

treadle talk ~

Museums around the world are full of fabrics that represent weaving down through the ages. The historians glean a lot of information about the people of an era just from a small fragment of cloth.

Suppose you were asked to design and weave a cloth that would be put in a museum to represent the weavers of today. What would you weave?

Would you weave it of cotton, linen, silk, wool, a synthetic? Would it be a piece of yardage? a wall hanging? a place mat? If people 500 years or so from now are to judge our generation by this piece of weaving, it would have to tell quite a story. Have you ever thought about it?

Should this weaving represent what the mass of weavers are doing or should it represent weavers that are experimenting with new concepts of fabrics? I'm not sure that I'd want some of the current concepts in weaving to represent me.

If this were your decision to make, what fabric would you weave for this historical record? I'd like to know.

Mary Pennington

JANUARY/FEBRUARY 1968



VOLUME 3 NUMBER 1

THE LOOMING ARTS





Interstices ~

Spendthrift

"I agree with you completely on needing an 8-day week or a 48-hour day. I often wish I were triplets so one of me could keep house, one of me could do nothing but weave and the remaining me could work in the garden The solution to the problem is not longer or more days nor even patron saints. What each of us needs is a wife."

Mrs. Hervey Roberts, Captiva, Florida

"How much I enjoy this magazine! I've particularly appreciated the idea you gave us about how to wind a flat shuttle figure eight method on the sides of the shuttle and here is an addition to that method. When weaving with many colors, for instance, on a pillow top from left over yarns, I used three colors on each shuttle breaking the color when that band was done. Picked up another color from the same shuttle and wove with that color. It worked beautifully and cut my number of shuttles in third. Thanks a lot."

Mrs. J.O. Holmes, Norwood, Mass.

"For the benefit of those of us who like to bind your magazine, one year per volume, would it be possible for you to plan your layout so as to stagger your samples? If half of the samples were mounted on the top half of the page while the other half were on the bottom half of the page the final year's book would be much nicer. We do enjoy your magazine."

Mrs. Robert O. McCurry, Sacramento, Calif.

Editor's Note: Vol. 3 will incorporate this idea.

"Have read and reread the two issues of Looming Arts, Sept.-Oct. and Nov.-Dec. from cover to cover. The color prints are very beautiful and bring back memories of 3 days spent in Sedona and Oak Creek Canyon several years ago. You were very generous with your time and opened your studio for us to see Friends and members of our South Coast Guild, the Klentzes, and others have moved to Sedona since then. If you detect a note of envy you are correct! Please send me"

Mrs. A. Neil Royce, Santa Ana, Calif.

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 and Canada: 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.

Spendthrift, spend time,

But spend it!

What life is yours,

Defend it!

The minutes whittled unaware

May leave your inner spirit bare,

The hours which are quickly gone

Were always yours to dwell upon,

No other time but NOW,

Don't lend it,

Spendthrift, spend time,

But spend it!

Marilyn Francis

A copy of the above poem printed on quality parchment may be purchased by sending \$1.50 to - The Pendleton Shop, Box 233, Sedona, Arizona 86336. Frame this poem using a piece of your handwoven fabric for a mat.

ACTIVITIES AT THE STUDIO

Miss Mignon Domgaard, teacher of Clothing and Textiles at Brigham Young University in Provo, Utah is spending five weeks taking instruction in handweaving. Mrs. Margaret Libby, Tempe, Arizona spent a few more days weaving in the studio. This time she worked on wall hangings and to keep things moving around here we have added two weavers to the staff. They are turning out place mats by the hundreds, something we never have enough of for our retail shop.

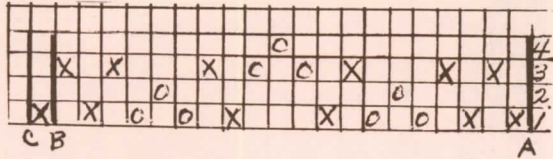
During the snowstorm in December my Navajo spinners had time to do lots of spinning and so we have a good supply of Navajo handspun wool yarn on hand . . . and our Knox Mercerized Linen yarns are being used by more weavers every day.

A PLACE MAT FOR LAZY WEAVERS

Admit it. We are all a little bit lazy. We like projects using few warp ends per inch and heavy wefts that weave up fast. Oh, yes, there's a few of you that prefer fine weaving and if you are one of these, then this place mat is not for you.

In my Dayton, Ohio studio I had a young Swedish weaver working with me and we did a lot of things with linen. One of them was this heavy linen place mat. For a little yarn and a little effort, you get lots of beauty and usefulness and tons of compliments. This mat is very lovely in solid colors, too.

Threading

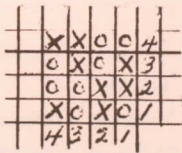


Threading Directions:

Thread A to B five times
Thread B to C one time.

x = Fawcett 1½ lea linen
o = Fawcett 14/2 linen

Tie Up - o = Rising shed
x = Sinking shed



Reed : 8 dent per inch

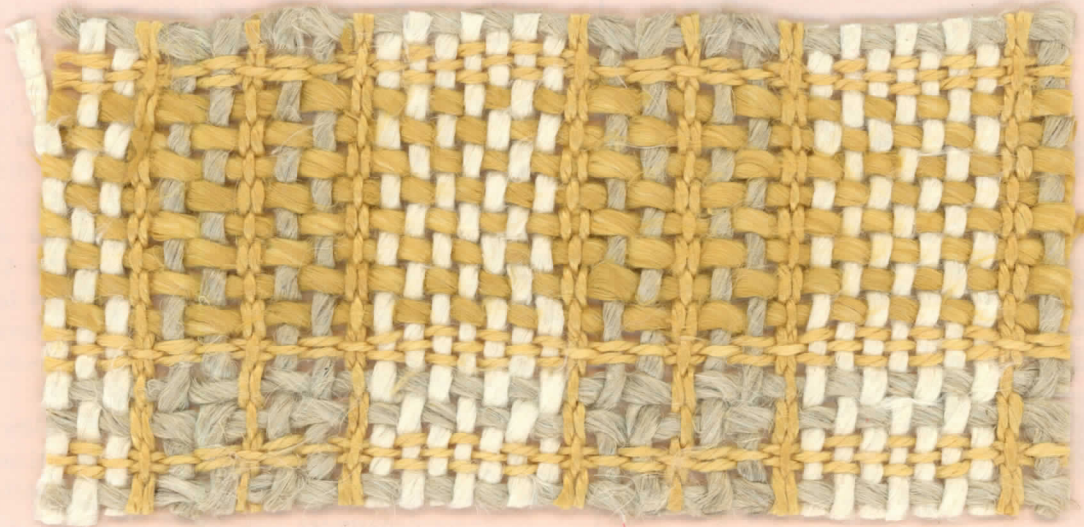
Order of Warp	Order of Sleying
4 ends 1½ white	1 per dent
	Empty dent
3 ends 14/2 gold	3 per dent
	Empty dent
2 ends 1½ Nat.	1 per dent
	Empty dent
3 ends 14/2 gold	3 per dent
	Empty dent
2 ends 1½ Nat.	1 per dent
	Empty dent
3 ends 14/2 gold	3 per dent
	Empty dent
*3 ends 1½ white	1 per dent

Repeat five times for a 12½" wide mat.

On the last repeat add one 1½ lea white warp end to group marked * so it begins and ends with four white warp ends. If you wish a little wider mat, add 3 or 4 warp ends to the first and very last groups of white 1½ lea linen.

Weaving Directions:

Treadle 1 then 4 - 4 times - 1½ lea linen
Treadle 1 - 2 - 1 - 14/2 linen
Treadle 4 then 1 - 1½ lea
Treadle 4 - 3 - 4 - 14/2 linen
Treadle 1 then 4 - 1½ lea
Treadle 1 - 2 - 1 - 14/2 linen
Treadle 4 then 1 - 4 times - 1½ lea linen
Treadle 4 - 3 - 4 - 14/2 linen
Treadle 1 then 4 - 1½ lea
Treadle 1 - 2 - 1 - 14/2 linen
Treadle 4 then 1 - 1½ lea
Treadle 4 - 3 - 4 - 14/2 linen
Repeat.



A STUDENT'S PROJECT

Miss Shelley Stephens, a dark haired freshman at Dixie College in St. George, Utah, is a most ambitious student weaver. She not only designs and weaves her own fabrics but tailors them into attractive garments for herself and her family.

On a Pearl 10 cotton warp, Lily color 43, she wove 5 yds. of fabric for herself a two piece suit. She sett the warp 24 ends per inch and threaded it to a twill. It was treadled 1-2, 1-3, 3-4, 2-4. The weft was a thick and thin hot pink rayon novelty. **The suit is completely lined.**



Miss Shelley Stephens modeling her handwoven suit that she wove and tailored for herself.



Miss Evonne Alldredge, 2nd quarter weaving student at Dixie College, St. George, Utah, winding a warp in the presence of Mrs. Helen Hafen, instructor, and Mrs. Dona K. Parkinson, Home Economics Dept. Head. The warp is a 5/2 cotton and the weft will be Lily Trinklette.

A TEACHER'S PROJECT

Mrs. Helen Hafen, weaving instructor at Dixie College, St. George, Utah needed new kitchen curtains. With Lily 20/2 white cotton, sett 24 per inch and threaded to a lace pattern, she achieved these crisp, white, fresh curtains that allows a soft filtered light to enter her kitchen.



Kitchen curtains by Mrs. Helen Hafen, weaving instructor at Dixie College.

DIXIE COLLEGE, ST. GEORGE, UTAH

St. George, Utah is a small Mormon community tucked away under a rim of red rocks in Southwest corner of the state. It is now a community of about 6,000 and was one of the early settlements established by Brigham Young for the purpose of raising cotton. It was known as the Dixie Cotton Mission because of the hot climate. Today a stalk of cotton would be a source of wonder to the children of Utah's Dixie, but in 1861 with the Civil War cutting off the supply from the South, the people did plant and raise cotton for the state.

In 1911 Dixie College was established with an enrollment of less than 100. Today Dixie College is in the process of building a new campus for their over 1000 students. Eleven buildings have been completed and are in use and five are under construction.

Two years ago through the interest of Mrs. Dona K. Parkinson, Home Economics Dept. Head, and Dr. Andrew Barnum, Dean of Academic Affairs, a weaving department was added. Mrs. Helen Hafen, a long time resident of St. George and an enthusiastic weaver, joined the staff as weaving instructor.

(Continued on page 7)

THOUGHTS FROM A STUDENT WEAVER
by Shelley Stephens

Excitement! Enjoyment! Self-satisfaction! Accomplishment! Pride! Achievement! These are only some of the adjectives I could use to describe my feelings about weaving. Even from the time I was old enough to dress myself and to understand about clothing, I have been interested in sewing. I have done my own wardrobe planning and building since in the 9th grade and have always had a pillow case or dish towel to work on.

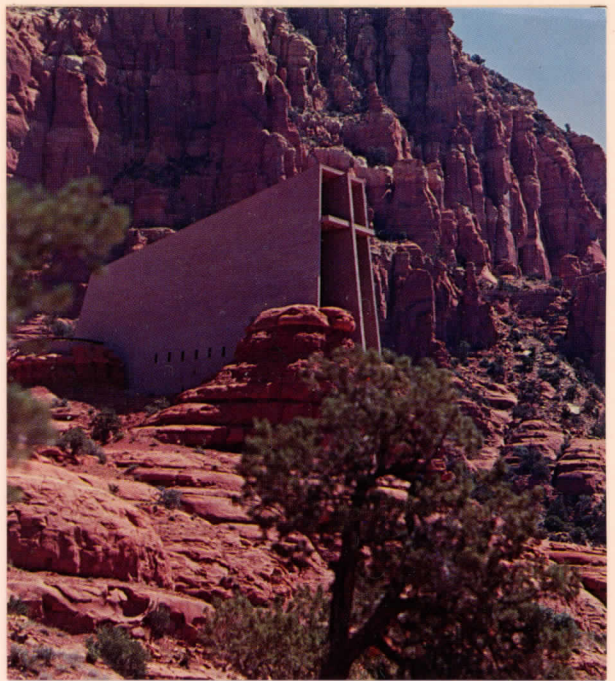
This interest in clothing and textiles prompted me, when planning for college, to lean rather towards a major in Home Economics. My first real interest in weaving, came when I first saw some aprons that had been woven by Mrs. Helen Hafen. After spending part of one summer afternoon with her, learning a little about the loom, the thread, seeing some of her beautiful samples that she had produced with these "tools", I decided that this was really for me. The thought of making something out of yardage I had woven had me so excited I started planning my first projects before I had even registered for Fall Quarter. I must admit, that once I was in the class I found that this business of weaving wasn't as easy as I had expected. I found myself working with thirteen thumbs. I decided that I wasn't quite as co-ordinated as I had thought. My broken threads and wrong pattern shots got me discouraged - - - and fast!

With encouragement, understanding, and an immense amount of help, I soon took my completed place mats off my loom. I made up my mind that my first decision of taking this class wasn't so bad after all, and I continued. More and more enthusiasm came with each project planned, and I registered for my second quarter weaving. Through weaving I have found enjoyment, and a much better understanding of textiles. Now that I have progressed somewhat, and find myself more "on my own", I even find a certain relaxation.

The first time I wore my hand-woven suit, I felt a self-satisfaction and pride in what I had accomplished. Now, whenever I look into the fabric department of the local department stores, I catch myself wondering not just the price per yard, or the blend of the fabric, but also "What is the weave?" "Are the warp and weft the same?" "How many threads per inch?"

I feel that weaving has helped me immensely. It has opened new doors and has given me new interests. My fondest dream now, is to some day have my own loom and to be able to produce some of the beautiful samples I have seen.

Miss Shelley Stephens, an attractive Freshman at Dixie College, St. George, Utah is from Washington, Utah. She is a most ambitious student in that she tailors her own handwoven fabrics.



Chapel of the Holy Cross. People come from around the world to see this Chapel. It is the home of the Spiritual Life Institute. Its construction is of interest to architects. Perched high in the red rocks a few miles south of Sedona.

WE'RE BRAGGING A LITTLE

This past week Sedona was chosen as one of the cleanest towns in the United States. We are all very proud. With the thousands of visitors we have you can see that this is a big job, keeping the town clean. Needless to say it is a community effort.

Sedona leads the country in its billboard removal program and this played a large part in our being the recipient of one of the top trophies in the "National Cleanest Towns" contest. A copy of Vol. 2 No. 2 of THE LOOMING ARTS containing the article "Billboard-less Beauty" was included with the information submitted to the selection committees.

Though Sedona is a small unincorporated village (under 6,000 permanent residents) it is an active one and is always striving to "put its best foot forward" so our visitors will enjoy their visit to our area. Along with our pure, clean air to breathe and our scenic wonders, you'll enjoy the friendly small town atmosphere of this Northern Arizona community.

MULTI-HARNESS DESIGN THIS ISSUE

The multi-harness design for this issue is a decorative coat fabric on 6 harnesses. This is an overlay type weave in all wool yarns. The sample colors are white, rose pink, lavender, olive green and lumpy Bim Bam in a combination of these colors.



* **A STICKY PROBLEM**

Weaving for sale has its problems and the one that comes up every day is taking an order for one small item. To set up a warp to do one runner is something you cannot do if you expect to get something for your time.

A few months ago a customer asked me to weave two runners for her - one to finish 17" wide and the other 18" wide. Maybe you would plan on doing two warps to get the different widths. I first thought I would set up for the 18" width and weave that one then drop threads on each side, rethread selvedge and weave the 17" width. I have done this in the past and it works all right although you do waste the warp ends you drop. However, I discovered that by changing the weave, I could get an inch difference in the finished width without dropping any warp ends at all. As long as the two items do not have to be the same weave, this works fine.

For the wider piece choose a weave that is mostly tabby or plain type weave and weave it with a heavy weft. The draw in will be at a minimum. For the narrower width project, use a weave where the weft and warp skip over several threads at a time. Use a finer weft. The draw-in on this piece will be much greater than on the first. The type of weave and the relation of the size of weft to size of warp has much to do with amount of draw-in so put this knowledge to use and it may some day save you from having to set up two warps instead of one.

* **SCRUB LIVE OAK**

Good for reserve winter feed for cattle and good for retarding soil erosion. Chief element of the chaparral on exposed mountainsides of southern and central Arizona. The acorns are important food of birds, squirrels and other wild animals. The Indians gather the acorns for food, generally roasting them and often making a meal mixed with meat and fat. The leaves are green all year, are sharp pointed and look much like a holly leaf.



Dr. Andrew Barnum, Dean of Academic Affairs at Dixie College, admiring the work of student Miss Shelley Stephens. Miss Stephens is wearing her handwoven suit and showing another handwoven suit she wove and tailored for her little sister under the direction of Mrs. Helen Hafen, instructor.

Inquire about our
Summer Fabric Craft School

Fred says ~ ~

Old animal lover that I am, I couldn't resist the half grown yellow tiger cat that was trying to make a friend. Had to stop at the lumber yard for paint the other day and this kitten had been around for a couple of days and seemed to be in need of a home. Ken, the manager, helped talk me into it, and when I picked young yellow tiger up his very loud purr convinced me I needed a good cat.

He really enjoyed the ride in the cab of the pick-up so on the way home I bought him a collar, lavender with rhinestones, then on home for some food. He was real hungry.

Next came the hard part. . . I carried him into the studio and boldly announced, "Hey, look everybody, what followed me home." Since we already have one very big Airdale, Lady, and one very big long haired cat, Potsy, and 25 birds in our outdoor aviary, the reception we got wasn't too enthusiastic. Mary was mostly won over when she picked him up and that loud purr was turned on.

After supper he spent the night playing with me and trying to make friends with Lady and Potsy. That night he slept in a box in the woodworking shop and in the morning after a hearty breakfast and a time of good excitement watching the birds in the aviary, he ran away. Real gratitude for a new outfit, good food and a night's lodging. "My" cat is now the joke of the studio.

YARNS SELECTED FOR YOU

Our stock changes. Yarns come in and go out and it is a big job to send out complete sample sheets but if you have a special problem in finding some kind of yarn you need, let us know. We may just have it. Right now we have on hand two beautiful woolnub yarns with colored flecks. Use for suiting, sports jacket or coat fabric. Use a 2/18 wool for warm, this nub for weft.

Approx. 1,600 yds. per lb.
\$4.25 per lb. on cones that weigh 12 oz. to 1 lb.

Don't forget our Knox Mercerized Linen yarns. Lots of colors on hand in 20/2. White in 20/2, 25/2 and 40/2. Have a large stock of the Navajo Hand-spun Wool, too.

Be sure to add 85¢ postage for first pound and 22¢ for each additional pound or fraction of. Arizona resident add 3% Sales Tax. Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.

Inquire about our
1968 Summer Craft School

FOR YOUR READING ENJOYMENT

STEP-BY-STEP WEAVING by Nell Znamierowski

It is unusual to find a low price text book and with color, too, but Step-by-Step Weaving is such a book. This book with 92 pages, 32 in full color, is a good buy for \$1.95 plus 50¢ shipping fee. The information is clear and well illustrated. A complete introduction to the craft of weaving. A number of projects worked out in detail.

Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.

DIXIE COLLEGE (Continued from page 4)

They started with five looms and five girls. This year they expect to have all thirteen looms in use and one boy has joined the class. Beginning projects for the students are mats or samplers in 10/2 and or 5/2 cotton. A second project is usually a yardage piece for something to wear.

Second quarter students must complete a project in linen and one in wool. Then they can do whatever they wish. Each student must spend 6 hours per week weaving.

Under the leadership and teaching of Mrs. Dona K. Parkinson and Mrs. Helen Hafen, the weaving department is bound to become one of Dixie's most popular courses and a model for other colleges and universities to follow.

SPINNING FEVER

Another note from Mary C. Bisom, Seattle, Washington.

"In the directions which came with the carder (from Canada) they say to cut the carder wool from the drum. Don't. Use an ice pick or similer and run it along the seam and pull off. I've another trick I'll show you if and when I see you early in February. Kinda hard to describe on paper."

From Mrs. R.S. Gibson, Twisp, Washington. "The pink sample was red tuberous begonia petals with alum mordant. I am not at all sure it will prove fast. . . . My favorite dye stuff (I think) is "Wolf moss", a yellow lichen or moss which grows on pines up here at about the 2,000 ft. elevation. It was widely used by the Indians, especially in their Chilkat ceremonial blankets. It dyes to a luminous yellow depending on the concentration. Very pretty greens can be obtained by adding blue vitriol and it also combines well with other dye baths. It needs no mordant. . . . So far I have found no plants that will produce a red or blue. . . . The red poppy petals looked decidedly red but turned out sort of a greyish lavender. The dark chrysanthemum blossoms also was a very red liquid. Imagine my surprise when the yarn turned out to be green when I rinsed it."

Don't you like the dedication in Mary Frances Davidson's book *The Dye Pot*? It reads "To Mother . . . Who never fussed if the sink was stained".

From notes taken at a Sante Fe Natural Dye Workshop . . . "In some of the pots of dye, the dye plant and the yarn were put in the pot at the same time. In some dye baths the dye material and a stone were placed in little bags in the bottom of the can and the yarn on top of these. In most cases the plant material will shake out easily."



Potsy is much the fastest when it comes to getting a treat.

JEAN McKEAG
968-6954

Pendleton Peddler

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NAVAJO HANDSPUN WOOL YARN - White, brown, grey - all wool 50¢ oz. Wool and mohair blend - 65¢ oz. Vegetal dyed gold - all wool 75¢ oz., wool and mohair blend 90¢ oz. Yardage varies. State if you wish fine or coarse. Add postage 85¢ first lb. and 22¢ for each additional lb. or fraction of. See samples Vol. 1 No. 6 issue. See woven project with this yarn Vol. 2 No. 1.
The Pendleton Shop, Box 233, Sedona, Arizona 86336.

RECORD SHEETS FOR YOUR WEAVING DRAFTS AND SAMPLES

So many of my early students have asked for these record sheets that we decided to print them again. One side designed to take care of all the written information and the other side is for fabric sample. Plenty of room for multi-harness drafts, too. On heavy stock (8½ x 11) so it doesn't collapse with weight of fabric sample. File them in letter size file folders. \$1.10 per dozen or \$8.00 per C. Add 40¢ postage for first dozen and 10¢ for each additional dozen or fraction of. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

HANDMADE BUTTONS to match your handwoven garments. Send yarn or fabric sample for perfect matching. Advise dime, nickel or quarter size. \$1.50 each. Minimum order 5 buttons.
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our food is just full of warp and woof!
the turtle



restaurant - cocktails
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* * * * *

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* * * * *

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