

VISUAL ART

Simulated Stained Glass

Objectives: Students will

- Observe stained glass from various historical periods and analyze the use of principles of design, including balance, rhythm, contrast, and unity;
- Use grid paper to create an original design; and
- Execute the design using stained glass paper, colored acetate, construction paper, tracing paper and glue.

Materials for a class of thirty

- Piece of grid paper per student
- Piece of black construction paper per student (non-fade)
- Piece of medium weight tracing paper per students
- Piece of white drawing paper per student
- Class pack of stained glass pattern paper (available from suppliers like Saxarts.com and others)
- Pack of vellum paper or colored acetate (for solid colors)
- Paste glue
- Scissors
- Pencil
- Pack of post-it notes

Some students will invariably need to start over, so have extra sheets of each type of paper on hand. Select a paste glue that will dry clear.

Introduction: Project the storyboard, “Stained Glass Art” and discuss Gilliam’s creative process. Students will be given the choice of selecting the colors and textures of stained glass paper they plan to use and letting that suggest a design, or creating their design first and then selecting the colors and textures of stained glass paper.

Before they begin on their own designs, project several examples of Gilliam’s artwork and discuss how she has used the principles of design of balance, rhythm, contrast, and /or unity.

Optional Social Studies Connection: After viewing Gilliam’s contemporary work, explain that stained glass has a long history, often associated with religious buildings such as churches or cathedrals. Beginning in the mid 19th century,

stained glass began to be applied to secular art. Project examples of stained glass art from different periods of history and/or different cultures. You may show a selection from diverse time periods or focus on one time period or culture that the class is studying in social studies. Compare this work to Gilliam's work.

Directions for simulated stained glass: Ask students to create small versions of their designs on grid paper and then to enlarge them to full size on their drawing paper. Remind them that they will be cutting out pieces to match the pattern of their design, so they might want to keep their design fairly simple. Each section of the design should be numbered. Next, they should cut a frame for their design from black construction paper. They can use a simple outline frame or they may want to create serrated edges or other effects on the inside of the frame. The frame should be cut to fit the design on their white drawing paper, and glued in place on their tracing paper. Have students practice using the paste glue with scrap paper to learn to glue properly before gluing their frame in place.

Have them place the stained glass paper, vellum paper, or acetate over their original design and trace the pattern for each piece. Show them how to use their paper and acetate conservatively by cutting each piece from the edge of the paper rather than the center and saving any scraps large enough to use. Using post-it notes, they should number each piece they cut out to correspond to the number on their original design.

Next they should place the framed tracing paper over their original design. Using the numbers as a key, position each piece on the tracing paper and glue it in place. Again, it is best to let the students practice using the paste glue on scraps of paper to get the feel of applying a thin, smooth layer that will dry clearly without lumps or bubbles. As the paper is glued, they can smooth it down by gently rolling a round pencil over the paper.

Once the colored pieces are in place, they can simulate lead caning by cutting thin strips of black paper to match the outlines of their design. If they want to create a 3-D effect, they could use yarn or ribbon to outline the design.

The completed art could be displayed individually in a window or you could create a class project to fill a larger window.

Extensions:

- Have students write a journal entry about their experience, comparing it to what they know about Gilliam's process.
- Have students write a self-critique of their work, focusing on how they have used the principles of balance, rhythm, contrast and/or unity.