

treadle talk ~

Oh, where, oh, where, is my patron saint, someone to look after me and mine while I work out all the hundreds of ideas that come to mind?

In today's world just surviving takes toll on one's time and efforts and leaves none for experimentation and developing new ideas.

Elsewhere in this issue I mention the need for an eighth day in the week so I would have time to do things other than the daily requirements. Though the mind makes this wish the body rebels as it is sorely tried with a long seven day work week now.

In the ancient days the craftsman, the sculpture, the painter had his patron who supplied him with his needs, thus giving to him all his time for creative thought and work.

There are those that say we should not look back - that the new days are better than the old; but if the new days are better, then, where, oh, where, is my patron saint? I've got lots of ideas to be worked out on my loom, but washing and ironing need doing and Father Time didn't give me enough time to do my chores and create, too.

If you're out there, patron, please come forward. I need you.

Mary Penhelt

NOVEMBER/DECEMBER 1967



VOLUME 2 NUMBER 6

THE LOOMING ARTS





"Enclosed is my (subscription) check. Thank you for reminding me. You have a most interesting magazine in many ways.

Here's an idea I have used. I am a "saver" of beautiful ribbons but seldom do they work out to be reused as most of my gifts are checks, so a year or so ago I put on a heavy warp, Lily No. 3 in a soft green. I wove 3 place mats and a small center one using hit and miss colors of ribbon. They are fun to use during the Holidays. Of course, not washable but only cost is the warp. At my age it's more fun than weaving pot holders to be doing something. Best Wishes for the coming year."

Mrs. Elvin P. Cochran, Wickenburg, Arizona

"... We think "The Looming Arts" is one of the best-executed and most informative publications we receive. You and "Arizona Highways" represent the ultimate in quality."

Mr. Walter R. Averett, Vicksburg, Miss.

"I enjoy The Looming Arts and have shown it to weaving friends who thought it a very practical and helpful magazine.

Unfortunately we do not have your wonderful range of cottons available, though, of course, our Merino wools are beautiful.

Do keep up the good work and the high standard of your publication."

Mrs. C.A. Wright, N.S.W. Australia

Fred says ~ ~

The dyeing project took a back seat last week while old Fred played hookey to be an extra in the movie "Stay Away, Joe" that was filmed here in Sedona. Dozens of Westerns have been filmed here but this is the first one I've ever signed up for.

In this one Elvis Presley, Burgess Merideth and Joan Blondell are the stars. The Sedona extras are part of the crowd cheering Elvis on as he rides a bull at the rodeo and they are the crowd leaving the rodeo.

If you see the movie, watch for old Fred, a tall guy with a red plaid shirt and no cowboy hat.

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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Interstices ~

Reminder To The Overtired

*There are flowers, sun and bees,
There are overhanging trees,
There is silence, there is sound,
And a well-spring from the ground.*

*Children play here, fall asleep,
Trusting someone else to keep
All the clutter and the noise
In the closet with their toys.*

*For the tardy and the fleet
A recess and a retreat;
Waiting wisdom's quiet voice,
Waiting those who make the choice.*

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.

Inquire about our
1968 Summer Craft School

CHANGE OF ADDRESS

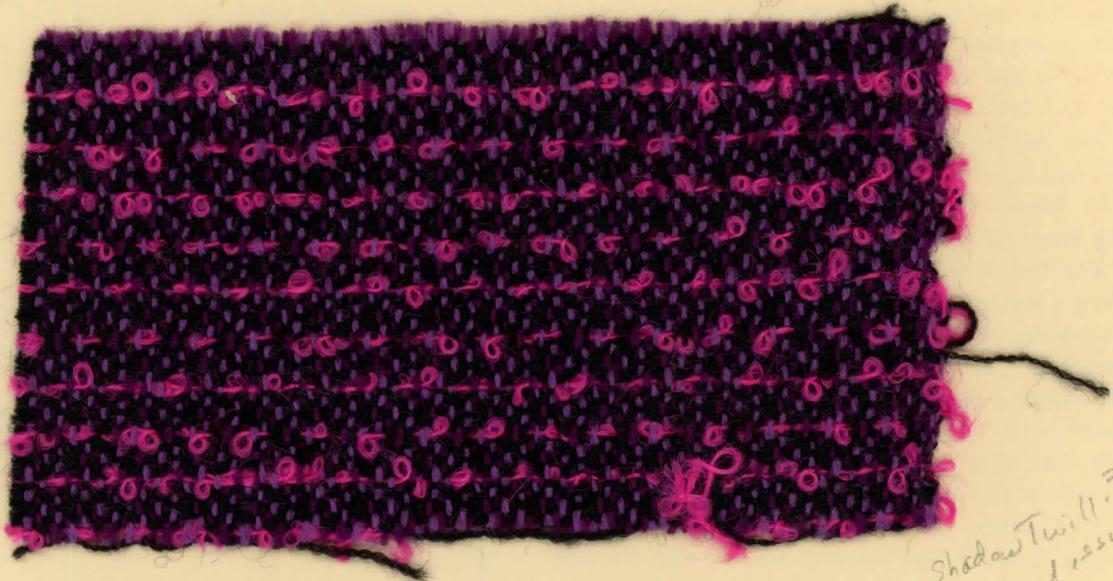
"Dear Mary,
I used to live where I ain't no more
I moved where I never was before,
You know where I was, but not where we is
So, here's the new address where t'is.

Elizabeth L. Miller
114 East Paseo Way
Phoenix, Arizona 85040

For Looming Arts, which I do not want to miss."

Your change of address need not be as entertaining as Elizabeth's but we'd surely like to have it as soon as you know "where t'is" you're movin'.

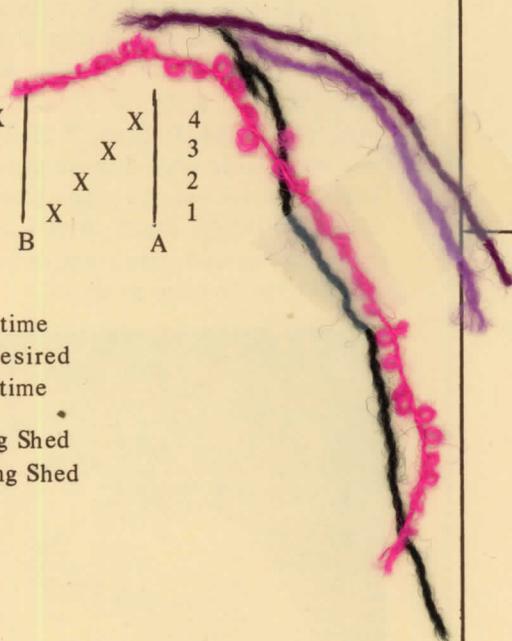
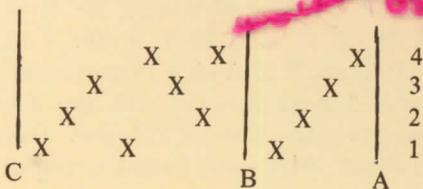
SUITING OR COAT FABRIC WITH LOOP



*Shadow Twill
See last issue*

We are using the same threading this month as we did last month although this sample is for suiting or coat fabric and last month it was for a heavy blanket. This project is just to remind you that you can use your favorite threading drafts with new interpretations. Sometimes we get into the habit of always using the same draft the same way with the same yarns. Be daring! Try something different.

Threading Draft



Thread A to B one time
Thread B to C as desired
Thread A to B one time

Tie Up - 0 = Rising Shed
X = Sinking Shed

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

Warp: Willamette - Violet and New Plum alternated.
Sett 24 ends per inch. Begin with Violet on harness 4.

Weft: Bold Pink Mohair Loop
Black Willamette

Reed: 12 dent reed - 2 per dent

Weaving Directions:
Treadle 1 with Loop
Treadle 2-3-4-5-4-3-2-5 with Black
Treadle 6 with Loop
Repeat.
Medium beat.

To finish, roll in wet towel, put in plastic bag overnight. Steam press.

For a 5 yd. warp 40" wide in reed to finish approx. 3 1/2 yds. for a dress, you would need 4 tubes each of New Plum and Violet and 8 tubes Black at 75¢ per tube, and 1/2 lb. Mohair Loop at \$4.00 lb. or a total cost of \$14.00 plus 95¢ postage.

MORE ABOUT OUR BLANKET SAMPLE IN LAST ISSUE

When I made my first sample warp with this weave using the 2 ply wool yarn, I washed it by hand. From this 18" wide sample, I noted that there was about 25% take up in shrinkage.

To weave the samples for The Looming Arts I sett my warp 54" wide in the reed. When the fabric came off the loom it measured 41" wide and after washing in the washing machine - not by hand - it measured 39" wide. This is a 15" loss in width, a little more than 25%.

I washed the yardage in warm water with Tide on the regular cycle. I let it wash for 15 minutes. The yardage is much nicer and softer than the sample I washed by hand. In this case a little agitation helped. This blanket fabric feels like two layers of fabric which, in a way, it really is.

AGAIN - The Combination

In past issues we have given you details on garments that combined handweaving with knitting or handweaving with crocheting. The dress photographed here is the one I designed to wear for my workshop and lecture in Los Angeles for the October meeting of the Southern California Handweavers Guild and it is handwoven with a handknit collar.

The handwoven fabric is a plain tabby weave using Burnt Orange Willamette. (See Yarns Selected For You Vol. 1 No. 4) It was sett 25 ends per inch.

Pick a basic dress pattern that you like and cut the neckline to suit the shape of your knitted collar. Completely finish the dress so it can be worn at times without the collar. This will give you two dresses in one.

For the collar we chose a nub yarn in yellow and pale orange and to bring the color up to the degree of bright orange in the dress fabric we carried one strand of Burnt Orange knitting worsted with the nub as we knitted it. We tacked the knitted collar to a netting to hold it to shape. The collar is sewed to the dress at the neck edge with two strands of Willamette weaving yarn. We tacked it along the zipper in back. The point of the collar is tacked to the dress in front with a stay button underneath. The dress is completely lined. Add a bow made of the handwoven fabric. Shoes and handbag were dyed to match the orange dress fabric.

Bracelet and earrings were custom made by TIFF. She used the yellow and orange colors with white and added Topaz sets, my birthstone, in the bracelet. Let TIFF complete your next handwoven outfit by designing special jewelry for it.

DIRECTIONS FOR KNITTED DRESS COLLAR

One size fits all unless you are real tiny. Materials - Knitting Worsted - 2 oz., Bim Bam - 4 balls #15



Handwoven dress with handknit collar.

needle, Size J Crochet Hook. Gauge - 2 sts equal 1", 3 rows equal 1". Pattern - Stockinette with one strand of each yarn. Starting at CENTER FRONT, Row 1: Cast on 1 st. Row 2: P 1. Row 3: Inc 2 sts. Row 4: P 3. Row 5: K inc 1 st each end. Row 6: P 5. Continue increasing 1 st each end every other row until you have 29 sts. Row 30: P 15. Put remaining 14 sts on holder. Row 31: Turn and bind off 1 st, K 13, inc 1 st in last st (outside edge). Row 32: P 13, P 2 tog (center front edge). Row 33: K 13, inc 1 st in last st. Row 34: P 15. Row 35: K 14, inc 1 st in last st. Row 36: P 14, P 2 tog. Row 37: K 14, inc 1 st in last st. Row 38: P 16. Row 39: K 15, inc 1 st in last st. Row 40: P 15, P 2 tog. Row 41: K 15, inc 1 st in last st. Row 42: P 17. Row 43: K 16, inc 1 st in last st. Row 44: P 16, P 2 tog. SHORT ROWS PATTERN STARTS HERE AT NECK EDGE: K 9, turn. Sl 1 st, P 8. K 11, turn. Sl 1 st, P 10. K 13, turn. Sl 1 st, P 12. K 2 tog, K 13, turn. Sl 1 st, P 13. K 16 to end of row. P 16, cast on 3 sts at end of row. K 19. P 19, cast on 4 sts at end of row. K 21, turn. Sl 1 st, P 20. K 19, turn. Sl 1 st, P 18. K 17, turn. Sl 1 st, P 16. K 15, turn. Sl 1 st, P 14. End of short rows. NEXT ROW: K 21, K 2 tog (outside edge). Cont. dec 1 st every other row on outside edge three times more (19 sts). Dec every row on outside edge 8 times (11 sts). Bind off. Slip 14 sts off holder onto needle and tie in another ball of yarn at the center front. Work this side reversing all incs and decs until you have 17 sts on needle. SHORT ROW PATTERN FOR LEFT SIDE WORKED FROM NECK EDGE: P 9, turn. Sl 1 st, K 8. P 11, turn. Sl 1 st, K 10. P 13, turn. Sl 1 st, K 12. P 2 tog, P 13, turn. Sl 1, K 13. P 16 to end of row. K 16, cast on 3 sts at end of row. P 19. K 19, cast on 4 sts at end of row. P 21, turn. Sl 1 st, K 20. P 19, turn. Sl 1 st, K 18. P 17, turn. Sl 1, K 16. P 15, turn. Sl 1, K 14. P 2 tog, P 21. Dec 1 st every other row on outside edge 3 times more (19 sts). Dec 1 st every row on outside edge 8 times (11 sts). Bind off. TO FINISH: Block. With same double strand do 1 row sc around entire collar holding measurement at neckline to same as dress.



Hand-enameled bracelet and earrings by TIFF.
Back treatment of handknit collar.

WHO THOUGHT OF THIS?

By Helen K. Housley

"Who thought of this?!", one child exclaimed when we assembled one hundred and ten third grade youngsters in our large cafeteria to participate in a group art project.

It all started last summer when we were vacationing at Sedona, Arizona and I was enjoying some personal weaving lessons at the Pendleton Shop. After a few days in the shop working with the weaving loom, I casually observed a lot of odds and ends of all kinds and colors of yarn which was destined to be waste or just plain scrap.

One day I remarked to Mrs. Pendleton, "What do you do with all your scrap yarn?" Well! I almost regretted that question for she soon presented me with several boxes of the "stuff". Now the question was no longer hers to answer, but it was all up to me. "What do you do with scrap yarn?" Especially when it is a gift and you have promised faithfully to make good use of it.

Fortunately, it didn't prove to be a very difficult question after all, for the third grade teachers at the Thew Elementary School in Tempe, Arizona are very creative. Once the facts were known, the teachers decided that the yarn would be used by the children to make designs on cardboard.

This would offer an excellent opportunity to provide an experience in color, texture, design and



Photo by Braashaw

Sunset Time in Oak Creek Canyon

Sedona's sunrises and sunsets are difficult to put into words. The sunrises are a treasure for the early riser if he will just take time to observe.

For those of us that may not have a prime location for viewing sunsets, we hop into our cars and hurry up Table Top Mountain just blocks away for a panoramic view. This array of indescribable colors over our red rock area is reward enough for surviving a busy and hectic day.



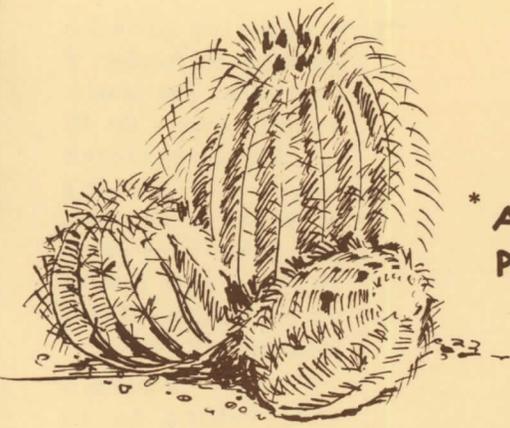
Yarns have a fascination especially for the young at Thew School with Mrs. Helen Housley, instructor.

in addition provide motivation for freedom of expression. The project would be unique for all third grade children would be working together at the same time in the same place. This last item pleased our principal Mr. George Johnson very much.

For any worthwhile undertaking to be successful, careful planning and preparation is necessary. The yarns were sorted according to colors and texture in order that each group of children would have nearly the same assortment of supplies. White glue, brushes and cardboards were on hand. Mrs. Clothier, our coordinating teacher in the third grade briefed the children on the nature of the project after the entire group was assembled. She showed them designs in samples of cloth and with the use of a flannel board presented ideas showing how they could develop yarn designs on the pieces of cardboard.

After the briefing, they were divided into groups of four each and the project was under way. The whole affair was very stimulating and most successful. It gave the teachers an insight into the behavior patterns of the children. Some were most meticulous in their work, others so withdrawn that it was difficult to get them to use one piece of yarn and of course there were those who settled for a whole handful with very little idea of what to do with it.

(See page 7)



* A STICKY PROBLEM

I don't know of a weaver that likes to clean reeds, including me. For years I hated the thought of using a new reed because the first yard or so of the first warp would be soiled.

"It washes and cleans out," I remember someone saying to me but I ruined a yard of upholstery fabric that wouldn't clean out. Yes, people told me to use kerosene and other solutions but what a mess! I bought a red square of some kind of stuff that was advertised but it didn't really work either. However, over the years I have worked out my own way of cleaning new reeds and I want to pass it along to you.

The first 6" to 12" of a warp used in tying to apron is wasted anyway so we use this part of the warp to clean the reed. As you draw each group of warp threads through the reed, purposely rub the reed with the threads. Take hold of warp threads in front and back of reed and pull them back and forth at top and bottom and move them to the left and then to the right with an up and down motion to clean the inside surfaces of each metal wire in the reed. All of the oil in the reed is rubbed off on these first few inches of your warp. It takes but a few extra minutes as you sley the reed. If you do a good job, very little soil, if any, will show up in the fabric.

While we are talking about cleaning, how about the lint that accumulates in, on, and around your loom? Sometimes it looks like there is more lint under the loom than there is yarn in the fabric. I've often wondered what kind of a by-product we could work up using all this lint.

When you complete a project, don't begin another until you have thoroughly vacuumed your loom and the area around it. Don't let your new warp pick up lint from the last one. If it gets woven into the fabric, you'll never get it out.

**Southwest barrel-cactus - Ferocactus wislizenii*

Massive, cylindrical, and covered with clusters of stout spines, the central one hook-shaped, these desert giants are often mistaken for young saguaros. There are several species all locally called bisnagas, with some quite small and others attaining a height of 5 or 6 feet. The majority produce clusters of orange to red flowers on their crowns in late summer, but the yellow-flowered California barrel-cactus blossoms in the spring. Their tendency to lean toward the light causes many of these heavy-bodied plants to tip in a southwesterly direction giving them the name "compass cactus".

FOR YOUR READING ENJOYMENT

I have very little time for reading but I try to keep up with all the books relating to yarn and fabric. The following two books make me want to have an eighth day in every week so I could try some more fabric projects.

WEAVING IS FOR ANYONE by Jean Wilson - \$8.50

This book deals solely with simple small hand made looms . . . looms you can make yourself. Though I feel the book is for amateur weavers, there are many projects that would inspire the experienced weaver. You may prefer your big looms with multi-harnesses, treadles and large shuttles but it is often fun to sit down with a small loom in your lap and see what you can do. These small loom projects are also wonderful for pick up weaving on your vacation travels. A book with many photographs and well illustrated. You and every member of your family will enjoy WEAVING IS FOR ANYONE.

MACRAMÉ by Virginia I. Harvey - \$8.50

The art of creative knotting is becoming more and more popular and this book makes you want to get out that ball of twine you have been saving for years and put it to some creative use. Written in clear, graphic terms, this book traces the rich heritage of Macramé, discusses tools and materials, and shows step-by-step how to tie the basic knots and combine them. Detailed instructions for planning and executing designs are given, together with suggestions for projects. More than 270 photographs and diagrams illustrate the text. Consider Macramé as trim for some of your handwoven projects.

Above books available through The Pendleton Shop, Box 233, Sedona, Arizona 86336. Add 40¢ for postage, please.

MULTI-HARNESS DESIGN FOR THIS ISSUE

We have chosen a versatile warp and given two projects for it . . . a horizontal striped drapery fabric and an overshot flower on a Lily 10/2 yellow cotton warp. The warp is threaded to an eight harness point twill.

ACTIVITIES AT THE STUDIO

We have finally received another shipment of lovely Knox Mercerized Linens. It takes so long to get them that it is a real event when a shipment comes in.

A new resident to Sedona spent two weeks getting an introduction to weaving. She went home with a 46" loom and the necessary accessories and is busy weaving upholstery for her first "at home" project. Welcome to the club, Mrs. James Morrison.

Mrs. David Smith of Prescott just finished a week at the looms. She is anxious to perfect her weaving so she can weave commercially.

YARNS SELECTED FOR YOU

We have selected yarns that would weave up into lovely draperies. Of course, there are other uses, too. Accents in stoles or skirt fabrics to name a few.

- * White cotton/rayon chenille. This sample does not tell the entire story. This chenille is longer cut in some areas than others. Some of the fluff is shiny rayon and some is dull cotton. If you can't visualize this, send self-addressed, stamped envelope and we'll mail you a one yard piece. 960 yds. per lb. \$2.25 per lb. on cones of 2 lbs. and over.
- * Soft spun rayon boucle. Mustard and white. A very luxurious yarn. 560 yds. per lb. \$2.25 per lb. on cones weighing 1 to 1 1/4 lbs. each.

We are still getting quantities of Navajo Indian Handspun wool. All skeins weigh at least 3 oz. 50¢ oz. for white, natural gray and brown. 75¢ oz. for vegetable dyed gold. 65¢ for handspun wool with mohair added. White, natural gray and brown. 90¢ for vegetable dyed gold. Yardage varies.

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



A young student's first experience with yarns.

SPINNING FEVER

We think the comments by Mary C. Bisom, Seattle, Washington will be of interest to all of you interested in spinning and dyeing.

" . . . Maybe I can help with your spinning fever. I have both the carder and spinning wheel from Canada and couldn't work without them. I have a conventional wheel, too, and tell myself that one is for wool and the other for flax but the Canadian wheel is mostly used. I'd like to tell you how I work up a fleece.

In the back yard I sort it, sort it according to color if a black one, and texture. If doing more than one fleece at a time, all like parts can go in the same pile. The most filthy, I discard. I prepare a laundry tray with warm water and sal soda. I pick up a pile and drop it into the tray. You can see the dirt fall from the wool. Very little manipulation but a little. Lift up and down a couple of times then pick it up and into the other laundry tray in water the same temperature. Again a little manipulation. Lift out and lay on an old sheet, bedspread or ? and lay on the ground in the shade. Just these two waters your wool is workable and a lot of lanolin left in—so easy to spin. This could please both you and Fred. Of course, if you are going to dye, all the oil needs to be out so wash more thoroughly. After the sal soda bath use Ivory Flakes. Then when I spin I use Mineral Oil . . . and I use it thusly.

Put oil on your hands and rub it gently into the wool. Let stand a few hours or overnight and you'll find it spins nicely. I love every phase of spinning and weaving but there just aren't hours enough in a day."

WHO THOUGHT OF THIS? (Continued from page 5)

After the project was finished and pictures taken of the children and their work, the evident question was asked. "What do we do with the yarn designs?" This time the children had the answer. The work of each child would be on display in their home rooms for all parents and teachers to see during the "Annual Open House Program" at the school. After that, each child will be permitted to take the yarn design home.

Helen K. Housley has had many years of teaching in the public schools of Ohio and Michigan. Since the school year of 1962-65, she has been serving in this same capacity at the Thew Elementary School in Tempe, Arizona.

She has a B.S. Degree in Special Education from Wayne State University and a Master's Degree in Child Development from University of Michigan.

A new member of the Pendleton family . . . Charlie, the pigeon, with Master, Fred.



JEAN McKEAG
968-6954

Pendleton Peddler

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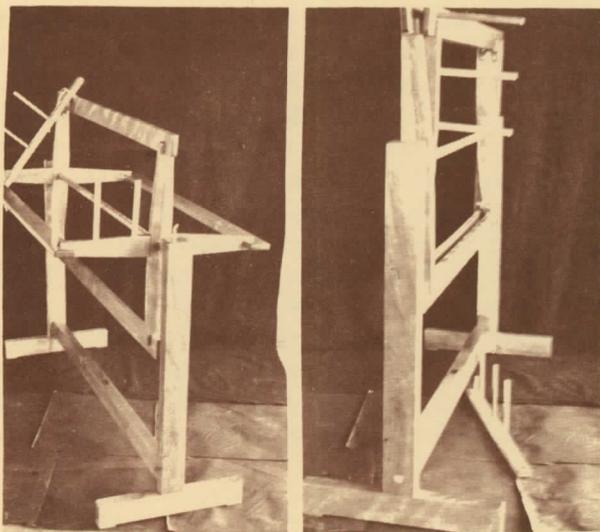
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* * * * *

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We will be happy to special order any size reed you need.

* * * * *

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long - 50¢ per doz.

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RECORD SHEETS FOR YOUR WEAVING DRAFTS AND SAMPLES

So many of my early students have asked for these record sheets that we decided to print them again. One side designed to take care of all the written information and the other side is for fabric sample. Plenty of room for multi-harness drafts, too. On heavy stock (8 1/2 x 11) so it doesn't collapse with weight of fabric sample. File them in letter size file folders. \$1.10 per dozen or \$8.00 per C. Add 40¢ postage for first dozen and 10¢ for each additional dozen or fraction of. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

PENDLETON CRAFT CLASSES - June, July, August, 1968

Weaving, spinning, vegetable dyeing, stitchery, batik, and silk screen printing - all relating to yarn and fabric. Exact dates and qualified instructors to be announced later. Right now we would like an expression of interest. If you think you might be able to attend, please advise preferred dates and classes. This will help us make out the schedule. You can come for as short a time as one week. Handweaving instruction by Mary Pendleton is taught all year long. The Pendleton Shop, Box 233, Sedona, Arizona 86336

A SCISSOR DESIGNED FOR A HANDWEAVER

4 1/2" 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.

