

treadle talk ~

I have always said that you could get an idea for a fabric from anything. It was just a matter of opening up your mind and doing a little creative thinking. This past weekend Fred and I decided to go to Laughlin. That's the new place to go and lose your money gambling. Laughlin is giving Las Vegas a lot of competition.

Standing in front of those machines and watching the bars, plums, oranges and cherries whiz by didn't really inspire me. I tried to think of some way to interpret that action in a fabric but nothing came to mind except a literal translation in a tapestry technique. Literal translations are not what I like to do. The noise from all the slot machines and the coins falling into the metal pans was deafening. I know the noise was disturbing my creative thinking. As I watched the people feed the hungry machines, I thought there must be something here that would suggest a fabric idea. The hundreds, maybe thousands, of flashing lights everywhere could be interpreted by using metallic yarns. One thought did come to mind. I could do a dirty grey fabric and call it "gambling hands". Didn't know handling nickles could be so dirty.

The casinos seemed dark to me even with all the flashing lights so at this moment if I were to do a fabric as a result of my weekend at the gambling establishments, it would have a black background with bright globs of color here and there and lots of metallic.

No, gambling really isn't my thing but once in a great while it's interesting to see how another segment of the population spends their time. The casinos are a wonderful place just to sit and people watch. We thoroughly enjoyed the free ferry trips up and down the Colorado River from one casino to the other. Did I win anything? Well, yes and no. I won enough small pots to enable us to play the machines with their money for many hours hoping to hit that big one.

Mary Pendleton

NUMBER 5



VOLUME 13



THE LOOMING ARTS



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YARNS SELECTED FOR YOU

I find it difficult sometimes to find a really nice shiny yarn. This Astra Rayon #6 yarn used to tie this issue is a very lovely yarn. My last custom order for church paraments was made with this yarn. It's also a great accent when mixed with dull wool yarns. It's very strong so it works for warp as well as weft.

We keep a few colors on hand but it does come in many colors. We don't have sample cards but send us a color sample and we'll match it for you. Allow a little time for delivery in case we don't have what you need on hand. This yarn has approx. 1,900 yds. per lb. It's \$1.00 per oz. plus shipping. If you want less than 1 lb., add 5c per oz. for winding.

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

A STICKY PROBLEM

Removing heddles from the harness frames of a loom is a chore. If you have more heddles on the frames than you need and you are weaving full width of the loom, you have to remove them, but extra heddles do not have to be removed if the warp is less than full width of the loom and there is room for them on the harness frames without crowding the threaded heddles. Nine or ten extra heddles do not make a difference, but if there are more than that, they must be equally divided on each side of the threaded heddles so the harnesses are not unbalanced.

Extra heddles on harness frames can create a problem. Most floors are not level and your loom may slant a little. This can cause the extra heddles to slide towards the center of the loom and rest against the threaded heddles during the weaving. It is best if this does not happen. To prevent this, tie them together. This should keep them in place. See photo 1. If this, however, does not work, you can tie a

string very loosely around the extra heddles and the side of the loom. The tie must be loose enough so it does not interfere with the harness movement. See photo 2.

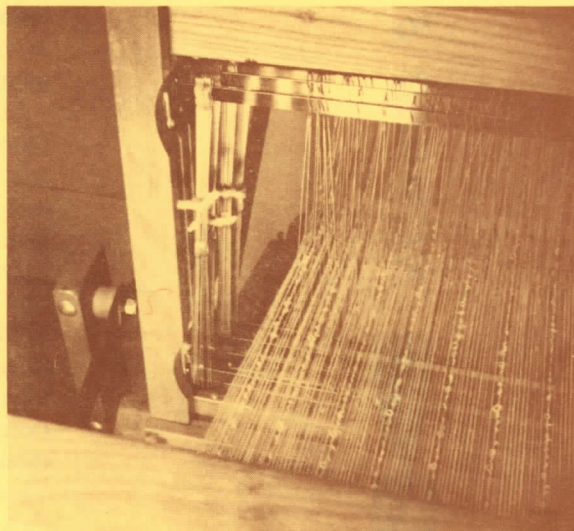


Photo 1 - Extra heddles tied so they won't move.

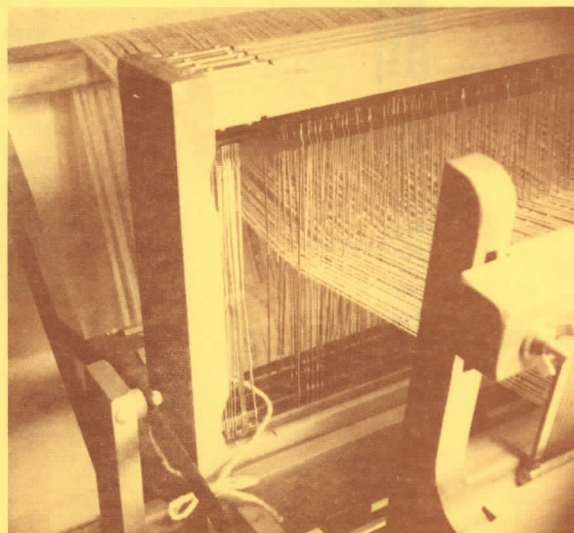


Photo 2 - An alternate way of preventing extra heddles from moving.

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I've lost my best friend, Pendleton's Polished Penny.
August 1971 - April 1986.

REVERSIBLE STOLE FABRIC

I've woven and worn many stoles over the years and one thing that bothers me is the fact that the ends of a stole twist and turn as you move and the wrong side is often visible. If you weave a plain weave, then both sides are right sides; but, if you do some kind of a pattern, the stole ends up with a definite right and wrong side. The sample detailed here solves that problem.

This is a reversible weave so both sides are right sides. For the pattern weft you can use any fairly heavy novelty yarn. For the warp use a mixture of yarns to add interest. I will detail what I've used but don't hesitate to substitute something else if you don't have the exact yarn.

For a stole, sett up 28" wide or 336 warp ends. The easy way to wind a mixed yarn warp is to put the twelve warps in a paddle. For one stole you will need a 3 yd. warp but I'd warp up for at least two or a 5 1/2 yd. warp. The warp needed to tie on in front and what you can't weave at the end can be used for the fringe and reduce warp waste.

To make both edges look the same use two shuttles for the novelty yarn. Treadle 2 - 3 using one shuttle starting on the right and then treadle 5 - 4 with other novelty shuttle starting on the left. See weaving direction.

You should always weave, with some exceptions, with an open shed and for this fabric it helps if you weave with a wide open shed on certain treadles. This lets the weft slide over or under, whichever the case may be, the last weft. On the circled treadle numbers keep shed wide open until weft is in place. I'm talking about a small difference but it does help to make both sides look the same.

Warp: #'s 1-2-3 2/12 Merino wool, #'s 4 - 5 Willamette, #6 Loop Wool, #7 2/6 wool, #'s 8 - 9 Willamette, #10 Fine rayon boucle, #'s 11 - 12 2/12 Merino wool.

Weft: 2/12 Merino wool and heavy novelty
Reed: 12 dent, 1 per dent for 12 ends per inch.

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

Threading Directions:

Thread A to B - 84 times = 336 ends

Weaving Directions:

Leave 5" for fringe unless you plan to use the warp length tied to apron

Treadle 1-6 three times with 2/12 for heading.
(6 picks) Use firm beat.

Begin on right and

*Treadle ②-3 with novelty

Treadle ①-6-1-6-1 with 2/12

Begin on left and treadle ⑤-4 with novelty

Treadle ⑥-1-6-1-6 with 2/12 **

Repeat from * to ** for 76" or desired length.
Use light beat.

End with Treadles 6-1-6-1-6-1 or 1-6-1-6-1-6. Beat firm to match heading.

Leave 5" for fringe or 10" if you are starting another stole.

To Finish:

Knot fringes and steam press.



LEARNING HOW TO WEAVE

Steps 1 through 40 appear in Vol. 9 No. 4 through Vol. 13 No. 4.

Step 41 - Equipment You Should Consider Buying

There are some tools and pieces of equipment that a handweaver can get along without but much time is saved and the work becomes easier if you have them. Consider these items:

1. A spool rack - It should hold at least twenty spools and it should be made so it is easy to put the spools on and take them off the rack without disturbing the other spools. A thread guide should be considered, particularly if you do paddle warping. See photo 1.

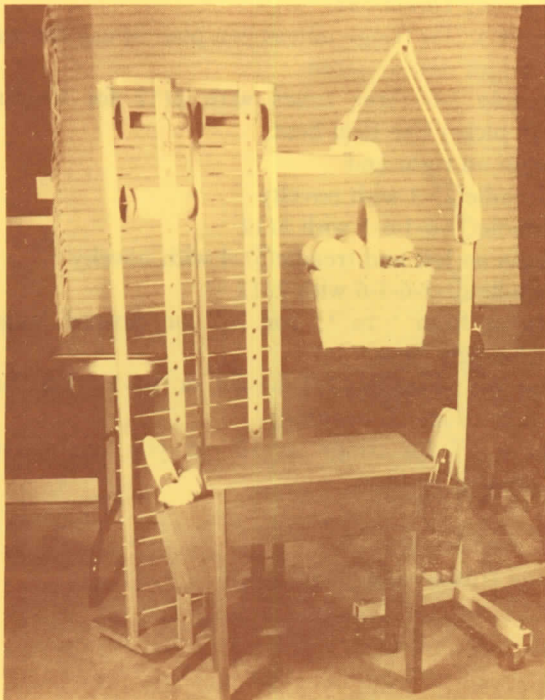


Photo 1 - Spool rack with thread guide, bench with storage under seat and open ends for shuttles, scissors, etc., basket with yarn, adjustable floor lamp.

2. A bench - If you are using a stool you already had or making your piano bench serve two purposes, you should consider a comfortable weaving bench, one with open ends for a place to put your shuttles, scissors, etc. Some kind of storage under the seat is very handy, too. See photo 1.

3. A good light - A lamp that you can adjust and put where you need it is a great asset in any weaving room. One with its own floor stand is the best. Lamps attached to the loom jiggle with the vibration of the loom when weaving. See photo 1.

4. An umbrella swift - This tool is almost a necessity if you do a lot of weaving or knitting where you are using skeined yarns. It's adjustable to hold any size skein. See photo 2.

5. A ball winder - A most handy tool for weavers and knitters. See photo 2.

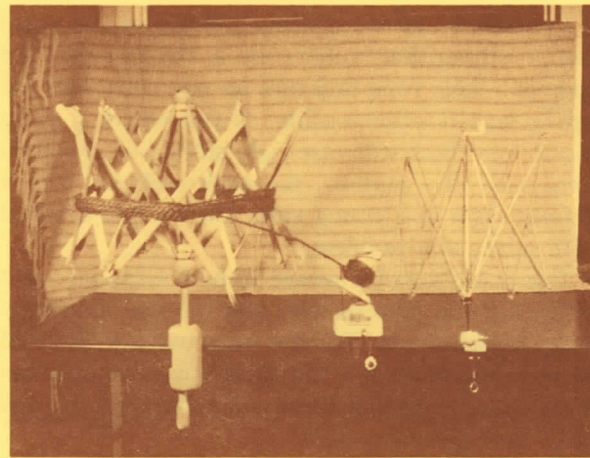


Photo 2 - Wood umbrella swift, ball winder, plastic umbrella swift.

6. A McMorran Yarn Balance - What a magic little plastic box! I wish this had been available years ago. You hang a piece of yarn on it and it tells you how many yards in a pound. It isn't always right on the nose but it's close enough. See photo 3.

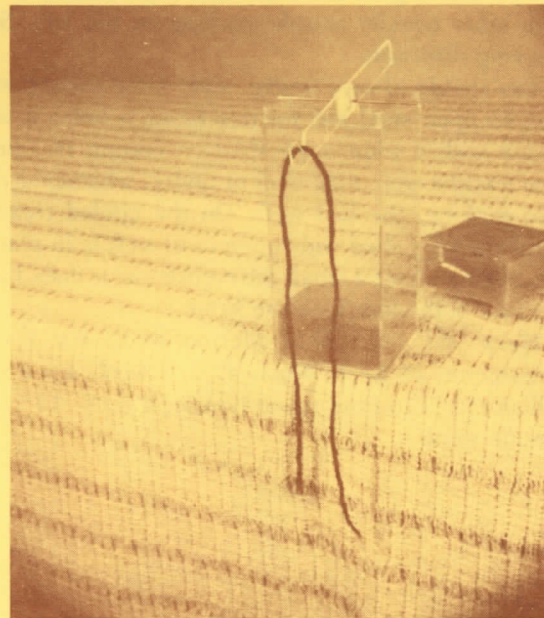


Photo 3 - McMorran Yarn Balance.

7. A basket - I can't imagine a weaving room without some beautiful baskets to hold the yarns. See photo 1.

The above items are in addition to the tools and equipment mentioned in the preceding articles.

We love to have weavers visit The Pendleton Shop so why not put Sedona, Arizona on your itinerary when you travel this way; but, remember, we are closed Sunday and Monday. Our hours are: Tuesday through Saturday 10:00 to 5:00.

FIESTA APRON

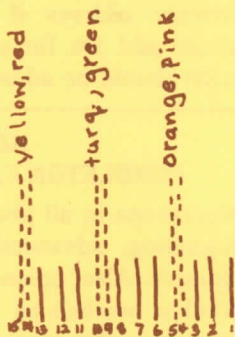
By Lucy Anne Jennings

Just like the cook, an apron doesn't have to serve primarily as a shield for splatters and gravy dribbles. You work hard in the kitchen, so why not treat yourself to this happy, festive cover-up?

I love Mexican color combinations. Unpredictable colors are put together in such a fresh, almost naive way, and that innocence brings forth vibrance and beauty. If you have been feeling a little "burned out", this simple project will bring you back to life. One look at the colorful warp, and who could keep from throwing that shuttle?

Threading Draft

four-harness tabby			
4			0
	3		0
		2	0
			1
		1	0
			1



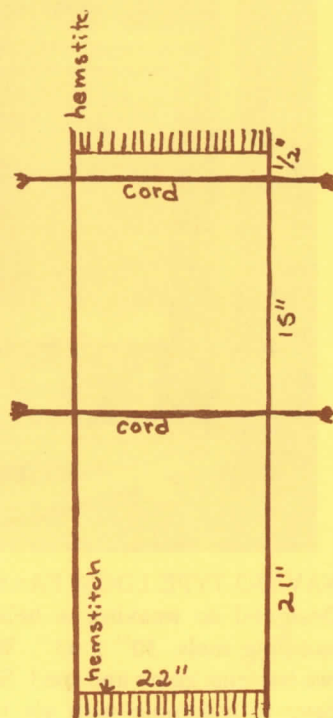
Yarn Used: Pearl (mercerized) Cotton

Warp: 10/2 black, 2 threads act as one. I like the way ethnic textiles often have multiple threads acting as one, but if one prefers, a 5/2 black worked singly would serve nicely. The stripes are 5/2 orange, pink, turquoise green, yellow and red.

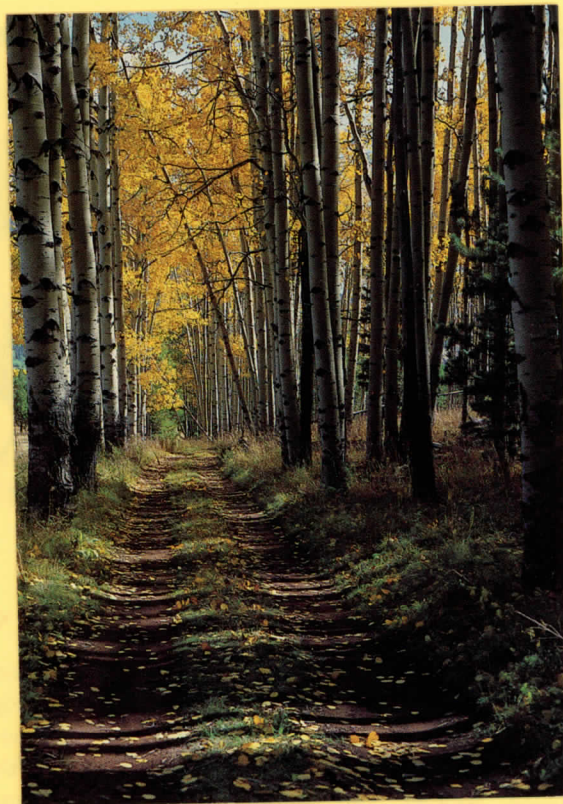
Weft: 10/2 black, doubled.



Lucy wearing her Fiesta apron.



Layout For Weaving



The fall season on Hart Prairie near Flagstaff, Arizona; 30 miles north of Sedona. Photo by Bradshaw

12 dent reed, sley single (two fine threads act as one); colored stripes are crowded, two per dent. This creates a slight texture.

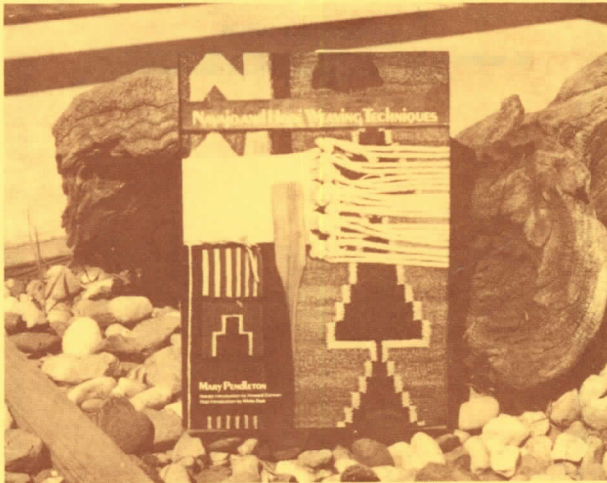
Weaving:

12 picks per inch. Plain weave throughout. Follow the diagram, adjusting to your measurements. The cords were made with the Schacht Incredible Rope Machine. Instead of running back and forth with the yarn from the hooks of the rope machine to clamped pegs, I simply warped the yarn on a warping board, and then stretched the chains onto either end of the "machine". This makes a long cord quite an easy task.

A SUBSCRIBER SPECIAL

Weaving and knitting go together beautifully. Why not add a BOND KNITTING FRAME to your weaving room equipment? The Bond is very basic, easy to learn and use. To subscribers of The Looming Arts for a limited time \$225.00 less 20% plus \$6.00 for shipping. Arizona residents add 5% for sales tax.

Pendleton Peddler



NAVAJO AND HOPI WEAVING TECHNIQUES

by Mary Pendleton

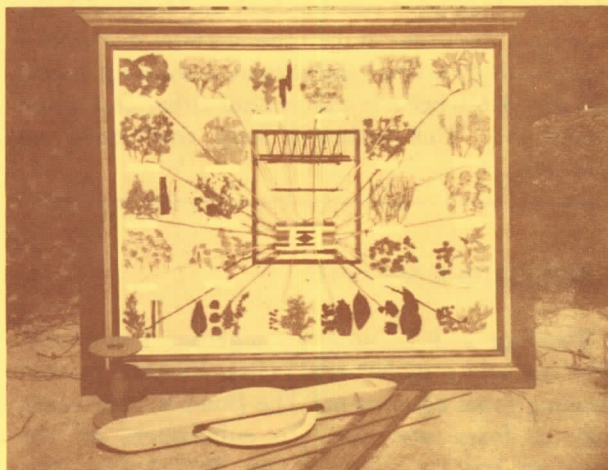
Navajo introduction by Howard Gorman

Hopi introduction by White Bear Fredericks

A craftsman and masterweaver who has worked for more than fifteen years with Navajo and Hopi weavers explains - for the first time - exactly how their rugs and sashes are woven, and how even the novice weaver can duplicate their traditional techniques. 156 black-and-white and 20 full-color photographs. The photographs are taken so that you see the work in progress just as it would look if you were seated at the loom. Every aspect of the weaving process is described, from making a loom to finishing a rug or sash.

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Navajo Native Dye Chart in color - Frame not included. 20"x 24" - \$4.00.

Cardboard spools (shown lower left) 3 3/4" long x 2 1/2" flange. 45¢ each or 10 for \$4.25.

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All prices listed are plus shipping

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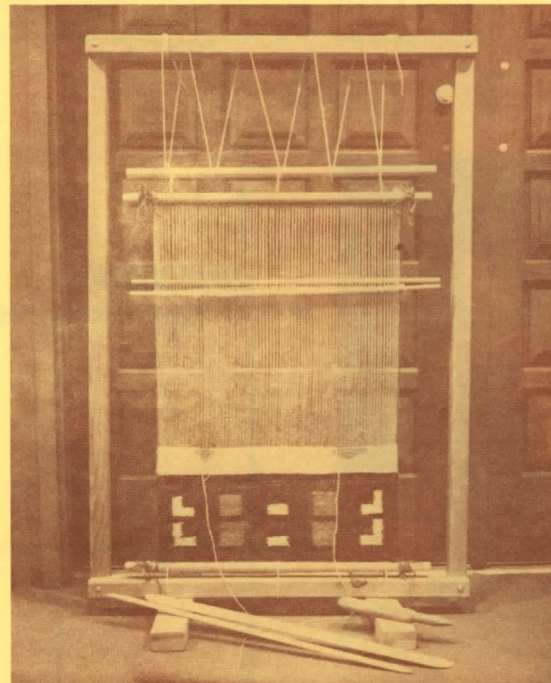
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A BABY BLANKET USING KNITTING YARN FOR WEFT

As a general rule I don't recommend using the traditional knitting yarns for handweaving; such as, 4-ply knitting worsted, sports yarn, 2 and 3-ply baby yarns, etc. Yarns spun for knitting are usually very elastic and that elasticity can give you problems in the weaving. Stretched yarn is thinner than relaxed yarn so you've got to get the exact same pull on the weft every pick or your fabric will have streaks.

Warp made of knitting yarn stretches a great deal during the weaving so you must beat much lighter or when the tension comes off and the yarn contracts, you'll have a canvas type fabric. To avoid this problem I suggest a mixed cotton warp of the sizes listed or similar: 5/2, 6/2, 8/2, 10/2, 10/3 and I even used a cotton flake. I've always felt you don't have to use "baby" colors for baby things, at least not all the time. I wouldn't use dark colors but why not use bright colors? Here I've mixed bright colors with pale baby colors. I've arranged the colors in this warp so the first four are stonger colors than the second four. This gives the fabric a warp stripe. If you don't want this effect, use one color or arrange the colors in an overall sequence. All of the samples won't have the same color weft as I'm using up a supply of yarn I have on hand. Note that either side of fabric can be a right side.

Warp: Mixed colors and sizes of cotton warp yarns.
8 warps in each repeat

Weft: Brunswick Bambini 200 yds. per 40 gr ball

Reed: 12 dent, 1 per dent. 44" in reed to finish about 40" wide

Quantity: One baby blanket 40" x 54" will take approximately 7 balls for weft.

Tie Up

Threading Draft

0			0	00	8	X						8	
0			0	00	7	X						7	
000				0	6		X					6	
	00				5			X				5	
00	00				4				X			4	
	0	00			3					X		3	
0		0	00		2						X	2	
			0	00	1							X	1
10	9	8	7	6	5	4	3	2	1	B			A

Threading Directions:

Thread A to B - 66 times (528 ends)

Weaving Directions:

Treadle 1-10 three times (6 picks)

*Treadle 1-2-3-4-5-6-7-8-9-10

Treadle 1

Treadle 10-9-8-7-6-5-4-3-2-1

Treadle 10** Repeat from * to ** for 60"

End with Treadle 1-10 three times

Use light beat. One repeat is about 1". Be sure weft yarn tension is the same in each shed.

To Finish:

Stitch ends, hand wash and steam press lightly using a pressing cloth. The Bambini is acrylic so you don't want to put a hot iron on it. Add satin binding around the edges. If you don't like the satin binding finish, weave 2" extra on each end and hem. Another finish would be to skip the hem and single crochet around the edges.

