

SEPTEMBER / OCTOBER 1971



VOLUME 6 NUMBER 5



treadle talk ~

Interruption of Magnitude – October 2, 1971

My loom is still and my soul is numb.

A split second miscalculation and two are gone.
The days go by and routine chores are done, but,
no matter how I try, creative thoughts just will
not come.

Projects so important yesterday are at a standstill.
Their importance today is nil.

Weaving ideas keep flickering and escaping through
my sorrow and I am reassured that the time will come
when the need to get to my loom will take over and
the hectic routine of my usual existence will begin
again.

Somewhere my mother and my sister, Avis, will
know how much they are missed.

I hope you will all forgive my delays.

Mary Pendleton

THE LOOMING ARTS



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“ . . . I have spent the summer with spinning and dyeing. I swore I’d not succumb to ‘dye fever’ but I guess I caught it. I am fortunate to live in a semi-rural area where plants are wild all around me, so all I have to do is walk and come home with boxes of plants. I have about 50 different colors from golden rod, coastal sage, black sage, myoporum, manzanita, eucalyptus bark, walnut hulls, rosemary, deer weed, rabbit brush (coast variety), beet juice, New Zealand Spinach, purple nightshade, marigold, horsetail, yellow dahlia, onion, coffee, using alum, chrome, cream of tartar or vinegar mordants.

I didn’t have any ferrous sulphate but found some iron pills in medicine chest (old) in fine print said ferrous sulphate, so I put in 3 pills and got beautiful gray from horsetail and from golden rod, also some from putting in iron kettle for ½ hour after dyeing. Also changed yellow of several plant dyes (alum) to green tone by adding cup of copper pennies or pieces of copper plumbing pipe (from new building) to dye water. It has been fun and I have some beautiful yarn for some more Navajo type weaving.

. . . I’d like to see an article on Navajo spinning with long spindle, also more suggestions as to uses of Navajo weaving beside rugs or wall hangings . . .”

Mrs. Odessa Vasques, Baywood Park, California

“ . . . I don’t mind them being late, but I hate to miss them, because I enjoy it very much. . .”

Mrs. Dorothy Ritter, Cobbs Creek, Virginia

“ . . . I realize you’re, as you put it ‘blushingly behind’ and that’s why I didn’t write before. I’m behind in my weaving, too, and hated to fuss at another weaver.”

Mrs. Orland Dommers, Golden, Colorado

“ . . . the magazine is truly a work of art and it displays a great deal of planning . . . I regret my impatience . . . this fast moving atmosphere we are living in is a true test. We have to stop now and then to appreciate what we already have. . .”

Mrs. A. N. Harder, Santa Maria, California

Editor’s Note: Treadle Talk explains my lateness in getting The Looming Arts to you on time. We are working diligently now to get up to date . . . one a month, we hope. Thanks for your patience and understanding.

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.

NAVAJO WEAVER

Perhaps . . . whoever buys this rug
cannot read it, and will only see
zigzag patterns dyed with
cochineal and indigo. . . .

But the stairstep is the mesa
ringed with mountains
where I was born; the lines are
desert trails
the wagons cross to harvest corn;
the diamond, a little sheltered
canyon where
six families stayed together
one bitter, rainless winter
through;
and here, this fretwork is the
running stream
where the deer still come like
shadows in the dawn.

The broad angle is the sky which
holds
sun and moon, and the squares I
wove
around it are the four winds of
the four seasons
that surround it.

I begin and end— and begin
again
an ever-changing story . . .
forming with shuttles of rainbow
yarn
the pattern of my life,
as it is woven upon the loom of
the earth.

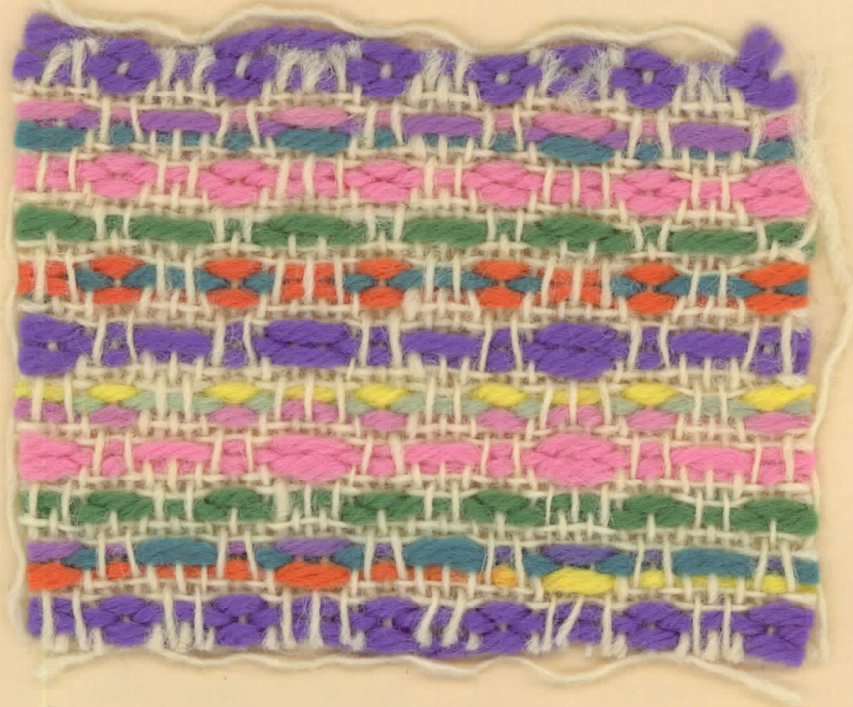
by Anna Katharine Perrelli

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ACTIVITIES AT THE STUDIO

Things were pretty quiet in September while we all regrouped our forces following an extremely busy and productive seven weeks of summer school. But it was the calm before the storm. While attending a Soroptimist convention in El Paso, Texas, the first of October, I received word that my mother and sister had both been killed instantly in a tragic automobile accident, and I flew to Indiana immediately. The rest of the month the staff at the studio struggled along, having to cancel two weeks of classes which had been scheduled in October.

A BOUQUET FOR MOTHER



Everyone loves a bouquet of flowers and so we have created a gay combination of colors for an afghan or pillow or even a coat. The variegated wool yarn makes it easy for us to include different colors of flowers in our bouquet without having to use too many shuttles. For this sample we needed four.

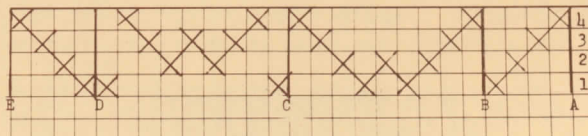
If you need a lift in spirit, a project like this can help as the thought of brightly colored flowers is a happy thought.

It's not a mistake that I only used two rows of green weft instead of three. I planned it this way. I thought the green should be different as it represents the foliage. If you wish you can weave some of the other colors with just two rows to vary the effect. It's really something you can play by ear, whatever your fancy demands.

When working with 4-ply knitting worsted, you find it is a very soft and elastic yarn. Be sure you have the same tension on each row of weft or some rows will puff up more than others and make your fabric uneven. We all know that the more you stretch wool yarn the thinner it gets so don't stretch one row more than another. Tension must be even.

- Warp - 1-ply wool (1,600 yds. lb.)
- Weft - 4-ply knitting worsted and 1-ply wool
- Reed - 12 dent, 1 per dent
- 12 warp ends per inch

Threading Draft



Threading Directions

- Thread A to B - one time
- Thread B to D - as desired
- Thread B to C - one time
- Thread D to E - one time

Tie Up

									4
									3
									2
									1
6	5	4	3	2	1				

Weaving Directions:

- Treadle 5-2-5 Purple 4-ply. Treadle 1-6 one ply wool.
- Treadle 4-3-4 Variegated 4-ply. Treadle 1-6 one ply wool.
- Treadle 5-2-5 Pink 4-ply. Treadle 1-6 one ply wool.
- Treadle 4-3 Green 4-ply. Treadle 1-6 one ply wool.
- Treadle 5-2-5 Variegated 4-ply. Treadle 1-6 one ply wool.
- Treadle 4-3-4 Purple. Treadle 1-6 one ply.
- Treadle 5-2-5 Variegated. Treadle 1-6 one ply.
- Treadle 4-3-4 Pink. Treadle 1-6 one ply.
- Treadle 5-2 Green. Treadle 1-6 one ply.
- Treadle 4-3-4 Variegated. Treadle 1-6 one ply.
- Repeat from beginning.
- Use medium beat.

* A STICKY PROBLEM



Our problem discussion this issue has to do with our 4-harness sample warp of last issue. You will remember I gave you an alternate tie-up and weaving directions to weave a plaid design on the warp. In perfecting weaves with warp floats there is something you should keep in mind.

While the warp is stretched tight on the loom weft threads easily stay in place but when tension is off, wefts will slip out of place if there is room for them to move. Please refer to photograph at point A. You will note that in this group of three chenille wefts the lower one has slipped out of place and is sliding down the floated warps. Since these three chenille wefts weave only with the floated chenille warps, there is nothing to hold this one in place. To correct this, tie down the floated warps with a background tabby weft before and after you weave the chenille wefts . . . and the right tabby combination must be used at the right time to do the job. If one tabby com-



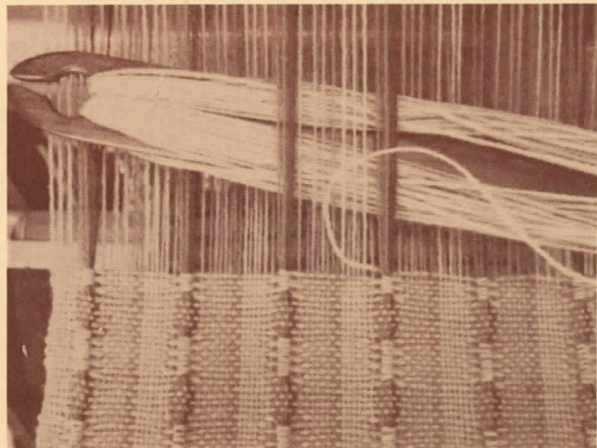
Be sure floating warps don't let wefts float out of place.

WRAPPING - Another two harness technique

Most of us know how to do Brooks Bouquet pickup weave. In Vol. 6 No. 3 our sample uses a Brooks Bouquet type pickup where you pick up just the threads in the top shed and draw them together.

This wrapping pick up is different. Take your shuttle through the shed to the point of pick up and then dip your shuttle under the *bottom* shed and pick up all the threads to be encircled and drawn together, then back out on top. Now into the shed (to right of picked up group) under all threads to be picked up and then into and through the shed to next pick up point. Draw weft tight around picked up warp ends. Pick up on *each* row. You achieve a wrapping effect around the picked up warp ends.

In the photo the weft is going around all threads in the dark stripe to the right, through the shed and under all the dark threads to the left.



Two harness technique - Wrapping

bination doesn't do the job, then use the other. See point B in photograph.

It's disappointing to create a lovely design on the loom only to have it fall apart when you hang it up.

**Cane cholla, sometimes called walking stick cactus. Opuntia spinosior. Its cane-like branches are used for making canes, picture frames and curios, carved from the meshwork of woody tissue. Flowers that cover the ends of branches in profusion in early summer are brilliant colored. This cholla is found in Colorado, Arizona, western Texas and south into Mexico at medium high elevations. The Navajos picture this cactus in their Wind Chant as the "Biting Cactus."*

Fred says ~~~

Most people in their lifetime have had a nickname or two but my wife, Mary, has always been called "Mary". Since August, though, I've decided to give her a nickname.

Somehow or other she got listed in Who's Who of American Women - 1972-73 Edition. I think it's pretty exciting. It's a great big book with lots of fine print but on page 697, there she is, Mrs. Arthur Frederick Pendleton. From now on, I think I'll call her "Who'zee".

YARNS SELECTED FOR YOU

In our last issue we mentioned we still carried "Know" mercerized linen. I knew someday something would slip by. Most of you, I'm sure, knew we were talking about Knox Mercerized linen from Northern Ireland which we can get for you in colors and in white, size 20/2 only. White we keep on hand.

This issue we offer a beautiful novelty slub yarn, very soft, very thick and thin and very uneven. Just a bit of beige fleck in the slub. The sample doesn't show all the character of the yarn.

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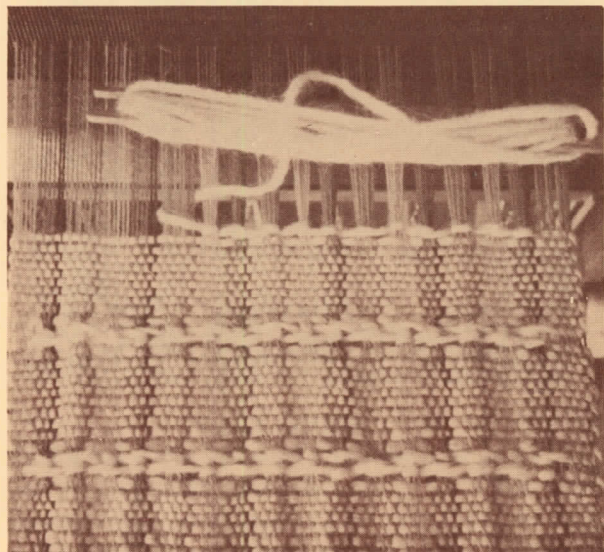
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AND SOME MORE ON TWO HARNESS TECHNIQUES

This one gives a nice decorative effect for pillow covers, stoles, and such. Something I dreamed up as I sat at the loom. I call it my Happy Daze technique as you're working in circles. This is woven on the same 7/2 wool warp as for the 4-harness sample in Vol. 6, No. 3.

Open shed and from right side weave through shed for about 8 warp ends. Close the shed and work to the other side as follows:

Take shuttle clear under the first group of threads to be encircled and come out on top. Go clockwise around this first group of threads. Pull tight. Go counter-clockwise around the next group of threads and pull weft tight. Now clockwise under and around the next group, pull tight. Counter-clockwise around the next group, pull tight, etc. Keep weft pulled down close to web. When you get to the other side, open to same shed and weave out through the last 8 warp ends. Change shed and weave back through the 8 warp ends. Close shed. Now if the last group in preceding row was woven counter-clockwise



My "Happy Daze" technique for two harness weaving.



A portion of the Petrified National Forest in Northern Arizona just off I-40 east of Flagstaff. How about this for an inspiration for a fabric? Photo by Rollie Houck

then you begin by going counter-clockwise around this same group on the left. It reads the same but weaves opposite. OK? When you get across, open to same shed and weave out through last 8 warps. Now weave some tabby for an inch or so.

Pull weft yarn tight around each group as you go and keep weft back next to the weaving. The weft has to be lots heavier than the warp to make this look nice. I am weaving with Lopi, a soft spun heavy type wool yarn. I have 16 groups of threads that I am wrapping around, plus the two edge groups which weave tabby. Have fun with Happy Daze.



And so it begins again, the training of a pup . . . Introducing Pendleton's Polished Penny. Another Airedale, of course.

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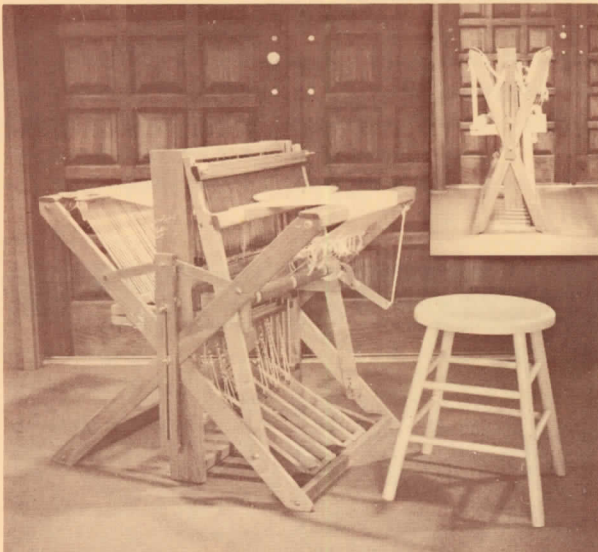
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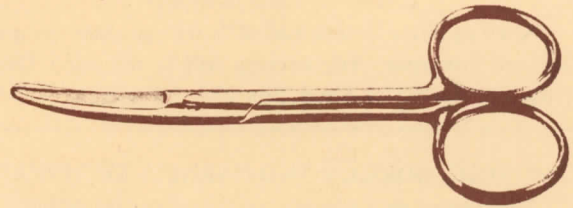
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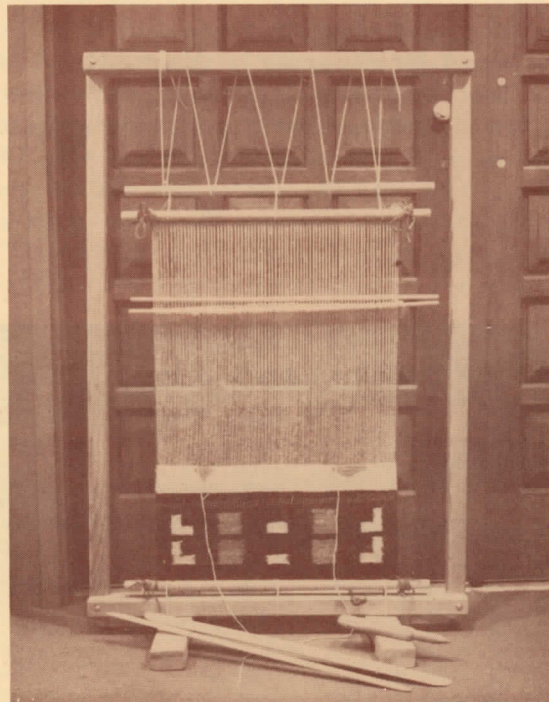
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FOR AVIS, A FABRIC INSPIRED BY MUSIC

My sister, Avis, was a very accomplished musician. Her instruments were the piano and organ and in later years mostly the organ. I design this fabric with my sister in mind.

I have always liked the score of THE LOST CHORD and since it is about an organist it always reminds me of my sister. There is more to designing a fabric with music as the inspiration than an inanimate object. With an object you have shape, texture and color to help you arrive at some interpretation but with music it's mostly sound.

As I sing this song, thoughts come to mind. "Seated one day at the organ, I was weary and ill at ease." A person in a dark mood, a blue mood. "And my fingers wandered idly over the noisy keys. I know not what I was playing or what I was dreaming then." Here is the feeling of confusion, uncertainty, wandering in the dark, not knowing. "But I struck one chord of music like the sound of a great Amen, like the sound of a great Amen." All of a sudden an open door, the coming from darkness into light. A realization, an acceptance of the Truth and the acknowledging of the Glory of God.

Relating this to fabric — — The "uncertainty" I interpret as darkness, thus blue and black. The emerging from the darkness of uncertainty into the light of understanding and the acceptance of the Truth, I see as white. The building of a crescendo from the beginning to a strong and powerful ending I interpret as white yarns with enough character to stand out as individual yarns, and the two warp yarns depicting the "great Amen" notes, extra heavy chenille. The chenille I also use to divide the musical lines emphasizing more emphatically the importance of the "great Amen". I used the notes in the last measure of the musical score "like the sound of a great Amen" as the threading. The type of weave used came from my own knowledge of weaving mechanics.

This fabric would best be done on a loom with two warp beams. Since I know most of you do not have a double beam loom, I suggest that you wind a black warp and a white warp. Loop black warp over your apron stick on warp beam and spread in raddle. Then loop the white warp over another apron stick and tie to apron over black warp and spread in raddle. Be sure you have the extra heavy chenille yarn to the right of the warp so the "notes" read in the right direction when finished. Wind both warps together on beam.

In threading you will have two sets of lease sticks. As you thread the black warp, pick white from other set of lease sticks and thread as directed.

Since the black weaves tabby throughout and the white yarns only weave at intervals, the take up is not the same. The white yarns will become loose as you weave. Please refer to Sticky Problem Vol. 6, No. 4 for the solution to this uneven take up of warp yarns.

We give you a skeleton tie-up as most of you would not have 17 treadles on your loom. You have to use two feet most of the time but it's quite easy. Use left foot for treadles 3 to 8 and B and right foot for treadles 1, 2 and

A. Hold left foot down while you move right foot back and forth on treadles 1 and 2.

