



VOLUME 4 NUMBER 4 JULY/AUGUST 1969



treadle talk ~

The studio is quiet, the looms are still. Yarns are out of place and I can't find anything. I'm lonesome. The 1969 Fabric Craft School has just ended and I'm exhausted, but full of appreciation for the opportunity of getting to know and to work with such a wonderful group of people as we had this year. Some were with us the entire six weeks. I have always said, "You meet the most interesting people through weaving."

There is much work to be done to get my studio back into order...and my desk is high with the many things I have not gotten done during the overflowing days this summer. This magazine, for instance...but I wouldn't have it any other way.

Yes, it's quiet, calm and peaceful here in my studio now and in a way it's nice...but I miss the students. The success of the school is measured not only in monetary gains but in the enrichment of my own being from contact with people enjoying the learning of new things.

Mary Penhelt

THE LOOMING ARTS





"I really get a thrill when I see The Looming Arts in my mailbox. Nothing else gets done till I browse through it. . ."

-- Mrs. Fern Runals, Wakeman, Ohio

"I'm glad you all like the cookies and I'm flattered that you want to run the recipe in The Looming Arts.

Cocoa-nut Balls

1 cup butter or margarine ¼ cup cocoa
 2 t. vanilla ½ t. salt
 ½ cup sugar 1 cup chopped pecans
 2 cups sifted all purpose flour
 confectioners' sugar

Preheat oven to 325°. Cream shortening, sugar and vanilla until fluffy. Sift flour, cocoa and salt together and add to creamed mixture, blending thoroughly. Add pecans and mix well. Shape into 1 inch balls and place on ungreased baking sheet. Bake about 20 minutes - do *not brown*. When cool, roll in confectioners' sugar. Yield - about 6 dozen cookies. . . ."

Sylvia Young, Salina, Kansas

"We at the Scripps College Weaving Department, Claremont, under Mrs. Marion Stewart's direction, have been taught that a weaver's knot is:

- 1 - a *smaller* knot than a square, thus running into fewer snag situations,
- 2 - and *stronger*. . ."

-- Penny Baker, Claremont, California

"In your latest issue you asked if anyone used a weaver's knot and if so, when. I recently used this knot for the first time and solved a very "knotty" problem.

I had a warp of 2/26 white wool sett 40 to the inch and was encountering some breakage with the 20 dent reed I was using. Repairing the broken ends seemed impossible as the knots would not come through the reed; square knots simply came untied or frayed out. I tried speedy cement, but this clung to the reed and broke above the splices. Finally tried carrying the new thread clear to the back beam, tying with a weaver's knot, leaving the long warp end and using a bit of scotch tape to

hold the loose end and keep it from snarling as it came to the heddles. When the knot came in front of the heddle, I carefully undid the knot, pulled the long end forward through the reed and into the web. This was a slow process, but successful. . ."

-- Vere P. May, McNary, Oregon

"In reply to your May/June Treadle Talk question about the weaver's knot: I was told when I learned it that when repairing warp threads:

1 - weaver's knot is thinner than square knot and will go through reed and heddles better.

2 - Square and granny knots "metamorphize" into half-hitches if only half of tails are pulled, and therefore will untie if clipped very short. A weaver's knot will not untie, even if clipped quite closely. Hence its importance.

I enjoy your happy and uncomplaining bulletin, though it looks like you're as far behind as the rest of us! . . ."

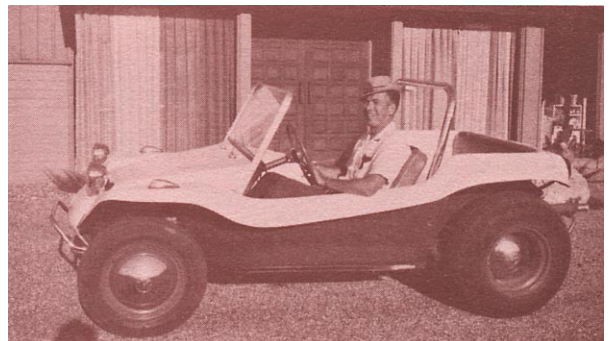
-- Carol Strickler, Boulder, Colorado

"I would like to cast my vote in regard to the weaver's knot. I have heard the term and knew such a thing existed but in my few years of weaving (7) I have never felt the need of using one and out of curiosity I looked up the directions for tying it in a book and it looked too complicated to follow through with. . ."

-- Clara Janeba, Houston, Texas

Fred says ~ ~

My new plaything. . . .



'Nuff said

Interstices ~

The Accounting

*Remit to ransom beauty overlooked,
 Consign to loss the rare exchange ignored,
 Commit to gain the offer unrehearsed,
 Expand to joy a sharing unimplored.*

Marilyn Francis

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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FULLER FABRIC - BRUSH EFFECT



This fabric was planned and designed for use in my lectures this year. It was an example of how a given object can be the inspiration for a fabric design. We took a brush, in this case, a Swedish brush used to fluff sweaters, and we did the following things: Made a list of ideas that this brush brought to mind. From this list we picked out the suggestions that could be interpreted into a fabric design. We interpreted these ideas into textures and from there we decided on threading and treadling to achieve textures wanted. Yarns were selected, proper setting decided, and a fabric was born.

If you had used this same object, it is probable that your fabric would have been very different. That's as it should be. Everyone sees things differently and everyone's personal experiences influence his reaction to things. Audience participation was a part of this lecture and I was constantly amazed as to how many varied ideas people got from looking at a common simple brush.

This would make a lovely dress fabric. I'm sure you can think of other uses.

Threading Draft

Tie Up - Rising Shed

W1	4	o o o	4
W2	3	o o o	3
C	2	o o	2
B	1	o o	1
A		4 3 2 1	

Thread A to B as desired

Warp: W1 - Pink Rio Willamette
 W2 - Baby Pink Willamette
 C - 20/2 natural cotton

Weft: 20/2 cotton

Reed: 12 dent, 4 per dent, 48 ends per inch.

Weaving Directions:

Treadle 1 and 4 four times (8 picks) Hard beat.
 (See note.)

Treadle 2 and 3 seven times (14 picks) Medium beat.

Repeat.

Note: When you treadle 1 and 4, do not beat hard until the 4th pick, then beat very hard after shed is changed. If you beat hard too soon, you will move picks already woven. Beating is very important. You must beat firmly the area between floats so when cut, warp ends cannot be pulled out easily.

To finish, cut in the middle of the warp float. Do not cut background fabric. Steam press and fluff warp ends.

HANDWEAVERS GUILD OF AMERICA

At a recent weavers' conference in the East, weavers, spinners, and dyers from various sections of the country repeatedly discussed the desirability of forming a national guild. The group asked Mrs. Oliver Johnson of West Hartford, Conn. to be temporary coordinator until a Board could be established.

If you wish more information about the HANDWEAVERS GUILD OF AMERICA, will you please write Mrs. Oliver Johnson, 339 North Steele Road, West Hartford, Conn. 06117 for more details and an application blank...and if you have any suggestions, she would like to hear them.

THANK YOU ALL

Fred and I are most appreciative of all the letters we received about our Airedale, Lady. My studio still feels empty.

NAVAJO WEAVING - Part One

There has been so much interest in Navajo weaving that with this issue we are beginning a series of detailed directions on how it is done. Our Navajo weaving workshop this past summer was very popular and we have received many requests about having another one which we probably will next year. In the meantime we hope those of you that want to get started on the Navajo technique of weaving will enjoy this series of articles.

The Navajo works with very primitive tools. They must be constructed of what she has available and that is usually not very much. Many Navajos are still located in very remote areas on the reservation...and even those that are not are still inclined to construct their tools and weave as their ancestors did for centuries. The women of the Navajo tribe are the weavers. It is said that the men help the women build their looms and make their tools, but the Navajo weavers that we had here this summer were amused by this remark. The Navajo husbands are evidently like most husbands.

To construct the warping frame: Materials needed: two heavy wood dowels or lengths of pipe - wider than the width of rug you wish to weave.

Two 2" x 4" lengths - longer than the length you wish your rug. The early Navajo would use tree limbs.

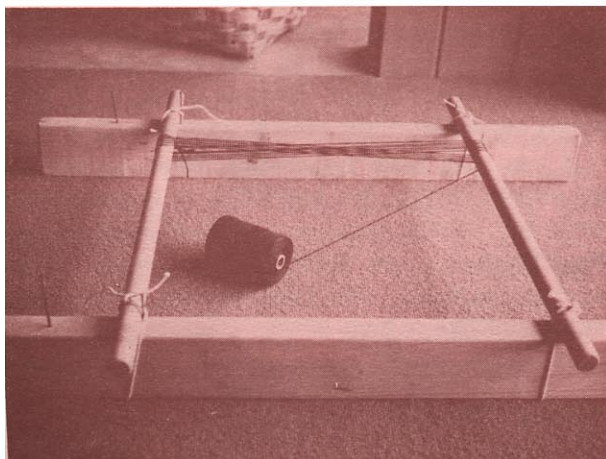
Four large nails and some heavy cord. The early Navajo used cord only.

Set 2" x 4"s on edge and hammer in nails same distance from each end. Lay dowels across 2" x 4"s outside of nails and tie securely. See photo.

For warp yam, I would suggest an 8/4 carpet warp or if you can get it or spin it yourself, a very, very tightly spun wool yam not much heavier than 8/4 carpet warp.

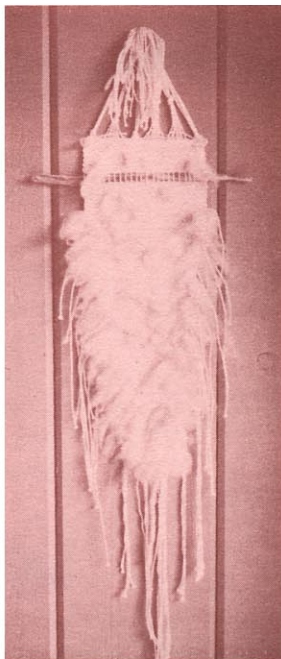
To wind the warp:

The Navajo judges the distance by eye alone but you may wish to mark your dowels at 1/4" intervals.



Navajo warping frame with warp started. We used black warp for a clearer photograph.

An average setting is 8 warp ends per inch. Be sure your marks "match up" on both dowels. Tie loop in end of warp larger than circumference of dowel. Loop end of warp over first dowel at first mark. Take tube of yam over and under second dowel, then over and under first dowel and continue in this manner lining warp up with marks on dowels until you have the number of ends wound that you need for your selected width of rug. Cut warp and tie at last mark using loose loop as in beginning. The warp ends should cross in the middle like a figure 8.



TRIANGULAR
WALL HANGING
The Warp is Weft

You can use this idea on left over warp you can set up for it, but do try the idea. Many things can be developed with it.

Warp: 8/4 carpet warp one per dent in an 8 dent reed. If you are setting up for the project, try it 6" wide. Thread to a straight twill 4-3-2-1. For weft use unspun washed wool fibers and handspun wool yam on shuttle. Before beginning to weave be sure to tie lease sticks tightly to back slab-stock of loom so cut warp ends will not come out of cross.

"Belly" Hanging named such because of yellow stained wool from belly used in the weaving.

Weave 1" tabby heading. Lay in stick and weave another 1/2". Cut first warp end on right at back slabstock of loom and pull out of heddle and reed. Open tabby shed and use this warp end as a weft. In same shed put wool handspun yarn. Beat and change to other tabby shed. Cut first warp end on left hand side at back slabstock and pull out of heddle and reed. Put in shed and also weave pick of handspun yam. Insert unspun wool fibers in shed where desired. Beat.

Repeat this procedure laying in wool fibers every second or third sheds. Not every shed. It gets too bulky. Do not cut off excess warp ends. They can be a part of the shag effect.

As you weave and roll cloth forward, take cut warp ends at lease sticks and tie in slip knots. This will keep them from getting too tangled when you are ready to rethread for the next project.

When you get to just three or four warp ends left in the middle, cut them and tie in knot.

IN WEAVING AS IN WRITING by Natalie Ramond

At first thought the relationship between weaving and writing advertising copy or editing trade magazines seems to be remote. Then comes the contemplation of all creative efforts and similarities appear.

There is the initial purpose, the statement, the theme, the objective. It must be established, at least in its larger form. Will it be yardage for draperies, clothing, a wall hanging, place mats, what? Is the copy to sell a product, tell a sales story, merchandise a line, create a corporate image, establish a product name, or what?

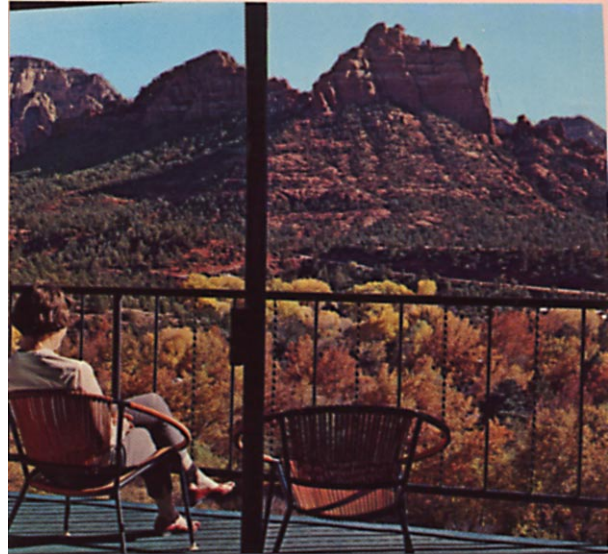
Then there are the materials of the trade. In weaving there are the myriad assortment of yarns, threads, fibres to give texture, body, color. The copy writer has words, to give texture, tooth, impact, color and fabric to his story. He has type face, color reproductions, illustrative material.

In weaving as in writing, after the idea and materials are ready, they must be put together in some form, according to some design or pattern, or even concept. Weaving may be traditional, it may be simply texture, but it must hold together in some sort of complete statement. Writing may follow rigid forms or may be telegraphic messages beamed together - but it must hold together and make some sort of comprehensible statement. There is a beginning, a middle, and end to both creations. There may be expansion of an idea or distillation of an idea. The weaver will understand this - the writer will understand this. So, while apparently entirely different mediums of expression, the same guidelines and principles of creativity seem to apply.

It has always seemed to me that weaving lends itself to analogies, not only with writing, but with life. The usual, almost clichés come to mind: the warp of life onto which we weave the weft of our choice. And even, it seems to me, the cross - without which a weaver would be lost.

Very often advertising copy is written on "demand". Inspiration is not always the ingredient you start with. Weaving may be inspirational or not. It can be purely utilitarian or functional. This is really how it all began...but, after six weeks in the delightful atmosphere of the Mary Pendleton Fabric Craft School Workshop set in beautiful Sedona, certainly one of nature's masterpieces, amid the talent and skill and humanness of painters, potters, poets, rare book binders, metal and wood workers and beautiful people, this experience is high on inspiration.

About the author - Natalie Ramond has spent a lifetime in advertising in small agencies and in larger advertising departments. A free lance copywriter and editor of several trade publications, she has also held executive positions of vice president and agency manager. She is presently living in Carefree, Arizona.

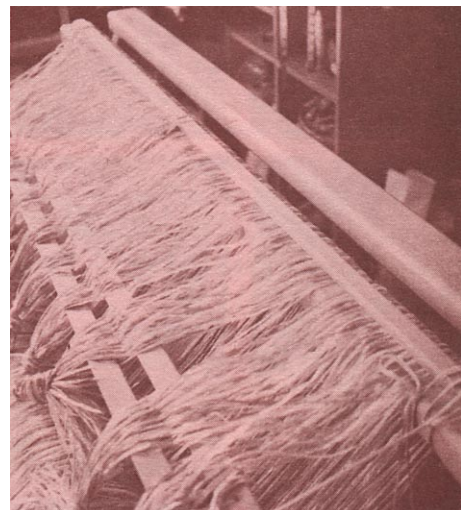


Sedona and Oak Creek Canyon's beautiful fall colors along Oak Creek. This is a view from the Rondee Motor Hotel balcony looking across the creek to Camel Rock.

MORE ABOUT SOFT SPARKLE CURTAINS

In the last issue, Vol. 4 No. 3, we mentioned "When you finish winding the warp on the beam put a beaming stick on top of the warp as it comes over the back slabstock of the loom and tie the stick tightly at both ends. This pressure will keep the warp in place while you thread the heddles and reed and tie onto front apron." See photo. This is really necessary because of the wiry characteristic of the yarn.

During the weaving of the yardage for the magazine samples, I noticed some of the Swistraw yarns bubbled up through the fabric, particularly at the pattern sequence. Some of you might consider this objectionable but I do not. It just added to the texture. If you wove the fabric all tabby, this probably would not happen. It was a very fast fabric to weave. It took me less than half an hour to wind the quills and weave a yard.



Method of "holding down" wiry Swistraw yarn in warp during threading.

REPORT ON 1969 FABRIC CRAFT SCHOOL

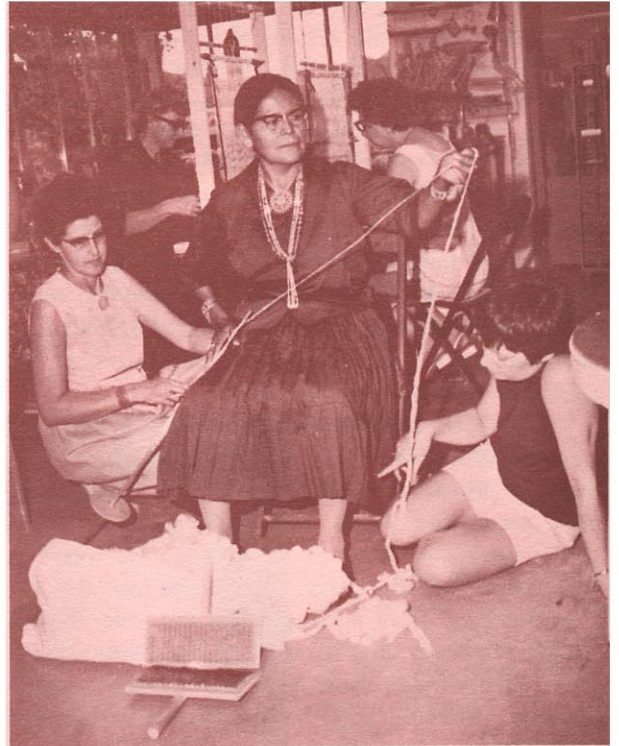
We were off to our second summer school in July with students enrolling from Arizona, California, Nevada and Kansas.

The first two weeks were devoted exclusively to beginning and advanced weaving under your editor. Then, along with continuing weaving instruction, Lois Ericson from Lake Tahoe, California, taught a week of non-loom weaving and a week of stitchery. Her students haunted the junk yards for natural items to be used in their "creations".

Mrs. Ericson entertained at two evening slide presentations where she shared pictures of shows she had visited. Another evening entertainment was a visit by our students to a rare book bindery here in Sedona. A unique gallery tour was made of three of our outstanding art galleries in Sedona, including Winged Arts where a special program of Conex-art was given just for our students.

For the Navajo Weaving workshop, all our big looms were removed from the studio and an authentic Navajo type loom was set up for each student. They all began their weaving as a good Navajo

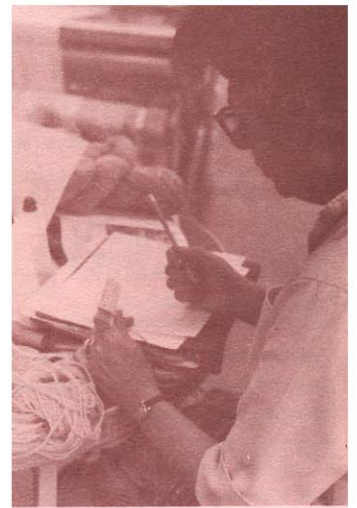
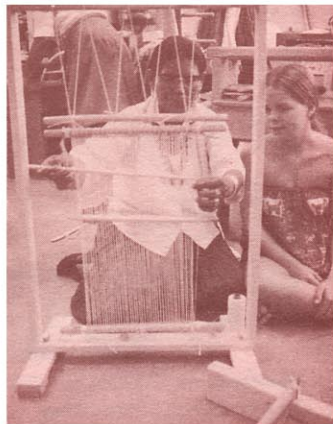
(Continued on page 7)



Ella May Neagle, Navajo weaving instructor, 1969 Fabric Craft School.



Some of the students at the 1969 Fabric Craft School



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REPORT (Continued from page 6)

does, sitting on the floor; but it wasn't long before
looms were on tables and weavers were sitting on
chairs!

Instructor Ella Mae Neagle was a charming Nava-
jo weaver who spoke no English. Her interpreter
was Grace Goman from Ganado in northern Arizona
on the Navajo Reservation.

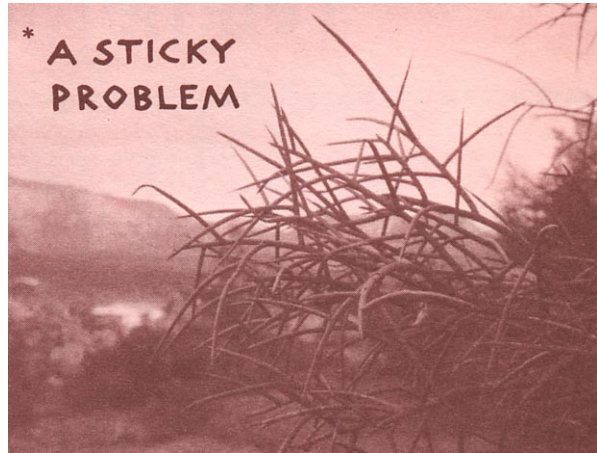
The Navajo Weaving class proved to be extremely
popular and we have had so many requests for this
kind of workshop that we will include it again in
our 1970 summer schedule.

At the close of each session, refreshments were
served and a party atmosphere prevailed. One time
homemade cookies came all the way from Salina,
Kansas, courtesy of Sylvia Young who had been a
student the previous week. (See Mail Bag.)

So many of the students enjoyed working on their
Pendleton looms that a large number of them went
home proud possessors of a new loom bearing the
Pendleton label.

Next year's tentative schedule for the Fabric
Craft School will include general handweaving,
Navajo weaving, spinning, dyeing, macrame, and
one or two other subjects.

*Potsy, non-registered
attendant of the Fabric
Craft School, found Lois
Ericson's bag of fabrics
and yarns a wonderful
place for relaxing.*



This may sound silly to some of you but there is
a right way to "un-weave". Yes, you can just trea-
dle your pattern in reverse, throw the shuttle back
through the shed and pull out the weft but you'll
be in trouble if you continue this way very long.

Smooth yarns are much easier to un-weave. Many
wool yarns are difficult and very fuzzy yarns - like
mohair - are next to impossible for any distance
at all.

If you will use the following rules, you will be
able to unweave faster and with less damage to
your warp.

1. Open proper shed. 2. Bring beater forward but
don't really beat. 3. Lift the weft yarn up and away
from the woven web all the way across. 4. Throw
shuttle and draw out weft. 5. Change the shed.

The secret is in the beater movement and the
lifting of the weft up and out of position before you
pull it out. Let's say you are unweaving wool. Wool
has little fibers that stick out on it. When you bring
the beater forward, you are making sure that all
those little fibers are parallel with the warp. When
you lift the weft up in the same direction as the
warp, you are keeping those fibers parallel with
the warp. Now, let's review what happens if you
don't do it this way.

You open the shed and throw the shuttle and pull
out weft. Know what you're doing? You are pulling
the fibers of the warp yarn across the warp and
when you change sheds and try to pull out the next
row, those little fibers are in the way and won't let
the next weft come out. It's as simple as that. The
little bit of time it takes to move the beater and
lift the weft before you pull it out is well spent.

* *Crucifixion Thorn - Canotia Holacantha - Corona de
Cristo grows in Arizona from 2 to 10 ft. high at eleva-
tions between 2500 and 4500 feet. Intricately branched
thorny shrubs with green bark leaves resembling palo
verde. Flowers are small and inconspicuous although
quite interesting when bush is in full bloom. However,
for the most part, the bush appears as a leafless mass
of robust thorns. In some locations the shrubs are suffi-
ciently abundant to form thickets which repel livestock.*

Pendleton Peddler

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and the turtle restaurant



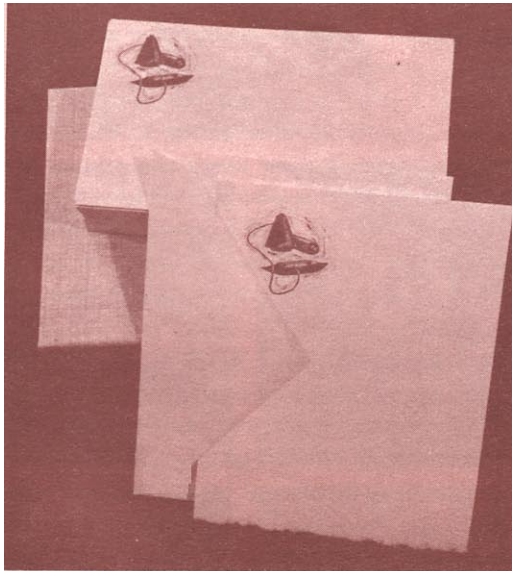
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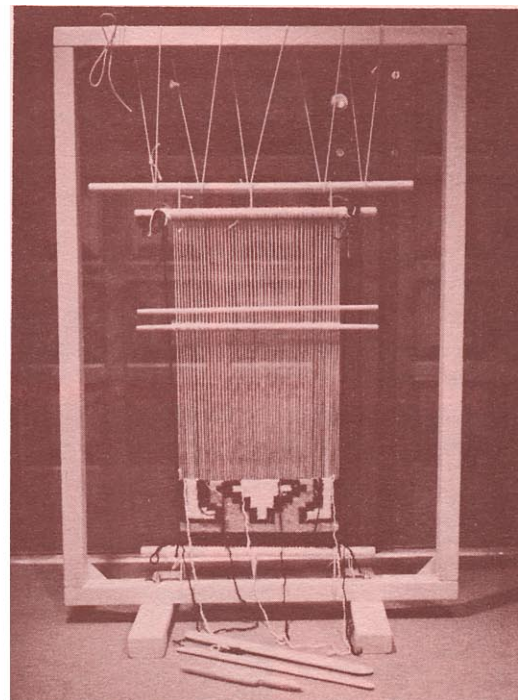
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SEDONA LIBRARY DRAPERY FABRIC

Sample on next page

If I had known what the request was going to be at the other end of the telephone that day, I might not have answered it. The phone call was a request for draperies for our new library. The citizenry of this little village of Sedona had without any help from the government raised over \$75,000 to build a library. One of Arizona's award winning architects designed it, Mr. Bennie Gonzales of Scottsdale, Arizona.

My first thought was to say "no". The request was for a donation of draperies, not a commission... but I was most impressed with the building which is just one-half block from our studio and so my "no" came out "yes".

When I walked into the building for the first time, the carpets were laid and some of the bookcases were in place. There was a feeling of permanency. You just knew it was going to be around for a long time. It's a stone building with heavy dark stained beams and is well suited for its location among the towering red rocks of Sedona.

The draperies were to be for the office. They wanted to have them in time for the open house only three weeks away. An impossibility of course, but somehow I was going to try to work into my busy schedule the designing and weaving of eighteen yards of fabric for the library. I would have to use yarns on hand and, fortunately, I had the right colors and textures sitting on the shelves. To compete with the massiveness of the building the fabric must have strong textures; the weave must be coarse. This eight harness fabric sampled here is the result. I like it. I hope you do. Oh, yes, I did get a four yard piece done in time for them to hang in the office during the open house.

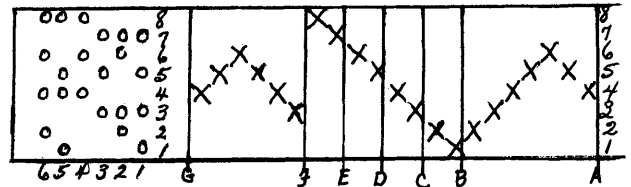
Order of Warp:

- 1 - Heavy ginger silk, 2 - Gold wool boucle,
- 3 - 5/2 gold textured cotton, 4 - Pale green 2 ply rayon,
- 5 - 5/2 natural textured cotton, 6 - Gold rayon and linen flake,
- 7 - 5/2 green textured cotton, 8 - 5/2 green textured cotton,
- 9 - 5/2 natural textured cotton, 10 - Gold rayon and linen flake,
- 11 - Heavy ginger silk, 12 - 5/2 natural textured cotton,
- 13 - Gold wool boucle, 14 - 5/2 gold textured cotton.

Weft: 5/2 natural textured cotton single in shuttle except where multi-weft is specified. To prepare multi-weft shuttle, put 10 tubes of weft on spool rack and wind 10 strands together on flat stick shuttle.

NOTE: The heavy ginger silk is always threaded on harnesses 2, 4, or 6. It is important that the correct colors are on the proper harnesses. Begin threading with the ginger silk on harness 4, gold wool on harness 5, etc.

Tie Up Threading Draft



- Thread A to B - 1 time
- *Thread B to C - 15 times
- Thread C to D - 9 times
- Thread D to E - 9 times
- Thread E to F - 5 times*
- Repeat from * to * as desired
- End with B to C - 15 times
- Thread F to G - 1 time

Reed: 12 dent, 1 per dent.

Weaving Directions:

- Treadle 6-5-6-5-6-1-2-1-2-1.
- Repeat 6 times.
- Treadle 6.
- Treadle 3 with multi-weft.
- Treadle 6-2-6-2-6-1-5-1-5-1.
- Repeat 6 times.
- Treadle 4 with multi-weft.
- Treadle 1.
- Repeat from beginning.

Use medium to light beat. One repeat of the pattern should measure about 9" with tension.

To finish, cut weft floats and steam press with very damp cloth.



The new Sedona Public Library.

