

Needlepoint

Needlepoint involves forming decorative stitches on special open-weave canvas. The stitches follow a pattern and can be formed either diagonally across the intersecting threads of the canvas or parallel to the threads of the canvas. Stitches cover the entire surface of a finished canvas.

Methods

Needlepoint stitches are worked vertically, horizontally, or diagonally using five stitch groups: diagonal, straight, crossing, composite, and pile. Either a sewing method or a stab method can be used to draw the yarn through the canvas.

Yarn varies according to the specific project and its intended use. The most typical fibers include Persian yarn, tapestry yarn, crewel yarn, embroidery floss, pearl cotton, matte embroidery cotton, metallic thread, and rug yarn.

The yarn is stitched using tapestry needles with large eyes and blunt points. Needle size is matched to the gauge of the canvas. The needle should be thin enough to pass through the holes of the canvas without distorting them.

The **canvas** is the background material covered by the stitches. Most canvases are made of cotton or linen threads as single mesh, mono canvas in either a plain or interlock weave or double mesh penelope canvas. Perforated paper or plastic canvas also is used for some projects.

The **gauge** of the canvas means how many threads there are per inch. The larger the gauge, the more threads per inch. The type of needlepoint refers to the gauge. Petitpoint is done on canvas that has 16 or more meshes to the inch. Grospoint is done on canvas that has fewer than 16 meshes per inch.

Bargello or Florentine is a popular type of needlepoint that uses straight stitches of varying lengths to create repeating zigzag rows. Stitches done in three or more colors create patterns of strong contrasts or harmonious blends.

Skill building

Start with larger mesh canvases and corresponding larger needle size and yarn. Basic tent stitches (half-cross, continental, and basketweave) are good starting stitches. To build skills, encourage members to try more complicated stitches that change direction and combination to make the pattern. Changing yarn color also increases complexity.

Members

Use the 4-H *Fiber Arts Exhibit Explanation Card* (see “Resources for needlepoint”) to describe the techniques you have used, skills you have improved, and new things you have learned.

Project ideas

Projects can include cards, ornaments, eyeglass cases, coasters, place mats, small boxes, doorstops, book covers, small pillows, purses, tote bags, wall hangings, and rugs. Members with more advanced skills may design their own patterns and choose their own colors and stitches to express their individual creativity.

Standards for evaluating

The goal is for members to develop an understanding of what makes good-quality work. Members learn to evaluate their needlepoint projects for the following characteristics.

- Individual stitches are worked correctly and with appropriate tension.
- Proper yarn weight is used for the gauge of the canvas and the stitch.
- Background mesh does not show on the front side of the project.
- Yarn ends are secured without knots.
- Yarn does not appear overworked and frayed.

4-H Project Leader

The goal is for members to develop an understanding of what makes good-quality work.

- Project is clean and properly finished.
- Basic elements and principles of design are pleasing.

Resources for needlepoint

You might find many of these books in local libraries or for sale in bookstores.

Needlepoint from Start to Finish by Kim Cool and Iona Dettelbach, 1992, Fredericktown Press (ISBN 0963197606).

Includes explanations for all the tools and equipment plus both right- and left-handed stitch instructions.

Reader's Digest Complete Guide to Needlework, Virginia Colton, editor, 1979, Reader's Digest Association (ISBN 0-89577-059-8).

A needlepoint chapter discusses basic tools, equipment, and techniques. Excellent photographs and drawings of each stitch are included.

The Complete Needlepoint Guide by Susan Sturgeon-Roberts, 2000, Krause Publications (ISBN 0873417933).

Step-by-step instruction for over 400 needlepoint stitches with photos and drawings for each stitch.

The Good Housekeeping Illustrated Book of Needlecrafts, Cecelia K. Toth, editor, 1994, Hearst Books (ISBN 0688126391).

Contains a complete section including tools, materials, general techniques, specific stitches, and finishing.

Oregon 4-H publications

Fiber Arts Exhibit Explanation Card—available on the Oregon 4-H website under “Expressive Arts Materials” <http://oregon.4h.oregonstate.edu/resources/materials.html>

Appliqué

Appliqué is the art of creating a design by applying cut-out shapes of fabric (cut-outs) to a base fabric. Historically, the cutouts were applied with hand stitching. A machine zigzag stitch also can be used. Fusible products are another modern method of placing and attaching fabrics. In the Oregon 4-H Fiber Arts project, the emphasis is on the use of fiber to attach the appliqué; so, although fusible products may be used, they should not be the only method holding the appliqué in place.

4-H Project Leader

The emphasis is on the use of fiber to attach the appliqué.

Methods

Members have a variety of methods to try. Types of stitches vary, as do the ways to transfer a shape and turn the raw edges. The most common hand stitches include tack stitch, blind stitch, ladder stitch, slip stitch, and running stitch. These are not intended to show on the surface of the appliqué. Sometimes, decorative stitches which do show on the surface are used. These might include blanket stitch, cross stitch, or other embroidery stitches. Machine stitches can include a straight stitch, satin stitch, blanket stitch, and a blind hem or catch stitch.

Most of the time, the raw edges of the appliqué pieces are turned under to form a smooth edge. Techniques for turning under the raw edges include cutting and stitching a little at a time, and variations of turning the edge over a paper pattern and pressing, basting, gluing, or fusing before stitching the piece to the background fabric. Some types of appliqué do not turn under the raw edges but either stabilize them with fusible material or apply additional fabric over the top. Which techniques to choose vary according to the desired appearance and use of the project.

Specific types of appliqué

Bias appliqué uses continuous strips of folded bias to create designs such as Celtic motifs, vines, or stems.

Broderie Perse originated in France.

Entire printed, realistic motifs such as a flower, leaf, or animal are cut out, arranged in a new design on a base fabric, and stitched in place.

Dimensional appliqué gives a three-dimensional appearance by filling or stuffing the appliquéed piece. This can be done either by filling the piece before it is entirely stitched in place or making a small slit in

the base fabric to add the filler after the appliqué is in place.

Hawaiian appliqué typically is done by natives of the Hawaiian Islands. They make two-color quilts with large but intricately shaped symbols appliquéed to the base fabric. Because of the tight turns and sharp points, a needle-turned technique often is used to attach the appliqué.

Layered scenic appliqué creates a landscape or scene design by combining various fabrics to represent the shapes and features of the landscape or scene.

Reverse appliqué uses a reverse layering of the fabric pieces. The design is cut in a continuous top fabric and the cut edges turned under and stitched to reveal the fabric underneath. South American Molas and Southeast Asian Pandau are examples of this technique.

Shadow appliqué uses an overlay of sheer fabric, such as organza or voile, to hold the design in place. Stitching is done through the sheer fabric and around the edge of each piece of the design underneath. The sheer fabric mutes or shadows the colored fabrics of the design.

Stained-glass appliqué simulates stained glass window designs. This technique also can incorporate folded bias strips to look like the leading of a stained glass window. In this case, the bias is attached over the edges of the colored design pieces much as leading would hold the glass pieces together in a window. Reverse appliqué also can be used to create a stained glass look.

Skill building

It is definitely easier to start with small projects and simple shapes—straight sides or gentle curves and pieces that are not too small. Stable, firmly woven fabrics that turn easily are simpler to work with than bulky, metallic, or loose fabrics. Some fabrics, such as felt or polar fleece, do not require the edges to be turned under.

Appliqué designs using overlapping pieces require more planning. Members must choose fabrics and determine in which order to apply the pieces to prevent color shadowing and bulky areas.

As members progress in the project, they might try both hand and machine stitching, more difficult specialty fabrics, smaller or more intricate shapes, larger projects, and specific types of appliqué (described above). They also could advance from using a pattern or kit to an original design using their own ideas. They can develop skills in basic design as they make choices about placement, balance, color, texture, and other design aspects.

Members

Use the 4-H *Fiber Arts Exhibit Explanation Card* (see “Resources for appliqué”) to describe the techniques you have used, skills you have improved, and new things you have learned.

Project ideas

Beginning projects could be card inserts, gift bags, pillows, pillowcases, towels, and patches for pockets or shirts. Members may choose to apply their appliquéd design to a ready-made garment or item, or they may wish to sew the item to which they will apply appliqué. Garments that may be appliquéd include sweatshirts, vests, and jackets.

Standards for evaluating

The goal is for members to develop an understanding of what makes good-quality work. Members learn to evaluate their appliqué projects for the following characteristics.

4-H Project Leader

The goal is for members to develop an understanding of what makes good-quality work.

- Pieces lie smoothly, without tucks, puckers, or folds.
- Edges of chosen shapes are smooth and continuous. Corners and points are sharp.
- There are no raw edges of fabric showing unless intended.
- If edges are turned under, they have been handled in a manner that reduces bulk or pulling, especially in corners and along curved edges.
- Designs with multiple pieces are layered correctly using techniques to minimize bulk and unintended color show-through where they overlap.
- Stitching is even and spaced closely enough to hold pieces securely in place.
- Stitching is nearly invisible unless it is intended to be decorative.
- Stitches at corners and points hold without creating bulk.
- The project is clean and smooth or unwrinkled as appropriate for the materials used.

- Basic elements and principles of design are pleasing.

Resources for appliqué

You might find many of these books in local libraries or for sale in bookstores.

Appliqué 12 Easy Ways by Elly Sienkiewicz, 1991, C&T Publishing (ISBN 0-914881-42-6).

Particular emphasis is on techniques for preparing the appliqué for stitching. Includes both hand and machine stitching. Practice projects are included.

Mastering Machine Appliqué by Harriett Hargrave, 2nd edition, 2001, C&T Publishing (ISBN 1-57120-136-X).

This is a very complete guide to using a variety of stitches to appliqué by machine. Includes supplies, tools and equipment, machine adjustment and care, and specific stitching techniques.

Quilter's Complete Guide by Marianne Fons and Liz Porter, revised edition, 2000, Leisure Arts Presents (ISBN 0-8487-2466-6).

Includes basic appliqué techniques and a good discussion of more advanced appliqué. Lots of photographs illustrate different techniques.

Reader's Digest Complete Guide to Needlework, Virginia Colton, editor, 1979, Readers Digest Association (ISBN 0-89577-059-8).

The appliqué section includes basic discussion of appliqué techniques and design. Drawings of techniques are helpful. Covers both hand and machine stitching with tips for curves and corners.

The Good Housekeeping Illustrated Book of Needlecrafts, Cecelia K. Toth, editor, 1994, Hearst Books (ISBN 0688126391).

A basic discussion of appliqué primarily as it relates to quilt making. Some information on machine appliqué is included.

The Quilter's Ultimate Visual Guide, Ellen Pahl, editor, 1997, Rodale Press (ISBN 0-87596-987-9).

A basic explanation of appliqué techniques is included, especially as it applies to quilts and quilting.

Oregon 4-H publications

Fiber Arts Exhibit Explanation Card—available on the Oregon 4-H website under “Expressive Arts Materials” <http://oregon.4h.oregonstate.edu/resources/materials.html>

Websites

Use a web search engine with the term “appliqué” to connect to websites offering instruction, free patterns, and supplies for sale.

Patchwork

Sewing together small pieces of fabric to make a larger piece is called **patchwork** or **piecing**. There are many patterns for creating a patchwork design, or the pieces can be joined in a random order, often called crazy patch.

Methods

Choosing which patchwork method to use depends somewhat on the shapes of the pieces and the technique for accurately putting those pieces together. Sewing can be done by hand or machine. Seam allowances are narrow to reduce bulk; ¼ inch is the most common.

Originally, much of the cutting was done using templates or patterns for each individual piece. This may have been particularly true when the fabric came from scraps and useable pieces of worn-out clothes. Some designs still use this technique. Cutting and sewing must be very accurate to get desirable results.

Some shapes can be created by cutting strips of fabric, sewing them together in a variety of ways, and then recutting and sewing to form the desired pattern.

Paper piecing is actually a variation of foundation piecing, but the foundation is paper which is removed from the final product. In this method, an accurate diagram of the design pattern is transferred to paper or cloth. Pieces of the decorative fabric are positioned face down, sewn along one edge following the design lines, and turned over to enclose the seam. Not all designs can be foundation pieced. The individual pieces of the design must be sewn in a particular order to ensure success, but they do not require such exact cutting to shape prior to sewing.

Skill building

Success in creating good-quality work often depends on precise cutting and sewing. Matching members' skill levels with the difficulty level of the pattern design can

help them experience success and minimize frustration.

Simple strips, squares, and rectangles are usually the easiest, though keeping blocks or patches square is important. The more pieces in the design, the more places where seams must meet. Beginners should be careful of seams on a bias, though there are techniques to minimize the stretching of bias edges. Curved and multi-sided pieces are most difficult. Very small pieces also may be more difficult for beginners to handle, though a design can be scaled larger or smaller to meet the needs of the particular project.

Patchwork requires design decisions from the beginning, so it is a good opportunity for members to enhance their understanding of the elements and principles of design. Besides practicing the techniques involved in patchwork, members can develop basic design skills with color and scale as they choose the fabrics to combine in their creation.

Members

Use the 4-H *Fiber Arts Exhibit Explanation Card* (see "Resources for patchwork") to describe the techniques you have used, skills you have improved, and new things you have learned.

Project ideas

People often think of patchwork quilts, but many other items can be made with patchwork. Start with small items to give members a chance to learn from their experience and evaluate their work to improve their skills and the final product. Possibilities include coasters, potholders, pillows, vests or parts of clothing (pockets, yokes, cuffs), table runners, place mats, bags or purses, toys or stuffed animals, wall hangings, and quilts of all sizes.

As members advance, they may choose to develop their own original designs.

Standards for evaluating

The goal is for members to develop an understanding of what makes good-quality work. Members learn to evaluate their patchwork projects for the following characteristics.

- Stitching is regular and close enough to hold pieces together.
- Seams are smooth and lie flat without tucks or wrinkles.
- Corners and seams meet where intended.
- Block sizes are consistent and the intended size.
- Seam allowances have been pressed to one side, unless special circumstances (such as bulk) suggest otherwise.
- Seam allowances are not visible on the right side of the work.
- The project is clean and smooth or unwrinkled as appropriate for the materials used.
- Basic elements and principles of design are pleasing.

4-H Project Leader

The goal is for members to develop an understanding of what makes good-quality work.

Resources for patchwork

You might find many of these books in local libraries or for sale in bookstores.

Quilter's Complete Guide by Marianne Fons and Liz Porter, revised edition, 2000, Leisure Arts Presents (ISBN 0-8487-2466-6).

The book includes many techniques for piecing simple to advanced designs.

Reader's Digest Complete Guide to Needlework, Virginia Colton, editor, 1979, Readers Digest Association (ISBN 0-89577-059-8).

Good overview of the various forms of patchwork along with basic instructions, illustrations, and suggestions for making larger items such as quilts.

Rodale's Successful Quilting Library: Perfect Piecing, Karen Costello Soltys, editor, 1997, Rodale Press, Inc. (ISBN 0-87596-760-4).

Complete how-to steps with color photos make patchwork easy.

Includes fabric preparation, working with templates, rotary cutting, pressing, strip piecing, triangles, eight-seam joins, curved seams, foundation piecing, crazy piecing, string piecing, and more.

The Good Housekeeping Illustrated Book of Needlecrafts, Cecelia K. Toth, editor, 1994, Hearst Books (ISBN 0688126391).

Good basic descriptions and instructions for most types of piecing. Includes instructions for success with more advanced patterns involving curved seams, setting in, and eight-seam join.

The Quilter's Ultimate Visual Guide, Ellen Pahl, editor, 1997, Rodale Press (ISBN 0-87596-987-9).

Definitions and techniques for all types of piecing are included in an encyclopedia format for any topic related to quilting.

Very clear instructions, illustrations, and tips for success.

Oregon 4-H publications

Fiber Arts Exhibit Explanation Card—available on the Oregon 4-H website under “Expressive Arts Materials” <http://oregon.4h.oregonstate.edu/resources/materials.html>

Quilting

Quilting is stitching through a top layer, middle layer, and backing in a planned design to add texture and hold layers together. It often is combined with patchwork or appliqué, but those are separate techniques from quilting. Some very beautiful quilting is done on one continuous piece of fabric of one color. The entire design is created by the quilting stitches.

Quilting doesn't always result in a piece of bedding. Clothes and other useful and decorative items use quilting in their design and construction.

Methods

Basic supplies for quilting include three layers of fabric, usually a means of holding the layers in position for stitching, and a pattern for the stitching. Other tools and supplies might be needed depending on the stitching method chosen.

Passing a length of thread or yarn through the layers so the two ends can be knotted is called **tying**. Tying usually is done on the front side of the quilt at regularly spaced intervals. Separate ties should be spaced closely enough to hold the layers in position, and the knots should be secure. Tied quilts can be thicker or puffier than those that are hand stitched. The knots usually form a square or diamond-shape grid over the surface.

Hand stitches are the traditional method of quilting, done with a running stitch of 6 to 10 or 12 stitches per inch. Very even stitching is more desirable than more stitches per inch if they are not of even length. A rocking motion is used to “stack” stitches on the needle before pulling the thread through all the layers. Coordinate the use of hand stitches and the intended use of the quilted item with the loft and quilting ease of the batting layer.

Machine stitches can be made with a home sewing machine. Some can be done as usual using the pressure foot and feed dogs to help move the fabric and determine the spacing of the stitches. An alternate method

is **free-motion quilting**. For this type of stitching, the feed dogs are disengaged and a special foot for darning or free motion allows the sewer to have complete control over stitch placement. The size of the quilting project often is limited by the size of the open area to the right of the needle. There are computerized long-arm quilting machines that can be used in either a machine-controlled, digitized pattern or in free motion controlled by the sewer. These are especially helpful for large quilting projects. If members use a long-arm quilting machine, it is important to keep in mind that they should be in control of the entire process.

Quilting styles

Overall design quilting is a specific pattern of stitching that does not follow the shape of any of the fabric pieces. It can be done on solid fabrics or those that have been pieced together. It can vary from simple fans and clamshells to intricate curls, flowers, feathers, and scrolls.

Continuous line designs are a type of overall quilting in which the stitches run from beginning to end without a stop to change position.

Outline quilting follows the shape of the design pieces in patchwork or applique. The stitching commonly is $\frac{1}{4}$ inch away from the design pieces.

Echo quilting uses multiple rows of stitching to “echo” or follow the shape of the design piece in radiating layers.

Crosshatch or **grid quilting** fills in open areas in a regular pattern of intersecting lines.

In-the-ditch quilting follows the shape of the design pieces with stitches in the ditch of the seam so they are less visible.

Stipple quilting and **meander quilting** are randomly curved lines of stitches. Stipple quilting is fairly close together, while meander quilting is spaced farther apart.

Skill building

Start with small items and easily handled materials so members can experience the technique and complete several small projects. That way, they can receive feedback sooner and evaluate their work to see where they might improve. Beginning designs should be somewhat simple.

Tying is by far the easiest technique, but the types of things that can be made this way are few. With hand stitching, straight lines with square corners are easier than curved lines. In tight curves especially, the number of stitches that can be stacked on the needle are fewer.

In hand quilting, it's best to start with a small item so that mastering the stitching technique is not overwhelming.

Machine quilting may be easier for members if they are already familiar with sewing. They can develop new skills in controlling the stitching on the multiple layers of fabric. Members could start with any of the quilting styles, but free-motion stitching may take more practice and physical coordination. Again, starting with small projects reduces frustration. Use of free-arm, digitized quilting machines may be limited by availability. If a member uses one of these, be sure he or she does all the work. Commercially quilted items do not fit in this project.

Members

Use the 4-H *Fiber Arts Exhibit Explanation Card* (See “Resources for quilting”) to describe the techniques you have used, skills you have improved, and new things you have learned.

Project ideas

Small beginning projects might include ornaments, potholders, coasters, pillows, table runners, placemats, and wall hangings. Clothing (vests, jackets) or accessories (bags, purses) may require a little more skill to incorporate fit with the design and control of bulk.

Quilting certainly lends itself to design combinations with piecing and appliqué.

By exploring the elements and principles of design in a quilting project, members can increase their understanding and expand their creative potential.

Standards for evaluating

The goal is for members to develop an understanding of what makes good-quality work. Members learn to evaluate their quilting projects for the following characteristics.

- Stitches are even in length, evenly spaced, and have good tension.
- Stitches are spaced close enough to hold the layers together.
- There are no visible knots or loops of thread on the surface (except for tying).
- The fabric lies smooth with no excess fabric, folds, or puckers between stitching lines on either the top or backing layers.
- The quilting lines follow the intended pattern.
- Quilting guide marks do not show on the finished project.
- The fabric, batting, and thread suit each other and the use of the finished product.
- The project is clean and suitably finished.
- Basic elements and principles of design are pleasing.

4-H Project Leader

The goal is for members to develop an understanding of what makes good-quality work.

Resources for quilting

You might find many of these books in local libraries or for sale in bookstores or quilt shops.

Hand Quilting with Alex Anderson by Alex Anderson, 1998, C&T Publishing (ISBN 1-57120-039-8).

Photographs show the quilting stitch for right- and left-handed people using a variety of fingers and positions.

Quilter's Complete Guide by Marianne Fons and Liz Porter, revised edition, 2000, Leisure Arts Presents (ISBN 0-8487-2466-6).

In addition to complete and detailed

quilting information, this book includes guidelines for choosing between hand and machine quilting, types of quilting designs and placement, marking methods, and much more. It covers both machine quilting and hand quilting while focusing primarily on making quilts.

Reader's Digest Complete Guide to Needlework, Virginia Colton, editor, 1979, Readers Digest Association (ISBN 0-89577-059-8). This book includes complete coverage of quilting including tools, designing, basic techniques, alternative quilting techniques, and finishing alternatives.

That Perfect Stitch: The Secrets of Fine Hand Quilting by Roxanne McElroy, 1997, The Quilt Digest Press (ISBN 0844226521). Very complete and detailed information on hand quilting including fabrics, batting, threads, tools, designing, the quilting stitch, and care of quilts.

The Good Housekeeping Illustrated Book of Needlecrafts, Cecelia K. Toth, editor, 1994, Hearst Books (ISBN 0688126391). This book covers the simple basics of hand and machine quilting and includes tying and binding a quilt.

The Quilting Bible, Ellen Pahl, editor, Singer Sewing Reference Library, 1997, Cowles Creative Pub. (ISBN 0865732000). This basic guide to quilting includes detailed color photographs and many ideas for incorporating quilting patterns into sewing creations.

Oregon 4-H publications

Fiber Arts Exhibit Explanation Card—available on the Oregon 4-H website under “Expressive Arts Materials” <http://oregon.4h.oregonstate.edu/resources/materials.html>

Papermaking

Making paper by hand is an ancient art. It is a process of extracting the cellulose from fibrous material and forming it to make a sheet or other shape. Materials and techniques are relatively simple.

Methods

The very basic equipment for flat sheet papermaking is a container to hold water with fiber pulp and a two-piece frame called a **mold and deckle**. The screen on the bottom of the mold collects the fiber while letting the water pass through. The shape of the deckle controls the shape of the paper.

Members can get the fibrous materials for papermaking in a number of ways. Several types of pulp, such as cotton linters or abaca, can be bought in a dry form to soak and disperse in water. Paper can be recycled to pulp by soaking it in water and blending in a kitchen blender. Members can gather plant materials and convert them to fiber and pulp by pounding, cooking, and straining them.

The pulp is suspended in water and gathered into a sheet by either pulling a frame through the vat or adding the suspended pulp to a frame suspended in water. Next, the sheet is transferred to blotting material (couching) to remove excess water, usually with various amounts of added pressure, and then the paper is allowed to dry completely.

Pulp also may be cast into three-dimensional forms by pressing it into a mold. Soft cotton linters are often most successful, because they fill small indentations easily and show more detail.

The pulp fiber can be tinted or even have scent added.

A variation on the basic sheet is to laminate two or more sheets together. Members may add materials to one or more of the sheets that alter the color or texture of the paper, such as dried flower petals, leaves, seeds, threads, or glitter. Other techniques that alter the paper include masking part of the screen, embossing, and watermarks.

Skill building

Either casting or pulling flat sheets of paper is a fairly easy introduction to papermaking. Members can make pulp easily and cheaply from recycled, blended paper. They can make frames from simple stretcher bars or picture frames and screening. First efforts should concentrate on controlling the thickness and evenness of the paper.

Using additives or techniques such as multiple couching, embedding, laminating, and embossing requires more skill. Advanced papermakers may want to make original molds for casting or extract fibers from plant materials. The thickness of the paper and the surface finish also can be altered; these should correspond to the intended use of the final product.

Members

Use the 4-H *Fiber Arts Exhibit Explanation Card* (see “Resources for papermaking”) to describe the techniques you have used, skills you have improved, and new things you have learned.

Project ideas

Beginning items might be simple sheets, with emphasis on how thick and even the paper is for its intended use. Small, cast paper shapes from three-dimensional molds are also fairly easy starting projects. Hand-made paper can be used to make cards or invitations, simple boxes, hand-bound books, picture matting, wall hangings, or ornaments.

As members become more experienced, projects may use more involved techniques or become larger in size. Papermaking requires design decisions from the beginning, so it is a good opportunity for members to enhance their understanding of design elements and principles. Members may be interested in learning the history of and cultural influences on papermaking, and in sharing what they learn with others.

The goal is for members to develop an understanding of what makes good-quality work.

Standards for evaluating

The goal is for members to develop an understanding of what makes good-quality work. Members learn to evaluate their papermaking projects for the following characteristics.

- Cast surfaces are smooth and compact.
- Even distribution of the pulp forms a uniformly thick sheet that holds together.
- Thickness of the sheet is suitable for the intended purpose.
- Surface of the sheet is suitable for the intended purpose.
- Embedded materials are secure.
- Basic elements and principles of design are pleasing.

Resources for papermaking

You might find many of these books in local libraries or for sale in bookstores.

Grow Your Own Paper by Maureen Richardson, 1999, Quarto Publishing (ISBN 1-56477-280-2).

Simple and intermediate directions for making handmade paper. Includes many recipes for using natural fiber materials to make interesting paper.

Papermaking Techniques Book: Over 50 Techniques for Making and Embellishing Handmade Paper by John Plowman, 2001, North Light Books (ISBN 1581802099). A very complete reference including the basics for both sheet forming and casting. Additional techniques include laminating, embedding, embossing, coloring, collage,

watermarks, and pulp painting. Includes some project possibilities.

The Art and Craft of Paper-Making by Sophie Dawson, 1992, Lark Books (ISBN 1887374248).

Includes not only complete step-by-step instructions for sheet pulling, casting, and many variations, but also informative notes on the history of papermaking.

The Weekend Crafter: Papermaking by Claudia Lee, 2001, Lark Books (ISBN 1-57990-194-8).

Introductory papermaking directions with examples of useful and decorative items made from the paper.

Oregon 4-H publications

4-H Fiber Arts Exhibit Explanation Card—available on the Oregon 4-H website under “Expressive Arts Materials” <http://oregon.4h.oregonstate.edu/resources/materials.html>

Websites

<http://ipst.gatech.edu/amp/>

The Robert C. Williams American Museum of Papermaking is an internationally renowned resource on the history of paper and paper technology. The site includes a virtual tour of the museum.

<http://www.handpapermaking.org>

Hand Papermaking, Inc., is a nonprofit organization dedicated to advancing traditional and contemporary ideas in the art of hand papermaking through publications and other educational formats. Articles for beginning papermakers are posted on the website including sources of fiber and pulp, common additives, molds, methods of beating fiber, methods of drying paper, embossing, sizing, watermarks, dyes, and pigments.

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