



<http://www.cs.arizona.edu/patterns/weaving/>

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## News and Notes

January was a banner month for PDF downloads from the website: 83,013, surpassing the previous record (October 2004) by 28,907.

This increased interest is gratifying, but I have to ask "Who *are* all you nice folks?".

Three new series of articles start this month: reviews of (other) online digital archives, reviews of libraries and museums with outstanding holdings in weaving and lace, and examples of newly added drafts at **Handweaving.net**.

## Recent Additions to the Website

### The Page of the Month

February additions presently are listed on **this-month.html**

When the first additions are made in March, **this-month.html** will become the March page. To get the February additions after that time, use

**2005-02.html**

### Tally

Here are the counts of documents added in February:

articles	185
books	8
illustrations	23
manuscripts	1
monographs	4
patents	30
periodicals	4
webdocs	9
total	265

### Highlights

I've started extracting individual articles from periodicals. Ones added in February come from *Handicrafter*, *Handweaver and Craftsman*, *Posselt's Textile Journal*, and the *Shuttle-Craft Bulletin*. These can be found on The Page of the Month or via links on **articles.html**.

Among the new books is a rare weaving pattern book, *Neueste praktische Lehr-methode der Weberei zum Selbstunterricht auf Hand- und Maschinenstühlen*

[*Newest Practical Teaching Methods in Self-instruction for Weaving on Hand and Mechanical Loom*]. See the articles on pages 4 and 8 for more about this book.

There are several new books on lace. One deserves particular notice: *Valenciennes: A Practical Treatise on Independent Bar Draughting* and *Twisthand's School: An Elementary Practical Treatise*. See the review on page 8.

The third issue of *Posselt's Textile Journal* has been added to the **Periodicals** section. The *Journal's* motto is "nothing is good enough for our subscribers" ... hmmm.

There are several new pattern books for drafts at [Handweaving.net](http://Handweaving.net) in the **Webdocs** section.

## Acknowledgments

- *Rocky Mountain Lace Guild Library*
- Patty Dowden
- Diana Smith
- Interlibrary Loan staff at the *University of Arizona*
- Special Collections staff at the *University of Arizona*

## Planned Additions to the Website

I plan to continue to extract individual articles from periodicals and scan material that is now in the public domain because its copyright has expired.

I have requested more volumes of *Posselt's Textile Journal* from the **Center for Research Libraries**. How long it will take to get this material on the website depends on whether I am allowed to check them out or have to scan them at Special Collections.

Incidentally, there are 33 volumes in all. The publication was issued monthly, but I have as yet to find out how many issues there are in a volume; probably six, since the 33 volumes span approximately 16 years.

I also plan to experiment with digital photography for documents that cannot be scanned because of library restrictions or is of a nature that is difficult to scan.

With the equipment I have, I can produce good quality images but not of the quality I can with a scanner. Once I get the hang of it, I think

digital photography will be faster than scanning.

In the background every month is creating PDFs of documents that have been scanned or captured from the Web.

For example, exploring public-domain resources on the Web may yield a lot of pictures, articles, patents, and ephemera. This material piles up quickly, but making PDFs is a slow process and I tend to set the material aside for later work. Being a human being, not a robot (rumors to the contrary notwithstanding), I procrastinate.

I presently am working on reducing a backlog that is so large I refuse to say how large it is.

## Exploring the Website, Part 3: Books and Monographs

Books and monographs have separate pages on the website. We all know what a book is. But what's a monograph and what's the difference between the two?

There are several definitions of monograph. The one most appropriate to the website is "a written account of a single thing". Examples of monographs that identify themselves are such as the *Shuttle-Craft Guild* monographs.

In effect, a monograph is a type of book. Why are the two distinguished on the website? Well, about all I can say is that it seemed like a good idea at the time the website was set up.

In retrospect, I'm not so sure. It means looking in two places if you're not sure of the classification. And in many instances, I've had a hard time deciding to which category a document belongs, making the classification all the more arbitrary.

Even if the distinction was a mistake, it's not easily fixed. There are separate databases for the two, two programs that generate the Web pages, two folders on the website, past documents backed up on CDs according to the distinction, etc.

It would be a lot of work to change all these — and take a lot of time. Time spent on one thing takes time away from others. I have to think there is more benefit to adding new content than there is to fixing this problem.

That being said, the pages for books and monographs ([books.html](#) and [monographs.html](#)) have the same structure and organization. A snapshot of the beginning of [monographs.html](#) is shown on the next page.

Next time: Illustrations

Digital Archive of Monographs and Book Sections About Weaving, Textiles, and Related Topics

http://www.cs.arizona.edu/patterns/weaving/monographs.html

portable scanner

Digital Archive The University of Arizona Library UA InterLibrary Loan The University of Arizona Records Handweaving.net The Icon Project Language Google Apple Amazon myUHC.com

Last modified Sunday, February 6, 2005 11:18 am

## Monographs and Book Sections About Weaving, Textiles, and Related Topics

Links to other collections of documents:

[Articles](#) | [Books](#) | [Ephemera](#) | [Illustrations](#) | [Manuscripts](#) | [Periodicals](#) | [Miscellaneous](#)

See also:

[Patents](#) | [Documents Created for On-Line Publication](#) | [WeaveTech Archive](#)

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Low-resolution sample pages are provided so that you can get an idea of what a document is about before deciding to download it. Click on **SAMPLE PAGE** to see a sample page.

Dates in **bold red** identify documents added in the current month.

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[A](#) | [B](#) | [C](#) | [D](#) | [E](#) | [F](#) | [G](#) | [H](#) | [I](#) | [J](#) | [K](#) | [L](#) | [M](#) | [N](#) | [O](#) | [P](#) | [Q](#) | [R](#) | [S](#) | [T](#) | [U](#) | [V](#) | [W](#) | [X](#) | [Y](#) | [Z](#)

---. *Afghans and Stoles*, Terrace Textures, 6 pages. Posted December 2, 2004. **SAMPLE PAGE**. File size 1 MB [PDF](#)

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---. *Allanstand Cottage Industries*, Woman's Board of Home Missions of the Presbyterian Church, 1902, 9 pages. **Note**: Scanned from poor xerographic copy. Posted July 11, 2004. **SAMPLE PAGE**. File size 884 KB [PDF](#)

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---. *Aprons*, Terrace Textures, 3 pages. Posted December 2, 2004. **SAMPLE PAGE**. File size 724 KB [PDF](#)

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---. *Baby Blankets*, Terrace Textures, 6 pages. Posted December 2, 2004. **SAMPLE PAGE**. File size 996 KB [PDF](#)

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---. *Braiding and Hooked Rugs*, U.S. Army, 1980, 13 pages. **Note**: U.S. Government document. Posted December 29, 2003. **SAMPLE PAGE**. File size 1.4 MB [PDF](#)

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---. *Card Loom Weaving*, Dryad Leaflet No. 100, 16 pages. Posted October 28, 2001. **SAMPLE PAGE**. File size 1.3 MB [PDF](#)

## Feedback

We welcome comments, suggestions, and criticism, positive or negative.

It is, of course, a pleasure to get fan mail like this:

Hello,

After reviewing just a small portion of your site, I felt I had to write to express my sincere appreciation for the tremendous amount of effort that it's obvious you have put forth. In today's world of e-commerce, it is such a wonderful surprise to find someone willing to provide this type of information for free. As impressive as that fact was for me, I was practically dumbfounded when I realized the SCOPE of the information on your site.

I am writing to express my thank you for putting together such an impressive site. I am well aware of the time involved in a simple scan. I can't begin to imagine the amount of time it must have taken to not only research the information, but to scan and convert everything, so all we have to do, is click and enjoy.

By providing these wonderful resources for our weaving community, you are helping to keep the craft alive ... in addition to enabling non-weavers to experience the rich history and the technical skill that weavers throughout the years have devoted to the endeavor.

Saying thank you for all your hard work, seems barely suitable ... but ...

Thank you!!!

PJ Holtzman

## A New Page for Weaving Topics

As the website has grown and become more diverse, finding things of interest has become increasingly difficult.

The page with links to topics ([topics.html](#)) was one attempt to improve things. The recent addition of a search engine was another.

The problem with the topics page is lack of coverage of weaving. The way the page is struc-

tured with topics like lace and fabrics, weaving (as a whole) would fit in naturally. But such a page would be so long as to be useless. (Some topic pages, like lace, are cumbersome as they are — another problem that needs addressing.)

And what's needed is a breakdown of documents on weaving by subject, such as Ms and Os and profile drafting.

Now there is a new page with links to different weaving topics:

### **weave\_topics.html**

It presently has links to about 40 weaving topics.

As a fledging effort, the weaving topics page has some problems. One is that some topics, like tapestry, appear on both the general topics page and the weaving topics page. Another is that it is not complete or comprehensive. And there may be rogue entries. While newly added documents are included, not all the old documents on the website are yet classified.

But even with these problems, it should help weavers find documents of interest.

Give it a try.

## **Langewald's Weaving Pattern Book**

The story of discovering this book and getting a digital facsimile of it deserves telling; there are lessons here.

I first learned of the book in a catalog from a book dealer. The book was described as rare and having many patterns, but the binding was gone and many pages had defects. Since the book was new to me and, being a pattern freak, promised exciting material, I attempted to buy it. Unfortunately (or fortunately, as it turned out), a library had beaten me to it — a problem with getting printed catalogs by USPS from the other side of the country.

I went to *WorldCat* to see if it might be available through Interlibrary Loan. Only two libraries were listed as having copies (a good indicator of scarcity), the *Library of Congress* and the *Center for Research Libraries*, of which I knew nothing at the time. I was pessimistic about getting a loan, but I tried anyway.

To my surprise, a copy arrived in a few days from the *Center for Research Libraries*. I was not allowed to take the book out of the library, but as is typical of rare and fragile books, had to view it in

Special Collections.

The binding was gone but the pages were not damaged and the paper was good enough that it could be scanned without damage. I requested permission to scan it with an explanation of the condition and how it could be scanned with no more "wear and tear" than just reading it. The nice folks at the Interlibrary Loan office gave me permission.

Scanning at Special Collections requires bringing a scanner and a laptop to their location, where rooms for this kind of activity are available. It's a hassle, because the place I park is at the opposite end of the campus from Special Collections.

The book amounts to 118 pages of patterns plus 11 pages of front matter and such — 129 scans in all. I did it at one sitting (about two hours), trying to be very careful not to miss anything. The time was longer than it would have been at home for various reasons involving the scanner, the scanner software used, the environment, and the need to use extra care in handling the book.

I brought the scans home and eagerly started editing them. And found I had missed one page near the end of the patterns.

So another session was needed to get that one page.

But it was well worth it. It might not have been; all the patterns might have been in books already scanned. But that was not the case. See the article on page 8.

Another point is that the title of the book, translated into English (thanks to Ute Bargmann) *Newest Practical Teaching Methods in Self-instruction for Weaving on Hand and Mechanical Looms* gives no hint that is a pattern book. Had I not had the description from a bookseller, I would not have expected the book had any special interest and would have passed it by (*WorldCat* gives no hint).

## **Online Digital Archives**

There are many online digital archives that contain material related to this website. They sometimes are called other things, such as collections and libraries. Keep this in mind when surfing.

This is a rapidly developing field. Many libraries, museums, state organizations, and federal agencies have online archives. Their holdings are increasing and new ones are popping up all the time.

The nature of these archives varies considerably. Some have photographs. Others have digital facsimiles of documents of various kinds. Usage restrictions also vary and copyright sometimes is claimed for public-domain material. See "The Public Domain" in *Webside 2* {2}.

Some of these digital archives will be reviewed in *Webside*. The first review is of **The Making of America**, which follows.

## The Making of America

**The Making of America**, sponsored by the Andrew W. Mellon Foundation, is a joint project of several organizations, the main ones being Cornell University and the University of Michigan.

Its goal is to make available, as digital facsimiles, American literature of the antebellum period through the reconstruction (1850-1877).

The project emphasizes American history, the humanities, sociology, and science and technology. Document include books, monographs, and periodicals.

The two universities have separate websites, different organizations for their documents, and different search engines {3, 4}.

Cornell's current online holdings comprise 907,750 pages, 267 monograph volumes, and 955 periodical volumes.

The University of Michigan's holdings currently comprise 3,222,961 pages and 11,379 volumes.

Some of the most interesting material is in the periodicals.

Cornell's periodicals are

- The American Missionary** (1878 - 1901)
- The American Whig Review** (1845 - 1852)
- The Atlantic Monthly** (1857 - 1901)
- The Bay State Monthly** (1884 - 1886)
- The Century** (1881 - 1899)
- The Continental Monthly** (1862 - 1864)
- The Galaxy** (1866 - 1878)
- Harper's New Monthly Magazine** (1850 - 1899)
- The International Monthly Magazine** (1850 - 1852)
- The Living Age** (1844 - 1900)
- Manufacturer and Builder** (1869 - 1894)
- The New England Magazine** (1886 - 1900)

- The New-England Magazine** (1831 - 1835)
- New Englander** (1843 - 1892)
- The North American Review** (1815 - 1900)
- The Old Guard** (1863 - 1867)
- Punchinello** (1870)
- Putnam's Monthly** (1853 - 1870)
- Scientific American** (1846 - 1869)
- Scribner's Magazine** (1887 - 1896)
- Scribner's Monthly** (1870 - 1881)
- The United States Democratic Review** (1837 - 1859)

The University of Michigan's periodicals are

- Appleton's** (1869-1881; 2 series)
- Catholic World** (1865-1901)
- DeBow's** (1846-1869 + 1952 index; 3 series)
- Ladies Repository** (1841-1876; 3 series)
- The Old Guard** (1864)
- Overland Monthly** 1(1868-1900; 2 series)
- Princeton Review** (1831-1882; 3 series)
- Southern Literary Messenger** (1835-1864 + 1936 Contributor index)
- Southern Quarterly Review** (1842-1857; 3 series)
- Vanity Fair** (1860-1862)

Finding things is not easy, nor is downloading (only as individual page images), but it's fun to search and prizes can be found. Be warned: There are numerous errors: missing pages as well as incorrect page references and ranges. Nonetheless **The Making of America** is a wonderful resource.

## The Center for Research Libraries

Quite by accident, as a by-product of trying to get a copy of the Langewald pattern book (see the article on page 4), I discovered the **Center for Research Libraries**. As a result, the direction of the website may be permanently changed.

To quote their home page {5}

CRL is a consortium of North American universities, colleges, and independent research libraries. The consortium acquires and preserves traditional and digital resources for research and teaching and makes them available to member institutions through Interlibrary Loan and electronic delivery.

CRL has remarkable holdings, including a number of rare weaving and lace books and long runs of old textile journals. You can search their catalog from their home page.

The most remarkable aspect of CRL is their lending policy, which is for a three-month period with unlimited renewals, subject only to recall for another borrower. They will lend anything they have, including journals and in any amount.

Unrestricted loans are limited to participating libraries, although other libraries may borrow in limited amounts and for substantial fees.

As of this writing, there are 200 participating libraries. Most are large university libraries, but some smaller libraries are included. Two hundred may seem like a large number, but it is only a fraction of the major libraries in North America; not all major universities libraries in the United States participate.

### Lace Corner, Part 3: Bobbin Lace



Like needlemade lace, bobbin lace began in Italy in the 15th century. It grew out of the *passemantier* (trimmings) industry in Genoa and Milan. Weights or bobbins were used to manage the heavy silk and metal threads which formed the braids applied to the heavy fabrics of the time. As fashions changed over the 17th century and clothing became lighter and more delicate, so did the lace, which was now made with linen thread. It spread all over Europe: Italy, France, England, and Flanders were the centers of the fashion industry, so the finest laces were made there. Flanders remained the center of fine bobbin lacemaking until the 20th century, and Belgium today is still very important to lacemakers.

In Germany, Scandinavia, and Eastern Europe bobbin lacemaking was also a basic craft and supplied both the fashion industry and the local peasant costume and household needs. Today, because fashion doesn't require lace trimming on clothes, peasant laces are becoming of great interest to lacemakers and the countries where this kind of lace is traditional. At the same time, fiber artists are creating beautiful work in lace—mostly using bobbin lace techniques—and contemporary lace is

seen in many international competitions.

The lacemakers of today, mostly amateurs working for pleasure not profit, make bobbin lace. Unlike needlemade lace, with its buttonhole stitch variations and single needle, bobbin lace uses a pillow, pins, and threads wound on separate bobbins. It looks very complicated because of the number of bobbins, but it is actually easier to make, and much quicker. There is also a difference in the texture of the lace. Needlemade lace tends to be a bit stiffer and stands out in some relief; bobbin lace, being a combination of braiding and weaving, is flatter and more flexible.

Bobbin lacemaking has spread all over the world as a leisure craft. Professional or commercial handmade lace is so expensive to produce that it is rarely found excepting for cheap Chinese exports reputed to be "real Belgian lace": tourists beware! Lacemakers belong to local, national, and international groups and organizations. The internet has brought them together to share ideas. Teachers travel from continent to continent to teach old and new techniques, and students travel to learn from them. The number of books written on lacemaking—almost always bobbin lace—increases every year. New publishing techniques make designs and charts easier to read and understand, and most books are written in at least two languages plus the international symbols of bobbin lacemaking.

While lacemaking is the passion for many, others have found the older books assembled on this site to be an inspiration and stimulus for further study. Most of the books written between 1880 and 1925 addressed themselves to recording and describing the finest of the old laces. Studying them (they can be enlarged on the home computer to 400%!) is exciting for both lace makers and lace admirers, and one can see that bobbin lacemaking is by far the most commonly used technique.

Next: tatting.

— Tess Parrish

### Lace On The Internet

As with any subject of passionate interest, lacemaking has many websites in countries all over the world. An example of the interest in lacemaking is the fact that the annual congress of lacemakers in Germany, for one, can number up to a thousand attendees. The international group, OIDFA, meets every other year in a different coun-

try, spending ten days in workshops, lectures, and exhibits, and including a five-day tour of that country.

For the most comprehensive lace site on the Internet, go to Lori Howe's amazing collection of lace-oriented subjects at

<http://lacefairy.com>

Under **Crafts** (upper left hand corner) click on **Lacemaking**. (Or, the site can be searched for specific items. Most of the contents of the site are related to bobbin lace, but links to other techniques — Filet, for instance — can be found by going to **Lacefairy Search**.)

Going down the left side of the screen:

Note the link for **Arachne**, the lacemaker's listserv. This is a very active site, where lacemakers all over the world post messages and share instructions and ideas.

**Around the World** lists countries and their sites of interest to lacemakers, with historical and technical explanations.

Under **Bobbins**, find tools and other items of interest for sale.

**Books and Articles** contains a wealth of printed information under **Articles** and the **Lace Book Database** and also has a section on **Books for Sale**.

**Lace Identification** is an illustrated collection of the many different lace types and is a very important resource to anyone interested in lace and lacemaking.

One can spend hours in the **Gallery**. Not only are many different subjects presented, but under each one are photos and articles relating to the object portrayed.

The right side of the screen has a nice introduction to the basic techniques of bobbin lacemaking under **Beginners**.

**Lace Links** lists organizations, museums, publications, and much more.

**Lace Fun** is just that—a collection of lace-related this and that.

**Graphics** features downloadable pictures and lace designs.

All in all, there is enough on this site to keep anyone interested in lace busy for days trying to absorb all that Lori has collected. It is no wonder

that this site is known and appreciated throughout all the world of lacemakers.

— Tess Parrish

## Libraries and Museums in Philadelphia

Among the many museums and libraries in the Philadelphia area, the three mentioned below are outstanding in their textile collections. The libraries at the University of Pennsylvania also have good holdings. But since I was limited to books published before 1923, the following were best for the older books.

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The *Philadelphia Museum of Art* library has a very large collection of old books, catalogues, and other publications on lace which researchers can see by appointment only Tuesday through Friday, 10 am to 4 pm. It is a non-circulating research collection, and the stacks are closed. Photocopies cost 25 cents per page, and scanning is not allowed. See Link 6 at the end of this newsletter for the URL. The catalog can be accessed from that site.

*Address:*

Benjamin Franklin Parkway and 26th Street  
Philadelphia, PA 19130  
Phone: 215-684-7650  
Fax: 215-236-0534

For a more personal connection, contact Lilah Mittelstaedt at 215-684-7652, email:

[lilahmit@philamuseum.org](mailto:lilahmit@philamuseum.org)

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The *Free Library of Philadelphia* has almost all of the material that the *Museum* contains in its library, and is far easier to access.

*Address:*

1901 Vine Street, Philadelphia, PA 19103  
Phone: 215-686-5322  
Hours: Mon. - Wed. 9 am to 9 pm, Thurs. - Sat.  
9 am to 5 pm, and Sun. 1 to 5 pm  
Library URL: <http://www.library.phila.gov>

For the catalog go to

<http://draweb.library.phila.gov>

The textile collection is in the Art Department, phone 215-686-5403. It contains a vast collection of very old lace books, rarely available anywhere else and certainly not as readily. On a personal note, I have spent many hours scanning books at this library. The Art Department staff is extremely helpful and patient. They require some sort of ID, but once they have that on record everything is open to the serious researcher. Most of the books I wanted were either in department itself or in the archives, from which it only took about ten minutes to order a book. I cannot state too highly my gratitude for the personal and generous help of the Art Department staff.

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The *Gutman Library*, on the campus of *Philadelphia University* (the old *School of Textiles*) is in Germantown, easily reached by train from the city or of course by car. As a school specializing in the training of textile professionals, it has many resources useful to weavers and commercial interests. The lace books were available in the Special Collections department, as are other old books.

All are available to researchers, but an appointment must be made with Stan Gorski, the Special Collections Librarian:

Phone: 215-951-2581

email: [gorskis@philau.edu](mailto:gorskis@philau.edu)

Mr. Gorski was extremely helpful to me on the various occasions I was there, and scanning was permitted. There are also photocopiers readily available.

*Address:*

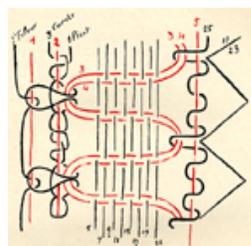
Philadelphia University  
School House Lane & Henry Ave.  
Philadelphia, PA 19144.  
Phone: 215-951-2700

Because this is a university, the library hours are varied and long. It is best to go to their website to get all the information on dates and times:

<http://www.philau.edu/library/>

— Tess Parrish

## Book Review



*Valenciennes: A Practical Treatise on Independent Bar Draughting and Twisthand's School: An Elementary Practical Treatise*, Henri Lemaire, Howitt & Son, 1911 (2nd edition).

For those of us who are used to the language and techniques of handmade bobbin lace, the idea of setting up a machine to copy the motions of the human hand is very hard to imagine. Indeed, the draftsmen who programmed these machines were among the most highly-paid and respected of all those involved in the industry.

This book, written to instruct lace machine operators, is fascinating. Even if we don't understand all of it, a little study will open up a whole new world to those for whom machine lace has heretofore been a bit of a mystery.

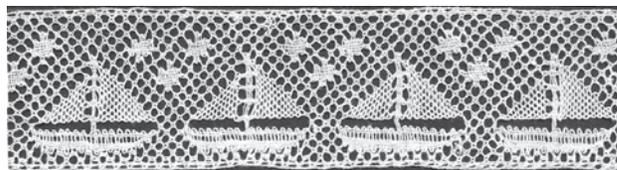
The book is written in two sections. The main and longer part presents the setting up of various lace patterns, and examining the diagrams will make clear the reasons that machine-made lace looks so different from hand-made.

The second part of the book introduces the young apprentice to the various tools and equipment used in the lace weaving trade, and includes descriptions of the Jacquard loom and others. This book should be of interest to both weavers and bobbin lacemakers.

The machines and vocabulary will be familiar to weavers, and the simple designs will be familiar to lacemakers.

In the middle of the 19th century handmade lace production went into a steep decline and in many places stopped altogether as a result of the amazing inventions in the machines of the period.

— Tess Parrish



## New Drafts from Handweaving.net

**Handweaving.net** now has drafts for the patterns in *Neueste praktische Lehr-methode der Weberei, zum Selbstunterricht auf Hand- und Maschinenstühlen*. This pattern book was published in Massachusetts by Ferdinand Langewald in 1871. It was recently discovered and scanned by Ralph Griswold, who generously provided his scan so I could use it to produce a draft collection for the book.

Many of the patterns in this book are quite unique or are unexpected variations on common themes in weaving patterns. An example is the 23rd pattern in the section titled “Contrair geriehene Muster, mit 8 Schäften”, number 52320 on **Handweaving.net**. This is similar to Donat’s zig zag twills, but also has visual elements of a plaited or braided twill. There are quite a few interesting composite weaves too, such as the 12th pattern in the section titled “20 Schäftig mit 30 Karten”, number 51042 on **Handweaving.net**. This features an interesting and beautiful combination of a satin background with an inset of large rib weave diamonds. Another intriguing pattern is the 16th pattern in the section marked “4 Schäftig mit 16 Karten”, number 51234 on **Handweaving.net**. This is a 4 shaft broken twill, but the breaks occur on several different interval types creating a fascinating visual effect. It also has many of the characteristics of a plaited or braided twill and could be classified this way as well.

The book is divided into two sections. The first section features 1,947 patterns from 3 through 24 shafts, organized in increasing order of the number of shafts required for a straight threading of the pattern. Within each of the sections for a particular number of shafts, patterns are ordered by the number of warp threads in a single unit of the pattern.

The second section contains 301 patterns. Many of these are composite weaves and there are quite a few color-and-weave effect patterns too. There are also some patterns that could have been included in the first section of the book but instead appear here, perhaps for some reason that is not apparent to me. The colorings suggested for these in the book include multiple colors only in the warp. This may be because the patterns could then be woven with one shuttle to reduce weaving time.

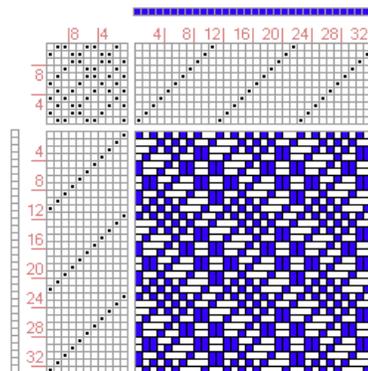
The last page of the book reports 2,259 patterns, which is accurate. Around 2.1% of these had

errors that I corrected during the drafting process. This number is far below the error rate in most other similar pattern books. More than half of the errors were in the color-and-weave patterns in the last section. Many of these were quite difficult to correct. There were 27 patterns from the book that I was not able to correct because they were so erroneous that it was impossible to tell what was intended. These are not included on the website. I provided additional colorings for some of the patterns. This, in combination with the non-correctable patterns, brings the total number of drafts for this book on *Handweaving.net* to 2,248.

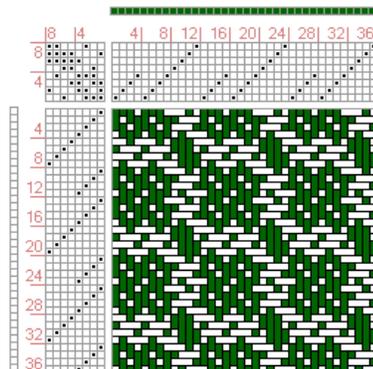
This book is quite remarkable given its early publication date compared to similar works and the uniqueness of many of its patterns. It appeared at least 30 years prior to Donat’s pattern books. It is even more remarkable to me that it remained generally unknown to the world until Ralph discovered it recently.

Drafts for the patterns mentioned above as well as others from Langewald, follow.

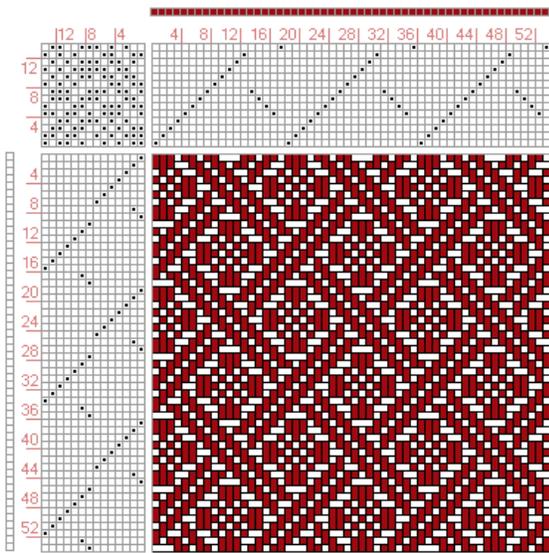
— Kris Bruland



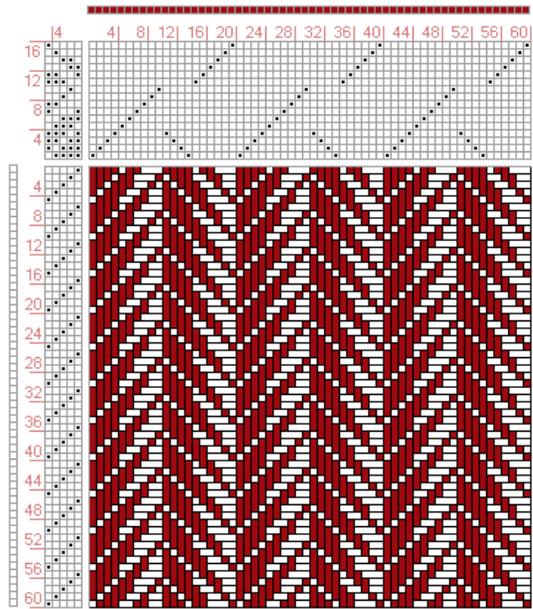
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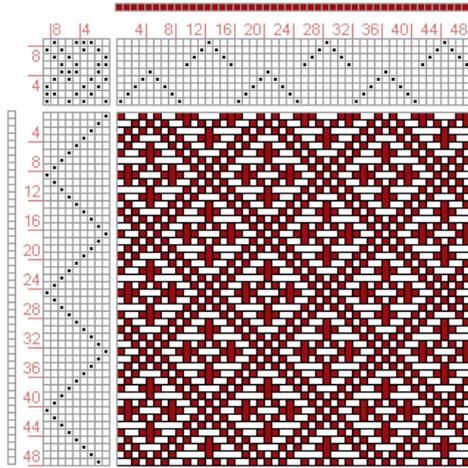
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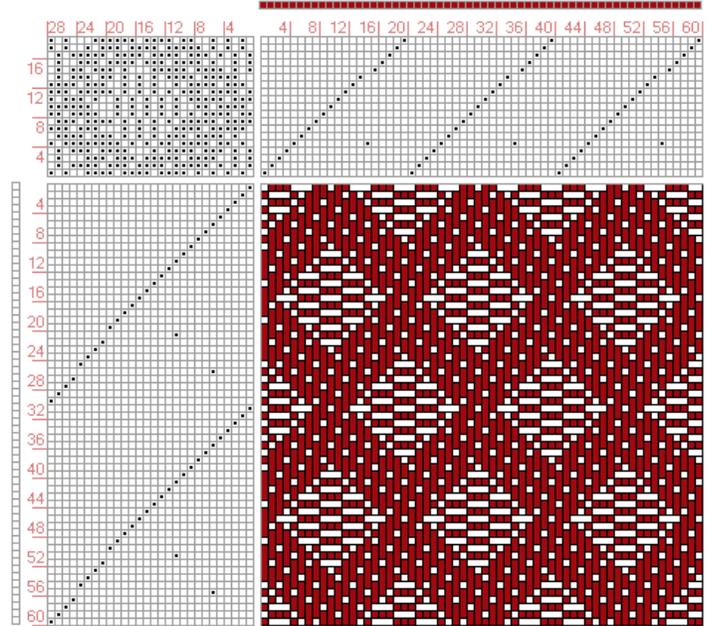
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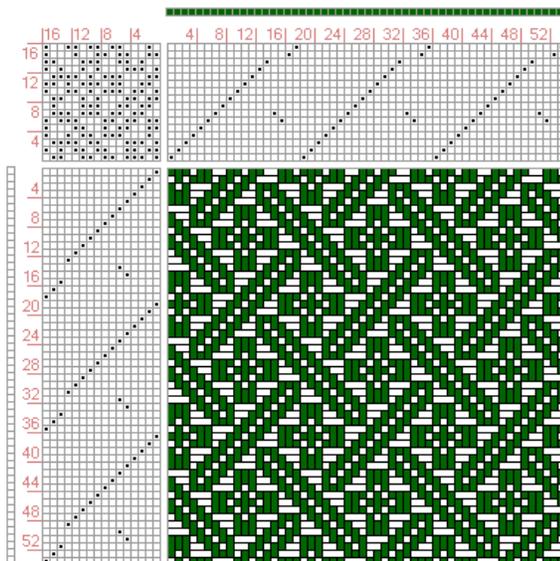
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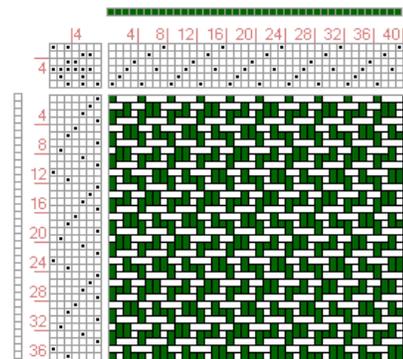
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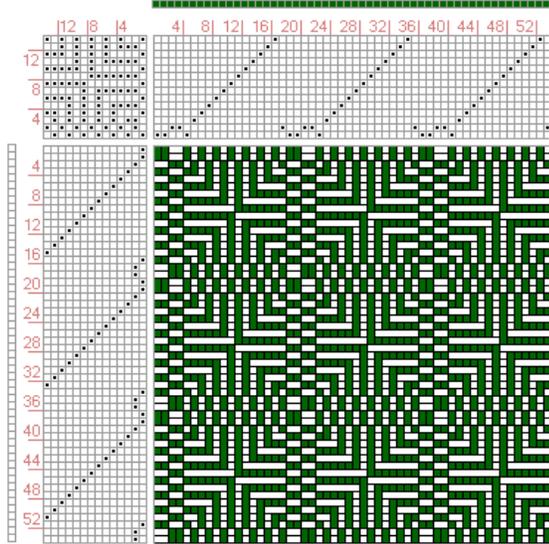
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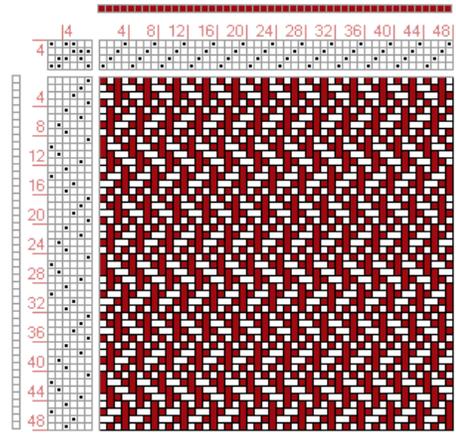
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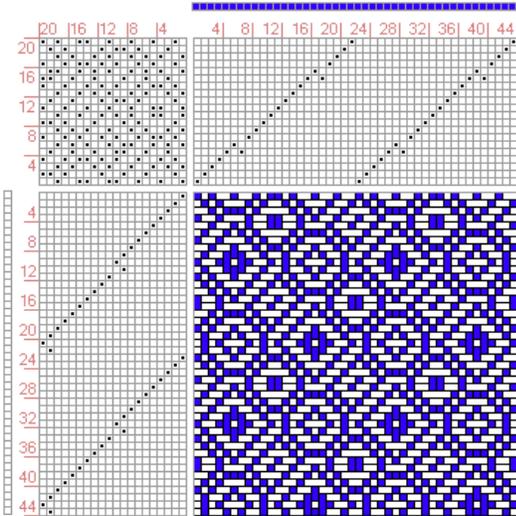
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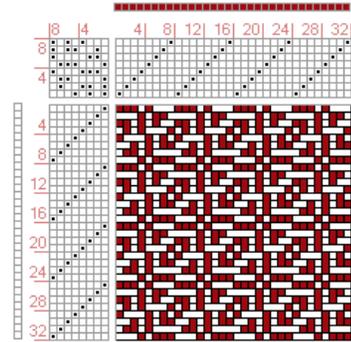
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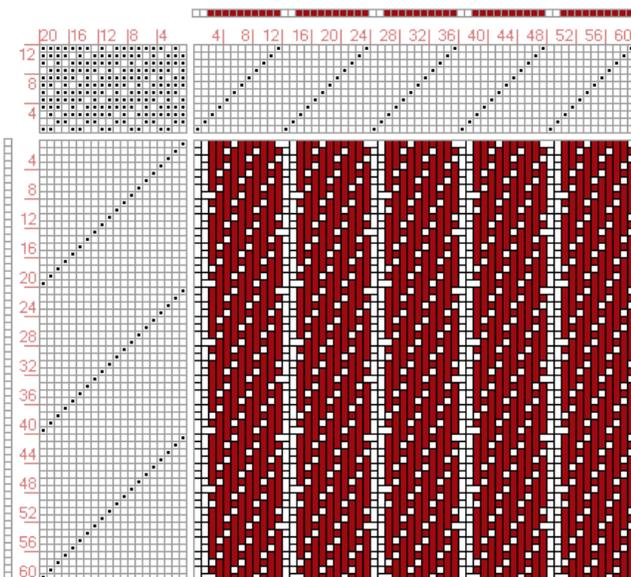
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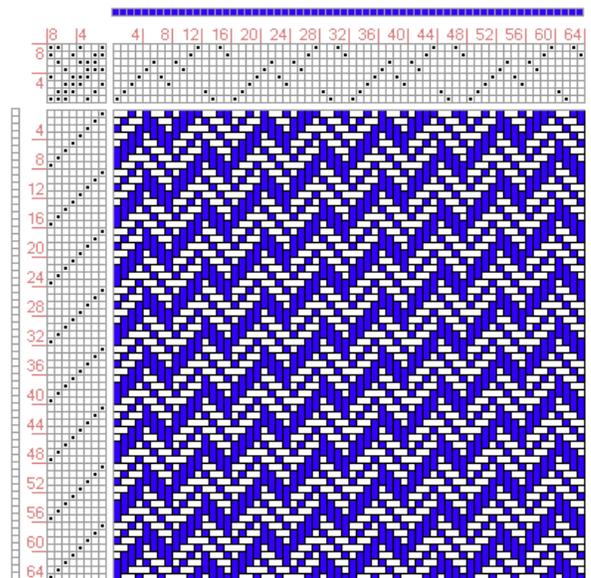
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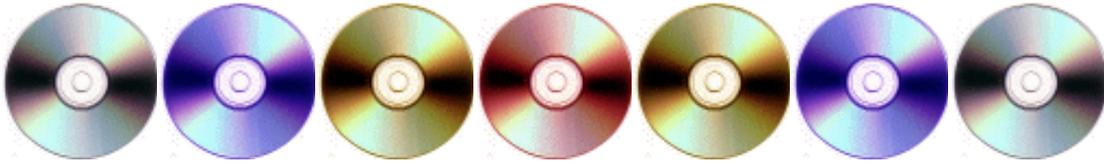
51847



52213



52320



## CD List

The following CDs containing weaving and lace material are available. Shipping charges are extra.

### Weaving Documents

The following CDs are available from *Complex Weavers*: [marjie@maine.rr.com](mailto:marjie@maine.rr.com)

**Historic Weaving Archive Volume 1.** \$15

**Historic Weaving Archive Volume 2.** \$15

**Historic Weaving Archive Volume 3.** \$15

**Historic Weaving Archive Volume 4.** \$15

**Historic Weaving Archive Volume 5.** \$15

The following CDs are available from *Handweaving.net*:

<http://www.handweaving.net/Store.aspx>

**Historic Weaving Archive Volume 6.** \$15

**Historic Weaving Archive Volume 7.** \$15

**Historic Weaving Archive Volume 8.** \$15

**Historic Weaving Archive Volume 9.** \$15

**Historic Weaving Archive Volume 10.** \$15

### Weaving Drafts and Supplementary Material

The following CDs are available from *Handweaving.net*:

<http://www.handweaving.net/Store.aspx>

**Thomas Ashenurst Drafts and Weaving Books.** \$30

**Ralph E. Griswold Drafts.** \$20

**Morath, Posselt, Petzold, ICS Drafts and Weaving Material.** \$25

**Donat Large Book of Textile Designs Drafts and Original Book.** \$39.95 (sale price)

**Oelsner, Fressinet, Wood / Pennington Drafts and Weaving Material.** \$25 (sale price)

### Needle and Bobbin Club Publications

The following CD is available from *Handweaving.net*:

<http://www.handweaving.net/Store.aspx>

**Needle and Bobbin Club Bulletins and Articles.** \$15

### Lace Documents

The following CDs are available from Tess Parrish: [Tess1929@aol.com](mailto:Tess1929@aol.com)

**Historic Lace Archive Volume 1.** \$10

**Historic Lace Archive Volume 2.** \$10

**Historic Lace Archive Volume 3.** \$10

**Historic Lace Archive Volume 4.** \$10

## Web Links

1. Ralph E. Griswold, "Weavable Color Patterns":  
[http://www.cs.arizona.edu/patterns/weaving/webdocs/gre\\_col1.pdf](http://www.cs.arizona.edu/patterns/weaving/webdocs/gre_col1.pdf)
2. Ralph E. Griswold, "The Public Domain";  
<http://www.cs.arizona.edu/patterns/weaving/periodicals/webside02.pdf>
3. *The Making of America* at Cornell University:  
<http://cdl.library.cornell.edu/moa/>
4. *The Making of America* at the University of Michigan:  
<http://www.hti.umich.edu/m/moagrp/>
5. *Center for Research Libraries*:  
<http://www.crl.uchicago.edu/>
6. *Philadelphia Museum of Art*:  
<http://www.philamuseum.org/resources/library.shtml>
7. *Weaving Draft and Pattern Archive*:  
<http://www.handweaving.net/>