

NOVEMBER | DECEMBER 1968



VOLUME 3 NUMBER 6

treadle talk ~

I wonder if a weaver ever has enough space? As all of you know through the lateness in receiving the last few copies of this magazine, we have just completed a rather extensive expansion program. We more than doubled our space, and would you believe it, we were out of space before we got in it.

I thought I was going to have room for a little spinning corner. I'm still looking for that corner . . . and I thought I would have room to hang my big baskets of yarn. I'm still wondering where to hang them so they won't be in the way. I was going to have lots of extra shelves for displaying our yarns but the wall space is used up and there are still yarns in boxes.

My daily complaint for years was, "I've got to have more room." Everyone was looking forward to me deciding on a new daily complaint, but now I guess they'll have to continue hearing the same one.

I have to admit, though, we can move around now without bumping into each other and we have lots of glass to let in the beautiful view we have all around us. It's really a very pleasant place to work . . . but those yarns in boxes still disturb me. I like to have them out where I can see them. Maybe in a few years we'll have forgotten the mess and distress that building brings and have enough nerve to begin again. While everyone else is looking for elbow room on the moon, I'm just trying to find some in my studio!

Mary Penhelt

THE
LOOMING  ARTS



"Your lively publication literally 'breathes' enjoyment of life as well as enjoyment of your craft—as much an art as weaving itself."

Mrs. Carroll W. Guy, Murray, Kentucky

"I find your little publication delightful. You have such a nice, homey sound in it, just as if I were in your shop talking to you."

Mrs. A. P. Barsis, Boulder, Colorado

"With every piece of weaving we do, we appreciate more the instruction we received from you last spring. I believe we really did learn to make warp—every one has gone on beautifully since.

On the last piece I wove, the left-hand selvedge was fine, but the right one was drawing in badly. Then I realized the meaning of your remark that the draw-in was affected by the speed of the shuttle. Since I am right handed, I was throwing the shuttle harder with that hand. By making a conscious effort to ease up on the right-hand throw, I could make the right selvedge as good as the left.

I am enclosing the renewal for the Looming Arts. We certainly do enjoy it, and we have followed with great interest your workshop and the remodeling project. Is everything finally finished? . . . Our best regards to you all, including Potsy and Lady."

Irene E. Miller, Sacramento, Calif.

Fred says ~ ~

This week it was like Christmas. I bought three very useful presents for myself and my workshop . . . a big, heavy duty portable belt sander, a three-eighths electric drill and a new type dado blade for my new radial arm saw. Old Fred is really enjoying putting them to the acid test.

I'm making a production run of warping reels now and all the new tools were put to work immediately. Sanding was the big problem but with the big sander it is much easier.

We're ahead on looms and with my limited workshop and storage space there are always three or four looms in the front room of the house. I find watching T.V. through harness frames a little difficult.

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 and foreign - \$1.00 per year extra. Mary Pendleton, editor and publisher. Business office: Box 233, Jordan Road, Sedona, Arizona 86336.

POSTAL PROBLEMS

No matter what your politics, I'll bet that most of you will agree that something must be done about the postal situation. We spend more time trying to find out what we are supposed to do. Every person asked has a different answer.

We were advised by our post office that Canadian postal Printed Matter rates had been raised and because of this we announced in our last issue that Canadian subscribers would have to pay an extra \$1 per year the same as other foreign subscribers. After much discussion, we are now advised that this was incorrect . . . so, to our Canadian subscribers we want you to know that the rates will be as they were, \$4.50 and \$6.00 per year.

ACTIVITIES AT THE STUDIO

November first Katy Hadley, most recently from Green Valley, Arizona, arrived to spend most of the winter weaving. She wanted to do several rugs. Her first one was a long runner for her daughter's home. She used a crackle weave with linen warp and wool weft. Elsewhere in this issue you will read about her rya rug.

Bettie Jensen from Everett, Washington, who had visited the studio earlier returned to take a week's instruction. It was nice having her here and also her friend, Glor, who helped to tie some of The Looming Arts magazines. Also Mrs. Kathy Brown from San Pedro, Calif. arrived and was pressed into service tying magazines . . . and inventory time arrived and at times like these, we wonder why we keep so much yarn on hand. It's the one time that I wish my shelves were bare.

PENDLETON FABRIC CRAFT SCHOOL - 1969

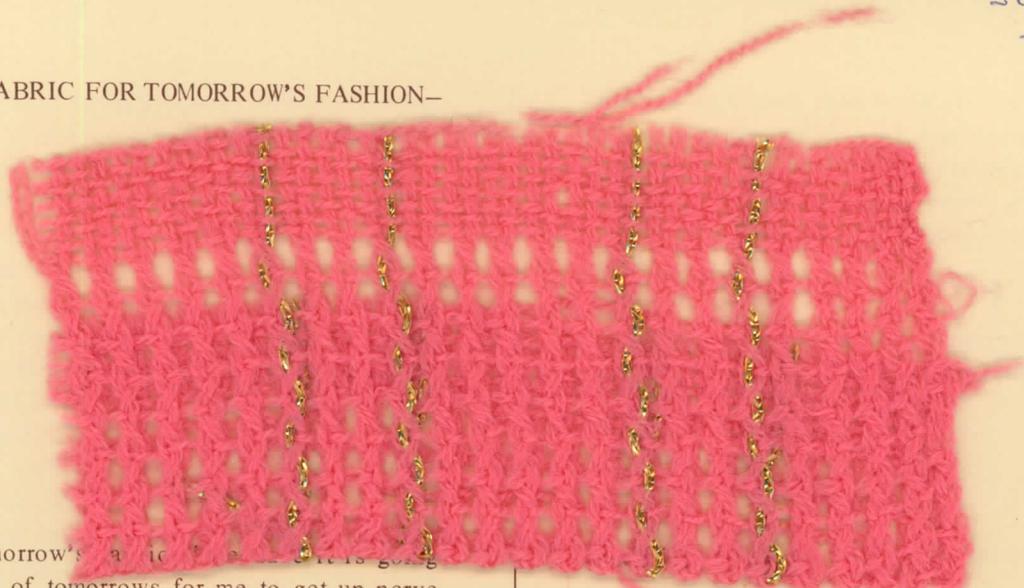
We have set the dates for this year's school, July 7 through August 15. We are planning classes in Handweaving, Spinning, Dyeing, Stitchery, Macramé and possibly a class in non-loom weaving and batik.

We are still corresponding with instructors but we have signed Mr. Roger Thomason, art instructor at Southwest Missouri State College, Springfield, Missouri for our macramé class beginning August 11. I'm sure all of you have heard of Mr. Thomason's accomplishments in macramé and members of his class will have a stimulating adventure. Other instructors will be announced just as soon as they are selected.

We are already getting many inquiries regarding this year's program and we hope you will plan to be with us. We guarantee no building going on during school this year. If you know of any qualified instructor you would like to recommend, please let us know as we would like to put them on our list for future reference.

See Vol. 4, No. 1
for more
info.

THE "IN" FABRIC FOR TOMORROW'S FASHION—
Bead Leno



I say "tomorrow's fashion" is going to take a lot of tomorrows for me to get up nerve enough to wear the fashions they are predicting today — the "see through" effect, guaranteed to bring on pneumonia and big doctor bills.

Now if you don't want to be quite so "in", you can wear a body sock beneath this elegant gauze... or if you're like me, wear this over a lovely silk taffeta sheath. This is a fabric designed for all—those who want to take it off and for those who still enjoy putting it on. Just decide how much of you you want to show and go from there with it.

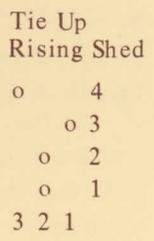
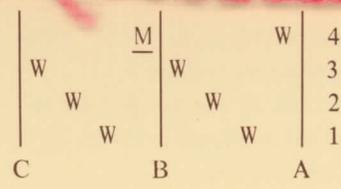
This fabric makes lovely stoles and head scarves. In the large piece it has that light, soft, misty feel.

This is not a pick-up leno. That would take forever if you were doing yardage. This is done by using beads in the set up of the warp threads. You must use yarns that have some elasticity to them and they cannot be too rough in texture or you will have trouble when you treadle the twist. I tried a light weight chenille as another accent yarn with the metallic but I couldn't get the twist where the chenille was involved. It's best to stay with smooth yarns.

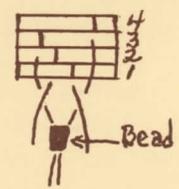
This may sound complicated by the time I write out all the directions for this set up but it really isn't too bad and I think the effect is worth the extra effort. Since it is an open weave, it takes little yarn. Follow the directions carefully and you shouldn't have any trouble.

I'll say here and repeat it later that you will not get a big shed on the "twist" treadle. So don't expect it.

In the hobby shops today you can buy all kinds of beads or you can get plastic tubing and cut it to length. Be sure the hole is big enough for the threads to pass through easily. The bead must be big enough so that it will not come through your 8 dent reed or whatever size reed you choose to use. It is best if beads are elongated rather than fat and round.



W = Willamette - Wool
M = Metallic - Camelot
(extra strong)



Threading Directions:

- Thread A to B - 5 times)
- Thread B to C - 1 time) Repeat as
- Thread A to B - 2 times) desired
- Thread B to C - 1 time)

End with:
Thread A to B - 5 times

Reed: 8 dent - 4 ends one dent, skip a dent

16 ends per inch
You can sett this closer if you like using a 10 or 12 dent reed, but still sley 4 in a dent, empty dent.

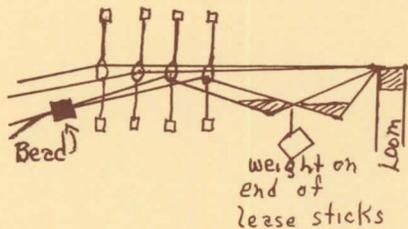
After you have threaded the heddles, then you thread the beads. Bead with warp ends from Harnesses 3 and 4 goes under warp ends on harnesses 1 and 2. See diagram above.

To thread bead: Take a long needle and thread it with a piece of yarn cut about 8" long. Tie a knot in end of yarn making a loop. Put warp ends from harnesses 3 and 4 in loop and bring needle, loop and warp ends through bead.

After you have threaded all the beads, you sley the reed, each group of 4 warp ends in a dent followed by an empty dent.

Tie warp ends to apron and insert lease sticks as follows: Depress treadles 1 and 2 together raising harnesses 1-2-3 and put in lease stick behind harness area. Depress treadles 2 and 3 together raising harnesses 1-2-4 and put in other lease

stick. Tie lease sticks at both ends with about 1" of space between and hang weight on each end. I find a 2 oz. tube of yarn makes a good weight. See diagram. This lease stick arrangement helps to give proper tension when treadling the twist.



Weaving Directions:

Treadle 3 then 2-5 times (10 picks) plain weave.
Treadle 3 then 1 - 6 times (12 picks) twist. (You will not get a big shed on treadle 1.)

Use a very light beat and be careful not to pull in at the edge. As you roll weaving forward, push lease sticks towards back of loom.

MITTENS FOR LOVERS

Holding hands at midnight neath the starry sky on a cold winter night will be more comfortable if you have a pair of Mittens for Lovers. We've neglected our knitting friends lately and so we hope you will enjoy this fun project. A nice gift item.

Materials - 4 oz. knitting worsted, MC, 2 - 20 yd. cards. Contrasting Color 1 (CC1) and Contrasting Color 2 (CC2), 2 sets DP needles #5 - 10" or any size needed to get the right gauge.

Gauge - 11 sts = 2".

Directions are for Dolls. Guys' directions are in parentheses.

REVERSIBLE SINGLE MITTEN. Make 1 each size. Using MC cast on 44 (48) sts. Divide onto 3 needles as follows: #1 needle 11 (12) sts, #2 needle 22 (24) sts, #3 needle 11 (12) sts. Rib in K 2, P 2 for 3". K two rounds stockinette. Pat row 1: Join CC1 (CC2) and K 1 MC, K 1 CC, repeat around. Row 2: K 1 CC, K 1 MC, repeat around. Row 3: K 1 MC, K 1 CC, repeat around. Break off CC. Work stockinette for 2" from ribbing ending at beg of round.

Thumb: Work to last 8 sts of round, using contrasting colored yarn, K last 8 sts to mark placing of thumb. Sl 8 sts just worked back onto left needle and with MC complete round. Pat row 1: Join CC and K 1 MC, K CC, repeat around. Row 2: K 1 CC, K 1 MC, repeat around. Row 3: K 1 MC, K 1 CC, repeat around. Rows 4 and 5: K MC around. Row 6: K 1 CC, K 1 MC, repeat around. Row 7: K 1 MC, K 1 CC, repeat around. Row 8: K 1 CC, K 1 MC, repeat around. Rows 9 and 10: K MC around. Carry CC up rows. Dolls: Repeat rows 1 thru 5 one time

more. (3 stripes). Guys: Repeat rows 1 thru 10 one time more. (4 stripes). At approx. 5" from ribbing or 1½" less than desired length shape top. To change needle set up so mitten will be reversible, left or right, Sl last 5 (4) sts from #3 to #1 needle. K next 11 (12) sts from #1 needle and first 6 (8) sts from #2 needle making 22 (24) sts on #1 needle. Divide sts left on #2 and #3 needles evenly 11 (12) sts each needle. Dec 1 st each end #1 needle and dec 1 st beg #2 needle and end of #3 needle. K 1 row. Repeat last 2 rows 4 times more. Weave off. **THUMB:** Pull out the colored yarn of thumb. Sl lower 8 sts onto one needle and upper 8 sts onto 2 needles divided evenly. Join MC. Pick up 1 st in each corner of opening and K around on 18 sts until thumb measures ½" less than desired finished length. Shape top: Round 1: *K 2, K 2 tog, repeat from * to end of round (14 sts). Round 2: Knit. Round 3: K 2 tog 7 times. Break off leaving an end, draw end through remaining 7 sts and pull up tightly and fasten off.

DOUBLE MITTEN - Follow directions for Guys mitten past first stripe pat. Repeat for Dolls changing stripe color. Join to make one double mitten with MC. #1 needle K 24 (12 sts from each), #2 needle K 48 (24 sts from each). #3 needle K 24 (12 sts from each). K around with MC for 1". Dec Round: K last 2 sts tog on #1 needle. K first 2 sts tog and last 2 sts tog #2 needle, K first 2 sts tog #3 needle (92 sts). At 2" above ribbing work 10 rows Pat 2 times alternating CC 1 and 2 tying in and breaking off as needed. Row 10 of Pat: Dec same way as dec round above. (88 sts). **TOP SHAPING:** After last row of completed pat, K 1 row placing a marker on Needle #2 after the 22nd st. #1 needle: K 2 tog, K to within 2 sts of end, K 2 tog. #2 needle: K 2 tog, K to within 2 sts of marker, K 2 tog, Sl M, K 2 tog, K to within 2 sts of end, K 2 tog. #3 needle: K 2 tog, K to within 2 sts of end, K 2 tog. K one round even. Repeat last 2 rounds 4 times more. K across needle #1 with needle #3. Weave off.



Handknit Mittens for Lovers

WHY WEAVE A RYA RUG? by Katy Lee Hadley

Every weaver has a collection of yarns and threads left over from projects already completed. This situation is also true for knitters, people who do crewel embroidery, stitchery, macramé and, especially so, for rug makers who plan in terms of yarns for large projects.

When one is longing to work with the beautiful colors of Scheepjeswol, the urge can be temporarily satisfied by designing a rug on the commercially produced rya rug backing. There comes a time, however, when the desire to weave a rya rug on a loom must be given consideration.

So, why not combine learning the technique of weaving a rya rug with using the left-over odds and ends of yarns hidden away in cardboard boxes on a closet shelf?

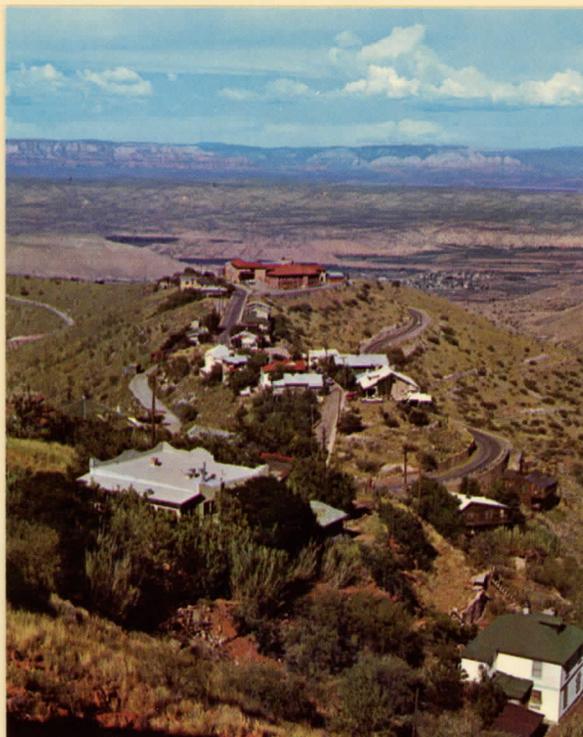
While I was taking instruction in weaving various types of rugs in the Pendleton Studio, the idea of such a rug continued intruding into my thoughts. A supply of grey yarn suitable for weaving the backing was available as well as a selection of whole skeins of Scheepjeswol wool for larger areas for which my supply of odds and ends of the same wools would not be sufficient.

During a visit two years ago with friends to the Verde Valley Artists Gallery in Jerome, we casually glanced through a collection of prints of watercolors by Paul Klee. One of these prints, "City by Lagoons" suggested a design for a rya rug. The prints were a private collection, on loan to the gallery and not for sale. Not being able to accept frustration in obtaining this "pattern" for a proposed rug, I searched in likely places, such as the shops in art museums and art book stores, and finally, found a small and very inexpensive booklet in the Des Moines Art Center gift store containing a print of this particular painting.

On commercial rya rug backing, I adapted the Paul Klee design in yarn. Needless to say, there were yarns in many colors left over.

In the same booklet of prints of Klee paintings was another intriguing design, "Magic Squares", most suitable for using small amounts of a multitude of yarn colors. This design provoked my imagination all the while I knotted the "City of Lagoons" design on the commercial backing. Almost a year later, a favorable set of circumstances conspired to give me the opportunity to complete this "Magic Squares" project.

Here was the ideal situation then at The Pendleton Studio in early winter 1968: materials, a design, a loom, a teacher and an inspiring atmosphere in which to learn to weave a rya rug. After several years of waiting, I am now weaving a rya rug in



Jerome is perched high on Mingus Mountain at the other end of the Verde Valley. It is 29 miles from Sedona. Jerome is a copper mining ghost town and a very interesting place to see. Any place in Jerome commands a spectacular view of the entire Verde Valley including the red rocks of Sedona at the far north end.

gorgeously colored yarns, blending my collection of odds and ends of wools into a design suggested by a Klee painting. My desire to work with colors is being satisfied as well as my inherent trait typified by the old country saying,

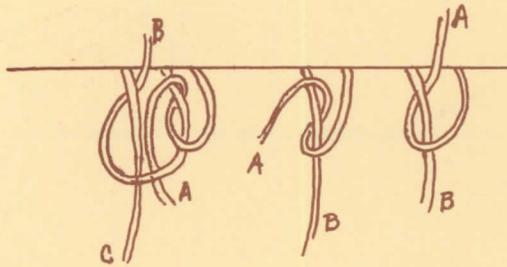
"Eat it up, wear it out,
Make it do or go without."

—Anon.

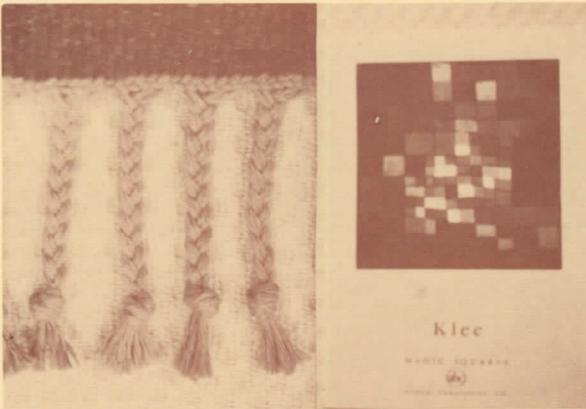


A native Missourian who became an Iowan after marriage, Mrs. Katy Lee Hadley, retired farmwife, spends some time in Arizona. She is a graduate of the University of Missouri, holds a B.S. in Chemistry, a B.A. in Education, and a Masters degree in Biology. The summer Fabric Craft School and weaving instruction at The

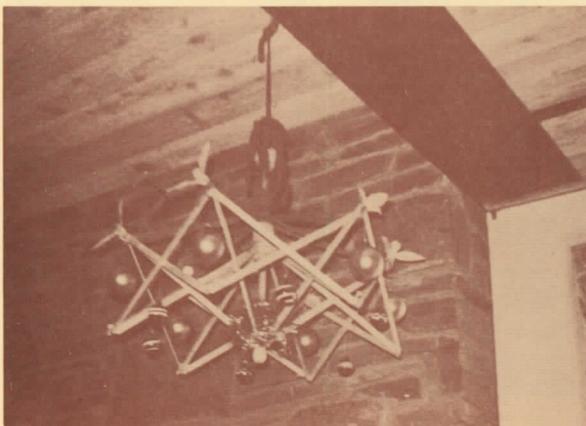
Pendleton Studio in Sedona provide for her a source of considerable satisfaction. To learn new (to her) skills and techniques, to meet persons of diversified backgrounds who have a mutual admiration of hand-done materials and to live in naturally beautiful surroundings have become a goal and way of life for Katy Lee.



Detail of Indian Edge. Begin on right side. Knot A around B, then bring A down to the left of B, knot B around C passing B over the end of A and bring it down to the left of C, etc. This gives a neat ridge on the top side. Now plait and knot the ends.



Mrs. Hadley chose to finish her rya rug with an "Indian" edge (see diagram) then plaiting and an overhand knot to finish "Magic Squares". Painting by Paul Klee.



HAVE YOU EVER THOUGHT OF THIS? Mrs. James Morrison, a Sedona weaver, used her umbrella swift for a very lovely Christmas decoration. She hung it from the ceiling, upside-down, and decorated it with yarn, Christmas balls and tinsel.

Interstices ~

FIRST FLIGHT

The lady in unaccustomed clothes
 Stood nervously in the aisle;
 Her smile
 Wan, while her heavy hands
 Clasped her purse.
 Worse than being lost
 Her journey to a vacant seat
 Cost
 A green courage.
 The seat belt
 Like some monster
 Felt
 All undone, and unbelieved;
 Even the hostess' quick hasp
 Went unperceived.
 Clutching the seat arms firmly,
 She lifted the plane into air
 She did not dare
 Glance from a window
 Knowing nothing would be there.
 She sat
 Each mile with a grave concern,
 Her hat
 Was still askew when wheels touched down
 But no frown
 Marred her serene deploring,
 Aloof and remote,
 She showed no need for explaining
 The wings which she tucked neatly
 Inside her coat.

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.

MULTI HARNESS DESIGN THIS ISSUE

"Mostly Day" I call it. It is a black and white very open casement fabric. Can be done on four harnesses but I am giving it on eight as it is much easier to weave this way. A really fun project.

YARNS SELECTED FOR YOU

At the end of the year it is time to clean house and so we will offer our subscribers yarns at reduced prices. Refer to back issues of The Looming Arts for yarn samples.

Vol. 1 No. 3 - Natural cotton and rayon nub. NOW \$1.50 lb. cone.

Vol. 2 No. 2 - Brass, Lt. Blue, Turquoise and Bold Pink Loop Mohair. NOW \$3.50 lb.

Vol. 2 No. 3 - Knox Mercerized Linen - 20/2. We and have more colors in stock than what is shown.

Vol. 3 No. 3 - NOW \$2.10 per 4 oz. tube. No white.

Vol. 2 No. 4 - 2/2 Spun Rayon - Pale green and aqua. NOW \$2.00 lb.

Vol. 2 No. 6 - Soft spun rayon boucle. Mustard and white. NOW \$2.00 lb.

Vol. 3 No. 1 - Wool fleck - light color only. NOW \$3.75 lb.

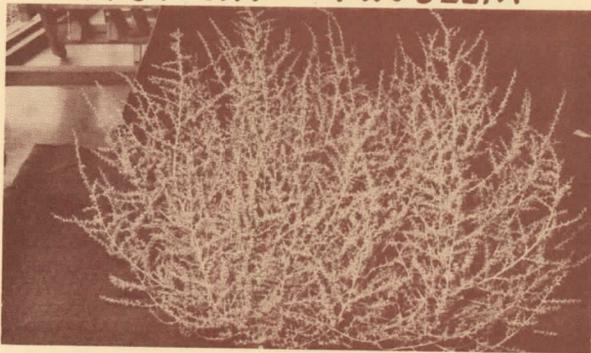
Vol. 3 No. 2 - All wool golden-yellow fine boucle. Knits beautifully too. NOW \$3.00 lb.

Above sale prices will be in effect until April 1, 1969. Please add sufficient amount for postage and insurance.

Here is a very versatile all cotton yarn in white. A strong 2 ply flake that you can use for warp or weft. On approx. 1½ lb. cones - \$2.25 per lb. Approx. 1,200 yds. per lb.

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

* A STICKY PROBLEM



I find that many weavers have trouble with broken edge threads. There are many reasons why edge threads break. Sometimes it is because the weaver is pulling in too much on the weft or the tension is incorrect or he has selected a poor warp yarn, but there is another reason few weavers consider. Particularly on wide yardage does this happen.

When you catch the shuttle coming out of the shed, some have the habit of lifting the shuttle up before it has cleared the shed. In doing this the shuttle touches the top warp threads at the edge and stretches and wears and weakens them.

The shuttle should not touch the selvage threads at all. Neither do you want to reach into the shed each time you throw or catch the shuttle. In this case the hand touches and puts pressure on edge threads.

Throw the shuttle hard enough so that it will travel completely across the width of the warp and do not stop it with your hand until it has completely emerged from the shed. Then lift it out and away from the loom. On wide yardage it may mean stretching a little more but the extra effort will be worthwhile. Also weavers using flat stick shuttles are guilty of letting the shuttle rub on top warp edge threads.

Warp should be touched as little as possible, particularly the selvage threads which are already under greater stress than the rest of the warp.

**Tumbleweed - include Russian Thistle or amaranth. Popular name for several annuals that grow in the prairie or plains region of U.S. The plants develop rounded tops in autumn, wither and break off at ground level. The dried plants are carried or tumbled by the wind. We've all chased them down the highway or seen them piled up against barb wire fences. Ranchers and farmers sing songs about them, but actually, they're a nuisance.*

FOR YOUR READING ENJOYMENT

THE NEW AMERICAN TAPESTRY by Ruth Kaufmann - \$13.50.

Today with tapestry taking over much of the interest in the fabric world, this book brings you weavings by many of the country's recognized craftsmen today. Every conceivable type of technique is represented in the tapestries photographed for this publication. Here is the first book to give contemporary American tapestry its due recognition. A very stimulating book and a must for your weaving library. 104 large size pages 9" x 12" with excellent full page photographs.

Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336. Please add 40¢ to cover postage and handling.



This is our "one-of-a-kind" handwoven rug which graces our studio every day. Occasionally it looks up at us and yawns. Though we never walk on it, we are invariably walking around or stepping over it. When it's awake, it answers to the name of "Lady."

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RONDEE MOTOR HOTEL

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Adjacent to Turtle Restaurant and Pendleton Store
Within walking distance of the studio

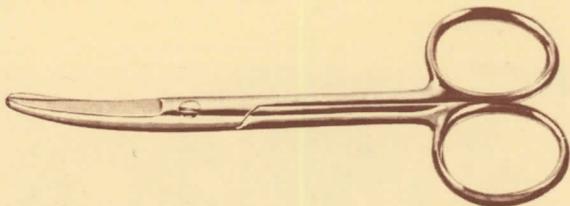
Superb view	Color TV
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Harnesses lift out with no ties. 32" - 40" - 46" in
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the turtle



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arizona

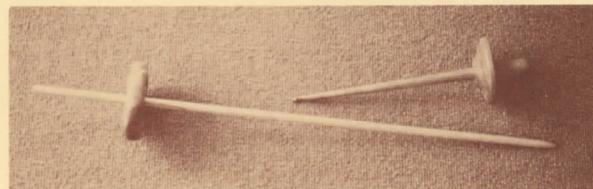
2 and 3 double beds per room - some kitchen facili-
ties. Center of Village. Walking distance to shops
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restaurants and bus depot. On Highway 89-A.

Canyon Portal Motel

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

Weaving Directions: Also see weaving diagram.

Treadle 1 - Shuttle right to left through first stripe only. Bring shuttle up between stripe 1 and 2.
Treadle 2 - Shuttle left to right through first stripe.
Treadle 1 - Shuttle right to left and weave stripes 1 and 2. Bring shuttle up between stripes 2 and 3.
Treadle 2 - Shuttle left to right and weave back through stripes 1 and 2. Continue using treadles 1 and 2 and adding one more stripe each time until you have woven 4 stripes and shuttle is at right edge.

*Treadle 1 and 12 together and weave all the way across. Treadle 2 and 11 together and weave all the way back.

Treadle 3 - Weave across 5 stripes. Treadle 4 - Weave back across 5 stripes. Continue using treadles 3 and 4 and adding one more stripe until you have woven 8 stripes. Repeat *.

Treadle 5 - Weave 9 stripes. Treadle 6 - Weave back across 9 stripes. Continue using treadles 5 and 6 and adding one more stripe until you have woven 12 stripes. Repeat *.

Treadle 1 and 12 together and weave 13 stripes. Treadle 2 and 11 together and weave back across 13 stripes. Continue using these two treadle combinations and adding one more stripe until you have woven all 16 stripes. Treadle 1 and 12 together and weave from right to left.

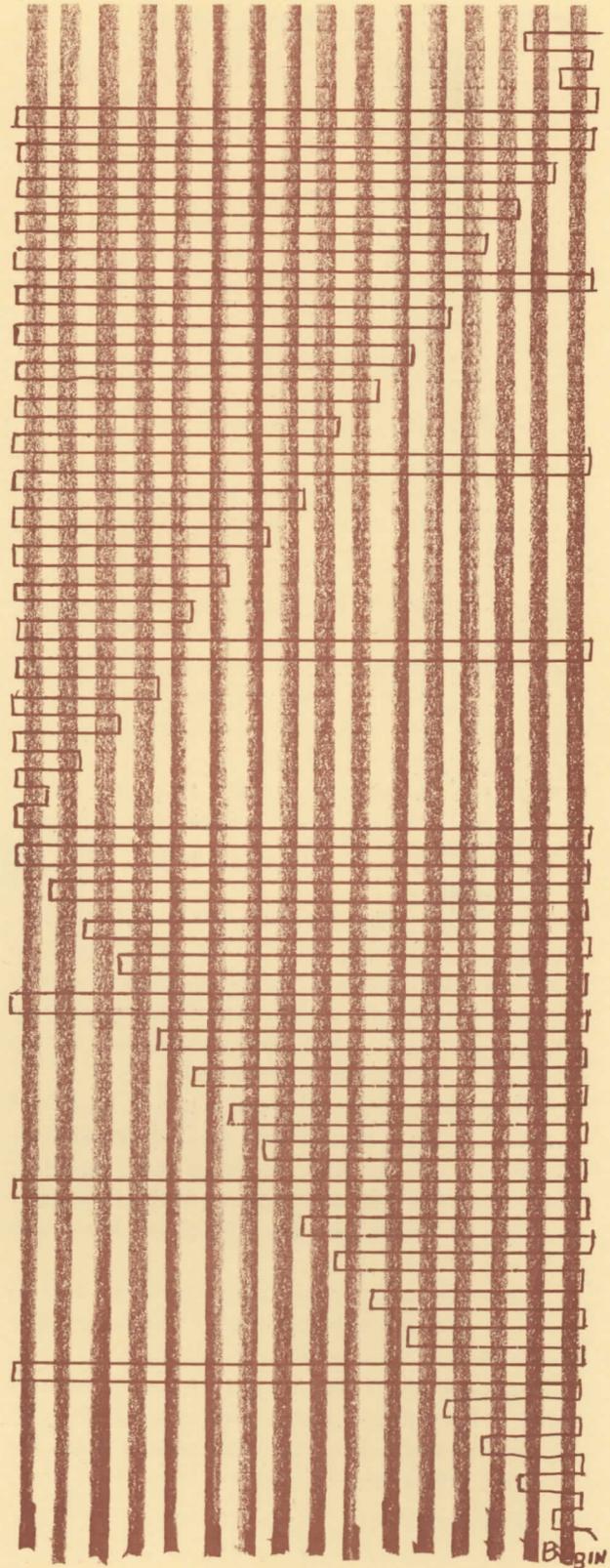
Shuttle is on left and we now reverse our pattern as follows: Treadle 7 and weave one stripe. Treadle 8 and weave back across one stripe. Continue using treadles 7 and 8 and adding one more stripe until you have woven 4 stripes.

***Treadle 2 and 11 together and weave all the way across. Treadle 1 and 12 together and weave all the way back.

Treadle 9 and weave 5 stripes. Treadle 10 and weave back across 5 stripes. Continue using treadles 9 and 10 and adding one more stripe until you have woven through 8 stripes. Repeat ***.

Treadle 11 and weave 9 stripes. Treadle 12 and weave back across 9 stripes. Continue using treadles 11 and 12 and adding one more stripe until you have woven 12 stripes. Repeat ***.

Treadle 2 and 11 together and weave 13 stripes. Treadle 1 and 12 together and weave back across 13 stripes. Continue using these two treadle combinations and adding one more stripe until you have woven through all 16 stripes. Treadle 2 and 11 together and weave back across to the right side. Repeat from beginning.



Weaving diagram