



VOLUME 4 NUMBER 5 SEPTEMBER / OCTOBER 1969



treadle talk ~

Are you the kind that pushes the panic button the minute something goes wrong? Well, if you do, don't.

There is nothing that gets in the way of clear thinking faster than panic. In any problem, weaving or otherwise, the first step to solving it is calm, organized thinking.

So you have spent quite a bit of time setting up your loom, full width, no doubt, and you are anxious to get started. You push the first treadle and the warp will not separate. The harnesses all come up together and the warp seems to be full of glue. Has this ever happened to you?

Warps like these are a challenge. This is where you learn. The problem is there and you have to solve it or throw your warp away. And you should never have to throw a warp away!

When you run into a problem warp - after the first shock of realizing that it isn't reacting like you planned - sit down and ask yourself the following questions: What is really the problem? Sometimes the real problem is not too obvious. How can I make this warp do what it is supposed to do? Am I using the best tie-up for this weave? How can I change the tie-up to ease the yarn friction? Will a tighter or looser tension help? Will a single or double beat (extra moving of the beater over the warp threads) help? Will double treadling help? And in some cases consider the moisture content in the weaving room as it makes a difference in the reaction of some yarns. Approach the problem from all angles. You are sure to find one or more answers that will help minimize the problem or solve it completely.

And in solving these problems you learn to weave and you learn how to handle your yarns and equipment. Don't let a problem warp disturb you; consider it a challenge and the solving of it can be a most interesting experience. The panic button has no place in the loom room.

Mary Pennington

THE LOOMING ARTS





"...I am so pleased with my subscription, and I so enjoyed going through the back issues which I received this fall. They have so much to give, that I feel each issue is a lesson, with not only a useful project, but color harmony, keeping up to date on current trends, personal bits and last but not least by any means, the beautiful color pictures, with accompanying notes, in each issue..."

Dorothea K. Kasselmann, Albany, N.Y.

"...My name hasn't been deleted from your mailing list, has it? I know I sent in my renewal July 26th and have the cancelled check from it. Don't want to miss the Indian Rug Weaving articles. My favorite column is 'A Sticky Problem'. Can't tell you how many times it's helped me. Thanks loads..."

Ruth Smith, San Carlos, Calif.

"...Let me add my bit to the Weavers Knot or not discussion. Years ago I learned to tie one, but have had no occasion to really use it. For two reasons..."

1. I never have a broken warp thread. I'm sure it's the Luck O' the Road, but that's the way it is.

2. I never have a knot in my warp. I simply won't tolerate one...no matter what the wastage may be."

Ethel C. Foster, Claremont, Calif.

Fred says ~ ~

Last Sunday was just like spring, so my old Dune Buggy girl friend (Mary) and I took to the hills. Two other buggies were along so we zipped over to Beaver Head Flats for fun and games. It's nice to get away from the saw-dust atmosphere of my shop. Now that we have added another member to this team of loom making, I hired me a full time man, the saw dust really piles up. With Mary off to Seattle with one of our Mini-Looms, the orders came piling in...for which we're grateful...but it sure doesn't leave me much time for country explorin' with my new Dune Buggy.

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 ~

One of the Vowels Is O

*Better the bitter aftertaste
than no flavor,*

*Rather the wrinkle deeply placed
than no savor;*

*Wretched the drifting of the days
without wonder,*

*Blessed the overturning gaze
from down under.*

Marilyn Francis

CALENDAR

March 14 - 15, 1970 - Southern Conference of California Handweavers, Inc. Disneyland Hotel, Anaheim, California. Mail inquiries and registrations to P. O. Box 393, West Covina, Calif. 91790.

April 25 - 26, 1970 - Northern California Handweavers Conference, Monterey Fair Grounds, Calif. Contact Joni Clayton, P. O. Box 6087, Carmel, Calif. 93921.

SUPPORT YOUR WEAVING CONFERENCES!

ACTIVITIES AT THE STUDIO

Most of September's activities were away from the studio! September 10th I flew from Phoenix to Seattle, Washington for the Pacific Northwest Weavers Conference where over 200 people were registered at the University of Washington. Lectured and conducted workshops for weavers in the conference area and Seattle area. Then flew to Yakima, Washington for another workshop. In Oregon I visited Robin and Russ Handweavers in McMinnville and spent some time at Oregon Worsted woolen mills in Portland.

Home September 24th just a few days before Roberta Coffman of Sun City, Arizona came for a week's instruction.

In October, Sunny White of Littlerock, California, was with us at the studio for two weeks, Pauline Weaver of Phoenix for a week and Denny Bach-Wiig of Sedona for a week.

At the end of October we loaded looms, yarns, literature, my mother, Mrs. Oren Reddick of Logansport, Indiana, Claudia Hull (young apprentice weaver who's come from Guilford, Connecticut to study), Fred and Mary into car and trailer to jaunt to Las Vegas, Nevada for the International Handweavers Festival.

SOFT SPARKLE PLACE MAT - 4 Harness

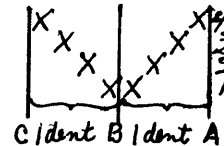
In Vol. 4 No. 3 issue we mentioned that we would give you a place mat idea using the Swistraw. This yarn fascinates me. I really don't like it but yet I do. Have you ever felt that way about anything? What I don't like about it, is the sheen; but then I like it when there is a contrast of sheen and dull. I like its strength and the way it washes and irons. Its wiry characteristic is a nuisance to work with but not impossible. At any rate there are many possibilities for use of this yarn. See Vol. 4 No. 3 and No. 4 for suggestions on how to handle a Swistraw warp.

This is a simple weave and gives a nice textured effect. Doesn't take much thought in weaving so your shuttle can go sailing along and you can think about other projects while you weave this one.

The slewing of this has a lot to do with the design effect. You want to be sure that the open spaces in the reed come between the double warp ends on harnesses 1 or 4.

These mats are also very effective with one color in the warp. I decided to try the three shades. However, I personally like this yarn best when there is very little or no contrast in color between warp and weft. As I write this, my warp yarns have not yet arrived and if it's like what's been happening lately, they may come in substitute colors...so if colors in directions and the colors in my sample don't agree, you'll know why. However, a color change will not affect the weaving directions.

Threading Draft



Tie-Up

0
0
0
2
1
3
4

Threading Directions:

Thread A to C - 45 times = 336 warp ends.

Reed: 12 dent sleyed as follows:

4-4-4-0-0-0-4-4-4-0-0-0 etc.

Width in reed - 13-3/4"

Warp: Swistraw 1400 Denier Brilliant, Ivory, Champagne, Gold. 175 yd. tube 85 cents plus postage.

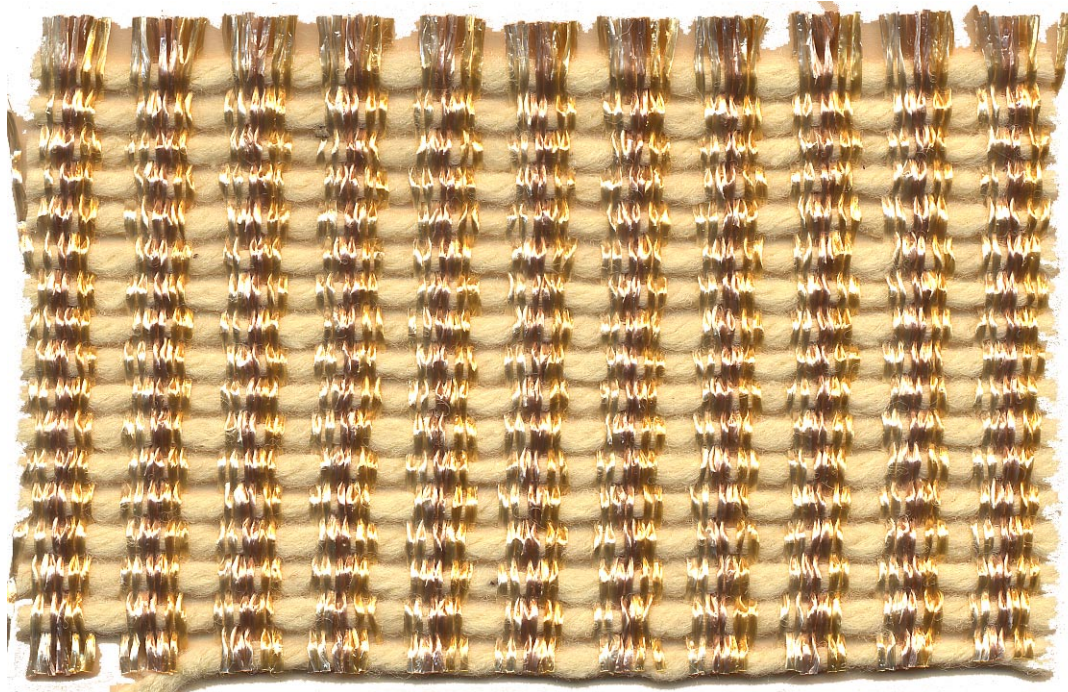
Weft: Aunt Lydia Rug Yarn Cream

180 yd. skein 99 cents plus postage.

Weaving Directions:

Treadle 1 and 2 alternately. Medium beat.

Weave 6 rows heading with any light weight cream colored cotton yarn. Then weave 21" with rug yarn and end with same heading. To finish either hemstitch on loom or zigzag ends on sewing machine with matching colored thread.



In the last issue we gave you instructions on how to build your warping frame and how to wind the warp for your Navajo rug. This issue we will tell you how to prepare this warp for putting it on the weaving frame.

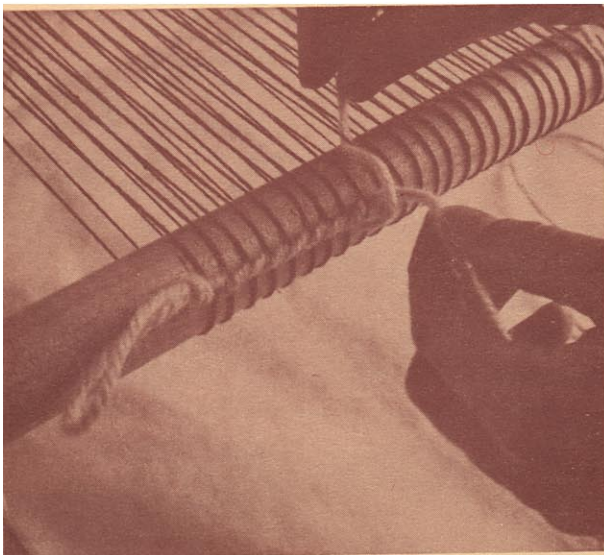
You now have all of your warp threads wound and the loops at beginning and end are loose so they can be slipped off the dowels easily. You have checked to see that the top and bottom of your warp are the same width. To keep the warp ends spaced evenly, we twine a cord between the warp ends as follows:

Take a heavy plied wool yarn the same color of your rug or a color that you wish to be a part of your rug, and measure off more than twice the width of your warp. We are now going to twine at both ends and this yarn will be a part of the finished product.

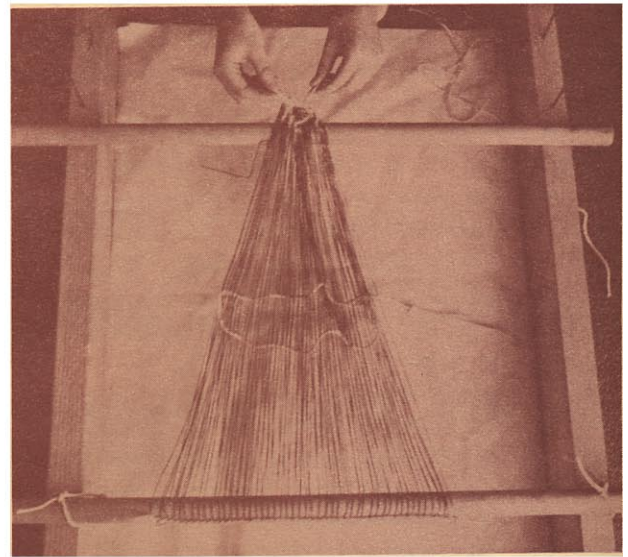
Double it and tie a 2" to 3" loop at the doubled end. Beginning at left side take one end of this twining yarn under first warp thread. Pull through so loop knot is touching first warp. Drop this twining yarn and pick up other yarn end from below first yarn end. Take second yarn end under second warp and pull through. Drop and pick up first yarn end from below and take under third warp. Each time you pick up a yarn end from below you are crossing the two ends once between the warp threads as they lay on the dowel. See Photo. Be sure you keep the same tension on each twining yarn and the twining should lay parallel with dowel. Continue across warp in this manner. At last warp thread tie the two ends of twining yarn in same knot as at beginning. Repeat this twining on other end of warp.

If you wish to space your warp out to less ends per inch, then put more twists between each warp thread in the twining operation.

Now we must preserve the cross in the middle of the warp. Take a yarn more than twice the width of the warp and insert one end in same opening of warp as top dowel and insert the other end in same opening as bottom dowel. Bring two ends together on same side of warp and tie knot. The cross is now secured.



To keep the warp ends spaced evenly, we twine a cord between the warp ends.



Securing the cross and removing warp from frame.

We are ready to remove the warp from the warping frame. Loosen one dowel, push the warp threads together and tie the ends of the twining cord in a loose knot. See Photo. This knot has to be untied later. Repeat on other end. Slip warp off dowels.

It looks like a mess, doesn't it? But not really. Handle it carefully and it will straighten out at the right time. Don't let it roll back or twist around itself. If you are not going to put it on the weaving frame right away, roll it in tissue paper to keep it from getting messed up. Like any other warp, handle it with care.

Next issue: Mounting warp on weaving frame.

We are looking for interesting articles for our "guest column". If you have an opinion on some phase of handweaving or related subject, please let us hear from you. No more than 500 words. . . .and include a short resume about yourself.

APRON ANTICS



Mrs. Fred Plath's fun apron with graduated pattern effect.

While visiting with Mrs. Fred Plath in Yakima, Washington in September, she showed me some of her weaving and this little apron caught my eye. The way she wove her pattern in a graduated effect - the pattern weft not going all the way across every time - was something a little different.

It is done on a little over-shot pattern, the name I did not get. I'm sure if you wished some details about how she did this, she would be glad to tell you. Her address is 4002 Englewood, Yakima, Washington 98902.

WEAVING AT DIXIE by Helen Hafen

The objectives of the handweaving program at Dixie Junior College, St. George, Utah, are varied. We have no desire to argue the practical versus the cultural justification of weaving; nor do we attempt to classify the point at which craft becomes art, or vice versa.

Our students achieve a real understanding and appreciation of textiles. Any person completing this course has—at least—a knowledge of different weaves, of the interplay of textures and colors, an ability to warp a loom and weave several patterns. At best—the students plan original projects, experiment with materials and techniques, but most significant, experience the pleasure and fulfillment of creativity and artistic self-expression.

So far our students have mostly been drawn from those of the Home Economics Department, of which we are a part; but we are proud to see interest from Art students and an increasing demand from the general student body and townspeople.

The instruction is based on individual teaching. General information is given by lecture, then each student is given several hours of individual assistance with her first project. During these hours we discuss and plan the project: This is the time when the students really develop weaving concepts, this is the time when they actually wind a warp and dress a loom.

It is possible for students to repeat the course; but there are increased requirements in reading, difficulty of projects, and new techniques.

We hear very often that the results of our program have been satisfactory: there are always more students that want to take the course than we can accommodate. seldom does a day pass but that we have campus visitors drop in to watch the students at work, the student displays are widely enjoyed, and - perhaps the most meaningful - many students are continuing weaving, many of them having acquired their own looms.

The program has been, personally, very rewarding. The students' vitality and enthusiasm is an inspiration. As we all work together, some of the results I see that are most meaningful are:

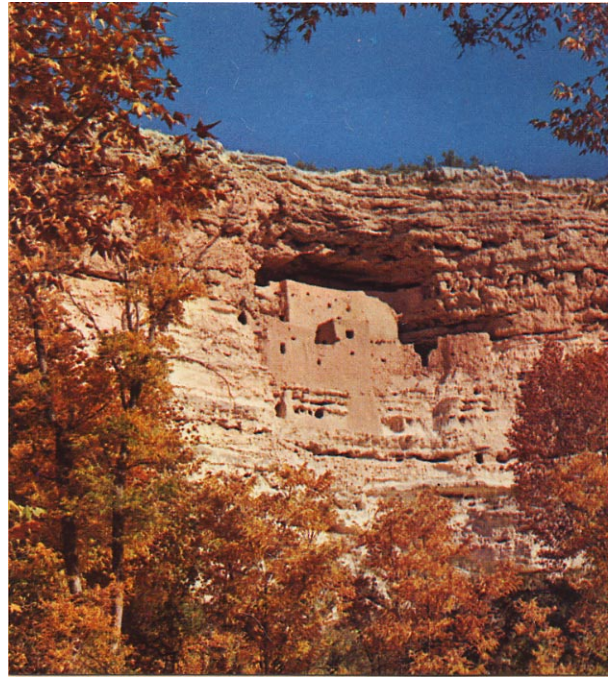
Respect and appreciation for fine workmanship.

Expanding awareness and interests. For instance, we find that weaving students are the ones most interested in spinning and dyeing.

Development of the consistent work habits that are necessary for any quality work.

Experience of a real feeling of accomplishment.

Mrs. Helen F. Hafen of St. George, Utah has been weaving only five years; but in this time has studied with many of contemporary weaving's finest craftsmen. She started a program of handweaving at Dixie Junior College which is now beginning its fourth year. She now also teaches spinning, dyeing, and stitchery. A member of the Southern Nevada Weaving and Spinning Guild, Mrs. Hafen is preparing individual and group exhibits for the International Weaving Exhibition to be held this October in Las Vegas, Nevada.



A five story, 20 room cliff dwelling located in the Verde Valley not far from Sedona is Montezuma Castle. Exploring Indian ruins is an important pastime for residents of this area.

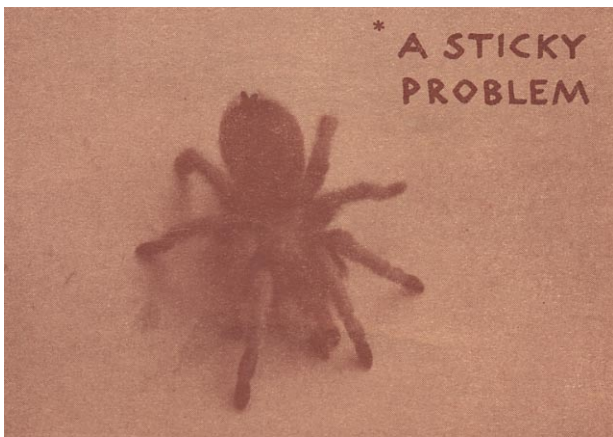
HANDWEAVERS GUILD OF AMERICA

The Handweavers Guild of America has set some kind of a record in that the Guild already has over 1000 members. For such a new organization, I think this is fantastic.

I know there are some pros and cons about this Guild, but it appears to me that it is being formed on a sound basis and I think it can be of great service to the handweavers. The present Board of Directors represents all areas.

Mae Aldrich, Florida
Mrs. Karl Biederman, Pennsylvania
Mrs. W. Linwood Chase, Massachusetts
Claire Freeman, New York
Berta Frey, New York
Rudolph Fuchs, Texas
Gay Garrett, California
Loraine Gonzales, Texas
Esther Gotthoffer, Ohio
Betty Holcomb, California
Joyce Jones, Michigan
Nancy Kline, Nebraska
Marjorie O'Shaughnessy, Oklahoma
Henry Pasco, Connecticut
Mary Pendleton, Arizona
Gail Redfield, Indiana
Else Regensteiner, Illinois
Irma Robinson, Washington
Mary Saylor, Michigan
Elsie Spencer, Maryland
Winifred Tonkin, California
Persis Grayson, Tennessee
Helen C. Stuart, California

For those of you that wish information about this Guild, please write Handweavers Guild of America, 339 North Steele Road, West Hartford, Conn. 06117. The Guild Board will welcome any suggestions you may have as to how it can be of service to the handweavers.



My sticky problem could be your sticky problem... but I hope not.

In Vol. 4 No. 4 we gave you directions for the Fuller Fabric - Brush Effect. In weaving off this yardage for the samples, we were confronted with a problem. In our early experimentation, we wove quite a bit of this fabric right side up using Fabri yarn which many of you will remember. We had no problem at all. However, when we made the large yardage for the magazine samples, we used Willamette. This yarn works fine for many projects, as you have seen in past issues of The Looming Arts projects, but it does not have the same smooth surface as the Fabri yarn. Consequently, with this close setting, we found ourselves with a very sticky warp.

Here was a challenge. When I stepped on the tabby treadle all four harnesses came up together. The warp would not separate. Push the panic button? No, I did not. It was time for calm, organized evaluation of the problem. The fabric had to be woven. I checked the tie-up. Correct as given, but as I have mentioned in many issues, it is sometimes wise to weave a fabric wrong side up so that you only have to raise one harness, rather than several. And so I reversed the tie-up.

For the weaving of the warp float area, this solved the problem. It was now easy to raise Harness 1 then 2, but reversing the tie-up didn't solve the problem in the tabby weave area. Either way you were still raising two harnesses. Since I had already discovered that the warp would separate when one harness was raised alone, I used this same idea on the tabby area. I first raised Harness 1 to separate a part of the warp threads and then I raised Harnesses 1 and 3 together. They came up easily since the threads had been partially separated. On the other tabby shed, I first raised Harness 2 by itself; then raised 2 and 4 together. This process of raising one half of the threads of a combination and then raising the total threads of the combination is a good thing to remember when you run into sticky warps. Also it is important when you are working with sticky warps you use a double beat. You may not actually beat two times but you should at least move the beater back and forth as the movement of the beater helps to clear the shed.

One thing we did find in this particular fabric even though this process of raising half of the threads on the

combination and then the total amount on the combination helped, the warp itself was sticky and so there were some threads that would hang out of line in the shed and the shuttle would go over or under. I found that it paid on the first pick of the tabby treadling to put the shuttle in the shed just the length of the shuttle and pull the shuttle towards you up to the weaving. Then move the shuttle over, bring it forward in the shed, move it over, etc. across the warp. Because of the long floats underneath that are not caught in at this moment, this helped to keep the weaving even. This was only necessary on the first pick after weaving the float area.

Also in weaving a sticky warp, only weave up to the center of your weaving space, not up close to the reed. Move your fabric onto the cloth beam often.

Some of you might be wondering about setting the fabric so close if it's going to be sticky. A fabric with a cut warp float has to be set close or the cut areas would pull out too easily and spoil the finished effect of the fabric.

This may sound like very slow weaving. It really was not. You had to take extra time to weave the tabby area (8 picks) but you made up for it in the warp float area. My average time including winding quills was about 2 hours and fifteen minutes per yard. Not an excessive amount for a very fine fabric.

If you tried this fabric as we gave it, we hope you didn't push the panic button when you were confronted with a sticky warp. We hope you accepted the challenge, analyzed the problem and worked it out. For having done so, you are a better weaver.

**Tarantula - Avicularia or Bird Spider, large hairy fearsome looking dweller of the Southwest. They are nearsighted and their habit of pouncing upon their prey (grasshoppers and big insects, not people) probably has given rise to their exaggerated jumping abilities. Strong sharp fangs inflict painful bite, but it's not really deadly. They live in web-lined holes in ground and the males are commonly encountered traveling across country, especially crossing highways. This one was crossing Jordan Road.*

The name tarantula goes back centuries to Italy in town of Tarantum where an epidemic of spider bites produced melancholy and irresistible desire to dance; hence development of folk dance Tarantella as a cure!

The Perfect Gift
for Your Weaving Friends -
A subscription to
THE LOOMING ARTS

This little guy hasn't seen the light of day very long. It's a Peach Face Love Bird and, in case you're interested, Fred sells them. Somebody has to pay for all the bird seed.



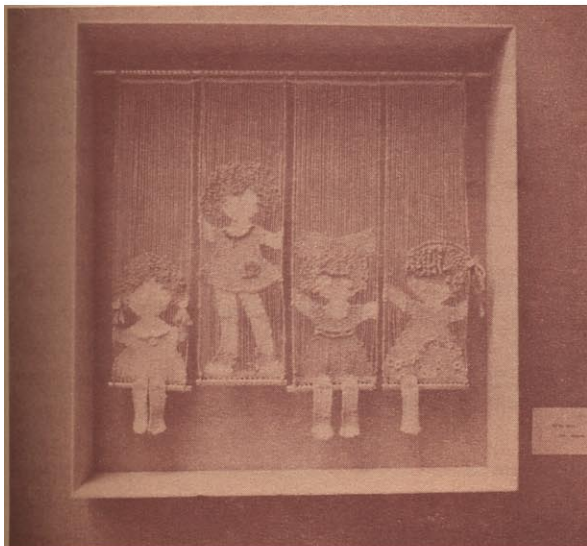
**NORTHWEST WEAVERS CONFERENCE,
Sept. 11-12**

One of the reasons The Looming Arts is still off schedule is that your editor has spent quite a bit of time traveling this year. I love it. Such interesting places and so many wonderful people to meet. I could write a whole issue on my trip to Seattle, Yakima and Portland. Flying with a crated loom (one of our new Mini Looms), a complete collection of handwoven Navajo Indian rugs and my own miscellaneous luggage can create problems but I made it.

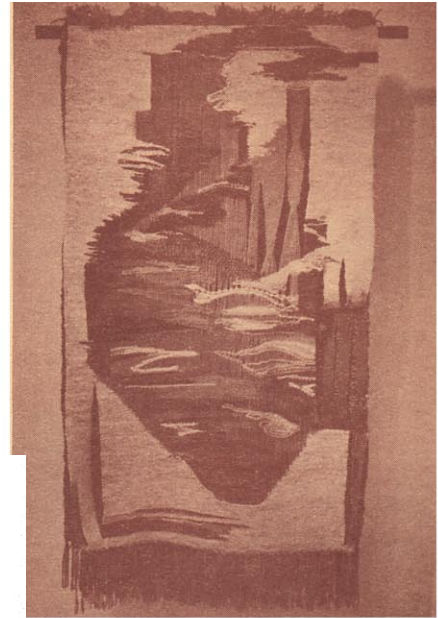
Mrs. Jeffrey Ewell, chairman of the conference, and her husband met me at the airport and took me to their home in Seattle, a 60 year old mansion with an exciting history. It was fun to live in such a house and to be a part of this wonderful family for the next week.

Being the speaker for a conference is fun but I'm always glad to have it behind me; then I can relax and enjoy things. I conducted two workshops after the conference - one for out of the area weavers and one for the Seattle area weavers. The weaving exhibit at the conference revealed some very excellent pieces of weaving by the Northwest weavers and at the Henry Gallery on campus I saw one of the most charming pieces of weaving I have ever seen. See photo of "4 Swingers".

In Yakima I stayed in another lovely home as guest of Mrs. Fred Plath who recently celebrated her 75th birthday. The home of Mrs. E. H. Sandman was a pleasant place for conducting the Yakima Weavers Workshop. I enjoyed visiting with Nel Scott at her studio in Toppenish, too. In Portland, Mrs. Fred Grill took me to see the show - Weaving by Laurie Herrick at Contemporary Crafts. I'm glad I didn't miss this. We also visited the Arts and Crafts Society School and before I flew away to Phoenix and Sedona, I visited Robin and Russ Handweavers at McMinnville. Just wished I had had more time to visit in the Northwest.



"4 Swingers" by Fritz Oxley, Seattle. All linen - 16" x 16".



From Portland's Contemporary Crafts Show of Weaving by Laurie Herrick "Crater", all wool, many layered hanging.

YARNS SELECTED FOR YOU

I've been telling weavers that they have to learn to weave with the synthetics and so here is a beautiful yarn for you to try. I think the colors are luscious and it's in a weight that lends itself to many things. It is put up on approx. 4 oz. tubes. We offer this 2/20 orlon in nine colors. Please send sample of yarn when ordering. Approx. 4000 yds. per lb. **\$3.75 per lb. plus postage and insurance. We have a limited amount of each color.**

Don't forget our Knox Mercerized Linen yarn. It's the best quality linen you can buy. Send self-addressed stamped envelope for free color card. Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.



Pendleton
20-inch
Mini-Loom.

.PENDLETON FOLDING FLOOR LOOMS

Jack type - Easy to thread and easy tie up. Harnesses lift out with no ties. 32" - 40" - 46" in both 4 and 8 harness. Mini-Looms in 20" - 24" - 30" widths. Our large loom scaled down for small loom convenience. All looms of beautiful birch hardwood and handrubbed finish. Also warping reels, warping frames, spool racks, benches, tapestry loom, 2-harness table loom. Write for details. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

Pendleton Peddler

RONDEE MOTOR HOTEL

Spectacular view
3 blocks from studio
Box 1021
(602) 282-7131



and the turtle restaurant



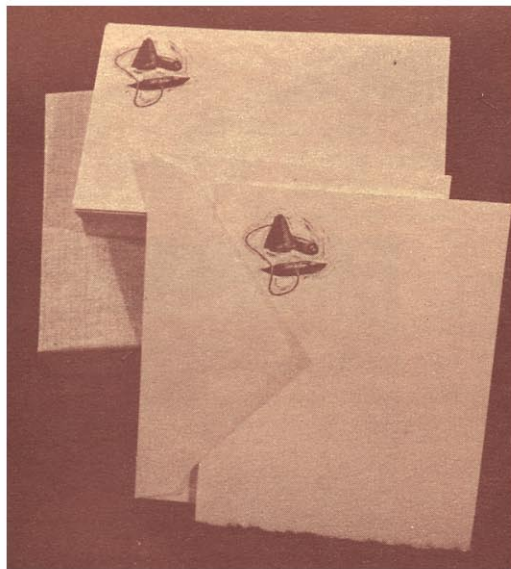
The finest in Linen Yarns-
and Flax for Spinning -
for four generations.

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

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



A PERFECT CHRISTMAS GIFT
FOR YOUR WEAVING FRIENDS -
NOTEPAPER AND POSTCARDS
DESIGNED FOR THE HANDWEAVER

Notepaper - white with brown ink. Folded sheet 5½ x 4¼ with envelope. Box of 25 - \$2.75 postpaid. Postcards or recipe cards - Choice of white or ivory with brown ink. \$2.00 per hundred postpaid.

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.

Write for free catalog and price list.



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

MAYPOLE

"WILLAMETTE"

Quality Worsted Handweaving Yarn

* * * * *

Available at your local Weaving Supply Shop

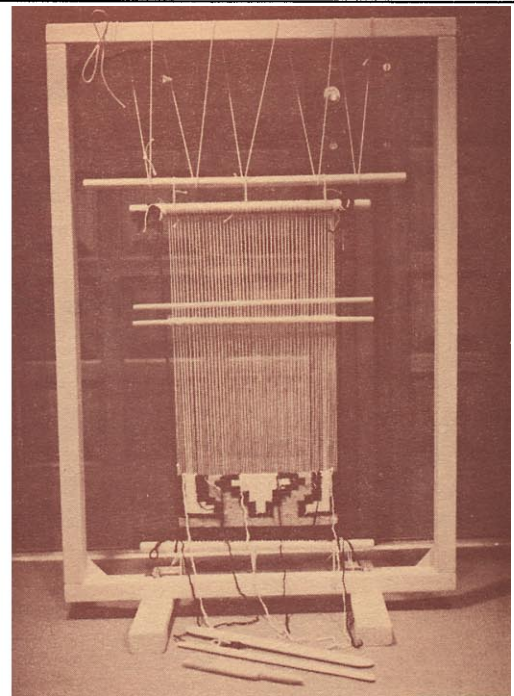
or

Oregon Worsted Company

P. O. Box 02098

Portland, Oregon 97202

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



AUTHENTIC NAVAJO TYPE LOOM - Frame measures 30" x 42". Feet removable. Price includes frame, 3 large dowels, shed stick, heddle stick, 2 battens, 1 comb, cord. Shipped knocked down. Easy to assemble. \$20.00 postpaid in USA. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

**FUN FUR FABRIC - Reversible -
For Coat, Blanket or Trim**



Fake fur today is the big thing so why not a fur fabric for weavers to do. Yes, it's expensive because the yarn is expensive but this is a very luxurious fabric and worth the extra cost. I think it would make a beautiful coat or blanket or trim for a coat.

Because of the cost of the yarn, our sample may not be as large as usual but I think it will give you the idea.

The beating is very important in this fabric. The chenille type fur yarn must not be beat down too tightly or it would not have a soft fur look and would be too stiff. Also the more you beat it the more yarn you need so restrain that beater.

In the red and white colors it would be a nice addition to your Holiday wardrobe.

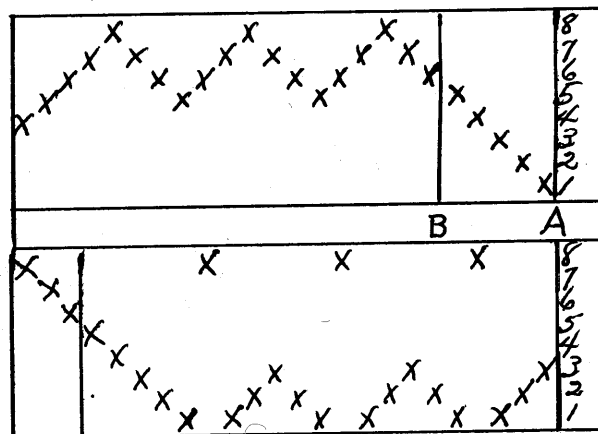
Though it is woven on eight harnesses, it is not a difficult weave. It is woven like an overshot with tabby between each pattern thread. I tried a sample with two tabby shots between and it was a satisfactory cloth but not as full and luxurious as woven with one tabby. However, the cloth with two tabby shots would be less expensive as you use less chenille yarn this way. The yarn we have used here is the only one we have found that gives the correct texture and effect. Not every chenille yarn will do.

Warp: Scarlet Willamette - 80 cents per 2 oz. spool plus postage. 700 yds. per spool.

Weft: Willamette and Chenille \$3.25 per ball plus postage. Approx. 30 yds. per ball.

Reed: 12 dent, sleyed 2-2-1-2-2-1-etc.
20 ends per inch.

Threading Draft



D C

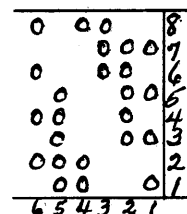
Threading Directions:

Thread A to B one time

Thread B to C as desired. (40 ends each repeat.)

Thread C to D one time.

Tie-Up



Weaving directions:

Treadle 1 and 6 for tabby

For Pattern: Treadle 2-3-2-3-2-5-4-5-4-5 with Chenille yarn. Alternate tabby between each pattern shot. Use Willamette wool for tabby.