

treadle talk ~

The customer is always right in our studio. We try to inspire and encourage our customers in whatever way we can.

They always say that you have to "feel" a fabric to actually appreciate it so we let everyone that comes in feel the edge of the fabric on my loom and he often gets so interested that he tries to fold it over to see the underside. This benefits in two ways. It could help interest the person in weaving and it surely gives me a challenge in trying to weave a good edge with stretched selvage threads.

Warped looms always seem to make very good tables for handbags and packages so we provide several.

We love to see Mother bring her "little helper" along so he can get behind the loom and strum the warp like a harp. The opportunity to do this may inspire him to take up music someday.

One person came in who had done a little weaving and demonstrated to her friend how to beat a rug using our loom with the open lacy stole fabric. We kept the smile on our face. After all, we enjoy helping people impress their friends.

I can remember the day when Mother and "little darling" came in and while I was waiting on Mother, "little darling" tore off all the labels on the yarns that she could reach destroying color and dye lot numbers. I'm not sure yet how this act helped the "little darling" but I'm sure I won't say how it inspired me.

You can be readily assured that when you come to our studio it will be "service with a smile", but we hope you won't try some of the above in order to prove it.

Mary Pendleton

JULY/AUGUST 1967



VOLUME 2 NUMBER 4

THE LOOMING ARTS





"I just want to tell you how much I enjoy your "Looming Arts". I really look forward to my next copy.

My daughter and daughter-in-law are also very keen weavers. And believe me we do not want to be outdone by each other. That keeps us on our toes.

We live in Stellenborch, a University town about 25 miles out of Capetown. My husband is a retired wine farmer. My son is the farmer now and lives in a house about one mile from ours. So the children (4) are always in and out. The pictures in Looming Arts remind me of our countryside only we do not get snow.

As you know we are in midwinter now. We do all our weaving in winter as we are all keen gardeners and have to garden and water our gardens in summer. We are a winter rainfall area, that leaves the watering out. In Summer we have twilight until nine in the evening, whereas in Winter it gets dark at six and with the rainy days we have much more time for weaving.

My daughter is a keen double pickup weaver. She is busy doing one of Black and White birds. If you would like a coloured slide of it, I will send you one.

Tell Fred I have a method of warping without someone holding it at the front.

Buy 5 weights of 2 lbs. each. The 2 lb. weight they use on a balance scale. Have a hook soldered or welded on each one. You use 5 for a 45" or 48" warp and 3 for a narrow warp. Always use one for the centre and then divide the rest in either 2 or 4 as your width may be. Put your warp through your raddle as you would in any case. Get your warp straight, then instead of someone holding the warp, slipstitch the divisions on each weight, hang it just above the ground. Roll your warp as far as possible, move your weights again and keep on rolling. Repeat the moving of weights and roll until all the warp is rolled. Try it and see for yourself. Thank you again for THE LOOMING ARTS."

Mrs. T. J. Neethling, Box 7, Vlottenburg, South Africa.

Editor's Note: We appreciate hearing from this far-away subscriber and thank her for sharing her warping method with us.

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

The Looming Arts is published bi-monthly beginning January 25 of each year. Subscription rates: United States and possessions and Canada: Issue with 4-harness designs and samples \$4.25 a year or \$1.00 single copy; above issue plus an additional multi-harness design \$6.00 a year or \$1.35 single copy.

Pan-American and foreign - \$1.00 a year extra.

Mary Pendleton, editor and publisher. Business office: Box 233, Jordan Road, Sedona, Arizona 86336.

Interstices ~

To An Old Child

*I watch as the wave
engulfs you on the sand,
There is only one way to stand
When it comes,
never, never abreast,
look, another crest . . .
But, of course, at sea as before,
You could not hear my voice from the shore,
Since to speak
is futile,
perhaps this shell
will attract
your oblique
Attention.
Meanwhile, I pray that the tide
will ebb as you learn
you must turn
To the side.*

Marilyn Francis

A copy of the above poem printed on quality parchment may be purchased by sending \$1.50 to - The Pendleton Shop, Box 233, Sedona, Arizona 86336
Frame this poem using a piece of your handwoven fabric for a mat.

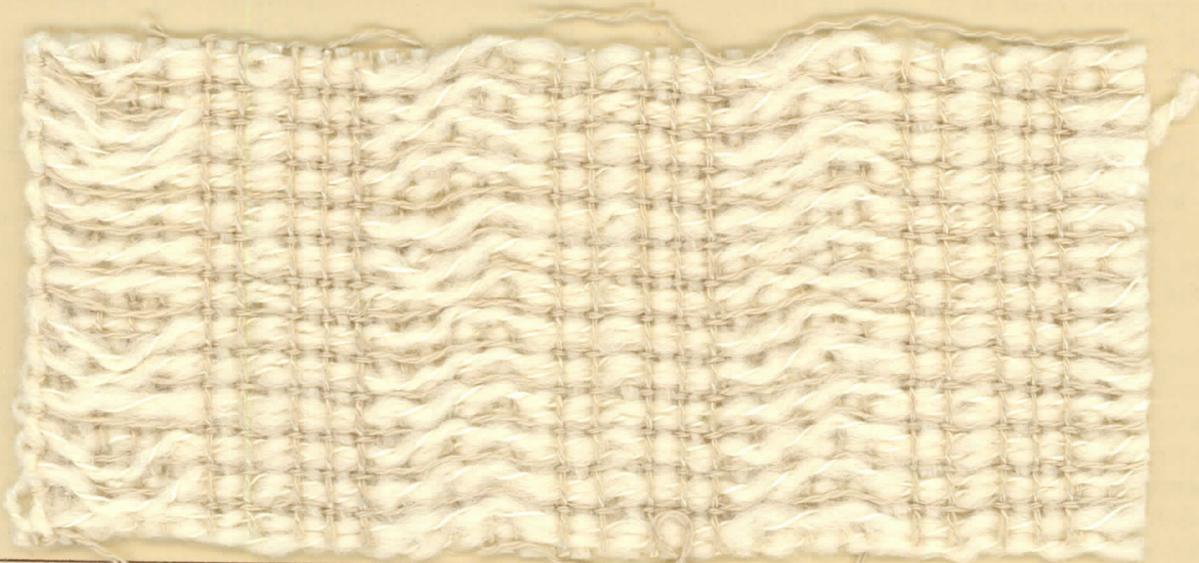
MULTI-HARNESS DESIGN FOR THIS ISSUE

Something for your church - a cross in Swedish lace woven of Knox Mercerized linen in four brilliant colors. Eight harnesses needed to do large and small cross in same fabric. Large cross only could be done on four harnesses. Multi-harness sheets are available at \$1 each or two or more at 75¢ each. We still have some from past issues.

Fred says ~ ~

The old warp holder has found a job he really likes. We've started to dye the handspun wools for weaving and I've gotten the job of gathering the leaves, bark, roots, etc. for making the dye. So far I have only used the plants here on the patio but after only four batches it looks like the possibilities are endless. The cooking is being done on a gasoline camp stove out on the patio and everyone who comes to the studio checks to see what's cooking. Yesterday it was sage and today it was apricot leaves. Both made nice colors.

DRAPERY FABRIC ON A MUCH USED THREADING



You have woven place mats with a Monk's Belt threading many times. In our Vol. 2, No. 2 issue we used this same type threading for our Honeycomb Coat Fabric and now here is a drapery using this same threading.

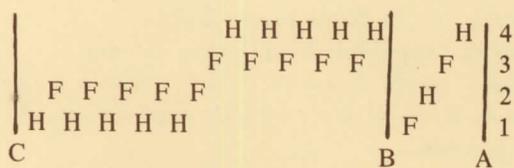
We have changed the number of warp ends in each combination but the threading order remains the same - one group of ends on harnesses 4 and 3 and another group on 2 and 1. As in the coat fabric, we have two kinds of threads in the warp.

As with many fabrics, this one will change in appearance when off the loom. The weft floats are stretched out on the loom but after steam pressing, they will hang down.

Threading Draft

H = Heavy rayon yarn

F = Fine rayon yarn



Thread A to B - 1 time

Thread B to C as desired

Thread A to B - 1 time

Sett 10 ends per inch sleyed as follows in a 12 dent reed.

1-1-1-1-1-1-1-1-1-1-0-0

Warp: Heavy and fine rayon

Weft: Same as warp

Weaving Directions:

Treadles 1 and 6 for tabby.

Treadle 2 then 3 with fine yarn

Treadle 4 then 5 with heavy yarn

Repeat. Beating should be medium to light.

Tie Up

o = Rising Shed

x = Sinking Shed

o	x	x	x	o	x	4
x	x	o	x	x	o	3
o	o	o	o	x	x	2
x	x	x	x	o	o	1
6	5	4	3	2	1	

Note: To make the treadle order easy to remember, we have duplicated one combination in the tie-up.

This threading is so versatile that we are giving you several weaves to try on this warp aside from our actual sample. So that you can each make your own tie-up to suit the loom you have, I'm giving you harness numbers that are on the up shed. These are not treadle numbers. Weavers with jack-type looms would tie the harness numbers in each combination given to a treadle and the counter balance loom owners would tie the opposite harnesses to the treadle. This project will give some of you a little practice in understanding tie-ups.

Weave #1 - Combination 2-4 with cotton boucle in color

1-3 with cotton boucle white

1-4 with color

2-3 with white

Repeat 6 times.

2-4 with white

1-3 with color

1-4 with white

2-3 with color

Repeat 6 times.

Repeat from beginning.

Weave #2 - 1-2-3 with shiny white heavy rayon

2-3-4 same

1-3-4 then 2-3-4 three times with dull cotton boucle in color

1-3-4 with shiny white

1-2-4 same

1-2-3 then 1-2-4 three times with dull cotton in color.

Repeat.

Note: For long yardage of this, jack loom owners should weave this wrong side up. You would only have to raise one harness at a time then.

Weave #3 - 1-3 then 2-4 eight times with fine rayon beige

1-3 then 2-4 one time with heavy white.

Repeat.

FOR THE NON-SEWERS

Today's newspapers seem to be implying that waist lines are coming back again but this change of fashion won't take place overnight so we will show you how to do this straight line dress.

We used a piece of light-weight wool handwoven fabric, some matching yarn and very little sewing. In our dress the weft goes up and down and the warp around. This put a selvage at the top edge and a cut edge at the bottom. The fabric was wider than we needed and the piece cut off we used for a stole.

Measure bust and hip measurement. Take whichever measurement is the largest and add three inches. If hip is the largest you will have to ease in across the top when you sew crocheted yoke onto fabric. Measure from bustline down to get length of fabric needed. Add three inches for hem. Sew a 1/2" seam up the back and press open. Crochet yoke per instructions given and sew onto fabric allowing single crocheted edging to lay on top of fabric. With matching yarn, we did two rows of sewing, one at the top of the single crocheted row and one at the bottom. Hem and press.

After cutting the piece for the dress we ended up with a narrow strip of fabric. We turned the raw edges to the right side and fastened down. Then we laid the trim on top of the raw edge and sewed it down.

P. S. If fashions do change overnight, add a crocheted belt.

Crocheted Yoke Make two pieces.

Materials - 2 skeins (1 oz.) Bernat's 50/50

Meadowspun

- #0 Crochet Hook

Gauge - Four 2 dc, ch 1 sections = 2"

3 rows = 1"

Directions are for 38" actual bust measurement, to change to larger or smaller size add or subtract 6 chains for each inch difference.

Use double strand except where noted.

Chain for 18" or 117 chains.

Row 1 - 1 dc in the 4th chain from hook * Ch 1, skip 1 ch, 1 dc in next 2 chains *, repeat across. Should have 38 - 2 dc sections. Turn.

Row 2 - Slip st to next space, ch 3, 1 dc in same space, * ch 1, 2 dc in next space *. Repeat between * across. (35 dc groups) Ch 3. Turn.

Row 3 - Slip st to next space, ch 3, * 2 dc in next space, ch 1 *. Repeat between *. (33 dc groups) 1 dc in 2nd space from end. Turn.

Row 4 - Slip st into next space, ch 3. * 2 dc in next space, ch 1 *. Repeat between *. (31 dc groups) 1 dc in second space from end. Turn.

Row 5 - Slip st in next space, ch 3. * 2 dc in next space, ch 1 *. Repeat between *. (29 dc groups) 1 dc in second space from end. Turn.

Row 6 - Slip st to next space, ch 3 - * 2 dc in next space, ch 1 *. Repeat between *. (27 dc groups) 1 dc in second space from end. Turn.

Row 7 - Slip st to next space, ch 3. * 2 dc in next space, ch 1 *. Repeat between *. (25 dc groups) 1 dc in second space from end. Turn.

Row 8 - Slip st in next space, ch 3. * 2 dc in next space, Ch 1 *. Repeat between * (23 dc groups) 2 dc in second space from end. Turn.

Row 9 - Strap. Sl st into space, ch 4. * 2 dc, ch 1 * in next 4 spaces. 2 dc in next space.

Row 10 - Turn. Ch 4. * 2 dc, ch 1 * in next 4 spaces, 2 dc in next space. Repeat row 10 times more or until 1/2" less than desired length.

Other strap. Tie in thread in 6th space from end.

Ch 4 * 2 dc, ch 1 * in next 4 spaces 2 dc in next space. Ch 4, turn. * 2 dc, ch 1 in next 4 spaces 2 dc in next space. Repeat to match other strap.

Finishing.

Sew shoulder seams and 1 row at underarm. With double strand do one row sc around entire neck edge, armhole and bottom edge. With single strand do 1 row sc around bottom edge to use in sewing onto fabric. Press.

Crochet edging around stole

Materials --3 skeins (1 oz.) Bernat's 50/50

Meadowspun.

Use double strand except where noted.

Chain desired length (total length of 4 sides of stole plus 2")

Row 1 - Do row 1 of pat for width of stole. To turn corner 1 dc in next 2 chains, ch 3, 1 dc in same place as last double, 1 dc in next dc. Repeat row 1 of pat for length of stole. Turn corner as given above. Repeat row 1 of pat for width of stole. Turn corner. Repeat row 1 of pat for length of stole. Last section ch 3, join at top of first 2 dc section.

Row 2 - As pat row 2 until corner. 2 dc, ch 3, 2 dc in each corner ending with ch 1, slip st in top of start of row 2.

Rows 3 - 4 - 5 - Same as row 2 above.

1 row sc around for finish inside and out.

Outside corner 1 sc, ch 3, 1 sc. With 1 strand of yarn do 1 row sc around inside edge for use in sewing to fabric.



CREATIVITY IN CRAFTS

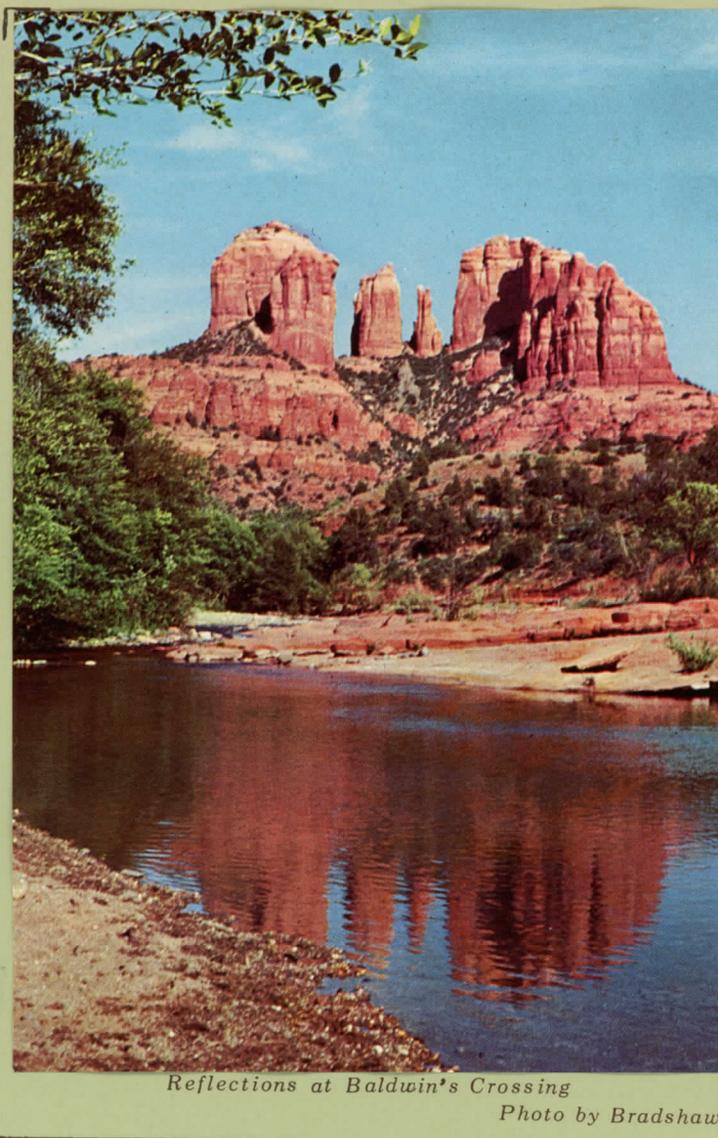
by Maud R. Hardman

Most crafts are ancient in their origins. Over many generations and thousands of years various primitives learned to build and fire clay pots, to weave fibres, to smelt and shape metals and many other crafts for the improvement of their living. In cultures widely separated in place and time the results possess amazing similarities especially in crafts such as weaving and turned pottery that use mechanical devices. The limitations of tool or machine and of the use for which the article is made largely determine the design. ...“Form Follows Function”, Louis Sullivan.

For centuries a craft was handed on from father to son with each generation adding a little according to its ingenuity and to the discovery of new materials and tools. Many designs became fixed. Religion gave some stimulus to imagination and expression but, even here, wholly individual forms were the exception. Always there was the rebel who added some little touch that was his own even though it might soon be imitated and become a part of tribal symbolism.

In our own time and country handcraft has burst forth in reaction to the monotony of the machine and the condition of life in which everything comes ready-made with no greater challenge to ingenuity than that of opening the inevitable plastic container. Now, however, greater emphasis is given to experimentation, invention and freedom of expression. As in the past technical skill, knowledge of artistic design and sensitivity to functional form are assets of the craftsman. His product may be primarily a useful object; it may be a fine art to be looked at as one does a painting or a piece of sculpture; best of all it may be something that is both practical to use and beautiful to see. But now we look at the object also in terms of the artist-craftsman who produced it.

Where does creativity begin? The adult can learn much from young children who approach a problem or a new medium unhampered by ideas of what is the



Reflections at Baldwin's Crossing

Photo by Bradshaw

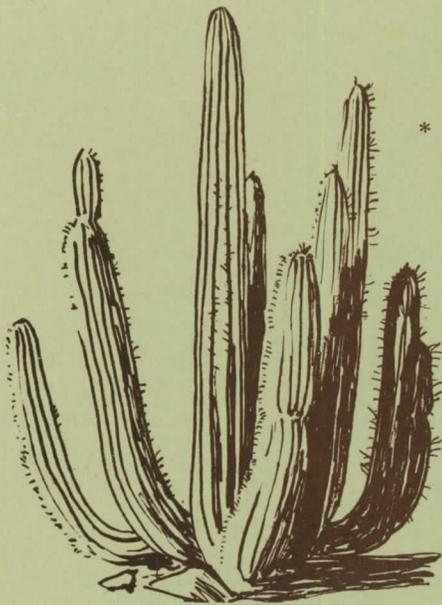
right or wrong way. Take Linda, a not quite five-year old girl. After feeling and squeezing a ball of clay she begins to pinch off small peaked chunks and set them in a circle. She adds row on row until they form a mound. The pieces maintain their shape and are surprisingly well joined. Looking at the piece the adult thinks, “What is it for? A paper weight, perhaps.” Linda regards it thoughtfully, then carefully scratches a human face in one of the flatter sections and sets it aside. The experience has been her satisfaction.

The next day, surrounded by older children learning to make coil pots, Linda is intrigued with balls and coils and makes up all her clay into very good ones. What will she do with this assortment? With great assurance she builds her coils and balls into a mound similar to the one made of pinched shapes. She twines the coils irregularly between the

balls to hold them together. She flattens some of the balls, others she leaves round. The resultant object is reminiscent of a Wildenhain.

Turn now to an adult who has had broad contact with many crafts, primitive and modern, both hand and machine made. He knows elementary processes of weaving and is sensitive to texture, color, pattern and other elements of textile design. Some experience with sculpture leads him to play with the idea of weaving in terms of volume. He contrives looms and makes tightly woven irregular shapes which he joins together to form solids. Some are purely abstract; others suggest plants, animals and human beings. Ends of threads add a decorative dimension. His weaving must be tight and stiff so that the three-dimensional units will not collapse. All must be organized into a composition of objects in space. The simplest arrangement is a mobile in which each one hangs on a thread, in various positions to create the sensation of a volume. Anything that stands will require a rigid material such as wire or reed to support the woven pieces. The artist craftsman will contrive some way in which to incor-

(continued on page 7)



* **A STICKY PROBLEM**

I notice that some weavers do not take enough care or give enough attention to winding the quills or bobbins for their shuttles. Many poor edges are the result of poorly wound bobbins.

To my way of thinking you wind a bobbin thusly: Keep the hand moving back and forth all the time you are winding. This spreads the yarn more evenly over the bobbin surface and does not let the yarn pile up, spill over and loosen. Always guide the yarn with your fingers right up next to the bobbin - not 6" away. You have no control of the yarn if your hand is inches away from the bobbin.

Fill up one end, then the other end and the middle last. Never put more yarn on your bobbin than the shuttle will hold. It is very important that the yarn feed freely from the shuttle without tension of rubbing on sides of shuttle.

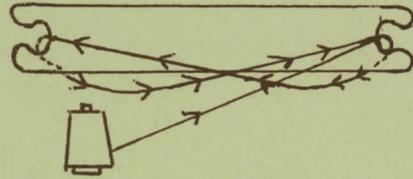
Wind with a medium to tight tension. You'll get more yarn on the bobbin and it'll stay in place. When inserting the bobbin into the shuttle, be sure the yarn feeds from the bottom of the bobbin.

If you are using extra heavy yarn and your warp is not too wide, use a flat stick shuttle instead of a boat shuttle. You will be able to get more yarn on the stick shuttle and have less splicing to do. In winding yarn on a stick shuttle, do not wind around and around but make a "figure eight" on the side; that is, wind from top, down through notch at end of shuttle and wind from top, down through other notch of shuttle. The yarn will cross on the side of the shuttle. Wind awhile on one side and turn shuttle over and wind on other side. You can end up by winding around and around a little. By using this "figure eight" winding method you can get more yarn on the shuttle without it getting too thick. The yarn builds out to the sides rather than all of it being on the top or bottom. Try it. You'll see what I mean.

Organpipe cactus -Lemaireocereus thurberi

Limited in its range to northwestern Mexico and the vicinity of Organ Pipe Cactus National Monument

in southwestern Arizona, this columnar cactus grows in clumps of spine-covered stems, some of which may be 10 to 15 feet in height, rarely branching, and with no central trunk. Blossoms open at or near the stem ends during May nights, and close the following day. The spine-covered fruits, about the size and shape of a hen's egg, have long been harvested by the Papago Indians, who boil the sweet juice to the consistency of syrup and store the pulp and seeds for winter food. The fruits are locally called *pitahaya dulce*, or sweet cactus fruit.



How to wind a flat stick shuttle.

SPINNING FEVER

Now that I have the spinning fever, I also have the dyeing fever. I'm conscious of every bloom, bark, plant and leaf that I see. I even called the Public Service office today to see how much my hot plate would cost to heat per hour as I've a lot of dyeing in mind.

I have the local grocer saving all the onion skins they accumulate. Strange request, he thinks. I have some sample dye cards made by Mabel Burnside Myers, the accomplished Navajo Indian spinner and weaver. The Juniper Mistletoe, Sage Brush, Navajo Tea, Alder Bark and Cliffrose produce exciting colors. We'll have the pot boiling on the patio soon.

Years ago I bought an enamel pot - a big one - for dyeing yarns but it was used more often for mixing lemonade. I'm now dreaming of all the lovely colored skeins of yarns that will be coming out of that pot and what weaving we'll be able to do with them.

Several of you have written that you are interested in spinning and one subscriber, Mrs. Philip Wise of Glen Arm, Maryland, suggested that the reason I have scratches on my arm from carding is that I'm not sitting properly or holding my cards properly... and this may be true. It's been so long since I did carding I'll have to spend time to get into the swing of things. You get a little rusty when you leave things for a while and I used to let husband Fred do most of the carding.

I have two sizes of cards - one pair very fine and the other Size X. Is there a certain size card recommended for carding wool? The Navajo women use Size X but I seem to prefer my finer cards even though it takes more "pull" to get the job done. It would be interesting to hear from some of you experienced spinners as to what size cards you prefer and why.

YARNS SELECTED FOR YOU

This issue we are offering a lovely soft 2/2 spun rayon yarn that would work beautifully for draperies or as an accent yarn in many fabrics. I'm sure it will suggest many uses for you. We can get this in a number of other colors but we have on hand the following two shades.

Very pale green, aqua. On cones at \$2.25 lb. Approximately 850 yds. per lb.

We have new shipments of Knox Mercerized Linen arriving regularly. Send self-addressed, stamped envelope for color card. See Vol. 2, No. 3 sample in this linen. We have some of the loop mohair as shown in Vol. 2, No. 2. Also on hand is the uneven textured cotton in natural, white, hot pink, lime and gold. See Vol. 2, No. 1. We stock a number of colors in the Nordic Homespun. See Vol. 1, No. 4 and Vol. 2, No. 2.

Order yarns from The Pendleton Shop, Box 233, Sedona, Arizona 86336. Add 85¢ for first pound and 22¢ for each additional pound or fraction of. Arizona Residents add 3% Sales Tax.

IT'S TIME TO PLAN FOR NEXT SUMMER

We are planning on enlarging our classes next summer. We are going to add to our classes of weaving and knitting, spinning, vegetable dyeing, creative stitchery, and possibly silk screen printing. Competent instructors will be on hand for each class and will be announced later. We will set specific dates and there will be a minimum number that must register for each class.

We would like very much to have an expression of interest among our subscribers. A visit to Sedona and Oak Creek Canyon is a rewarding venture for the scenic beauty alone, so why not get double benefits by joining our classes in this lovely setting. If your trip includes the whole family and our class schedule does not meet their need, other

classes in pottery, painting, sculpture, mosaic and special children's classes are available at our Sedona Art Barn.

You can sign up for a minimum of one week or for the entire schedule. Please tell us what dates you would prefer between June 16 and August 18. This will aid us in setting the dates and knowing how many classes we should schedule. Be sure to state which class or classes you would like to join.

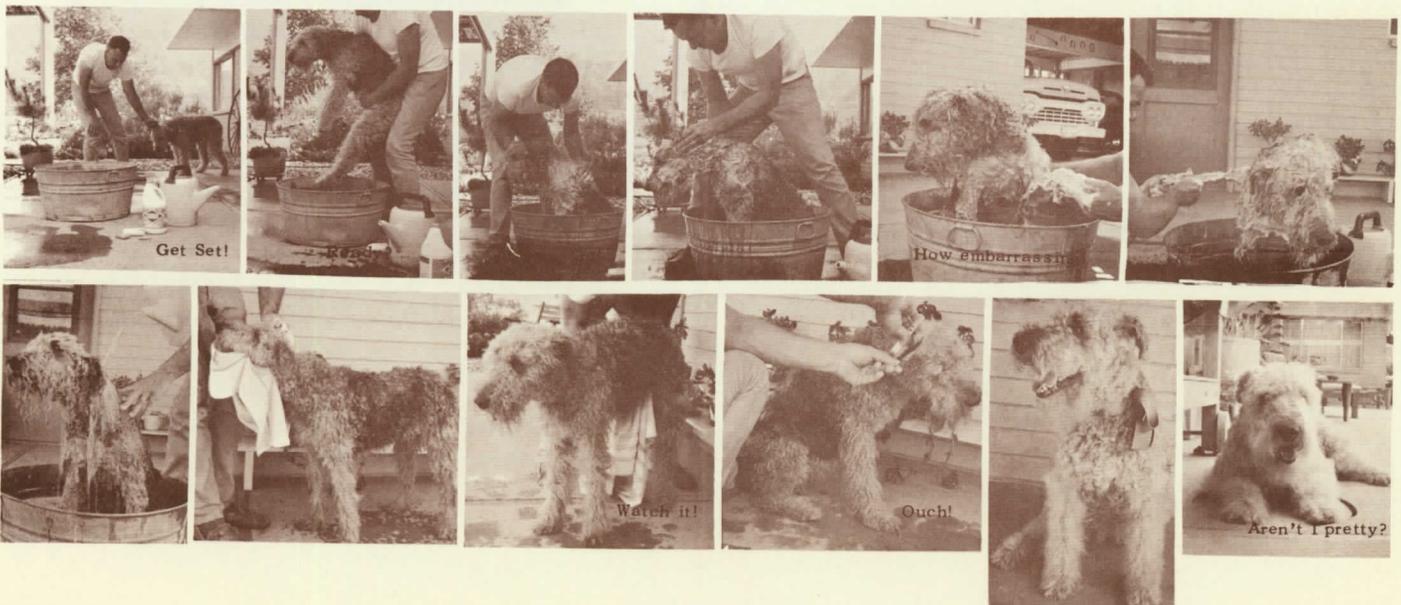
CREATIVITY IN CRAFTS (continued from page 5)
porate this alien material so that the final product is convincingly whole. He has used woven pieces much as the metal sculptor welds together pieces of copper he has cut and melted according to his own desire.

This is a somewhat extreme example of creativity in weaving but not an impossible one. The same imaginative approach is inherent in weaving a panel or drapery in which the craftsman feels free to break away from conventional techniques. However, the practical object presents the problem of function which, when creatively solved, produces an even greater art.

Crafts of greatest creative and artistic value begin as close to the raw material as possible and call for a maximum of personal selection, invention and skill. At its best creativity is playful and spontaneous. The artist-craftsman goes on an adventure. He is challenged and he dares. He sometimes fails but when he succeeds his craft becomes a fine art.

Miss Maud R. Hardman spent 44 years in the Art Education field. Twenty-one years of this time was spent with Elementary and Secondary Art Education for the University of Utah and for many years she was Superintendent of Art for the Salt Lake City Schools. She retired in 1959 and moved to Sedona, Arizona where she has been active in art circles. She is a member of the Board of Directors of the Sedona Arts Center, Inc.

M'Lady's Saturday Night



JEAN McKEAG
968-6954

Pendleton Peddler

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The Pendleton Shop, Box 233, Sedona, Ariz. 86336

Used 26" four harness Gilmore loom. Very good condition. \$135.00 picked up at the studio.

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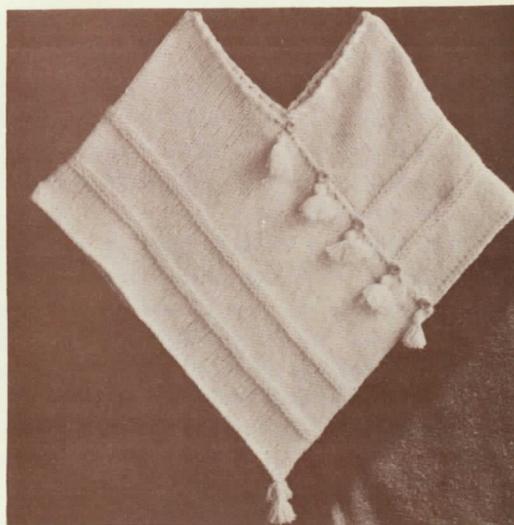
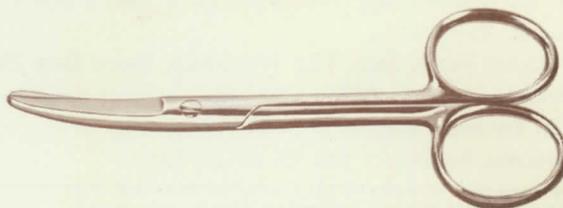
our food is just full of warp and woof!



the turtle
restaurant - cocktails
uptown sedona
arizona

A SCISSOR DESIGNED FOR A HANDWEAVER

4½" curved scissor with blunt points. Perfect for snipping threads at the loom. The curved shape and the blunt points prevent you from snipping fabric. Also recommended for embroidery work. \$3.40 pair postpaid in U.S.A. The Pendleton Shop, Box 233 Sedona, Arizona 86336.



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Unbuttons so it does not have to go on over the head. Trimmed with custom-designed hand-enamelled buttons by TIFF. Kit contains yarn (wool and acrylic fiber), instructions, ribbon and buttons. Washable. Yellow, red, hot pink, white. \$9.75 postpaid anywhere in USA.

The Pendleton Shop, Box 233, Sedona, Ariz. 86336

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