

NUMBER 1



VOLUME 12

treadle talk ~

I wonder if anyone has ever thought to write about the right kind of clothing to wear when you weave? Like, don't wear dresses with buttons down the front, don't wear jewelry or don't wear clothes with dyes that rub off on the weaving as you bend over your loom and, very important, don't wear belts that hang down the front.

One of my favorite things is a small round white leather belt that I wear with almost everything; but, when I wind my quills on the electric bobbin winder, the yarn gets wrapped around the belt ends and they are drawn onto the quill. This either breaks the yarn, or worse yet, the quill breaks in two and I've a bunch of messed up yarn. I don't know how many quills I'll ruin before I remember to take the belt off when I weave or turn it around so the loose ends hang down the back. This happens also to a favorite Navajo belt. The long braided ends are forever getting wound onto the quills.

Dresses with buttons I just don't wear anymore. I learned my lesson many years ago. I walked too close in back of my loom, caught the warp threads on the buttons and pulled out almost half of a warp that was completely threaded. That was in the early days before I learned to tie slip knots in the warp after pulling through the heddles.

It doesn't take too long to learn that jewelry has no place around warps and looms. It isn't only that jewelry breaks yarns but looms break jewelry. I've broken all my necklaces by bending over looms and catching them on something. Yes, it is necessary to beware of what you wear when weaving.

Mary Pendleton

THE LOOMING ARTS



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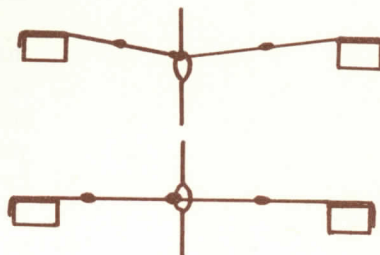
STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

The Looming Arts is published five times yearly beginning January 25th of each year. Subscription rates: United States and possessions: Issue with 4-harness designs and sample, \$8.50 a year or \$2.00 single copy; above issue plus an additional multi-harness design, \$10.50 a year or \$2.50 single copy. Outside of U.S., \$2.00 per year extra. Mary Pendleton, editor and publisher. Business office: Box 233, Jordan Road, Sedona, AZ 86336. Phone: 602-282-3671.

A STICKY PROBLEM

In the last issue I gave you some suggestions as to how to handle the warp with novelty yarns, when they get stuck in the heddles and you have to help the nubs through the heddle eyes. I said you should bounce your hand on the warp between the beater and the harnesses. An improvement on this idea came to mind.

This is for weavers with jack-type looms where the warp dips at the heddle eye. See drawing.



Nubs catch at top of heddle eye when harnesses are in neutral position.

Raise harnesses so nubs go through center of heddle eyes.

If you have an extra treadle, tie up all the harnesses you are using to this treadle, preferably on the right side of the loom where your beam handles are. When you need to roll the weaving forward, release the warp tension and then depress the treadle with all harnesses tied to it. Depress just enough to lift the harnesses so the warp goes through the center of the heddle eyes and is not touching top or bottom of eyes. Hold harnesses at this level and tighten warp a little. After you tighten the warp a little—not weaving tight—bounce the harnesses up and down very gently. This loosens any nubs, loops, etc., that might be caught in the heddle eyes. Repeat loosening warp, tightening a little and bouncing harnesses. You may have to loosen a few nubs individually but bouncing the harnesses *gently* will take care of 98% of the problem. If you don't have an extra treadle, then depress as many treadles as necessary to lift all harnesses.

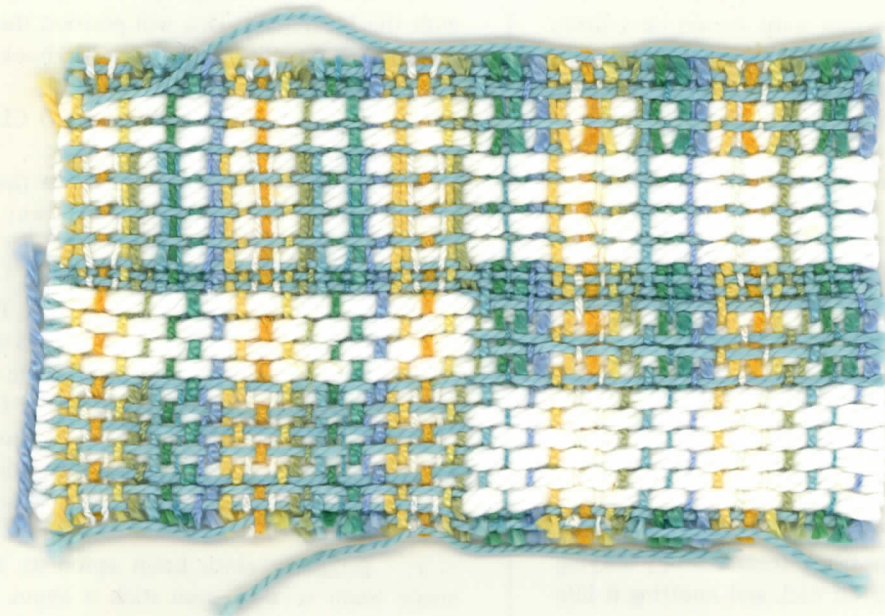


Penny has become quite the motorhome traveler. She likes to get away for the weekends, too!

REVERSIBLE FABRIC FOR MATS OR RUGS

Here's a threading that is very versatile. Depending on yarns and setting it could be used for place mats, rugs, upholstery, among other things. This threading produces

a reversible fabric which is beneficial for mats or rugs. We will give details for place mats since we have a lot of requests for mat ideas.



B

A

Warp: Mixed sizes of 10/2, 5/2 and 3/2 cottons mostly. From my odds and ends of yarns I picked out blue and blue-greens, yellow and yellow-oranges, plus white. I arranged them in a stripe order putting the darkest stripe on the edges. This warp has 14 ends in one repeat of colors.

Weft: Heavy—cotton rug yarn or similar

Fine—Can be any of the warp yarns, preferably a 5/2 weight. Use whichever color you wish to dominate.

Reed: 15 dent, 1 per dent

Tie Up

0	0		0	4	
0	0	0		3	
0	0	0	0	2	
		0	0	1	
6	5	4	3	2	1

Threading Draft

		X		X		X		X		X		X	4
		X		X		X		X		X		X	3
X	X	X	X	X	X	X	X	X	X	X	X	X	2
X	X	X	X	X	X	X	X	X	X	X	X	X	1
E	D	C	B	A									

Threading Directions:

Thread A to B	11 times	44 ends
B to C	1 time	3 ends
Thread C to D	8 times	32 ends
D to E	1 time	3 ends
Thread A to B	12 times	48 ends
B to C	1 time	3
Thread C to D	8 times	32 ends
D to E	1 time	3 ends
Thread A to B	11 times	44 ends
B to C	1 time	3 ends
About 14½" in reed		<u>215 ends</u>

Weaving Directions:

For sample A—

Leave 1" unwoven warp for fringe and then weave six picks on treadles 1 and 6 with fine weft for a heading.

*Treadle 2 heavy yarn, 3 fine yarn, 4 heavy, 5 fine** Repeat 8 times.

Treadle 2 fine yarn, 3 heavy, 4 fine, 5 heavy. Repeat 8 times.

Repeat above 5 times.

Repeat from * to ** 8 times. End with six picks on treadles 1 and 6 with fine yarn. Leave 1" unwoven warp for fringe. Leave 2" if you are starting another mat, 1" for each.

For sample B—

Leave 1" unwoven warp for fringe and then weave six picks on treadles 1 and 6 with fine weft for a heading.

Treadle 2 heavy weft, treadle 5 fine weft—14 times.

Treadle 3 heavy weft, treadle 4 fine weft—14 times.

Repeat above 5 times.

End with treadle 2 heavy, 5 fine—14 times.

Weave 6 picks heading and leave 1" unwoven warp for fringe.

Use medium beat. Be sure to take wefts over or under other weft at edge so all warps are caught and woven in.

If you want shorter mats, reduce the number of times you repeat in each block of weave.

TRIANGULAR WEAVING

There seems to be some interest again in triangular weaving projects. Several of our subscribers have asked about it. For those of you that have early issues of *The Looming Arts*, you will find details of a triangular wall hanging in Vol. 4, No. 4 issue (July-August 1969).

Triangular weaving can be done on any warp. It's a good way to use up the yard or two left over from some other project. Depending on the width and setting of the warp, the triangular weaving could be a shawl, hanging or rug among other things.

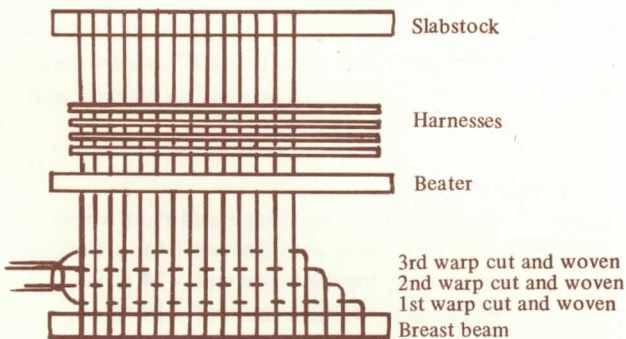
The length of the unwoven warp should be a little longer than the width of the warp in the reed. If it isn't you could drop threads off the side until this proportion is reached. Proceed as follows to weave a triangular shaped fabric.

Cut the first warp thread on the right at the apron stick on the warp beam. This probably will loosen the second warp so secure it with a clothespin or tape. Pull this first warp thread out of the heddle and reed, open a shed and weave it to the left. Several inches of this thread should be hanging out on the left side of the warp. Now pull the second warp out of the heddle and reed and weave to left. Continue cutting and weaving the warp threads to the left. See diagram.

As the weaving narrows, the ends hanging on the left become longer. I would suggest knotting them in groups and cutting them to length as you go. After all warp threads are woven, remove fabric from loom by untying warp from cloth beam apron stick and knotting it like left edge.

If you wish to do several triangular shawls on a warp, you have to re-thread each time. You also have to preserve the cross as you cut. To do this put in a pair of lease sticks that can be pushed around the warp beam. Tie so they won't fall out when ends are cut. Bring these lease sticks up into place when you are ready to thread again.

You can also do triangular shaped fabrics by weaving from each side forming the point of the triangle in the center like the wall hanging in Vol. 4, No. 4.



How to weave a triangular shaped fabric.

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THE LOOMING ARTS

LEARNING HOW TO WEAVE

Steps 1 through 22 appeared in Vol. 9, No. 4 through Vol. 11, No. 5.

Step 23—FASTENING LOCKHOOKS

Each harness has a lockhook (heddle rod support) unless it is a very narrow loom. Now is a good time to fasten them but first you must determine just where the heddles will sit when tension is applied on the warp. Heddles must not bunch up on either side of lockhooks or it puts unnecessary friction on the warp while weaving.

Put tension on the group of warp ends that line up with the lockhooks. This will position the heddles and you can see on which side of the lockhooks the heddles will sit. Fasten lockhooks accordingly.

Step 24—TYING WARP ENDS TO CLOTH BEAM APRON

There are a number of ways to tie the ends of the warp to the cloth beam apron and any way is acceptable as long as you get the necessary end result which is: All ends must be tied with the same tension. I will mention several ways so you will have a choice. The first way is the way I prefer to do it. I choose this way because I never tie hard knots. Takes too much time to untie later when removing the fabric from the loom. It is also painful on arthritic fingers to untie hard knots. With this knot you just pull on the short ends to untie it. Never use a hard knot at any time unless it is absolutely necessary. Saves a lot of time.

1. Bring the cloth beam apron up and over the breast beam so the apron stick is about 1½" beyond the breast beam and there is enough space between stick and reed to place your hand sideways on the warp without touching either.

2. If you tied the lease sticks tight to the slabstock while threading, re-tie them loosely now.

3. You tied your warp threads in pattern groups as you threaded and checked but you do not need to keep them in these same size groups for tying on so untie a group near the center and divide it so you have about 12 threads in your hand, 1" in the reed. This does not have to be an exact count. Just guess. Smooth out the yarns and check to be sure none are caught at the lease sticks.

4. Do not use more warp than is needed. Wind some of it back on the warp beam if you have too much. If ends are too short, release warp beam and unwind more warp.

5. Take this group of warp ends over, under and around apron stick. Divide into two groups just by guessing and bring each up on outside. Cross ends on top (see photo 1) and then take them down on outside and cross ends underneath. Bring ends back up and cross again on top getting ready to make a half bowknot. Lay left index finger so crossed ends are over finger. See photo 2. Remove finger and bring a loop through where finger was. Pull tight but do not pull warp ends through. If you do, you have a hard knot. See photo 3.

6. Repeat on each edge never taking more than 1" of yarns in any group. Be sure your warp threads are coming straight from the reed to the apron stick and not

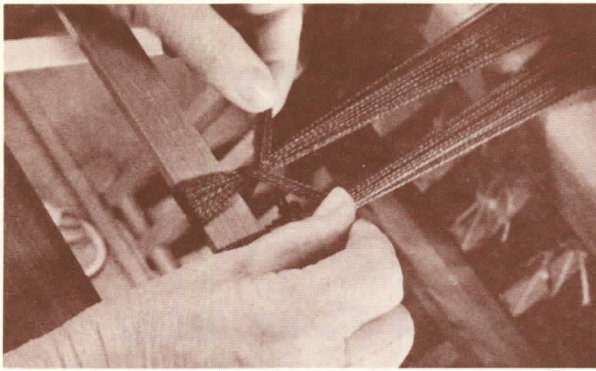


Photo 1—The process of tying warp to apron stick as explained in step 5 above.

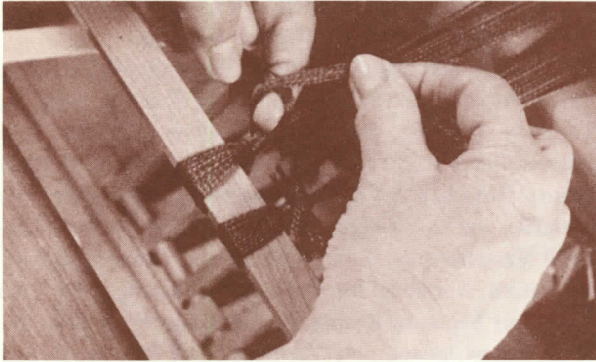


Photo 2—... continuing

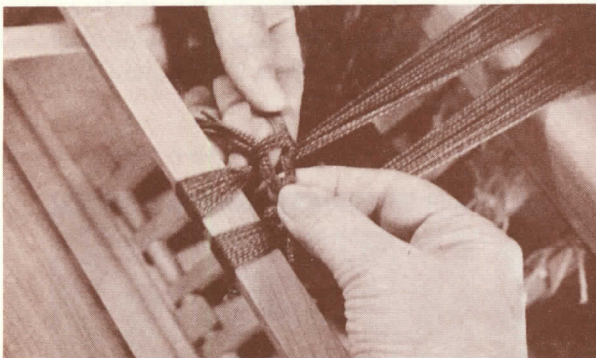


Photo 3—Finishing the knot.

at an angle. If you need to tie a group of warps at an apron tape spot, take half on one side of tape apron and half on the other side and bring them together as one group when you cross ends on top.

7. Working from the outside towards center, tie one or two groups on the left and then one or two on the right. Continue tying from right and left until all groups are tied. If you tie in one direction only, you will have more adjusting to do as there is a tendency to get tighter and tighter. Tying from one side and then the other helps to solve this problem. Tie to medium tension, not too tight.

8. To check tension lay hand sideways on one group at the edge. Hand should not touch anything but the warp. Bounce your hand on this group and see what the tension is. Then bounce your hand on two groups, then three groups and so on. See photo 4. All groups should feel the same. If not, adjust. Continue checking tension and adjusting until all groups feel the same.

9. Regarding width of warp groups: If you are weaving full width or almost full width of your loom,

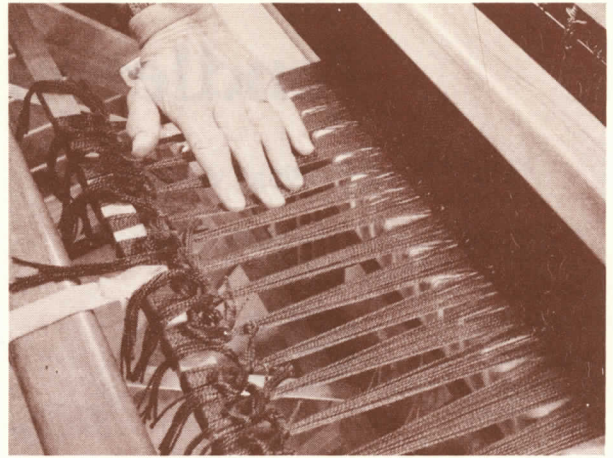


Photo 4—Checking tension.

then you should have only four warp threads in the outside groups. This will make the curling on the edges so minimal that it will not be a problem. This 4-thread group is not necessary if you are setting up several inches less than full width. How to prevent edge curling will be discussed in the next issue.

10. Here's another way to tie warp ends to cloth-beam apron. Take a group of ends over, under and around the apron stick. Divide in two groups and bring up on outside. Tie an overhand knot. Tie each group to this point. Adjust tension of each knot and finish by tying in a bowknot.

11. If you need to conserve warp yarn, the following method uses the least. Smooth out each group and tie an overhand knot close to end. At the side tie a cord to apron stick. Take end of cord through warp group above knot, around apron stick, through next warp group, around stick, etc., until all groups are laced to apron stick. Secure end of cord at edge of warp. Now pull cord and adjust until tension is even. See photo 5.

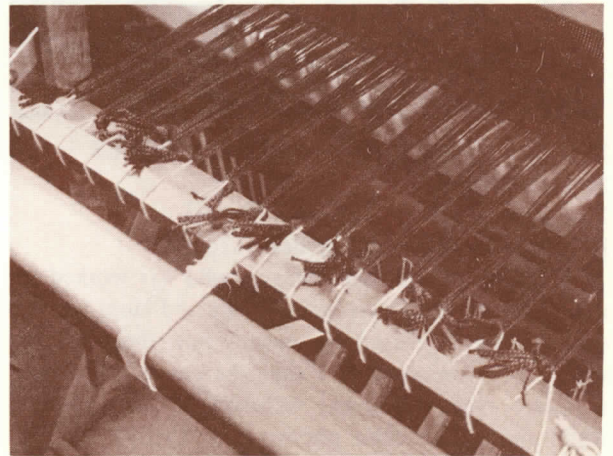


Photo 5—Another way to tie warp ends to cloth beam apron.

To summarize: Warp groups should not be more than 1" wide at reed. Groups can be narrower but not wider. If groups are too wide, it is more difficult to close spaces between groups before weaving begins. Do not tie with too tight a tension for the same reason. You will tighten the warp later when you begin the weaving. It is most important that all groups of warp have the same tension.

Next issue: Tie up and final checking.

Pendleton Peddler

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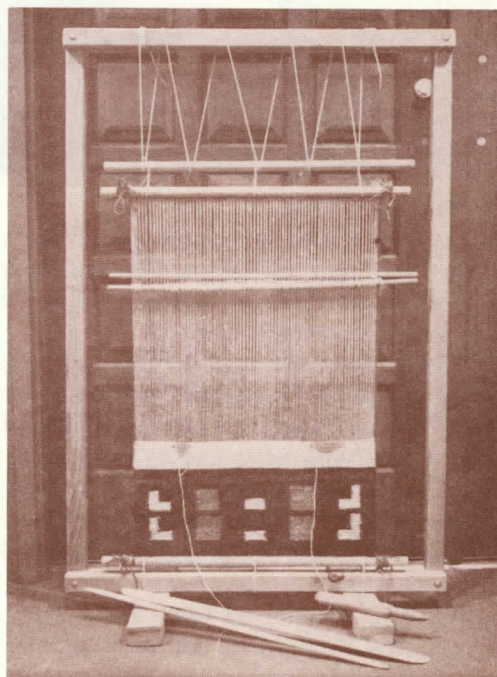
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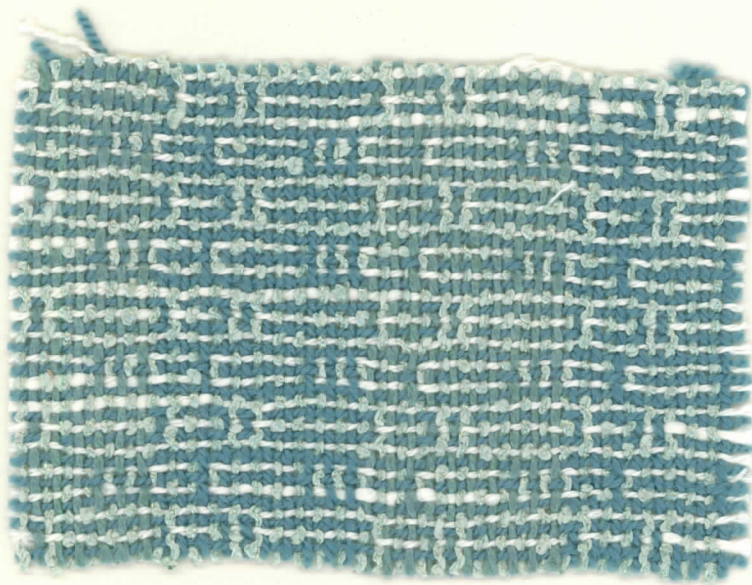
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A SHADOWY SHADOW WEAVE



Shadow weaves are usually done with two smooth yarns of contrasting colors so the design shows very distinctly; but it isn't necessary to always go by the usual rules. Too much texture contrast in the yarns loses the design completely but the little frill yarn in this sample was just enough change from smooth to give a soft appearance and retain the design. Also the dark and light yarns are usually the same in the warp and weft but I changed that, too. There are two darks giving a very shadowy warp stripe and there are two lights, the aqua frill in the warp and the white rayon flake in the weft.

The beauty of this fabric really doesn't show to advantage in this small sample but the yardage is quite handsome. The design will show up better if you hold the fabric away from you a little. It has a great hand, soft to the touch and appears to be wrinkle resistant. It would be a great fabric for clothing.

The threading arrangement is different from the ones we are used to seeing. We are familiar with Atwater shadow weaves that are written on harnesses 1-3, 2-4, 3-1 and 4-2, but if you read Marian Powell's book *1,000+ Patterns in 4, 6 and 8 Harness Shadow Weaves* (\$7.95), she recommends threading on harnesses 1-2, 3-4, 2-1 and 4-3. I think it is easier to keep track of your threading the Powell way. Either way you approach it, the shadow weave makes a very interesting fabric and the possibilities of design are endless.

Warp: Dark colors - 2/12 Merino wool turquoise (3,360 yds. per lb.) and 5/2 Alternative 70% verel, 30% viscose Jade (2,100 yd. per lb.)
Light color - Aqua rayon frill (2,100 yds./lb.)

Weft: Dark color - 2/12 Merino wool same as in warp
Light color - 2 ply white rayon flake (2,900 yds. per lb.)

Reed: 8 dent, 2 per dent - 16 warps per inch

Tie Up		Threading Draft																	
0	0	0	0	6	X	X	X	X	X	X	X	X	X	X	X	X	X	5	6
0	0	0	0	5														4	5
0	0	0	0	4														3	4
0	0	0	0	3														2	3
0	0	0	0	2														1	2
0	0	0	0	1														1	1
6	5	4	3	2	1													A	B

Threading Directions:

Thread A to B as desired.

■ = Dark warp (change color every 20 ends, 1 repeat of the threading)

⊗ = Light warp

Weaving Directions:

Treadle 1 - 2 - 3 - 4 - 3 - 2 - 1 - 5 - 6 - 5

Underscored numbers are dark wefts, other numbers are light wefts. Medium to firm beat. It should be a little more than a 50/50 weave after pressing.

Regarding tie up, my usual way is to put the tabby treadles on the outside but for ease in treading this weave I have put them both on the right on treadles 1 and 2.