

NOVEMBER / DECEMBER 1971



VOLUME 6 NUMBER 6

THE LOOMING ARTS

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treadle talk ~

With this issue we complete another year of publishing The Looming Arts. It has been an eventful year, some of the events very sad ones. We certainly appreciate the patience of most of our subscribers and we understand the impatience of some. Don't anyone feel badly about the letters you wrote. We're just glad that you were so interested in our publication that you took the time to write.

We are working diligently to get up to date and hope to do so by publishing every four to six weeks. Even with our delays our mailing list has grown tremendously this past year and each issue is a larger task to complete than the one before. We wish to thank all of you for your loyal support.

We are looking forward to a bright new year. We will be enlarging our studios so we can better serve you and be able to accommodate more in our classes. We won't have to turn away so many eager weavers.

Never hesitate to write us whether you have a compliment or criticism. Either way we like to hear from you.

Mary Pendleton





“ . . . It’s always a pleasure to see my copy in the post box and I rush inside and look first at the back page, to see the new multi-harness design . . . Best of luck with your book, which I hope to buy when it becomes available, but don’t get too tied up to write the magazine . . .”

Mrs. C. A. Wright, New South Wales, Australia

“I’m writing you because I bought some old copies of your magazine Vol 4 No. 1, being the latest, and found them so interesting and inspirational I would like to subscribe.”

Mrs. V. A. Iannone of Pacific Palisades, Calif.

“8 harness sample, un-damask damask, is terrific – not my colors but wow! I can visualize it in my choice of colors.”

Mrs. Edwin R. Cramer, Milwaukee, Wisc.

“ . . . every time I get discouraged about being so far behind with what I want to get done, I think about you and your magazine and I remind myself, ‘That is the way all good weavers are, cause Mary is too!’ See, I can even get my money in on time for the next issue, as slow as I am!”

Mrs. H. B. Burr, Ft. Worth, Texas

Fred says ~ ~

Talk about a beehive. The loom works is really buzzing. About the only thing of’ Fred has time to say these days is “hello” and “goodbye”. I’m not complaining though because if I didn’t have orders I’d probably be crying. The only thing I would like is a little time to sneak off for an afternoon of fishing.

SO YOU WON’T MISS US –

Our studio hours are 10:30 to 5:00 Tuesday through Saturday from September through June. During July and August we are open Monday through Saturday. We are always closed on Sunday. Plan to drop in.

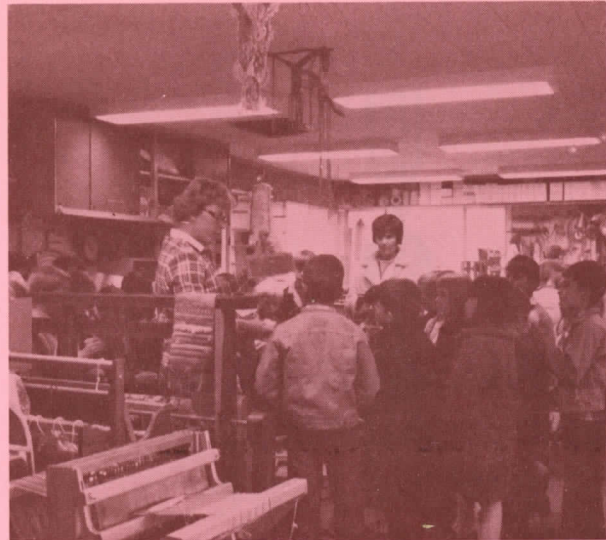
STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

The Looming Arts is published bi-monthly beginning January 25 of each year. Subscription rates: United States and possessions: 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. Phone: Code 602-782-3671.

ACTIVITIES AT THE STUDIO

Since all classes were cancelled through the end of the year, we have been trying to get up to date with necessary chores. Helen Hafen, weaving friend from St. George, Utah, came down to help with The Looming Arts. We were doing Vol. 6, No. 3 and without her able assistance, it wouldn’t have been in the mail for quite some time. My thanks to Helen.

December 1 the atmosphere in the studio brightened when we demonstrated spinning and weaving for 48 third graders from Camp Verde School. They were a very eager and appreciative audience.



Mary Pendleton surrounded by third grade students from Camp Verde School during carding demonstration.



Students at work in the studio—left to right: Mrs. Odessa Vasquez, Baywood, Calif., Mrs. John Whittier, Sr., and Mrs. Mozelle Moore both from Austin, Texas. Mrs. Vasquez comments in our Mailbag column last issue.

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

CHAIR COVER FABRIC

For some reason I don't think in terms of upholstery too often. My thoughts seem to angle towards drapery and casement fabrics most of the time. Maybe it's because you have fewer limitations when it comes to window fabrics. Upholstery is a different story.

There are a few rules you can't ignore if you want a good serviceable piece of upholstery fabric. It must be a firm weave, a weave that can withstand hard wear. Warp and weft floats must be short so they do not catch on things brushing against the fabric in use. The fabric should not stretch and lose its shape.

Our warp contains synthetic yarns with practically no elasticity in them. Weft is synthetic and wool. If you wish, you can use all synthetic yarns. My color scheme may not be your favorite but it's one I like very much. At least it won't show the soil easily.

Though it is a firm weave, don't over-beat it. Count the black wefts per inch and keep it uniform throughout. You want a firm but still pliable fabric.

In planning the amount of yardage you need to do a specific piece of furniture, consult your upholsterer first. He can tell you just what width will cut the best and how much he will need for your particular piece. If you make a sample first to show him, he may be more receptive to working with your handwoven fabric. So much poor fabric is presented to upholsterers by weavers that some will not work with handwoven fabrics unless they know the quality it is going to be. The upholsterer can't make a sleazy, stretchy fabric look good on your furniture no matter how hard he tries so surprise him with a beautiful correctly woven quality piece of material.

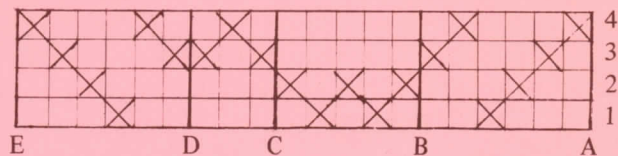
Reed: 12 dent, 2 ends per dent

24 warp ends per inch

Warp: 10 dark olive novelty, 5 2-ply turquoise

Weft: Same as warp used double in shuttle or for lighter weight fabric single ply Dark Olive and Turquoise double in shuttle. 2-ply medium wool in black.

Threading Draft



Thread A to B – one time

Thread B to D as desired

Thread B to C one time

Thread D to E one time

Tie Up – o = rising shed
x = sinking shed

o	x		o	x	x	4
x	o		x	x	o	3
o	o		x	o	x	2
x	x		o	o	o	1
6	5	4	3	2	1	

Weaving directions:

Treadle 1 then 6 - 2 picks - double weft

Treadle 2 with wool

Treadle 1 then 6 - 2 picks - double weft

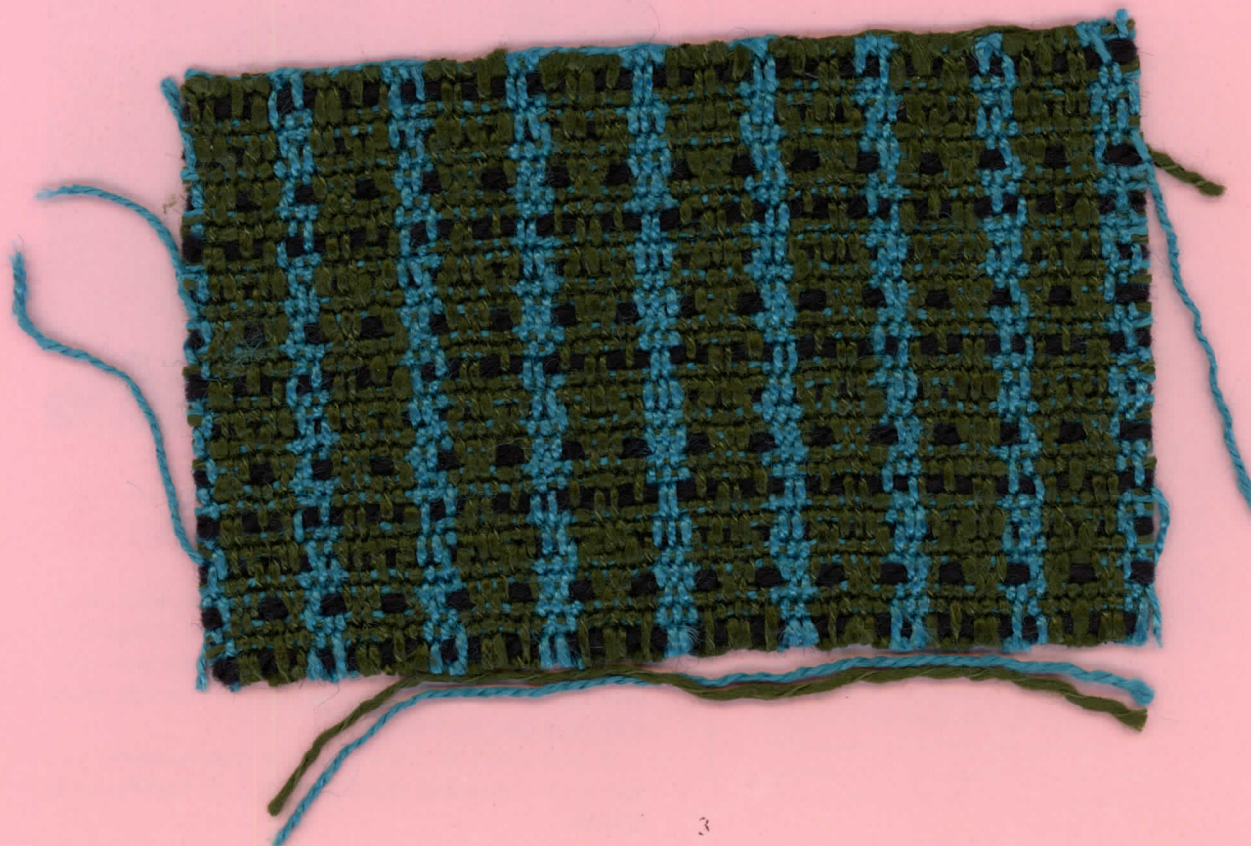
Treadle 3 with wool

Treadle 1 then 6 - 2 picks - double weft

Treadle 5 with wool

Repeat.

Use a firm beat but don't over-beat. To finish steam press.



YARNS SELECTED FOR YOU

A new yarn on the market is Umatilla. This is a 3-ply all wool yarn durably mothproofed and handwashable. It is available in black and white and 20 colors. It meets the demand for a medium weight wool that works well for both warp and weft.

Our sample — Sedona Red and white.

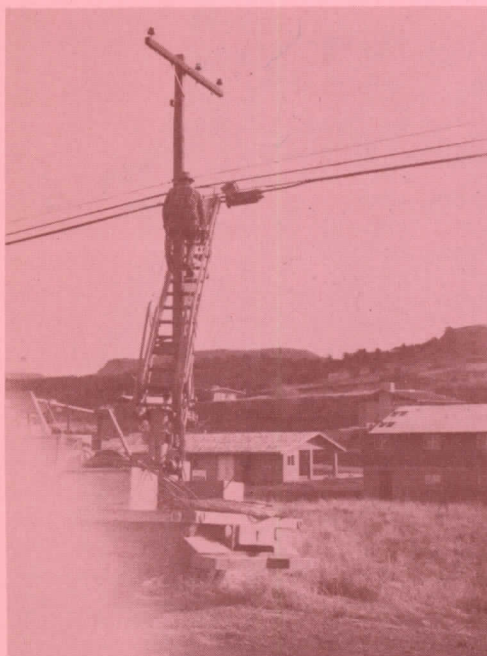
Put up: 2 oz. tubes of approx. 280 yards

80¢ per tube plus shipping

When ordering, please add sufficient amount for postage and insurance. Any overage will be refunded. Order from The Pendleton Shop, Box 233, Sedona, Arizona 86336.

NEEDLEPOINT WORKSHOPS

We have had so much interest in needlepoint that we are scheduling workshops for this craft. We have an experienced needlepointer working with us. If this interests you and you would like to join us for a workshop, please write for details. For the time being our workshops are geared for the beginner. We also stock a large quantity of needlepoint supplies.

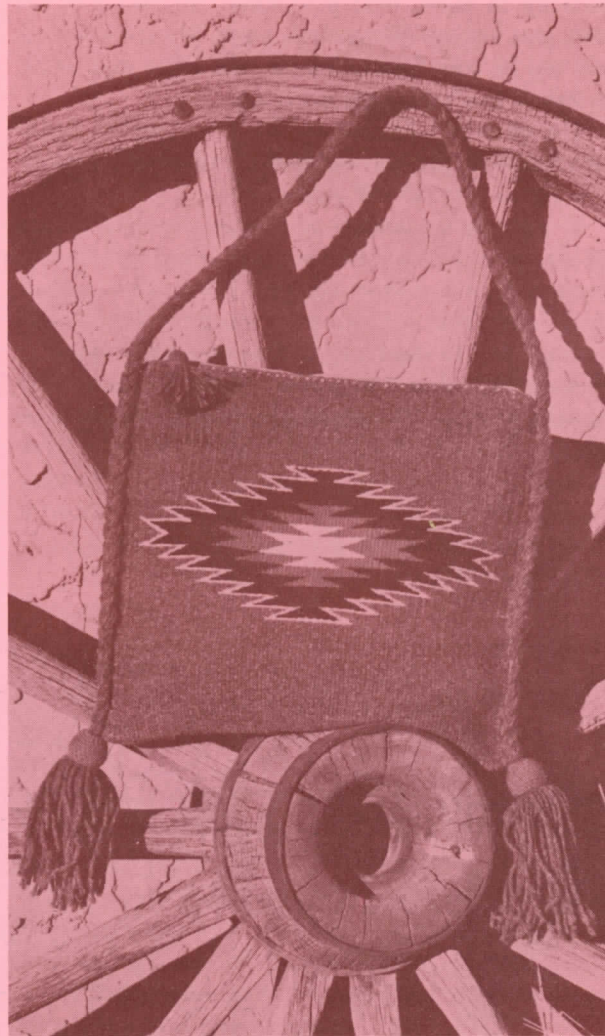


This is our Potsy being rescued. Sometime during the night she was probably chased up the pole by a coyote or stray dog. The next morning we heard her mournful cry and called Arizona Public Service. Electrical power isn't the only service they render. Potsy thanks you, Virgil Bice of APS.

NAVAJO TYPE HANDBAG

Several of you have written to ask for a project other than rugs to be done on your Navajo looms. Grace Gorman, one of our Navajo weaving instructors, was carrying this handbag the last time I saw her.

Weave one piece of fabric approximately 12" x 24" duplicating the pattern on each half. Do not bother with a Navajo selvage on the edge as it does not show and just adds bulk in this case. This bag was woven with a commercial spun yarn. Insert lining, fold in half and sew together at sides. Braid yarn for handle using many strands. Sew braid to bag as shown.



Navajo type handwoven handbag.

MORE ABOUT BRAID TRIM FOR NAVAJO TYPE BAG

If you are the owner of a rope machine, then this is the perfect answer for the braid trim on the Navajo type bag above. You can make a rope out of the same yarn used for the weaving. Make it as heavy as you wish easily with your rope machine.

If you aren't in possession of a rope machine, you may wish to own one. Order from us... \$11.00 Postpaid in USA.

CHRISTMAS TREE ORNAMENT – Handknit

Florence, our knitter, made this sample for you. Just use scrap yarn and knit up a whole family of wise old owls to help you enjoy your Christmas.

Materials: Scraps of knitting worsted –
No. 9 knitting needles –
Cable needle –
sequins or small buttons for eyes –
Size of yarn and needles will determine size of owl.

This pattern makes one about 3" high.

Make 2 pieces

Cast on 10 sts.

Row 1 – K.

Row 2 – P.

Row 3 – K1, place 2 sts. on cable needle and hold in back of work, K2, K2 from cable needle, place 2 sts. on cable needle and hold in front of work, K2, K2 from cable needle, K1.

Row 4 - 6 - 8 - 10 - 12 - 14 - 16 - Purl.

Row 5 - 7 - 9 - 11 - Knit.

Row 13 – Repeat row 3.

Row 15 – K.

Row 17 – Repeat row 3.

Row 18 – P.

Bind off.

Finishing: Placing right sides together, sew up slip st seams from bottom, up around sides and top and stuff with cotton or extra scraps of yarn after turning right side out. Seam bottom. Run end of thread through top of owl to hang. Sew on eyes and decorate in any way you wish. When using synthetic yarns, stuff with nylon hose and owl becomes completely washable.



Knitted owl for Christmas tree ornament.



Driving through our Oak Creek Canyon in the fall is a real delight to the eye. The colors are brilliant. Include Highway 89-A from Flagstaff to Sedona through the canyon on your next trip to Arizona.

Photo by Rollie Houck



Do you know you can bruise your yarn? That's a fact. You can bruise yarn wound on hard containers like tubes, cones or spools if you drop them on a hard surface. You may not notice the damage with a soft, spongee yarn but there is an obvious difference with hard yarns, like linen.

Our studio has a concrete floor and when someone drops a tube of yarn, I cringe every time. Where the yarn is caught between the hard floor and the hard container, the fibers are damaged. If you've wondered why you have weak spots in yarn as you begin to unwind it, this could be the reason.

*Spanish Bayonet, Soapweed – Yucca. The Yucca is pollinated by a small moth whose larvae feed on the seeds. There are ragged looking fibers along the margins of the spine-tipped leaves. Indians avail themselves of the buds, flowers, fruits, seeds and young flower stalks for food and a fermented beverage is made from the fruits. Its fiber as well as its leaves are used for baskets, mats, cloth, rope and sandals, while soap is made from the roots.

Pendleton Peddler

RONDEE MOTOR HOTEL

Spectacular view
3 blocks from studio
Box 1021
(602) 282-7131



and the turtle restaurant



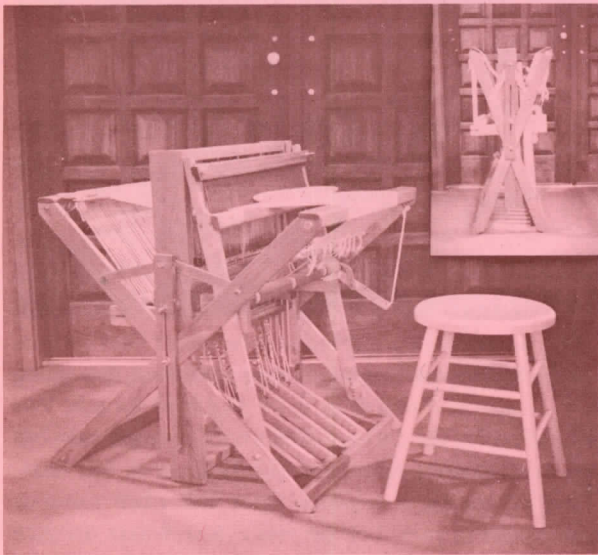
The finest in Linen Yarns-
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for four generations.

F J Fawcett Inc, 129 South St, Boston Mass.

2 and 3 double beds per room - some kitchen facilities.
Center of Village. Walking distance to shops and Pendleton Studio. Room phones. T.V. Close to restaurants and bus depot. On Highway 89-A.

Canyon Portal Motel

282-7125 - Box 575 - Sedona, Arizona 86336



Pendleton 20-inch Mini-Loom

PENDLETON FOLDING FLOOR LOOMS

Jack type, easy to thread and easy tie up. Harnesses lift out with no ties. 40" - 46" in both 4 and 8 harness. Mini-looms in 20" - 24" - 30" 4 harness. 30" only in 8 harness. Our large loom scaled down for small loom convenience . . . in beautiful hardwood and hand rubbed finish. Also warping reels, warping frames, spool racks, benches, tapestry loom, 2-harness table loom. Write for details. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

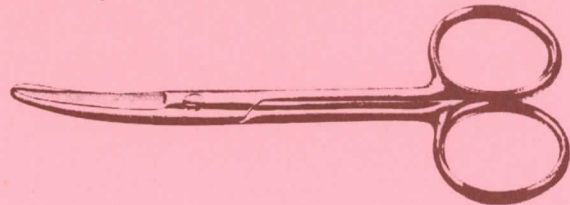
MAYPOLE "WILLAMETTE"

Quality Worsted Handweaving Yarn

Available at your local Weaving Supply Shop
or

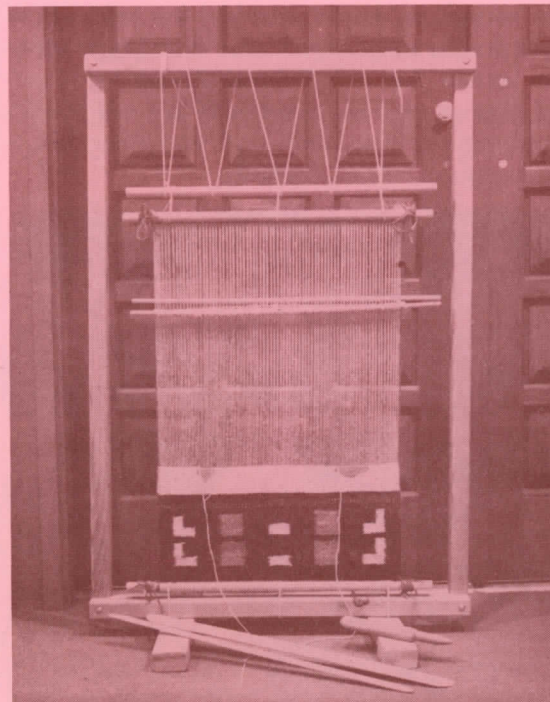
Oregon Worsted Company
P. O. Box 02098 Portland, Oregon 97202

SCISSORS for weavers - 4½" curved scissor
with blunt points POSTPAID \$ 3.60



Order from The Pendleton Shop, Box 233, Sedona,
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The perfect gift for your weaving friends - a subscription to THE LOOMING ARTS.



AUTHENTIC NAVAJO LOOM FRAME

Designed so weaving is held forward for ease in handling tools. 30" x 43". With rods, shed sticks, two battens, comb and cord. Shipped knocked down. Easy to assemble with six bolts. \$22.50 postpaid. The Pendleton Shop, Box 233, Sedona, Arizona 86336.

HONEYCOMB CROSS

Weaving for your church can be one way of contributing. Here is a honeycomb cross that could be woven as a border for an altar cloth, pulpit cloth or any of the other paraments.

The problem in doing a spot type weave in honeycomb is to have some way to catch the floats on the back so they are not so long. I used a point twill unit in the threading between crosses. This unit weaves as a vertical honeycomb bar. Even then the weft floats on the reverse side are long and lining the finished piece is necessary, I think.

Another problem in developing this weave, the weft beats down easily when just one or two honeycomb cells are woven at a time but when you weave the arms of the cross and more cells are involved, you can't beat the weft hard enough. To solve this and give the cells the same appearance in size, we just wove less picks in this area. Weave six picks in each cell for the stem but only four picks in each cell for the arms of the cross.

If you weave a plain area with the lame before beginning the cross, you must beat very carefully so you get the same picks per inch as when you are weaving the cross. The lame yarn will take a lighter beat when you are not weaving honeycomb and a harder beat when you are.

As mentioned in past issues to make honeycomb easy to weave, do it wrong side up. Our tie up is given this way. If you wish to weave it right side up, reverse the tie-up but be aware that you will be lifting more harnesses with each treadle.

Warp: 10/2 white mercerized cotton
 Weft: 10/2 white mercerized cotton and cotton lame.
 Reed: 12 dent, 2 ends per dent
 24 ends per inch

Weaving directions:

Before you begin note comments on beating.

Alternate treadles 1 and 10 using cotton lame for whatever amount of tabby weave you wish before beginning the cross.

*With 10/2 white treadle 2, then 3 - three times or 6 picks.

With cotton lame treadle 1, then 10 - 2 picks

With 10/2 white treadle 4, then 5 - three times or 6 picks.

With cotton lame treadle 1, then 10. Repeat from * five more times.

With 10/2 treadle 2, then 3 - three times.

With lame treadle 1, then 10.

With 10/2 treadle 8, then 9 twice - 4 picks.

With lame treadle 1, then 10.

With 10/2 treadle 6, then 7 twice - 4 picks.

With lame treadle 1, then 10.

With 10/2 treadle 8, then 9 twice - 4 picks.

With lame treadle 1, then 10.

**With 10/2 treadle 2, then 3 - three times - 6 picks.

With lame treadle 1, then 10.

With 10/2 treadle 4, then 5 - three times - 6 picks.

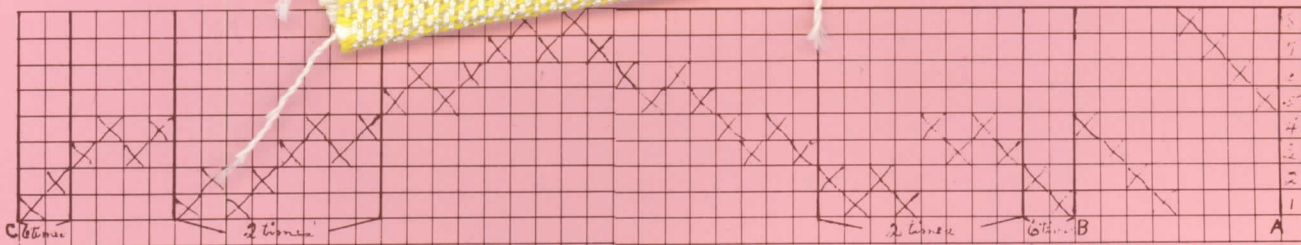
With lame treadle 1, then 10. Repeat from ** one more time.

With 10/2 treadle 2, then 3 - three times - 6 picks.

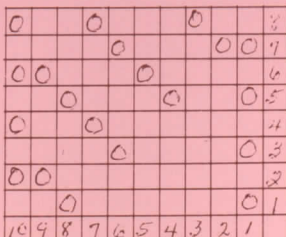
With lame treadle 1, then 10 and continue as desired for tabby weave area.



Threading Draft



Tie Up



Threading directions:

Thread A to B one time - selvage

Thread B to D as desired - cross and bar

Thread B to C one time - cross

Thread D to E one time - selvage

