

treadle talk ~

The first yarn hasn't yet been interlaced or twisted for Mary's fabric garden sculpture but a lot of ideas have been suggested as to how to get started. This idea came from a project mentioned by one of the young panelists at the Southern California Conference in Anaheim in March. We decided to wait until we knew our "always" good weather would stay good.

We have alerted our customers to the fact that they are expected to participate. Some that we have asked were quite excited about it and others were almost frightened. Some people like the idea of creating something different within the abilities of their own talents while others are apprehensive about doing something without exact instructions, and on this project everybody is on his own. Maybe this project will help the non-creative to become creative.

One of these days I'll loop the first piece of yarn into a shape and the sculpture will be underway. I don't know how long it took the students to do the sculpture in the park but we plan to continue ours for a length of time. Who knows for how long? It could be when the sculpture has suffered enough, it will tell us when to quit. In a matter like this, words are not the means of communication.

Mary Pennington

THE LOOMING ARTS

MAY | JUNE 1970



VOLUME 5 NUMBER 3





“ . . . took a trip around the world – leaving early February and returning last week of April. It was simply wonderful – a dream come true.

In almost every country we visited handweaving shops run either by the government or small companies. Of course labor is cheap and done the hard way under terrible conditions. In many instances weaving is handed down from one generation to the next. In almost all cases tapestry weaving was done by two or more people on a vertical loom. Finger nails were used instead of beaters in some places. An Iranian woman weaving with beautiful silk, wove one inch a day. Looms varied in each country as did material used. However, everything we saw was exquisite – even the Tibetan refugees in Nepal who made heavy and coarse material which was made into over-the-shoulder bags, jackets and rugs.

This was an education and made me appreciate more my Pendleton Mini loom . . . and not to be over-looked I sit on a bench and not on the ground or floor amid dirt and filth. I could just go on forever!!! . . . ”

Kay Secary, Johnstown, Pennsylvania

“Our guild has just now subscribed to your LOOMING ARTS and I think it one of the best. Please send information about your Mini-Looms . . . Glad to see the article about flat steel heddles – much needed info, from what I have seen. I use safety pins to transfer heddles – you can lock them up! . . . ”

Margaret Newman, Pinellas Weavers' Guild, Florida

CONTEMPORARY HANDWEAVERS OF TEXAS CONFERENCE April 17-19, 1970

This was the 19th conference for the Contemporary Handweavers of Texas. We have no report giving attendance but we have heard nothing but good reports about the conference. There were many demonstrations which always add to the excitement of a conference. Mr. Glen Kaufman was the speaker and he also had an impressive exhibit of his work.

Rugs were greatly in evidence and the First Place in Rugs classification and Best in Show award went to Ellen Moore of Austin, Texas for her three-color diamond rug.

(Continued on page 4)

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

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Interstices ~

Vacation

*East of a fence of clocks
I am a millionaire,
Letting a thousand penny minutes
Slip through my fingers
Without reckoning,
Bright coins of morning moments
Glitter gold at noon
Stretched on sun seconds
Beyond limit.*

*Sliding into silver,
The cool crescendos of evening
Merge with midnight
Aware of the dawning,
Not asking
When . . .*

Marilyn Francis

Fred says ~ ~

The trip had been planned for months. It was to last a week and its purpose was to find many Indian artifacts and then spend two days on Lake Powell in our fearless leader's cabin cruiser. We took three dune buggies with two passengers each (male). Also in each buggy was a tent plus two sleeping bags, two duffle bags, extra gas, water and food, spare parts, etc.

We left Sedona May 2nd and the buggies were towed to Lake Powell where we spent the first night and packed all the gear for the trip. The next day we were off to see some of Utah's beautiful, beautiful sights. We drove a little over six hundred miles and saw five national monuments. The leader had a Department of Interior map (most of the roads couldn't be found on a highway map) and the traffic we saw amounted to half a dozen cars – mostly ranchers' pick-ups who would stop and talk.

Everyone let his beard grow so at the end we called ourselves the “cruddy crew”. Every morning one of the guys would shoot off fire crackers at five o'clock, and this got us up and moving. It was like getting blasted out of the sleeping bags. At one rest stop a whistling bomb was wired to the motor of my buggy and when my buddy and I started to leave, Wham!

We found lots of arrowheads and had a very different vacation. The last two days on the lake were great for me. The owner of the boat took us up to Rainbow Bridge and we caught a nice mess of large bass.

Back home I got a welcoming home kiss (only after I shaved) and then it was back to making looms.

A DRAPERY FABRIC FOR ALL SEASONS And Any Room

A number of years ago I did some designing for a power loom mill in Illinois. One of the fabrics they bought and produced is the one shown here. It has been one of my favorite designs.

For this sample I have used a dull, textured cotton for the weft as I like the homespun effect it gives; but I have also woven this using Pearl 5 and a shiny rayon boucle. With the dull and shiny, it gives an elegant appearance. Use tone on tone or very soft contrasts for the best effect of this weave.

It's a fast one to weave with only three treadles needed. It's heavy enough to make lining unnecessary. It is also very effective woven with just one weft yarn in one color.

I have marked on the draft the exact warp ends that produce the warp float effect on the surface of the fabric. If you have a decorative yarn you want to feature, use it but be sure that it comes on harness 4 in the draft as indicated. The rest of the warp yarns are of lesser importance.

Regarding the Tie Up – Only three treadles are needed but to be comfortable while weaving you do not want them right together. Use treadles 1 and 2, skip 3, 4 and 5 and use 6.

Warp: P - Pearl 5 natural

B - Cotton boucle natural or cotton flake or both

Weft: Textured Cotton 5/2

Reed: 6 dent reed, 2 per dent or
12 dent reed, 1 per dent

Threading Draft

		B ^{Float}		B ^{Float}				B ^{Float}		b ^{Float}								4	4
			P		P			P		P								3	3
	B					B		B						B				2	2
		P					P						P		P			1	1
H																			

Thread A to B as desired.

Tie Up – Rising Shed

0				0	4
				0	0
0					2
				0	1
6	5	4	3	2	1

For counter balance looms tie up opposite harnesses.

Note: Cotton boucle must come on harnesses 2 and 4, Pearl 5 on harnesses 1 and 3

Weaving Directions:

Treadle 6 - 1 two times (4 picks)

Treadle 6 - 2 five times (10 picks)

Repeat. Use medium beat.

A note to beginners – Wind two threads at a time in doing the warp, one pearl and one boucle. The warp ends will be in pairs in the cross. In threading always thread the Pearl yarn first.



CHILDREN'S PONCHO

Our knitters have been neglected so here's a Children's Poncho that has been popular in our studio. You know, you can knit with weaving yarns, too. Just put a few of them together to get the proper gauge.

SIZE: Take measurement from neck down over shoulder to wrist.

MATERIALS: 16" armlength takes about 16 oz. of Knitting Worsted weight of yarn.

24" circular needle No. 10½

Markers

GAUGE: 7 sts = 2"

Cast on 24 sts PM (place marker) cast on 24 sts (all very loosely) PM

Join

K 1, P 1 in ribbing for 5" or desired length, slipping markers.

Inc 1 st in each st around (96 sts)

Change to stockinette.

Inc 1 st each side of each marker every row for 2" from ribbing - Teenagers size do 3" from ribbing.

Inc 1 st each side each marker every other row until 2" less than length to wrist from ribbing - all measurements are made down beginning marker.

Divide.

Slip M - work to next marker - remove M.

Turn - work back to M - remove M - Turn, dec 1 st each end every row until 1 st remains.

Pull end thru.

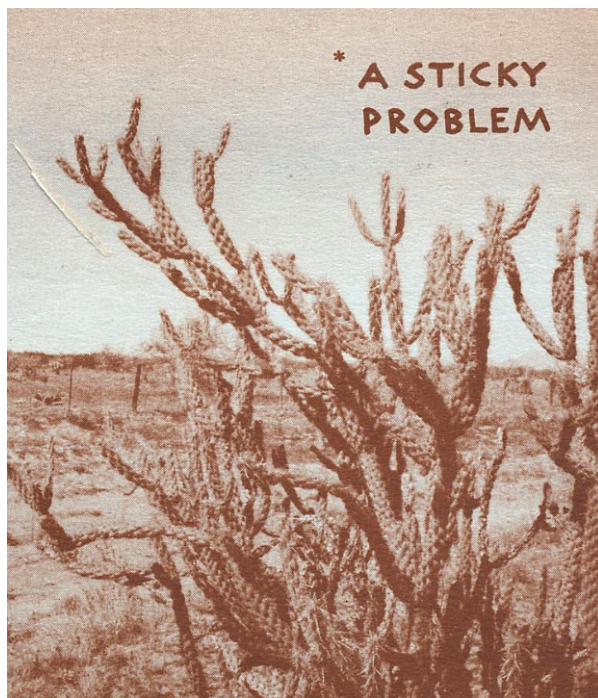
Tie in yarn and work other half the same.

Block.

Fringe in every other stitch around bottom using 3 strands 7" long.



Knitted children's poncho with turtle neck modelled by Elizabeth Ann Larson, one of Sedona's pre-kindergarten tots.



Sometimes on a warp the edge threads keep breaking. Oftentimes a yarn is strong enough for the fabric but won't hold up at the edge. Refer to the 4 harness sample Vol. 5 No. 2. In this fabric the white rayon flake gave us a problem on one edge.

If you are weaving yardage, where the edge will be cut off or turned under, then you can substitute a stronger yarn on the edge. Don't use a substitute that is thicker, just stronger.

I like to use singles wool as warp but it wears on the edge so I substitute a carpet warp or Pearl Cotton for about 4 ends on each side.

For projects where the edge shows, such as place mats, you would not want to add a foreign yarn to the warp.

In adding these different yarns to your warp, it is best if they are not wound on the same beam with warp. If not on a second warp beam, let them hang down at back with proper weight on them. They often take up differently in the weaving and should be controlled separately.

**Less spiny cholla - Opuntia aurea. Herbaceous perennial with short-jointed stems. Its cousin, the better-known "jumping cholla" is covered with dangerous spines. This variety has rather weakly armed joints and spines less than 2.5 cm long with inconspicuous sheaths. It is found in Arizona, eastern California, southern Nevada and southern Utah. The flower buds are cooked and eaten by the Pima Indians.*

CONTEMPORARY HANDWEAVERS

(Continued from page 2)

She also won first in Wall Hangings. Other first place winners were: Mrs. Horathel Hall, Houston Texas; Mrs. Pat Woodworth, Noblesville, Indiana; Betsy Chapple, Arcadia, California; and Vashti Fromen, Houston, Texas. Mrs. Geo. Ehni of Houston won a Special Award and Mable Maxey, Denton, Texas won The Looming Arts magazine award.

RE-CREATING HISTORY

We interviewed Mr. David Bruggs, Curator of the Hubbell Trading Post National Historic Site at Ganado, Arizona, and Mr. William Young, trader at the post. They told us of the large weaving project underway.

Many of the old Navajo rugs at the post are wearing out and they are reproducing them. The rug in process while we were there was 11'5" x 12'7". A mother and daughter team, Louise and Sadie Begay, began the actual weaving April 1 of this year and they hoped to have it completed for the Navajo show at the Museum of Northern Arizona in Flagstaff in July. The rug being reproduced pre-dated 1920. There are to be five rugs reproduced. This project is sponsored by the Southwestern Parks and Monuments Association. Different weavers will be hired to do each rug. The weavers work a regular 40 hour week.

The cross bars for the loom for this large rug were 4" pipe and they were tied with very heavy rope. When the photo was taken, they were in the process of moving the warp so the weaving area would not be too high for the weavers. There were three sets of shed sticks across the warp. This rug is white, grey and Ganado red.

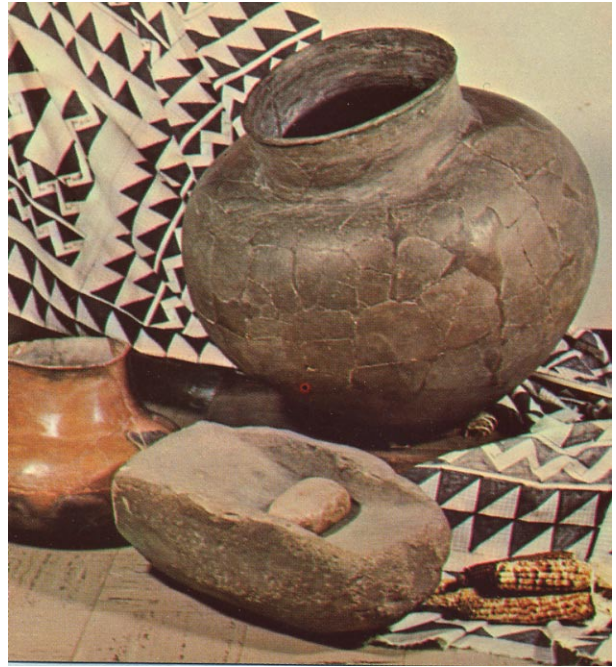
Hubbell Trading Post preserves an accurate picture of the Navajo trading post of yesterday. The reservation trading post was often the only link between the Indian and the white man. It had a direct influence on the Indian's changing way of life – an influence still apparent on the Navajo reservation.

Don Lorenzo began trading in Ganado in 1876 and from the beginning the Navajos flocked to the post, where Hubbell was not only their merchant but also their guide and teacher in understanding the ways of the white man. He was the trusted friend who translated and wrote letters, settled family quarrels, explained Government policy, and helped the sick.

History was made daily at the Hubbell Trading Post and you'll enjoy visiting this interesting place. If you do, be sure to ask to see the Navajo weavers at work.



Louise Begay and daughter, Sadie, weavers of rug in background with husband, Phillip, who helps move warp as weaving progresses.



Twelfth century artifacts of the Tuzigoot National Monument just a few miles from Sedona. Burial blanket, olla, jar, mano and metate. We spend a lot of time searching Indian ruins to discover items like these. A mano and metate in good condition is a rare find. The large olla has been pieced together and when you dig up pieces of pottery and start putting them together, it's a jig-saw puzzle that challenges the best.

ACTIVITIES AT THE STUDIO

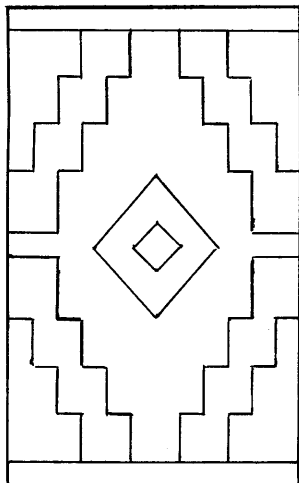
The middle of May saw two Modesto, California weavers and long time subscribers here for two weeks of instruction. Jean Laws and Velma Fitz took time off from their respective jobs in Modesto, Jean from her husband's insurance office and Velma from her position of medical secretary to concentrate on broadening their weaving horizons. Also in May, Anita Wood drove down Oak Creek Canyon daily from Flagstaff for some lessons.

June was a terrifically busy month. Kathy Wykoff, a Northern Arizona University student spent some time with us. Also, Mary Crume, Scottsdale businesswoman, and Jo Ann Olsen, wife of a Scottsdale dentist and recently an art teacher at a private school in Scottsdale, Arizona each joined us for a week.

A unique young student has had us all on our toes. Marjan Weber, ten years of age began her all-summer studies and I have been taking her through all phases of weaving and yarn crafts. Marjan's parents are originally from Holland. Her mother is a charming artist and her father a Mesa, Arizona pediatrician.

Near the end of June, Mrs. Robert Potts of Convent, Louisiana whose husband is Chief of Staff at the local Convent hospital, took a week's instruction. Virginia Knudtson, teacher at Prescott, Arizona High School, came again for some advanced work.

Candy Reynolds, art teacher from Las Vegas (and part time model) took a week's lessons and decided to stay on during the beginning of our Fabric Craft summer school in July.



Suggested design for first Navajo rug.

Up to now you have been weaving all the way across the warp to give a solid color stripe. You are now ready to develop a design. You may wish to work your design on graph paper before you begin. However, the Navajo weaver rarely does this. For your first attempt, keep it simple. We are showing a suggested design that incorporates solid stripes, vertical, horizontal and diagonal lines.

The warp illustrated has 98 warp ends. The color plan will be: gold across 26 ends, white across 14 ends, gold across 18 ends, white across 14 ends, gold across 26 ends. Change to your next shed, insert batten and split proper selvage threads over batten end. Count over from the right edge and fasten in a white yarn on the 26th warp end. Count 14 more and fasten in a gold weft on the 40th warp end. Then from the left fasten in a gold weft on the 26th warp end and a white weft on the 40th warp end. This will leave 18 warp ends in the center section. Adjust the count to suit the number of warp ends in your warp. The 26th and 40th warp ends from each side are now called "turn" warp ends. In other words, the weft will turn around these warp ends each time you change direction in the weaving.

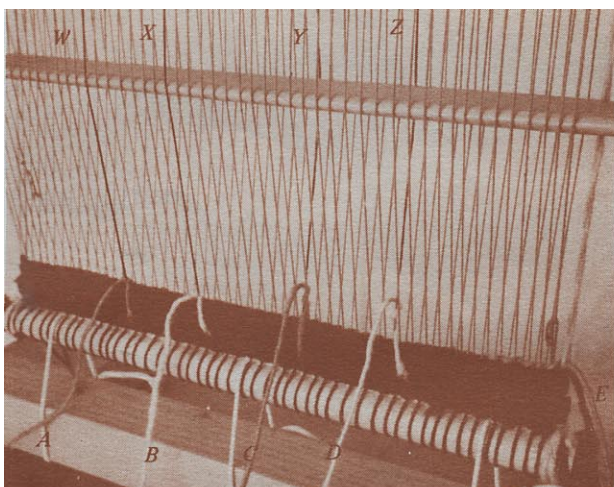


Photo 1
Wefts A and B are hooked to "turn" warp ends on front of batten. Wefts C and D are wrapped once around "turn" warp ends on back of batten. At right edge weft E is fastened into previous shed. The long end of the wefts are positioned in the direction of the weaving. The "turn" warp ends have been marked for clarification.

To fasten in a new weft color in the middle of the warp refer to Photo 1 and proceed as follows: If the "turn" warp end is on the front of the batten, you just

hook the weft around it. See gold and white wefts on left in photo. If the "turn" warp end is on the back of the batten, you wrap it once completely around the warp end. See gold and white wefts on right in photo. The long end of the wefts are positioned in the direction you will be weaving, in this case to the left. At the right edge fasten in a gold weft by overlapping a short distance with weft in previous shed.

You are now ready to weave with five different wefts. Always keep in mind when the weft yarns on hanging to the *right* of the design blocks, you begin weaving with the weft on the left and work to the right; and if the weft ends are hanging to the *left* of the design blocks you begin on the right and work left. See Photo 1. Your first row of design will be woven as follows: Weft A, then B, then C, then D, then E. The second row will be Weft E, Weft D, then C, then B, then A, etc.

To weave vertical lines you must understand the following: If the "turn" warp end is on the *front* of the batten, the weft goes behind it and into the shed, or comes out from behind it, depending upon whether you are at the beginning or end of a design block. If the "turn" warp end is on the *back* of the batten, the weft always goes into the shed just in front of the "turn" warp end or comes out of the shed in front of it.

You now have all wefts fastened into the warp. Weft ends are hanging to the right of each design block so you begin weaving on the left with weft A. Follow carefully word by word the following instructions. Because turn warp W is on *front* of batten, you insert weft A into shed to the right of warp W going behind it, through the shed and coming out at left edge. Bubble and beat. Because turn warp X is on *front* of batten, you insert weft B into shed to the right of warp X going behind it, through the shed to end of color area coming out from behind and to the left of turn warp W. Bubble and beat. Because turn warp Y is on *back* of batten, you insert weft C into shed in *front* of it, carrying weft through shed and coming out from behind and to the left of turn warp X on *front* of batten. Bubble and beat. Because turn warp Z is on *back*

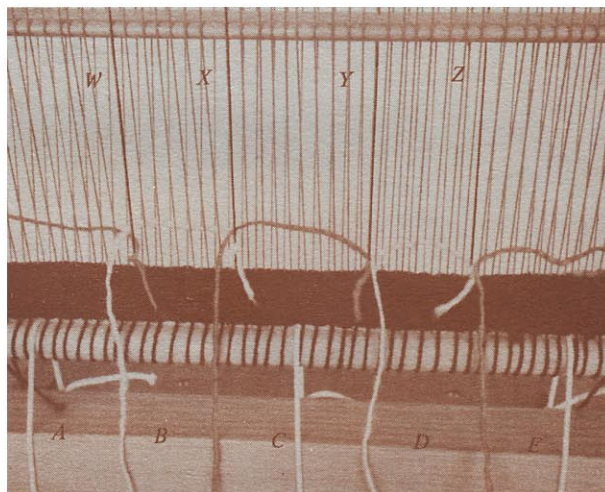


Photo 2
After first row of design has been woven. "Turn" warp ends marked and wefts unbeaten for clarification.

of batten weft D must go into shed in front of it and come out in front of turn warp Y since Y is on back of batten. Bubble and beat. Insert weft E into shed from right edge and come out in front of turn warp Z. Bubble and beat. Remove batten. Change sheds and split proper selvage ends. See Photo 2 for position of wefts after first row of pattern is woven. We left wefts unbeaten in photo for clarification.

End of wefts are now hanging on left of color areas so we begin the second row of weaving with weft on right. The "turn" warp ends are now opposite from what they were. The ones on back of batten are now on front and vice versus.

Insert weft E into shed to the left and behind turn warp Z now on front of batten. Carry weft through shed and out right edge. Insert weft D into shed to the left and behind turn warp Y which is now on front of batten. Carry weft through shed and come out from behind and to right of turn warp Z. Insert weft C into shed in front of turn warp X now on back of batten. Carry weft through shed coming out from behind and to the right of turn warp Y on front of batten. Always bubble and beat after weaving each weft. Weave wefts B and A accordingly. Photo 3 shows second row woven.

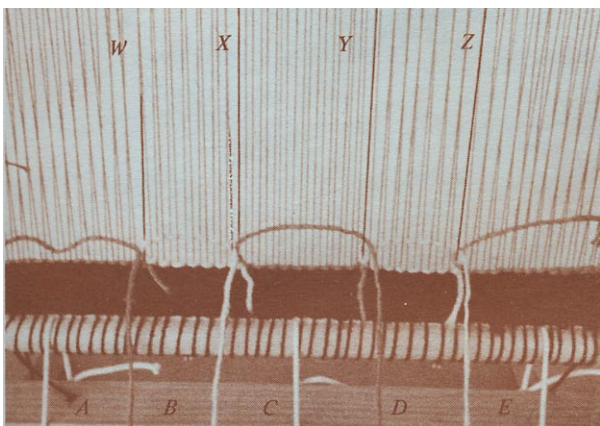


Photo 3
After second row of design has been woven.

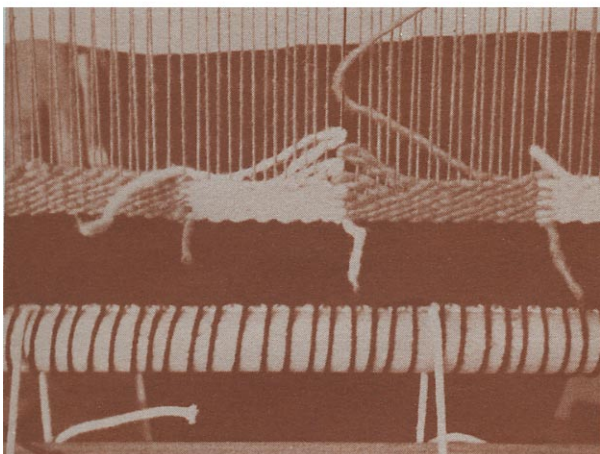


Photo 4
Two adjacent blocks are joined by the wefts "turning" on same warp end.

Now is a good time to re-read the paragraph beginning "To weave vertical lines you must . . .". If you are doing this correctly, wefts of adjacent blocks are "turning" on same warp thread. See Photo 4.

To repeat some words of caution . . . Get a lot of weft into the shed to prevent draw-in. Keep your warp very tight. Keep level of web even by filling in low places. Next issue: Advancing design to right and left.

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FOR YOUR READING ENJOYMENT

The New American Tapestry by Ruth Kaufman
\$13.50 plus 40¢ postage and insurance

When you open this book, have plenty of time. You will want to study each photograph. Here is the first book to give contemporary American tapestry its due recognition. The emergence of American tapestry weavers is traced and illustrated in the first part of the book. Influences — ranging from traditional to avante-garde — that have stimulated this group are pointed up specifically. An entire chapter describes the new free-hanging woven forms. This book gives you new approaches to an old craft. . . experimentation in the spirit of our times. 54 full-page photographs some in 4-color.

17th ANNUAL MIDWEST WEAVERS CONFERENCE DES MOINES, IOWA May 15-16

Registrations for the 1970 Conference totalled 171 weavers representing ten states. Over 125 individual exhibits were displayed. First Awards went to Eleanor Mast, Waterloo, Iowa; Mrs. Forrest Allen, Iowa City, Iowa; Pat Fisher, Denver, Colorado; Frieda Tuinsma, Denver, Colorado; Kaija Harris, Iowa City, Iowa; Meredith Paulson, Iowa City, Iowa; Bracha Fredman, University City, Missouri; Evelyn Jenkins, Townsend, Washington; Pamela Stacie, Columbia, Missouri; Marion Hoskinson, Denver, Colorado. THE LOOMING ARTS award went to Marcia Whalen, Des Moines, Iowa.

One of our friends that lives on the patio. We always have several trying to get in the patio door and one time one did and I woke up in the morning with a toad sharing my bed.



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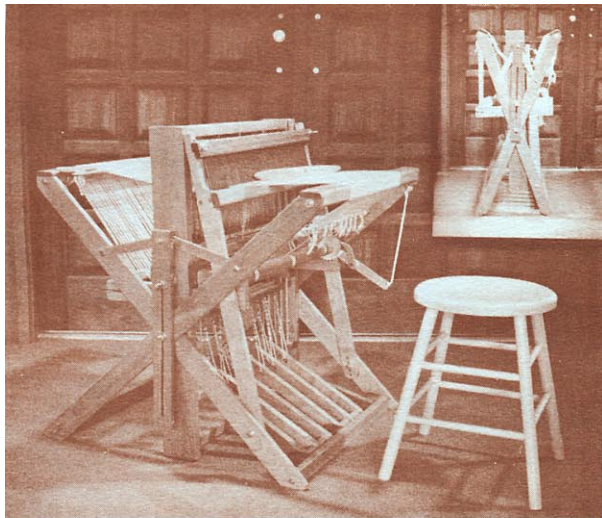
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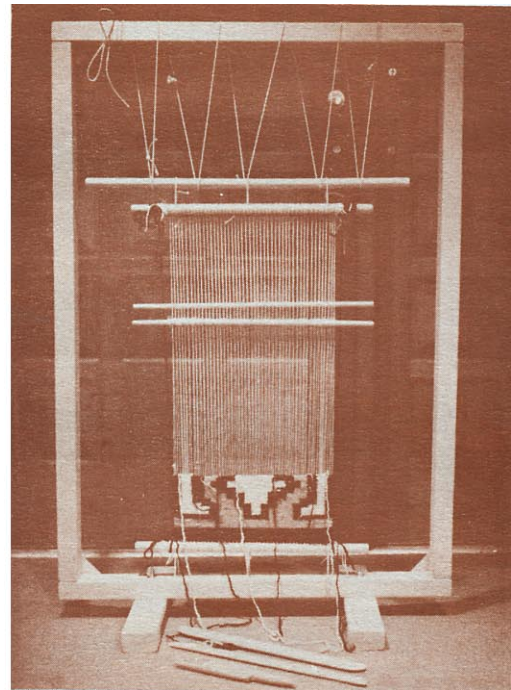
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BORDERED OR STRIPED DRAPERY FABRIC

Many of today's interiors call for an all over pattern in window decoration but there are times when it pays to be dramatic with a heavy stripe or border fabric. For our sample in this issue you can use any number of yarns for the pattern, such as: heavy cotton chenille, fluff taslan, heavy soft spun rayons, etc. You choose the yarn to give the effect you wish.

This is a basic eight harness overshot type weave with the pattern thread alternated with a tabby in the pattern area. I designed this fabric for a power loom mill in Illinois several years ago and they produced it in a wide color range as an all over stripe pattern but it can be effectively used as wide, heavy borders.

You will notice that this warp is the same as for the 4-harness sample in this issue. You can do this 4-harness fabric on the eight harness set up thereby getting two different fabrics from one warp. I will give the treadling directions for both fabrics. There are, of course, many more designs you can do. When you design for the power loom industry, many mills weave all their fabrics on one basic warp.

Threading Draft

						B	B										8
					P				P								7
				B						B							6
				P							P						5
			B									B					4
		P											P				3
	P	B												B			2
P	B						P								P		1
C	B																A

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

Warp: P - Pearl 5 Natural

B - Cotton boucle or cotton flake or both

Weft: 10/2 cotton natural for tabby and

Two ply soft spun rayon for pattern

Reed: 6 dent reed, 2 per dent or

12 dent reed, 1 per dent

Tie-up (Note: We are giving a full tie-up even though you

do not need all these combinations and treadles to weave sample fabric shown. We thought you might like to experiment on your own on this basic threading.)

0					0	0	0	0									8
	0					0	0	0	0								7
0	0	0						0	0								6
		0	0	0						0	0						5
0	0	0	0	0													4
			0	0	0	0										0	3
0				0	0	0	0										2
					0	0	0	0							0		1
10	9	8	7	6	5	4	3	2	1								

Weaving Directions:

Treadle 3 four times)

Use tabby beginning

Treadle 6 four times)

on treadle 1 and ending

Treadle 3 four times)

on treadle 10

Treadle 1 - 10 three times (six picks)

Treadle 3 - eight times. Use tabby

Treadle 1 - 10 three times (six picks)

or make this tabby area as large as desired to fit your plan.

Medium beat.

Weaving Directions for weaving 4-harness sample in this issue on eight harness set up.

Treadle 10 - 1 two times (4 picks)

Treadle 10 - 9 five times (10 picks)

Repeat.

