treadle talk ~

The best part of a warp is the end that is left over from the planned project. It's the part of the warp that holds the challenge, really. Here you have 1/2 yard, maybe a yard. What to do with it?

In the studio we have many left over warps, particularly on my small design warps that I set up for the magazine fabrics. Many of these are 8" to 10" wide and they lend themselves to small wall hangings. I enjoy very much playing around on these tail ends. It's a process of "letting go", "do it as you feel it", keeping away from the loom controlled aspect of the weave and manipulating the warp threads with your fingers.

Sit at the loom and look at the warp. Raise each harness and look at the warp ends on it. This should start you thinking. If this doesn't result in some idea to pursue, take a weft and begin to weave something, anything; but keep your mind free and let the warp "talk" to you. Sounds impossible? Not really.

Certain threads together tend to suggest certain things. Once you get started and get in tune with your materials, you will be on your way to the creation of a design. Many times the end result is something very different from what you thought you were setting out to do . . . but this is the excitement of the project. You are actually led into new paths of design that you may never have thought of if you tried to plan in advance. This is experimentation. The end result may or may not be pleasing or satisfying . . . but from doing and from the trying out of these unexpected ideas, you learn . . . and the more you learn and the more you do, the easier it will become for you to let your warp do the "talking" and new horizons will open up for you with your weaving.

Mary Pendleton
Interstices ~

Solution

To meet dilemma,
Toss the bright coin of courage.
Between pointed horns.

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.

ACTIVITIES AT THE STUDIO

Frances Fields of Prescott, Arizona spent a week with us in March and went home the proud owner of a new 46" 8 harness Pendleton loom with all accessories. This was a different kind of bundle for Frances to bring home. She has a big family, ten as we recall. We marvelled at Frances’s quiet ways!

Coming all the way from Oregon by bus, two weavers from Eugene spent several weeks at the studio in March — Mabel Barlow and Vera Starkey. Vera enjoyed the distinction of being 83 years young — which is some kind of record for seniority among our students. We took them to our annual Easter sunrise service high atop the Shrine of the Red Rocks.

Also in March your editor journeyed to Covina, California where she conducted an all day workshop for the Bobbin Winders Guild. Had a very pleasant day. Met Lois Ericson at the meeting which resulted in her being hired to teach Non-Loom Weaving and Creative Stitchery at our Fabric Craft School this year.

Mrs. John Smith of St. Joseph, Missouri spent an afternoon getting familiar with carding and spindle spinning.

By the way — the Pendleton Handweavers Bowling team entered the Arizona Women’s Bowling Association State Tournament in Phoenix. The best prize acquired was “a good time”!

Mrs. Calista Thomas of Mancos, Colorado studied and wove for a week, and Diane Kliewer of Indiana (currently of Sedona while her husband is on sabbatical, writing a book) was an apt student of a week of general weaving.

Fred says ~

Mary and I lost our best friend last week, good old dog, Lady. She was almost blind and then paralysis of the hind legs set in and the vet gave us no choice. It was one of the hardest things I’ve ever had to do. Lady was my dog and when we were going fishing, hiking or just going for a little ride, she was always ready to go. Too, she was our unofficial greeter in the studio and a friend to everybody. You are sadly missed, Lady.

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: $4.50 a year or $1.00 single copy; above issue plus additional multi-harness design $6.00 a year or $1.25 single copy. Pan American and foreign - $1.00 per year extra. Mail orders to Mrs. Leslie D. Carter, Charlestown, N. H.
As most of you know, the hopsack or basket weaves are derived from the plain weave. These weaves are constructed by extending the plain weave both vertically and horizontally so that in both directions there are two or more threads working together in the same order. Our sample is a 2 and 2 hopsack and the warp and weft show equally on the surface of both sides of the cloth. By using different color sequences in the warp and weft, you can arrive at some very interesting effects. Our warp arrangement is 4 dark, 4 light two times and 2 dark, 2 light four times, a total of 32 ends in each repeat. We have woven our sample with a double gold and a double black. We will also give you one other weft arrangement for you to try on your warp.

Whenever you have two warp ends that work alike, they tend to twist round each other as the cloth is woven and the appearance of the cloth suffers. In order to prevent this, you should sley the reed in such a manner that those which work alike are separated by the wires of the reed. For this fabric you put the first warp end in a dent by itself, and then two per dent all the way across ending with 1 in the last dent. In other words, ends from harnesses 1 and 4 are in a dent together and ends from harnesses 2 and 3 are in a dent together.

In the weaving of this fabric we are putting two weft ends together in the same shed but they must be put in separately and beaten separately or they will not lay parallel to each other. They must not twist around each other or the effect is completely changed. To weave a fabric with two wefts in one shed, you can do one of two things: use two shuttles per color or use one shuttle per color and after the first pick has been beaten in place, take the shuttle around the edge warp thread and throw it back through the shed and beat again. I tried both ways and decided it was easier to use just one shuttle per color. If you do it this way, do not make the bobbin so big that it sticks above the top level of your shuttle. If the bobbin is too full, it catches on the warp as you slide the shuttle around the edge warp thread.

This is a very easy project and so, beginners, don't hesitate to try it.

Reed: 12 dent reed sleyed as directed. Dent together warp ends on Harnesses 2-3 and 1-4. Begin and end with one thread in a dent, 2 per dent otherwise.

Warp: 20/3 cotton black, rayon and linen flake gold, Pearl 10 brown. Note: You can substitute Pearl 10 for the 20/3 black.

Weft: Rayon and linen flake Gold, Pearl 10 black.

Threading

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x = Black, o = Gold, * = Brown

Thread A to B two times ) Repeat as desired.
Thread B to C four times )

Weaving Directions:

Use Treadles 1 and 4 for tabby.

For pattern: Treadle 2 - gold weft two times, treadle 3 - gold weft two times, treadle 2 - black weft two times, treadle 3 - black weft two times.

Here is a step-by-step explanation on how to weave this hopsack weave. Treadle 2 - With gold weft begin on right, throw shuttle and beat. Do not change shed. Still on treadle 2 take shuttle around left edge warp thread and throw back through shed. Beat again and change to treadle 3. Throw shuttle. Beat but do not change shed. Still on treadle 3 take shuttle around left edge warp thread and throw back through shed. Beat again. Change to Treadle 2. Now take shuttle with black weft and throw left to right. Repeat above except you will be wrapping weft around right edge thread instead of left.

Use a medium beat and be careful not to draw in when your weft is wrapped around that edge warp thread.

TO WEAVE FABRIC AS IN PHOTOGRAPH

Treadle 2 double gold, treadle 3 double black for 1/2". End with single black on treadle 3. Treadle 2 with single black. Treadle 3 double gold, treadle 2 double black for 1/2". End with single black on treadle 2. Treadle 3 with single black. Repeat.
PLAY TIME IN THE STUDIO

My Treadle Talk in this issue has to do with “playing” on the left over ends of the warps. This I find most exciting...and here is a “for instance” to help you understand what I’m talking about.

In designing for the multi-harness Ripsmatta sample fabric in Vol.4 No.1 issue of The Looming Arts, I put on one repeat of the design. This sample warp only measured about 4" in the reed. I had about a yard left over when I sat down to the loom. Since this was a very smooth warp, all 5/2 cotton, I wanted to use something that would add a different texture. I had some real heavy thick and thin yarn that suggested something, I didn’t know just what at the time, and some white matchstick.

On tabby weave this warp, except for the borders, brought up all the red threads on one treadle and all the white threads on the other treadle. The warp was sett 30 ends per inch. I used only the tabby treadles ignoring the rest of the tie-up that was there for the planned Ripsmatta weave fabric. I laid in this thick and thin yarn to feature the thick part of it. I began without any planned idea in mind. I just let the yarn tell me where it ought to go. You can see from the photograph that the thick and thin yarn wandered around, floated and was knotted to produce a design that I really didn’t have much to do with. I was merely an instrument in this whole thing. Part of the warp is unwoven and then the red 5/2 cotton and match stick became the wefts used in the weaving and winding of the upper part of the hanging.

It was fun; I was pleased with the result. What better compensation can you ask for your time than that?

A STICKY PROBLEM

Today we have many varieties of rough textured yarns and we mix them in the warps for varied effects. In threading the heddles with a reed hook, these nubs, loops and flakes give us problems. They just don’t slide through the slot in the hook.

The best way to overcome this problem in threading the heddles is to hook the yarn close to the end and pull the end through the heddle thereby drawing the rest of the yarn through. Don’t hook the yarn up a ways and expect the yarn to slide through the slot as you draw it through the heddle. It will catch and tear.

In slewing the reed we have the same problem. The yarn will catch in the slot in the hook so don’t put it there. Hold the hook with slot side toward heddles and loop the yarn over the back of the hook and draw it through the reed. See diagram. This is a good practice even if you are using all smooth yarns. Some weavers use an “S” hook for slewing but I never seem to be able to find mine when I want it and I’m so used to the longer reed hook that it feels better in my hand.

There is a void in our studio that will never be completely filled. Our great, companion, protector and friend is gone forever. Lady was almost 14 years old and she will always be missed.

Terre Dale’s Lady Holiday

MULTI-HARNESS DESIGN THIS ISSUE

A special effects warp for coat or afghan fabric. A heavy wool and fine silk combination on 8 harnesses. Treadlings for a diamond effect and a ribbon effect given.
TAPESTRIES WEST

A relatively new organization in Southern California is Tapestries West, organized by Pat Baldwin of Tujunga.

Says Mrs. Baldwin, "I envisioned the goals of Tapestries West to be two-fold.

"One, to exchange ideas, concerning modern tapestry weaving, and woven sculpture, but more importantly, as an exhibiting group.

"Since our inception last summer, we have had an opening show at the GMA Gallery on LaCienega Blvd. in Los Angeles, in February, a show at Jean Tillman's shop Casa De Las Tejedoras in Santa Ana. Starting on May 11 thru June 27 there will be a large tapestry show at the Laguna Beach Art Museum on the old Coast Highway in Laguna Beach.

"On our roster we have some of the finest tapestry weavers in So. Calif., most of whom have exhibited widely, from Design X to Calif. Expo '68 to C C 6 - 1969. We have many award winners.

"But mostly there is a burning interest in our field and our group will be heard from in exciting and different ways in the future."

One of the exhibitors in Tapestries West is Lois Ericson, now of Tahoe City, Cal. Mrs. Ericson will be teaching in the Pendleton Fabric Craft School weeks of July 21 and 28.

Handbag and necklace by Lois Ericson.

YARNS SELECTED FOR YOU

We got a yarn color named after our town. How do you like that? Thanks to Oregon Worsted Company Willamette now has a color "Sedona Red". It's a lovely red orange color that is like our red rocks at certain times of day.

- Sedona Red Willamette
  2 oz. tube - 80¢ plus postage
  700 yds. per tube

We have just been advised that the Knox linen people have had a change of heart and they are going to reinstate the Knox Mercerized linen. It will be available in 20/2 only. Let us know what colors you want. The new price will be $2.30 for white and $2.50 for color for a 4 oz. tube with 750 yds. per tube.

Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336 and be sure to include 85¢ for first pound and 18¢ for each additional pound for postage and insurance.

Detail of handbag in stitchery techniques.
PENDLETON FABRIC CRAFT SCHOOL
July 7 through August 15, 1969
Spend one week or six in the fabulous red rock
country of Sedona and Oak Creek Canyon, Arizona,
studying about yarn and fabric. Planned evening
entertainment and weekend excursions.

HANDWEAVING - Week beginning July 7. Con-
tinuous for six weeks. Beginning and advanced
handweaving on floor looms, including tapestry
techniques. Mary Pendleton, Sedona, Arizona,
instructor.

NON-LOOM WEAVING - Week beginning July 21.
Will include frame weaving, pin weaving and weav-
ing on unusual objects. Lois Ericson, San Diego,
California, instructor. Mrs. Ericson has taught non-
loom weaving, stitchery workshops and adult edu-
cation classes. San Diego State College; studied
Creative Stitchery with Jane Chapman; three dimen-
sional weaving with Theo Moorman of England;
contemporary weaving with Susan Long; many ex-
hibits, including Laguna Beach Art Museum Tapes-
tries show; work featured in Los Angeles Times
Home Section (March 16, '69).

CREATIVE STITCHERY - Week beginning July 28.
Also Lois Ericson, instructor.

NAVAJO WEAVING - Week of August 4. Under the
guidance of an Indian weaver from the Navajo
reservation.

MACRAME - Week of August 11. The contemporary
approach to the ancient art of creative knotting.
Roger Thomason, Springfield, Missouri, instructor.
Graduate of University of Kansas in textile design
and weaving. Instructor of Art, Southwest Missouri
State. Has served as juror and guest speaker at
many conferences throughout Midwest and has con-
ducted many workshops. Missouri State represen-
tative to American Craftsmen Council. Has appeared
in demonstration on television, and has a number
of one man shows and award to his credit. ATTEND
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Box 233, Jordan Road, Sedona, Arizona 86336, lo-
cated in the heart of the red rock country.

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HANDWEAVER'S HEADQUARTERS

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uptown sedona

arizona

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ties. Center of Village. Walking distance to shops
and Pendleton Studio. Room phones, T.V. Close to
restaurants and bus depot. On Highway 89-A.
For this fabric we have picked two very different yarns, two fine type silk yarns and a fairly heavy rough wool yarn. This gives us a good contrast of dull and shiny, rough and smooth.

In this weave the wool takes up the same amount of space in the reed as the silk. The wool is one per dent for four dents and the silk is two per dent for four dents. The weave is plain where the silk ends and the silk picks intersect and also where the wool ends and wool picks intersect. After the fabric is off the loom and shrunk the distortion of the wool threads causes the silk spots to give a diamond effect. We have given an alternate treading which produces a ribbon effect. See photo. I really don’t know which one I like the best. Maybe the diamond effect for an afghan and the ribbon effect for a coat. You have to wash this fabric before it will look like the sample. The threads will not move into place while they are stretched on the loom.

The silk weft will not catch the wool edge threads so don’t let it worry you. If you have two more harnesses, you could thread a selvage on them but I don’t object to the way it weaves on 8 harnesses. Also the weaving will go faster if you start the silk wefts on one side and the wool on the other.

Warp: \(o = 2\) ply wool, \(x = \text{Rose 2 ply silk}\), 
\(* = \text{Bronze rough silk}\)

Weft: Same as warp.

Reed: 12 dent reed sleyed as follows:
- wool - 1 per dent, silk - 2 per dent

**Threading**

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

**Tie Up**

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\[\text{Diagram of tie-up}\]
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Weaving Directions:
- Treadles 1 and 10 give you tabby.
- For Diamond effect: Treadle 2-3 with rose silk four times.
- Treadle 4-5-6-7 with wool one time. Treadle 8-9 with bronze silk four times. Treadle 6-7-4-5 with wool one time. Repeat.
- Use light beat.
  - For Ribbon effect: Treadle 2-3 with rose silk four times. Treadle 6-7-4-5 with wool one time.
    - Treadle 8-9 with bronze silk four times. Treadle 4-5-6-7 with wool one time. Repeat.

Alternate treading on special effects warp. Silk looks like bands of ribbon skipping through the cloth.