

JANUARY / FEBRUARY 1969



VOLUME 4 NUMBER 1

## treadle talk ~

Red, blue and yellow are the primary colors. That's one fact I know - beyond that my knowledge of colors is very limited . . . but I use color all the time. People like my colors. They say "They're wonderful. They're different." "Such crazy combinations - but I like them." "Where do you get your ideas on color?" These are some of the comments that I hear.

Color to me is a personal thing. You either like it or you don't. Colors can make you sad, happy, nervous, moody, sick or help you get well. Different colors do different things to different people.

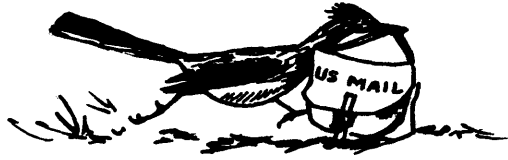
Why I put particular colors together, I don't know. They either look "right" or look "wrong". I play around with them, add some, subtract some, until I have a combination that does what I want it to do.

Don't wait to enjoy using color until you know a lot of rules about color combinations. You may never take the time to learn and you'll be missing a lot of fun weaving with color. Surely, you may make a few mistakes. Who doesn't?

Pick out a combination that you like, a combination that pleases you, express your mood of the day in color . . . then if you don't like what it says, try another mood. Maybe you'll decide to learn some rules and that's okay, but for me, I don't want to know too many rules. I might spoil my technique in creating my color combinations.

*Mary Penhelt*

# THE LOOMING ARTS



"I am enclosing a check for \$6.00 for my renewal of Looming Arts. Every issue is full of practical help, useful ideas and concrete suggestions."

Mrs. John K. Brown, San Pedro, Calif.

"... We all enjoy your publication immensely; I particularly look for the little bits about your animals and birds; I live with a dog, canary, and three Siamese cats, so you will understand why I enjoy reading about other pets; wish my weaving was as constantly pleasurable as my cats! . . ."

Victoria Hand Weavers' Guild, Victoria, B.C.  
Mrs. P. Milne, Librarian

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PENDLETON FABRIC CRAFT SCHOOL  
July 7 through August 15, 1969  
Details page 7

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#### FOR YOUR READING ENJOYMENT

THE TECHNIQUES OF RUG WEAVING  
by Peter Collingwood \$17.50

Ever since I began weaving I have promised myself that I would take six months and do nothing but rug weaving. That six months has not yet happened but after perusing this book, I am more determined than ever to get time for some rug weaving. Oh, yes, I have woven a few rugs but this book with its multitude of techniques really tantalizes my interest in this specialized field. An expensive book, yes, but well worth it. You tapestry weavers can utilize much of this information, too. 480 pages, 7½ x 10, 400 diagrams, 170 photographs, 4 in color.

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

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#### STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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## Interstices ~

### *Projectile*

*Do not release your formless hopes on air  
Misshapen with the burdens of the vain,  
Such mists become the river of despair  
Against the very peaks you would attain.  
The hope condensed may scatter with the rain,  
In headlong fall the teardrop of its weight  
Become erosion's channel-cutting drain  
Depressed into its own precipitate.  
The hope with hope dares not to obligate  
Another claim; achieving shape  
By exorcising what would delegate  
Until transparency provides escape.  
Devoid of all pretense and bearing scars,  
The hope distilled to crystal finds the stars.*

*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.

## Fred says ~ ~

After almost a year of patience, my pet raven, Mr. Coalby, has started to talk. He goes to the shop with me almost every day and last week, after a hectic day of keeping him out of things I put him in the parrot cage early and put it in the cab of the pick-up ready to go home. He had to wait about an hour and when I had finished work, I opened the truck door and Mr. Coalby said, "Hello."

Since then, it's "hi", "hello", and "how". I was trying for "How are you?". He has a big laugh, just like mine, and today my landlady tells me he said "Come on".

After he gets the "How are you?" I think I'll try him out on "o.k." and "maybe" and a Bob-White whistle. Do you readers have any ideas?

P.S. Crows and ravens talk without having their tongues split. All bird sounds are made in the bird's throat.

BABY BLANKET, AFGHAN OR JACKET FABRIC

Depending upon the colors you select, this fabric could be used for any of the above ideas. I like bright colors so I decided to think of it as afghan or jacket fabric. In baby colors, it's a perfect infant blanket.

One of my recent students, Mabel Barlow from Eugene, Oregon, brought a draft with her to be corrected and proved. It worked out so lovely, we decided we would pass it along to you.

The fine wool in the warp is sett 15 ends per inch but you will see by the threading draft that you also have a 3 ply wool every so often. This wool is sleyed with the fine wool as noted.

This fabric is an easy one. The wool is sett open enough so you should have no stickiness. This would be a good "first" wool project for the new weavers that have not as yet used a wool warp. A very light beat is required so you strong-armed beaters, keep checking your picks per inch.

**Warp:** Willamette and 3 ply wool

**Weft:** Willamette and 4 ply wool

**Reed:** 15 dent, sleyed as noted in threading draft.

Threading



Thread A to B - 4 times.

Thread B to C - as desired

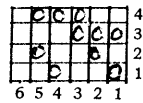
Thread C to D - 1 time.

Thread D to E - 4 times.

Dent together circled ends.

Tie Up - o = rising shed

x = sinking shed



Weaving Directions:

Treadles 1 and 5 give you plain weave.

For pattern: Treadle 4-5-4-5-4 with Willamette.

Treadle 3 with 4 ply. Treadle 2-1-2-1-2 with Wil-

lamette. Treadle 3 with 4 ply. Repeat using as

many colors of Willamette as you wish.

To finish, wrap loosely in a wet towel, put in plastic bag and let stand for a number of hours.

Steam press on wrong side.





Ruth Cripe's sausage casing place mats.

### NEVER-IRON PLACE MATS WITH SAUSAGE CASING

How do you like this for something different to weave with? Sausage casing for weft. This idea came from Mrs. Ruth Cripe, 10425 N. 99th St., Sun City, Arizona. She orders the sausage casing from Union Carbide

Corp., Food Products Div., 6855 West 85th St., Chicago, Ill. 60638. Ask for clear shirred Nojax Sausage Casing, frankfurter size. Minimum order is 10 lbs.

You soak the casing in water first and then wind on flat stick shuttle. Be sure to finish a mat before you leave the loom so it will all dry and shrink the same. Approx. 1¼ lbs. will do four mats. Your mat will take boiling and bleaching. Does not need ironing.

Warp and tabby - 8/4 natural carpet warp. Pattern weft is sausage casing, frankfurter size. Pattern from Josephine Estes Miniature Book 1, page 19.

15 dent reed, 1 per dent, width in reed 12-4/5".

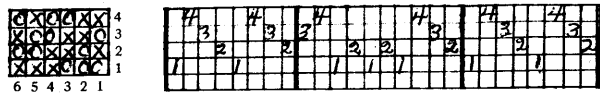
Weave ½" tabby. Put in 1½" width cardboard. Weave ¼" tabby. For 19" treadle 5-2-3-4-4-4-3-2-5. Use tabby. Weave ¼" tabby, put in another cardboard, weave ½" tabby. When off loom, take out cardboard, double back the ½" tabby and sew close to first pattern weft. This makes an uncut loop fringe.

Tie Up

Threading Draft

o = rising shed

x = sinking shed



2 times

16 times

2 times

### CALENDAR

May 1, 2 and 3, 1969 - 16th Annual Midwest Weavers Conference. Plaza Inn, 45th and Main St., Kansas City, Missouri. For details write Mrs. Gerald L. Rushfelt, 5214 Nall, Mission, Kansas. September 11 and 12, 1969 - Pacific Northwest Weavers Conference. University of Washington Campus, Seattle, Washington. For details write Mrs. Jeffery Ewell, 3726 E. Madison, Seattle, Wash. 98102

Oct. 30 thru Nov. 2, 1969 - 1969 Handweavers International Festival. Stardust Hotel, Las Vegas, Nevada. For details write Mr. Paul Mercer, 3979 South Pearl Street, Las Vegas, Nevada 89109. SUPPORT YOUR WEAVING CONFERENCES!

### MORE ABOUT BEAD LENO

See Vol. 3 No. 6 4 Harness Sample

After weaving off yards and yards of bead leno for Volume 3, No. 6, I decided that I could pass along some more hints that would be helpful.

First of all, I'd like to say that the beads referred to are not a part of the fabric but are a part of the equipment needed to produce the twist in the fabric. This has come up several times here in the studio and if you did not read the instructions in detail, you might get this idea from the name.

On my 54" width, I used clip-on spools that weighed 4 oz. These were placed on the ends of the lease sticks. You can hang tubes of yarn if you haven't clip-on spools. Keep the lease sticks close to the harness frames. See photo.

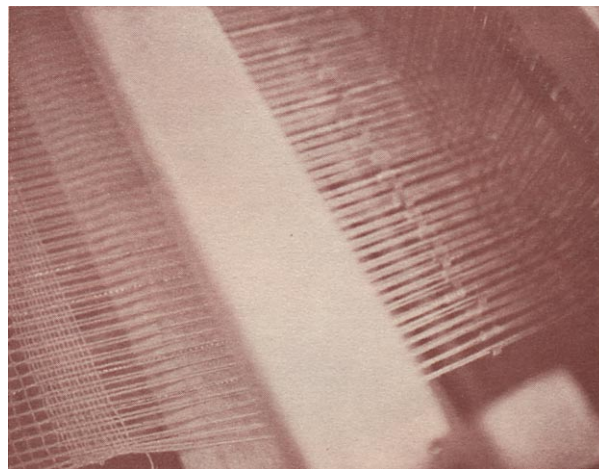
Weave with a loose tension. A little experimenting will help you decide just how loose. Don't weave too close to the reed.

Use a very thin boat shuttle. As I mentioned before, the one shed is not wide. I found that a Lou Tate shuttle did the job quite well.

The shed is very poor when you first begin but after you have rolled your weaving once, the shed improves. The reason for this is that some of the warp ends are at a different tension due to the way the lease sticks are inserted. The lease sticks with their weights put extra tension on some of the threads. When you first tie on to the front apron, the tension is too much alike. It takes a little weaving to get everything into proper balance.

In our sample we used a metallic yarn that was not at all elastic and, consequently, on the Twist shed it hung lower than the rest of the warp. If you use an all wool warp, you would not have this occurring and your weaving would go faster.

Some projects take more work and care than others and this one does, but I think it is worth it.



Left to right - twist weave, plain weave, beater top, beads threaded on warp, heddles.

MY NEW LOVE by Christy A. Oddous

According to the late Mary M. Atwater, in order to weave with pleasure and profit, one must have three things: a good loom, suitable weaving materials and adequate instruction.

In my opinion one must also have a great desire to create, an esthetic feeling for design to be woven into cloth.

Having been born and raised in an artistic family, my creativeness towards weaving was meant to be, since I see perspective more as a flat surface, and textures excite me.

I registered at Dixie College as an Art Major, and signed up for a weaving class. During my two and a half years at Dixie, I took classes in weaving and hand spinning, along with the usual required courses. However, the weaving class was the thing that stimulated my interest the most.

My instructor, Mrs. Helen F. Hafen at Dixie, recommended my taking special instruction under Mrs. Mary Pendleton, who she considered excellent in the field of weaving.

So off I went from Scenic St. George, Utah, to the beautiful red mountains of Sedona, Arizona.

After private instruction from Mary Pendleton I realized that weaving would never be just a hobby but a new way of life and one day perhaps a business. It was and is a self-sustaining enjoyment for me.

With the financial aid of my parents, I ordered a Pendleton Loom and supplies and returned to my residence at 1213 Manzanita Drive, Santa Paula, California.

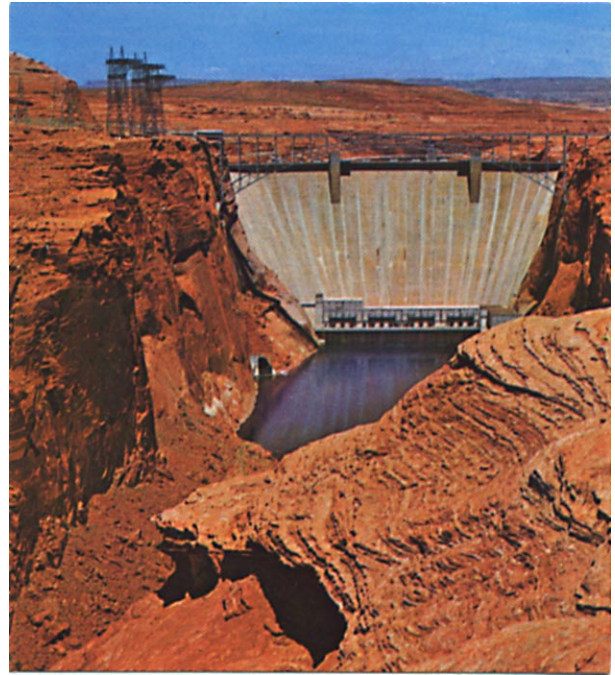
With a beautiful loom, suitable materials, and adequate instruction, an interest to create and the patience to go along with it, I hope to weave many esthetic feelings and miles and miles of beauty in the future.

*Christy Oddous was exposed to the joys of weaving as part of her art major at Dixie College, Utah. Before returning to Santa Paula, California, she furthered her "looming" education in the Pendleton Studios where her youthful enthusiasm and talent endeared her to everyone.*



MULTI-HARNESS DESIGN THIS ISSUE

Swedish Ripsmatta on six harnesses in red and white 5/2 cotton and Aunt Lydia's Heavy Rug Yarn.



*Glen Canyon Dam is just a three hour drive from Sedona. Located at Page, Arizona, it spans the mighty Colorado River, creating Lake Powell with its 1900 miles of beautiful shore line. Many of our local friends spend weekends there with their boats, fishing and water skiing on the lake.*

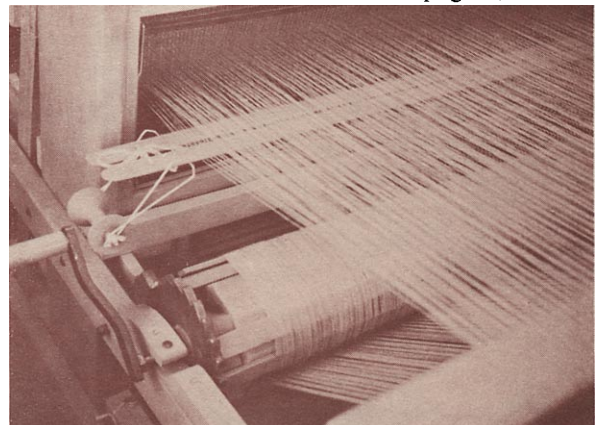
SPINNING FEVER

More about Mormon Tea - See A Sticky Problem photo.

This evergreen shrub grows commonly on the mesas. The twigs with their leaves are used for dye and may be gathered at any time.

For a Light Tan color - 2 pounds Mormon tea (twigs and leaves), ¼ cup raw alum, 1 pound yarn. Pound the stalks to break them up. Cover with 5 gallons of water and boil 2 hours. Add raw alum to the dyewater. Stir and boil 10 minutes. Place the wet yarn in the dyebath and stir again. Boil 2 hours. Allow to remain in the dyebath overnight. Rinse.

BEAD LENO (Continued from page 4)



*Lease sticks weighted with clip-on spool. Lease sticks are kept close to harness frames.*

## \* A STICKY PROBLEM

This subject to some of you may not seem important but anything that wastes time is important enough to think about.

I find that many weavers are used to getting up from their looms each time they roll their weaving forward. It's all right to get your exercise by jogging around your loom if you wish, but this unnecessary motion interrupts the rhythm of your weaving and consequently streaks your cloth with uneven beating and spoils your edges. If you do not have a release on your back beam that can be controlled from your weaving bench, then maybe you can tie a rope to the pawl, run the rope through a screweye placed so you can pull it to release the ratchet without getting up from your loom.

Most looms have foot treadle releases on the back beam and weavers have the problem sometimes of spinning the back beam and releasing too much warp. Then they have to get up from the loom and wind the warp back on the beam. The only problem here is the weaver.

First of all remove the handle from the warp beam so it will not weight the beam and make it turn too fast. If you are weaving with a soft warp, just tap the foot treadle release with a fast motion. *Do not hold it down* with your foot and let the beam turn more than you wish. Hit the treadle fast releasing the warp beam one or two notches only, then roll your weaving forward until there is a little tension established, then hit the treadle again fast, roll forward, etc. In this way you have complete control of the warp beam.

If you are weaving with a very tight tension, then you should release the tension on the warp before you hit the release treadle with your foot. Release the tension at the cloth beam. If you release the warp beam while you have a tight tension, it will spin and unwind too much before you can get your foot off the release treadle. It just takes a little practice and it's all in getting used to your loom.

Some looms have a friction brake and when they are regulated correctly, they do their job; but for those of you that have the ratchet and pawl set up, practice the above and you'll not be wasting precious time and energy.



*\*Ephedra - Mormon Tea - A scraggly shrub rarely more than 4 or 5 ft. high, and the intricate network of brittle, practically leafless green, yellow-green, or blue-green branches is the outstanding feature of the plant. In the Spring time the male plant becomes a beautiful mass of yellow clusters of anthers.*

*The plant also occurs about the Mediterranean Sea, in Asia and South America. Ephedra is well known in the Southwestern deserts and many supposed medicinal uses are ascribed to it. Various racial groups assign it remarkable value as a cure for venereal and other diseases, and it would be a great contribution to medicine and a simplification of pharmacy if one plant might have all its alleged virtues.*

## ACTIVITIES AT THE STUDIO

Katy Lee Hadley finished up her winter stay with us (see guest article Vol. 3 No. 6) before launching on a trip "down under" which included Japan and Hong Kong. It will be interesting to see what inspiration she gained from such "faraway places." She'll be back for the summer Fabric Craft School.

Young California weaver, Christy Oddous graced the studio in February. We hated to see her pack up her little VW with her weaving supplies (she bought a Pendleton loom which we shipped to her) since it's always fun to have youth and beauty around. She's our guest columnist this issue.

We enjoyed Nora Gunderson of Brigham City, Utah who studied with us for a week in February.

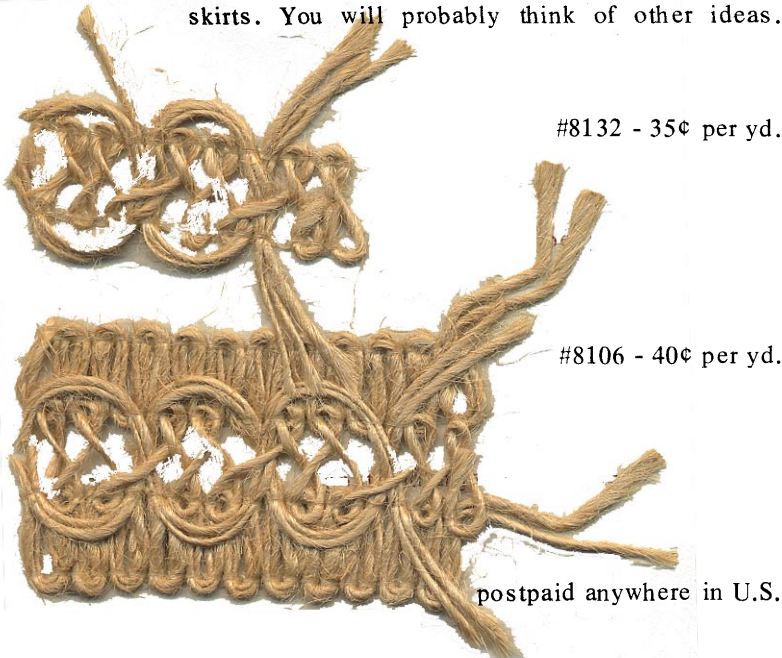
Mrs. Rose Crichton returned to us for the second year bringing with her a friend whose humor gave us all a lift . . . Mrs. Kay Secary. Rose and Kay came all the way from Johnstown, Pennsylvania and they stayed for five weeks. Kay has the special distinction of being the first purchaser of the brand new Pendleton Mini-Loom.



*Mrs. Kay Secary, Johnstown, Pa., the proud owner of the first Pendleton Mini-Loom.*

## YARNS SELECTED FOR YOU

Few commercially made trims lend themselves well to handwoven fabrics, but we feel this jute braid has a handcrafted look about it. We have used it successfully on handwoven quesquentsls and skirts. You will probably think of other ideas.



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Be sure to check our back issues for yarns that are still available. Don't forget our Navajo hand-spun wool and we still have many colors in the 20/2 Knox Mercerized linen yam. If you are searching for a particular yam, ask us. We might have it.

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



*During Lady's combing, Patsy demanded her share of attention, too.*

## PENDLETON FABRIC CRAFT SCHOOL

July 7 through  
August 15, 1969



Magnificent scenery and newly enlarged, redecorated and air cooled studios will make our second craft school an

even bigger success than last year! 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.

# Pendleton Peddler

## **RONDEE MOTOR HOTEL**

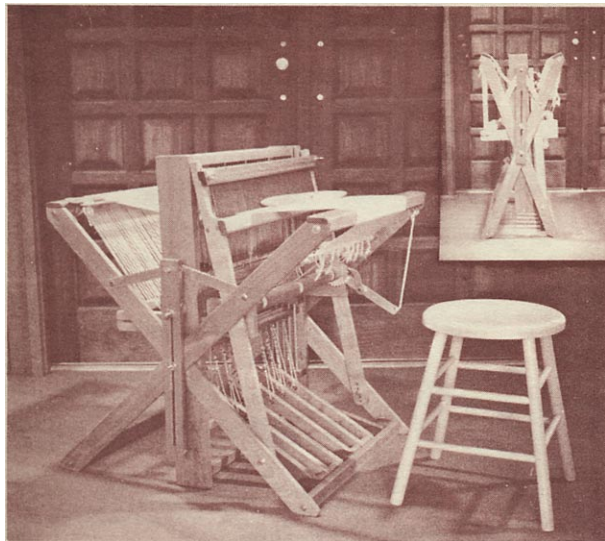
Center of Sedona

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

Superb view  
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282-7131

our food is just full of warp and woof!  
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restaurant - cocktails  
uptown sedona  
arizona



The PENDLETON MINI-LOOM . . . our large loom scaled down for small loom convenience. All deluxe features remain the same. Beautiful birch hardwood with hand rubbed finish, folds without disturbing weaving or tie-up, wide weaving space, plenty of knee room, jack type, harnesses lift out with no ties, easy treadle tie-up. You thread loom in folded position. No stretch or straining. Tuck it under your arm and walk away with it. Use a regular height chair. The perfect loom for traveling, trailer or apartment living. The ideal loom for weavers that want a good, small loom for workshops. 20" weaving space, 4 harness, 6 treadle, plain or sectional beam. Also in 24" weaving space. Write for details to The Pendleton Shop, Box 233, Sedona, Arizona 86336.

## 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.

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### "WILLAMETTE"

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\* \* \* \* \*

Available at your local Weaving Supply Shop

## PENDLETON FABRIC CRAFT SCHOOL

July 7 through August 15, 1969

See inside for details



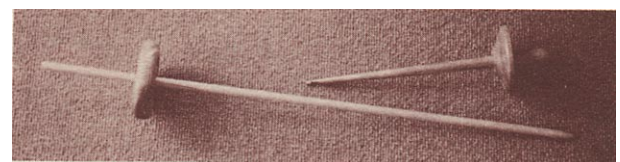
The finest in Linen Yarns-  
and Flax for Spinning -  
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2 and 3 double beds per room - some kitchen facilities. Center of Village. Walking distance to shops and Pendleton Studio. Room phones, T.V. Close to restaurants and bus depot. On Highway 89-A.

## *Canyon Portal Motel*

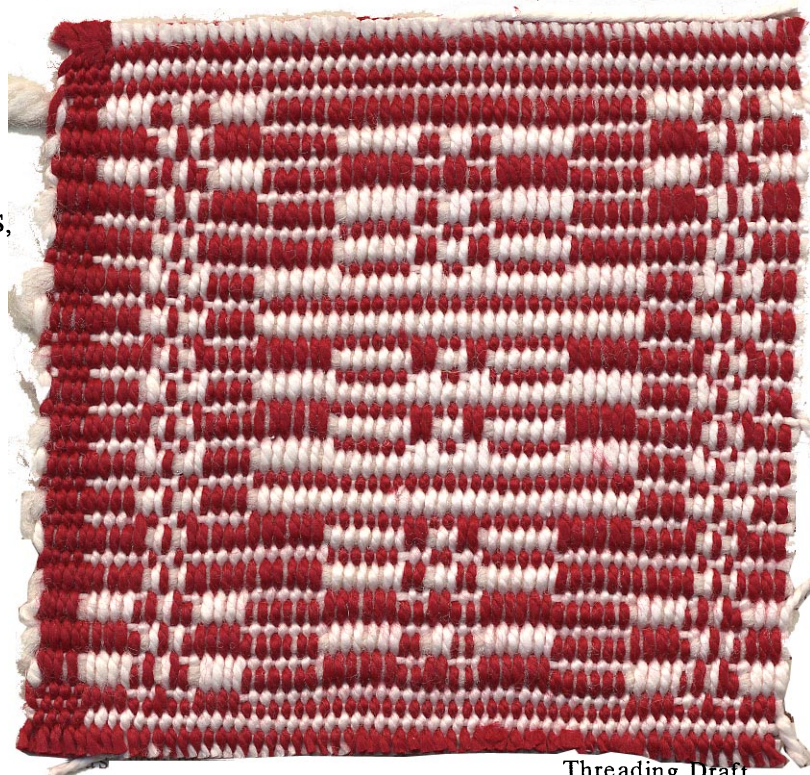
282-7125 - Box 575 - Sedona, Ariz. 86336



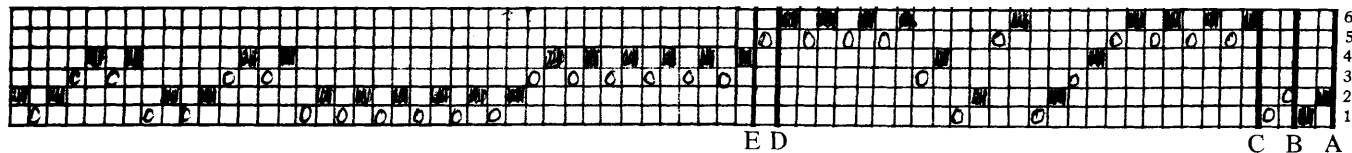
Our own hand-crafted SPINDLES of hardwood with beautiful finish, 24" Navajo Spindle - \$4.75, 11" Drop Spindle - \$5.25 Postpaid in USA. The Pendleton Shop, Box 233, Sedona, Arizona 86336.



A SWEDISH RIPSMATTA FABRIC FOR RUGS,  
MATS, UPHOLSTERY



Threading Draft



E D

C B A

I became familiar with this fabric when Inga Werther from Sweden was working in my studio. It is a versatile type of fabric depending on what kind of yarns you use. We have made our sample with place mats or upholstery in mind. If you want to use it for rugs, use carpet warp instead of the 5/2 Lily cotton.

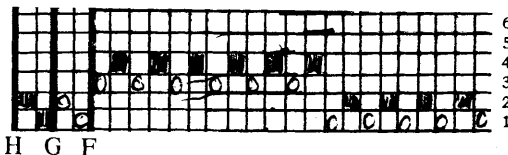
It is easy to do your own designing with this weave. Just sit down with graph paper and work out a geometric design. You have to allow two harnesses for each block in the design. We have given our directions to include a red and white border on either side. The sample attached does not show this border. Because of the heavy weft, allow for plenty of take up in the weaving.

The treadles work in pairs. Treadles 1 and 2 together and 3 and 4 together. If the heavy weft is on treadle 1, you always follow with fine weft on treadle 2. If the heavy weft is on treadle 2, you follow with fine weft on treadle 1. If heavy weft is on treadle 4, you always follow with fine weft on treadle 3; and if heavy weft is on treadle 3, you follow with fine on treadle 4. Keep this procedure in mind and you will automatically know what treadle follows the heavy weft pick.

Warp: Lily 5/2 white and 5/2 red cotton

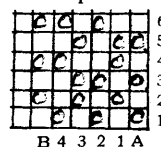
Weft: Aunt Lydia's heavy Rug Yam, 5/2 white cotton.

Reed: 15 dent, 2 per dent  
30 ends per inch



H G F

Tie-Up



o = 5/2 white  
x = 5/2 red

- Thread A to B - 6 times
- Thread B to C - 2 times
- Thread C to F - as desired
- Thread C to D - 1 time
- Thread F to G - 2 times
- Thread G to H - 6 times

Weaving directions:

Treadle A and B for plain weave heading using 5/2 cotton.

Treadle 1 Heavy weft, Treadle 2 Fine weft - one time.

Treadle 4 Heavy weft, Treadle 3 Fine weft - one time.

Treadle 1 Heavy, Treadle 2 Fine - one time.

Treadle 4 Heavy, Treadle 3 Fine - two times.

Treadle 2 Heavy, Treadle 1 Fine - two times.

Treadle 4 Heavy, Treadle 3 Fine - one time.

Treadle 2 Heavy, Treadle 1 Fine - one time.

Treadle 4 Heavy, Treadle 3 Fine - one time.

Treadle 2 Heavy, Treadle 1 Fine - two times.

Treadle 4 Heavy, Treadle 3 Fine - two times.

Repeat. Medium beat. For rugs, heavy beat.