

MAY / JUNE 1971



VOLUME 6 NUMBER 3

THE LOOMING ARTS

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treadle talk ~

Staying in a two-century old house with yellow jackets coming out of the window frames may not sound like fun to you but I loved it.

In May I travelled to Connecticut to do a lecture and two workshops. I had the pleasure of being a guest in this lovely old house that literally bulged with history. The yellow jackets just got warmed up by the sun and decided it was time to explore again. A sign of spring. I like things that are old, warm and friendly feeling like this old house, but there are two sides to me. I also like the contemporary, convenient feeling of the modern. For a few days I was also guest at a lovely, comfortable home on Mystic Island surrounded by water. Two very different environments and two very pleasant experiences. In both workshops I was working with experienced weavers and it was a real challenge.

One of the pleasures of being a weaver is meeting such interesting people and I am always pleased when I have an invitation to lecture at some distant place. It's one of the rewards I thoroughly enjoy.

Weaving + travel + meeting people x 2 = double pleasure and that's the equation for my Connecticut trip.

Mary Pendleton





“ . . . I don't know what I would do without The Looming Arts. Wouldn't want to miss a single issue. What if they are late — well worth waiting for. Enjoy Fred's comments, your Arizona interests and pictures. . . . We live on the ocean and have beautiful sights but the desert holds an inspiration of colors. Again, thanks for publishing The Looming Arts. . . ”

Juliet E. S. Wilson, Cambria, California

ACTIVITIES AT THE STUDIO

In a sense, Mary took her studio east with her in May to the Handweavers Guild of Connecticut workshops. Armed with Navajo rugs on loan from the Museum of Northern Arizona, Navajo looms, Navajo handspun wool, etc. and even some recordings of Indian chants, she flew to Connecticut where she gave a workshop in Stratford, then one in Mystic.

The end of May, Stormy and Cheryl Basha came up from Phoenix for a week, one to concentrate on general weaving and the other to specialize in Navajo. Blythe Olsen came down from Mountaineer out of Flagstaff to take Navajo weaving also. The Bashes bought a 40" Pendleton loom.

We had another Navajo student the first week in June, this time — Odessa Vasquez from Baywood Park, California.

Mrs. John Whittier, Sr. and friend Mozelle Moore came for instruction from Austin, Texas and Bonnie Whittier took home a 30" 8 harness Mini. She wrote that on the way home she took a road she used to know in Arizona which is now under construction and "paved with boulders covered with dust. Wanted to show Mozelle the White Mountains, but we managed to bring a great deal of them home with us!" So much for our dry season! The rest of the month was devoted to getting ready for our summer Fabric Craft School.

TIME TO START PLANS FOR '72

March 17, 18, 19, 1972 Southern Conference of California Handweavers. Riviera Hotel, Palm Springs, Calif.

April 21, 22, 23, 1972 Northern California Handweavers Conference, Fairgrounds, Turlock, Calif.

Beginning June 8, 1972 in Detroit. Handweavers Guild of America Convention.

Beginning July 10, 1972 Pendleton Fabric Craft School, Sedona, Arizona.

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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HANDWEAVERS GUILD OF CONNECTICUT SPONSORS WORKSHOPS AND LECTURE

Mary Pendleton travelled to Connecticut in May to conduct workshops and lecture for the Handweavers Guild of Connecticut. Mrs. Catherine Mitchell near Fitchville was General Chairman. One workshop was at Stratford and Mrs. Stuart Law hosted the other workshop at Mystic. The lecture for the general meeting was at the Allyn Museum at Connecticut College. The main topic for the lecture was Navajo Weaving. Mrs. Pendleton had with her many examples of fine Navajo rugs and some pieces of Hopi weaving.



Weavers attending the Stratford, Conn. workshop. First on left standing, Mrs. Catherine Mitchell, general chairman.



Weavers attending the Mystic, Conn. workshop. Back row, 2nd from left, Mrs. Stuart Law, in whose lovely home the workshop took place.

Fred says ~ ~

Darned varmints. I had a load of parts down at the quonset hut the other day. That's where I do my lacquering. I keep a time sheet with each batch of parts and I left the hut for a few minutes. When I came back, the time sheets were gone.

After hunting and hunting, we finally figured out our furry friends, the rock squirrels, had used them to make a nest. Oh, well, it's still fun seeing them around the place even though they filch a few things now and then.

SHADES OF GREEN, a wool fabric

With this fabric the loom does less and you do more of the work. This fabric could be done on a two harness loom even though we show it on four harnesses. The interest comes through color combination and pick-up technique. It is a simple weave but not necessarily the easiest to do well. Beating is very important here as you want the squares to be the same size. It might be wise for the novice weavers to review the Sticky Problem article in this issue before attempting this fabric.

If you don't like this arrangement, design one of your own but be sure that the center stripe has five ends in it so that it works out with the pick-up row. When you treadle 1, you want three of the five ends of the center color to be on the up shed.

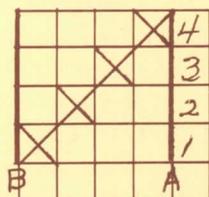
This fabric could have many uses, so many I won't try to list them.

Since you are weaving with four shuttles, you may find it advantageous to begin two of them on opposite sides. If you plan to use this fabric for an afghan or something where the selvage shows, you will have to cut and fasten in each weft as you finish with each color or you will have to catch each weft at the edge with the other wefts as you weave. If you are weaving yardage, just let the wefts skip up the sides.

Tie Up

0		4
	0	3
0		2
	0	1
2	1	

Threading Draft



Threading Directions:
Thread A to B as desired

Warp - 7/2 wool in this order:

3 ends Dk. Green, 4 ends Medium Green, 2 ends Lt. Gold, 5 ends Lt. Green, 2 ends Lt. Gold, 4 ends Medium Gold. Repeat. There are 20 ends in one repeat.

Weft - 7/2 wool - Dk. Green, Medium Green, Lt. Green (or Natural), Medium Gold.

Reed: 12 dent, one end per dent

Weaving Directions:

The shuttle that carries your Lt. Green or Natural color weft should have fairly pointed ends. This is the pick-up shuttle.

Treadle 1-6-1 with Dk. Green

Treadle 6-1-6-1-6-1 with Medium Green

Treadle 6-1-6 with Lt. Green. Continuing with Lt. Green Treadle 1 (pick-up row). Insert shuttle into shed and weave over to and under the 3 Lt. Green warp ends. Bring shuttle up through warp. Take shuttle back into shed to the right of the 3 Lt. Green warps and out again to left of next 3 Lt. Green warps. Pull weft tight around first 3 Lt. Green warp ends. Continue in this manner across the warp pulling weft tight around each group of Lt. Green warp ends. Pull the weft towards the web as you pull it tight. You want to keep the weft as close to the web as possible while you do the pick-up. Treadle 6 and beat quite hard on this pick. Treadle 1-6

Treadle 1-6-1-6-1-6 with Medium Gold.

Repeat from beginning.

This should be a 50-50 weave about 12 picks per inch and be sure to beat heavy on the pick that follows the pick-up row. You don't want to have a space in the weaving at this point.

To finish, steam press.



HANDWOVEN KNITTING NEEDLE CASE

If you don't knit yourself, you must know someone that does and this handwoven knitting needle case would make a fine gift. This was developed on the end of my design warp for the Totin' and Coatin' fabric in Vol. 6 No. 1 multi-harness issue. By changing the tie-up you can do this double weave project. We will repeat the threading draft and give you the new tie-up. Warp will be 18" wide.

Tie Up

Threading Draft

0	0	0	0	8		0											8
0	0	0	0	7			0										7
0	0	0	0	6						G							6
0	0	0	0	5							G						5
	0		0	4		V					V						4
		0		3			X					X					3
0	0			2	V			V					V				2
		0		1		X			X					X			1
6	5	4	3	2	1	F	E	D	C	B	A						

Threading Directions:

Thread A to B - 30 times	60 ends	2½"
Thread D to E - 18 times	72 ends	1½"
Thread A to B - 12 times	24 ends)	
Thread B to C - 12 times	48 ends)	two
Thread C to D - 12 times	24 ends)	times
Thread D to E - 18 times	72 ends)	9"
Thread A to B - 12 times	24 ends	1"
Thread B to C - 12 times	48 ends	1"
Thread E to F - 36 times	72 ends	3"

Warp - O = Pearl 10 orange
 G = Pearl 10 Old Gold
 x = Pearl 10 white
 v = 24/3 white cotton

Weft - 2 ply medium weight wool
 Pearl 3 Orange and Old Gold

Reed: 12 dent sleyed 2 per dent for background and 4 per dent in stripe areas.

You will be weaving a background fabric with the striped areas woven to float on top but tied down at intervals. Use a medium to firm beat so the fabric has some body to it. Use butterflies or small shuttles for weaving the individual stripe areas. See Photo 1.



1. Floating stripe areas of knitting needle case are woven separately then tied down to background at intervals.

It is best to fasten off the stripe wefts for each needle section, otherwise you have a float from one to the other. I found it easier to weave two picks of each stripe color at a time before going to the next stripe. Saved picking up and laying down the yarns so often.

Weaving Directions:

Treadle 6 - 1 for 2" ending with Treadle 1.

*Treadle 5-4 Wool weft (background)

Treadle 2-3 Pearl 3 color (stripe). Each stripe must be woven separately.**

Repeat from * to ** five times.

Treadle 5-1-6-1-5 with wool weft.

***Treadle 4-5 Wool weft.

Treadle 2-3 Pearl 3 color weft. Weave each stripe separately.****

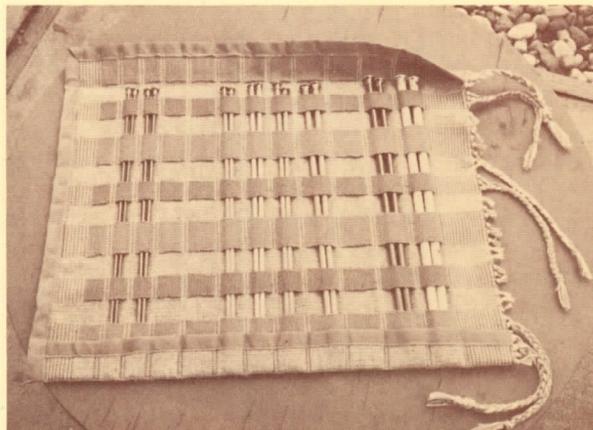
Repeat from *** to **** five times.

Treadle 1-6-1 with wool weft. Repeat from beginning as given except instead of repeating the stripe area weave five times, keep making this floating area longer to accommodate larger needle sizes. My longest float area was 1½". End with 2" like beginning. When you cut warp off loom, leave about 12" of warp on end of fabric. Steam press before making up.

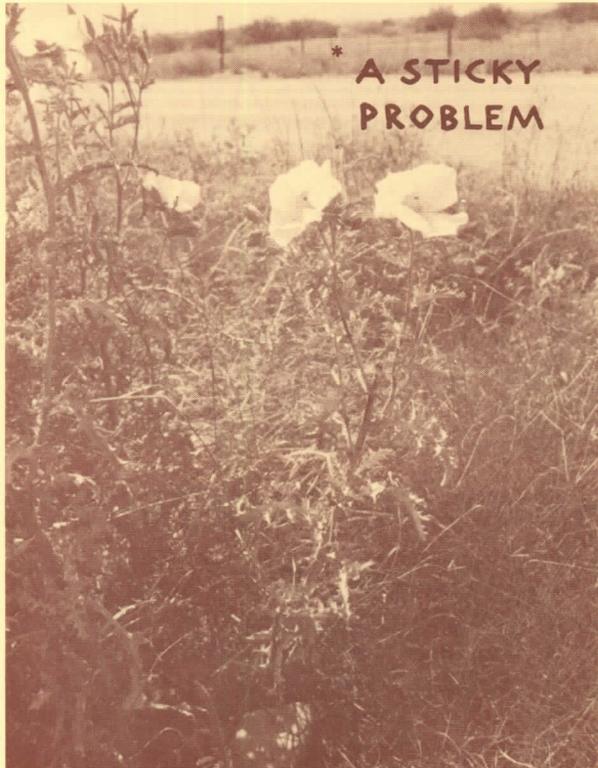
Spread out fabric on table with fringe to right of you and stripes on top surface of fabric. Fold 1½" wide gros-grain ribbon in half and sew over the bottom edge of the fabric. Fold this edge up 1½" and pin to hold. Fold ribbon and sew over edge of other two sides (not fringe edge). Fold down top edge 1½" and knot the two thicknesses together. Knot the two thicknesses together at bottom and knot rest of fringe. Make two braids with fringes at top and two at bottom and two somewhere in the middle. Cut other fringe short. To hold bottom fold in place, pin and stitch between every other needle section. My case was made on a warp set up for something else so I have at the top an extra stripe that you won't have. Your case is now ready to use. See Photo 2.

Insert needles, fold down over top of needles and roll up. Take one braid around one direction and the other braid around the other direction and tie. Repeat with other two sets of braids. See Photo 3.

(continued on page 6)



2. Completed knitting needle case.



We all have a natural way of doing things. Just like in knitting, some knit tight, some knit loose. Some weavers are hard beaters and some are very light beaters; but if you weave different types of fabric, you have to learn to control your beating. Each fabric has its correct way.

Books do not emphasize the importance of beating. Many teachers do not stress the importance of beating. Beating affects the look of the fabric, changes the color of the fabric, affects the texture of the fabric, changes the width of the fabric and it affects the take up of the warp in the fabric. It even affects the use of the fabric.

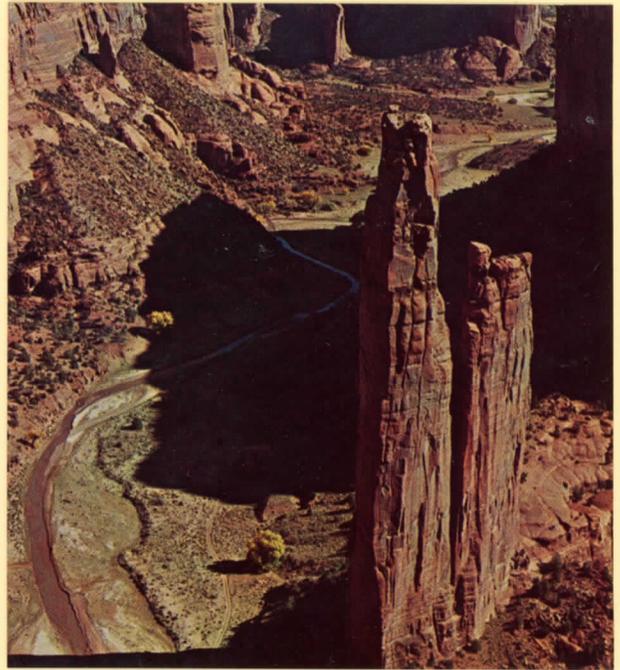
When I start my students off on their first warp, a part of that warp is used for a beating exercise. It takes practice to perfect your ability to beat evenly and with a given number of picks per inch. If you will try the following, it will help you become a better weaver.

On a warp sett 15 ends per inch and using a weft same as warp, weave 6" or so with four picks per inch but do it without deliberately placing each weft. Do it within the rhythm of the weaving. Weave 6" with eight picks per inch, then 6" with twelve picks per inch and then fifteen picks per inch. Then we end with weaving 6" beating just as hard as possible using a double beat.

If you are working on a warp sett 24 ends per inch, start with four picks per inch, keep adding four picks and end with twenty-four picks per inch.

The importance of proper beating cannot be stressed enough.

**Prickle Poppy – Argemone Chicalote – a perennial, herbaceous, glaucous, rather coarse prickly plant with yellow sap. It has erect, sticky, rather leafy stems and large white flowers. Grows in dry soil in fields and along roadsides. It is decidedly drought resistant and quite unpalatable to live stock.*



When you are planning your itinerary for your summer travels, you should include a visit to Canyon de Chelly National Monument, Chinle, Arizona. Plan to spend several days exploring this area and be sure to see Spider Rock, a tremendous sandstone pillar rising 800 feet from the canyon floor. Photo by Roben

YARNS SELECTED FOR YOU

Even though we don't wear wool here in Arizona like we did back East, I'm still very fond of it and love to work with it. It's so much more responsive than the synthetics. Our samples for this issue, both the 4-harness and multi-harness, are all wool including the yarns we are offering.

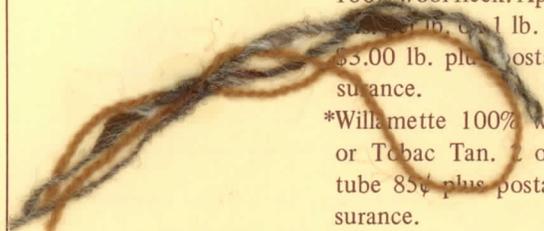
The small sample below of the wool fleck does not tell the whole story. This yarn has flecks of white, black, four or five shades of tans and browns and a very few dark green. When you see it in quantity, it is a very beautiful combination of muted tones. If you wish to see a larger sample, send self-addressed stamped envelope.

This wool fleck is not strong enough for warp so use for weft on a fine wool warp. We suggest two colors that would compliment this yarn. Sett about 20 to 24 ends per inch.

*100% wool fleck. Approx. 3200 yards in 1 lb. cones.

\$5.00 lb. plus postage and insurance.

*Willamette 100% wool. Black or Tobac Tan. 2 oz. 700 yd. tube 85¢ plus postage and insurance.



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NAVAJO WEAVING – Part 12

In the last issue I said we would discuss the interlocking method of weaving a Navajo rug. Since then I have signed a contract with a publisher to do the book on Navajo weaving and so because of contract agreements I cannot at this time go into detail regarding this interlocking method. It will be, of course, detailed in the book when it is published. However, a general discussion here of the two methods will help you become familiar with the techniques you see used in the Navajo rugs.

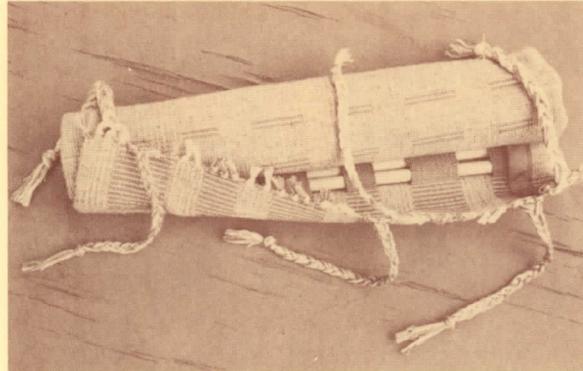
The method I have just completed telling you about is where the two adjoining weft colors turn around the same warp end. In the interlocking method, the two wefts of different color interlock *between* the warp ends. The method I gave you first seems to be the easiest for most weavers but you will find the interlocking method used a great deal. You often find both methods used in the same rug, some areas one way, some the other. I know from my own experience that it takes more concentration to do the interlocking method. You have wefts coming from both directions. In the method just covered in previous issues, the wefts are always traveling the same direction.

You can usually tell by the feel of the woven area which method has been used. The interlocking method leaves a little ridge. However, the other method can leave a ridge if it is not done carefully.

The Macmillan Publishing Company will publish my book and the book will include both Navajo and Hopi Weaving. Get your name on the list so we can send you a copy just as soon as it is out.

HANDWOVEN KNITTING NEEDLE CASE

(continued from page 4)



3. Case is rolled, ready to tie. One braid goes around case in one direction, the other braid in opposite direction.



In May a real emergency came up. Mr. Coalby broke his leg. He reacted to the shots and we nearly lost him . . . but he made it. This is the first of two casts he wore for over six weeks.

Pendleton Peddler

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