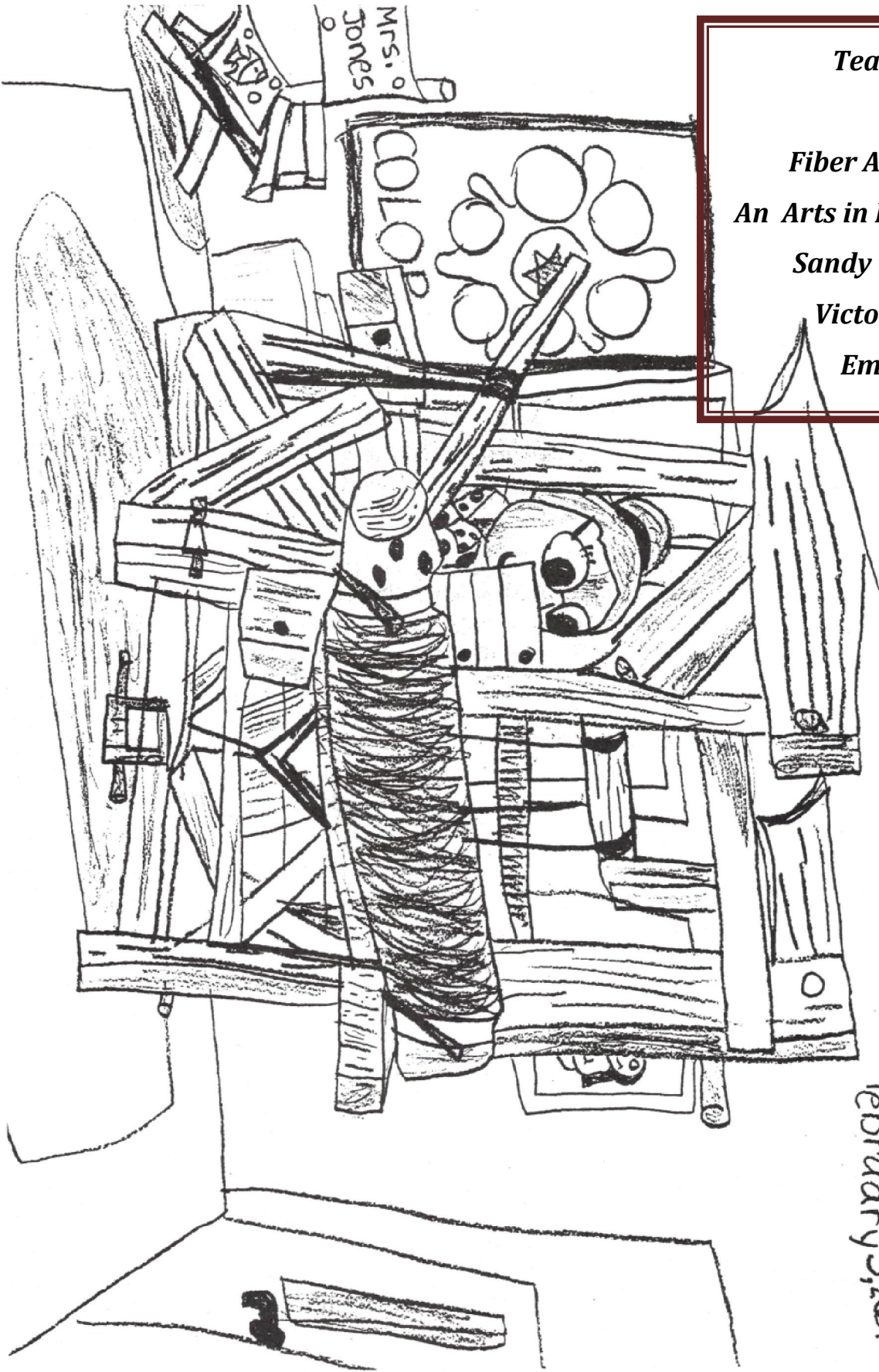


Teachers Guide
to
Fiber Arts Residencies
An Arts in Education Program
Sandy Creek Weavers
Victoria H. Sowers
Emily B. Hyatt



Emily
February 5, 2001

Dear Teacher:

We have put together this Guide to assist you in your planning for our upcoming weaving residency at your school. We hope the information in the Guide will help make this a first rate learning experience for you and your students. We include you as well as your students in every aspect of the Residency because we are convinced that when you participate alongside the students in your class you will begin to see how an art form-any art form, not just weaving-can stimulate student learning in ways that are truly remarkable, and fun!! Therefore, we conceive our residencies as a total learning experience for teachers and students alike. Our expectation is that you and your students will attend each session together. We promise that if you participate fully in the Residency you and your students will be able to extend the benefits of this learning experience long after we have departed. We are very excited about our upcoming visit to your school. We thank you in advance for all you will do to make this Residency a success.

Victoria H. Sowers
Emily B. Hyatt
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Sandy Creek Weavers Teachers Guide

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Goals and Focus for Fiber Artist Residencies

The school weaving residencies are appropriate for all grade levels PreK-12. These curriculum integrated programs include a teacher's guide, a wide variety of hands on activities and information which integrates arts subjects with non-arts subjects. Each residency is clearly related to the State Department Standard Course of Study.

Goals for the Residency:

- (1) To provide students a hands on experience with history through weaving on a 200-year-old antique loom.
- (2) To help students understand weaving as it was long ago including how weaving relates to our lives today both economically and historically.
- (3) To keep alive an ancient art form and help students make connections with weaving through art, math, history, language, social studies, craftsmanship and computers.

Residency Focus:

1. All students will better understand the art form of weaving historically and as it affects their lives today.
2. All students will experience hands on weaving on a 200-year-old antique floor loom – the same way boys and girls their age wove on the same loom 200 years ago.
3. Through weaving all students will understand American life 200 years ago. They will come to understand weaving as an integral part of American life then and today i.e. fabric for clothes, home furnishings, commercial uses, etc.
4. All students will bring a personal item to weave into a large tapestry (approx. 3 yards long) which becomes part of their history as it hangs in their school for many years.

“Weaving is a necessary part of our life historically and now as an art form and in everyday use.”

Three types of Residencies offered:

#1. “Weaving Your History, a Fabric Time Capsule”

In this residency everyone in the school weaves on a 200-year-old tapestry loom.

Each class has one session with the weaver (40-50 minutes depending on regular class schedule). The class begins with a historical component. 2nd they discuss loom construction and how it works. 3rd all students draw/sketch the large floor loom. 4th each student weaves a personal item into a tapestry. The finished weaving (9-12ft long) remains on permanent display at the school. Students are very stimulated by this experience.

#2. “Lap Loom Fever”

This residency focuses on one grade level and incorporates lap looms as well as the large tapestry loom.

The weaver meets with each class on one grade level every day during the residency. The first session is the same as described in #1. The second day students begin to weave on individual lap looms and on the large tapestry loom. The finished tapestry remains at the school permanently. Students’ lap loom products become personal weavings to take home. “LAP LOOM FEVER” abounds!

#3. “Navajo Experience”

Navajo weaving is the focus of this residency. A Navajo loom and rugs are available for students to examine. While listening to Navajo stories and music, students draw the rug designs of the Navajo “geometric weavers”. How the life of Navajo children is related to weaving is of great interest to students. This is an exciting experience for students studying Native Americans.

Our program speaks to teachers and students alike. We consider the residency to be a positive experience for any age.

Class Plan (Residency #1 and #2)

Before Residency Begins: Students have been prepped in weeks previous to bring something personal to weave in the “Fabric Time Capsule” wall hanging.

1. Hand woven rugs placed on tables:
 - Feel them
 - Turn them over
 - Look at colors
 - Discuss construction of rug on the loom
 - Talk about old clothes used to make the rugs

2. Talk about large floor loom – HISTORY
 - Why was it needed then and not now – geographical, lack of money
 - Parts of loom – materials used
 - Relate to economics then and now – nails too expensive, cloth cost too much
 - Operation of loom then and now – Foot Power vs. electricity etc.
 - Age of loom – children same age wove then. Today’s children are making history.
 - Explanation of objects made then and now. Samples shown of coverlets, carpet and cloth.
 - Talk about wool, cotton flax and how they were used to make clothing, sheets, bedcovers, etc.

- (3. & 4. happen simultaneously)*

3. Students draw the floor loom:
 - After talking about shapes involved in the loom construction students sketch/draw the loom on plain white paper with pencil.
 - Each student has a different view and they share their drawings.

4. All students weave:
 - Students weave the item they brought into the wall hanging
 - All students in the school weave the wall hanging.
 - Weaver and 2 students weave together – hands on loom experience. (Materials provided for students to use if needed)

5. Students shown the following types of looms during session:
 - Floor loom – 200 years old 7ft tall
 - Table/lap loom
 - Cardboard loom they can construct for themselves

6. Professional loom drawing handout:
 - Each student given an 8 ½ x 11 drawing of the loom with the parts labeled for them to keep and or share with teacher and family members.

7. Finished Product: Within two weeks large woven wall hanging, “ A Fabric Time Capsule” will be returned to the school and hung in the school in a permanent location.

Class Plan and Sample Schedule Navajo Residency #3

1. Talk about Navajo children and their family life style:
 - Compare their life style to ours
 - Weaving with parents for 400 years.
 - Herding sheep
 - Spinning yarn
 - Making dyes
 - Housing and transportation
 - Food – especially corn
 - Outside oven
 - Show dolls – clothing
 - Dances and Spirits

2. Navajo Loom:
 - Discussion – what does it do?
 - How it works
 - Feeling of the parts
 - Feeling wool and yarn
 - Slides of weavers at looms

3. Navajo Rugs:
 - Show 8 rugs and discuss patterns and colors
 - Tell story of the designs
 - Discuss term “geometric weavers”
 - Play memory and listening games

1. Drawing Navajo rug designs on paper using crayons, etc.
2. Develop list of vocabulary words to remember
3. Handout loom drawing
4. Short story to remember “Navajo attitude about work”

SAMPLE SCHEDULE (Residency #3)

*Schedule for Navajo Residency may vary according to age and grade level of the students. A regular class period is preferred in order to include all components. We have developed this Navajo residency because of interest and requests from teachers. Students are enthralled with the rugs, stories and skills games we play with the Navajo information. We reserve the right to delete a component if the class schedule is too short.

State Department of Public Instruction

Curriculum Standards

Following is a list of the State Curriculum Standards which we incorporate in our residencies. For more detailed information about which aspects of our Residency meet which goals and objectives please contact the visiting artist.

SOCIAL STUDIES 3-5

THIRD GRADE CITIZENSHIP: PEOPLE MAKING A DIFFERENCE

| | |
|--------------------------|---|
| Competency Goal 2 | The learner will analyze the multiple roles that individuals perform in families, workplaces, and communities. |
|--------------------------|---|

2.02 Analyze similarities and differences among families in different times and in different places.

| | |
|--------------------------|---|
| Competency Goal 6 | The learner will recognize how technology is used at home, school, and in the community. |
|--------------------------|---|

Objectives

6.01 Describe and assess ways in which technology is used in a community's economy.

FOURTH GRADE NORTH CAROLINA: GEOGRAPHY AND HISTORY

| | |
|--------------------------|---|
| Competency Goal 3 | The learner will trace the history of colonization in North Carolina and evaluate its significance for diverse people's ideas. |
|--------------------------|---|

Objectives

3.04 Compare and contrast ways in which people, goods, and ideas moved in the past with their movement today.

| | |
|--------------------------|--|
| Competency Goal 5 | The learner will examine the impact of various cultural groups on North Carolina. |
|--------------------------|--|

Objectives

5.02 Describe traditional art, music, and craft forms in North Carolina.

| | |
|--------------------------|---|
| Competency Goal 6 | The learner will evaluate how North Carolinians apply basic economic principles within the community, state, and nation. |
|--------------------------|---|

Objectives

6.01 Explain the relationship between unlimited wants and limited resources.

| | |
|--------------------------|---|
| Competency Goal 7 | The learner will recognize how technology influences change within North Carolina. |
|--------------------------|---|

Objectives

7.01 Cite examples from North Carolina's history of the impact of technology.

7.02 Analyze the effect of technology on North Carolina's citizens, past and present.

7.03 Explain how technology changed and influenced the movement of people, goods, and ideas over time.

FIFTH GRADE UNITED STATES HISTORY, CANADA, MEXICO, AND CENTRAL AMERICA

| | |
|--------------------------|--|
| Competency Goal 1 | The learner will apply key geographic concepts to the United States and other countries of North America. |
|--------------------------|--|

Objectives

1.06 Explain how people of the United States and other countries of North America adapt to, modify, and use their physical environment.

1.07 Analyze the past movement of people, goods, and ideas within and among the United States, Canada, Mexico, and Central America and compare it to movement today.

| | |
|--------------------------|--|
| Competency Goal 3 | The learner will examine the roles various ethnic groups have played in the development of the United States and its neighboring countries. |
|--------------------------|--|

Objectives

3.02 Examine how changes in the movement of people, goods, and ideas have affected ways of living in the United States.

| | |
|--------------------------|---|
| Competency Goal 6 | The learner will recognize how technology has influenced change within the United States and other countries in North America. |
|--------------------------|---|

Objectives

6.01 Explore the meaning of technology as it encompasses discoveries from the first primitive tools to today's personal computer.

6.02 Relate how certain technological discoveries have changed the course of history and reflect on the broader social and environmental changes that can occur from the discovery of such technologies.

VISUAL ARTS GRADES 3-5

VISUAL ARTS - Grade 3

COMPETENCY GOAL 1: The learner will develop critical and creative thinking skills and perceptual awareness necessary for understanding and producing art.

Objectives

- 1.01 Expand the use of appropriate vocabulary.
- 1.02 Apply knowledge and concepts gained across the curriculum as a source of ideas for art.
- 1.03 Select color both for emotional appeal and realism.

COMPETENCY GOAL 2: The learner will develop skills necessary for understanding and applying media, techniques, and processes. (National Standard 1)

Objectives

- Fibers - Knotting, small hand looms for fibers.
- 2.02 Explore unique properties and potential of materials.
- 2.03 Demonstrate increased fine motor skills.

COMPETENCY GOAL 3: The learner will organize the components of a work into a cohesive whole through knowledge of organizational principles of design and art elements. (National Standard 2)

Objectives

- 3.03 Identify geometric shapes: circle, square, rectangle, triangle, diamond, oval, octagon, and pentagon.
- 3.04 Use a variety of geometric and organic shapes in creating own work.
- 3.06 Develop ability to discuss his or her own work and that of others in terms of art elements.
- 3.07 Recognize composition is using the elements of art to create an artwork.
- 3.10 Respect the work of others when critiquing art.
- 3.11 Consider numerous solutions during the problem-solving process

COMPETENCY GOAL 6: The learner will reflect upon and assess the characteristics and merits of their work and the work of others. (National Standard 5)

Objectives

- 6.02 Recognize diversity in art as a natural and positive expression of individuality.
- 6.04 Express what can be learned from a mistake or accident of one's own or others.
- 6.05 Apply knowledge gained from a failure situation to help achieve a more successful effort.

COMPETENCY GOAL 7: The learner will perceive connections between visual arts and other disciplines. (National Standard 6)

Objectives

- 7.02 Discuss how the artwork people produce reflects the times in which they live.

VISUAL ARTS - Grade 4

COMPETENCY GOAL 2: The learner will develop skills necessary for understanding and applying media, techniques, and processes. (National Standard 1)

Objectives

- 2.01 Know about and correctly use stitchery needles and small hand tools.
- 2.02 Use additional art media, techniques and processes which may include:
Fibers - stitchery, a variety of fiber weaving techniques, felting and quilting

COMPETENCY GOAL 3: The learner will organize the components of a work into a cohesive whole through knowledge of organizational principles of design and art elements. (National Standard 2)

Objectives

- 3.02 Differentiate horizontal, vertical, parallel, and diagonal lines.
- 3.04 Exercise flexibility when approaching a problem-solving situation.

COMPETENCY GOAL 5: The learner will understand the visual arts in relation to history and cultures. (National Standard 4)

Objectives

- 5.01 Recognize that art can serve more than one purpose and/or function in a given culture.

COMPETENCY GOAL 7: The learner will perceive connections between visual arts and other disciplines. (National Standard 6)

Objectives

- 7.01 Recognize that in a particular place or time, shared beliefs or knowledge will affect the ideas, issues or themes in all disciplines.
- 7.02 Identify how technology affects how things look and how they are done.

COMPETENCY GOAL 8: The learner will develop an awareness of art as an avocation and profession.

Objectives

- 8.01 Discuss how some ways of making art are different than in the past but some are the same.
- 8.02 Discuss how there are art related jobs today that did not exist in the past such as photographer, videographer and computer artist.

VISUAL ARTS - Grade 5

COMPETENCY GOAL 1: The learner will develop critical and creative thinking skills and perceptual awareness necessary for understanding and producing art.

Objectives

- 1.01 Use the imagination as a source for symbolic expression.
- 1.02 Practice a variety of methods of observation from different points of view to explore spatial relationships.

COMPETENCY GOAL 3: The learner will organize the components of a work into a cohesive whole through knowledge of organizational principles of design and art elements. (National Standard 2)

Objectives

3.02 Recognize and apply the design principles used in composition.

3.03 Develop repetition to create unity in one's own work.

3.04 Use variations to create interest in a composition.

COMPETENCY GOAL 5: The learner will understand the visual arts in relation to history and cultures. (National Standard 4)

Objectives

5.01 Begin to recognize that art is the visual record of the history of mankind.

COMPETENCY GOAL 7: The learner will perceive connections between visual arts and other disciplines. (National Standard 6)

Objectives

7.02 Appreciate and speculate about how technology will precipitate additional artistic developments in the future.

7.03 Compare current technology to that of the past.

COMPETENCY GOAL 8: The learner will develop an awareness of art as an avocation and profession.

Objectives

8.01 Examine the choice of art as a profession.

8.02 Recognize that art provides an opportunity for life long learning.

8.03 Begin to recognize that the creation of art requires creative and critical thinking skills that are used throughout life.

Weaving Vocabulary

- Apron:** piece of canvas attached to warp beam and cloth beam through which a rod is passed. The warp ends are tied to this rod.
- Back Beam:** beam at the back of the loom over which the warp passes to the warp beam.
- Beater:** the frame holding the reed used to “beat” the weft thread back into place in the web.
- Bobbin:** a reel or spool that carries the weft thread. It is inserted in the shuttle.
- Dent:** a single space in the reed
- Dog or Brake:** a small catch fashioned to the side of the loom to act as a brake for the ratchet wheel.
- Harness:** the frames on which the heddles are hung.
- Heddles:** wire, twine, or flat pieces of steel with holes or eyes in the center through which the warp ends are threaded.
- Heddle Eye:** a loop or opening in the center of the heddle.
- Hook:** a flat metal hook used to pull the warp ends through the reed.
(warp-hook)
- Lease/Leash:** crossing of the warp threads during winding between the warping posts to keep them in order during threading.
- Loom:** an upright frame or machine of wood or metal on which a weaver works thread into a web.
- Pick or Shot:** a single shot of weft thread passed through the shed.
- Ratchet Wheel:** a wheel with teeth, fastened to ends of beams to hold warp at the proper tension.
- Reed:** a comb like piece set in the beater to separate the warp threads and used to beat threads together to form the web.
- Roller:** refers to the warp or cloth beam, also to a cross piece from which the harnesses are hung.
- Shed:** A “V” shaped opening in the warp by raising or depressing the treadles, through which the shuttle is passed.
- Shot:** the passage of the shuttle through the shed.
- Shuttle:** an instrument for carrying the weft thread.
- Sley:** (verb) to draw the thread through the dents in the reed with the warp hook.
- Tension:** stretching and tying warp threads so they will all be the same length.
- Treadles:** pedals used to depress the harness on the foot loom. See also Brake adle.
- Warp:** a system of threads running lengthwise in the loom across which the weft threads are passed to form a web or cloth.
- Weft Threads:** these are woven across the warp thread to form cloth.

AFTER THE RESIDENCY ENDS: ONGOING ACTIVITIES

- 1- Have students read stories from pioneer days involving weaving, looms, spinning, dyeing, growing cotton and flax, raising sheep, preparing wool for weaving etc. Try to find stories that focus on pioneer children and their roles in these activities. Look for cross cultural experiences of children and weaving. For example, there is a wealth of information on American Indians and weaving.
- 2- Search the internet using the phrase “handloom weaving”. This can be a real voyage of discovery.
- 3- Ask students to make up songs about weaving. They can do this surprisingly well and with great delight. They can use familiar tunes and make up their own lyrics or create tunes and lyrics.
- 4- Students can be taught to make a lap loom and do their own weaving. This could be a project which they carry out at home.
- 5- Drawing any aspect of the weaving experience can be a good exercise to get an evaluation of a student’s involvement with the new information he/she/has encountered in the residency.
- 6- Encourage students to write about their experiences of weaving on the “bug machine”. Encourage them to use some of the new weaving words they have learned. Ask them to describe the emotions they felt as they sat at the loom and began to weave.
- 7- Encourage students to imagine what it might have been like to be a weaver long ago and what it would be like to be a weaver now. This could be done in small groups as creative drama/movement and presented to their classmates.
- 8- Encourage students to write a story or poem about how they imagine their life would have been a long time ago in pioneer days or a story or poem about what weaving might be like in the future.
- 9- Have student’s interview family members and other adults to find out what they know about weaving.
- 10- Have students describe all the possible uses that weaving can serve e.g. nets for fishing, a spiders web catches insects and so on stretching beyond the obvious.
- 11- Ask students to write an essay or poem about the meaning of the object that they contributed to the “Fabric Time capsule”.

Sandy Creek Weavers

Resources we use and you can too!!

Art

- Earle, Alice Morse *American Classics™-Home Life in Colonial Days*
Berkshire House Pub., Stockbridge, Mass., 1993, Orig. 1898
- Earle, Alice Morse *American Classics™--Child Life in Colonial Days*
Berkshire House Pub., Stockbridge, Mass., 1993, Orig. 1898
- Kalman, Bobbie *Historic Communities-Home Crafts*
Crabtree Publishing Co., 350 Fifth Avenue. Suite 3308, New York, N.Y., 1990
- Milner, Frank *Van Gogh*
Magna Books
Magna Road, Wigsten, Leicester, LE18 42H., 1991
- Abbeville Publishing *How Artists See Animals*
Abbeville Publishing, 22 Cortland St., NY, NY 10007

Indian

- Institute of American Indian Arts Arts and Indian Children
Institute of American Indian Arts, Santa Fe, NM
- Duggan, Betty J. and Riggs, Brett H. Studies in Cherokee Basketry
Qualla Arts and Crafts Mutual, Inc.
Box 310, Hwy 441 N. Cherokee, NC 28719. 1991

Children's Stories

- Baylor, Byrd Everybody Needs A Rock
Aladdin Paperbacks
Simon & Schuster
Children's Publishing Division
- Blood, Charles L. and Link, Martin The Goat in the Rug
Aladdin Paperbacks
1230 Ave. of the Americans, New York, NY 10020., 1976
- Cohlene, Terri Dancing Drum, A Cherokee Legend
Native American Legends
Watermill Press
The Rourke Corp., Inc.
Vero Beach, Florida 32964
- Cohlene, Terri Turquoise Boy, A Navajo Legend
Watermill Press
- Castaneda, Omar S. Abuela's Weave
Lee and Low Books, Inc.
95 Madison Ave., New York, NY 10016
- dePaola, Tomie Charlie Needs A Cloak
Aladdin Paperbacks
- Fisher, Leonard Everett The Weavers, Colonial Craftsmen
Benchmark Books

| | |
|--|---|
| | Marshall Cavendish New York |
| Jobin, Claire | Young Discovery Library: All About Wool Young Discovery, P.O. Box 299, Ossining, NY 10562., 1985 |
| Keller, Patricia and McCall, Francis X Jr. | Unraveling Fibers Antheum Books For Young Readers Simon & Shuster Children's Publishing Division 1230 Avenue of the Americas New York, N.Y. 10020 |
| Khan, Rukhsana | The Roses in My Carpets Holiday House New York |
| Miles, Muska | Annie and the Old One Little Brown and Company |
| Osinki, Alice | The Navajo – A New True Book Children's Press Chicago |
| Oughton, Jerrie | The Magic Weaver of Rugs – A Tale of the Navajo Houghton Mifflin company Boston |
| Roessel, Monty | KINAALDA – A Navajo Girl Grown Up Lerner Publications Company Minneapolis |
| Roessel, Monty | Songs from the Loom A Navajo Girl Learns to Weave **Winner-1996 Elementary Award-National Council for the Social Studies Lerner Publications company Minneapolis |
| Shaw, Nancy | Sheep Take a Hike Houghton Mifflin Co. Boston, Mass. |
| Sola', Miche'le | ANGELA Weaves a Dream The Story of a Young Maya Artist Hyperion Books for Children New York |
| Smith, MaryLou M. | Grandmother's Adobe Dollhouse New Mexico Magazine, Santa Fe, N.M., 1984 |

Emily B. Hyatt

Victoria H. Sowers

My name is Emily Hyatt. I first learned to weave when I was 18 years old working as a costumer and dancer in the outdoor drama "Unto these Hills" at Cherokee, NC. I've been weaving ever since. When I first began teaching elementary school I discovered that students had a difficult time in social studies making a personal connection with people in other places, time and circumstances. I began experimenting with music, dance, drama and movement as a vehicle for making those connections. It worked. The students became excited about learning!

Years later after retiring from the NC Department of Public Instruction I started a field trip program inviting school children to our farm to weave on our antique looms, investigate cotton growing, watch plants cooking to make dye and seeing wool and cotton spun into yarn. Ten years ago, at the suggestion of a teacher, I brought a 200 year old loom to school so that 600 hundred students could have an opportunity to weave the way their ancestors did, to connect with their history. Each child brought with them an item of sentimental value to include in the weaving. As the children took turns weaving we composed what we now call a "Fabric Time Capsule", a tapestry representing their history which remains prominently displayed in their school.

Thirteen years ago I invited my daughter, Victoria H. Sowers to join me in our company, Sandy Creek Weavers. After an intensive internship working alongside me doing school residencies, learning how to integrate arts in education and taking specialized courses in weaving, Victoria is now a full fledged fiber artist in her own right and is the CEO of Sandy Creek Weavers

Together we have had 39 years of teaching experience with children and adults. We have studied and use the components of learning styles, multiple intelligences (Gardner), child psychology, discovery learning, and classroom management. We encourage students to take chances to discover answers and come to conclusions for them selves. We are constantly positive in our interaction with students. Our process is designed to keep them constantly involved reflecting on what is happening in the learning process so they will continue learning on their own after we have left. It is a beautiful experience!

Weaving Training

Taos Institute of Art, Taos, New Mexico

(Navajo Weaving & Tapestry)

Penland School of Crafts

(Tapestry & Weavings Techniques)

Williamsburg/Old Salem

(Traditional, colonial)

Cherokee Indian Reservation

(Traditional)

John C. Campbell Folk School

(Tapestry)

Special Recognition for Sandy Creek Weavers

Certified NC Teaching Artist selected as fiber artists to be featured in the NC Touring and Resident Artist Directory; South Carolina Arts Commission Artist Profile Directory; Florida Division of Cultural Affairs Artist Directory; Young Audiences of Atlanta and Virginia; Georgia Artists in Education Residency Roster; Virginia Commission for the Arts. United Arts of Wake County Artist In Residence of the Year 2008-2009

Suggestion List of Items Notes

Please remind students often! Classroom teachers are critical to the excellence in the weaving being very child oriented. Please help the students understand types of things they can bring. Things that have meaning in THEIR LIFE!

!!!!!!! Teachers please gather items ahead of time and store in your classroom. Your involvement is a crucial part of the preparation.

Form below: Suggestion List of Items

Please make enough copies for each student to take home 2 weeks prior to my arrival.

Suggestions for Items to be Woven into the Fabric Time Capsule

“Weaving Your History, A Fabric Time capsule”

Sandy Creek Weavers will be in your school to conduct a “Weaving Residency.” We encourage you to participate in weaving your history!

Please bring to school as many items as you want that represents who you are and what is important to you at this time in your life to weave into the Fabric Time Capsule. The item can be of sentimental value to weave into the tapestry. A 300-year-old loom is used during the weaving residency.

You will weave these items with your hands!

The items are a permanent part of the Tapestry. You do not get them back but are able to see them in the Tapestry everyday in school.

Suggested items to bring listed below (these are only suggestions, please bring what you want)

Please remember these items will not be returned

Yes we can weave the items into a weaving!!!!

| | |
|---|------------------------------------|
| Scarf | |
| Belt | socks |
| Paintbrush | Costume jewelry |
| Shoestrings | |
| Ribbon | Lace |
| Rick Rack | Card |
| Ballet shoes | Toe Shoes |
| Fake Hair | Computer parts (mouse, cord, disc) |
| Hair ornaments (hair bands, clasps) | Scout scarf and badges, etc. |
| Plastic bags | Silk or Plastic Flowers |
| Shiny paper or cloth | Ruler, Yardstick |
| Small stuffed animals (Beanie Babies) | Ties |
| Medals, award ribbons | Dog Collars/Leashes |
| Sports equipment, hockey stick, small child's bat | |
| Cloth strips: 18-36 inches long and width 1-2 inches wide/all colors and types/cut the ends at a diagonal | |

Please no pencils, hats, large shoes, shirts, baseball gloves or large pieces of paper

Be creative and bring something special to you!

Victoria H Sowers, Fiber Artist

School Residencies: What Others Say About Us.....

- Thank you very much for guiding the fourth graders at Mary McArthur through a wonderful weaving experience. The children and teachers were delighted to see their personalized large weaving as well as their individual weavings. I am sure that these products will serve as mementos of a marvelous fourth grade learning experience. The residency was well planned, informative, and appropriate. Thanks again for one of the best residencies that our school has ever had.

Fatrice Currie, coordinator of Arts Enrichment and Music Teacher
Mary McArthur Elementary School
Fayetteville, N.C.

- Eleven-year-old Scott Yates, a fifth-grader at Oak Grove Elementary School in Dekalb County, Georgia looks forward to seeing the completed work being woven on the 200 year old loom brought to his school by North Carolina fiber artist, Emily Hyatt. Scott, who has played baseball for a couple of years, gave up the leather glove he used in third grade playing for his church's team to weave into the fabric time capsule which represents the personal history of Scott and his classmates. "It will really be neat," he said, "because you'll be able to tell your children about what you did and they might say, "OK, that's a pile of junk', but it's everything you d."
- Ms. Hyatt spent two weeks at Shamrock Middle while her daughter, Victoria Hyatt-Peters spent one week at Sycamore Hills Elementary. The three schools, along with the Georgia Council of the Arts/Young Audiences together helped cover the costs for the residencies.

Sandra Hill, Reporter
The Atlanta Journal-Constitution
Atlanta, GA

- Thank you so much for coming to our school, Pelzer elementary. It means so much to our students and to myself. I feel like I have two new friends who taught me a lot about weaving

Linda Emery
Parent and Special Volunteer, Pelzer Elementary
Pelzer, S.C.

- Emily Hyatt, fiber Artist is just the historian to bring this certain part of American History to life for a bunch of 7-year-olds who have never laid eyes on a real loom, 200 years old or otherwise. It's very hard to get children to make a connection with history," she said. "They hear it, but it takes a while to internalize it. This makes it real to them. I try hard to get the children to know they are weaving on the same loom that children their dame age once use." Hyatt sent advance notice to the Alma Easom students requesting that each student bring in something that would tell a tiny bit of a big story – something from their personal history. No doubt the biggest hit is the hands-on work the children are able to do themselves weaving in their personal history items. That and their unique tapestry, the final result. Once a little boy hurried in with a shopping bag chocked full of stuff asking "am I too late?" Hyatt told him no, of course he was not too late. "Good", he said. "I've got so much of my history I didn't want to be late with my history."

Kim Harry
Features Writer & Parent, The Fayetteville Observer
Fayetteville, N.C.

- "We spent all last week in class talking about what they could bring in, something that would be memorable to them. Some brought in parts of a baby blanket. Some brought in things that were very social to them. Some of the parents said it was something they had a hard time letting go," said Bassett. "Everything in there has a meaning to it. When we put it up, they will be able to see the part they put in there."

Wake Schools Reporter Bill Poston

- Metaphorically, with your guidance, the students, staff, and alumni became unique fibers that were intertwined and woven with many kinds of colors of thread. Each one was spun by its own particular set of circumstances. Each component explained the geography, natural history, and many aspects of Coopers community life. The visual story of Coopers Elementary from 1929 through 2000 is on display for all to ponder. Thank you for helping us join the past and present in our mural of life.

Connie Siewers, TAG Facilitator
Coopers Elementary School
Nash/Rocky Mount Schools
Rocky Mount, NC

- Because of my position at the Arts Council, I have observed Emily Hyatt in action and am impressed with the weaving residencies that she does with much enthusiasm and knowledge of her field. Her central focus is hands-on weaving by the students and teachers. She integrates her art form into the curriculum beautifully. She has just completed a residency at Ben Martin elementary School and they have given her rave reviews. Her daughter, Victoria Hyatt-Peters, worked with Emily during the week. Victoria was completing her Arts/Education weaving internship and will now be included in our AIS Directory, also. I have worked with many artists, and say with confidence that Emily Hyatt is among the best. I recommend her without reservations.

Elaine M. Bryant
Arts Education Director
Fayetteville Arts Council, Fayetteville, NC

- I found myself coming to all the different classes for five days throughout the residency. I couldn't get enough of the children's excitement and contributions to be the weaving time capsule.

Pat Vanderhoff, Parent
Chairman, cultural Arts Committee
Penny Road School, Cary, NC

- For six years, I have had the opportunity to select, contract and work with dozens of artists and their various programs. I would have to say that Emily Hyatt's recent four day weaving residency was one of the finest arts in education programs we've ever experienced. Mrs. Hyatt is an artist, teacher, historian and storyteller all in one delightful package. She earned the respect and support of the teachers not only with her organization and educational handouts, but also with her concern that she tie into their individual curriculums. Her knowledge and experience with children at various ages and stages was apparent and impressive to all involved. Boys and girls alike were as captivated by the mechanics of the loom as they were of the beautiful weaving they produced. Emily was constantly teaching, encouraging, and maintaining order as each child wove in his chosen material. She will provide a memorable and educational arts experience for everyone involved.

Janice Spears, Parent
Chairman, cultural Arts Committee
West Lake Elementary, Apex, NC

- You have not only woven (with the students) a tapestry but also a web of wisdom, wit and imagination.

Ruth Miller, Art Teacher, Bath Elementary

- As the Principal came by to admire the student's handiwork she exclaimed, "This is so exciting. This is just wonderful."

Pam Hodges, Principal
Bath Elementary School
Bath, NC