

WYCOMMON THREADS



Traveling throughout Bucks County
September 2007–June 2008

ARTMOBILE, the outreach museum of the Department of the Arts at Bucks County Community College, is celebrating its 31st year of bringing the arts to the school children and adults of Bucks County through its visits to schools and public sites.

This manual was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.



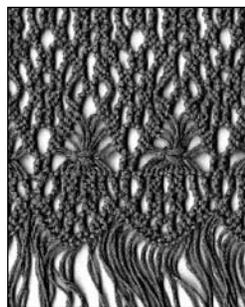
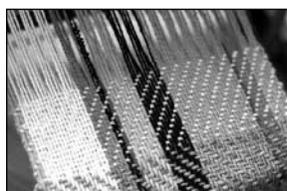
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For more information on Artmobile and its programs, please call 215-504-8531.

UNCOMMON THREADS

CONTENTS

Acknowledgements	2
Introduction to <i>Uncommon Threads</i>	3
Fiber Art Techniques	4
Quilting	4
Weaving	4
Felting	5
Lace Making	5
Knitting	6
Crocheting	6
Needlework	7
Macramé/Knotting	7
Classroom Activities	8
Pre-visit Activities	8
Post-visit Activities	10
Bibliographies	13
Children's Literature	13
How-to Books	14
Glossary	16
Appendix	19
Post-visit Hand-out	19



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I would like to thank all of those who loaned objects for the exhibition:

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Many others contributed to Artmobile and the success of *Uncommon Threads*. My heartfelt thanks to:

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— Fran Orlando
Director of Exhibitions and Artmobile
Bucks County Community College
Newtown, PA

INTRODUCTION TO **UNCOMMON THREADS**

This colorful, textural and sometimes surprising exhibition follows the *thread*—the most basic element in fiber work—from raw material to the creation of fiber art. It provides background in the origins of natural and man-made fibers, then establishes the fundamentals—color, texture and pattern—with which to explore and discuss fiber arts. *Uncommon Threads* introduces a variety of fiber techniques as well. Examples of quilting, weaving, felting, lace making, knitting, crocheting, and needlework are presented. Students are introduced to historical, cultural, and social aspects of fiber in our lives through discussion and children’s literature. They will be able to examine hand-woven fabrics and clothing, tapestries, quilts, jewelry, fiber sculpture and many more fine examples fiber arts.

Our trained, professional educator will meet each class and give a presentation geared to their grade level. Educators’ presentations help students to understand what they are seeing and encourage student dialogue about the art. Hands-on displays, a vital part of every Artmobile exhibition, will reinforce the concepts presented. Through them, students will have opportunities to experiment with several fiber techniques, learn about looms and other equipment used to create various fiber pieces, identify different fibers and their qualities, and explore cultural issues through children’s literature.

This *Teacher’s Manual* will help teachers incorporate the Artmobile experience into their curricula. It provides easily adaptable pre-visit and post-visit activities for all ages, a glossary, a bibliography and class hand-out. The *Manual* is intended both as a tool to enrich and extend the Artmobile visit at your school, and as a teacher resource for years to come.

FIBER TECHNIQUES

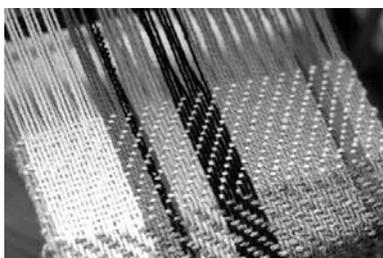


QUILTING

Quilting is the process of stitching two layers of fabric with a layer of wool, cotton or other form of stuffing between to provide insulation. The stitching keeps the stuffing evenly distributed and also provides an opportunity for artistic expression. Colored fabrics sewn into patterns and designs on the outer layers of the quilt provide another opportunity for artistic expression. Quilting has long been used for not just blankets but clothing all over the world as far as the Middle East and Africa.

www.quilting101.com

Hundreds of pages of useful information and articles about every aspect of quilting—including all aspects of quilt making, patterns and tools, styles of quilts and their histories, quilt care, a gallery and links to other quilting sites.



WEAVING

Weaving is the process of making cloth, rugs, blankets, tapestries, and more by crossing two sets of threads over and under each other. Weaving involves the interlacing of two sets of threads at right angles to each other: the warp and the weft. Weavers use thread spun from natural fibers such as cotton, silk, wool and synthetic fibers.

www.faculty.de.gcsu.edu/~dvess/ids/fap/weav.html

“The Art and History of Weaving,” by Susan C. Wylly, Professor of Art, Georgia College & State University. This article provides a brief history of weaving from its prehistoric origins, through Egypt, Mesopotamia, the ancient Hebrews, China, Switzerland and Peru as well as the development of looms. The section on China gives a retelling of one of the legends about the discovery of silk.

FELTING

Felt is the oldest form of fabric known to human kind, dating as far back as 6300 B.C. It predates spinning, weaving or knitting. It is a non-woven cloth made by matting, condensing and pressing wool or other animal fibers. It can be of any color and made into any shape or size.

The process used to create felt is called “wet felting,” whereby the wool fiber is stimulated by friction and lubricated by moisture (usually soapy water.) It can actually be done in a domestic washing machine.

Felt has the ability to protect against cold and insulate against heat, and can absorb and hold moisture, and can be cut without fraying. It has been used for centuries to make yurts, blankets, rugs, tents and various articles of clothing.

<http://www.gfwsheep.com/felting/felt.html>

Easy, illustrated instructions on how to felt.



LACE MAKING

“Lace is an open work fabric, patterned with open holes in the work, made by machine or by hand. The holes can be formed via removal of threads or cloth from a previously woven fabric, but more often open spaces are created as part of the lace fabric. Lace-making is an ancient craft. True lace was not made until the late 15th and early 16th centuries. A true lace is created when a thread is looped, twisted or braided to other threads independently from a backing fabric.”

<http://en.wikipedia.org/wiki/Lace>

Some forms of lace making use needles, known as needle point lace, or bobbins with pillow/cushion, also known as pillow lace. Lace making is an elaborate form of plaiting or braiding.

<http://www.craftsitedirectory.com/lacemaking/index.html>

Very informative directory of lace related web sites including on the history and evolution of lace and lace-making, supplies, and handmade goods.





KNITTING

Knitting is a craft by which thread or yarn can be turned into cloth. Knitting consists of loops called stitches pulled through each other. Knitting can be done by hand or machine. When done by hand knitting can be used to make each final piece have a different color, texture, and weight. Yarn that has been knitted follows a lopping path along its row. There is no straight line of yarn anywhere in the pattern so a knitted piece will be stretchy in all directions.

Knitting, as we know it today, is not very old, the first sweaters were knit in the 17th century. Although the earliest example was a pair of socks found in Egypt from 1100 A.D. Compare this to weaving and other textile arts dating back to prehistory!

<http://www.alitadesigns.com/knitting.php>

Alita Designs: Includes detailed history and description of knitting, along with supply list and techniques.



CROCHETING

Crochet is a process of creating fabric from yarn or thread using a crochet hook. Crocheted fabric is begun by placing a slip-knot loop on the hook, pulling another loop through the first loop, and repeating this process to create a chain. The earliest crocheted projects were believed to have been made by finger crocheting (using fingers instead of a hook) Crocheting did not become widespread until the mid 1800's. In the 1970's it became extremely popular to wear crocheted items. Today it is a popular hobby and is primarily used to make garments and blankets.

www.learntocrochet.lionbrand.com

Lionbrand: This site includes an easy to navigate contents which include history, beginners guide, and step-by-step techniques.

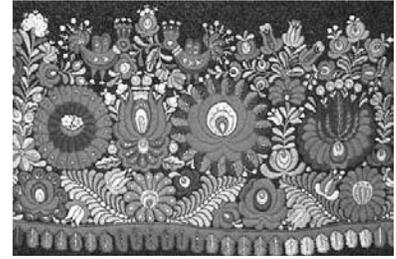
NEEDLEWORK

Needlework is a term applied to two classes of handcrafting involving fabric. The first class is embroidery which is the embellishment of fabric by designs worked in thread with a needle. Embroidery stitches may be functional as non-decorative or decorative purposes. The second class includes methods of forming a single thread or strand of threads into a loose or tight textured fabric. A few processes for class two include knitting and crocheting.

Historical uses of needlework include as ornament for clothing, vestments, wall hangings, domestic linens, upholstery and rugs. In 1828 machines were invented that do needlework, and of course they are much faster, but the art of embroidering by hand persists and it continues to be done today as it was even in ancient times.

www.alitadesigns.com/history_needlework.php

Alita Designs: Includes detailed history and description of needle work, along with supply list, techniques and projects.

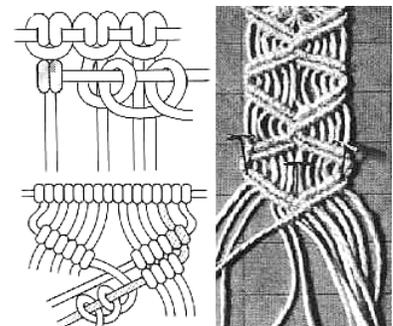


MACRAMÉ/KNOTTING

Macramé is an art of decorative knotting without using needles or hooks. By using a series of knots, many ornamental patterns are created. Macramé can be created using any kind of material. The term macramé is Arabic in origin meaning 'fringe'. The art of macramé dates back to the thirteenth century when the Arabian weavers started knotting the extra fabric at the edges of loomed fabric. The knotted fabrics created were used for altar cloths, church vestments and doilies.

www.targetwoman.com/articles/macrame.html

Target Woman: A very descriptive site that talks about the history of macramé, what it is, products, glossary, different knots and more.



CLASSROOM ACTIVITIES

The activities that follow will help to make your students' visit to the Artmobile more meaningful. You are free to use the activities as they are described here or modify them to suit your individual classroom needs. Your own creativity and ingenuity are some of the greatest resources of all. Use of the library and the internet can also provide wonderful background and resource information.

PRE-VISIT ACTIVITIES

SCIENCE

Weaving and fibers in the natural world

Weaving is an ancient art which involves the use of fibers. However, some forms of animal life, such as spiders and caterpillars, also practice weaving.

FIND OUT: How and why do these creatures do this? What are the different styles of spiders' webs; draw illustrations to show each style. Collect some caterpillar cocoons in the fields and woods and bring them into show the class. They are made of very strong fibers.

READING & LANGUAGE ARTS

Folktales and stories

Read *Something from Nothing* by Phoebe Gilman. This is a retelling of a traditional Jewish folktale.

1. Have your students share their thoughts and/or feelings about Joseph and his family, either orally or in writing.
2. If you could have your grandfather make something for you, what would it be? Why would you choose that particular item?
3. Draw a picture to illustrate a scene from the story.
4. What was your favorite part of the story and why?
5. Go to the school or township library and find another story, folktale, or fairytale in which weaving, sewing, spinning, or a tailor was an important part. Share your findings with the class. Some examples are: *The Brave Little Tailor*, *Rumpelstiltskin*, *Sleeping Beauty*. See Bibliography for more ideas.

MATHEMATICS (Measuring and Counting)

Paper Collage (Quilting)

Materials: colored paper (or felt), ruler, scissors, glue stick, pencil, 4 inch white poster board square.

- STEP 1: Cut the colored paper into 6 by 1 inch strips, then cut the strips into six 1 inch squares.
- STEP 2: Next, snip most of the squares in half diagonally to create triangles.
- STEP 3: Now experiment with various quilting patterns by arranging the pieces on top of the poster board square. Then glue the pieces in place.

Additional Activities:

1. Discuss basic vocabulary of quilting (embellishment, patch, batting, quilt top, sashing). See Glossary for vocabulary terms.
2. Classroom Quilt: Using same colors and shapes, each child makes their own pattern square. Individual squares are then assembled to make one big paper quilt.

SOCIAL STUDIES

The Pennsylvania Dutch, especially the Amish, still make much of their clothing by hand. Explore their fiber traditions such as Crazy Quilts, weaving, spinning and knitting.

Older students could research how modern technology has largely replaced hand sewing, weaving and spinning. Ideas for research might include factory-made clothing, knitting mills or Chinese-made Amish-design quilts.

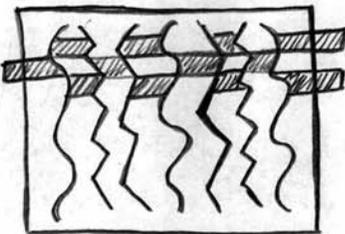
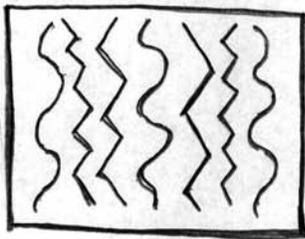
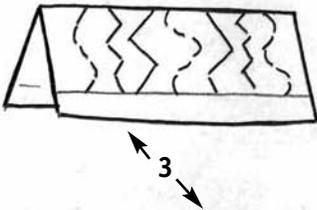
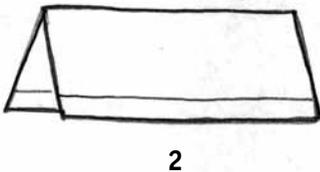
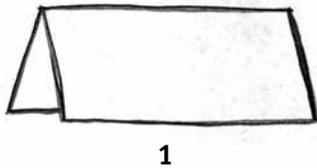
POST VISIT ACTIVITIES

LANGUAGE ARTS

Woven Mat (Weaving)

Review basic vocabulary of weaving (weave, loom, warp and weft). See Glossary for vocabulary terms.

Materials: Two 9" x 12" sheets of construction paper (or felt) in different colors, glue, ruler.



STEP 1: Students fold one sheet of paper horizontally.

STEP 2: Draw a line about one inch from the open end of the folded paper. This is the limit of cutting.

STEP 3: From the fold, make irregular cuts up to the line. Unfold and lay flat. This will serve as the warp and the loom.

STEP 4: Measure and cut from the second sheet of paper, one inch wide by nine inch strips. This will serve as the weft.

STEP 5: Begin by weaving one weft thread over one warp thread under and over the next. Continue this process alternating over and under each weft thread. (If previous thread went under, then the next one goes over.)

STEP 6: Finished products can be displayed or assembled together into one large classroom woven piece of art.

MATHEMATICS

Weaving

Materials: 20 one-inch wide strips of construction paper in multiple colors cut into ten inch lengths; glue, felt tip pen, twelve inch square sheet of oak tag or poster board.

STEP 1: Use the strips of construction paper to weave a mat that is ten inches square. Use as many different colors as possible.

STEP 2: When the mat is finished, carefully glue it onto the oak tag or poster board. Leave a one inch border around the outer edges.

STEP 3: Use the felt tip pen to label the vertical strips of the mat using the letters (A) through (J) on the top and bottom borders. Then label the horizontal strips of the mat using the numbers (1) through (10) on the side borders.

When the mats have been woven, glued and labeled, try some of these activities involving counting, using coordinates and other math processes.

1. Count how many (red, blue, green, etc.) small squares are in your mat.
2. Which color has the greatest number of squares in your mat? Which color has the fewest squares?
3. Compare: How many more red squares are there than blue squares? How many fewer yellow squares are there than green squares?
4. Review or teach the idea of using coordinates on a grid to find the location of an item. (Maps commonly use this grid system).
 - What color square can be found at a particular grid location? (A3, D7, H5, etc.)
 - You name a color, students find a square that color and give its coordinates.
 - You name a color; students find all the squares having that color and name all the coordinates for those squares.

Students can be broken into small working groups and quiz each other after some classroom experience.

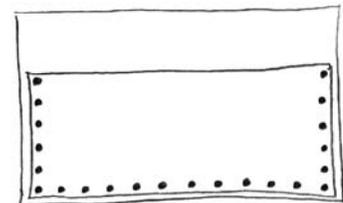
ARTS AND CRAFTS

Pencil Case (Needlework)

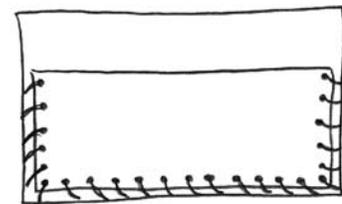
Materials: Two pieces of felt, one 9.5" x 3" and the other 8" x 3", yarn and needle (plastic for kids), markers.

Note: For younger children, have pre-made holes.

- STEP 1: Lay two pieces of felt on top of one another, the 8" x 3" half will be the front of your pencil case.
- STEP 2: Make small holes to fit needle and yarn, make sure holes line up (preferably done before activity). Only three sides should be sewn. Leave the top flap open to put pencils in.
- STEP 3: Have student start from one side and sew to the next. Show them how to tie off string.
- STEP 4: Once pencil case is sewn, students can decorate with markers.



1 & 2



3

Braided Belts and Bracelets

These are easy and fun to make, as well as being attractive and useful. Refines measuring skills for Math.

Materials: Three different colors of yarn or string, scissors and a ruler.

Procedure for a belt:

1. Measure a piece of yarn or string loosely around your waist so that the ends extend below the knees.

2. Count out (18) pieces of yarn and cut them all the same length (6 strands of each of the 3 colors).
3. Holding the ends together at one end, make a knot 9 inches from that end.
4. Divide the yarn into its 3 color sections, each section containing 6 strands.
5. Make a braid by laying section 1 over section 2, and section 3 over section 1. Then lay section 2 over section 3. Continue this braiding process until you have reached the end.
6. Finally, tie a knot at the finish about 9 inches from the end. Trim all the edges evenly.

The same process can be followed for bracelets, only the yarn would be cut into shorter lengths and fewer strands would be used.

Patchwork Quilt

Materials: Ruler, scissors, one or more old pillow cases, several pieces of colorful cloth cut into 6 inch squares, quilt batting to place into the pillow cases, needles and thread or fabric glue.

Procedure:

1. Each student makes a decorated cloth square.
2. Fill pillow case with quilt batting.
3. Arrange the cloth squares on the flat surface of the pillow case. It will take approximately 18 squares to cover the flat surface.
4. Each student can then stitch or glue their cloth square to the pillow case. Stitching for older children, gluing for the younger ones.
5. After all of the squares are attached, the open end of the pillow case can then be stitched closed.

BIBLIOGRAPHIES

Children's Literature

Ammon, Helen von. *How to Spin a Rabbit*. Peoria: Doodlebug Books, 1996. Ages 9–12.

Chandon's fur is used to make warm garments, she tells about her life among Pooff and BunBun, her rabbit pals in the Little Fur Factory.

Beskow, Elsa. *Pelle's New Suit*. Edinburgh: Floris Books, 1989. Ages 2–8.

Pelle's pet lamb's coat grows long and his suit grows shorter. Pelle needs a new coat so he shears the lamb's wool. By exchanging his talents and expertise of others in the village he receives help to get wool carded, spun, dyed, woven and stitched into a new suit.

Blood, Charles. *The Goat in the Rug*. New York: Aladdin Books, 1990.

Geraldine is a goat; Glenmae, a Navajo weaver. One day Glenmae decides to weave Geraldine's wool into a rug. First Geraldine is clipped. Then her wool is spun into fine, strong yarn. Finally Glenmae weaves the wool on her loom. The reader learns, along with Geraldine, about the care and pride involved in the weaving of a Navajo rug.

Castaneda, Omar. *Abuela's Weave*. New York: Lee and Low Books, 1995. Ages 4–8.

A young Guatemalan girl and her grandmother grow closer as they weave some special creations and then make a trip to the market in hopes of selling them.

DePaola, Tomie. *Charlie Needs a Cloak*. New York: Simon & Schuster, 1988. Ages 3–6.

With the help of his sheep Charlie the Shepard creates a beautiful new red cloak. This book shows the process and facts of cloth-making.

DePaola, Tomie. *Legend of the Persian Carpet*. New York: Putnam Juvenile, 1993. Ages 4–6.

The story of the creation of the first Persian carpet to replace King Balash's lost treasure.

Grimes, Nikki. *Aneesa Lee and the Weaver's Gift*. New York: HarperCollins, 1999. Ages 9–12.

A collection of poems describes Aneesa Lee's activities as she prepares materials for weaving and works the loom before marveling at the beauty and meaning of her handicraft.

Hong, Lily. *The Empress and the Silkworm*. Morton Grove: Albert Whitman & Company, 1995.

The legend explaining how silk was first discovered in China.

Johnston, Tony. *The Quilt Story*. New York: Putnam Juvenile, 1985. Ages 4–8.

A quilt provides a connection between two generations, as well as comfort and warmth.

Lyon, George. *Weaving the Rainbow*. New York: Atheneum/Richard Jackson Book, 2004. Ages 4–8.

A tender explanation of how wool from sheep is made into woven tapestry.

Miles, Miska. *Annie and the Old One*. New York: Little, Brown Young Readers, 1985. Ages 9–12.

A young Navajo girl, deeply saddened by her beloved grandmother's coming death, learns from the old woman that we are all part of the earth, in life and in death, "always and forever." She comes to accept her grandmother's passing, to appreciate her own growing role in the family, and to feel the wonder of this "always and forever" cycle.

Musgrove, Margaret. *The Spider Weaver: A Legend of Kente Cloth*. New York: Blue Sky Press, 2001. Ages 4–8.

In this retelling of a tale from Ghana, a wondrous spider shows two Ashanti weavers how to make intricate, colorful patterns in the cloth that they weave.

Vaughan, Marcia. *The Secret to Freedom*. New York: Lee & Low Books, 2001.

A testament to the enduring bond of family and a celebration of the human spirit. It is a story of triumph over adversity during a difficult chapter in our country's past.

How-to Books

Crocheting

Eaton, Jan. *Crochet Basics*. New York: New York: Barron's Educational Series, 2003.

This book includes step by step instructions and descriptions of each technique as well as projects to let you practice after each learned skill.

Standfeild, Lesly. *First Crochet: Project for Beginners*. Woodinville: Martingale and Company, 2005.

With the help of clear instructions, couples with step-by-step photographs "First Crochet" explains individual techniques and features over 20 unique projects.

Turner, Pauline. *Beginners Guide to Crochet*. Kent: Search Press, 2005.

Step by step photographs and instructions show you how to work stitches in this beginners guide to crochet.

Felting

Brack, Heather. *Felt Frenzy: 26 projects for all forms of felting*. Loveland: Interweave Press, 2007.

This book explores all major techniques for feltmaking and includes detailed diagrams and projects.

Smith, Sheila. *Feltmaking: The Whys And Wherefores*. Great Britain: Dalefelt Publications, 1995.

This informative book grasp the full potential of making felt which includes the techniques, processes, types of wool and more.

Knitting

Freeman, Wendy. *Knit and Stitches for Beginners*. Rowville: Summit Press, 2006.

A book for first-time knitters provides step by step basic instructions and photographs with fun projects and supply list.

Guy, Lucinda. *Kids Learn to Knit*. North Promfret: Trafalgar Square Publishing, 2006. Ages 9–12.

Using simple language and witty animal characters each stage of knitting is presented in a series of lessons followed by projects.

Jenkins, Alison. *The Knitting Directory*. New York: Chartwell Books, 2004.

Divided in to five sections: Basics equipment and techniques, simple stitch library, advanced work, creating your own designs and adding decorative details, and finishing.

Ramke, Kelly. *Knitting School: A Complete Course*. New York: Sterling Publishing Co., 2003.

Will teach you the basics of knitting and includes techniques that will take your projects to the next level.

Standfield, Lesly. *The Encyclopedia of Knitting*. Philadelphia: Running Press Book Publishers, 2000.

This guide teaches you everything about knitting from the basics to advance and techniques.

Lace Making

Cook, Bridget. *The Torchon Lace Workbook: A concise lace making course—the basic skills fully explained with pickings and diagrams for 27 finished lace products*. Picador: St Martins Griffin, 1988.

Best for beginners, includes detailed techniques and projects that follow each step.

Earnshaw, Pat. *The Identification of Lace*. Buckinghamshire: Shire Publications, 1999.

Shows the main groups of embroidered, needlepoint, and bobbin laces described and viewed with each other in fashion and more from the 16th to the 20th century.

Powers, Marian. *Lace and Lace Making*. Toronto: Dover Publications, 2002.

Comprehensive, fully illustrated book that discusses techniques of making, mending, cleaning and caring for lace.

Macramé

Andes, Eugene. *Practical Macramé*. New York: Van Nostrand Reinhold Company, 1971.

For beginners, this book includes the basics, descriptions, supplies, projects including step by step instructions and detail illustrations.

Walker, Louisa. *Graded Lessons in Macramé Knotting and Netting*. Toronto: Dover Publications, Inc 1971.

Teaches basic string techniques of knotting through illustrations and instructions; includes definitions and processes.

Needlework

McCready, Elia. *Elia McCready's Needlepoint*. Devon: David & Charles Publishers, 2005.

The projects are worked in tent stitch and long stitch, and superb color charts and photographs make the instructions easy to follow. Materials for each project are listed and there is advice on stitching and making up.

Roberts, Susan. *The Complete Needlepoint Guide: 400+ Needlepoint Stitches*. Iola: Krause Publications, 2000.

From cross-stitch to fine embroidery, needle arts provide a medium for the inspiration and expression of artists and crafters worldwide. With over 400 photos and hundreds of finely-detailed stitch diagrams

Quilting

Doak, Carol. *Your First Quilt Book (or so it should be!)*. SW Norman: The Patchwork Place, 1997.

The basics on quilting such as definitions, techniques, supply list, and detailed instructions.

Fons, Marianne. *Quilter's Complete Guide*. Des Moines: Oxmoore House, 2001.

Includes everything you need to know about quilting from descriptions, processes, techniques and tools.

Weaving

Albers, Annie. *On Weaving*. Middletown: Wesleyan University Press, 1965.

This book approaches weaving from a visual and structural perspective. Some topics covered are handweaving, the loom, fiber, tapestry, etc.

Chetwynd, Hilary. *Simple Weaving*. New York: Watson-Publications, 1969.

This information filled guide includes a glossary, the basics of weaving, techniques, processes, supply list and more

Held, Shirley. *Weaving: A Handbook of the Fiber Arts*. New York: Hold, Reinhart & Watson, 1978.

A textbook that covers the history and evolution of weaving, handweaving on a loom, other construction methods, spinning, coloring, and design.

Hower, Virginia. *Weaving, Spinning and Dyeing: A Beginner's Manual*. Englewood Cliffs: Prentice Hall, 1976.

Includes specific informative detail on each technique along with illustrations with each topic.

Spinning and Weaving the Ashford Way—Video

Ideal for teachers and students this video includes easy following weaving instructions, assembly of a loom, dyeing, spinning and more.

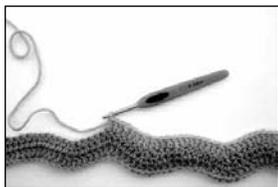
GLOSSARY

Backing—the bottom layer of a quilt.

Block—an individual square which is sewn together with other blocks to make the quilt top.

Cotton—a soft, white, downy substance consisting of the hairs or fibers attached to the seeds of plants belonging to the genus *Gossypium*, of the mallow family, used in making fabrics, thread, wadding, etc. Slightly stronger than wool.

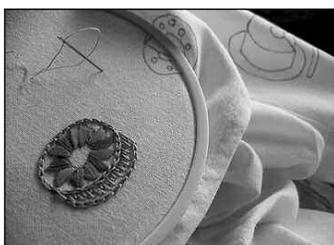
Crocheting—needlework done with a needle having a small hook at one end for drawing the thread or yarn through intertwined loops.



Dye—a chemical mixture that adds color to fibers, yarns and cloth. Dyes can be made from plants, insects, minerals and chemicals.

Embellishment—decoration such as embroidery stitches, buttons, beads and more. They add variety to the quilt block

Embroidery—the art of working raised and ornamental designs in threads of silk, cotton, gold, silver, or other material, upon any woven fabric, leather, paper, etc., with a needle



Felt—a nonwoven fabric of wool, fur, or hair, matted together by heat, moisture, and great pressure.

Felting—a fabric of matted, compressed animal fibers, such as wool or fur, sometimes mixed with vegetable or synthetic fibers.



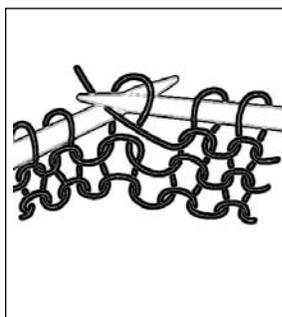
Above, a knitted handbag before felting.



Knitted handbag after felting.

Fiber—a long, thin thread or material such as wool or cotton.

Flax—the fiber of this plant, manufactured into linen yarn for thread or woven fabric.

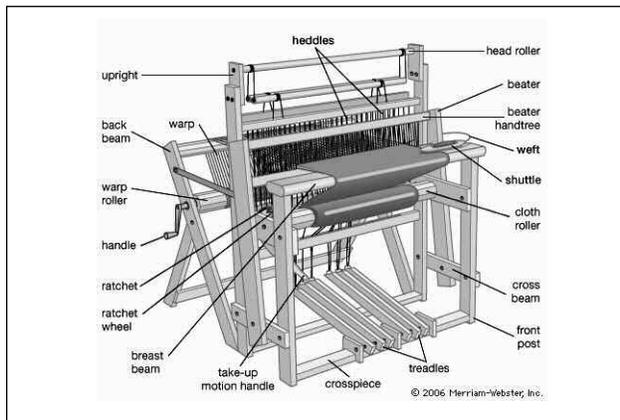


Knitting—to make a garment, fabric, etc. by interlocking loops of one or more yarns either by hand with knitting needles or by machine.

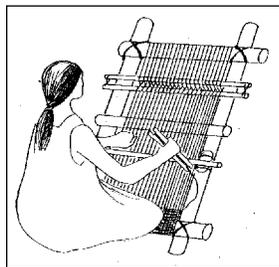
Lace—a netlike ornamental fabric made of threads by hand or machine.



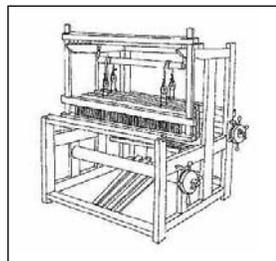
Linen—a difficult yarn to handle because it has little elasticity. The term “linen” refers to yarn and fabric made from flax fibers. Highly absorbent and a good conductor of heat, this fabric is cool in garments. Linen is the strongest of the vegetable fibers with 2 to 3 times the strength of cotton. It is smooth, making the finished fabric lint free, and gets softer the more it is washed.



Loom—a machine used for weaving; holds the warp threads in place.

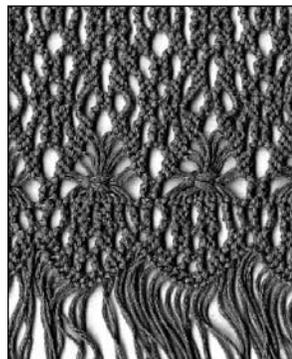


Frame Loom



Counter Balanced Loom

Macramé—an elaborately patterned lacelike webbing made of hand-knotted cord, yarn, or the like, and used for wall decorations, hanging baskets, garments, accessories, etc.



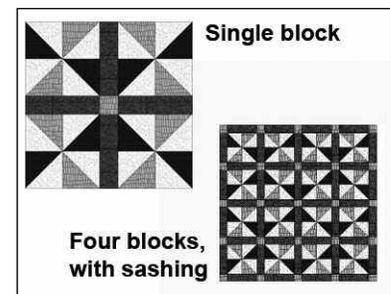
Motif—a design element or theme in a work of art.

Needlework—work (such as sewing or embroidery) that is done with a needle

Patch—a piece of fabric cut out using a template. Joined with other patches, usually form a quilt block.

Quilting—a coverlet or blanket made of two layers of fabric with a layer of cotton, wool, feathers, or down in between, all stitched firmly together, usually in a decorative crisscross design.

Quilt top—the blocks, sashing, and border sewn together.



Sashing—horizontal and vertical stripes that frame each quilt block.

Silk—the soft, lustrous fiber obtained as a filament from the cocoon of the silkworm.



Spin

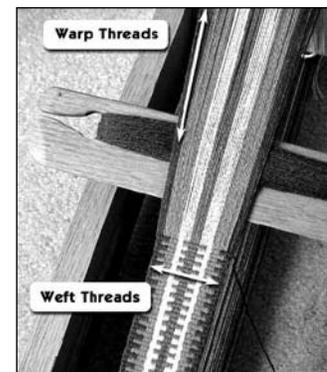
Spin—to stretch, pull, wind or twist wool fibers into yarn.

Stitching—a single complete movement of a threaded needle in sewing.

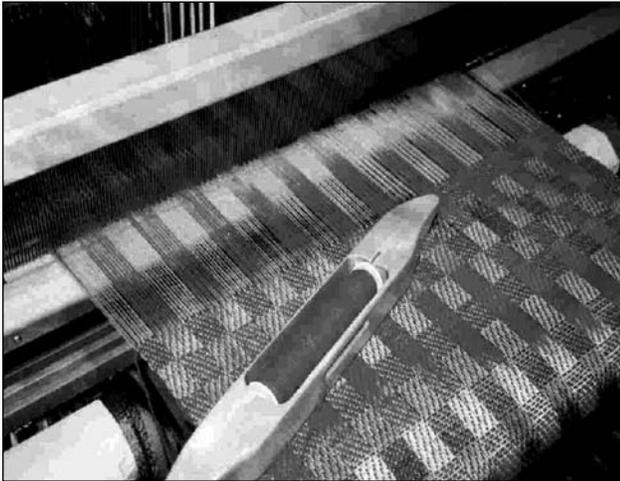
Tapestry—a fabric consisting of a warp upon which colored threads are woven by hand to produce a design, often pictorial, used for wall hangings, furniture coverings, etc.

Textile—any cloth or goods produced by weaving, knitting, or felting.

Warp—threads of the same length parallel to one another in preparation for weaving. A thread lying along the length of a fabric after it is woven.



Weft—the horizontal threads interlaced through the warp in a woven fabric

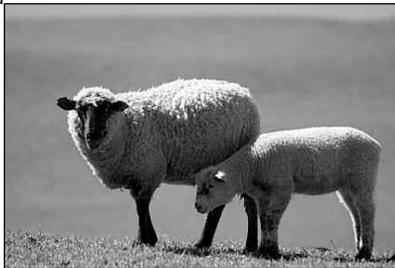


Weaving—threads, yarns, and other fibers are passed under and over each other to make cloth and other objects.



Alpaca

Wool—the fine, soft, curly hair that forms the fleece of sheep and certain other animals, characterized by minute, overlapping surface scales that give it its felting property.



Sheep

Yarn—natural or synthetic fibers such as wool, cotton or silk that have been twisted into long threads used for knitting and weaving.

APPENDIX: POST-VISIT HAND-OUT

The **hand-out** on the following page can be duplicated for students to review, either individually or in small groups, the main concepts of the exhibition.

Answers:

1. Cotton pod, flax, raw wool, silk cocoons
 - Cotton pod, cotton roving, cotton thread
 - Flax, linen roving, linen thread
 - Raw wool, wool roving, wool thread
 - Silk cocoons, silk roving, silk thread
2. Color, texture, pattern.
3. A loom is used for weaving. The warp is the threads that are stretched lengthwise (front to back) on the loom. The weft is the threads that weave over and under the warp from side to side.
4. Students' own ideas
5. Felt. Examples in Artmobile include: handbag, small circular shield, felt hat from Norway, open felt scarf, felt balls, The Devil's Knee rug, Magnificent 7 rug, and Pinwheel necklace.

UNCOMMON THREADS

Name _____ Date _____

1. The big tree in Artmobile had samples of four things from nature used to make thread and showed the process of making thread from each of them. Name all four, then choose one and describe how it is made into thread.

2. There were three rings hanging on the wall in Artmobile that illustrated the words or characteristics we can use to describe a fabric. What are the three characteristics? Give one example for each that would describe something you are wearing today. (For example, the first one is color and my shirt is yellow.)

3. What technique uses a loom to make cloth out of thread?
What are the "warp" and "weft"?

4. Several of the pieces that you saw in Artmobile were woven with some unusual materials like metal, foil, bicycle inner tubes, and Q-tips. If you were going to create your own woven artwork what unusual materials would you use? Why?

5. One fabric-making technique presented in Artmobile involves agitating (or beating) sheep's wool in hot soapy water, then pressing it together as it dries and shrinks. What is this fabric called? _____. Describe one of the artworks you saw made with this technique.



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