

NUMBER 1



VOLUME 13

treadle talk ~

Time and again I have seen it happen, a yarn that has been sitting on the shelf for months and months, a beautiful yarn with lots of possibilities, weavers just look at it and pass by; but, let me design something with it and put in on the loom and then everyone wants it. By that time, I'm using it and there is none to sell.

The ability to visualize, that's what most weavers need to develop. We first see with the eye but a creator must also see with the mind. If you look long enough at a yarn, ideas should start forming as to what you could do with that yarn. Analyze the physical properties of the yarn, the color, the texture, the sheen, the size. As the brain reacts, mental images are formed. Ideas/images may be slow in coming at first but give it time. Work at it, develop it and you will soon become a creator instead of a copier.

I'm sure if I had the time to weave something out of every yarn we have in stock, it would help sell yarns; but it would be better for our customers to get the habit of dreaming up their own ideas. Of course, seeing one idea can suggest another so samples are helpful and we'll continue to make them when time permits.

Being able to visualize can help you save money. In our studio many gorgeous yarns end up on the sale table because people can't visualize what to do with them and we haven't had the time to make samples. Do your own visualization and see what treasures you can find among the sale items. That means more money in your pocket and in today's market, that's a rare feeling. If you need help in visualizing where to spend that extra money, we'll be glad to assist.

Mary Pendleton

THE LOOMING ARTS

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A STICKY PROBLEM

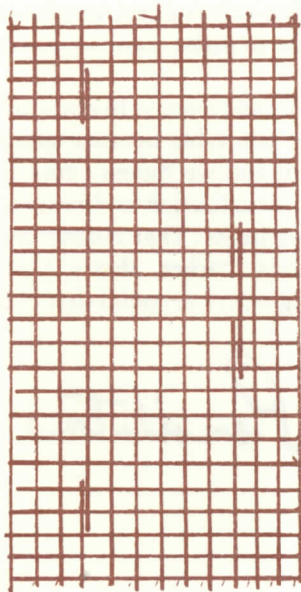
No matter how carefully you thought you did the weaving, there are times when you discover skips in the fabric after it is off the loom. A skip is where the weft went over or under a warp that it shouldn't.

If the skip is only a few inches from the end, carefully pull out the warp involved to the skip and with a needle re-weave the warp back into the fabric. Be careful not to pull the warp end too tight. When finished, stretch the fabric warp-wise to adjust the tension of this warp you have just woven into the fabric. If it is a complicated weave, you may want to needle weave a contrasting thread into the fabric before you pull out the warp end.

A skip that is not close to an end must be corrected by splicing in a piece of yarn. Thread a length of the warp or weft yarn into a tapestry needle (blunt end) and beginning an inch or so away from the skip, needle weave to the skip, make correction and weave another inch or so beyond. The needle follows the path of the yarn you are correcting except at the place of error. Cut out the skip yarn. See diagram A.

There are times when it looks better to make the splicing yarn 8" to 10" long and then cut out 6" to 8" of the original yarn leaving a double yarn area at either end of the splice. See diagram B.

Before you do anything, decide which is the least objectionable; leaving the skip in or having a double yarn at the splice. You, the weaver, will have to make that decision.



B A
Splicing to correct skips.

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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.

YARNS SELECTED FOR YOU

Our issue this time is tied with two good warp yarns. The one is all wool, 4 ply and is a great warp yarn for rug weaving including Navajo rugs. Use it also for tapestry warp and for any heavy wool fabric. The put up is 225 yd. tubes at \$3.30 per tube plus shipping. Natural only.

The second warp yarn is a very strong Swedish cotton carpet warp. It's a 12/6 weight and in natural only. The put up is 500 gram tube (about 17 oz.) approx. 1,500 yds. per lb. \$9.50 per tube plus shipping.

4 harness sample yarns:

2/12 Merino wool yarn - 3,360 yds. per lb. \$1.65 oz. plus shipping. Comes in lots of colors. We don't have color cards but for \$1.00 we'll snip you off color samples and mail them to you.

Order from The Pendleton Shop, P.O. Box 233, Sedona, Arizona 86336. Add plenty for shipping. We'll refund any overage. On orders under \$10.00 please add \$1.00 service charge. Arizona residents add 5% sales tax.

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We stock many books on fiber crafts. Let us know if we can help you with your book collections. Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.



We have so many birds around our studio. This darling little puff ball is just out of the nest in our apricot tree.

**LIGHTWEIGHT CLOTHING FABRIC
USING A SWEDISH ROSEPATH THREADING**

A number of years ago I designed this fabric for some special order vests and I have always liked it. It's a nice weight for vests, jackets and skirts. It can be used with the small stripes going horizontally or vertically whichever is the most becoming to the wearer.

The weaving is easy but you must be in control of the beater so stripes are equal distance apart. I used a single light beat to get 20 picks per inch with weaving tension. One repeat should measure 1 1/4" with tension. The tension should not be any tighter than necessary to get a good shed.

Plan to lose a good 10% in width and about 8% in length. Of course, this can vary depending on the weaver, how hard you beat it and how you wash it, if you do.

Warp: 2/12 Merino wool - Melon - 3,360 yds. per lb.

Weft: Same as warp in Melon and French Blue

Reed: 10 dent, 2 per dent or 20 ends per inch

Tie Up

Threading Draft

0	0	0	4	X			X	X	X	X	X	4
0	0	0	3	X			X	X	X	X	X	3
0	0	0	2		X	X	X	X	X	X	X	2
	0	0	1		X	X	X	X	X	X	X	1
6	5	4	3	2	1	E	D	C	B	A		

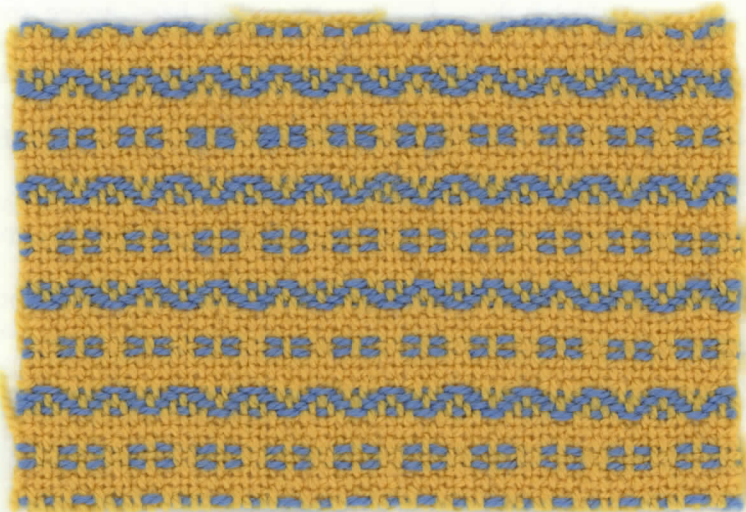
Threading Directions:

- Thread A to B one time 4 ends
- Thread B to D as desired
- Thread B to C one time 5 ends
- Thread D to E one time 4 ends

Weaving Directions:

- Begin on right and treadle 3-2-5-4 with blue weft
- Begin on right and treadle 1-6-1 with melon weft
- Treadle 2 with blue, treadle 6 with melon
- Treadle 2 with blue, treadle 1-6-1 with melon
- Treadle 4-5-2-3 with blue
- Treadle 6-1-6 with melon
- Treadle 2 with blue, treadle 1 with melon
- Treadle 2 with blue, treadle 6-1-6 with melon
- (End with shuttles on right. If you don't, you've made an error.)
- Repeat as desired.

To finish, steam press very damp or wash and press. This sample has been steam pressed only.



LEARNING HOW TO WEAVE

Steps 1 through 35 appear in Vol. 9 No. 4 through Vol. 12 No. 5.

Step 36 - How To Unweave

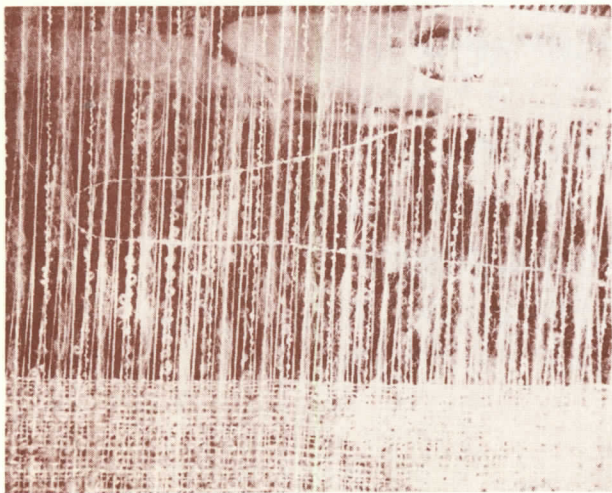
All weavers, no matter how proficient, have to unweave at some time or another. You may think there isn't too much to say about how to take out what you have just woven, but you can make the job of unweaving easy or frustrating. I'd like to tell you how to do it fast and easy.

Weavers need to realize first that there is a limit as to how far back you can unweave. It depends mostly on what kind of fiber you are working with, how fuzzy is the yarn and how hard you've beaten the weft into place. The complexity of the pattern has to be considered, too.

Yarns, like perle cotton and cotton carpet warp, are easy to unweave as they have a smooth surface. You can take out quite a bit if woven with these yarns. Wool yarns or other fuzzy type yarns are a different story. Here are some things to consider when you need to unweave:

1. Most weavers open the shed, throw their shuttle back through it and just pull the weft out. If the yarns are at all fuzzy, they are in trouble. Try it this way.

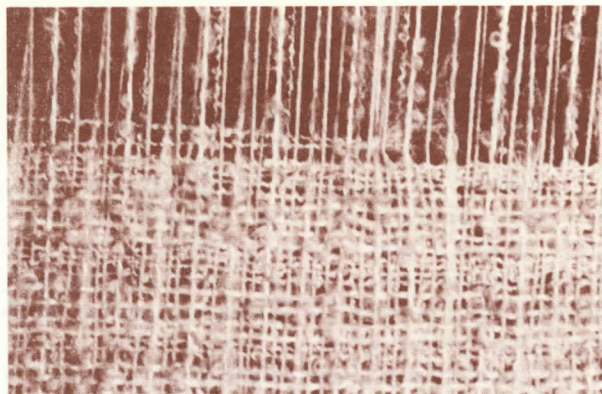
First move beater to fabric to help clear the shed but do not actually beat. Open shed. Then pull the weft up and away from the fell of the cloth *before* you pull it out. By pushing the weft towards the reed a few inches the fibers of the warp are brushed in the direction of the warp and they will not be so apt to be pulled horizontally when weft is removed. See photo 1. If you pull the weft out without loosening it first,



1. To unweave a fuzzy warp, move weft up and away from fell line before pulling out of shed.

the fibers of the warp are pulled sideways into the shed and then it becomes difficult to unweave the next weft. See photo 2.

No matter how careful you are, unweaving fuzzes up the warp and the weft. If you unweave too far



2. Incorrect way to unweave a fuzzy warp. Warp fibers are being drawn horizontally into shed.

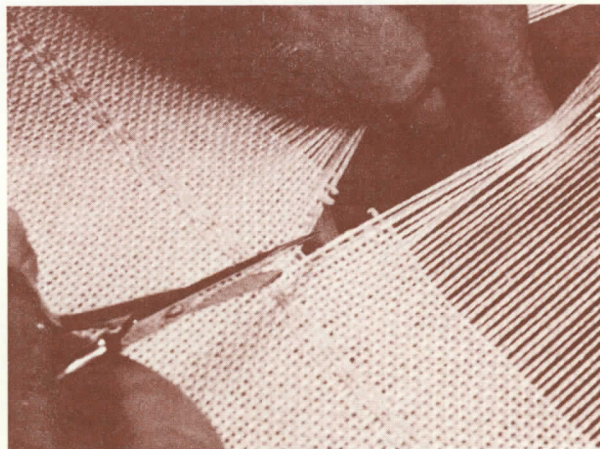
back on a wool fabric, you can tell it even after it has been rewoven. It is best not to use the weft you took out as it will be fuzzed from the unweaving. I repeat, always loosen the weft in the shed before pulling it out.

2. Another way to take out weft is to cut it out. This is probably the best way if you have a long distance to go. I think it fuzzes up the warp the least. I first saw this method used many, many years ago when Mrs. Mary Atwater was a guest instructor in my studio in Dayton, Ohio.

A student in the workshop had spent the entire morning struggling to get her sample woven. At noon time it wasn't perfect but she was satisfied with it and left for lunch. As Mrs. Atwater always did, she inspected the looms quite often to see if everything had been woven correctly. When she came to Isabelle's loom, she said, "Oh, my!", sat down, pulled out her little scissors from her pocket and proceeded to cut out all the weft on Isabelle's sample. When Isabelle returned from lunch, she was devastated and almost in tears when she saw her loom. Mrs. Atwater didn't want the students to take home samples that contained errors in the weaving.

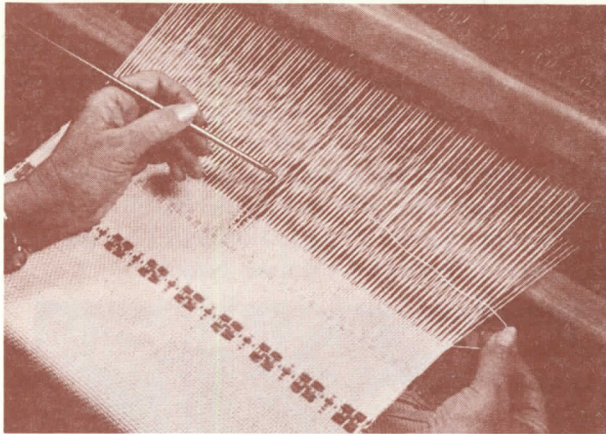
To cut out the weft:

Part the warp a little in the center and with a sharp pair of scissors cut the wefts as far back as necessary. See photo 3. Now open to the last shed



3. Cutting the weft so it can be pulled out.

woven. Use a knitting needle or similar tool to loosen the weft so you can grasp it easily. Reach carefully into the shed from the side and grasp the loosened weft and remove it. See photo 4. Close the shed and



4. The weft has been loosened and with shed open, is being pulled out to the side.

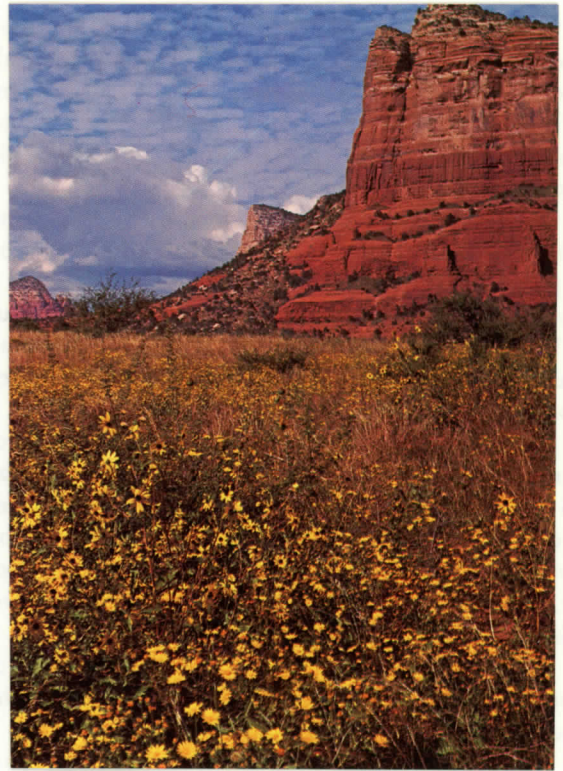
pull remaining length of weft straight out to the side. I usually do one side as far back as necessary and then the other. You can do them both at once if you wish. I don't change the shed every time because I feel that puts added wear on the warp. I just open the one shed and then pull the rest of the weft out on a closed shed. With the shed closed the warp fibers aren't pulled horizontally so there is no problem. If you are cutting out a novelty weft, however, you have to open the shed each time or the loops, nubs, or what have you would catch on the warps. On a wide width you may want to cut the weft in two or three places. By unweaving this way you definitely can't reuse the weft.

Step 37 - How Not To Get Tangled When You Unweave Errors

There are times when the shuttle goes under bottom warp threads. This can happen frequently if you are weaving a sticky warp. You just have to learn how to handle it. For instance: You've thrown your shuttle across the warp and it skipped under two warp threads on the bottom shed. You've woven a couple of rows before you notice it and so you have to unweave and make the correction.

Unweave back to the row that has the error. At this point most weavers will open the shed and put their shuttle through the shed to the error and try to pass the shuttle under the same two warps in question. Many times in doing this they catch another warp and, after several tries, the weft is caught around warps in several places. At this point some weavers just give up, cut the weft and pull it out.

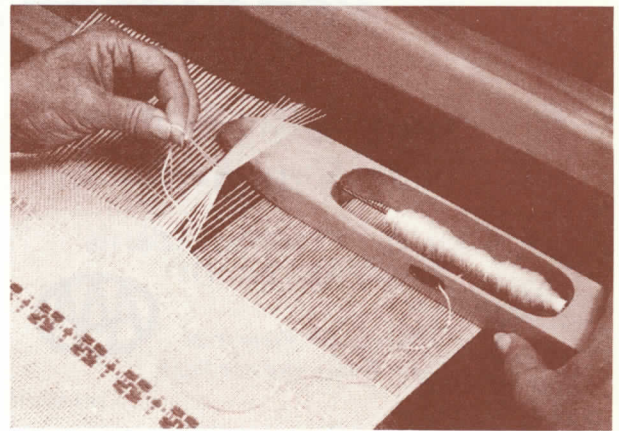
The fastest way to make this correction is as follows: Unweave back to the problem row. Open the shed and pass your shuttle through to within an inch or so of the error. Bring shuttle up through the warp.



The red rocks are enhanced by the wild flowers. No matter where you look it is always beautiful whether it's in Sedona or adjacent Oak Creek Canyon.

Photo by Bradshaw

Close the shed. Now on each side of the error grasp the weft by putting your fingers through the top warp. Lift weft and move it towards the reed a few inches. Pull up on the weft making a shed and pass the shuttle through this shed. By letting the weft make the shed, you are sure to get the same separation of warp ends as when the error was made. See photo 5. Now open shed and pass shuttle through rest of shed. Believe me, this way saves



5. To correct weaving error, shed is being made by lifting weft.

much time and eliminates frustration. Don't cut the weft and pull it out. This means you'll have another splice and splices should be kept to a minimum.

Continued next issue.

TAKE A BREAK FROM WEAVING

Unplanned, play-it-by-ear projects are fun. You don't have to think too much about them; and, therefore, you can just relax and enjoy doing them. With the thought that most weavers are also knitters, I'm suggesting that you drop your shuttle for awhile and pick up your knitting needles.

One of my play-it-by-ear projects that I do quite often is to take my box of odds and ends of yarn and a pair of knitting needles and knit scarves. It's a good project while you are seated in front of your T.V. with your feet up and slippers on. You can easily pick it up or put it down as the mood moves you. No complicated pattern to remember.

I sort out all the yarns that are in the same color range. I like tone on tone color schemes. With Size 15 needles I cast on about 26 stitches. The scarves are very open so they are very soft and pliable and you can throw them around your neck once, twice or whatever. I usually just do stockinette (knit one row, purl one row) but sometimes I might vary it a little with garter stitch (knit every row) or something like that. I do whatever I feel like at the moment. Nothing has to match anything.

I'm usually working with three, four or five yarns, each a different size and texture. Sometimes I use two or three yarns as one. As I said, anything goes. I knit a few inches, change to another yarn, knit, change again and then maybe go back to the first one. Sometimes I knit a few rows with a yarn before I change and sometimes I may knit 3" or 4" before switching yarns. I splice the yarns in the middle, not at the edge, by knitting the two yarns together for 4 or 5 stitches and then dropping the one I don't want to use. Since it is a very open knit, you want to splice ends securely by knitting a number of

stitches with the double yarn. Because I'm using mixed textures the splicing is not noticeable.

My scarves are at least 45" long and sometimes I make them longer. After bind off, and it must be done loosely, I add fringe to each end. I block it and sew on label.

When I wrote this article I thought I had several in the shop to photograph but found out they had all been sold; consequently, I had to photograph one that is not yet finished...still on the needles. Yarns used in the scarf photographed are all in shades of mauve, deep reds, grey lavenders. Berroco's Bijou, Tribal yarn, Scott's Margo, Howland Chenille and Welcomme Permelles' Flamme' Simple.



Scarf knitted with odds and ends of weaving yarns.

Pendleton Peddler

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The McMorran Yarn Balance—What a magic little plastic box! The easy way to figure the number of yards in a pound of yarn. I wish this had been invented years ago. It could have saved me hours of time. This is a "must" for every weaver.

\$16.50 Postpaid USA.

From our guest contributor, Inga Krook

ÅSEDA DRALL

This is an old Swedish traditional weave. It is an 8 harness "dräll", a geometric damask, which actually is a 2 block weave with a 4 harness broken twill in warp- and weft-face as basic structure. The weave gives a firm material, which traditionally was used for table cloths but can just as well serve for bedspreads, draperies, upholstery material or even skirt or jacket material.

This "dräll" is generally woven in this manner with a multi-colored cotton warp and a multi-colored wool weft. Usually in plaid material the squares should be woven a tiny bit higher than they are wide to give a visual impression that they actually are square. Here I did not need to do that. I found that the wool weft contracted more than the cotton warp when the tension was released, so I wove the squares exactly the same measurements in the heights as they were in the widths. After cutting the weave off the loom and steam pressing it, the squares had shrunk more in the weft- than in the warp-direction thus leaving them a hair higher than wide and making them look just right.

N.B

This "dräll" is very enjoyable to weave and quite exciting in the color combinations one can make with the weft. I hope you will get as much pleasure from it as I did.

Warp: Pearl cotton 10/2, purple, grey, black and brown.

Weft: Worsted wool yarn 2/20, several colors that look well with the warp.

I used Cum worsted, but Maypole Willamette works just as well.

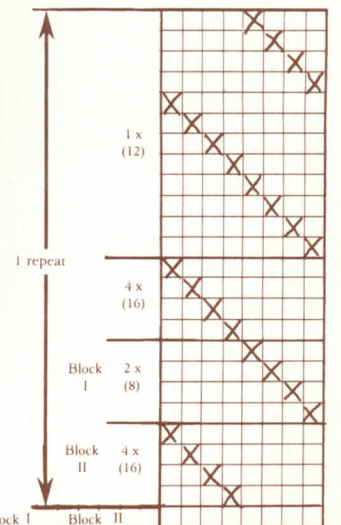
Sett: 30 epi

Reed: 15 dent with 2 threads per dent.

My warp was 46½" in the reed. The finished steam pressed material measured 43½". My 9 yards warp gave me 8 yards 5 inches of material. The take-up is minimal, only 3-4%.

Order of warp colors for 46½" width:

Purple	16	16			16	16	=	448
Grey		8		8		8	=	216
Black			12		12		=	312
Brown			16	16			=	416
	repeat 13 times				one time to balance			
	Sum of threads 1392							



Threading draft, tie up and treadling

