

treadle talk ~

How do we get so involved? It seems like everyone is so busy you meet yourself coming and going. You say you'll do a few things and then one thing leads to another and you forget how to say "No" and before you know it, life is one big mess trying to get everything done.

Fabric designing is the same way. You begin with a simple idea but all of a sudden you've added this for color interest and that for texture, and so many things get added that the original idea becomes buried under the non-essentials.

It's easy to clutter our lives with these unimportant things that steal precious time from our busy schedule and it's easy to clutter up our fabric designs with frivolous additions that cloud an otherwise good idea. When this happens, it's time to evaluate each ingredient, sort out and eliminate the unnecessary, the clutter, the non-essentials and get back to the basic, important things with real meaning.

Mary Pennington

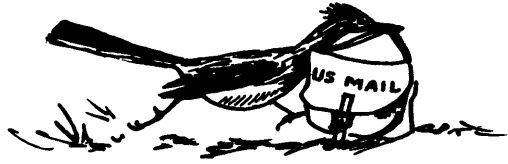
MAY | JUNE 1968



VOLUME 3 NUMBER 3

THE LOOMING ARTS





"I want to thank you for the splendid article and picture in The Looming Arts. I must compliment you also on the coverage of your magazine. To date I have mailed an even dozen requests for the draft from all over the U.S. and one from Canada. All best wishes for a busy summer and continued success. Please try to allow Fred a little time for fishing."

Mr. Michael H. Concannon, Azusa, Calif.
Editor's Note: Mr. Concannon refers to the article "Our Fashion Item" in Vol. 3 No. 2.

Fred says ~ ~

These days I have a new helper in the workshop, Mr. Coalby, a young raven. A friend of mine got him from a nest and hand fed him for about a month before sending him to Sedona. Each day I take him to work with me. He rides on the front seat in a large cage and squawks all the way.

At the shop he's very good at throwing all tools off the workbench, taking nails out of sacks. My shopbroom is in sad shape as he delights in pulling the straws out one at a time. When he gets to be too much of a pest, I throw him out the door and he spends his time chasing the cats, picking flower blooms or carrying sticks around. When he gets tired, he takes a short nap in a low tree.

Up at the studio things are really buzzing. The contractor is enlarging our space. We'll have room for more equipment, more yarns and more students. It's exciting and also hectic.

OUR ADVERTISERS

Like all other publications, ours is dependent on its advertisers as well as the subscribers. We have added several new advertisers to our list this issue. We hope when you are in need of weaving supplies or accommodations in this area, you will patronize the ones included in our PENDLETON PEDDLER... and it is beneficial to us as well as the advertiser to know that you read their ad in THE LOOMING ARTS. Please mention that when you contact them.

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.

Interstices ~

Compulsion

*Along the singular, angular trail
Which it is my lot to follow,
Rocks are marked by many a gale,
But grass is green in the hollow*

*Scent of rain is of pine and dust
Where trees take leave of the valley,
And needles form a springy crust
Urging my feet to dally,*

*But a wing has moved to a higher bough,
And a breeze has started blowing
Where the path leads on, and even now
I must be up and going.*

Marilyn Francis

A copy of the above poem printed on quality parch-text may be purchased by sending \$1.50 to - The Pendleton Shop, Box 233, Sedona, Arizona 86336.



Mr. Charles Clement of Tucson, Arizona, instructor for the first Stitchery and Applique Class of the 1968 Fabric Craft School with a few of his students. Karen Hardenbrook, Prescott, Arizona; Virginia Steele, Sedona, Arizona; Mr. Clement; Velma Lehman and Esther Lester, both of Sun City, Arizona.

PARTY COAT FABRIC

It looks like we are rushing Christmas but we wanted you to have this decorative fabric idea in plenty of time for you to weave it before the Holidays. With busy lives, it pays to plan ahead.

The original idea was an eight harness weave but I revised it for four harnesses so more of you could weave it. The 40 ends per inch may scare you at first, but it really is a fast fabric to do. The threading takes a little longer but the weaving goes rapidly as the treadling is very simple. It really is one of those weaves you can sit back and day-dream over while you assume the role of shuttle-pusher.

It also is one of those "odds and ends" fabrics where you can use up some of those small quantities that have been sitting around. It doesn't take much of the decorative yarn so you could take two or three small quantities and work them together on the metallic background. I think an all white background would give you a lovely fabric, too. In my case, I had lots of colors on hand to use up. In choosing the colors remember the Willamette wool is the tie-down yarn. It crosses the decorative yarn and shows at these tie-down points.

Do not beat too hard. A light touch is necessary if you want your fabric to be soft and pliable. To finish, wrap in a wet towel and let set overnight, then steam press.

We recommend lining your coat. Pick out a bright color for the lining. I'm convinced that the inside of a coat should be as pretty as the outside. It is seen almost as much. If you have used red metallic, then why not a bright red lining? If you chose to use an all white background with color in your decorative yarn and with a gold or silver metallic, why not a white lining trimmed around the edges with gold or silver braid? Plan the lining as carefully as the fabric of the coat.

Threading Draft

Tie-Up

		o		x	x	x	4		o										4		
			o	x	x	x	3												o	3	
				o			2		o	o										2	
		o					1												o	o	1
B								A			4	3	2	1							

Thread A to B as desired

Warp: Willamette wool and 2/20 spun rayon. We used several colors.

Weft: Decorative yarn. We used Kensington.

Fine metallic. We used Metlon. The non-supported metallic will give a softer fabric than the ones with a supporting yarn.

x = 2/20 spun rayon or similar yarn

o = Willamette wool

Reed: 12 dent to be sleyed as follows:

3 - 2/20 rayon to one dent, 3 - 2/20 rayon to one dent, 4 wool to one dent. Repeat as necessary. A total of 40 warp ends per inch.

Weaving Directions:

Treadle 1 - 4 - 1 - 4 - 1 with Metallic

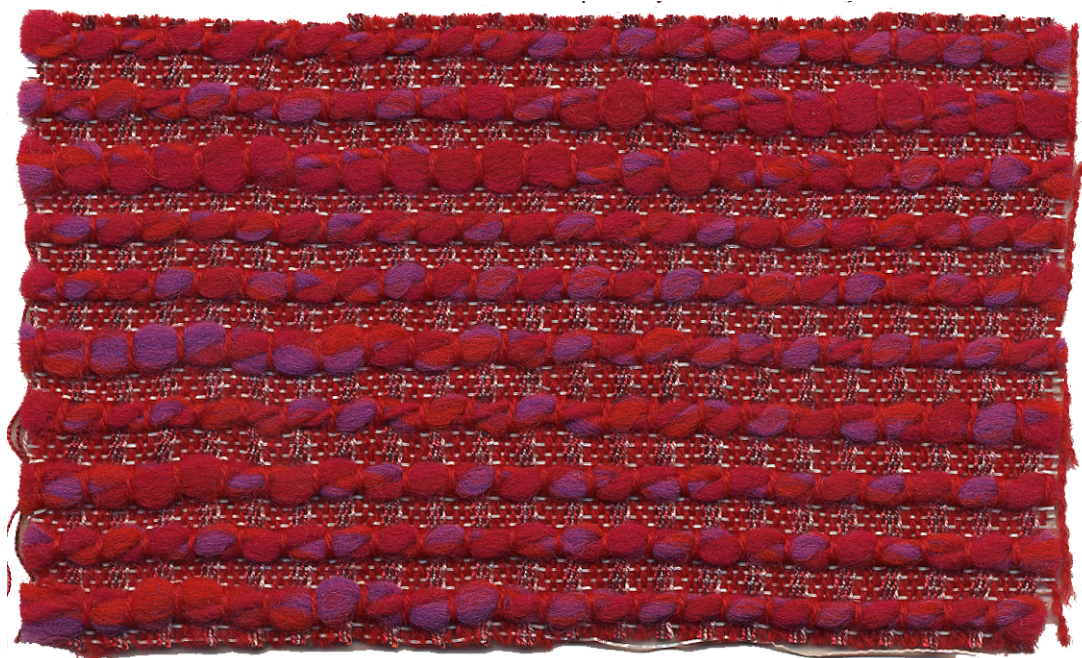
Treadle 3 with decorative yarn

Treadle 4 - 1 - 4 - 1 - 4 with Metallic

Treadle 2 with decorative yarn

Repeat.

Note: The easy way to wind your warp is to thread your paddle with the 6 - 2/20 spun rayon and the 4 Willamette. This gives you 10 ends in the paddle. Every four groups of ten each you wind will give you one inch.



POPCORN BOOTS - Fun for the Knitter

Since our woven fabric sample relates to the Christmas Holidays, we thought we would give you another idea for Christmas giving. The "Popcorn Boot" is a revision of the "Dorm Boot" we gave you sometime back.

Directions:

Materials - Knitting Worsted 2½ oz.

Needle - Size 6

Popcorn st. - K in front, back, front, back of next st, K 1, turn, P 4, turn, K 4, turn, P 4, turn, pass the 2nd, 3rd and 4th st over first st, one at a time, then K through back of 1st st.

Cast on 76 sts. Work 14 rows garter st.

Row 15 - K 35, K 2 tog, Popcorn st on next 2 sts, K 2 tog in back of st, K 35.

Row 16 - P 34 sts, P 2 tog in back of st, P 2 tog, P 2 tog in usual way, P 34.

Row 17 - K 33, K 2 tog, Inc in next K st, K 2 tog in back of st, K 33.

Row 18 - P 34, P 2 tog in back of sts, K 2, P 2 tog in usual way, P 32.

Using last 4 rows as a guide continue knitting and purling one less st on either side of center pattern and continue dec one st on either side of center pattern until 39 sts remain.

Row 33 - K 19, Inc in next K st, K 19. (40 sts.)

Row 34 - K (on wrong side)

Row 35 - *K 1, popcorn st in next 2 sts*. Repeat between * across row ending with a K 1.

Row 36 - *P 1, P 2 tog*. Repeat between * across row ending with P 1. (39 sts.)

Row 37 - *K 1, Inc in next st*. Repeat between * across row ending with a K 1 (40 sts).

Row 38 - 39, 40, 41, 42. K these rows (garter st).

Bind off with larger needle for a very loose edge.

Sew or crochet up back and bottom.

For children use #5 needles and same directions.

For men cast on 86 sts and divide accordingly.



Knitted Popcorn Boots

HANDWEAVERS INTERNATIONAL FESTIVAL

We have received the following information from Mr. Paul Mercer. We feel this is of great importance to all handweavers.

"A Conference of Handweavers is always so much fun to attend, but usually it is limited to the ingenuity of local weavers. How much MORE FUN it would be to have at one time, in one place, and under one roof, a display of handwoven creations from all around the world. We could then see and compare the ideas and work produced by one another.

"So to make this wonderful dream come true, the SOUTHERN NEVADA HAND WEAVERS AND SPINNERS GUILD is sponsoring this exciting event which will be known as - -

HANDWEAVERS INTERNATIONAL FESTIVAL

October 30 and 31 - November 1 and 2, 1969

THEME: "Weavers Poetry"

"We have secured the beautiful Convention Auditorium of the STARDUST HOTEL as the backdrop to display your handwoven Poems in Thread. The main auditorium contains more than 39,000 sq. ft. of floor space and there are additional rooms for lectures, demonstrations, etc.

"We are inviting every country in the world to send or bring representative handweaving, and we are suggesting they also supply real live flesh and blood weavers to demonstrate how things are done in their country. Each and every Handweaving and Spinning Guild is invited to enter a display so that we may see what their members have done. Schools and Universities that teach handweaving are being invited to enter work finished by their students. And most welcome are the many, many individual handweavers and spinners. The legion of Merchants catering to this ART are invited to come and demonstrate their products.

"It is NOT too early to plan to attend, nor is it too early to begin weaving your exhibit for the wonderful day. Registration Fee of \$7.00 includes admission for four days, Luncheon, Speakers, Fashion Shows, Demonstrations. \$20.00 will be charged for display space which is 8x10 ft., 8-ft. high, curtained in yellow-gold. \$1.00 for each individual entry not displayed in a booth. \$3.00 per running foot for Dealers and Merchants.

"Weavers may bring work to be shown in their hotel room after FESTIVAL hours. This room-hopping to visit and see more has always been fun.

"For further information write to Mr. Paul Mercer, 3979 South Pearl Street, Las Vegas, Nevada, USA 89109."

The perfect gift for your weaving friends - a subscription to THE LOOMING ARTS.

The making of Bobbin Lace, an age-old and almost forgotten art is enjoying a lively revival all over the world today, and especially in the United States. It is a form of weaving - the interlacement of threads - so it is not surprising that most lace makers were first handweavers. Some authorities claim that lace making antedates handweaving, while others feel that handweaving came first, because materials from the looms were useful and lace was made purely for adornment.

The equipment consists of a loom, bolster or pillow; small bobbins on which the thread is wound; pricked patterns; stainless steel pins and linen thread. There are many types of looms: the upholstered board with revolving cylinder, on which only lace by the yard can be made; the pillow or bolster type loom, on which collars, coronets, edgings for doilies and handkerchiefs can be made; the European or mushroom type loom, a 24 inch circle of plywood, padded solidly with straw or horsehair to a depth of 3 inches in the center and covered with heavy linen crash or velour.

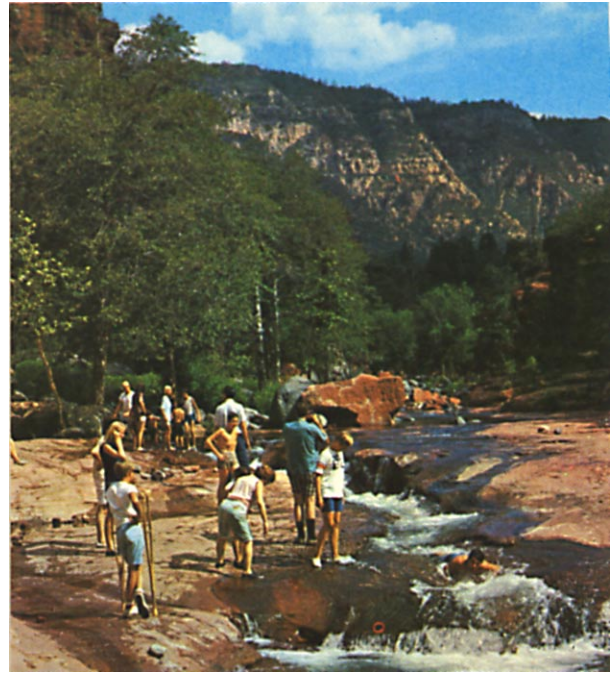
Bobbins come in many sizes and shapes and are of different materials ranging from maple or cherry wood to ivory, bone or plastic.

Bobbins are always used in two pairs or four bobbins numbered 1-2-3-4, starting at the left hand side. Only two movements of the bobbins, the cross, bobbin 3 over bobbin 2, and the twist, bobbin 4 over bobbin 3, and bobbin 2 over bobbin 1 - are used in lace making. The combination and sequence of these two movements constitute all the different stitches in lace making.

Just as Mary Meigs Atwater pioneered in the revival of handweaving at the turn of the twentieth century, so Marguerite G. Brooks helped in the revival of the making of lace. In 1922 she offered a course of lessons in bobbin lace making by correspondence.

Bobbin lace is the fairy-like weave, made with fine linen thread which is wound on the bobbins. The pricked pattern is attached to the pillow or loom. The pins are stuck through the pattern into the loom, leaving half of each pin standing clear, forming the framework around which the thread is built up into lace. Each pin remains in place until a section of the pattern is completed, when the back pins are removed and replaced into the repeat part of the design, so that the continuity of the pattern is maintained.

The names of the different laces are usually derived from the country or city in which they were first made, and are distinguished by the type of background used around the pattern or design such as Tonchon, Honiton, Cluny, Mechlin, Chantilly, Lille, Brussels, Valenciennes and Duchesse.



SLIDE ROCK in Oak Creek Canyon

There is always a crowd at Slide Rock. The cool mountain waters of Oak Creek invite the brave to try the slide. It's a refreshing, bumpy ride. You're apt to end up at the bottom minus a part of your bathing suit so most people wear blue jeans for protection.

The best known modern book of instruction for the beginner is BOBBIN LACE by Elsie H. Gubser. Two English publications are also available: A MANUAL OF HANDMADE BOBBIN LACE WORK, by M. Maidmont, and LACE MAKING - POINT-GROUND, by C. C. Channer. If one is interested only in studying old handmade laces or in collecting and identifying these laces, the best reference book on this subject is LACE AND LACE MAKING by Marion Powys.

In 1954, lace makers and collectors banded together and formed an organization, "The National Old Lacers". The membership now numbers over 300. A twelve page bulletin edited by Mrs. James Wareham, 475 Chapin St., Ludlow, Mass. 01056, is published six times a year.

If one has patience, an inquiring mind, creativeness and industry, the art and craft of Bobbin Lace Making may be what you have been seeking. I have found it most interesting and a great challenge.

(Photo page 6)

Mrs. Julius J. Wuerthner is the wife of a retired lawyer and lives in Great Falls, Montana. She first took up handweaving in 1954, studying with Sister Mary Toinitas at the College of Great Falls. She has studied extensively and exhibited at many conferences, workshops and fairs around the United States, and has been awarded a number of prizes and blue ribbons for her weaving. She first became interested in Bobbin Lace Making in 1966 while in Beaumont, Texas attending a meeting of the Contemporary Handweavers of Texas. She is self-taught until a few months ago when she started studying with Henk van der Zanden of Landsmeer, Holland. She is a member of "The National Old Lacers" and has given a number of demonstrations of Bobbin Lace Making.

FOR YOUR READING ENJOYMENT

The Technique of WOVEN TAPESTRY by Tadek Beutlich, \$10.95.

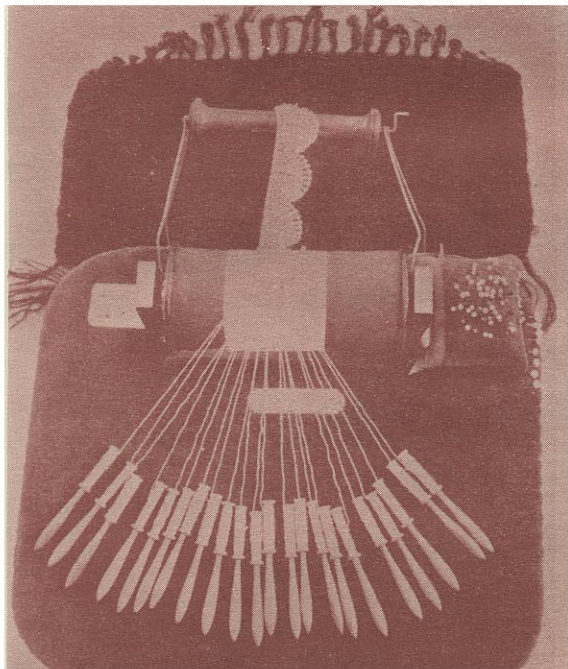
The ancient craft of tapestry weaving is now enjoying a major revival throughout the world. However, until now, no handbook has appeared that fully reveals how tapestries are woven and that demonstrates how to master the craft. This superb book by a well-known craftsman fulfils exactly that purpose. Written and illustrated for both the weaver of some experience, and the beginner without any previous knowledge, this is a comprehensive guide to a fascinating art form.

Far from requiring years of practice, tapestry weaving can be learned in the same amount of time as most other crafts. Simple and direct in its methods, weaving can be done without costly equipment and without much involved preparation.

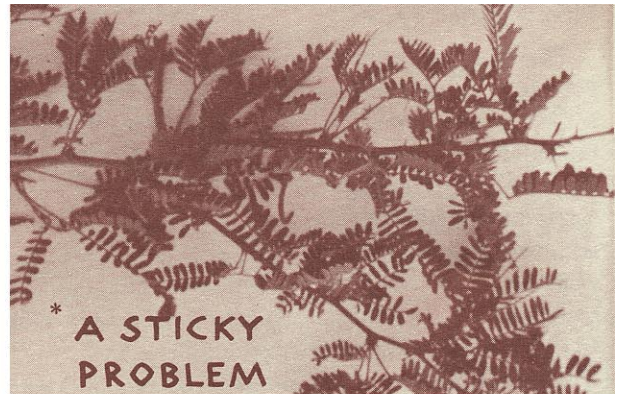
Tadek Beutlich begins by defining what is a tapestry. He goes on to give a step-by-step instruction on: how to weave a tapestry; high warp; low warp; weaving a sampler; how to keep an even width; correcting mistakes; combining tapestry with plain weave; woven weft; warp and weft face; double-cloth weave; rya rugs as wall hangings; other kinds of wall hangings; and designing. Numerous diagrams and photographs add to the clarity of an already explicit text. With its glossary of terms, and a list of suppliers both in Great Britain and the United States, The Technique of Woven Tapestry will prove an invaluable guide for anyone interested in tapestry work.

Available through the Pendleton Shop, Box 233, Sedona, Arizona 86336. Add 30¢ for postage, please.

Bobbin Lace story page 5



A bobbin lace loom



There can't be enough said about finishing of handwoven fabrics. So many weavers overlook the importance of some kind of finishing. We are referring here to pliable fabrics – not hangings, etc. woven with rigid wefts.

You would not buy a fabric at the local department store if it had not gone through many finishing processes. We cannot treat our handwoven fabrics like those in the mills but we can give them certain treatments to make them more beautiful.

Yes, that's what I mean . . . more beautiful. You may think your fabric is already beautiful right off the loom, but it isn't at its best until it goes through some kind of finishing. Until this happens, it is just so many threads interlaced. The finishing sets the threads in their final position and then you can view the result of your work as a total fabric.

Many weaves change considerably in the finishing and, of course, fabrics shrink and are less in measurement. When you give a friend a gift of handweaving, that fabric should not change in appearance or size with use. If you give her a set of place mats in a very open lace weave that measure 13" x 19" and then she washes one and it shrinks to 12" x 17" and the weave closes up, she's not going to think much of your weaving.

Linens are harsh and ugly on the loom. The more you wash linen the more beautiful it becomes. In judging shows, I will never give credit to any linen item that has not been washed and ironed at least once. With many linens, if you iron in a crease before the fabric has been washed, the crease will never come out.

A good rule to follow in deciding how to finish your fabrics is this: if the fabric would be washed and ironed in use, then wash and iron it to finish. If the fabric is to be dry-cleaned in use, then have it shrunk and dry-cleaned to finish. If the fabric does not need dry-cleaning, I often shrink it myself by wrapping it in a wet towel for a number of hours and then steam pressing. As you know, there are always exceptions to every rule. This is when you are using wool in the grease. Here you would have to wash out the grease, then have it dry-cleaned and steam pressed.

(Continued on page 7)

YARNS SELECTED FOR YOU

Knox Mercerized linen is being withdrawn from the market permanently. The weavers are again losing a popular yarn. However, we have a stock on hand to last for awhile. It is one of the most lustrous, beautiful yarns you can use.

20/2 Knox Mercerized linen in #537 light rose, #538 medium rose, #530 dark rose. 750 yds. per 4 oz. tube \$2.35

40/2 Knox Mercerized linen in white. 1,500 yds. per 4 oz. tube - \$2.40.

We have other colors in 20/2 plus several colors in 14/2.

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.

A STICKY PROBLEM (Continued from page 6)

Your job is not over when you retire the shuttle and take the fabric off the loom. You can call it finished only when the fabric has reached its final form and appearance.

*Mesquite

Shrubs or small trees, usually armed with straight spines. It is reported that the roots sometimes penetrate to a depth of 60 feet. The foliage and particularly the pods, are eaten by livestock. The sapwood is yellow, the heavy, reddish-brown heartwood hard and slow-burning. It is the best firewood obtainable in the semi-desert region. The wood is also used for fence posts and the heartwood takes a fine polish.

This plant has been a mainstay of existence to the aborigines of the Southwest. When cultivated crops failed, the Indians subsisted mainly upon mesquite beans. Pinole, a meal made from the long, sweet pods, prepared in the form of cakes and in other ways, was a staple food with the Pimas and still is eaten by them to some extent. Fermented pinole was a favorite intoxicating drink. The gum that exudes from the bark was used to make candy, to mend pottery, and as a black dye. The inner bark furnished the Indians material for basketry and coarse fabrics as well as medicine to treat a variety of disorders.

MULTI-HARNESS DESIGN THIS ISSUE

The multi-harness design for this issue is a coat fabric on six harnesses. It is woven of the yellow wool boucle we offered in the last issue. The warp is a 2/18 wool and it is a warp and weft float weave.

There wasn't room to mention the multi-harness design in Vol. 3 No. 2. That was a casement fabric we called "Squares" on eight harnesses. It was woven with a very fine 2 ply white rayon flake and the 2/2 soft spun rayon we offered in Vol. 2 No. 4 issue.

We give this information in case some of you weavers with four harnesses might be interested in what can be done with more harnesses. These multi-harness sheets with samples are available while they last for \$1 each or two or more for 75¢ each.



This has been an interesting year with many students. Here we have Margaret Petersen, Sacramento, Calif., Mrs. Robert J. White, Littlerock, Calif., Wray Hawley, Sedona, Ariz., Teacher Pendleton and Irene Miller, Sacramento, Calif.

ACTIVITIES AT THE STUDIO

Beside the ladies in the above photo we also had Mrs. J. Howell Jones of Youngstown, Ohio drop in for a couple of days. She finished Mrs. Stuart Law's rya rug. Mrs. Law had to leave before she got the last few inches completed.

We had a great time with double weave pick-up when four members of the X,Y,Z Club of Baton Rouge, La. were here. They were Mrs. Cecil Lorio, Mrs. Daisy Morgan, Mrs. Margaret Weese, and Mrs. Ora Bujol.

We had a mother, father and daughter team with us. Mr. and Mrs. Leslie Ellsworth and Jean. Jean is a teacher at Phoenix College. Mother and Father are from Safford, Arizona. Mr. Ellsworth wove himself a double saddle blanket with the Navajo handspun wool yarn.

... and we missed the conference in San Francisco because we thought we would be in the middle of our expansion program.

We have almost a full house for opening sessions of our Fabric Craft School.



The birdman of Sedona has another bird...introducing Mr. Coalby, a blacker raven never was.

Pendleton Peddler

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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.

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HANDWEAVER'S HEADQUARTERS

Beauty of design begins with Lily Yarns--spun, dyed, twisted and blended to the highest degree of quality. The finest craftsmen look to Lily Mills for all their handweaving and creative stitchery needs. A variety of textures and lovely colors in cottons, wools, linens, chenilles, metallics and novelty yarns are available for immediate shipment in any quantity.

Write for free catalog and price list.



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ATTENTION BOBBIN LACE MAKERS

Linen Lace Thread by Knox

Size 10, 50, 60 - White

29¢ per skein plus 12¢ mailing fee

The Pendleton Shop, Box 233, Sedona, Ariz. 86336

COAT FABRIC ON SIX HARNESSSES

I'm turning the seasons around by showing a coat fabric this time of year but probably by the time you get down to weaving it, you will be needing coats again.

The title says "Coat Fabric on Six Harnesses" but you will notice that the draft shows eight harnesses. The weave can be done on six but I have used two more for selvage. However, if you don't have eight harnesses, thread the selvage 1-2-3-4-5-6. This will not give a good one but it will keep your weft from drawing too far into the fabric.

This weave is a series of warp and weft floats and must be beaten very lightly. It packs down easily. If you have threaded the selvage on harnesses 7 and 8 as shown and the weft is building up much faster on the edges than in the rest of the cloth, you are beating way too hard.

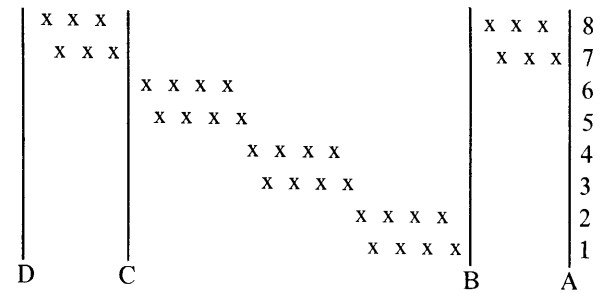
This all wool boucle was offered in the last issue of The Looming Arts and we thought you might like to see how it worked up. It also is an excellent knitting yarn. We chose this type of weave so the wool boucle could be shown to advantage. This is a loose type of weave so be sure to allow plenty for take up and shrinkage.

You can eliminate the contrasting yarn in the weaving if you wish but I like the fabric best with it. You may also like the reverse side of this fabric better than the side we show as the right side. Both are interesting.

Warp: 2/18 wool worsted. We used yellow but we also tried a soft lime green that was nice, too.
Weft: Wool boucle and a contrasting yarn.

Reed: 12 dent - sley 2 warp ends per dent for 24 ends per inch.

Threading Draft:



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

Tie Up

o o	o o	8	Include in tie-up if you threaded
	o o	7	selvages on Harnesses 7 and 8.
o o o	o	6	
o o	o o	5	
o	o o o	4	
	o o o o	3	
o o	o o	2	
	o o o	o	1
8	7	6	5
			4
			3
			2
			1

Weaving Directions:

Treadle 1 then 8 for plain weave.
Pattern weave:
Treadle 2 with contrasting yarn.
Treadle 3-2-3-2-3 with wool boucle.
Treadle 4 with contrasting yarn.
Treadle 5-4-5-4-5-4-5 with wool boucle.
Treadle 6 with contrasting yarn.
Treadle 7-6-7-6-7-6-7 with wool boucle.
Repeat.

