

JULY / AUGUST 1970



VOLUME 5 NUMBER 4

THE
LOOMING  ARTS

treadle talk ~

If you don't like green, don't go to Ireland. It is truly "the Emerald Isle". My impressions: Very green, fresh and clean in the country (cities not so), friendly, helpful and trusting people, a pleasure to do business with them, very old historical places, lovely complexions, thick cream, narrow roads, abundance of flowers, a masculine feeling country, red headed children, child labor, driving on the left side of the road and left hand shifting, heavy silverware.

When you go to a foreign country, adjust to their ways. Don't try to force them to operate your way. If you can condition yourself to the fact that everything will be different, you can have a truly pleasant experience. Leave your routine at home and enjoy theirs.

I would never have picked Ireland for my first trip abroad if it had not been for the World Craft Council meeting in Dublin; but I'm glad I went and I'd like to return. Report on the WCC meeting inside.

Mary Pennington



“ . . . The May/June issue in November? Can it be that someone else is running as far behind as I am? . . . you have my sympathy and understanding!

Thank you for your wonderful articles on Navajo weaving . . . I look forward to the quiet time of the year (January - March) when I hope to begin learning the Navajo Way of Weaving. Your publication is a joy!”

Sylvia Rodgers, Santa Fe, New Mexico

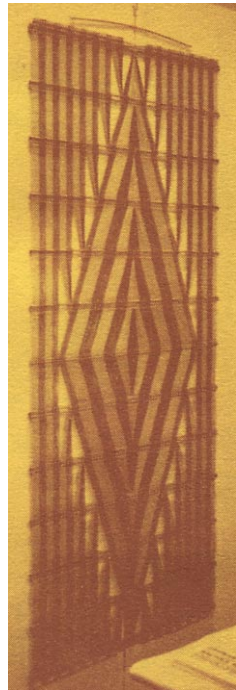
WORLD CRAFT COUNCIL MEETING, DUBLIN, IRELAND

The World Craft Council meeting in Dublin, Ireland, August 16 to 22, 1970, brought together over 700 crafts-minded people representing 48 countries. About 270 were from the United States.

The theme of the conference was “The Craftsman as Creator”. Headquarters for the conference was the Royal Dublin Society in Ballsbridge, a suburb of Dublin.

A number of speakers addressed the conference including Mr. T. J. O’Driscoll, Director General of the Irish Tourist Board, Dr. D’Arcy Hayman, head of the arts education section of UNESCO, and Mrs. Ruth Dayan from Israel. All speakers were introduced by Mrs. Vanderbilt Webb, President of the World Craft Council.

For a week various meetings, lectures, slide shows and demonstrations unveiled new thoughts, current problems, new ideas and brought the craftsmen the realization that things are pretty much the same the world over.



Peter Collingwood hanging exhibited at World Craft Council meeting, Dublin, Ireland.

Fred says ~ ~

In July and August the studio is a beehive of activity. Then with the need for extra looms for students it really makes a rush in the loom shop. I’ve found a man Friday who is an ex-aero-space worker and very capable. With the extra pair of hands things should go much smoother and faster.

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. Phone: Code 602-282-3671.

It was impossible to attend all the meetings as some were held simultaneously but as a weaver, I attended as many textile meetings and lectures as possible.

Jack Lenor Larsen (U.S.) was chairman of the International Seminar on Textiles. Those that talked or demonstrated or showed slides were Magdalena Abkanowicz (Poland), Françoise Grossen (Switzerland), Noirin Kennedy (Ireland), Kay Peterson (Ireland), and Mary Walker Phillips (U.S.), Peter Collingwood (U.K.), Marie Aiken (Canada). Ted Hallman (U.S.), and Meda Parker

Johnston (U.S.) were also listed on the program but I didn’t hear them. There was an exhibit of fabrics on view during the discussion hour but in the poorly lighted auditorium it was difficult to see them.

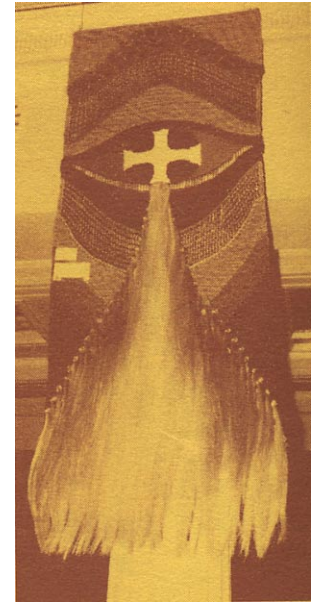
I was also interested in how this World Council was organized and how it functioned and so I attended the business meetings that were open to the general assembly. One of the most important things to be decided was the accepting of the invitation for the World Crafts Council to sponsor a World Crafts Exhibit at the International Horticultural Exhibition in Hamburg, Germany in 1973. This exhibition takes place every ten years. Every craftsman will be eligible to submit entries. Details will be available soon.

The next World Crafts Council meeting will be held in 1973 probably in Israel, Iran or Turkey.

I think I expected too much as I was disappointed in the conference itself. However, the best part of such a venture is really the people you meet, the chance conversations with other craftsmen and the travel to new places. I am most certainly planning to attend the next meeting in 1973 wherever it might be.

Aside from meetings, there was a Government Reception at Dublin Castle preceding the opening of the conference. Two excursions were planned. I went on the one that visited several museums, took a ride to the seacoast area around Bray and to the ruins of an old abbey. We also attended a performance at the Abbey Theatre as guests of the Irish Tourist Board. Friday most attended a candlelight dinner at Castletown House, a large 18th century mansion they are restoring.

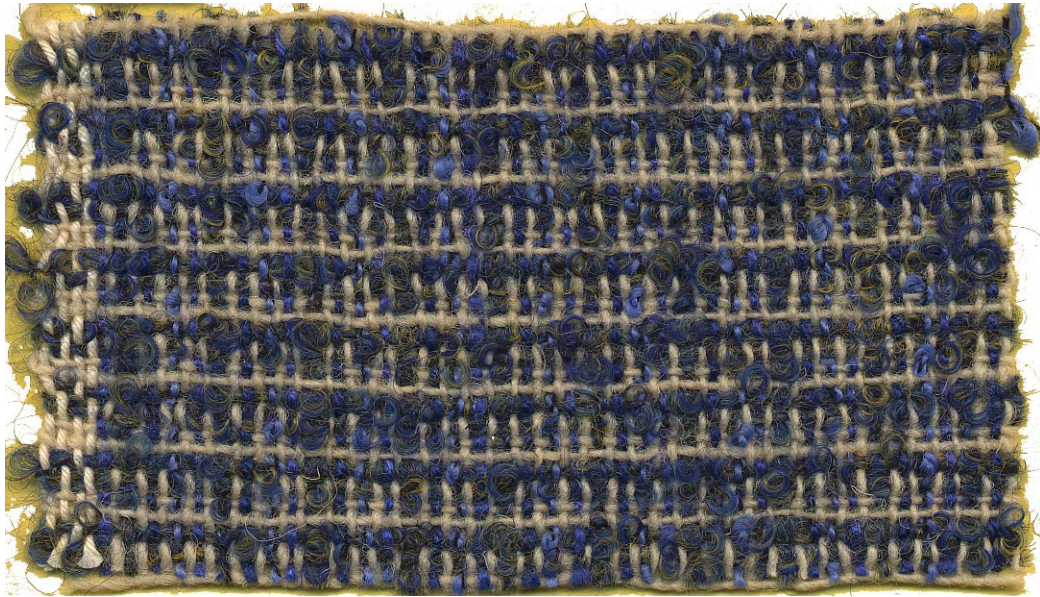
The second week Helen Hafen, weaver from St. George, Utah, Gina Winston, jeweler from Scottsdale, Arizona, my mother, Mrs. Oren Reddick from Logansport, Indiana and I toured Ireland in a rented Fiat. Ireland is a truly beautiful country. Lots of cattle and sheep. Driving on the left side of the road and shifting with my left hand



Hanging “Erin, the tear in thine eye” by Sally O’Sullivan (Ireland). About 3’ x 7 or 8’.

(Continued on page 4)

IRISH SUITING FABRIC



While in Ireland we visited many shops looking for fabrics and handcrafts. It was a temptation not to bring home yards and yards. In some instances, I talked the clerk out of a very small snip to remind me of the fabric. The sample here is the result of a snip so small I could barely see how it was woven.

This is a tabby weave with the interest in the yarn textures. A great many of the fabrics that I particularly liked were woven on more than four harnesses. This fabric though simply done was very handsome. I have used yarns as close to the actual fabric I saw as I could find.

Even though Ireland is noted for its linens, I found very few handwoven linen fabrics. Wool seemed to be the main ingredient used by the weavers with a few synthetic yarns in evidence. They even used wool place mats in most of the restaurants.

Now this warp, though a simple one, creates a problem. If you have followed threading draft No. 1 and you have tied up your loom to Tie-Up A to weave the usual 1-3 and 2-4 tabby, you find out with the first push of a treadle that this is a very sticky warp. It is difficult to get a shed. When something like this happens, don't get excited. There is a solution.

Tie your treadles as in Tie-Up B and follow the weaving directions carefully. You have already found out that you can't get a shed by raising two harnesses at once so the solution is to raise just one harness at a time. Raise harness 1 (treadle 1), hold it, raise harness 3, (treadle 4), beat and throw shuttle. By raising 25% of the warp ends together rather than 50%, you get less friction. Use same rules for the 2-4 shed. If you follow the directions as given, you will find it very rhythmical and easy to weave. If you have a counter-balanced loom, please refer to our Sticky Problem, page 4.

Warp: Begin and end with 4 ends of 8/4 carpet warp.

This will strengthen your selvage.

W = White singles wool

1 = Blue wool boucle

2 = Rayon/linen yarn

3 = Wool loop mix

4 = Slub rayon

Weft: White singles wool and wool loop mix

Tie-Up B Tie-Up A Threading Draft 1

	0		4	0	4			W			W	4
0			3		0	3		3			1	3
		0	2	0	2		W			W		2
			0	1		0	1	4		2		1
4	3	2	1		2	1	B					A

Thread A to B as desired.

Reed: 8 dent reed, 2 ends per dent
16 ends per inch

Weaving Directions:

Treadle 1, hold it, treadle 4, beat, throw shuttle right to left with white wool weft. Beat.

Treadle 2, hold it, treadle 3, beat, throw shuttle left to right with white wool weft. Beat.

Treadle 1, hold it, treadle 4, beat, throw shuttle left to right with wool loop mix. Beat.

Treadle 2, hold it, treadle 3, beat, throw shuttle right to left with wool loop mix. Beat. Repeat. Note: One shuttle begins on the right and one on the left for ease in handling. About 10 picks per inch.

COCKTAIL NAPKINS

For an abstainer like me, I don't know why I ever wove these cocktail napkins but it was fun. You can do the pickup on any twill threading but it's faster and easier if you thread your loom to pattern given here and just treadle your pickup row. Warp and weft is 20/2 mercerized cotton with Pearl 3 or 5 used for pattern. 30 ends per inch. Use a 15 dent reed, 2 per dent. Threading is 1-2-3-4-1-2-3-4-3-4-3-4. Repeat as necessary. Rising shed tie up on three treadles should be 1 and 3, 2 and 4 for tabby background and 1 and 2 for pattern. Reverse this tie up for counter balance looms.

These napkins are 7" x 10" including 1/4" fringe. Weave tabby for 1 1/2", then using pattern treadle lay in design. There is one or more tabby threads after each pattern weft. Complete design, finish with tabby. I wove four designs at once across the warp each with a different color weft. Cut them apart, zig-zag around and ravel out fringe. Wash and iron to finish.

You will notice in photo that several times the pattern is repeated so some pattern weft areas look thicker than others. It's a good project for the left-over end of a warp, too.

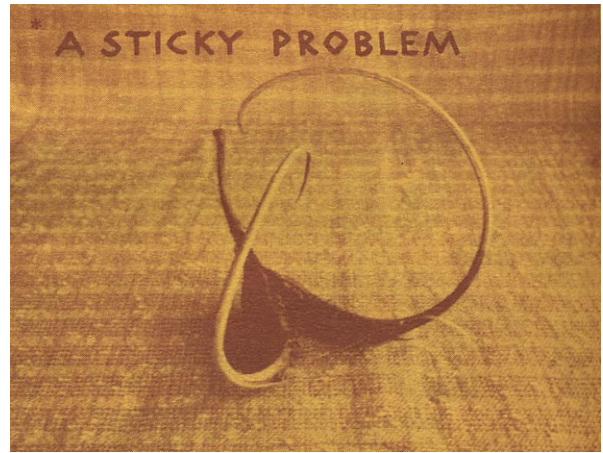


Handwoven cocktail napkins with pickup design.

WORLD CRAFT COUNCIL (Continued from page 2)

took some concentration the first day but it soon became a habit. The roads are very narrow and curvy. There are few straight areas of road in all of Ireland; consequently, high speed is impossible. We traveled about 900 miles. Climbed around the Giant Causeway at the northern tip of Ireland. Visited the cottage industry area around Co. Donegal and we watched the sun go down on Galway Bay. We saw many an Irish housewife sitting outside her home knitting on those lovely Irish sweaters. I couldn't resist. I bought two. Also at Strokestown I couldn't resist the baskets made with rushes from the Shannon. The presence of the military was quite evident in Belfast and Londonderry but the local people tend to make light of the situation.

We visited the Barbour Threads plant in Lisburn where they produce those lovely mercerized Knox linens. We toured the Blackstaff plant at Belfast where they power loom all types of linen fabrics. We watched them at work



If you have read the information about our 4-harness sample in this issue, you now know how to solve the problem of a sticky warp — by raising one harness at a time, rather than two at a time. However, this solution is difficult to apply to warps on counter-balanced looms. It is difficult to raise one harness at a time on a counter-balanced loom unless you have a shed regulator.

If you wish to weave tabby and you think a warp may be sticky — wool warps and novelty warps can be very much so if they are sett close at all — you will want to thread your loom to a threading other than the straight draw. Thread according to draft below and tie treadles as shown in tie-up below. With this threading there is more space between heddles on the harnesses and, consequently, less friction in the shedding.

Tie up

X		4
X		3
	X	2
	X	1
2	1	

Draft

X			4
		X	3
	X		2
		X	1

**Devil's Claw — Proboseidea parviflora, Unicorn plant. Found from western Texas to southern Nevada, Arizona, southern California and northern Mexico. Coarse viscid pubescent annual herbs; leaves petioled. Fruit is large, somewhat fleshy ending in a long incurved, dihiscent beak. Split mature pods (see photo) are sometimes used for black designs in baskets woven by Pima and Papago Indians. This is probably the most heartily disliked plant in state, dreaded by horses as sharp points get caught around their hooves and are impossible to get off. Get caught in sheep's wool too. Some people overlook this and appreciate their interesting shape. Fred made hundreds of birds out of them at one time.*

handweaving knotted carpets at Killybegs . . . very young girls with flying fingers working at the looms. We watched a handsome young man weaving on his fly shuttle loom in Ardara and needless to say, we bought lots of things. We enjoyed a 16th century "no silverware type" dinner at Bunratty Castle in Limerick.

We found the Irish people to be friendly, trusting and helpful. Visiting Ireland was a very pleasant happening and I would like to return.

My name is Marjan Weber, I'm 10½ years old and I live in Mesa, Arizona. For a long time I have wanted to learn weaving. Even 2 years ago I was trying to teach myself on small handmade cardboard looms and reading about weaving. My mom saw that I was really serious about this and after a long search, we couldn't find a school anywhere in the Valley, we were lucky and found Mrs. Pendleton's Weaving Studio here in Sedona.

Mom took me to Sedona one day, and we went to the Studio and talked with Mrs. Pendleton.

We decided on the Summer vacation for the weaving course.

Of course, there were other things going on, swimming, and other summer activities, but I wanted to learn to weave at a real loom so badly, that I gave that up gladly.

So I took the bus on Sunday to Sedona and home on Fridays and spent all summer at the Studio. I did not start right off with a floor loom but I learned different types of weaving, such as Inkle weaving, tapestry weaving, and card weaving.

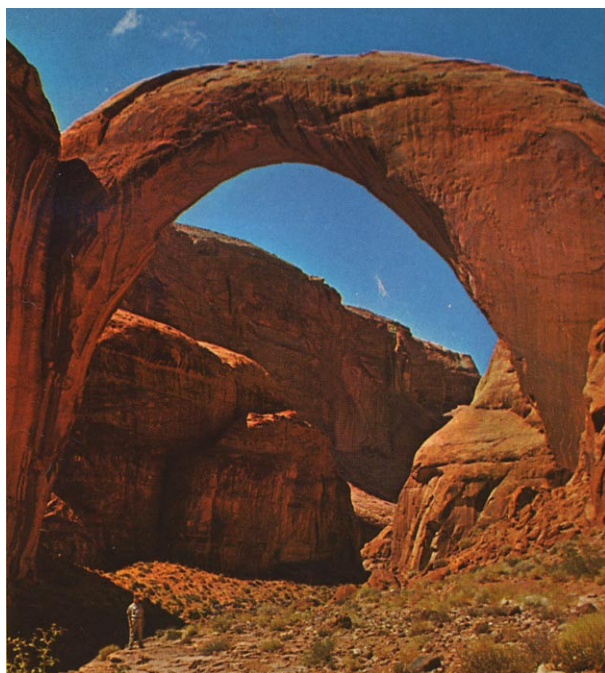
I had a lot of fun doing that, of course I was looking forwards to the floorloom all this time and when I got to set up my first project, I was very excited.

I wove my sister a Guesquent and did many other projects. I wove a long piece of material in colors I picked out myself, and which I plan to use for a dress.

It was a lot of fun to choose your own yarn and colors.

As a result of the work I did this Summer my parents will buy me a four harness loom, so I can continue to work at home, with what I learned this summer at the Studio in Sedona

Marjan Meta Weber



This is Rainbow Bridge located in southern Utah, our neighboring state. Before Glen Canyon Dam was built the bridge could be reached only by foot or horseback. Now it is easily accessible by boat from Wahweap Marina which is just beyond Page, Arizona. Rainbow Bridge is 309 feet high and has a 278 foot span. Photo by Roben

YARNS SELECTED FOR YOU

Certain colors I would buy no matter what type of yarn it was and this is one of them. This bronze gold rayon is a favorite as it goes with so many things.

Bronze-gold 2 ply rayon flake. Approx. 1,600 yds. per lb. \$2.65 lb. plus shipping.

We always have on hand Navajo handspun wool yarn, Willamette 2/20 worsted, and we still have some of the yarns sampled in earlier issues, plus much, much more. Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.



About the author - Blonde, blue-eyed Marjan Weber was a delight to have in the studio. Despite her young years she was a most serious student. She's a creative weaver with ideas of her own.

STUDIO ACTIVITIES – PENDLETON FABRIC CRAFT SCHOOL

It's fun to welcome back former summer students like Dorothy Burdsal and Edith Hill of Phoenix, Margaret Libby of Scottsdale, Mollie O'Kane of Grand Canyon, young Mary Anne Downes of San Marino, California, and Katy Hadley of Iowa, Colorado and lately Green Valley, Arizona.

States represented this year in addition to Arizona were California, Nevada, New Mexico, Idaho, Washington, Missouri, Virginia and even the state of Sonora, Mexico.

Our students are getting younger and younger. We've mentioned talented Mary Anne Downes who's just barely in her teens. Marjan Weber, a most promising young Arizona weaver has reached the ripe age of 10. See guest author this issue. Sharon Mitchell of California (age 10) took weaving while her mother worked under Bob Winston, jewelry instructor, Katy Hadley's granddaughter, Diane Warner from Colorado, studied weaving while Grandmother (guest author Vol. 3 No. 6) enjoyed Stitchery and the Navajo weaving class. Carol Merklings, 12-year old visitor from Fairfax, Virginia did some lovely weaving.

We had several college age students like Jeff Lansing and Linda Harrison from Las Vegas and Jamie Lightcap and Caroline Taber from Northern Arizona University (see "pooch picture" – Caroline's dog and blessed event!). The entire weaving class cooperated in coaxing "Haveit" to produce her pups so they (the students) could get back to their looms.

Under Mary Heckman's tutelage, the stitchery class produced a number of interesting free form projects. Mrs. Heckman from Houston, Texas has her Masters in Art and has taught in the Houston public schools for 26 years. She has many shows to her credit and certainly inspired her students. Their beautiful surroundings apparently in-

fluenced their subject matter, too.

Not all our summer school participants stayed in Sedona motels. This year there were quite a few who preferred to camp along Oak Creek or stayed "up the Canyon" in public campgrounds or trailer parks in their own campers.

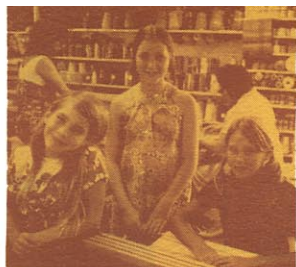
Smiling Ella Mae Neagle and gracious Grace Gorman from the reservation at Ganado were our Navajo instructors again. We had an unprecedented sign-up. Our standby list of interested people was nearly as long as the actual class. Ella Mae was pleased to have 3 gentlemen among her students this year, Leslie Paul Mercer and Jeff Lansing from Las Vegas and Roger Mall from Kansas City. Enthusiasm ran so high that a number of students finished their rugs by the end of the week.

One of the special treats for the Navajo class was a visit to the Museum of Northern Arizona in Flagstaff which opened just for us one evening. We were most fortunate that the Navajo Craftsmen's Show was in progress. The rug shown in last issue was finished in time to be on display at the show.

This was the first year for classes in anything but fabrics, but we felt that jewelry enhances fabric and were delighted to have Gina and Bob Winston, award-winning jewelry instructors on the Arizona State University faculty on our staff for two weeks. Bob is said to be the "grandfather of the lost wax casting technique." Art students from Northern Arizona University in Flagstaff asked for permission to audit the class for one day and came down for a demonstration of Bob's casting techniques.

A special camaraderie develops between students in the different summer classes, friendships blossom, addresses are exchanged and some classmates keep in touch with each other all year long.

Plan to attend the 1971 Pendleton Fabric Craft School.



Happenings at 1970 Pendleton Fabric Craft School.

NAVAJO WEAVING - Part 7

By now you should be proficient with weaving two or more colors in a vertical pattern. The pattern now suggests that you advance these colors to the right and left.

If your weft ends are hanging to the right of the pattern blocks, then you will do your advancing to the left first. If the wefts are on the left of the pattern blocks, then you will do your advancing to the right first. Our directions here will continue with the wefts all on the right of the blocks with the first advancement of pattern to be made to the left.

Weave weft A from right to left. Then weave weft B from right to left and advance per your design. In sample rug, we advanced eight warp ends each time. Then weave weft C and advance per design. Weave wefts D and E as usual without advancing. Beat and change shed. See Photo 1.

All the weft ends are hanging to the left of each block and so you begin by weaving weft E from left to right as usual. Then you weave weft D from left to right advancing per design. Weave weft C from left to right advancing per design. Block C has now been widened in both directions. Weave wefts B and A from left to right taking into consideration the new "turn" warp ends. See Photo 2.

The rule to remember – *You can only advance in the direction you are weaving.* Also notice that at the point

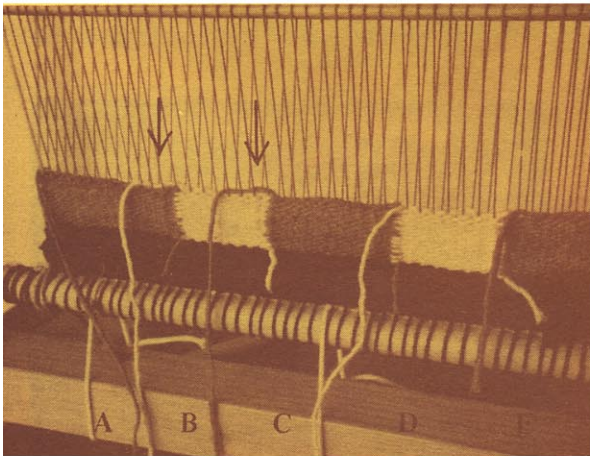


Photo 1. Blocks B and C have advanced to the left. Arrows show double weft in shed at point of advancement.

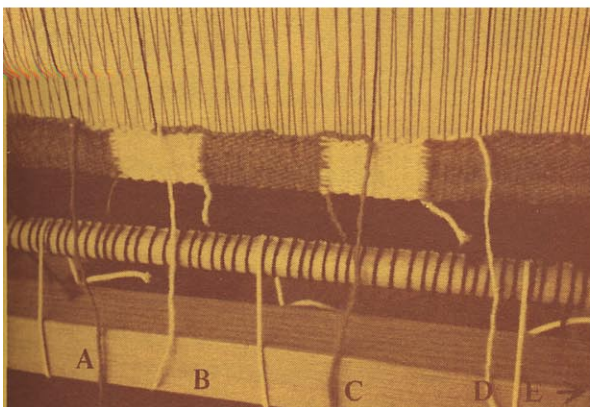


Photo 2. Blocks C and D have advanced to the right. New "turn" warp ends are marked.

of advancement, there are two wefts in the shed. See Photo 1.

The important thing now is to be sure you know which are the new "turn" warp ends for your new blocks. To be sure you are using the correct warp ends as "turn" ends, count your warp threads in from each edge. In sample rug shown the first "turn" warp end from each edge is the 19th end and the second "turn" warp end is the 33rd end. These may vary depending on your design. See Photo 2. With the information you now have you can weave any block design you wish.



Photo 3. Selvage threads as they should be. Note that the twist has just been made and the alternate selvage thread is to the front.

Things to review – Your selvage threads should be shaping up like shown in Photo 3. If not, then you are not twisting them properly. Please note when you twist the two selvage ends, the end that you put on front of batten should come from the back, in between the other selvage end and the first warp end.

One area in the weaving that is rather difficult is where the two weft yarns turn on the same warp end. It is easy to get a heavy ridge at this point. Try to pull the weft tight around this turn warp end but not so tight it moves the warp end out of position . . . BUT let me caution you not to pull the weft tight across the weaving. You must have lots of weft in each shed.

Next issue: Diagonal designs.



Haveit's "Happening" during Fabric Craft School . . . just one day old.

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, Arizona 86336

BUTTON, BUTTON, who's got the button? We have. We're known in these parts for our unusual buttons. We thought you might be looking for something different for your handwoven garments.

The INDIAN HEAD button in gold or silver



Size 22 - 15¢

Size 28 - 25¢

Size 36 - 30¢

The LADYBUG button - white with gold, red with black



Size 20 - 20¢

Size 28 - 25¢

All buttons shown actual size. Add 1¢ per button with a minimum of 20¢ for shipping. Order from 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

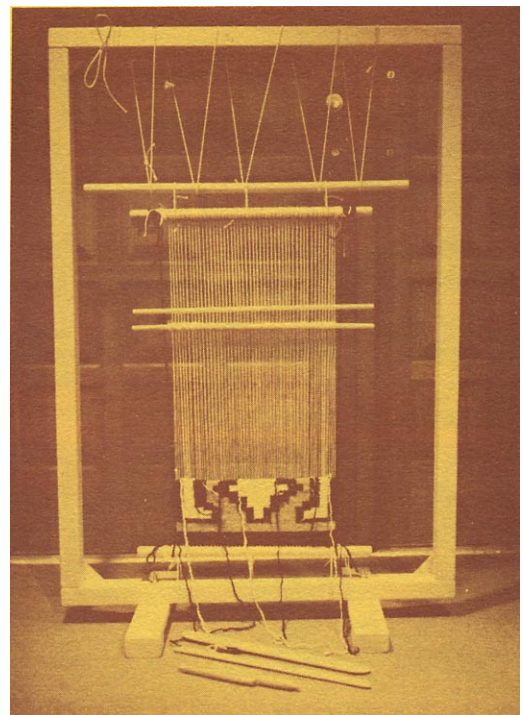
or

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. \$22.50 post-paid in USA. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

