



JANUARY / FEBRUARY 1970



VOLUME 5 NUMBER 1

# treadle talk ~

Walking along the beach at Guaymas in Sonora, Mexico, I found it difficult to retrain my eye to look for shells instead of Indian arrowheads. I would tell myself that I wanted to find shells but every few minutes I was conscious of looking for that familiar arrowhead shape. Transplanted into a completely different setting and atmosphere didn't have any effect on my carefully trained eye for arrowheads. No matter how hard I tried, I just couldn't keep my mind on shells.

This brought an interesting thought to mind. How much do we miss when we are traveling? In our daily lives we are used to seeing and looking for familiar things. Do you find it difficult to change the pace, change the thoughts, change the routine for a new schedule full of new things, new thoughts, new feelings and new discoveries? I did. I'm sure if I had had more time to spend on the beach, I could have acquired the habit of looking for shells instead of arrowheads but it would not be accomplished without deliberate effort . . . an effort that must be made if we are to break away from old habits and enjoy getting to know the treasures of a new land.

Fred and I had just a few days to relax in this completely different atmosphere. We were not there long enough to establish new habits. When I got home, I didn't find myself looking for shells on the desert.

*Mary Pennington*

# THE LOOMING ARTS



“ . . . I value the Looming Arts, not only for the many facets it presents, but it is so terrifically inspirational. It makes me run to any of my looms with new vigor. . . ”

Mrs. John T. Goodway, Roslindale, Mass.

“ . . . I have just seen the magazine for the first time and it is very exciting. . . ”

Mrs. A. B. Pierce, Houston, Texas

“ . . . I enjoy your magazine very much and since I do teach it is also a source of inspiration to the students in my class, and also very enjoyable reading. Please include more suggestions for small items that can be made on small looms with 4 harnesses. This is how the beginner develops into the WEAVER!!! ”

Wilma Myers, Livermore, California

“Enclosed find check. . . the loom (Pendleton Mini Loom) arrived December 23rd and is a dream - have it all ready for a project. This is going to be wonderful for ‘Show and Tell’, ‘Bring and Brag’ and workshops. . . ”

Mrs. Donald Meyers, Minneapolis, Minn.

“ . . . I have just seen a fellow weaver’s copies, and think that it is a lovely weaving bulletin, and the samples are fresh and different. . . ”

Mrs. E. T. King, St. James, Manitoba, Canada

## Fred says ~ ~

The trip to Mexico was a ball and a big change from any vacation we’ve ever had. Too, it was good to get away from looms for awhile. The people of Mexico are friendly and helpful and we had no problems. We spent most of our time on the ocean. It’s a fisherman’s paradise: the gulls and pelicans actually walk on fish when schools of yellow tail are feeding on small minnows. One day a group of porpoises passed right next to our boat on their way out of the bay. Next trip I want to take time to fish. This trip we just rested and explored.

### 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: Issue with 4-harness designs and samples \$4.50 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 per year extra. Mary Pendleton, editor and publisher. Business office: Box 233, Jordan Road, Sedona, Arizona 86336. Phone: Code 602-282-3671.

## Interstices ~

### Desert Noon

*The silent desert sleeps,  
Each creeping thing that creeps*

*Inters;*

*An unaffected bee*

*Almost soundlessly*

*Whirs;*

*While folded mountains mute the stone*

*That all alone*

*Stirs.*

*Around each curving thorn*

*No gentle shadows form*

*To chain*

*The all pervading sun,*

*No colors now but dun*

*Remain*

*On earth, but in the sky*

*The blues that still defy*

*Maintain.*

*Marilyn Francis*

A copy of the above poem printed on quality parchtex may be purchased by sending \$1.50 to – The Pendleton Shop, Box 233, Sedona, Arizona 86336.

### ACTIVITIES AT THE STUDIO

Between the happy time of Christmas and start of the New Year comes the moment of truth for all business people . . . inventory-taking time.

By the time we have pitched in around here and Fred has counted every last loom part, nut and bolt, and we’ve counted every scrap of weaving and knitting yarn (not to mention items like buttons by the thousands) and our gift shop has recorded every piece of Indian jewelry, every place mat, towel, etc. etc., we are ready for a rest.

This year we took it towards the end of January and made our first journey south into Mexico, down through Guaymas, and as far as Mazatlan. Of course, we had to deliver Mini Looms in Tucson on the way. We were searching for interesting Mexican yarns but found that we would have to go much farther south. Excuse for another longer trip some time.

## CUSTOM DESIGNED UPHOLSTERY

I hadn't done any upholstery fabric for quite some time, then a local resident needed a fabric for her new sofa. She had a sample fabric she liked and brought this to me. I would not copy a fabric that could be purchased. Even if you wanted to, you couldn't. You can never get the same yarns used in the power-loomed fabrics. I looked at the fabric sample, noted the coloring the customer liked and returned it to her. From there on in it was a matter of designing something that had the same feeling, weight and coloring.

Our sample here will not be large enough to really give you the overall appearance. Many of the yarns used are variegated, thick and thin. The olive worsted yarn is woven at random in the same shed as the major weft yarn. This was added to break the stripe effect created by the thick and thin yarns in the warp.

As far as I can tell, all the yarns used with the exception of the olive 2 ply worsted are rayon type novelties. At least that is what the supplier labeled them. They have practically no elasticity which in my opinion makes for good upholstery.

I might add that the thick and thin yarns gave a little problem in the shedding. In the thick area, the fibers occasionally broke away from the core yarn. However, it was not enough to be a serious problem and when this happened, I just clipped (don't pull) the loose fibers with the scissors. I wove my fabric 54" wide so it took a strong beat to close the weave. Weft should be close to 10 per inch. There was very little draw in. Sett 54" in the reed it finished over 52" wide. In take up I lost about 4%. To finish, I steam pressed the fabric with a damp cloth.

I hate the thought of putting glue on fabric but there are always exceptions. For the customer I wove almost 19 yards of this 54" fabric and this made a very heavy piece of cloth to handle. It was just too heavy to try to

zig zag the ends where I cut it so I put a bit of glue on the cut ends to hold the weft in place. Worked fine.

Threading draft		Tie up	
	x 4	o	4
	x 3	o	3
	x 2	o	2
x	1	o	1
		B	A

Warp: Twelve threads to a repeat in this order -

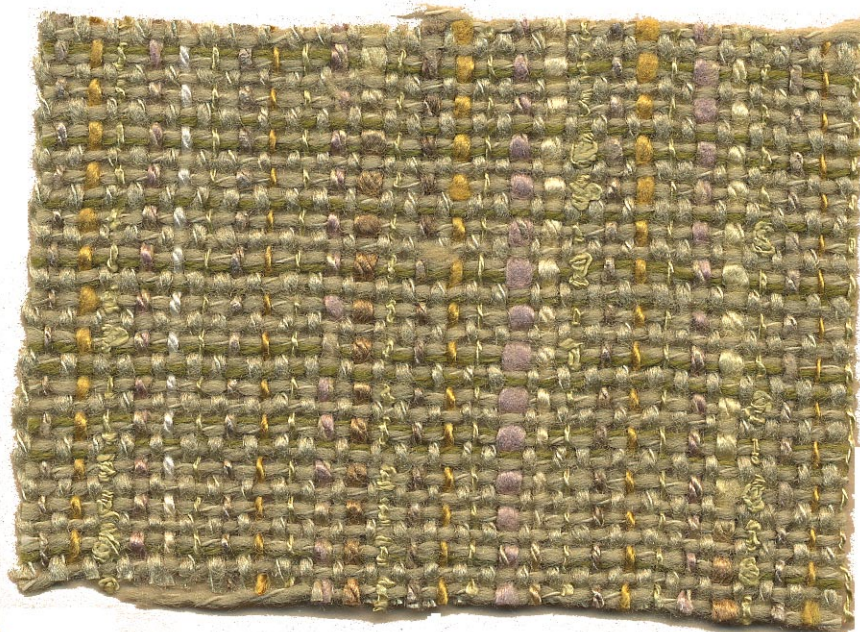
1. Lt. Green catapiller, rather fine
2. Beige boucle
3. Brown, beige, white heavy flake
4. Beige boucle
5. Linen and beige heavy flake
6. Beige boucle
7. Lt. Green Catapiller
8. Beige boucle
9. Gold heavy flake
10. Beige boucle
11. Grey flake
12. Beige boucle

Weft: Beige boucle, same as used in warp, and Paterna 2 ply worsted - olive green

Reed: 6 dent, two per dent  
12 warp ends per inch

Weaving Directions:

Treadle A and B alternately. Tabby weave throughout. At random throw into same shed with beige boucle the 2 ply olive green worsted. Use a hard beat.



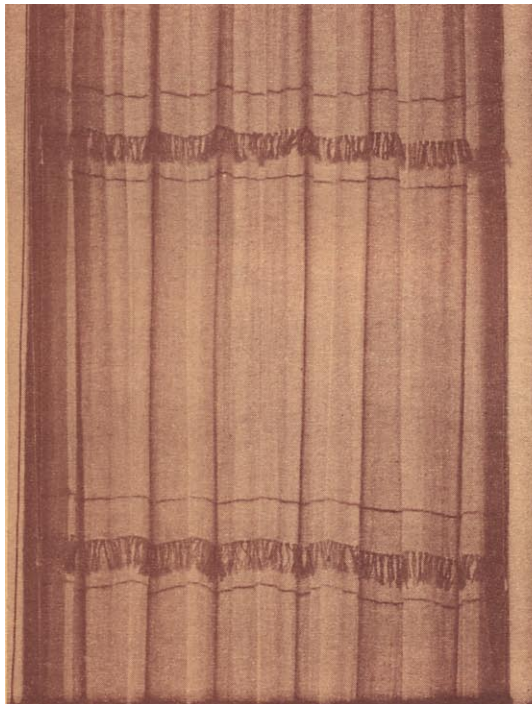
## A MEXICAN DRAPERIES

Though we tried to keep business out of our short vacation trip to Mexico it was impossible for me not to look at all the fabrics. Our favorite place on this trip was the La Posada San Carlos on San Carlos Bay just north of Guaymas. Everything was marvelous except for the plumbing. Any of you that have been to Mexico know what I mean.

The draperies in our room were handwoven and very simply done but so very effective. I will give you my interpretation of how they were woven.

The warp and weft for the most part was a very soft white unmercerized cotton yarn. It appeared to be five single strands of yarn used together untwisted as one yarn. Each strand would be about like a 20/1 cotton. Not 20/2, mind you, like we are used to using but half of that - 20/1. This five-stranded warp yarn was sett about 16 ends per inch. The weaving of it was as follows: 19" of tabby was woven then three or four strands of a heavy cotton roving was laid in the same shed with the weft yarn. Another 2½" of tabby and then a row of rya knots was added. Another 2½" of tabby then another row with the cotton roving. Repeat.

The rya knot yarn was a very soft three ply cotton that would be about the size of a Pearl 3 yarn. The knots were not all counted off exactly and were knotted over from four to eight warp ends, mostly eight. I'm sure the draperies had been washed several times. Also they were hemmed so that a row of rya knots made a fringe across the bottom.



*Handwoven cotton draperies in our room at La Posada San Carlos, Guaymas, Mexico.*

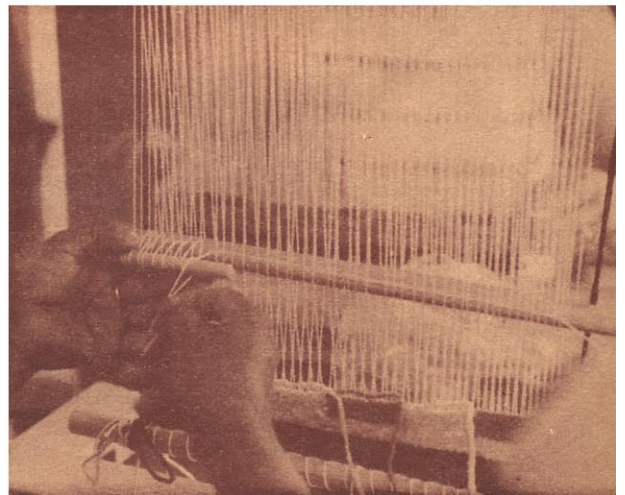
See insert for details of our 1970 Fabric Craft School - Enroll now.

## NAVAJO WEAVING - Part 4

Up to this point, if you have been following the instructions in this series of Navajo weaving, you have your warp stretched in your frame and are ready to insert your shed sticks in preparation for weaving. Materials now needed. Two shed sticks several inches longer than width of your rug. These can be 3/8" dowels or anything that is round and smooth. At least one batten at this point. This should be a ¼" or so thick piece of wood about 1¼" wide and 16" or so long depending on width of weaving. There is a limit as to how long a batten can be. It should be bluntly pointed on ends and tapered on edges. Very smooth. 8/4 carpet warp or equivalent. Several yards of 2 or 3 ply wool yarn. You may want this yarn to match your twining yarn as this also becomes a part of the rug.

You have in the center of the warp a string tied around the cross formed when you wound your warp on the frame. See Vol. 4, No. 5 Navajo Weaving - Part 2. Insert one shed stick in the top half of your cross where the string is. Insert a batten in the bottom half of cross where the string is. Remove string. Turn batten on edge so warp is held open.

Take the yarn end of 8/4 carpet warp or equivalent (leave it attached to tube as you don't know just how much you will need) into shed made by batten from right to left. Tie a loop in end of yarn and loop over right end of second shed stick. The right end of this shed stick is held to the left of the warp. See photo. Reach between first and second warp ends on front side of batten and pull heddle string through. Twist once and loop over end of shed stick. After you have looped the heddle string over the stick, reach to the right side of the warp and pull on the heddle string to adjust length of heddle. Continue until you have a heddle made around every warp end on front of batten. Be sure that you keep the heddle length even. The heddle should be about 1" long. No more.

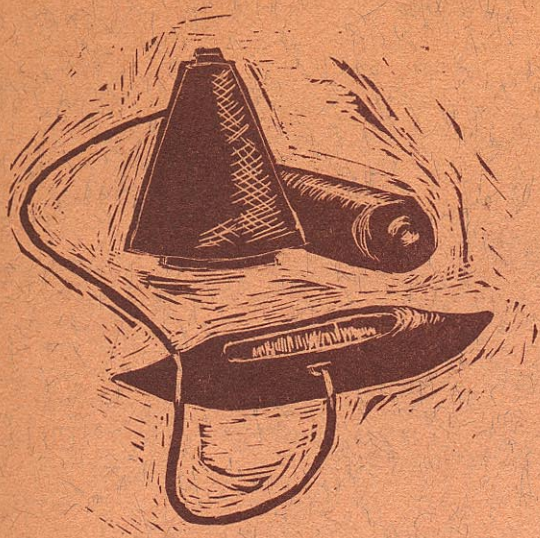


*Ella Mae Neagle, Navajo instructor, preparing heddle stick. Note the heddle yarn running through the shed made by batten. Also note position of left hand holding heddle stick. Normally there would be no weaving started at this point but Ella Mae was re-doing a heddle stick on an already begun project.*

(Continued on page 6)

## PENDLETON FABRIC CRAFT SCHOOL

July 13 through August 21, 1970



Magnificent scenery and our pleasant air-cooled studios will make our third craft school an even bigger success than previous years! 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.

### HANDWEAVING

Week beginning July 13. Continuous for six weeks - beginning and advanced handweaving on floor looms, including tapestry techniques, pin weaving, non-loom weaving. Mary Pendleton, Sedona, Arizona, instructor. Mary Pendleton has taught handweaving for over 20 years. She has judged and addressed many shows and conferences. She is editor and publisher of THE LOOMING ARTS, a national magazine for handweavers. Studied Dayton Art Institute, Dayton, O.; Cranbrook Academy of Art, Bloomfield Hills, Michigan, among others. Students should bring scissors, pins, tape measure, notebook. Fee, \$40.00 per week plus cost of yarns used.

### CREATIVE STITCHERY

Week beginning July 20. Mary E. Heckman, Houston, Texas, instructor. B.A. and M.A. - 26 years Art Instructor Houston Public Schools. Teaches stitchery each summer at Hill Country Arts Foundation, Ingram, Texas; conducts workshops throughout U.S. Has studied with Constance Howard and Nik Krevitsky among others. Many shows to her credit including one man show Centennial Museum, Corpus Christi, Texas. Students should bring scissors, pins, notebook and background fabrics. Fee: \$44.00. Includes all yarns and one frame.

### NAVAJO WEAVING

Week beginning July 27. Indian weaver from the Navajo Reservation, instructor. Everyone will have a Navajo loom on which to weave. Bring scissors, notebook. Fee: \$46.00. Includes all yarns, some handspun from the reservation.

### CONTEMPORARY JEWELRY

Weeks beginning August 3 and 10. First week - beginning jewelry. Second week - Lost Wax Technique. For students that have already had beginning jewelry, both weeks can be lost wax technique. Gina and Bob Winston, instructors. Bob Winston has been said to be "the grandfather of the lost wax casting technique". He has been teaching this technique since 1944. For the past eight years he has been on the faculty of A.S.U., Tempe, Arizona and U. of A., Tucson, Arizona, and previously he was with the College of Arts and Crafts in Oakland, California for 15 years. His jewelry is represented in many collections and he has won many awards in national shows...Gina Winston is on the faculty of A.S.U., Tempe, Arizona and Camelback H.S., Scottsdale, Arizona. She holds a Masters Degree in Design and has also been represented in many national shows. Both are Arizona Designer-Craftsmen members. Class limited to 15 students. Fee: \$40.00 plus \$4.00 lab fee per week plus materials used.

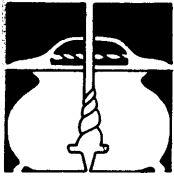
### MACRAME

Week of August 17. The Contemporary Approach to The Ancient Art of Creative Knotting. Roger Thomason, Springfield, Mo., instructor. Graduate of Univ. 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 conducted many workshops. Missouri State representative to American Craftsman's Council. He has a number of one man shows and awards to his credit. Students should bring scissors, pins, 12" x 12" cushion, notebook. Fee: \$43.00. Includes all yarns.

ATTEND ONE WEEK OR MORE - REGISTER NOW - ENROLLMENT LIMITED

25% deposit required with registration, not refundable after 3 weeks preceding date of class.

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ANOTHER BEGINNING  
The Handweavers Guild of America  
by Garnette Johnson  
Executive Director

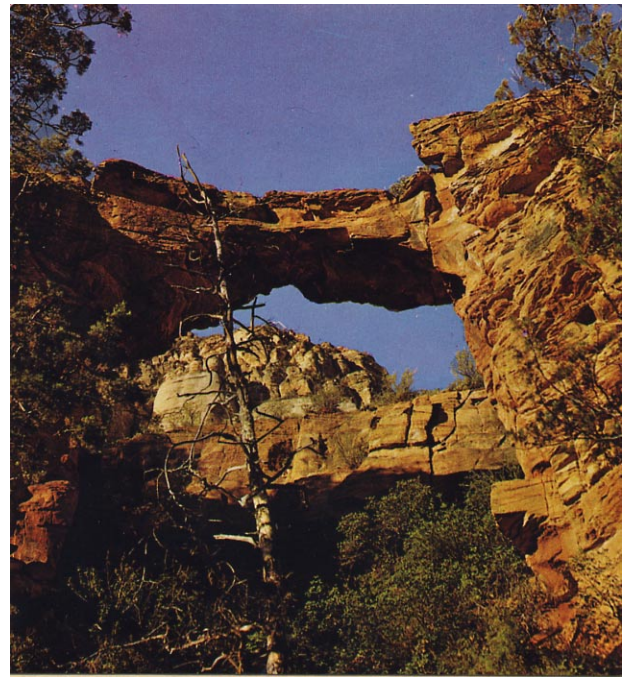
Throughout a major weaving conference in the summer of 1969, the subject-matter during informal evening discussions seemed to turn inevitably to the desirability of having a national guild of handweavers, spinners and dyers. As the conference drew to a close, more and more possible benefits of such an organization were presented until those of us in the center of it grew quite excited at the whole prospect.

As many of you know, it was Berta Frey who finally challenged us to "do something about it," and she seemed to be looking directly at me. Why me? I asked her. "Because you have the time, the ability, and a husband who is a printer," was her response. Me! Practically a beginning weaver! It was an absolutely foolish notion.

But the idea wouldn't leave my mind, and I continued writing and calling people about it during the next few weeks. Finally two of us drove over to Bearsville, N.Y. and talked with Berta Frey. She gave us the names of people whose judgment she valued, and we wrote to them. Right after Labor Day I drove down to HANDWEAVER & CRAFTSMAN to talk with Mary Alice Smith, who gave us the names and addresses of many guilds. Mrs. Vanderbilt Webb of American Crafts Council warned us of pitfalls and offered their cooperation. Nell Steedsman expressed the best wishes of Canadian weavers.

At this point I checked it all over with my husband and some of his friends, including a couple of lawyers, a CPA and various businessmen. I am sure the subject was even discussed by members of the Board of Directors of the Greater Hartford Chamber of Commerce, of which my husband is an officer. The consensus was to go ahead. After all, we would probably have no more than a couple hundred members in a year or two, we could easily put out a little eight-page newsletter, and it would be a stimulating project. If it were successful, we should be able to turn it over to a national Executive Board before too long; if it failed, at least we'd have given it a good try.

The first 125 letters asking for advice and recommendations were written by hand during the last couple weeks of an especially rainy August. I got so caught up in the project that I found myself working on it 25 hours a day, eight days a week. Then the replies started coming in and I grew even more excited. We borrowed my son's electric typewriter to speed things along as correspondents brought up new ideas and suggested more people to write to. Plans which had seemed absolutely perfect at first were altered and sometimes dropped completely; new approaches or areas of service were advocated, discussed by mail and in person, and either accepted, modified or rejected, depending on the advice of a growing Board of Directors comprised of weaving arts leaders throughout the United States. An approach to organizing a national guild, a basis for guiding its activities, long-



*Devil's Bridge - Located 3½ miles west and 4 miles north of Sedona, Arizona in the Dry Creek area. Just one of our many scenic spots to explore.*  
Photo by Roben

range objectives, a pattern of development -- all of these began to take form.

About September first we began to send out 5,000 blue papers on which a vague, general idea of the new Handweavers Guild of America was given, with an application for membership attached. We did not publish the names of those who had said they would serve on the Board of Directors, for we did not want to exploit them.

By the end of October the Handweavers Guild of America had more than 1,000 members from all sections of the country.

A publication was clearly called for, since one of the primary services requested by members of the new organization was to provide communication among individuals, guilds and other groups interested in weaving, spinning and dyeing. A simple little newsletter was vetoed by advertising experts (it is convenient in many ways to have a printer-husband with kind friends); if we printed anything it would have to be a quarterly of professional quality. This threw off the November first time-table, but after making an incredible number of decisions about type faces, white spaces, margins and so on, we did manage to get the first issue of SHUTTLE, SPINDLE & DYE-POT into the mail the first part of December. It was full of faults, but HGA members were understanding and the response was enthusiastic.

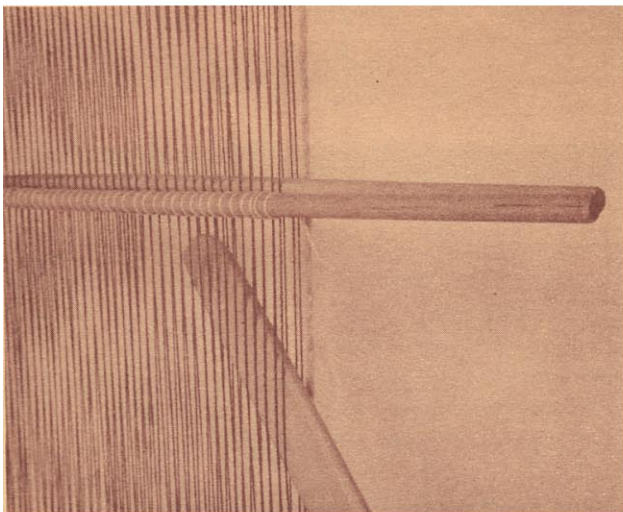
One of the top designers in the country had contributed the basic design for the masthead and the logo—a dye-pot holding an upright spindle, with a shuttle laid on top—and a major typographical designer had approved it. We got the paper at a bargain, learned about postal regulations the hard way, and ended up mailing the magazine first class, but we were on our way.

(Continued on page 7)

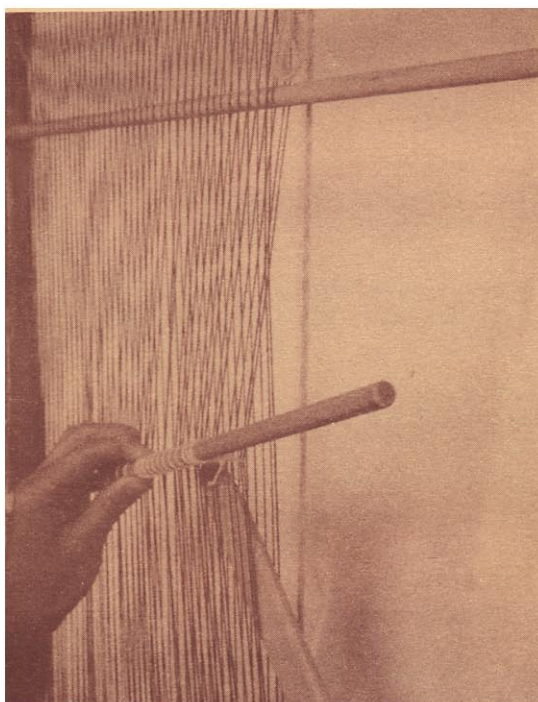
## NAVAJO WEAVING (Continued from page 4)

As you tie heddles you have to move stick to the right. To do this easily, take hold of right end of stick with right hand and twist it back and forth as you pull it to the right. In this way, it will move through the heddles without disturbing their position. To finish, tie a loop and slip over end of shed stick. The two loops at either end should not be tight on stick. Use a crochet hook to help tie the last loop so you can keep the right length on the last heddle.

You can now make the two sheds necessary to weave. Bring top shed stick down on top of heddle stick. The warp threads will separate below the sticks. This is called the "stick shed". Push shed stick to top of warp and with heddle stick in a middle of the warp position pull it forward. The shed thus created is called the "pull shed".



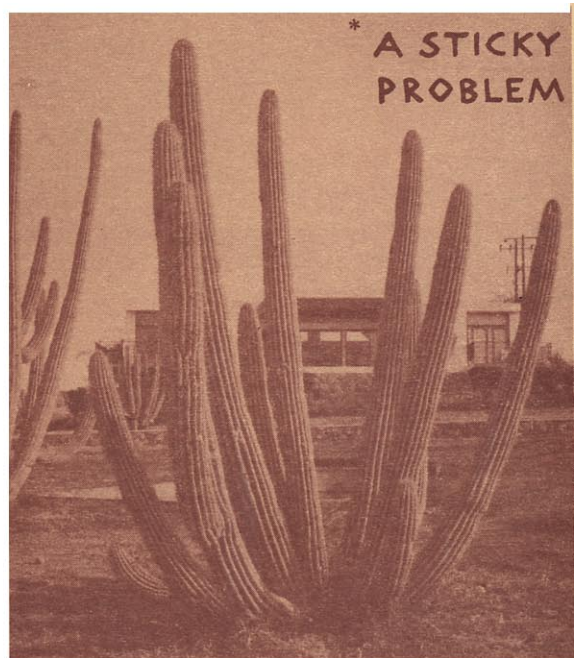
*This is how to make the "stick shed".*



*This is how to make the "pull shed".*

For the Navajo selvage threads take a piece of 2 or 3 ply wool, medium to heavy weight over twice the length of your rug and double it. Tie the loop end to bottom dowel next to edge of warp. Rub the two strands between your palms to twist the yarns and tie to top dowel. Use medium tension. Repeat on other side.

Next issue: Beginning the actual weaving. For those of you that can't wait and must try it out now, let me say one thing. Only a novice Navajo weaver uses too long a weft yarn.



Do you know that a flat steel heddle has a top and bottom? That's right. You should not add heddles at random just any way you happen to pick them up. Have you really examined a flat steel heddle?

Let's look at the eye of the heddle. This is not just a piece of flat metal with holes in it. The metal around the eye is twisted so that the eye is slanted. Depending upon how you are holding the heddle, the eye slants to the right or left. Turn the heddle end for end and the slant of the eye changes. This is very important. Now let's look at the ends.

You will see that one end has a curve in it while the other end is straight. If the curved end is on top, the heddle eye is slanted the correct way for right-handed people threading with a reed hook or for left-handed people threading without a reed hook. If the curve end is on the bottom, the slant of the eye is correct for left-handed people threading with a reed hook or for right-handed people threading without a reed hook. Be sure your heddles are on your loom the correct way for your threading method.

If you have your heddles on your loom so some eyes slant one way and some the other, you are in for trouble . . . especially if you have a close setting of the warp. Not only does it slow down threading but this puts two edges together and wears the warp threads that pass up and down between the heddles as you weave.

Having all the heddle eyes slanting the same way and slanting the right way for your particular way of threading is a real time saver.

Also classified as a real time saver are transfer rods. You know how long it takes to put heddles on the heddle bars one by one . . . so never do it. Use transfer rods . . . rods that are thin ribbon-like metal that will slide into the heddle slots while heddles are still on the heddle rods. You just slide heddles from one rod to the other. I wouldn't be without them.

*\*Organpipe Cactus, Lemaireocereus thurberi - cousin to our native cactus found in Arizona and Mexico. This was growing in front of our cottage in Guaymas, Mexico. Columnar, tree-like cactus branching from the base. Dark green or grey-green stems with 12-17 ribs. It grows slowly, reaches 25 ft., has spines 1/2 - 1" long. Purplish white-edged flower night-blooming in May and June. Fruit is 1 1/2" long, olive green, filled with sweet red pulp.*

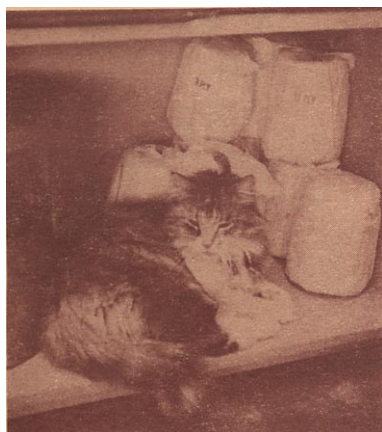
See insert for details of our 1970 Fabric Craft School - Enroll now.

#### YARNS SELECTED FOR YOU

Weavers today are working with heavier type yarns than they used to. Whether it is because we are getting lazy or whether we truly like the heavy rough textures that weave up fast is something each has to decide for himself. For those of you that like a high quality wool yarn for rug, tapestry or general weaving, here are some lovely samples. These five colors are only a small representation of the entire line. We do not have sample cards as such but let us know what colors you want to see and we'll snip you a piece.

In skeins of approx. 63 yds. each. One to six skeins \$1.10 each postpaid. Over six skeins \$1.00 each postpaid.

We have on hand quite a quantity of our Navajo handspun wool yarn in vegetal dyed gold tones . . . also dyed black and some white, natural browns and grey. Write for samples. Don't forget we have the lovely Knox Mercerized linen yarns in size 20/2. Write for color card. The Pendleton Shop, Box 233, Sedona, Arizona 86336.



*We often have more on our shelves than yarn . . .Potsy.*

#### ANOTHER BEGINNING (Continued from page 5)

Since then things haven't quieted down a bit. By the first of April we had more than 2,000 members in 49 states and ten countries, including 87 guilds. Approximately one-fifth of the HGA members are from the Pacific states, one-fifth from the Atlantic seaboard, and the rest are scattered all over. Program committees throughout the country are hard at work, as you can tell by their reports in the March issue of SS&D, and a committee chaired by Betty Holcombe of San Anselmo, California, has been set up by the Board of Directors to select a Nominating committee, so we shall soon have an Executive Board.

Through the efforts of Evelyn DeGraw, the University of Kansas has invited us to have the first Handweavers Guild of America Convention at Lawrence from September 26-October 3, 1971, with Mary Snyder serving as coordinator. And San Francisco has invited us to come there for the second Handweavers Guild of America Convention in 1973.

If everyone helps build the membership, HGA will soon have enough dues coming in so a professional Executive Director can be hired to take over under the supervision of the Executive Committee and the Board of Directors. Then I shall willingly resign my voluntary job, take some weaving lessons, return to my work with local colleges and other civic organizations, and rebuild a sadly neglected social life.



*The author, Mrs. Garnette Johnson of West Hartford, Conn., weaving a ribbon fabric for a formal gown with jacket. As executive director of the new Handweavers Guild of America she is in contact with weavers throughout the country. For details regarding the Guild, write to her at 339 North Steele Road, West Hartford, Conn. 06117. Your criticisms and suggestions will be welcome.*



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Pendleton 20-inch Mini-Loom.

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## HANDWEAVER'S HEADQUARTERS

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## MAYPOLE

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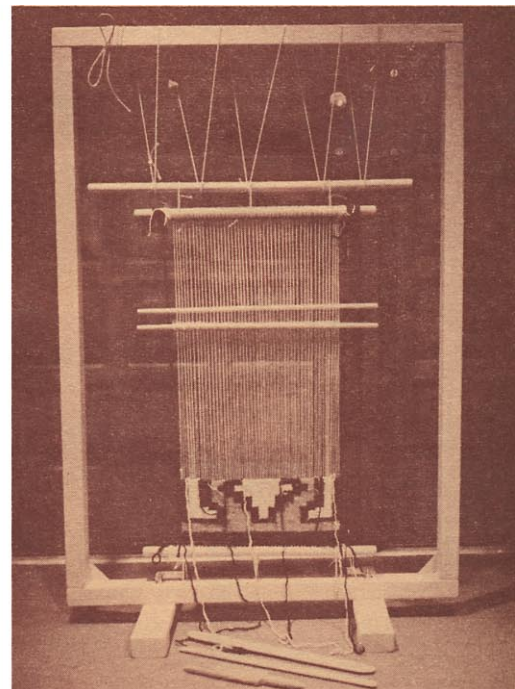
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