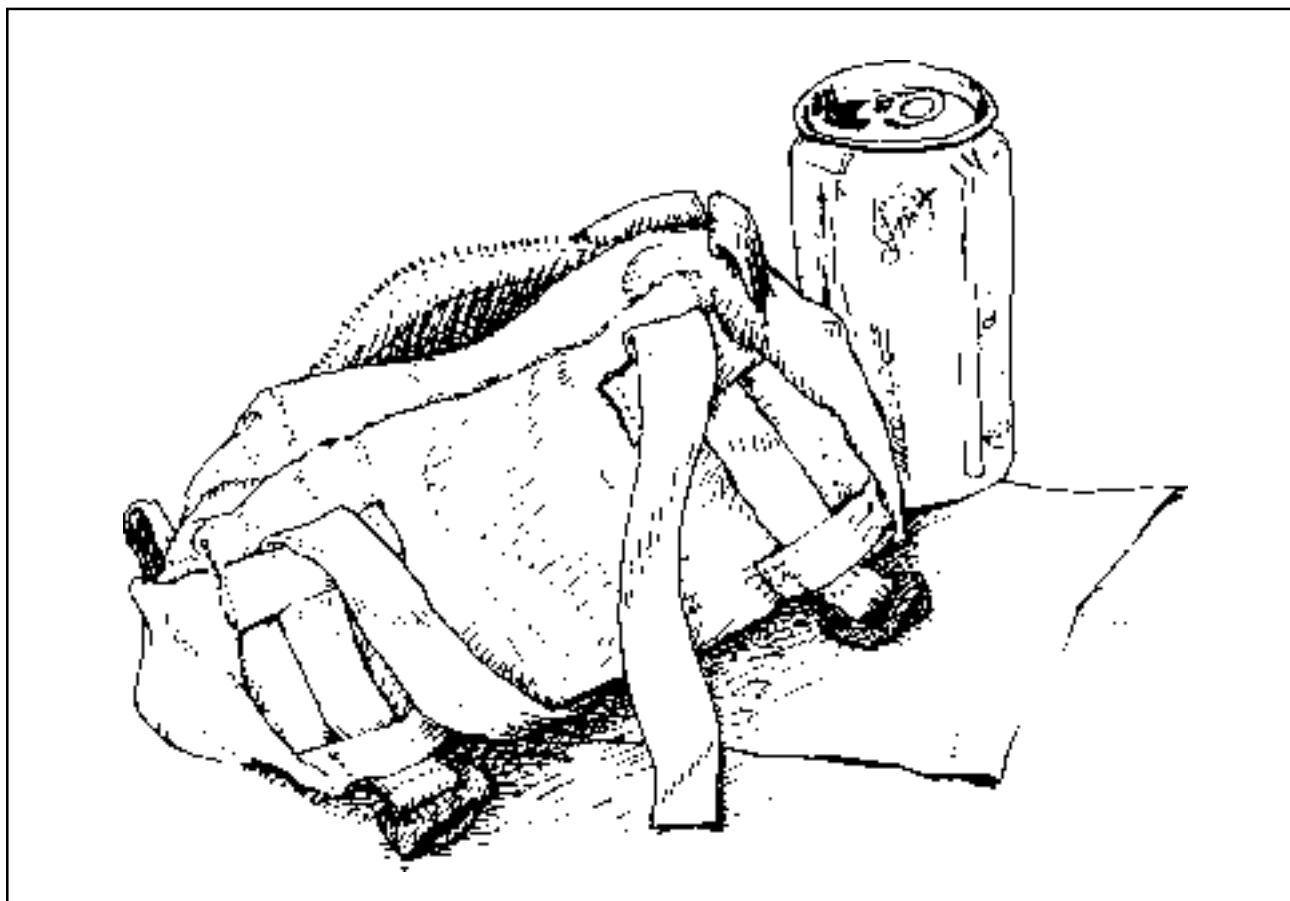




EM4772



4 - H M E M B E R M A N U A L

T E X T U R E

E X P R E S S I V E A R T S

Written by Mary Jane Engh
based on an earlier publication
by the Agricultural Extension
Service, University of Tennessee,
with additional contributions
by the Louisiana Cooperative
Extension Service. Design and
drawings by Clint Keller.

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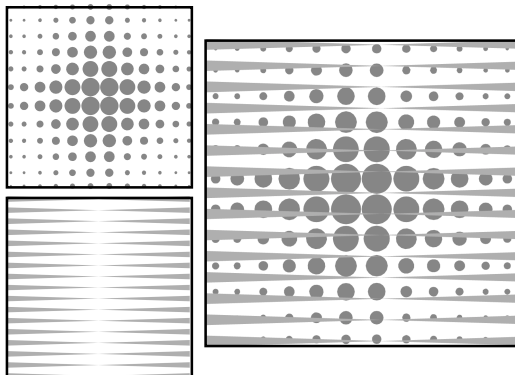
WASHINGTON STATE UNIVERSITY
 EXTENSION

@TEXT

Texture is the surface quality of anything—how rough or smooth something feels when you touch it, or how it looks as if it would feel. Run your fingers over some of the things around you. Are they slick... fuzzy... rough... silky... prickly... bristly... velvety... grainy... slimy? Look around. Try to tell what the texture of something is without touching it. How do you know, just by looking, that an object is smooth or rough?

YOU may already have found out what texture can do to color. Anything with a very smooth surface is shiny; it reflects light so well, it seems to shine. That makes its color seem brighter. The very same color on a rough or fuzzy surface will look different. Try using a colored marker on different kinds of white paper—slick and dull, smooth and fibrous. Do you notice any difference?

Even a smooth, flat surface can have an interesting texture to look at. One way to give a surface a different texture is to cover it with a *pattern* of repeated shapes. A shape that is repeated again and again to make a pattern is called a *motif*. You can mix two or more motifs in the same pattern.



TEXTURE RUBBINGS

Have you ever laid a piece of paper on a nickel or dime and rubbed across the paper with a pencil? What did you get? Often you can make such a clear print this way that you can even read the year and the mint mark. If you've never done it, try it now.

A raised design on a surface, like the design on the coin, is called a *relief*. It's another form of sculpture. Instead of making free-standing statues that can be viewed from all sides, sculptors often carve, cast, or model reliefs. Like pictures, reliefs are designed to be seen from the front. But, they're also slightly three-dimensional; that is, the designs have some depth as well as length and width. A cameo is a gem carved in relief.



A *rubbing* is a print made by laying paper or cloth on a relief or on any textured surface and stroking or rubbing pigment across it. Your

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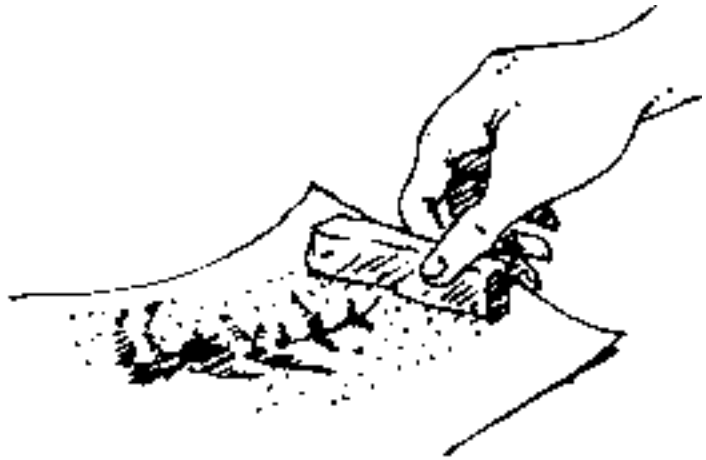
pigment might be crayon, chalk, charcoal, or pencil. The relief design or the texture of the surface will be imprinted on your paper or cloth. Look at your coin rubbing and compare it with the original coin. Which parts of the coin made the dark parts of the rubbing?

Taking rubbings can be a fascinating hobby. You can collect rubbings of coins... leaves... embossed greeting cards... embroidery... wood grains... or any interesting textures you find. With this hobby, you can collect designs from all sorts of things that you couldn't very well take home with you—like tombstones, manhole covers, mailboxes, carved and molded reliefs on the walls of buildings and monuments, signs, and plaques. If you want to make rubbings of public or private property, be sure to get permission first—and don't leave crayon, chalk, or pencil marks.

You can make rubbings from almost any surface with a slightly raised or cutout design. You can practice the techniques on textured surfaces like stippled walls, acoustic tiles, upholstery, counters or bathroom walls made of small tiles, unglazed bricks, concrete, carved wood, baskets, worked leather, window screens, leaves, bark, rough sandpaper, and so on.

There are charcoal pencils especially made for rubbings. Some people like to use a small cake of black finishing wax, which you can get from a leather company or shoe repair shop. But, you don't really need special supplies. You can make good rubbings with ordinary pencils, chalk, or crayons.

☺ *This manual may be used as a resource for the Expressive Arts projects. It can help you:*
... think of new ways to do things,
... understand basic art principles,
... understand cultural values,
... develop a career in arts and crafts,
... develop a lifetime hobby,
... enjoy beauty in your surroundings,
... develop your own ideas without the help of anyone else, and
... recognize quality in arts and crafts.



What you need:

- pigment for rubbing (crayons, pencil, chalk, charcoal)
- paper
- masking tape
- cardboard mailing tube
- tissue paper
- fixative, like a clear acrylic spray (optional)

What you do:

1. Put a sheet of paper over the textured surface you want to rub. Hold the paper in place with masking tape. If you are making a rubbing of leaves, be sure their vein sides are next to the paper. You may want to glue them to a piece of cardboard before you start.
2. Stroke your pigment across the paper. If you're using crayon, peel the paper off the crayon and press its side flat against your paper. Use smooth, even strokes. Always move in the same direction, and start with light strokes. You can darken them later. Most textured surfaces will show up best if you use this technique.
3. When your rubbing is as dark and as complete as you want it, peel off the masking tape. If

you used crayon or other colored wax, you might try lightly polishing your rubbing with soft tissue or cloth.

4. You can make your rubbing more permanent by spraying it with a fixative. To store a rubbing, lay tissue paper over it (be sure the fixative is dry first) and roll it up with the tissue on the inside. Fasten each end with masking tape and slip it into a cardboard mailing tube. You can mat, frame, and hang your rubbings just like paintings.

Experiment with textures and colors. Try using different kinds of paper—or cloth. What happens if you unfasten the masking tape, move your paper a fraction of an inch, and then finish rubbing? Use different pigments on different parts of the same rubbing. Make a rubbing with a white crayon and then brush over it with ink. What happens? Try putting burlap or netting between your paper and whatever you want to make a rubbing of. Cut out several of your small rubbings and arrange them on a background to make a picture. If you glue or paste them down, you'll have a rubbing collage.

PETTING ZOO

Have you ever visited a petting zoo, where people can pet different kinds of animals? Here's how to make your own "petting zoo"—not with real animals, but with different textures of cloth. Your zoo can be a quilt, a *collage*, or a set of toys or ornaments. It can be a fun gift for a child, or a beautiful work of art. Collect scraps of fabric in as many different textures as you can find, such as velvet or velveteen, terry cloth, denim, dotted swiss, seersucker, piqué, linen, satin, corduroy, flannel, felt, burlap, upholstery materials, fake fur, suede, lace....

What you need:

- scraps of different-textured fabric
- pencil, chalk, pen, or marker
- scissors
- needle and thread, or glue
- background material (fabric, cardboard, fiberboard, etc.)

Optional

- stuffing (cotton, old nylon hose, fiberfill, etc.)
- beads, sequins, binding, etc.
- water-based paints and brush

What you do:

1. Draw outline shapes of the animals you want in your zoo. They don't have to be real—you can have dragons, unicorns, or creatures you invent yourself. If you draw your animal shapes on paper, you can cut them out to use as patterns. That way, you can make the same animal in several different textures. Or, you may want to draw your animals directly on fabric scraps with pencil or chalk. If you're making toys or ornaments, fold the scrap in half before you draw on it or pin a

pattern on it. When you cut it out, you'll have two mirror-image shapes for each animal.

2. Cut out your shapes. For three-dimensional animals (toys and ornaments) make the shapes a little bigger than you want the finished animals to be. This will give you a seam allowance.



3. You may want to add details such as eyes or stripes. You can do this with stitchery... or sew on small beads, strips of binding, etc.... or paint the details on your fabric.

- 4A. For a two-dimensional zoo (quilt, wallhanging, collage, etc.), arrange your animals on the background material. Then stitch or glue them in place. To give them more "body," you could tuck a little stuffing under each animal shape before you finish attaching it. You may want to paint or stitch some background details between the animals.

- 4B. For a toy or ornament, put the right sides of your two fabric pieces together. Sew most of the way around the edge. Turn the animal right side out, fill it with stuffing, and stitch the opening shut. If you want, you can attach a loop of string to hang it with.



Close your eyes and pet your zoo animals. Experiment with different ways of making and using "pettable" craftworks. Instead of stuffing an

animal, you could cut the same shape out of thick cardboard, balsa wood, or thin sponge, and cover both sides with your fabric pieces, either glued to the filling or stitched together at the edges. You might cover a clay, wooden, or soap sculpture with glued-on fabric. Or, make a "pettable" collage picture from different textures—shiny satin or taffeta for water, shaggy terry cloth for grass, fine sandpaper for a beach.

PAPERMAKING

What if all the paper in the world disappeared? Suddenly there'd be no books, magazines, newspapers, comics, baseball cards, photographs, paper towels, tissues, toilet paper, writing paper, drawing paper, paper plates, greeting cards, dollar bills.... How many other things can you think of?

People in several parts of the world invented paper thousands of years ago. The ancient Egyptians made the first paper out of *papyrus* reeds. (The word "paper" comes from "papyrus.") The Chinese invented paper made from cloth. Native Americans in Mexico and Central America made paper from leaves of the *maguay* ("má-gay") plant and from the inner bark of certain trees. Today most paper is made from wood. Whatever it's made from, paper is a sheet of tiny fibers tangled together.

You can make your own paper for stationery, greeting cards, or artwork. Handmade paper is usually expensive to buy, but you can make it for almost nothing. It's a wonderful way to recycle scrap paper and junk mail. You'll need a blender. Often you can buy a used blender for a few dollars at a garage sale or secondhand store.

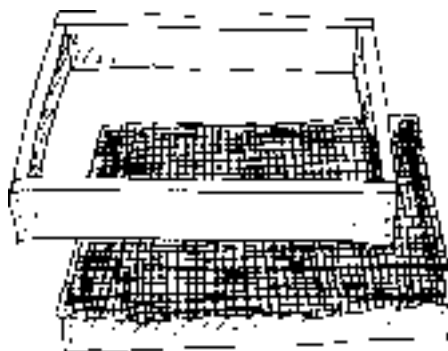
What you will need:

- blender
- piece of window screen or hardware cloth
- scrap wood or laths for making frames
- hammer and nails
- scrap paper—any kind or color
- large pan, basin, or bucket of water
- several pieces of felt, blanket material, or paper towels
- old newspapers
- sponge
- board or rolling pin for pressing paper

What you do:

1. Nail four pieces of wood together to make a square or rectangular frame, the size you want your finished sheets of paper to be. Then make

another frame, the same shape and size. (Or, instead of making frames, you can use two picture frames.) Nail or staple a piece of screen across the top of one frame. This is your mold. The frame without a screen is the *deckle*.



2. Tear your scrap paper into small pieces. Remember that you'll get about as much paper out as you put in. You may want to sort your scraps by color.
3. Fill the blender about $\frac{3}{4}$ full of water and turn it on low or medium speed.
4. Add scraps of paper, a few at a time. Keep adding and blending until you have a soupy pulp.
5. Turn off the blender. Put a layer of newspapers on your work surface. Lay a piece of felt, blanket, or paper towels on the newspapers.
6. Put the deckle on top of the screen side of your mold and hold them together. Lower them into the pan or basin of water and hold them level, with the screen just below the surface of the water.
7. You may need another person to help with this step. Pour pulp from the blender into the deckle and mold until the screen is covered. Shake the deckle and mold from side to side to spread the pulp evenly. Then lift them out of the water and hold them while excess water drains out. Remove the deckle.
8. Lay the mold pulp-side down on your felt, blanket, or paper towels. Press a sponge or paper towel to the other side of the screen to absorb some of the moisture.
9. Lift the mold carefully. Your new paper should stay on the felt. If it sticks to the screen, lay the mold down again and tap it gently.

10. When you can remove the mold, cover the wet paper with more felt, blanket, or towels. Lay a board or other large flat object on top. Press down hard on the whole pile. This helps squeeze out water and presses the paper fibers together. Instead of using a board, you can roll the pile firmly with a rolling pin.
11. Remove the board and the layer of felt or other material you put on top of your paper. Pick up the bottom layer, with the paper still on it. Press them against a window or wall and smooth them down with your fingers. Then carefully peel off the felt, leaving the damp paper stuck to the window or wall.
12. Let your new paper dry for several hours or overnight. Then peel it off. What kind of texture does it have? Is it the same on both sides? Is it different from the scrap paper you used to make it? Notice the edges of your paper. This kind of edge is called a deckle edge.

Experiment with making different textures of paper. Try adding short pieces of yarn to your pulp while you blend it. Or add bits of metallic thread... lint from a clothes drier... flower petals... crushed grass blades... fur or hair combed from a dog, cat, or horse. Cut soft cotton rags into very small pieces and add them to the pulp in the blender. What happens when you blend in a little liquid starch?... or a little food coloring? With fine wire or cord, stitch a design on your screen before you pour on the pulp; this will give your paper a watermark. Can you think of other ways to make textured designs on your paper?

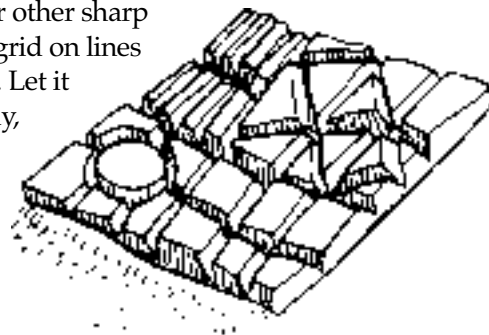
MOSAICS

Have you seen a tile floor, wall, or counter where different colors of tiles were used to make a pattern? Any design or picture made of small tiles, pieces of glass, stone, or other materials set in mortar is called *mosaic*. It doesn't have to be large. Mosaic jewelry, mosaic hotpads or trivets, and mosaic pillboxes are just a few of the things handcrafters make with this technique.

A glass, tile, or stone mosaic is usually much more durable than painting. Mosaics made by Roman artists 2,000 years ago are still clear and beautiful. The Romans often used mosaics on the floors of their homes. Later, mosaics were used to adorn churches, synagogues, mosques, and palaces. In the *Byzantine Empire*, during the Middle Ages, artists made gorgeous mosaics with golden backgrounds. Thin sheets of pure gold were sandwiched between two layers of clear glass; then this "sandwich" was cut into small pieces to use in the glittering mosaics.

You can make mosaics without anything expensive. Gravel or pebbles, small shells, seeds, wood chips, broken pottery or dishes, and crushed eggshells are all good materials for mosaics. You can also make tiles out of clay or plaster. Roll out a thin, flat slab of clay or other modeling material (see EM4770, *4-H Member Manual Form Expressive Arts*, for recipes)—or spread a layer of plaster in a greased box.

With a knife or other sharp point, score a grid on lines on the surface. Let it dry completely, then break apart your tiles.



What you need:

- scratch paper
- pencil
- heavy cardboard, plywood, fiberboard, etc., for background
- glue or tile cement
- tiles, pebbles, or other materials for mosaic

What you do:

1. Sort your mosaic materials by color. You can use the colors you find, or change them by painting or dyeing some of your materials. Easter egg dyes, food coloring, poster paints, or colored inks will work. If you want to make a waterproof mosaic—such as a plant tray, a birdbath, or a sidewalk decoration—be sure that both your mosaic materials and your

pigments are waterproof. Let all your pigments dry before you start work on your mosaic.

2. Design your mosaic. You may want to sketch your design on scratch paper. Most *mosaicists* (handcrafters who make mosaics) draw the outlines of their design on the background before they begin to attach their tiles. Or, you may prefer to make up your design as you go. Do you want a repeating pattern?... an abstract design?... a picture of something real?... a monochromatic design of natural colors?
3. Spread glue or waterproof tile cement on a small area of your background. Set your mosaic pieces side by side into the glue or cement. You may want to use tweezers if your pieces are small.



4. Keep on working like this, doing a small area at a time, until your background is covered. Let your mosaic rest overnight for the glue or cement to harden completely.

Experiment with different kinds of materials for different effects. If you want your mosaic to have a flat surface (for example, a trivet that will have hot dishes set on it) you'll need to use tiles or other pieces that are flat on top, and set them into your glue carefully. You might level them off with a straightedge or by rolling them with a rolling pin while the glue is still soft. For other mosaics, a little roughness or irregularity can add interesting texture. Try using wood chips or small pieces of scrap metal in a mosaic. Could you make a mosaic with different colored thumbtacks stuck into a board?

MACRAMÉ SAMPLER

Macramé (pronounced mac'-ra-may) is the art and craft of tying knots in patterns. People have been using these techniques since prehistoric times to make bags, nets, curtains, and clothes. The Arabs developed techniques of making decorative knotted fringes. The word "macramé" comes from an Arabic word meaning a fringed kerchief or shawl.

Because macramé is strong and lasting, it's especially good for purses, bags, belts, chairseats, hammocks, etc. You can also make jewelry, cushions, lampshades, steering wheel covers, wall hangings, placemats, shawls, and lots of other things using macramé.

There are really only two knots in macramé—the *square knot* and the *half-hitch*. All of the other knots are variations of these two. Sometimes they are called by different names. Once you've practiced making these two knots, you can make nearly anything in macramé.

You can use almost any kind of cord, string, or twine. Well-twisted fiber such as jute, rug yarn, mason line, or small cotton clothesline is good for most macramé work. Nylon seine or other slick cord is harder to use, because the knots slip. The only special equipment needed is a knotting pad. This can be a piece of stiff cardboard, a piece of ceiling tile board, a foam rubber pillow or firm sofa pillow, a folded towel attached to a clipboard, or any other surface that you can pin your cords to securely.

What you need:

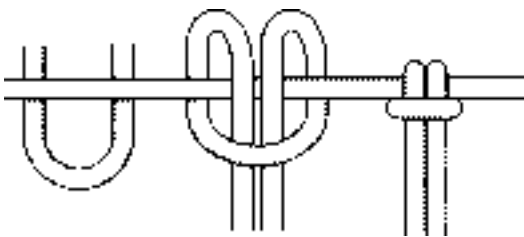
- cord, twine, yarn, etc. for knotting
- knotting pad
- scissors
- large straight pins (such as T-pins, wig pins, or corsage pins)

What you do:

1. Cut a piece of cord about six inches longer than the width of the macramé you want to make. This is your holding cord. Tie a knot in each end. Fasten it across the top of your knotting pad with a pin through each knot.



2. Cut several cords, each one seven to eight times as long as you want your finished macramé to be. These are your knotting cords.
3. Mount your knotting cords on the holding cord. To mount a knotting cord, fold it in half. Slide the folded end under the holding cord (from the top end of your pad). Then put the loose ends of the knotting cord through the loop of the folded end. Pull them tight. You now have two cords for knotting.

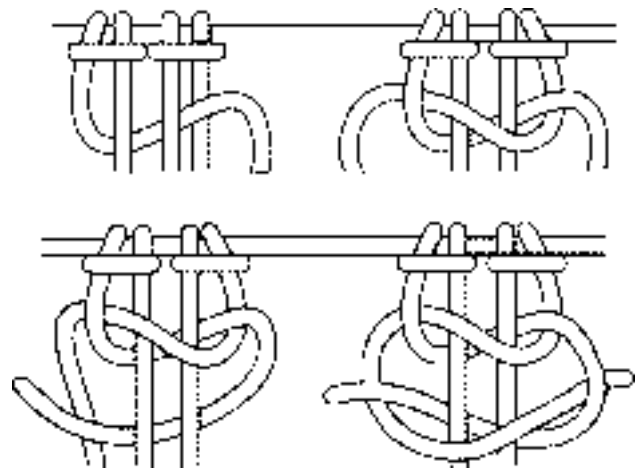


4. Mount all your knotting cords the same way, side by side on the holding cord. You're now ready to make a sampler that shows the basic macramé knots.
5. Square knot: first step. A square knot uses four cords. You can start from either the left or right. Put your first cord under the two middle cords (called knot bearers) and over the fourth cord. Your first cord now makes an L-shaped loop.
6. Square knot: second step. Take the fourth cord (the one you put the first cord over), and

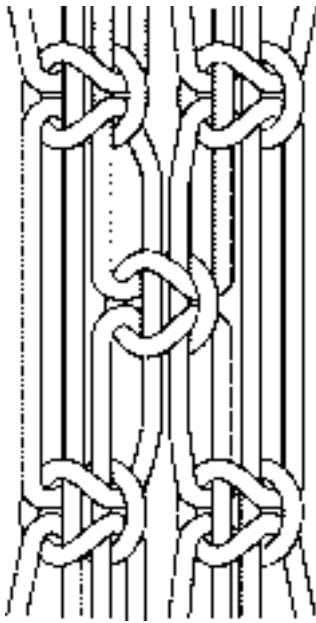
put it over the two middle cords and through the loop you made with your first cord.

7. Square knot: completing. Pull both cords tight. This makes the first half of your square knot. To complete the knot, do the same first and second steps again, but starting from the opposite side. (If you started from the left the first time, start from the right this time.)

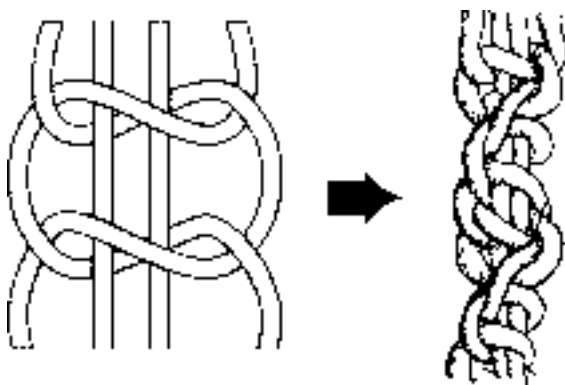
An easy formula for a square knot is: under two, over one, and lay the cord down. Pick up the cord you went over and go down through the loop on the opposite side.



8. You can go on tying square knots with the same four cords to make a *sennit*, or braid. A square knot sennit can be a dog leash, a wristwatch band or bracelet, a narrow belt, or the braid for a straw hat or Western hat.
9. Use *alternating* square knots to make a wider macramé band. First, work a row of square knots along your holding cord, using four cords for each knot. Make a second row of square knots below the top row, but leave the first two cords in your second row unworked and start your first square knot with the third cord. Also, leave the last two cords in the second row unworked. Repeat the first and second rows as many times as you want.

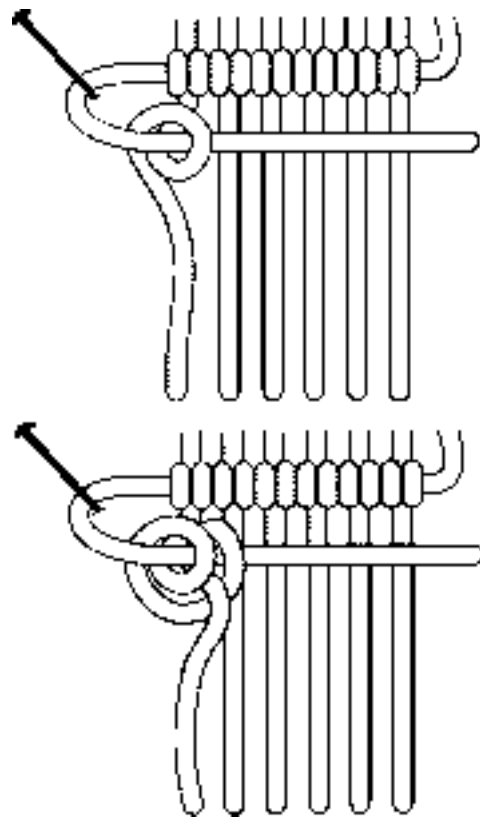


10. Spiral knot (half knot). Another way to make a sennit is by repeating half of a square knot. Work the first step of a square knot and pull it tight. Then, using the same four cords, work the first step again... and again... and again, pulling it tight each time. The cords will twist into a spiral as you work them. Now try working the second step of the square knot over and over. What happens to your spiral?

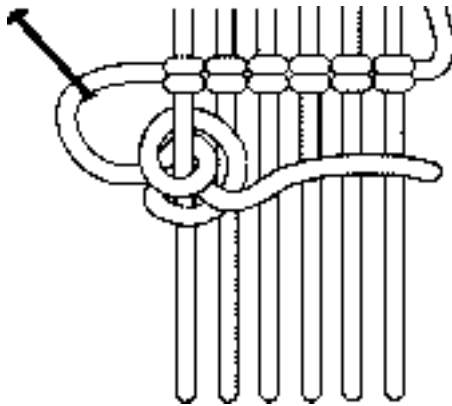


11. Horizontal *double half-hitch*—first step. Again, you can start from left or right. Take the first cord in one hand and pull it to the opposite side of your knotting pad, straight across all the other cords. This first cord is your *knot bearer*. Be sure to keep it pulled taut all the time.

12. Horizontal double half-hitch—second step. With your other hand, pick up the second cord and make a loop toward the hand holding your knot bearer. Put the end of your second cord down behind the knot bearer and out through your loop and pull it tight. Make another loop over the knot bearer with the same cord and you will have a double half-hitch knot.
13. Still holding your knot bearer taut, work a double half-hitch on it with the third cord. Go on working these knots all the way across. When you've knotted your last cord to the knot bearer, stick a pin into your knotting pad and reverse the direction of your knot bearer around the pin. Change hands and begin working double half-hitches back toward the other side. You can make as many rows as you want, or until you come to the end of your knot bearer.



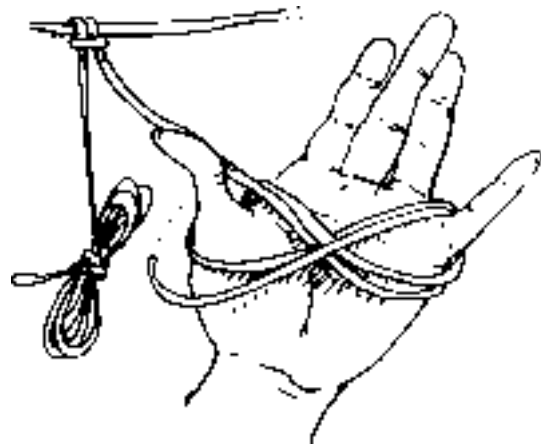
14. Diagonal double half-hitch. Your rows of double half hitches don't have to be horizontal. You can hold the knot bearer diagonally (slanting) across the other cords to make an interesting pattern.
15. Vertical double half-hitch. So far, you've used one cord as the knot bearer and worked all your other cords onto it. This time, you'll have one knotting cord, and all the other cords will be knot bearers, one after the other. The first cord is your knotting cord. Hold the second cord taut with one hand. Run your knotting cord under the second cord and loop it around twice to make a double half-hitch. Pull it tight. Then hold the third cord taut and run the knotting cord under it. Work a double half-hitch and go on to the next cord.



Tighten each knot by pulling the knotting cord toward the top of your knotting pad. Keep on until you complete your row. Start the second row in the opposite direction.

16. You can combine these basic knots in any way you like. Try out different combinations until you use all the cords you mounted. Save your sampler to look at when you plan macramé items.

Tricks of the Trade... "Butterfly" your cords to make them easier to handle. Starting close to the holding cord, wrap one knotting cord in a figure eight over your thumb and little finger. Fasten the bundle with a small rubber band. Do this with each knotting cord. Or, wind them on small spools or pieces of cardboard.



RYA

Rya (pronounced ree-ah) is another knotting technique. Unlike macramé, rya knots are made on a backing material. Scandinavian people first made rya rugs for insulation against the cold winters in Sweden, Norway, and Finland. Rya has a thick, shaggy texture like heavy furs.



You can buy a backing fabric made especially for rya, with openwork channels running like stripes across the fabric. Or, you can use ordinary burlap and pull out a few threads at regular intervals to make the openwork channels. Either way, you use a needle to knot yarn around the warp threads in the channels.

Rya is good way to use leftover yarns because you can use different colors and short pieces. Besides rugs, you can make many other things with rya—wall hangings, pillows, tote bags, and so on. It can be inexpensive or expensive, depending on the size and materials you choose.

What you will need:

- pencil or marker
- backing fabric (burlap or rya backing)
- big needle with large eye and blunt point
- pile gauge, ruler, or piece of stiff cardboard (optional)
- yarn, jute, or string
- scissors

What you do:

1. Plan your design. You may want to sketch it on paper. Choose two or three colors that you like to see together.
2. Pull out two or three threads across your backing to make knotting channels (open lines). Leave a row of four to five threads between channels. (You don't need to do this step if your fabric already has open channels.)
3. Machine-stitch a double hem $\frac{1}{4}$ inch wide all around the edge.
4. With pencil or marker, draw your design on your backing fabric. You may want to draw it first on paper and trace it onto the backing.
5. Cut your yarn into lengths about as long as your arm. You'll need about $\frac{1}{2}$ to 1 pound of yarn for every square foot of your finished rya. Thread your needle with three or four lengths of yarn. Plan to work from left to right, if you're right-handed; right to left if you are left-handed. It's probably easiest for a right-hander to start at the bottom left corner and work across the backing in an even line. Some people prefer to finish one color area before starting another.
6. You'll be making what are called *Ghiordes* ("ghee-or'-des") knots (or *Turkish knots*) over the warp threads in your knotting channels. Decide whether you want to make a knot over every two threads, or over every four threads. Run your needle from right to left under the first thread (or pair of threads). Pull all but about an inch of your yarn through. (Note: If you are left-handed, reverse all the directions in these instructions!)
7. Now run your needle from right to left again, this time under the second thread (or pair of threads). Pull your yarn through tightly. This completes your first Ghiordes knot.
8. Make a loop of yarn about an inch long and hold it down with your thumb—or loop it around a ruler, a pile gauge, or a strip of cardboard. (Using the ruler, pile gauge, or cardboard will give your rya a more regular texture with loops all the same length. Using your thumb will usually give a more natural, irregular texture.)
9. Holding the loop in place with your thumb or pile gauge, make your second knot over the next two threads (or two pairs of threads). Pull the knot tight, and make your second loop. Keep making knots and loops until your yarn

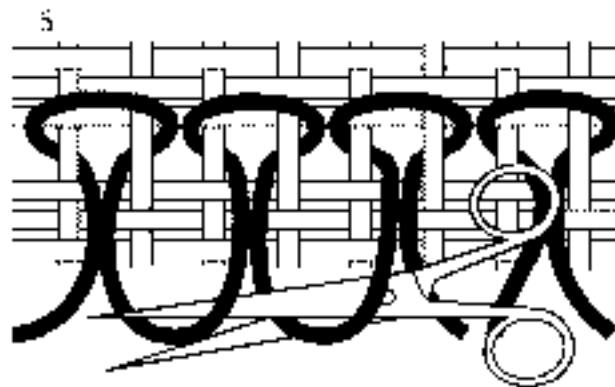
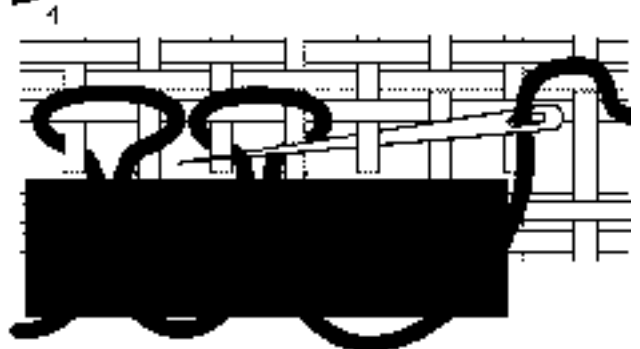
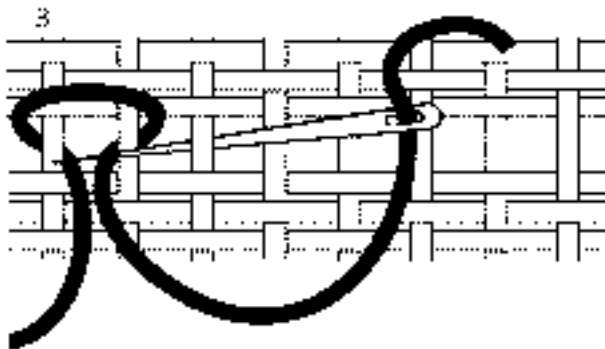
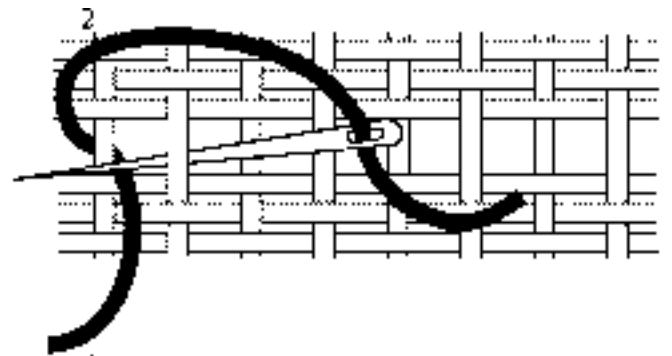
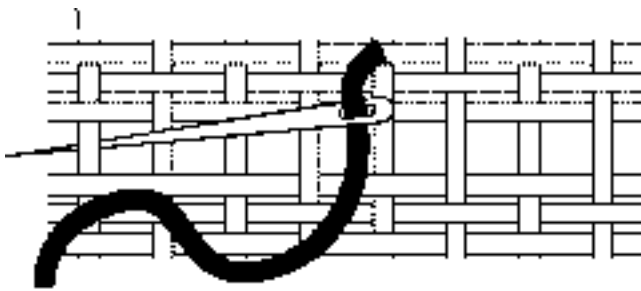
runs out. Cut away the needle, leaving a loose end of yarn the same length as your loops.

10. Using a sharp pair of scissors, clip the loops open. This gives you a *pile* of loose ends of yarn.
11. You can start a new color anytime. Just clip off the previous length of yarn, thread up a new color, and keep making knots as you did before.

What kind of texture does your finished rya have? Experiment with rya techniques to get

different textures. Try using two or three different kinds of yarn in your needle at the same time. Clip the loops of your rya into uneven lengths, or use a different size pile gauge in some areas of your design. What results do you get?

Tricks of the Trade... It's handy to have several needles threaded with different yarns ahead of time. They'll always be ready when you want to change color or change to a different texture of yarn.



DRAWING TEXTURE

When you look at a textured surface, you see clues that give you an idea of how it would feel to the touch. If it's shiny, it's probably smooth. Shadows tell you about high and low places—the relief of the surface. Lines, specks, and other markings show roughness. Blurred edges may mean a fuzzy surface.

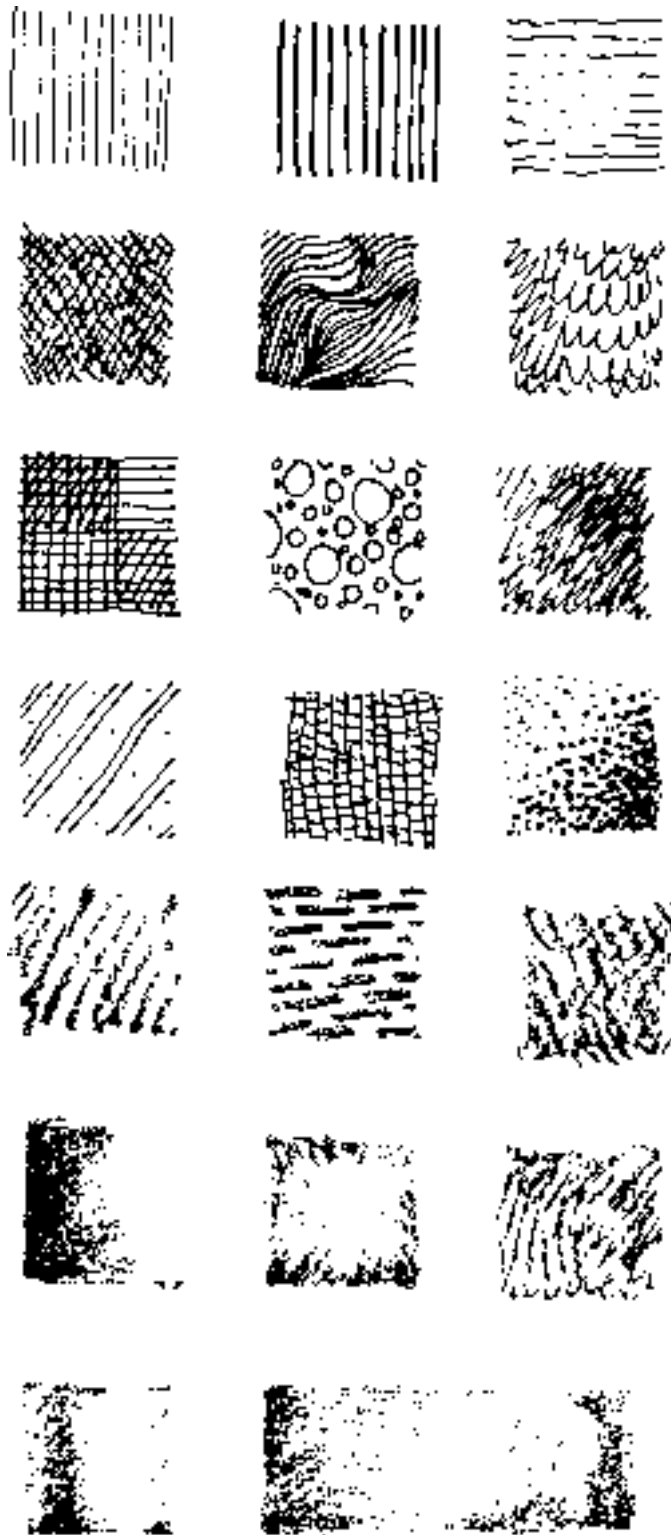
When you draw, you can put the same kinds of clues into your drawing. Lines, shading, and highlights can make objects in your picture look more real because they seem to have texture.

What you need:

- drawing paper
- pencils, pens, markers, chalk, or brushes and paints

What you do:

1. On a large sheet of paper, experiment with lines, dots, and shading. Draw a small patch of lines close together... another with thicker or thinner lines. Try straight lines, angled lines, and curved lines... crossed lines and squiggly lines. Make patches of tiny dots... bigger dots... dots closer together or farther apart. Do any of your patches remind you of a bird's feathers?... a fish's scales?... a brick wall?
2. Now draw a shape and fill it in with texture. Try drawing a real object—then an abstract design. How does adding the texture marks change your picture?

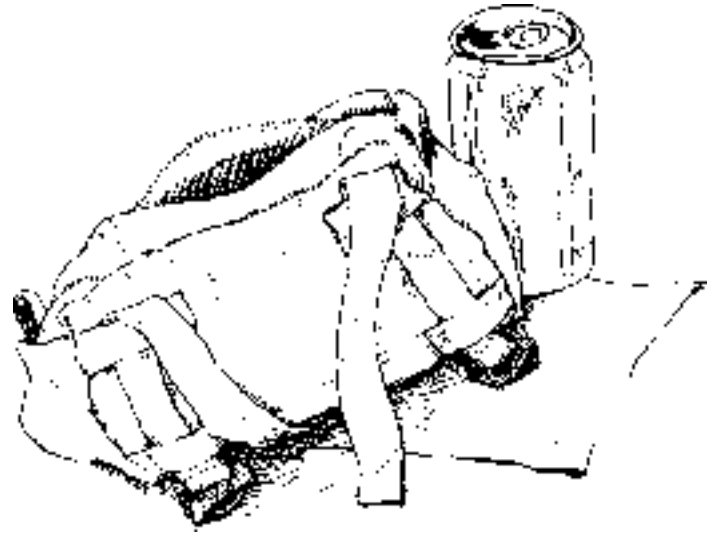




TEXTURE FOR A LIVING...TEXTURE FOR FUN

Relief sculpture, mosaics, *marquetry* (inlay work), macrame, lacemaking, rya, papermaking, rubbings, collage, leatherworking, woodburning, woodcarving, basketry, and ceramics are some of the arts and crafts in which texture is especially important. Look for examples of these techniques at fairs. Watch for festivals, exhibits, demonstrations, and contests in your area. Ask a librarian how to find information on hobbies and careers in these fields. Your local library may have copies of magazines like *American Woodworker*, *Craftworks for the Home*, *FiberArts*, *Paper Crafts*, *Popular Ceramics*, *Rug Hooking*, or *Threads*, to name a few. There are also many Internet resources on these topics. Do an online search, using key words such as *macramé*, *texture rubbings*, *papermaking*, *basketry*, etc.

For more information, you may want to write to specialized organizations or visit Web sites online, such as:



Affiliated Woodcarvers Ltd.
PO Box 10408
Betterdorf, IA 52722
www.awcltd.org

American Medallion Sculpture Association
PO Box 1201
Edmonds, WA 98020
www.amsamedals.org

FiberArts
www.fiberartsmagazine.com

International Guild of Knot Tyers
www.igkt.net

National Basketry Organization, Inc.
11730 Mountain Park Rd.
Roswell, GA 30075
www.nationalbasketry.org

Northwest Wood Carvers Association
PO Box 6092
Federal Way, WA 98063-6092
www.woodcarvers.org

Rug Hooking
www.rughookingonline.com

IMPORTANT WORDS:

Alternating. Going back and forth regularly between two things; in macramé, changing every other row of knots or every other knot.

Butterfly. A cord wound into a figure-eight bundle for easier handling.

Byzantine Empire. The Eastern Roman Empire during the Middle Ages, from about the fifth through the fifteenth centuries.

Collage. A design made by gluing materials and objects to a background.

Deckle. A frame placed around the edge of a mold in papermaking.

Double Half-Hitch. A knot formed by making two half hitches close together with the same cord.

Ghiordes Knot (pronounced “ghee-or’-des”). A knot used to make rugs and other fabrics with a pile.

Half-Hitch. A knot made by passing the end of a cord around another cord and then through the loop that is made.

Knot Bearer. In macramé, a cord that other cords are knotted around.

Macramé (pronounced “mac’-ra-may”). The art of tying knots in patterns; anything made by this technique.

Maguey (pronounced “ma’-gay”). A fleshy-leaved fibrous plant.

Marquetry (pronounced “marketry”). Patterns of wood, ivory, or other materials set into a wood surface.

Mosaic. A design made by setting small colored pieces in mortar or glue; the art or craft of making mosaics.

Mosaicist. An artist or handcrafter who designs or makes mosaics.

Motif. A unit of design that is repeated to make a pattern.

Papyrus. A reed used to make a type of paper.

Pattern. A design formed by repeating a motif.

Pile. A textured surface made of loops or loose ends of yarn, thread, etc., such as a carpet or velvet.

Relief. A raised design on a surface.

Rubbing. A print made by laying paper or cloth over a relief or textured surface and rubbing it with charcoal, pencil, or other pigment.

Rya (pronounced “ree-ah”). A technique of making rugs and other objects with a thick, shaggy pile.

Square Knot. A knot made of two reverse half knots.

Texture. The surface quality of anything; roughness or smoothness.

Turkish Knot. Another name for Ghiordes knot.

