

WEAVING  
SUGGESTIONS  
FALL 1977



## TECHNIQUE DESCRIPTION—BASKETRY

### FIGURE-OF-EIGHT COILING:

Coiled basketry is a two element technique in which a foundation material (warp, core, or passive element) is arranged in a coil and held together by means of sewing (with a weft or active, moving element.) First part of this bulletin we design with a free-form, continuous line to create soft jewelry rather than a container. We are using the figure-of-eight stitch which is an over one foundation, under one alternate sequence stitch. Variety may be achieved by using other stitches such as the lazy squaw or knot stitch.

### FIBERS:

For the foundation rod or core, Lily Macra Cord Art. 48 Polypropylene or Lily Loom Harness Cord Art. 820 is suggested. If a finer weight is desired Art. 101 Fine Nylon Macrame Cord is recommended. These firmly braided cords work very well because they make a firm base in which to secure the beginnings and ends. The qualities that are required for the sewing-wrapping cord are that of strength and flexibility. Lily Soft Sheen Craft Yarn Art. 441 worked very well. The semi-shiny appearance enhanced the technique of coiling and there is an exciting range of colors from which to select. For contrast or combining with the above the matt or dull finish fibers such as Lily Chenille Art. 106, Rug Weave Yarn Art. 814, 4 strand Soft Twist Filler Art. 1014 and Double Quick Art. 50x are also excellent. The amount required is incidental so you are more apt to choose more based on color and texture preferences. It is suggested that you have an assortment for spontaneous, intuitive designing in the process.

### TOOLS:

Blunt tip needle: With large enough eye to accomodate fiber.

Sharp scissors

Needle nose pliers: For occasional use in pulling needle through foundation cord, that is when ending a used cord or securing a new one.

Several Strong Rubber Bands: To secure and shorten foundation cord which is wound into a pull out skein.

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## PROCEDURE FOR MAKING A SOFT JEWELRY NECKPIECE

by Joan Michaels Paque

### MATERIALS:

CORE: Lily Art. 48, Macra-Cord, Polypropylene, 5 Yds.

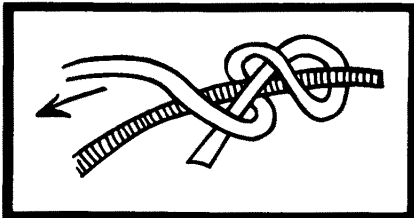
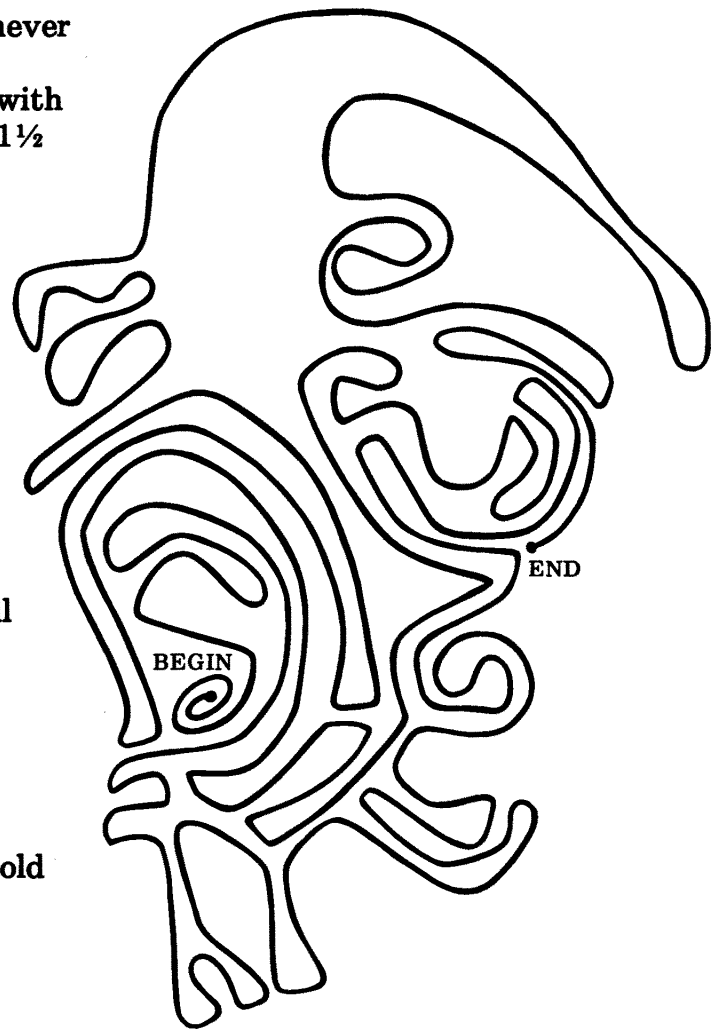
WRAP: Lily Art. 441, Soft Sheen Craft Yarn, one 4 oz. Skein.

Prepare a continuous line drawing of the design you wish to execute or use the one I have drawn as a take-off point. A third method involves pinning the foundation cord down on paper formulating and arranging it until it suits you, then, a permanent drawing is traced alongside or underneath the design. The exact length of the foundation cord is easily determined this way.

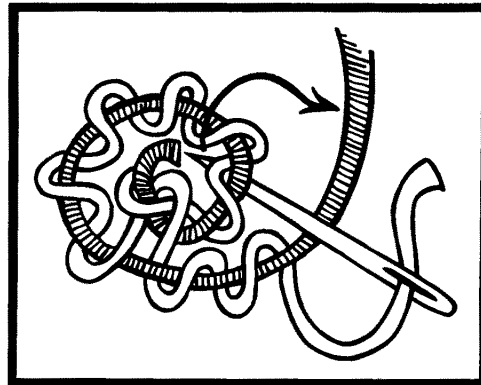
Make certain that enough length of the foundation cord is allowed for the section that goes around the neck. This is to enable it to drop over the head easily. Try the piece on as it develops. This will allow you to fit it to you personally as well as vary the design easily, making it more original. If the design begins to develop sculpturally it is suggested that you follow these natural inclinations of both fiber and the technique and capitalize on it. This approach allows one to rip out and redo sections easily.

The drawing indicates where to begin. Wind the foundation cord into a pull out butterfly skein and secure with a rubber band. (see drawing) The core is approximately 4 yards long. So, allow at least 5 yards to accommodate individual variances in tension and design during the process.

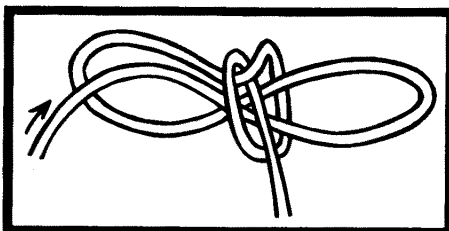
Only the Soft Sheen Wrapping Yarn is added on whenever it runs out. Keep in mind that this is a two-element technique, the foundation will be completely covered with this yarn. Thread the needle with approximately 1 to 1½ yards of yarn. If this length is much longer, it will become frayed and worn from handling. Penetrate core or foundation with threaded needle about 1/4 inch from end. Leave a tag end of 2/3 of an inch as indicated in drawing-Step No. 1. Conceal this end with a number of tightly wound wraps around it and the foundation. Spiral core around to meet or run parallel to itself. The foundation of the previous row is connected or joined to the new row with a figure-of-eight stitch, as shown in drawing-Step No. 2. These stitches serve to hold everything together structurally. The number of wraps around the foundation is arbitrary. Basically all that is required are enough stitches to hold it together. As coil develops, it is laid over diagram frequently and followed very much like you would a road map. When a working yarn becomes too short to work with, push it with the needle through the foundation. If this is difficult to do, use needle-nose pliers. The new end is secured the same way and both old and new ends are secured under a number of tightly wound wraps. This basketry technique lends itself to innovation and letting a design develop during it's execution. It is suggested that you approach it with a sense of freedom and experimentation.



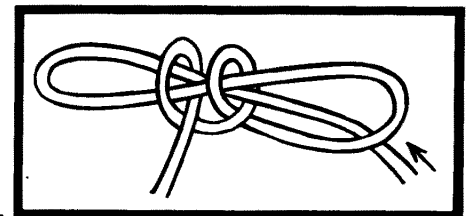
STEP ONE



STEP TWO



This method is secured with an overhand knot.



This method is secured with a hitch.

Two methods of making pull-out skeins also known as butterflies or finger hanks. Both methods may be done between thumb and index finger or thumb and little finger. It is a good substitute for bobbins when one wishes to work with course ropes and fibers, and to control long lengths while working with them.

# CIRCULAR CONVEX COILED WALL HANGING

by Joan Michaels Paque

## MATERIALS:

**CORE:** Lily Art. 821S size 8/32 Fiber Flex Supreme, 40 Yards.

**WRAP YARNS:** Lily Art. 441X Soft Sheen Craft Yarn

5 Skeins Red No. 95

4 Skeins Black No. 2

Coiling for this piece begins at the center. Refer to step one and step two on previous page. To make the design as you go, carry the two colors of your wrap yarns (red & black) as you start to coil the 40 yard length of Fiber Flex. Do not cut this long length of Fiber Flex. Coil and wrap with these two colors. Carry the auxiliary color with the core and bring the one forward which you wish to use or when a color change is desired. To make a color change one wrap yarn becomes part of the core (or passive) while the other is in use. For example, start wrapping with the red color around both the core (Fiber Flex) and the black yarn— when you wish to change to black, bring that color forward and wrap the black color around the core and the red yarn.

As the rows progress, they are joined by the figure-of-eight stitches (Step No. 2). These stitches serve to hold everything together structurally. The number of wraps around the core is arbitrary. All that is required are enough to cover the core and the passive yarn. To make the convex shape, additional wraps around the core are added between connecting figure-of-eight stitches on each subsequent row. When the distance between connecting stitches become too elongated and structurally weak an additional stitch should be taken approximately half way between the existing ones. This distance between connecting stitches is best determined by the structural need. If in doubt, work them fairly close together at approximately one half inch intervals.

This piece is worked out to be 16" in diameter or 23 rows in size. Follow the design in the picture, or create your own as you go along using these two colors or any other combination of colors that suits your fancy.

The backing is 1/8" masonite and the overall diameter of the cut circle is 1/4" smaller than the coiled piece. Holes were drilled 1/4" apart all the way around the outside of masonite 1/4" from from the edge. A piece of black fabric lining was sandwiched between the piece and the masonite. The piece was then sewn to the masonite slightly overlapping to conceal the masonite. A small temporary opening was left for the stuffing of polyester batting.

The fringe was added with larks-head knots, making the tassels after it was sewn together. Nineteen black knots, three red, one black, and ten red are in the first group. They range from 12" to 18" fringe lengths and have four strands each. A 5" space, then five black knots and one red knot with eight threads each and about 6" in length; another 5" space and three black tassels of ten strands 5" in length. The fringes or tassels, however, can be filled with many more knots. Whatever suits your desire or your decor can be used.

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## BIBLIOGRAPHY:

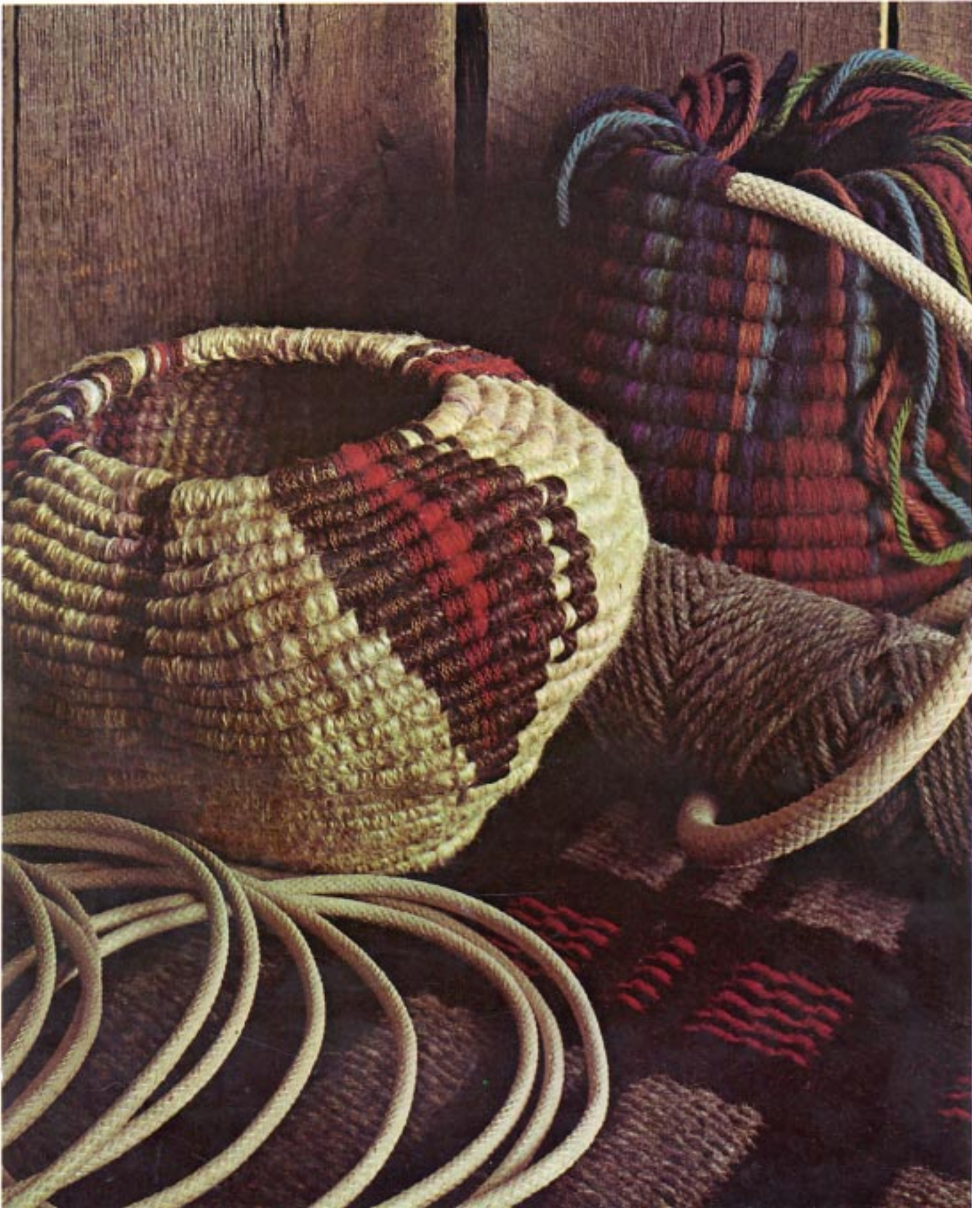
*A Modern Approach to Basketry*—Dona Z. Meilach, Crown Publishers, 1974, \$4.95

*The Techniques of Basketry*—Virginia I. Harvey, Van Nostrand Reinhold, 1974, \$10.95

*Design Principles and Fiber Techniques*—Joan Michaels-Paque, Privately printed, 1973, \$8.50



**SOFT POTS (OR BASKETS)**  
By Ellen Jones



## SOFT POTS (OR BASKETS)

By Ellen Jones

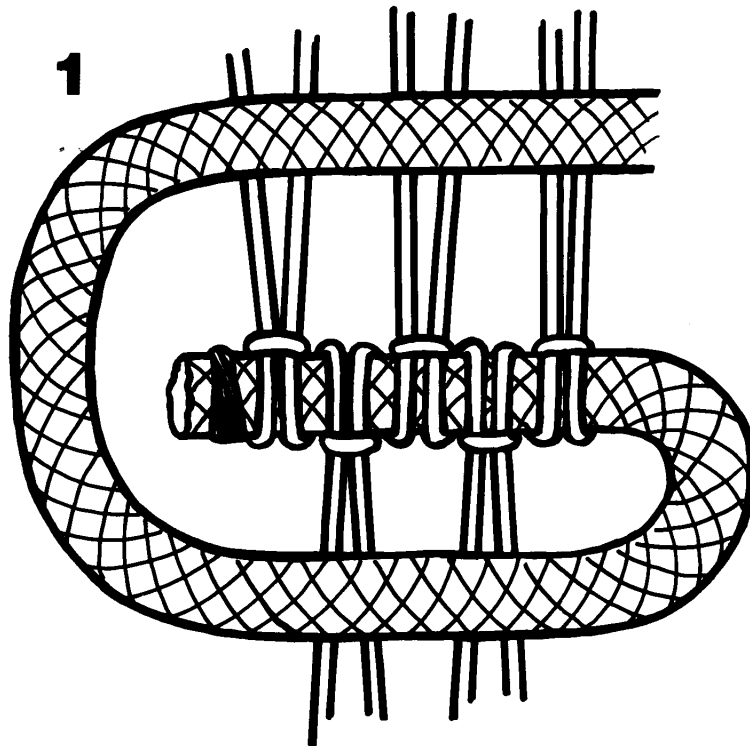
### MATERIALS:

**CORE:** Lily Art. 821S—size 8/32 Fiber Flex Supreme, 20 Yds.  
**WRAP:** Lily Art. 47 Jute-Tone, 4 Tubes in main color.  
Small amounts of similar weight cords for color accents,  
(Lily Art. 71 Rug Yarn, and Lily Art. 48 Macra-Cord).  
Small Rubber Band  
Scissors  
Large-eyed, blunt tapestry needle  
Glue

**SIZE:** Approximately 8" diameter.

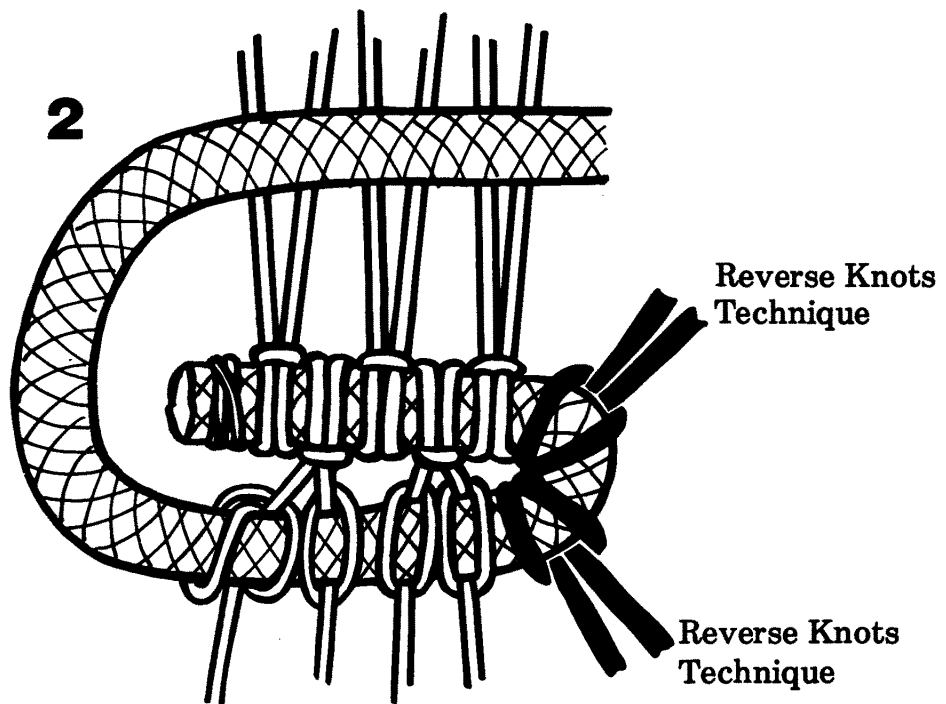
### DIRECTIONS:

This is a knot-stitch basket and made on one continuous 20 yard piece of Fiber Flex core, so do not cut it. To begin, secure one end of core by wrapping a rubber band around it to prevent the cords from slipping off. Cut your main color jute in 1½ yard lengths, then make larks head knots by folding each piece in half and mounting it on the core by pulling the two ends around the core and pulling them through the folded end loop to enclose the core. Do these in alternating directions as shown in Figure 1.

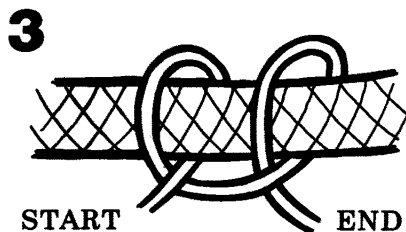


The shape of the basket is determined by the number of cords mounted on the core. For a round shape, mount cords for less than an inch along the core; for an oval, mount along about 2" or more of the core.

Start to curl the core around and mount two new larks head knotted cords on the curve to cover it (or add more if necessary). Be sure the reverse side of the knot shows on the outside of the basket as in Figure 2 to help maintain the uniformity of the vertical direction for the cords on the outside of basket. Whenever new cords or new colors are added use the "reverse-knot" technique. By adding more cords you can increase the size of the basket or add more width to colored sections.



The Fiber Flex coil is going clockwise as you work and the wrapping is progressively being worked from left to right with the threads you are working with coming from **under** the Fiber Flex to be in a position to start knotting. First cord on the left hand side goes under the Fiber Flex, over the top and comes out on the left side of itself and then is repeated for a second time to complete the half-hitch. See Figure 3.



Curl the ends around and continue to cover the core with half-hitch knots made from cords from the preceding row. Cover core completely as you go and keep the knots tight and close together so that the rows touch. Keep the coils on the bottom of the basket so they lie flat and even. Build up the sides of the basket by layering the coils one round on top of the next round. Attach all with the half-hitch knots. Add more ends to increase the diameter and drop off cords to decrease the width. To drop cords, cut and leave the loose piece about 1" long. Then use the nearby cords to cover it with the half-hitch knots.

To finish the top row of the basket, cover it with half-hitch knots. Cut the core at a 45 degree angle and make the half-hitch knots over it until well covered and blended into the top row. Cut all the cords leaving a 5" piece. With a tapestry needle, thread each cord and run under the knots on inside of the basket. Trim any excess or fasten with a dot of white glue inside. Remove rubber band but do not cut off the beginning end of core—merely tuck it neatly inside.

"Enjoy yourself. Experiment and make some mistakes—you may even invent a new technique," Says Ellen Jones.

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