



MARCH / APRIL 1969



VOLUME 4 NUMBER 2

# treadle talk ~

The best part of a warp is the end that is left over from the planned project. It's the part of the warp that holds the challenge, really. Here you have 1/2 yard, maybe a yard. What to do with it?

In the studio we have many left over warps, particularly on my small design warps that I set up for the magazine fabrics. Many of these are 8" to 10" wide and they lend themselves to small wall hangings. I enjoy very much playing around on these tail ends. It's a process of "letting go", "do it as you feel it", keeping away from the loom controlled aspect of the weave and manipulating the warp threads with your fingers.

Sit at the loom and look at the warp. Raise each harness and look at the warp ends on it. This should start you thinking. If this doesn't result in some idea to pursue, take a weft and begin to weave something, anything; but keep your mind free and let the warp "talk" to you. Sounds impossible? Not really.

Certain threads together tend to suggest certain things. Once you get started and get in tune with your materials, you will be on your way to the creation of a design. Many times the end result is something very different from what you thought you were setting out to do . . . but this is the excitement of the project. You are actually led into new paths of design that you may never have thought of if you tried to plan in advance. This is experimentation. The end result may or may not be pleasing or satisfying . . . but from doing and from the trying out of these unexpected ideas, you learn . . . and the more you learn and the more you do, the easier it will become for you to let your warp do the "talking" and new horizons will open up for you with your weaving.

*Mary Pennington*

# THE LOOMING ARTS





"I hope you saved a subscription for me! I am very late in renewing and really, I couldn't get along without The Looming Arts . . . . Thanks for all the good ideas you send along."

Mrs. Leslie D. Carter, Charlestown, N. H.

## Fred says ~ ~

Mary and I lost our best friend last week, good old dog, Lady. She was almost blind and then paralysis of the hind legs set in and the vet gave us no choice. It was one of the hardest things I've ever had to do. Lady was my dog and when we were going fishing, hiking or just going for a little ride, she was always ready to go. Too, she was our unofficial greeter in the studio and a friend to everybody. You are sadly missed, Lady.

### A SPECIAL TO OUR SUBSCRIBERS

My office seems to be the "catch all" space around here and so to help clear things out we are offering copies of Vol. 2 of The Looming Arts at reduced prices. Many weavers have wanted to complete their files on our magazine and this should help them do it.

While they last, Vol. 2, Issues No. 2 - 3 - 4 - 5 - and 6. 4 Harness design issue will be 60¢ each. Issues with multi-harness design sheet added will be 85¢ each. We are out of Vol. 2, No. 1.

We also have a very few multi-harness design sheets only from Vol. 1. These we offer at 40¢ each. Reversible Suiting or Coat Fabric on 8 harnesses, Norwegian Apron Weave on 9 harnesses, Desert Glass Drapery Fabric on 9 harnesses, Bow Knots - all wool coat fabric on 8 harnesses, Wool and Mohair Suiting on 6 harnesses.

We have found a few copies of our first issue, Vol. 1 No. 1. These we offer at 60¢ and 85¢ each, same as above Vol. 2 offer.

### 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.

## Interstices ~

### *Solution*

*To meet dilemma,  
Toss the bright coin of courage  
Between pointed horns.*

*Marilyn Francis*

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

### ACTIVITIES AT THE STUDIO

Frances Fields of Prescott, Arizona spent a week with us in March and went home the proud owner of a new 46" 8 harness Pendleton loom with all accessories. This was a different kind of bundle for Frances to bring home. She has a big family, ten as we recall. We marvelled at Frances's quiet ways!

Coming all the way from Oregon by bus, two weavers from Eugene spent several weeks at the studio in March - Mabel Barlow and Vera Starkey. Vera enjoyed the distinction of being 83 years young - which is some kind of record for seniority among our students. We took them to our annual Easter sunrise service high atop the Shrine of the Red Rocks.

Also in March your editor journeyed to Covina, California where she conducted an all day workshop for the Bobbin Winders Guild. Had a very pleasant day. Met Lois Ericson at the meeting which resulted in her being hired to teach Non-Loom Weaving and Creative Stitchery at our Fabric Craft School this year.

Mrs. John Smith of St. Joseph, Missouri spent an afternoon getting familiar with carding and spindle spinning.

By the way - the Pendleton Handweavers Bowling team entered the Arizona Women's Bowling Association State Tournament in Phoenix. The best prize acquired was "a good time!"

Mrs. Calista Thomas of Mancos, Colorado studied and wove for a week, and Diane Kliever of Indiana (currently of Sedona while her husband is on sabbatical, writing a book) was an apt student of a week of general weaving.

# HOPSACK UPHOLSTERY FABRIC

*Sample on next page*

As most of you know, the hopsack or basket weaves are derived from the plain weave. These weaves are constructed by extending the plain weave both vertically and horizontally so that in both directions there are two or more threads working together in the same order. Our sample is a 2 and 2 hopsack and the warp and weft show equally on the surface of both sides of the cloth. By using different color sequences in the warp and weft, you can arrive at some very interesting effects. Our warp arrangement is 4 dark, 4 light two times and 2 dark, 2 light four times, a total of 32 ends in each repeat. We have woven our sample with a double gold and a double black. We will also give you one other weft arrangement for you to try on your warp.

Whenever you have two warp ends that work alike, they tend to twist round each other as the cloth is woven and the appearance of the cloth suffers. In order to prevent this, you should sley the reed in such a manner that those which work alike are separated by the wires of the reed. For this fabric you put the first warp end in a dent by itself, and then two per dent all the way across ending with 1 in the last dent. In other words, ends from harnesses 1 and 4 are in a dent together and ends from harnesses 2 and 3 are in a dent together.

In the weaving of this fabric we are putting two weft ends together in the same shed but they must be put in separately and beaten separately or they will not lay parallel to each other. They must not twist around each other or the effect is completely changed. To weave a fabric with two wefts in one shed, you can do one of two things: use two shuttles per color or use one shuttle per color and after the first pick has been beaten in place, take the shuttle around the edge warp thread and throw it back through the shed and beat again. I tried both ways and decided it was easier to use just one shuttle per color. If you do it this way, do not make the bobbin so big that it sticks above the top level of your shuttle. If the bobbin is too full, it catches on the warp as you slide the shuttle around the edge warp thread.

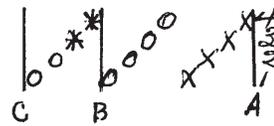
This is a very easy project and so, beginners, don't hesitate to try it.

Reed: 12 dent reed sleyed as directed. Dent together warp ends on Harnesses 2-3 and 1-4. Begin and end with one thread in a dent, 2 per dent otherwise.

Warp: 20/3 cotton black, rayon and linen flake gold, Pearl 10 brown. Note: You can substitute Pearl 10 for the 20/3 black.

Weft: Rayon and linen flake Gold, Pearl 10 black.

Threading



Tie Up - o = rising shed  
x = sinking shed



x = Black, o = Gold, \* = Brown

Thread A to B two times ) Repeat as desired.  
Thread B to C four times )

Weaving Directions:

Use Treadles 1 and 4 for tabby.

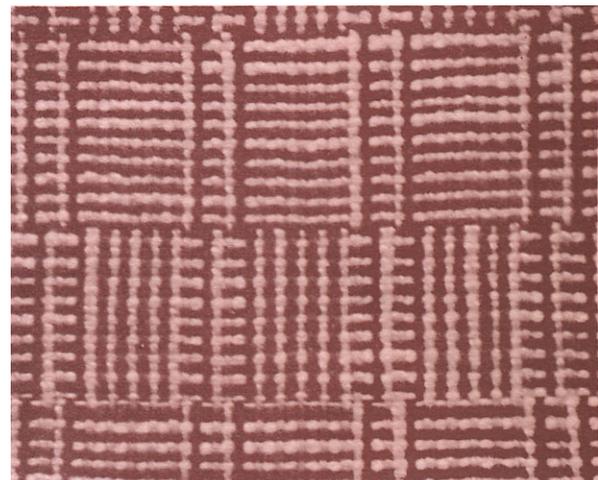
For pattern: Treadle 2 - gold weft two times, treadle 3 - gold weft two times, treadle 2 - black weft two times, treadle 3 - black weft two times.

Here is a step-by-step explanation on how to weave this hopsack weave. Treadle 2 - With gold weft begin on right, throw shuttle and beat. Do not change shed. Still on treadle 2 take shuttle around left edge warp thread and throw back through shed. Beat again and change to treadle 3. Throw shuttle. Beat but do not change shed. Still on treadle 3 take shuttle around left edge warp thread and throw back through shed. Beat again. Change to Treadle 2. Now take shuttle with black weft and throw left to right. Repeat above except you will be wrapping weft around right edge thread instead of left.

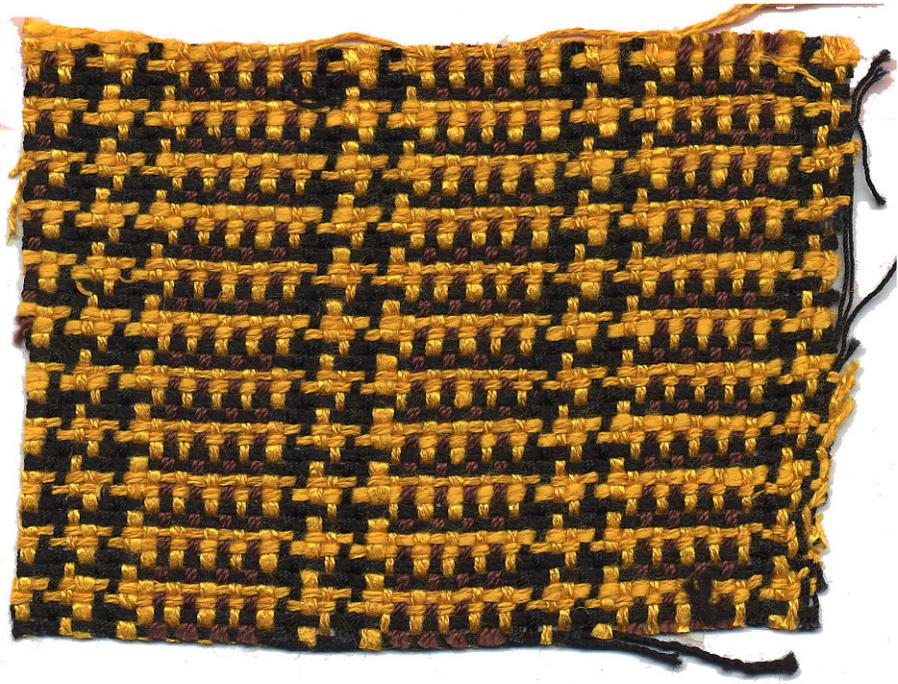
Use a medium beat and be careful not to draw in when your weft is wrapped around that edge warp thread.

TO WEAVE FABRIC AS IN PHOTOGRAPH

Treadle 2 double gold, treadle 3 double black for 1½". End with single black on treadle 3. Treadle 2 with single black. Treadle 3 double gold, treadle 2 double black for 1½". End with single black on treadle 2. Treadle 3 with single black. Repeat.



*Another idea on 2 and 2 hopsack set up.*



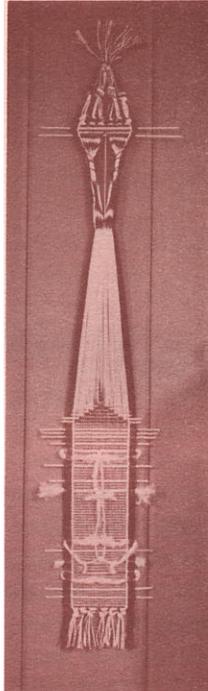
PLAY TIME IN THE STUDIO

My Treadle Talk in this issue has to do with "playing" on the left over ends of the warps. This I find most exciting. . .and here is a "for instance" to help you understand what I'm talking about.

In designing for the multi-harness Ripsmatta sample fabric in Vol. 4 No. 1 issue of The Looming Arts, I put on one repeat of the design. This sample warp only measured about 4" in the reed. I had about a yard left over when I sat down to the loom. Since this was a very smooth warp, all 5/2 cotton, I wanted to use something that would add a different texture. I had some real heavy thick and thin yarn that suggested something, I didn't know just what at the time, and some white match stick.

On tabby weave this warp, except for the borders, brought up all the red threads on one treadle and all the white threads on the other treadle. The warp was sett 30 ends per inch. I used only the tabby treadles ignoring the rest of the tie up that was there for the planned Ripsmatta weave fabric. I laid in this thick and thin yarn to feature the thick part of it. I began without any planned idea in mind. I just let the yarn tell me where it ought to go. You can see from the photograph that the thick and thin yarn wandered around, floated and was knotted to produce a design that I really didn't have much to do with. I was merely an instrument in this whole thing. Part of the warp is unwoven and then the red 5/2 cotton and match stick became the wefts used in the weaving and winding of the upper part of the hanging.

It was fun; I was pleased with the result. What better compensation can you ask for your time than that?

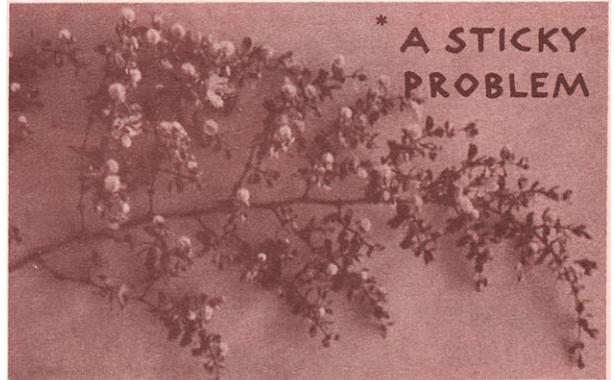


Wall hanging designed on tail end of Ripsmattawarp.



There is a void in our studio that will never be completely filled. Our greeter, companion, protector and friend is gone forever, Lady was almost 14 years old and she will always be missed.

Terre Dale's Lady Holiday

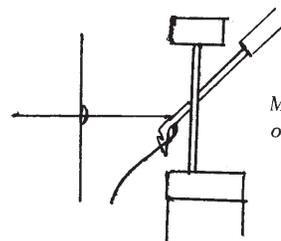


A STICKY PROBLEM

Today we have many varieties of rough textured yarns and we mix them in the warps for varied effects. In threading the heddles with a reed hook, these nubs, loops and flakes give us problems. They just don't slide through the slot in the hook.

The best way to overcome this problem in threading the heddles is to hook the yarn close to the end and pull the end through the heddle thereby drawing the rest of the yarn through. Don't hook the yarn up a ways and expect the yarn to slide through the slot as you draw it through the heddle. It will catch and tear.

In sleying the reed we have the same problem. The yarn will catch in the slot in the hook so don't put it there. Hold the hook with slot side toward heddles and loop the yarn over the back of the hook and draw it through the reed. See diagram. This is a good practice even if you are using all smooth yarns. Some weavers use an "S" hook for sleying but I never seem to be able to find mine when I want it and I'm so used to the longer reed hook that it feels better in my hand.



Method of using back side of reed hook to sley reed.

\**Larrea* (plant family name) - Creosote Bush.

Resinous (sticky), ill smelling shrubs. Leaves are small, jointed and varnished. Flowers are yellow. Usually shrub is 3' to 6' tall.

It is the most common and widely distributed shrub in the desert, occurring on the plains and slopes of the foothills from sea level to about 4,000 ft. elevation. The small, resinous leaves impart a strong creosote-like odor which is evident particularly after a rain.

MULTI-HARNESS DESIGN THIS ISSUE

A special effects warp for coat or afghan fabric. A heavy wool and fine silk combination on 8 harnesses. Treadlings for a diamond effect and a ribbon effect given.

## TAPESTRIES WEST

A relatively new organization in Southern California is Tapestries West, organized by Pat Baldwin of Tujunga.

Says Mrs. Baldwin, "I envisioned the goals of Tapestries West to be two-fold.

"One, to exchange ideas, concerning modern tapestry weaving, and woven sculpture, but more importantly, as an exhibiting group.

"Since our inception last summer, we have had an opening show at the GMA Gallery on LaCienega Blvd. in Los Angeles, in February, a show at Jean Tillman's shop Casa De Las Tejedoras in Santa Ana. Starting on May 11 thru June 27 there will be a large tapestry show at the Laguna Beach Art Museum on the old Coast Highway in Laguna Beach.

"On our roster we have some of the finest tapestry weavers in So. Calif., most of whom have exhibited widely, from Design X to Calif. Expo '68 to C C 6 - 1969. We have many award winners.

"But mostly there is a burning interest in our field and our group will be heard from in exciting and different ways in the future."

One of the exhibitors in Tapestries West is Lois Ericson, now of Tahoe City, Cal. Mrs. Ericson will be teaching in the Pendleton Fabric Craft School weeks of July 21 and 28.



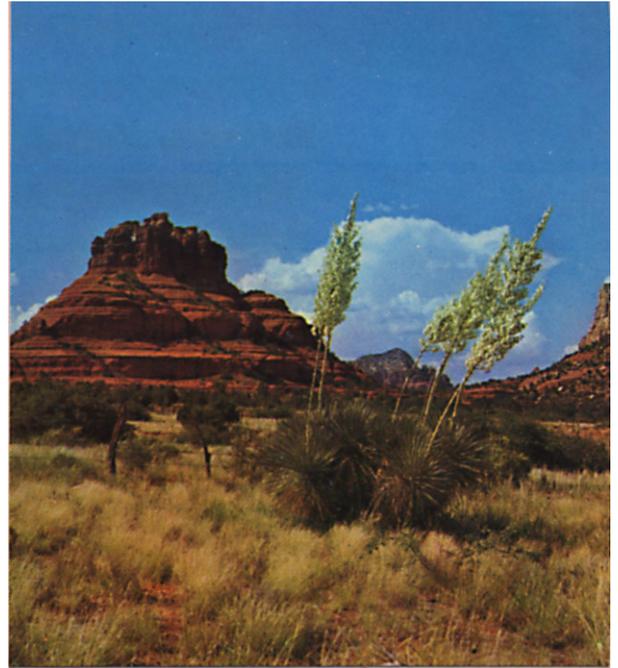
Handbag and necklace by Lois Ericson.

## YARNS SELECTED FOR YOU

We got a yarn color named after our town. How do you like that! Thanks to Oregon Worsted Company Willamette now has a color "Sedona Red". It's a lovely red orange color that is like our red rocks at certain times of day.

Sedona Red Willamette  
2 oz. tube - 80¢ plus postage  
700 yds. per tube

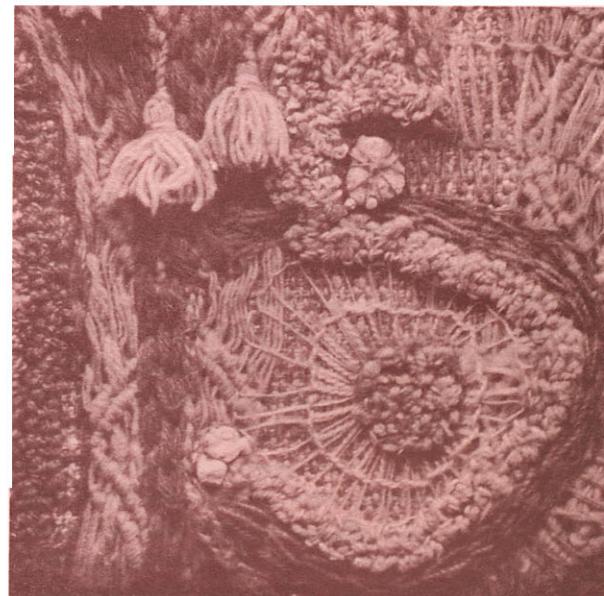
We have just been advised that the Knox linen people have had a change of heart and they are going to reinstate the Knox Mercerized linen. It will



*This is Bell Rock, a much photographed rock formation a few miles from Sedona. In the foreground is a variety of yucca called "soapweed". The bell-like blossoms are very lovely and the long stems are what I use in many wall hangings. You can also use the leaves of this plant for weaving. Cut off the pointed ends first. The Indians actually use the root of this plant for soap. See Vol. 1 No. 1 - You, Yarns and Yucca.*

be available in 20/2 only. Let us know what colors you want. The new price will be \$2.30 for white and \$2.50 for color for a 4 oz. tube with 750 yds. per tube.

Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336 and be sure to include 85¢ for first pound and 18¢ for each additional pound for postage and insurance.



Detail of handbag in stitchery techniques.

# Pendleton Peddler

## PENDLETON FABRIC CRAFT SCHOOL

July 7 through August 15, 1969

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

**HANDWEAVING** - Week beginning July 7. Continuous for six weeks. Beginning and advanced handweaving on floor looms, including tapestry techniques. Mary Pendleton, Sedona, Arizona, instructor.

**NON-LOOM WEAVING** - Week beginning July 21. Will include frame weaving, pin weaving and weaving on unusual objects. Lois Ericson, San Diego, California, instructor. Mrs. Ericson has taught non-loom weaving, stitchery workshops and adult education classes. San Diego State College; studied Creative Stitchery with Jane Chapman; three dimensional weaving with Theo Moorman of England; contemporary weaving with Susan Long; many exhibits, including Laguna Beach Art Museum Tapestries show; work featured in Los Angeles Times Home Section (March 16, '69).

**CREATIVE STITCHERY** - Week beginning July 28. Also Lois Ericson, instructor.

**NAVAJO WEAVING** - Week of August 4. Under the guidance of an Indian weaver from the Navajo reservation.

**MACRAME** - Week of August 11. The contemporary approach to the ancient art of creative knotting. Roger Thomason, Springfield, Missouri, instructor. Graduate of University of Kansas in textile design and weaving. Instructor of Art, Southwest Missouri State. Has served as juror and guest speaker at many conferences throughout Midwest and has conducted many workshops. Missouri State representative to American Craftsmans Council. Has appeared in demonstration on television, and has a number of one man shows and award to his credit. **ATTEND ONE WEEK OR MORE. ENROLLMENT LIMITED. \$40.00 per week. This includes basic materials needed for each class. \$10.00 deposit required with registration, not refundable after 3 weeks preceding date of class. All classes will be held at The PENDLETON Shop, Handweaving Studio, Box 233, Jordan Road, Sedona, Arizona 86336, located in the heart of the red rock country.**

Write us for details about our new **PENDLETON MINI-LOOM** - Tuck it under your arm and walk away with it. The perfect loom for traveling, trailer or apartment living. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

## RONDEE MOTOR HOTEL

Center of Sedona

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

Superb view	Color TV
Heated pool	In room coffee
Box 1021	282-7131

## HANDWEAVER'S HEADQUARTERS

Beauty of design begins with Lily Yarns--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.

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## MAYPOLE

### "WILLAMETTE"

Quality Worsted Handweaving Yarn

\* \* \* \* \*

Available at your local Weaving Supply Shop

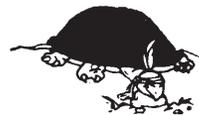
our food is just full of warp and woof!

the turtle

restaurant - cocktails

uptown sedona

arizona



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

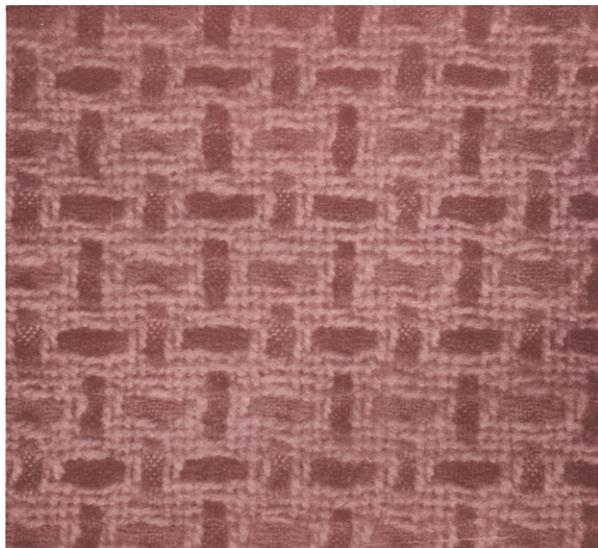
282-7125 - Box 575 - Sedona, Ariz. 86336

**SPECIAL EFFECTS WARP FOR COAT OR AFGHAN FABRIC**



For this fabric we have picked two very different yarns, two fine type silk yarns and a fairly heavy rough wool yarn. This gives us a good contrast of dull and shiny, rough and smooth.

In this weave the wool takes up the same amount of space in the reed as the silk. The wool is one per dent for four dents and the silk is two per dent for four dents. The weave is plain where the silk ends and the silk picks intersect and also where the wool ends and wool picks intersect. After the fabric is off the loom and shrunk the distortion of the wool threads causes the silk spots to give a diamond effect. We have given an alternate treading which produces a ribbon effect. See photo. I really don't know which one I like the best. Maybe the diamond effect for an afghan and the ribbon effect for a coat. You have to wash this fabric before it will look like the sample. The threads will not move into place while they are stretched on the loom.



*Alternate treading on special effects warp. Silk looks like bands of ribbon skipping through the cloth.*

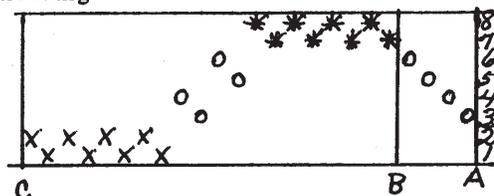
The silk weft will not catch the wool edge threads so don't let it worry you. If you have two more harnesses, you could thread a selvage on them but I don't object to the way it weaves on 8 harnesses. Also the weaving will go faster if you start the silk wefts on one side and the wool on the other.

Warp: o = 2 ply wool, x = Rose 2 ply silk, \* = Bronze rough silk

Weft: Same as warp.

Reed: 12 dent reed sleyed as follows:  
wool - 1 per dent, silk - 2 per dent

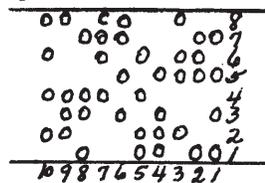
Threading



Thread A to C as desired.

Thread A to B one time.

Tie Up



Weaving Directions:

Treadles 1 and 10 give you tabby.

For Diamond effect: Treadle 2-3 with rose silk four times.

Treadle 4-5-6-7 with wool one time. Treadle 8-9 with bronze silk four times. Treadle 6-7-4-5 with wool one time. Repeat.

Use light beat.

For Ribbon effect: Treadle 2-3 with rose silk four times. Treadle 6-7-4-5 with wool one time. Treadle 8-9 with bronze silk four times. Treadle 4-5-6-7 with wool one time. Repeat.