

## Dynamic Patterns

<b>Essential Question</b>	How do patterns create a sense of rhythm, movement, balance, or harmony? Where can we find patterns in our everyday life?
<b>Grade</b>	3rd
<b>Time</b>	50 minutes
<b>Art Concepts</b>	Pattern, textile design, motif, imagery
<b>Materials</b>	Scissors, glue, white or black paper (base), construction or colored paper, shapes to help you draw circles of different sizes (cups, small plates or saucers, toys with circular bottoms, whatever works!)
<b>Artwork in Focus</b>	<a href="#"><u>Textile Design of Circular, Free-form, and Diagonal Lines, 1950 by Elza Sunderland</u></a>
<b>Talking about Art</b>	<p>Elza Sunderland (1903–1991), who was also known as “Elza of Hollywood,” became a leader of American <b>textile design</b> in the 1940s and ’50s in the Los Angeles apparel industry. This means that she designed the patterns of fabrics. A <b>pattern</b> is a series of shapes or forms that repeat. Many of Sunderland’s designs incorporated what she saw on her world travels, what she learned from books, and what she observed around her.</p> <p>Sunderland’s most famous print, which was used mostly for tablecloths, was a strawberry <b>motif</b> she designed in</p>

1943 that was inspired by a doily her mother had embroidered in Budapest, Hungary. A **motif** is a decorative design or pattern. Because Sunderland's works were colorful and contained California-style **imagery**, she defined her pattern textile design as "Color-fornia."

Take a look at Sunderland's *Textile Design of Circular, Free-form, and Diagonal Lines*. What type of shapes and forms can you identify? Where else have you seen these types of shapes or forms?

## **Making Art**

Now that we have learned about the artist, let's make our own pattern design!

1. Begin by selecting various colors (two or three) of construction or colored paper. If you don't have colored paper, make your own by covering a white piece of paper with a single color from a crayon or marker
2. Then, set aside one sheet of white paper and one sheet of dark paper.
3. Next, use the white paper to sketch some textile designs using geometric shapes like circles, squares, or triangles.
4. Once you have drawn a design you like, draw these shapes on different sheets of colored construction paper. Try to use colors that are complementary, or pairs that are red-green, yellow-purple, and blue-orange to create more contrast, and shapes that are different sizes.

5. Then, cut the shapes and began arranging them on the black paper. You want to achieve a “layered” effect, so keep arranging the shapes on the black paper until you are happy with the way the entire design looks.
6. When you have decided on the arrangement you like, remove the top layers carefully and set them to one side.
7. Finally, glue the bottom shapes first and keep adding layers until you have glued all of them onto the black paper.

Why do you think it was important to sketch the textile design before cutting and gluing the shapes?

Where else besides textiles can you find patterns?

## **Reflection**

Now that you have created your own textile design, let’s reflect on the art-making process.

What type of pattern did you create? What shapes did you incorporate? Why did you choose these shapes? Where would you like to see this textile pattern design: on a piece of furniture, on clothing, a building?

## **Curriculum Connections** California Arts Standards for Public Schools—Visual Arts

3.VA:Cr1.1: Elaborate on an imaginative idea. 3.VA:Cr2.1: Create personally satisfying artwork using a variety of

artistic processes and materials.

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