

treadle talk ~

Years ago, after a can of tomatoes exploded in my cupboard, I learned to date my canned goods when I came home from the market. What a mess! Evidently I had been pushing the can to the back of the shelf and it must have been there for several years. Even though yarns aren't as perishable as food items, I think it is a good idea to date yarns as you acquire them.

Sometimes you want to know if you can get more of a particular yarn, even try to get the same dye lot. If you haven't had it too long, there's a chance it could be available. The date on the yarn would tell you if it would be worth the effort to check.

Most weavers use some yarns quite often. I use lots of 3/2 and 5/2 natural perle cotton so I order often. If you date the yarns you use regularly, you could go to your shelf and know which yarns to use first. Even though yarns don't spoil, it's best to use them before they become antique. That's not to say I don't have yarns on my shelves that I've had forever it seems. I know for a fact I have some yarns I've had for maybe twenty years or more. They are yarns that look really nice together and someday I'm going to make something with them. That someday hasn't yet arrived. In the meantime I enjoy looking at the yarns and thinking about what I'll use them for, if I live long enough.

We are all procrastinators from time to time and seeing an old date on a cone of yarn might give you the incentive to use it before the dye fades or the color goes out of style. Yes, I think dating yarn is a good idea. I do it all the time.

Mary Pennington

THE LOOMING ARTS

NUMBER 3



VOLUME 16



A STICKY PROBLEM

Most weavers do not like to thread heddles so they hurry the job along and do not take time to check their work as they go. I check each repeat of the pattern three different ways to be sure I haven't made an error. I then tie that repeat in a slip knot and push it aside. If I'm threading a very simple weave such as a 1-2-3-4 twill, I do five repeats before I check and tie the ends in a slip knot. Four threads is too small a group to knot every repeat.

I smooth out the warp threads after I have threaded one repeat of the pattern. My first check is to transfer each warp from one hand to the other, checking to see that each thread has been pulled through the correct heddle. The second check is to determine if I used the right amount of heddles on each harness frame. If you have too many or not enough on a harness frame, check the threading to see why. One empty heddle accidentally left on a frame among the threaded heddles is no problem as long as you are sure the threading is correct and you have more heddles than you need on the harness frame.

The third way to check for accuracy is to determine whether the last warp thread you threaded is over or under the top lease stick. Each repeat of the pattern should end the same way if you are working with an even number of warp threads in each pattern repeat. If you are working with an odd number, then every other repeat will end the same way. Even though you may have threaded the repeat correctly, this third check tells you if you missed threading one of the warp threads.

Let's say you are threading a mixed warp using the twill threading 1-2-3-4. You have ten threads in one repeat of the mixed warp. You will find that you have to thread 1-2-3-4 five times before the first thread of the mixed warp group comes on harness one again. This, then, is your check point. If you are ready to thread harness 1 again and it's not the first thread of the mixed warp group, you know something is wrong.

Sleying the reed is easier and faster than threading heddles; but, it's still important to check as you go. When sleying the reed, pick up the first group of warp ends, give it a good jerk to untie the slip knot. Pull each thread through the dents of the reed according to plan. Now lay down your hook, smooth out the warp ends and check to be sure you haven't missed a dent or put too many in a dent. Also, look behind the reed to see if you missed sleying a warp thread. If everything is correct, tie the group of warps in a slip knot. A common place for an error to occur is where the preceding group of warp threads meets the group you are checking. Always check this spot before you continue.

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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It is my opinion that you should never have more than 1" of warp threads in each group when tying the warp to the cloth beam apron; otherwise, it takes too much warp to close the openings between the groups before weaving can begin. It also puts uneven tension on some of the warp threads so you might want to tie the warps in 1" groups as you sley the reed. This way of working is advantageous when you are using fine threads that are hard to see.

My warp for the multi-harness sample in the last issue was 2/20 wool and 10/2 cotton used together as one thread. They were sleyed one double thread per dent for 12 per inch. There were 16 warp ends in each repeat of the pattern. I sleyed one repeat of 16 ends and then tied off the first 12 of the 16. That left 4 warp ends. I sleyed the second group of 16 ends. With the 4 left over from the preceding repeat I added 8 and tied off another group of 12 ends. That left 8 ends. I sleyed the third repeat of 16 ends. With the 8 ends I added 4 ends and tied off that group of 12 and that left 12 ends which I tied off. Every three repeats of 16 ends made 4 groups of 12 ends in the reed. By doing it this way I was able to see if I had sleyed 2 doubles in a dent instead of 1, and I did one time; but I caught it when I counted off the threads for tying off. At one point I ended up with 3 doubles left over instead of 4. This told me that I should check the last group I sleyed, which I did, and found the error. It takes careful checking to sley a reed without error when working with fine threads. Take time to work out a method for checking as you go that works for you. A few minutes of checking can save hours of correcting.

**Besides sticky problems in weaving there are sticky problems in everyday living. My husband, Fred, is outside most of the time enjoying his two-plus acre rancho. He's constantly walking through the brush and the weeds and he comes in with his socks full of burrs. I made a rule that he had to pick the burrs out of his socks before putting them in the laundry. Rules are not always followed and every now and then I discover this when, after getting dressed, I feel a piece of burr in my undies. Life on this rancho is never dull.*

YARNS SELECTED FOR YOU

The yarn tie for this issue is three interesting slub yarns - khaki/navy, skyblue/royal and natural/blue night. The khaki/navy and the skyblue/royal are 70% cotton and 30% acrylic with 3,400 yds. per lb. The natural/blue night is cotton with 3,000 yds. per lb. The khaki/navy and skyblue/royal are weft yarns only but the natural/blue night could be used for a warp too, if handled carefully. Limited quantities available. 4 oz. ball \$2.00 plus shipping and handling.

Order from The Pendleton Shop, P.O. Box 681, Cornville, AZ 86325. Please add plenty for shipping and \$1.00 for handling fee. Any overage will be refunded. Arizona residents please add 5.5% sales tax.

SUIT OR COAT FABRIC

Sample on next page

It seems to me that weavers are beginning to weave finer fabrics and so here's an idea for a lightweight suit or coat fabric. You will notice that I've used two different weights of warp yarn. I've tripled some of the warp threads and I've added a novelty yarn adding another surface interest. The weave is a basic warp face twill and is easy to weave once the warp is on the loom; but, because of the tripled warps and added novelty yarn, it takes a bit of planning.

You could wind three threads together to create the tripled warp and then wind this yarn in its proper place as you wound your warp, but that way would really slow down the making of the warp. I decided it would be easier to figure out how many warp threads I needed including the extra for the tripled warps; and then, as I threaded the heddles, I would triple the warps where necessary. Here's how I did it.

I wound two warps - one with the 2/12 and 2/24 wool yarns and one with the novelty yarn. To find out how many threads I needed in the wool warp, I figured it this way. I needed a 50" wide warp with 24 ends per inch - 1,200 warp threads. There are 60 wool warps in one repeat of the threading so I divided the number of warps by 60 to find out how many repeats of the threading I needed to do - 20 repeats. There are 8 tripled warps in each repeat of the threading (see threading draft) so for every repeat I added 16 more warp threads. 16 times 20 repeats equals 320 extra warp threads needed. I added this 320 to my 1,200 and I got 1,520 which was the total number of wool warp threads I needed for my 50" warp.

Now regarding the novelty yarn, there are three in each repeat of the threading. I multiplied 20 repeats by 3 and found out I needed 60 novelty warp yarns for this 50" wide warp.

I put an apron stick through the end loop of the wool warp, fastened it to the warp beam apron of my loom and spread it in the raddle. I then put an apron stick through the end loop of the novelty warp, fastened it to the apron on top of the wool warp. I spread it in the raddle at the proper intervals according to the threading draft. I then wound both warps onto the warp beam at the same time using more than the usual amount of heavy paper and beaming sticks to compensate for the thicker novelty yarn. If you have a double beam loom, you could put the novelty on the second beam. Please note, because of the 16 extra warp ends per repeat, you have more than 24 ends per inch to spread in the raddle. I spread the warp in my raddle which has 1/2" spaces like this: 15 ends in each of the first four spaces and 16 ends in the fifth space. 76 ends

= one repeat = 2 1/2". This was repeated across the raddle.

The threading is easy but it takes a little care in getting the tripled warps and novelty yarns in the right places. Just refer to your threading draft and, where there is a 3, you pull three warps through the heddle together. Where there is a filled-in block, you pull novelty yarn through the heddle with a wool warp. When you sley the reed, you count the tripled warp as one warp and the novelty and wool warp as one warp so you actually end up with three and four ends per dent in some places.

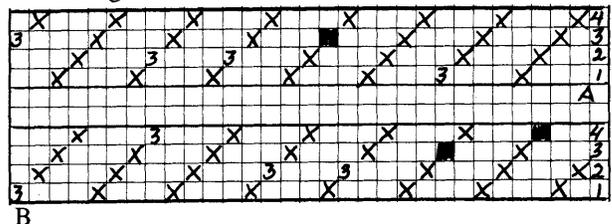
A good way to use this fabric design would be to weave enough fabric per sample here for a jacket and then weave enough for a skirt without using the novelty in the weft. This would give a vertical stripe only in the skirt.

Warp: 2/12 and 2/24 natural merino wool alternated and black and white novelty.

Weft: 2/12 natural merino wool and black and white novelty.

Reed: 12 dent, 2 per dent but with variations. See explanation.

Threading Draft



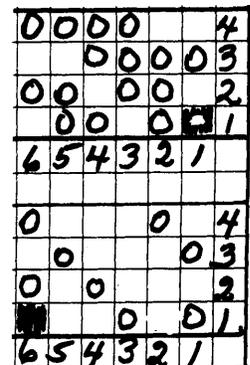
Threading Directions:

Thread A to B as desired

3 = 3 warps together as one

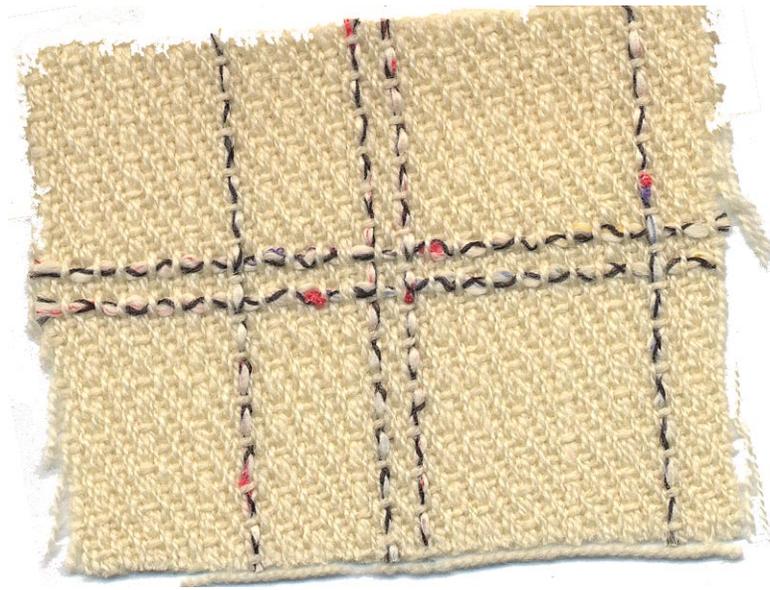
■ = A wool warp with novelty warp

Tie Up: To weave right side up. Treadles 1 and 6 are for tabby but when you begin the pattern weaving, be sure to untie harness 1 from treadle one.



Tie Up: To weave wrong side up. It's easier weaving with this tie up as you lift less harnesses. Treadles 1 and 6 are for tabby but add harness 1 to treadle 6 when you begin the pattern weaving.

Continued on Page 4



SUIT OR COAT FABRIC

Continued from Page 3

Weaving Directions to weave right side up:

Treadle 2-3-4-5 for 2" using 2/12 wool

Treadle 1 using novelty. Be sure you are lifting only harness 3.

Treadle 2-3-4-5 using 2/12 wool

Treadle 1 using novelty

Repeat as desired

Weaving Directions for weaving wrong side up:

Treadle 2-3-4-5 for 2" with 2/12 wool

Treadle 6 with novelty. Be sure you are lifting harnesses 1-2-4

Treadle 2-3-4-5 with 2/12 wool

Treadle 6 with novelty

Repeat as desired

Do not weave with too tight a tension on the warp and do not beat too hard. Strive for 18 to 20 picks per inch. If you weave 18 ppi, it will be 20 ppi with tension off and 22 after steam pressing. If you weave 20 ppi it will be about 22 ppi with tension off and 24 after steam pressing. My 5" in the reed sample measured 4½" after steam pressing. All of the above figures could change if you use different yarns than the ones specified.

HELPFUL HINT

Where and how to splice the weft yarn so the splice doesn't show is always a challenge. It takes some thought and planning. Where to make the splice is the first consideration. I have written many times that you should splice where it shows the least when the fabric is being used. That means you do not splice always at the edge as you are often told. Take the placemat. What part of the mat shows when it is being used? The edge, of course, so for mats you should do your splicing in the middle. For yardage fabric, don't splice at all unless you are going to exhibit the fabric. Decide how the fabric will be used and then make your decision as to where to do the splicing.

How to splice. There is more than one way. Usually you overlap the weft ends about 1½" to 2" more if it is a very open weave. If you are overlapping a thick weft, such as a 4-ply yarn, cut off 2 of the plies for 2" on each end and just overlap the 2-ply areas. If you do it this way, the splicing area is the same weight as the yarn itself.

Many of you use a number of yarns in the weft all wound together as one yarn. Let's say you have three novelty yarns being used together. To splice by overlapping all three yarns makes a very thick six-yarn splice. Make the splice so you will only have three yarns overlapping at any one point keeping the fabric thickness the same. End your 3-thread weft where you want to make the splice. Then pull a 4" length of yarn #1 to the surface. Pull a 2" length of yarn #2 to the surface. Do nothing with yarn #3. Throw your shuttle and overlap yarn ends for about 4" with the #3 yarn. The ends of the overlapping yarns line up with

A TREADLE SHORTAGE SOLUTION

I use my smaller floor looms to do my fabric designs but there is one disadvantage to this. I sometimes do not have enough treadles when I'm working with more than four harness designs. My 30" 8-harness Pendleton loom has room for only 10 treadles. Recently a blanket fabric that I designed required 8 harnesses and 15 treadles. I worked out a solution to this treadle shortage problem. I don't recommend this if you plan to weave lots of yardage; but for just a few yards, it's an easy solution.

Many of my ideas begin with making a draw-down of my interpretation of the weave I want to do. See diagram #1. This draw-down is used to determine the threading and how many harnesses will be needed. This blanket design required a straight draw on eight harnesses - 1-2-3-4-5-6-7-8. The draw-down is also used to determine the harness combinations needed. Here's how you should proceed to work out a tie up for this design.

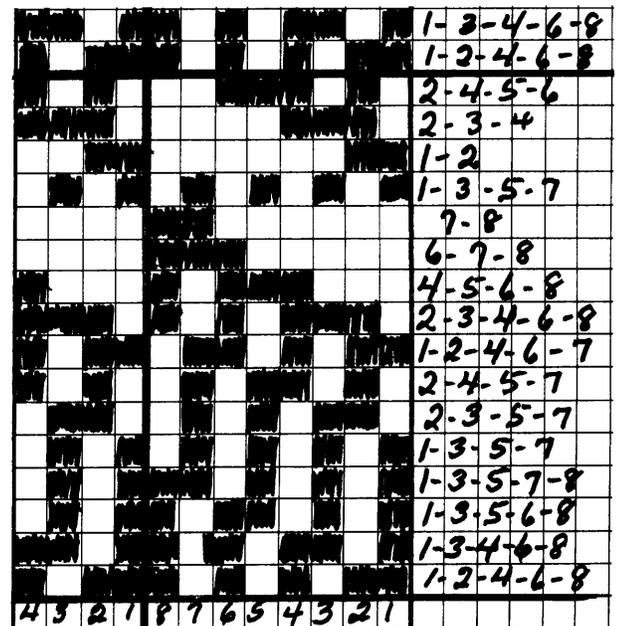


Diagram #1

Diagram #2

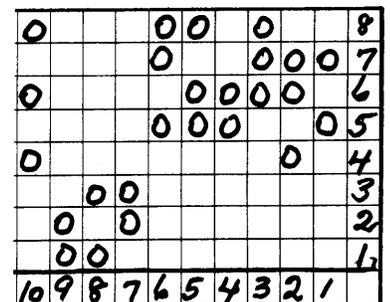
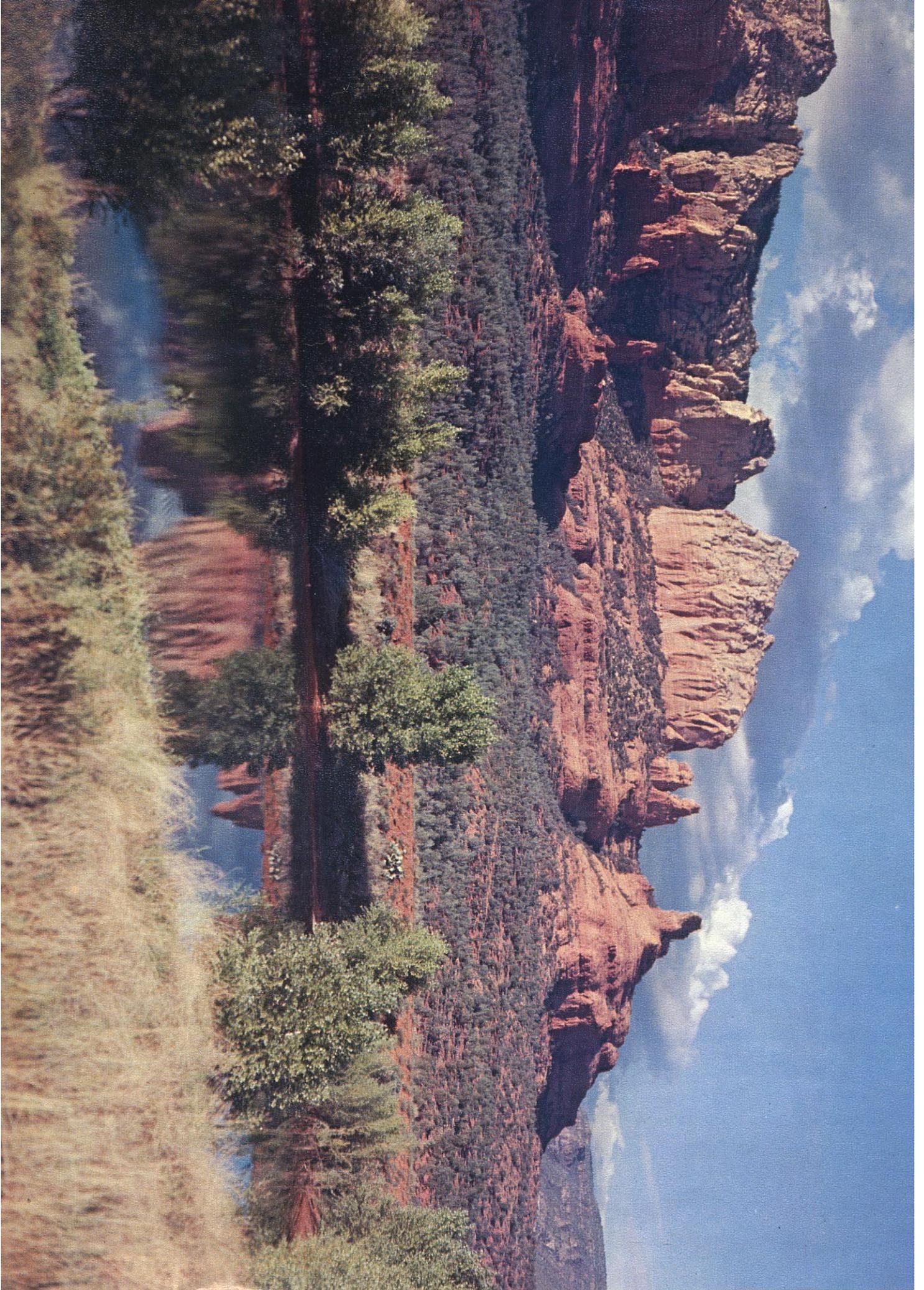


Diagram #3

Continued on Page 5

Even though we are in Cornville 20 miles away, we still have a great view of the beautiful red rocks of Sedona. We hope you enjoy this view.





A TREADLE SHORTAGE SOLUTION

Continued from Page 4

Starting at the bottom of the draw-down determine what harness combinations you will need. The filled in blocks represent the harnesses to be lifted. After you have determined all the combinations of harnesses you need, analyze the combinations. *See Diagram #2.* Harness pairs 1 and 3, 1 and 2 and 2 and 3 appear in a number of combinations. Tie these three pairs of harnesses on treadles 7, 8 and 9. *See Diagram #3.* Now look at the first combination of harnesses needed - 1-2-4-6-8. Harnesses 1 and 2 are already tied to treadle 9 so tie 4-6-8 to treadle 10. Depress treadles 9 and 10 together to get the 1-2-4-6-8 combination. The next combination is 1-3-4-6-8. Depress treadles 8 and 10 to get this combination. The next combination is 1-3-5-6-8. Tie up 5-6-8 on a treadle. Now use treadles 8 and 5 together for this combination. Continue through the combinations needed and tie up 5-7-8 and 5-7.

You will see that you do not have a 2-4 tied so set that combination aside for the moment. Then you need to tie a 4-6-7. The next combination 2-3-4-6-8 is tied. The next combination is 4-5-6-8. You already have the 5-6-8 tied so set aside the 4 at the moment. You need to tie the 6-7-8. Set aside the next combination 7-8. 1-3-5-7 you have. 1-2 you have. 2-3 you have and the 4 has been set aside. Considering the last combination, the 2-4 has been set aside and you need to tie up a 5-6.

You have used up all ten treadles but you still have to take care of the harness combinations that were set aside - 2-4, 4 and 7-8. To do this, take a heavy cord and slip it under harness 2, over harness 3 and under harness 4 in the middle area of the harnesses. Do not include the heddle rods. Knot the two ends so you have a fairly loose loop. The cords should be long enough so the loops extend 4" or 5" above harnesses. A square knot is a good knot to use. Take another cord and slip it under harnesses 7 and 8. Knot the ends so you have a loop. *See photo.* Now when you need to use harness combination 2-4-5-7 depress treadle 1 and lift harnesses 2 and 4 with the loop by taking hold of the part of the cord that goes over harness



Cord loops for lifting harnesses by hand.

3 and the part that goes over all three harnesses. You actually have a double cord in your hand.

When you need combination 4-5-6-8, depress treadle 5 and lift just harness 4 with the double cord. When you need combination 7-8, just lift the loop around these two harnesses. It's surprising how fast you get the hang of this as you weave. I write the directions like this: For 2-4-5-6, loop 2-4 with treadle 4. The other combinations would be Loop 7-8 and Loop 4 with treadle 5. For this fabric you use the looped harnesses only three times in one repeat.

For a tabby weave on this set up use treadles 1 and 8 together and treadle 10 with Loop 2.

This lifting of harnesses can be done only on jack type looms where harnesses sit on jacks and are pushed up from below; but there are many brands of looms made this way.

FOR YOUR READING ENJOYMENT

Many weavers are knitters too, so I thought you might like a new book just out edited by Rita Buchanan and Deborah Robson called SOCKS. All kinds of socks included - entrelac, lacy, double-knit, Turkish, heavy, cabled sweat, fleece-lined, spiral rib, hound's tooth, multi-colored, Christmas and many others. Great color photographs. Paperback - just \$7.00 plus \$2.50 for shipping and handling anywhere in the U.S.

Learning How To Weave Series By Mary Pendleton

This series of articles ran in *The Looming Arts* from Vol. 9, Issue 4 through Vol. 14, Issue 1. Several of the issues are still in print and for issues that are out of print, we send copies of the pages that relate to the series. The complete series in \$19.50 postpaid. You can order just the issues or pages you need, if you already have some of the issues that included the series. Price would be adjusted accordingly. This series of articles is a step-by-step account of my method of weaving from planning the project, preparing the warp, warping the loom, threading, sleying, correct way to sit and weave at the loom, understanding designing, threading drafts and tie ups and finishing the fabric. Many photographs are included.

Back Issues Available

We have some back issues available of *The Looming Arts* if you would like to fill in or add to your library. Let us know if you wish 4-harness issues (\$2.00) or multi-harness issues (\$2.50) and how many you wish. We can check your subscription card to see what you have so we do not duplicate. Order 5 or more and take a 50% discount and we'll pay postage.

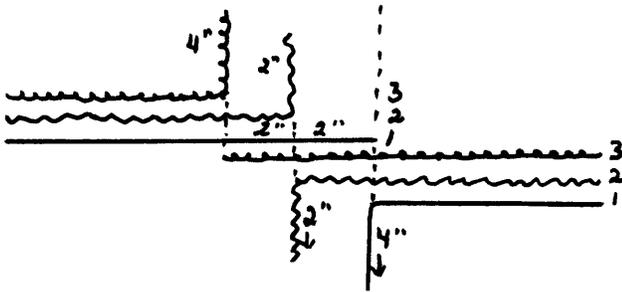
When I closed my shop in Sedona, I had a lot of books and I still do. Let me know what you are looking for and I may have it...at 25% off plus shipping, insurance and \$1.00 handling. I need the shelf space for yarns.

Order from The Pendleton Shop, P.O. Box 681, Cornville, AZ 86325.

HELPFUL HINT

Continued from Page 4

the spot where you pulled #1 yarn out of the shed. Do nothing with yarn #1 of this overlapping group. Pull a 2" length of yarn #2 in the overlapping group to the surface. This lines up with the spot where you pulled #2 yarn in



the lower group to the surface. Pull a 4" length of yarn #3 in the overlapping group to the surface. This lines up with the end of yarn #3 in the lower group. Beat and cut off the yarn ends that you brought to the surface. See diagram.



It didn't take Big Foot too long to settle into his new home here in Cornville. Here he is sunning himself just off the patio.

Pendleton Peddler

Plans For Navajo Type Loom and Tools Postpaid \$ 7.50
Designed so weaving is held forward for ease in handling tools.

Smaller size - 30" x 43," can be used as a table or floor loom.
Larger, heavier weight loom - 40" x 60." You can put a rug on each side of this frame or one warp can go over the top and down the back for a longer rug. Price is for both plans.

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18" length 3/4" width \$ 6.30 1 1/2" width \$ 9.00
24" length 3/4" width \$ 8.40 1 1/2" width \$12.00
30" length 3/4" width \$10.50 1 1/2" width \$15.00
36" length 3/4" width \$12.60 1 1/2" width \$18.00

Comb/Fork, Navajo

9" long, 2" wide \$8.00
10 1/2" long, 3" wide \$9.75
5" long, narrow with 3 or 4 teeth \$5.00
Note: Sizes of combs and battens can vary a little from sizes listed.

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 for 500 \$73.50
Wire, 9 1/2" and 10 1/2" for 100 \$10.00
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Inkle Loom - For belt or narrow band weaving. Very sturdy, easy tensioner, open end pegs for easy set up. . . . \$51.00

Looms - Floor, table, tapestry and other weaving accessories. Agent for Schacht, Leclerc, Norwood, Glimakra. Inquire.

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Reed Hook - V type for heavy yarns \$ 2.50

Shuttles - Maple

11" x 1-5/8" x 1" and 11" x 1-7/8" x 1 1/4" ea. \$19.50
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Ashford traveler kit, unfinished, with same as above . . . \$219.50
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Other model wheels available. Inquire.

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Both swifts clamp to table.

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Very sturdy. 4 1/2 yds. \$42.50
 14 yds. \$75.00

Warping Mills/Reels - Maple
Vertical table model - 25" x 36" x 25" \$189.50
Horizontal model, use on table or floor, 36" x 34" x 25" . . \$205.60
Both models 2 yds. circumference and fold when not in use.

*Prices subject to change without notice.
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January 1995

Dear Subscriber:

Over the years I have enjoyed publishing The Looming Arts but for a long time it has bothered me that I haven't been able to publish on schedule. I have finally made a decision to solve that problem.

This will be the last issue of The Looming Arts as a subscription publication. I want to get out from under deadlines. My husband, Fred, and I want to do some traveling before we are too old to drive and I can't really enjoy being away when I feel like I should be in my studio working on The Looming Arts. I can't see myself ever retiring completely, but it is time to do a few other things that I've been putting aside to do later...and the "later" time is now here.

You will all receive a refund to cover the balance of your subscription. The refund will either be back issues (as several subscribers have requested) or a check or postage stamps, depending on how much is due. If you are not happy with your refund, please let me know.

I plan to do future issues of The Looming Arts when time permits. I will announce in the classified sections of several of the weaving magazines when an issue is ready. I plan to make these issues more inclusive than past issues, possibly with more fabric samples; and, because of this, each issue will be a limited edition. If you think you might miss seeing the announcement and want to be sure to get a copy, send me a self-addressed, stamped envelope and I will send you information about the issue when I have one ready for mailing.

I'm still taking students when time permits and filling orders for Navajo weaving yarns and supplies plus other weaving items. I do not keep regular business hours. You are most welcome to visit my studio but please call before you come to make sure I'll be here to greet you. #602-634-1236.

Happy Weaving To All!

Mary Beallton