

NOVEMBER / DECEMBER 1970



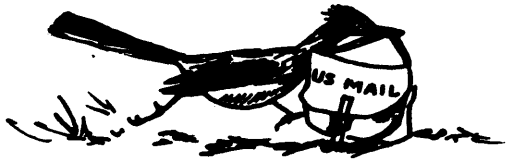
VOLUME 5 NUMBER 6

THE
LOOMING  ARTS

treadle talk ~

For almost two years now we have been without a dog. I thought that maybe I wouldn't get another one. A dog is lots of care, I kept telling myself, but these past two years haven't been quite the same. To hike in the woods without a dog as company, to sit in front of the fire without a dog at your feet, to come home late at night with no wagging tail to greet you . . . yes, things haven't been the same. But now we have discovered again that happiness is a warm puppy, this one named Ginger. Ginger is a registered Airedale and is the fastest growing member of this organization. Her black face is already turning rusty brown. She's having to learn that she can't chew up loom legs and tubes of yarn. Life at the moment is full of no-no's. Unfortunately for us, Ginger won't stay a warm puppy very long, but for the moment, happiness is

Mary Pendleton



“ . . . In the years of 1917-18-19-20, I taught school in New Mexico in Las Cerrillos and in Santa Fe. At that time I was interested in the weaving but transportation being mostly by horseback, and vacations short, I did not get to travel too much. However, I did get the rudiments of the weaving from the Domingos and have kept it up since.

I have used all sorts of looms from the most primitive to the best, and now I want to have the Navajo loom in my assortment! I spent 6 months in the Philippines and became used to the native back strap loom. That is really a ‘muscle stretcher’!

I do enjoy ‘Looming Arts’ and wish you luck with it and your weaving.”

. . . Hannah S. Flanigen, Atlanta, Ga.

“ . . . Enclosed is my renewal. Don’t want to miss an issue. The last one came while I was ironing and the old ironing can wait, had to look it thru and read some before putting it down.

. . . Thank you and keep up your good publication.”

Mrs. J. Howell Jones, Youngstown, Ohio

“ . . . Thank you, Looming Arts, for the special knitting project. It has rather saved the day – Dec. 25 that is. A couple of small girls and a couple of larger types are warmer and gayer, thanks to you. And with left-overs we are all having warmer toes, to boot! How about that? Also – to Mr. Coalby – Peace . . .”

Mrs. Abram Baron, Long Beach, California

“ . . . Hate to miss an issue. Just like a private lesson.”

Mrs. Elmer J. Casselman, Albany, New York

Fred says ~ ~

Our new Airedale pup is a real joy. She seems to be all wiggles and sharp teeth but so full of vim and vigor she’s loved at first sight. Ginger loves the woodworking shop. The saw dust is so nice for digging. She knows how to interrupt routine. Potsy, the cat, isn’t too happy yet about this bundle of energy, but we know time will solve this problem.

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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IRISH LOBSTER CLAW POTHOLDER or HOT PAD

Note: Lobsters are plentiful off the coast of Ireland. This is where this type of cable stitch comes from.

Materials: 1 - 70 yd. sk. of Aunt Lydia Rug Yarn.

No. 7 knitting needles

Cable stitch holder.

Crochet hook size H.

Potholder size finished is app. 7” square.

Make 2.

Cast on 24 sts.

Work 3 rows garter st. (knit every row).

Pattern: Row 1: (right side) K 4, *slip 2 sts to holder and hold in back of work, K 2, K 2 from holder, slip 2 sts on holder and hold in front of work, K 2, K 2 from holder, repeat from * once more, K 4.

Row 2: K 4, P 16, K 4.

Row 3: K 24.

Row 4: K 4, P 16, K 4.

Repeat row 1 thru 4 – 5 times more.

Next row: Repeat Row 1.

Work 4 rows garter st.

Bind off, but do not cut end of thread. Block pieces to about 6½” square.

Finishing: Put wrong sides facing – hiding ends inside – work 1 row of single crochet around entire edge using end of thread left and putting 1 sc in every other row on 2 sides and every other stitch on 2 sides and 2 sc and ch 1 in each corner.

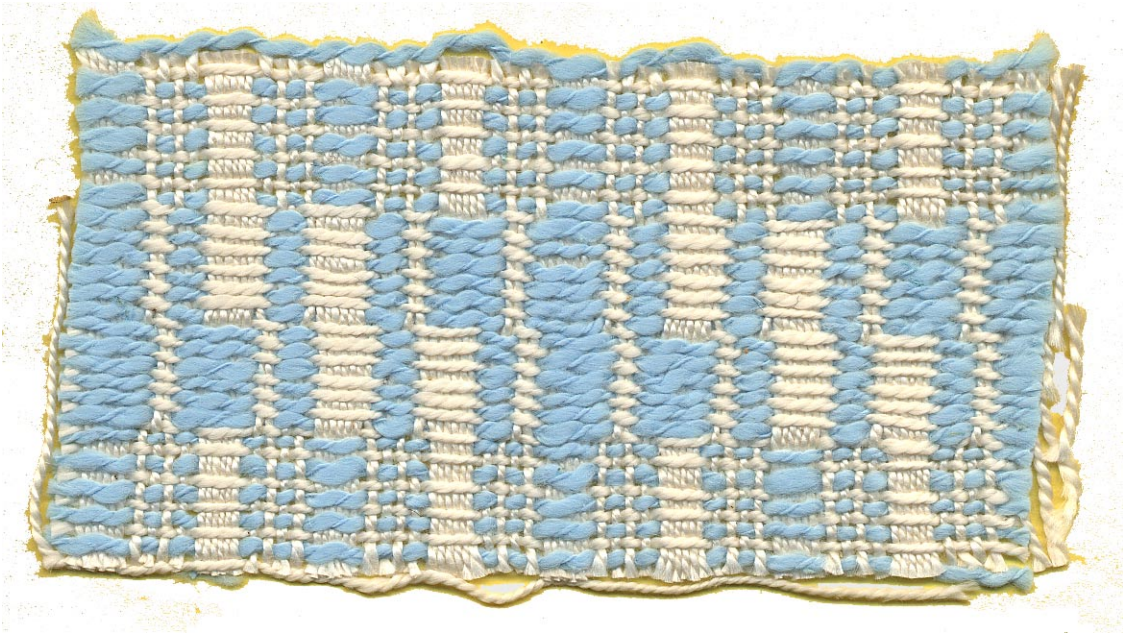
Fasten a ring in last thread in corner.



Irish Lobster Claw Potholder or Hot Pad.

Write today for details about our
PENDLETON FABRIC CRAFT SCHOOL
July 5 through August 20, 1971

VARIATION ON SIMPLE TWILL THREADING



The idea of doubling, tripling and multiplying various warp ends in the threading has tremendous possibilities for different effects. In Vol. 4, No. 6 we gave you a variation on 3 Thread Herringbone. Our sample this issue is a variation on a simple twill threading. You will see that we have sextupled certain warp ends. That means the six warp ends will weave alike all through the fabric. This produces the wide band effect broken only when crossed by the colored weft. You will notice that one weft yarn is the same as the warp. This is necessary for the unbroken effect.

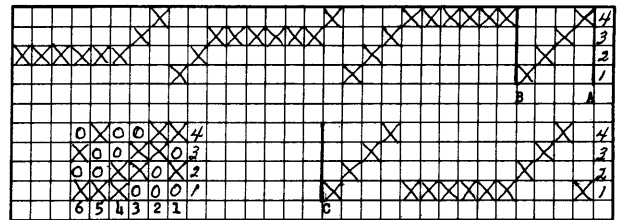
When you have three or more warp ends working together, it is best to sley single in the reed. This assures that all warp ends will lie parallel to each other and not be twisted. If you are only doubling warp ends, you can sley two per dent but only one of each pair of warp ends in a dent. See Vol. 4, No. 2 Hopsack Upholstery for a detailed discussion of this.

The treadling is "on opposites". That is, after you use combination 1 and 2 harnesses, you use 3 and 4. 1 and 4 combination is followed by 2 and 3. Being aware of this will help you avoid errors in treadling. Another treadling to try on this set-up is to weave it as overshoot. Treadle 2, 3, 4, 5, 4, 3 eight times each using tabby between. Use cotton novelty for the pattern thread and Pearl 5 cotton for tabby. This gives a large undulating type pattern good for drapery fabric.

Depending upon yarns used, this fabric could have a number of uses. We think this sample as shown would make good draperies. Done in heavier wool yarns and more intense colors, we visualize pillow covers. It's an easy threading, simple tie-up and fast weaving with easy to handle yarns so it's a good project for the novice weaver.

Threading Draft

Tie Up - X = sinking shed
O = rising shed



Threading Directions:

- Thread A to B - two times
- Thread B to C - as desired
- Thread A to B - one time

- Warp: Pearl 5 natural
- Weft: Pearl 5 natural, novelty cotton boucle

Reed: 15 dent, 1 end per dent

Weaving Directions:

- Treadle 1 - Pearl 5 cotton) Six times
- Treadle 6 - Novelty cotton)
- Treadle 2 - Pearl 5 cotton) Six times
- Treadle 4 - Novelty cotton)
- Treadle 3 - Pearl 5 cotton) Six times
- Treadle 5 - Novelty cotton)

Repeat.

Use medium to light beat. Steam press before making up.

HOLIDAY SKIRT FROM CHRISTMAS RIBBONS

by Dorothy Hauf, Chairman, Handweavers Guild of Sun City, Arizona

This past year I wove and made a holiday hostess skirt from used Christmas ribbons. It created such interest that I thought others might like to try the idea.

Several years ago, the Southern California *Tie-Up* suggested using old Christmas ribbons to weave base covers for Christmas trees. I made one for our tree and it was so successful that it prompted me to continue saving ribbons. This year I had enough, and the colors were varied enough, to make a skirt.

I set it just wide enough for the skirt and used 10/2 black cotton and a gold filament thread warped together, and set 15 to the inch in a twill threading. The hem areas were woven with black cotton in tabby, and the body of the skirt in twill as open as possible to show off the ribbons. The ribbons were glued together with fabric glue and used "hit or miss". Wide ribbons were split and narrow ribbons woven double. Softer ribbons were used in the waist area to facilitate shaping; stiff ribbons tend to buckle.

The skirt was lined with black sheath lining and left open on both sides to just below the knee. Darts were made at the waist in back and pleats in front. The sides were cut to shape and a zipper placed in one side.

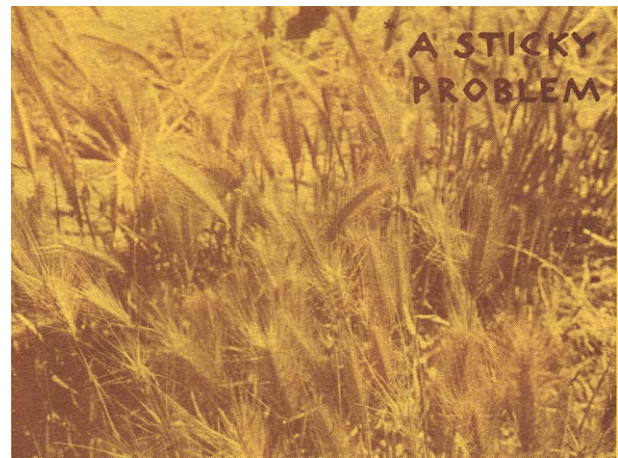
While the skirt is rather fragile, the fact that it is only worn during one season of the year, should make it last for a number of Christmases – and it is truly a conversation piece.



Holiday skirt woven with Christmas ribbons.

ACTIVITIES AT THE STUDIO

As we neared the year's end, what with getting out our Christmas orders for looms and gift items we disappointed a number of people who wanted weaving instruction in November and December. Sometimes we get the feeling we need to be triplets around here!



In winding a warp with different yarns, yarns with a different degree of elasticity, the speed with which you work has a lot to do with the success of the warp. For instance – if the warp is a combination of wool and cotton, you will find a great deal of difference in the elasticity of the two yarns. If you wind the warp very fast there is a tremendous pull on the spools; consequently, the wool stretches more than the cotton. When you release the tension to chain your warp from frame or reel, you will find the wool will contract making the cotton strands longer than the wool.

In mixing yarns in a warp there is always some variation in the elasticity of each yarn. A small variation will give you no problem if, when you wind the warp on the beam, you stretch it out to the same tension as it was on the reel or frame. In the task of winding mixed warps, speed is not beneficial.

**Meadow foxtail – Alopecurus pratensis – primarily a pasture grass. Individual plants are generally in loose tufts, but old heavy stands produce medium dense sod. It grows well in high altitudes and moist soil and has continuous winter growth in our 4300 ft. elevation here in Sedona. Pet lovers have a special dislike for the whiskery tails that become lodged in their pets' fur and ears.*

PENDLETON FABRIC CRAFT SCHOOL

July 5 through August 20, 1971

July 5 week – Emphasis on macrame, inkle, card-weaving and non-loom weaving projects for the beginner.

July 12, 19 and Aug. 9, 16 – General weaving, beginning and advanced. Mary Pendleton, instructor.

July 26 week – Navajo Weaving. Instructor from the reservation.

August 2 week – Hopi Weaving. Instructor from the reservation.

August 9 and 16 weeks – Contemporary Jewelry. Instructors, Gina and Bob Winston, Scottsdale, Arizona.

Attend One Week or More – Enrollment Limited.

Also this year Planned Tours for Students and Their Guests to the Hopi Tribal Dances and the Grand Canyon. Write for details – The PENDLETON Shop, Box 233, Sedona, Arizona 86336 located in the heart of the red rock country.

I WAS THE LEADING LADY IN THIS CAST
or
THEY LAUGHED WHEN I SAT DOWN AT THE LOOM
or
TIME HUNG HEAVY AND SO DID I!

by LaBerta Bowler

My experience with the ocean is minimal so it might not have been a HUGE wave that tossed me up, sucked me in, rolled me around, and then discarded me high on the beach. When my chagrined blush no longer matched my hot pink bathing suit, I tried to stand up and walk proudly away as if it had all been a game but I couldn't — walk, I mean.

When I had hobbled to the doctor and was explaining that I had damaged myself trying to surf, he looked stunned for a few seconds and then said (perhaps too heartily), "Good for you! I like to see people who don't act their age." As you can see, there are several possible interpretations of that statement and not all of them are flattering.

He put me in an UN-cast (unwieldy, uncomfortable, unattractive, unbending — the list can go on and on) from which I could not part for many weeks.

The boredom of being immobilized finally got to me. Time hung heavy and I had to do something. I tried spinning as my first diversion. I could have become most exasperated except for my belief that there is usually more than one solution to any problem.

The cast on my right leg made it necessary to have that appendage at the same level as my hips when sitting and preferably almost straight ahead. It was not possible to place the wheel directly in front of me and still keep my balance. By moving the wheel so I could treadle with my left foot turned at about 70° or 80° and drawing out from left to right in front of me, I quickly learned to spin a useable yarn.

The habit of starting the wheel with my right hand nearly tipped me over so I quickly switched to using the left hand at the left side of my castle-type wheel.

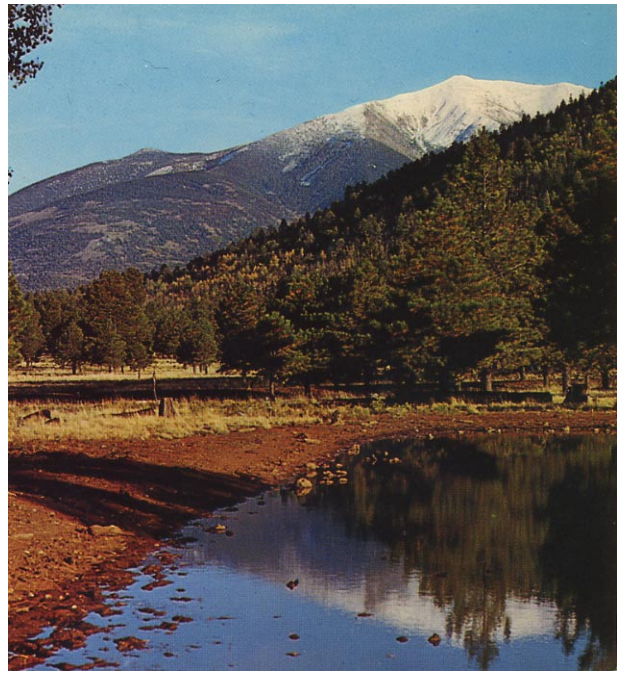
Since spinning hadn't been too difficult with one leg sticking stiffly into space, I decided to confront the loom.

That plastered leg sticking into the innards of the loom presented problems that almost stopped me. I just could not manage the 40 inch warp already on the loom. Luckily none of my shutterbug-happy children were around to take good movies of a bad situation.

I removed 5 inches of warp from each side of the warp allowing it to pile up on the floor without losing the cross so that I could, if necessary, put it back later. Even with this narrower web, I sometimes lost my balance when receiving the shuttle at the left.

I hung a leather belt from the frame to hold the stiff leg. Then the bench kept slipping because all the weight was at the front. I found a piece of heavy carpeting which anchored the bench nicely. At last, I was weaving.

After I changed the tie-up so I only needed 4 treadles everything went beautifully. I was singing to the rhythm



29 miles north of Sedona is Flagstaff, Arizona at almost 7,000 ft. Towering above the Ponderosa skyline are the San Francisco Peaks sometimes snowcapped in July. Legend has it that the peaks are the home of the Hopi gods.

of the beater and the shuttles when the telephone rang. Without thinking I tried to jump up.

The bench tilted to the rear letting me slide to the floor as gently as if I'd been rotten eggs. The belt swung forward in a slow arc shoving my ankle up through the warp. There were my five pedicured bare toes, generously hung about with broken warp ends, shining at me over the breast beam.

That was the only time I swore at myself, "Go to bed, you damned idiot," I said, and obeyed!

ABOUT THE AUTHOR

LaBerta Bowler went home to Mesquite, Nevada from our '69 Fabric Craft School after acquiring weaving instruction, a 40" 8 harness Pendleton loom and "Peachy" one of Fred's peach faced parrots. She wrote her article long hand and said, "Sorry about the handwriting, but I have too many kids in college to ever have a typewriter available — I've probably forgotten how to use one anyway."

"Bert" was in the cast to which she refers in her article 9 weeks and gave up the crutches just before Christmas. Characteristically, she said it was an "interesting experience."

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NAVAJO WEAVING – Part 9

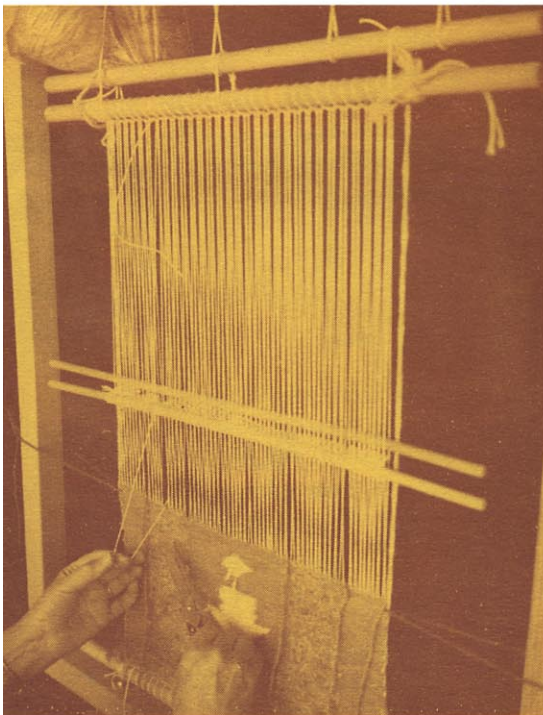
In weaving your Navajo rug I'm sure some of you have developed problems along the way and so we will discuss specific problems and what to do about them (other than throwing it out and starting over).

If the twining cord does not lie flat on the dowel and the rug has a scallop look at ends, you have not wrapped the cord tight enough. This should have been corrected before weaving was started.

When you find that you can see warp peeking through the weft and the warp ends in some areas are closer together than in other areas and the edge threads are drawn towards the middle, you are in trouble. You are drawing in. The weaving is too tight. When you see one or all of these things happening, it's time to stop and review what you are doing wrong.

First check to see that warp is very tight. You should be positioning the weft yarn at the edge with the comb before you bubble and beat. Do not let the weft pull the edge warp ends in at all. Get enough weft in the shed. Bubble the weft to the point where it is about to make loops on the surface but it doesn't. Don't let the weaving build up unevenly. Fill in low areas as they develop. See Vol. 5, No. 2, Navajo Weaving, next to last paragraph regarding fill in.

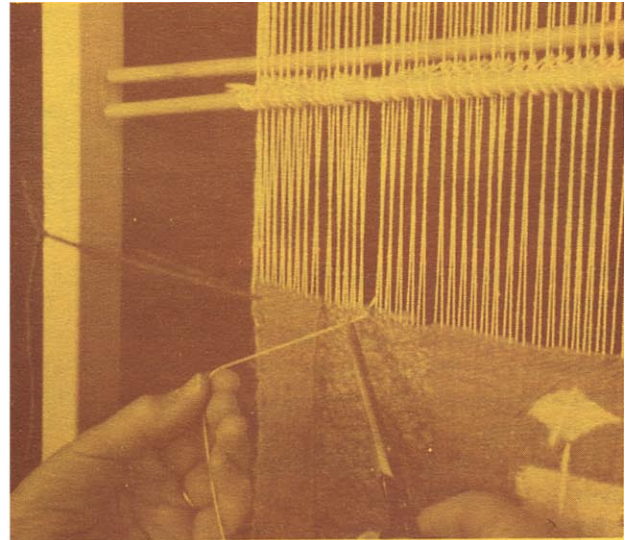
Loop a yarn through edge of weaving and tie tightly to frame stretching the weaving out to proper width. Repeat on other side. See Photo 1.



1. One warp end has been cut and is being pulled out of twining at top. Note cords looped through side of rug and tied to frame to help prevent draw in.

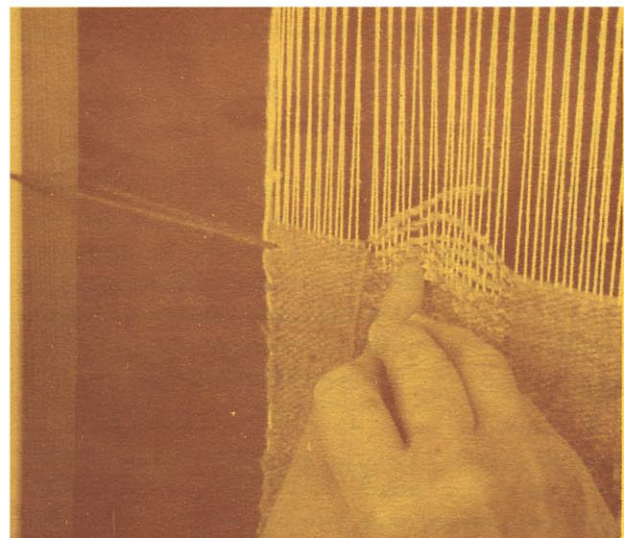
In the area where the warp ends have closed up, with comb lift weft threads. Try to get more space between warp ends by pushing them to right and left. Beat weft back into place.

If the above does not solve the problem, then something more drastic is necessary. In the middle of the area where the warp ends are the closest, cut one warp end, pull out of twining at top and cut other end at web. You have actually removed two warp ends. See Photos 1 and 2. Now lift at least four or five weft yarns with the point



2. Second warp end is being cut to help correct tightness in the weaving.

of the comb, push warp ends from side to side to evenly distribute this additional space. You have to apply a great deal of pressure with the point of the comb to move the warp ends. Don't be gentle. Beat wefts into place. See Photo 3. Also even up space between warp pairs at top twining.



3. With point of comb, wefts have been lifted and space between warp ends is being widened.

One of the warp ends you removed came out of a heddle so there is now one empty heddle. This will cause the heddle string to be loose at this point and will lengthen the heddles on either side. To take up this excess

length in the heddle string, tie a small knot in the string at this point or, if you like and have the time, pull out the heddle stick and re-do the heddles.

If you are having trouble with your selvage threads, please refer to Vol. 5, No. 4 Navajo Weaving. If the twist is not uniform you are not doing it correctly. Photo 4 shows incorrect twisting of selvage threads. The arrow marks a selvage thread lying vertical rather than on the diagonal.



4. Selvage incorrectly twisted.



5. Uneven spacing of warp where color changes. Weft yarns pulled too tight. Warp is showing through.

It is possible that the "turn" warp ends have developed more space around them than the rest of the warp, particularly where you use the same "turn" warp end for some distance. See Photo 5. Try to prevent this by avoiding moving warp ends as you feed weft through shed with fingers.

If you have skips of weft on the surface, you have not been accurate in making your sheds. When you inserted your batten, you picked up warp ends from the back or you didn't pick all of the ones up on the front. Check to see that all heddles are the same length. A long heddle can cause this kind of trouble. Speaking of heddles, if your stick shed is too small, your heddles are too short.

If your vertical or diagonal lines are not straight, you have "turned" on the wrong warp end. See Navajo Weaving, Vol. 5, No. 3 and No. 5.

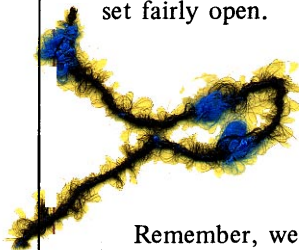
As you continue to weave, the warp gets tighter and it is difficult to weave the Pull Shed and to turn your batten on edge. Change to a narrower batten. When you get to the last 4 or 5 inches of the rug, the weaving method changes. This will be explained in the next issue.

Next issue: Finishing the rug.

Mary Pendleton's **NAVAJO WEAVING - IN DETAIL** will be available in *book* form Summer, 1971. Every step from building your Navajo loom, preparing warp and weaving will be clearly explained and illustrated. Many photographs. Soft cover. Get your name on the list now. Limited edition. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

YARNS SELECTED FOR YOU

I think this is a beautiful yarn. The blue is so vibrant with the black. Use it for weaving or knitting. It would make a lovely sheer fabric woven on a fine black warp set fairly open.



Hoopla

84.1% Acetate, 15.9% textured Nylon. 2,000 yds. per lb.

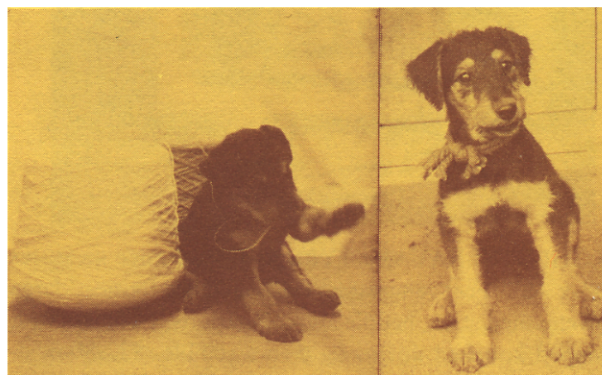
Put up - 1 oz. skeins

Minimum order 8 oz. for \$4.60 postpaid.

Remember, we still have some of our past offerings. Knox Mercerized Linen at close-out price \$2.10 postpaid for 4 oz. tube. Navajo handspun wool yarn, Willamette fine wool. Use this with the above sample sett 12 per inch for a sheer stole fabric. Order from The **PENDLETON** Shop, Box 233, Sedona, Arizona 86336.

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How our routine has changed!



4 weeks old

8 weeks old

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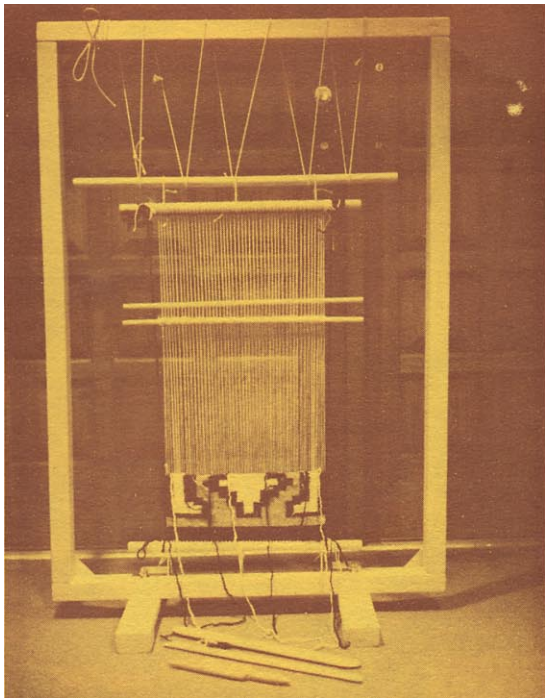
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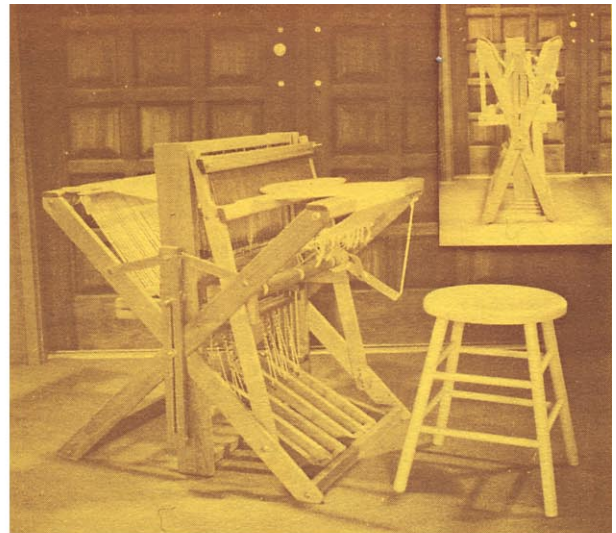
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86336.

A BRUSH FABRIC ON 8 HARNESSES



You will remember several issues back in Vol. 4, No. 4 we gave you a sample of a brush type fabric in very light weight yarns suitable for dress yardage. Here, we have adapted this idea in heavier yarns so the fabric could be used for pillow tops, afghans or, if you like, a coat fabric.

After familiarizing yourself with this fabric, you will soon see that you can weave the cut float in a number of different arrangements. The one thing you have to watch is that you have at least six picks firmly beaten between each cut area. If you have less, the cut ends will pull out too easily.

My original sample had four colors in it – yellow, grey, burnt orange and white with the black background. The sample here will show only two colors.

A cut warp fabric has to be sett very close so the cut ends won't pull out too easily. Because of this the warp could be sticky to weave. To correct this, double beat. The movement of the beater will help clear the shed. Another aid for a sticky warp is to double treadle. That is, open shed, beat, close shed and open again, beat again.

See Sticky Problem in this issue for helpful suggestion on winding this warp.

Order of Warp:

2 ends black wool)
2 ends black cotton) 2 times

2 ends white wool)
2 ends black cotton) 6 times

2 ends black wool)
2 ends black cotton) 2 times

2 ends red wool)
2 ends black cotton) 6 times

Repeat as necessary.

End with 2 ends black wool)
2 ends black cotton) 2 times

Warp: W = 2 ply medium weight wool

C = 10/2 black cotton

Weft: Pearl 5 black cotton

Reed: 6 dent, 4 ends per dent.

Threading Draft

														W					8
															W				7
										C		W				C			6
										C		W				C		W	5
										W									4
										W									3
		C		W		C													2
	C		W		C														1
F			E				D			C				B					A

Threading Directions:

Tie Up

Thread A to B – 2 times

*Thread B to C – 6 times

Thread C to D – 2 times

Thread D to E – 6 times

Thread E to F – 2 times**

Repeat from * to ** as desired.

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

Weaving Directions:

Treadle 1, then 6 – 3 times (6 picks)

Treadle 2, then 3 – 7 times (14 picks)

Repeat above once more.

*Treadle 1, then 6 – 3 times (6 picks)

Treadle 4, then 5 – 7 times (14 picks)**

Repeat from * to ** once more.

Repeat from beginning. Use firm beat, about 16 picks per inch. Cut warp floats in center. Be careful not to cut background. Reverse side of this fabric is interesting also.