

## treadle talk ~

Why weaving conferences? Do they serve a purpose? Are they worthwhile? Where are the benefits?

For the beginning weaver conferences are an education. It gives the new weaver a chance to see weaving of all kinds, to see other peoples' interpretations with yarns. It gives the beginner an opportunity to see equipment and supplies and it's her chance to make contacts with suppliers.

For the commercial weaver with a studio, it's the opportunity to get acquainted with potential customers. It's a lot of exposure in a short period of time.

The experienced weaver may feel that conferences are "old hat", unexciting and "nothing new". I think for most, there is bound to be something of interest. Though the overall quality of a show may appear average in the eyes of the experienced weaver, there are always a few exciting pieces if she will just look for them. Although she may think she is up to date, there is always the chance that some commercial exhibit will have something different in yarns or equipment. It's the weaver's chance to keep abreast of what's doing and what's being offered.....and for everyone, it's always a place to renew acquaintances with other weavers.

Attend as many conferences as you can. Support the guilds that host these get-togethers. Participate whenever possible. Conferences are fun, lots of work, exciting, noisy, tiring but rewarding in many ways.

*Mary Pendleton*

MARCH/APRIL 1968



VOLUME 3 NUMBER 2

# THE LOOMING ARTS





"We are delighted with the ad as it appeared in your January/February issue of The Looming Arts, and look forward to seeing it repeated in future issues. May we take this opportunity to compliment you on the extremely attractive publication. It is not only handsome, but most instructive and we are very pleased to be associated."

Frederick J. Fawcett, 2nd, Frederick Fawcett, Inc.  
Boston, Mass.

"I had a crock full of wool in prickly pear cactus fruit juice. Had been there about a week. Something kept stinking and I found I hadn't thrown out the bag of pulp 'n seeds. Just for the hell-of-it I added this stinky pulp and some more wool and when both batches of wool were rinsed, the last batch of wool was the most beautiful shade of violet, very pale and soft. I never add water to my cactus juice and end up with strong deep rose. I'm not going to be outdone by Fred. Next time I'm going to drink some of this juice, too, and if I end up with Wool On The Liver, it is his fault."

Leslie Paul Mercer, Las Vegas, Nev.

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## Fred says ~~

Things have been going full tilt in the woodworking shop these days. There's a lot of people that wouldn't know me if my hair wasn't covered with a white coating of fine sawdust.

There will be a break in production though until I get moved into my new quarters. Just had to have more room but mainly, Mary pushed me out. She needs more room, too, and is literally pushing out the end walls of her studio and taking over what used to be my spot. Have to make more room for all you nice weavers that have been coming to see us.

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### 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 and Canada: 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.

### REPORT ON THE CONFERENCE

Fred and I attended the Southern California Handweavers' Conference in Los Angeles at the International Hotel on March 16 and 17. I was one of five jurors that judged 741 pieces of handweaving. This was quite a job. About 10% of the pieces received a ribbon.

The general quality of the show was not the most exciting I have seen but there were some individual pieces that were very handsome. The fashion show brought both men and women before the audience. Marie Walling did a beautiful job of modeling several garments of professional quality...including a vivid colored ruwana, and a suit. Hugh and Jean Tillman, a husband and wife team, modeled a dress and coat and sport coat. A tubular dress woven by Berta Frey, guest speaker for the conference, was exquisite. Unfortunately the judges were a little too distant to be able to see as much detail of the garments as they would have liked.

Helen Adler's lovely piece of yardage won Best of the Show. It was soft grey-blue shades of various yarns with a sharp pink running through. I wish I had had time to photograph Lois Erikson's handbag that won a ribbon. It was a flat and pile surface weave with a metal handle that once belonged to a horse. I think it was originally a bit. The piece best expressing the theme "Weavers' Fiesta" was a handwoven pinata. I'm sorry I missed writing down this weaver's name.

The Mary Pendleton Award went to Mrs. Roger Hayward for two lovely hangings that I think would be called "Twill Pick-Up". At the time of the selection we didn't know the exact technique used but later found it in one of the weaver's notebooks that was on display.

The spinners were busy and there were some very beautiful handknitted sweaters and stoles of handspun yarns. One exhibit was a merry-go-round

(Continued on page 4)

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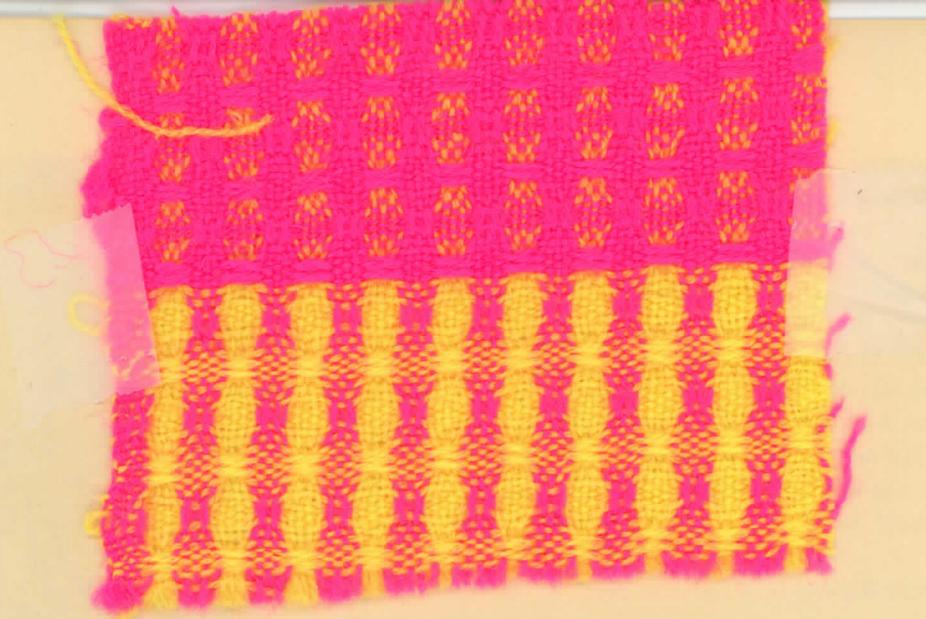
### ACTIVITIES AT THE STUDIO

We have enjoyed having Mrs. A. B. Crichton from Johnstown, Pa. and Mrs. Stuart Law from Mystic, Conn. with us. Mrs. Crichton worked on basic techniques for three weeks while Mrs. Law spent one week mastering the correct way to weave a rya rug.

Students are signing up for our Fabric Craft School and we are getting in supplies and equipment so we will have everything necessary when classes begin.

We are pushing out the end walls of the studio and doubling our floor space. This expansion program will enable us to triple our stock and better serve our customers.

# WAFFLE WEAVE FABRIC

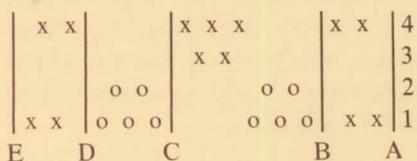


We use threadings with solid colored warps and then forget to try them out with multi-colored warps. There are so many more possibilities when you introduce color. This little waffle weave had so many possibilities that I didn't know which one to choose for the magazine sample. I decided to sample just one treadling but with a color change in the weft so your sample is half and half with hot pink weft and bright yellow weft. However, I am giving you some other treadling variations for you to try on your warp. You may like one of these better than the sample I chose.

This is an easy threading, easy treadling. Beating is important, of course, as you want the squares formed to be uniform in size. When you are weaving the warp float area, beat carefully or the weft will pack down more than it should.

This fabric would be excellent for coat, jacket or dress. In different yarns it would be interesting for drapery. To finish fabric, roll in wet towel and let set overnight. Steam press.

## Threading



## Threading Directions:

- Thread A to B - 1 time
- Thread B to C - as desired
- Thread C to D - 1 time
- Thread D to E - 1 time

o = Hot Pink Willamette  
 x = Bright Yellow Willamette

Reed: 12 dent, 2 ends per dent  
 24 warp ends per inch

Tie Up - o = rising shed  
 x = sinking shed

```
o x x o x x 4
x x x x o o 3
o x o o o x 2
x o x o o o 1
6 5 4 3 2 1
```

Weaving Directions for sample shown:  
 With Hot Pink or Bright Yellow Willamette

- 1 Treadle 6 - 1 - 6  
 5 - 4 - 5 - 4 - 5  
 6 - 1 - 6  
 2 - 3 - 2 - 3 - 2  
 Repeat.

## Variations:

- 2 On same tie-up as sample shown and with Willamette.

- #1 Treadle 6-5-4-5-4-5-6 Hot Pink  
 Treadle 2-1-2-1-2 Yellow  
 Repeat.
- #2 Treadle 6-1-6-1-6-5-4-5-4-5 Hot Pink  
 Repeat.

- 3 #3 Change tie-up as follows:

```
o x x o x x 4
x x x x o o 3
o x o x x x 2
x o x x x o 1
6 5 4 3 2 1
```

With Willamette Bright Yellow  
 Treadle 6-1-6-1-6-5-4-5-4-5  
 6-1-6-1-6-2-3-2-3-2  
 Repeat.

We stock Willamette wool yarn on 2 oz. tubes at 75¢ each plus postage. 700 yds. per tube.

OUR FASHION ITEM  
FROM MICHAEL CONCANNON

Mr. Michael Concannon of Azusa, California, is a busy weaver. He had several garments in the fashion show at the Southern California Handweavers' Conference in March. He sent me the following information to share with the readers of The Looming Arts.

"The red dress, left in photo, is woven of Fawcett 20/2 vat Red linen. 32" in the reed. Threaded to "Netting". Source: Marguerite Davison's Pattern Book.

Sett: Double Sleyed in a ten dent reed. It is a soft woven fabric with great surface interest. The threading is simple and treadling, a delight to weave. Washed in hot water, rinsed in fabric softener, ironed while still wet. Steam pressed after being made up.

Threading

4	4	4
3 3 3 3	3 3 3	3
2 2 2 2	2 2	2
1	1	1

The first seven ends are threaded only once. Repeat the ten end block for the desired width.

Tie Up

o o x x x o 4  
o x x o o x 3  
x x o o x o 2  
x o o x o x 1  
1 2 3 4 a b

Treadle: a,3,a,b,a,b,1,b,a,b repeat.

The other dress is woven "Shadow Weave", 'Crooked Path'. The warp is Fawcett 40/2 linen, Ocean Aqua, alternated with Fawcett 20/1, Rose. The pattern in a 76 end repeat. Sett 30 ends per inch".

Mr. Concannon will be happy to send the threading draft and information on this Shadow Weave fabric to anyone that wishes it. Send a self-addressed stamped envelope to him at 211 N. Orange Ave., Azusa, Calif. 91702.



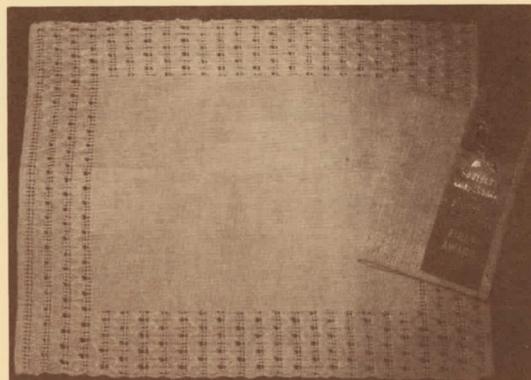
Red linen handwoven dress modeled by Mrs. Joanna Baker, Jr., Pasadena, Calif. and "Shadow Weave" handwoven dress modeled by Mary Beth Dochterman, Hollywood, Calif. Both dress fabrics woven by Michael Concannon

REPORT (Continued from page 2)

that really went around. There were lots of interesting displays and also a demonstration of bobbin lace by Marie Berggreen of Santa Barbara.

As an extra interest several guilds and individuals invited weavers to room displays. I didn't have time to get around to all but did get to see the 200 year old Inkle Loom and had a chance to glance over some very interesting weavers' notebooks with loads of exciting samples. Could have spent weeks with the notebooks.

The International Gold Room was large enough, light enough and a very pleasant place for a conference. Mrs. Juliana Klingenspor, General Chairman, and her committees should be congratulated on a very successful conference.



This linen place mat by 86 year old Doris Shattuck, Laguna Beach, Calif., received the Best in Linen Award.

Plan to attend - May 18 and 19, 1968 -  
Conference of Northern California Handweavers  
Jack Tar Hotel, San Francisco, California

## A PRIZE POSSESSION

by Leslie P. Mercer

In my back porch hangs one of my loveliest possessions. Suspended from a twig of Elm tree is the nest of an Oriole. Daily I gaze in awe at this wonderful thing and if I were in doubt as to a Creator and Divine Mind, here is unquestionable Truth. The little bird, like man, has been given the ability to create, thereby providing himself with his needs. Over the twig are suspended three black hairs from the tail of a horse, the rest of the nest is woven and fastened to these three hairs. Visualize, if you can, the process for completion. The little bird must hang on to the branch with his feet; therefore, the feet are useless in his business of weaving — only his bill is left. Onto the three horsehairs he must weave the grasses, feathers, weeds, string and other materials he chooses for use. What amazes me is how he holds in place the first material brought after the three hairs are draped over the branch.

Now you have two hands with ten fingers, and we will even allow you to use your teeth if necessary. Hang three pieces of thread over a stick, use anything you can find in or out of the house, and I defy you to come up with a nest remotely as well constructed as the one this little orange bunch of feathers has made.

## THE HANGING WITH THE PERSONAL TOUCH

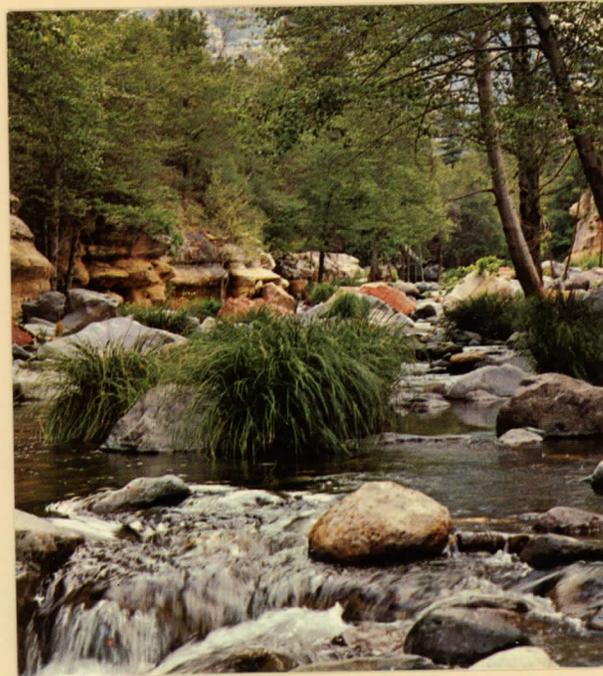
Young and attractive Mrs. Terence Dungworth of St. George, Utah is a new weaver but full of creative ideas. She is a weaving student at Dixie College where Mrs. Helen Hafen is instructor. (See Vol. 3 No. 1).

Mrs. Dungworth gave her father a wall hanging with mementos woven in or added for his birthday. This was so successful that she did one for herself.

The warp was 8/4 cotton sett 8 ends per inch. The weft yarn was Jute and Wool. She threaded the warp to a twill and used a miscellaneous treadling order to get a varied effect. Here are some of the mementos used in her hanging. Cactus skeleton from the Strip in Arizona, horsehair from tail of her horse, Bambi, starfish from skin diving, turkey feather from ranch in Utah, large key from great-grandmother's house, small key from her own collection, black coral from the Gulf of California off the coast of Baja, escargot shell brought back from France, yucca stick, driftwood found on Mexico trip, Gorgonia plant found under water at Baja,

(Continued on page 6)

Plan to attend - June 7 and 8, 1968 -  
Midwest Weavers Conference  
The Camelot Inn, Tulsa, Oklahoma



OAK CREEK

*A natural tranquilizer - a lazy walk along beautiful Oak Creek in the canyon. Guaranteed to soothe any jangled nerve. Rainbow and German Brown Trout lurk here.*  
Photo by Rollie Houck

## CACTUS WEAVERS' WORKSHOP

Sun City, Arizona, as everybody knows, is a retirement community but the members of the Cactus Weavers' Guild are not "retired" by any means. They are energetic weavers anxious to try new projects and ideas on their looms. Under the direction of Mrs. Peggy Jahn, Chairman for the workshop, and Miss Velma Lehman, President of the Guild, 15 looms were set up with a variety of weaves. It was a busy three days in January for this group and it was a very pleasant experience for me. You can't teach any workshop without learning a little yourself.



*Cactus Weavers' Workshop, Sun City, Arizona. Left to right: Peggy Jahn, Chairman, Roberta Coffman, Guy Buzzard, Velma Lehman, Vivian Dillavou, Dorothy Burdsal (standing), Ruth Cripe, Martha Ross, Esther Lester (standing), Irene Buzzard, Raphael Lehman (Niles, Mich.), Helen Hafen (St. George, Utah), M. Helmes. Not in photo Lucia Mysch.*



We all seem to think our looms will last forever and they will if we take care of them. Of course, some of the small table looms actually wear out but a good, heavy constructed floor loom should give many years of service to you and your heirs.

There are few parts of a loom that wear out and need replacing. You may need to replace heddles, reed, treadle ties and aprons but the main frame of your loom and most other parts should not wear out with normal use.

The worst thing you can do to your loom besides letting it get wet is to shove it around. A loom is too big to lift so we push it to move it. This is okay if you do it carefully. When you move your loom sideways, don't put the pressure of pushing above the center point of your loom. Somewhere closer to the floor there is usually a part of the main frame that you can push on. If you put the pressure on the top part of your loom, it puts unnecessary strain on all the joints and you can crack the wood. If you are moving your loom forward or backward, stand in front of the loom and push or pull it by grasping the front breast beam with the right hand close to the right side and the left hand close to the left side. Try not to put all the pressure in the very middle.

Periodically take a wrench and tighten all the nuts and bolts. The constant vibration of the beating loosens these bolts and your loom will work better when all joints are tightly fastened. A few looms have metal parts that need a drop of oil once in awhile. If you are leaving your loom for a long period of time, cover it.

Don't treadle your loom with dirt on your shoes. Sand and dirt act as an abrasive and you soon wear out or mar your treadle finish. It's comfortable and good for your loom to wear a pair of soft-soled weaving slippers.

Where your hand touches the beater, it becomes soiled. A good cleaner will take this off and while you are at it, a good waxing will keep your loom smiling.

When you tie lease sticks, spreader, etc. to your loom during the warping and weaving process, use soft ties; such as shoe string material. A fine string tie may put impressions in the wood of your loom.

Treat your loom like a piece of good furniture. It will perform better and you will enjoy it more.

*\*Algerita - Mahonia Haemotocarpa*  
Member of the Barberry family. The leaf looks like the holly leaf. Some species contain berberine which has limited use as a drug. Indians used the root as a tonic. The juicy, dark blue berries can be used for making jelly and are also eaten by birds and animals. A yellow dye is obtainable from the roots. This plant is native to the Arizona high desert and produces clusters of yellow blossoms.

## SPINNING FEVER

Everyone asks about the fastness of the vegetal dyed yarns. To find out just how fast they were we let the dyed yarns hang in our studio window for several months where they got direct sunlight. Most dyes would fade some under such treatment and our yarns did also....but not to a great degree. We were pleased with the result.

THE HANGING (Continued from page 5)  
medal from trip to Tokyo, lace murix shell from Baja. The tufts are the remnants from another warp for linen mats.

What a story this hanging tells! Size 19" x 42".



*Hanging with the personal touch by Mrs. Terence Dungworth.*

## YARNS SELECTED FOR YOU

We have on hand some of the yarns offered in past issues of *The Looming Arts*. We also have on hand a large quantity of our Navajo Handspun Wool and/or Mohair. See ad in *Pendleton Peddler*. We have added to our stock the following yarn.

All wool golden-yellow fine boucle. A lovely yarn for suiting, stoles, scarves. Approx. 1,700 yds. per lb. in 8 oz. skeins. \$3.50 lb.

Be sure to add 85¢ postage for first pound and 22¢ for each additional pound or fraction of. Arizona residents add 3% sales tax. Order from the *Pendleton Shop*, Box 233, Sedona, Arizona 86336.

## INTRODUCING OUR INSTRUCTORS FOR FABRIC CRAFT SCHOOL June 24 and August 2

Carole Beadle, Fairfax, Calif., was highly recommended to us by *The Yarn Depot*. She is a young energetic person with many exhibitions, awards and scholarships to her credit. She has taught at California College of Arts, *The Yarn Depot* and has lectured and given workshops in Northern California. In the spinning class she will include spinning with the spindle, spinning on the wheel, selecting and sorting the fleece, washing fleece and yarn and tips for the weaver and knitter of handspun yarns.

Her Natural Dye Class will include dyeing the primary and secondary colors, indigo vat dye, mordanting, gathering and recognizing plants on a field trip.

Cynthia Schira, Lawrence, Kansas, is a working tapestry weaver. She is busy creating tapestries for her agent in Chicago but has consented to spend two weeks with us for our Fabric Craft School. She comes to us highly recommended by her students. They all rave about her teaching ability and loved her as a person. To list a few pertinent facts, she has studied tapestry weaving at L'Ecole d'Art Decoratif, Aubusson, France, attended Rhode Island School of Design and University of Kansas (weaving) and there isn't room to list all her exhibitions, awards and fellowships.

To quote from her letter - "A little about what I teach in a tapestry workshop and how I teach it. I feel the main value in teaching tapestry today is the mastery of the basic techniques so that they can be used in combination with other techniques to create contemporary fabrics and wall hangings. The basic principles and techniques can be used alone for wall hangings and rugs, in combination with ghiordes knots for pile and flat rugs, with plain weave or twill for decorative bands on stoles, place mats, blouses, skirts, etc. or with gauze for curtains or wall hangings or room dividers. Brocade and/or tufting can be added to the basic tapestry

for changes in texture and added designs. Weft twining can hold areas of woven tapestry in place on an unwoven warp for decorative hangings. A working knowledge of tapestry techniques, alone and in combination opens multiple possibilities for the contemporary weaver."

Charles Clement, one of our own Arizona craftsmen from Tucson, will teach Creative Stitchery and Applique. He is well known in many fields but his stitchery and applique panels have attracted much attention by art viewers. He recently returned from a European tour where he photographed many of the world's great tapestries and fabric accomplishments. One of his latest commissions was a mural "The U.S. Survey" for Nebraska State Capitol.

This course should stimulate the creativity of each student, and acquaint him with the basic steps and techniques in the use of stitchery and applique. The student will be working on a stretched frame and on soft material with all kinds of fabrics and yarns.

Another Arizona craftsman, Mary Pendleton with more than 20 years of weaving experience, will teach basic weaving techniques, beaming and threading the loom, understanding of threading drafts, fabric analysis. The student will be able to weave on a number of looms each set up with different weaves. Demonstrations and lectures each day.

## Interstices ~

*Flight*

*The vibrating whirl of assault on clouds*

*In stainless steel and carbon shrouds*

*Is a more tempestuous affair*

*Than one would assume, for riding on air*

*The cotton candy carnival sky*

*Distilled, as all legends, through distance  
and high,*

*Appearing quite gentle and yielding and nice*

*Remains uncompromised crystals of ice.*

*Marilyn Francis*

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

*Introducing Peachy, the sassiest member of the family.*

*Remember Charlie? Vol. 2 No. 6? We had to change "his" name to Charlotte.*



JEAN McKEAG  
968-6954

# Pendleton Peddler

## HANDWEAVER'S HEADQUARTERS

Beauty of design begins with Lily Yams--spun, dyed, twisted and blended to the highest degree of quality. The finest craftsmen look to Lily Mills for all their handweaving and creative stitchery needs. A variety of textures and lovely colors in cottons, wools, linens, chenilles, metallics and novelty yarns are available for immediate shipment in any quantity.

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and Flax for Spinning -  
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NAVAJO HANDSPUN WOOL YARN - White, brown, grey - all wool 50¢ oz. Wool and mohair blend - 65¢ oz. Vegetal dyed gold - all wool 75¢ oz., wool and mohair blend 90¢ oz. Yardage varies. State if you wish fine or coarse. Add postage 85¢ first lb. and 22¢ for each additional lb. or fraction of. See samples Vol. 1 No. 6 issue. See woven project with this yarn Vol. 2 No. 1.

The Pendleton Shop, Box 233, Sedona, Arizona 86336.

## RECORD SHEETS FOR YOUR WEAVING DRAFTS AND SAMPLES

So many of my early students have asked for these record sheets that we decided to print them again. One side designed to take care of all the written information and the other side is for fabric sample. Plenty of room for multi-harness drafts, too. On heavy stock (8½ x 11) so it doesn't collapse with weight of fabric sample. File them in letter size file folders. \$1.10 per dozen or \$8.00 per C. Add 40¢ postage for first dozen and 10¢ for each additional dozen or fraction of. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

2 and 3 double beds per room - some kitchen facilities. Center of Village. Walking distance to shops and Pendleton Studio. Room phones, T.V. Close to restaurants and bus depot. On Highway 89-A.

## Canyon Portal Motel

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our food is just full of warp and woof!



the turtle  
restaurant - cocktails  
uptown sedona  
arizona

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## PENDLETON FABRIC CRAFT SCHOOL

June 24 through August 2, 1968

Spend one week or six in the beautiful red rock country of Sedona and Oak Creek Canyon, Arizona studying about yarn and fabric. Planned evening entertainment and weekend excursions.

Weeks of June 24 and July 1 -

CREATIVE STITCHERY AND APPLIQUE

Charles Clements, Tucson, Arizona, instructor

Week of July 15 - SPINNING with spindle and wheel

Carole Beadle, Fairfax, California, instructor

Week of July 22 - NATURAL DYEING

Carole Beadle, Fairfax, California, instructor

Weeks of July 22 and July 29 - TAPESTRY

Cynthia Schira, Lawrence, Kansas, instructor

All six weeks - HANDWEAVING

Mary Pendleton, Sedona, Arizona, instructor

\$30.00 per week plus cost of materials used.

Enrollment limited. \$10 deposit in advance required.

You are welcome to bring your own equipment or you can pay a \$2 lab fee and use the studio equipment. Supplies for all classes will be available at the studio shop.

Hours: 9:30 to 4:00 Monday through Friday. Students can spend additional time on their projects if they wish.

The PENDLETON Shop, Handweaving Studio  
Box 233, Jordan Road, Sedona, Arizona 86336  
located in the heart of the red rock country