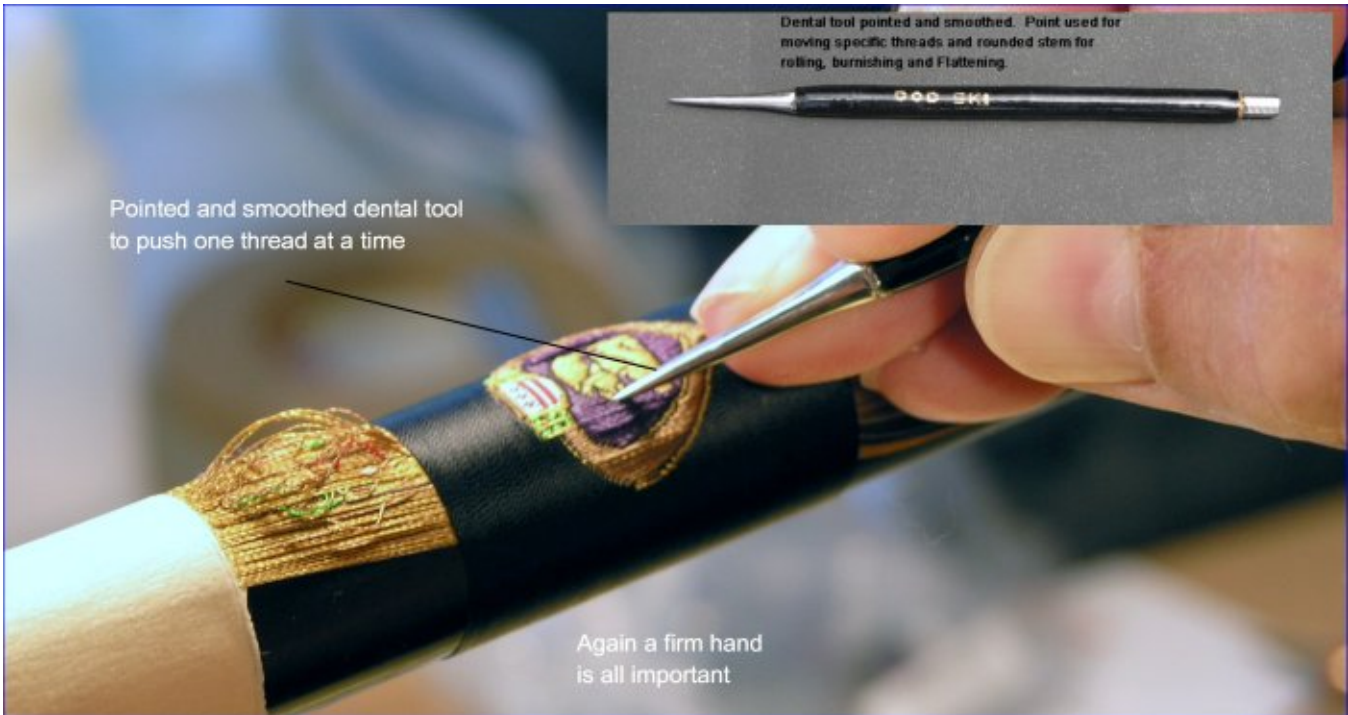
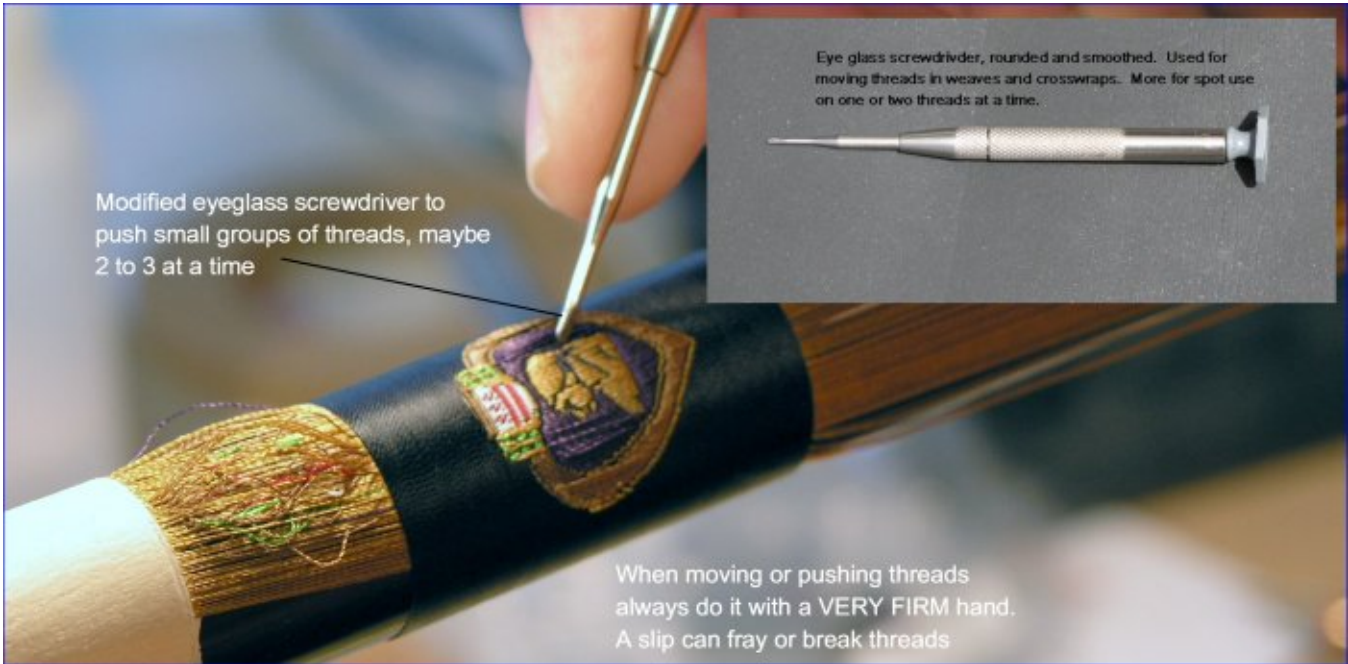


Packing and Rolling Decorative Thread Art

The greatest compliment a decorative thread artist can receive is "Where can I buy those stickers ?" or "That looks like tape, can I buy some?" I am often asked how to get the wraps tighter and with less visible gaps. I have assembled some pictures during a recent weave and tried to make a picture tutorial. Pictures and videos are the easiest way for me to learn and I hope these can be of some help to those of you who are trying to tighten your wraps up. These techniques are being employed on a weave but I frequently use the same techniques on crosswraps with outstanding results. You will be amazed at how far threads can be moved (sometimes more than 1/8th of an inch) in an attempt to make that wrap look nearly flawless. One thing to remember though. YOU the builder know where those little fudges are, most other people (including rodbuilders) won't really see them. I have tried to show the tools, which are mostly hand made and the technique as best I can in the still medium. My biggest tip is to be firm and take your time, OH! practice helps too. If you need more clarification, please feel free to email or call me. Tight wraps gang.

Doc Ski

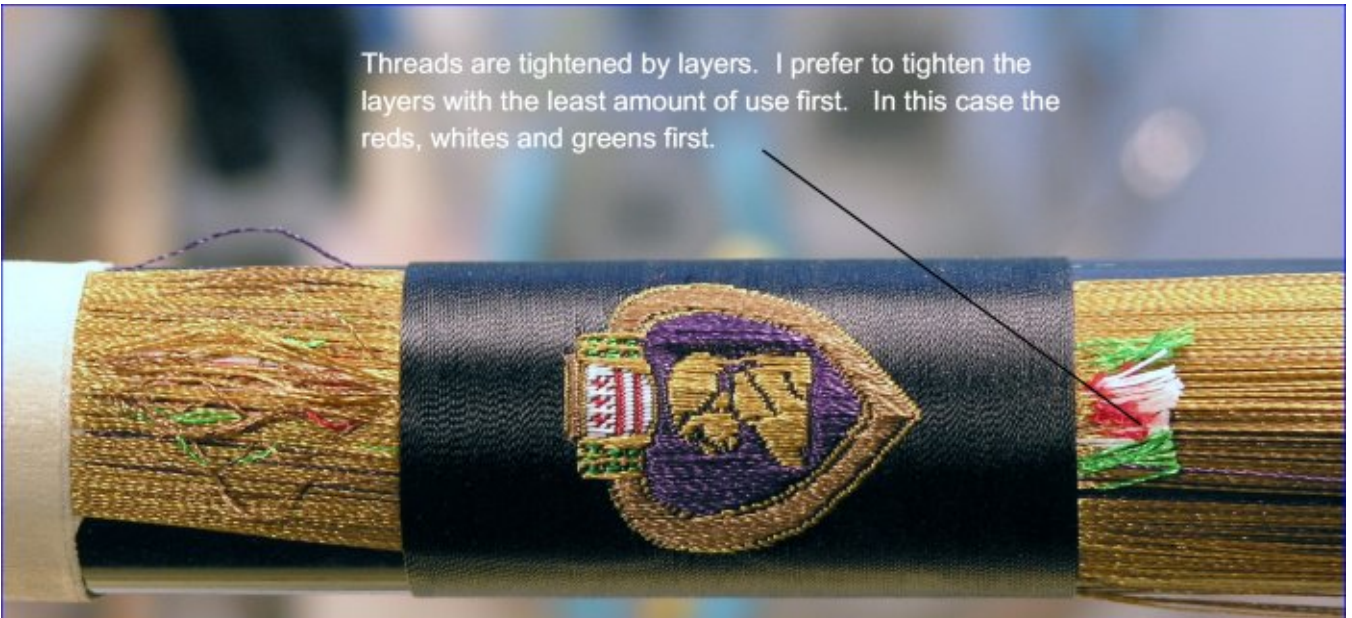




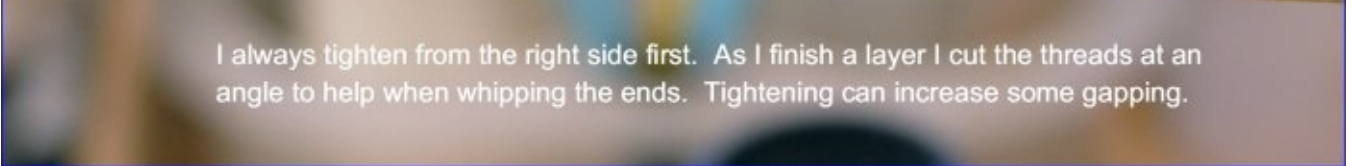
Some closing of the gaps
is already present



Threads are tightened by layers. I prefer to tighten the
layers with the least amount of use first. In this case the
reds, whites and greens first.



I always tighten from the right side first. As I finish a layer I cut the threads at an
angle to help when whipping the ends. Tightening can increase some gapping.



Working on another layer, usually 4 to 6 threads at a time. I also like to pull the threads from the bottom half of the pattern in an upward motion. All in an attempt to create a tight weave.

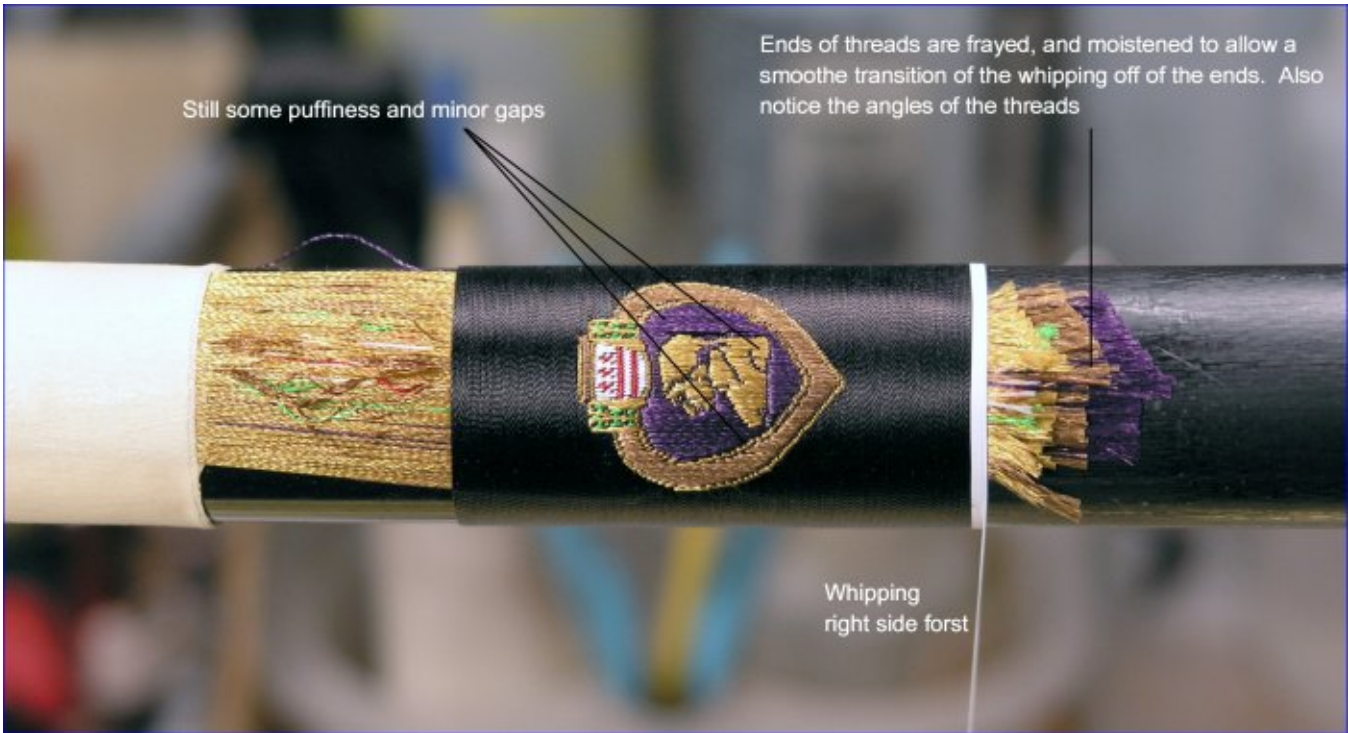


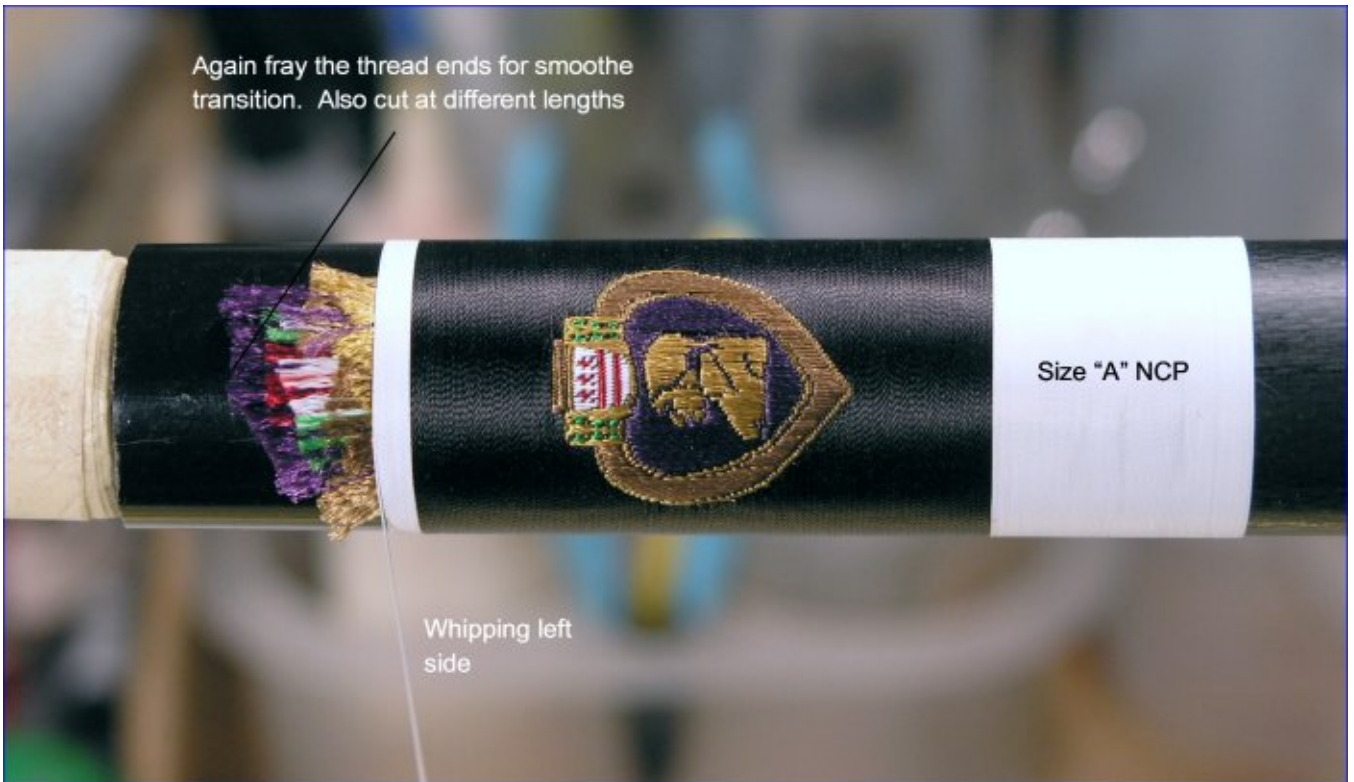
Tightening one layer usually results in puffing another layer more. In this case the purple is getting much looser as I work toward that layer

Again cutting threads at angles helps create a smoother whipping tie off



Tightening process has apparently loosened the last layer



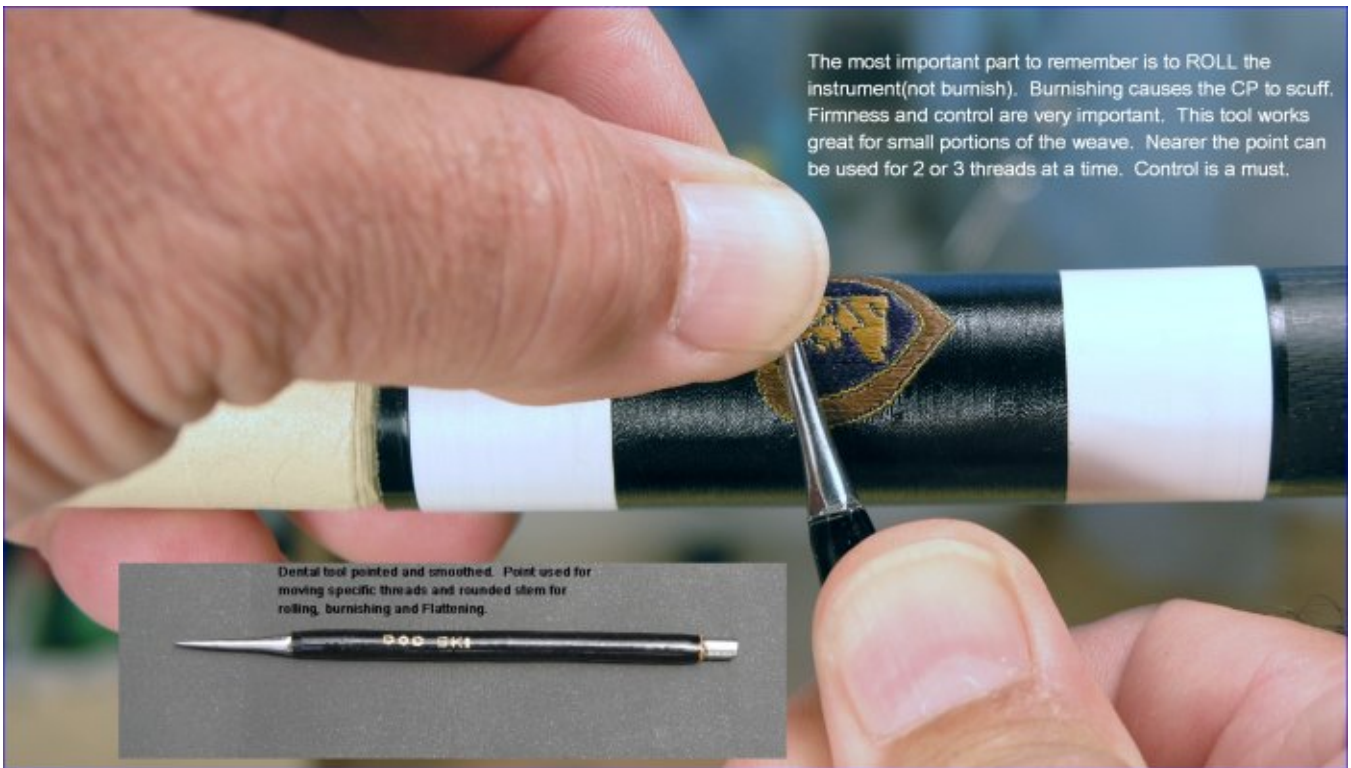


Ready for the application for Color Preserver but already very tight and very few gaps.



Minor gaps

The most important part to remember is to ROLL the instrument(not burnish). Burnishing causes the CP to scuff. Firmness and control are very important. This tool works great for small portions of the weave. Nearer the point can be used for 2 or 3 threads at a time. Control is a must.



Dental tool pointed and smoothed. Point used for moving specific threads and rounded stem for rolling, burnishing and Flattening.



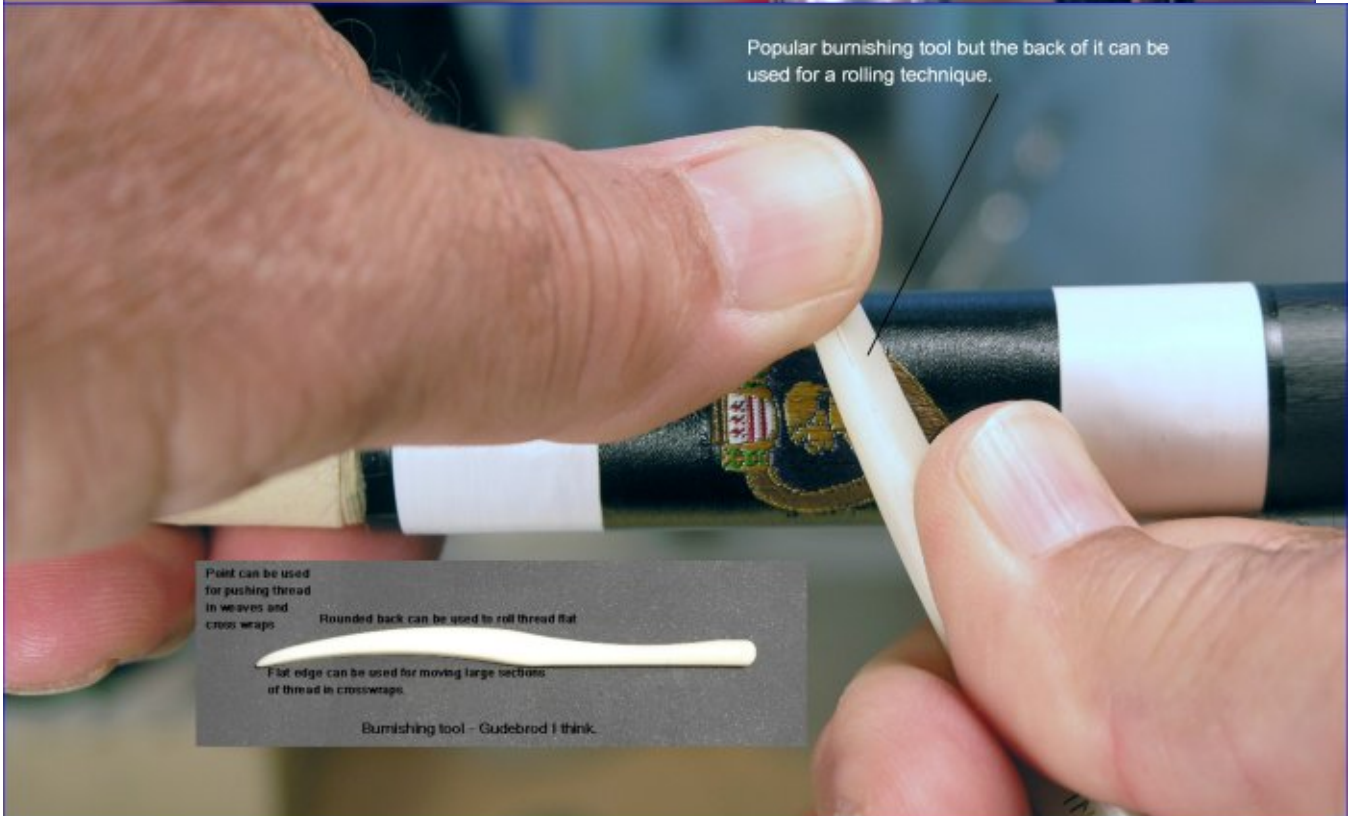


Metal Cheese slicer for large sections. Make sure you clean off the cheese first

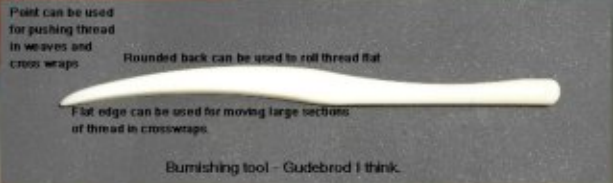


Cheese slicer, metal. Great for large flattening and rolling jobs.

Sorry it is blurry



Popular burnishing tool but the back of it can be used for a rolling technique.



Point can be used for pushing thread in weaves and cross wraps

Rounded back can be used to roll thread flat

Flat edge can be used for moving large sections of thread in crosswraps

Burnishing tool - Gudebrod I think.

Gaps are greatly reduced and another coat of CP can be applied



DONE DEAL, except I bet George Washington was better looking than this. HAPPY WRAPPING.

Madeira 40-
wt over size
"A" with only
CP applied



The final outcome. Also a good example of too much hurrying. Barely noticeable but there seems to be light hazing from letting the CP dry too long and using too much pressure rolling. Compare the purple in tie off and weave.



Still looks pretty good.
And it is tight