

treadle talk ~

You know, even the teacher can have problems. In doing the eight harness fabric in Vol. 5, No. 6 I've changed the tie-up three times. It's one of those weeks, not feeling very well and too much to do. This all adds up to really not thinking as clearly as one should about a project.

I set up the loom and made the tie up just as I gave it. The warp, as I mentioned, would be a little bit sticky and depending upon the width, this could or could not be a problem. I'm weaving 54" wide, so I have magnified the sticky problem quite a bit. I really could weave it off with the tie-up as given but it means a lot of shedding and double treading and I'm in a hurry. I'm really a little bit discouraged.

... but I thought, "There's an easier way, I know." I decided to change the tie up so I would be raising half of the combinations at a time thereby having to use two feet to treadle each combination. I tackled this tie up late at night after putting in a full day's work. I soon decided to stop and wait till morning.

Next morning feeling fresh and with no one around to interrupt I completed this tie up and started weaving on the project again. It worked, but it still didn't satisfy me. Too slow. I still had that hurry feeling. So, I thought, now what other solution is there to this problem? It's still a little too sticky and still taking too long. I reviewed all the possibilities and decided to try weaving it wrong side up. I really wondered why I hadn't thought to try this solution first. By weaving it wrong side up I would only have three ties to each treadle except for tabby.

So I tied up the loom for the third time and started again. And this, of course, was the solution. The weaving is going along now very smoothly and very rapidly and the stickiness is at a minimum.

I wanted to let you know that even though some of us think we have all the answers and some of us think we can solve all of the problems easily, an awfully lot depends on our mental health at the moment, our physical health at the moment and the pace we are going at the moment. All of these things add up to a particular type of environment we create for ourselves and this greatly affects our weaving.

Sometimes even the teacher gets tied up in knots and has a hard time finding the right solution.

Mary Pendleton

THE LOOMING ARTS

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VOLUME 6 NUMBER 2





“ . . . Now you, Fred, I do not know if all your belly-aching is justified. Just you wait until you are well into your eighth decade and have your wife and master take you with her across the valley to bring home barn loom which certainly does not weigh more than a ton, being built of 3” x 3” cherry timbers and the take up roller a 4’ section of a tree trunk. You shoulda seen those two ancients letting the parts down from a second story attic by means of a rope.

You’re not the only man in this world who has to make and do and fetch and carry for a webster (that’s the female weaver and Rudyard Kipling wrote a whole poem to the effect that “The Female of the Species is More Deadly than the Male”).

But my spouse of the moment and the past forty years (let me count my scars) returned yesterday afternoon from the meeting of her Weaver’s Guild (again all websters). She said that another of the members has a more or less willing slave. This member had had him make three shuttles which she mounted on an evergreen plaque for a table decoration (she regretted that the shuttles were not of polished maple). She also said that he had told her if she ever joined another working organization like the websters that he’d sure beat the donkey off her – most likely with some part of a heavy loom.

Please don’t think that I am opposed to modern slavery because I am. “Workers of the world unite. You have nothing to lose but your chains.” Also your cooks and house keepers.

Hoping you are the same I close . . . ”

Leo J. Bailey (webster’s Assistant), Preble, N.Y.

ACTIVITIES AT THE STUDIO

We almost had students from coast to coast during March and April. Mrs. Ellsworth Heyser of Norristown, Pennsylvania came west on a winter trip with her husband and took some special work in Navajo techniques after a skiing trip in Aspen.

Mrs. E. Miller Borell came from Pomona, California for two weeks’ instruction, and went home with a Mini loom. The midwest was represented by Mrs. G. E. Fobare of Mooreland, Oklahoma and Dr. Onas Scandrette, a gentleman psychologist from Wheaton, Illinois.

Of course this is the time of year for the state bowling tournament and the Pendleton Handweavers team went south to Tucson for the big event. Scores were low but fun was high!

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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A spool rack is a very handy piece of equipment. I couldn’t get along without one. If you do paddle warping or sectional, it is a must. However, there are a few problems that can develop in using a spool rack.

As we work, we often have several spools of yarn on the rack. If we want to wind a bobbin from one of the spools, the vibration causes the other spools on the rack to unwind and the unwound yarn piles up on the floor or, worse than that, it gets caught in the spool from which you are winding and you soon have a mess, one that takes precious time to untangle. It pays to remove extra spools from rack or at least remove spools that are above the one you are using.

Also some yarns in winding from one spool to another or onto your bobbin lint off, and if you have other yarns sitting on the floor below, they get covered with the lint. Sometimes this lint is hard to remove, especially on wool, so keep your working area clear at all times. The few minutes it takes to do this pays in the long run.

**Desert Broom – Baccharis sarothroides – Shrub grows in gravelly or sandy washes, watercourses, shallow drainages, flat and low hills in desert and desert grassland – sometimes saline soil. Found at 1,000 to 5,000 ft. elevation in southwest New Mexico, Arizona, southern California, northern Mexico and Baja California. The evergreen broom-like branches are attractive and the shrub is used as an ornamental. During the autumn, abundant masses of white cottony seeds contrast sharply with green branches.*

Fred says ~ ~

Us old dunebuggy boys of Sedona always seem to have problems with our toys. There is always one of the group who is getting a new gadget to get more horsepower or more something or other. On our trip to Utah last year old Fred was put in the middle of the parade of three buggies so he wouldn’t get lost or stranded. This year I got a bigger, more powerful motor and, guess what? I was so behind on loom orders I decided I had better work. Oh, well, next year watch my speed!

POTSY STRIPES



Our Potsy is a beautiful cat. We don't know exactly how old she is but it's somewhere around ten years or so. She is a very affectionate cat and begs for attention. During the winter time her fur coat is fluffy and luxurious. Watching her one day I was inspired to do a fabric in her honor.

In order to get a fluffy effect, I had to use a soft spun yarn. The Icelandic wool yarn served the purpose quite well. The sample here is not brushed as much as it could be because of the time involved but it will give you the idea. When you brush, sort of dig the bristles into the fabric and lift. If you use a lifting motion, you won't be so apt to move the wefts out of place. Use a stiff brush.

We suggest this striped fabric for a coat. I think it also could be used for an afghan or pillow cover.

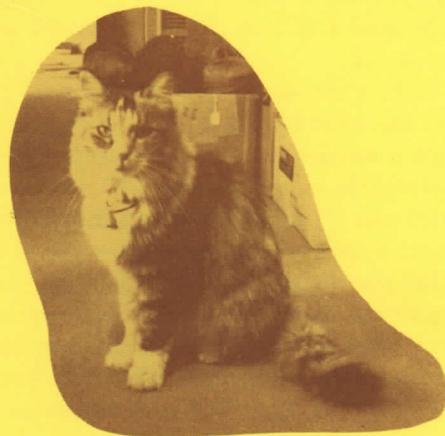
Threading Draft

			X				X				X				X	4
			X				X				X				X	3
			X				X				X				X	2
			X				X				X				X	1
D			C				B				A					

Threading Directions:
Thread A to B one time
Thread B to C as desired
Thread C to D one time

Tie Up - Rising Shed

0	0	0				4
		0	0		0	3
C			0	0		2
	0			0	0	1
6	5	4	3	2	1	



Warp: Tobac Tan Willamette *doubled*.

NOTE: One doubled warp end in each heddle.

Weft: The doubled Willamette and very heavy single ply wool in charcoal, bronze, silver and white.

Reed: 12 dent - 1 *double* end per dent.

Weaving Directions:

Treadle 1, then 6 with fine wool weft

Treadle 2 with heavy charcoal wool

Repeat once more.

Treadle 1-6-2-3-4-5-2-3-4-5 with fine wool

*Treadle 1, then 6 with fine

Treadle 2 with heavy bronze wool

Repeat once more from *.

Treadle 1-6-2-3-4-5-2-3-4-5 with fine

**Treadle 1, then 6 with fine

Treadle 2 with heavy silver wool

Repeat twice more from **.

Treadle 1-6-2-3-4-5-2-3-4-5 with fine.

Treadle 1, then 6 with fine

Treadle 2 with heavy white wool

Treadle 1-6-2-3-4-5-2-3-4-5 with fine

Repeat from beginning.

Use medium beat. Steam press on wrong side. Brush up nap with stiff bristle brush.

See YARNS SELECTED FOR YOU for information about ordering yarns used in this sample.

NAVAJO WEAVING – Part 11

Analyzing Your Navajo Rug

I do not consider myself an expert Navajo rug weaver. I've done a lot of it over a period of time and I've observed many a Navajo weaver at her loom. However, practice makes perfect and my time for practice has been limited. Of course, I've done lots of Navajo weaving on student looms while helping them with their problems. You will see that my small rug photographed throughout this series reflects the same problems that you probably had so we will criticize my rug and it should help you analyze your rug.

Throw your rug on the floor and have a good look at it. It may look just beautiful to you and this is as it should be, just as long as you are not fooling yourself that you did a perfect job of weaving the first time. Walk around it, view it from different angles with a critical eye.

Is the width across each end the same? Fold one end over the other and check. My rug shown in the photograph is not perfect. The end where I began (top edge in photo) is the widest by about 3/8". I have seen rugs that varied over 2" and it was quite evident. The eye may not discern a small variation in width on a large size rug.

Do you see any wrinkles in your rug? Is it smooth? If you will look at the photo, about the second white block down from top, you will notice an area that looks wrinkled, particularly where the two colors come together. I wasn't pulling my weft snug enough around the turn warp ends and it sort of puffed out in areas. Also if you weave some areas with lots of weft in the shed, as you should, then for some reason you tighten up for a ways, you can develop a rippled effect. Tension is very important and must be kept the same all through the weaving. There should be no thick or thin areas through the rug. Always use the same weight weft and fill in when weft variation makes it necessary.

The edges should be straight. Here again if you change tension, it will affect the width of the rug. This rug has a slight variation up the edges.

Does your rug lie flat on the floor? Possibly your selvage threads were woven too tightly or your weaving was wider than the twining at beginning and end so the corners want to cup. If you have stretched the twining greatly in mounting it on the loom dowel, it will contract when tension is off and be narrower than the weaving. If the selvage threads are too tight, you can ease them easily. It's a little more difficult easing the twining cord.

Are there any floats in your rug where the weft skipped over more than one warp end? I must admit that in checking over my little rug I found a skip about four inches from the beginning. It was a weft float on back side. This leaves a warp float on the front but with the tightness of the weave, I didn't see it during the weaving.

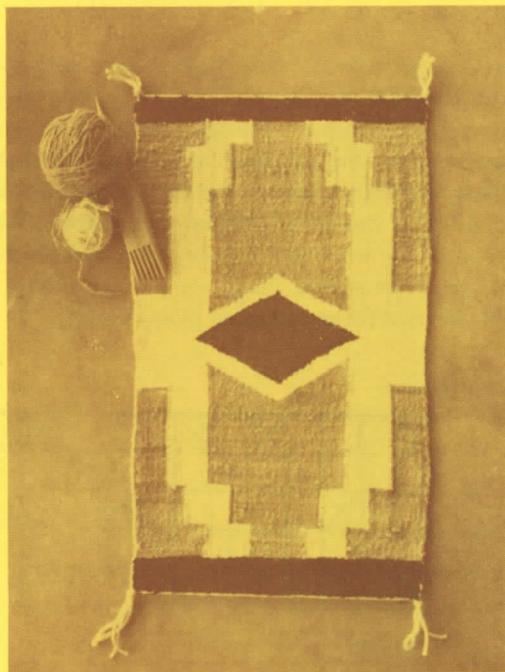
Are the horizontal and vertical lines straight as well

as uniform in width? You must use the proper "turn" warp end each time to keep the lines straight.

Is the warp visible? Shouldn't be. The weft should cover it completely. If it shows in some areas, you were probably pulling your weft too tight and not getting enough in the shed or your weft is floating on the back leaving a warp float on front.

Consider your design. Is it well balanced? Is the design the same width at one end of the rug as it is at the other? The black stripe at the end of my rug (bottom edge) is a bit wider than the one at the beginning. This surprised me when I realized that the last stripe would be larger than it should be. I thought I had been very careful, but in measuring I found that I was off just a fraction on each white block in the last half of the rug and these fractions added up to a difference that was visible in the width of the last stripe. I decided that the reason for my miscalculation was that I was sitting too high and looking down on the rug when I measured the white areas. Therefore, I was not seeing it at the right angle for accurate measurement. Wanted to pass this along so you could profit from my miscalculation.

Next issue: The interlocking method. It would be too confusing to try and give you two methods at the same time so we have completed information on the one method and will acquaint you with the other method next issue. Some weavers use both methods in the same rug.



The finished Navajo type rug that was woven and photographed for preceding articles on Navajo Weaving.

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FRED'S DUNEBUGGY HAT

Every dunebuggy driver should have a special hat to wear on cold days. Here's one we made for Fred, a large stocking cap.

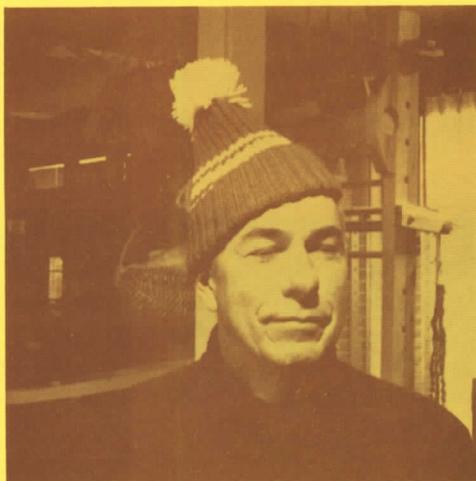
Materials: 1-4 oz. sk. knitting worsted MC (main color)
1-2 oz. sk. knitting worsted CC (Contrasting color)

Needles: 1 pair No. 4 double point 10"

Gauge: 5 sts to 1" in ribbing of K2, P2.

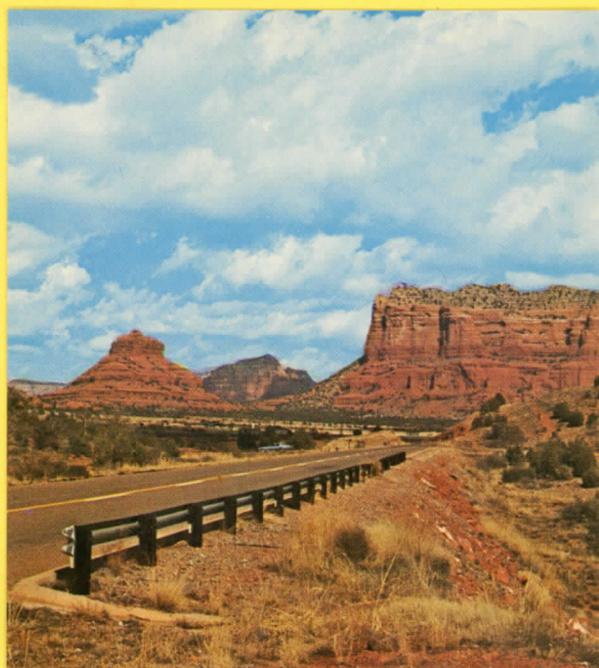
With MC cast on 116 sts. Divide on 3 needles. Join being careful not to twist. Mark beginning of round. Work around in ribbing pattern of K2, P2 for 6" from beginning. Work stripe pattern as follows tying in CC and carrying colors up rounds loosely. 2 rounds CC, 2 rounds MC, 4 rounds CC, 2 rounds MC, 2 rounds CC. Tie off CC.

Work with MC until 10" from beginning. 1st decrease round - K2 knits tog, P2. Work 3 rounds of K1, P2. 2nd decrease round - P2 purls tog, K1. Work 3 rounds of K1, P1. Break off yarn leaving 6". Take yarn needle and thread and run through sts on needles. Take off needles and draw up tight. Top with pompom of CC.



Fred in his red and white dunebuggy hat.

A box makes a good yarn table and a fun hiding place . . .



You can enter the Sedona-Oak Creek Canyon area from three ways. Here is the vista that greets you coming in on Highway 179. It's a breathtaking view of Bell Rock.

Photo by Roben

YARNS SELECTED FOR YOU

You know, you start a small business and try to give just as much personal service as possible but it is becoming economically impossible to do the things you started out to do. Up to now we have been very glad to have you write for samples and help in planning your projects but it is taking so much time to keep this business moving ahead that some services we are having to curtail.

Our new policy is to mail order only the yarns or items mentioned in *The Looming Arts*. Those of you that have visited our studio know that we stock quite a large variety of yarns and we will still be happy to have you come and select personally from our inventory the yarns you need. Unfortunately, planning projects by mail has developed into more correspondence than I can manage. In the meantime we hope you will find our offerings in *The Looming Arts* of interest.

The yarns used in our four harness sample this issue are available through our studio. The Willamette is 80¢ per 2 oz. tube of 700 yds. The Icelandic wool is \$1.90 per 119 yd. skein plus postage and insurance.

Sampled here is a very versatile cotton yarn. Use it as warp or weft. We plan to use a lot of it in place mats.

8 ply cotton - Gold or Avocado
Approx. 880 yds. per lb.
Minimum order 2 lbs. per color.
\$2.65 per lb. (\$5.30 per cone)
plus postage and insurance.

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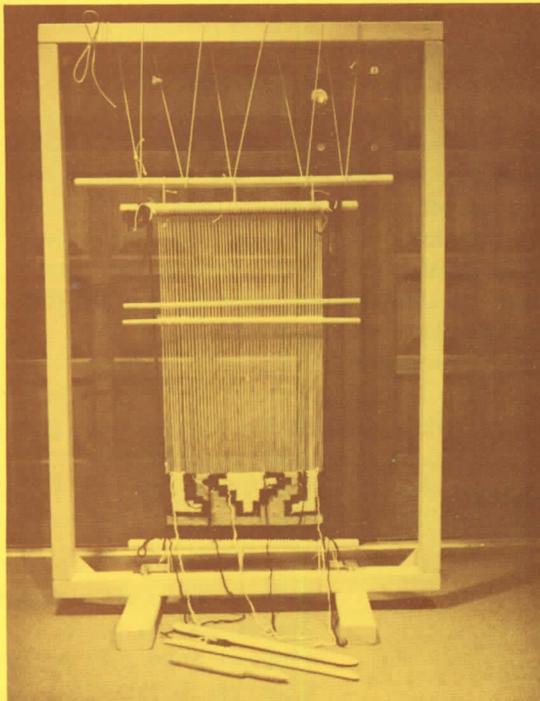
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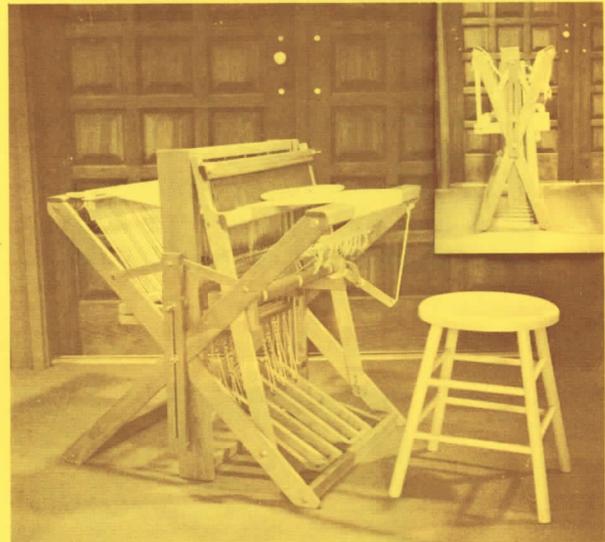
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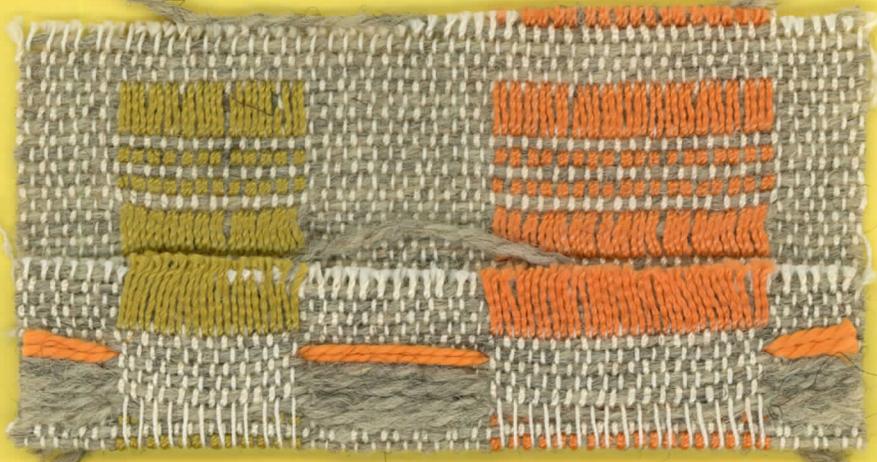
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When I started out with this set up, I didn't know just what I would suggest for the use of the fabric but because of its firm quality, I think it would make into very gay tote bags or a hardwearing coat. Don't overlook the possibility for use as upholstery. A little experimentation will reveal many more variations on this set up.

The Pearl 3 weft pulls into the first stripe at the edge as I did not use a special selvage threading. I tried several but nothing seemed to work too well. Those of you that have edge samples will notice this. You really need two more harnesses for a good selvage threading.

This fabric could really be done on six harnesses but because of the closeness of the setting I recommend putting it on eight so the heddles aren't so crowded on the frames and shedding will be easier. For the same reason I did not thread on successive harnesses but staggered the threading.

Because of the extra thickness of warp ends in the stripe area, be sure to use plenty of beaming sticks when you beam the warp. I suggest winding in beaming sticks on the cloth beam, too, as you weave.

The sample shows two different colored stripes. When you set up to do a yardage, why not use a number of different colors?

For more ease in handling your shuttles, begin the wool weft on the right side and the Pearl wefts on the left.

Tie Up →

0	0	0	0					8
0	0	0		0				7
0	0	0	0					6
0	0	0		0				5
	0				0	0		4
		0				0	0	3
0	0		0	0	0			2
		0	0	0		0	0	1
8	7	6	5	4	3	2	1	

Warp: Pearl 10 natural, 24/3 natural,
 Pearl 10 Old Gold and Orange
 Weft: 2 ply lt. grey wool, Pearl 3 Old Gold and Orange
 Reed: 12 dent, 2 per dent for background
 4 per dent background and stripe

Threading Draft

		O								8
				O						7
						G				6
								E		5
			V					V		4
				X					X	3
V					V				V	2
	X				X				X	1
F	E		D	C		B	A			

Threading Directions

Thread A to B twelve times - 24 ends O = Orange
 Thread B to C twelve times - 48 ends G = Old Gold
 Thread C to D twelve times - 24 ends x = Pearl 10
 Thread D to E eighteen times - 72 ends v = 24/3
 Repeat above as desired. End with
 Thread E to F twelve times - 24 ends

Weaving Directions:

Treadle 2-3-2-3-6-7-6-7
 1-8-1-8-1-8
 6-7-6-7-2-3-2-3 with lt. grey wool weft
 Treadle 4-5 with gold Pearl 3) Repeat three
 Treadle 6-7 with grey wool) times
 Treadle 4-5-6-7 twice with grey
 Treadle 1-8 twice with grey
 Treadle 4-5-6-7 twice with grey
 Treadle 4-5 with orange Pearl 3
 Treadle 6-7 with grey
 Repeat from beginning.

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