

TEACHER WORKBOOK

LOOM WEAVING



HAZELS STONES

Sophie Honess



Australian Government
National Emergency
Management Agency

NERAM
NEW ENGLAND REGIONAL ART MUSEUM





Textile ARTISTRY

A Textile Artist is someone who “uses plant, animal, or synthetic fibres to construct practical or decorative objects”

Textiles are made through sewing, weaving, crocheting, knitting, and embroidery. Textile art could be a wall hanging, a rug, a clothing item, or even a sculpture created with fabric.

<https://artistryfound.com/what-is-textile-art/>

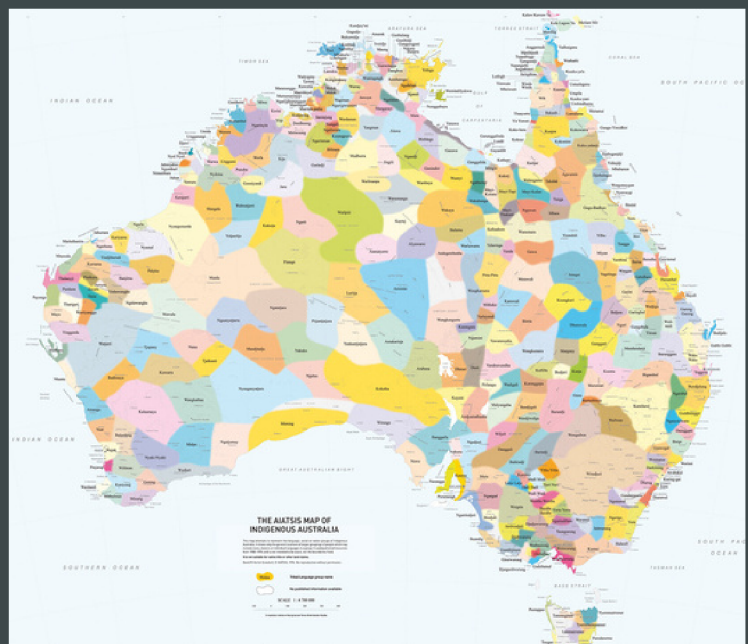
WHAT IS:

A TEXTILE ARTIST?



Gomeroi country extends broadly from the Queensland/New South Wales Border to Tamworth, Aberdeen, Muswellbrook, Coonabarabran and Walgett. The wellbeing of Gomeroi People is directly influenced by both the health of the environment and the degree to which Gomeroi People are actively involved with management, ownership and caring for our Country.

THE GOMEROI NATION





Meet Sophie

01

TELL US A BIT ABOUT YOURSELF & HOW YOU CAME TO BE A WEAVER & FIBRE ARTIST?

My name is Sophie, I'm a Gomeroi Yinarr from Tamworth in New South Wales.

My sister invited me to a weaving workshop at the botanical gardens in Tamworth.

It was there that I met myself as a weaver, and the two amazing women who taught me. It was like something came back that was asleep for a very long time.

From there, I became a weaver with Yinarr Maramali, a Gomeroi women's business who support the well-being of their community through the continuation of our ancestral weaving culture.

I also have my own art practice, which involves loom weaving, needle work, rug-making, tufting and running local artisanal workshops.



Meet Sophie

02

WHAT INSPIRES YOU TO CREATE?

My immediate environment inspires me to create. It can be the Namoi river, the bush, the suburban streets, or an amazing mid-century home! I love organic designs, and the 1970s aesthetic. I love my country, and I grieve my country, which plays a big part in my process.

Here in Tamworth, we have just come out of a long, long drought, and that really inspired the way I see landscape, and how I express those images.



Meet Sophie

03

HAS YOUR HERITAGE IMPACTED YOUR ART & IF SO IN WHAT WAY?

Oh my gosh, definitely! I have Gomeri, Irish and English heritage. I come from a long line of weavers in my Gomeri family. We have woven for thousands of years.

My mother is a craft fanatic. She was always crafting and teaching us different techniques growing up. She taught us collage, quilling, sewing, drawing, painting, beading, sculpture, the list goes on and on.

I remember my Dad saying Mum really wanted us to grow up being artists, because she grew up in a time where you left school and went to learn typing at Tafe. She loved photography but unfortunately didn't have the opportunity to follow it through. We still get together and create together!



THE LOMANDRA
BASKET

Meet Sophie

04

DO YOU HAVE A FAVOURITE ARTWORK AND WHAT MAKES IT SO?

The big Lomandra basket.

I worked on it nearly every day over three months.

I watched the grass woven into the basket change colour and shape as I added in fresh grasses which were bright green and thick.

With this piece I was able to weave her in the winter sun with no pressure of getting anything else done but this basket.

She will change over time and I will too and I hope to always have her with me.



LOOM WEAVING

Let's start from the beginning!

- A Loom is the structure that you use to give your weave support and tension as you work.
- The warp thread is the thread that is strung over the loom vertically, and holds the tension while you weave. This is the backbone of your weave.
- The weft thread is the thread that you weave between, around, and all over the warp threads. It creates your patterns and design in the weave.

<https://www.theweavingloom.com/beginners-guide-to-weaving/>





TUFTING

Tufting begins with the main star of the show → the Tufting Gun!

It's a handheld machine which shoots out tufts of yarn threads into a primary fabric that creates the fluffy rug effect.

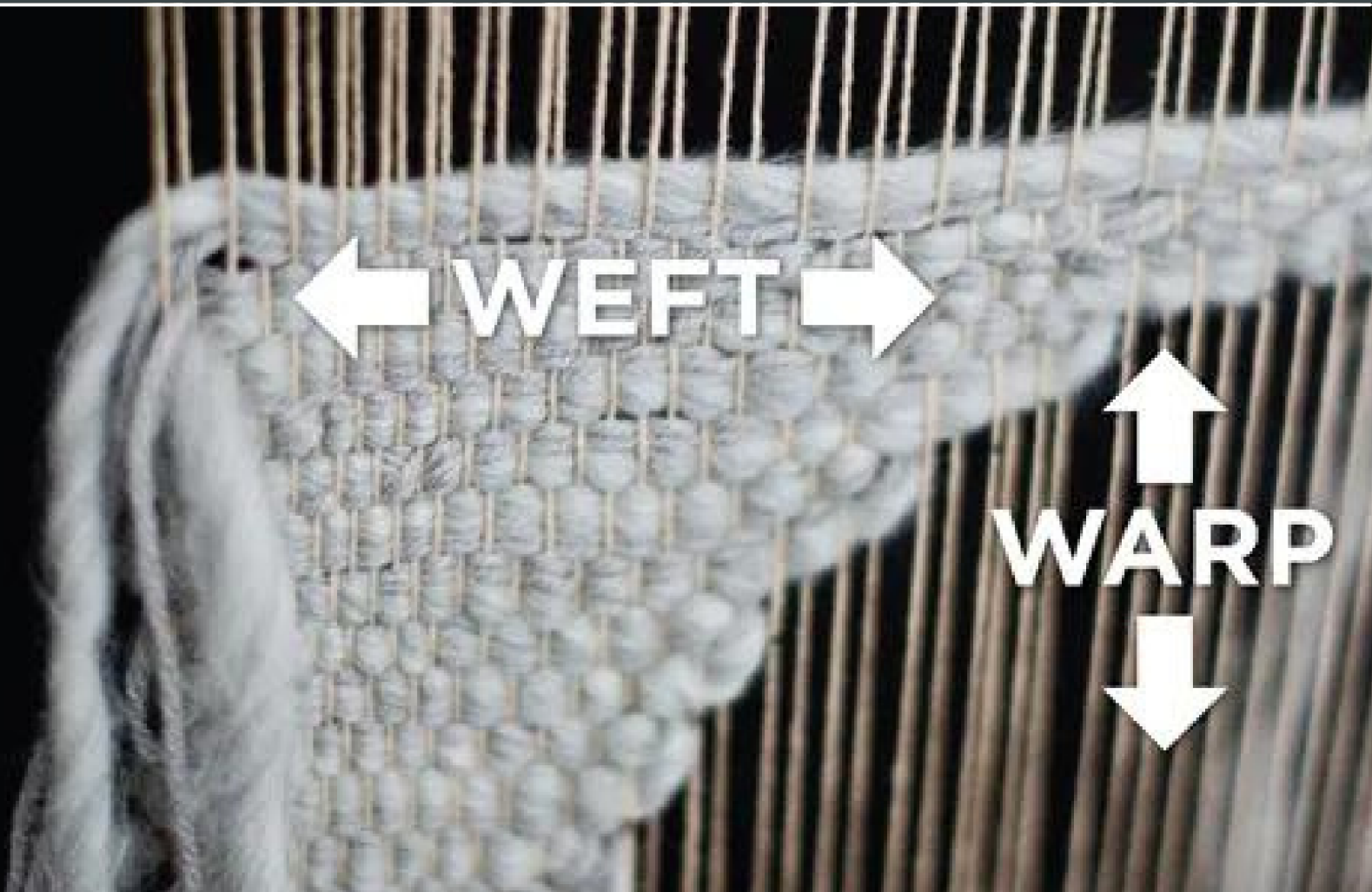
All you have to learn is how to position and angle the gun to apply consistent pressure onto the taut fabric in order to create a firm hold.

Make sure the foot of the gun is always pressed perpendicular against the primary fabric at any time while you are tufting.

If too little pressure, the fabric will tend to jump and flap against the gun and the yarn will dance off the cloth. Always try to maintain at 90 degrees too or else it might rip the cloth out.

WEAVING TOOLS

1. **A Loom** | A loom provides you with the framework for your weave. It is threaded with warp so that you can weave through different colours and types of ‘filling’, such as yarn. You can buy them or make your own with cardboard!
2. **Warp** | Warp is the thread which run up and down your loom.
3. **Weft** | Weft is the yarns, wools, roving, fabric scraps, ribbon etc that you use to weave through the warp, left and right and right to left, to create your woven finish.
4. **Shuttles** | A shuttle is used to hold your working length of weft whilst you’re weaving bigger sections (for smaller or detailed areas, you can also use a tapestry needle).



WEAVING TOOLS

5. **A Comb** | Each time you complete a line of weaving, use a comb to push and beat down your weft so that it fits snugly against the previous line. This will prevent you getting gaps in your weaving (unless you are intentionally leaving a gap!).

Alternative: plastic hair comb!

6. **Tapestry Needle** | Use a tapestry needle, which is straight with a large eye and blunt tip, to weave your weft through your loom. The large eye of the needle allows you to use a wide range of yarns with different 'weights' or thicknesses and is perfect for smaller, more detailed sections of your weaving. Alternative: masking tape.

7. **Scissors** | Regular kitchen or craft scissors are perfect for cutting yarn, roving or fabric and embroidery scissors are ideal for finer thread or detailed areas.



WEAVING TOOLS

8. Shed Stick (or a smooth-edged ruler, piece of card or dowel) |

A shed stick is useful in several ways.

Firstly, a shed stick can be woven along the bottom of your loom before starting a weaving to create a good foundation onto which you can push down your weaving stitches. It also helps to keep the weaving nice and straight. A piece of card is perfect for this purpose.

Secondly, a shed stick can be woven into the warp, turned on its side, and is doing so, make space for your roving or yarn to easily be woven through the Warp without getting tangled up.

<https://www.hawthornhandmade.com/blogs/guides/8-essential-weaving-tools-every-beginner-should-have-to-hand>





Creative Arts OUTCOMES

EARLY STAGE OUTCOMES

VAES 1.1 | Makes simple pictures and other kinds of artworks about things and experiences.

VAES 1.2 | Experiments with a range of media in selected forms.

VAES 1.3 | Recognises some of the qualities of different artworks and begins to realise that artists make artworks.

VAES 1.4 | Communicates their ideas about pictures and other kinds of artworks.

STAGE 1 OUTCOMES

VAS 1.1 | Makes artworks in a particular way about experiences of real and imaginary things.

VAS 1.2 | Uses the forms to make artworks according to varying requirements.

VAS 1.3 | Realises what artists do, who they are and what they make

VAS 1.4 | Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience.



Creative Arts OUTCOMES

STAGE 2 OUTCOMES

VAS 2.1 | Represents the qualities of experiences and things that are interesting or beautiful* by choosing among aspects of subject matter.

VAS 2.2 | Uses the forms to suggest the qualities of subject matter.

VAS 2.3 | Acknowledges that artists make artworks for different reasons and that various interpretations are possible.

VAS 2.4 | Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.

STAGE 3 OUTCOMES

VAS 3.1 | Investigates subject matter in an attempt to represent likenesses of things in the world.

VAS 3.2 | Makes artworks for different audiences assembling materials in a variety of ways.

VAS 3.3 | Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.

VAS 3.4 | Communicates about the ways in which subject matter is represented in artworks.

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