

WALKING IN THEIR SHOES

Historic and Contemporary Footwear & Clothing in Clay

Art and Social Studies

GRADE LEVEL: 6-12

BASED ON



England

FORMAL DRESS AND PETTICOAT, 1770-1780

Silk

Museum Purchase: Bequest of R. K. LeBlond, by exchange, 1987.80a-b

Unidentified Artist (European)

SHOES, Circa 1870

silk, leather, metal, linen

Gift in memory of Rosely Angel Fieldston, 1994.172a-b

United States

SHOES, 1885-1893

leather, silk, beads, linen

Gift of the family of Sophia Helen Fisk Laird, Isabelle Eastman Fisk & Margaret Pogue Fisk, 1996.389a-b

OBJECTIVES

- Students review images of historic and contemporary fashion, particularly shoes, and identify the era of their footwear or clothing, learning about that particular time/place in history.
- Students model, construct and add details to their shoe/clothing with clay.
- Students stain, glaze, or paint their apparel creation to enhance the details.
- Students participate in a group critique, verbalizing the challenges and the knowledge that they discovered about the shoe/clothing that they modeled in clay.

CONCEPT

This unit introduces the students to detailed clay modeling and the concept of imitating apparel in clay. Students research apparel and use their chosen shoe/clothing as inspiration for modeling in clay. Stains, glazes and/or paint highlight their clay creation.

MATERIALS

- I-Touch lab/computer lab/smart phones for image research and identification
- White, low-fire clay (approximately 3/4 lb. per student).
- Clay tools: loop tool, needle tool, modeling tool, extruding tool, rolling pin
- Clay slip
- Canvas mats for each student
- Plastic bags for storage
- Newspaper
- Kiln
- Glaze and stain in various colors
- Texture objects (lace, etc.)
- Brushes
- Acrylic Paint (for those not using glaze)

PROCEDURE

1. Discuss fashion throughout the world, both contemporary and historic. What did footwear look like in the 1800's? What does it look like today? What about clothing...would what you wear vary depending on where you lived? How has technology changed our clothing and footwear?
2. Review several historic apparel pieces, including the shoes and dress listed above. Specific details are identified and discussed. How have the materials and construction changed over time? How can the details be recreated in clay?
3. The students brainstorm ideas for their own clay footwear or clothing via an Internet search of apparel images. They identify the item, era, country of origin and distinctive characteristics or the item that they choose. An image is printed for reference.
4. After watching a demonstration, the students receive approximately 3/4 lb. block of clay. They sculpt/model the general shape of the clothing or footwear, adding and subtracting clay as needed.
5. Students identify and create all the details of their shoe/clothing, experimenting with texture, etc. Forms are hollowed out as needed. Newspaper is used to 'hold up' the clay shoe/clothing, until it becomes leather hard.
6. Drying time takes about 4 days before bisque-firing. Once bisque fired, the students choose to glaze, stain or paint their shoes or clothing. The goal is to enhance the overall appeal of their shoe or clothing, not to duplicate it. Unique 'finishing' is encouraged!
7. Once glaze-fired, a group critique occurs. Generally, the students discuss the ceramic piece prior to the student artist's own discussion.

ASSESSMENT

Individual artwork evaluations will examine the following criteria: *Meeting the goals of the assignment:* 6" shoe or clothing with extreme details and textures (buttons, shoelaces, rivets, design details, etc.) that makes their apparel unique, thoughtfully glazed or painted. Ceramic piece inspired by a contemporary or historic piece of apparel. Non-clay additions included, as designed (shoe laces, etc.) *Successful craftsmanship:* sturdy construction with pieces that are securely attached, clay carefully carved out, slip used to securely attach all details, thought was given all areas of the shoe/clothing, skill is demonstrated in the care and use of materials, time was spent to create all parts, *overall effort and time used well, and creativity/visual impact.*

ACADEMIC CONTENT STANDARDS

NATIONAL STANDARDS: VISUAL ART

Standard 1- Understands and applies media, techniques and processes related to the visual arts.
Standard 4- Understands the visual arts in relation to history and cultures.

NATIONAL STANDARDS: SOCIAL STUDIES

United States History:

Standard 1- Understands the characteristics of societies in the Americas, Western Europe, and Western Africa that increasingly interacted after 1450.
Standard 10- Understands how the industrial revolution, increasing immigration, the rapid expansion of slavery, and the westward movement changed American lives.

RESOURCES

19th Century Clothing, Bobbie Kalman

The Guide to Historic Costume, Baclawski, Karen

Fashion: The definitive history of costume and style, Susan Brown

Dressed for the occasion, what Americans wore 1620-1970, Brandon Marie Miller

The complete costume dictionary, Elizabeth J. Lewandowski

<http://www.wallybarker.com/History%20of%20apparel%20industry.html>

<http://inventors.about.com/od/indrevolution/a/clothing.htm>



England
FORMAL DRESS AND PETTICOAT, 1770-1780
Silk
Museum Purchase: Bequest of R. K. LeBlond, by exchange, 1987.80a-b