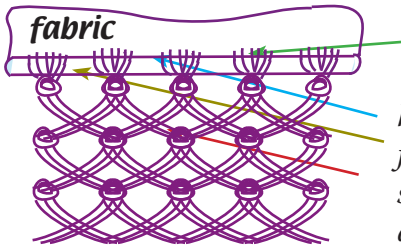


FINIS CORONAT OPUS

The end crowns the work

Overhand Knots

- ☞ always tie knots in same direction
- ☞ fabric may be hemmed before knots are begun
- ☞ spacer may be used if unity of pattern is needed



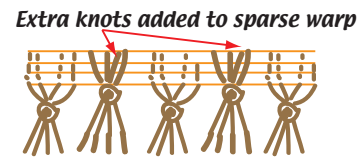
groups should be 1" maximum width
 hemstitch (not necessary if knots are formed adjoining fabric)
 spacer (ruler or flossa stick) not shown here
 design and space knots as desired



The length between the vertical knots may be varied and the knots can be "woven" under or over the preceding knots to form various patterns as desired. This edging can become the main feature of an otherwise plain item.

- ☞ Overhand knots may be used with existing warp ends.
- ☞ Overhand knots may be auxiliary groups of knots. Various textures, thicknesses of yarn and/or colors may be used.
- ☞ Knots used to augment a sparse warp.

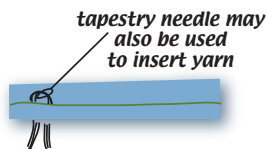
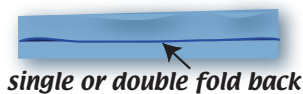
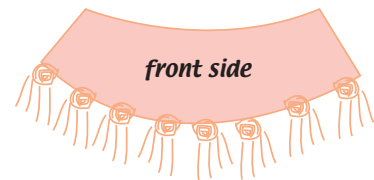
Auxiliary yarn applied with tapestry needle or crochet hook.



- ☞ where no warp yarns are available, fabric may be turned back and hemmed. (This is especially helpful if a curved area is desired)

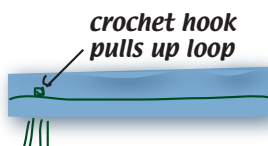


Add fringe using needle or crochet hook, then knot.



The yarn may be applied at the edge of the folded fabric.

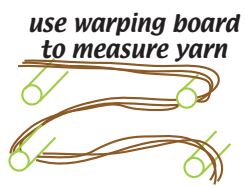
by pulling a loop of yarn through the fabric and then slipping the length of remaining yarn through the loop and pulling the knot tightly.



In this case a scarcity of fabric available for double turn back for hem may be salvaged by a single turn back (only if necessary)



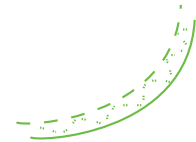
☞ if thread is pulled through loop from front, a knot results—from back, smooth V edge results.



Preparation for even lengths of yarn is facilitated by using a warping board to make the desired number of ends for each group, then cut off equal lengths (e.g. 12" for approximately 5" finished fringe) using 10 yards of "warp"



A decorative edging for a reversible fringe edging may be done by preparing the edge of the fabric by machine stitching 2 rows of straight stitching outlining one row of 3-step zig zag **before** the fabric pattern is cut out. **Then**, cut out close to outer edge of stitching.



Suggested edging:

Crochet one single plus one chain stitch to bind edge, then crochet one double stitch plus three chain (two if adequate) and every other hole in previous crocheted edge. Then apply the fringe groups in the spaces made by the 3 chain stitches in the same manner as described previously for cut fringe.

Note: The longer and thicker the fringe, the more luxurious the appearance.

☞ Warp thrums may be used for fringe to be applied after the garment or article is finished.

Macramé fringe or edging

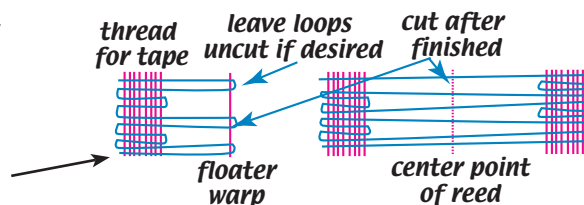
Elaborate edging made using macramé knots may be explored. Even a single row of square knots will provide a good edging. *The Complete Encyclopedia of Needlework* by Th. de Dillmont has an excellent chapter (page 407) on macramé fringes. Try your own design.

☞ Auxiliary fringe may be woven separately.

Single or double rows of fringe may be woven by threading the loom to the desired width of the tape or heading plus threading a "floater" of sturdy yarn the desired distance away from the tape threading to achieve the length of fringe **or** measure from the center point the distance of fringe length and then thread **tape** to desired width. (double)

Alternate every other shot going all the way across and around floater (or past the center point) with shots just weaving the **tape** portion.

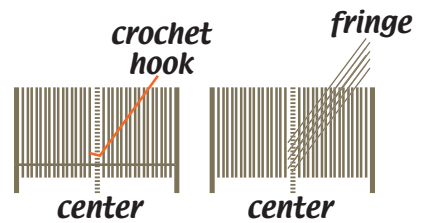
May be pattern e.g. overshot or just tabby (For overshot, use overshot pattern color yarn)



Another method uses 2 or more shuttles—one for fringe plus **tape** and the other(s) for weaving in a fine tabby retainer in the **tape** portion only. The shuttles should go over and under the fringe in an orderly manner.

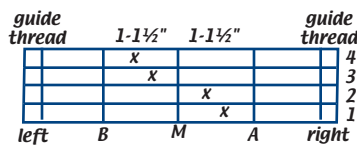
☞ *Double heading with fringe*—thread twice the width of the single desired width. Place tabby shot but leave shed open, then pull up from the center of the weaving a length of the weft equal to desired length of fringe. Use crochet hook to pull up weft fringe.

When finished the tape may be applied to both sides of article (coverlet etc.) so that the edge is completely covered.



Kirsti Bates Method for Double Heading Fringe

taken from OHS Bulletin March 1971 and December 1977



Warp: Fine yarn, or same as bedspread warp. Set" 15-18 epi
 Threading: From A to M on harnesses 1 and 2 only, for 1"-1½".
 From M to B on harnesses 3 to 4 only, for 1"-1½".
 Width: 2"-3", in the middle of the loom, with heavy guide threads through the reed only, on either side, at distance required for length of the fringe.

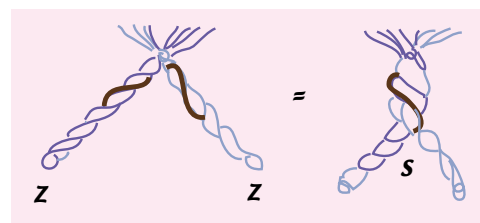
Weaving Directions

1. Harness 1 up. Pass shuttle with fringe thread **through** the shed from A to M, then **skip over** the whole MB area, to the Left Guide Thread.
2. Shuttle over and under Left Guide Thread.
3. Harness 2 up. **skip** shuttle **again over** the whole. BM area, and **through** the shed from M to A. (Right side, M to A, is woven)
4. Tabby, harnesses 1 and 3 together from A to B.
5. Harness 4 up. Pass shuttle through the shed from B to M, then **skip over** the whole MA area, to the Right Guide Thread.
6. Shuttle over and under Right Guide Thread.
7. Harness 3 up. **Skip** shuttle again over the whole AM area, and **through** the shed from M to B (Left side from M to B is woven)
8. Tabby, harnesses 2 and 4 together from B to A.

Decorative Fringes

Divide fringe groups into two and twist each into a tight twist following direction of the yarn twist. e. g. z twist

with z twist or s twist with s twist. Then twist the two together in the opposite twist e. g. z to s or s to z. A variety of braids and knots may be employed.



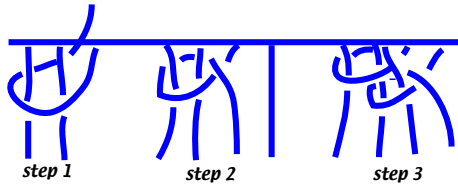
☞ The simplest might be the three strand braid fastened at the bottom with an overhand knot.

☞ Macramé knots as alternating hitches and 4 strand square sennit, etc. may be used.

☞ The ends of the strands may be wrapped along—or wrapped with a tassel added or fringe allowed to extend.

Idea from Eleanor Conway of OHS

☞ Ply yarn to be used for fringe **tightly**, then weave as for **tape** Method—the **tightly** plied fringe yarn will then twist together as above in plying method when removed from the loom. Braided ends may be interlaced and then finished with overhand knots.



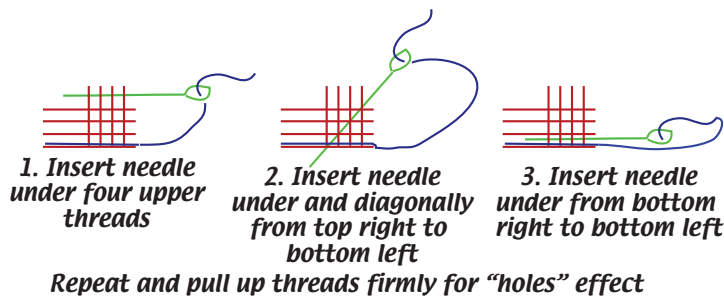
Philippine Edge (good techniques for rugs)

Finished edge when repeated resembles knitted edge

Several other methods such as Damascus Edge, Locked Loops, Woven Edge, Twined Edge, Chained

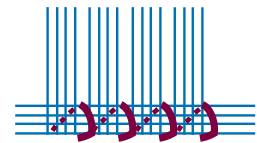
Loops and Swedish Tapestry Edge are included in Collingwood's *The Techniques of Rug Weaving*, probably the best source for finishing rugs or similar types of weaving that can be found. Many of these edgings can be used for other purposes as well.

Hemstitching on the loom



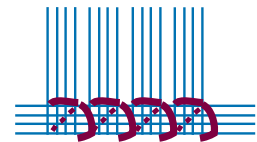
One step

Insert needle at top of (e.g. 4 warp threads) go under and out at bottom of the (4) warp threads and (4) weft shots. Repeat.



Two step

Do step one, as above then take needle back to the **bottom** of the (4) weft shots and go under and out at the same point as needle came out for one step. Pull firmly. This may also be done by looping the top (4) warp threads first.



Three step

For three step, use a "hangout" piece of yarn $4\frac{1}{2}$ to 5 times the width of the warp and threaded on a tapestry needle. Repeat and pull up threads firmly for "holes" effect.

under (4) under and down (4) back over and under bottom (4)

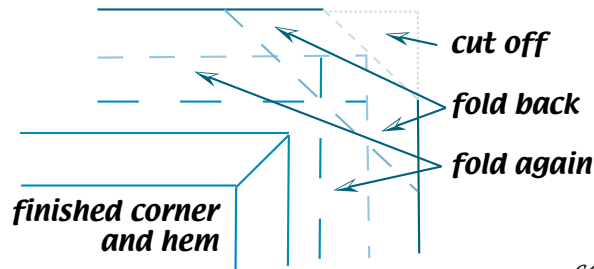
The type of hemstitching depicted above has been used as a method of finishing an article on the loom. Several advantages of this method are:

- ☞ The project is **finished** when cut off the loom.
- ☞ The work is **under tension** when hemstitching is being done, thus easier to manipulate. It is easier to see and distinguish warp and weft threads for alignment and a neater appearance.

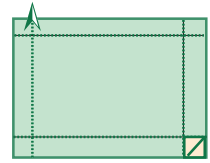
☞ Many variations on the basic hemstitches used above may be devised. An excellent number of examples may be found in de Dillmont's *Encyclopedia of Needlework* chapter, openwork on Linen, pages 511-556.

☞ In many cases a fringe is not practical. e.g. Place mats which have to be constantly washed—rugs where vacuuming or more wear causes warp ends to break off or fray.

☞ Woven projects may have their sides and/or ends hemstitched back. Turn back hems—baste—press.



Pull out threads on dotted lines

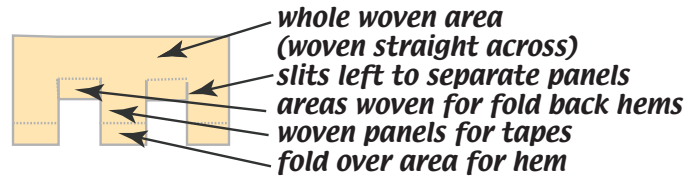


miter the corners

☞ More intricate methods of hemstitching may also be used with the turned back method.

☞ An ordinary hem of desired depth may be turned back and blind hemstitched to fasten.

☞ A simple bias binding (if rounded edges are a problem) or straight binding may be applied. This binding should be turned back and hemmed as the front side should be **handwoven** in appearance.

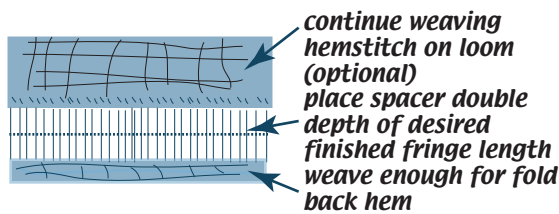


☞ It is also permissible (sometimes advisable) to line a hanging or woven article (e. g. handbag). Obviously the machine woven (commercial) lining should not show on the outside.

dotted lines show where fold back areas have been hemmed on wrong side



☞ Wall hangings or window coverings may be designed so that separate tapes may be made to encircle a rod. To do



this separate butterflies are made to first weave the tape areas, then

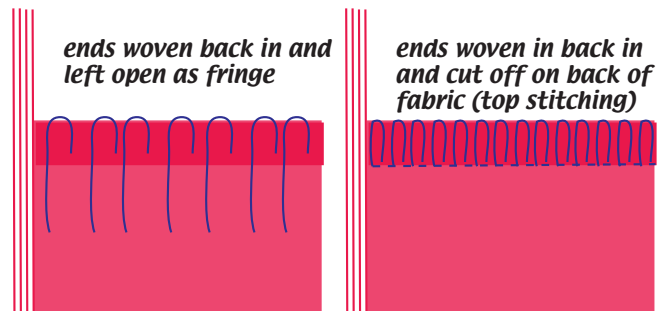
to weave the middle areas to be turned back. This method may be used to turn back a hem into which a rod may be inserted for wall hang-

ings.

weave the middle areas to be turned back.

Loop fringe prepared and woven on loom.

When weaving is finished, take off loom



and turn back fringe at fold point—hemstitch both thicknesses together if not previously done at top—turn back, fold back hem and blind hem

☞ Using warp or weft ends as decorative “bind off” finish.

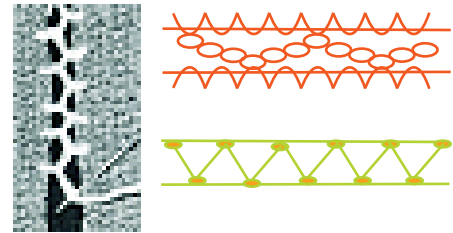
Neck edge or pocket finish for loom-shaped clothing, etc. Weave ends back into fabric for at least 1". Ends may be left as fringe or cut off on back of fabric. If cut off, sometimes a top stitching over the woven-in ends is effective.

Some hints and suggestions

☞ **Braids and trims** may be applied after the project is finished. These trims should be coordinated with the yarn or colors used in the project. Care must be taken to coordinate the design also. e. g. **a rope** made of 3 separate colors used in the woven fabric may give a “tweedy” effect and clash with a check or stripe. Try a solid color rope producing a neutral effect with the woven fabric—**watch out** for a dramatic solid color which would attract the eye to the rope or braid alone.

☞ Be sure to fasten the trim securely, but with no visible sewing stitches, unless a decorative stitch coordinating the braid with the woven fabric is used. **No visible machine stitching.** You should **not** call it handwoven or handmade if machine stitching is visible.

☞ If only a narrow loom is available to weave desired widths, it is possible to seam strips together in a decorative manner that appears as if it were planned. Many garments may also have seams finished in this manner. Crocheted or embroidered joinings may be employed.



☞ Single chain plus single crochet around edges to be used for joinings. Then crochet 3 chain stitches back and forth joining the edges of the project OR turn back edges and embroider using a faggoting stitch.

☞ Creations on this theme might include a simple “baseball” stitch or a knotted seam stitch—buttonhole extension—your choice. The crocheted singles might be hand sewn together.

☞ Try “stitch witchery” or iron-on interfacing fabric to reinforce weaving or as a lining. Window shades may be made this way—or—lining hand bags—or turning back hems.

☞ Have buttonholes made by a professional tailor.

☞ If planning to have a turn back hem, use a finer weft yarn for the turned back area—it will not take up as much space—will be less bulky—but be sure that the weft yarn blends or matches the other yarn.

☞ Embroider your name or initials instead of/or in addition to putting a name tag on your project.

☞ Put on a fiber content and care label to assist user later on (also required for sale.)

☞ *Plan projects so they look custom made. Weave in trim on pockets, skirt, lapels etc. —stripes in special areas (e.g. only on one side of blouse or jacket.) Something that would be very difficult if not impossible to buy if it had to be done commercially.*

☞ *If you are a spinner, spin yarn for embroidery or top-stitching. This can be in addition to fabric that has been woven, or coordinated with the woven fabric created with handspun.*

☞ *Do not skimp on yardage or width if possible. e.g.. It is much better to be able to wash fabric which has been set in a “sleazy” appearing manner than to have a boardy fabric with undesirable draping qualities. The washing should help the fabric acquire better texture, better handle, etc. Allow for plenty of shrinkage.*

Washing

☞ *Wool: Keep same temperature for washing and rinsing (95°-100°F) Bath tub good size for yardage.*

*Use **non alkalies** (soap contains alkalies)*

*Museums and conservators use **Orvus***

*Do not **rub, twist, agitate** etc.—just squeeze and work suds through fabric.*

*Support fabric **spin dry only** in washing machine. It may then be placed in **dryer on no heat**, or left to dry flat where air may circulate from underneath (if possible.)*

*It is recommended that the fabric be pressed **before** it is bone dry as often permanent creasing (undesirable texture) may occur and it is virtually impossible to remove it. Steam pressing is recommended.*

☞ ***Silk:** Same procedure as wool except avoid wrinkling as much as possible, so towel squeeze and allow to air dry as quickly as possible. Again iron with warm iron wrong side before completely dry, but not when too damp either. Steam pressing flattens out the round silk fibers and increases luster.*

Wool and silk should both dry clean with safety if in doubt.

☞ ***Cotton and linen:** Wash in hot water. Press while damp.*

Fabric may be laid flat on a smooth surface to dry. Usually little ironing is needed then.

☞ ***Synthetics:** There are so many synthetics available that it would be best to test wash prior to planning a project.*

A good way to test for elasticity, shrinkage etc. is to measure out one or 2 warp lengths on the warping board with the yarn to be used. e.g. 3 yards. (Record length)

Now measure the length after it is taken off the warping board.

Now wash length as you would plan to after fabric is completed—dry also.

*Measure **now**. If your 3 yards has shrunk to 2½ yards, gauge your warp length to your requirements. **Don't forget take up** in weaving.*

This method is good for testing different fibers that might be considered for use together in a warp.

A finished project may not be exactly the correct size or shape desired so it may require sizing or blocking. If possible the piece should be washed or dampened well, then pinned in as many places as possible to achieve the desired shape. Let dry completely.

For the professional weaver, a good presentation is necessary. Samples should be finished and mounted attractively, but in such a manner that they may be handled and viewed in relation to the purpose of their use.

A sketch or picture of the finished piece is helpful—any other samples or yarn colors help in visualizing the whole project.

Cardboard mounts Cardboard stapled over sample(s)

If anchoring or suspension is required, strips of velcro may be fastened to the article with the other side of the velcro fastened to a board which may be suspended to the wall or from a ceiling. It is easy to press on the other part of the velcro fastened to the fabric.

A casing may be made through which a rod may be passed. The casing is sewn to the fabric. If reference to work previously done is needed, a full record of threading, treadling, tieup, set, yarns used, a sample, costs and any other pertinent information should be neatly recorded and filed.

*Photographing finished work is an excellent way of recording successes, failures and comparison with former work etc. Admittance to many shows is based on slides, scans or digital photos of work. Norbert Nelson's *Photographing Your Product* is helpful*

Assess your project.

- ☞ How many warp ends per inch?*
- ☞ How does texture and thickness affect a fringe effect?*
- ☞ How durable does the finishing have to be?*
- ☞ Try to plan finishing **before** work is started. The finished piece should appear "complete" not a piece of weaving plus a cleverly executed edging and/or suspension device.*

Remember

*Finis Coronat Opus
The end crowns the work*

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Today’s Handout by Eleanor Best, “*Finis Coronat Opus*” see References at end, pp 8-9