

EMILY ROBERTSON
TEACHING PORTFOLIO
FALL 2018

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TEACHING PHILOSOPHY

Learning involves acquiring a range of knowledge and building on top of it in a layering process. The fundamental techniques used to create textiles are emphasized by an awareness of the historical context of the cloth as well as its role in the design of future technologies. The first layer of learning is the ability to utilize textile tools and techniques to fully develop a fabric. The next layer is understanding where the chosen methods originated and finally, predicting where the techniques can fit into other fields of innovation.

Teaching is the ultimate collaborative exchange of information, where educators provide knowledge and experience to students who become barometers for how well information is transmitted. Students are often eager and open-minded and interpret content differently than I do, thus adding depth to my own scholarship of teaching and learning.

My goal in teaching is for the students to articulate their concepts and intentions through woven cloth in a way that demonstrates their ability to connect the process of making with its place in time. This is evident when students can specify their reason for using a particular cultural technique in their own work, or when a student thinks forward to develop a textile with technological implications. In the medical field, new biological materials are knit together to create grafting mesh used in repairing bones. In the automotive field, industrial machines twist carbon fiber to braid the outer structure of a vehicle. In 1987, the AIDS quilt was started by activist Cleve Jones to draw attention to the assassinations of LGBTQIA+ leaders who spoke out about the AIDS epidemic and the country's intolerant treatment of victims and the epidemic itself. I want students to think critically through the vast potential of cloth and textile techniques in applications beyond clothing and interior fabric.

Repetition is a foundational element of textiles that becomes more interesting as iterations evolve, and I approach teaching in this way. When tackling a specific woven structure in an introductory level weaving class, I will present the concept in a multitude of ways. I will show students will how to draft a pattern with illustrations and models that physically demonstrate the actions a yarn takes when moving over and under another yarn within a structure. Students will graph their own patterns with pencil and paper before drafting on weaving software. Through image-based presentations, I will share the importance of materials to specific geographies like indigo blue dye to the Mediterranean, silk to China, and cotton to Egypt. We will also explore the integral role of color in global textile design as color associations shift from culture to culture. We will discuss which colors and methods are used today, and what new materials can be used to push the these techniques forward in innovative and sustainable ways. Hands-on demonstrations show specific skills and finally, the students will be responsible for attempting the techniques on their own. This inclusive method touches on visual, kinesthetic, logical, interpersonal and intrapersonal learning style so each student finds a way to personally engage with the information.

A combination of exchanging ideas and hands-on learning is an optimal approach to teaching and learning. Students should feel they have agency over their own education, and feel comfortable enough to ask questions, and make mistakes. Mistakes are an essential part of understanding a new process and inherently help students to strengthen their design and problem-solving abilities.

To fully understand how students process the information I share, they will be assessed on a percentage scale, based on class participation, papers and larger projects throughout the term. Each category is up for interpretation. Participation may mean partaking in class discussions, but it can also mean attendance or completion of assignments, accommodating multiple modes of learning. The quality of student evaluations will speak to my ability to connect with them, and allow me to adjust my teaching methods and adapt content as my personal pedagogy evolves.

From specific skills and techniques, to processes and applications, my experience in textiles has shown me what a multifaceted and integral field it is for artists and designers. By remaining active in textile organizations and keeping my finger on the pulse of new textile technologies, the content I share stays relevant to the ever-changing atmosphere of our culture. I will spark interest, curiosity and future success in students by opening their minds to new ideas and forms of textile exploration.

INCLUSIVITY STATEMENT

It is my objective to excite and engage students with fibers and textiles. Engagement stems from feeling welcomed, included and valued, and my approach to the classroom keeps these principles at the forefront. I will include a vast array of textile artists and content in my courses. From the global impact of developing a textile to the devastating effects production has on local communities worldwide, the ability for students to understand the complex history of textiles economically and socially is paramount to critically developing textiles of their own. Trips to the Donghia Costume and Textiles Study Center at the RISD Museum will provide students with an indispensable understanding of historic textiles as Laurie Brewer will curate a selection of fabrics that visually demonstrate the woven structures we will explore, but also give life to the stories of the craftspeople and the era in which the fabric was constructed. Textiles unites various socio-economic divisions through the production process and has the potential to bridge creative and STEM industries in a way that few other mediums can. Textiles are currently used in the medical, agricultural, transportation, construction, and architecture fields in addition to apparel and interior design, and this provides students a vast potential for the application of their skills and knowledge in an interdisciplinary setting.

Encouraging new perspectives and overlap with other disciplines, students will gain exposure to a variety of cultures and identities as they learn an inclusive global history of textiles, and the broad potential of textile application today. We will discuss the implications of weaving as women's work, and why the field, academically, is mostly women. Aiming to expand the typically female dynamic of fibers classes, I will emphasize lesser known textiles artists and perspectives while recruiting non-traditional textiles students. We will tackle problematic associations with fiber art by studying the work of artists like Sheila Pepe and Liz Collins (RISD MFA '99 TX) from "Queer Threads: Crafting Identity and Community," and through conversations with guest critic, Diedrick Brackens, a queer tapestry artist. In his work, Deidrick utilizes narrative figures to convey his experience growing up in the south as a black man interested "women's work," and furthers conversations about our preconceived notions of who makes textiles and why, in his own teaching practice. Providing multiple lenses for students to learn about textiles is essential and in addition to providing a nurturing space for students to explore, make mistakes, and feel valued in the work they create, they will build confidence in their ability to collaborate across disciplines and communities. Students will understand that diversity of race, ethnicity, culture, class, gender, sexuality, age, and ability serve to create and strengthen ideas and innovations.

PROPOSED COURSE DESCRIPTIONS

WARP OVER WEFT: THE INVISIBLE WOVEN FABRIC

RISD Textile Department, Fall 2019

Monday 8am-1pm

College Building Room 331

Instructor: E. Robertson

3 credits, required for textile majors

Sophomore textile majors only

No prerequisites

Class limited to 14 students

Lab fee: \$250

From the t-shirts and blue jeans we wear, the upholstered chairs we sit on, and the carpets we walk across to the curtains we close at night, fabric is an often overlooked element of daily life. *Warp Over Weft* asks students why are these fabrics invisible? How has fabric become ubiquitous, and is there a way to unlock the vast technological potential it possesses? Students will delve deep into our daily connection with fabric, its integral place in global history, and the necessity for designers and artists to understand construction and behavior of woven materials. Students will gain exposure to textiles in a variety of communities, as well as develop the skills to setup a loom to weave a sample blanket of their own design. Turn-of-the-century, hand-woven sample book swatches will be examined at the RISD Museum, providing students with a first-hand experience of the historical fabrics and technical examples we cover in class. This beginning weaving course will also teach students how to hand draft woven structures, and how to set up a loom from start to finish. Through sampling on the loom, students will understand the foundational woven structures: tabby, twill, satin and tapestry. Assessment will be based on completing weaving assignments and the level of innovation explored in sampling and execution and students will leave with a collection of portfolio samples.

TANTALIZING TEXTILES: THE UNTAPPED POTENTIAL FOR SMART THREAD AND SMARTER FABRICS

RISD Textile Department, Fall 2019

Wednesday, 1pm-6pm

College Building Room 442

Instructor: E. Robertson

3 credits, required for textile majors

Senior and graduate students only

Prerequisites: Warp Over Weft, Dobby

Class limited to 14 students

Lab fee: \$250

Ever wonder how fabric moves from the micro to macro scale? From an individual weaver on a floor loom to industrial global production? Tantalizing Textiles demonstrate the limitless scale of computer-aided, woven cloth. We will explore advanced computer drafting and programming in NedGraphics while developing a visual and tactile vocabulary that enhances the addition of a computer to the mechanical process. Students will learn how to develop patterning for a jacquard loom through hand drawing, drafting and programing a small collection of jacquard samples using industrial software and equipment. Students are encouraged to experiment materially with auxetic, conductive, highly twisted, shrinking and water soluble yarns that could lead to innovative products and sellable use-case scenarios for the fabrics once they are off-loom.

Captivating Color Concepts: Understanding color through the senses

RISD Textile Department, Fall 2019

Tuesday, Thursday, 1pm-4pm

College Building Room 442

Instructor: E. Robertson

3 elective credits

Open to all majors and levels

No prerequisites

Class limited to 16 students

Lab fee: \$150

All majors and levels of students are encouraged to experience how Tactile Color Theory illuminates a new way of understanding color. Through combing lights, yarn windings, and gathering found materials, students will learn a new physical language of color experience based in proximity, gestalt, and even the screen, rather than the traditional method of mixing paint. A collection of readings by Faber Birren, Johannes Itten and neurologist Oliver Sacks will supplement the course's physicality in gathering and experiencing color theory. A strong foundation will be covered through analysis of visual color relationship, particularly as it relates to objects and textiles. Several trips to the RISD Museum will be paired with a viewing of Josef Albers' original edition of "Interaction of Color" in the library's special collections. We will discuss with Christopher Rose, his engaging studies on light and visual perception, and how the Natural Lab can supplement color research and methodology. Students will end the semester with a personal color collection, a strong understanding of how humans experience color, and how they can translate this knowledge to further develop their own practice in any medium.

SYLLABUS

WARP OVER WEFT: THE INVISIBLE WOVEN FABRIC

Instructor: Emily Robertson
eroberts@risd.edu
(214) 263-6744
Office Hours: by appointment

Technician: Polly Spenner
pspenner@risd.edu
(401) 413-0738

RISD Textiles Department, Fall 2019

Classes meet on Mondays from 8:00 am - 1:00 pm in College Building room 331

This is a 3 credit course for sophomore textile majors only

There are no prerequisites and the class limited to 14 students, lab fee: \$250

DESCRIPTION

From the t-shirts and blue jeans we wear, the upholstered chairs we sit on, and the carpets we walk across to the curtains we close at night, fabric is an often overlooked element of daily life. *Warp Over Weft* asks students why are these fabrics invisible? How has fabric become ubiquitous, and is there a way to unlock the vast technological potential it possesses? Students will delve deep into our daily connection with fabric, its integral place in global history, and the necessity for designers and artists to understand construction and behavior of woven materials. Students will gain exposure to textiles in a variety of communities, as well as develop the skills to setup a loom to weave a sample blanket of their own design. Turn-of-the-century, hand-woven sample book swatches will be examined at the RISD Museum, providing students with a first-hand experience of the historical fabrics and technical examples we cover in class. This beginning weaving course will also teach students how to hand draft woven structures, and how to set up a loom from start to finish. Through sampling on the loom, students will understand the foundational woven structures: tabby, twill, satin and tapestry. Assessment will be based on completing weaving assignments and the level of innovation explored in sampling and execution and students will leave with a collection of portfolio samples.

COURSE GOALS

1. To remember/relate: Students will develop an awareness to the textiles that surround them each day. By understanding the the shift from labor intensive, and highly desirable object to the current textile ubiquity in our culture, students will engage with the global history of cloth, outside of the US.
2. To understand: Students will observe demonstrations and learn to make their own fabric from start to finish: material selection, warp winding, loom dressing, weaving technique, application and finishing processes.
3. To apply: Students will learn to weave foundational structures, comprehend how to distinguish between weaves and translate a fabric analysis and, or draft into a pattern of their own.

4. To analyze: By compare a RISD museum visit to examples we view in class, students can decide which structures interest them and apply best to their desired application. How does a particular structure or combination of structures achieve desired result?
5. To evaluate: Critiques will help students articulate why a structure, material or design decisions does or does not work conceptually, or support their intended application as well as explore the social implications of the cloth they are making.
6. To create: By taking knowledge from a historical context, physically experiencing woven samples from the RISD collection, and their understanding of critiques and personal research, students will develop a successful fabric with an intentional application, from start to finish.

LEARNING OUTCOMES

- 20% A greater understanding of the history of textiles and their application in today's fast paced, technologically advanced world.
- 20% The ability to set up a loom and draft four harness structures, and a proficiency in discerning between and weaving foundational structures: tabby, twill, satin and tapestry.
- 20% A collection of sources, research and hand woven samples that will inform future development.
- 20% The creative intuition to adapt existing structures and drafts to accommodate innovative applications.
- 20% A accumulation and analysis of course information and techniques, resulting in a final woven fabric

GRADING

Please refer to the Course Rubric for more detail.

PARTICIPATION

This includes but is not limited to timely attendance, attention during drafting and lectures and contribution to class discussions. Please advise faculty of any issues or concerns with attendance. Three unexplained absences will result in course failure.

TECHNICAL EXECUTION

Execution of required techniques, including an effort and inventiveness evident in each project.

RESEARCH AND SAMPLING

Depth of investigation in source and material collection for project development.

FINAL

The execution, effort and inventiveness evident in the final project

METHODS

This course is divided into three main components. The first consists of learning to weave: setting up the loom, winding a warp and weaving foundational structures on a four harness loom. The second involves exploring the social context of textiles with a visit to the textile center at the RISD Museum, a reading from Gordon's *Textiles, the Whole Story*, a lecture and studio visit from guest critic, Diedrick Brackens, and research into innovative applications for

woven cloth. Finally, the course will conclude with the presentation of a final project that demonstrates knowledge gleaned and technical skill obtained, as well as a synthesis of this information into an inventive coveted object.

CRITIQUE STATEMENT

Critiques are critically important and valuable times to engage with your fellow students and learn what your work is conveying to an audience. Please show the utmost respect for students both in providing and accepting feedback. Remain present, listen to what other students are saying before responding and remember that we are critiquing the work itself, not the individual who created it. We are a community, and we are all here to learn and grow together.

STUDIO MANAGEMENT AND HEALTH AND SAFETY GUIDELINES

Texting is not allowed during presentations, demonstrations and museum visits. Laptops may only be used during lectures for note taking and viewing referenced topics, links and sources. No food or open drinks are allowed in the classroom or studio. All students must participate in occasional studio tidying as well as a final, scheduled cleanup at the end of the course. Health and safety guidelines as well as more information can be found at:

<https://info.risd.edu/environmental-health-safety/>

ACCOMODATIONS FOR DIFFERENT ABILITIES

Please see Brittany Boyne, RISD's Coordinator of Disability Support Services if you need academic accommodation for any physical or emotional disability. This is best done at the beginning of the term to proactively address any potential issues. Brittany is located in Carr Haus on 3rd floor. More information can be found at:

<https://info.risd.edu/disability-support-services-dss/>

COURSE PLAN

WEEKS 1-4 EMERGING ABILITIES:

Learning the historic foundations of textiles in conjunction with learning to weaving by hand

Week One: Dressing the Loom

Why is cloth important? What implications does it carry socially and culturally? How does understanding the process of making cloth impact a designer's ability to utilize textiles in future technologies?

-WEEKLY REPEATABLE: Group discussion to gauge knowledge and understanding of textiles and their uses today.

-Present overview of textile history, production methods and how they relate to the hand process.

-Demonstrate warp winding, moving the warp to loom, and dressing the loom by threading and denting the reed.

***For next week:** Have warp wound, rolled onto the loom, and all ends threaded and dented.

Week Two: Plain and Rep Weaves

What is plain weave? How can the most basic woven structure create interest visually? What are the benefits of its structural integrity and how is it applied across disciplines?

-WEEKLY REPEATABLE: conversation on experience setting up the loom. Any questions: How can this process be used in your practice? Ideas how learning to dress a loom can be improved?

-Presentation on plain weave historically as well as current technological uses in construction, architecture, etc.

-Demonstrate how to tie the warp on and begin weaving, how to execute plain and rep weave.

***For next week:** Explore basic cloth by selecting a material and weaving 1" of it in plain weave followed by 1" in rep weave. Complete (12) two inch sections for various materials.

Week Three: Twill and Satin Weaves

What is a twill and a satin weave? Where have you seen them before? How do they compare: what are the strengths and weakness of each construction and how can you apply this knowledge as you think of creating a fabric of your own?

-WEEKLY REPEATABLE: conversation on weaving plain and rep weave. Any thoughts or questions about these constructions? Also pin up previous week's samples. Split class into small groups for a quick peer to peer analysis of the completed samples.

-Presentation on twill and satin weaves historically, and in current applications.

-Demonstrate how to weave twill and satin cloth and the vast range color effects that can be achieved in these structures.

***For next week:** Explore twill and satin weaves by selecting a material and weaving 1" of it in twill weave followed by 1" in satin weave. Complete (12) 2" sections for various materials and then weave (4) 4" sections of twill and satin, breaking the tradition drafts into a combination of your own, combining the two as desired.

Week Four: Tapestry and Pile Weaves

Where have you seen tapestry and pile weaves? Why are these most common for rug construction? Can you take the pictorial possibilities of these constructions and push them beyond their typical application?

-WEEKLY REPEATABLE: conversation on twill and satin constructions. Any questions about these structures? Also pin up previous week's samples. Split class into groups for a quick peer to peer analysis of the completed samples.

-Presentation on tapestry and pile weaves historically, and in current-day applications. Show previous student examples that push the boundaries pictorially and with their use of materials and application.

-Demonstrate numerous variations on tapestry and pile techniques.

***For next week:** Have (3) 6" examples of pile, (3) 6" examples of tapestry and (2) 6" samples that combine the techniques prepared to hang for review.

Weeks 5-8 DEVELOPING ABILITIES AND OUTCOMES

Week Five: RISD Museum Visit

Meet at the textile research center at RISD Museum to explore hand woven textiles from the collection.

-Pin up previous week's samples. Split class into groups for a quick peer to peer analysis of the completed samples.

-WEEKLY REPEATABLE: Discuss the museum visit, how it relates to the course and present the next (final) project.

-Present the Covetous Object Project to students. The first step in the project will be due following midterm critiques.

-Hand out Midterm Feedback form

***For next week:** In preparation for Midterm Critique, weave several samples of your choosing that incorporate the techniques learned so far, and concepts drawn from discussions and the RISD Museum visit. These samples will serve to pull previous samples together into mini collections.

Week Six: Midterm Critique

A midterm critique will be scheduled with the department. I will invite a non-textile visiting critic. I feel this outside perspective is critical to conceptual development as well as real-world perception of textile design. Please show all work completed in this course so far. It is important to show process and progress from week to week.

***For next week:** complete reference boards and read *"The Ties That Bind." Textiles: the Whole Story, by Beverly Gordon, Thames & Hudson, 2011, pp. 114-147.*

Week Seven

'We are caught in an inescapable network of mutuality, tied in a single garment of destiny.'

Martin Luther King, "Letter from a Birmingham Jail," April 16, 1963

-WEEKLY REPEATABLE: Discuss the reading, how it relates to the RISD Museum visit, as well as its correlation to the final project.

-Each student will present their reference boards for the covetous object project.

***For next week:** Bring in your initial drawings as well as your written response to the reading and our related discussion, and how it relates to the conceptual framework for the covetous object.

Week Eight

-Students will present their drawings.

-Presentation on material selection and yarn ordering. Also explain expectations for the sampling required for the final project. Show more student examples.

***For next week:** weave samples exploring your idea for the design of your final object. Experiment with different weave structures, colors, compositions and materials to find the best way to convey your concept. Utilize finishing techniques to achieve additional effects off-loom.

Weeks 9-12 ADVANCING ABILITIES AND OUTCOMES

Week Nine

-Student will hang final project samples. All students will write a brief reaction to each student's work without prior discussion. All responses will be handed back to the maker for review. Individual meetings to discuss the responses will be scheduled as needed.

***For next week:** Create a full scale paper mock-up of your pattern and design. Once you have your schematic/outline, make several copies and use color to fill in the design in various ways. This can be done with drawing, painting, collage or digitally. Continue to weave samples that you expect to use in the final piece.

Week Ten

-Students present mockups, cartoons and new samples. Group review of each students' development to help define successful explorations and give direction for final object development.

***For next week:** Bring all work completed this far in the development of the covetous object

Week Eleven

-Hand out Final Course Evaluation

-Individual meetings with students to review research, sampling and project progress.

***For next week:** Complete the Covetous Object Project for final critique

Week Twelve: Final Critique

A final critique will be scheduled with the department. Please show all work completed in this course throughout the semester. It is important to show process and progress in your research and sampling to support the development and final presentation of your final cloth.

SELECTED READINGS

Chaich, John, and Todd Oldham. *Queer Threads Crafting Identity and Community*. AMMO Books, 2017.

Constantine, Mildred, and Laurel Reuter. *Whole Cloth*. Monacelli, 2001.

Jefferies, Janis, et al. *The Handbook of Textile Culture*. Bloomsbury Academic, an Imprint of Bloomsbury Publishing, Plc, 2018.

Parker, Rozsika, and Griselda Pollock. *Framing Feminism: Art and the Women's Movement, 1970-85*. Pandora, 2018.

ARTISTS TO NOTE

AUBREY LONGLEY-COOK <https://mccollcenter.org/artists-in-residence/aubrey-longley-cook>

DIEDRICK BRACKENS <https://www.diedrickbrackens.com/>

LIZ COLLINS <https://lizcollins.com/>

NATHAN VINCENT <https://www.textileartist.org/nathan-vincent-the-mystery-of-creation>

TODD OLDHAM <https://www.toddoldhamstudio.com/>

*This is a living document and can be adjusted throughout the course of the semester as needed

WARP OVER WEFT: The Invisible Woven Cloth

COVETOUS OBJECTS - Final Project

cov·et·ous /¹kəvədəs/ adjective

1. Having or showing a great desire to possess something, typically something belonging to someone else.
2. To wish for, especially eagerly

What makes an item truly covetous? Desirable by many and worthy of excessive cost and praise?

We all want to own beautiful objects, but not just objects--- artifacts that have an elevated quality to them. And we don't just want, or need for practical reasons, we desire them. Whether it is the intricate detailing of craftsmanship, the complex conceptual reason for its existence, or any number of other reasons for desire, create a woven artifact we all covet. Thorough research of the history of objects, as we will explore at the RISD Museum, paired with extensive visual references, drawings, paintings, paper models and woven samples, will morph into a framework for a covetous object based on one of the following prompts:

From Nature to the Loom

Choose a specific natural texture. Collect a body of visual sources centering on your chosen texture. Focus on specific aspects of your source that you find intriguing. Study the colors, textures and overall surface quality, and think about way to translate these elements into woven cloth. Consider the mood or atmosphere you want the woven object to convey.

Historical Cloth with a Twist

Research a particular social movement in relation to weaving. Study the techniques, materials used, design motifs and community involvement. Choose a particular community or event from this movement and use it as a source of inspiration when developing your idea for the project. The goal is not to replicate the paraphernalia of the time, but to extract specific elements from your chosen movement that form a point of interest for you. Reinterpret them in a new and exciting way as an expression of your time and culture.

Designing for/from a Space

Choose a site-specific space that is of particular interest to you. Study the atmospheric quality and architectural design elements in your chosen space through visual research. Focus on specific elements and characteristics in order to use them as inspiration for your final object. You may design an object *for* the space or *from* (inspired by) the space.

Student Proposals

If you have a specific idea outside of the above suggestions, propose your idea with a strong, clear conceptual foundation.

GOALS

1. To examine what it means for an object to be covetous, and why this is important in design
2. To contextualize the history of the type of object being made
3. To engage in an innovative and explorative woven development process
4. To originate a woven object of a covetous nature

OUTCOMES

1. An understanding of innovation and covet-ability in the development of a woven object 25%
2. A strong foundation of references and knowledge of the history of the object created 25%
3. A vast collection of visual exploration and sampling to prepare for the final object 25%
4. Craftsmanship and completion in execution 25%

ASSESSMENT

BASIC COMPETENCY

- Each element is complete: reference boards, drawings, samples, mockup and final project.
- Participation in class trips and discussion.

ADVANCED COMPETENCY

- An understanding of the objectives and goals has been met and surpassed.
- An intentional selection of concept, and follow through with the theme emerges from the work.
- A combination of critical thinking and technical skill is evident in the work.
- The final object has an impeccable attention to detail: each structure, material and color have been meticulously selected to support the conceptual framework researched at the beginning of the project.
- Contribution in class trips and discussions exceeds mere participation. Student demonstrates an engagement with the material that ties to the process and production of their final object.

METHODS

Choose a prompt from the first page and complete the following:

REFERENCE BOARDS (due m/d/yr) - Create a board with images, your own or for reference, of your subject matter. The board should be a visual resource for your research. Include colors, materials and potential objects that you are considering for the final object.

*Also read "The Ties That Bind," pages 114-147 in Textiles: The Whole Story, by Beverly Gordon, and be prepared to discuss the social implications of textiles when you bring in your reference boards.

DRAWINGS (due m/d/yr)- Do a series of sketches of various aspects of your subject matter that are the most interesting to you. At first do partial studies, then do a series of drawings, paintings and/or collages to develop the composition for the object.

SAMPLES (due m/d/yr) - weave samples exploring your idea for the design of your final object. Experiment with different weave structures, colors, compositions and materials to find the best way to convey your concept. Utilize finishing techniques to achieve additional effects off-loom.

MOCKUP/PAPER CARTOON (due m/d/yr) - create a full scale paper mockup of your pattern and design. Once you have your schematic/outline, make several copies and use color to fill in the design in various ways. This can be done with drawing, painting, collage or digitally.

QUESTIONS TO CONSIDER

- What size and shape of the object will most directly convey the feel people have with it?
- Consider the function -- is it usable, why or why not?
- What type of person or space will the object interact with?
- What is the overall composition of the object?
- Is there a pattern? Is it repeating, transitional, central, asymmetrical, etc.?
- How can you combine structures to develop an interesting surface that communicates your concept?
- What materials will convey the tactile textural nature of your idea?
- How will the object be viewed from all sides?

**WARP OVER WEFT: The Invisible Woven Cloth
MIDTERM FEEDBACK FORM**

COURSE GOALS

- To develop an awareness of the cultural history of textiles.
- To understand the fabric-making process.
- To comprehend fabric analysis and pattern development.
- To articulate why a structure, material or design decision does or does not work.
- To weave an entire sample: wind the warp, dress the loom, weave the fabric, and finish the sample.

With the above course goals and outcomes in mind, please evaluate the following objectives on a scale of 1-5 where 1 is disagree, and 5 is agree.

The expectations of the course are clear.

1 2 3 4 5

Comment:

The instructor listens to feedback and adapts the course as needed.

1 2 3 4 5

Comment:

Class readings, presentations and class discussions influence my work in a thought-provoking way.

1 2 3 4 5

Comment:

Please answer the following:

Did our visit to the RISD museum affect how you perceived your practice and/or your approach to process? If so, how? If not, how else do you think this can be achieved?

What has been the most helpful activity in class so far? In what way?

What has been the least effective activity in class so far? Why?

What would you most like to see included in the next half of the course?

(optional) Student's name: _____

Date: _____

WARP OVER WEFT: The Invisible Woven Cloth

ASSESSMENT RUBRIC

Critical	Technical	Participation
0	0	0
Little attention given to the goals of the assignments, ideas are underdeveloped and lacking historic context	Work does not show any understanding of weaving skills, effort in execution of samples is non-existent	Unprepared for class, passive observation, impression of not wanting to be there, lack of investment in course
1	1	1
Lacking evidence of engagement in thorough textile research and conceptual development, struggling to bring ideas from framework into sampling	Difficulty in grasping methods and techniques, problem solving with explorative materials and innovative use of weaving equipment is lacking	Moderately prepared for class, minimal participation when called on, occasionally asks questions, generally quiet or inarticulate
2	2	2
Demonstrates development of concept and meets minimum requirements, basic application of critical thinking to research and conceptualization through woven samples	General understanding of material (particularly in weft explorations) and processes, grasps the assignments and projects well, completes all work on time	Prepared in advance, engaged with discussions and review, actively listens and demonstrates comprehension of historical context as well as weaving skills
3	3	3
Consistently shows an attentiveness to development and research, innovation evident in thoughtful investigation of concept, fabric materials, and challenges technical woven applications	Shows a strong originality and attention to detail in translating technical skills into woven application, clearly invested in process from start, on the loom, to finishing the fabric off-loom	Prepared well in advance, consistently engaged and curious, an open listener, occasionally draws out concerns for other, able to connect the readings and presentations with discussions

Total Points:

0-3 = D

4-5 = C

6-7 = B

8-9 = A