



NOVEMBER / DECEMBER 1969



VOLUME 4 NUMBER 6

treadle talk ~

We get the most interesting mail around here. Many of you have sent me such nice things. . .handwoven Christmas cards, handwoven bookmarks, samples of your weaving projects, lovely calendars, poetry, pomegranates, nice letters . . .and it's so much fun to open the mail that Fred has claimed the job so he can be the first to see. And the other day, guess what arrived? None of you could ever guess. . . the skeleton-like metal ribs of an obsolete umbrella. . .and was I glad to get it! A true weaver friend heeded my plea. I've been looking for umbrella ribs everywhere and they're hard to find in Arizona where no one ever needs an umbrella.

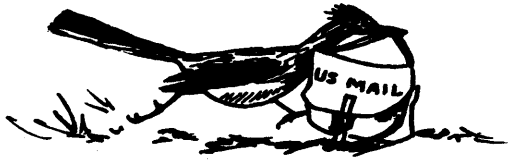
When I left Ohio, I owned at least a half dozen very lovely umbrellas. You know, you had to have one to go with every outfit, and I did. I can't remember giving away my umbrellas or throwing them out, but they never arrived in Arizona. Now I need an umbrella, not for wet weather, but for the umbrella ribs.

Those of you that are following our articles on Navajo Indian weaving will in due time be told to get an umbrella rib as one of the tools used in finishing your Indian rug. I won't tell you now just how you use it but it's a very handy tool to have. . .so when you rainy area people take that umbrella rib out of your old umbrella and you don't know what to do with the rest of the ribs, remember me, will you? I'm collecting umbrella ribs. It's the latest thing.

Mary Pennington

THE LOOMING ARTS





“. . . Don't get the Looming Arts caught up. You'll make me feel bad. I'm 6 months behind on my ironing. Weaving work is more fun any day. . .”

Mrs. Martha Yeatman, Kalamazoo, Michigan

“. . . I love the little Mini loom and am having a grand time with your method of winding multiple warps and dressing the loom.

Your visit here really gave me such a boost. . .”

Mrs. Jeffrey Ewell, Seattle, Wash.

Interstices ~

Metronomes Are Obsolete

As we shall certainly advance

In the rhythms of the cosmic dance,

Whose predetermined temperament

Will be at home in the firmament?

Too angular beat the steps of earth

For weightless motion. Will our girth

Shrink to make us equally

At home in the air as the fish the sea?

From water to land we still evolve,

Amphibians with new problems to solve,

New rhythms to learn the count down to space.

Who has the clock with the spirit's face?

Marilyn Francis

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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1969 HANDWEAVERS INTERNATIONAL FESTIVAL

Roger Thomason's "Potlatch Gift" hanging of wool, mohair, leather, camel hair.



I'm sure everyone that attended the 1969 Handweavers International Festival in Las Vegas, Nevada, October 30, November 1st and 2nd had a wonderful time. Over 550 registrations were received with many of them staying at the Stardust Hotel where the conference was held. The Festival was hosted by the Southern Nevada Handweavers and Spinners Guild with Paul Mercer serving as coordinator. Three judges Kay Geary, Mary Pendleton and Robert Sailors worked until about 2 o'clock in the morning deciding on awards. Roger Thomason, Springfield, Mo., received the top blue ribbon for his macramé hanging. Runners up in points were Lois Ericson, Tahoe City, California; B. Fressle-Mennell, and Marion Brockman. Popular Vote results:

Best of Theme - Weaver's Poetry - Portland Handweaver's Guild; Best Guild Booth - Tie between Portland Handweaver's Guild and Mary Atwater Guild (Utah); Best Exhibit: Southern Utah State College (Weaving teacher, Carmen Jones); Best Individual Effort: For booth - Helen Hafen, St. George Utah; for piece - Margaret Burlew.

Students from Dixie College, St. George, Utah, under the direction of Helen Hafen, made quite a contribution to the fashion show as did garments by Nell Scott, Lois Ericson, Jean Tillman and many others. Nell Scott's poncho-like garments were absolutely exquisite.

Speakers for the Festival were Robert Sailors, S. A. Zielinski and Dr. Richard Ball.



Mrs. Helen Hafen, St. George, Utah, winner of Best Individual Effort for a booth and weaving instructor at Dixie College with Festival Coordinator, Mr. Paul Mercer, Las Vegas, Nevada.

VARIATION ON THREE THREAD HERRINGBONE
for Drapery Fabric



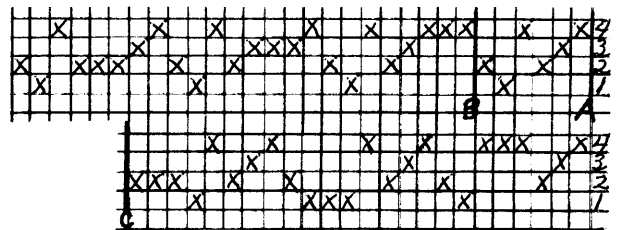
Since this is the Christmas issue - though late in getting to you - I thought I'd use a little sparkle in the sample. Metallic yarns are not my favorite but once in awhile it's fun to use them. . . and I tell my students they should use yarns they don't like as it presents a greater challenge in designing with them.

I want you to notice what we did to this threading. We took a simple Three Thread Herringbone and tripled some of the warp threads. You can do this to almost any threading to get an interesting variation. However, in threading and weaving two, three or four warp threads alike, it is best to sley them single in the reed so they will lay side by side and not twist around each other in the fabric. We began with one repeat as given. Then on the next repeat, we tripled the first thread in the draft, in the next repeat we tripled the second thread in the draft and so on. By the time you have tripled each thread in the draft plus the first repeat threaded as given, you will have 54 ends in one repeat of this threading.

I have given two tie-ups. I wove this fabric wrong side up so only one harness had to be raised at a time. Much faster and easier this way. Always remember, with any weave use the tie-up with the least ties. It is usually the easiest to weave.

This drapery fabric would not have to be lined to give privacy. It is heavy enough, has a soft hand and will drape beautifully. It weaves up very fast but watch your beating. You want the warp to show so use a light beat. It's so easy to overbeat on a warp face weave.

Threading



Threading Directions:

Thread A to C as desired

Thread A to B one time

o = Tie Up for
weaving right
side up



■ = Tie Up for
weaving wrong
side up

Reed: 15 dent, one per inch

Warp: 3 Cotton and lame orange
3 Cotton and lame Sumac

Weft: White Chenille Type Taslan novelty

Weaving Directions:

Treadle 1-2-3-4. Repeat.

Use medium to light beat.

You can't get a true tabby weave on this threading.

YOU CAN TAKE IT WITH YOU

Lots of people think if you are a weaver you have to have a big loom on which to weave. On several occasions I have heard people say, "I like to work on things that I can take with me." Well, if you are a pin weaver, you can take it with you. Just tuck your cardboard loom into your bag and travel.

We suggest you try weaving a collar. We will not give you step-by-step directions as we want you to use your own imagination. We will give you some pointers and you take it from there.

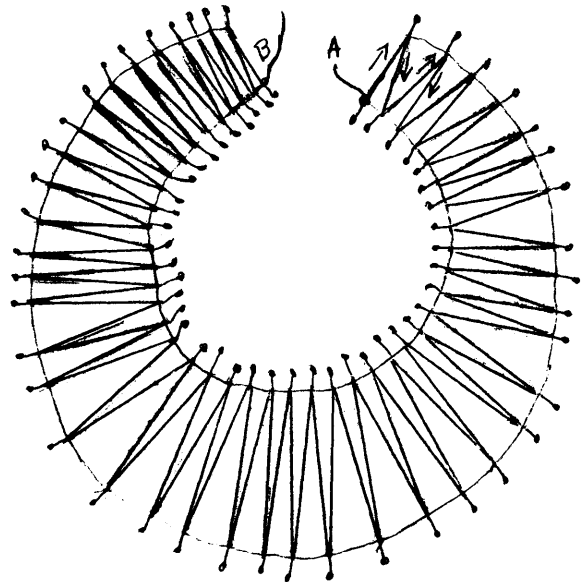
Draw the shape of a collar on a piece of cardboard. If necessary use a sewing pattern to help you get the right shape at neckline. The outer shape can be anything you wish.

Insert straight pins into the cardboard following the shape you have drawn. The pins will be closer together on the neck edge (about ¼") than on the outer edge. The flatter you can put the pins into the cardboard the easier it is to weave. Attach warp yarn as at "A" (See diagram) and wind yarn around all the pins, back and forth, ending at "B". Not too tight a tension. Allow for take-up in the weaving. Thread your weft yarn into a yarn needle and begin your weaving. If you haven't anything else, use a kitchen fork for a beater. There are many techniques you can use to vary the weaving, but we'll let you do your own creating.



Pin weave collar woven by Pauline Trask, one of our weavers and the guest writer for this issue. Warp and weft is Navajo handspun yarn. Two ceramic pieces decorate the ends of the tie.

We are looking for interesting articles for our "guest column". If you have an opinion on some phase of handweaving or related subject, please let us hear from you. No more than 500 words. . . . and include a short resume about yourself.



Warp diagram for pin weaving a collar.

NAVAJO WEAVING - Part 3

If you have been following the directions for weaving an authentic Navajo rug in the last two issues of *The Looming Arts*, you are now at one of the most important parts of setting up your loom. The warp has been wound and taken off the warping frame. You are now ready to mount this warp on the dowels that serve as part of the loom. You need the following items: 3 - 3/4" dowel rods longer than width of your rug. Heavy frame. We suggest you use 2" x 2" wood. It should be *at least* 6" wider, 12" longer (inside measurements) than rug. You will need a strong, fairly heavy string-type yarn. 8/4 carpet warp will do but I like the extra heavy carpet warp better.

Lay your warp out on the table and untie one twining cord very carefully. Don't let go of it and let it roll up and wrap around itself. Put a weight on one end to hold it down and lay the other end of the twining cord parallel to your dowel rod. With your yarn, tie the end of this twining cord to dowel by wrapping over it several times, very tightly. Stretch twining out parallel to dowel and repeat fastening on other end. Take a piece of your heavy cord (about ½" per warp end plus 24") and fasten to dowel at first warp end. Wrap cord around dowel, over twining in between warp pairs. See photo. **NOTE: IT IS VERY IMPORTANT THAT YOU PULL THIS CORD AS TIGHT AS POSSIBLE.** All the tension of the warp when it is stretched in frame pulls against this cord. Continue wrapping between each pair of warp ends keeping twining parallel with dowel rod. Fasten securely at end. Repeat this

(Continued on page 6)

WEAVING AS THERAPY by Pauline Trask

For a long time weaving has been a mainstay in the repertoire of crafts employed by the Occupational Therapist. It has always been looked upon as just plain "good exercise" by those who used it as a means to physical and mental rehabilitation.

However, if you were to visit an Occupational Therapy Department in one of today's hospitals, you might be puzzled by the appearance of the looms as you know them. This is especially true if you are visiting a facility for the physically disabled.

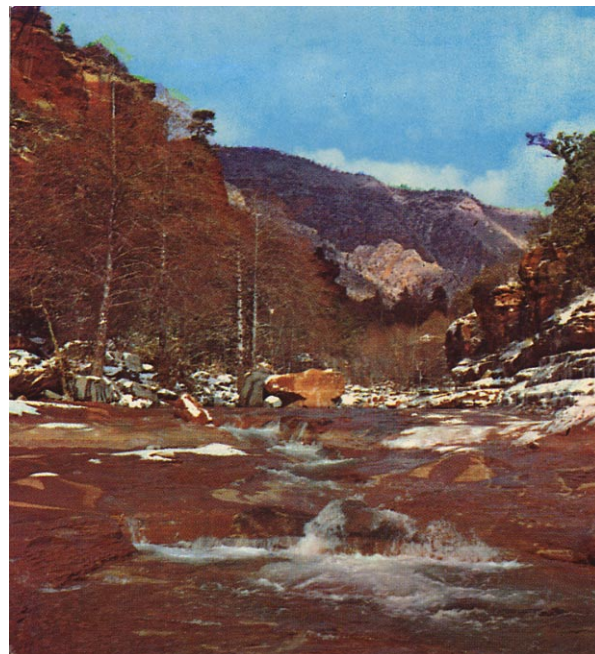
During World War II, when all physical rehabilitation methods were used to the nth degree in either preparing the men to return to active duty or to civilian life, Occupational Therapy was given new impetus as a profession. All media were scientifically evaluated and specifically chosen to fit the need of the patient as he was referred for treatment by his doctor. Weaving underwent this evaluation and as the various movements, or lack of them were considered, some adaptations were made to the loom in order that the patient might receive a graded course of exercise toward a maximum of use of the injured part.

As an example, let us say that a patient has been referred by his doctor to the O. T. Department in order to increase the range of motion in the shoulder girdle muscles. The therapist chooses weaving as the individual has shown some interest in the craft during her interview with him. As he comes first to the clinic he is able to raise his hand to the level of the beater. But the doctor wishes him to lift it higher! The therapist then may build extensions on the beater in order to get the patient to reach higher and higher as he works from day to day.

Weaving is used also extensively in mental rehabilitation and in evaluation of work tolerance. An excitable, over-stimulated individual may be soothed by the rhythm of simple tabby weaving on quiet, pleasantly related colors. A depressed patient may find stimulation by weaving on a warp made up of bright well correlated colors. As a patient develops in concentration he may be given the task of threading a loom, weaving more intricate patterns or working out his own drafts. The therapist may make note of and keep a record for the doctor's consideration of the tolerance for working which a given patient may have - how long he works without tiring, how well he does his work, how he concentrates, etc.

Thus weaving is important in the work of the Occupational Therapist as well as from a recreational standpoint. I believe it will be more so as we see many turning to constructive activities as a matter

Our 1970 FABRIC CRAFT SCHOOL schedule will be completed within the next few weeks. Write for details now.



*Wintertime at Slide Rock, the most popular swimming spot in Oak Creek Canyon during the summer.
Photo by Roben*

of using leisure time. It is one of the most versatile crafts and one most adaptable to individual differences in ability and interest.

ABOUT THE AUTHOR

Pauline Trask was graduated from Iowa State Teachers College (now Northern Iowa University) with a B.S. degree in preparation for teaching Art in the Public Schools. After teaching several years in Iowa and in Illinois she took advantage of a War Emergency Course in Occupational Therapy offered by the government during World War II. She served for a number of years in the various clinics of the Occupational Therapy Department of the Veterans Hospital in Minneapolis, Minnesota.

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NAVAJO WEAVING (Continued from page 4)

procedure on other end of warp. Be sure width of warp is the same at both ends. You now have your warp fastened between two dowel rods. This is what is called "the Navajo moveable loom" and it is now ready to be attached to the frame.

The students that were in our Navajo weaving class last August will remember that Ella Mae, the Navajo instructor, put four warp ends between each wrap. This put the wrapping cord farther apart and some students had difficulty when they went to weave as their warp pulled away from the dowel rods. We recommend for the beginner just two warp ends between wraps as given above.

With heavy cord (like Lily harness cord) fasten one dowel rod to bottom of frame with several ties - three for a small rug. These ties should go around the dowel and frame only, not over the twining cord. Use a crochet hook to pull the tie cord between dowel and twining. Square knots are recommended as they tighten when tension is applied.

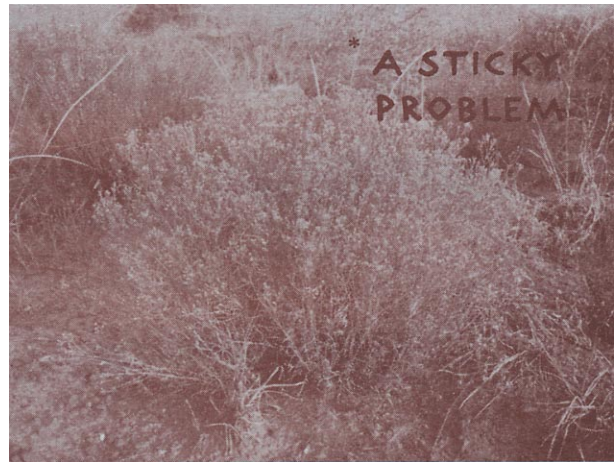
In the same way with same amount of ties, fasten other end of warp with rod to a third dowel rod leaving about 1" of space between. Now turn your loom around so your knots are in back. From here on this becomes the front of the loom.

Lace the rod you have just added to top of frame in at least 4 or 5 places using just one long piece of heavy cord. Tie very, very tight. End with a knot that can be un-done easily so you can adjust warp tension as you weave. Be sure your warp is parallel to sides of frame. See Navajo Loom on Pendleton Peddler page. (I put my small rug in larger frame; consequently, dowels are of different length in photo.)

Next issue: Preparing sheds, making heddles, adding the Navajo selvage threads.



Detail of securing warp to dowel rods.



I don't know how many fringe knots I've tied but it must be in the thousands. Tying fringes is a simple thing but yet there is a knack to doing it fast and evenly. I find many of my students have a hard time tying a neat row of knots.

If you tie one end of the fringe as you take the fabric off the loom, it goes very rapidly. The reason for this is that you can pull against the loom as you tie. For instance: You have finished weaving a group of stoles and you have cut the warp behind the heddle area. Pull the warp ends through the heddles and reed toward the front of the loom. Bring the fabric toward you over the top of the breast beam. The fabric is now resting on the breast beam with the to-be-tied fringe yarns hanging down in front of you. Pulling the warp fringe yarns taut, you can tie your knot easily. When you have nothing to pull against for tension, it is hard to tie even knots. Finish knotting this end, unwind the rest of the stole and cut off loom. To knot the other end, sit at a table and place a small heavy object just above where you are knotting. This gives you something to pull against. I use an old antique iron that weighs about 16 lbs. Yes, you can sit at the table and fringe both ends using the weight but I find it slower than sitting at the loom when the fabric is still fastened to the beam. When you weave for money, every minute counts.

Here are step by step directions on how to tie a plain fringe knot. It reads very complicated but it really is not. . . but be sure to consider every word as you follow instructions:

Hold the warpend between thumb and index finger of right hand and pull taut. Just below the weaving, grasp the yarns with your left thumb and index finger. The right hand holding yam ends moves up and over the left thumb and index finger. Place the middle finger of the left hand on top of the yam that is over the index finger. Release yarn in right hand. With the right thumb and index finger, pick up the yam laying over the left thumb and reach through this loop with the right index finger. Pull the end of the yarns through loop. Manipulate the yam without los-

ing tension so the entire loop is between left index and middle finger. Put your left thumb down on your left index finger over yarn ends; release loop between index and middle finger and pull on the ends of the yarn with right hand, keeping the knot next to the weaving.

Another time-saving suggestion - take the necessary number of warp ends, twist them together before making the actual knot. This helps to guarantee that all ends will pull through the loop of the knot alike.

**Rabbit Brush - Chrysothamnus Bieglovii grows in arroyos or dry places - this variety from 4,000 to 7,000 feet in southwest mountains. A rounded shrub used by Hopi Indians as one of the "kiva" fuels and for making wind breaks, arrows and wicker work. A larger variety which grows to 5 ft. tall is used by Navajos for yellow dye from its fluffy yellow fall blooms and for basket staves from tough stems.*

ACTIVITIES AT THE STUDIO

Our Las Vegas trip to the International Handweavers Festival was most successful. We didn't lose all our money (Fred and his system!) and came home with lots of loom orders.

During November a number of weaving friends, subscribers and previous students dropped by the studio. Natalie Ramond from Carefree, Arizona came to pick up her Pendleton loom and stayed to wind a warp.

December found us hosting and instructing eight teen-age weavers from the Verde Valley School during their project week.

Fred says ~ ~

The convention at Las Vegas was a blast. We saw lots of old friends and I talked looms to a few hundred people. After a hard day in the booth, Mary would want to go out on the town in the evening. It's what we used to call burning your candle at both ends.

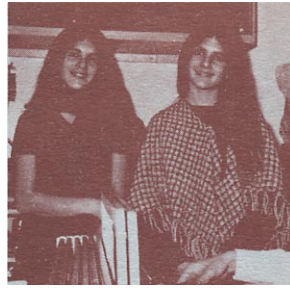
Anyway I made a tremendous discovery concerning playing the slots. It's as simple as looking for the machines that have warm handles (from someone else losing his money). I really won several jackpots using this system but, alas, I didn't quit soon enough.

Next trip up there things will be different. I'll stop after I win a big jackpot. (Famous last words! - Editor, Mary)

Potsy interrupts class to demand attention from one of our 4-H knitters, 11 yr. old Chris Budd.



VERDE VALLEY SCHOOL STUDENTS EXPLORE HANDWEAVING DURING PROJECT WEEK



Hope Martin (left) is wearing her poncho-like garment made from two handwoven triangular pieces sewn together and fringed. Twin sister Charity (right) is wearing her handwoven scarf.

Eight students from Verde Valley School, a private educational institution located a few miles from Sedona, chose to spend their project week exploring the possibilities of handweaving. Through the encouragement of their art instructor, Meg Sorensen, arrangements were made for the students to spend six days in the Pendleton Handweaving Studios. The class consisted of six girls and two boys.

For most it was the first time they had worked on a loom and the results were gratifying. They completed many projects including ponchos, skirt yardage, blankets, scarves, wall hangings in tapestry techniques and one Navajo Saddle Blanket. Bruce LaBel warped and threaded the loom for a Navajo Saddle Blanket. Most weavers know this is a weave that takes concentration because of the color changes. Bruce completed his saddle blanket, lavishly embroidered one of the "birdseye" and renamed it a prayer rug. As he stated, "Prayer rugs are worth more." As for this weaving instructor, it was quite a change from the usual line up of students.



l. to r. Verde Valley School students Paula Machtinger, Hope Martin, Diane Ansbury, Findlay Bunting, Rosie Moore admiring Bruce LeBel's Navajo Saddle Blanket.

CALENDAR

April 17, 18, 19 - Contemporary Handweavers of Texas, Inc. 1970 Conference and Exhibition, Menger Hotel, San Antonio, Texas. Write: Chairman - 4038 Aberdeen Way, Houston, Texas 77025 for information.

April 25 - 26, 1970 Northern California Handweavers Conference, Monterey Fair Grounds, Calif. Contact Joni Clayton, P. O. Box 6087, Carmel, Calif. 93921.

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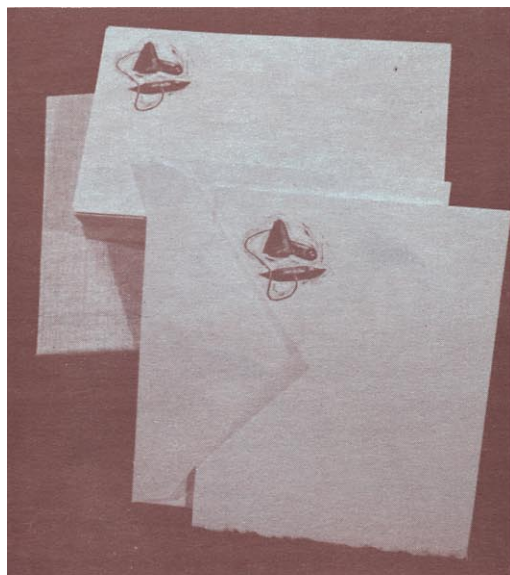
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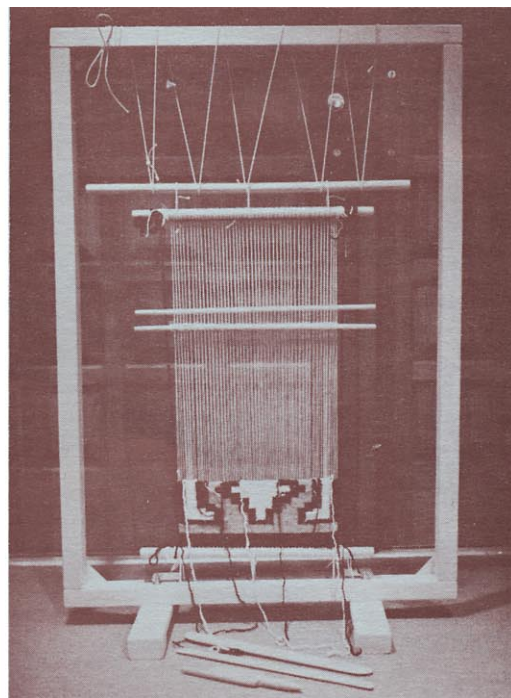
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**WEAVE YOUR OWN VALENTINE -
Hearts and Flowers on 8-harness Rosepath**

Sample on next page

I know you've seen 8-harness Rosepath used for many things and in many ways but for those of you that have not done too much 8-harness work, it's a good project in understanding how tie-up changes on a set threading can change your pattern. Sit down with graph paper and pencil and see how many designs you can work out on this threading.

Some designs you may come up with will take more treadles than you have in your loom, so watch this. I had to change my original flower design so it could be done with just three combinations as I had used up seven combinations with the heart and two for tabby. I wanted to keep this to twelve treadles. I will show my pencil layout so you can see just how to go about making your own designs.

You will notice that I write in the harness numbers on one line below the threading draft as it is easier to see what you are doing. The figures at the side of the designs are the harnesses you want to raise. Each of these combinations of warp threads would be tied to a treadle. The warp threads on the other harnesses are consequently covered by the weft.

Let me say something here about the tie-up. In working with eight harnesses, the tie-ups can become very heavy - many harnesses tied to one treadle. If you will look at the tie-up here, you will see there are 62 ties to be made. With a maximum of 96 ties (8 harnesses times 12 treadles), you can readily see that you are tying up much more than half of the possible ties and each treadle would be a heavy lift . . .so why expend any more energy than necessary? Tie up the opposite harnesses which would be just 34 ties. You will be weaving the pattern on the underside but what's the difference? It's still the same fabric and so much easier to weave.

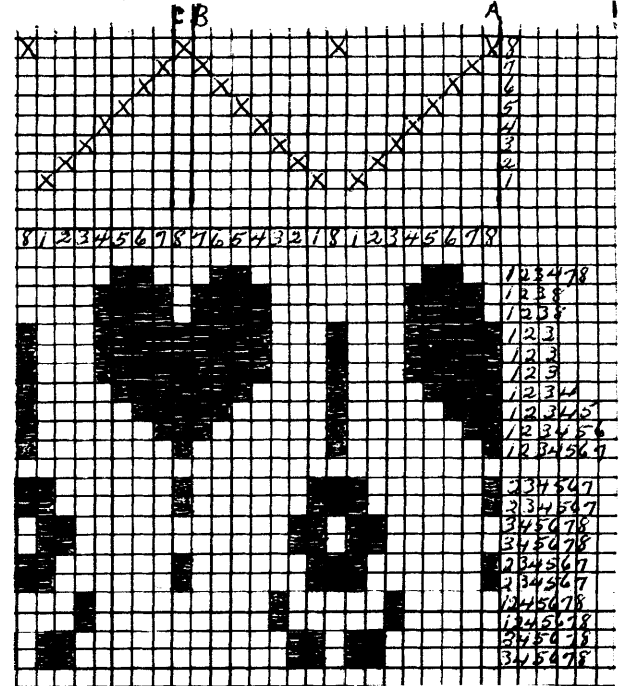
Flop yourself down in an easy chair with good light, put your feet up on a footstool and spend a fun evening playing around with designs on 8-harness Rosepath.

Warp: 8/2 White cotton

Weft: Tabby - same as warp.

Pattern - Use any yarn you like that is heavier than the warp and tabby. We used a thick and thin wool and a 2/10 worsted double.

Threading Draft



Threading Directions:

Thread A to B - as desired

Thread B to C - one time

Tie-up - for weaving fabric right side up.
See discussion on tie-up elsewhere on this page.

0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
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0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0

Reed: 15 dent reed,
one per dent

Treadle Numbers

Weaving Directions:

Treadles 1 and 12 are tabby. Alternate tabby with pattern weft.

For HEART, treadle 2-3-4-5-6-6-6-7-7-8

For FLOWER, treadle 10-10-11-11-9-9-10-10-9-9

Weave three or five picks of tabby between each row of hearts or flowers.

To finish: Wash and iron or steam press, depending on yarns used and use of fabric.

