

NUMBER 5



VOLUME II

treadle talk ~

It's like losing an old friend. I can remember the day when I sat down to read each copy of *Craft Horizons* for the first time even though some issues date back to 1950, but closets have to be unburdened and so I've decided, rather than let these issues hide in my closet any longer, to make them available to someone who wants to know what happened with crafts in years gone by. I've been hurriedly leafing through the magazines and it's like watching a movie about the development of all the crafts. I wish I had more time to spend with each issue before they depart from my closet.

It's not that I'll not have anything to read. After all, I do have every single issue of *Handweaver and Craftsman*, *Shuttle, Spindle and Dye Pot*, *Interweave*, *Weavers Journal*, *Handmade*, *Handwoven*, *Fiber Arts*, and, oh, so many other publications that relate to handweaving, in addition to all the hundreds of paperback and hard cover books in my library and file drawers full of 36 years' accumulation of handweaving information. Yes, you do have to clean out closets every now and then and part with treasured things.

In past years I would clean the closet, set out what I would dispose of and then, very carefully, put it all back in the closet knowing that I couldn't part with any of it; but the time has arrived when I must part with something of the old so there is room for the new.

Anyone interested in my collection of *Craft Horizons* magazines? See details inside.

Mary Pendleton

THE LOOMING ARTS

© Mary Pendleton 1982

SALE OF CRAFT HORIZONS MAGAZINES

I prefer to sell as a total library but if that doesn't work, then I'll sell single copies.

Twenty-nine years of issues from 1950 through 1978 with only five issues missing. All in perfect condition. Nothing torn out. If you know of a library or school that would like such a collection, would appreciate your passing the word along. \$150.00 Postpaid for 165 issues. Have duplicates of some issues which I'll sell right away for \$1.50 each postpaid. Write The Pendleton Shop, P.O. Box 233, Sedona, Az. 86336.

I also have many duplicate copies of the out of print *Handweaver and Craftsman* magazine. They start with Vol. II on. Let me know which ones you are looking for to complete your set. \$1.50 postpaid.

YARNS SELECTED FOR YOU

The publication tie this time is a lovely 100% Natural Silk. Silk is becoming so popular and it is so luxurious. This is a 1½ run silk with approximately 2,400 yds. per lb. For weft only. Mix it with fine wool for a really great garment fabric or use it with another silk. It comes on big cones but we'll wind off what you need for \$1.75 per oz. plus postage.

Dante, an elegant nubbly yarn. Comes in many colors. The one used in our 4-harness sample is #1052. 63% rayon, 37% cotton. Approx. 90 yd. skein is \$4.50.

Order from The Pendleton Shop, Box 233, Sedona, Az. 86336. Send plenty for postage and insurance. Any overage will be refunded. Arizona residents add 4% sales tax. On orders under \$10.00 please add \$1.00 for service charge.

A STICKY PROBLEM

Every time you touch or put your fingers into the shed you take a chance on stretching or changing the tension of the warp threads. I never touch the warp unless it is absolutely necessary. I've seen many weavers get their fingers, hands and elbows almost in the shed trying to fish out or put in weft yarn ends. This, of course, stretches edge threads.

When your shuttle runs out of yarn and leaves a long end hanging at the side, the tendency is to feed this end into the shed as far as it will go with your fingers. The best way to weave this end is to put it through the opening of your shuttle and let the shuttle drag it through the shed. Saves wear and tear on the warp.

STATEMENT OF PUBLICATION AND SUBSCRIPTION RATES

The Looming Arts is published five times yearly beginning January 25th of each year. Subscription rates: United States and possessions: Issue with 4-harness designs and sample, \$8.50 a year or \$2.00 single copy; above issue plus an additional multi-harness design, \$10.50 a year or \$2.50 single copy. Outside of U.S., \$2.00 per year extra. Mary Pendleton, editor and publisher. Business office: Box 233, Jordan Road, Sedona, AZ 86336. Phone: 602-282-3671.

MORE ABOUT THE FABRIC SAMPLES IN Vol. II #4

When designing the Surface Stripes on 4-harness fabric for Vol. II #4 (last issue), I made two samples each with a different order of warp in the stripe area. I wrote the article and listed the first warp stripe order that I did and sent it off to the printers. Later I decided that I liked the second warp order better and so that's the way I wove the sample fabric. I hope the change didn't confuse you too much. Either way it's woven, it's fine.

Let me add a few more thoughts about working with the Poppana cotton bands. I mentioned that you could not wind the warp directly from the Poppana cotton bands put up as it fell apart too easily. The bands come in two flat rounds that stick together and it is difficult to separate the rounds without disastrous results so don't try to separate them. Put a pencil through the center cardboard ring, hold in your hand and wind one round and then the other onto a spool. It must be a direct transfer so twists do not develop. Experience taught me this.

Also let me mention that when you splice the Poppana bands, it's better to sew them together rather than just overlapping ends as with other yarns.

The following comments apply to both the 4 and 8 harness samples. No matter how much weaving you do, it is still a learning experience. We all know that a small sample warp does not always reveal all the information about a weave and in the last issue the weaving of the yardage for the two samples gave me a surprise.

I had mentioned that the take up of the stripe area would be less than the fine cotton area and that the stripe area yarns would become loose while weaving but what I didn't anticipate was that the thickness of the stripe area yarns made up the difference. As long as I wound beaming sticks in with the cloth on the cloth beam to compensate for the weight variation on the yarns, the tensions stayed uniform and there was no problem of tension change. In fact, both fabrics wove up very fast without any difficulties at all. You must consider, however, that the cloth beam with all the beaming sticks wound in with the cloth gets big in a hurry so there would be a limit as to how many yards you could weave in one piece.

Why not make a note of these things right now in Vol. II #4?



Lying in the greenery on the patio is a no, no, but who's going to scold?

SIMPLICITY IS THE KEY

Sometimes we get too involved in trying to be creative. We work out complicated threadings and tie ups when it really isn't necessary. With the vast selection of yarns available to us today we don't have to rely on intricate threadings and tie ups. The novice weaver who knows nothing but a twill threading can produce lovely fabrics just by making the right selection of yarns. Give yourself a little help and pick a multicolored novelty yarn you like. Then find a smooth yarn that matches one of the colors in the novelty yarn. Weave them together using a simple threading and treadling. That's all there is to it. You can't go wrong.

For this sample I picked **Dante**, an elegant nubby novelty yarn. In my search for a smooth yarn that matched one of the colors I found that the honey-colored yarn featured in our last issue was just right. I used a twill threading with a few double threads here and there and wove it in tabby. It must be a successful fabric because it has been duplicated already by several weavers who saw it on the loom.

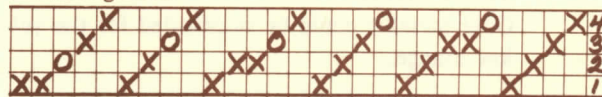
There are some problems to be considered when putting a novelty like this in the warp. The yarn has to slide through the reed without friction and the heddle eyes must be large enough for the nubs to pass through. I wove a stole using the regular eye flat steel heddles. The nubs needed much help in going through the heddle eyes; therefore, large eye heddles are recommended but if you don't have large eye heddles, you could tie string heddles onto your harness frames for the novelty yarns and use your regular eye heddles for the other yarn.

Novelty yarns like Dante are rather expensive but by using them sparingly, every fifth thread in both warp and weft, it keeps the cost down. For a stole 22" wide and a 2½ yd. warp I used two skeins of Dante and eight ounces of the honey-colored yarn. The unwoven yarn at the ends of the warp became the fringes so there wasn't

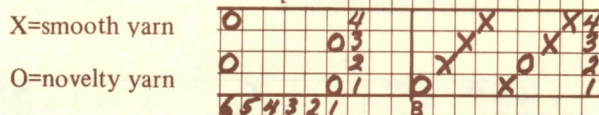
any waste. Total cost \$13.16 plus any postage you might pay. This doesn't include any yarn left over from what you may have purchased.

Warp: Honey-colored rayon and cotton yarn
Dante novelty rayon and cotton
Weft: Same as warp
Reed: 8 dent, 1 per dent

Threading Draft



Tie Up



X=smooth yarn

O=novelty yarn

Threading Directions:

Thread A to B as desired but always begin and end with 4 smooth yarns.

Weaving Directions:

Alternate treadles 1 and 6. Weave 4 picks smooth yarn, 1 pick novelty throughout. Use a very light beat to get 8 picks per inch. To finish, steam press and knot fringes if weaving a stole.

Note: Even with large eye heddles the nubs may catch a little as you wind the warp forward. Try releasing the warp a notch at a time so there is a slight tension on the warp at all times. Bring beater forward and bounce your hand on the warp in front of heddle eyes as you tighten the warp a little. Repeat. Don't rush it or you may break a yarn. This Dante, however, is very strong and you shouldn't have any problems if you are careful.



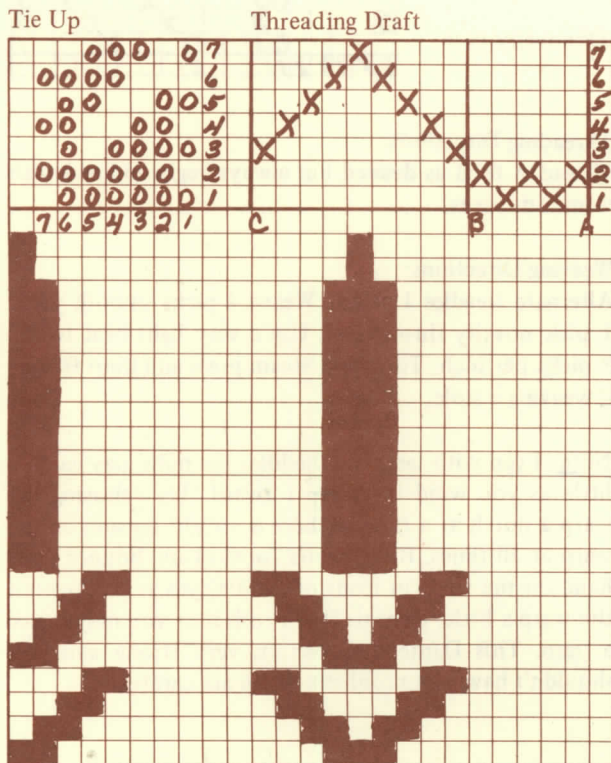
LIGHT SOME CANDLES FOR YOUR FRIENDS

I've borrowed this idea from my collection of hand-woven Christmas cards. Many of them came from my friend Ros Weston, who has been a weaver for many years and resides in Dayton, O. One of my favorites had woven candles on it. Thanks, Ros.

Warp: 20/2 linen—very pale green suggested

Weft: For tabby 20/2 linen same as warp
For pattern—6 strand floss Dk. Green, Red, Yellow Orange
Gold metallic could be substituted for the yellow orange.

Reed: 12 dent, 2 per dent
24 warp ends per inch



Threading Directions:

Thread A to C as desired. Suggest at least 6 candles per card. Would depend on the size of opening in the card. Thread A to B once.

Weaving Directions:

Weave tabby, treadles 1 and 7, for 3" or so depending on size of opening in card.

Use tabby with the following pattern treadles:

Treadle 2-3-4-5 twice—Dk. Green Floss

Treadle 2 twelve times—Red Floss

Treadle 6—2 or 3 times—yellow orange floss or gold metallic.

Since the floss only covers one warp thread, with a needle pick it a little so it puffs out from fabric.

Weave tabby for several inches.

To finish, wash and iron but don't mash the puff at flame area. Cut to appropriate size and glue in folder with front cut out to expose fabric.

LEARNING HOW TO WEAVE

Steps 1 through 21 appeared in Vol. 9, No. 4 through Vol. 11, No. 4.

Step 22—SLEYING THE REED

The reed is a part of the beater. It keeps the warp threads spaced evenly and the wires of the reed are the actual material that makes contact with the weft as it is pushed into place.

Reeds come in different dents per inch, different lengths, heights, and materials. Let's take each specification separately.

Dents per inch—The dents of the reed are the spaces between the metal wires. Reeds can be ordered in any number of dents per inch but the most popular sizes carried by suppliers are: 5, 6, 8, 10, 12, 15 and maybe 16, 18 and 20. Today you can order in centimeters, too.

Length—In ordering reeds you should always give two lengths: the weaving length and the overall length. The weaving length of the reed should equal the weaving width of your loom. The overall length is always ½" more than the weaving length as it includes the ¼" bars at each end of the reed.

Height—There is an inside height and an outside height. The inside height is the length of the dents. The outside height is exactly what it implies. Most looms have adjustable beaters so they can take different height reeds. When ordering, mention the outside height. Usually the longer the heddle the higher the reed. Most table looms and small floor looms will have a 4" to 4¼" outside measurement reed. Larger floor looms will have at least a 5" outside measurement reed.

Materials—The reed gets its name from the fact that it was made from reeds and bamboo in earlier days. Today all reeds are made from wood and/or steel. They can be had in carbon steel or stainless steel. Stainless steel reeds are usually about double the price of a carbon steel reed.

Reeds can be cut to shorter lengths rather easily. Measure the weaving length you wish plus ½". Cut through top and bottom with hack saw. Unravel ¼" of the cords that hold the metal wires in place. Replace bar and caps from cut off piece.

Sleying is the act of pulling the warp threads through the reed. You use a reed hook or an S hook. I sley as follows:

Left-handed weavers, please reverse all directions.

1. Unfold the loom so it is in weaving position.
2. Put beater top in place but do not tighten the wing nuts. For this project put a 12 dent reed in the beater*, push beater top down on reed and tighten the wing nuts.
3. Sit in front of loom facing slightly to the right and rest your left arm on beater top.
4. You can sley a reed from right to left or left to right and a few weavers begin in the middle and sley both ways. I'm afraid I could never recommend beginning in the center. Once you've memorized your pattern you'd have to memorize it in reverse for half of the threads as all drafts do not reverse in the middle. For a

right-handed person it would be like working left-handed for half the slewing. I'm for developing a fast way to handle the threads and hook and then staying with it the whole way working in one direction only. This makes for efficiency.

Therefore, measure from the center to the right one half the width of your project, or 7-1/8" for this one, and insert reed hook or yarn piece in the dent to mark the place.

5. Push heddles from right to left to about center of loom. Pick up first group of warp threads and jerk to untie slip knot. In so doing this will pull the group of threads back to the right and into an open area. See photo 1. Getting the group away from the other threads makes it easier to see and handle.

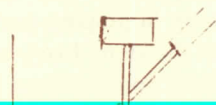


Photo 1—Threaded heddles are pushed to the left. The group you are working with is pulled to the right so there is plenty of space for handling.

6. Check to see if warp ends are long enough to go through the reed. If not, unwind more warp from the warp beam.

7. Put reed hook through first dent to be used. Pick up the first warp thread, catch in reed hook slot and pull through reed. Hook thread with care so you don't split it. I hold the threads for slewing the same way I hold them for threading the heddles. See Vol. II, No. 4, page 7.

The slot in the hook can be up or down whichever is easiest for you. If you are slewing a novelty yarn that will not slide through the slot, then use the back side of the hook. If you hold the hook like a pencil, it's easy to tilt and catch the yarn. See diagram.



For heavy or textured yarns



On the outskirts of Guadalajara, Mexico lies the Village of Tlaquepaque (T-lockey-pockey). It is there that artists and craftsmen display their work for all to see. There is a village with the same name in Sedona, Arizona at the mouth of Oak Creek Canyon. It is quiet courtyards surrounded by specialty shops, galleries and restaurants shaded by giant sycamore trees. It is tiled walkways, wrought iron gates, beautiful flowers, gracious fountains and splendid archways. Visit Sedona's Tlaquepaque on your next visit to Arizona.

Pick up the next thread in sequence and pull through the next dent to the left. Proceed in this manner until all warps in group are sleyed.

8. Put hook down, smooth out yarns and check to see if done correctly. If so, tie this group of threads in a slip knot. See photo 2.

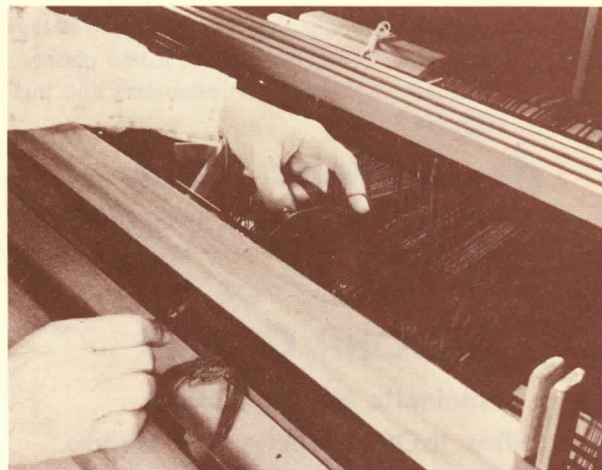


Photo 2—Beater is held in upright position by arm and slip knot in previous group of sleyed threads. Reed hook is used to pull warp threads through dents.

The right way to check for errors: Release the beater so it rests on the castle. Pull the sleyed group of threads tight. Check to see if you have only one thread in each dent and that you haven't missed a dent. Take the preceding group in your hand also to see if you have made

right-handed person it would be like working left-handed for half the slewing. I'm for developing a fast way to handle the threads and hook and then staying with it the whole way working in one direction only. This makes for efficiency.

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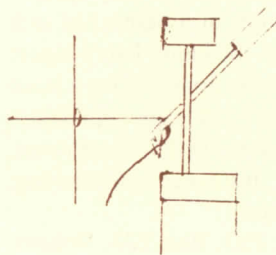


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The slot in the hook can be up or down whichever is easiest for you. If you are slewing a novelty yarn that will not slide through the slot, then use the back side of the hook. If you hold the hook like a pencil, it's easy to tilt and catch the yarn. See diagram.



For heavy or textured yarns use back side of reed hook to sley the reed.



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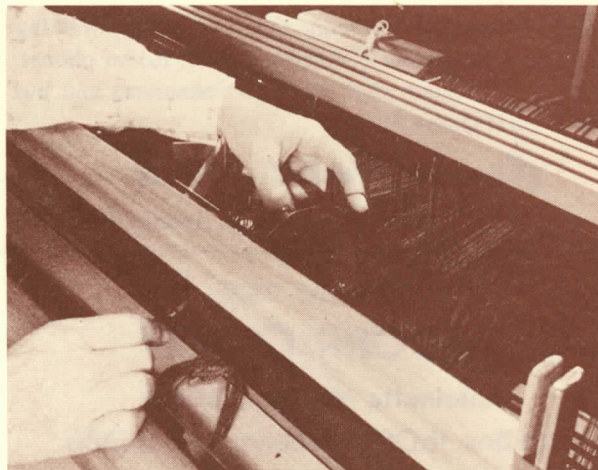


Photo 2—Beater is held in upright position by arm and slip knot in previous group of sleyed threads. Reed hook is used to pull warp threads through dents.

The right way to check for errors: Release the beater so it rests on the castle. Pull the sleyed group of threads tight. Check to see if you have only one thread in each dent and that you haven't missed a dent. Take the preceding group in your hand also to see if you have made an error where the two groups meet. Most errors are made at this point.

9. So far your arm has held the beater in place except when you were checking and it was resting on the castle. Now you can pull it forward and hold it with your arm again or let it rest on the slip knot. If you wish,

you can tie the beater to breast beam and castle to hold it in an upright position but I like the flexibility of being able to move it back and forth so I never tie it down.

Continue sleying and checking each group of warp threads until all are in reed.

10. If this is the first time you've used the reed, you will have to clean it and that means clean every surface on both sides of each wire. That's a job! Over the years I've tried many ways, most of them took hours and still didn't do the job totally. It is my conclusion that the best way to clean a reed is to clean it with the ends of the first warp that are sleyed through it.

For instance: After you have sleyed the first group of threads, hold the warp ends tightly on both sides of the reed and rub the warp up and down and side to side to get every bit of soil you can on the yarn. Then tie the warp group in a slip knot. Do this with every group. This will clean your reed thoroughly and fast. The ends of the warp are waste anyway. If the soil is heavy, wind paper onto the cloth beam so soiled area can't touch clean area of fabric.

11. Another way to sley the reed is to put two sticks from the front to the back of the loom on either side and lay the reed across the sticks in front of heddle area. Use an S hook to pull the warp threads down

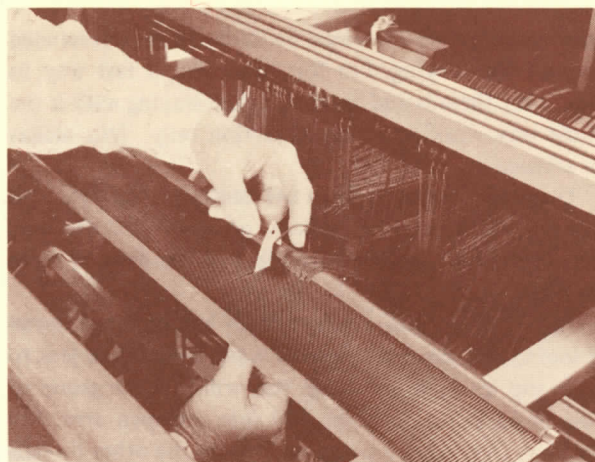


Photo 3—Another way to sley the reed.

through the reed. See Photo 3. I think the other way is much easier and faster and less bother with the reed in the beater where it belongs but whichever way works best for you, that's the way you should do it.

Next issue: Tying warp ends to apron.

*Footnote—If you do not have a 12 dent reed, you could use a 6 dent reed and put two warps in every dent or you could use an 8 dent reed and sley it 2-1-2-1 etc.; that is, two warps in one dent and one warp in the next dent, etc.

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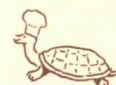
The McMorran Yarn Balance—What a magic little plastic box! The easy way to figure the number of yards in a pound of yarn. I wish this had been invented years ago. It could have saved me hours of time. This is a "must" for every weaver. \$15.25 Postpaid USA.

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NAVAJO AND HOPI WEAVING TECHNIQUES

by Mary Pendleton

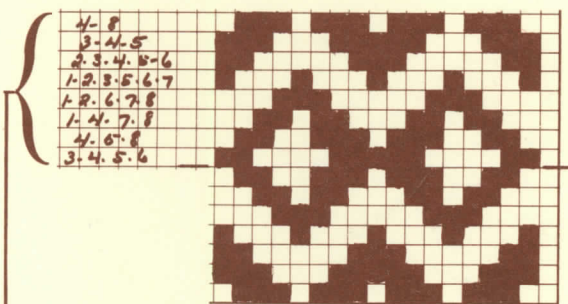
4th Printing

A craftsman and masterweaver who has worked for more than fifteen years with Navajo and Hopi weavers explains—for the first time—exactly how their rugs and sashes are woven, and how even the novice weaver can duplicate their traditional techniques. 156 black-and-white and 20 full color photographs. The photographs are taken so that you see the work in progress just as it would look if you were seated at the loom. Every aspect of the weaving process is described, from making a loom to finishing a rug or sash. 8 x 11, 224 pages. All copies autographed by author. Soft cover, \$8.95. Hard cover, \$16.95. Add \$1.50 for postage, insurance and handling. Arizona residents add 4% sales tax.

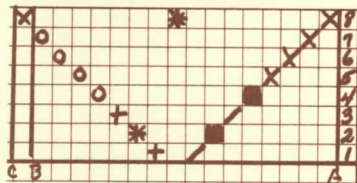
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THE EVOLUTION OF A DESIGN

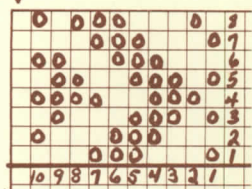
First—The drawing of the interlacement.



Second—
Writing the
threading draft
from the
drawing.



Threading Directions:
Thread A to B as desired
Thread B to C once



Third—Figuring the tie up.

Fourth—Selecting the yarns and colors.

If selecting colors that go well together is a problem for you, let me suggest this idea. Find a multicolored novelty yarn that you like. Match your warp and weft yarns to the colors in the novelty. You don't have to use the novelty in the fabric, just borrow the color idea. That's what I did for this fabric sample. I used Berroco's Dante yarn Color #1055.



My design seemed to suggest stripes so that's how I set up the warp. I experimented using the warp yarns in different combinations as weft. It was hard to choose the sample to be used as I liked all of them. The drawing, as you can see, reverses at the center after 8 rows. I wove a sample like this and loved it but I liked even better my sample that repeated the 8 rows rather than reversing them and that's the sample I wove for this issue.

This is the kind of warp you should wind with a paddle. The preferred way is to set up 16 threads, one repeat, and have every warp thread in its proper order in the cross; but if handling 16 threads presents a problem, you can wind the warp with 6 threads in the paddle. In this case you would thread the paddle in this order: Rust merino, ratinae, Paterna, 5/2 wine, 5/2 #438, Lt. rust merino. Thread as follows: Thread a rust, then skip over 5 threads to next rust, skip 5 to next rust until you have threaded four rust threads. Then thread the ratinae and the Paterna, skip over 4 threads to the next ratinae and Paterna. Then thread the two 5/2 cottons, skip over 4 threads to the next pair of 5/2 cottons, etc. If done carefully, you should have no problems. Be sure to take out the lease sticks once you have checked everything and weaving begins. See Vol. II #3 Sticky Problem for a further discussion on threading warps out of order in the cross.

Warps used and order of:

- ✕ 1, 2, 3, 4—Rust Merino 12/2 wool
- 5—Red ratinae
- ✓ 6—Paterna #218
- 7—Red Ratinae
- 8—Paterna #218
- * 9—Wine 5/2 cotton
- + 10—#438 Lily 5/2 cotton
- 11—Wine 5/2
- 12—#438 Lily 5/2 cotton
- 13, 14, 15, 16—Lt. Rust Merino 12/2 wool

Weft: Rust and Lt. Rust Merino 12/2 wool

Reed: 10 dent, 2 per dent

Weaving Directions:

Treadles 1 and 10 are tabby.

Treadle 2-3-4-5 with Lt. Rust

Treadle 6-7-8-9 with Rust

Note: Be sure the Rust stripe is on the right when you wind the warp on your loom so the colors will fall on the correct harnesses.

Use medium to light beat to get about 22 to 24 picks per inch with tension. For ease in handling the two shuttles, begin one on the right and one on the left. To finish, steam press.