in this design?

### LEARN & CREATE: A Paper Weaving with Repetition

**Textiles** are made by weaving, knitting, crocheting, or knotting. Weavings have been made for 1,000s of years by people around the world. They may be made with machines or by hand.

#### I. PREPARE - LOOM, WARP and WEFT

Use a **ruler** to measure and draw 7 parallel lines, evenly spaced at 1.5" intervals, across a 12" x 12" square of colored construction paper. Stop 1.5" from each opposing edge.

**"LOOM" & WARP:** Cut along the lines to create slits, making sure to leave 1.5" on each end.

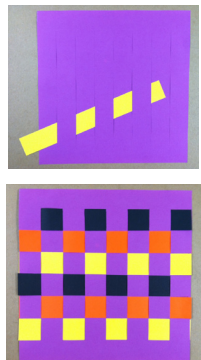
Fold paper in half, with the lines on the outside. Beginning at the folded edge, use **scissors** to cut along each line and unfold.

-OR-

Use a **utility knife** and straight edge to cut along the lines.

**WEFT:** Cut strips of colored construction paper, measuring 1.5" x 12" each. (6 per student)

Fig. 3



#### II. WEAVE IT TOGETHER

**Weave** one strip through the **warp**, using an "over, under, over" technique. With the second strip, weave the opposite direction ("under, over, under"). Continue until the whole paper is full. Push the strips together. The **repetition** of squares creates a checkerboard pattern. Create a pattern of **colors**, too.

#### III. "FRINGE" IT

**Punch holes**, equally spaced, along two edges of the weaving. Cut colored **yarn** into approx. 10 inch lengths. Any combination of colors may be used. Create a **slip knot** through each hole. Repeat until all the holes are filled with yarn (Fig. 4).

Fig. 4

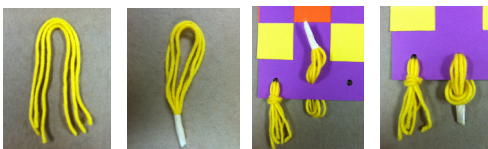
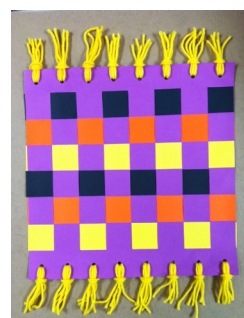


Fig.5

#### How to make a slip knot (Fig. 5):

Place three pieces of yarn together and **fold** in half. **Masking tape** the ends together. Poke the taped end through the hole. Pull it down through the loop at the other end and pull downward. Remove the tape.

*To be continued in Post-Museum Activity 3. See back cover.*



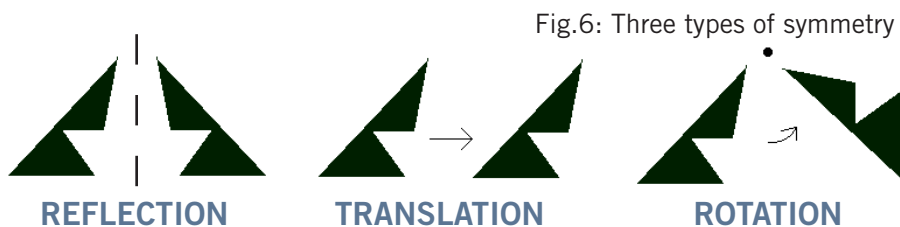
# 2

## IN-MUSEUM ACTIVITY

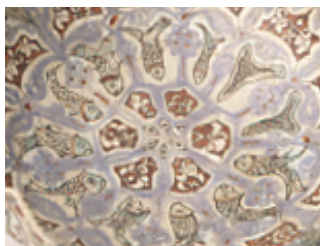
# Symmetry One Shape at a Time: Reflection, Translation, and Rotation

### LOOK & DISCUSS: Symmetry Search in 2-D and 3-D

Many of the works of art in this exhibition have a type of repetition called **symmetry**. Virtually all of the textiles, which are **two-dimensional** (2-D), and select **three-dimensional** (3-D) works of art — many dating back hundreds of years — have **symmetrical designs**. There are different types of symmetry (See Fig. 6).



Can you find the works of art with the designs below? **Circle** the type of symmetry it shows and whether the artwork is 2-D or 3-D.



reflection translation rotation  
2-D 3-D



reflection translation rotation  
2-D 3-D


REFLECTION


TRANSLATION


ROTATION

### LEARN & CREATE: Building Symmetry



Find one work of art with a symmetrical design. Look carefully at the shapes. Many of the designs are complex, but they are all built from basic, geometric shapes. **Draw** one shape from the design in the space to the left. **Cut** it out to create a **stencil**.\*

\*Save stencil for **Post-Museum Activity 3**.

In the spaces on the right, **trace** the stencil to create three different designs, each with a different type of symmetry.

In each square, trace the stencil once. **Turn** and **flip** the stencil as needed. Use the gridlines as guides for creating symmetry. For example, use the central dot as the point of rotation. When you are done, compare your designs. What is similar? different?

# 3

## POST-MUSEUM ACTIVITY

### Double-Sided Weaving: Symmetry & Texture

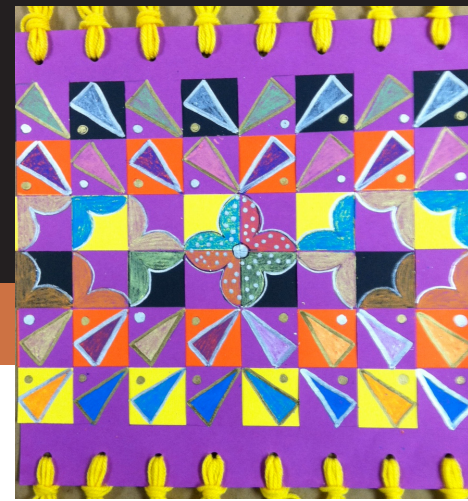
#### CREATE: Symmetrical Design as Decoration



**Draw** a shape in the space to the left. **Cut** it out to create a second **stencil** for your design. **Trace** the stencil from *In-Museum Activity 2* and the new stencil onto the squares of your weaving from *Pre-Museum Activity 1*.

Use all three types of symmetry. If desired, add more shapes by hand. See example above.

**Color** using **construction paper crayons, pastels, paint pens**, or other media for dark paper.



#### LEARN & CREATE: Painting Implied Texture with Color



If you were to touch the textiles in the exhibit, how might they feel? A textile's **texture** is created by the type of weaving, knitting, crocheting, or knotting and the thread or yarn used. (Ex: Thin thread creates a smoother texture than thick yarn.) In a painting, **implied texture** may be used to make it look as if it has texture when it doesn't.

The *Pre-Museum Activity 1* weaving is double-sided. **Paint** implied texture on the reverse side. What colors are the squares? Start with one color. Mix several **tints** with **acrylic paint**. (Mix by adding white paint, as in Fig. 8.) **Dab** paint onto the square of the same color with a **q-tip**, using an up-and-down motion to create small dots. Switch back-and-forth between the tints, overlapping the dots. (See Fig. 9.) Fill all squares of the same color. Repeat with other colors until all squares are painted. Let dry.

When complete, display finished weavings so viewers may see both sides.

Fig. 8: Three values of blue.

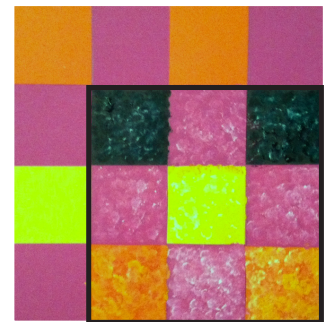


Fig. 9: Outlined area has painted, implied texture.

#### WORDS TO KNOW

**textile:** Flexible woven material made of a network of thread or yarn.

**repetition:** When one element (shape, color, line, etc.) appears more than once in a work of art.

**abstract:** A work of art that focuses on color, line and shape, and does not have recognizable imagery.

**warp:** The threads that run lengthwise in a woven fabric, crossed at right angles to the **weft**.

**weft:** The horizontal threads interlaced through the **warp** in a woven fabric.

**symmetry:** Having the same size, shape, and position on opposite sides of a dividing line, or around a point.

**three-dimensional:** Having three dimensions, or ways to measure (length, width, and depth); not flat.

**texture:** The way an artwork feels to the touch. (For example: hard, soft, smooth, rough.)

**implied texture:** The illusion of texture created by painting or drawing, not actual texture.

**value:** The lightness or darkness of a color. **Tints** and **shades** are made by adding white or black to a color.

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