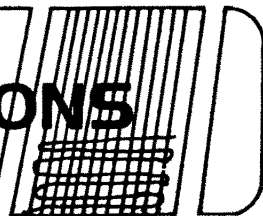


FRAME LOOMINATIONS



by Mary Temple

One footnote to the beautiful Christmas tree at the Art Institute decorated by members of the Weavers' Guild. I went back to photograph the tree one Sunday, and spent a long time admiring the overall color effects as well as the beauty of individual pieces. Finally I looked up to the top, and there, between the loops and curls of the crown, a real spider had spun her web—Minerva had come to our feast, and seemed to pay honor to our efforts with her presence.

In last month's column I mentioned that within the limits naturally imposed by the rigid heddle, weavers could find limitless possibilities for their creativity. This month we will go into those "limitless possibilities" a bit more specifically. For several years I have been gathering together a list of two-harness possibilities for the rigid heddle loom. I was absolutely delighted to have a similar list Sue Baizerman handed out to her double weave class last year as some of her favorite techniques, especially as they all turned out to be two-harness techniques! Rosalind Berlin also provided her workshops last year with a list of two-harness possibilities. Collecting the techniques should never be an end in itself—please remember that it is not how many techniques you know, its what you do with them that counts! If you begin with an idea or concept, then go through your bag of tricks, you can determine which technique will help you create whatever it is you most want to do. You don't really need to know all the techniques; they often provide only a hurdle we have to get over to be creative.

Suzanne Gaston always urged her students to experiment and explore; I'd like to add to that by urging you to dare trust in your own inner wells of creativity and invent. Here are some of the limitless possibilities you could be exploring in depth:

Open Work Weaves

Lenos, Mexican laces, Spanish eyelets, Danish Medallion, Barleycorn, Brooks bouquet, and other bouquet and open work techniques including spaced warps and wefts.

Pile Weaves

Rya, Flossa, Ghiordes knot and other rug knots, loop inlay or boutonne, Collingwood corduroy pile.

Weft-Faced Rep

Tapestry and all tapestry techniques. Heddle controlled patterns using two or more colors, such as the pick-and-pick stripes.

Pick-Up Weaves

Patterns in overshot, such as basketweave, arrow, and rosepath or Monk's belt woven on opposites or with an intervening tabby, using a pick-up stick to pick the pattern in front of the rigid heddle.

Textures

Many patterns available in texturing such as barleycorn, honeycombs, waffle weave, etc. made by pick-up sticks on the slot threads behind the rigid heddle.

Inlay Techniques

Brocades, simple and complex inlays, HV technique, Dukagang, krabba, Italian, Calabrian, Ryss weave, supplementary

warps, South American inlay techniques, particularly those from Bolivia, Peru, and Guatemala, also Theo Moorman inlay with auxiliary tie-downs.

Tapestry Techniques

Slits, interlocks, dovetails, meet-and-separate, diagonals, carved or undulating weft, and many rug techniques shown in Peter Collingwood's book. Also shaping pieces on the loom, either for garments or non-rectangular forms: curves, diagonals, openings, holes, etc.

Non-Loom Techniques

Soumak, twining, chaining, wrapping, hem-stitching while the piece is on the loom. Braiding, plaiting, knotting, macrame, stitchery, when the piece is off the loom.

Adding Other Material

Leather, furs, ribbons, feathers, bells, beads, buttons, bones, rigid or flexible clear plastic, glass, stones, wood, clay, coins, hand-wrought metal, pottery, hooks, clasps, pins, weeds, pods, reeds, grasses, plastic or wooden tubing, found objects, shells, etc.

Warp Effects

Before you warp the loom—painting, printing, dyeing (ikat), batik, or resist-bleaching the warp; color and weave effects such as checks, plaids, stripes, log cabin; random or "hit-or-miss" warping, variable spaced warping; doubling up or cramming some slots or holes, or purposely skipping slots and holes; varying textures of warp threads, varying sizes and spacing of warp threads, difference in number of threads per layer of warp.

Ornaments, Finishes, Embellishments

Tapestry tabs, rod pockets, warp ends darned back in for a clean "finished on four selvages" look, hem stitching, hem finishes with decorative stitchery such as buttonhole, seam finishes using stitchery for embellishment, macrame, finger weaving, twisted and knotted fringe, wrapping, braiding, plaiting, crocheting, knitting, applique, card woven or inkle woven bands, shaped fringe, tassels, pom-poms, edge finishes using basketry techniques such as Phillipine and Damascus braid . . . AND SO ON . . .

Double Weave on the Rigid Heddle Frame Loom

Double width, double layer, tubes, pockets, and many other things are now possible, including stuffing, quilting, leno all around a tube, etc. using two rigid heddles on your frame loom. My class in this subject starts on April 14th, at the Weavers Guild.

a
tune
of
our times

looms
needlepoint
macrame
hooked rugs

stitchery
knitting
crochet

**nimble finger
needle art**

1459 Jefferson Ave., St. Paul 55105 Phone: 699-5260

A rectangular advertisement with a black border. On the left, a line drawing of a person's head and shoulders, looking upwards and to the right, with their hands positioned as if weaving on a loom. To the right of the drawing, the text "a tune of our times" is arranged vertically. Below that, a list of weaving techniques: "looms", "needlepoint", "macrame", "hooked rugs". To the left of the person's hands, the text "stitchery", "knitting", "crochet" is arranged vertically. At the bottom right, the text "nimble finger needle art" is written in a large, bold, sans-serif font. At the very bottom, the address and phone number "1459 Jefferson Ave., St. Paul 55105 Phone: 699-5260" is printed in a smaller font.