

treadle talk ~

During the Fabric Craft School this summer one of the students thought tapestry weaving was very slow weaving. This same person had woven 150 yards of drapery fabric for her home and thought nothing of it. Another student that really enjoyed her tapestry work just couldn't imagine spending the time weaving yards and yards of anything. The joy of achievement comes to people in different ways.

I have done many long yardages and found it not unpleasant. I also enjoy tapestry type weaving and find it exciting. If you are comparing the number of square feet woven in an hour, then yardage weaving would seem faster; but if you compare total hours spent in the finished project, then I doubt if you would find much difference. One advantage to the tapestry weaving is that you are not repeating - every inch is a new experience. Yardage weaving is sometimes very monotonous.

I don't think anyone would call me "Moody Mary" but I do think what I want to work on depends on the mood I'm in at the time. There are days when I feel more creative, when ideas come rapidly; and then there are days when my mind wants to be lazy and I like the idea of doing something that doesn't take much thought or planning. These are the days when I can sit at my loom and weave the yardages.

I think it is good to have several looms set up with different projects on them. Then you can pick the project that suits the mood of the day. Possibly the yardage weavers in the right mood would enjoy working on a tapestry and vice versa.

Right now the sun is shining brightly, the breeze is moving the leaves so gently and I'm so relaxed. Ho! Hum! I think this is going to be one of my yardage days.

Mary Pendleton

JULY/AUGUST 1968

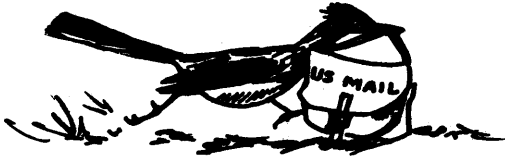
VOLUME 3 NUMBER 4



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THE LOOMING ARTS





"I thoroughly enjoy your fine magazine and have gained so much valuable information from every issue. My husband and I both enjoy all of the 'extra features', too: the beautiful pictures; the good poetry; and Fred's 'asides' and philosophy. You are doing a fine job on the magazine, -- it is a real addition to weaving literature."

Mrs. W. P. Herron, Klamath Falls, Oregon

"...Looming Arts pleases the eye as well as the mind."

Mrs. Justin A. Deubel, Franklin, Wis.

Fred says ~ ~

The other night a friend of mine and I tried something I've wanted to do for a long time, and it's important to get away from the loom business once in awhile. They call the sport "varmint-calling" because you literally call the coyotes, bobcats, foxes, mountain lions, etc. to you by using a call that sounds like a wounded rabbit. The call itself is about four inches long, about an inch in diameter with a reed as the sound maker, so all you have to do is blow through it and you sound like a wounded rabbit. Then you go to a place where there's varmints and they'll come right to you (to get the wounded rabbit, they think). My friend and I tried two spots before it got too dark and then on a little dirt road a coyote crossed in the lights. We stopped the truck, turned off the motor and lights and used the call. After waiting a few minutes, we shone a strong flashlight out along the side, and there were coyote eyes looking us over. He stayed quite awhile. One other did the same thing.

Now we hope to go again soon and get more practice. Anyone like to go along and meet a varmint face to face?

A CHANGING WORLD

Another change effective immediately, we are sorry to say, is adding Canadian subscriptions to Foreign and making them \$1.00 per year more. Postage rates more than doubled on printed matter to Canada. Yearly rates remain the same except that it is now \$1.00 extra for Canada and all Foreign subscriptions.

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.

Afternoon Row

*Dipped in a mirror surface,
The shallow oar can lift
Eddies of spun-glass silence
Aquamarine as they drift . . .*

*Slipped through the spill-bound water
Pronging a placid wake,
Movement becomes the silence,
Silence becomes the lake.*

*Lake of the silent motion,
Smoothing inverted skies
Into a spun-glass silence,
Oar-dipped in quiet eyes.*

Marilyn Francis

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

FABRIC CRAFT SCHOOL - 1969

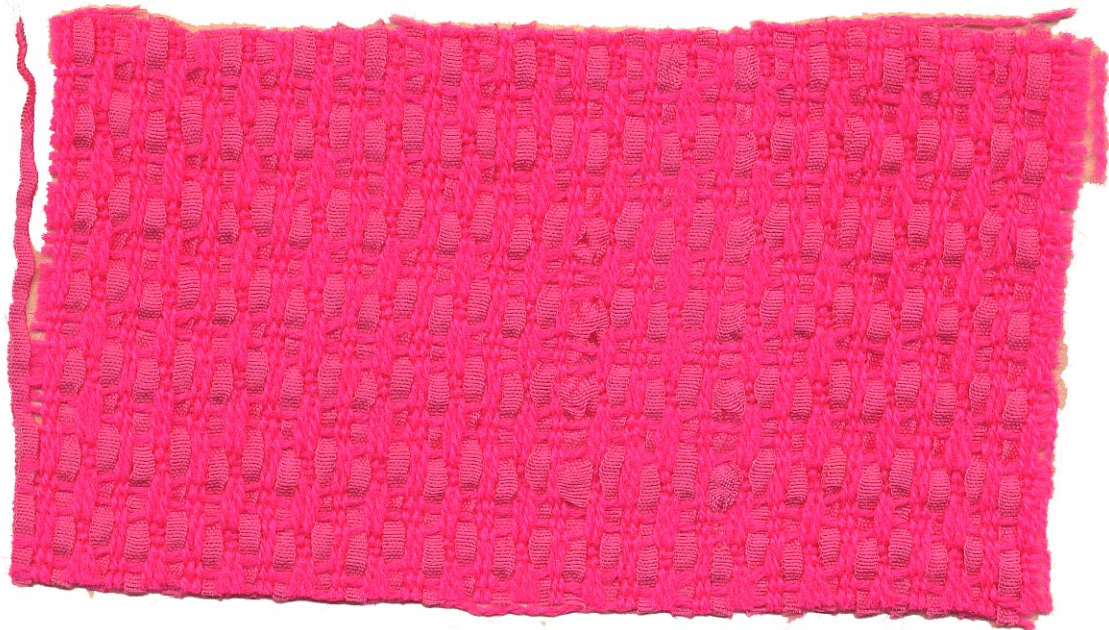
We are formulating our plans for next year's Fabric Craft School and it would help us to know how many of you might attend and what subjects you would like to study. What weeks would you prefer? Do you have a favorite instructor you would like to recommend?

If you would care to take a few minutes and express your opinion, we would surely appreciate it.

LATE AGAIN but don't give up on us.

Our building and expansion program has taken more time than we planned. We kept adding hours to each day but finally the added hours ran into the morning hours and there was no more time. By the end of the year we hope to have things back on schedule. Trying to carry on daily business amid the confusion of building has been an experience.

THE LUXURY OF RIBBON



This is an expensive fabric to weave but the luxury of the fabric makes it well worth the cost. Once in awhile we want to do something extra special and so, when that time comes, why not try a ribbon fabric?

There is quite a selection of ribbon available. Select one that is not too wide and I don't think it is necessary to select the best quality. A rayon and silk ribbon weaves up just as pretty as an all silk ribbon. The rayon content keeps the cost down. I personally like to match the yarn color to the ribbon color as closely as possible. I like hot pink, as you all have guessed by now, and since I had hot pink ribbon on hand, that is the color I used in the sample. For those of you that do not like hot pink, I assure you this fabric is just as lovely in a less brilliant color. For a smart cocktail or party dress, you can't beat a ribbon fabric.

I wound my warp with a paddle containing twenty ends. I think I would have been ahead if I had used just 10 ends in the paddle. The ribbon comes on 100 yard spools and takes a little handling. Fewer ends in the paddle would have made it easier to control and to add new spools.

Here again I give the directions for weaving the wrong side up on this fabric. In this way you only have to raise one harness at a time. Weaving goes much easier this way and less weight on the treadles. The ribbon tends to be a little sticky and you get a better shed by raising only one harness at a time. This fabric is not difficult to weave but I suggest that you have some experience at the loom before you try it.

Threading Draft

R X X	X X	4	o	o	4
X X R	X X	3	o	o	3
X X	X X	2		o	o
X X	X X	1	o	o	1
C	B	A	6	5	4
			3	2	1

Warp: R = Bemat's Mignonette Ribbon
X = Willamette 2 ply wool

Thread A to B - 1 time
Thread B to C - as desired
Thread A to B - 1 time

Reed - 8 dent reed - 3 per dent
24 ends per inch

Weft: Willamette 2 ply wool

Weaving Directions:

Treadle 1 and 6 for tabby
Treadle 2-3-2-3-4-5-4-5 for pattern.

Use a light to medium beat but you will still get approx. 28 to 30 picks per inch. Should be less rather than more.

To finish, steam press.

To weave 3 yards of fabric 36" in the reed will take approx. 10 spools of ribbon and 11 spools of Willamette. Willamette is 75¢ per 2 oz. spool. Special price to our subscribers on the ribbon \$2.25 per spool. (Regular price is \$2.75.) Plus postage.

MY SCRAP DRESS

A number of years ago I decided to use up all the odds and ends of yarn on the quills or bobbins. In a studio you really accumulate hundreds of left over yarns on quills. I sorted the quills as to texture and color and I sorted again as to how elastic the yarns were. I didn't use the very elastic yarns. In mixing yarns, you have to be careful that you don't have too great a difference in elasticity or there is a ripple where they meet. I used wools, rayons and cottons mostly.

I put on a black 20/2 cotton warp sett 24 per inch and threaded to a Rosepath threading with standard tie-up. I sett up 45" wide as I planned to do a skirt and stole.

I picked the yarns at random and wove them into very narrow stripes. No stripe was wider than 1/2", most of them narrower. Mostly I used tabby weave but in some stripes I used one or two of the pattern treadles. I did not weave a Rosepath pattern as such but used the pattern treadles just to let some of the more decorative yarns float on the surface. In some cases if the weft yarn was heavy, I put in just one pick.

This project takes time. You are always changing quills in shuttles even though you may have a half dozen going...but it's exciting to see how the textures and colors work together. Weave a piece about 2-3/4 yds. long, then a 4" piece of solid black for a belt. When off the loom, steam press.

To make, first cut off the black belt piece. To the

desired finished length of your skirt, add at least 2" for hem and 1/2" for belt seam. Cut off this amount from the full length of the striped fabric. Stitch the raw edges. Zig-zag if you have a machine that does this. Use black thread for the sewing. Sew ends of fabric together. There is just one seam in the skirt. Put in zipper at this seam. Soft pleat to desired waist measurement. Sew on belt, hook and eye and hem. I added a black ball fringe at the bottom and around the stole.



Skirt and stole woven with left-over yarn on quills.



* A STICKY PROBLEM

A problem that confronts the inexperienced weaver is how many threads per inch to sett the warp. Sometimes the yarn company will have a chart that gives suggested settings for certain size yarns but usually this is not the case; and if you had one, you probably couldn't find it when you needed it.

Charts really don't tell the right story anyway as the ultimate use of the fabric has to be considered when deciding the number of ends per inch.

I find the best way to make this decision is to use a ruler. Take the yarn you plan to use for the warp and wrap it around the ruler within an inch area. Leave the same amount of space between the threads as the thickness of the thread; that is, if the yarn used is 1/16" thick, leave 1/16" between each thread. Count the number of threads within the inch and that will be a satisfactory setting. However, if you want the fabric to be very open, such as for a casement fabric, then you will have to use less ends per inch. If you want a particularly close weave, you will have to add a few threads per inch. You will have to decide on the variations yourself because no one but you knows just what fabric you have in mind...but if you begin by using the ruler as described above, you will have something to go by.

If you are using say, five or six different yarns in a repeat, use the same method but wrap the complete repeat of yarns around the ruler.

Some general rules to remember - Fuzzy yarns should be sett quite open or they tear apart in the shedding while weaving. Plain weave fabrics can be sett more open than other types of weaves. For rough textured yarns use a coarser reed and double the yarns in the dents rather than a finer reed with one per dent. Yarns should never rub in the reed. One or two warp ends per dent keeps the warp ends evenly spaced in the fabric but three ends or more in a dent will give the fabric a vertical stripe effect.

I recommend that a weaver should have at least three sizes of reeds. For the weaver that prefers finer fabrics I suggest a 12, 15 and 18 dent reed. For the weaver that likes coarser fabrics, I suggest an 8, 12 and 15 dent reed.

*Horned Toad

This "spiny" character inhabits the Southwest portion of the U.S. and Mexico. On the back of his wide flat body is found a marginal fringe of spines and erect scattered spines of various sizes. His head is forbiddingly armed with spines that are huge in proportion to the rest of him. This little gnome of the sand is very partial to dry sterile areas and darts about on his short legs at a bewildering speed in search of insect prey. During hours of burning sunlight when the whole atmosphere shimmers with radiating heat waves, he is at his best.

CAPTIVE TO LINEN by Richard Landis

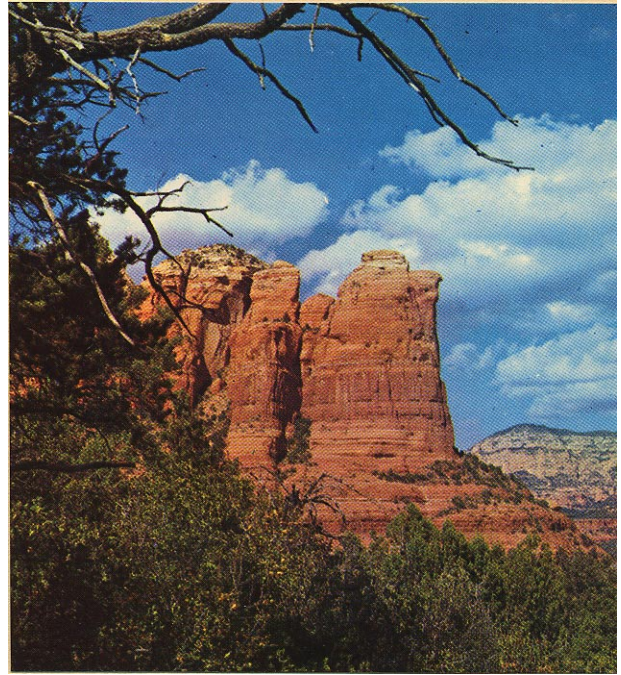
This rambling discourse touches some of my thoughts concerning yarns, design, technique and their relation to weaving, the relation of weaving to art and the relation of art to life. It is necessarily very sketchy as a full treatment would require a book and endless time to compile.

I will give a description of myself to assist you in evaluating my remarks. I wound my first warp almost six years ago in Sedona under Mary's constant vigil. Soon after that I bought a loom and decided to devote my life effort to weaving. I have not yet marketed a woven piece, though I have invested a small fortune and my devotion to weaving is total. Throughout my schooling I majored in the fine arts, particularly in graphics and design. After college, I had the opportunity to view many of the finest collections of art in Western Europe, Japan, the United States and Mexico. During my travels I was collecting weaving never suspecting that I would one day use weaving as a medium in which to work. These experiences have deeply affected my attitude and my efforts in weaving.

The area of tapestry has been heavily worked through the centuries and very great pieces of art have been accomplished; for this reason I chose to avoid tapestry. Almost from the beginning I decided to work toward an art form utilizing both warp and weft. I am still working and I feel I am very close. Let me state my concept of art as we may be thinking of very different entities. For me an endeavor becomes "art" when it is superlative. A piece of tabby could be (and sometimes is) a work of art. When the yarns, the weave, the weaving and the tone combine in such a way that the surface qualities have a wonderful life of their own, a work of art has been achieved.

Early in my weaving I found it useful to think of the woven piece in terms of surface, much as a painter thinks of his canvas. This is indispensable when you are designing areas with different weaves and/or different colors in the same piece, but most of all it causes you to really scrutinize the surfaces you weave. From this simple act you will learn more than from any other. It will improve the quality of your weave as well as increase your awareness of pattern, not merely the small patterns of the weave but also the possibilities of larger color patterns used in and through the weave. Pattern is important in all the arts but in weaving it is perhaps the strongest single element of design. Pattern need not be repeated; the loom will produce endless variation. However, this requires a great deal more effort and imagination from the weaver. When continual variation is used with skill and knowing, very beautiful pieces can be woven.

While I was learning to weave and beginning to think of surfaces, I was trying various types of yarn—



Two miles west of Sedona on Highway 89-A stands Coffee Pot Rock, one of our famous and much photographed rock formations. This is just one of the many scenic views in and around our Sedona area. Photo by Rollie Houck

cotton, wool, linen. I enjoyed working with each of these and also in combinations, but it was not long until I had become captive to linen. The reasons for this are many; I will list a few.

Variation in the diameter of linen yarn imparts an almost nervous, alive quality to the surface. The "threadbare" aspect allows the weave to show with clarity and precision. Linen is highly versatile; it can be woven and finished rough, smooth, stiff, soft, dull, lustrous; it will hold a deep weave or can be ironed out as flat as a sheet of plastic. These diverse qualities are attained both through using different types of linen yarn—single, plied, mercerized and employing different finishing processes.

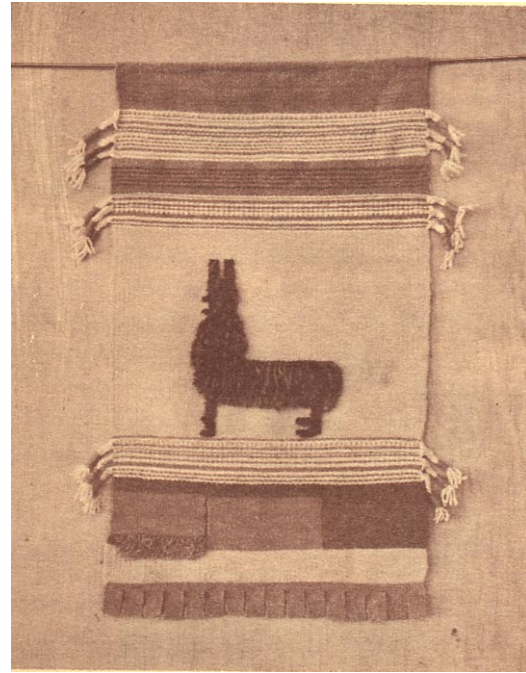
The finishing of linen is almost as time consuming and variable as the act of weaving. I remove the piece from the loom, take it outside and shake it to remove the loose fibers. It is then rolled scroll-like and submerged in warm water for at least eight hours. Then the washing begins; I call it thrashing, because I literally thrash the fabric to remove the short fibers. I fold the piece end to end until I am able to lift the entire piece clear of the water. Drop the piece back into the water as though it were falling, push it under, then yank it back out with a brisk motion. You will soon get the rhythm as well as a kink in your back. The water should be placed low so that you will have a long reach. I have used wash-tubs, bathtubs and this summer a lovely mountain stream which I found best of all. The chaff is washed away in the current eliminating the need to change the water; also the setting was beautiful and the

(Continued on page 7)

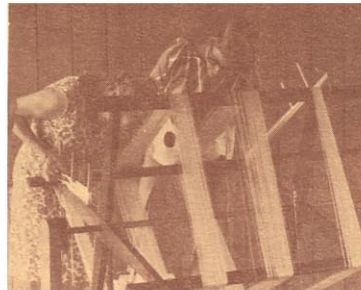
ACTIVITIES AT THE STUDIO

This was the busiest summer we have ever had. The students did so many exciting things at the Fabric Craft School. I wish all of you could have seen the results. Some very exciting pieces were completed in the stitchery, weaving and tapestry classes and the 30 or more colors achieved in the natural dye class were something. The spinners spun wool, linen, dog and llama hair and everyone had a good time. We had some interesting evening programs on the patio and some of the classes made trips to the museums and the All Indian Pow-wow. One group attended a slide-lecture at Prescott College in Prescott. Students came from Utah, Nevada, Iowa, California, Arizona and Mexico. Our instructors did a tremendous job: Carole Beadle, Fairfax, Calif., Spinning and Dyeing; Cynthia Schira, Lawrence, Kansas, Tapestry; Charles Clement, Tucson, Arizona, Stitchery and Applique. Next year's Fabric Craft School is being organized now.

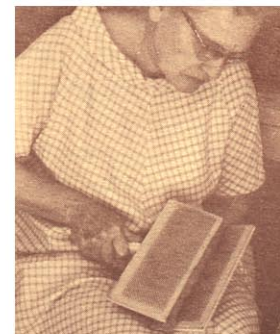
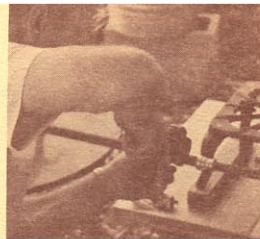
. and the contractor also arrived with his crew and we now have twice as much space. Will probably be several months before we are organized and everything put in its place. We hope you will all drop by to see our new and enlarged quarters.



Margaret Libby's llama wall hanging woven in the Pendleton Fabric Craft School. 2 ply Canadian wool and Navajo Handspun Wool on an 8/4 cotton warp. This is Mrs. Libby's first tapestry type weaving.



Just a few of the participants at Pendleton Fabric Craft School 1968.



YARNS SELECTED FOR YOU

In this day of synthetics, I still find myself preferring the natural fibers to weave with but the attached samples I like. Here are two weights of yarn that match. A lovely multi-mix of colors. Very good weft yarns but with care could be used for warp. Ideal for suiting, coat fabric and the heavy would also work for upholstery, too.

Multi-mix brown

80% Nylon, 20% Acrylic

Heavy - Approx. 1,600 yds. per lb.

Fine - Approx. 3,200 yds. per lb.

On cones weighing approx. 1 lb. 12 oz.

\$2.25 per lb. plus postage and ins.

"I'll take all you can spin," I said to the Navajos and they must have decided to work overtime because we received a truck load of handspun wool yarn. Lovely, lovely yarn. One of the best lots we've had. Wool yarn in natural colors - white, grey, brown 50¢ oz.; vegetal dyed gold 75¢ oz.; Mohair handspun yarn natural colors 65¢ oz.; dyed gold 95¢ oz. All plus postage. Skeins weigh from 3 to 6 oz.

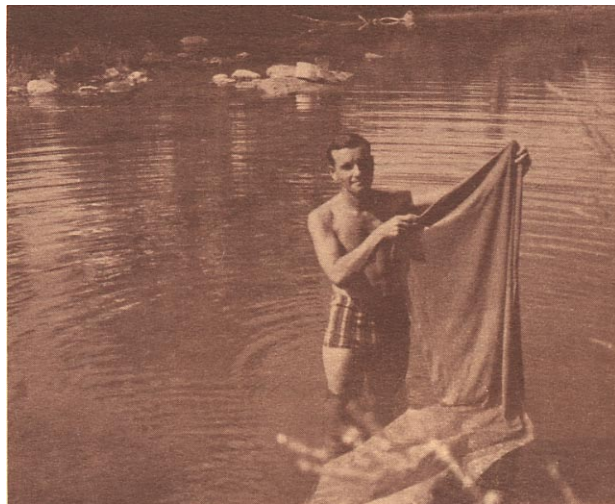
For shipping add 85¢ for first pound and 18¢ for each additional pound. Arizona residents add 3% sales tax. Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.

CAPTIVE TO LINEN (Continued from page 5)

water invigorating. If you thrash much linen, you will not have to worry about exercise. The use of soap and fabric softeners will control the stiff to soft condition of the cloth. If I want a very rigid finish, I simply thrash the piece for some time in cold water. For soft finishes use soap, rinse and use a fabric softener. Linen should be ironed damp or even wet depending on how flat you want the surface. To try a very flat piece have the linen wet, then apply a hot iron using great pressure; iron first across the piece weft-wise and then up and down warp-wise. Turn the piece over and repeat. Continue the pressure until dry. Then polish with swift strokes of the iron in a slightly oval motion in all directions. You will enjoy seeing the surface come to life. To preserve the delightfully varied texture of single linens iron the damp fabric very lightly on both sides until dry then polish as above using less pressure—very beautiful! When I am finishing a piece for show, I often repeat the whole process as many as three times—each time the weave appears more precise, the surface more luminous.

Always use the finest materials and give your best efforts to your weaving. The weaving will improve as will your thinking and even your personality. A deep satisfaction is derived from working with the beautiful and doing things no less well than you can. It promotes a kind of radiance, very rare and very vital to society.

Richard Landis from Phoenix, Arizona, uses mostly medium to fine yarns and his weaves are firmly woven. He uses very traditional means to achieve untraditional effects. He puts great emphasis on tonality and works in subdued colors rather than the bright, raw colors used by many today. His sense of color, craftsmanship and desire for perfection is unmatched. He's a young 37 year old weaver who knows what he wants to do and works at it with enthusiasm and determination. You will all someday hear more about Richard Landis and his work at the loom.



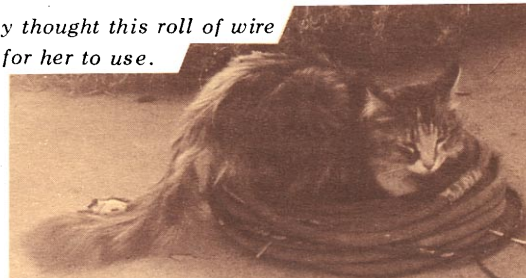
Richard Landis "thrashing" his linen yardages in a mountain stream.

SPINNING FEVER

Our Fabric Craft School produced some very enthusiastic spinners and dyers. This communication has just arrived from a member of the class, Paul Mercer, Las Vegas, Nev. "I found a 1-oz. bottle of Cochineal Stain in a Hobby Store that sells chemical sets to kids. The bottle was only 25¢. I put it all in a pot and came up with the brightest Fire Engine Red you ever saw. 25¢ an ounce is a lot cheaper than we can buy it elsewhere, and it is already ground into a powder. I went back and got 6 more little bottles.

"I have denuded my Marigold bed - I love the color they make. Some friends brought Lichens from Colorado that made an elegant canary yellow. This morning I picked a 'wad' of Galls off my Creosote bushes and have them cookin' and I'm going out and find Mistletoe to see if it works different than that we tried. The neighbors sit at their windows with shotguns to keep me from clipping everything in their yards."

Potsy thought this roll of wire was for her to use.



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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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