



The Museum Learning Center at the Honolulu Academy of Arts presents the

Curriculum Guide

for the school tour

ALL ABOUT ART - TEXTILES

(this tour is for students in grades 2-12)

Welcome to the Honolulu Academy of Arts! We are very excited that you will be joining us on a school tour of our museum.

TOUR GOAL to share with students the importance of textiles to diverse cultures around the world.
· to expose students to the elements of art and introduce them to the various techniques and materials used to create textiles

The interactive activities on this tour address HCPS III standards in Fine Arts, Science, Math, and Social Studies.

TOUR LENGTH 1.5 hours

This Curriculum Guide contains:

- Frequently Asked Questions p. 1
- Recommended process for looking at art p. 2
- Images from the tour p. 3-8
- How a *samurai* puts on his armor p. 9
- Pre-visit activities p. 12
- Post-visit activities..... p. 13
- HCPS III Standards & All About Art - Textiles p.14
- Worksheets p. 15-22

That our children of many nationalities and races, being far from the centers of art, may receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors.

~the vision of Anna Rice Cooke, founder of the Honolulu Academy of Arts

This program is supported by a grant from the Hawai'i Council for the Humanities.



FREQUENTLY ASKED QUESTIONS

How can the Curriculum Guide help me?

This guide was developed to enhance your trip to the Academy by providing you with images you can share with your students and worksheets and activities for them to do before and after the tour. It also identifies connections between the tour and the HCPS III Standards so that you can relate what your students learn at the Academy to what they are learning in the classroom.

How can I prepare my students for their tour?

You should show your students the video *A Trip to the Art Museum*, which you can download at www.honoluluacademy.org/teacher. This video gives your students an overview of the museum and what they can expect to see. You should also go through the materials in this Curriculum Guide with your students, especially the images and the activity sheets. The lesson plans are for after your tour.

What are the images in this guide?

There are six images in the packet, including an image of the Academy and of the Academy's founder, Mrs. Anna Rice Cooke. These two images include general background information on the Academy so you can explain to your students where they are going on their field trip. The other four images are artworks that they will see on their tour.

Why is it important to share images from the tour with my students?

When students have seen a reproduction of a work and have a basic understanding of that work before they see it in person, they have a much stronger connection to the object than if they have never heard of it before. They can relate to it better and appreciate it more. Additionally, the children enjoy comparing the object in real life to what it looked like as a reproduction, especially concerning differences in size, color, and three-dimensionality.

How can I get the most out of these images?

Each of the images is complemented by basic background information that can guide your discussion with your students about the work. Additionally, leading your students through the process of Observing, Describing, Interpreting, and Evaluating, as illustrated by the questions on the following page, can help your students gain a solid understanding of and appreciation for each work.

How can I present these images to my students?

You can print out the images and distribute them to your students, or you can project them directly from your computer onto a screen so everyone can view them at once. If you have this PDF open on your computer and you are connected to the Internet, you can click on the image to get a full-size version from our website.

What are the activities in this guide?

This guide has both pre- and post-visit activities for you to do with your students, including several worksheets. We recommend that you complete the pre-visit activities before you come to the Academy so that your students are best prepared for their tour. After you return from your tour, the post-visit activities can help your students remember and elaborate on what they learned at the Academy.

**DON'T FORGET TO BRING A CAMERA TO PHOTOGRAPH
YOUR STUDENTS IN OUR INTERACTIVE GALLERIES.**

RECOMMENDED PROCESS FOR LOOKING AT ART

OBSERVE, DESCRIBE, INTERPRET, EVALUATE

As you look at works of art with your students, ask them questions to make them think about the art and pique their curiosity regarding the works. The process of observing a work first and then describing, interpreting, and evaluating it, in that order, has been identified as a positive and productive way for your students to get the most out of their interaction with the art. More information on this process can be found in the ARTS FIRST *An Essential Arts Toolkit*, which is a supplement to the Hawai'i Department of Education's Arts Instructional Guide.

OBSERVE

First have your students silently look at the artwork.

DESCRIBE

Then ask them questions that require them to describe what it is they have observed.

Is this a painting, sculpture, drawing, ceramic, print, textile, photograph, jewelry, etc?

What colors and shapes do you see?

What materials did the artist use to make this work of art?

What is the title of this work and who is the artist?

What is the subject of this work of art?

Compare this work to another work - what are the similarities and differences?

INTERPRET

Now ask them questions that have them interpret what it is they have observed and described.

What is happening in this artwork?

What does this work remind you of?

What mood or feeling does the artist convey?

Through the use of what elements does s/he convey this mood or feeling?

What does this work explain about the time and culture in which it was created?

Why did the artist make this work?

EVALUATE

Once they have a deeper understanding of the work and what it could stand for, ask them to evaluate it.

Do you like this work?

What would you do differently if you were the artist of this work?

Should other people experience this work of art? Why or why not?

IMAGE 1

The Honolulu Academy of Arts

The Honolulu Academy of Arts is Hawai'i's premiere art museum, with over 50,000 works of art in its collection. The museum was founded by Anna Rice Cooke (see Image 2) in 1927 to educate the children of Hawai'i about the diverse cultures that make up our island home. Today, annual visitors to the museum exceed 300,000, and about 10% of those visitors are school children who come on docent-led tours. The Academy's 31 galleries are arranged around pleasant, open courtyards and hold the museum's treasures of paintings, sculptures, and other works of art from all over the world.

Approaching the museum from Beretania Street, one looks upon a simple but definitely Hawaiian exterior. The peaked roof is borrowed from Polynesian structures and the lanai is a local adaptation of the New England veranda. The design of the many courtyards is based on the architecture of China and Spain. The Academy and the arrangements of its courts and galleries represent the meeting of East and West—right here in the Pacific.

IMAGE 2

Charles Bartlett; *Mrs. Charles Montague Cooke*, 1927; oil on canvas

Before Anna Rice Cooke founded the Honolulu Academy of Arts in 1927, she opened her home to local children so she could share with them her extensive personal art collection and expose them to the value of studying art and culture. Her house was located where the Academy stands today, but she found it was not large enough to accommodate all of her visitors, so she had the home torn down and the museum built in its place.

Mrs. Cooke's vision for the Academy is on the cover page.

IMAGE 3

Bachelor's Hat, 20th century; plant fiber, buttons, teeth, shells, beads; Northern Philippines, Bontoc

Two types of basketry hats are made and worn by the Bontoc of the Northern Philippines, one by married men and one by bachelors. This is a bachelor's hat. These hats are worn at the back of the head and are made in various shapes. The low flat hats are adorned with red and yellow strips of rattan, dogs' teeth, boars' tusks, shells and buttons. Personal items are tucked inside the hat.



This is a photograph of a married man wearing the traditional hat for married men.

IMAGE 4

Feather Cape, ('ahu 'ula), late 18th-early 19th century; feathers, fiber, netting; Hawai'i

Feather cloaks and capes were symbols of power and social standing in Hawaiian culture. Only high ranking chiefs or warriors of great ability were entitled to wear these exceptional garments. Although the color red was associated with chiefs and the gods, yellow became the most prized color owing to the scarcity of the feathers. Among the many capes that have survived, no two capes have exactly the same design. Simple geometric motifs as seen here were common as design elements.

The hearts clearly date the piece to the post-European contact period and may have been inspired by playing cards used by sailors and other voyagers who came to Hawai'i in the late eighteenth and early nineteenth centuries.

IMAGE 5

Man's Shoulder Cloth (Hinggi), first half of the 20th century; cotton; warp ikat; Indonesia, East Sumba, Kingdom of Kapunduk
(while you will see an ikat on your tour, it may not be this exact one)

Ikats are used for ceremonial purposes. The art of making an ikat has been passed from one woman to the next across many generations. It is a painstaking and deliberate process, in which one visualizes the design before beginning weaving. Then, she ties the thread in knots and dyes it so that the areas of the knots do not take the color. She does this with several colors so that the thread becomes multi-colored, and as she weaves it, the design emerges. Most often just the thread used for the warp (up and down thread) is knotted, as is the case here, but in some cultures, the women dye the thread of both the warp and the weft (side to side thread).

Hinggi were traditionally woven in pairs; one to be worn around the waist as a *sarong* and the other to be used as a shoulder cloth. Used as a festive garment or a funeral shroud, a fine *hinggi* was a symbol of status exclusively reserved for noble families. It was an essential item of ritual exchange or ceremonial gift-giving at weddings and funerals. *Hinggi* designs are always created by *ikat* technique and boast a variety of symbolic pictorial and geometric images. This *hinggi* displays two traditional royal patterns. The prancing crowned lions derive from the Dutch royal coat of arms, and the central panel has a variation on the “*patola ratu*” motif, eight-pointed stars with the appearance of python skin.

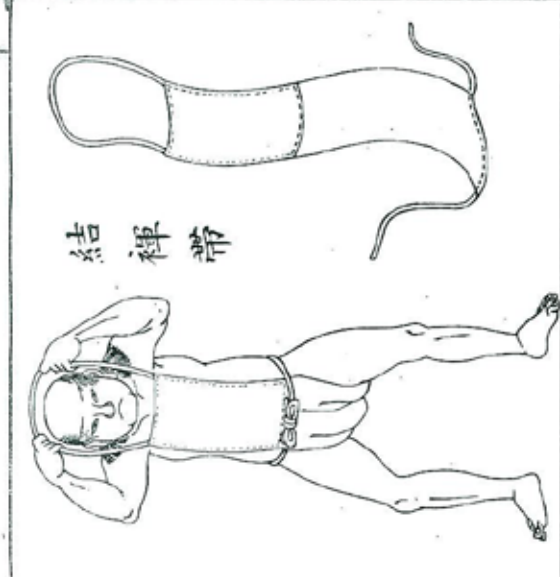
IMAGE 6

Armor (Yokohagi-do style), 18th century; iron, silk, suede; Japan, Tokugawa or Edo period
(while you will see Japanese armor on your tour, it will differ slightly from this one)

Japanese warriors were called *samurai* and they fought to defend their masters. For protection, the samurai depended on armor such as this, which consisted of 1) thigh guards, 2) body armor, 3) split skirt for easy movement, 4) face mask with a mustache and throat protection, and 5) iron helmet which was cushioned by a cotton skull cap. The pieces of the armor were laced together with cords that once were brilliantly colored. A complete armor consisted of 23 items. In full armor the *samurai* presented an awesome sight. This armor displays the skillful craftsmanship in iron working, lacquering, braiding, weaving and leather working needed to create such a strikingly dramatic piece.

It took a long time for *samurai* to get ready for battle. The worksheets on the following pages detail the process of dressing in armor.

HOW A SAMURAI PUTS ON HIS ARMOR



結禪帶

A COTTON BREECHCLOTH that extended up over the chest was the basic undergarment of a samurai's costume.



被觀衣

紫衣帶

A SHORT-SLEEVED KIMONO, or "armor robe," was tied snugly at the waist with a special knot (lower right).



服股衣

BELLOWING PANTALOONS, worn over the armor robe, fitted loosely in the legs to allow freedom of movement.



者脇當

STURDY SHINGUARDS of cloth or leather were reinforced with strips of iron to give protection from the front.



佩膝甲

DISPOSABLE THIGH GUARDS, worn while on horseback, were often taken off for easy movement on foot.



貫臂罩

METAL-CASED SLEEVES consisted of a Japanese type of chain mail and iron splints sewn onto heavy cloth.

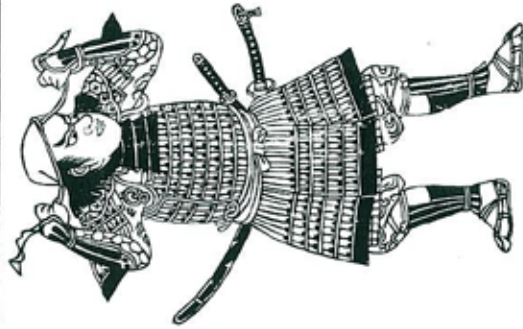
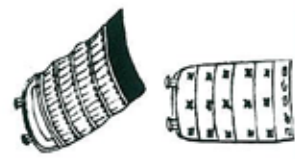
披身甲



A SHEATH FOR THE TORSO, made from rows of iron lamellae, included armored skirts-panels for the hips.

BROAD SHOULDER GUARDS of threaded lamellae hung like epaulets from the shoulders of the torso sheath.

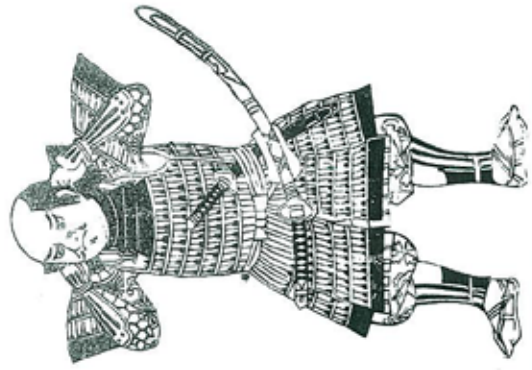
繫肩罩



纏頭卷

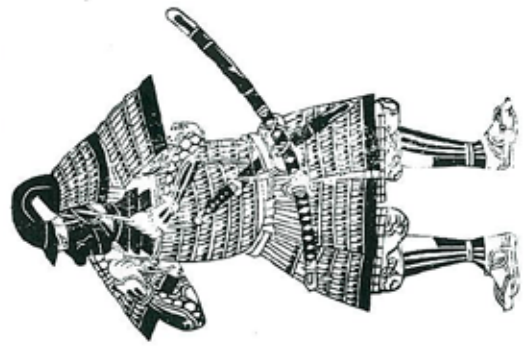
A COTTON SKULLCAP, which helped to cushion the weight of the helmet, is tied over the warrior's head.

旋喉輪



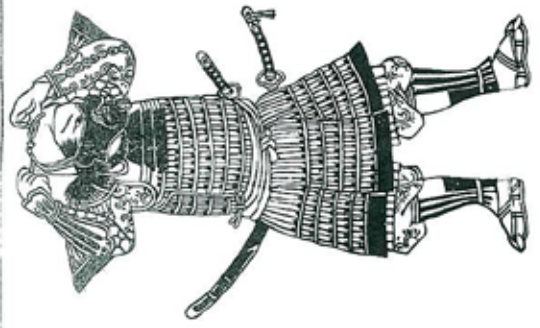
AN IRON COLLAR, with a metal bib for additional protection, helped guard its wearer against decapitation.

戴頭盔



A VISOED HELMET, with an armored fringe that guarded the back of the neck, completed the samurai's costume.

蒙頰當



A GLOWING MASK, made of lacquered iron and strong enough to blunt a spear point, covered the face.

速被法



UP FROM UNDER, a samurai climbs quickly from below into a suit of armor that dangles from a hanger.



速著異法

IN FROM THE SIDE, a warrior hurriedly slips into armor that has been preassembled on a special armor-stand.

速被異法



A STRENUOUS TUSSELE results when donning armor taken directly from its box—a method for emergencies only.

PRE-VISIT ACTIVITIES

- VIDEO: Show your students the introductory video *A Trip to the Art Museum*, which you can download at www.honoluluacademy.org/teacher.
- VOCABULARY: Introduce your students to the following vocabulary words, many of which are on the video or are discussed in this guide with the images: **museum, docent, gallery, art, artist, pattern, textile, fabric, weave, warp, weft, loom.**
- CLOTHING MANUFACTURING: Invite guests into your classroom who make textiles by sewing, quilting, embroidering, crocheting, knitting, etc. These guests could include your students or their parents or grandparents. Ask each person to bring examples of their work as well as the tools they use to create their work. Have them demonstrate to your students how they can make finished products.

WORKSHEET 1A & 1B: THE CLOTHES WE WEAR

Your students will consider appropriate clothing for different occasions around the world.

For the younger grades, have a discussion with them about what they are wearing to school today and what they might wear on the occasions listed on Worksheet 1A on page 15. Have them draw pictures of themselves in these clothes on the worksheet. Pre-determine a country besides the United States and find photographs of children at these same occasions. Have your students compare and contrast what they wear to what the children in the other country wear.

For the older grades, after they have completed Worksheet 1B on page 16, have a class discussion comparing and contrasting what they wear to what the children in other countries wear. You can begin discussing with your students the function and symbolism of clothes. Follow up with Worksheet 2.

WORKSHEET 2: VARIETY OF CLOTHING

Follow up to Worksheet 1 - your students will investigate factors that lead to distinct clothing around the world.

For the younger students, instead of using the worksheet, have them brainstorm out loud various factors that could influence clothing around the world. Prompt them with clues to get them to consider variables, such as climate, local materials available, traditions, economies, and technologies. Use their drawings from Worksheet 1A and the photographs of the other country to illustrate how these factors can alter clothing.

For the older students, when they have done half the worksheet and made their lists of factors, have a class discussion about these variables. Then have your students complete the worksheet with a paragraph detailing one of these factors and its impact on clothing around the world.

WORKSHEET 3: CLOTHES AS CLUES

Your students will observe works of art to identify the subjects countries and time periods of origin.

For the younger students, you can cover the instructions and have them look only at the images. Have them describe for you what they see and what the clothing reminds them of. You can use some of the tips on page 19 to facilitate a discussion about how and why clothing looks different in different countries and time periods.

For the older students, you can have them work in small groups on this worksheet. There are tips on page 19 for you to use to facilitate their discoveries. After your students have observed the artworks and determined the subjects' countries and time periods of origin, have them do a research paper on one of the works. Since on their tour they will learn about the following four functions of textiles - utilitarian, religious, identity, and life passages - you can have your students focus their papers on one of those uses of textiles in the country during the artwork's time period.

POST-VISIT ACTIVITIES

- **IDENTITY QUILT:** Give each of your students fabric markers and a square sheet of fabric (you can determine the size). Have them create a personal identity square. You can have them think of flags from around the world and how the colors, shapes, and numbers all have meaning for the country. Request they make something similar to reflect their identities on this square. When everyone is finished, have them share with the class the meaning of their squares and sew all the squares together to make a class identity quilt.
- **DRAW OR DESCRIBE:** Ask your students to recall the work to which they most closely related on the tour. Have them sketch the work or describe it in detail and ask them why they chose to focus on this particular work.
- **COMPARE:** Ask your students to compare the images in this guide to the real works and have them explain how seeing them in person differs from seeing the reproductions. You can also have your students compare different works to each other, focusing on their materials.
- **POETRY:** Have your students write a poem about a work of art.
- **STORYTELLING:** Make up a story with a character who travels the world in a time machine and ends up wearing some of the textiles seen on the tour. How and why did s/he come to wear the textiles? You can have your students do this individually or you can do it as a class.

WORKSHEET 4: MAKING A LOOM

Your students will make a loom on which to do a weaving project.

This loom-making activity is reproduced from Mary Strohl and Susan Schneck's book *Colonial America: Cooperative Learning Activities*, published in 1991 by Scholastic in New York. The authors give teachers permission to reproduce this activity sheet for classroom use.

WORKSHEET 5: WEAVING

Your students will weave a place mat or make a variation of this popular weaving activity.

For the younger students, you can walk them through the directions instead of having them read them and you can decide which variations your students should complete in class.

For the older students, your students can follow the directions to make a place mat out of construction paper, or they can decide to do one of the variations of the traditional woven place mat and alter their designs accordingly. You may wish for them to make a place mat first to understand the process for this weaving project and then they can choose a variation for a homework assignment. You can also use this opportunity to ask your students what they have learned about the importance of weaving to cultures around the world.

WORKSHEET 6: PATTERN

Your students will learn how patterns are used to make clothing.

To help your students understand how patterns work, you may wish to bring in actual clothing patterns. You can get them at reasonable prices at fabric stores and often at thrift stores. Ideally, you should also bring in an article of clothing made from this pattern. Perhaps you have class parents who sews who can provide you with these materials. You may need to emphasize for your students the concept of taking a two dimensional pattern and shaping fabric together to become three dimensional. Feel free to have your students work with partners to complete the assignment in bold on the bottom of this worksheet. For the younger students, you can guide them through the process of creating a pattern for the Troubadour's shirt.

HCPS III Standards and All About Art - Textiles

The interactive activities on the tour and the worksheets from this guide address the following HCPS III Standards:

INTERACTIVE ACTIVITIES in the galleries

FINE ARTS: Standard 1: VISUAL ARTS: Understand and apply art materials, techniques, and processes in the creation of works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences

MATH: Standard 9: Patterns, Functions, and Algebra: PATTERNS AND FUNCTIONAL RELATIONSHIPS: Understand various types of patterns and functional relationships

SCIENCE: Standard 1: The Scientific Process: SCIENTIFIC INVESTIGATION: Discover, invent and investigate using the skills necessary to engage in the scientific process

Standard 2: The Scientific Process: NATURE OF SCIENCE-: Understand that science, technology, and society are interrelated

SOCIAL STUDIES: Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY-Understand culture as a system of beliefs, knowledge, and practices shared by a group and understand how cultural systems change over time

WORKSHEET 1A & 1B: THE CLOTHES WE WEAR (p.)

SOCIAL STUDIES: Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY-Understand culture as a system of beliefs, knowledge, and practices shared by a group and understand how cultural systems change over time

WORKSHEET 2: VARIETY OF CLOTHING (p.)

FINE ARTS: Standard 1: VISUAL ARTS: Understand and apply art materials, techniques, and processes in the creation of works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences

SCIENCE: Standard 2: The Scientific Process: NATURE OF SCIENCE-: Understand that science, technology, and society are interrelated

SOCIAL STUDIES: Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY-Understand culture as a system of beliefs, knowledge, and practices shared by a group and understand how cultural systems change over time

WORKSHEET 3: CLOTHES AS CLUES (p.)

FINE ARTS: Standard 1: VISUAL ARTS: Understand and apply art materials, techniques, and processes in the creation of works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences

SOCIAL STUDIES: Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY-Understand culture as a system of beliefs, knowledge, and practices shared by a group and understand how cultural systems change over time

WORKSHEETS 4 & 5: MAKING A LOOM & WEAVING (p.)

FINE ARTS: Standard 1: VISUAL ARTS: Understand and apply art materials, techniques, and processes in the creation of works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences

WORKSHEET 6: PATTERN (p.)

FINE ARTS: Standard 1: VISUAL ARTS: Understand and apply art materials, techniques, and processes in the creation of works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences

MATH: Standard 9: Patterns, Functions, and Algebra: PATTERNS AND FUNCTIONAL RELATIONSHIPS: Understand various types of patterns and functional relationships

WORKSHEET 1A: THE CLOTHES WE WEAR

Draw a picture of yourself wearing the clothes you would wear for these events:



TO SCHOOL

TO SLEEP

TO A WEDDING

TO THE BEACH

TO PLAY SPORTS

WORKSHEET 1B: THE CLOTHES WE WEAR

In the space below, write down what you are wearing to school today.



Now write down what you would wear for the following occasions:

TO SLEEP

TO A WEDDING

TO THE BEACH

TO PLAY SPORTS

Think of a country besides the United States and do research online or in the library to determine what someone your age from that country would wear for the following occasions. Write down their outfits and draw or include photographs of them. How do they compare to what you wear?



TO SCHOOL

TO SLEEP

TO A WEDDING

TO THE BEACH

TO PLAY SPORTS

WORKSHEET 2: VARIETY OF CLOTHING

In the space below, list factors that could explain why people in different parts of the world might dress differently for the same occasion (for example, climate could cause some to dress in warmer clothing than others).

After a class discussion, choose one of the factors you came up with and write a paragraph below explaining how this factor contributes to the variety of clothing throughout the world.

WORKSHEET 3: CLOTHES AS CLUES

The artworks on this page are all in the Academy's collection. They depict people from all over the world and from different times in history. Based on the person's attire and other clues in the artwork, can you determine where in the world the person is from, what date s/he lived in, and if there is anything important about the clothing s/he is wearing? You can do research online and in the library and your teacher may have additional clues for you.



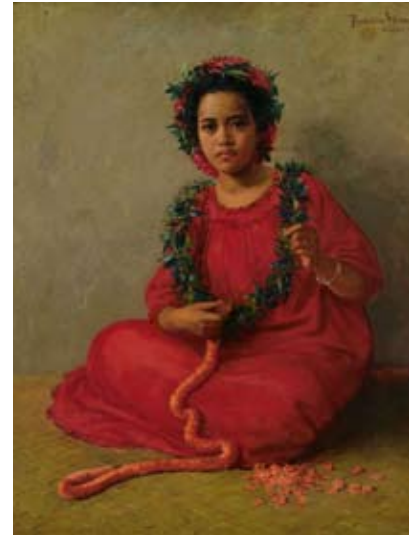
1



2



3



4



5



6



7



8



9

You may see some of these works on your school tour. However, if you don't get to see them on the tour, come back with your family using your free family pass and try to find these works throughout the museum.

WORKSHEET 3: CLOTHES AS CLUES (TEACHER'S GUIDE)

Depending on your students' age and familiarity with different cultures, Worksheet 3 may be difficult for them to complete. For this reason, you may wish to have them work in small groups or have them do as many as they can on their own and then do the rest together as a group.

Other ways to assist your students with this worksheet:

You can find similar works of art and identify them for your students so that they can recognize parallels between the works you find and the ones on the worksheet. Go to www.artcyclopedia.com or to www.metmuseum.org/toah, where you can search the Metropolitan Museum of Art's collection by country, date, or museum department.

You can go through the artworks one at a time and have your students tell you what the image makes them think of, which often will lead to a discussion about time and place.

You can give your students other hints, too, like telling them which continent or century the works are from. Information on each of the works of art is listed below in the following format: [Artist (if known); *Title*, Date; Material; Country (details of country if needed)]

1. *Shepherd*, c. 1750-60; hard-paste porcelain; overglaze enamel decoration, gilding; German, Meissen Porcelain Factory
2. *Tomb Sculpture of Guardian Warrior (right)*, late 7th-early 8th century; Earthenware with *sancai* glaze; China, Tang Dynasty
3. James McNeill Whistler; *Arrangement in Black No. 5: Lady Meux*, 1881; oil on canvas; American artist, painting made in England
4. Theodore Wores; *The Lei Maker*, 1901; oil on canvas; American artist, painting made in Hawaii
5. Suzuki Harunobu; *Parody of Matsuura Sayo-hime*, c. 1766; color woodblock print; Japan, Edo period (1615-1868)
6. *Male Figure*, ca. 2350–2170 B.C.; limestone with traces of polychrome; Egypt, Saqqara, Old Kingdom, Dynasty 6
7. *Guanyin*, c. 1025; pigments on wood; China, Northern Song dynasty
8. Emile Antoine Bourdelle; *La Grande Penelope*, 1912; bronze; France
9. Gilbert Stuart; *Portrait of Governor John Brooks*, 1820; oil on canvas; America

WORKSHEET 4: MAKING A LOOM



Social Skills: Work toward a goal, integrate a number of ideas, no put-downs.

Academic Skill: Follow steps to re-create a colonial craft.

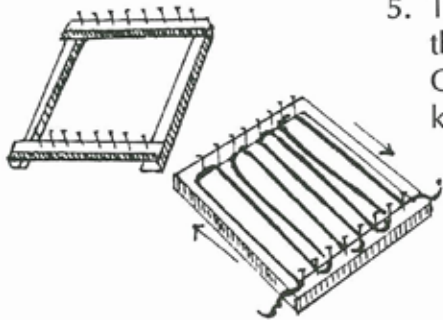
Teacher: Help children gather materials. Younger children will need help in assembly.

A LOOM TO CRAFT

Loom Pairs Check Directions

Materials:

4 6" pieces 1"-thick wood
20 nails
ruler
pencil
hammer
heavy string



To Make:

1. Stack wood in a square as shown.
2. Nail together at the four corners.
3. Use ruler and pencil to mark 1/2" intervals on two opposite sides of the frame.
4. Hammer nails into each mark, leaving about 1/4" above the frame as shown.
5. Tie end of heavy string to one corner nail. Wind string across the frame around first two nails on the opposite side. Continue winding across the loom to the last nail. Tie a knot and cut the string.



Social Skills: Work toward a goal, integrate a number of ideas, no put-downs.

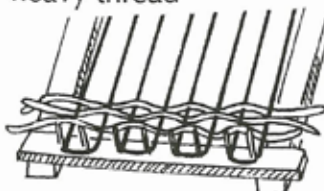
Academic Skill: Follow steps to re-create a colonial craft.

WE-WEAVE

Round Table Weaving Directions

Materials:

loom
weaving materials:
bulky yarn, ribbon,
straw, long grass,
reeds
pan of water to soak
natural materials
scissors
needle
heavy thread



To Make:

1. Team members each choose weaving materials and cut them in lengths 4" longer than the width of the loom. Natural materials should be soaked in water to make them pliable.
2. To weave, use one strand of material. Go over the first string and under the next. Continue to opposite side of loom. Push weaving material up close to the nails.
3. Pass the loom to the next person to weave one strand. Be sure to push pieces close together to make a tight weave. Continue weaving and passing loom until the loom is full.
4. When loom is full, gently lift the weaving off the loom.
5. Sew along both edges to keep the weaving from raveling. Trim uneven edges, if you like.

WORKSHEET 5: WEAVING

Weaving is a popular way to make textiles. Below are instructions for making a place mat out of construction paper. At the bottom of this page you can find variations on this project to enhance your design.

PLACE MATS

Follow the steps below to make your own place mat

Make the warp (the up-and-down part):

1. Take an 8 1/2 by 11 sheet of colored construction paper.
2. Fold the paper in half so the short ends meet and the paper becomes 5 1/2 by 8 1/2.
3. Starting at the fold and 1/2 inch from the side of the paper, cut a straight slit down the sheet, ending 1/2 inch from the end of the sheet.
4. Continue cutting slits every 1/2 inch across the paper until you are 1/2 inch from the opposite side.
5. Unfold the paper.

Make the weft (the side-to-side part):

1. Using any variety of colored construction paper that you would like, cut 1/2 inch wide strips of paper that are 8 1/2 inches long. You will need 20 strips.

Weave the place mat:

1. Weave the first strip through the warp - up the first slit, down the second, up the third, and so on.
2. Weave the second strip below the first and alternate the weaving pattern so that you go down the first slit, up the second, down the third, and so on.
3. Continue alternating weaving patterns for all of the strips, adjusting each one so that it fits snugly against the one before it.
4. Secure the strips to the warp with glue.
5. If desired, laminate the place mat so that it can withstand spills and stains.

VARIATIONS

- For the weft, cut a meaningful photograph into strips, creating a unique place mat.
- Use photographs for both the warp and the weft, creating a merger of two meaningful photographs.
- Try weaving something besides a place mat, such as note cards, a coaster, or a floor mat. Use math skills to determine how you will need to adjust your measurements and materials to create this object.
- Use cloth or natural fibers to weave a place mat.
- Recycle old plastic grocery bags or old clothing by cutting them into strips with which to weave.

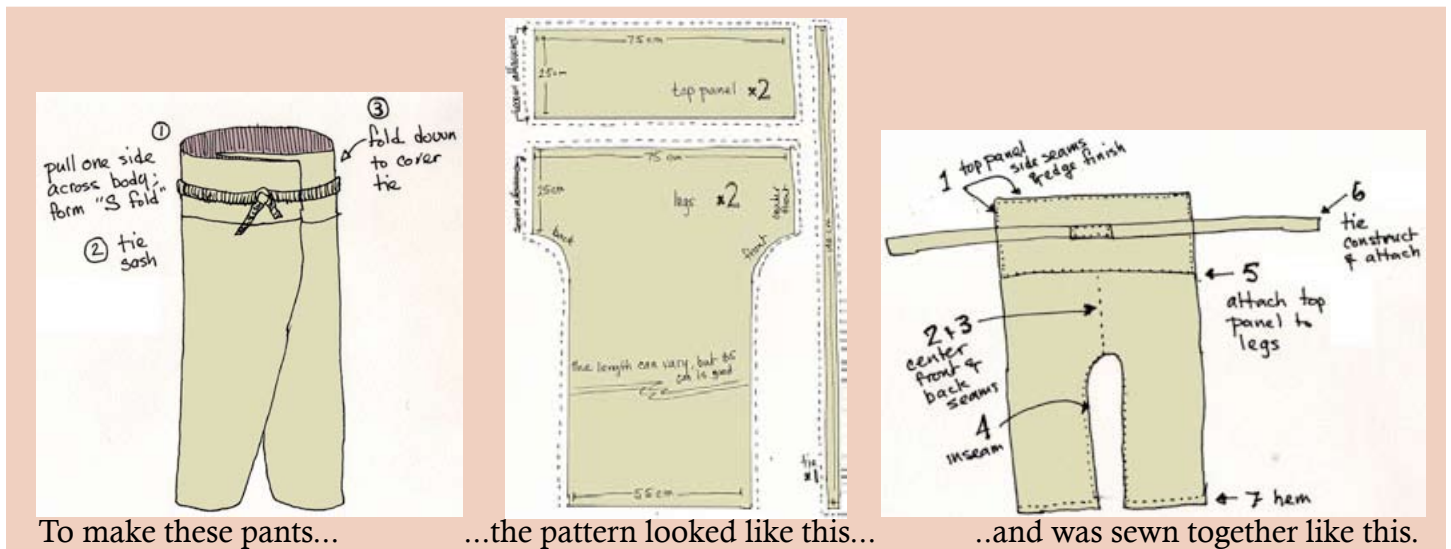
WORKSHEET 6: PATTERNS



This is a painting of a Hawaiian Troubadour (composer and musician). Look at his shirt and write down words that you would use to describe it.

Shirts like this are made out of several pieces of fabric sewn together and connected along a seam. Think about your own shirts. Most of them are also made of more than one piece of fabric. You probably have seams along the sides of your shirt and maybe on your shoulders, too. If the pieces were not sewn together, your shirt would be open on the sides and might fall off your shoulders.

The pieces that make up the Troubadour's shirt have to be to specific sizes and shapes, because if they are not measured properly, the shirt will not fit. To make sure their pieces are the right dimensions, people often use patterns when making clothes. For example...



Can you figure out what the pattern would look like to make the Troubadour's shirt? Keep in mind that you will need two sleeves, the front of the shirt (usually two parts so it can be buttoned up the center), the back of the shirt, and a collar.

You can work with a partner to make your design.