

treadle talk ~

In the last Treadle Talk article I mentioned that we are noticing a reduction in the number of people who are weaving. Some weavers have lost interest and taken up other crafts. That's to be expected, I guess. Lots of people jump around and do lots of things. Their interests change. I don't go into things lightly. Once I've made up my mind to do something, I'm pretty sure it's for me. The weaving bug hit me years ago and I can't imagine that I would ever not be a weaver.

Oh, yes, I do other things. My business requires that I know how to knit, needlepoint, crochet, etc. and I'm not saying that I don't enjoy these crafts. I do. I enjoy any project that uses yarns; but while I'm knitting, my mind is usually thinking about a weaving project to create or a weaving subject to write about. We all need a change so we don't go stale with what we are doing, but with me, changes are short, temporary ones. I may pick up my knitting in the evening while watching TV but in the morning it's back to weaving.

I love the yarns. A basket of yarns to me is like a bouquet of flowers to someone else. I love the colors and the different textures. If the time ever comes when I can't create with yarns, I'll still want to live with yarns all around me.

Maybe I've missed something staying a lifetime with one major interest. I've thought about it. I tell myself that someday I'll try that other craft, but at this point in time, my somedays are getting limited so I'll probably never get to all those other things I'd like to do; unless, of course, I can come back to this earth for another time around. One lifetime is really not enough.

Mary Pendleton

VOLUME 15 NUMBER 3



THE LOOMING ARTS



A STICKY PROBLEM

Here's another idea for easier treadling. Space out your tie up.

If you have more treadles than you need, make your tie up skipping every third treadle. For example: use treadles 1 and 2, skip 3, use 4 and 5, skip 6, use 7 and 8. This makes it easier to find the right treadle. If you are using six treadles, still think of them as 1-2-3-4-5-6 but there will be a space between each pair, 1-2-0-3-4-0-5-6.

I discovered this by accident when I felt too lazy one day to re-tie treadles. I was changing a complicated eight harness tie up down to a 4 harness tie up. By eliminating some of the ties I could make the 4 harness tie up, but the treadles were spaced out. Every third treadle was not being used. I decided to weave with it this way and found the arrangement helpful in getting my foot on the right treadle. I could slide my foot across treadles 1 and 2, feel the space and know the next treadle was 3. If you haven't enough treadles to skip every third one, skip every fourth or fifth one. Any little thing you can do to help speed up your weaving and eliminate errors is worth considering.

BACK ISSUES

Yes, we have back issues of *The Looming Arts*, but not every issue. We have Vol. 15 No's. 1 and 2, all five issues of Vol. 14, Vol. 13 No's. 2, 3 and 5, Vol. 12 No. 1, Vol. 11 No's. 4 and 5 and Vol. 10 No. 3. Let us know if you wish the 4 harness or multi-harness issue. Cost of these back issues is single copy price less 20%, if you purchase 3 or more, and we'll pay postage.

We have extra multi-harness sheets (6 to 8 harness fabric samples and detail). These are 75¢ each but if you buy 6 or more (\$4.50), you can deduct 20% and we'll pay postage. You'll have to take pot luck as there is no way I can list each one and describe it. If you have a fabric type preference, let me know and I'll try to pick designs that fall in that area. I'll check to see which ones you may have if you are a multi-harness subscriber, so I don't duplicate. Those of you who may have acquired an eight harness loom recently should take advantage of this offer.

Send check or money order to *The Pendleton Shop*, P. O. Box 233, Sedona, AZ 86336. If you wish to use your Mastercard or Visa, please add 50¢ to your order. Arizona residents please add 7% sales tax.

HELPFUL HINT

A handy tool next to your loom is a soft bristled paint brush about 2" wide. Use it between projects to dust the lint from your loom. If lint from one project gets into the warp of the next, it's almost impossible to remove.

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

The Looming Arts is published five times yearly beginning January 25th of each year. Subscription rates: United States and possessions: Issue with 4-harness designs and sample, \$8.50 a year or \$2.00 single copy; above issue plus an additional multi-harness design, \$10.50 a year or \$2.50 single copy. Outside of U.S., \$2.00 per year extra. Mary Pendleton, editor and publisher. Business office: Box 233, Jordan Road, Sedona, AZ 86336. Phone: 602-282-3671.

FOR YOUR READING ENJOYMENT

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Linen HC \$21.95

Handspinning and Weaving by Patricia Baines. Includes all the details needed. Excellent. 7½" x 10", 208 pages.

Spinning Wheel Primer pb \$6.00

By Alden Amos. Do you know your drive ratio? Do you know which leads, the bobbin or the flyer? Can you calculate your treadle ratio? Perhaps you need this book. 5½" x 8½", 59 pages.

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By Mary Rowe. A tam is a knitting project you can carry around easily. Rowe presents a basic tam, then launches into a kaleidoscopic journey through some of her own designs before teaching you to create your own designs. 8½" x 9", 103 pages with color.

Vogue Knitting Book HC \$34.95

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YOUR CODE NUMBER ON LABEL

It's been awhile since I have explained the code number on your address label and we have many new subscribers. This code number tells you when your subscription expires. Read it as follows: 4-5V15 means 4 harness issue, subscription expiring with Vol. 15 No. 5. M-5V15 means multi-harness issue (2 sample sheets), subscription expiring with Vol. 15 No. 5.



The new member of our family - a white dove named H.W.B. (house warming bird). He was hatched during a house warming at the neighbor's house and they gave him to Fred.

ROPE IMAGES

I'm of the opinion that you can get an idea for a fabric from anything . . . from an object, a scene, an experience and even from an emotion. It's just a matter of analyzing and thinking it through.

Sitting outside our RV under the pine trees at Kaibab Lake recently I was trying to think up a fabric idea for this issue. I was looking at the things around me - the bark of the trees, the pine needles, the Kaibab squirrels with their white tails, the little chipmunks with the dark stripes down their backs, the sky and our RV, which was right in front of me. I looked it over carefully, the texture of the tires, the pattern of the door panel, the metal siding covering the whole body of the vehicle and it hit me that the siding had interesting possibilities.

The siding is a cream white color but, the way the light hit it, it looked like there were five different shades of white. The formed pattern of the molding created a horizontal stripe effect. I decided to take the challenge and see if I could come up with an interesting fabric inspired by the metal siding on our RV.

First, I considered the color scheme. It had to be different shades of whites and off-whites. Second, I considered the basic design idea. It had to be horizontal stripes of different widths. Third - what threading to use. Since the siding had a very smooth, plain surface with some areas raised a little higher than others, the weave construction had to be very simple. The twill weave with variations was the obvious choice with the warp set close enough to give a firm type weave. Fourth - yarn selection. Different weights but more or less smooth type. Some shiny and some dull. Now the fun begins.

I set up a warp using 5/2 natural perle cotton sett 15 ends per inch. I gathered all the white and off-white weft

yarns that I thought would work. I tried them in the weave using tabby, 2/2 twill, warp and weft face twills. I settled on four different yarns for the weft and three different twill treadlings. A raised area was achieved by using a weft face twill treadling with the heavy wool. After determining the width and placement of each stripe, my design was complete and I'm most pleased with it. I hope you like it, too.

As you can see, the title I gave the fabric has nothing to do with the source of the inspiration, the RV siding. That's the way it often works. The idea can come from one source but the finished fabric can suggest other things, too.

Uses: I think this fabric would make handsome jackets, ruanas or even pillows just to name a few.

Warp: 5/2 pearl cotton - natural

Weft: Single-ply wool, 760 yds. lb. - natural

3/2 perle cotton - natural

Lightweight rayon chenille - off-white

Soft spun two-ply rayon, 840 yds. lb. - very white

Make sure the yarns are different shades of natural and the rayon is very white.

Reed: 15 dent, 1 per dent

Threading Draft:

0	0	0	0	0	0	0	0	4	0	0	0	4					X	X	4
0	0	0	0	0	0	0	0	3	0	0	0	3					X	X	3
0	0	0	0	0	0	0	0	2	0	0	0	2					X	X	2
								1				1					X	X	1
1	8	7	6	5	4	3	2	1	1	1	1	1					B		A

Threading Directions:

Thread A to B as desired

Tie Up - Jack type

for 4 or 6 treadle loom

for 8 or 10 treadle loom

for 12 or 14 treadle loom

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
1	12	11	10	9	8	7	6	5	4	3	2	1	1	1	1	1	1	1	1



Regarding tie ups:

A full tie up for this weave would take 14 treadles but I know most of you do not have a loom with that many. Most of you have a 6 treadle loom so you will have to use the direct tie up. This means that you will have to use two feet at a time. For the warp face twill stripes you will have to put one foot on two treadles and the other foot on one treadle to depress three treadles at once. For the 2/2 twill you will use both feet at a time also. For this reason my treadling directions are harness numbers, not treadle numbers. The directions show which harnesses are to be **lifted**. If you are using the 8-10 treadle or 12-14 treadle tie up, you will have to determine which treadles to use. For example, if the directions direct you to lift harnesses 1-2-3, you will have to determine which treadle does that in the tie up you are using.

Please note: Tabby is not used in this fabric but you usually do some tabby in getting ready to do the weaving and before you take the fabric off the loom so you may want to tie up tabby if you have enough treadles. You will, however, be able to weave tabby just by using the 1 - 3 and 2 - 4 treadles in the direct tie up section of each tie up. I show the tabby tie ups in each diagram marked "T" but they can be eliminated.

Weaving Directions:

Numbers represent harnesses to be lifted.

Using rayon weft: 1-2, 2-3, 3-4, 1-4 three times

Using chenille: 1-2-3, 2-3-4, 3-4-1, 4-1-2 two times

Using rayon: 4-3-1, 4-3-2, 3-2-1, 4-2-1 three times

Using wool: 1, 2, 3, 4 two times

Using 3/2 cotton: 1-2-3, 2-3-4, 3-4-1, 4-1-2 two times

Repeat from beginning. One repeat equals 3" with tension.

To finish, steam press with wrong side up.

LOOMS AND KNITTING MACHINES

There are many of you weavers who have taken up machine knitting. You have squeezed a knitting machine into your loom room. Looms and knitting machines are good companions. A garment with both woven and knitted areas can be very lovely.

Those of you who have very early copies of *The Looming Arts* may remember several projects that incorporated both the woven fabric and knitted fabric. The articles conveyed to weavers with narrow looms how they could make garments from narrow pieces of woven fabric. The directions gave information on doing the knitted fabrics on knitting needles but they could be done on knitting machines.

If you have a knitting machine sitting around, dust it off and use it. Knit up some companion fabrics to go with those short lengths of handwoven fabrics left over from other projects. Combine them into a garment and you will be surprised at the exciting results you can get.

Woven and knitted garment projects: Vol. 1, No. 2 - Women's Vest, Vol. 1 No. 3 - Man's Slipover Vest, Vol. 1 No. 5 - Skirt, Vol. 12 No. 5 - The Shrug, Vol. 14 No. 2 - Sweater Project.

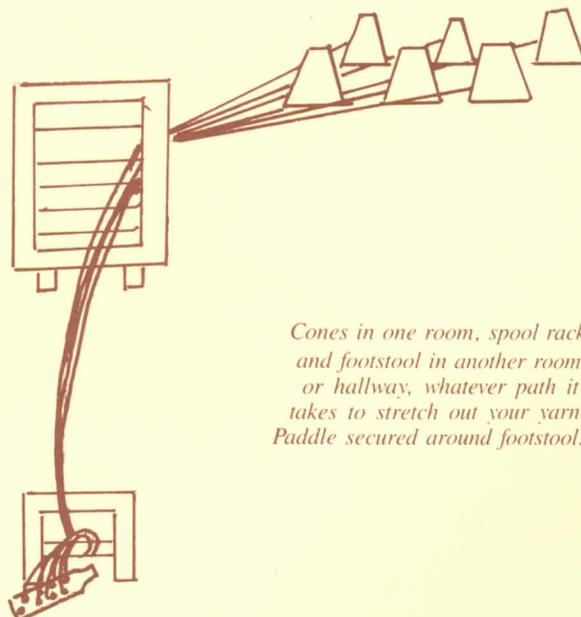
WHEN YOU WIND TOO MANY WARP ENDS

No matter how careful you are sometimes, you wind too many warp ends before you know it and you have to take some off the warping board or reel. If you have wound your warp with only one end in your hand, then there is no problem. It's easy to wind one warp thread back on the spool or cone; but, if you have used a paddle, you have a problem. You may have put on two or three more groups than you should have and each group represents a number of warp ends. The rewinding chore is simplified if you can find a person for each warp end to help you; but, if you are working alone, you need a solution and here is one.

Let's say you have six warp ends in your paddle and you wound two more groups than you needed. Your warp is 8 yds. long. Twelve warp ends must come off the warping board or reel. Each warp end is actually 16 yds. long when unwound. Home loom rooms usually aren't 16 yds. long so you've got to go around some corners to stretch your yarn out. At each corner the warp has to go through something smooth so it doesn't catch on anything as you pull and wind. I use my spool racks but you can substitute something else; such as, chairs with open arms or some such items. I leave the warp ends in the paddle for weight. I release one thread, tie the others in a slip knot so they won't come out of the paddle. I loop the ends of the warp in the paddle over a footstool so they are secure.

I pick up the cone of yarn that has the loose end and wind it on the cone. The yarn will slide along the others without a problem as they are held secure by the paddle weight. I release another warp end at the paddle, tie the remaining ones in a slipknot and wind the second warp on its cone. This is repeated until all warps are wound back on the cones.

Naturally this works easier when all warps are smooth ones, but with some extra handling of the warp ends, it can work with a mixed warp if yarns are not too fuzzy. See diagram.



Cones in one room, spool rack and footstool in another room or hallway, whatever path it takes to stretch out your yarn. Paddle secured around footstool.

MY INITIALED DRESS

No matter how careful you are, usually there are times when you aren't careful enough. You let down a bit and things don't turn out as perfect as they should. That's what happened to me with my dress plan.

In the last issue the multi-harness fabric article detailed how to use your initials for a fabric design. I gave a little sketch of a dress using the fabric. The idea and sketch for the dress were thought up and made **after** I had set up the loom and, since I didn't balance the warp stripes, one sleeve ends with a dark stripe and one with a light stripe. This also affected how the stripes came together in other areas. I'm not bothered too much by this inconsistency but it really shouldn't be this way.

Before you make up the garment, it's important to decide how you want your initials to read. Some of them will be sideways. Front and back can't be the same unless you want to re-thread your loom during the weaving. On the front of my dress the top of the initials are towards the center and on the back the top of the initials are towards the sides of the dress.

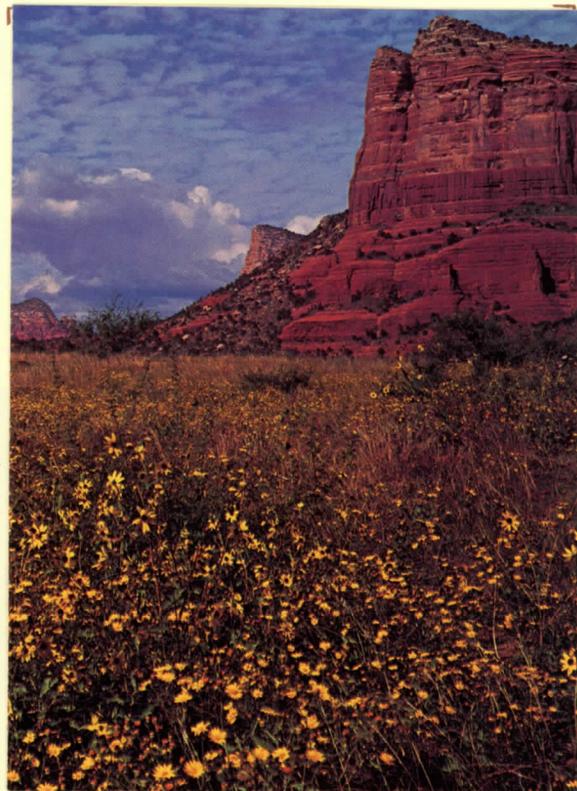
If ahead of time you know you are going to use the fabric for a garment, it pays to make a detailed sketch of how the stripes or plaid design will come together and how the initials read when you assemble the pieces.

Keep in mind, your beating has to be very accurate with this type of design. Fortunately, I had no problem with the beating. When I wear this dress, it will be interesting to see how many people will notice the imperfection of the stripe arrangement.



Mary's initialed dress.

P.S. - The belt is a crocheted chain with 8 strands of the darker yarn. Rather than having the ends hang down the front, I decided it would be different to take them up over the shoulder and let them hang down the back. I made two loops at neck edge to hold the ends in place. They hang down about 12" and add to the back interest.



Cathedral Rock near Sedona, Arizona in the beautiful Oak Creek Canyon area.

HELPFUL HINT

Use shoestrings to tie your chained warps. Use them to tie your lease sticks together at each end. A good number to have would be 2 pair about 12" long, a dozen pair about 18" long. White ones preferred. They are easy on your hands and have enough elasticity to tie really tight knots. The hard tip makes it easy to thread them through holes in your lease sticks.

YARNS SELECTED FOR YOU

A yarn that is sometimes hard to come by is a very fine wool loop. It's a yarn that you mix with other fine smooth yarns to give a rough texture to a fine weight fabric; such as a very lightweight suit fabric. It can, of course, be used for other things, too. It's strong enough for warp. This yarn is 88% wool and 12% nylon. 2,500 yds. per lb. Comes in skeins that weigh 13 oz. to 16 oz. 60 cents per ounce plus shipping.

This 65% cotton, 35% linen yarn is a really beautiful yarn. Can be used for warp or weft. 1,500 yds. per lb. Comes on cones that weigh 16 oz. to 18 oz. \$1.15 per oz. plus shipping. If you wish less than a cone, add 10 cents per oz. for winding.

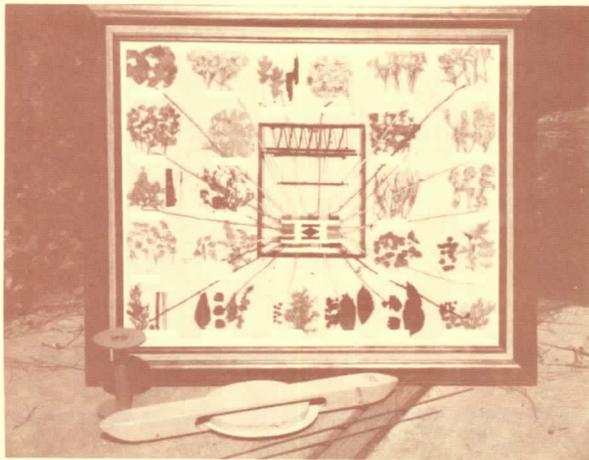
Information on the yarn used to tie Vol. 15 Issue 1 was not included due to limited space and I forgot to put it in Vol. 15 Issue 2 so here it is. 73% cotton, 17% rayon, 10% poly. 400 yds. per lb. 40 cents per oz. Still have some on hand. Also have it in blue and natural.

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Cardboard spools (shown lower left) 3 3/4" long x 2 1/2" flange. 55¢ each or 10 for \$5.00

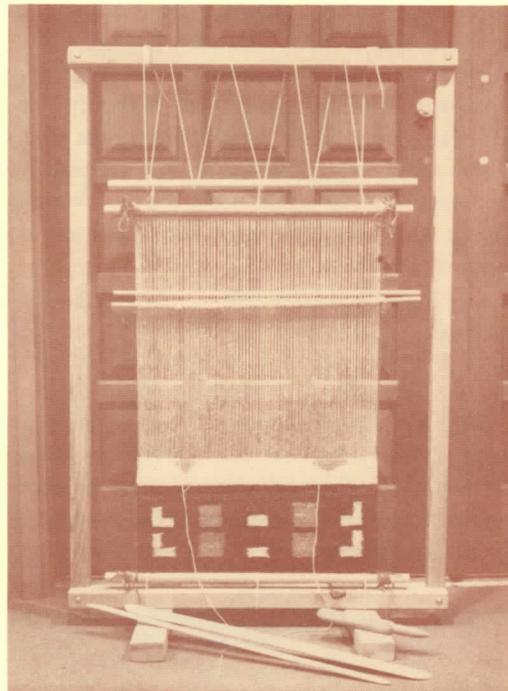
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- Needles for finished rug - 12" long - \$2.25, 18" long - \$2.50 — Sack needles - 3" 60°, 4" 80°, 5" 1.25
- Warp Yarn For Navajo Weaving - For your first project we suggest a 4-ply cotton carpet warp. \$3.25 for 800 yd. tube.
- Once you're past the basics, we suggest tightly spun single ply wool - 1,000 yds. per lb. \$1.00 per oz.
- Or 3-ply wool yarn with 290 yds. per tube - \$3.40
- Or 4-ply wool yarn 185 yds. per tube - \$3.40
- Weft yarns For Navajo Weaving - We carry two types. Please send \$1.00 for yarn samples.

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Prices Subject To Change Without Notice

Weaving Directions:

Tabby treadle 9 must go between the pairs of pattern weft so begin first pattern weft left to right and then follow with tabby left to right. Treadles 2, 3 and 4 are used **with** the pattern treadles.

Treadle 5 and 2 - pattern, treadle 9 tabby

Treadle 5 and 4 - pattern, treadle 1 tabby

Treadle 5 and 4 - pattern, treadle 9 tabby

From here on only pattern treadles will be given.

Continue to use treadles 9 and 1 alternately between pattern wefts.

Treadle 5 and 3 twice, treadle 5 and 2 twice

Treadle 5 and 4 twice, treadle 5 and 2 twice

Treadle 5 and 3 twice, treadle 5 and 4 twice

Treadle 5 and 2 once

Treadle 6 and 2 once, treadle 6 and 4 twice

Treadle 6 and 3 twice, treadle 6 and 2 twice

Treadle 6 and 4 once

Treadle 7 and 4 once, treadle 7 and 2 twice

Treadle 7 and 3 twice, treadle 7 and 4 twice

Treadle 7 and 2 once

Treadle 8 and 2 once, treadle 8 and 4 twice

Treadle 8 and 3 twice, treadle 8 and 2 twice

Treadle 8 and 4 once **

Treadle 5 and 4 once, treadle 5 and 2 twice

Treadle 5 and 3 twice, treadle 5 and 4 twice

Treadle 5 and 2 twice, treadle 5 and 4 twice

Treadle 5 and 3 twice, treadle 5 and 2 twice

Treadle 5 and 4 once

Reverse at **

Use medium to firm beat.



Reverse side of the fabric.