
Unit: Fibre Arts

“Older than recorded history is the tale of fabrics. To find its beginning, we must go beyond the dawn of history into the darkness of prehistoric times; for when man first began to scratch his deeds on the rocks of his dwelling places, fabrics, more or less perfect, were being fashioned, ornamented and dyed.”

Walton, *The Story of Textiles*

The myths, legends, and folk and fairy tales common to different peoples around the world abound with references to threads, fabrics, and dyes. In Greek mythology the Fates determined the length of a person's life; Clotho (spinner), from whom we derive the word clothing, spun the thread of life; Lachesis (measurer) measured the thread, and Atropos (she who cannot be turned) cut it at death. In Asian methodology the same Fates, under different names, performed the same tasks. Lives have been saved by a thread: Theseus, as he entered the Minotaur's labyrinth, unravelled the yarn from a ball of thread which he followed, after slaying the monster, back to light and safety. In the same myth the black-dyed sails of his ship played a symbolic role on his return to Ithaca. In the story of the Royal Swans, the Princess Elise wove shirts from nettle fibres in order to restore her brothers to human form. And Cinderella was enabled to go to the ball after her ragged cloths were transformed into raiment fit for a princess.

Students working in textiles will be dealing with the sensuous, tangible line of a thread in its many variations and will be seeking both the creative manipulation of this thread and the use of imagery. Students must be encouraged to search for the imagery and symbols which are personally relevant and important. At the same time, students should master, with a concern for the materials selected and the formal elements of design, the skills that enable them to express their ideas. Also, the development of skills and techniques must go hand in hand with development of imagery: one affects the other.

By studying traditional textiles, students will see how technique, composition, and imagery have been related to one another so that symbols can achieve expressive form. In our province, as with other provinces of Canada, many ethnic groups have contributed richly to our knowledge of textiles through their particular weavings, embroideries, and decorated fabrics. These may be ordinary household articles, ceremonial textiles including those used in temples, synagogues, and churches, or lovingly-cherished costumes brought out for special occasions. Their colours, threads, and symbols tell us a great deal about a particular culture. Some textiles have a humble utilitarian use. In others the functional and aesthetic aspects have been blended. They enhance our living environment and on many occasions indicate status or implied social significance.

Unit: Fibre Arts**Outcomes***Students will be expected to*

- FA1 develop personal imagery through fibre arts
- FA2 incorporate visual concepts, art processes and process-related concepts in their fibre arts production to realize their expressive intentions
- FA3 through their own art and the art of others, students will explore a variety of visual concepts
- FA4 through their own art and the art of others, students will explore a variety of art processes and process-related concepts

Elaborations-Strategies for Learning and Teaching

Several ideas for fibre arts projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Create a tapestry with an Optical Art Design.
- Research fabric designs from other cultures. Create one appropriate to our own culture. Execute it in a fibre project.
- Make a tapestry which is highly textural.
- Create a three-dimensional fibre art piece.
- Create a fibre piece which portrays some aspect of Newfoundland and Labrador weather.
- Make a mixed-media fibre piece incorporating such things as handmade paper, metal, and vegetable and animal fibres, found objects, wood, etc.
- Create a fibre portrait capturing the essential qualities of a person you admire.
- Design and execute a quilt on a seasonal theme.
- Plan and execute, as a group project, a mural carried out in appliqué.
- Batik, paint or print a fabric banner celebrating your school.
- Batik, paint or print on a large piece of fabric. Design an article of clothing or a sculpture incorporating the fabric.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Processes and process-related concepts

- batik
- appliqué
- printing on fabric
- painting on fabric
- dyeing
- tapestry
- embroidery, hand-stitching
- quilting
- felting
- papermaking

Innu Tea Dolls description of

http://www.labradorart.com/innu_teadolls.htm

Angela Andrew Innu Doll Maker

<http://www.innu.ca/angela1.html>

http://www.craftcouncil.nf.ca/gallery/artist.asp?pg=1&artist_id=18

Photo Gallery of Labrador Crafts

[http://www.explorelabrador.nf.ca/crafts.htm#Photo Gallery](http://www.explorelabrador.nf.ca/crafts.htm#Photo%20Gallery)

Labrador Grass work

http://www.labradorart.com/Grass_work.htm

Fanny Broomfield Grassworker

http://www.labradorart.com/fanny_broomfield.htm

George Collins Stone carver and Information and Carvings

http://www.labradorart.com/George_collins.htm

Unit: Fibre Arts

Outcomes

Students will expected to

FA5 understand and use art vocabulary in oral and written communications

FA6 appreciate Fibre as an art form

design and create a floor cloth which reflects part of their heritage

Elaborations-Strategies for Learning and Teaching

- Stylize an insect, bird, or fish image for a batik.
- Derive images by studying historical images such as floral designs in Chinese embroidery, animal designs in Peruvian weaving, and geometric designs in North American Indian baskets, etc.
- Match fibre samples to words like rough, coarse, delicate, intricate, fine, dull, shiny, or smooth.
- Interrupt the surface of one fabric to achieve textural areas by such means as pleating, folding, fraying, stuffing, padding, puncturing.
- Create small sculptural pieces that could be used as markers for a board game.
- Create life size portraits using soft sculpture.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Terms

- appliqué
- backing
- batik
- beam
- beater
- block
- butterfly
- dovetail
- dye
- dye bath
- fabric collage
- fastness
- felt
- figure
- figure-ground reversal
- flocking
- fringe
- heading
- hooking
- inlay
- loom
- motif
- mordant
- patchwork
- pile
- plain weave
- ply
- picks
- printing bed
- quilting
- reed
- registration
- resist
- reverse appliqué
- shed
- shuttle
- skein
- stamp
- stencil
- tabby
- tapestry
- tension
- tjanting
- twining
- vat
- warp
- weft
- yarn

Visual concepts

- craft and mass production
- craft and fine art
- form and function
- decoration
- colour theory
- fabric in three dimensions
- pattern, rhyme
- texture
- contrast
- shape
- variety
- balance

Unit: Fibre Arts**Outcomes**

Students will be expected to

FA11 experience silk painting and paste resist

Elaborations-Strategies for Learning and Teaching**Silk Painting** (small to miniature)

Materials:

silk paint in assorted colors

silk stop flow primer

silk - 8 or 10 mm

embroidery hoop for stretching fabric

brushes - soft, watercolor type, in assorted sizes

masking tape

white paper and black pen for pattern preparation

Procedure:

1. Wash silk in mild shampoo, or in detergent that is suitable for delicate fabric. Iron the silk while it is still damp.
2. Stretch silk on embroidery hoop.
3. Apply Stop Flow primer to silk with a one-inch wide hake flat brush (figure A). Allow to dry before going to step 4.
4. Plan design to fit the project. Use the black pen or the white paper to draw the pattern. You should be able to see the pattern through the silk.
5. Tape pattern onto work surface. Position stretched silk over pattern.
6. Paint design onto silk. CAUTION: Allow one area to dry before painting next to it to avoid the colors bleeding together unless this is the effect sought.
7. Allow to dry thoroughly. The silk can then be removed from the embroidery hoop and set aside.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

For further information about visual concepts in the fibre arts unit, please see the following:

Living With Art

Colour, pp. 104-1-7, 110-114

Shape, pp. 100-102

Texture, pp. 114-116

Unity and Variety, pp. 131-135

Balance, pp. 135-144

Rhythm, pp. 152-155

Fibrearts Design Book II

Design, all pages

For further information about art process and process-related concepts in the fibre arts unit, please see the following:

Fibrearts Design Book II

Tapestry, Appliqué, pp. 9-66

Three-dimensional Textiles, pp. 49-66

Quilting, pp. 67-92

Surface Design (printing, painting, embroidery, etc.), pp. 93-108

Mixed Media, pp. 109-138, 159-176, and 177-186

Unit: Fibre Arts

Outcomes

Students will be expected to

- FA7 select a theme for a fiber art design that will use appropriate art elements and principles
- FA8 practice skills in the use of materials and equipment specific to the application of wax and dyes
- FA9 demonstrate learned skills on a final fiber art work that will reflect outcomes established by student and teacher

Elaborations-Strategies for Learning and Teaching

Stamping Fabric

Stamping fabric is quick and easy and the supplies are readily available. Most fabric inks and paints are heat set by ironing, but there are those brands that require no setting at all. Medium-viscosity acrylics can be thinned with water and used to stamp fabric. These stiffen the fabric some, but are very bright and don't need heat setting. There are a variety of commercial fabric stamps available, those made for stamping on paper generally have too much shallow detail for good results on fabric.

If you'd like to carve your own stamps, any piece of rubber or foam that can easily be cut with an x-acto knife is a good candidate. White rubber erasers also work well for smaller designs. Designs can be drawn on and carved away using a linoleum carving tool or an x-acto knife. Stamps should be mounted on a firm base such as plywood or Plexiglas, the latter allows you to see the exact placement and orientation of the stamp before printing.

Stamp pads are ideal for fabric inks and paints. I buy plain stamp pads and fill them myself. A piece of felt or batting placed in a shallow plastic container also works well. Press the stamp firmly onto the pad with an up and down motion, rocking the stamp from side to side can deposit ink on the edges of the design, causing a smudged stamp.

Some paints are too thick to be used in a stamp pad, and in this case a foam brush can be used to apply the paint. True metallic paints have metal flakes which won't be absorbed by a stamp pad, I've found foam brushes work best with these paints. Using the brush it's easy to lay several colors side by side, dip the brush in each and paint a multicolored stamp. It's also possible to selectively paint a stamp, leaving some areas unpainted for more variety.

Work with pre-washed and dried fabric. Lay a towel between the table and fabric - you want some padding, but also some firmness to push the stamp against. Place the stamp on the fabric with a straight up and down motion, absolutely do not rock the stamp from side to side or paint from the edges of the stamp could transfer to the fabric. When you've finished stamping, follow manufacturer's directions for setting, if any.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

It is essential that all students have the opportunity to work with a variety of the art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials
Fibres:

Yarn
 Wool
 Silk
 Cotton
 Fleece
 Fibrefill
 Grass
 Seaweed
 Sticks
 Metal/Wire
 Plastic
 Bamboo
 Rope, hemp, jute
 Fabric (natural, synthetic)
 Fabric inks
 Dyes (natural, synthetic)
 Wax (beeswax, paraffin)
 Sewing materials
 Tjanting
 Printing materials
 Stretchers
 Frame looms
 Iron(s)

Enrichment Materials

Spinning wheel
 Floor loom
 Paper making supplies

Unit: Fibre Arts

Outcomes

Students will be expected to

FA10 work with wax resist and immersion dyeing

FA12 experiment with dyeing processes and work with color

FA13 explore fiber techniques for the finishing and embellishment of their dyed projects, quilting, sewing, etc.

Elaborations-Strategies for Learning and Teaching

Batik

The word batik means “wax writing”. It is a way of decorating cloth by covering part of it with a coat of wax then dyeing. The exact origins of batik are unknown, but the technique was used in the Orient long before printing was invented and became deeply rooted in Indonesia.

Fabric

Natural fabrics such as cotton, linen and silk are the best to use. Make sure that you pre-wash any fabric to be batiked as chemicals may change the dye process.

Dye

Batik dye must be a cold water dye (ie. RIT dye) since hot water would cause the hardened wax to melt in the dye bath. Ordinary cold water dyes are best for beginners and all contain directions for use.

Wax

The ideal mixture for batik is 30% beeswax and 70% paraffin wax. Melting down candles works best for beginners. Beeswax adheres well to the fabric, whereas paraffin wax is brittle, cracking easily. However, if you use paraffin, work carefully as it is extremely hot. Wax is applied to fabric with natural hair paint brushes. It is best to use inexpensive brushes as they can only be used for batik once submerged in wax.

Unit: Fibre Arts

Suggested Assessment Strategies

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Resources

Dharma Trading Company - "Introduction to Batik"

<http://www.dharmatrading.com/info/batik.html>
how-to

Batik of Indonesia: Indonesian examples and how-to

<http://www.serve.com/aberges/batikpag.htm>

Good Orient Company - "Introduction to Batik"

<http://www.goodorient.com/goodorient/intobat.html> history

Terri Hauge, Batik Artist

<http://www.terrihaugen.com/batik.htm>

Kinderart - "Quick Batik" - faux Batik (an adapted technique)

www.kinderart.com/textiles/qbatik.htm

Unit: Fibre Arts

Outcomes

Students will be expected to

- FA14 connect media to use in another culture

- FA15 demonstrate creative problem solving techniques, and apply the elements and principles of design to the adaptation of the media

- FA16 create three dimensional art objects, utilizing a variety of textile and fiber art techniques as either fine art expressions or functional art objects

- FA17 create environmental textile fiber art

- FA18 create woven structures which demonstrate design concepts and aesthetic values

- FA19 explore a variety of techniques which can include but is not limited to, sewing manipulation, quilting, applique, patchwork, felting, knotting, paper making, book and box construction, beading, embroidery, batik, silkpainting, silkscreen, rug making, weaving, etc.

Elaborations-Strategies for Learning and Teaching

Procedure/Work Plan for Batiking

Sketch design (in basic terms) on your fabric with pencil or charcoal. Melt wax and have it close to you. You will need to work quickly as the wax hardens quickly on the brush. Stir the wax frequently. Fill in your design with the wax. Do not go over the same place twice – it makes no difference. When your wax design is finished, you are ready to dye. Unpin the cloth and crumple it a little to encourage the wax to vein and crack. Immerse the waxed cloth in the dye bath for the period of time recommended on the package by the dye manufacturer. When you remove the cloth from the dye bath, hang it up to drip over a bowl, sink, etc. Do not rinse, wring or dry by artificial means; patience is important. Leave the cloth to drip dry thoroughly.

To remove the wax, carefully pick away or scrape, being sure not to cut the cloth. Next, place fabric between sheets of newspaper and iron – the newspaper will absorb the melting wax. After scraping or ironing, a small residue of wax will still remain on the cloth, giving it a wet look which is desirable for wall hanging or other decorative purposes. For clothes, all traces of wax should be removed by dry-cleaning or soaking the cloth in a strong detergent.

Demonstrate the media of batik, use samples of student work, instructor, etc. Explain the goals of the design process for drawing from a theme or subject.

Students work on their compositions for design using rubric guidelines. Teacher approve design as meets the rubric.

Begin the skill and practice for use of wax application, resist methods and dye colors. Students complete a sample for practice and reference.

Demonstrate the transfer of the design to fabric with pencil/chalk, attachment to stretcher. Using a student's color plan, demonstrate how to apply 1st wax application to save white areas. Apply first color (next lightest)-direct with brush or immersion. Dry fabric.

Demonstrate the next stage of new wax, new color.

As first student finishes the batik and it is dry. Demonstrate how to set color and then iron out wax.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Student progress can be observed through the development of assigned projects, and through the status of their work and written reports

Resources

Batik Gallery - a gallery of examples
<http://www.airland.com/id/batik/>

The Collector's Guide to the Art of New Mexico-
"Batik as Art"

History with examples - some description of
method

<http://www.collectorsguide.com/fa/fa062.shtml>

Androsia - Hand Batiked Fashions in the Bahamas
- Bahamian factory tour

<http://www.androsia.com/>

Dharma Trading Company - Textile Crafts
Supplies Catalog

[http://www.dharmatrading.com/batik supplies](http://www.dharmatrading.com/batik_supplies)

Unit: Fibre Arts**Outcomes***Students will be expected to***Elaborations-Strategies for Learning and Teaching****Laser Printing on Fabric**

The inks in laser printers are permanent, and it is simple to stabilize a piece of fabric and run it through the printer. The only supplies needed are fabric, freezer paper, and a laser printer. (Most grocery stores carry freezer paper, look near the wax paper.) This is an excellent way to reproduce art work originally created using computer software, size however is limited by paper tray.

Start with a piece of pre-washed and dried fabric, both synthetic and natural fibers work well (do not use fabric that is exceptionally thick such as heavy wools and cordroy. The fabric should be at least 1/2" larger than the size you would like to print. Cut a piece of freezer paper, also 1/2" larger than desired size. Iron the shiny side of the paper to the fabric, using the heat setting recommended for the fabric. When cool cut the stabilized fabric to desired size. A rotary cutter or sharp paper cutter are nice for straight edges, but scissors will work also. Re-iron if the paper is not completely adhered to fabric. Trim any threads from edges.

Place fabric in paper tray of printer so that the fabric side will be printed. Make certain that fabric isn't coming away from the paper at the corners, re-iron if necessary. Print your file at a fine print setting - 720 is good, 1440 is better. I generally set the media type as photo quality paper, but experimenting with different settings may produce interesting results.

Allow the print to dry for an hour before peeling away the freezer paper backing. Wait at least one week before washing. Frequent washing will fade laser prints, and this technique is best suited to art pieces. For prints that will withstand regular washing, iron-on transfer sheets that are available for inkjet printers are recommended. They can be found at most office supply stores.

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Suggested Assessment Strategies

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Resources

Fibre Art Synergy:

- is an international artistic movement gathering creators whose practice shows an interest in fibre art, either by materials used or by the concept put above in their work.

http://fibre-art-synergy.com/cadres/accueil_ang.htm

Fibre Art Website:

<http://www.fibreartsonline.com/contents.htm>

Eileen Doughty has over twelve years of experience creating custom, heirloom quilts and fabric art. Her specialty is creating pictorial quilts.

<http://www.doughtydesigns.com/>

Fibre Arts Gallery Website: Exhibitions and projects, based in Queensland, Australia

<http://www.redhotfibre.com.au/exhibitions.htm>

This is the site of the magazine “Hand Papermaking” and contains information about the non profit organisation Hand Papermaking inc. including how to subscribe. The newsletter which is sent out to subscribers Quarterly is available online.

<http://www.handpapermaking.org/>

Kaffe Fassett

A short biography, online Gallery and interesting article regarding a project visit to India he made for Oxfam.

<http://www.kaffefassett.com/>

Unit: Fibre Arts

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

Tapestry Weaving

INSTRUCTIONS FOR MAKING A LOOM USING CARDBOARD BOX AND LEARNING TO WEAVE

You don't need expensive equipment to weave. A flat piece of cardboard or a cardboard box can easily turn into a loom that you can weave mug rugs, placemats or intricate tapestries on. This is a great project for teaching beginners to weave.

To make a simple loom from a cardboard box, find a good sturdy box. (A shoebox might not be strong enough.)

With a sharp knife, cut the flaps off the top of the box. Then using a ruler mark off the "sett" for the loom at the top edges of the box. If you are going to be using thicker yarns, you can mark use a sett of 4 epi (ends per inch). Make a mark each 1/4 inch along 2 sides. For narrower setts you could use 5 or 6 epi.



figure 1

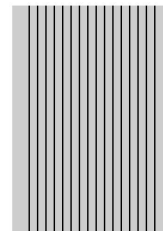


figure 2

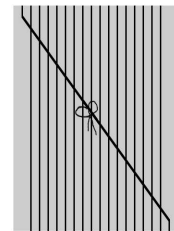


figure 3

With a sharp knife cut a 1/4" - 1/2" slit at each of the markings (see figure 1). Use a sturdy cotton or linen yarn for the warp (the lengthwise threads of the woven piece). Secure the end of the warp thread to your cardboard loom with a knot (see figure 3). Begin to wrap the warp thread around the loom, placing a thread in each slit at the top of the box edge. Continue to wrap the warp around the box. Tighten any loose threads to an even tension (see figure 2).

Your warp of your cardboard loom is now threaded and you are ready to begin to weave.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Newfoundland and Labrador Heritage Web
<http://www.heritage.nf.ca/arts/>

Stages and Stores (Change Island)
 StagesandStores.com is an online arts & crafts emporium established to bring to the world the best Newfoundland and Labrador arts & crafts
<http://stagesandstores.com/>

Craft Council of Newfoundland and Labrador
 find out more about the Craft Council of Newfoundland and Labrador,
<http://www.craftcouncil.nf.ca/about/default.asp>

Craft & Culture Online Magazine
 your online eye on the craft community of Newfoundland and Labrador!
<http://www.craftcouncil.nf.ca/magazine/default.asp>

Where The Tides Flow: The Crafts of Newfoundland and Labrador
 by Catherine Simpson
<http://www.artloft2000.com/Where%20the%20Tides%20Flow.htm>

Topics Include:

Native Crafts
 First White Settlers
 Consider the Seal
 Crafts for Survival
 Domestic Crafts
 Knitting
 Hooked Mats
 Dufflework
 Design
 Crafts Development
 Future Role

Unit: Fibre Arts

Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

WEAVING ON THE CARDBOARD LOOM

The Header

A Header is woven at the beginning of a project. This can be woven of any type of scrap yarn as usually the header is removed once the project is finished. Try to use a similar weight of yarn as what will be used in the actual piece. The Header helps to align the warp into place, allows you to check for threading errors and gives a good edge for beating the weft into place.

Tabby

Use a knitting needle or a small stick (see figure 4) to pick up the warp threads. In Tabby or Plain weave, every other warp thread is picked up, so the weft travels over and under each thread. Rest the knitting needle on the edge of the cardboard to hold the raised threads in place, while you draw the weft thread through the open shed. For the next row, pick up the alternate warp threads and weave the weft thread across. (see figure D, p. 58)

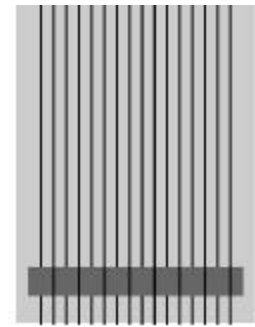


figure 4

Arc the Weft

Because the weft thread travels over and under the warp threads, it is necessary to make extra allowance for this when weaving in the weft thread. Otherwise, once the weft is beaten into place, it will cause the warp edges to draw in, and can result in broken warp threads on the edges of the woven piece. One way to avoid this, is to slightly arc the weft when weaving it across.



Arc the Weft

Beating the Weft

On a larger floor or table loom, you will have a reed and beater that will beat the weft into place. With Tapestry looms, the weft is usually beaten with a hand held beater. For this small cardboard loom you can use a fork. After each row of weft, use the tines of a fork gently press the weft into place evenly across the loom.

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Suggested Assessment Strategies

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Resources

Unit: Fibre Arts

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

TAPESTRY WEAVING

A tapestry can be pure ornamentation such as a wall hanging, chair or stool covers, and small pillows; or used to weave accessories such as handbags, belts, bands, etc. The basic weave is a plain wave beaten down over a widely spaced warp, covering it so that only the filling yarn shows.

Before you start a tapestry you will need a sketch of the design you will be weaving, known as a cartoon. It is best to choose a simple pattern with a couple of colors for beginners. Pin the cartoon to the back of the warp or paint the outlines of the design directly onto the warp.

Color and design are taken care of by the filling. You can use almost any yarn — from the finest silk to the heaviest wool, with a shiny finish or a dull texture. Tapestry should be a personal statement by the weaver, the project offered here is a sampler warp on which to try out the techniques that follow:

TECHNIQUES

1. Slit (figure A)

Vertical opening where two areas come together. When the filling threads of both areas reach their boundaries, they turn on adjacent warp threads and reverse direction. The slit that results may be left open in some cases to form part of the design or sewn together.

Sowing is done when the tapestry is completed and on the wrong side with no stitches visible on the right side. Strong fine thread is run through the loops at the slit, going from one side of slit to the other and drawing the edges together. When making a turn in the weaving, do not pull tightly on the filling or else the warp end, around which the turn is being made, will be pulled out of line leaving a gap.

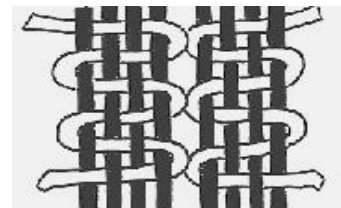


figure A

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Fibre Arts

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

2. Dovetailing (figure B)

Vertical joining of filling threads one from the right and one from the left, both turning around the same warp thread. This type of interlocking closes the space between sections and gives a vertical toothed pattern to the surface.

The usual pattern of interlocking is one from each direction, but you could use two or more threads from each direction. Keep the number uniform in each section or an uneven effect will develop. The weaving must proceed at the same level or the joining will be askew. A slight ridge is made in the fabric at the point of dovetailing.

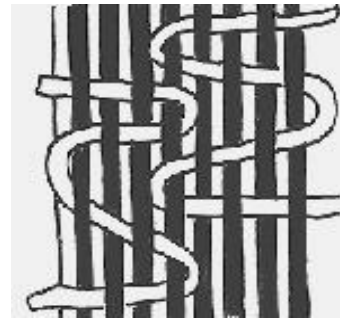


figure B

3. Interlocking (figure C)

Vertical joining of the filling threads from each direction by interlocking them between the warp ends before the filling threads reverse direction. Care must be taken that both filling threads are weaving in a straight line with each other and that a loose loop is not left at point of interlocking.

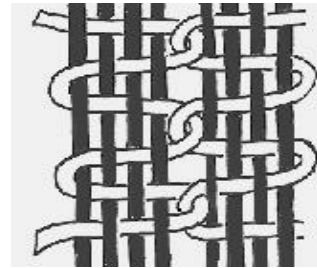


figure C

TAPESTRY FINISHING

Machine stitch through end rows of hem, unless you intend to make a fringe. The hem can be sewn to the tapestry with the sides left open so that dowels can be inserted and the tapestry hung. Block before hemming. Attach the tapestry to a soft plywood board using non-rusting tacks or nails. Stretch it to the correct size, with corners square and edges even. Wet tapestry with warm water and let dry thoroughly before removing tacks. Or wet a terry towel in warm water, wring out, and place over section to be steamed. With a very hot iron, barely touch the towel. The full weight of the iron will not force as much steam through the tapestry and will only flatten the yarn. Allow the damp tapestry to dry slowly and thoroughly.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Fibre Arts**Outcomes***Students will expected to***Elaborations-Strategies for Learning and Teaching****Rug Hooking**

To hook a rug you will need a frame and burlap or any loose woven material the size to cover the outside edges of the hooking frame. There are large commercial frames available for purchase, however, for small projects you can make a frame approximately 20" x 24" outside measurements out of 2" x 3/8" pine wood. The burlap will be stapled to the frame as tightly as possible. For small round projects, an embroidery hoop could also be used.

Preparation:

To begin you need to select or create a design on paper. The design should be enlarged to fit within the border of the rug, with minimal small details. The detail should be just enough to help you identify the subject. The reason for minimizing small detail is that the strips of cloth when hooked fill in large areas; for example if the a cat design has four whiskers, you would hook only two because four whiskers would take up too much of the cat's face, you need just enough to indicate there are whiskers on the cat.

After creating or selecting a design you will need to transfer it onto the burlap. First outline with black marker (Sharpie markers) the outside border of your design, for example an 9" x 12" area. You would do this by running a pencil firmly down the channel between two threads and then trace the pencil lines with the Sharpie marker. Center your design within the border. Pin the design and carbon paper the same size, to the burlap and trace your design onto the burlap. Press the pencil or pen firmly as you trace the design and check to see if it has transferred completely before removing the design pattern. Because the carbon tracing will wear away before your project is hooked, you will need to outline the carbon marking with the Sharpie marker.

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Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

How to make Miniature Hooked Mats:
Variations on an Old Theme
by Cathy Simpson, Newfoundland
[http://www.artloft2000.com/
mini_hooked_mats.htm](http://www.artloft2000.com/mini_hooked_mats.htm)

Stages and Stores (Change Island) - an online arts & crafts emporium established to bring to the world the best Newfoundland and Labrador arts & crafts
<http://stagesandstores.com/>

Craft Council of Newfoundland and Labrador
[http://www.craftcouncil.nf.ca/about/
default.asp](http://www.craftcouncil.nf.ca/about/default.asp)

Craft & Culture Online Magazine - online craft community of Newfoundland and Labrador
[http://www.craftcouncil.nf.ca/magazine/
default.asp](http://www.craftcouncil.nf.ca/magazine/default.asp)

Newfoundland and Labrador Heritage Web
-The Arts
<http://www.heritage.nf.ca/arts/>

Unit: Fibre Arts

Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

You are now ready to staple the burlap to your frame. The edges of the burlap are turned under once to prevent fraying. Staple the burlap to the center of each of the four sides of the frame, pulling the burlap tightly. Then, always pulling tightly, staple the four corners, and continue to staple closely between the center staples and the corners. A second way to attach the burlap to your frame is to first fasten the fabric to the frame on one side. Then fasten one adjacent edge in the same way, working out from the attached corner to make an "L" shape. This will give you two straight edges. Next attach the remain two sides, pulling them tightly as you staple.

Select the colors you want to work your design. The material can be of any type cloth; wool, cotton, rayon, stretch knit, etc. when hooking wall hangings, but for floor rugs you will need wool or material which has a natural spring to it and will not flatten easily. Traditionally rugs were hooked from old clothes, which were no longer useful garments. If you use recycled old clothes you will need to remove the buttons and zippers and remove or cut out the seams and hem.

The cloth will need to be cut into strips of 1/2 inch or 1/4 inch etc, depending on the thickness of the material and the design you will be working. Thinner fabrics will need to be cut wider and thick or bulky material will need to be cut thinner. Cut the strips on the straight grain of fabric, if it can be torn, all the better. To cut the strips you will need a pair of good-quality dressmaking shears or a rotary cutter and self-healing plastic mat with a plastic ruler used with the mat. You do not need to cut all of the strips in advance, cut and hook alternately as you work your design.

How to Hook:

You are now ready to hook your pattern:

To begin place a strip of the material between your thumb and forefinger and over the second finger of your left hand and hold it under the burlap. Hold the strip the same way as you would hold crochet cotton in your left hand when crocheting.

Unit: Fibre Arts

Suggested Assessment Strategies

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Resources

Unit: Fibre Arts

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

In your right hand hold the hook as if you were going to write with it, with the hook pointing upward.

Push the hook firmly into the burlap and pick up the fabric pulling it up through. Pull the strip up through leaving about 1" tail — this will be trimmed level with the loops later.

Working right to left leaving one or two threads between loops unworked, continue to push the hook firmly into the burlap. Hold the strip of material in your left hand between the thumb and forefinger. Make sure the hook goes right under the strip, and pull up the strip to the right side of the material, making a loop about 3/8 inch high. Continue to work until you reach the end of the strip.

The end result is to have the loops close enough together so that you cannot see any of the backing (burlap) between the loops, but not packed so tightly that it causes the rug to hump or bulge when removed from the frame. The loops should be uniform in height.

When you come to the end of the strip, pull the end up to the top. Start a new strip in the same hole in which the last strip ended, ensuring that you have the same double thickness in that hole as in those containing the loops.

When beginning a row from above or below your first row, leave about two threads between the rows.

Always ensure that the whole of the loop of material is pulled through. If part of the material is left at the back, the loop will slip out leaving a hole in your rug. Never be carry a strip of material across the back from one place to another.

If you want to start the same color elsewhere, always bring up a loop, cut off the strip and start again in the new place. Never leave any loose ends on the back or reverse of your work. Bring the ends to the front of your work and cut them at the same level as the loops.

If your design has strong outlines, work the outlines first. It is also easier to work any small designs first when the weave is loose; the weave becomes tighter the more the surface is hooked.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Fibre Arts

Outcomes*Students will be expected to***Elaborations-Strategies for Learning and Teaching**

The back of your rug should look like rows of closely worked running stitches.

After you have worked your design and your rug is finished, check your pattern for gaps between loops before removing the rug from the frame. If there are any, lightly push toothpicks into the gaps so that they show at the front, and hook into the gaps but not too tightly. Trim the fabric ends level with the loops.

Finishing:

Remove the rug from the frame.

Brush lightly over the pile with a clothesbrush to remove any fluff or run a vacuum attachment over it gently, with a piece of net covering the vacuum nozzle.

Block the rug by placing it on a large towel with the front down. Cover the back of the rug with a damp cloth. Press firmly with a hot iron using a stamping, not a gliding motion. Keep the rug flat and allow to dry.

Bind the edges of the rug with rug binding tape. This is a twill-weave cotton tape, available in widths of 1-1/4 - 1-1/2 inches and in neutral colors. Trim excess burlap backing to about one inch all around the rug, trimming diagonally across the corners to reduce bulk. Using strong thread and beginning halfway along one side, backstitch the binding tape right up to the edge of the hooked area. As you sew around the corners, ease the tape slightly, but don't allow any excess. Hem all the way around. Turn back the two ends and butt them together.

Turn the binding and excess burlap to the wrong side, and hem the binding in place by hand. Miter the corners and overcast the diagonal folds together.

Alternatively, you can make your own binding, cut on the bias of the fabric, or for wall hangings you can buy the wide bias tape for binding.

Unit: Fibre Arts

Suggested Assessment Strategies

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Resources

Antonio Ratti Textile Center
<http://www.metmuseum.org/collections/department.asp?dep=20>

THE INTERNET CENTRE FOR CANADIAN FASHION AND DESIGN
<http://www.ntgi.net/ICCF&D/textile.htm>

Fabrics.net
 A one- stop- everything- you- ever- wanted- to- know- about- fabrics, trims, care, embroidery, knitting, and quilting megasite
www.fabrics.net

Fiber Antics
 links to textile and fiber art sites,
www.sunshinecable.com/~mnepper/links.html

The Quilters Magazine online
<http://www.thequiltermag.com/>

Fiber and Fabric Arts, Resource for fiber and fabric and a Fiber Art Fiber Art Gallery
www.artpromote.com/fiberfabric.shtml

Dyeing
 This is a dye exercise that allows you to create over 120 dyes using primary colours. The 3 prime colours of dye are used - Cyan(Green/Blue), Magenta (Hot Pink) and Yellow.
<http://www.allfiberarts.com/library/aa02/aa071002b.htm>

All Fiber Arts
 Over 900 pages of information, free patterns, resources and instructions for weaving, spinning, dyeing, knitting, crochet, felting, papermaking, needlepoint, sewing, and other textile handicrafts.
<http://www.allfiberarts.com/>

