



Date: \_\_\_\_\_

## Salish Weaving

### ACKNOWLEDGEMENT

*Please read this Acknowledgement before the start of this lesson to respect the knowledge that is being shared and the Land of the People where the knowledge originates.:*

I would like to acknowledge the traditional, ancestral, unceded territory of the Stó:lō people on which we are learning, working and playing. I give thanks to our elders and knowledge keepers for passing down their knowledge and sharing it with our future generations. Ch'í:thóletsel - I thank you (all).

### LEARNING OUTCOMES

*Upon successful completion of this lesson plan, students will be able to:*

1. Connecting identity, place, culture and 'belonging' through the medium of the arts.
2. Explore relationships among cultures, societies and the arts.
3. Learn about making ethical conclusions about events, decisions or actions that consider the conditions of a particular time and place.

### LIST OF ACTIVITIES

1. Salish Weaving

### MATERIALS

- Video: Beyond the Blanket: Preserving the Traditions of Lummi Weaving
- Handout: Step-by-Step instructions for Salish Weaving
- Vocabulary Words in Halq'eméylem
- Supplies and Equipment: pre-warped loom, wool, crochet hooks, sticks or dowels to hang weaving when finished
- Salish Weaving Reflection Worksheet



Art

#### Origin

Sq'ewqel, Seabird Island the  
Traditional Territory of the  
Stó:lō People.  
Agassiz  
British Columbia

#### Learning Level / Grade

4



120 mins

#### Related Subjects

Indigenous Ways of Knowing  
& Being, Social Studies,  
Indigenous Language

## DESCRIPTION

This is an introductory lesson to Salish weaving.

## HOLISM AND ALL OUR RELATIONS

*This lesson plan has been developed with an Indigenous lens that is holistic in nature, a way of being and knowing that acknowledges our relationships with 'all our relations', including plants and animals, other human beings, the water, land, wind, sun, moon, stars, and more - everything seen and unseen. With 'all our relations' in mind, this lesson plan has been developed with a focus on:*

- Language and Culture
- Participatory and experiential learning activities
- Intergenerational learning with Elders/Knowledge Holders
- Relationship with family, ancestors
- Connections are made with everyday life
- Nurturing healthy relationships in school and community
- Ethics in the classroom: care, truthfulness and trust, respect, integrity
- Healthy relationship with self and identity
- Personal reflection time (connecting with thoughts and feelings)

## TEACHERS' GUIDE

### Background/Foundational Information

- The educator must have some background with Salish twine weaving. This can be a very complex activity for some students to accomplish. The educator should have other staff or volunteers present to help the students through the process.

The educator should also have an understanding of Stó:lō teachings when it comes to making things. They are to be made with a good mind and a good heart and if we are making something for the first time, we give it away. These concepts might be difficult without an Elder or Knowledge Holder present so it is recommended the educator arrange to have an Elder or Knowledge Holder in the classroom to facilitate or help with the lesson.

## ACTIVITIES

## 1 - Salish Weaving

**Purpose**

The purpose of this activity is to engage students in the traditional Salish weaving process of the Stó:lō people. Salish weaving was an important skill for the Stó:lō people. It was used to make clothing and blankets. It is an activity that will provide students, especially those with Stó:lō ancestry, with a connection to the past and weave it into their future. Through experiential learning, the students will consider the Stó:lō ways of living prior to European contact and how that changed after European settlement.

**Time:** 120 mins

**Activity Instructions**Introduction

- The students will observe the teacher or Elder or Knowledge Holder weave on a large loom.
- The teacher will pass around weaving samples or show images on the board of Salish weaving samples.
- The educator will discuss with the students: What purpose could the Stó:lō have for these items? (clothing, blankets, ceremony and trade)
- Play the beginning of the video: <https://www.youtube.com/watch?v=UhgM8HBelJg>
  - Watch the whole video, it provides an excellent insight into Salish weaving historically and today.

Weaving

- The students will be given a pre-warped loom and the option to choose one colour for their weaving.
- The warp on the looms should be approximately 1cm apart.
- They begin by taking one strand of wool and folding it in half and wrap it around the the first warp at the bottom left side of the loom. There should be two strands of wool to work with, make sure one strand is longer than the other. Take one strand in either hand. The strand in your left hand goes under the strand on the right and around the next warp. This is called twining. Do this all the way across the loom until you reach the last warp.
- Next, the student needs to be able to weave in the opposite direction. In order to do this, the strand on the left must go over the strand on the right and around the last warp. Once this is done, the strand on the right now goes over and around each warp.
- When the student reaches the far left side of the weaving, the strand on the right needs to around the last warp and over the left strand. Then, the student must take the left strand and go under the right strand and around the warp.
- The working strand changes depending on which direction you weave. If you are weaving to the right, the left strand goes under and around. If you are weaving to the left, the right strand goes under and around.
- The student repeats this process until their strands starts running out. If the strands were uneven when the student started, the shorter strand will run out first. The student must get another strand of wool.
- **Note:** We do not use scissors to cut the wool. If you grab the wool with your left pointer finger and thumb, measure 6" and grab the wool there with your right pointer finger and thumb. Twist the wool in the opposite direction it was spun. This releases the tension of the wool and if you twist enough and tug gently, the wool should come apart.
- The student can use this new strand and twist it together with their shortened strand on their weaving and carefully continue to weave. If they are not careful, they will tug the new strand out.
- Continue weaving until finished.
- The students can take the thin dowel out of the weaving to take it off the loom.
- Use a crochet hook to weave in the loose ends of their wool back into the weaving.
- The side that was closest to the bottom of the loom will be the top of the weaving. Tie knots with the loops right against the weaving to secure it in place.
- The warp on the bottom of the weaving should be longer than the warp on the top. The loops can be cut and trimmed evenly along the weaving. Tie nots with the strands at the base of the weaving to secure it in place. The tassles can hang freely. A stick or dowel can be put through the loops at the top of the weaving so that it can hang from a hook on a wall.

Reflection

- Students will be asked to think about the Salish weaving process and how it felt to make something the Stó:lō people made in the past and today. This is a similar skill to twining with cedar and can be transferred to cedar weaving. The students should consider whether they want to extend their learning and try different methods of Salish weaving such as twilling and even incorporate designs into their weaving. This can be written on the worksheet.

#### **Additional Background Information for this Activity**

The educator must have some background with Salish twine weaving. This can be a very complex activity for some students to accomplish. The educator should have other staff or volunteers present to help the students through the process. The educator should also have an understanding of Stó:lō teachings when it comes to making things. They are to be made with a good mind and a good heart and if we are making something for the first time, we give it away. These concepts might be difficult without an Elder or Knowledge Holder present so it is recommended the educator arrange to have an Elder or Knowledge Holder in the classroom to facilitate or help with the lesson. Salish weaving is only a small part of the culture but it is very integral to the teachings and practices of the Stó:lō people. It was used for blankets, ceremony, clothing and trade. It was also a symbol of status amongst the people. The teacher should have somewhat of an understanding of the history of the Stó:lō people and the traditional uses of Salish weaving as well as the uses of weaving today. As this information is presented to the students, it can provoke a conversation about the changes the Stó:lō people have experienced in the last 150 years.

#### **This activity is designed to connect with learners with these learning styles...**

- Spiritual (e.g., Relational) Learners
- Physical (e.g., Tactile, Experiential, Visual) Learners
- Intellectual (e.g., Rational, Logical) Learners
- Emotional (e.g., Feeling, Intuitive) Learners

#### **... in the following ways:**

##### **Spiritual**

Salish weaving has been an an integral part of *Stó:lō* culture for time immemorial. Blankets have ceremonial purposes and are often used to honour various people. The commitment involved cannot be overstated as; not only is the work very tedious, but it is spiritual in nature. The intergenerational transmission of this knowledge will benefit students who thrive off of relational learning.

##### **Emotional**

Salish weaving allows students to become increasingly self-aware and better understand socio-emotional relationship *Stó:lō people have to this work*. It also requires a great deal of self-control and patience throughout, as there are many different weaving techniques.

##### **Physical**

In this case, students will have a very concrete experience, and can observe and reflect upon this experience, as opposed to hearing or reading about one's experience. This type of learning will ensure a high level of retention.

##### **Intellectual**

For students who are very methodical or logical/linear in their mode of thinking, weaving does have a component that requires memorization and repetition. Being able to recall steps and their sequencing is integral to this work.

##### **Materials**

*Click the 'Link' to open and view videos.*

*To open and print files, please go to the 'files' folder accompanying this downloaded lesson plan.*

Resource Title	Type
<b>Video: Beyond the Blanket: Preserving the Traditions of Lummi Weaving</b>	<a href="#">Link</a> 
This video provides a good introduction into the art of weaving (10:31 minutes).	
<b>Handout: Step-by-Step instructions for Salish Weaving</b>	File (Salish Weaving Step-by-Step.docx) 
Instructions with illustrations	
<b>Vocabulary Words in Halq'eméylem</b>	File (Salish Weaving Vocabulary.docx) 
These words are Halq'eméylem words connected to Salish weaving.	
<b>Supplies and Equipment: pre-warped loom, wool, crochet hooks, sticks or dowels to hang weaving when finished</b>	Supplies 
These are the supplies needed for students to create their weaving.	

## TEACHING NOTES

---

## ASSESSMENT

*This section contains information for assessing progress in students' learning. While Indigenous approaches to assessment may be highlighted, conventional assessment methods may also be discussed.*

The teacher should consider student progress through observation of the task. Did the student complete the task? How did the student manage the challenges he or she may have faced while weaving? The teacher should also consider how the student felt about the completion of the task on the reflection work sheet.

Resource Title	Type
<b>Salish Weaving Reflection Worksheet</b>	File (Salish Weaving Reflection Worksheet.docx) 📄
Worksheet for student reflection.	

## ADDITIONAL RESOURCES

*Click the 'Link' to open and view videos.*

*To open and print files, please go to the 'files' folder accompanying this downloaded lesson plan.*

Resource Title	Type
<b>Book: Salish Blankets: Robes of Protection and Transformation, Symbols of Wealth</b>	Offline 📖
Authors: Leslie H. Tepper, Janice George and Willard Joseph; this book provides additional information about Salish weaving and can be found at libraries or on-line websites for sale.	
<b>Video 1: Videos explaining the weaving process to create Quarterbags</b>	<a href="#">Link</a> 🔗
This series of four videos provides an optional, less expensive alternative to teach students the art of Salish weaving. If the teacher would like to have the students make Quarterbags, this is the first video, which explains how to prepare the cardboard and how to prepare the warp thread (2:44 minutes)	
<b>Video 2: Videos explaining the weaving process to create Quarterbags</b>	<a href="#">Link</a> 🔗
Second video in the series: 'Weaving with the weft thread' (4:46 minutes)	
<b>Video 3: Videos explaining the weaving process to create Quarterbags</b>	<a href="#">Link</a> 🔗
Third video in the series: Adding a new weft thread for Quarterbags (4:36 minutes)	
<b>Video 4: Videos explaining the weaving process to create Quarterbags</b>	<a href="#">Link</a> 🔗
Fourth video in the series: Finishing the Quarterbags (5:48 minutes)	

## HOLISM AND ALL OUR RELATIONS

*This lesson plan has been developed with an Indigenous lens that is holistic in nature, a way of being and knowing that acknowledges our relationships with 'all our relations', including plants and animals, other human beings, the water, land, wind, sun, moon, stars, and more - everything seen and unseen. With 'all our relations' in mind, this lesson plan has been developed with a focus on:*

<b>Participatory and experiential learning activities</b>
<b>Language and Culture</b>
For this lesson, it is optional to include some Halq'eméylem terms as the students are being presented with handmade woven items. The process of weaving and the discussion about the process and history is a foundational piece of Stó:lō culture.

**Relationship with family, ancestors**

Students will bring their project home to give to someone they care about. If students have not made this item before, it is important to teach them that the first time we ever make something needs to be given away.

**Connections are made with everyday life**

The students must consider the process of making the wall hanging. What is the difference between rushing and taking your time when you are making something? Why is it important to have a good mind and a good heart in everything that you do? In what ways can we, as humans, take care of and respect the land? Why do we need to do this? How has this changed in the last 150 years?

**Intergenerational learning with Elders/Knowledge Holders**

Were Elders or Knowledge Holders involved in the development of this Lesson Plan? Yes  
Can Elders or Knowledge Holders be invited to help teach part of this lesson plan? Yes

**Intergenerational learning with Elders/Knowledge Holders****Ethics in the classroom: care, truthfulness and trust, respect, integrity**

Salish weaving is a process that requires patience and care. The weaver must make their project with a good mind and a good heart as with all things a person does. If the students are having trouble and getting frustrated, it is important to remind them to take their time, if they need to, take a break and come back to it later. Our feelings transfer into what we do and what we make so it is important we take care of ourselves as we work. We also take care of respect the tools we work with.

**Healthy relationship with self and identity**

Students can consider the tools the Stó:lō people may have used as opposed to the tools we have today. There were no crochet hooks or scissors in the past or nails or saws to make the looms. How much has changed for the Stó:lō people in the last 150 years and why?

**Personal reflection time (connecting with thoughts and feelings)**

Students will be asked to think about the Salish weaving process and how it felt to make something the Stó:lō people made in the past and today. This is a skill that can be transferred to more complex items such as blankets and cedar weaving. The students should consider whether they want to extend their learning and try to make other items. This can be written on the worksheet.

OTHER DETAILS

---

RELATED LESSON PLANS

---

- Cedar Weaving

CONTRIBUTORS

---

Name	Role/Job Title	Place
Jason Bruce	Research Lead	Chilliwack
Karla Kay	Research Assistant	Seabird Island

QUESTIONS/MORE DETAILS

---

For Questions contact: Jason Bruce ([jasonbruce@trentu.ca](mailto:jasonbruce@trentu.ca)) for more information.