



NUMBER 1



VOLUME 15

treadle talk ~

There comes a time when you have to start throwing things away. I'm a terrible saver of everything. Would you believe I've had some papers on my desk for years, many years. Every now and then I'll go through the pile of "things to do or take care of" and some of the things are just put back in the pile with good intentions that some day ... Well, that some day has never come for a lot of those things. I've got two wedding announcements that have been on my desk for almost a year and I still haven't woven the wedding gifts. By the time I finally get around to it, the gifts will end up being anniversary gifts for which year I'm not sure of. I really think we should be allowed two or three trips through this world so we have time to get things done.

I have many file drawers packed full, so the other day I put a big box in my office and began going through the folders. I looked at every letter and even though the dates were many years back, I could remember writing the letter and could remember many of the weavers I wrote to. It was like reliving those days and I wondered whether the weavers were still around, if they still had their looms and were still weaving. Some of the weavers I had written to I hadn't thought of in years. I filled two big boxes and then took a break as it made me sad. When I came back to my office, there were a few letters I couldn't throw away so I dug them out and put them back in the file; but, after filling more boxes, I've now got lots of empty file drawers to fill up again with letters from and to weavers all over the country, and my trash pick-up man will probably charge me extra for all these heavy boxes of old papers he has to carry away.

Mary Penheltou

THE LOOMING ARTS

A STICKY PROBLEM

In the last issue I wrote about planning a way of thinking about the tie up and treadling. I gave some ideas of how to remember which treadle to use. I'd like to give you now some ideas of knowing if you have your foot on the right treadle without bending over and looking at your feet. This can be very tiring and hard on your neck and back. You can learn to treadle without looking at the treadles just like you can learn to type without looking at the keys. Touch typing or touch treadling are both easy to learn with a little practice.

On a four harness loom, treadles 1 and 6 are easy to find because, if you sit on your bench in front of the loom, your feet just naturally hang over treadles 1 and 6. That's why I tie my tabby to these treadles. It's just like "walking" when you weave tabby. If you want treadle 2, just find treadle 1 and slide your foot to treadle 2. Same way with treadle 5. Find treadle 6 and slide to treadle 5. You can find treadle 3 by finding treadle 1 first and sliding your foot over treadle 2 to 3, but there is always that question, "Did you actually get your foot on treadle 3?"

Before you begin your weaving, depress each treadle and memorize which harnesses come up on each one. As you weave, glance at the harnesses. If the wrong harnesses are up, you know your foot is on the wrong treadle.

Touch treadling with six treadles isn't really that difficult but, when you get on a 10 or 12 treadle project, the sliding can be too much. You've got to be able to find the treadle without too much sliding, so educate your feet to find the treadle and then get into the habit of glancing at the harnesses to verify that your foot is on the right one. No more bending over to look. It will speed up your weaving and save your back.

This is Half-Half II, a half white and half black cat. Just like the first Half-Half, who met his demise early in life, Half-Half II is a stray that adopted us. Big Foot barely allows him to stay around but time should take care of that.



STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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BACK ISSUES

We are always getting requests for back issues of *The Looming Arts*. Here's what we have at the moment: Just a very few of Vol. 8 #5, Vol. 9 #1 and 2 and Vol. 10 #3. We also have Vol. 11 #4 and 5, Vol. 12 #1, Vol. 13 #2, 3, 4 and 5 and Vol. 14 #1, 2, 3, 4 and 5. Some of the above are the 4-harness issues and some we have both 4 and multi harness issues. Please state which you prefer. If you ask for the multi harness issue and we only have the 4-harness, we'll send that. The prices vary from the older issues to the newer ones so send \$2.00 for the 4-harness issues and \$2.50 for the multi harness issues and we'll refund any overage. We'll pay the postage. Order 5 or more issues and you can deduct 10%.

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PLAYING AROUND WITH OVERSHOT - Part 1



In the summer of 1984 I had several looms in the studio with left-over warps on them. They were both set up to an overshot pattern - one was 1000 Flowers and the other Rose Valley, both from Davison's A HANDWEAVER'S PATTERN book. I cannot just remove left-over warp lengths and throw them away. No matter how little is left, I try to make something of value out of it. The other day I came across the notes I made when I wove these warps off and decided to use them for the next two issues.

I didn't want to weave them the traditional overshot way so I started playing around with different colors using the same standard tie up for overshot weaving. Among other things, I tried the bound weave on opposites using the threading draft for the order of treadling. I liked the resulting fabric very much on the 1000 Flowers set up but did not like the bound weave on the Rose Valley.

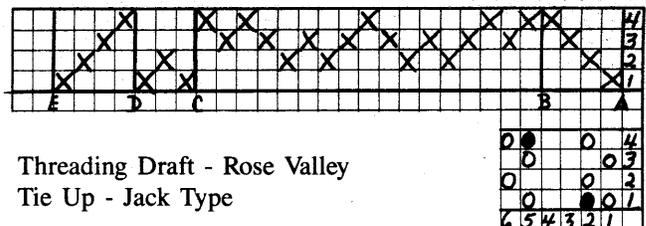
I changed the tie up on each loom and did some experimenting and came up with a very nice lace weave on both threadings. I also tried summer and winter treadling on both looms but the results didn't strike me as too interesting. Next time you wind a warp for an overshot project, add a little extra and see what else you can do on that threading.

To get a lace weave the tie up has to change. You want to float two harnesses and which two, you must decide. You can't have the weft floating over too many warps or it's a poor quality fabric so a little experimenting is necessary. The fabric can look great on top but be sure to look on the underside. On this threading, floating harnesses 1 and 4 produced the best fabric. See tie up used.

Warp: 3/2 cotton - natural

Weft: Same as warp

Reed: 12 dent, 1 per dent



Threading Draft - Rose Valley

Tie Up - Jack Type

Threading Directions for place mat width - 14 1/4"

Thread A to B - 1 time = 4 ends

Thread C to D - 1 time = 3 ends

Thread B to D - 8 times = 160 ends

Thread D to E - 1 time = 4 ends

171 ends

Weaving Directions:

Treadle 1-2-1-2-1-6

1-2-1-2-1

6-5-6-5-6-1

6-5-6-5-6

Repeat.

Use firm beat for a 50/50 weave. Washing will help develop the beauty of this lace weave.

MORE ABOUT NAVAJO WEAVING

Navajo weaving still continues to be a popular subject in weaving so I would like to pass along some other details I have come across since writing my book *NAVAJO AND HOPI WEAVING TECHNIQUES*. Over the years, you continue to learn as you observe the weavers at their looms. Here's a time saver idea.

The heddles change in length as you weave if you are using the traditional Navajo type heddle. This is because you don't grab the heddle stick in the middle each time and this causes the heddles to get longer on one end and shorter on the other. Most weavers have this problem from time to time. *See photo No. 1*. In my book I show a way of correcting this heddle by heddle, but I've now discovered a faster way to make the correction. Instead of pulling each heddle to adjust, you just roll them.

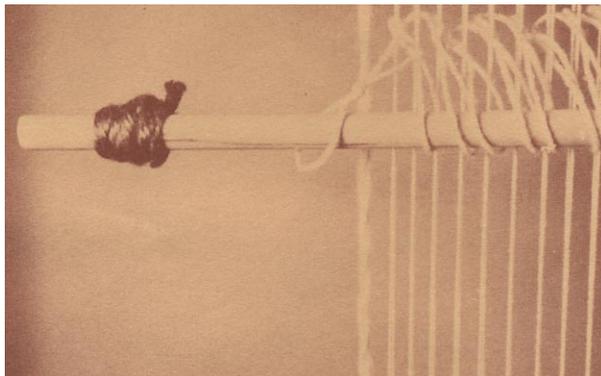


Heddles have gotten longer on the right and shorter on the left. The short heddles restrict the shed on the left so length of heddles must be adjusted.

To explain: Holding the heddle stick with your left hand, place the tips of your three middle fingers of your right hand on the extra long heddles. Now move your right hand up 4" or 5" rubbing and moving the heddle string as you do. Remove right hand and with left hand pull heddle stick tight and move it up and down several inches just a few times. This up and down movement of the heddle stick adjusts the heddle string. Continue these two actions moving your right hand over a few heddles to the left each time you rub the stick upwards. This moves the heddle string to the right making the heddles on the left shorter and the heddles to the right longer. If you need to move the heddle string the opposite way, rub with a downward motion. With a little practice you can adjust uneven heddles in a few seconds.

I now teach another way to attach your heddle string to the heddle stick when you begin making the heddles. In my book I show making a Lark's Head knot out of the loop and slipping this onto the end of the heddle stick and some Navajo weavers do it this way but, if you pull this knot tight and then twist your heddle stick as you work with it, you can cause the heddle string to wrap around the stick and eat up your heddles so to speak. I now recom-

mend that you begin with a loop larger than the size of your heddle stick but not too large. The loop must be loose so it won't catch on the stick if you twist as you use it. *See photo No. 2*.



Note loose loop around heddle stick and a bump of yarn at end of stick to prevent stick from falling out of heddles.

Do not tape the loop of the heddle string to the heddle stick to keep the stick from falling out of the heddles. I've had students do this. If you have a problem keeping the stick in the heddles, just wrap some heavy yarn around each end of the heddle stick to make a bump. A bump of rubber bands will serve the same purpose. *See photo No. 2*.

MAKING POT HOLDERS AND HOT PADS

We can always sell handwoven pot holders and hot pads in our shop. We never have enough of them. When we plan a place mat warp, we always plan to do some on the same warp. The width is right and the warp is most always suitable.

For weft use heavy yarns. Use up scraps of yarn. Weave in pattern, plain weave stripes or solid colors. Anything goes it seems. Weave tabby for $\frac{3}{4}$ " with weft like warp or a similar weight yarn. Be sure color is suitable as it



Top: Several hot pads not yet cut apart. Stitching has been done on each side of cutting line. Center: Label has been added. Bottom center: Piece folded right side in and ends stitched. Bottom right: Partially turned inside out. Bottom left: Completed pot holder.

BATH MAT WOVEN ON 4 HARNESSES

Sometime ago I saw a bath mat in a store that caught my eye. It was a cut weft technique and, since I've been working on some ideas along this line, I decided to design a bath mat using this technique.

I looked around my studio to see what yarns I had on hand that would work for a bath mat. I made several samples with different yarns and threadings. One of the samples I'm using in this issue for the multi-harness fabric that some of you get. The bath mat fabric discussed in this article was too heavy to cut easily with scissors so I couldn't include an actual sample but the photograph shows the detail.

For warp I used 8/4 carpet warp doubled and the weft is Sugar and Cream cotton doubled and sock loopers. The loopers are almost like terry cloth and quite heavy. You have to link them together. This makes for a heavy bath mat with bumps. I used white warp with every 5th thread in a contrasting color. The loopers are white and the Sugar and Cream is a variegated combination of white with pastel lavender, pink and blue.

To wind the warp with a paddle, put 2 threads in each hole with every 5th one a contrasting color. The dark squares in the threading draft denote contrasting color.

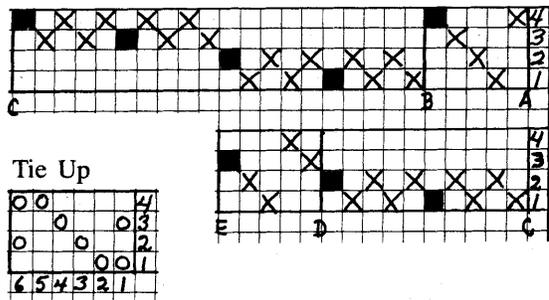
For ease in handling the shuttles, begin one on the right and the other on the left, and be sure to use a firm beat. When you have to splice the heavy looper yarn, overlap just two ends and cut away two ends so you don't end up with four strands in the shed. Try to splice the Sugar and Cream yarn in the areas to be cut.

Warp: 8/4 carpet warp doubled

Weft: White Sock Loopers and variegated Sugar and Cream cotton doubled

Reed: 6 dent, 1 double end per dent

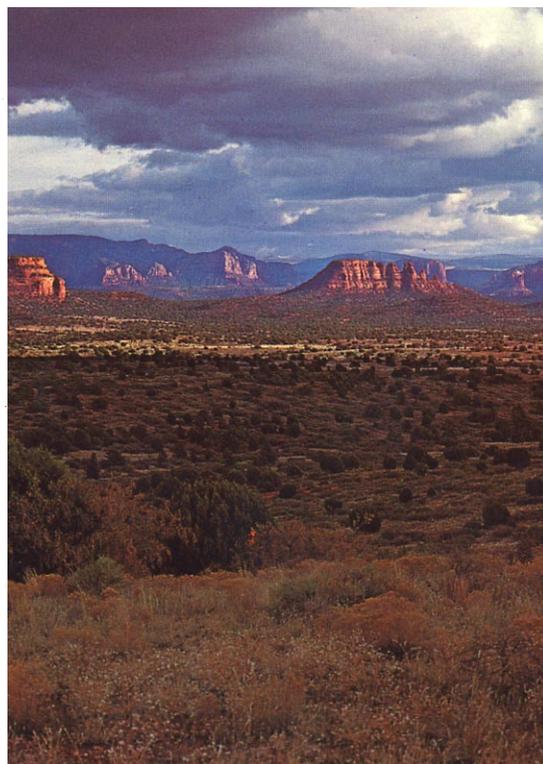
Threading Draft



Threading Directions for a bath mat about 20'' x 30'' finished.

Thread A to B - 1 time = 5 ends
 Thread B to C - 6 times = 120 ends
 Thread C to D - 1 time = 10 ends
 Thread D to E - 1 time = 5 ends

140 ends Total



Evening light on the red cliffs of Sedona.

Photo by Bradshaw

Weaving Directions:

Leave 4'' of warp unwoven for fringe. Weave 4 rows tabby with single strand Sugar and Cream for heading. Fasten off. Begin on right with looper yarn. Treadle 1, then 6. Begin on left with double Sugar and Cream and treadle 2, then 3. Treadle 1, then 6 with looper yarn, treadle 4, then 5 with Sugar and Cream. Repeat from beginning for 32''. End with treadle 1, then 6 with looper yarn. Repeat heading. Leave 4'' for fringe.

To finish, tie fringe and cut weft floats.



Detail of bath mat woven with sock loopers linked together. Cut weft floats are Sugar and Cream cotton.

MAKING POT HOLDERS AND HOT PADS

(Continued from Page 4)

will show in the finished piece. If your warp is about 14" wide, weave about 7" in pattern or whatever you have decided to do and then end with $\frac{3}{4}$ " like beginning. Weave a cutting line if you are weaving several pot holders. To do this just treadle any pattern treadle and weave one pick. Then begin with your tabby. Be sure your edges are neat and even because they will show.

After removing warp from loom, zig zag or at least straight stitch on each side of the cutting line. I always stitch before I cut the fabric apart. Pot holders and hot pads are washed a lot and edges can come unraveled inside and weaken seams unless stitched.

Cut on cutting line between stitching to separate. If you label, sew it on now. Fold fabric in half with right side

inside and sew the top and bottom edges with a straight stitch, not zig zag. Begin stitching on the open edge and sew towards the fold. You can sew so the tabby heading shows a little or you can sew right next to the pattern area. I rather like having some of the heading show a little. Turn the fabric inside out and be sure to push out the corners so they look sharp.

Set your machine for about six stitches per inch and lessen pressure on the pressure foot a little. Straight stitch the open side edge. **Do not** stretch the fabric. You want this side and the fold side to be the same length. Be sure to match the thread to the fabric as much as you can as the stitches are on top and can show. By making the pot holder this way, you don't have a thick folded type seam on the open side. Steam press to finish.

Pendleton Peddler

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- Weft Yarns For Navajo Weaving - We carry two types. Please send \$1.00 for yarn samples.

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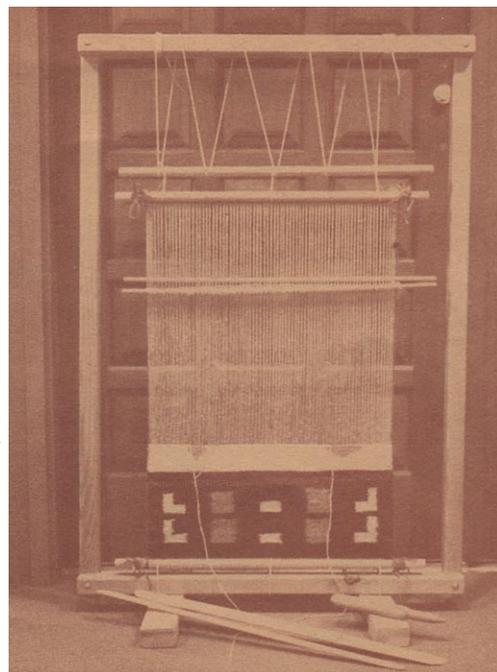
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SPRUCE UP YOUR BATHROOM WITH A HANDWOVEN BATH MAT

(Due to the amount of time it takes to cut the weft floats, may I ask you to cut the ones on your sample? Thanks!)

Sample on next page

Sometimes, when I get an idea in my head, I can't let go of it. I got started on this cut weft technique for the last issue and ideas just keep coming. I hope you like this bath mat project.

I tried several threadings on 4, 6 and 8 harnesses and I liked the 8 harness one the best. It staggers the weft floats and results in a better distribution of cut ends. This is a fabric that isn't fully developed until it's been washed. The washing causes the cut yarns to unravel and fluff up. This fills the spaces, softens and thickens the fabric. It looks a little stringy until it's washed and fluffed.

I tried several different selvage threadings. The straight draw selvage threading (1-2-3-4-5-6-7-8) gave a pretty good edge on one side but not so good on the other. I tried several that didn't work at all. The threading I'm using here is the neatest of all I tried but there is one drawback. It doesn't build up as much as the center area of the fabric. The weft at the selvage goes over 2, under 2 while the rest of the fabric is a tabby weave. To solve this problem you can weave every so often through the selvage threads only using the Soft Spun yarn. This will help to firm up the edge. Just weave under 2 over 2 under 2 towards the center and over 2 under 2 over 2 back to the edge using only 6 of the 8 selvage threads. Do this only if you feel it's really necessary.

Other solutions for a good edge would be to thread selvage threads on two more harnesses if you have a ten or more harness loom. A floating selvage could be used if you don't mind the extra time it takes to handle it.

To wind the warp with a paddle, put 2 threads in each hole and use 10 holes of the paddle. The first thread and every 5th thread could be a contrasting color if you wish. The dark squares in the threading draft represent a contrasting color.

There are a lot of color possibilities. You can add color to the warp and you can have two different colors in the weft. Of course, you can use all the same color if you wish. The doubled yarns do not have to be the same either. You can use two different yarns, one dull and one shiny, for example.

For ease in handling the shuttles, begin with one shuttle on the right and the other on the left and, of course, use a **very firm** beat. When you have to splice the Soft Spun yarn, overlap just two ends and cut away two ends so you don't end up with four strands in the shed. Try to splice the Sugar and Cream yarn in the areas to be cut.

Reed: 6 dent, 1 double end per dent

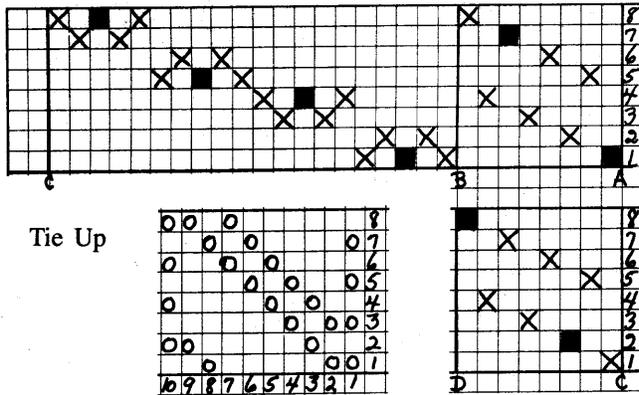
Warp: 8/4 cotton warp doubled

Warp: White Kentucky Soft Spun doubled and 1 blue and 1 white Sugar and Cream cotton used together as a double weft.

Section of fabric with both cut and uncut weft floats.



Threading Draft



Threading Directions for a bath mat about 20" x 30" finished.

- Thread A to B - 1 time = 8 ends
- Thread B to C - 6 times = 120 ends
- Thread C to D - 1 time = 8 ends
- Total 136 ends = 22²/₃" in reed

Weaving Directions:

Leave 4" of warp unwoven for fringe. Weave 4 rows tabby with single strand Sugar and Cream for heading. Fasten off.

- Begin on right with double Soft Spun yarn.
- Treadle 1, then 10
- Begin on left with double Sugar and Cream yarn.
- Treadle 2, then 3
- Treadle 1, then 10 with Soft Spun
- Treadle 4, then 5 with Sugar and Cream
- Treadle 1, then 10 with Soft Spun
- Treadle 6, then 7 with Sugar and Cream
- Treadle 1, then 10 with Soft Spun
- Treadle 8, then 9 with Sugar and Cream
- Repeat from beginning for 32" ending with Treadle 1, then 10 with Soft Spun. Weave 4 rows heading with single strand Sugar and Cream. Leave 4" for fringe.

To finish, tie fringe and cut weft floats. Wash to fluff but don't overdo it or the cut weft ends will lint off too fast.