

SEPTEMBER / OCTOBER 1968

VOLUME 3 NUMBER 5



treadle talk ~

We went to the Arizona State Fair. First on the list, of course, was to see the pigeons and poultry. Fred, the bird man, couldn't miss this. We found the poultry and pigeon building and walked up and down every aisle and I dutifully admired every chicken, goose, duck, turkey, peacock, guinea, pheasant and turken. There were hundreds of them and some very handsome. Have you ever noticed the lovely patterns in the feathers of birds? Fred had a ball but it wasn't until we were getting in the car hours later that we realized we hadn't seen one single pigeon and that's why we went to the Fair.

First on my list to see was the Fine Arts exhibits. The crafts entered were disappointing. There was a lack of representation by our professional craftsmen. Fabrics were poorly represented although there were some individual pieces that deserve mention . . . particularly one piece of stitchery and two lengths of printed fabric. Only four handwoven pieces entered in the Fine Arts Section.

In the Home Economics Department there was more weaving entered but it was so poorly displayed you couldn't see it, let alone appreciate it.

I was not represented. My poor excuse, probably the same as everyone else's, just too busy. I write this, not only to chastise myself, but to chastise all of you that do not support your home state fairs. If we want to familiarize the public with handweaving, the state fair is a good place to reach a lot of people. It is also a good place to recruit new members for your Guilds and craft groups. Next year let's put our best foot forward at the State Fairs across the country.

Mary Pendleton

THE LOOMING ARTS



"Your LOOMING ARTS is just wonderful and I want you to know that I enjoy it immensely! Fortunately I learned about it at the very beginning and have received every issue you have put out. I know from experience how much work it is to put something like this together (although I am a rank beginner at weaving) and I take my hat off to you for the wonderful job you are doing . . ."

Thank you again for a lovely publication and the warm friendly tone of all that is in it. . ."

Zelpha M. Pierson, Dallas, Texas

Fred says ~ ~

It's hard to believe but I think I've got the only flying watch dog - excuse me, watch-bird - in Arizona.

I knew he was good at chasing cats and dogs but this morning while he was helping me put anti-freeze in the car and truck, we saw a wild raven flying over the house. Mr. Coalby must have thought he was trespassing because he chased him to the base of Mount Wilson before he turned and came back.

The wild ravens are larger than Mr. Coalby so I'm wondering if I shouldn't be looking up the subject of First Aid for Defeated Birds . . . or maybe just give him an extra raw chicken neck for a reward!

Meanwhile back at the workshop our big order of birch hardwood finally arrived. We had waited three months for this carload to come, and it's a good thing our customers have been patient with us. My helper and I have really been making chips fly and the looms are now ready and on their way. We now can give immediate delivery on all our loom sizes, also spool racks, reels, and other accessory items. It's a good feeling to be caught up, even Mr. Coalby thinks so, I'm sure. During the rush he was barred from the workshop and he's the type that's not happy unless he's in the middle of everything. This afternoon I should let him help make crates just to make him feel wanted.

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

The Looming Arts is published bi-monthly beginning January 25 of each year. Subscription rates: United States and possessions: Issue with 4-harness designs and samples \$4.50 a year or \$1.00 single copy; above issue plus an additional multi-harness design \$6.00 a year or \$1.35 single copy. Pan American, Canadian and foreign - \$1.00 per year extra. Mary Pendleton, editor and publisher. Business office: Box 233, Jordan Road, Sedona, Arizona 86336.

Interstices ~

After The Rain

Delayed by a fence of blue-tipped spruce

The murmur of a mountain's truce

With sky-fall blue content to drown

Trickles its moss-grown tumble down.

Fallen to land, it must embark

On a headlong journey to the sea;

Erosion leaves its beauty mark

Following its own necessity.

Channeling warp, angling weft,

Color of the sky it left,

An artless fabric making art

By flowing to a single heart.

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.

ACTIVITIES AT THE STUDIO

Miss Mary Sprott and Miss Hema Templeton from Porterville, California spent most of October with us. We really kept them both busy and they left with a number of projects completed.

Mrs. John D. Mullins of Fort Worth, Texas joined us for a week and Edna Tiffany from Yuma took a week of beginning weaving. Mrs. John K. Brown came to Sedona from San Pedro, California to recuperate from an illness and spent some time in the studio getting acquainted with our warping system.

The local Brownies group visited us for demonstrations of handweaving and to see Fred's birds and to meet Mr. Coalby, the raven, who performed quite admirably.

Our remodeling and expansion program is shaping up. Soon we'll be having an Open House. Fred's workshop is buzzing with loom and equipment production and there seems to be little time for fun these days.

JACKET OR COAT FABRIC FOR MEN OR WOMEN

I like this fabric and I'm surprised. I didn't think I would. The weft is 80% Nylon and 20% Acrylic and I'm not a lover of synthetic yarn. However, the time has come to learn to use it as our natural fiber yarns are slowly disappearing from the market. This fabric has a sheen that is interesting, a good hand to it and it's light in weight.

The weave is a simple one. It is threaded to a plain twill with four picks woven weft face and four picks woven warp face with tabby separating the two variations. It is a four harness weave but it would be convenient to have more than six treadles to use. I am giving a tie-up for a six treadle loom and a tie-up for those of you that have looms with ten treadles. It's a one shuttle weave and goes rapidly. Be sure you keep your beating even so the stripes are evenly spaced.

On the loom with tension - not too much - I got 20 picks per inch. This type of weave will shrink quite a bit in length so allow for a full 10% loss. I wove a 10" sample and after steam pressing it measured 8 3/4". The 8" width ended up 7 1/4" after steam pressing. Because of the uneven combination of harnesses, this fabric will weave best on a jack type loom.

Threading

W 4
W 3
W 2
L 1
Repeat as desired

Tie-up for 6 treadles

o o 4
o o 3
o o 2
o o 1
6 5 4 3 2 1

W = Willamette 2/18
L = Mohair Loop

Warp: Willamette 2/18 wool and mohair loop
Weft: 80% Nylon, 20% Acrylic Fine - See Yarns Selected For You, Vol. 3 No. 4.

Reed: 12 dent - 2 per dent or 24 warp ends per inch.

To finish: Wrap in wet towel and let stand overnight, then steam press.

Note: You can eliminate the mohair loop in warp and it is still a very nice fabric.

Weaving Directions for 6 treadle loom:

Treadles 3 and 5 together, treadles 2 and 4 together.
Treadle 5 - 4 - 3 - 2 in that order - Weft face stripe.
Treadles 3 and 5 together, treadles 2 and 4 together.
Treadles 1 and 5 together, Treadles 1 and 4 together,
Treadles 6 and 3 together, Treadles 6 and 2 together,
Repeat from beginning.

Tie-Up for 10 treadles

o o o 4
o o o o o 3
o o o o o 2
o o o o o 1
10 9 8 7 6 5 4 3 2 1

Weaving Directions for 10 treadle loom:

Treadle 1 - 10 - 2 - 3 - 4 - 5 - 1 - 10 - 6 - 7 - 8 - 9
in that order and repeat.
Use a medium to light beat.



BEST OF THE SHOW JACKET

We are indebted to one of our subscribers, Mrs. R. G. Schaal, Ishpeming, Michigan, for sharing the information about her handwoven and self-tailored jacket. This item received the BEST OF THE SHOW award at the Dickinson County Arts Festival. Below are the details regarding this very handsome garment. We quote:

“Warp: The Pendleton Shop’s handspun Navajo wool yam.

15 ends brown and 1 end tan

Weft: Same as warp - two picks gold, one pick tan.

Reed - 8 dent sleyed one per dent.

30" wide and a 4½ yd. warp.

Threading: 8 harness twill 1-2-3-4-5-6-7-8 and repeat.

Tie Up: Treadle A - 1-3-5-7, Treadle B - 2-4-6-8

To weave, treadle A and B alternately.

Take up and loom waste was 36". Length off loom was 3½ yds. and width off loom was 29". After several washings and steam pressing length was 3-1/3 yds. and width was 24".

I had only an ounce or two of thread left over and only a narrow strip of material left after tailoring. I made the jacket Size 14. Cost of wool \$40.55, tanning the Doeskin and postage \$5.00.

Buttons are ‘self-cover’ from 10¢ store. I covered them by wetting the Doeskin and stretching it over the metal button and letting it dry, then trimming the Doeskin to size, then had no trouble putting the back of the button on. The loops are made of narrow strips of Doeskin, a little glue, then rolled together. Jacket is lined with brown taffeta.

The under collar is Doeskin as well as back and front yoke. (My neighbor gave me the skin.) I had it processed, tanned and dyed by: Midwest Sport Togs, Berlin, Wisc. 54923.

Dick values the jacket at \$100 but says I can’t sell it. I have to keep it myself.”

Editor’s Note: We think this jacket should be valued much higher. More like \$150.00 - \$175.00.

DON’T DELAY – DO IT TODAY!

Perhaps October and November of 1969 seems a long way off, but when you’re planning to enter a show, it’s a good idea to plan way ahead. The Handweavers International Festival to be held in Las Vegas, Nevada at the Stardust Convention Center, October 30, 31 and November 1 and 2, 1969 is being master-minded by Mr. Paul Mercer along with members of the Southern Nevada Handweavers and Spinners Guild.

To quote Paul, “The FESTIVAL is for the sole purpose to exhibit at one time, in one place, and under one roof, the best modern handweaving from around the world.” This will include works exhibited by guilds, world governments, universities and schools, museums, and individuals.



Mrs. R. G. Schaal, Ishpeming, Michigan, with her handwoven, self-tailored jacket that took BEST OF THE SHOW at the Dickinson County Arts Festival.

There has been a change in the registration fee to \$10.00 which includes admission for four days, luncheon, speakers, demonstrations, fashion shows, etc. There will be workshops in spinning, back strap weaving, tapestry, card weaving, bobbin lace, macrame, to mention a few.

Speakers will include Robert D. Sailors, Friday, October 31; S. A. Zielinski, Saturday, November 1; and Doris Kyber-Gruber, Sunday, November 2nd.

Paul sends this interesting note about Doris Kyber-Gruber. “She is the TV ‘Hi Neighbor’ show in Portland, Oregon. She got interested in Chilkat weaving and went to Alaska to learn from the Indians. . . By analyzing a robe it took her two years to ‘figger’ it out; now she pulls the wool not over the eyes, but off the goat hide in the direction the goat walks, then twists it into yarn by hand, then around cedar bark to make the warp. The wool is colored by mineral and vegetable dyes, and is woven from the top down. Doris has a grant from the Alaska State Council for the Arts and conducts workshops in Alaska for the Tlingit Indians, teaching them how to weave their own blankets. She is in Alaska now teaching and taking movies of the Indians doing the weaving and she will show these movies during her lecture at the Festival.”

Needless to say, Mr. Mercer and his co-workers are undertaking a tremendous job. Anyone wishing to contribute time or money to help with this project will be welcomed heartily. Write Mr. Paul Mercer, Festival Coordinator, Handweavers International Festival, 3979 South Pearl St., Las Vegas, Nevada 89109. Telephone 702-731-2493.

NOW is the time to make your reservations for this first Handweavers International Festival.

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THE KEY IS GIVING by Lucy Graue

You're listening to your stereo. A Beethoven sonata, or a snatch of Verdi's "Aida" - or maybe a simple rendition of "Beautiful Dreamer" falls pleasantly on your ears. Absentmindedly you study the rug at your feet. It's a familiar friend; you spent many hours weaving it. Once again, irresistibly you become aware of its design, symmetry, color, texture. It's pleasing - it has balance, meaning. You hum along with the music and find yourself toying with the idea that there could be a relation between what you're hearing and seeing.

You might even go so far as to phrase an erudite sentence. "Art in whatever form - music, painting, sculpture, literature, yes, and fabric is governed by certain fixed principles." H-mm, that's pretty good!

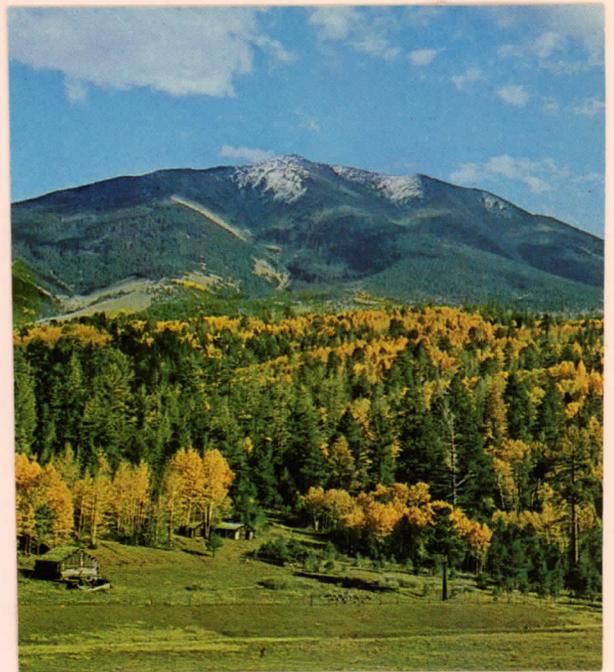
You had to live with your mental concept of that rug a long time. You had to have an idea, formulate a plan of execution. It didn't just "grow like Topsy." You had a certain master plan within which you worked, although you changed your mind, expanded, altered and improved upon your original idea several times. You suppose a composer of music, and even a performer had to do the same thing . . . and you're right!

A musician for all his inspiration has to patiently work and rework his composition with the mathematical precision required in a weaving draft. A vocal performer has to "build" a program with almost scientific accuracy as to his own capacity, endurance, flexibility, etc. There are so many things all creative people have in common, including weavers and musicians. The only differences are the materials used and the methods of achievement.

The necessity of basic knowledge of one's craft is obvious. Ability to express oneself is vital, indeed the compulsion to "say something" and the discipline to perfect that expression through constant practice go hand in hand.

It is maintained among serious musicians that a correctly constructed musical phrase, even if left suspended or unfinished can be completed effectively by another musician. The logic, the basic principles of good composition determine the approximate outcome.

Practicality at the loom or keyboard must play its part in self-expression. Specific function or use of the "piece" has bearing on the choice of materials, textures, size, length, etc. (I understand you call it "suitability".) Just as you wouldn't weave a mohair face towel, you wouldn't compose dance music for a funeral or sing "Carmen" at a wedding. Good taste or sensitivity is important. So is receptivity. To acknowledge inspiration from environment, nature, emotion, or spiritual awareness often results in ability to translate into de-



Here we have the mingling of the yellow aspen and giant pines at the base of the San Francisco Peaks. Beauty like this brings thousands of people into our area every Fall. You can't imagine the brilliant colors until you have experienced it. The Peaks are just 29 miles north of Sedona. They are also the location of the Snow Bowl that attracts many skiers every winter. Though much snow covers the Peaks each winter, here in Sedona at a much lower elevation we have little.

sign, musical pattern or vocal shading, the thought, the mood. . . the message.

Choice of color in anything has endless ramifications. The words "delicate" or "startling" bring certain shades to mind, just as silken violins or blaring trumpets create soothing or jarring effects. The skill of a singer in conveying moods or painting musical pictures, even in a foreign language. . . depends on the infinite variety of colors or tones at his vocal command. Sometimes "blend" is important, or the interplay or repetition of patterns, one against the other as in a fugue or old fashioned "round". Oftentimes contrasts create drama in fabric as do abrupt changes in tempo or volume in music.

Of course the innate taste of the "artist" must restrain him from getting carried away or dealing in harsh extremes. He has to pretty much stay in tune with his original draft, design, score, program, etc. Keeping in line with the master plan does not take away from that urge for originality or at least individuality that exists in all creative people. We all "dare to be different." There would be no innovations if somewhere, someone wasn't constantly trying out a new idea. New materials, new trends dictate "the market" or "the audience" and we all need an audience! Mentally we should always be ahead of what we are presently able to do, and by the time we've caught up with that.

(Continued on page 7)



Knots can be a problem in many ways. I find that most people do not know how to tie knots. I use a slip knot for many things. It really is a simple knot but I'm always surprised to find out my students don't know how to tie a slip knot.

A lot of emphasis is put on knowing how to tie a weaver's knot but I rarely use this kind of knot. To me the two most important knots a weaver should know are the slip knot and the snitch knot.

I use the slip knot in splicing the yam when I'm winding my warps. I use this slip knot in tying groups of warp ends in front of lease sticks after warp is wound on the beam, in tying groups of warp ends after threading heddles, and in tying groups of warp ends in front of reed as I sley it.

The snitch knot is the only knot to use in making the tie-up.

I'm sure some of you are wondering what I mean by "splicing the yam when I'm winding my warps." I'll try to explain.

There should be no knots in the warp but we do have to splice as yarn does come to an end, sometimes more ends than we'd like. If you are winding just one or two warp ends at a time, you can do your splicing at either end of the warp, but if you are carrying a lot of warp ends in the paddle, it's difficult to "back-up" any distance so you have to splice your warp yam wherever it runs out. Take the new yam, thread it through the paddle in the proper hole. Hold the two yam ends together between thumb and index finger of right hand and draw these yams out to the right for about 18" and then tie a slip knot at this point. The slip knot is used as it is easy to untie when the time for splicing comes. Continue winding the warp and letting this extra yam wind right in.

Beam your warp as usual letting these extra lengths of yam at the splice wind right on the beam. When you come to this place in your weaving, your extra yam for splicing is right there for you. Just untie the slip knot, bring yam end through

proper heddle and dent, thread in tapestry needle and sew into fabric overlapping with other warp end at least 2".

Anything that saves time and effort, I'm for, and this method of splicing yams does.

* *Acacia Greggii - Gray.* A common, often abundant large shrub or small tree reaching the height of 20'. Found growing at 5,000 ft. or lower often forming thickets along streams and washes. Because of its dark colored heartwood and light colored sapwood cat claw is used for trinkets and souvenirs. The new foliage is relished by cattle in early spring, otherwise cat claw is valuable chiefly as a reserve food in times of drought or on depleted ranges. The Arizona Indians made meal of the pods, using it as mush and cakes. The flowers are one of the most important sources of honey for bees kept on the desert. This probably is the most heartily disliked plant in the state as the sharp, strong cat claw like prickles tear the clothing and lacerate the flesh.

BOBBIN LACE WORKSHOP PLANNED

We have invited Mrs. Julius Wuerthner of Great Falls, Montana, to conduct a two or three day workshop in Bobbin Lace for beginners sometime after February 1. The exact date has not been set. Anyone interested in this workshop should write The Pendleton Shop for details. Please give preference of dates if you have any.

You will remember that Mrs. Wuerthner authored the article on Bobbin Lace in Vol. 3, No. 3 of The Looming Arts. As a subscriber to The Looming Arts from its beginning, she fell victim to our colored pictures of this scenic area and is spending her second winter in Sedona.



Mary Pendleton admiring Esther Lester's stitchery with applique hanging. Mrs. Lester was a student under Charles Clement in the Pendleton Fabric Craft School.

YARNS SELECTED FOR YOU

One of our most popular yarns has been the textured cotton as offered in Vol. 2, No. 1. We have been able to get some more of this in a soft shade of green and a bright yellow. We have used this yam in place mats for our shop and they have been good sellers.

5/2 textured cotton.

Put-up on about 1¼ lb. tubes.

2,000 yds. per lb. \$2.25 per lb.

Pastel green and bright yellow.

Don't forget our Navajo Handspun wool yam. We have a good supply on hand. See BEST OF THE SHOW Jacket elsewhere in this issue for one weaver's success with it.

For shipping add 85¢ for first pound and 18¢ for each additional pound. Arizona residents add 3% Sales Tax. Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.

THE KEY IS GIVING (continued from page 5)

we're standing on tiptoe to reach even farther. Adaptability and awareness spell ARTIST.

Well, you're still looking at the rug and nearing the end of your meanderings. You're glad you gave that rug everything you had - patience, skill, beauty. If you had it to do over again, you could do no less. Your approach might change according to need or circumstance, but your affection for the project would remain constant. The key to genuine satisfaction in any art form is in the "giving".

Lucy Graue was raised for the most part in San Francisco where she haunted Opera House and museums. Graduated from Univ. of Pacific in Stockton, Calif. with degree in Speech Arts. Musical experience has included years of serious study resulting in concert and radio work in addition to church soloist positions.

She held the position of program director of a small radio station and had her own radio show in Honolulu, Hawaii. She has written scripts, articles, etc. Most recently she worked in sales promotion department of an Outdoor Advertising Company in Los Angeles (before coming to Sedona where there are no billboards!)



Mrs. Lucy Graue, mezzo-soprano, and our guest columnist, is a new resident of Sedona.

SPINNING FEVER

We have had calls for spindles and now have two available. The drop spindle - 11" long and the Navajo spindle - 24" long. We also have cards for carding wool.

Mrs. Mary McTague, San Diego, Calif. sends us this information: A good chemical supply house will order for you such things as cochineal, log-wood chips, indigo, etc. The Atlas Chemical Mfg. Co., 2929 Commercial St., San Diego, 92112 is most cooperative. Ask for the chemist.

FOR YOUR READING ENJOYMENT

WEAVING WITHOUT A LOOM by Sarita R. Rainey - \$7.95.

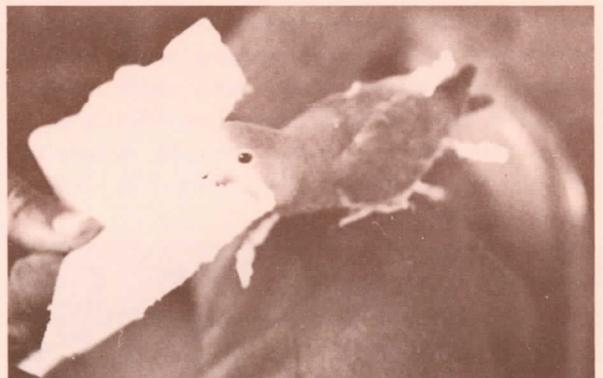
While going through the book WEAVING WITHOUT A LOOM I got the urge to close the door on my big looms for awhile and digress to weaving on little frames and sticks. There are some very exciting things included in this book even though it is written for use in the classroom and for the younger set. It shows much imagination with ideas, techniques and materials. The advanced weaver would enjoy it as well as the beginner. With the aid of this book you can begin weaving with practically no investment.

Order from The Pendleton Shop and please add 40¢ for postage and insurance.

DYE PLANTS AND DYEING published by the Brooklyn Botanic Garden . . . \$1.25. 100 pages of factual information on coloring yarns and textiles with dyes from plants, recipes from many countries, culture of dye plants and historical background.

This handbook is highly recommended by Carole Beadle, Fairfax, California, our spinning and dyeing instructor for the 1968 Pendleton Fabric Craft School. Some photographs in color.

The perfect gift for your weaving friends - a subscription to THE LOOMING ARTS.



Peachy, our sassy mini-Parrot, can shred more paper. She shreds it in long strips and tucks the strips under her feathers. In the wild, these birds shred bark from trees and carry it to their nests this way. Peachy just does it through instinct.

Pendleton Peddler

RONDEE MOTOR HOTEL

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Adjacent to Turtle Restaurant and Pendleton Store
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Heated pool

In room coffee

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"Top of the Hill in Town"

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PENDLETON FOLDING FLOOR LOOMS

Jack type - Easy to thread and easy to tie up. Harnesses lift out with no ties. 32" - 40" - 46" in both 4 and 8 harness. Birch hardwood with a beautiful finish. Spool racks, warping reels, warping frames, two-harness table loom, table tapestry loom, flat stick shuttles. Immediate delivery on all looms and accessory items. Write for details and prices. The Pendleton Shop, Box 233, Sedona, Arizona 86336.



Our own hand-crafted SPINDLES of hardwood with beautiful finish, 24" Navajo Spindle - \$5.25, 11" Drop Spindle - \$4.75 Postpaid in USA. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

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.

Write for free catalog and price list.



Lily Mills Company-Dept. HWLA-Shelby, N. C.



The finest in Linen Yarns-
and Flax for Spinning -
for four generations.

F J Fawcett Inc, 129 South St, Boston Mass.



our food is just full of warp and woof!
the turtle

restaurant - cocktails

uptown sedona

arizona

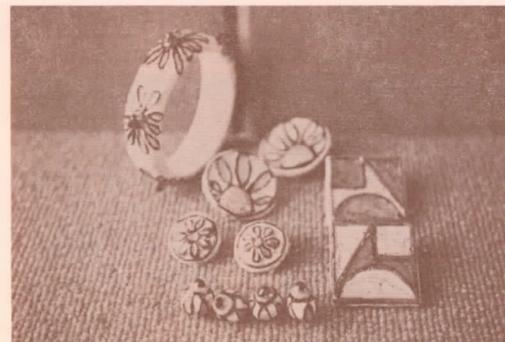
MAYPOLE

"WILLAMETTE"

Quality Worsted Handweaving Yarn

* * * * *

Available at your local Weaving Supply Shop



TIFF'S BEEN AT IT AGAIN creating for you. Hand-enameled bracelets, earrings and buttons in colors you won't believe. Let her design something to compliment your handwoven fabrics. Bracelet \$18.00, earrings (50¢ size), earrings (25¢ size), square earrings \$7.00. Buttons with gold filled shanks \$1.00 each. Guaranteed satisfaction. Two weeks delivery on earrings. A little more on other items. Postpaid in USA. The Pendleton Shop.

BE DRAMATIC - Use Black for Drapery Fabric

Where would I use black draperies, some of you are asking. I admit not everyone would like this, but in the proper setting dark draperies can be very effective. I can visualize this fabric being used in a den, in a man's room, in a museum atmosphere, a church, in an office or commercial building. There are many possibilities. This fabric is more effective in a large piece as you can then see the vertical stripe achieved by the uneven slewing of the warp.

On this same warp I wove samples using different weft yarns. Another very good fabric was created by using an 8 lea flax tow yarn. When I had to decide on one sample for the magazine, I chose to go dramatic with the black, but many of you may like to use the flax tow yarn which has a more conventional look.

This is a warp that must be wound with a paddle. You can thread the ten different warp threads in the paddle and wind one repeat at a time. The order of warp is as follows: #1 - 20/1 wet spun linen, #2 - 20 lea 2-ply worsted spun, #3 - Olive rough spun linen, #4 - Oyster 40/2 linen, #5 - Boiled 14/1 linen, #6 - Natural linen boucle, #7 - Pink 20/2 linen, #8 - White 8/1 linen, #9 - White linen boucle, #10 - Grey 10/2 linen. The linen boucles and the 10/2 grey are a Frederick Fawcett yarn.

Weft: Willamette - Black

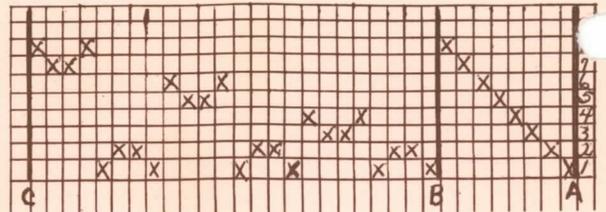
Reed: 12 dent sleyed as follows:

For 2" - 2-1-2-1 etc. (18 per inch)

For 2" - 1-1-1-1 etc. (12 per inch)

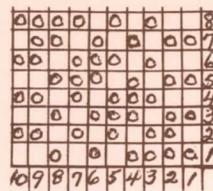
Repeat as necessary.

Threading Draft



Thread A to B one time
Thread B to C as desired
Thread A to B one time

Tie-Up.

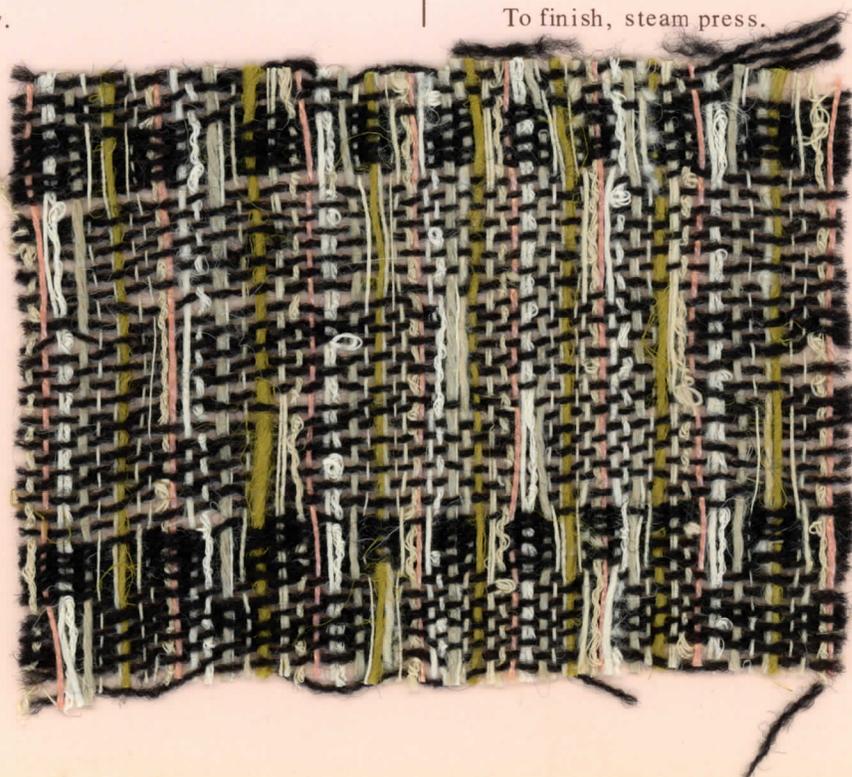


Weaving Directions:

Treadles 1 and 10 are for tabby. For pattern treadle 2-3 four times, 4-5 four times, 6-7 four times, 8-9 four times. Repeat.

Proper beating is very important. When you are using treadles 2 and 3 beat very lightly or the weft will pack down much too much. Use a very light beat throughout.

To finish, steam press.



JEAN MCKEAG
4399-8-866