

SEPTEMBER / OCTOBER 1970



VOLUME 5 NUMBER 5

THE  
LOOMING ARTS

*treadle talk ~*

Taking trips is wonderful except for one thing . . . the work piles up while I'm away. I haven't seen the top of my desk for months . . . and The Looming Arts well, the harder I work, the more behinder I get. Am I the only one with such a problem?

Seems like I'm a weaver that rarely gets to weave. I'm becoming jealous of my students. They sit and weave on my looms all day long. I'd love to trade places with them. However, I enjoy weaving through their efforts. While I'm looking over their shoulders, my students do things with yarns that I haven't thought of. Some of the things are very exciting and I get excited along with them . . . but, of course, it's still the most fun to enjoy weaving through your own efforts.

I hope some day to get my schedule so that I can spend more time at the loom. In the meantime, it's nice to meet all of you at workshops and conferences even though my desk top gets buried deeper every day and my loom sits motionless while I'm gone.

*Mary Pennington*





“ . . . May I add my solution to a ‘Sticky Problem’, p. 4 Vol. 5 No. 3? For any selvage problem (except fine linen) I add one end regular sewing silk and let the spool hang over the back beam properly weighted. It is threaded in same heddle as warp material. When the material comes off the loom the silk end can be pulled out easily. . . . Thanks for your enthusiasm as well as your technical ideas.”

Miss Elizabeth Armstrong, Buffalo, New York

“ . . . Gee! If you get much ‘behinder’, you can just skip a year and be all caught up! But I look forward to your chatty remarks, ‘sticky problems’ solving, and beautiful samples with each issue, anyway!”

Mrs. Stewart J. Strickler, Boulder, Colorado

“ . . . The May/June issue has just arrived and I am very pleased with the Drapery design for 4 shafts. I have been spinning some boucle cotton, so it will be useful.”

Did you know that much of our cotton is grown by Americans who have migrated here? The Ora River Irrigation Area in Western Australia and the Wee Waa district in NSW both have sizeable numbers from the States and their know-how with cotton is valuable.

Good luck for 1971 and keep the magazine coming.”

Mrs. C. A. Wright, Pymble, New South Wales, Australia

## Fred says ~~

I do the finishing on the loom parts in an open quonset hut in back of my main shop. As I'm a great nature lover, I'm delighted to share the working quarters with several wild cottontail rabbits, quite a few families of rock squirrels, chipmunks and in the spring and summer a pair of Western King birds (fly catchers) always raise a family of young ones in a nest over the doorway. In the winter our Gambel quail feed around the buildings in groups of twenty-five and thirty. We even have a neighborhood roadrunner who pays a call every few days.

Making looms in Sedona as you can see has a lot of fringe benefits.

### 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.

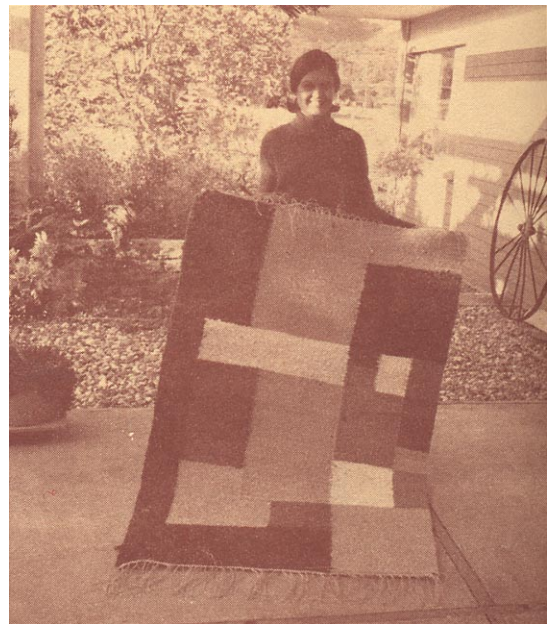
### ACTIVITIES AT THE STUDIO

We thought things might taper off after our summer Fabric Craft School and the trip to Ireland but September and October were busy months.

Lucia Mysch spent a week with us brushing up on weaving techniques. She is the instructor of weaving at Sun City (just outside Phoenix). Lucia is a fellow Hoosier who also succumbed to Arizona's charms some years ago.

We always enjoy having gentlemen pupils and Mr. L. H. Bidwell, a retired airlines pilot from Indio, California was so enthused after his week's instruction he ordered one of our big Pendleton 46" looms. Mrs. Tim Ryan of Phoenix (see photo of tapestry) explored beginning weaving and gave us some of her gourmet recipes. We enjoyed a return visit from Ruth Short of Bellefontaine, Ohio. Ruth's a good friend from my Ohio days. Mrs. Naomi Echlin of El Paso, Texas joined us and decided that a Mini loom was the thing to have.

Normally our studio is closed Mondays (except during summer school) but we had a special Monday evening visit early in October from a fascinating group of book binders, librarians, rare book collectors and editors. They were in Sedona studying book binding with the Storms and this was in the nature of a reciprocal evening as we have taken our summer students to the bindery as part of our planned evening entertainment. They were most interested in our demonstrations of carding, spinning and all processes of handweaving.



Mrs. Tim Ryan of Phoenix with her large tapestry . . . her first weaving project.

### MARY ALICE SMITH

It is with great sorrow that we hear of the death of Mary Alice Smith, editor and publisher of *Handweaver and Craftsman*, quarterly journal of handweaving. Miss Smith died of a heart attack on October 9 in New York City.

**FOR ONE THING – PILLOWS**

When you design a fabric and then have to decide just what it should be used for, it's a problem. One person sees one use and another sees other uses. Depending on the color and texture combination, this fabric could be used for a number of things but this particular fabric as is, suggests a gay pillow. Actually this fabric came into being because the supplier of Aunt Lydia yarns just couldn't stop sending me red yarn. I ordered four boxes of red and so far eight boxes have arrived. It's such a chore returning things so I decided to use some of it. I also found I had a lot of 20/2 cotton and I haven't used this fine weight of cotton for many moons so I decided to see what I could come up with using these two yarns together. The sample enclosed is the result.

Honeycomb weaves are fun and I love the texture of the weave. It lends itself to extreme variations in yarn sizes. In the process, I worked out another sample on this warp that would make a good upholstery fabric . . . just by changing the weight of the wefts with same tie-up. In case you want to try it, use 20/2 emerald cotton weft and a medium weight red/orange rayon boucle with the red Aunt Lydia. 4 picks in each "cell" of the weave with 2 picks red rug yarn between "cells".

On jack type looms you have three harnesses tied to each pattern treadle so you'll find it's easier to weave this fabric wrong side up. To do this, use the "x" tie-up instead of the "o" tie-up. Also for ease in handling the shuttles, begin the red rug yarn and the chartreuse cotton on the left side and begin the white and aqua yarns on the right side. Please don't overlook the variation in the slewing of the warp. Gives added interest.

The easiest way to wind this warp is to thread one repeat of the warp order in the paddle and wind 16 ends at once.

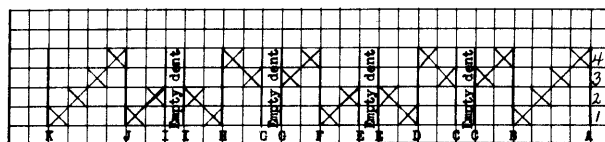
Order of warp: all Lily 20/2 cotton either Pearl or unmercerized.

4 - Emerald, 4 - Jade, 4 - Scarlet, 4 - Lt. Rust

Weft: Red Aunt Lydia Rug Yarn  
 Chartreuse and aqua cotton ratinae  
 White chenille type Taslan novelty  
 (We used this same yarn as weft for sample in Vol. 4 No. 6)

Reed: 15 dent reed sleyed 2 per dent with empty dent between double warp ends on harnesses. See draft.

**Threading Draft**



**Threading Directions:**

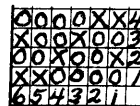
- Thread A to B - 1 time - 4 ends
- \*Thread B to C - 8 times - 16 ends
- Thread C to D - 8 times - 16 ends
- Thread D to E - 8 times - 16 ends
- Thread E to F - 8 times - 16 ends \*\*
- Thread F to G - 4 times - 8 ends
- Thread G to H - 4 times - 8 ends
- Thread H to I - 4 times - 8 ends
- Thread I to J - 4 times - 8 ends \*\*\*
- Repeat from \* to \*\*\* as desired
- Repeat from \* to \*\* one time
- Thread J to K - 1 time - 4 ends

Tie-Up "o" Rising Shed

"x" Sinking Shed

Note: To weave wrong side up on jack type

looms, use "x" tie-up.



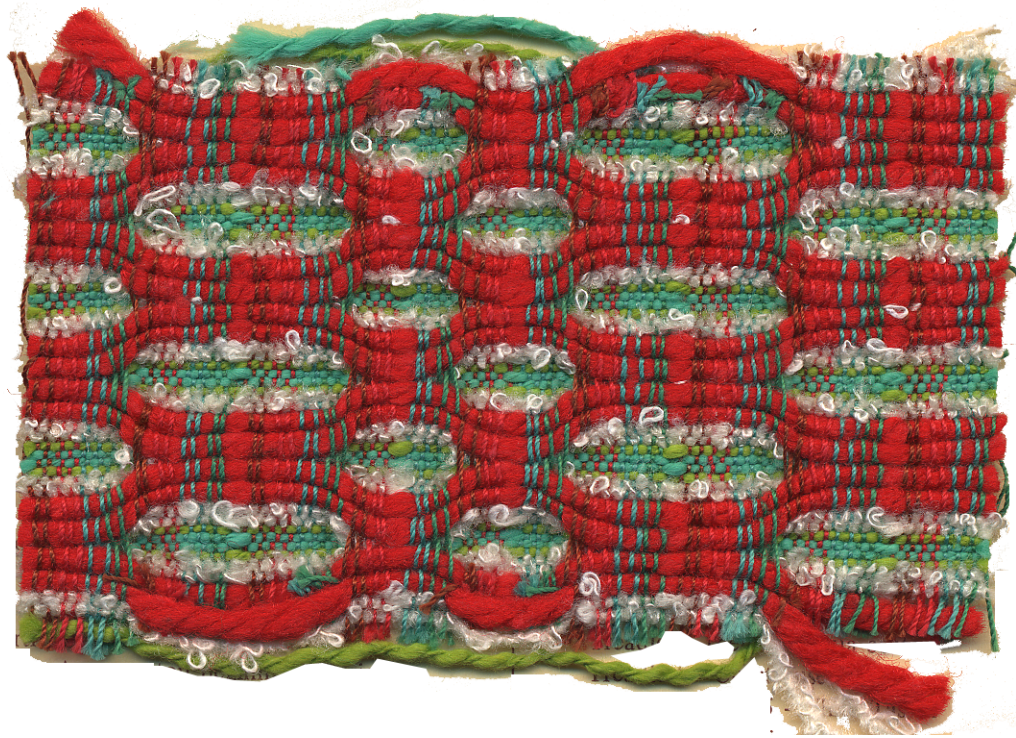
*Sample on next page*

**Weaving Directions:**

- Treadle 1, then 6 - Red rug yarn beginning on left.
- Treadle 2, then 3 - White Taslan beginning on right.
- Treadle 2 - Chartreuse cotton beginning on left.
- Treadle 3, then 2 - Aqua cotton beginning on right.
- Treadle 3 - Chartreuse cotton.
- Treadle 2, then 3 - White Taslan
- Treadle 1, then 6 - Red rug yarn

- Treadle 4, then 5 - White Taslan
- Treadle 4 - Chartreuse cotton
- Treadle 5, then 4 - Aqua cotton
- Treadle 5 - Chartreuse cotton
- Treadle 4, then 5 - White Taslan
- Repeat from beginning.

Use firm to heavy beat. To finish, steam press.

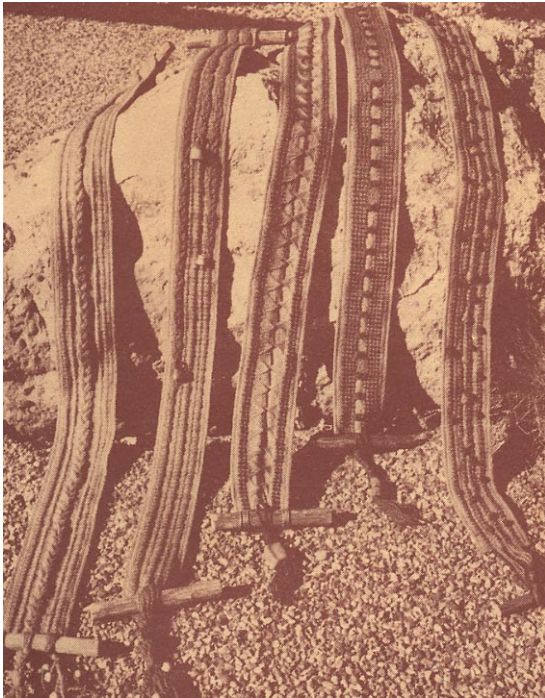


## BELL PULLS

Here's a project that I'm going to give you just the idea and a few samples for you to see. I'll explain briefly the various techniques used but the yarn, the setting and the size I will leave up to your imagination. Take these suggestions and interpret them in your own way and with your own selection of yarns.

These are bell pulls or, if you prefer, wall hangings. They weave up in minutes because you set your loom up as wide as the length you wish and then you have to weave only three or four inches for each one. Decorate them with bells, beads, wood or what have you. See photo for explanation of techniques used.

To finish remove from loom, cut apart and turn under a small hem on each side. I know you can dream up other ideas.



1. This heavy wool down the center is braided. As you braid catch one strand into the warp every so often. Keep the catching regular so it doesn't distort the final appearance.

2. We used two strands of extra heavy wool yarn and braided part way down and wove it in the rest of the way.

3. To get this effect, weave tabby for a ways then weave a background while floating warp ends on one harness frame. Tie floating warp ends in a manner that pleases you. Weave more tabby.

4. This is the familiar Danish Medallion laid in technique but add some bright colored yarn in several of the spaces.

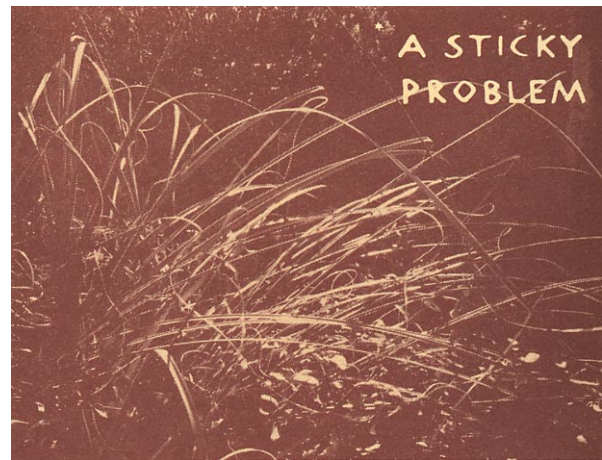
5. Before you begin weaving with the heavy wool strands, tie them in knots at irregular intervals. Then weave letting knots pop to the top of fabric.

Note: All decorative yarns are put in on something other than a tabby shed. You don't want the warp covering more of the decorative yarns than is necessary to hold them in place.

I love this . . . . .

"Originality is the art of concealing your source."

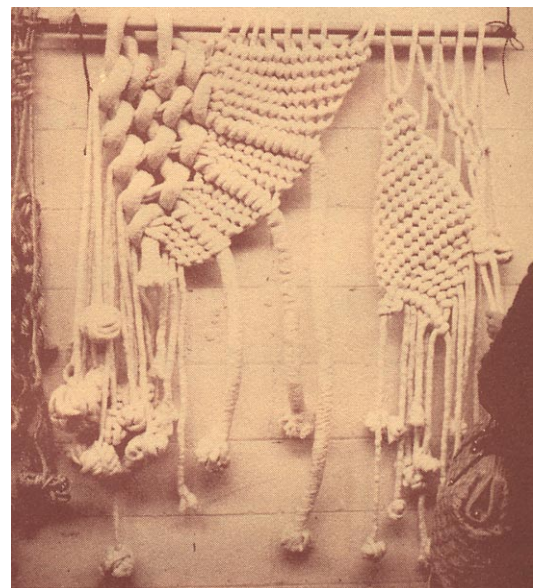
Franklin P. Jones in Quote



Can I weave a Navajo rug on my floor loom: The answer is "No".

The warp of a Navajo rug is uncut. When you weave on your floor loom, you have to cut the warp ends when you take the rug off the loom. You can't get the warp ends out of the heddles without cutting them. The technique of the actual weaving can be done on any loom. It is basically a tapestry weave, but the method of setting up the warp for a Navajo rug is different. You need a frame and a heddle arrangement that is removable. Those of you that missed the first part of our series on Navajo Weaving will be glad to know that the entire series will be available in book form in the Summer of '71.

*\*Bear Grass – Nolina Microcarpa. Plant resembles large coarse grass. Leaves channeled 1/8" to 3/8" wide, the margins with minute teeth and tips frayed. It grows on sandy or gravelly slopes and mesas in upper deserts 3,000 to 6,000 ft. elev. Arizona, New Mexico, western Texas and northern states of Mexico. The Indians obtain fibres from its long slender leaves and use for weaving baskets and mats. (See Vol. 1 No. 1 for photo of screen with bear grass and yucca; also article on You, Yarns and Yucca.).*



This is a part of the macramé demonstration by Francoise Grossen (Switzerland) at the World Craft Council meeting in Dublin, Ireland, August 1970.

SEDONA by Mary E. Heckman

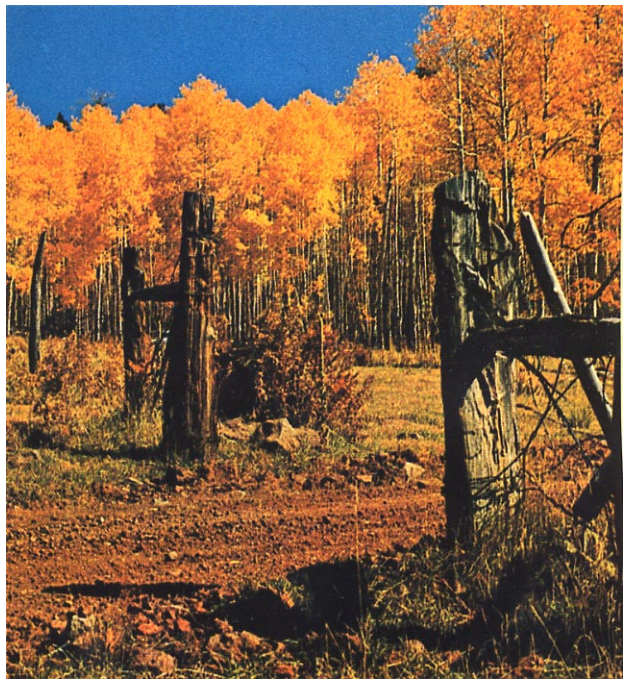
Sedona is a place of inspirations for stitchers. When coming up from Phoenix and you suddenly see the valley, the view is breathtaking. However, you do not lose your breath because the air is so clean and clear you find it easier to breathe. The hills are red. The rocks are red. All the earth is red.

As soon as we were settled I got out my stretcher and red materials. The buttonhole or blanket stitch was perfect for expressing the deep red ridges in the hillsides. The rugged tops were done with a very large thread and herringbone laced. Detached buttonhole was used for the buildings along the valleys and the town itself.

The many plants, flowers, rocks, earth formations, and dried vegetation are excellent stitchery subjects. Everywhere you look you find yourself saying, "That could be done with the 'Y' stitch. This is the wheat stitch. In this I can see the raised stem." You can hardly wait to get to your stretcher and yarns.

*About the Author . . .*

*Mary E. Heckman of Houston, Texas was the Creative Stitchery instructor for our 1970 Pendleton Fabric Craft School. She holds a Bachelors and Masters degree and was for 26 years art instructor for the Houston Public Schools. She conducts workshops throughout the U. S. and has many shows to her credit.*



*Here is a grove of aspen in full fall color northwest of Flagstaff, Arizona. Every fall it is a "must" trip to drive up the mountain to see the aspen. It's really breathtaking.*



*Stitchery "SEDONA" by Mary E. Heckman, Houston, Texas.*

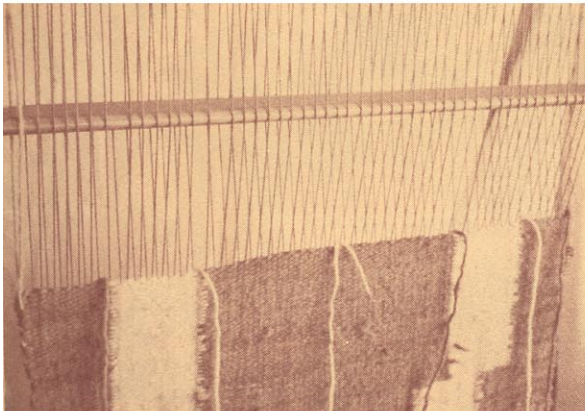
## NAVAJO WEAVING - Part 8

With the information you have now, you could do a number of designs using just the horizontal and vertical color changes but you should know how to weave diagonal lines so you will have more freedom in your planning. Weaving diagonal lines may seem complicated but it will not be if you have learned your preceding lessons.

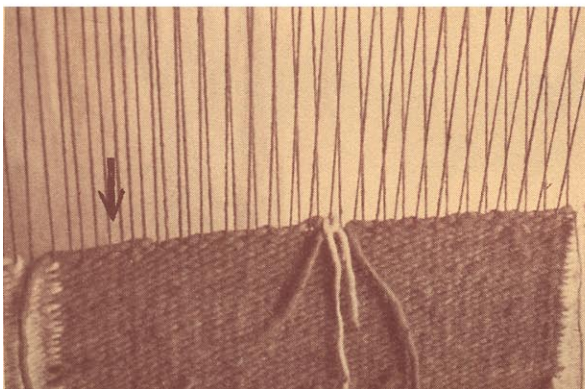
Do not try diagonal lines until you understand thoroughly the rules relating to the “turn” warp ends. If you can weave vertical lines without getting confused, then you are ready for the diagonal. The rules are exactly the same – the only difference, the “turn” warp ends change with each row of weaving.

We are ready to begin a diamond in the middle of the rug. Ours will be a white diamond on a gold background. Later we will introduce a black diamond in the middle of the white one.

Find the center warp end. If you have an even number of warp ends, it will have to be one off center. Follow the rules for fastening in new weft colors. See Vol. 5, No. 3. In our rug this center warp end was on the front shed so we hooked the weft around this warp end with the long end towards the direction of the weaving. You will notice in Photo 1 the wefts are on the right side of the pattern blocks so we are ready to weave to the left. Because we are dividing our center area (gold) with a diamond, we now have to add another gold weft to the left of this



1. New weft has been added for white center diamond and we are ready to weave to the left.

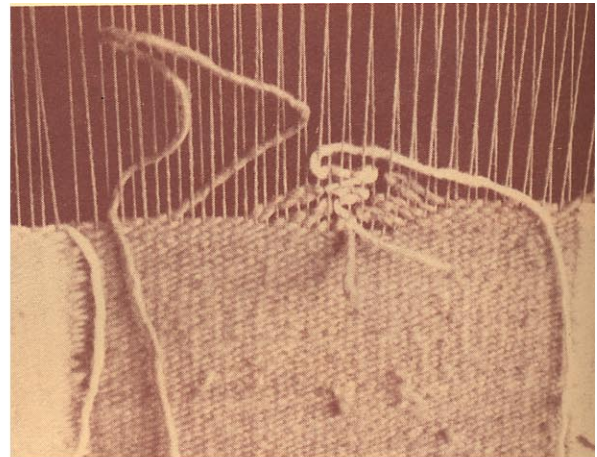


2. Additional gold weft has been added to the left of white diamond weft and all wefts have been woven to the left. Also note fill in at extreme left of gold area.

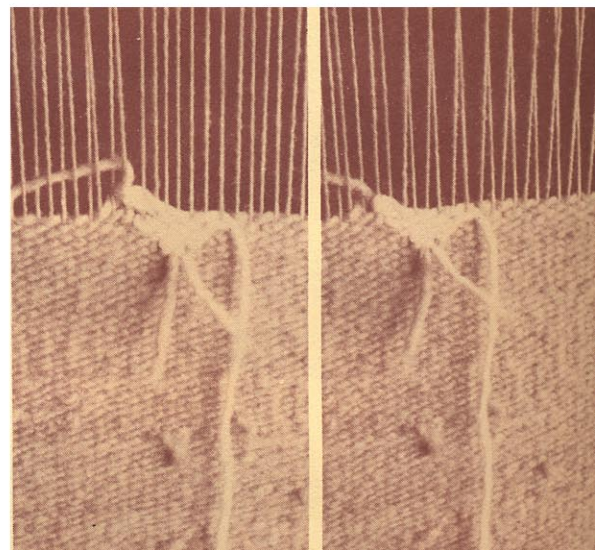
diamond. Photo 2 shows gold weft added and all wefts woven to the left. To weave this first row of the diamond we just took the weft to the right of center warp, behind it and out to the front of weaving. Also note in Photo 2 the fill in at extreme left of gold area. Be sure to keep your web even by filling when low areas develop.

Each warp thread to the right and left of the center now become “turn” warp ends in succession. That is, the gold weft will turn on the next warp end, then the white will turn on the same warp end over the gold. Then the gold will turn on the next warp end from center, and the white will turn on that same warp end over the gold, etc. See Photo 3. Each warp end becomes a “turn” warp.

The way to think about this – In weaving the diagonal line ask yourself, “Which warp end did the gold turn on last time?” Actually put your finger on it. Then say to yourself, the next warp end to this is now the “turn” warp end and move your finger over to this one. Now apply the rule, if this new “turn” warp is on the back of the batten, the weft goes into the shed just in front of it



3. Wefts have been lifted so you can see detail of turning on succeeding warp ends.



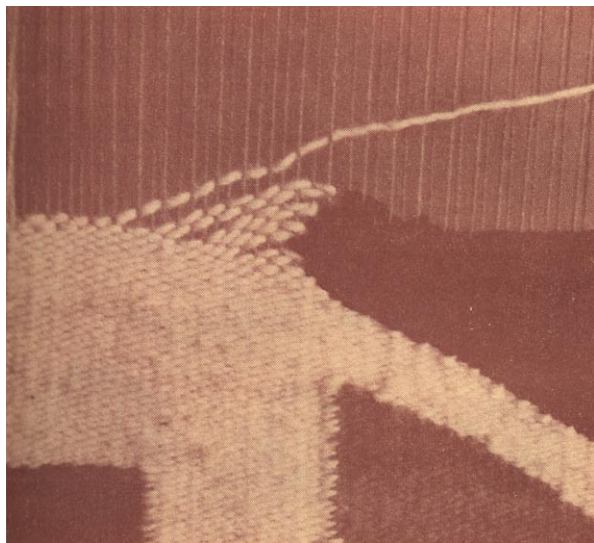
4. Gold weft incorrectly turned on wrong warp end.

5. Gold weft correctly turned on succeeding warp end.

or if this new “turn” warp end is on the front of the batten, the weft goes around behind it into the shed. These are the same rules you have been using. See Vol. 5, No. 3. After weaving, look to see if the weft did turn on the correct warp end. See Photo 4. This shows the weft woven *incorrectly*. The gold weft turns on the same warp end as the last gold weft turned on. See Photo 5. This is *correctly* woven. The gold weft turns on the warp end adjacent to the last “turn” warp. Until you are sure of what you are doing, always check each time before you continue. When you are weaving a diamond with a diagonal on each side, you have to ask yourself these questions and determine the “turn” warp end for each side.

Be slow and methodical when you begin and soon you won't have to think so much about it. You will know just what to do. Keep in mind, no new rules have been added. It's the same rules but with the “turn” warp ends changing every row instead of every few inches.

On our rug we now have a black diamond inside our white diamond and so our colors have changed for the next explanation. To change the direction of the diagonal, turn three wefts on the same “turn” warp; that is, we now have a white, then a black weft turning on the same warp end. At this point the next white weft should “turn” on this same warp end over the black diamond thread. See Photo 6. From here on to the finish of the diamond the black diamond weft turns first on each warp end and the white turns over the black but the same rules still apply.



6. Wefts have been lifted so you can see detail of changing direction of diagonal line. At point of change three wefts turn on same warp end.

Weaving according to the above directions will give you about a 40° diagonal. To achieve a steeper diagonal line, each weft should turn twice on each warp before advancing to right or left.

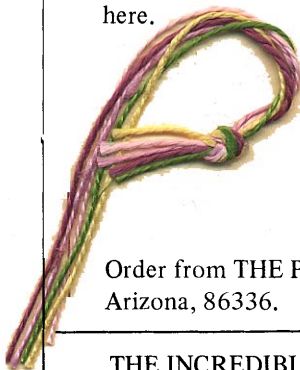
Next issue: Making adjustments, corrections and solving problems that might have developed.

## YARNS SELECTED FOR YOU

In August while I was in Ireland I visited the Barbour Thread Co. where they produce the beautiful mercerized Knox linen threads. They were most gracious people and we thank them for all the time they spent with us. However, the price of Knox linen has risen so much we feel it not advisable to continue stocking it. You wouldn't want to pay the price it would have to be so we are closing out our inventory on this item. The put-up is 4 oz. tubes. Following is a list of current quantities and colors.

1-#505, 6-#510, 3-#511, 4-#516, 29-#517, 3-#518, 4-#522, 12-#528, 31-#537, 50-#538, 41-#539, 2-#546, 12-#548, 3-#549, 1-#550, 36-#552, 5-#556, 2-#557, 9-#563, 6-#569, 12-#570, 11-#573, 9-#574, 2-#575, 2-#579, 2-#581, 3-#582, 10-#591, 3-#594, 1-#595, 8-#596, 6-#600, 2-#601, 5-#603, 1-#605.

Please refer to your color cards. A few colors are sampled here.



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Mr. Coalby with his beak full of hamburger. A really remarkable bird.



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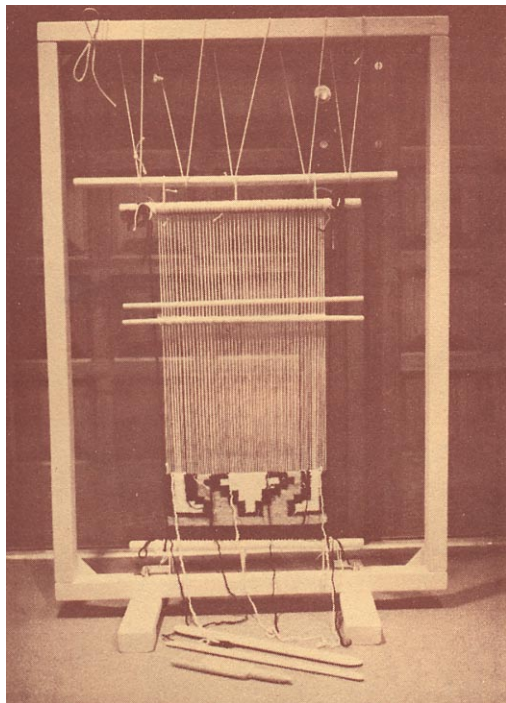
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## WOOL CASEMENT FROM IRELAND

Wool is a part of Ireland. In the northern part where we traveled you see lots of sheep. In the shops you see many fabrics of wool, few synthetics. Evidently the Irish people haven't developed an allergy to wool like Americans have.

A most unusual use of wool was the wool place mats. I'm afraid I didn't appreciate them as I felt they weren't as sanitary as cotton or linen. They did not wash them after every use. This was evident. Though I couldn't get enthused about wool place mats I did like the richness of wool draperies.

At the hotel on Galway Bay the draperies were like the sample here . . . wool with accent yarn. This is also a piece I carried back with me. They drape well and they are washable. I inquired as to how they cleaned them and was informed that they washed them, hung them up wet at the windows and let them dry. No pressing necessary. The draperies at the hotel had been washed a number of times and were still very lovely . . . even softer feeling than this fabric which has not yet been washed. Wool draperies and wool clothing fabrics were a change from our synthetic environment.

We are giving you the directions for this fabric just as the piece was woven. The selvage is almost a half inch wide and is sleyed quite close . . . closer than I would do this if I were planning it. The threading for the selvage is the same as the overall fabric but there are no white accent yarns in the selvage.

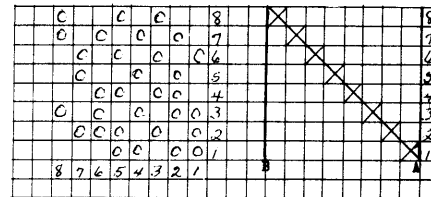
### Order of Warp

12 ends single ply wool - selvage  
 \*4 ends single ply wool  
 1 end 3/2 cotton or equivalent  
 2 ends single ply wool  
 1 end 3/2 cotton \*\*  
 Repeat from \* to \*\* as desired  
 12 ends single ply wool - selvage

Weft: Same as warp

### Tie Up

### Threading Directions



Thread A to B as desired.

Reed - 9 dent sleyed 1 per dent except for selvage which is sleyed 3 per dent.

### Weaving directions:

Treadle 1 - Cotton weft  
 Treadle 2-3-4-5 - wool weft  
 Treadle 6 - Cotton weft  
 Treadle 7-8 - wool weft

Use a very open beat. You should have the same number of picks per inch as there are warp ends per inch.

