WeaveTech Archive 0009

From list-errors.700002588.0.701753111.004@boing.topica.com Fri Sep 1 06:21:31 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id GAA02475 for <ralph@localhost>; Fri, 1 Sep 2000 06:21:29 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Fri, 01 Sep 2000 06:21:30 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA16064
for <ralph@baskerville.cs.arizona.edu>; Fri, 1 Sep 2000 03:32:20 -0700 (MST)
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by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id DAA07141
for <ralph@cs.arizona.edu>; Fri, 1 Sep 2000 03:32:18 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 370
Date: Fri, 01 Sep 2000 03:31:29 -0700
Message-ID: <0.0.1892090135-951758591-967804289@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Drawloom
By WC3424@aol.com

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Date: Thu, 31 Aug 2000 10:29:01 EDT
From: WC3424@aol.com
Subject: Drawloom

I do not want to, but must sell one of my drawlooms.  If interested, please contact off list.

Thanks...Charlotte Lindsay Allison
WC3424@aol.com

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End of weavetech@topica.com digest, issue 370

From list-errors.700002588.0.701753111.004@boing.topica.com Sat Sep 2 07:33:51 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA03189 for <ralph@localhost>; Sat, 2 Sep 2000 07:33:49 -0700
Received: from fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Sat, 02 Sep 2000 07:33:50 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA05545
for <ralph@baskerville.cs.arizona.edu>; Sat, 2 Sep 2000 03:34:37 -0700 (MST)
Received: from outmta008.topica.com (outmta008.topica.com [206.132.75.216])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id DAA25149
for <ralph@cs.arizona.edu>; Sat, 2 Sep 2000 03:34:03 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 371
Date: Sat, 02 Sep 2000 03:31:14 -0700
Message-ID: <0.0.579396048-951758591-967890674@topica.com>
X-Topica-Loop: 0
Status: R
WeaveTech Archive 0009

-- Topica Digest --

Source of inspiration
By amyfibre@aol.com

Japanese textiles
By bruciec@trib.com

Re: Source of inspiration
By arachne@humboldt1.com

MOMA
By amyfibre@aol.com

Re: Japanese textiles
By willgee@mindspring.com

Date: Fri, 01 Sep 2000 10:38:56 EDT
From: AmyFibre@aol.com
Subject: Source of inspiration

I received my copy of the MOMA (Museum of Modern Art, New York) Fall 2000 gift catalog in the mail today. There are several interesting woven scarves/stoles for sale -- stemming from the contemporary Japanese textile show last year. Worth taking a look!

Amy in St. Louis, Missouri
amyfibre@aol.com

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Date: Fri, 01 Sep 2000 09:14:14 -0600
From: Brucie <bruciec@trib.com>
Subject: Japanese textiles

Yesterday I received one of those Christmas museum catalogs. This one was from MOMA and includes some wonderful Japanese textiles involving double weaves, differential shrinking, a great permanently pleated (a la origami) scarf. Good eye candy. So if one of these catalogs passes your way don't just pitch it into the recycle bin (as I almost did).

Now more on topic - is there anyone out there who has experimented with any of these techniques? I would love to see some discussion of same if anyone is doing this.

Brucie

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Date: Fri, 01 Sep 2000 09:14:12 -0700
From: Terri Tinkham <arachne@humboldt1.com>
Subject: Re: Source of inspiration

Amy
Could you give an address (or a phone number) for MOMA so those of us relying on snail mail can contact them? Thanks so much!

Just read Brucie's post. I am going to Fiber Forum in Coupeville in a couple of weeks to take a 6 day workshop from Liz Williamson. It is all about texture. I will report anything that might be of interest to this list.

Terri
Date: Fri, 01 Sep 2000 14:41:22 EDT
From: AmyFibre@aol.com
Subject: MOMA

from the catalog:

MOMA - Museum of Modern Art, New York
Mail Order Department
11 West 53 Street
New York, NY  10019-5401

1-800-447-6662
www.momastore.org

Hope this helps, Terri.

Amy
amyfibre@aol.com

Date: Fri, 01 Sep 2000 18:30:29 -0700
From: glen black <willgee@mindspring.com>
Subject: Re: Japanese textiles

When the show was here in SF I went with a friend (who is now sure I'm
nuts) and had a great time; on the way out I said..let's go into the
store. Sure enough I couldn't resist the origami pleated scarf...now I
have a scarf for a pet. I let it out of its box about once a week, pet
it, wave it about and then let it fold itself up and go back to its box.
Simple pleasures...glen black
--
Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

End of weavetech@topica.com digest, issue 371
Ruth Blau
rsblau@cpcug.org
Arlington, VA USA

Sharon Mulholland
darmul@netbistro.com
Prince George, B.C., Canada

WeaveTech Archive 0009

Re: Japanese textiles
By rsblau@cpcug.org

dream loom looking for new adoptive home
By darmul@netbistro.com

damask/satin weave
By gritz@hpnc.com

Re: Dimensional scarves
By Weavaway@aol.com

Re: damask/satin weave
By arwells@erols.com

RE: damask/satin weave
By judie@eatough.net

Re: Dimensional scarves
By amyfibre@aol.com

Date: Sat, 02 Sep 2000 07:36:49 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Japanese textiles

> Sure enough I couldn't resist the origami pleated scarf

I saw the origami scarf at a booth at Convergence. It's quite amazing--it really does fold itself back up.

Ruth
rsblau@cpcug.org
Arlington, VA USA

Date: Sat, 2 Sep 2000 09:04:03 -0700
From: "Darlene Mulholland" <darmul@netbistro.com>
Subject: dream loom looking for new adoptive home

I have made the difficult decision to part with my AVL loom in order to facilitate some changes in my lifestyle and needs. This does not mean I'm quitting weaving or my weaving business, far from that as I am keeping a 12 shaft 60" Colonial as well as a smaller Spring loom. I'm sure I will get another AVL latter but for now this is the right move.

The loom seeking a new loving home is a 60" 24 shaft AVL with all the bells and whistles including the Compu-dobby two with Fiberworks software and loom drivers. It has air assisted lift, a 1 yard sectional, a 1/2 yard sectional, auto cloth advance, an overhead beater with single box fly shuttle and the mounting track for beaming sectionally. The manual, mechanical dobbby, and treadles are also included. This loom has been lightly used and is in excellent condition.

The loom is located in Prince George B.C. Canada. Please e-mail me privately for price, delivery/ shipping options, [have van, can deliver to western provinces, or north-western states], and terms. Yes, I will consider terms and can even take Visa. <G>
Well, this is probably one of those things that it's easier to see than to read to understand. I have always used a rising shed loom and have never seen a counterbalanced or countermarche loom in action. I've been reading a lot of information lately on drawlooms and still don't understand why you have to use a countermarche or counterbalance loom for some weave structures. When you have an open shed on one of these looms (say for a 5-shaft satin ground), aren't all the warp threads either up or down, or are there still warp threads in the neutral position? And if this is the case, which shed would you use, the top or bottom, and why couldn't the same result be achieved with a rising shed loom? Is the only reason this isn't done is because of the weight of raising all the shafts needed? That wouldn't necessarily be a problem with only 5 shafts in use for the ground weave, would it?

Carolyn Gritzmaker (it was only 108 today!)

Hi Carolyn,
I had my "aha" moment when reading a very early Weaver's mag on this topic, written by David Xenikis (I may have spelled that incorrectly) and *thinking hard*. Here's a set of words to explain -- but it is tricky to write down.

You need a CM or CB on a drawloom because you need a loom that allows you to *both* raise or lower any given shaft, of course, not at the same time! <g>

So. Suppose you have a 5-shaft satin threaded. Here's how you do it. You tie up five treadles, one to each of the five shafts (and only to those five shafts) to weave satin as if on a rising shed (jack) loom. You tie up those same five treadles, again to each of those five shafts, to weave the satin as if on a falling shed loom. So each treadle has two ties on it: one for the "jack loom weaving satin" and one for the "falling shed loom weaving satin." Many people have written these tie-ups down, so you don't have to figure it out.

Now, on a drawloom, you start by pulling up the drawcords needed to raise
the pattern shafts -- thereby creating two distinct warps. One set of warp threads is up, and one set is down. You are going to weave on these two warps, at the same time. On the bottom warp, you will raise some warps to weave the satin structure, so you treadle those five previously tied treadles to weave as if on a jack loom. Because you also tied up those five treadles to weave satin on a falling shed loom, you will be weaving satin on the top layer, also, as you depress the each treadle. So some of the bottom warps (not already raised) rise to weave warp faced satin, and some of the top warps come down to weave weft faced satin (you are actually weaving warp faced satin, but it's upside down! so the result, right side up to you the weaver, is weft faced satin). And so the areas of pattern where you pulled the warp up are all showing up in weft faced satin (when you finish this), and the background is in warp faced satin. Neat, eh?!! Think of it as two different warps, facing each other, that when woven together give you the "right side" and "wrong side" of the (in this case 1 block of) satin weave -- the contrast that you need to show pattern.

I hope I got that all transcribed correctly. It's much easier to show than to explain in words, when I tend to get things twisted around.

Anne in Annandale
arwells@erols.com

Carolyn Gritzmaker wrote:

> Well, this is probably one of those things that it's easier to see than to read to understand. I have always used a rising shed loom and have never seen a counterbalanced or countermarche loom in action. I've been reading a lot of information lately on drawlooms and still don't understand why you have to use a countermarche or counterbalance loom for some weave structures. ....................

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Date: Sat, 2 Sep 2000 20:03:44 -0600
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: damask/satin weave

Hi Carolyn,

Anne did a great job. So this is a second picture.

On a drawloom every warp end is threaded through two heddles, a pattern heddle and a ground heddle. So there are two ways to control every warp end. Now think about 8 shaft satin. If you weave satin on a rising shed loom, you lift 1 shaft and leave 7 down. If you want to weave warp faced satin, you lift 7 shafts. Or you might think, you leave one shaft down.

So with the pattern heddles you lift all of the blocks where you want warp faced satin. Now you have groups of threads up and groups down, but you are not ready to weave.

Suppose the first treadle is tied so that shaft 1 rises and shaft 5 sinks. When you step on the treadle, all of the threads on shaft 1 will rise (some of them were already up in the blocks that you raised with the pattern heddles). All of the shaft 5 ends will go down (again some of them were already down from the pattern heddles). Now you can throw the shuttle.

Usually you would weave to square the blocks, change the pattern heddles with the draw cords, and then weave some more.

Judie
WeaveTech Archive 0009

Who today has been raising the treadles on her drawloom because she is not as tall as Jim Ahrens. I can now reach easily. Yeah!

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Date: Sat, 2 Sep 2000 23:33:36 EDT
From: AmyFibre@aol.com
Subject: Re: Dimensional scarves

In a message dated 9/2/00 6:49:59 PM Central Daylight Time, Weavaway@aol.com writes:

> I thinkk she may be teaching Deflected Double Weave at Midwest
> next year.

Actually, Madelyn's teaching "Thick 'N Thin" (ie. diversified plain weave), but Laura Fry is teaching her "Cinderella Effect" workshop which includes, and I quote: "honeycomb, waffle, deflected double warp and weft, as well as shrinkage differentials".

The complete description, and lots of other conference information, can be found at: http://www.siue.edu/wgsl/html/preconference.htm

Amy in St. Louis, Missouri
amyfibre@aol.com

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End of weavetech@topica.com digest, issue 372

From list-errors.700002588.0.701753111.004@boing.topica.com Sun Sep 3 13:42:53 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
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for <ralph@cs.arizona.edu>; Sun, 3 Sep 2000 13:19:54 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 373
Date: Sun, 03 Sep 2000 13:19:19 -0700
Message-ID: <0.0.346634806-212058698-968012359@topica.com>
X-Topica-Loop: 0
Status: RO

-- Topica Digest --

Digest for weavetech@topica.com, issue 372
By Georgean@compuserve.com

re: damask/satin weave
By gritz@hpnc.com

Dying group?
By jcplante3@juno.com

Re: Dying group?
WeaveTech Archive 0009

By rsblau@cpcug.org
Dimensional Scarves
By Weavaway@aol.com
RE: damask/satin weave
By judie@eatough.net
re: damask/satin weave
By gritz@hpnc.com
re: damask/satin weave
By gritz@hpnc.com
re: damask/satin weave
By gritz@hpnc.com
multiple posts just now
By gritz@hpnc.com

Date: Sun, 3 Sep 2000 12:18:49 -0400
From: Georgean Curran <Georgean@compuserve.com>
Subject: Digest for weavetech@topica.com, issue 372

We had Vicki Masterson come to Seattle for a workshop on "weaving that goes bump". She has had quite a few articles in Weavers, and there will = be another in an upcoming Handwoven. It was a very different workshop that = we all really had to work hard and all really grew. No round robin. We developed our own patterns and used our own yarns. I'd recomend her workshop to anyone who wanted to REALLY understand weave structure and differential shrinkage.
Georgean Curran in cool western WA.

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Date: Sun, 3 Sep 2000 11:40:15 -0500
From: "Aaron and Carolyn Gritzmaker" <gritz@hpnc.com>
Subject: re: damask/satin weave

Hi Anne and Judie,
I appreciate your help with this, and will continue to think on it but I still haven't had that "aha" moment of understanding yet. I still can't understand right now (and I'm really not being contrary here) why, if the warp threads are either up or down (with no threads in the center or neutral position) on a CB or CM loom, that the same shed can't be reproduced on a rising shed loom (though with more involved treading)..........I'll probably be smacking myself on the forehead once it does get through my thick skull. When our guild meetings begin again later this month I'll find out who in our guild has a countermarche loom they don't mind demonstrating for me and then, I'm sure it will not only be "aha" but so simple to understand once I actually see what happens.
Thanks again for your help!
Carolyn Gritzmaker (looking forward to cooler NH this week!)

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Date: Sun, 3-Sep-2000 16:47:17 GMT
From: Jane Plante <jcplante3@juno.com>
Subject: Dying group?
I believe I saw something mentioned in this group about another group devoted to dying. Could someone give me that again? It's what I do a lot of and am always interested in others tips and techniques. Thanks a lot. Jane

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Date: Sun, 03 Sep 2000 12:59:09 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Dying group?

>I believe I saw something mentioned in this group about another group 
>devoted to dying.

The Hemlock Society, maybe? <ggg> Sorry, but I couldn't resist (another 
pun there, for you silk painters, batikers, etc.).

One of the internet list that focuses on dyeing is the Dyerslist. Here's 
the info that appears at the bottom of each msg:

Address any of the following requests to listproc@list.emich.edu, and type 
your request in the body of the email:

-- to unsubscribe: unsubscribe dyerslist  
-- to resubscribe: subscribe dyerslist Your Name 
-- to stop receiving the list for awhile: set dyerslist mail postpone 
-- to resume the single message version: set dyerslist mail ack 
-- to resume the digest message version: set dyerslist mail digest 

It's a lively & interesting group, and I enjoy participating. Several 
people on the list are chemists, and I've learned so much about dye 
chemistry by just listening & keeping my mouth shut (or fingers off the 
keyboard, as the case may be). I bet some of you thought I couldn't do 
that. <ggg>

Ruth
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rsblau@cpcug.org
Arlington, VA USA

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Date: Sun, 3 Sep 2000 13:14:50 EDT
From: Weavaway@aol.com
Subject: Dimensional Scarves

Oops! The name of the other workshop that Madelyn teaches is not Making 
Waves, but Fabrics That Go Bump. Sorry about that.

-Nancy

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Date: Sun, 3 Sep 2000 12:45:21 -0600
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: damask/satin weave

Carolyn,

Until you add the drawloom attachment, it does not make any difference which 
loom you use -- any of the three will do the structure. It is personal
preference, all three have pluses and minuses.

So what does the drawloom attachment do for you. Lots and lots of blocks of pattern. It is a fast pickup stick. So -- of course -- you can do anything you want with a jack loom and a pick up stick. But a drawloom is much faster than a pickup stick.

And if you want to do it with a rising shed loom -- look at Jane Evan's articles on the technique for split shed weaving -- that is a poor man's drawloom!! <gg> The drawloom attachment just puts all of those threads in the middle of the shed -- either up or down.

So just seeing a CB or CM loom won't help with the 'aha' moment, you need to see a drawloom or weave split shed technique.

Judie

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Date: Sun, 3-Sep-2000 20:13:16 GMT
From: Carolyn Gritzmaker <gritz@hpnc.com>
Subject: re: damask/satin weave

Judie,

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Date: Sun, 3-Sep-2000 20:13:16 GMT
From: Carolyn Gritzmaker <gritz@hpnc.com>
Subject: re: damask/satin weave

Judie,

------------------------------
Date: Sun, 3-Sep-2000 20:16:54 GMT
From: Carolyn Gritzmaker <gritz@hpnc.com>
Subject: re: damask/satin weave

Judie,

"Aha!" I guess the reason I am so confused about this is that some books have said, more or less, that you can't do that with a jack loom. So I guess you really can, it just is a major pain to do so in some cases! Well, I'm going to be either building or buying a drawloom in the near future and have been reading everything I can on them. Thanks for your help!'
Carolyn

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Date: Sun, 3-Sep-2000 20:19:16 GMT
From: Carolyn Gritzmaker <gritz@hpnc.com>
Subject: multiple posts just now

sorry everyone, I pushed the wrong button at the wrong time!
Carolyn (it's 112 here today!)

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Date: Sun, 3 Sep 2000 16:19:15 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: re: damask/satin weave

> I still can't
> understand right now (and I'm really not being contrary here) why, if the
> warp threads are either up or down (with no threads in the center or neutral
> position) on a CB or CM loom, that the same shed can't be reproduced on a
> rising shed loom (though with more involved treadling)

I'm not a drawloom weaver, but my understanding is that each thread goes
two heddles: one for background and one for pattern. If both
heddles pulled the warp thread in the same direction, both pattern and
background threads would be raised at the same time in the pattern areas
and you wouldn't get the pattern weave you want. Having the pattern and
background pulled in different directions must allow the pattern heddles to
erase the effect of the background heddles in pattern areas.

Jane who's not afraid of being wrong yet again

______________________________

Date: Sun, 3 Sep 2000 23:34:02 +0200
From: "Erica de ruiter" <ederuiter@hetnet.nl>
Subject: Re: damask/satin weave

Dear Carolyn, I read all the descriptions on draloom weaving, but missed all
the time the fact that the heddles of the groundshafts, which weave the
basic structure, either warp faced or weft faced, need to have large (appr. 2") eyes to permit the drawn threads to make the proper shed. I do hope I formulated this correctly.

Erica

To reply privately: Erica de Ruiter <ederuiter@hetnet.nl>

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Date: Sun, 3 Sep 2000 16:49:02 -0600
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: damask/satin weave

Hi Jane,

Usually, when you thread a drawloom, you thread units of structure on the ground harness, say 1, 2, 3, 4 for 1/3 twill and then all four threads become a pattern unit and are attached to a drawcord. The same is true for all of the units threaded. So if you had 80 warp ends, you would have 20 pattern cords.

>>I'm not a drawloom weaver, but my understanding is that each thread goes through two heddles: one for background and one for pattern.<<

The two heddles do not usually do this. One harness (set of shafts) controls structure -- the ground weave. All you need to thread is one unit of a structure. The A block. The other harness -- the pattern harness -- controls where the pattern appears in the cloth. Here groups of warp ends can be lifted. Usually a group is the unit or half-unit.

So now I have some units of 4 threads lifted across the warp and some units of 4 threads are still down. In the ones that are up, I want to weave 3/1 twill and in the ones that are down, I want to weave 1/3 twill. Think of them as two different warps. In the 'up warp' to weave the first pick in 3/1 twill, I will lower shaft 1. That will not do anything to the warp threads in the 'down warp'. For the 'down warp', I want to raise shaft 1. That will not do anything to the warp threads in the 'up warp'. With a CM loom, I can tie one treadle to raise shaft 1 and sink shaft 4. So I can weave all the way across.

Judie

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End of weavetech@topica.com digest, issue 374

From list-errors.700002588.0.701753111.004@boing.topica.com Mon Sep  4 10:43:59 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id KAA02623 for <ralph@localhost>; Mon, 4 Sep 2000 10:43:55 -0700
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for <ralph@localhost> (single-drop); Mon, 04 Sep 2000 10:43:55 MST
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by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id JAA20669
for <ralph@cs.arizona.edu>; Mon, 4 Sep 2000 09:28:04 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 375
Date: Mon, 04 Sep 2000 09:27:26 -0700
Message-ID: <0.0.1406714220-951758591-968084846@topica.com>
Date: Mon, 4 Sep 2000 08:58:27 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: RE: damask/satin weave

Jane:
>>>I'm not a drawloom weaver, but my understanding is that each thread goes
>through two heddles: one for background and one for pattern.<<

Judie:
> The two heddles do not usually do this. ...

Thanks for gently saying I haven't a clue of how a drawloom works. :)

Last night, I reviewed some of the early Weavers' damask articles - there
certainly were a lot of them early on. Reading an illustrated description
of how a drawloom works (issue 4) plus a night's sleep and your further
explanation, all helped.

Carolyn's original problem:
>I still can't
> understand right now (and I'm really not being contrary here) why, if the
> warp threads are either up or down (with no threads in the center or neutral
> position) on a CB or CM loom, that the same shed can't be reproduced on a
> rising shed loom (though with more involved treadling)

On a rising shed loom, all threads controlled by a shaft can only be
instructed to be up or down. You cannot override this limitation by changing your treadling.

Using a drawloom, you can designate some threads on a shaft to be up while others are down for a particular pick. The pattern heddles select pattern threads threaded on a shaft to be up while the ground threads on the same shaft remain down. The countermarche tie up then selects which pattern threads to pull down and which ground threads to pull up to form a shed that weaves both your pattern and ground structures.

Jane

--------------------------------------------------------------------
Jane Eisenstein    janee@softweave.com    http://www.softweave.com/
------------------------------
Date: Mon, 4 Sep 2000 07:18:56 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: re: damask/satin weave

The warp ends on a draw loom do go through two different sets of heddles, but one must understand that in the pattern set of heddles the warp goes through in groups of anywhere from 4 to whatever, depending on the size of the unit. If you have several pattern units raised in a row right next to each other, you might have maybe 100 warp ends lifted together. So, for this example, you have 100 ends on one side, 100 ends lifted with the pattern heddles, and 100 ends lifted on the other side. Trying to weave this would not produce viable cloth. You must raise some of the warp ends from the two sides, producing weft faced cloth typically. You must also lower some of the ends for the center 100, producing warp faced cloth in the center.

I don't think you can do this on a jack loom. You can do pick-up, but that is not quite the same.

I recommend that anyone interested in possibly obtaining a draw loom join the Complex Weavers Double Harness Study Group. It is very helpful in figuring out which loom is the right one for you. I also recommend Zetterstrom's, "Manual of Swedish Handweaving," Johanssen's, "Damask and Opphampa," and Becker's, "Pattern and Loom." In some of the old PWCs there are some very good articles about the draw loom with clear diagrams of how the draw loom shed works.

Francie Alcorn

------------------------------
Date: Mon, 4 Sep 2000 09:57:03 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Dying group?

I hope they haven't expired yet but are simply busy DYEING! Sorry could not resist! Underneath most librarians is an English teacher!
Alice in MO

> Newsletters, Tips and Discussions on Your Favorite Topics

------------------------------
Date: Mon, 4 Sep 2000 10:59:43 EDT
From: EVESTUDIO@aol.com
Subject: Re: Dying group?
In a message dated 09/04/2000 9:57:22 AM Central Daylight Time, amurphy@cbcag.edu writes:

<< Underneath most librarians is an English teacher! >>

------------------------------
Date: Mon, 4 Sep 2000 11:00:19 EDT
From: EVESTUDIO@aol.com
Subject: Re: Dying group?

In a message dated 09/04/2000 9:57:22 AM Central Daylight Time, amurphy@cbcag.edu writes:

<< Underneath most librarians is an English teacher! >>

Now think about that statement Alice! Has the air gotten any cooler? I hope so.
E

------------------------------
Date: Mon, 4 Sep 2000 09:22:41 -0600
From: "Myers" <vmyers@wavecom.net>
Subject: a thank you

I wish to publicity thank you "Rosemary Dion" for all the help via e-mail you gave me with my AVL problem over this holiday weekend. This is the second time she has come to my rescue. She is a wonderful weaver friend and I don't even know where she lives. Vernice Myers, Cody, Wyoming vmyers@wavecom.net

------------------------------
Date: Mon, 4 Sep 2000 10:17:01 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Dying group?

MUch cooler, and think the outside air is coming down too. Cats sit by the door between the living room and kitchen to catch the cool coming under the door. Finally got the card you gave my brother and a description of your work. Think I'll be making a trip to Branson in Oct. to see the exhibit. Some of my weaving will be in the Northwest Ark. Guild exhibit in Springdale at the Art Center of the Ozarks during Oct. Am asking myself though just why I decided to put a nice twisted fringe the length of the shawl I just took off the loom. Looks great, but my fingers are beginnning to feel twisted.

As for the English teacher maybe I should have said, under the skin? When I see a misused word or misspelled one, it brings out the worst in me! I have been know to stop and growl at a mystery story for a mis spelled word! (Of course I adore scrabble!) and cross words and other word games. Alice in MO

------------------------------
Date: Mon, 4 Sep 2000 08:32:09 -0700
From: "Annette Stollman" <annestoll@bainbridge.net>
Subject: Re: Dying group?

<VBG>
Annette Stollman

and Rosie, the Bichon, Kira the Mini Schnauzer, Dakota the OEM, Chloe the
Coton and Siri the PMR Yorkie!!

----- Original Message ----- 
From: <EVESTUDIO@aol.com>
To: <weavetech@topica.com>
Sent: Monday, September 04, 2000 8:00 AM
Subject: Re: Dying group?

> In a message dated 09/04/2000 9:57:22 AM Central Daylight Time,
> amurphy@cbcag.edu writes:
> > << Underneath most librarians is an English teacher! >>
> > Now think about that statement Alice! Has the air gotten any cooler? I
> hope
> > so.
> > E
> > ___________________________________________________________
>
> T O P I C A The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics

Date: Mon, 04 Sep 2000 11:19:02 -0400
From: Eileen Driscoll <efd2@cornell.edu>
Subject: Travelling Loom

I'm at the point where I am ready to buy a travelling loom and trying to
decide between Mountain Loom's Aeroknot and LeClerc's Voyageur. Does
anyone have experiences with them that they are willing to
share? Unfortunately the Little Looms are not quite little enough to fit
in my suitcase.
Thanks.

Eileen
efd2@cornell.edu

Date: Mon, 4 Sep 2000 08:39:07 -0700
From: "Annette Stollman" <annestoll@bainbridge.net>
Subject: Re: Travelling Loom

I have a 60" computerized AVL loom. I am wondering if all of you sample on
your big looms or whether you use a table loom or something smaller for
sampling. Sometimes when I wonder about a particular color combination or
weave I wish I had something smaller to try things on. So what does everyone
else do?
TIA
Annette Stollman
Knitter, Weaver, Spinner
Bainbridge Island WA

End of weavetech@topica.com digest, issue 375
Re: Travelling Loom
By rsblau@cpcug.org

Re: Dying group?
By EVESTUDIO@aol.com

"Umami"
By archfarm@nas.com

RE: Travelling Loom
By amurphy@cbcag.edu

RE: Dying group?
By amurphy@cbcag.edu

Re: Travelling Loom
By fiberweaver@worldnet.att.net

Re: Travelling Loom
By luv2weave@ncol.net

RE: "Umami"
By amurphy@cbcag.edu

Re: Travelling Loom
By kthompson@ktt-enterprises.com

Subject: Re: Travelling Loom
By imwarped2@aol.com

---

Date: Mon, 04 Sep 2000 12:16:40 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Travelling Loom

>I have a 60" computerized AVL loom. I am wondering if all of you sample on
>your big looms or whether...

Sample?? Why not just join the Loyal Order of the Full-Sized Samplers?

Ruth

rsblau@cpcug.org
Arlington, VA USA

---
Date: Mon, 4 Sep 2000 12:28:03 EDT
From: EVESTUDIO@aol.com
Subject: Re: Dying group?

In a message dated 09/04/2000 10:18:27 AM Central Daylight Time, amurphy@cbcag.edu writes:

<< Think I'll be making a trip to Branson in Oct. to see the exhibit. Some of my weaving will be in the Northwest Ark. Guild exhibit in Springdale at the Art Center of the Ozarks during Oct. >>

What are the dates for the Northwest Ark. Guild exhibit in Springdale...where is Springdale exactly? Perhaps a bunch more weavers will like to attend?
E

Date: Sun, 03 Sep 2000 16:02:27 -0700
From: archfarm@nas.com
Subject: "Umami"

"Umami" is a Japanese word for a state of being that is hard to describe...but I will try based on a description given me by an Alaska fisherman of line-caught Copper River salmon. And then I would like to ask when is it each of you think umami occurs in your weaving?

When a strawberry is at its height of perfection...and when the grower perceives this and plucks it from the plant....that is Umami. It is not one or the other...it is the combination of the two at a particular moment in time...otherwise umami does not exist.

Myra

Date: Mon, 4 Sep 2000 11:55:33 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Travelling Loom

I like to sample on the little 14 inch one. Especially if I am planning something while still weaving something on the big looms. Then sometimes I want to try out a new weave structure and plan a project to use it, but do some sampling first on the same warp. (Only if I am fairly sure of the weave!) alice in Mo

Date: Mon, 4 Sep 2000 11:58:56 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Dying group?

Springdale is south of Bentonville, and Rogers, I go down 69 to 412 and over to find it. will look up more specific directions with a map in front of me. Exhibit runs from Oct 2-28th. Will double check directions as think I left a road out above. There are quite a bunch of us who weave some very differing things. Alice in Mo. (For me it's about a 3 hour drive from Pleasant Hope.) Will check the route from Branson, too.)
In a message dated 09/04/2000 10:18:27 AM Central Daylight Time, amurphy@cbcag.edu writes:

<< Think I'll be making a trip to Branson in Oct. to see the exhibit. Some of my weaving will be in the Northwest Ark. Guild exhibit in Springdale at the Art Center of the Ozarks during Oct. >>

What are the dates for the Northwest Ark. Guild exhibit in Springdale...where is Springdale exactly? Perhaps a bunch more weavers will like to attend?

E

The only experience I had with Mountain Loom's was a brand new one in a workshop. The harnesses would stick in the "up" position (after releasing them) and when they finally released, everyone would look at me like I was doing some major loom abuse (MAJOR slamming). It wasn't my loom, and I hated the swinging beater and the fact that the harnesses stuck. It was an overshot pattern and there was no "kick" to the beating that I am used to with a stationary (vs. swinging) beater. Now, that could have been due to the fact that it hadn't been used before and the owner just brought it in with it's first warp on. I was also quite surprised by the owner, since she was working on her CEO in dyeing/weaving you would think she would have been a little more concerned with the mechanics of her own equipment. But that's another subject unnecessary to go into. It was a round robin workshop and after me, everyone avoided that loom like the plague. On the other hand, I couldn't get people to get off mine, hmmmnnn.

Carol

------------------------------------------
Date: Mon, 4 Sep 2000 13:04:09 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: Travelling Loom

OH goody another guild that I have belong to!!!!!!

Johnnie  member of the LOOTFSS

ROTFL!!!!!!!!!!!
From: "Ruth Blau" <rsblau@cpcug.org>
To: <weavetech@topica.com>
Sent: Monday, September 04, 2000 12:27 PM
Subject: Re: Travelling Loom

> >I have a 60" computerized AVL loom. I am wondering if all of you sample on
> >your big looms or whether...
> 
> Sample?? Why not just join the Loyal Order of the Full-Sized Samplers?
> 
> Ruth

rsblau@cpcug.org
Arlington, VA USA

Date: Mon, 4 Sep 2000 12:01:22 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: "Umami"

Sounds like the moment when you realize your weaving is coming out just perfect. Color, weave, and pick all together. Or maybe when you’ve tried something and despite doubts find it has turned out gorgeous, beyond your dreams. It is a moment of delight, satisfaction, and utter content. (best I can describe!)

Alice in MO

Date: Mon, 4 Sep 2000 13:15:32 -0400
From: "Kathleen Thompson" <kthompson@ktt-enterprises.com>
Subject: Re: Travelling Loom

I have no experience with the Mountain Loom, but I have the small LeClerc Voyageur and have traveled with it quite a bit. In fact, it has gotten more weaving experience since I got it than all my other looms put together. My only complaint was that once in a while one of the pawls would slip and the entire warp would go slack. At Convergence I noticed that the Voyageurs had a different pawl which looked much more likely to stay in place. I contacted my dealer and LeClerc shipped me a new pair of pawls in less than a week AT NO CHARGE!!! Unfortunately the new ones require a hole in a different spot than the old ones, so I haven't installed them yet, but I feel confident that they will solve the problem. I am sure new ones will all have the new-style pawls and will have overcome the one problem I have had with the loom.

The only other problem I have encountered is with the bag - I am still trying to figure out a way to put wheels it! Of course a separate luggage caddy could be used.

I really like this little loom and am sure that I will continue to get a lot of use out of it.

Kathleen

----- Original Message -----

Date: Mon, 4 Sep 2000 12:01:22 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: "Umami"

Sounds like the moment when you realize your weaving is coming out just perfect. Color, weave, and pick all together. Or maybe when you’ve tried something and despite doubts find it has turned out gorgeous, beyond your dreams. It is a moment of delight, satisfaction, and utter content. (best I can describe!)

Alice in MO

Date: Mon, 4 Sep 2000 13:15:32 -0400
From: "Kathleen Thompson" <kthompson@ktt-enterprises.com>
Subject: Re: Travelling Loom

I have no experience with the Mountain Loom, but I have the small LeClerc Voyageur and have traveled with it quite a bit. In fact, it has gotten more weaving experience since I got it than all my other looms put together. My only complaint was that once in a while one of the pawls would slip and the entire warp would go slack. At Convergence I noticed that the Voyageurs had a different pawl which looked much more likely to stay in place. I contacted my dealer and LeClerc shipped me a new pair of pawls in less than a week AT NO CHARGE!!! Unfortunately the new ones require a hole in a different spot than the old ones, so I haven't installed them yet, but I feel confident that they will solve the problem. I am sure new ones will all have the new-style pawls and will have overcome the one problem I have had with the loom.

The only other problem I have encountered is with the bag - I am still trying to figure out a way to put wheels it! Of course a separate luggage caddy could be used.

I really like this little loom and am sure that I will continue to get a lot of use out of it.

Kathleen

----- Original Message -----
WeaveTech Archive 0009

From: Eileen Driscoll <efd2@cornell.edu>
To: <weavetech@topica.com>
Sent: Monday, September 04, 2000 11:34 AM
Subject: Travelling Loom

> I'm at the point where I am ready to buy a travelling loom and trying to
> decide between Mountain Loom's AeorKnot and LeClerc's Voyageur. Does
> anyone have experiences with them that they are willing to
> share? Unfortunately the Little Looms are not quite little enough to fit
> in my suitcase.
> Thanks.
> Eileen
> efd2@cornell.edu

In a message dated 9/4/00 12:27:51 PM, weavetech@topica.com writes:

<<Subject: Re: Travelling Loom
For color sampling I find just wrapping the threads around a white or neutral
piece of cardboard. This helps me to see how the colors will work together,
the best proportion of each color and the color arrangement. As for actual
sampling, I have a 40" AVL and an 30" Rasmussen (now owned by Dundas) and
find that sampling on the AVL is just as easy and on the table loom. There
isn't that much difference in loom waste, threading is just as easy on the
AVL, (partly because fingers fit inside for threading easier and there is
more space to see what I'm doing) and weaving is, of course, easier on my
compu-dobby. I use the table loom for workshops and think it's a wonderful
loom with a very simple mechanism based on springs and rubber bands --
perfect for my simple mind. I never run into a problem at workshops trying
to figure out what is wrong.

Nancy in Philly, where the air has been so thick that everyone has been
having bad hair days for weeks -- either limp or too frizzy.

End of weavetech@topica.com digest, issue 376

From list-errors.700002588.0.701753111.004@boing.topica.com Mon Sep 4 15:39:14 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/
8.7.3) with ESMTP id PAA02768 for <ralph@localhost>; Mon, 4 Sep 2000 15:39:10 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Mon, 04 Sep 2000 15:39:10 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id OAA04569
for <ralph@baskerville.cs.arizona.edu>; Mon, 4 Sep 2000 14:51:27 -0700 (MST)
Received: from outmtda013.topica.com (outmta013.topica.com [206.132.75.230])
Re: Travelling Loom
By yapeters@concentric.net

Re: "Umami"
By teresaruch@msn.com
damask exhibit
By bonnieinouye@yahoo.com

Admin - Reminder
By amyfibre@aol.com

sampling
By bonnieinouye@yahoo.com

sample?
By pmarriot@telusplanet.net

Re: sampling
By annestoll@bainbridge.net

Re: Travelling Loom
By rsblau@cpcug.org

Re: "Umami"
By xlnththreadz@aol.com

Re: Travelling Loom
By xlnththreadz@aol.com

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Date: Mon, 4 Sep 2000 14:33:00 -0400
From: "Sue Peters" <yapeters@concentric.net>
Subject: Re: Travelling Loom

I also belong to the Loyal Order of the Full-Sized Samplers mentioned by Ruth. I do a lot of fiddling with the computer drawdown before I set up the loom and have also been known to go to "Plan B" once I have started weaving on the big loom - also a 60" AVL Compudobby.
>
Also I have enjoyed the discussion of the drawlooms, I think I got it!
Thanks>

-------------------------------

Date: Mon, 4 Sep 2000 11:52:09 -0700
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: "Umami"

----- Original Message -----
From: <archfarm@nas.com>
To: <weavetech@topica.com>
Sent: Monday, September 04, 2000 9:34 AM
Subject: "Umami"

> "Umami" And then I would like to
> ask when is it each of you think umami occurs in your weaving?
> I do Tai Chi Chuan so movement is important to me. For me it is when I am
> towards the beginning (1 to 2 yds) of a new warp, several shots off of a new
> bobbin and everything is working smoothly and the movement is constant and
> fluid. "Rhythm" There is the feel of the wood under my hands, the glow of
> the color, and the flash of the shuttle.
> Teresa
>

Date: Mon, 04 Sep 2000 11:48:58 -0600
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: damask exhibit

There's a damask exhibit from September 9th until the 30th near Zurich. The card says 4 minutes by foot from the Kirchberg-Alchenfluh train station. I got back yesterday from my trip to Austria and Switzerland, which was lovely. Saw some very interesting looms and textiles, and will report later, but you are all discussing damask today. A recent issue of the Swiss magazine, Textile Forum, concentrates on damask.

Remember that you can weave damask on a multishaft loom (10 or more shafts for a 5-shaft satin). Imagery in damask is usually done on a drawloom but other approaches are worth considering if you don't have a drawloom. Network drafting works nicely with satin.

Bonnie Inouye
www.geocities.com/bonnieinouye

Date: Mon, 4 Sep 2000 15:03:55 EDT
From: AmyFibre@aol.com
Subject: Admin - Reminder

Looks like it's time for another global reminder to avoid quoting entire messages back to the list. Please! These long quotes unnecessarily lengthen digests (digest readers have to scroll through them to get to the next new message) and burden those subscribers who pay by the length of messages or length of time downloading.

If a quote is necessary for context (and remember that people are likely reading the messages leading up to yours as well -- or can check the archives if they've forgotten), please use cut-and-paste to make your quotes as short as possible.

At a minimum, please eliminate the header and footer from the earlier message.

Thank you,
Amy Norris
Co-Admin
amyfibre@aol.com

Date: Mon, 04 Sep 2000 13:10:45 -0600
One way to sample on a big loom is to make a gamp. You make a warp with a few inches in one color (and/or one threading, or a color sequence) and then a few inches in a different color or threading, etc. This way you can make a lot of samples in a more efficient way. There's a big twill sampler in an article by me in Weaver's issue 27, and a good selection of small-scale twills in the Strickler book. If you are deciding between 2 threadings you can try some of each, side by side. Ask Laura Fry about color gamps.

I do most of my sampling on the computer. Sometimes I place different threadings side-by-side in one draft so I can try them with the same tie-up and treading options. (If you have my book, see pages 105-6.) For larger designs, I print out the best ones and compare the pages, spread out on a table so I can step back. For sampling specific weft yarns, I sometimes weave a small piece and cut it off and wash it before I make a large item. During my first 20 years of weaving, my samples were at least large enough to make into pillows or bags to sell, but now I do put a smaller warp on the AVL sometimes to try something out-- it doesn't take long to make a small warp.

Bonnie Inouye
www.geocities.com/bonnieinouye

Date: Mon, 4 Sep 2000 13:36:51 -0600
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: sample?

>Sample??  Why not just join the Loyal Order of the Full-Sized Samplers?
>Ruth

Yes we are a diverse and multi-talented group. Same ones who try out the new gourmet recipe the night of the function instead of before hand to see if we like it or it even works...

Seriously though, I always add to the front of my warp for sampling and cutting off. I hate to warp things twice and weaving on the small loom is nothing like weaving on the big loom.
Pamela

Pamela Marriott
Dancing Sheep Studio
Weaving & Graphics
Swan Hills, Alberta, Canada
pmarriot@telusplanet.net

Are You in the Book?
http://www.youdraw.com
Humanity at Human Proportions

Date: Mon, 4 Sep 2000 13:16:56 -0700
From: "Annette Stollman" <annestoll@bainbridge.net>
Subject: Re: sampling

Thanks so much, Bonnie, for your helpful reply.
BTW I am working my way through your book on Multi Harness Weaving and it is wonderful.
Annette Stollman
Knitter, Weaver, Spinner
One way to sample on a big loom is to make a gamp.

The only experience I had with Mountain Loom's was a brand new one in a workshop. The harnesses would stick in the "up" position (after releasing them)

How long ago was this? I had a Mountain Loom about 8 or 9 years ago, and had the same problem. The folks at Mountain said they knew about it & had fixed it in later models.

As to the swinging beater: it's a matter of personal preference. I *liked* the swinging beater, but it *is* different. This is probably a case where you should try before you buy. The advantage of the swinging beater is that you can get a good, right-angle hit on the fell, something that's hard to achieve when the distances are as short as they are on a table loom.

As to the Voyageur: please check w/ owners of *new* Voyaguers. That loom in its infancy had a tendency to let go of the warp--it would just let go and your nicely tensioned warp would come spinning off. LeClerc says they have fixed that problem. But I'd be cautious & check w/ new owners. Also, moving heddles from one shaft to another is a PITA on the Voyageur. Unless that's something else they changed, you have to take the shafts out of the bottom of the loom. It's *very* easy to send all the heddles flying, leading to loud oaths that young children should be protected from.

My experience w/ the Voyageur is limited entirely to the pre-production models, so do check w/ owners of more recent looms.

You might also look at Dundas looms. I'm not crazy about the levers on top, but it's good value for the money. The Dundas also "folds" for travel--that is, the castle can be detached & laid inside the frame of the loom. You can do this w/ a warp on the loom.

"Umami" sounds a bit like the Greek "Eureka" and the Latin "Ecce Lumen". Umami is probably a bit more esoteric, as Japanese often are. It's probably not as funny as the sarcastic "Ecce Lumen" (Behold!, the Light!!!) my Latin teacher used to say when some arcane bit finally dawned on us.
Umami for me is (and this is in all the arts, since I practice several)
--finishing a twenty hour project in seven hours because someone up there
wanted it done.
--getting up in the middle of the night when I can't sleep, to admire
something I just finished (and is probably to be delivered the next day),
knowing something beyond me helped get it done faster or better.
--having a sudden inspiration, a turnaround idea, an elegantly simple
solution that no one else has thought of.
--finishing singing a solo and listening to the lingering note hover and
reverberate in the air, with my eyes closed and my breath held and hoping
that that moment and feeling hang on just a bit longer.

Jan M ; ) □ #__________ who's winkin' & weavin' at <xlntthreadz@aol.com>

Date: Mon, 4 Sep 2000 17:39:46 EDT
From: XlntThreadz@aol.com
Subject: Re: Travelling Loom

So Carol,

What kind of luscious table loom do you own that nobody wanted to leave?

Jan M ; ) □ #__________ who's winkin' & weavin' at <xlntthreadz@aol.com>

End of weavetech@topica.com digest, issue 377

From list-errors.700002588.0.701753111.004@boing.topica.com Mon Sep  4 17:46:15 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id RAA02840 for <ralph@localhost>; Mon, 4 Sep 2000 17:46:02 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph=localhost> (single-drop); Mon, 04 Sep 2000 17:46:03 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id QAA06541
for <ralph=baskerville.cs.arizona.edu>; Mon, 4 Sep 2000 16:38:56 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id QAA24574
for <ralph@cs.arizona.edu>; Mon, 4 Sep 2000 16:38:54 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 378
Date: Mon, 04 Sep 2000 16:38:30 -0700
Message-ID: <0.0.1682847899-951758591-968110710@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Sampling
By xlntthreadz@aol.com

RE: Dying group?
By amurphy@cbcag.edu

re: damask/satin weave
By aafannin@syr.edu

Re: Mountain Looms and workshop problems from a student point of view
WeaveTech Archive 0009

By fiberweaver@worldnet.att.net

Re: Sampling
By aafannin@syr.edu

Re: Mountain Looms and workshop problems from a student point of view
By luv2weave@ncol.net

Re: Workshop problems from a student point of view
By fiberweaver@worldnet.att.net

Re: Travelling loom
By Weavaway@aol.com

Re: Workshop problems from a student point of view
By xlntthreadz@aol.com

Round Robin Workshops
By rsblau@cpcug.org

-------------------------------------------------------------------------------------------------

Date: Mon, 4 Sep 2000 17:50:13 EDT
From: XlntThreadz@aol.com
Subject: Re: Sampling

Sampling. Isn't that like actually writing a rough draft for something?

Jan M ; ) □ ############# who's winkin' & weavin' at <xlntthreadz@aol.com>

-------------------------------------------------------------------------------------------------

Date: Mon, 4 Sep 2000 16:55:27 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Dying group?

Here's some better, much more accurate directions! Why I said 69, don't know. The route I take is I-44 to old 71 then straight on that to Springdale. for people coming from Branson, you could take 76 across to 71 then down. I leave it to you to figure out how to get around Branson! At the Springdale exit for highway ?, I think, 'nother map check needed, turn left, with the outlet mall on the right. is a 4 lane madhouse, follow it to 412 and turn left. Go about a 1/2 mile, until you see the sign for the Art center. Will write down exactly which road is which as I drive down next Sat to take my goodies in and for our guild meeting. Our next guild meeting would be the 2nd Sat of Oct., when we will all undoubtedly have as a "program" the exhibit! Haven't got the newsletter yet for this month, so not sure what may be planned. This evening back to twisting my fringes! Can't wait to get a fringe twister.

Alice in MO

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Date: Mon, 04 Sep 2000 18:07:04 -0400
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: re: damask/satin weave

At 07:21 AM 9/4/00 -0700, Francie Alcorn wrote:

> The warp ends on a draw loom do go through two different sets of heddles...

The discussion on Damask/Satin weave has been most interesting. However, I should point out that the Drawloom type of handloom which is mentioned in

- 27 -
the discussion was historically superceded by the Jacquard. The development of the Jacquard enabled weaving to take a massive leap forward in the complexity of patterns that could be done without the highly labor intensive drawloom operation.

Unfortunately, there is yet no decent, small to intermediate scale handloom Jacquard head easily available that is also generally affordable.

AAF

>but one must understand that in the pattern set of heddles the warp goes through in groups of anywhere from 4 to whatever, depending on the size of the unit. If you have several pattern units raised in a row right next to each other, you might have maybe 100 warp ends lifted together. So, for this example, you have 100 ends on one side, 100 ends lifted with the pattern heddles, and 100 ends lifted on the other side. Trying to weave this would not produce viable cloth. You must raise some of the warp ends from the two sides, producing weft faced cloth typically. You must also lower some of the ends for the center 100, producing warp faced cloth in the center.
>
>I don't think you can do this on a jack loom. You can do pick-up, but that is not quite the same.
>
>I recommend that anyone interested in possibly obtaining a draw loom join the Complex Weavers Double Harness Study Group. It is very helpful in figuring out which loom is the right one for you. I also recommend Zetterstrom's, "Manual of Swedish Handweaving," Johanssen's, "Damask and Opphampta," and Becker's, "Pattern and Loom." In some of the old PWCs there are some very good articles about the draw loom with clear diagrams of how the draw loom shed works.

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Date: Mon, 04 Sep 2000 18:09:51 -0400
From: fiberweaver@worldnet.att.net
Subject: Re: Mountain Looms and workshop problems from a student point of view

Hi Ruth,

In answer to the Mountain Loom. It was two years ago. It wasn't my loom, and I fooled around with it to try and get it adjusted correctly however, I wasn't there to fix someone else's problem loom, nor should my time in a workshop as a student be spent fixing someone else's loom.

The thing (and of course this brings up another subject)
that really gets me about Round Robin's are the looms in need of adjustment, parts, etc. that people bring to these. At first, I thought it was neat to be able to do Round Robin's. However, the local guild I belonged to (past) shocked me when I saw the pieces of junk people brought in to weave on. Broken treadles, worn out tension brakes, broken lam cords and chains, rusted bent reeds, you get the picture. I don't understand why on earth someone would want to spend the time or energy on substandard equipment.

I now stay away from Round Robin's like the plague. If I am going to take a workshop, I will weave on my own loom and make all the samples someone thinks I need to for everyone else. I realize this is not the desirable attitude, but I am spending my hard earned money to be in a workshop, and I don't feel I need to share my expensive equipment with someone else who doesn't respect themselves enough to have something decent to weave on. My first thought is that they won't respect my equipment, and therefore, I don't feel like sharing with them.

I apologize to any teacher reading this who may take offense, however I have taught textiles for years, and have always preached down to the pins I use that quality is quality is quality. I will probably be the difficult student you don't want because I won't do round robins or share my equipment anymore unless it's with others with the same quality of equipment and skills. I don't make the money to replace, or repair my equipment, I plan on a one time investment and take care of it accordingly.

More information than any of you wanted to know.

Carol

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Date: Mon, 04 Sep 2000 18:21:37 -0400
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: Re: Sampling

At 02:50 PM 9/4/00 -0700, Jan M wrote:

>Sampling. Isn't that like actually writing a rough draft for something?

At the very least this is exactly what sampling in textile design is.

We considered sampling so essential at our mill that we had a entirely separate facility with its own building devoted totally to doing up small, short warps to "proof" new fabric structures and patterns. Despite the introduction and widespread use of computer aided textile design technology, nothing yet completely takes the place of an actual piece of the intended goods as a means of knowing with as much certainty as it humanly possible whether the result is an originally intended.

Given the importance of wet finishing in the totality of fabric design process, something which Laura Fry has eloquently and forcefully pointed out numerous times, one would be hard pressed to imagine how a print-out could be wet finished to really see the ultimately final product, unless there is something which LF and DH are not telling us!!

AAF
Allen Fannin, Adj. Prof., Textiles
Retail Management & Design Technologies Dept.
215/224 Slocum Hall
Carol, I agree about the looms and the way ppl take care of them! BUT the other thing that reallllly gets me is when I have paid out good money for my yarn for the round robin and made sure that I had on the loom just what the teacher ordered and someone comes in with "junk" fiber with the attitude "well this is just a sampling who cares what a sample looks like"?? Every round robin that I have been in there has been at least one person with that attitude and when I watch that person that is the one who is off weaving and sampling on OTHER ppl's looms and not working on her loom at all!!! I feel that the teacher sets up the class and decides what she wants on the looms if a person comes in with something different she (the teacher) should be able to ask them to either rewrap or leave the class as it just isn't fair to the class.

Sorry just one of my pet peeves!

Hugs

Johnnie
instructor and her spent a good portion of the rest of the day winding off the yarn onto a ball winder (which had nothing to do with the workshop). Even after I pulled this participant aside and explained that this was not a private lesson to her 3 times, she still kept it up. People were coming up to me asking how to do stuff, when I told them that's what the instructor was being paid for, he promptly came over and told all of us in a very condescending tone "the owner of the particular loom in question should teach you how, that way it will guarantee the owner knows how to do that particular work" and went back to winding off the skeins of yarn with that dingdong.

And the instructor was quite indignant with people from his part of the State not wanting him to teach, hmmm big clue here....

Anyone wanting to know who this "instructor" is, please contact me off list. All I wanted to do was to kick him out of there, but I refrained.

Carol

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Date: Mon, 4 Sep 2000 19:08:08 EDT
From: Weavaway@aol.com
Subject: Re: Travelling loom

I have a Louet Kombo with 8 shafts that has flown on so many airplanes it should be getting its own frequent flyer miles. I love it. Good shed, good brakes, good swinging beater. I can set it up or take it down in about 15 seconds. I found a suitcase on wheels that it fits in along with its stand, all sorts of fiber, and even a few changes of clothing. Really easy to take to workshops or demonstrations. You can carry the loom with one hand when folded. You don't even need the suitcase for the local events.

Nancy in muggy Pennsylvania who agrees about the weather with the Nancy in Philadelphia which is just up the road.

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Date: Mon, 4 Sep 2000 19:19:54 EDT
From: XlntThreadz@aol.com
Subject: Re: Workshop problems from a student point of view

Most of my biggest problems with workshops are the hogs--the people who take more than their share of the supplies we've all paid for or the teacher's time. When I give a workshop I always try to prepackage kits to help avoid this.

I've also been the guilty one on one occasion--the one who couldn't find my cones of white 5/2 cotton, so I came with gold 5/2 cotton. The teacher (now known in our guild as the Weaving Teacher from H..... because she actually had skilled 50-year veteran weaver/charter members of HGA crying) of course had a hissy fit. To her credit, however, she came back to me at the end of the 3 days saying she was glad I'd come with a different color warp because certain parts of the exercises showed up better or with another interesting variation on the technique. She had made her color choices without thinking about all the possibilities. Some things need to be strictly regimented but most things do not benefit from a "my way or the highway" attitude. Even if you feel that way, the workshop atmosphere will not benefit. With only 1 1/2 exercises to go, I still haven't finished the warp from that workshop 18 months ago because I just can't stomach working on it.

Jan M ; ) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>
Date: Mon, 04 Sep 2000 19:19:37 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Round Robin Workshops

I've had both good & bad experiences w/ round robin workshops. I prefer workshops that aren't round robin, but for some topics/structures/etc., that's the best format. When Bonnie gave her Big Twill workshop at our local fiber school, everyone came prepared, all the looms were in good condition, all the warps were properly tensioned, and we had a couple of wonderful days of weaving. OTOH, when Karen Selk gave her Silken Kaleidoscope at the same venue, it was a disaster. Karen sends out warps ahead of time, so you don't have the problem of people dumping their cruddy yarn on you. However, one person w/ a crucial warp never showed up (we klugged together a similar warp w/ 10/2 pearl cottons from the school's supply store, but it wasn't the same as silk would have been) and one person made such a total hash of warping her loom (she's been weaving for perhaps 15 years but still can't read a draft), the we were pretty much denied that loom as well. I've vowed whenever possible to look at the class list before I sign up and will never again knowingly take a workshop that that particular person has signed up for.

If the class is large, I see no reason why the person who just used the loom can't give advice/assistance/whatever to the person who's about to take over. However, no student has the right to absorb the instructor's time hour after hour, and no instructor should allow this to happen. Shame on him. All the students in the class paid equally for his knowledge and expertise.

Ruth

rsblau@cpcug.org
Arlington, VA USA

End of weavetech@topica.com digest, issue 378

From list-errors.700002588.0.701753111.004@boing.topica.com Tue Sep 5 07:12:00 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA03070 for <ralph@localhost>; Tue, 5 Sep 2000 07:11:55 -0700
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by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Tue, 05 Sep 2000 07:11:55 MST
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To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 379
Date: Tue, 05 Sep 2000 03:31:12 -0700
Message-ID: <0.0.1329467225-951758591-968149872@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --
A number of years ago, Diane Fabeck (I think it was) did quite a lot of work using a technique outlined in an obscure monograph where it became possible to use long-eyed heddles on a jack loom. She wrote it up for Complex weavers and it may be in their compilation.

A friend with a 20 shaft Macomber and I got together and set the system up on her loom and it worked quite well, but is fiddly. We only did the one warp just to see if it would work! :)

Instead of using long-eyed heddles, you tied (or in our case we cut open Tex-solve heddles) so that they were a U or an inverted U. The heddles were placed so that they were upright or inverted. Details escape me, but I'm sure that a little rummaging through CW would bring forth the information. I might even have a couple of samples from the 16's Sample exchange if I dug deep enough.......

Laura Fry
http://laurafry.com
Hi Ruth and others,
Actually, it was Karen's Kaleidoscope class with the original message regarding the Mountain Loom in it. And there was a similar problem with a person not showing up with one of the crucial warps. However, my class was in Michigan and the missing student showed up the last half of the last day.

The difference was that in the other workshop with the male instructor, he was not the least bit interested in working with anyone unless you were the first person on that loom and that was it. I didn't care to be pulled off of loom after loom to go back and keep explaining what was on mine. He needed to demonstrate the technique to everyone as a group on each loom, or something. But to expect me to give up my sample weaving time to show 12 others how to do something over and over was just plain rude and lazy on his part. He was simply not interested in teaching. He wanted the money without any work. Golly gee, go ahead and pay me $30 - 50 an hour to wind yarn into balls. I would jump at the opportunity. He was standing around bored before he started winding the warp reading the newspaper. I highly doubt he is a much sought after instructor.

The funny thing was, I took another workshop from him in another guild a belonged to and he never acted like that.
Carol

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Date: Mon, 04 Sep 2000 19:55:44 -0400
From: fiberweaver@worldnet.att.net
Subject: Re: Round Robin Workshops

Just to clarify, I had taken the course from him in another guild a year before and thought he did a nice job explaining everything and working with everyone. When he came to my guild it was like a Jeckyll/Hyde thing. And I may forgive, but I don't forget.
Carol

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Date: Mon, 4 Sep 2000 20:01:59 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: Workshop problems from a student point of view

Jan, I wasn't talking color! I was talking differnt yarn all together like a cotton to an acrylic!
Coloring I don't care about but when a person comes with "junk" yuans or like one seminar I attended we were supposed to use cotton and a person brought in silk, well needless to say we didn't get a sample off her loom!

Hugs
Johnnie

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Date: Mon, 4 Sep 2000 18:12:37 -0700
From: "Sandra Crompton" <Sandra_Crompton@paralynx.com>
Subject: RE: Dying group?

I have belonged to a dyeing group for about 8 years now. Originally we called ourselves the "Potty Dyers" and we meet once a month to explore
different aspects of dyeing (and to have a pot luck lunch). Two other
members of the group are also readers of this list - Hi Jo Anne (Ryeburn)
and Louisa (Chadwick)! We recently renamed ourselves Spectrum when we added
new members. This past Saturday we gathered at Jo Anne's house to explore
different techniques of dyeing woven shibori. We did some painting and used
a vat dye. With the name Spectrum we have branched out to explore the whole
world of dyeing, surface design, etc. If you want more info, let me know or
I'm sure either Jo Anne or Louisa would be happy to chip in with their
ideas/suggestions.

Sandra Crompton
Vancouver, BC
(a full-time lurker who stuck her head out for a second and will now
withdraw)

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Date: Mon, 04 Sep 2000 22:40:46 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Table looms

As to samples, I do them on the big loom.

My table loom is for teaching and demonstration and workshops.
I recommend the Louet Kombo, as previously mentioned, a wonderful table loom.

The only other table loom that I would willingly work on is the Woolhouse
from BC. Sturdy, heavy construction, top levers but still really
nice. The ones I have used did not jam or stick and the levers are easy to
flip and easy to distinguish between different groups of them.

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

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Date: Mon, 04 Sep 2000 22:15:06 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Round Robin

I hate doing Round Robins with a passion.
As a result, I design my classes for each person working on their own
loom. I encourage people to watch each other, ask questions about each
loom and so forth.

If they wish, they may share the looms with each other AFTER CLASS.
Or they may make samples for each other AFTER CLASS.

I am there for 2 or 3 days, but they can see each other for months.

I had one class where one person brought an extra loom and was therefore
able to share a loom with a weaver <!?> who brought an unworkable loom,
totally inappropriate warp and in the wrong colours to boot.
The person with the extra loom was exceedingly kind and let this other
weaver share her extra loom. This did not work out as well as it should
have since the 2 loom person hardly got any time to experiment with her two
variations.

I think that the people who like round robins should continue to go to them
and seek out teachers who give them, but the rest of us should also have a
choice of working with our own equipment and yarns, from instructors who
give workshops without loom sharing.

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at:  http://www.fiberworks-pcw.com
Email:  ingrid@fiberworks-pcw.com

Date: Mon, 4 Sep 2000 20:38:47 -0700
From: "Chickadee Creek Studios" <rbh@telus.net>
Subject: Round Robin's

One Guild I belong to has a neat solution for samples that can't be done for some reason. They pass a list and you mark down the loom/ draft that you could not complete, or get to ( due to poor loom maintenance, lack of time, lack of materials, or the proverbial hogget who manages to tie up all the "good patterns and nice looms" )

.......and they are woven off by the "owner" of that loom later and either dropped off or mailed to you later. This way, after paying all the money to participate, you don't lose out due the above factors.

I enjoyed the Karen Selk workshop last year, but there was one woman who would be weaving a sample on one loom and somehow had managed to "reserve" 2-3 looms ahead and was quite nasty if she saw you starting at work at a loom she thought was hers.  Weavers are normally nice folks, but I had visions of drop kicking her into next week.

I had a break and a cup of tea instead.

I keep my looms in top shape all the time.......for me.
This means that they are ready for a workshop, and usually "popular". I even bring a clamp on light and extension cord !

I think a lot of this "stuff" and angst would go away if teachers / Guilds made it very clear that if your loom is in bad repair, don't come, or rent a Guild loom instead.

Susan

Date: Mon, 4 Sep 2000 20:51:23 -0700
From: "Darlene Mulholland" <darmul@netbistro.com>
Subject: Selling AVL

I will not be selling my AVL as circumstances have changed and I will be able to continue with my plans and still keep the loom. I'm a happy camper as I really love my AVL. Many thanks to all who showed interest = and inquired.

Darlene Mulholland
darmul@netbistro.com
Artisan Knitting Machine Dealer
www.pgmoneysaver.bc.ca/weaving/=20

Date: Mon, 04 Sep 2000 22:07:06 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: Round robin workshops

As most of the topics I present are in a round robin format, I feel I have to jump in here. :)

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Carol, I'm so sorry the groups you have experienced have been less than wonderful. I can only point out that this sort of experience is not the norm. While there are often looms with problems, sometimes it is stuff that happens in the transportation of the loom to the class, and a little time and attention will soon sort it out. Sometimes, people just don't realize that the loom needs servicing until they go to use it! As the instructor, I often spend much of the first hour of a class (once weaving begins) sorting out loom problems. As I begin each class with everyone working on their own looms, by the time swapping begins, most looms are behaving.

If people bring equipment to a class, it is generally assumed that it has been brought for everyone to use. Bobbin winders, swifts, etc., all help everyone to have a more efficient experience. I nearly always warn everyone to make sure they have their names on anything they bring that they want to take home again! :)

The very experience of having someone substitute yarns is why I always supply all the yarns for the warps and wefts, although I'm not adverse to some additions/substitutions once people have done the set exercise. We all learn from these.

But especially in the wet finishing classes, it is imperative that the yarns specified be used. Not all wools are equal, nor do they react the same and the very effect that I have intended may not occur at all if someone, as has actually happened, substitutes an acrylic yarn for a woollen!!! (That was when I decided that I will send out all yarn from thence forward!!!)

There are some workshops that work very well with each person using their own loom/warp. But the range of learning is generally increased when one experiences the different weave structures presented on the different looms. While I readily admit to disliking some looms that are brought to a workshop, the samples are generally small, and the investment of time is not too large. And just learning that you loathe a certain loom will ensure you never actually pay money for one!!! :^)

So, I guess what I'm trying to say is that while not all round robin classes go well, I would encourage you to not write off a class at a conference simply because it is a round robin. If you have found that your local group just doesn't "do" a good round robin class, then I agree - it just isn't worth the aggravation. But most of the time I have met wonderful people in the larger weaving world, and many of them have been in round robin format workshops.

Laura Fry
with one day to go before leaving for a week - argh - no pressure!!! Why does it seem we always have to work twice as hard before we go, and when we get back, in order to be "away"???
http://laurafry.com

End of weavetech@topica.com digest, issue 379
Date: Tue, 05 Sep 2000 06:59:02 -0400
From: fiberweaver@worldnet.att.net
Subject: Re: Round robin workshops

HI Laura and others,
I appreciate your comments about round robins, however, to assume that equipment an individual brings to a workshop is for sharing is not fair to that individual. Asking to use someone's personal equipment is the polite thing to do, and
that was not done and the majority of the workshops I have been in (and I average 3-4 a year normally) I have had to chase down my equipment, books, shuttles, etc. EVEN with my name on them.

I had brought a particular book for an instructor to sign once, and it WAS in pristine condition. When I went to go get it, someone had rummaged through my basket and it had been passed around to I don't know how many people. It had been underneath other items, so that means someone was actually rummaging through my things. Needless to say, the book looked well used, spine had been cracked, etc. by the time I found it. I have to disagree with this free-for-all sharing, sorry.

I don't appreciate this free-for-all mentality just because I am in a weaving workshop. You don't borrow without asking, that's common sense.

While I realize the supposed benefits of a round robin, I am simply not interested anymore.

It may limit my exposure to techniques, but I learn just as well by watching, reading and someone demonstrating rather than me struggling to try and make a whacked out loom work.

I have taught all different types of sewing classes and workshops for years, and the only sharing is when someone asks or I am passing around items that I think may be of interest, and the purpose is to share them with everyone.

Carol

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Date: Tue, 5 Sep 2000 07:25:01 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: Round Robin's

>I enjoyed the Karen Selk workshop last year, but ...  
>   Weavers are normally nice folks, but I had  
>visions of drop kicking her into next week.

I've done a few round robin classes and not had the troubles you all mention. Two were taken at craft schools where we used the school's looms and supplies. The third was a Karen Selk workshop (Silken Kaleidoscope?) and aside from the general nastiness of table looms everyone came with a working loom that was warped correctly with the fibers supplied by the instructor. The immediate benefit of round robins for me is that I was able to come away with samples from warps I didn't have to dye, wind or thread. The secondary benefit is the opportunity to respond to another's choice of colors and materials.

Sounds to me like most the problems that have been mentioned are the responsibility of the teacher to deal with once they decided to teach a round robin. It also sounds like there is enough bad teaching out there to sour people on any approach. Makes me all the more grateful for the really great teachers I've had and a bit more forgiving of some flawed ones who managed to teach me something despite that.

Jane

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Jane Eisenstein    janee@softweave.com    http://www.softweave.com/
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Date: Tue, 5 Sep 2000 07:48:34 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Laura said:
While I readily admit to disliking some looms that are brought to a
> workshop, the samples are generally small, and the investment
> of time is not too large. And just learning that you loathe
> a certain loom will ensure you never actually pay money for
> one!!! :^)

Yeppers I agree with this!!! I used a number of table looms at different
workshop and HAD decided that I would never get a table loom that if I was
going to get another workshop loom it would have to be another floor loom
like my Norwood...............then I worked on an ASHFORD table loom.
This was at MAFA last year.........left the class and went and bought one!
Haven't regretted either!
Hugs
Johnnie

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Date: Tue, 5 Sep 2000 06:34:16 -0600
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: round robin workshops

>someone comes in with "junk" fiber with the attitude
>"well this is just a sampling who cares what a sample looks like"??

I am taking a workshop this September, in Edmonton, with Ingrid B.
Fiberworks) and it is sponsored by the Edmonton Weavers Guild. They have
gotten around this problem by supplying the warp, included in the cost of
the course. Good idea I thought since I never seem to have what is wanted
and have to mail order at the last minute. Of course the warps have to be
distributed but I would rather pay to have someone mail exactly what is
wanted for warp.
Pamela

Pamela Marriott
Dancing Sheep Studio
Weaving & Graphics
Swan Hills, Alberta, Canada
pmarriot@telusplanet.net

Are You in the Book?
http://www.youdraw.com
Humanity at Human Proportions

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Date: Tue, 5 Sep 2000 09:04:59 EDT
From: AmyFibre@aol.com
Subject: Re: Round robin workshops

In response to Laura, Carol writes:

> I appreciate your comments about round robins, however, to
> assume that equipment an individual brings to a workshop is
> for sharing is not fair to that individual.

I wonder if there is not a unspoken distinction here. When I bring
equipment, say a bobbin winder or warping board, to a workshop (either at the
request of the instructor or not) and it is placed in a general use area, I
consider this open for sharing, whether a specific announcement is made or
not. However, items that I bring in my "workshop tub" which I leave closed
near my table loom, those I expect to remain untouched unless someone asks me. And in the dozens of round robin workshops I've taken to date, that has been true. I wonder if Laura was referring to the former situation. Carol, you are clearly referring to the latter -- and I, like you, would find that unacceptable.

On a personal note -- a round robin last year gave me an unexpected opportunity to weave on an old Structo. I do not own one, nor do I really want to own one, however my maternal grandmother wove on a Structo in the early part of this century and I am fortunate to have her book of samples, woven in very fine cottons, mostly overshot. I appreciated the opportunity to weave on a Structo for the connection with her.

Amy in St. Louis, MO
Home of Midwest 2001 which will offer round robin and non-round robin format workshops! <g>
amyfibre@aol.com

Date: Tue, 05 Sep 2000 09:09:04 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Darlene's AVL :-(

I note w/ sadness this morning that Darlene isn't selling her AVL after all. :-C I was really hoping you would get it.

Happy first day of school--at least, it is around here, and I assume it is for Sam, too, or nearly so.

Ruth
rsblau@cpcug.org
Arlington, VA USA

Date: Tue, 5 Sep 2000 08:23:38 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Mountain Looms and workshop problems from a student point of view

Lest other be frightened off by your admittedly very bad experience, let me say I have been in a round robin and we all had decent, in good working order equipment. True we did have to adjust our weaving somewhat as the loom were of differing types but it was a good experience. I enjoyed trying out looms that worked a bit differently from my own. It seems the guild who organized the one you were in, may well have been remiss in not telling people to bring only equipment in good condition. That to me, would be a "given" as anything else I would also find unacceptable. If I take something somewhere, to a workshop or seminar I check it over thoroughly before going. Suspect some of those guild members are either very new weavers or the guild has failed to teach them about caring for their equipment. Looms are way too expensive not to take good care of!
Nuff said. Round robins can be good! Alice in MO

Date: Tue, 5 Sep 2000 08:33:59 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Workshop problems from a student point of view

- 41 -
I can beat the 18 months, Still have some warp on the little loom from a workshop I went 2 years ago. That warp was cantankerous to put on, though it looked innocent enough. Think I will simply dump what it left. It was supposed to teach us about color variations, think a color gamp would have been better. Plan to get one of laura’s or make up one of my own this winter. Some things are better dumped, unless I weave it off into something. AT least it was a short warp, about 3 yards. dark grey! Alice in MO.

------------------------------
Date: Tue, 5 Sep 2000 09:50:37 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: Workshop problems from a student point of view

I have a warp that I took off after coming back from MAFA because I didn't want to waste it and I WAS SURE that I was going to put it back on and really learn how to do it!!! LOL so here it is time to sign up for another set of MAFA classes and I still have my unfinished double weave christmas ornaments in A BAG!! LOL!!
Hugs
Johnnie

----- Original Message ----- 
From: "Alice Murphy" <amurphy@cbcag.edu>
To: <weavetech@topica.com>
Sent: Tuesday, September 05, 2000 9:34 AM
Subject: RE: Workshop problems from a student point of view

> I can beat the 18 months, Still have some warp on the little loom from a workshop I went 2 years ago. That warp was cantankerous to put on, though it looked innocent enough. Think I will simply dump what it left. It was supposed to teach us about color variations, think a color gamp would have been better. Plan to get one of laura’s or make up one of my own this winter. Some things are better dumped, unless I weave it off into something. AT least it was a short warp, about 3 yards. dark grey!
> Alice in MO.
>

> -----------------------------
> Date: Tue, 5 Sep 2000 09:55:06 -0400
> From: "Johnetta Heil" <luv2weave@ncol.net>
> Subject: Re: Mountain Looms and workshop problems from a student point of view

Alice I have had some really great experiences with round robin workshops even though the looms might have been bad or the warp was wrong on one etc etc I always feel that nothing ventured nothing gained. I might only learn never to go to a class that, this particular teacher is teaching or to bring my own what ever. But there is always something to be learned and some new person to meet, and for me anyway I usually always gleam something from the workshop. LOL granted it might not be what the workshop was intended to teach but hey at least I learned something!!
Hugs
Johnnie (who can't wait for Laura's class in November)

----- Original Message ----- 
From: "Alice Murphy" <amurphy@cbcag.edu>
To: <weavetech@topica.com>
Sent: Tuesday, September 05, 2000 9:23 AM
Subject: RE: Mountain Looms and workshop problems from a student point of view

> Lest other be frightened off by your admittedly very bad experience, let me
> say I have been in a round robin and we all had decent, in good working
> order equipment. True we did have to adjust our weaving somewhat as the
> loom were of differing types but it was a good experience. I enjoyed trying
> out looms that worked a bit differently from my own. It seems the guild who
> organized the one you were in, may well have been remiss in not telling
> people to bring only equipment in good condition. That to me, would be a
> "given" as anything else I would also find unacceptable. If I take
> something somewhere, to a workshop or seminar I check it over thoroughly
> before going. Suspect some of those guild members are either very new
> weavers or the guild has failed to teach them about caring for their
> equipment. Looms are way too expensive not to take good care of!
> Nuff said. Round robins can be good.!
> Alice in MO

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End of weavetech@topica.com digest, issue 380

From list-errors.700002588.0.701753111.004@boing.topica.com Tue Sep 5 11:55:32 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
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by fetchmail-4.5.8 IMAP
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To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 381
Date: Tue, 05 Sep 2000 11:30:42 -0700
Message-ID: <0.0.345862679-212058698-968178642@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Round robin workshops
By alcorn@pop.nwlink.com

RE: Round robin workshops
By amurphy@cbcag.edu

RE: round robins
By amurphy@cbcag.edu
I have taken workshops with Laura Fry. They are always round robin and work out extremely well. She is a total professional and is careful to share her time equally.

Isn't that the real issue here: the professional quality of the teacher. The teacher must be PROFESSIONAL and must control the class as opposed to letting any one of the participants control them. This starts by charging a bit more and supplying the yarn, supplying very specific warping instructions, and having frequent germaine class discussions.

Vicki Masterson gives the single loom format. The participants' required preparation for the workshop was amazing. Study, sampling, and sharing what one has learned and woven. The workshop itself was for being creative with Vicki's guidance.

I like the round robin format. It does give a chance to try a number of different threadings and yarns. For me the single loom format usually doesn't make sense. It is a heck of a lot cheaper both in money and time to research and sample.

My Baby Macomber does give problems to other weavers in workshops. Now, however, thanks to the discussion on this list and instructions from Janet Stollnitz the tie-up hooks will be changed to texsolve, and, thanks to Kip Broughton, the beater squared to the loom.

Francie Alcorn

Date: Tue, 5 Sep 2000 08:59:42 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Round robin workshops

Sounds like a guild with some "prize" people. My guild simply does NOT behave that way. We ask before we touch! Some equipment of the guild is
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set up for sharing, bobbin winder, warping boards, etc. But personal equipment is left alone! Sounds like one of my college classes with people who could never remember to bring their own stuff and always wanted to borrow someone else's. Such people run into trouble with me, I can say NO! rather loudly!

Alice in MO

---------------------------------------------------------------

Date: Tue, 5 Sep 2000 09:03:15 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: round robins

Our guild did a group order and gave out the warp a month before the workshop, so we could each warp up our looms. That way we all had the same warp. In that workshop the wefts were to be varied colors and textures so we each brought a box of odd and ends to use as weft. It worked out well.

Alice in MO

> ___________________________________________________________
> T O P I C A  The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics

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Date: Tue, 5 Sep 2000 07:44:52 -0700
From: Hinze/Wood <sharlin@coollink.net>
Subject: Re: round robin's

With our guild and my experiences with a number of round robins at various conferences including Convergence in Portland has been very positive. No lost materials, generous classmates who are willing to help, excellent instructors who share to a fault, and the only downer has sometimes been waiting for a particular favorite pattern or sometimes loom to be available because everyone wants to use it. It is good to have several looms with the same pattern I've found. S

Sharon C. Hinze
Spokane, Washington 99203

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Date: Tue, 5-Sep-2000 14:45:35 GMT
From: Carolyn Gritzmaker <gritz@hpnc.com>
Subject: re: damask/satin weave

I just want to thank everyone who replied to my question both on the list and privately. My question was answered and I understand a bit better now. Thanks!

Carolyn

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Date: Tue, 05 Sep 2000 09:47:14 -0600
From: Betty Alexander <betalex@wtp.net>
Subject: unsubscribe weaving digest

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Date: Tue, 05 Sep 2000 12:25:10 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: apologies

Humble apologies from your humble co-admin. My note to Pamela was meant to
WeaveTech Archive 0009

be private. Sigh.

Ruth

rsblau@cpcug.org
Arlington, VA USA

Date: Tue, 05 Sep 2000 12:37:37 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: equipment at workshops

I subscribe to the "share everything you can" approach to workshops. This isn't as crucial at local workshops as it is at regional or national conferences. How silly to have 15 or 20 people, flying in from all over the country, each one bringing a bobbin winder or other large piece of equipment.

Marge Coe, who is on this list, likes to ask people at conferences what they were told to bring and how much of it they used. I took a one-day bead embellishment workshop at Convergence, and the list of supplies that we were told to bring was huge--and some of it awkward, for example, a lamp. In the end, we used almost none of it--practically the whole day was spent in lecture format. For the last perhaps 45 min we were urged to take out our supplies & try some of the techniques. However, almost no instruction in the techniques was provided--just samples, pictures, and slides. For me, it was a wasted day and a lot of wasted effort (and some money) to bring supplies that weren't needed.

I think Amy's approach is a good one--some items, clearly indicated, are to be shared among all workshop attendees. Anything you keep in a box/basket/whatever next to your loom should be considered off limits unless you give permission to use it. Instructors should announce this at the beginning of the workshop.

Ruth
rsblau@cpcug.org
Arlington, VA USA

Date: Tue, 5 Sep 2000 13:18:37 EDT
From: Weavaway@aol.com
Subject: Re: Round robin workshops

Most of the round robins workshops I have attended have been great. One major problem is with rented looms. They are usually ones the owner doesn't use for obvious reasons. Some are totally unworkable, which really shortchanges the whole class. And I really think class participants have a responsibility to come with their looms warped correctly, tensioned properly, and all the supplies needed for the class. And always go with an open mind. You can learn as much from the classmates around you as you do from your instructor.

Nancy in PA where the sun is shining today.

Date: Tue, 5 Sep 2000 14:00:59 -0400
From: "Barbara Carlbon" <willvale@worldnet.att.net>
Subject: Re: Travelling Loom
WeaveTech Archive 0009

I have a new 12 harness table Mountain Loom and so far have had no trouble with sticking harnesses. It is too heavy to really call a portable.
Barb
willvale@worldnet.att.net

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End of weavetech@topica.com digest, issue 381

From list-errors.700002588.0.701753111.004@boing.topica.com Tue Sep 5 16:33:40 2000
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To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 382
Date: Tue, 05 Sep 2000 15:42:57 -0700
Message-ID: <0.0.1285811334-212058698-968193777@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

  Drawloom
  By WC3424@aol.com

    re: Round Robin's
    By RBH@TELUUS.NET

  Re: Workshop problems from a student point of view
  By xlnthreadz@aol.com

    re: Round Robin's
    By RBH@TELUUS.NET

  Re: Travelling Loom
  By arachne@humboldt1.com

  clarification
  By rsblau@cpcug.org

  Re: Round Robin's
  By fiberweaver@worldnet.att.net

  weavetech-unsubscribe@topica.com
  By betalex@wtp.net

  Re: Round robin workshops
  By xlnthreadz@aol.com

  Re: Another bit about a round robin workshop
  By Weavaway@aol.com
Date: Tue, 5 Sep 2000 15:48:21 EDT  
From: WC3424@aol.com  
Subject: Drawloom

Please forgive, but someone wrote off list and since we've cleaned up our files, I need to post two answers regarding the drawloom I'm needing to sell.

Yes, it does have a bench (a Glimakra bench).

Yes, I too had decided to add the weights under the batten just as they are mounted on the Harrisville/Collingwood Rug Loom -- 1lb/inch. This turns the loom into a terrific rug loom.

Thanks to all who have written with concerns and hopes...Charlotte 
WC3424@aol.com

Date: Tue, 5 Sep 2000 14:05:15 -0700  
From: "Chickadee Creek Studios" <rbh@telus.net>  
Subject: re: Round Robin's

I would just like to add that at the Karen Selk workshop, where I had the experience of "reserved looms", I would just like to say, that this problem was strictly the student/ weaver's attitude and no one else's. Karen was a marvelous teacher and the whole weaving experience was great.

Supplying the warp and weft is the best answer to materials.......but may I suggest that teachers be "generous" with the weft amounts. My last large workshop had the weft/ warp provided but we ran out of weft before each student had woven 5 samples out of the 15 looms with differing drafts. It was a case of buying the wool to finish the samples from the instructor.......something that should have not happened. It should have been more carefully worked out. Some of us had weft materials from home and used these.

Susan who is looking forward to a workshop with Cheryl Samuels later this month.

Date: Tue, 5 Sep 2000 17:39:44 EDT  
From: XlntThreadz@aol.com  
Subject: Re: Workshop problems from a student point of view

Hiya Johnnie and friends!

I knew you were talking fiber not color, I was just building on your example with a color-related anecdote. If the teacher had had a really good reason for the limitation I would have been in the wrong. It turned out she didn't.

Jan M ; ) & """""""" who's winkin' & weavin' at <xlntthreadz@aol.com>

Date: Tue, 5 Sep 2000 14:48:10 -0700  
From: "Chickadee Creek Studios" <rbh@telus.net>  
Subject: re: Round Robin's

Our workshop with Karen Selk was very well organized.......Linda Heinrich ( also a workshop teacher, specializing in linens ) was the co-ordinator and had every ( and I mean 'every') detail worked out! I was asked to bring an
assortment of loom tools for those inevitable looms that need repair/adjustment.

As it was a round robin, it was understood that the shuttles, weft, scissors and any other tools *at* the loom, stayed with the loom. Only the student and her notes moved from place to place.

At the end of the two days, all my (named) belongings that I had left out to be used, were still there. Amazing when you consider the mess and chaos that happens at one of those intense workshops. I don't recall anyone 'losing' stuff. (Lurker, Sandra Crompton was there * Hi ! *......... and Bonnie Datta from the Weavers' list and may be on this list too.) Susan who was President of the host Guild at the time

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Date: Tue, 5 Sep 2000 15:08:06 -0700
From: Terri Tinkham <arachne@humboldtl.com>
Subject: Re: Travelling Loom

I have not experienced the Mountain Loom, but a woman came to a workshop with one that folded! up, small enough to fit under her plane seat. She seemed to be enjoying working with it, and got used to the swinging beater after awhile. Others in the class tried it and found it very good considering it was portable.

Terri

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Date: Tue, 05 Sep 2000 17:57:22 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: clarification

I wish to clarify the information in my inadvertant post to the whole list about Darlene's AVL. Pamela had asked my advice on one aspect of the AVL (weaving chenille on it), which is why I knew Pamela was considering buying this loom. However, I did not mean my msg in any way to imply that Darlene had backed out of a commitment, as perhaps some of you misread it. In fact, as Darlene herself wrote in her own msg, changed circumstances allow her retain this loom (which, I hear is a doozy--24 shafts w/ all the bells and whistles).

I'm sorry if there's been any misunderstanding.

Ruth

rsblau@cpcug.org
Arlington, VA USA

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Date: Tue, 05 Sep 2000 18:14:18 -0400
From: fiberweaver@worldnet.att.net
Subject: Re: Round Robin's

Boy, did I hit on the hot topic of the day!!!! hehehe
I have enjoyed everyone's response whether you have the same point of view or totally different. It's been great.
However, I want to reiterate on the "equipment" sharing
point.
I took my warping reel with me, had to run home for 5 minutes max. What I had left out was that it was not out for public use at that point. I had to wait two hours before the dingdong was done using it to wind my own warp. I was not given the courtesy to be done with my equipment before someone else used it.
I am very fast at winding warps, usually a 10 yard warp with 140 epi takes me 20 minutes max and another 1/2 hour to warp. I had two looms with me so that people would have more samples for their sample books, however because of this person taking so much time, I couldn't get the second loom warped (too tired catering to the broken looms, answering everyone's questions on how to weave, etc.) This person putzed around with a 2 yard warp, 4 inches wide with about 10 epi for two hours. She had her own warping board with her, she didn't need to use my equipment. The instructor told her to use my equipment so she did.
I hope that puts the situation in a slightly different light.
Carol

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Date: Tue, 05 Sep 2000 16:06:10 -0600
From: Betty Alexander <betalex@wtp.net>
Subject: weavetech-unsubscribe@topica.com

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Date: Tue, 5 Sep 2000 18:15:53 EDT
From: XlntThreadz@aol.com
Subject: Re: Round robin workshops

Just have to jump in here one more time! I was shocked at our last guild meeting by someone's trashing of a famous teacher on the basis that the person "wouldn't let her talk" while the instructor was giving directions to the whole class. There may have been mitigating factors, but if you're not going to listen to what you've paid the money to hear, at least be considerate of others who want to learn. It's part of the workshop leader's job to do what this one did. Speaking from the teacher's point of view, it's also very disconcerting and disrespectful.

Jan M ; ) □ ############ who's winking' & weavin' at <xlntthreadz@aol.com>

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Date: Tue, 5 Sep 2000 18:27:15 EDT
From: Weavaway@aol.com
Subject: Re: Another bit about a round robin workshop

The first time I went to Fiber Forum, I took a workshop with Madelyn van der Hoogt. It was round robin, great designs, a large class and three days was not quite enough. The class ended at 4 in the afternoon, there was a one day recess, and then some other three day workshops. The instructors had gone out to dinner somewhere to celebrate the end of the first set of workshops, and when they returned about 11 that night, one instructor commented that look at that light, there must still be a class going on. Madelyn said oh my goodness, that's my classroom, and came running in. She found 7 or 8 of us merrily weaving away finishing up the samples that we hadn't had time to do. Now that is a good round robin workshop.

-Nancy in sunny PA but a lovely 72 degrees
End of weavetech@topica.com digest, issue 382

From list-errors.700002588.0.701753111.004@boing.topica.com Wed Sep  6 06:43:01 2000
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To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 383
Date: Tue, 05 Sep 2000 21:50:46 -0700
Message-ID: <0.0.293997753-951758591-968215846@topica.com>
X-Topica-Loop: 0
Status: RO

-- Topica Digest --

sectional
By pmarriot@telusplanet.net

Round Robins
By darmul@netbistro.com

Re: sectional
By rsblau@cpcug.org

Re: equipment at workshops
By janee@softweave.com

Re: sectional
By MargeCoe@concentric.net

Re: Another bit about a round robin workshop
By luv2weave@ncol.net

Re: Admin - Reminder
By MargeCoe@concentric.net

Re: sectional
By alcorn@pop.nwlink.com

Re: Dying group?
By archfarm@nas.com

Re: Another bit about a round robin workshop
By damselfly@telus.net

Date: Tue, 5 Sep 2000 16:44:09 -0600
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: sectional
Okay tech weavers. I am looking at converting to sectional warping. Have a bit of money burning a hole in my woven bag. Now I am committed to Leclerc for the rakes and such for my colonial. but I am looking for advice on bobbin racks, counters should I forego these for the new warping reel by AVL. It seems to me the racks, spools and counters price can add up and then I have to wind spools everytime. What advice do you have?

Pamela

Pamela Marriott
Dancing Sheep Studio
Weaving & Graphics
Swan Hills, Alberta, Canada
pmarriot@telusplanet.net

Are You in the Book?
http://www.youdraw.com
Humanity at Human Proportions

Date: Tue, 5 Sep 2000 15:54:42 -0700
From: "Darlene Mulholland" <darmul@netbistro.com>
Subject: Round Robins

I think one of the key ingredients to a successful workshop is a well organized co-ordinator. Often the hosting guild / group makes a profit on workshops and asking them to be responsible for ensuring everything is ready to go by starting time of day one is not unreasonable. Providing a workshop aid until at least everything is humming smoothly on the first day is a great help. Most guilds have a member or two who aren't able to afford the workshop or perhaps can't physically weave but would like to be involved without cost. Providing this service takes pressure off the instructor by providing the needed assistance with simple problems thus freeing the instructor to get on with the actual teaching.

Working in a round robin workshop is more challenging but it does give an opportunity to experience many more structures or fibers than working at your own loom for the entire time. After all, we can all experiment on our own equipment at our leisure anytime we are so motivated.

Realistic expectations of just how much can be learned or achieved in a short time frame can also help make a workshop more enjoyable. Honestly, missing one sample really won't matter one squat a year from now. <G> Workshops should motivate and inspire us to continue in our pursuit of knowledge, they can't possibly teach us all there is to know on a given subject. That is what makes weaving so much fun - we will never 'know' it all. Let's keep workshops part of that fun.

Darlene Mulholland in Prince George where it is actually sunny!! Yes!!!

darmul@netbistro.com
Artisan Knitting Machine Dealer
www.pgmoneysaver.bc.ca/weaving/=20
I have had my AVL for a little over a year. It is also my first loom w/ a sectional beam. If AVL had had the warping wheel when I got my loom a year ago, I absolutely would not have gone the route of the spools, spool rack, tension device, track for the tension device, etc etc, even tho I truly love weaving toys. I do think that the cost of the ww is less than that of all the other stuff. In addition, the ww not only does everything all the other sectional equipment does, it can do some things that sectional equipment doesn't do--at least as easily.

Unless you contemplate putting on very long warps right from the start, I'd get a ww first, then go for the other stuff in a few years if you think you need it. How long a warp you can put on the ww depends to some extent on the grist of the yarn, but I think the range is about 20 yds for thicker yarns to about 30-35 for finer yarns.

Those of us who ordered the ww at Convergence have just been notified by mail that the delay caused by AVL's move to new quarters has set their schedule back further than they had anticipated, so the ww is backordered to prob mid-Oct or later, even for those of us who ordered it in June.

Ruth
rsblau@cpcug.org
Arlington, VA  USA

--------------------------------------------------------------------
Jane Eisenstein    janee@softweave.com    http://www.softweave.com/
--------------------------------------------------------------------

Ooh! You just reminded me of the one negative experience I had at a round robin. Each student was requested to bring several (10? 20? more?) 1" wide strips of cardboard. I slaved away cutting precise strips out of cardboard with a utility knife for myself and another student. When we got to the workshop, we were told the strips were labels used to separate our work from the next students and that we'd been requested to bring extras in case some people didn't bring any. I still have a thick bundle of left over strips.

--------------------------------------------------------------------
Jane Eisenstein    janee@softweave.com    http://www.softweave.com/
--------------------------------------------------------------------

All Ruth said is hereby seconded. I rarely put on warps of more than 10 yards and the WW should just fit my ticket (well it will when I get to using it). It really does depend so much on the type of weaving you do. Regardless of length of warp, with a tension box and spool rack relatively plain warps fare better than warps of disparate yarns or when sections
change as to yarns and/or color.

And whereas I truly am sorry, really I am, that you're encountering a delay in delivery because of AVL's move, I must confess I'm battling hard with a tinge of smugness for ordering before Convergence.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

----- Original Message ----- 
From: <Weavaway@aol.com>
To: <weavetech@topica.com>
Sent: Tuesday, September 05, 2000 6:27 PM
Subject: Re: Another bit about a round robin workshop

> The first time I went to Fiber Forum, I took a workshop with Madelyn van der
> Hoogt. It was round robin, great designs, a large class and three days was
> not quite enough. The class ended at 4 in the afternoon, there was a one day
> recess, and then some other three day workshops. The instructors had gone
> out to dinner somewhere to celebrate the end of the first set of workshops,
> and when they returned about 11 that night, one instructor commented that
> look at that light, there must still be a class going on. Madelyn said oh my
> goodness, that's my classroom, and came running in. She found 7 or 8 of us
> merrily weaving away finishing up the samples that we hadn't had time to do.
> Now that is a good round robin workshop,
> -Nancy in sunny PA but a lovely 72 degrees
>
> T O P I C A  The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics

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Date: Tue, 5 Sep 2000 18:29:25 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Admin - Reminder

> Looks like it's time for another global reminder to avoid quoting entire messages back to the list.

For those using Microsoft Outlook/Outlook Express, go to Tools/Options/Send
and UNcheck "Include message in reply". For those using other browsers, check I'm sure you'll find a similar option.

Please no discussion on list of this, I'm just trying to be helpful and don't know who the offenders are to write to them directly.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Tue, 5 Sep 2000 20:37:17 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: sectional

>>I am looking at converting to sectional warping. ... am looking for advice on >>bobbin racks, counters should I forego these for the new warping reel by >>AVL.

I use the AVL bobbin rack as it is well designed, and can accommodate enough bobbins for my one inch sections when using fine threads. The AVL tension box is great. I use the cardboard spools from robin & Russ. These spools are cheap and last a long time. They are also useful for storing yarns than cannot conveniently be put in ball, such as linen and silk. I have an old Clemmes & Clemmes electric bobbin winder (very much like the AVL--did AVL buy out this product?), and a great English resettable yardage counter that measures up to 9999 yards.

I sectionally warp for anything from 6 to 60 yards. I find the tension is better if warping sectionally than if winding a warp on a warping board ESPECIALLY with fine linen. Going the traditional route of sectionally winding a warp I find faster and much less tedious than winding on a warping board. I also find it much more accurate.

I did order the warping wheel while at Convergence, but do not anticipate using it except for mixed warps whether the mix is of color or yarn. The WW will not necessarily save time. One of the AVL people said that it would actually take longer to wind a warp with the WW than winding the spools, etc, if the warp is all the same. I question whether the tension using the WW will be as good and consistent as when using a regular sectional warping system.

Your decision will also be based on how much money you want to spend. Decent traditional sectional warping equipment will cost about $750. The WW will be about $300.

Francie Alcorn

Date: Mon, 04 Sep 2000 09:45:34 -0700
From: archfarm@nas.com
Subject: Re: Dying group?

Tried to access them to subscribe and could not. Are they still "alive?"
Myra
Date: Tue, 5 Sep 2000 21:30:02 -0700
From: "Louisa Chadwick" <damselfly@telus.net>
Subject: Re: Another bit about a round robin workshop

>> ...there must still be a class going on. Madelyn said oh my
goodness, that's my classroom, and came running in. <<

Was that the time she yelled at us that we were giving her a bad reputation
as a slave driver and to get to bed quick? LOL!!! If mine was a completely
different incident, Nancy, it must happen a lot in Madelyn's classes!

Hugs,
Louisa
damselfly@telus.net

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End of weavetech@topica.com digest, issue 383
WeaveTech Archive 0009

Re: long eyed heddles on jack looms
By dale@dra.com

Karen Selk and AVL Warping Wheel
By ryeburn@sfu.ca

Re: Digest for weavetech@topica.com, issue 383
By jforrest@whidbey.com

Date: Wed, 6 Sep 2000 07:23:42 -0400
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Digest for weavetech@topica.com, issue 383

> I use the cardboard spools from robin & Russ. These
> spools are cheap and last a long time. They are also useful for storing
> yarns than cannot conveniently be put in ball. such as linen and silk

I also use these cardboard spools for both warping and storage. Be
careful of storing too much yarn on them. If too much yarn is left on them
for too long, the ends may pop off, leaving a mess of slippery yarn. I
reinforce my old ones with a spot of Elmer's where the ends join the
cylinder. This helps a lot.

Martha

Date: Wed, 6 Sep 2000 07:31:40 -0400
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Digest for weavetech@topica.com, issue 383

> Tried to access them to subscribe and could not. Are they still
> "alive?"

    I successfully signed on yesterday by sending an email to
listproc@list.emich.edu with SUBSCRIBE DYERSLIST and my name in the body,
not in the subject line of the message. And thanks, Ruth, for telling us
about this list.

Martha

Date: Wed, 06 Sep 2000 07:42:45 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Another bit about a round robin workshop

>Was that the time she yelled at us that we were giving her a bad reputation
>as a slave driver ...

I guess Madelyn eventually came to terms w/ her "slaver-driver" side. By
the time I took her structure class at MAFA a couple of years ago, she was
busily negotiating w/ the university security staff to keep our building &
room open 'round the clock. As a morning person, I can't weave till the
wee hours of the night, but I was in our classroom weaving well before
breakfast was available in the student center.

Ruth
I also use these cardboard spools for both warping and storage.

I also use the cardboard spools and have found them reliable (but I've been at this sectional stuff only a year). AVL recommends and sells a plastic spool, but if you look closely, you can see that it's the LeClerc spool. Thus, if you want to use plastic spools, get 'em directly from LeClerc. I think they're cheaper that way.

Ruth

rsblau@cpcug.org
Arlington, VA USA

That situation might well cause me to use some words I rarely find need to use! (definitely not fit for little ears!) Hope I never run into this, though with my guild, they have a clearly designated area for all to use and what is at our loom is OURS!

Alice in MO

In a message dated 9/6/00 12:51:18 AM, weavetech@topica.com writes:

Darlene said, "Often the hosting guild/group makes a profit on workshops". In recent years, our Guild seldom makes a profit (and often takes a loss) on the workshops it presents because of fewer registrations and higher travel costs for the workshop leader. This, of course, doesn't mean that the host guild shouldn't take full responsibility for presenting a good, organized workshop. In my opinion, the workshop organizer can speak to the presenter and explain what the guild's expectations are and the presenter should explain her/his style of presentation. If this is a match then it's a go, if not then a compromise is in order, if possible.

Another Nancy in Philly, where autumn has arrived, at least for a day or two

Jane Eisenstein wrote:
> I still have a thick bundle of left over
> strips.
> 
>
Jane,

Use these strips to separate your finished projects on the same warp. I find these a life saver when I want to weave 6 scarves on one warp and I want to separate the non-woven fringe section from the woven scarf. Saves alot of time when I take it off the loom and cut the scarves apart. The strips just fall out and my fringe is ready to finish. I use this method for all my multiple projects. I have various lengths of 1" wide strips cut and stored in my studio. It saves alot of time taking out unwanted weft yarn.

Judy, who should be weaving for her fall shows!

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Date: Wed, 6 Sep 2000 10:08:40 -0500
From: Dale Wilson <dale@dra.com>
Subject: Re: long eyed heddles on jack looms

> From: Laura Fry <laurafry@netbistro.com>

> Instead of using long-eyed heddles, you tied (or in our case we cut open Tex-solve heddles) so that they were a U or an inverted U.

I "invented" long-eyed heddles the first time I tried double weave. I wanted floating selvedges on both edges of the fabric, but both edges were on the same side of the loom and leaving them floating was really confusing. Using a long-eyed heddles I was able to lift the top selvedge thread any time I was weaving the bottom layer of cloth and hold down the bottom selvedge any time I was weaving weaving the top layer.

This was based on inserted-eye metal heddles on a Baby Wolf loom. To make the "up" heddles, I tied a string from just below the eye up to the loop at the top end of the heddle and threaded the warp end between the string and the heddle. Vice versa for "down" headles. It worked beautifully.

It wasn't until much later that I found a magazine article about long eyed heddles and discovered I had simply reinvented the wheel.

Dale Wilson (the other weaving Dale in St. Louis)

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Date: Wed, 6 Sep 2000 08:34:04 -0700
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: Karen Selk and AVL Warping Wheel

The mention of Karen Selk reminded me of a very helpful way she organized her "Silken Kaleidoscope" workshop: she specified that more than one loom be warped with those designs which were slow to weave, and there were just enough different warps to sample so that everyone could weave them all off without anxiety and rush. Some of us had extra time, but there was plenty to see and do in that time.

Now to the warping wheel: I decided that I needed a 12 yard long section of very fine wool at 40 per inch, so I wound this on, paying no attention to how the warp was piling up. When the time came to wind off, yikes! The wool was just a bit nappy, and when I tried to pry the top layer off, at the point where the warp crossed a wooden cross bar, it clung, pulled, shifted, etc. So I decided to try again, this time pushing the warp away from me as far as it would go on the cross piece after each 4 yard worth is wound on. The result is that each four yard bundle sits beside, not on top of, the
WeaveTech Archive 0009

previous one (I hope I am being clear.). This was easy and quick to do. Result: when winding off time came, the warp wound off like a dream, firm and smooth.

I found that the counter helps me keep track of turns: in this case if I really had turned the wheel four times, the counter had to read a multiple of four. The raddle helped me count the number of warps wound on: I had to fill 20 dents at two per dent.

I wanted to wind on two threads at a time, and without aid I would have had to hold and tension these threads with an aging left arm. I found that placing the cones behind my spool rack and then winding each thread two or three times around a separate spool raised the threads to a comfortable level and kept them in order and tensioned. Then all I had to do with the left hand was guide them. Next time I will try four threads at a time, wound around four spools.

Remaining problem: Angling the raddle when winding on works fine, but I would like to make minute adjustments in the position of the large, somewhat cumbersome rack, hard to do on the rug on which it sits. I get fair success by pivoting the rack on the front or back leg of the rack, but would like to get a piece of linoleum for it to sit on, hoping it would slide easily and thus be easier to position.

Those are my tips for now. Any good ideas from the rest of you who are learning to use the wheel?

Jo Anne

Jo Anne Ryeburn  ryeburn@sfu.ca

Date: Wed, 6 Sep 2000 12:35:28 -0700
From: "Janet Forrest" <jforrest@whidbey.com>
Subject: Re: Digest for weavetech@topica.com, issue 383

Darlene....Sectional warping is more than a nuisance in winding bobbins or cones. You will achieve perfectly tensioned warp throughout. (Imagine, no hanging weights or bleach bottles.) The LeClerc system is very usable if you have not been spoiled by the excellent AVL system. I have one of each on different looms. With the LeClerc, order the extra guards to place on the wires. These help guide ends greatly. You will need four so that you do can easily move from one section to another. The cardboard spools from Robin and Russ indeed are very inexpensive and long lasting spools. I am still using some I bought in the late 1970s. At that time, I also bought plastic bobbins from LeClerc but I don't believe they are still available. These are such convenient yarn storage, I could never keep enough of one or the other for a whole warp. Robin and Russ' spool rack used to be the largest and least expensive on the market. Check it out. It can be hung on a wall for storage. The AVL rack I have holds around 40 cones, works fine, takes a great amount of floor space. One point to make about spool or cone racks. A rack needs a part to stop tension increasing in each end as it is wound from the cone onto a bobbin. This can be as simple as a small cup hook or ring screwed into the frame above the spool holder. Another point is that the ideal draw comes from an angle off the cone rack and not all racks allow that angle or allow you to lean them at an angle against a wall. I needed more capacity so recently bought an old, rusted R&R rack and intend to screw the rings in such a matter that the draw of each warp end will come up at an angle away from the cone. Hoping that will work, at least, and open to suggestions if someone knows a better
way.
While the AVL warping wheel sounds just wonderful for its intention, it
is not a substitute for sectional warping. I agree with the person who
said it is a solution for mixed warp ends. That is what AVL told me,
also. The expense of the LeClerc system will not be much more if you
can find a used cone or bobbin rack. I have bought one new and one used
LeClerc system with no problems on two different looms. You must be
able to drill holes into your warp beam for either new or used sectional
beams.

Once you conquer the fiddling orders of winding, beaming, and taping (or
whatever) each section to keep the ends straight, you will be so
pleased. You also will be so reluctant to go back to a warping board
for those workshop looms. Good luck....Janet Forrest on Whidbey Island

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End of weavetech@topica.com digest, issue 384

From list-errors.700002588.0.701753111.004@boing.topica.com Fri Sep 8 06:33:36 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/
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        by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA18329
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        by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id DAA05144
            for <ralph@cs.arizona.edu>; Fri, 8 Sep 2000 03:33:35 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 385
Date: Fri, 08 Sep 2000 03:31:33 -0700
Message-ID: <0.0.1627697498-212058698-968409093@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Round robin & sample separators
By jimstovall1@juno.com

    AVL Warping Wheel-Jo Anne's method
    By penny_peters@hotmail.com

Sampling
By aschlein@concentric.net

Re: Sampling
By MargeCoe@concentric.net

RE: Sampling
By amurphy@cbcag.edu

Re: Sampling
By luv2weave@ncol.net

Re: Sampling
By vila@cyberhighway.net
I use sheetrock joint tape, which is a stiff paper tape available at any hardware or building supply store, for separating samples or in between pieces on a long multiple item warp.

It is cheap (maybe $2 for 100 ft.), stiff enough to keep a nice edge on fabrics, easy to remove and reusable - I'm still using the pieces that I originally started with 5-6 years ago. Its about 1 1/2" wide, but most brands have a nice little score line down the center that facilitates folding or cutting it in half lengthwise if you dont want to waste warp between items.

Just another one of those interesting things that found its way into my studio.

PS. It also makes an interesting basket material - I used it for making a basket described in Handwoven several years ago using brown paper bags - don't ask me which issue, I don't know & they're all at home.

Jim Stovall - enjoying 4 more weeks in Maine before returning to Atlanta for the winter.

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pushing the warp away from me as
> far as it would go on the cross piece after each 4 yard worth is wound on.
> The result is that each four yard bundle sits beside, not on top of, the
> previous one

OK, I am lost on this explanation. It seems to me that the problem with the sticking is that the threads have to slide out from under others no matter what. Each thread is started on one side, under the clip and finished on the opposite side through the little reed. Soooo, I am not clear how you can push all the threads to one side as they have to cross the width of the bars in the winding process. So at some point there will be some sliding over and under other warp ends. No?

> minute adjustments in the position of the large,
> somewhat cumbersome rack, hard to do on the rug on which it sits. I get
> fair success by pivoting the rack on the front or back leg of the rack, but
> would like to get a piece of linoleum for it to sit on,

I had a problem with this also. I thought about taking the rug up. Then I thought about wheels on the base, but the wheels would have to lock somehow. If you put the wheel on the linoleum, it seems you would just have one more headache in moving the wheel along on the larger increments.

So glad you brought this up Jo Anne

Penny Peters

penny_peters@hotmail.com
I'm as lazy as the next one when it comes to sampling a new structure. But darn it, whenever I skip the sampling step, I always get into trouble big time and ultimately waste more time and materials by NOT sampling. You'd think that after skatey-eight years of weaving, I'd learn.....

Seriously -- a major benefit of sampling is that you get to see how threads deflect and bend after the fabric is cut off the loom and washed. Surprising effects can be discovered this way which you'd never guess from looking at the computer drawdown. (Exception - the Laceweave program indicates deflection in a limited way).

Crepe weaves are particular candidates for sampling. Most crepe drawdowns look totally ho-hum on the computer screen but really pop into life when sampled and washed.

Another factor which sampling reveals like nothing else, is the direction of twist of your yarns as related to the direction of the diagonal of the twill line. See Oelsner, pp 20-24 for a good discussion of this topic.

Alice

Alice, you are so right, but old habits die hard. Maybe with the WW we can tackle small enough samples (2 yds is minimum) to break this habit, but hey, I can get a couple of dishtowels out of 1 1/2 yds--just make it a bit wider!

To correct a possibly misinterpretation of our mission -- the R(L)oyal Order of Full Size Samplers actually do sample (and do we ever have a stash of, ahem, scarves to prove it). We merely sample at a different scale. Should everything fall into place (sett, color, beat, structure) it *could* be a useful piece of fabric--my goodness, it *could* be a masterpiece. It rarely is, granted, but it's the possibilities that keeps us going--our dreams, our visions . . . <g>

Also granted, we don't spend too much time calculating how much this predilection costs us. . .

Margaret
WeaveTech Archive 0009

I have some nice "material" for pillows ie samples. Too big to go in the sample book I have started! And too nice to cut a piece out of. I do sometimes actually sample if it is a "strange" weave. Am going to sample some shadow weave to make sure I know how it works, before doing a big project. Think a warp about 4-6 inches won’t get away from me, though it could make glasses holders or checkbook covers???
Different Alice in Mo

> MargeCoe@concentric.net
> Tucson, AZ USA
> ________________________________________________________________
> 
> ________________________________________________________________
> T O P I C A The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics

Date: Thu, 7 Sep 2000 16:40:30 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: Sampling

I have started making "dish towel" samples!! Just warp for a dish towel or two and have something useful as well a great sample of the weave and sett hugs
Johnnie

----- Original Message -----
From: "Alice Murphy" <amurphy@cbcag.edu>
To: <weavetech@topica.com>
Sent: Thursday, September 07, 2000 3:58 PM
Subject: RE: Sampling

> I have some nice "material" for pillows ie samples. Too big to go in the sample book I have started! And too nice to cut a piece out of. I do sometimes actually sample if it is a "strange" weave. Am going to sample some shadow weave to make sure I know how it works, before doing a big project. Think a warp about 4-6 inches won’t get away from me, though it could make glasses holders or checkbook covers???
> Different Alice in Mo
> 
> > MargeCoe@concentric.net
> > Tucson, AZ USA
> > ________________________________________________________________
> > 
> > ________________________________________________________________
> > T O P I C A The Email You Want. http://www.topica.com/t/16
> > Newsletters, Tips and Discussions on Your Favorite Topics
> > 
> > ________________________________________________________________
> T O P I C A The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics

Date: Thu, 7 Sep 2000 14:57:27 -0600
From: "Vila Cox" <vila@cyberhighway.net>
Subject: Re: Sampling

I like to find out how a new yarn/structure will look before I take the time to put 300+ ends on the loom. I can't tell you how much disappointment sampling has save me!!! It's not only the sett, but how your color selections work together. I have scrapped a couple of *perfect* projects
that didn't turn out like I expected when I sampled.

Vila - Boise, Idaho

> I have started making "dish towel" samples!! Just warp for a dish towel or
> two and have something useful as well a great sample of the weave and sett
> hugs
> Johnnie

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End of weavetech@topica.com digest, issue 385

From list-errors.700002588.0.701753111.004@boing.topica.com Sat Sep 9 06:53:47 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
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by fetchmail-4.5.8 IMAP for <ralph@localhost> (single-drop); Sat, 09 Sep 2000 06:53:42 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
   by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA25253
   for <ralph@baskerville.cs.arizona.edu>; Sat, 9 Sep 2000 03:32:35 -0700 (MST)
Received: from outmta016.topica.com (outmta016.topica.com [206.132.75.233])
   by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id DAA22965
   for <ralph@cs.arizona.edu>; Sat, 9 Sep 2000 03:32:19 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 386
Date: Sat, 09 Sep 2000 03:31:23 -0700
Message-ID: <0.0.934387700-951758591-968495483@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Weaving a Wool Rug
By Sfsaulson@aol.com

Re: Weaving a Wool Rug
By apbutler@ync.net

Warping wheel
By ryeburn@sfu.ca

Re: ADMIN: cookies
By Dorothydon@hotmail.com

RE: Weaving a Wool Rug
By judie@eatough.net

Re: Borders - question
By apbutler@ync.net

Handwoven and other Magazines
By darmul@netbistro.com

Re: Weaving a Wool Rug
By arachne@humboldt1.com

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Date: Fri, 8 Sep 2000 09:14:09 EDT
WeaveTech Archive 0009

From: Sfsaulson@aol.com
Subject: Weaving a Wool Rug

This year I am "on sabbatical", so I am able to use my loom for projects other than my production weaving business that usually keeps my looms occupied full-time. I am planning something I have never done-- following a project recipe from a magazine. It will also be the first time I have ever woven a rug. I would like to use the Pendleton blanket selvedges (sort of big wool chenille) as weft, as described in Weavers, Issue 42, Winter 1998. For the warp, the directions call for 8/4 cotton carpet warp, winding it doubled, and then sleying one set of doubled ends in each dent of a four dent reed. My question is this: is there any reason related to the specifics of rug-weaving that I can't sley just one regular end of the 8/4 cotton in each dent of an 8-reed?

Sarah

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Date: Fri, 8 Sep 2000 08:53:03 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Weaving a Wool Rug

Hi Sarah....

By sleying the doubled ends in the 4 dent you are making your sett 4 epi....the doubled thread is for strength and to give body to the rug. You could sett the warp at 8 epi with a single strand, but might be dissatisfied with the finished product. The 8 epi will show more warp than the 4 epi, so your rug will be flatter, and not as firm. I believe the idea of the Pendelton worms is to have the fuzzy selvedges as the design element....so why cover it up with warp yarns? If you do not have a 4 dent reed, just sley the doubled ends every other dent in an 8 dent. A lot of rug weaving calls for doubled warp threads, particularly when using the Maysville cotton as warp. This provides a weft faced rug which has body and strength.......

Su Butler  :-) apbutler@ync.net
"The happiness of a man in this life does not consist in the absence, but in the mastery, of his passions." - Alfred, Lord Tennyson

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Date: Fri, 8 Sep 2000 08:18:39 -0700
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: Warping wheel

Penny is puzzled about the following:

>pushing the warp away from me as
>> far as it would go on the cross piece after each 4 yard worth is wound on.
>> The result is that each four yard bundle sits beside, not on top of, the
>> previous one
>>
> She wrote:

>OK, I am lost on this explanation. It seems to me that the problem with the
>sticking is that the threads have to slide out from under others no matter
>what. Each thread is started on one side, under the clip and finished on
>the opposite side through the little reed. Soooo, I am not clear how you
can push all the threads to one side as they have to cross the width of the bars in the winding process. So at some point there will be some sliding over and under other warp ends. No?

It is true that threads have to slide out from under others. If you just pile the newly wound on threads on top of the old in a random fashion, they seem to get caught together and are very hard to free. When thinking about it, I agree that it doesn't make perfect sense, but when I push the threads back as described above, the threads as a result cling a little bit or not at all when starting to wind off, and after a turn become completely free. Yesterday I was demonstrating the wheel to friends and, being easily distracted, grew a bit careless with this pushing procedure. The threads clung a bit more than they do when I am paying attention to the job and pushing the threads back when each bundle is complete. I put only 12 yards on - 4 layers in each bundle. I am wondering what winding 24 or 28 yards on would be like. I gather that 30 is the limit that AVL recommends. Also, I imagine that a slick thread like mercerized cotton would cling a lot less than my slightly nappy wool.

As to the problem of the clip being on the front, only the very end of each length of warp is held there. Those threads have to sharply bend right away toward the back to go inside the metal pins that keep them in line while being wound on. They then can cross diagonally to the back of the area between the pins over the distance of a foot or so. The rest of the length can be easily pushed to the back all the way around.

As for wheels, I would like the wheel to be responsive to minute pushes when positioning it, but to stay put after positioning while winding on. Wheels could be locked, but bending over to do this would add to the time and effort needed to use the wheel.

Jo Anne

Jo Anne Ryeburn   ryeburn@sfu.ca

------------------------------------------------------
Date: Fri, 08 Sep 2000 15:59:23 GMT
From: "dorothy cross" <dorothydon@hotmail.com>
Subject: Re: ADMIN: cookies

Ruth,
I would like read Weave-tech outside my e-mail. How do I do unsubscribe and do this?
Dorothy Cross

>From: Ruth Blau <rsblau@cpcug.org>
>Reply-To: weavetech@topica.com
>To: weavetech@topica.com
>Subject: ADMIN: cookies
>Date: Wed, 23 Aug 2000 17:45:17 -0700
>
>How do you check for unwanted "cookies" in your computer and get rid of them?
>
>Let me nip this one in the bud. It's all too easy for email lists to get sidetracked into discussions about computers. After all, that's the one thing besides weaving that we all have in common--computers. However, our list guidelines allow discussions of computers only in the context of weaving--CAD and CAW.
>
>Please take the discussion of cookies off list.
>
Thanks for your cooperation!
>
Ruth
>co-admin, WeaveTech
>
rsblau@cpcug.org
>Arlington, VA  USA
>

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Date: Fri, 8 Sep 2000 13:13:17 -0600
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: Weaving a Wool Rug

It will usually work ok. How is it threaded? If the threading is one end per heddle, it doesn't matter which way you sley it. If it is two ends per heddle, it might make a difference-- but probably not.

I have done a number of these with a sett of 12. I use plain weave for the hems and basket weave for the main body of the rug (making the sett in that area 6). This works well for me.

Or sley the reed 2, 0, 2, 0 in an 8 dent reed.

Judie

Date: Fri, 8 Sep 2000 17:43:43 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Borders - question

> What I want to do is make a rug with a border on
> all 4 sides that stands out and is not covered by the weft as it >goes across.

HI Pat.....
If I were going to do this in a weft faced weave, I would use the clasped weft technique to do the sides of the rug...the top and bottom border can easily be done with the color you chose. Start with a ball of the color you want for your border sitting at the right side of the loom. With a butterfly or shuttle with the center color, enter the shed from the left at the point you want the center color to begin.....take the weft all the way through the shed to the right, and catch the border color on the ball around the center color weft thread. Pull the border color back into the shed until it is at the edge of the border width.....bring the center color back to the other side, where another ball of weft border is waiting. Catch the left hand side weft border color and pull it back through the shed until the color is placed where you want it.....exit the center color through the shed where you started it. Beat. Repeat for the length of the rug, until you get to the end where you once again weave with only the border color. One
thing to caution you about...since in the clasped weft areas you will be using a doubled thickness of yarn. you must also weave with a doubled strand in the border areas for your rug to have a uniform beat and weight. This sounds much more complicated than it is, and once a rhythm is established, it will go very fast.....
You can also do this with a double woven rug if you choose.....
Su Butler :-( apbutler@ync.net
"Giving, whether it be of time, labor, affection, advice, gifts, or whatever, is one of life's greatest pleasures." - Rebecca Russell

Date: Fri, 8 Sep 2000 16:27:26 -0700
From: "Darlene Mulholland" <darmul@netbistro.com>
Subject: Handwoven and other Magazines

The Prince George Weavers and Spinners guild is getting very close to having a complete set of Handwoven magazines and SS&D magazines as well. We are just searching for SS&D #55, and Handwoven 1981 Vol.2 #1, and 1985 Vol.6 #2 and #5 and finally 1986 Vol.7 #1.

In Weavers Magazine we have a bit farther to go. We are missing #1, #2, #5, #6, #29, and #42.

In the Handwoven Design Collection we need #9 and #11. We have extra copies of #5, #6, and #10 and would love to trade. As the various years of each publication are completed the guild will be having them bound in order to have them as a resource for all our guild members.

If anyone has some they are willing to trade, donate or sell please contact me. Thanks for the help.

Darlene Mulholland
darmul@netbistro.com
Artisan Knitting Machine Dealer
www.pgmoneysaver.bc.ca/weaving/

Date: Fri, 8 Sep 2000 16:38:44 -0700
From: Terri Tinkham <arachne@humboldt1.com>
Subject: Re: Weaving a Wool Rug

Hi Sarah
I wove a rug using those Pendleton "chenilles" but I used a very hard spun wool for the warp. Two reasons: I live where it is humid and cotton warps will rot in time and, I was able to use the stretchablility of the wool to advantage in that when I took it off the loom, the shrinkage helped make the rug more sturdy.

Terri
Re: Warping wheel
By penny_peters@hotmail.com

but when I push the treads
> back as described above, the threads as a result cling a little bit or not
> at all when starting to wind off,

Does this not greatly slow the process?

> As for wheels, I would like the wheel to be responsive to minute pushes

Yes, I agree. I finally resorted to little kicks to the base, believe it or not. I would still like to see some kind of wheel with foot controlled brake.

Penny

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Date: Sat, 09 Sep 2000 19:44:16 -0500
From: Cynthia S Crull <cyncrull@datasync.com>
Subject: Re: Digest for weavetech@topica.com, issue 383

> Ruth wrote:
> Those of us who ordered the ww at Convergence have just been notified by
> mail that the delay caused by AVL's move to new quarters has set their
> schedule back further than they had anticipated, so the ww is backordered
> to prob mid-Oct or later, even for those of us who ordered it in June.
> Well, now I can tell you all. I came to CA to pick up my warping wheel
> which I ordered at Conv. I scheduled the trip to be in Chico the first
> week of September so I could pick it up and found out what you all have
> just heard. Not ready!

But we got to see the new facilities and the are very nice. We had a lot
of fun talking to Peter and Stacy. They are pretty proud of the new place
WeaveTech Archive 0009

and although it was not all together yet, awaiting a fancy new machine, it shows great potential. I am amazed that they did as well as they did in the old places. I wish the new machine had been there 'cause I would have really enjoyed seeing that in operation. Once is all up and running, I would expect that the service on getting new looms will be even better than before, and each will be basically custom made for exactly what you want. And service for us older loom owners will be better too.

We got to see some work Yasmina (sp?) was doing with hemp. It was very interesting.

We continue our trip, which has so far included 20 states, over 5500 miles, including Ohio. All the time I have been weaving some on the Louet Magic. I am really enjoying being an itinerate weaver.

Cynthia

Blue Sycamore Handwovens
116 Sycamore Street
Bay St. Louis, MS 39520-4221
cyncrull@datasync.com

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Date: Sat, 9 Sep 2000 22:21:24 -0700
From: "Janet Forrest" <jforrest@whidbey.com>
Subject: Re: Digest for weavetech@topica.com, issue 382

Weight added to batten of 1 lb/ inch for a rug loom? You are not proposing to add 48 pounds of metal to a 48-inch loom, are you, Charlotte? I have never before seen a weight ratio but am interested in knowing if there is a standard....Janet

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End of weavetech@topica.com digest, issue 387

From list-errors.700002588.0.701753111.004@boing.topica.com Mon Sep 11 07:14:29 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph=localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA08950 for <ralph=localhost>; Mon, 11 Sep 2000 07:14:27 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph=localhost> (single-drop); Mon, 11 Sep 2000 07:14:27 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5]) by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA12540
for <ralph@baskerville.cs.arizona.edu>; Mon, 11 Sep 2000 03:32:44 -0700 (MST)
Received: from outmta017.topica.com (outmta017.topica.com [206.132.75.234]) by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id DAA16112
for <ralph@cs.arizona.edu>; Mon, 11 Sep 2000 03:32:10 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 388
Date: Mon, 11 Sep 2000 03:31:05 -0700
Message-ID: <0.0.803357030-951758591-968668265@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

batten weighting
By peter@plysplit.demon.co.uk
Warping wheel
By ryeburn@sfu.ca

Date: Sun, 10 Sep 2000 12:59:24 +0100
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: batten weighting

I lb per inch length of the reed you use is what I always advise for rug weaving. But of course that presupposes a loom that will take the extra strain that entails. See TRW for details of latter.

Peter Collingwood

Date: Sun, 10 Sep 2000 08:47:08 -0700
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: Warping wheel

In response to my remarks:

but when I push the treads
> back as described above, the threads as a result cling a little bit or not
> at all when starting to wind off,

Penny asked:

>Does this not greatly slow the process?

Not greatly. I have found that I can get away with putting two four-turn bundles of warp on the wheel before pushing back without having problems unwinding. About three-four seconds worth of "push" does it each time.

She raises an interesting question: does the wheel save time? I am sure it does relative to my old method of winding 1-2 inch sections on my warping board. Winding 12 yards worth of warp on the wheel is much faster. As to whether it is quicker than winding the warp on spools and then winding sections off of a spool rack, that is another question. Winding off of the wheel seems to me to be faster than winding off of the spool rack, but that may be just a subjective impression. Certainly it is easier to adjust the tension of the section as it is wound onto the loom. I find I enjoy using the wheel more than using the conventional sectional method.

One thing I like about the wheel is that I can check where I am as to number of threads and length of each thread easily. Since I tend to woolgather and lose count easily, this is an advantage to me personally.

Jo Anne

Jo Anne Ryeburn   ryeburn@sfu.ca
What it takes to weave fancy patterns. (textile manufacture)
By janee@softweave.com

Re: What it takes to weave fancy patterns. (textile manufacture)
By kamco@ricochet.net

Re: What it takes to weave fancy patterns. (textile manufacture)
By aafannin@syr.edu

RE: What it takes to weave fancy patterns. (textile manufacture)
By amurphy@cbcag.edu

Re: RE: What it takes to weave fancy patterns. (textile manufacture)
By BESTLER@aol.com

Re: What it takes to weave fancy patterns. (textile manufacture)
By EVESTUDIO@aol.com

Re: RE: What it takes to weave fancy patterns. (textile manufacture)
By aafannin@syr.edu

RE: RE: What it takes to weave fancy patterns. (textile manufacture)
By amurphy@cbcag.edu

Re: What it takes to weave fancy patterns. (textile manufacture)
By janee@softweave.com

exhibit at Textile Museum in DC
By janee@softweave.com
What it takes to weave fancy patterns. (textile manufacture) (Textile World)

Today's fancy fabrics markets are a far cry from those of only a few years ago. Many observers of woven fabrics say this area has made more strides in rapid technological changes and advancements than any other textile market, with the possible exception of rotor yarn spinning techniques.

Look at just a few of the technologies that have become commonplace in the 1990s:

* Computer Aided Design (CAD) has become more than just a viable design tool: it is essential for competing in today's rapidly changing and fickle markets--homefurnishings, for example--where fancy woven patterns rule.

* Electronic jacquards and dobbies have eliminated many mechanical restraints. This has, in turn, permitted manufacturers of weaving machinery to refine their products for significant increases in operating speeds.

* Design refinements in machinery components have enabled fabric designers to take advantage of a wider variety of fiber and yarn combinations. Example: rapier grippers that are so efficient they can grasp a fine-denier filament or coarse slub yarn with equal efficiency.

* Use of composites and other lightweight, high-tensile materials for patterning components (dobbies and jacquard mechanisms, harness frames, etc.) have reduced vibration and lowered momentum levels, thus providing yet another opportunity for efficiency and operating speed increases.

* Development of quick-change systems by several weaving machinery manufacturers now enables one technician, in many cases, to completely change a machine from one pattern to another in 30 minutes or less.

Here are capsules of a few recent developments.

AVL Looms. In addition to a full array of hardware, monitors, color graphics boards, printers, scanners, etc., AVL offers software under its COLORado label that includes:

* Print/Design Solutions Color'In, with print design software, knit design 249 color shades per palette.

Color'Jacq, which combines technologies of its COLORado software and the Power Macintosh, has ability to control Bonas, Staubli, Mueller, Schleicher and other heads and punching machines. A new on-line module and weaving design and simulation that provides for... ... yarn design in six types (1-3 ply, slub, nub and heather). ... capability of scanning in actual yarns. ... 12 built-in weaves, ranging from twills to satins. ... Colorways, a spreadsheet-like panel for inputting colors, including a feature that allows color names to appear on final printout.

* Weaving Solutions, with doby design software up to 62 harnesses and 9,900 ends x 9,900 picks, painting feature, program for punching on mylar paper with electronic punching machine, and interfaces to AVL's Compu-Dobby loom. The package can also program Staubli's electronic cartridge and Picanol's electronic system.

* Mobile Solutions has Colorbook software for Apple PowerBooks, with
recoloration and use of palettes. It works on any Macintosh.

* Color Matching Utilities creates and prints color files, with 64, 144, and support technology incorporates simple off-the-shelf software and a 14,400-baud modem to permit on-screen instruction from AVL support centers in New York City, Chico, Cal., and Milan.

* Design & Weave allows you to do design work as on paper, but without the tedium. Using standard Macintosh commands, you "brush" weaves onto the screen and then print out necessary technical information to accomplish the weave.

Designs save onto disk for instant recall. You can also mix-and-match from a library of chains, draws and picking motions. The system interfaces with Compu-Dobby, and directly or via EPROM with various patterning units including Staubli, Dornier, Picanol and Hergeth.

The Compu-Dobby provides direct computer hookup to any AVL#16- or 24-harness dobby system. It allows you to weave while another technician is designing on the computer, and eliminates manually pegging dobby bars.

EAT. This company's DesignScope system features a small menu that remains on the screen ready for instant access by the designer. You can push the menu around the monitor, but it moves itself if it gets in your way.

Patterns can include text, symbols, numbers, characters, etc. The screen can divide into various sized working windows to show up to 11 patterns or pattern sections simultaneously. You can transfer images from one window to another. Each window has its own color dispenser, so you can view contrasting hues.

A zoom feature allows you to progressively enlarge any portion of a pattern. If you are working on a weaving design, point paper automatically switches in after you actuate each zoom level.

Repeat a pattern? Any changes you make can reproduce automatically throughout the repeat. Or you can reverse, mirror, isolate or do a repeat axis symmetry.

Once a pattern is ready, you can issue the data on paper or on electronic data carriers. Some weaving operations even have direct online access to jacquard machines.

Info Design (rep: Bolliger Corp.). One of this firm's recent developments in hardware technology is incorporation of Pentium, Intel's latest chip. It offers a significant increase in operating speed, enabling a workstation to perform most functions two or three times as fast as when performed on a 486/66 model. And more's to come: New features will still be compatible with current Info Design hardware, but new tools will exploit the Pentium's power.

A recent comparison of 486/66 vs Pentium 586/66 produced the following times for several typical design functions:

* Separation of a 2,220 x 3,120 scan file, with multiple sampling-66 sec for 586 vs 160 sec for 486.

* Cleaning of the same file (14 colors)--586, 90 sec vs 486, 258 sec.

* Saving a complex 6,480 square design-586, 25 sec; 486, 52 sec.
* Loading the same design--586, 22 sec; 486 47 sec.

* Rotation of an average design (3,810 x 6,858)--586, 134 sec; 486, 273 sec.

* Virtual outlining (6,480 square design)--586, 122 sec; 486, 248 sec.

A recent Info Design contract with the DMC group of companies in Europe continues its collaborative work. DMC's Texunion site in Mulhouse, France, has 24 Info Design Vision workstations. Info Design will provide more than $2-million in equipment (an additional 20 workstations) to DMC in 1994.

NedGraphics. This Dutch automation company specializes in turnkey solutions using inhouse developed computer graphics systems. The firm now has more than 700 workstations in some 275 companies in 40 countries.

The firm developed its IGOS textile CAD system in 1981. Since then, succeeding generations of IGOS have successfully linked to virtually any electronically controlled production equipment, using PCs and MS-DOS. The "flexible growth path" allows you to start with IGOS for a low capital outlay, and expand from that with CAD and CAM systems to suit your plant's requirements.

IGOS provides the jacquard designer with access to various design functions, including spraying, copying, brushing, patterning, masking, mirroring and text input. The system's coloring program allows you to immediately display effects of different colorways and thus match colors of your collection to standard systems such as Pantone. This guarantees optimum color conformity between screen paper (printout) and fabric.

NedGraphics offers an optional fabric simulation feature that gives a realistic impression of various jacquard weaving characteristics, such as yarn structure and ultimate colorway. A 3-D simulation capability shows how the design would look on, say, a piece of furniture.

The IGOS Weaver program allows you to independently enter data relating to binder, yarn, card and weaving machine information. It has conversions for Bonas, Staubli, Schleicher, Grosse and Takemura patterning devices.

The firm's Dobby program allows you to enter machine parameters and get an immediate screen display of the design. Changing a machine setup immediately changes the design.

Viable Systems. This company's Magnatex 1600 offers 1,600 x 1,280 screen resolution for jacquard weavers. This is a welcome tool for designers working with large repeat patterns, as it allows 1,600 warp ends to be displayed on the screen at one time.

Warp ends display in full resolution, showing complete detail of the design. Each pixel can be modified individually. The user-friendly design is upgradeable and is reasonably priced.

Complementing its well-known electronic jacquard systems, Bonas Machine Co. has developed its Design Editing System. This technology uses Windows and enables you to modify a current design when a CAD system is not available. Thus you can perform operations such as... fixing a long float. ... changing a color selector. ... modifying tension on a problem selvage. ... shifting a design sideways.

Operating on a large, clear PC color screen, PC Edit can adapt to
WeaveTech Archive 0009

any IBM compatible system, including laptops, to permit at-loom editing. Other features include:

* A mouse provides total function control, and the display monitor permits full vision of up to 250 colors (PC dependent).

* Graphics resolution can go to 1,280 x 1,024 pixels, depending on PC hardware). Maximum pattern size is 32,000 ends x 32,000 picks.

* You can run up to 16 copies on the same screen without closing and saving one file before opening another.

* A library of basic standard weaves allow the designer to amend and add to a current design. The designer can also create weaves on the screen and store them for future recall.

* The system's mapping feature allows you to convert a design so it displays as you would see it after harness ends are reassigned from their normal positions.

* Both sides of the fabric can be displayed.

* Multiple zoom level allows you to concentrate on a small area requiring modification. You can, for example, zoom in on a 60 pick x 60 end area to a zoom view of 6 picks x 6 ends.

* Automatic and manual float control permits changing float length within a design, and to locate any float that exceeds a predetermined length.

* Cut, copy and paste functions allow relocating a part of the design.

* Mirroring saves design and editing time.

Grosse (U.S. rep: Jerry Valenta & Sons Inc.). This firm's CAD system bases on PC technology with 120 MB hard disk and 8 MB RAM. The color graphic board has 1,280 x 10.24 pixel capability. It can display complete pattern with any number of repeats that fall within the ends-picks parameter. It will interpolate pattern weaves, including single weaves created in advance. Fabric simulation, using predefined warp and weft sequences, provides the designer with ability to vary and alternate yarn selections.

The company's EJP-2 electronic jacquard machine features 32-hook modules arranged two deep in warp direction. This allows you to order a larger frame size than you currently require, and add or remove hook modules as required. Capacity is up to 6,272 hooks.

A major design feature of EJP-2 is lifting knives run in the warp direction and each knife operates with 64 hooks, regardless of number of hooks. This means each knife is the same length and is therefore subjected to the same stress. Only the number of knives changes with machine size.

When hooks are in the lower shed position, lifting knives present them to magnets. This allows hook selection when knives are stress-free, encouraging even selection from pick to pick.

Patterns are input by 3.5-in. disk. Each machine has operating terminal with numerous electronic control functions (TW, April, p. 56). Data transfer between jacquard unit and weaving machine is bi-directional.

Staubli. This company's Programming System 18 is designed for efficient
programming of electronic dobbies. A RAM integrated in the dobby control can be programmed in three ways:

(1) Direct transfer of data stored in a portable programming device;

(2) Indirect transfer from System 18 on a RAM program carrier card via pocket terminal;

(3) On-line transfer from a central processing network.

Weave data can be stored on hard disk or commercial 3.5-in. disk. Storage capacity is 140,000 picks (150 programs per disk). An electronically controlled card cutting machine, 1866-4, can produce cards for mechanical dobbies.

Staubli's programming software System 18-58 III is an updated package for PC use. Weaving data is programmed on an IBM-compatible unit, using display windows. Communication is by dialogue in one of seven most common languages. The display shows continuous menus with windows.

Staubli's latest jacquard units are the CX 860 and CX 960. Both have electronic control.

CX 860, available in 1,344 and 2,688 hook versions, has roller bearings at all pivot points. Module electromagnets cause all time-critical motions to take place positively, resulting in low energy consumption (Less than 100 W for 1,344 hook configuration) and reliable read-in.

The control Box JC IV has keyboard for selecting and editing programs and functions, screen for displaying stored data and pattern zoom function. An optional provision is connection to Ethernet network. The system has provisions for modifying and correcting crossing points, patterning data, mirror imaging in both directions and pattern reversing.

CX 960 is available in 1,536, 3,072, 4,096, 5,120 or 6,144 hook versions. Its low profile allows installation in locations where overhead space is at a premium to get desirable harness angles.

The unit's JC 4 control has hard disk for storage of up to 200,000 picks with 1,536 hooks. The floppy disk drive can hold up to 136 patterns for 7,600 picks and 1,536 hooks.

Dornier. Operating with the company’s proven center-transfer rapier gripper technology, Dornier's versatile weaving machinery has become a mainstay in fancy weaving operations. The machine offers up to 8-color filling selection in dobby version and 16 colors in jacquard operation, all in pick-and-pick insertion sequence. The latest version operates with up to 12 harnesses on cam motion, 28 harnesses with dobby, reversible jacquard or combined Jacquard-dobby. Special machinery design features for sensitive patterns are electronic warp letoff and fabric takeup mechanisms.

Sulzer Ruti created a stir among terry producers when it introduced a terry version of its G6200 rapier weaving machine at the recent OTEMAS show. The machine has a number of features that are of interest to terry designers:

* A freely programmable pile height mechanism;

* Number of picks in body or border can be selected independently of pile repeat;

* Within a given pattern you can change from 3-pick to 4-pick terry,
as well as adding additional picks.

* Pile height can be changed from one weft group to another, producing a wave-like surface.

Exact pile height is electronically controlled through accurate regulation of letoff and takeup. Changeover from 3-pick to 4-pick requires no cam change.


Date: Mon, 11 Sep 2000 06:39:06 -0700
From: Lynn/Ken <kamco@ricochet.net>
Subject: Re: What it takes to weave fancy patterns. (textile manufacture)

This was fascinating. Thanks Jane.

Ever since I began to weave almost 13 years ago I've heard that handweavers can produce what textile manufacturers can't produce or can't afford to produce. After reading this it seems we may have to come up with a new reason why we weave and why someone should pay good money to buy *our* stuff.

Lynn, weaving in Seattle just because she like to.
--
< kamco@ricochet.net >

Date: Mon, 11 Sep 2000 09:58:41 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: What it takes to weave fancy patterns. (textile manufacture)

At 06:39 AM 9/11/00 -0700, Lynn <kamco@ricochet.net > wrote:

>After reading this
>it seems we may have to come up with a new reason why we
>weave and why someone should pay good money to buy *our*
>stuff.

On the other hand, we may not have to justify what we do and why we do it other than because we feel like it. Having had one foot in each of the two weaving "camps" for so long, I've come to believe that there really aren't two camps at all but just two part of the same camp. There are reasons that dictate when and if one just happens to be more appropriate at any given time and these reasons have nothing to do with the fact that both camps are capable of producing the same indistinguishable product.

AAF
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-5300
Don't see a need to justify what I do. If on the other hand, I want yards of material for drapes, I will go buy it, don't have that much weaving time. But if I want a unique scarf, vest, table linens, etc, I most certainly will weave it. I refuse to let anyone coerce me into justifying my very satisfying, sometimes monetarily rewarding hobby! Think of all the woodworkers, hand spinners, model makers, quilters. They are not asked to justify what they do. I have a "handmade" quilt on my bed, sorry to say the I could afford came from China! Must talk nicely to my sister in law and see if she might make me one, she loves to quilt like I love to weave.

Alice in MO.

In a message dated 9/11/00 9:32:16 AM, amurphy@cbcag.edu writes:

<< I refuse to let anyone coerce me into justifying my very satisfying, sometimes monetarily rewarding hobby! >>

I remember a talk given by Anita Mayer about ten years ago, in which she said, "If your husband has a boat and goes fishing, do you expect him to sell the fish on the streets to justify his equipment?"

Traudi, who loves to weave just because

That is SOOOOOoooo funny! That woman thinks like me.

Regards, Elaine

In a message dated 09/11/2000 9:38:01 AM Central Daylight Time, BESTLER@aol.com writes:

<< "If your husband has a boat and goes fishing, do you expect him to sell the fish on the streets to justify his equipment?" >>

That is SOOOOOoooo funny! That woman thinks like me.

Regards, Elaine
Great point!! For reasons that still escape me, there seems to be a constant, imbalance between handloom weavers and those more gender diverse fields such as fishing, woodworking, photography where one is more free to pursue what is often a highly capital intensive avocation with no justification, financial or otherwise.

Glad to see this reply reflecting awareness of this unfair condition.

AAF

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mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin

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Date: Mon, 11 Sep 2000 10:03:37 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: RE: What it takes to weave fancy patterns. (textile manufacture)

Given that my brother has acquired a new "hobby" called a 1946 Chevrolet pickup which he is gradually, likely over the next several years restoring, no I don't worry about selling, if someone wants me to weave a rug or something and pay me for it, that I regard as a bonus, (more money for yarn!!)
I think I got hooked on weaving when I first wove potholders on one of those little looper looms!
Of course I also had a clothaholic mother who passed a love of making things to me! She learned to weave after seeing what fun I was having. She weaves in heaven, now, but I have good memories of us working out patterns together.
Alice inMO

------------------------------
Date: Mon, 11 Sep 2000 12:53:57 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: What it takes to weave fancy patterns. (textile manufacture)

>Ever since I began to weave almost 13 years ago I've heard
>that handweavers can produce what textile manufacturers
>can't produce or can't afford to produce.

I never meant to imply that handweaving isn't justified. I have a passion for fine fabrics and only see them occasionally in commercial items available in my price range. Somehow, it didn't bother me at all to invest what is now thousands of dollars in equipment and training so that I can potentially weave fine fabric exactly to my taste. On the other hand, there is exquisite power loomed cloth that I would never try to match on a handloom although I also probably couldn't purchase it retail.

I'm glad to see the public's taste for pattern again swinging toward structural patterning rather than printed. It gives my weaver's eye
pleasure even though most nonfibers people don't consciously distinguish the two. The textile manufacturers wouldn't be moving to more complex looms if they didn't have a market for those fabrics with woven fancy patterns.

Jane who dreams of gossamer silks and dresses in jeans

---------------------------------------------------------------
Jane Eisenstein  janee@softweave.com  http://www.softweave.com/
---------------------------------------------------------------

Date: Mon, 11 Sep 2000 13:08:46 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: exhibit at Textile Museum in DC

The Textile Museum in Washington, DC will be hosting "Messages from Minus Time: Chavin Textiles from Ancient Peru" through December 31. The exhibit features over 20 textiles from a PeruVean culture that flourished 3000 years ago. The schedule includes a members' gallery talk next Saturday at 9:30 am reservations required followed by a public walkthrough at 11 am.

Hope to see some of you there,
Jane

---------------------------------------------------------------
End of weavetech@topica.com digest, issue 389

From list-errors.700002588.0.701753111.004@boing.topica.com  Mon Sep 11 14:54:12 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id OAA09545 for <ralph@localhost>; Mon, 11 Sep 2000 14:54:08 -0700
Received: from bas <by fetchmail-4.5.8 IMAP for <ralph/localhost> (single-drop); Mon, 11 Sep 2000 14:54:08 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5]) by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id OAA04063 for <ralph@baskerville.cs.arizona.edu>; Mon, 11 Sep 2000 14:35:35 -0700 (MST)
Received: from outmta010.topica.com (outmta010.topica.com [206.132.75.222]) by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id OAA25489 for <ralph@cs.arizona.edu>; Mon, 11 Sep 2000 14:35:33 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 390
Date: Mon, 11 Sep 2000 14:35:00 -0700
Message-ID: <0.0.1886043741-951758591-968708100@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: What it takes to weave fancy patterns. (textile manufacture)
  By aafannin@syr.edu

Re: What it takes to weave fancy patterns. (textile manufacture)
  By archfarm@nas.com

Re: justifying weaving
  By bnathans@mindspring.com

Re: Fishing
  By tpv@world.std.com
Date: Mon, 11 Sep 2000 13:23:38 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: What it takes to weave fancy patterns. (textile manufacture)

At 09:53 AM 9/11/00 -0700, Jane Eisenstein, <janee@softweave.com> wrote:

>I'm glad to see the public's taste for pattern again swinging toward
>structural patterning rather than printed. It gives my weaver's eye
>pleasure even though most nonfibers people don't consciously distinguish
>the two.

I encounter that same problem in teaching woven Jacquard design. To even
most weavers' eyes, the pattern on a fabric is a two-dimensional construct
though it may have been produced as a weave structure rather than as a
surface print. Seeing the three dimensionality of woven fabric structure
seems to be a difficult shift in perception and mind-set. One cannot
really understand woven patterns without a prequisite understanding of
fabric structure.

>The textile manufacturers wouldn't be moving to more complex looms
>if they didn't have a market for those fabrics with woven fancy patterns.

Moreover, while the looms themselves have been quite highly productive
since the development of the shuttless loom, the more recent revolution in
high speed dobby and now Jacquard shedding motions, able to maintain pace
with the looms to which they are attached has made an even greater
contribution to textile design potential.

AAF

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http://syllabus.syr.edu/TEX/aafannin
Date: Mon, 11 Sep 2000 10:21:44 -0700
From: archfarm@nas.com
Subject: Re: What it takes to weave fancy patterns. (textile manufacture)

Jane Eisenstein wrote:
>
> In my other life, I work for an online library. As part of testing, I
> emailed an article home. I hope it's interesting to you as well.
>
> Thank you for the "enlightenment!"

Myra

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Date: Mon, 11 Sep 2000 13:53:09 -0700
From: Barbara Nathans <bnathans@mindspring.com>
Subject: Re: justifying weaving

At 10:08 AM 9/11/00 -0700, you wrote:
>"Think of all the woodworkers, hand spinners, model makers,
>quilters. They are not asked to
>justify what they do." says Alice. I would add to the list musicians,
>and agree that it isn't worth the breath to get into that discussion again
>with anyone. Life is too short. Just DO it.

Barbara Nathans   Bellport, Long Island, New York

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Date: Mon, 11 Sep 2000 13:59:39 -0400
From: Tom Vogl <tpv@world.std.com>
Subject: Re: Fishing

Also worth considering is the question: If my wife owned a boat and
went fishing, should I expect her to sell fish on the street (or to our
local fish wholesaler) to justify the cost of boat and fishing time?

Cheers,

Tom.

--
www.world.std.com/~kcl   tpv@world.std.com
"When did the goose that lays golden eggs turn into
a cash cow?"    K. C. Long

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Date: Mon, 11 Sep 2000 14:11:11 -0400
From: Wheat Carr <wheat@wheatcarr.com>
Subject: Request For Teaching Proposals - Summer 2001

If you are a teacher of Bead, Polymer, Jewelry, or Fiber Techniques to
produce Beads, Buttons or Jewelry

And, you are interested in teaching at an event scheduled for Summer 2001
on the East Coast, you are invited to submit an emailed teaching proposal.

We will be scheduling class in 3 hour blocks/sessions.
And you may submit classes/seminars suitable for 1-8 sessions.

In order to be considered, your preliminary proposal must be sent by October 1st via email to:

Proposals@craftwolf.com

The proposal *must* contain the following information at the top of the message:

1. Your Name
2. Your Business Name if Any
3. Your Home Address
4. Your Email Address
5. Your URL if any
6. Your home airport

Atlantic Inspirations intends to respect our teachers and if selected, you may expect fair compensation for travel, lodgings and meals as appropriate for each teacher. We are NOT assuming "you would have been there anyway"

You may submit multiple proposals, however, please be sure that each contains the following information.

MINIMUM CLASS DATA

1. Title of the Class
2. Primary Technique
   (Bead, Glass, Polymer, Wire, ArtClay, etc)
3. Skill Level required
4. Describe the Class
5. Describe what the "average" student can expect to "take away"
6. Number of hours, you as the teacher feel is required to best handle your proposal in increments of 3 hours
7. Materials fee
8. Supply list
9. Maximum Number of Students permitted
10. Audio Visual or other unique equipment requirements (i.e., will need kilns for fusing, ovens for Polymer Baking, slide projector, chalk board, etc.)

12. AVAILABILITY: If there are any dates in June/July/August 2001 for which you are already committed, please include that information.

13. Last but not least, if you, in addition to teaching are also interested in participating in the Commercial Exhibit areas, please request vendor information.

Receipt of your proposal will be acknowledged with 24 hours of its receipt. NO MAC attachments, however any PC word processing doc are acceptable so long as they provide the class information requested in the order specified to simplify our data entry.

We encourage you to also send gif, tif, jpg, even bmp of class projects to be used for promotion of your class.

Printing deadlines require that we complete the contract process no later than October 1st.

Hope you all consider participating.

Wheat Carr
Date: Mon, 11 Sep 2000 13:15:11 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: justifying weaving

Yep, had a housemate in college who played for an orchestra, but did medical
dictation to afford to play!
My librarian's pay is not great, but it keeps gas in the car and food on the
table.
Alice

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Date: Mon, 11 Sep 2000 13:18:04 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Fishing

Just cook 'em up for dinner!
Alice in mo.

------------------------------

Date: Mon, 11 Sep 2000 12:25:19 -0600
From: "Vila Cox" <vila@cyberhighway.net>
Subject: Re: Fishing

> Just cook 'em up for dinner!
> Alice in mo.
But first, set the table with your handwoven placemats, wipe your fingers on
the lovely linen napkins, and dry the dishes on those soft absorbent cotton
towels.

Vila - Boise, Idaho

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Date: Mon, 11 Sep 2000 15:42:16 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Re: What it takes to weave fancy patterns.<G>

The really funny things in the long list of program features for the
various industrial looms!!!

We take these features for granted in our software, all of which is priced
very reasonable in the low 3 figures, not the high 4 or even 5
figures. And we use pentium 3's with 20 gig hard drives, not 486/66 with
120Mb hard drives.

Of course our looms run into the 4 and 5 figures, not the 6 or 7 figures <G>

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

------------------------------

Date: Mon, 11 Sep 2000 16:16:05 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: What it takes to weave fancy patterns.<G>

At 12:46 PM 9/11/00 -0700, Ingrid Boesel <ingrid@fiberworks-pcw.com> wrote:

> Of course our looms run into the 4 and 5 figures, not the 6 or 7 figures

Actually a brand new Dornier with Staubli dobbly and 8-colour filling selector is around $120US set up on the mill floor. Used shuttless loom can be had for less than 1/2 - 1/3 that amount.

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End of weavetech@topica.com digest, issue 390
Has anyone out there tried dying with chestnuts? Can anyone give me the address of a dye list where I might find someone who has tried this?

TIA, Betty Lou
Chestnut - C. sativa. And there is the "Horse Chestnut" also called the Buckeye - Aesculus hippocastanum, the Red Horsechestnut - A. carnea, and the California buckey - A. californica. (Live is complicated, eh?)

Date: Mon, 11 Sep 2000 21:12:47 -0700
From: "Janet Forrest" <jforrest@whidbey.com>
Subject: Re: Digest for weavetech@topica.com, issue 389

Re: Fancy weaves....Thanks, Jane for reprinting the wonderful overview. There is no question of justification here, especially as many of us already own either the programs or some of the looms mentioned. Rather, what is here is the future that will be held by designers. The designers of fabrics will come from all backgrounds, not just textile or crafts programs. When there is a choice between affordable good design from a mill or a handwoven design without clarity in high-contrast shades, will I be whining, "Yes, but I made this myself"? There was no separation between the technical and the colorist handweavers at Convergence 2000 someone recently reported. There never has been for the most beautiful handwoven articles. I keep studying design to achieve the totality of design and technique with consistency rather than with luck once in awhile. Not there yet.
jforrest@whidbey.com

Date: Tue, 12 Sep 2000 20:23:45 +1200 (NZST)
From: Caroline Moreton <nardoo@voyager.co.nz>
Subject: Photographing textiles

Is there anyone on this list who has experience photographing handwoven textiles? I have become interested in this through trying to photograph my own work, and would love to hear from anyone who has any tried & true hints. Not sure if this is a subject for the whole list or not - happy to discuss off the list if that is preferable.

Thanks

Caroline Moreton
nardoo@voyager.co.nz
Nardoo Farm Studio
Murchison
NZ

End of weavetech@topica.com digest, issue 391
ADMIN: dyeing w/ chestnuts
By rsblau@cpcug.org

Re: Labyrinth exhibit with triaxial weaving
By Foresthrt@aol.com

Re: Photographing textiles
By willgee@mindspring.com

RE: Photographing textiles
By amurphy@cbcag.edu

dying with chestnuts
By kdanielson@NICKEL.LAURENTIAN.CA

Photographing textiles
By ingrid@fiberworks-pcw.com

Re: price right?
By aafannin@syr.edu

Re: weaving without shuttles
By aafannin@syr.edu

Re: Photographing textiles
By archfarm@nas.com

Re: weaving without shuttles
By archfarm@nas.com

Date: Tue, 12 Sep 2000 08:08:20 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: ADMIN: dyeing w/ chestnuts

Dear Friends:

Sorry--we should have caught this earlier. WeaveTech is not a dye list. If you're interested in dyeing, there are two other good options (that we know of; perhaps there are more). Lili's list (often known as Weaving Digest) covers weaving, spinning, and dyeing. In addition, the dyerslist, referred to here about 10 days or so ago, carries on lively discussions about dyeing--with both natural & synthetic dyes. The question about dyeing w/ chestnuts is better addressed to either of those lists.

For information about joining those and lots of other fiber-related lists, check out Ron Parker's List of Lists:

<http://www.angelfire.com/mn/FiberHome/ListOfLists.html>

Thanks for your cooperation,
Ruth & Amy
co-admin, WeaveTech
Date: Tue, 12 Sep 2000 06:56:41 -0700
From: glen black <willgee@mindspring.com>
Subject: Re: Photographing textiles

Hi Caroline..I used to photograph a lot of textiles, both in my own
studio and in gallery settings. I used generally a medium format
Rolleiflex or a 35mm Pentax on a tripod. Always at home and when
possible in galleries, I’d use photo floods on light stands..now one
would use small halogens on stands. These, rather than flash, let me
position lights to best render texture. When working close in, filters
can be attached to protect the textiles from the lights..this mostly
important with antique or historic pieces. The tripod is very
important..to get needle sharp images for publication.  glen b.
--
Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

Date: Tue, 12 Sep 2000 08:50:30 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Photographing textiles

Have done pretty well with an SLR camera and close up lens. Take one from a
short distance to show the whole piece then do a closeup to show the threads
and texture. Do take more than one shot at one setting of the camera to see
which settings work best with your camera. Sometimes a telephoto lens will
work better than a close up. Experiment and use up some film.
Alice in Mo, USA

> ___________________________________________________________  
> T O P I C A  The Email You Want. http://www.topica.com/t/16  
> Newsletters, Tips and Discussions on Your Favorite Topics

Date: Tue, 12 Sep 2000 09:59:22 -0500  
From: "Karen Danielson" <kdanielson@nickel.laurentian.ca>  
Subject: dying with chestnuts

The dyers list is at listproc@list.emich.edu. I believe you send mail with the following: subscribe DYERSLIST. If they need a name, there will be an automatic request for more information.
Carol Todd had some interesting material on the web at slonet.org but it seems that her site is no longer available there. Does anyone know where she has moved the material?
Karen Danielson

Date: Tue, 12 Sep 2000 11:07:11 -0400  
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>  
Subject: Photographing textiles

Hi Caroline:
The number one rule for any photography is to use the viewfinder, study it, look at the corners, see everything that appears in the little window on the world. If it is there in the viewfinder, it will be in your photograph.

Rule number 2 is to look at photographs that attract you, that show the type of textiles you want to photograph, and in the manner that you want to have your pieces show. Analyze why it attracts you.

Rule number 3, look at bad photographs and try to understand why they are bad, unsuitable or otherwise displeasing.

You will learn just as much analyzing bad as good.

Have a strong side light. Many textiles show up best with this, as the texture then shows up.
Use a background that does not distract. Use a backdrop, a non textured wall with a neutral colour, sky of clever lighting to eliminate the background all together.

A few of the worst offenders.
light switches
wallpaper or fences or brick walks
couch upholstery which fights with the pillow
cutesy accessories like antique shuttles, spinning wheels and posies in copper pots.

Remember that if your attention is attracted to the cute dog, you will not see the afghan.

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com  
Email: ingrid@fiberworks-pcw.com
At 03:07 PM 9/11/00 -0700, Pamela Marriott <pmarriot@telusplanet.net> wrote:
>>$120US
>
a hundred and twenty dollars? or hundred and twenty thousand dollars?

Sorry. Just wishful thinking. $120,000.

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mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin

At 03:33 PM 9/11/00 -0700, Jan M <xlntthreadz@aol.com> wrote:

>Okay, I'll ask the dumb question ... (please forgive me list-mates if I'm
>hopelessly clueless on this.)
>">Shuttless" as in "shuttle-less" loom?

Correct. The word is usually spelled as a single word. Shuttless loom
means a loom that uses a means other than a shuttle for filling insertion.
This could be, rigid rapier, flexible rapier, air jet or water jet.

The major asset to these systems is the elimination of the sizeable
reciprocating mass of parts needed for the picking motion of a shuttle
loom. On shuttless looms there is no lay as such and the actual filling
insertion devices do not reciprocate with the beat-up motion. The only
major reciprocating part is generally the reed and the lightweight clamps
by which it is attached. It is this elimination of such a large number of
moving parts that contributes to the speed of which shuttless looms are
capable.

There is even a shuttless handloom that works on the same principle.

AAF
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College for Human Development
Alice Murphy wrote:
Do take more than one shot at one setting of the camera to see
which settings work best with your camera. Sometimes a telephoto lens will
work better than a close up. Experiment and use up some film.

Alice is quite correct. I would add, take at least 3 exposures of each
shot - one overexposed, one underexposed, one at the camera's indicated
correct exposure; some cameras' meters can be out of adjustment. This
helps you get to know what the particular camera will do for you.

If the photos are for publication, you may want to have a photo
technician do a shutter test on the camera which you can then use in
making the necessary exposure adjustments. Also, use an 8" X 10" gray
card, which you can pick up from a photo supply dealer. Use this to
focus on when taking your light reading if you are using a hand-held
camera, or when taking your exposure reading if using a light meter (as
is necessary with a tripod-mounted camera). By doing this your exposure
will be as correct as your equipment is adjusted to be.

Also, use a low speed film, which will mean a longer exposure time.
This will provide you with the best rendition of detail within all of
the values present in the subject. I use a 4 X 5 camera for
architectural photography and prefer an ASA of about 64 when using black
and white film in order to pick up detail in the lightest as well as the
darkest parts of the subject (building, room or landscape, any of which
may include textiles BTW). Some of my exposures can be minutes long; a
tripod is essential at such slow exposures. I suggest you begin
learning how to photo textiles by using black and white film in order to
train yourself to "see" contrast and detail. Experiment with color
filters as you do this. Then you can move to color films to learn how
to render the colors in the textile. Lighting and filters become
increasingly important with color films.

Also have a look at the high contrast films as opposed to low contrast
films. Depending on the design of the textile, one may be more
appropriate than the other.

Myra

Allen Fannin wrote:
> There is even a shuttless handloom that works on the same principle.
> And it is............?
WeaveTech Archive 0009

Thanks,
Myra

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End of weavetech@topica.com digest, issue 392

Re: weaving without shuttles
By aafannin@syr.edu

Re: Photographing textiles
By autio@pssci.umass.edu

Re: Digest for weavetech@topica.com, issue 388
By jforrest@whidbey.com

photographing textiles
By peter@plysplit.demon.co.uk

Weaving Fancy Patterns take 2
By janee@softweave.com

Re: Photographing textiles
By MargeCoe@concentric.net

Re: Weaving Fancy Patterns take 2
By thousandflower@rockisland.com

Re: What it takes to weave fancy patterns
By weevings@juno.com

------------------------------------------------------------
At 10:16 AM 9/12/00 -0700, Myra <archfarm@nas.com wrote:

> Allen Fannin wrote:
>> There is even a shuttless handloom that works on the same principle.
>
> And it is...........?

Griffith. It's a single rapier, foot powered handloom that is the most recent replacement for the old Hattersley used for weaving Harris Tweed though it is perfectly capable of weaving any yarns which the gripper can clamp and release.

It's not much larger than a 60" AVL with fly shuttle but is made like a machine, welded steel. The 2 meter reedspace model can do 80ppm continuously and the 1 meter version about 120ppm.

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http://syllabus.syr.edu/TEX/aafannin

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Date: Tue, 12 Sep 2000 14:40:52 -0400
From: Autio <autio@pssci.umass.edu>
Subject: Re: Photographing textiles

I've had the best luck photographing my white on white laces outdoors with slow film on a cloudy day. I use a grey card and place the textile on a flat table or board with a neutral or dark color cloth cover. Main thing I find I need to watch is stray light changes (leaf shadows). I stand up high on a chair and shoot straight down. The close-up lenses work great for getting details and aren't expensive.

Years ago, our guild hired a professional photographer to run a study group for us. We had a couple of lectures on basic techniques, then she helped us with two shoots of our handwovens. The photographer brought diffusers, lights on tripods of various kinds, a variety of films, advice on cameras, developing, etc. She made sure we took detailed notes of the right kind and many shots of the same piece under different circumstances so that direct comparisons could be made. Our final session had everyone bring their slides in and we all critiqued them. Then two of us put together a more abbreviated version for the guild. It was fun and very worthwhile.

happy weaving,
Laurie Autio

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Date: Tue, 12 Sep 2000 12:42:11 -0700
From: "Janet Forrest" <jforrest@whidbey.com>
Subject: Re: Digest for weavetech@topica.com, issue 388

RE: weighting batten, #388
Thanks, Peter, for reminding me to look in your masterful TRW. After a long time away from weaving rugs, it was good to refresh the differences between weighting the batten for warp and weft face rugs. Will use your method of half-width weights. Will remind myself to use TRW for a reference before jumping in with a thousand questions (this time pages 51 and 441). Also, thanks Charlotte for mailing your proposal.

Janet
jforrest@whidbey.com

Date: Tue, 12 Sep 2000 22:01:59 +0100
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: photographing textiles

I am constantly surprised at what an excellent image is obtained if a textile is simply laid on a scanner. The result, as a jpeg can then be sent immediately as an email if wanted, or printed out on special paper.

I find people seeing such images, even of 3D textiles like baskets, just cannot believe they are not the work of a professional photographer.

Peter Collingwood

Date: Tue, 12 Sep 2000 18:14:23 EDT
From: XlntThreadz@aol.com
Subject: Re: Photographing textiles

Hi Caroline and all,

Everything that follows applies to optical camera work--I haven't yet gone digital as I have champagne taste and a beer budget. I have taught photography and used the hints below successfully on flat artwork, handwovens, beadwork, etc.

Two of my photographs appear in Weaving for Worship. I am a strictly available light photographer by choice--the time and money spent trying to reproduce daylight indoors is silly for all but the paid full-time professional. (The person whose work I shot hired me because the professional studio photographer they initially hired came up with such poor results.) Unless specs ask otherwise, I always shoot slide film. Ektachrome Elite in the slowest speed your lighting conditions will allow is just fine but consider Kodachrome if your weaving is in cool tones and you want to warm the picture up a bit. Fuji films are excellent as well.

Shoot outdoors, preferably on a "cloudy bright" day to avoid shadows. Shoot with the light coming from high to your right or left side if shooting downwards onto a table or from high above and behind if you are using a model or a stand. Make sure your props are sturdy as wind can be a problem as well. If you anticipate a long shooting session when you're aiming onto a tabletop, adjust its height or yours to avoid backaches. Be aware that light bouncing off a bright or colored wall will lend its color and heat to the result--this can work for or against you. Use a tripod and cable release if necessary to keep your pictures well-focused.

I often shoot on a compatible plain-color, richly-textured background such as a deep plush velvet for fine items or even terry cloth for rag rugs. Make sure there's enough of a contrast between background and item to enable the photo editor to digitally alter or mask out your background if they so chose. I like to gather the base fabric in interesting swirls and arrange the
handwovens on top, giving them a bit of a swirl as well. The particular pieces I photographed were prayer shawls--extra close-ups on the tzitzit and fringes and on the neckpiece. You'll notice that the fringes really seem to dance which I like because it gives the piece a little life. I also used a diagonal composition on the neckpiece to make it less static. Use a close up lens or the macro function on your zoom lens if you have one. Zoom in enough that you are cutting out distracting backgrounds but not so much that you give the photo editor no choice as to how to crop your picture in the publication. Check out the "rule of thirds" if you're not already familiar with other simple and effective methods for composing your shots.

Hopefully your camera has a dependable meter. Keep in mind that on contrasty woven pieces that meter will average the light falling on dark and light areas, essentially causing you to shoot a picture not showing either area to advantage. (You'll lose detail in the very lightest and darkest areas.) If you have a choice, lock in your meter setting on the most critical part of the piece. Bracket your exposure by going up and down 2 half-steps each way.

If you are shooting on a model you'll have to find a way to pleasantly light their face without having them squint because they're looking into the light. You can even use props in the picture to help fill in shadows on the face--a large glossy magazine or book does an excellent job as a reflector!!

On white-on-white textured handwovens you may want to experiment with "raking light" which aims across the fabric almost parallel to its surface. You can get this naturally in early morning and late afternoon. Be aware that light is considerably redder at both these times. And take tons of shots--no duplicate will ever match an original and the film is cheaper than "going back".

Photographer newbies can contact me off-list if I've used unfamiliar vocabulary or not explained something thoroughly enough.

Jan M ; ) □ #___________ who's winkin' & weavin' at <xlntthreadz@aol.com>

Date: Tue, 12 Sep 2000 21:12:16 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: Weaving Fancy Patterns take 2

Dana Cartwright correctly identified the first article I passed on as being a bit dated. I hadn't noticed that it was published in 1994. To apologize for this faux pas, here's a more up to date Textile World article from bigchalk.com's Electric Library. Cross my heart, I won't be flooding the list with any more.

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CAD Series: Entrepreneur \(^{[superscript]}2: \) The Artist and The Artisan
Relevancy: 82; ( Textile World ) K. G. Melling; 06-01-2000 Size: 13K
Reading Level: 11.

Riddle & Cockrell Inc. is one of a new breed of textile enterprises in the U.S.-small in size but not stature, dynamic and successful. Started and operated by two entrepreneurs, the company has developed into a leader in custom weaving, with a name for quality, innovation and service. It boasts a unique blend of creativity, technological expertise and business sense-Cockrell the artist, Riddle the artisan.

Tim Riddle and Patricia Cockrell started their company in 1991 and within six months developed a viable custom afghan business. The product was a "two-and-a-half" layer afghan, and at this point CAD/CAM design work and
Early in 1992 the two partners participated at gift shows in Dallas and Atlanta, resulting in a broader-based clientele and a further 175 custom afghan patterns. The company purchased its first CAD/CAM system (Viable) and hired its first three employees, namely designers to operate the system on three shifts.

Business increased and the product continued to be commission woven until 1994, by which time 125 new custom afghan patterns per month were being created. At this point Riddle & Cockrell became a manufacturer, building the first 13,000 sq ft of its facility in Burlington, N.C.

The company decided to go with new equipment right from the start. The new facility was initially equipped with a small group of Dornier air jets with Staubli electronic jacquard machines. Riddle & Cockrell pioneered Ne 6.5/2 cotton afghan weaving on air jets. In 1995, in a second phase, the company expanded the facility to its current size of 55,000 sq ft.

In the meantime, to accommodate a rapidly expanding manufacturing program, rapier weaving (Dornier and Somet) has been added (both equipped with Staubli electronic jacquard machines). Weaving is supplied with warps from a Benninger section warper.

The company currently employs some 85, including a design staff of 15 artists and designers. Together with corporate design management and technical support, the "creativity aspect" at Riddle & Cockrell involves about 25% of total employees, and ideas come thick and fast. This is indicative of the company's commitment to product development and design as well as the support afforded a wide variety of customers.

Today the company offers an extensive line of custom woven products that can only be appreciated by a visit to the company's showroom at its Burlington facility or its Web site. The table shows the extensive range of products, fabrics, styling and patterns which base on five jacquard fabric constructions.

Despite this complexity, the company manages to limit the overall number of yarn SKUs (warp and filling yarns/colors) to about 400. This significant degree of standardization is all the more important to an organization changing approximately 75 patterns per day. This includes extensive sampling in keeping with corporate policy of showing customers exactly what they will get. A story circulates in the plant about a customer who came in early in the week with an idea and left with samples by week's end.

For Riddle & Cockrell, pattern simulation is a tool only for use internally. In the type of custom weaving the company has developed, it is vital the client sees the product as it really will be when it is woven for the order.

The two afghan and the 8-end upholstery constructions serve individual product lines:

* Specialty custom programs;

* In-stock items for off-the-shelf delivery, including the Pat Cockrell Signature Collection of gift and home decor, collegiate, licensed, military and regional products;

* Pattern collections from which a customer can order goods to be woven for subsequent delivery.

Lead times vary from a matter of days for stock items to 2-4 weeks for
goods made to order and up to 10 weeks for custom-program products. The company supplies finished cut-and-sewn products and offers a customized embroidery service. The company also has a unique line of framable woven tapestry greeting cards.

In early 1999 Riddle & Cockrell acquired the contract upholstery program of LaFrance Industries, a division of Mount Vernon. The successful transfer of this business was largely attributable to excellent cooperation given by LaFrance Industries and the approach taken by Riddle & Cockrell.

The company had a well-thought out plan from the outset, which included personal contact with each and every customer. Integration of this business necessitated some compromises that were discussed in detail with individual customers. A transfer of business would only be ultimately successful if it benefited both parties. Some styling has been maintained, while in other instances some changes were inevitable. In this way Riddle & Cockrell could maintain its corporate policy of providing quality, service and innovation for its contract upholstery business.

Almost 18 months into the program the company not only has made the transition and integration, but also developed its own handwriting. The company reckons that since August 1999 it has added between 75 and 80 new patterns to the line per month. Currently contract upholstery accounts for about 20% of total sales.

Having a dedicated IT staff in house was a smart decision on the part of corporate management. It enabled Riddle & Cockrell to select CAD/CAM software, hardware and peripheral equipment on the basis of what these can do and not what operating system is used. With some supplier support, the in-house IT team networked the entire operation and engineered a degree of connectivity that would be the envy of many contemporaries. Some major features:

* CAD/CAM for gift, home decor and custom designs: 11 sets of JacqCAD MASTER software for jacquard design, Macintosh-based and loaded on Mac G4 workstations. The 11 artist/designers using this software also use Adobe Photoshop for color reduction and some pattern editing. (The company still operates one of the original Viable CAD/CAM workstations. JacqCAD wrote a special software package enabling JacqCAD MASTER systems to read Viable pattern files.)* Pattern files created by 11 artist/designers using JacqCAD MASTER store on a Windows NT-based server prior to conversion to jacquard pattern files. Two technical designers made this conversion, using a Mac G4 workstation and JacqCAD MASTER software for a total of 13 systems.

* Jacquard files store on a Linux-based server, an integral part of the Sophis jacquard networking system. (Transfer from JacqCAD workstation uses shareware software.)

* CAD/CAM for contract upholstery design: two Sophis software packages, including jacquard design, coloration, technical design (pattern file conversion) and pattern simulation. The in-house IT team assembled corresponding PCs. Linux is the operating system used by Sophis. Two designers create pattern and jacquard machine files and use the servers as outlined, with the final jacquard machine pattern file being stored on the networking server.

* All pattern and jacquard machines files are backed up on tape for safety purposes.

The end result is connectivity between Mac G4 workstations, Sophis Linux-based workstations and jacquard networking server, Windows NT-based server and Windows NT business systems operated by the company. A specially
written software program from JacqCAD provides connectivity between the Mac G4 workstations and the two Sophis Linux-based workstations.

Aside from accounting software, most of the business software, including scheduling, order tracking and analysis of weaving performance data recorded via the Sophis jacquard networking system was written by the IT staff. A leader in custom weaving has, in effect, created its own customized networking system. And it's a system that works throughout the entire company.

The 11 artist/designers produce some 100 new patterns per month, spread over the three gift, home decor and custom product lines. The company emphasizes that these are true artists with little or no textile or weaving background.

The artist starts with a sketch, a group of photographs, a single photograph or piece of artwork depending on the designated end product. After scanning the pattern into the PC, the artist begins to format and edit it and go through a color reduction sequence. The initial part of formatting, editing and color reduction is done with the aid of PhotoShop. Final editing uses the JacqCAD program.

The artist creates a piece of artwork on the monitor. The company's technical development department samples blankets of each of the three basic constructions. Each blanket is a collection of weaves and color effects that are entered in the CAD/CAM program. Each weave/color effect is numbered and after matching the weave effect or color effect with a section of the artwork on the screen, entering the number automatically puts the effect into the picture.

It's a little bit like painting by numbers, but in this case the artist also selects each number. What this means is artists are given the technology to produce woven patterns in relatively simple form. But they provide the artistic skill to reproduce a piece of woven artwork.

By subsequently producing the jacquard machine file from the pattern file created by the artist/designer, the technical designer enters the weaves in accordance with the numbers used by the artist/designer. At the same time, using the JacqCAD program, the pattern is checked for floats and otherwise technically edited and, with the rest of the pattern information, forms the jacquard machine file downloaded to the Sophis jacquard networking server.

The process of creating contract upholstery patterns is similar, the two designers also use blankets of each of the two basic fabric constructions. In the case of the damask construction, the blanket contains weaves only. The two designers each create the pattern file, develop colorations and convert the pattern file to the jacquard machine file using the Sophis software package. The simulation software is used to visualize pattern and colorations for internal evaluation.

It is interesting to note that the artist designers use the mouse, while the two contract upholstery designers use the Wacom board. This is probably due to the fact the 11 artists are a product of graphic design and the two contract upholstery designers are true textile designers in the traditional sense.

Specialty custom-designed products and "quick 'n' custom" programs developed for smaller organizations are marketed through independent representatives. The same applies as regards gifts, home decor and some licensed products.

The company produces under license for NASCAR, Disney and the World
WeaveTech Archive 0009

Wildlife Fund and maintains its own marketing department for these and mass retailers such as JCPenney, Wal*Mart, etc. Contract upholstery fabrics are marketed by a company marketing manager through a network of representatives and directed to jobbers and end users such as hotel and restaurant chains.

With a wide variety of clientele and a broad spectrum of products- with a multiplicity of styling and patterning-effective scheduling, material management and flexible manufacturing are vital to Riddle & Cockrell's business and key to its success. The plant schedules pieces a week in advance and queues patterns in weaving sequence on each electronic jacquard controller. Samples are scheduled the same way, the Sophis networking system copies patterns onto the jacquard controller from the master stored on the server. Each jacquard controller is cleared of patterns woven once per week.

Using in-house software and data supplied by the Sophis networking system, a performance history of each pattern woven is maintained for analysis, costing and scheduling purposes. A warp out forecast does not help much in a weaveroom environment, where short warps are often tied back for sampling and special orders. This appears to be the only weak link in the entire process. Otherwise the capabilities of state-of-the-art weaving equipment, jacquard machine hook capacities and configurations serve this custom weaving operation efficiently and effectively. And as the two partners and their staff know only too well, there is always something to improve.

The artist and the artisan have done it well. They have built a strong and profitable business by producing added value fabrics and exploiting the markets for these fabrics. And at a time when the weaving industry is trying to adjust to new challenges, but is still shrinking.

The artist and the artisan have done it well, in a branch of the weaving industry that has seen much bigger players come and go during the last decade. Riddle and Cockrell have done well for their company, its employees, its customers and, last but not least, themselves. And they will continue to do so. In their future lies the future of the textile industry in the U.S. and, luckily, there are more like them.


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Date: Tue, 12 Sep 2000 19:40:38 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Photographing textiles

I've been following the excellent and very practical advice on this topic. Still, I feel it's necessary to alert weavers that they need to consider the end purpose of the photograph/slide before rejecting use of a professional. Weavers need to be particularly careful when they are entering their work for exhibits or fashion shows.

When the work is judged solely by slides submitted, the quality of the slide is paramount. I've seen work I know to be excellent rejected in favor of lesser work because the quality of the slides was inadequate. The judges did not have anything else to go on. (In the cases with which I'm familiar, all work was juried anonymously and the judges were seasoned textile professionals so the organizers' hands were tied when it came to suggestions/guidance.)

Certainly our cameras and scanners are wonderful and there's all sorts of good uses for them, but if you need your professional weaving to shine
please use a professional photographer (and while you're at it a professional model!).

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Tue, 12 Sep 2000 20:17:15 -0700
From: "Margaret Thorson" <thousandflower@rockisland.com>
Subject: Re: Weaving Fancy Patterns take 2

Jane,

I've really enjoyed both of the articles on the weaving industry that you've sent. Thank you.

Margaret

Date: Wed, 13 Sep 2000 02:32:20 -0400
From: Bonni Backe <weevings@juno.com>
Subject: Re: What it takes to weave fancy patterns

I'm just catching up on the digests, for those who haven't read the "other" weaver's list, I'm moving from NJ to NH, to work at a woven label company, doing the CAD jacquard design described in Jane's post. I bought the Watson books, months ago, "just because" and just flipped past the Jacquard chapters, because "who cares?" and now I find myself trying to wrap my brain around the concept of multi shuttles in one *pick* (no, Allen, I know it's not one pick, but it sure looks like it on screen). We're using the Viable system, to control Staubli, and Mueller looms, along with a few I only know as A&R, thank goodness I have Leslie Voiers in the same little room with me and the gigundo computers (they fill half the space under a desk and make the room vibrate!) or I'd have run screaming into the parking lot long before now!

I'm taking Allen's Jacquard Design Technology course through Syracuse University's on-line courses, and hoping that will fill in the huge missing chunks of groundwork I have, in spite of working in the textile industry for over 12 years. Jacquard is a discipline unto itself, but the woven structures are still there, I can just control 1152 ends individually. Or, more precisely, I *have* to control 1152 ends individually, using screen colors and complex written instructions to tell the looms how to make my pattern show up. Darned cool, though I just can't wait until I know what I'm doing!

For now, I'm working in NH 3-4 days a week, then driving back to NJ to pack, thank goodness for books on tape!

Bonni (only part-time) in Jersey City, NJ, and moving full time to Concord, NH in Nov.
Weevings Miniature Handwovens
http://weevings.com

End of weavetech@topica.com digest, issue 393
For those who did not get Weaver's and like me are intrigued by the Huck lace book, I just got a copy Saturday at our Barnes and Noble store. Went
there as another group I belong to was getting a donation of 10% of all sales to members. They have very little in the weaving spinning line, but did find the Huck book, now know what I am going to be weaving some of this winter! Got a nice little quilting book, think may be sister-in law's Christmas present, and a gaelic@english dictionary. Now if I can just afford the nice computer one of our professors is willing to sell me, I will have fun. May change this list to my home computer.
Happy weaving
Alice in MO

> -----Original Message-----
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> -------------------------
Date: Wed, 13 Sep 2000 10:45:49 -0700
From: Terri Tinkham <arachne@humboldt1.com>
Subject: structure question

A question from a "color/texture" person for you structure people.

I have threaded a straight draw on my 8-shaft loom following the formula on pages 20-21 of "A Weavers Book of 8-Shaft Patterns" (ed. Strickler), the color & weave patterns #59, 61 and 63 are what I am planning to weave. I just finished the tied ups for pattern number 63 and discovered that treadles # 2 and 3 are tied the same and threadle # 6 and 7 also are. I saw then that on pattern #61 that there are also duplicate tie ups on threadle # 1 & 2 and 7 & 8.

The question -- is this a typo or do they really want me to have the same shed open on these, thereby causing two threads to be together in the pattern. It seems like this would look like a weaving error. I looked at the photograph with a magnifying glass and I could not observe that what was actually woven in the picture, was the same as what was called for in the tie ups. Help!
TIA
Terri

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Date: Wed, 13 Sep 2000 13:48:47 -0400
From: "Vikki Clayton" <vclayto1@rochester.rr.com>
Subject: Fw: Japanese Silk Singles

I just bought several pounds of silk singles. I only wanted a small amount, but it was a package deal. It's very fine - in the 120/1 to 140/1 range of reeled silk, very strong, dupion silk. It's on 4 1/2 ounce skeins and I believe that it's warp thread, and has been sized. I couldn't use several pounds in 6 lifetimes - if you have any interest in trying weaving with something this fine, let me know! I'm sure we can work something out.
Vikki

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Date: Wed, 13 Sep 2000 10:58:09 -0700
From: <MargeCoe@concentric.net>
Subject: Re: structure question

This is just a quick response, I've not got the book handy! From what you describe, it seems to me the tie up is to enable the weaver to *walk* the
treading--left foot, right foot, left foot, right foot.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Wed, 13 Sep 2000 12:45:38 -0600
From: "Vila Cox" <vila@cyberhighway.net>
Subject: Re: structure question

I think Margaret may be right. To double check to see if there are errors in the pattern I would enter the pattern in a weaving program and see if it looks the same on the computer as it does in the book.

Vila - Boise, Idaho

> This is just a quick response, I've not got the book handy! From what you describe, it seems to me the tie up is to enable the weaver to *walk* the treadling--left foot, right foot, left foot, right foot.

Date: Wed, 13 Sep 2000 12:56:09 -0600
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: structure question

Hi Terri,

I looked at the pages you mention and they appear to be correct. These structures do have groups of yarns that weave together. I do not think they will look like a mistake if your beat is consistent. It is also true in #62 and 63 that shafts 2 and 3 are the same and shafts 6 and 7 are the same, so it could be done on 6 shafts with 6 treadles.

So you could tie up the treadle only once and weave two picks the same in the treadling. Which you choose depends upon which you think you can weave with the fewest errors.

Judie

Date: Wed, 13 Sep 2000 15:12:24 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: structure question

At 11:34 AM 9/13/00 -0700, MargeCoe@concentric.net wrote:

>From what you describe, it seems to me the tie up is to enable the weaver to *walk* the treadling--left foot, right foot, left foot, right foot.

Correct. This is the most efficient way to do a tie-up on a treadle handloom even if it means duplicating certain ties.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
Department of Retail Management & Design Technology
> treadles # 2 and 3 are tied the same and threadle # 6 and 7 also

HI Terri....If I had not looked at the pattern and photo in the book, I would have agreed that the tie up had been set up to walk the treadles. The photo and draft tell me that is not the case in this instance......I looked at the pattern carefully, and entered it into my weave software......I think there is actually an error in the tie up.....I got the best result, (as close as I can tell from the difficult to analyze B&W photo coupled with my ever poor eyesight) by eliminating the tie on treadle #2 of shaft #1 and eliminating the tie on treadle #7 to shaft #8. In my weaving program, this generated the drawdown closest to what I can see in the book for both pattern # 62 and 63........

Su Butler  :-) apbutler@ync.net
"Giving, whether it be of time, labor, affection, advice, gifts, or whatever, is one of life's greatest pleasures." - Rebecca Russell

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Terri, if you look at the top of pge 20 under #58/59 there is a note explaining the reason for identical treadles. I have loaded this pattern into WeavePoint, the maximum float length in warp & weft is over 4 threads which is not unacceptable, you just need to use a floating selvedge.

Caroline

At 10:38 13/09/00 -0700, you wrote:
> A question from a "color/texture" person for you structure people.
>

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Hi Vickki,
Just an idea, if you have different colors of it, ply two contrasting colors together (yes this too will take FOREVER) and then warp loom in a plain weave of a third color, and use the plied 2 color as weft. Too cool looking.
I can't for the life of me think of the name of it, but it's when you look at the fabric from one angle it looks one color, from another it's another color.
Behind computer working all day has left me a little fried.
Carol

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End of weavetech@topica.com digest, issue 394

Re: Japanese Silk Singles
By marg.mike.bartlett@bigpond.com

Oops
By marg.mike.bartlett@bigpond.com

Re: Japanese Silk Singles
By weave1@cpinternet.com

structure question
By b.kramer@erols.com

Re: structure question
By arachne@humboldt1.com

Re: weaving without shuttles
By archfarm@nas.com

other dobbi systems
By bonnieinouye@yahoo.com

Too funny!
By weevings@juno.com

Date: Thu, 14 Sep 2000 08:34:41 +1000
From: "M Bartlett" <marg.mike.bartlett@bigpond.com>
Subject: Re: Japanese Silk Singles

Vicki
I would love to take a couple off you - how much were you wanting for one or two reels.
How is that loom going?
>From Australia where the Olympics and spring fevers are one and the same!
Margaret Bartlett
marg.mike.bartlett@bigpond.com

Date: Thu, 14 Sep 2000 08:40:35 +1000
From: "M Bartlett" <marg.mike.bartlett@bigpond.com>
Subject: Oops

Sorry that was meant to go to Vicki
Blame that too quick finger!
Marg

Date: Wed, 13 Sep 2000 18:05:20 -0500
From: "Rosie Seymour" <weave1@cpinternet.com>
Subject: Re: Japanese Silk Singles

Vickie: What price are you asking for any of this silk? I may be interested in getting a pound or two from you. Rosie Seymour, Superior WI 54880

Date: Wed, 13 Sep 2000 19:29:59 -0400
From: "b.kramer" <b.kramer@erols.com>
Subject: structure question

I wove dish towels using that pattern (p. 20, #61). I used off white and dark blue, and they are beautiful! In fact, they took first place at a local fair just last week. Just follow the directions - don't even think about the mechanics and you'll be pleased with the results. How's that for being technical!!
While I'm here, this is how I finished the fringe of two chenille scarves, after much angst from me and encouragement from Su Butler. I twisted the ends as hard as I could, then let them twist back on each other, tied a knot at the ends and cut off the excess. On one, I enclosed the fringes in Velcro before putting them in the drier, and that worked better than I thought it would. The new issue of Handwoven says to enclose the ends in muslin and sew it down in three places. I'll try that next.

Barbara
--
MZê

Date: Wed, 13 Sep 2000 18:56:51 -0700
From: Terri Tinkham <arachne@humboldt1.com>
Subject: Re: structure question

Hi Su
Thanks so much; I just could not understand all that stuff about "walking the treadles" because if that was the case, why would the treadles have been numbered sequentially from 1 to 8? I did try weaving it like Judie suggested and it did look like an error; one big fat thread in the middle of the pattern. What I then tried was adding a thread to #2 of treadle #2 and #7 of treadle #7. This works ok but now I am going to try your
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suggestion.

I just read the directions (duh) as noted by another post to the list. And, someone did weave this pattern just as it says and got good results. Live and learn, but it still "feels" wrong! :-) Thanks again, Terri

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Date: Wed, 13 Sep 2000 13:29:08 -0700
From: archfarm@nas.com
Subject: Re: weaving without shuttles

> > >Allen Fannin wrote:
> > >> There is even a shuttless handloom that works on the same principle.

It is a

> Griffith. It's a single rapier, foot powered handloom that is the most recent replacement for the old Hattersley used for weaving Harris Tweed though it is perfectly capable of weaving any yarns which the gripper can clamp and release.
>
> It's not much larger than a 60" AVL with fly shuttle but is made like a machine, welded steel. The 2 meter reedspace model can do 80ppm continuously and the 1 meter version about 120ppm.

Intriguing! By foot powered do you mean as one operates an electric sewing machine, or something else? Is Griffith made in the British Isles? I would like to learn more about it. Might even look up the old weaver who used to weave Harris Tweed "back home" to see if he is familiar with it?

Thanks, Allen,
Myra

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Date: Wed, 13 Sep 2000 10:47:22 -0600
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: other dobby systems

Jane's first article included this line: "An electronically controlled card cutting machine, 1866-4, can produce cards for mechanical dobies." I believe this refers to a neat kind of dobby system. In Sweden (at Vaxbo linen), I saw some looms that use a dobby chain made from sturdy plastic with holes instead of pegs. That is, a hole is punched to make a shaft lift instead of placing a peg to lift a shaft. This kind of chain is much easier to store and much cheaper to buy than the bars and pegs now in use on AVL and Louet looms. (AVL uses metal pegs and Louet has plastic but both are costly.) Cyrefco, in California, makes a paper chain retrofit for Scandinavian looms. Is anybody on our list using a Cyrefco dobby, or perhaps the plastic kind? This is not a new technology, and the looms in Sweden are probably eighty or a hundred years old. Very long sequences are just longer pieces of plastic which can be stored in a roll on a shelf for later use.

A machine that punches the holes to run a mechanical dobby system like I saw in Sweden would be a good marriage of old and new technology. The mechanical dobby systems often run smoothly, don't need solenoids or even electricity, and are relatively cheap compared to computer-assisted looms.
Has anybody seen this combination, with a machine punching holes to run mechanical dobby looms using CAD software for designs?
Thanks, Jane, for sharing those articles.

Bonnie Inouye
www.geocities.com/bonnieinouye

Date: Thu, 14 Sep 2000 00:39:12 -0400 (EDT)
From: Bonni Backe <weevings@juno.com>
Subject: Too funny!

As you now know, I'm working in a jacquard mill. Just outside the design "pit" (a small room with our CAD system, on the lowest level of the building) is one of the looms that still uses punch cards. I walked out of the pit today, and the loom in front of the door had a broken selvedge end with a clip clothes pin on it! Cracked me up, we really are kindred souls underneath it all! They run the selvedge ends on this loom off of a separate beam. On the newer, electronically controlled looms, the selvedge feeds right from cones, so when an end breaks, they just pull it forward to fix it.

Just had to share this,
Bonni in New Hampshire for almost a week!

End of weavetech@topica.com digest, issue 395

From list-errors.700002588.0.701753111.004@boing.topica.com Thu Sep 14 16:55:40 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id QAA12301 for <ralph@localhost>; Thu, 14 Sep 2000 16:55:36 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 14 Sep 2000 16:55:36 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id PAA26907
for <ralph@baskerville.cs.arizona.edu>; Thu, 14 Sep 2000 15:15:17 -0700 (MST)
Received: from outmta008.topica.com (outmta008.topica.com [206.132.75.216])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id PAA25664
for <ralph@cs.arizona.edu>; Thu, 14 Sep 2000 15:15:11 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 396
Date: Thu, 14 Sep 2000 15:14:35 -0700
Message-ID: <0.0.294160939-951758591-968969675@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: structure question
By apbutler@ync.net

Structure question
By WC3424@aol.com

Re:dobby systems
By bnathans@mindspring.com

RE: structure question
By judie@eatough.net
HI Terri....
> I just read the directions (duh) as noted by another post to the >list. And, someone did weave this pattern just as it says and got >good results.

I looked and looked at that pattern in comparison to the drawdown on the computer screen, and despite the fact someone says they wove it and it looks right, I still believe the tie up is wrong......you cannot weave two identical shots in a row without it showing in the woven cloth, and I cannot discern a spot anywhere in that photo where that was done......when I did an analysis, removing the threads I told you about, the computer software generated the most identical pattern between photo and drawdown...let me know if you weave it, how this all turns out....

Su Butler  :-) apbutler@ync.net
"Giving, whether it be of time, labor, affection, advice, gifts, or whatever, is one of life's greatest pleasures." - Rebecca Russell

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Referencing page 20, Pat Boswell writes in her instructions, and I quote..."Some of the tie-ups have two or more identical treadles in order to keep the same straight twill treadling. Use floating selvedges, because these repeated ties will sometimes cause two or more successive weft picks in the same shed." The treadling order is not for "walking the treadles" as mentioned earlier in one of the posts, less anyone be further confused.

Charlotte

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Bonnie wrote:
"A machine that punches the holes to run a mechanical dobby system like I saw in Sweden would be a good marriage of old and new technology."

Some non-computerized knitting machines can be fed patterns through punchcards and/or graphite marked reusable plastic cards.

Barbara Nathans   Bellport, Long Island, New York

Date: Thu, 14 Sep 2000 08:02:21 -0600
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: structure question

If we are looking at structures where two identical threads do not look like a mistake, try 'Myrtle Westola' in Davisons 'A Handweavers Pattern Book'. It makes the best baby blanket. We have a slide of a blanket done over 20 years ago that always catches the eye of students and so that draft gets used from time to time in my classes.

For these drafts under discussion, note that in both 60-61 and 62-63 she uses the same technique. In both cases there are 2 sets of warp threads that act doubled and two sets of weft threads. So there are 4 ends that are weaving single and 4 ends that are weaving double in each 8 ends.

If you don't like the effect and it looks wrong to you, make sure you change the tieup to 'correct' in both warp and weft. In the tieup for 62-63, that means that you must change something in rows 2 and 3 so that they are different, and in rows 6 and 7; as well as in columns 2 and 3 and 6 and 7.

Judie

Date: Thu, 14 Sep 2000 11:55:13 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: Too funny!

At 09:39 PM 9/13/00 -0700, Bonni Backe <weevings@juno.com> wrote:

>I walked out of the pit today, and the loom in front of the door had a broken selvedge end with a clip clothes pin on it!

Been there and done that! Just another example illustrating the point that weaving is weaving the source of power notwithstanding.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
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224 Slocum Hall  Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562 -5300
mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin
Subject: Re: other dobby systems

At 09:28 PM 9/13/00 -0700, Bonnie Inouye <bonnieinouye@yahoo.com> wrote:

>Has anybody seen this combination, with a machine punching holes to
>run mechanical dobby looms using CAD software for designs?

Our looms had Staubli dobby heads that ran from a continuous loop of Mylar
film punched with the weave. We happened to have done this punching with a
mechanical machine, but electronic punch machine that get the weave from a
computer download are were available.

Not to completely discount the mechanical dobby, they are quite reliable
not because they are mechanical as Bonnie intimated, but because they have
been around long enough for the bugs to have been worked out. As
technology progresses, this too will happen with the electronic dobbies and
Jacquards as well. There was a time when the electronic Jacquards could
not keep pace with the speed of some of the higher speed shuttless loom
over which they were mounted. This is no longer true. Many of the
state-of-the-art electronic Jacquards, are capable of maintaining 600 -
700ppm quite reliably.

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http://syllabus.syr.edu/TEX/aafannin

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Date: Thu, 14 Sep 2000 09:58:00 -0600
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: walking tie up

I always walk my tie up. I could not treadle it any other way or it would
feel like I was hopping on one leg.
Pamela

Pamela Marriott
Dancing Sheep
Weaving & Graphics
Swan Hills, Alberta
Canada
pmarriot@telusplanet.net

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Date: Thu, 14 Sep 2000 15:17:42 EDT
From: LDMADDEN@aol.com
Subject: Twill Damask

Recently I was at a study group meeting where one of the members brought in a
gorgeous shawl woven by Randy Darwall. She is a relatively new weaver and
she had had a long conversation with Randy about his work. He called the
structure of this piece "twill damask." It appeared to be a point twill
center, with straight draw on the edges. Here and there there would be long
WeaveTech Archive 0009

floats and some clusters of long floats. Due to the variety of thickness of
yarns that were used, some of the "long floats" were really single thread
floats over fat wefts. The warps were many fine strands of deep colors
crossed by several strands of golds and yellows that made the whole thing
glow.

I consider Randy's work to be Jazz, variations on a theme with a lot of
spontaneous elements that do not fit into the usual technical definitions of
weave structures. His use of color is often surprising and always lush and
elegant. I suggested to this new weaver that one can learn from his
 technique but it would be foolish to try to duplicate his work.

Question: How would you define the term Damask in the sense that he uses it.
I have also seen some very interesting work come from graduate students
(Morgan Clifford and others) from Cranbrook called Weft Brocade and am
wondering how they define that. These both take a traditionally defined
weaving term and use it in a way that stops me in my tracks.

I am interested how you see these new uses of old terms and how the new use
relates to the traditional definitions of the terms. This work is often quite
wonderful and innovative. Not exactly cutting edge today, but pretty
interesting.

Linda Madden
wishing she had Doramay's brain

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Date: Thu, 14 Sep 2000 17:16:53 EDT
From: XlntThreadz@aol.com
Subject: Re: dobby systems

Hi, all!!

If plastic and paper punched cards are replacing pegs in dobbyes, what
next-generation design will replace the cards? (Just as keypunched computer
cards, which my aunt drew, have become dinosaurs.)

Jan M ; ) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>

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Date: Thu, 14 Sep 2000 18:04:22 EDT
From: AmyFibre@aol.com
Subject: Re: Twill Damask

When I took a class with Randy Darwall in the summer of 1995 (Split Rock in MN), he was
referring to turned twill blocks as "twill damask". Doesn't sound like that is exactly
what you are describing, though.

Amy Norris
amyfibre@aol.com

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End of weavetech@topica.com digest, issue 396

From list-errors.700002588.0.701753111.004@boing.topica.com Fri Sep 15 06:48:50 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
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8.7.3) with ESMTP id GAA12631 for <ralph@localhost>; Fri, 15 Sep 2000 06:48:47 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
Date: Thu, 14 Sep 2000 18:03:58 EDT
From: AmyFibre@aol.com
Subject: Re: Twill Damask

When I took a class with Randy Darwall in the summer of 1995 (Split Rock in MN), he was referring to turned twill blocks as "twill damask". Doesn't sound like that is exactly what you are describing, though.

Amy Norris
amyfibre@aol.com

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Date: Thu, 14 Sep 2000 19:52:33 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Master Weaves List?

Is there a list for ppl who are working on their COE or Master Weavers?
Thanks
Johnnie
My Randy Darwall scarf was labelled Summer&Winter. As a beginning weaver it puzzled me, because it didn't look like any pictures of S&W in my weaving books. The explanation turned out to be that the structure wasn't S&W, it was just woven with a S&W threading. That was my first intimation that weaving structure doesn't need to be nameable.

Jane

Date: Thu, 14 Sep 2000 19:07:10 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Twill Damask

Linda,

I have always thought "damask" referred to a fabric that is patterned with areas which are weft dominated juxtaposed with areas that are warp dominated.

Here's Emery, "... patterning produced by 'turning' or 'reversing' a weave structure (i.e., using both aspects of the weave on the same face of fabric) ... Although the weave may be an uneven twill and the patterned fabric referred to as twill damask, the word damask is more commonly associated with fabrics patterned by the dissimilar faces of satin weave. In fact, it is often assumed that, as a technical term, damak refers to satin damask unless the use of some other weave is specified; whereas actually the term is quite commonly used with various other connotations. Often, for example, it is meant to indicate nothing more than that a fabric is patterned by variations of texture rather than color."

Margaret

-------------------------------------------------------------------
MargeCoe@concentric.net
Tucson, AZ USA
-------------------------------------------------------------------

At convergence in a class from Patrice George, we talked about designing and using structures that do not have a name and do not fit into any named category. It is an interesting idea.

Since this is being used with more fabrics today, naming structures will get to be more difficult.

Judie

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WeaveTech Archive 0009

From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: Twill Damask

----- Original Message ----- 
From: <LDMADDEN@aol.com> 
To: <weavetech@topica.com> 
Sent: Thursday, September 14, 2000 12:18 PM 
Subject: Twill Damask

>>
> Question: How would you define the term Damask in the sense that he uses it.
> I have also seen some very interesting work come from graduate students (Morgan Clifford and others) from Cranbrook called Weft Brocade and am wondering how they define that. These both take a traditionally defined weaving term and use it in a way that stops me in my tracks.
> I was told that Weft Brocade and Warp Brocade were terms used to describe discontinuous supplemental wefts (or warps); as in not necessary for the structure of the fabric. Teresa

-----------------------------

Date: Fri, 15 Sep 2000 11:19:15 +0200 
From: Kerstin Froberg <kerstin.froberg@swipnet.se> 
Subject: Re: Twill damask

Here are some definitions from a Swedish point of view:

Damask: "true" (handwoven) damask is more richly patterned than a "simple" turned twill. It is woven on a drawloom (or with pick-up) (Almost) any non-equal-sided structure can be used, both twills and satins.

Drall (with two dots over the a) is, I believe, what you call damask. Drall can be woven with any non-equal-sided structure (what I believe you call "turned [structure]"). The number of shafts needed is number of blocks x number of shafts in the basic structure. Thus, on a 16-shaft loom, one can weave a five-block drall in 1/2 twill (15 shafts), or a four-block in 1/3 twill (16 shafts), or a three-block in 1/4 satin (15 shafts), or a two-block in any other satin up to 8-shaft (2 blocks x 8 shafts).

"Twill drall", sometimes called "damask drall", is generally just a richly patterned twill. ("Damask" in this case probably refers to the rich pattern, which you can't get in an ordinary drall without a gazillion of shafts.) Often this has a block-like pattern, but the blocks in a "twill drall" are not based on weft-faced areas against warp-faced.

To confuse things more, "drall" in conjunction with other words may mean something altogether different - "droppdrall" is what you call Bronson (I think - or maybe Atwater-Bronson), "daldrall" is 4-shaft, 4-block overshot (which is why we often group the overshot structures into the "simplified drall"-category: you can weave patterns that otherwise would need at least 12 shafts), "salldrall" is (I think) M's and O's, and so on. Many tries have been made over the years to find out what the origins of the word drall are, but no good explanation has been found. One dictionary wants to connect it with Latin tri-licium, and thus explain it as a 3-shaft structure.

Does this help?

- 118 -
Kerstin in Sweden, who often has problems with the American meaning of "old terms" and the "traditional definitions of these terms"

Linda wrote:
> I am interested how you see these new uses of old terms and how the new use relates to the traditional definitions of the terms.

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Date: Fri, 15 Sep 2000 03:08:26 -0700
From: Arnold and Dina Bloomer <ardina@earthlink.net>
Subject: ///

Unsubscribe
Dina Bloomer
-------------------------------

End of weavetech@topica.com digest, issue 397

-- Topica Digest --

Silver Thread
By 74200.3031@compuserve.com

Re: dobbie systems
By aafannin@syr.edu

U.P. Weaver's Exchange
By pfundt@netnet.net

Re: Damask
By TBeau1930@aol.com

Randall Darwall scarf
By Sfsaulson@aol.com

Re: Twill damask
By apbutler@ync.net
Date: Fri, 15-Sep-2000 12:59:08 GMT  
From: Sigrid Piroch <74200.3031@compuserve.com>  
Subject: Silver Thread  

In the 1970's my Mother bought Japanese thread made of real silver, thin  
strips wound around a silk core -- different sizes of thread were  
created by winding differing widths [wider or narrower] of the silver.  
That supplier no longer exists. I have one tiny bundle left & am seeking  
a source for more of this in the finer size/s for weaving. Anyone know a  
supplier or someone who might know a supplier?  

I leave in a few hours for a multi-day workshop out-of-town, so if I  
don't respond until next week, please understand. THANKS! Sigrid  

ARTS STUDIO * FOXBURG PA 16036  

Date: Fri, 15 Sep 2000 09:10:52 -0400  
From: Allen Fannin <aafannin@syr.edu>  
Subject: Re: dobby systems  

At 02:18 PM 9/14/00 -0700, Jan Miller <xlntthreadz@aol.com> wrote:  

> >If plastic and paper punched cards are replacing pegs in dobbies, what  
> >next-generation design will replace the cards?  

Already arrived. The principle limitation to the mechanical harness  
selection causes speed limits. The mechanical system has been replaced by  
a completely electronic system in which the weave structure as a digital  
file is communicated directly to the loom controls and then to the doby or  
Jacquard solenoids.  

AAF  
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FAX: (315) 443-2562  
mailto:aafannin@syr.edu>  
http://syllabus.syr.edu/TEX/aafannin
FYI:

U.P. Weaver's Exchange is hosted by Yarnwinder's Fiber Guild of Marquette, Michigan.

Taking place on September 23, from 8:30 - 4:00

Featured speaker Martha Brownscombe, focusing on Finnish/American Rag rugs, Windows to the Past (historical items), and Windows to the Future (preserving textiles). Includes lunch, guild displays, Exchange Tables and Vendors. Cost is $20

Martha is also holding a three day workshop on rag vests & beyond following the Exchange day, cost is $25 per day, $75 total.

I didn't see any other folks posting this event, so I just thought I would post it. I am not a member, but I am going. Went last year and came home with a load of stuff, of course!

KarenInTheWoods
(and off to weave in the glorious autumn woods of the Michigan's Upper Pennisula this weekend...
the loom is packed, but forgot to load the food and clothes! oh well......)

Hi Margaret and Listers all:

<< Although the weave may be an uneven tweill and the patterned fabric referred to as twill damask, the word damask is more commonly associated with fabrics patterned by the dissimilar faces of satin weave. In fact, it is often assumed that, as a technical term, damak refers to satin damask unless the use of some other weave is specified; >>

When referring to Damask, (in college design coarses or industry) in the U.S., the weave formation was assumed to be a Warp and Filling(Weft) face Satin. The other criteria being the two Satins must have clear breaks at the join. Damask is in the "Clear Breaks In Satin Weave" weave formation category. When laying out a Satin with clear breaks, the opposite or reciprocal counter must be used in the apposing Satin.

When variations to this norm are used for extraordinary affect, they are labeled as such, Re: Twill Damask, etc.

Keep those Beaters moving, it is good for our wellness :)

Tom Beaudet

I am also a great admirer of Randy's work, and always study it carefully when
WeaveTech Archive 0009

I see it. Like so many other weavers, he is a great inspiration to me. I'm not sure if we're talking about the same scarf, but a few years ago, I saw one of his that was memorable. Near the selvedges, there were lovely structural stripes that consisted of beautiful diamonds. But they were quite asymmetrical, which is why I found them so striking. I believe they were threaded in something like what we normally think of as damask. I think their unusual shape precluded a standard twill block threading.

Sarah Saulson

Date: Fri, 15 Sep 2000 08:20:39 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Twill damask

I consulted the Manual of Swedish Handweaving, and here is that differentiation between drall and damask....

"A 'drall' weave is a combination of repeats of a structure in warp effect and repeats of a structure in weft effect. (snip) The structures are usually warp satin combined with weft satin. Other structures with pure warp, respectively weft effect, such as twill, cross twill and 'korndrall' can also be used."

"Damask is characterized by richer and more unrestricted pattern development than can be produced in a 'drall' weave. It is, however, constructed on the same basis of contrast between warp and weft effects. In damask, the right side is usually the one where the pattern is formed by weft effects while the reverse is warp effect. Because damask patterns are distinguished by more elaborate designs, they cannot be woven on an ordinary loom with one set of harnesses. (snip) Damask can be woven according to various methods, but they all have in common the fact that two sheds, one pattern shed and one background shed are combined during weaving."

So it appears, at least from Zetterstrom's point of view that to be labeled Damask, it must be a complex design woven on a draw or Jacquard. Zetterstrom goes on to further distinguish drawloom woven damask from Jacquard damask by stating "The distinguishing feature of a damask weave, as compared to a Jacquard weave is its step-like pattern contours. This is due, both in damask as well as 'drall' to the fact that these weaves consist of units containing several warp and weft threads, thus causing the stepped outlines."

My conclusion based on this info is drall the foundation of damask as our twill is foundation to so many structures we derive from twill. My Randall Darwall purchases have all been done in 2 block twill....although there are treading variations, even though labeled as twill damask......and I suspect, since his work, until very recently, was produced on 8 shaft looms, that drall is the more accurate label to attach.

Su Butler  :-) apbutler@ync.net
"Giving, whether it be of time, labor, affection, advice, gifts, or whatever, is one of life's greatest pleasures." - Rebecca Russell

Date: Fri, 15 Sep 2000 06:45:33 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: Silver Thread

Have you tried Kuranai in Georgia? I am not sure of their exact location.
Date: Fri, 15 Sep 2000 10:45:02 -0400
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: Silver Thread

At 05:59 AM 9/15/00 -0700, Sigrid wrote:
> In the 1970's my Mother bought Japanese thread made of real silver, thin
> strips wound around a silk core -- different sizes of thread were
> created by winding differing widths [wider or narrower] of the silver.

Have you tried Tinsel Trading Company in New York? They have quite a wide
variety of old and new metallic threads as well as other glitzy
embellishments.

Tinsel Trading Company
47 West 38th Street
New York, NY 10018
212-730-1030

Janet

Date: Fri, 15 Sep 2000 17:04:30 +0200
From: "Erica de ruiter" <ederuiter@hetnet.nl>
Subject: Re: Fw: Japanese Silk Singles

The effect of changing colors in draped silk fabric you are refering to is
called in The Netherlands 'changeant', which is French for 'changing'. I
visited with a friend a French silk weaver a few years ago. He showed me how
he did it. He had a double boat shuttle - I mean with two compartments for
bobbins. In the compartments were two different colored bobbins, and the
shuttle was build so that these two threads were placed in the shed exactly
aligned on top of each other, so as in basket weave. This weaver wove very
delicate stripes by exchanging the two colors in the shuttle after a certain
amount of wefts. He told us that this kind of weave really was the 'master'-
way of weaving. I saw it on the loom, in very delicate colors. I hope I
explained clear enough. I never saw a 'changeant' weave using the method of
twined wefts described here. I am really longing to see something like it.
Erica

To reply privately: Erica de Ruiter <ederuiter@hetnet.nl>

Date: Fri, 15 Sep 2000 11:45:09 EDT
From: EVESTUDIO@aol.com
Subject: Re: Silver Thread

In a message dated 09/15/2000 7:59:47 AM Central Daylight Time,
74200.3031@compuserve.com writes:

<< created by winding differing widths [wider or narrower] of the silver.
 That supplier no longer exists. I have one tiny bundle left & am seeking
 a source for more of this in the finer size/s for weaving. Anyone know a
 supplier or someone who might know a supplier? >>
Have you tried a wholesale jewelery supplier?

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End of weavetech@topica.com digest, issue 398

From list-errors.700002588.0.701753111.004@boing.topica.com  Fri Sep 15 16:07:36 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
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Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Fri, 15 Sep 2000 16:07:33 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id PAA03274
for <ralph@baskerville.cs.arizona.edu>; Fri, 15 Sep 2000 15:03:53 -0700 (MST)
Received: from outmta016.topica.com (outmta016.topica.com [206.132.75.233])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id PAA15127
for <ralph@cs.arizona.edu>; Fri, 15 Sep 2000 15:03:50 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 399
Date: Fri, 15 Sep 2000 15:03:14 -0700
Message-ID: <0.0.1422336297-212058698-969055394@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Fw: Japanese Silk Singles
By mattes@enter.net

Re: Two camps?
By laurafry@netbistro.com

Re: silver threads
By jnbj@aol.com

Re: Fw: Japanese Silk Singles
By apbutler@ync.net

Re: humility lessons
By laurafry@netbistro.com

Re: Chenille on an AVL
By laurafry@netbistro.com

RE: Re humility lessons
By amurphy@cbcag.edu

power looms
By thousandflower@rockisland.com

Re: power looms
By luv2weave@ncol.net

Re: Fw: Japanese Silk Singles
By fiberweaver@worldnet.att.net

------------------------------------------------------------
Iridescent

Wow, is THAT how they do that?? Now I'll have to go dig out my silk sari and check it out!

> I can't for the life of me think of the name of it, but it's when you look at the fabric from one angle it looks one color, from another it's another color.

another
Carol
mattes@enter.net

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Date: Fri, 15 Sep 2000 09:19:48 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: Two camps?

I just had a very interesting meeting with some "power" loom weavers a few days ago. Since reading the book Run of the Mill a number of years ago, I have given up dividing "power" and "hand" weavers, realizing that both have a passion for making textiles. The only separation is the scale at which we work and our source of power. :)

At any rate, while waiting for the head designer to arrive (I was early for my appointment) the people on the floor stopped for a coffee break and I wandered over to talk to them.

One of the small group was a young woman, maybe late 20's early 30's, and I asked what she did. She bestowed a beatific smile on me, eyes glowing with anticipation, and said that she was going to *weave*! This reaction was identical to that I have seen amongst handweavers and I basked in her delight. :D

This small operation is growing out of the "death" of West Coast Woolen Mills. The head of this small (5 rapier looms) enterprise was the head of WCWM, and he is looking at picking up some of their tartan business. His looms look to be 72" weaving width, can handle 8 colours/yarns, weave at 280 or so picks/min and their minimum warp length is 100 yards with a max of 1000. As a "hand" weaver, my minimum length is 10 yards, and where I enter the equation is in possibly doing their "sample" warps for clients who want to see "real" cloth before ordering the minimum 100 yards.

I had hoped that their looms would be in operation, but they were still in the process of setting them up in the new location, around the corner from the old West Coast Woolen Mills site, which I got to tour - a very sad sight as it had been in operation in one form or another since 1929. However, life moves on.

The good news is that one of the technicians has purchased the decatizing machine, and I will be contacting him soon to see about the possibility of having short lengths processed. Will pass on the information when I get it. This may make it possible for "hand" weavers to have their wool fabrics
"properly" pressed - one of my pet issues! :)

At any rate, it seems to me that we have drawn a line based on the tools we use that need not exist. I hope that I can tour the new operation again when the looms are running as I've never seen power looms work except on tv. It would be very interesting to watch them at work, and talk to the weavers who keep these highly mechanized pieces of equipment working. Just as fascinating to me as weavers who work on the least amount of technological equipment - eg backstrap looms......

We are all making textiles, making them the best we can, and making them for the enjoyment of doing it. I don't think power loom weavers would continue to work in a weaving mill if they didn't also get great satisfaction out of what they are doing just as "hand" loom weavers do!

Laura Fry
http://laurafry.com

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Date: Fri, 15 Sep 2000 13:07:35 EDT
From: JNBJ@aol.com
CC: 74200.3031@compuserve.com
Subject: Re: silver threads

Sigrid,

I believe Kreinik Mfg. (MD) has some called Japan Gold and Silver in a few sizes. (<A HREF="http://www.kreinik.com/">Welcome To The Kreinik Online Thread Center</A>) No connection to them but I've used their silk threads for kumihimo and loved them. They may wholesale only but I'm sure they would connect you with a retailer.

Janice

Jones Limited
fine handweaving
<A HREF="http://www.janicejones.com/">Welcome to Jones Limited</A>
www.janicejones.com

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Date: Fri, 15 Sep 2000 12:27:54 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Fw: Japanese Silk Singles

Erica wrote:
> I never saw a 'changeant' weave using the method of
> twined wefts described here. I am really longing to see something >like it.

It sounds as if Erica had a rare opportunity to see a master at work....lucky lady!

If I am not mistaken the method where the wefts are ployd around one another gives the fabric a moirÈ effect......Karen Selk teaches how to do this in her Silk workshops.......very interesting fabric can result from changing the colors in rotation as Erica describes......

Su Butler :-} apbutler@ync.net
"Giving, whether it be of time, labor, affection, advice, gifts, or whatever, is one of life's greatest pleasures." - Rebecca Russell
Date: Fri, 15 Sep 2000 10:57:38 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re  humbility lessons

I knew I'd returned from my trip extremely tired - just *how*
tired was revealed this morning!!!

Tied up the warp to finish off the mega warp ("only" 20 yards
to go - yay!) and then noticed that shaft number 1 was sort of
"floating".  ???  Took me a minute to realize that I'd not
threaded the apron around the rollers properly.  ACK!  Can't
remember doing that in 18 years of owning the AVL!

Decided that I was much too tired to tackle a two shuttle
weave and just spent the last hour catching up on email and
digests, but a panic fax has just dropped in - guess it's
back to the treadmill......

Sheepishly,

Laura Fry
http://laurafry.com

Date: Fri, 15 Sep 2000 11:31:05 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: Chenille on an AVL

Anyone know if AVL still offers the cheese grater stuff for
the sandpaper beam?  I checked their web site but it isn't
listed under accessories.  Anyone want to part with theirs?

Laura Fry
http://laurafry.com

Date: Fri, 15 Sep 2000 14:08:45 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Re  humbility lessons

Join the club!  I have done that, when I certainly know better, had not
woven on the one loom for quite a while, then put the warp on, carefully
beaming it.  Ah ready to tie on.  NOPE!  I wound it backwards, so had to
wind onto the front beam and then back.  Made sure I got more sleep the next
night!  I have considered marking an arrow on it to remind me!
Alice in MO

> -----Original Message-----
> 
>

Date: Fri, 15 Sep 2000 12:34:20 -0700
From: "Margaret Thorson" <thousandflower@rockisland.com>
Subject: power looms

Laura,
I've always wanted to tour a weaving factory and see the big power looms in action. As a weaver the idea fascinates me. I envy you. Keep us posted on what you learn and see.

Thanks, Margaret

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Date: Fri, 15 Sep 2000 16:14:45 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: power looms

You all need to come and visit with me!! We are located 15 miles away from Collins and Ackman. The factory that makes the material for seat covers in cars, material for drapery and other types of goodies it is really a neat thing to see when we go there and buy discards for rag rugs

Hugs

Johnnie

----- Original Message ----- 
From: "Margaret Thorson" <thousandflower@rockisland.com>
To: "weavetech" <weavetech@topica.com>
Sent: Friday, September 15, 2000 3:34 PM
Subject: power looms

> Laura,
> 
> I've always wanted to tour a weaving factory and see the big power looms in
> action. As a weaver the idea fascinates me. I envy you. Keep us posted on
> what you learn and see.
> 
> Thanks, Margaret
> 
> ___________________________________________________________
> T O P I C A The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics

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Date: Fri, 15 Sep 2000 18:06:18 -0400
From: fiberweaver@worldnet.att.net
Subject: Re: Fw: Japanese Silk Singles

Well, it's been a full day now, on the fabric I was describing is also sometimes referred to as being irridescent, however, I liked the changeant description on a post earlier today.
And I have one of those double shuttles so no need to do the plying.

Carol

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End of weavetech@topica.com digest, issue 399

From list-errors.700002588.0.701753111.004@boing.topica.com Sat Sep 16 07:56:00 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA13510 for <ralph@localhost>; Sat, 16 Sep 2000 07:55:57 -0700
Received: from bas by fetchmail-4.5.8 IMAP
-- Topica Digest --

Re: Structure question
By Weavaway@aol.com

Re: Chenille on an AVL
By rsblau@cpcug.org

Re: Chenille on an AVL
By MargeCoe@concentric.net

power loom tours
By jnbj@aol.com

changeant fabric
By ingrid@fiberworks-pcw.com

Date: Fri, 15 Sep 2000 18:02:28 EDT
From: Weavaway@aol.com
Subject: Re: Structure question

There are errors in the 8 Shaft Pattern Book. There are even errors in Marguerite Davison's book. One reason to weave samples!

By the way, I have heard the "twill damask" referred to as false damask.

-Nancy Steward

Date: Fri, 15 Sep 2000 18:11:25 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Chenille on an AVL

>Anyone know if AVL still offers the cheese grater stuff for the sandpaper beam? I checked their web site but it isn't listed under accessories. Anyone want to part with theirs?

Do you mean the wrap for chenille? It's not very cheese-grater-y, so I'm not clear on whether that's what you mean. At any rate, it certainly was available last time I checked.

Ruth
who had her own humility lesson once when she forgot to put the chenille wrap on the beam before she wove some scarves: the sandpaper ate right thru the chenille. Not a pretty sight.

------------------------------------------------------------
> Do you mean the wrap for chenille?  It's not very cheese-grater-y

The current chenille wrap is more rubbery than cheese-gratery-y.  So, Laura, what do you want, the old cheese-gratery-y stuff or the new rubbery stuff?

Somewhere in the mess I have the metal stuff for a 40" loom, perchance I can foist this off on you?

Margaret

What with the talk of mill visits and Bonni moving to NH to work with a label mill, I thought I'd pass on the story of the best field trip I ever had. First, let me say that I don't have any industry experience so the terms I know are the ones I can use.

A few years ago, I needed to reorder my woven labels. I checked with the original company and the minimum had more than doubled so I contacted a few others. They all had the same minimum (10,000) since it seems most of them had gone to a new type of loom.

One of the mills, Bell Label in Lewiston, ME (no connection, just loved the tour) invited me to see the operation. The old label looms (this is me speculating here) must have woven the labels as a ribbon since two edges were selvedges. Now, they're woven as 70"+ fabric on air jet looms. Every inch or so across the warp, in front of the beater is a small tube that blows air at the weft thread directing it across the warp. They work in succession and sound like a train, but not as loud, coming across the warp. As the beater comes forward, there's a small scissor/knife thing that cuts the weft so it can enter from the same side again. As the fabric moved forward to the breast beam, there are hot wires that cut and sear the edges that used to be selvedges, essentially making ribbons. They only use polyester so the room was totally dustless, unlike my own!

I was completely fascinated by the tour and the employees were very interested in explaining the entire process. The owner was equally as proud of the operation as I think the business has existed in the family for decades. So, if anyone lives near a mill and is interested, they might offer personalized tours. Equipment has always fascinated me and I was in heaven for days afterward.

Sorry if I'm rambling, but it truly was one of the neatest things I've seen. Obviously, I was impressed. I do have to say that I like the old label style
better, but the new ones were less expensive and I was able to get 2 color combinations for the same price.

Janice Jones

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Date: Fri, 15 Sep 2000 22:18:08 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: changeant fabric

Now Did I get this right?
Changeant fabric lays in 2 colours of thread side by side into the same shed.

The other fabric that I know that uses 2 colours of yarn plied together, sounds completely different from what Erica described. The plied yarn is jaspe (with an accent on the e) And if I remember right this cloth is also called jaspe too.
If may also be what Shaker cloth has in some stripes and some Quebec coverlets use.

When a thick thread is used you get a kind of ikat effect. The light and dark ply make tiny wedges because the thread goes back and forth.

In thinner thread, the fabric looks speckled. With some repeats of plying vs width of cloth, the speckles may form diagonal lines. It does not look iridescent.

Changeant sounds fascinating.

And I still want the double box end feed shuttle to do this!!!! IE two tiny pirns on two spindles facing toward each other feeding out of a center hole.

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at:  http://www.fiberworks-pcw.com
Email:  ingrid@fiberworks-pcw.com

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End of weavetech@topica.com digest, issue 400

From list-errors.700002588.0.701753111.004@boing.topica.com  Sat Sep 16 12:52:56 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id MAA13682 for <ralph@localhost>; Sat, 16 Sep 2000 12:52:51 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 16 Sep 2000 12:52:52 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id MAA24776
for <ralph@baskerville.cs.arizona.edu>; Sat, 16 Sep 2000 12:10:44 -0700 (MST)
Received: from outmta011.topica.com (outmta011.topica.com [206.132.75.228])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id MAA26636
for <ralph@cs.arizona.edu>; Sat, 16 Sep 2000 12:10:42 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 401
Date: Sat, 16 Sep 2000 12:10:42 -0700
Message-ID: <0.0.1603315896-212058698-969131401@topica.com>
X-Topica-Loop: 0
Status: R
>And I still want the double box end feed shuttle to do this!!!!  IE two
tiny pirns on two spindles facing toward each other feeding out of a center
>hole.

Yes!!!  I've wanted a double box efs for the longest time!

Several years ago, on another list, a weaver challenged loom manufacturers
to come up with a travel loom.  It had to fold quickly & easily (with warp
on) and had to fit into a suitcase that would pass as carryon luggage on an
airplane.  LeClerc responded to this challenge w/ the Voyageur, and other
loom manufacturers have since come up with ever more convenient looms for
taking on airplanes.

So how about this challenge to those of you who manufacture shuttles.
WeaveTech subscribers want a double box efs made according to Ingrid's
specifications: two pirns facing each other, feeding out of a center hole.
(I would add to Ingrid's specs: a low profile for the shuttle.) Who will
take up the glove?  LeClerc again?  AVL (for both fly shuttle & non)?
Bluster Bay?  C'mon guys--this is a winner of an idea.

Ruth

rsblau@cpcug.org
Arlington, VA USA
WeaveTech Archive 0009

Date: Sat, 16 Sep 2000 07:07:23 -0600 (MDT)
From: de Souza <flyspin@fone.net>
Subject: changeant fabric

In her class, Karen Selk has you do a sample with plied silk - 60/2 - I think with very high contrast silk. We used red and white. The sample, due to the choice of fibers, seemed irredescent.

Diane

Date: Sat, 16 Sep 2000 09:31:22 -0400
From: fiberweaver@worldnet.att.net
Subject: Re: changeant fabric

Yes, Diane,
That is the exact class and sample I am talking about.
I think it was set at about 60epi?
And it does look irridescent.
I realize there is the shaker, and other methods as previously described, which is very similar, but it's probably due to the higher epi and the fact that it's silk that it gets it's irridescent look.
Carol again

Date: Sat, 16 Sep 2000 10:52:05 EDT
From: Imwarped2@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 400

In a message dated 9/16/00 6:31:56 AM Eastern Daylight Time, weavetech@topica.com writes:

<< 2 colours of yarn plied together >>
Someone mentioned Karen Selk in regard to this method. In a workshop I took from her several years ago she showed us how to ply 2 colors of 60/2 silk and use this for weft. The look could change depending on how tightly the yarn was plied. This was just a bonus at the end of a wonderful workshop. It definitely had an irridescent look and was added to my list of things I want to get back to someday. I hope I have enough days to get down my list or at least to make a dent.(;-)

Nancy, who is sporting a new head of hair now that the summer humidity has left the east. Life is a challenge.

Date: Sat, 16 Sep 2000 11:04:24 -0400
From: "Joyce F Robards" <jrobards@rochester.rr.com>
Subject: Re: Finding the Right Wall Hanging

Hi all,

I, in my role as editor of WeaveScene, received this message yesterday and am posting it to several lists. WeaveScene does not act as an artist referral or "clearing house", but I thought some of you might wish to pursue this business opportunity.
WeaveTech Archive 0009

BTW, the next issue of www.weavescene.com is almost ready (finally!) to go to the publisher and should be available on-line in the reasonably near future.

Joyce Robards

forwarded message:
Can you advise me on how I might find a wall hanging, or someone who can create one to my specifications?

What I have in mind is:

- Dimensions: 10'x20' to 20'x30'
  relief depth of 2 to 3 inches
- Fiber: irregular, coarse wool (fibers 0.25" or larger)
- Color: predominantly white
- Accents: wooden, randomly spaced (oak, mostly circular)

Contact Lee_Wood@sfu.ca

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Date: Sat, 16 Sep 2000 11:52:58 EDT
From: BESTLER@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 400

In a message dated 9/16/00 9:53:06 AM, imwarped2@aol.com writes:

<< she showed us how to ply 2 colors of 60/2 silk and use this for weft. >>

Nancy, after you plied the yarn, did you weave with it immediately or did you "set the twist" as the spinners do by wetting, steaming or ??????

Traudi, who is curious

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Date: Sat, 16 Sep 2000 10:40:19 -0700
From: Estelle M Carlson <fibertrails1@juno.com>
Subject: Re: Scraps of Life

Does anyone have suggestions as to how to locate a book that is out of print. I have tried Banes and Nobel, Amazon, adlibris--but do not know any other sources.

The book is called "Scraps of Life" and is by Marjorie Agosin. It concerns the small "arpilleras" that were created by the women--wives, mothers, daughters of the "disappeared" during the Pinochet era in Chile. They were made as a protest to the tyrannical government. The book is marvelously written and is quite a moving story about these women and the fear they lived in while creating these tapestries. It talks about how they gathered the fibers, wove and sewed these tapestries while in hiding.

I certainly do recommend the book and would love to have a copy.

If anyone can help me I would be very appreciative. Thank you.

Estelle

To reply privately write to fibertrails1@juno.com
Also, please visit my web site:
I don't weave chenille warps very often, but have one on now. I wrapped my sandpaper beam with the Rubbermaid stuff that weavers use to keep table looms from sliding on a table. It's supposed to be used in a kitchen, and is easy to find in stores. It is working. It doesn't grip as well as the more-textured stuff AVL sells, but I'm using the cloth storage beam without problems for these scarves. If I did chenille production work, I would invest in the real thing. It is also recommended for fine silks and anything else that might snag on the sandpaper.

Bonnie Inouye
www.geocities.com/bonnieinouye

Estelle, I am an out of print textile book dealer and whenever I am looking for a book for myself I go to: http://www.addall.com/
You can search for either in print or out of print (a little further down on the addall page).

This page searches all of the book sites, not just B & N, Amazon, Alibris but includes among others Bibliofind, ABE, Powell's, etc.
Lois

Estelle M Carlson wrote:

> Does anyone have suggestions as to how to locate a book that is out of print. I have tried Banes and Nobel, Amazon, adlibris--but do not know any other sources.

--
Lois Mueller
Wooden Porch Books
books@woodenporch.com

Yes, it is the metal stuff I want. I have tried the rubbery stuff and not found that it worked all that well on 60" wide rayon chenille - it keep slipping and sliding and tensioning was a nightmare. :(

I would happily adopt the metal stuff - any length! I would like to do some shawls and 40" would probably work well for shawl widths, but I would also like a 60" piece for afghans, too.

Laura Fry
End of weavetech@topica.com digest, issue 401

From list-errors.700002588.0.701753111.004@boing.topica.com Sat Sep 16 15:41:06 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id PAA13719 for <ralph@localhost>; Sat, 16 Sep 2000 15:41:02 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 16 Sep 2000 15:41:02 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id OAA27181
for <ralph@baskerville.cs.arizona.edu>; Sat, 16 Sep 2000 14:59:21 -0700 (MST)
Received: from outmta004.topica.com (outmta004.topica.com [206.132.75.201])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id OAA27771
for <ralph@cs.arizona.edu>; Sat, 16 Sep 2000 14:59:19 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 402
Date: Sat, 16 Sep 2000 14:58:44 -0700
Message-ID: <0.0.85502470-951758591-969141524@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: book search
By sondrose@earthlink.net

Karen Selk Workshop
By WC3424@aol.com

Re: Digest for weavetech@topica.com, issue 401
By imwarped2@aol.com

Irridescent Silks
By RBH@TELUS.NET

ply 2 colors of 60/2 silk
By imwarped2@aol.com

Reintroduction
By mchwarr@orcon.net.nz

Re: Irridescent Silks
By PaulROConnor@compuserve.com

Re: chenille on AVL
By rsblau@cpcug.org

Re: Karen Selk Workshop
By rsblau@cpcug.org

Iridescence
By MargeCoe@concentric.net

------------------------------------------------------------

Date: Sat, 16 Sep 2000 13:05:43 -0700
From: "Sondra Rose" <sondrose@earthlink.net>
Subject: Re: book search

I've had great success finding out of print books with
www.addall.com
and
biblio.bibliofind.com
Sondra Rose <sondrose@earthlink.net>

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Date: Sat, 16 Sep 2000 16:31:06 EDT
From: WC3424@aol.com
Subject: Karen Selk Workshop

I too, have participated in the Silken Kaleidoscope workshop. We had the
loom warped with 60/2 silk at 60 epi...blue/grey warp. The weft was 120/1.
We did ply the white and red, but it went from spinning wheel to paper quill
for weft...no setting the grist. There were 9 color changes for the weft,
not including the red/white 2 ply. The sample is absolutely wonderful. The
iridescence is lovely. When weaving with the 2 ply red and white, I wove
that portion in plain weave. When weaving with the 9 colors, twill. I wish
scanning of the sample would be helpful, but you really have to look at it
with the light hitting as the cloth moves.

Charlotte

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Date: Sat, 16 Sep 2000 16:31:49 EDT
From: Imwarped2@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 401

In a message dated 9/16/00 3:10:24 PM, weavetech@topica.com writes:

<<double box efs>>

Here's one order sight unseen.

Nancy

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Date: Sat, 16 Sep 2000 13:30:56 -0700
From: "Chickadee Creek Studios" <rbh@telus.net>
Subject: Irridescent Silks

I have seen these silks, usually in a gorgeous sari, but never knew how they
were made. Then at a Karen Selk workshop, we "made" an irridescent silk by
having a loom warped with a bright very fine silk (60/2 or finer) in say,
a bright magenta, then wove plain weave with a bright blue in the same size
weft.
The effect was a shimmer that changed color when viewed from differing
angles.
It only works with a plain weave, and fine silk threads.

I can't imagine weaving yards of this as it would take forever......but some
for special items such as a scarf or ribbon would be great.

Susan

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Date: Sat, 16 Sep 2000 16:40:11 EDT
From: Imwarped2@aol.com
Subject: ply 2 colors of 60/2 silk

In a message dated 9/16/00 3:10:24 PM, weavetech@topica.com writes:

<<ply 2 colors of 60/2 silk>>

We wove with the plied yarn immediately. Never having spun before my yarn wasn't evenly plied but the semi-tightly spun threads looked more interesting and shimmered more. I don't think a double shuttle would give the same effect. The uneven plieing (sp) did look interesting, though.

Nancy

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Date: Sun, 17 Sep 2000 08:51:35 +1200
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Reintroduction

After an absence from the list for 8 months, I finally have the time to rejoin. I feel like I have returned to a family, as most posts are from those who were on the list then. To those who weren't, I use a 4 shaft rising shed loom, and enjoy working with linen. It's great to be back.

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: http://mcwarr.orcon.net.nz
Creative Fibre site: http://www.creativefibre.org.nz

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Date: Sat, 16 Sep 2000 17:19:15 -0400
From: paulroconnor <PaulROConnor@compuserve.com>
Subject: Re: Irridescent Silks

Recently I have been exploring the use of a third weft in double weave. The fiber is #30 embroidery cotton 100% mercerized cotton.

I use three shuttles and the wefts are not plied so there are six weft picks to complete one round of the double weave. One of the wefts is used for a background or border (although this weft can become part of the design) and the other two wefts are used in the design. These two wefts will lie together either in the top or the bottom layer of the double weave and I try very hard that they do not twist together as I beat the fabric.

An effect that may be similar to the one that has been discussed re fine plied silks occurs when the fabric is viewed at a fairly steep angle and when the fabric is rotated. For example with a red and a green weft as the two pattern wefts, there is a shift from a pronounced red fabric to a green fabric as the cloth is rotated. My guess is that one sees more of one of the wefts from one viewing angle and that shifts to the other weft color during the rotation. Nicely magical.

Paul =
>If I did chenille production work, I would
>invest in the real thing. It is also recommended for fine silks and
>anything else that might snag on the sandpaper.

I'd like to add, for those of you who haven't (accidentally or on purpose)
tried chenille on the sandpaper beam that the issue w/ chenille isn't
snagging. The issue is that the deep pile of the chenille prevents the
sandpaper from doing its normal job of holding the woven cloth. The one
time that I forgot to put the chenille cover on the beam and wove one scarf
(from a warp of 5 or 6--I cut the first scarf off, put the chenille cover
one, retied, and wove the rest of the warp) using just the sandpaper beam,
the problem was constant slipping, even though I was also using the cloth
storage beam. There just wasn't enough tension on the cloth storage beam
(after all, one of the pleasures of the AVL cloth storage system is that
your weaving tension is independent of your cloth storage tension) to keep
the scarf from slipping. It was this constant slipping against the
sandpaper that rubbed holes in the chenille scarf. The chenille cover for
the sandpaper beam is designed to grip fabrics w/ deep pile.

The story has a happy ending: I cut the holey scarf into three lengths
(right where the holes were) and made 3 little beaded chenille evening bags.

Ruth

rsblau@cpcug.org
Arlington, VA USA

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The point of the sample w/ fine, plied silk in contrasting colors in
Karen's workshop was not iridesence--that was the point of the rest of
that same sample. What she showed us w/ the plied silk was that you could
get a moire effect this way. It was quite wonderful.

Ruth

rsblau@cpcug.org
Arlington, VA USA

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A few years back we typed on opalescence, luminescence, and iridescence
(probably the Weavers List).

Iridescence can/has been obtained with all manner of fine thread, generally
with a shiny surface (silk, mercerized cotton, rayon, etc., come to mind).
And in other structures than plain weave! I have a fine example in a
network drafted twill mercerized cotton and Bonnie Inouye also has an equally fine example though I forget the structure and the fiber.

What *seem* to be determining factors are: the colors--often complimentary, but the colors in my example certainly aren't; a relatively fine thread; a relatively firm weave; a balance, roughly even, of the colors; and . . . anyone have anything else to add?

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

End of weavetech@topica.com digest, issue 402
WeaveTech Archive 0009

By bklessig@slip.net

Re: Iridescence
By willgee@mindspring.com

Spam - deficiency of weaving list administration?
By archfarm@nas.com

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Date: Sat, 16 Sep 2000 23:45:19 +0200
From: "Erica de ruiter" <ederuiter@hetnet.nl>
Subject: Re: Structure question

Here is another suggestion about the sample in the 8 shaft pattern book. I
could think of a long warp threaded in straight 8 shaft twill on which a
number of tie ups have been tried out. Actually the sample referred to could
be woven on 6 shafts and 6 treadles, but the weaver was able to do it on the
same warp as all the other samples with the same color order. Many more
structures are possible on this warp and threading, requiring less
shafts/treadles afterwards. I think the given threading, treadling and tie
up are correct.

Erica de Ruiter
To reply privately: Erica de Ruiter <ederuiter@hetnet.nl>

Onderwerp: Re: Structure question

> There are errors in the 8 Shaft Pattern Book. There are even errors in

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Date: Sat, 16 Sep 2000 18:22:43 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Iridescence

Iridescence
I agree with Marge. And add that in my experience it is most striking in
split complementary colours of high saturation and that the two yarns have
about equal value.

Fine and shiny and equal epi/ppi seem most important.
I have also had iridescence in black and white silk in advancing twill,
most pronounced in the plain weave areas.
Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

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Date: Sat, 16 Sep 2000 15:51:41 -0700
From: "Darlene Mulholland" <darmul@netbistro.com>
Subject: RE: Iridescence

I woven using a navy cotton warp and a purple cotton weft in double =
weave 'pockets' [each layer is plain weave] and achieved a rather nice =
iridescent effect. The weft had a bit more sheen to the yarn than the =
warp which may have helped encourage the effect. It was one of those =
happy accidents totally unplanned for.

Darlene Mulholland
Date: Sat, 16 Sep 2000 23:03:26 +1000
From: "Trudy Newman" <tnewman@midcoast.com.au>
Subject: Re: Digest for weavetech@topica.com, issue 402

> Subject: Iridescent Silks
for some reason, we in Australia, called this fabric a 'shot' fabric, ie.
shot silk, or shot taffeta - goodness knows why but I guess the term came
from England originally.
Trudy

Trudy Newman
27 Allunga Ave PORT MACQUARIE NSW 2444
AUSTRALIA. Ph/fax:(02) 6582 2722
tnewman@midcoast.com.au
Mobile: 0427 543 127

Date: Sat, 16 Sep 2000 17:02:50 -0700
From: vance <vance@eburg.com>
Subject: Re: Digest for weavetech@topica.com, issue 402

At 05:14 PM 9/16/00 -0700, Trudy Newman wrote:
> > Subject: Iridescent Silks
> for some reason, we in Australia, called this fabric a 'shot' fabric, ie.
> shot silk, or shot taffeta - goodness knows why but I guess the term came
> from England originally.
> Trudy

Shot color is a term used in art. It means that the surface changes color,
as they do chiaroscuro modelling for the illusion of volume, from the
highlight to the shadow. It was most done in the 14th century in Italy, but
even Michelangelo did some of it later in the 16th century. For instance,
often the surface color of blue would change to yellow or even orange in
the highlights, sometimes even changing to purples in the shadows. So from
purple shadows to blue middle to orange highlights. Very effective when
well done. -vance

Date: Sat, 16 Sep 2000 18:40:10 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: More news from Textile World

Thought people would find the following report on new yarns of
interest.......

Nature Balances With Manmade at Expofil

The past merges with the present for Autumn/Winter 2001/2002
yarns says Expofil's Fashion Director, Sylvie Tastemain. Yarns
with a traditional or handmade look were countered with
technical and manmade fibers, all with the intention of
creating comfortable fabrics that perform well for modern
lifestyles. Four fashion themes characterize the newest yarns
seen at the June show held in paris:
Mythical Nature focuses on natural, uneven, handspun looks and interplays of manmade and organic fibers for relief and decorative effects including: sheepskin and suede roughly cut into strips; imitation furs in fluffy, rounded constructions; cashmere, camel hair and alpaca in coarse, round, multiplies with low, even twists. Also featured; coarse compact wool; soft and brushed looks of all types including slub and roving yarns; fine count kemp yarns newest in linen-silk or linen-viscose neps and distressed looks in natural wild silk.

Civilized Nature yarns lean towards classic British looks including; shetlands blended with fine worsteds or cashmeres, silk or viscose for fluidity and light weight; tweeds with discreet neps and loose twists that accentuate their volume; mossy textures; hazy, heathery colors; uneven curly or gimp yarns for dense and spongy but lightweight knits.

Allegorical Nature features novelty yarns that are both voluminous and ultra light such as: rounded and mossy chain constructions; cotton or viscose cores covered with fine, uneven wool or cashmere; nonwoven polyamide ribbons; polyamide twisted with downy fulky wools; plush velvety loops and chenilles with sparse but long piles.

Artificial Nature reuses, recycles and reinvents the natural, including: leather thongs and laces, real and faux; jeans looks made from strips of recycled cotton fabrics blended with wool and polyamide and reflective sequins in yarns.

Textile World August 2000

Sounds like handspinners could have a blast designing yarns to fit some of these categories, and that, as weavers, we can look forward to some really interesting textures.

I was fortunate in that I had an opportunity to sample one of these new yarns - the sparse chenille with the very long tendrils (called Coyote from Silk City). It was a hoot to wind it onto the bobbins and wonder how it would behave. In fact, it behaved rather well considering the tendrils were a good 2" long. The bobbins looked like an extremely hairy catapiller. It is a knitted construction like the devore' chenille I've been using for my #1 client for the past couple of years, and the tendrils need to be brushed out of the weave structure. I don't know if she is going to put it into production or not as she's working on Spring 01 and it would be better weight for fall.

Laura Fry
who just managed a major stash enhancement and decided to turn Mom's Basement into a yarn warehouse - no more room here!!!!!
http://laurafry.com

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Date: Sat, 16 Sep 2000 22:01:55 -0500
From: June Franklin <xtramail@nwonline.net>
Subject: Re: chenille on AVL

> I don't weave chenille warps very often, but have one on now. I wrapped my
> sandpaper beam with the Rubbermaid stuff that weavers use to keep table
> looms from sliding on a table. It's supposed to be used in a kitchen, and
> is easy to find in stores. It is working. It doesn't grip as well as the
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> more-textured stuff AVL sells,

Bonnie,

I bought the same stuff, but had problems keeping it attached to the beam. How did you fix it to the sandpaper beam? I used duct tape, but it eventually let go of the rubber, stuck to the chenille and I had to take it out. Luckily I didn't have any major tension problems, as this was a 5 yard warp at 35" wide. June

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Date: Sat, 16 Sep 2000 20:12:17 -0700
From: bklessig <bklessig@slip.net>
Subject: Take me off list

Please remove me from you list - Thank you

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Date: Sat, 16 Sep 2000 20:54:54 -0700
From: glen black <willgee@mindspring.com>
Subject: Re: Iridescence

I can recommend reading the great colorist Faber Birren. He did a lot of studies and experiments in the areas of how colors work to give the appearance of iridescence, opalescence, metallic appearance, etc. He also wrote in the area of the psychological aspects of color and color in the workplace. glen black
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Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

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Date: Sat, 16 Sep 2000 20:56:02 -0700
From: archfarm@nas.com
Subject: Spam - deficiency of weaving list administration?

Our internet server has been trying to assist us as regards spam. It appears one of the weaving lists is not adequately protecting members from spam hackers.

Myra
> >
> > >>>> <archfarm@nas.com> writes:
> >
> >   >> Changing your email is one of the few ways to completely eliminate spam. If you decide to do this, be very careful about giving out your email address. When you enter your email address at a web site, the web site may sell your email address to spam mailing lists...
> >   >> Is there anyway of knowing which practice this? We belong to a number of "lists" which I hope are not guilty.
> >   >> Unfortunately, there's no easy way to tell.
> >   >> The problem with some mailing lists is not the mailing list itself, but that the messages get archived on a web site. Spammers use "web crawlers" to harvest email addresses from publicly accessible web pages, so if your posts to the list are archived, spammers will eventually get your email address that way.
To try to stop spammers from getting list member addresses, some lists limit access to the archives to members only, and some remove email addresses from the archived messages.

I did a search for your email address and found several archived posts to a weaving mailing list. One such message is at:

http://lists.his.com/weaving/msg19962.html

It looks like they tried to obscure addresses in message -- if you look near the top it shows your address as From: archfarm@xxxxxx. Unfortunately, down below it includes the line

To reply privately, send message to archfarm@nas.com

so spammers can still harvest addresses from this archive...

End of Server reply to archfarm@nas.com

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End of weavetech@topica.com digest, issue 403

From list-errors.700002588.0.701753111.004@boing.topica.com Sun Sep 17 07:54:28 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA14303 for <ralph@localhost>; Sun, 17 Sep 2000 07:54:25 -0700
Received: from bas
by fetchmail-4.5.8 IMAP for <ralph/localhost> (single-drop); Sun, 17 Sep 2000 07:54:25 MST
Received: from baskerville.CS.Arizona.EDU (baskerville.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA26844
for <ralph@baskerville.cs.arizona.edu>; Sun, 17 Sep 2000 03:31:55 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id DAA04463
for <ralph@cs.arizona.edu>; Sun, 17 Sep 2000 03:31:49 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 404
Date: Sun, 17 Sep 2000 03:30:54 -0700
Message-ID: <0.0.2010697648-951758591-969186654@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Scraps of Life
By willgee@mindspring.com

Re: Spam - deficiency of weaving list administration?
By amyfibre@aol.com

iridescence
By Georgean@compuserve.com

Re: spam
By laurafry@netbistro.com

Re: chenille on AVL
By MargeCoe@concentric.net

iridescence
By MargeCoe@concentric.net
If you type in "booksearch" into whatever search engines you like to use, you will be amazed at the plethora of choices of bookfinding people and businesses...all is not amazon and barnes and ignoble. glen black
--
Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

Date: Sun, 17 Sep 2000 00:12:21 EDT
From: AmyFibre@aol.com
Subject: Re: Spam - deficiency of weaving list administration?

Myra -- and other who might be concerned,

The list referred to in the header quoted in your message is the Weaving List, not WeaveTech. WeaveTech does not include the footer "To reply privately...." nor is it hosted at "lists.his.com/". The Weaving List is.

WeaveTech messages archived at www.topica.com replace the poster's e-mail address with their name, which is linked to e-mail so that one can privately reply to the sender. However, in doing so, the actual e-mail address is not revealed. There appear to be a few exceptions to this, and I believe it is in cases where the poster has not established a free Topica membership. In those cases only, the poster's actual e-mail address is displayed.

Please note, however, that if you post to WeaveTech and include your own e-mail as part of your signature block (as I do), this e-mail address will appear in the WeaveTech archives. It is not automatically added, however if you type it in, it will not be blocked out.

Hope this clarifies the situation. If you or any other WeaveTech member has questions about this, please write to me privately so that we are not continuing this discussion on the list.

Thank you,
Amy Norris
Co-Admin, WeaveTech
amyfibre@aol.com

> Our internet server has been trying to assist us as regards spam. It appears one of the weaving lists is not adequately protecting members from spam hackers.

<snip>

> > > http://lists.his.com/weaving/msg19962.html

Date: Sun, 17 Sep 2000 00:35:24 -0400
From: Georgean Curran <Georgean@compuserve.com>
Subject: iridescence

If you want iridescence, you need to use two colors opposit each other on=
WeaveTech Archive 0009

the color wheel and of the same intensity. Finer threads work best, but I
have some very nice iridescence using 10/2 cotton. It would be hard to g=
et iridescence using white and any other color as there isn't anything in th=
e same value as white.

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Date: Sat, 16 Sep 2000 21:12:12 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: spam

I've read with interest that many people are being spammed
and wondering if it was anything to do with either the
weave-list or weavetech lists. All I can say is that I belong
to both, and am not being inundated with spam. I don't think
either of these lists are deficient in protecting us......

Laura Fry
who has been following with great interest the iridenscent
thread - might have something to do with being part magpie???

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Date: Sun, 17 Sep 2000 00:20:38 -0700
From: <MargeCoe@concentric.net>
Subject: Re: chenille on AVL

> I bought the same stuff, but had problems keeping it attached to the
> beam. How did you fix it to the sandpaper beam? I used duct tape,
> but it eventually let go of the rubber, stuck to the chenille and I had
> to take it out.

Remember I'm talking about the metal, cheese-grater type stuff that AVL
supplied before it changed to the rubbery stuff-but, the amount supplied
covers the entire beam in a spiral wrap (the edges are wedged and starting
at one end you wrap the strip around at an angle until you arrive at t'other!). One then merely wraps masking tape around the ends. There's no
way the tape can adhere to the chenille unless one weaves the entire width
of the loom and even then it should be avoidable. On my loom the sand paper
part of the beam is a good 1 1/2 inches wider than the weaving width.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

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Date: Sun, 17 Sep 2000 00:27:41 -0700
From: <MargeCoe@concentric.net>
Subject: Iridescence

> for some reason, we in Australia, called this fabric a
> 'shot' fabric, ie. shot silk, or shot taffeta - goodness
> knows why but I guess the term came from
> England originally.

OED has the term going back to the late 1800's--I've no idea where it came
WeaveTech Archive 0009

from before that. It was used to describe iridescence when I lived there and knowing the speed at which we English change, I'm sure it's still in use.

Margaret

-------------------------------------------------------------------
MargeCoe@concentric.net
Tucson, AZ USA
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End of weavetech@topica.com digest, issue 404

From list-errors.700002588.0.701753111.004@boing.topica.com Sun Sep 17 16:34:37 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id QAA14547 for <ralph@localhost>; Sun, 17 Sep 2000 16:34:33 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 17 Sep 2000 16:34:33 MST
Received: from baskerville.CS.Arizona.EDU (baskerville.CS.Arizona.EDU [192.12.69.5]) by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id QAA21188 for <ralph@baskerville.cs.arizona.edu>; Sun, 17 Sep 2000 16:00:54 -0700 (MST)
Received: from outmta013.topica.com (outmta013.topica.com [206.132.75.230]) by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id QAA09214 for <ralph@cs.arizona.edu>; Sun, 17 Sep 2000 16:00:52 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 405
Date: Sun, 17 Sep 2000 16:00:17 -0700
Message-ID: <0.0.1619755201-951758591-969231617@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: spam
By xlntthreadz@aol.com

Re: spam
By nslutsky@prodigy.net

shot taffeta
By hndwvnds@ccrtc.com

RE: Advice sought
By kitefam@bellsouth.net

wrapping beam
By bonnieinouye@yahoo.com

Re: wrapping beam
By rsblau@cpcug.org

snitch knot
By judie@eatough.net

Re: wrapping beam
By amyfibre@aol.com

Re: Advice sought

- 148 -
WeaveTech Archive 0009

By xlntthreadz@aol.com

re: shot silk
By RBH@TELUS.NET

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Date: Sun, 17 Sep 2000 08:21:33 EDT
From: XlntThreadz@aol.com
Subject: Re: spam

I also (knock on wood) belong to both lists and haven't been getting spam
and, as you can see, my address is in my footer.

Jan M ; ) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>

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Date: Sun, 17 Sep 2000 09:07:50 -0400
From: "Nancy T Slutsky" <NSLUTSKY@prodigy.net>
Subject: Re: spam

Interesting the differences in sensitivity to spam, advertisments in the
messages and the like. I am on the weaver's list in question and get 2-3
spam messages a week, easily recognized by their titles and deleted
"improve your business by getting mastercard' and the like.

while I would rather not get these messages, they are hardly a major
annoyance- just the price of the internet. At work, for years I got
advertisments for (pictures of I assume) lovely russian ladies, including
the lovely Svetlana, all in fractured English. it was kinda a joke. We got
off compuserve, and no more of Svetlana.

nancy - thinking she has maybe conquered sectional warping - used a rigid
heddle to keep a cross in the warp sections. Is there a better way?

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Date: Sun, 17 Sep 2000 08:52:14 -0400
From: "Kathleen Stevens" <hndwvnns@ccrtc.com>
Subject: shot taffeta

In the 1940's the fabric was very popular for evening wear. I still have
some ballroom dresses that belonged to my mother-in-law when she was in
university. It was known as "electric taffeta" or sometimes known as
"electric eel". That terminology may have been for retail marketing and not
a mill term.
Kathleen

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Date: Sun, 17 Sep 2000 10:51:37 -0400
From: "Pamela J. Kite" <kitefam@bellsouth.net>
Subject: RE: Advice sought

My apologies if you get this twice; I'm also asking on the weave-list! But
I do need some help with this, so here goes!

I've been asked to assist a local junior college (which I'm presently
attending as a student) with a project. They want a wall hanging for the
student center. There are some restrictions, however, and making something
attractive enough to hang while keeping within the guidelines is where I
need advice.
There is a great diversity on this campus, in age, gender, sexual preferences, religions, etc. The college celebrates this with a "Diversity Week" each semester. The project is as follows: student who wish to contribute will bring in "found items" of less than 1/8 ounce total weight to be incorporated into a hanging for the student center. My job is to set up the loom (a Baby Wolf is the only available option) with a warp (probably of wool, although I haven't locked this into stone as yet) approximately 25" wide and assist with weaving (two hours a day for the five days of the celebration), finish the woven piece and supervise it's hanging (and mounting, if necessary).

Now comes the question. What weave structure would be best? Tapestry immediately comes to mind, of course, but beating in a 25" weft-faced tapestry firmly with a BW is an idea that makes my chest muscles ache. Would a more slippery warp (perhaps line linen or cotton rug warp?) make this more feasible? I'm also considering a couple of other ideas. A warp-faced weave in which the found objects would be coaxed through the warp threads comes to mind, possibly woven in a straight twill for textural interest. I don't think a balanced tabby would take the weight of supporting the found objects without pulling; what do you all think? My favorite option just now, however, is a slightly warp-faced twill (probably treadled as a skipped twill), in which the found objects would be inserted with supplementary weft threads of complementary colors.

So...comments, observations, assistance in any form is requested quickly - I have to have this planned by Tuesday afternoon in order to get the yarns ordered and here in time! (grin) And my thanks in advance - you're all great!

Pamela Kite
Clinton, Tennessee
reply to kitefam@bellsouth.net
ICQ 21601367
URL: http://members.xoom.com/KiteTales/

"He who works with his hands is a laborer. He who works with his hands, and his head is a craftsman. He who works with his hands, and his head, and his heart, is an artist."
St. Francis of Assisi

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Date: Sun, 17 Sep 2000 10:42:13 -0600
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: wrapping beam

When I need to cover the sandpaper beam on my AVL, I just wind something around it and tie some thrums tightly at the edges. I routinely cover the sandpaper that would otherwise be exposed when I'm weaving less than full width, just to save my arms and sleeves from the roughness. I use a piece of fabric or a tea towel for this. To clarify about the Rubbermaid stuff on my loom at the moment, it's just a scarf warp and I haven't tried it for anything wider. I am keeping the cloth storage system on high tension, and it's working.

The sandpaper works well for me, much of the time. It grabs the fabric and maintains tension. The problems occur when the fabric is chenille and it won't grab, or when the fabric is a fine silk and the sandpaper snags the silk. Sometimes I just let the fabric build up on the front beam so it covers itself, but this isn't practical for many yards and I like the cloth storage system. As Ruth related, these problem times are not easily ignored. I've got one fine silk scarf with a circle of brushed silk on one
side where something slipped against the sandpaper, and this is hard to fix.

Bonnie, still in Colorado where the aspen trees are positively glowing with color.

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Date: Sun, 17 Sep 2000 12:40:31 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: wrapping beam

>I am keeping the cloth storage system on high tension, and
>it's working.

How do you change the tension on the cloth storage system? Do you add something to the weight that drops as you wind up the cloth? Or is there some other way?

Ruth

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rsblau@cpcug.org
Arlington, VA USA
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Date: Sun, 17 Sep 2000 12:06:47 -0600
From: "Judie Eatough" <judie@eatough.net>
Subject: snitch knot

Using the term correctly -- or what is correct?

I want to know what you consider a snitch knot.

I thought that it was the combination of a lark's head knot and a half hitch often used to tieup treadles and other places in weaving. For example, the picture on page 93 of Mary M Atwater's Shuttle Craft Guild book.

But I have heard a number of weavers use the term differently, some for the lark's head knot and some for the half hitch.

I can not find a good source other than Mary Atwater.

Judie

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Date: Sun, 17 Sep 2000 14:24:02 EDT
From: AmyFibre@aol.com
Subject: Re: wrapping beam

In a message dated 9/17/00 11:52:52 AM Central Daylight Time, rsblau@cpcug.org writes:

> How do you change the tension on the cloth storage system? Do you add something to the weight that drops as you wind up the cloth?

That is exactly what I have done. When I am weaving 50 yards of baby blankets or something else quite wide (48"+), I find that the weight on the cloth storage system runs out of "juice" before I really need to empty the cloth beam, so I went to a local sporting goods chain and bought two 10 lb barbell weights. Using a length of chain from the hardware store, I thread the barbell weight onto the chain, loop one link through the AVL weight and a
WeaveTech Archive 0009

link at the opposite end through the hook where the AVL weight is usually attached. The only thing I have to watch out for is that I don't crank the weight up with lots of exuberance because if it starts to swing, it will bang against the wide end of the sectional beam.

Otherwise, works like a charm. Not terribly elegant, but functional and very cheap. The barbell weights were only a couple bucks apiece.

Amy in St. Louis, Missouri
amyfibre@aol.com

Date: Sun, 17 Sep 2000 14:29:00 EDT
From: XlntThreadz@aol.com
Subject: Re: Advice sought

Pamela,

Are you married to the idea of found objects? Could these be small (approx 2" x 4") swatches of fabrics caught in a plain weave background. (This is a Scandinavian rug technique and I've forgotten the name but I've made one small one and once saw a gorgeous one which had the scraps placed so they looked like a lot of birds taking off. The background on that one was denim strips graded in color from the deepest blue at the bottom to the lightest whites at the top, so it had both movement and a landscape-y feel.)

Perhaps you could have students bring in old jeans (a universal item of clothing nearly everyone owns--thereby symbolizing unity) and strip them right there. You could have all similarly colored swatches which the students could sign in permanent textile marker and have them insert into the web. You could have colored swatches or ribbons available and they could pick the two or three which are the colors of the flag of their country of origin. Or perhaps you could actually have them color their flag onto white swatches.

I once toyed with the idea of doing the signing thing for a loom-blessing.

There's also a fiber artist named Diana Dinka (?) who does this for pillows and makes the ties dense like a pile weave.

Jan M ; ) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>

Date: Sun, 17 Sep 2000 11:34:01 -0700
From: "Chickadee Creek Studios" <rbh@telus.net>
Subject: re: shot silk

Quoting from my book "All About Silk" volume 1, written and illustrated by Julie Parker.
ISBN #0-9637612-0-X

" Shot silk is the name given to fabric woven with two different colors- one for warp and one for the filling ( weft ) - producing and iridescent effect that shimmers and changes color when the fabric moves or the angle of view changes. It is usually made with very lustrous filament yarns and a balanced plain weave. The shot effect may be dramatic or subtle depending on the colors. Honan, Douppioni, taffeta and Thai silk are frequently iridescent. Also called changeable or glace ( e with a cedilla over it ) "

from small box on page 62.
From this description, I would guess that bright colors would produce the dramatic effect described here. A master weaver in our Guild, Sandra Fearon, spent two years in Bangladesh working in a textile "co-operative" and in a program showed us slides of weavers working such a fabric, sett 120 epi, so gossamer fine that you could see the weaver's legs in the pit set loom. They used reeds made from "reeds" and the warp length was 120 yards, enough for 10 full saris. This made more amazing by the fact they had to wind the warp outdoors around stakes and later sleyed the reed in a dimly lit room. They used a fly shuttle and only 2 shafts to produce the plain weave fabric that shimmered like something precious!

These simple weavers, with mere sticks were producing cloth of "gold" that puts us North American weavers with our multi shafts, compu dobbies, and other technological advances to shame.

For those of you interested in the book quoted, It's one in series of four on fibres. Others are cotton, and wool. ( forget the fourth!) I hope to acquire them in time. I ordered mine from Unicorn Books and you place the sample swatches in yourself with double sided tape.

Susan

End of weavetech@topica.com digest, issue 405
Re: Scraps of Life
By fibertrails1@juno.com

Re: Iridescence
By willgee@mindspring.com

Re: Spam - deficiency of weaving list administration?
By archfarm@nas.com

Re: Iridescence
By vance@eburg.com

Re: Iridescence
By vance@eburg.com

Date: Sun, 17 Sep 2000 19:00:52 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: RE: Advice sought

> The project is as follows: student who wish to
> contribute will bring in "found items" of less than 1/8 ounce total weight
> to be incorporated into a hanging for the student center. My job is to set
> up the loom (a Baby Wolf is the only available option) with a warp (probably
> of wool, although I haven't locked this into stone as yet) approximately 25"
> wide and assist with weaving (two hours a day for the five days of the
> celebration), finish the woven piece and supervise it's hanging (and
> mounting, if necessary).
>
> I've seen attractive doubleweave with transparent pockets holding found
> items. If the found items are small enough, this might work for your
> project using either a nylon monofilament or widely spaced warp/weft.
> Assuming you want it transparent on both sides, it could be woven using one
> shuttle.

Jane

Date: Sun, 17-Sep-2000 23:29:12 GMT
From: Jane Plante <jemplante3@juno.com>
Subject: RE: Iridescence

Have found three books listed at Amazon.com by or about Faber Birren.
Do you recommend one over the other two, because I can't afford all
three? Thanks for your input. Jane

willgee@mindspring.com wrote:
> I can recommend reading the great colorist Faber Birren. He did a lot of
> studies and experiments in the areas of how colors work to give tha
> appearance of iridescence, opalescence, metallic appearance, etc. He
> also wrote in the area of the psychological aspects of color and color
> in the workplace. glen black
> --
> Glen's Multifarious Page
> http://sites.netscape.net/willgeewillgee/homepage
It has come to my attention that I made a typo in the street address for this event, corrected below. geez.  My apologies!

COMMON GROUND: Labyrinth Designs, Past and Present
           New Turns: Contemporary Labyrinth Design
thru January 7, 2001

Charles Sumner School Museum
1201  17th Street NW
Washington DC  20036
202-442-6060

There is also a very good exhibit of African textiles there. enjoy!
Mary Klotz
Forethestheart Studio
200 South Main Street, Woodsboro MD 21798
301-845-4447
www.forestheart.com
on my way to teach in Vermont for a week...

Way back in the 80s, the late Edna Gonske (it was Edna wasn't it?) of Minneapolis organized a communal weaving of a rug at the Science Museum in St. Paul to compliment an exhibit of Swedish weaving (boy, do I hope I've got the facts right).  The public was invited to add Rya type knots, whenever and wherever, and occasionally someone who knew what they were doing would throw a couple of shots of plain weave.  There was a basket of thrums to the side of the loom.  It was remarkably successful.

Perhaps a version of this, where people affix their contributions to yarn or fabric strips and then these are tied onto the warp, might work.

Margaret
MargeCoe@concentric.net
Tucson, AZ USA

Has anybody out there woven what’s called "honeycomb" in Oelsner but "waffle weave in A Weaver's Book of 8-shaft Patterns?

I'm planning a project using 20/2 wool in a very large-scale 24-shaft waffle pattern, and am having trouble estimating sett. Would you treat it like a lace weave (that is, plain weave with some floats) and sett it a tad looser than the normal plain weave sett for that fiber?
Oelsner doesn't address sett, and in the Interweave book they talk about waffle as if it were a twill (because on 8 shafts it's usually a point twill threading), and suggest to sett the cloth more loosely than twill. I interpret that as being the same as or a tad tighter than plain weave.

Any suggestions? Besides "sample, sample, sample"?

Thanks -- Sandra in San Jose, where we're having Indian Summer (94 at 6:00pm)

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Date: Sun, 17 Sep 2000 18:10:19 -0700
From: Estelle M Carlson <fibertrails1@juno.com>
Subject: Re: Scraps of Life

I want to thank Belle, Lois, Sondra and Glen for helping me locate the book called "Scraps of Life". I was able to locate the book (for only $10.00) and I will be receiving it in a few days. I didn't realize there were so many places one could search for a book.

I really appreciate the help--this is quite a good book--I certainly do recommend it.

Estelle

To reply privately write to fibertrails1@juno.com
Also, please visit my web site:
http://www.africancrafts.com/designer/carlson

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Date: Sun, 17 Sep 2000 18:48:28 -0700
From: glen black <willgee@mindspring.com>
Subject: Re: Iridescence

Gosh, Jane, you've got me..I realized I gave away a bunch of color theory books,including Birren, to a deserving student. Now I don't have a clue as to the titles. If you have the titles, email me and I may recognize the right one.  glen b.

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Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

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Date: Sun, 17 Sep 2000 19:00:26 -0700
From: archfarm@nas.com
Subject: Re: Spam - deficiency of weaving list administration?

Amy Norris wrote:

> Myra -- and other who might be concerned,
> The list referred to in the header quoted in your message is the Weaving List, not WeaveTech. WeaveTech does not include the footer "To reply privately...." nor is it hosted at "lists.his.com/". The Weaving List is.
>
Amy, I will forward your reply to our server for verification between the two weave lists to which we are subscribed/

Thanks for this,
Myra
At 06:41 PM 9/17/00 -0700, willgee@mindspring.com wrote:
>Gosh, Jane, you've got me..I realized I gave away a bunch of color
>theory books, including Birren, to a deserving student. Now I don't have
>a clue as to the titles. If you have the titles, email me and I may
>recognize the right one. glen b.

Here's a list of most of the books by Birren. The two first ones are
probably the ones that would interest you. -vance

The Textile Colorist
by Faber Birren.

The Principles of Harmony and Contrast of Colors and Their
Applications to the Arts
by M.E. Chevreul, Faber Birren.

Color & Human Response: Aspects of Light and Color Bearing on
the Reactions of Living Things and the Welfare of Human Beings
by Faber Birren.

The Elements of Color
by Johannes Itten, Faber Birren.

The Symbolism of Color
by Faber Birren.

Color: A Survey in Words and Pictures
by Faber Birren.

Color Perception in Art
by Faber Birren.

Color Psychology and Color Therapy
by Faber Birren.

Creative Color
by Faber Birren.

Light, Color, and Environment
by Faber Birren.

The Power of Color: How It Can Reduce Fatigue, Relieve
Monotony, Enhance Sexuality and More
by Faber Birren.

Principles of Color: A Review of Past Traditions and Modern
Theories of Color Harmony
by Faber Birren.

The Symbolism of Color
by Faber Birren.

Color in Your World
by Faber Birren.

Faber Birren Collection of books on color: a bibliography
Date: Sun, 17 Sep 2000 18:39:48 -0700
From: vance <vance@eburg.com>
Subject: Re: Iridescence

At 06:41 PM 9/17/00 -0700, willgee@mindspring.com wrote:
>Gosh, Jane, you've got me..I realized I gave away a bunch of color
>theory books, including Birren, to a deserving student. Now I don't have
>a clue as to the titles. If you have the titles, email me and I may
>recognize the right one.  glen b.

Here's a list of most of the books by Birren. The two first ones are
probably the ones that would interest you. -vance

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The Power of Color : How It Can Reduce Fatigue, Relieve
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by Faber Birren.

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Theories of Color Harmony
by Faber Birren.
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The Symbolism of Color
by Faber Birren.

Color in Your World
by Faber Birren.

Faber Birren Collection of books on color: a bibliography

History of Color in Painting With New Principles of Color Expression
by Faber Birren.

Principles of Color: A Review of Past Traditions and Modern Theories
by Faber Birren.

End of weavetech@topica.com digest, issue 406

Date: Mon, 18 Sep 2000 00:44:33 -0400
From: Georgean Curran  
Subject: Re: advice

How about Theo Morman? You would have a good background to put the "found"
For the last two or three years I've been weaving a lot with devore' chenille, and for the last year eyelash chenille. One of the reasons I'm looking for the cheese grater stuff!

My loom has been radically adapted, and one of the things that was done early on was to change the cloth storage system. The loom has the old take up system and weight - at the end of the cloth storage roller opposite the brake, there is a drum on which cord is wound. This cord runs to the top of the loom over a couple of pulleys. In between these pulleys is mounted a weight on another pulley, and as the cloth advances, the weight drops. As the weight of the cloth overcame the dropping weight rather quickly (for me), Doug replaced the drum with a much larger one and we also changed the cord for a longer one.

This allows me to store between 40 to 60 yards of cloth before having to remove the beam.

When weaving chenille, I set the tension on the warp beam very high (the weighted arm is jammed against the top of the loom frame) and I add the weight from the second beam to the dropping weight. Usually I can weave almost 10 yards before I need the second weight. But after about 16-17 yards, even this no longer works. As I've been weaving more and more chenille for my client, plus I've been getting requests for rayon chenille afghans, I'm interested in eliminating as many obstacles as possible. The Rubbermaid stuff didn't work very well for me on 60" wide rayon chenille, even with a mixed fibre warp.

Laura Fry
who finally finished the current mega warp and is now going to get to weave 100 yards of placemats! At least the warp is white not black........

I want to know what you consider a snitch knot, asks Judie Eatough.

A great standby for weaving technique is John Tovey's The Technique of Weaving. In his knotting section, he has a full page of photographs showing the stages of tying the snitch knot. He describes it as the "absolutely essential knot for adjusting a loom". AS Judie Eatough says, it is a lark's head combined with the first half of a reef. Tovey makes the point that it is easier to tie with the loop coming up from below, i.e. from the pedals. In Luther Hooper's classic, but earlier, Handloom Weaving, he has two pages showing Noel Rooke's lovely drawings of a two hands making the initial loop. which he calls the "weaver's most useful loop".
How do you change the tension on the cloth storage system? Do you add something to the weight that drops as you wind up the cloth? Or is there some other way?

When the rubbermaid stuff wouldn't stay on, I did have problems with my wide warp of chenille moving forward to the storage beam. I ended up getting another weight (one that is placed on the arms of one of the beams), tying a string through the middle and hanging it on the big weight that drops. The chenille then wound on to the cloth storage beam and I didn't have any problems with the chenille being chewed up by the sandaper. June
WeaveTech Archive 0009

faber birren color
By willgee@mindspring.com

Extra weight for takeup beam
By ingrid@fiberworks-pcw.com

Shot or changeable taffeta
By willgee@mindspring.com

Re: faber birren color
By vance@eburg.com

Re: Digest for weavetech@topica.com, issue 401
By Magstrands@aol.com

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Date: Mon, 18 Sep 2000 08:59:57 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Scraps of Life

Have your tried Bibliofind.com? or Powells books, as they have a large used collection. Am going to see if I can find it on interlibrary loan. If it is small, you could borrow it, then ask the publisher for permission to photocopy it. That is within the copyright laws. Most will let you copy an out of print book if they do not plan on reprinting. We have done this for some items for our library.
Alice in MO

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Date: Mon, 18 Sep 2000 09:04:02 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Reintroduction

Welcome back from one who joined after you had to part. I too weave on 4 shaft rising shed as well as others. Have worked with linen and enjoyed it. Do quite a bit with cotton. I use both "natural" and "unnatural" fibers.
Alice in Missouri, USA

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Date: Mon, 18 Sep 2000 09:17:45 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Scraps of Life

A little further info, found lots of library holding on interlibrary loan. Apparently last reprinted in '89. so you may find the publisher willing to let you photocopy a copy of it, if you borrow fromt eh library.
Alice in MO

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Date: Mon, 18 Sep 2000 09:26:03 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: snitch knot

The term as I have heard it used refers to a knot you can untie with a quick yank on one end, but which will hold firm until you do want to undo it.
Alice in MO

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TO ALL:

WeaveTech Archive 0009

We wove hundreds of yards of chenille warp at our mill and investigated several types of take-up roll covering. However, the basic problem on AVL is not the type of roll covering but the fact that the take-up roll is quite small in diameter giving a limited wrap of good around the roll. Our take-up rolls were generally 9" in diameter and had two idler rolls that carried the cloth around better than 300 degrees of the take-up roll circumference. This meant that we could obtain a sufficiently high coefficient of friction between the roll covering and the goods with less tension and less drastic covering material.

For the smaller diameter take-up roll on the AVL and other similar handlooms, perforated metal is probably the best choice. We found it did no damage to the chenille but would be inadvisable on more delicate fabrics, especially those designed to receive relatively little wet finishing.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
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Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin

Date: Mon, 18 Sep 2000 08:07:10 -0700
From: glen black <willgee@mindspring.com>
Subject: faber birren color

Sandy I have a hunch it is Light, Color, Environment. second and third guesses...Creative Color or Color Perception. I saw an exhibit of the plates for one of these books in 1948 in a show in Kansas City and the stunning visual memory is still with me. I hope this helps a little. glen

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Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

Date: Mon, 18 Sep 2000 10:40:58 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Extra weight for takeup beam

I saw Jim Ahren's looms and he uses the older AVL weight system with the two pulleys in the back half of the loom and the weight between the two pulleys. Instead of the lead cylinder (which has caused some interesting crescent dents in the hardwood) he uses a bag of sand. No dents, no loud bang, and does not spill water either.
Minute adjustments are easy and if it drops, it plops. It is easy to add two or three bags for major additional weight.

Just make the bag sand tight in the first place and from a material that will not split, or let sand out of the pores of the woven cloth.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at:  http://www.fiberworks-pcw.com
Email:  ingrid@fiberworks-pcw.com

Date: Mon, 18 Sep 2000 08:16:11 -0700
From: glen black <willgee@mindspring.com>
Subject: Shot or changeable taffeta

Just a funny memory..In the 1930s my Mom would turn up her nose and give a sniff "shot silk is sooo vulgar" I,with a childs perception of pretty things took just the opposite view. There was a lot of terrible stuff around in those days..a lot of it very gaudy rayon. glen black

Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

Date: Mon, 18 Sep 2000 07:43:25 -0700
From: vance <vance@eburg.com>
Subject: Re: faber birren color

At 08:00 AM 9/18/00 -0700, you wrote:
>Sandy I have a hunch it is Light, Color, Environment.
>second and third guesses...Creative Color or Color Perception. I saw an exhibit of the plates for one of these books in 1948 in a show in Kansas
>City and the stunning visual memory is still with me. I hope this helps
>a little. glen

Glen, it was Jane who wanted to know this. I've know Birren's work for years. But thanks for the information. I thought the first two books on the list would be of major interest to weavers. One was on M. E. Chevreul, who was a textile dyer during the 19th century. He's the one who was most influential on the impressionist and pointillist painters, and his three laws of simultaneous contrast would be useful anyone who works with color.

-vance

Date: Mon, 18 Sep 2000 12:06:53 EDT
From: Magstrands@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 401

Hi Laura, I have some cheese grater stuff that fits a 60" that I'd be glad to pass on.. I tried to mail this privately to no avail .. Let me know if you still need some..Sue

End of weavetech@topica.com digest, issue 408
There will probably be plenty of answers to this, but just in case, I think you have it backwards. Twill is always sett a little closer than plain weave. Therefore it wouldn't be a little closer than tabby, it would be a little looser than tabby to be a tad closer than twill.
Date: Mon, 18 Sep 2000 12:58:21 -0400
From: "Marjie Thompson" <marjie@ime.net>
Subject: Complex Weavers Journal

The September Journal has been delayed but is now at the printers. It should arrive in your mailboxes in about a month. Thanks for your patience.
Marjie Thompson (CW president)

Date: Mon, 18 Sep 2000 19:57:16 +0200
From: Ingo.Liebig@t-online.de (Ingo Liebig)
Subject: Re: sett question

If you take the sett a little tighter than plain weave, the waffles in the weave will become deeper. If the sett is looser, the waffles will be flat, there is not the three-dimensional effect. But I never tried to weave waffle with 24 shafts.
Brigitte
weaving at the Lake constance in southern Germany

Date: Mon, 18 Sep 2000 16:03:25 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: HANDLOOM vs. POWERLOOM

TO ALL:

On August 29, 2000 a judicial decision was handed down from the US Court of International Trade in a case involving an importer of handloom woven cotton fabric and the US Customs Service. The case is known as "LIBAS v. THE UNITED STATES". This decision has significant implications for handloom weaving worldwide and has a direct effect on some of the discussions we see from time to time on this list as to the perceived differences between handloom weaving and weaving in general.

I served as one of the expert witnesses for the Plaintiff, Libas Ltd and am therefore fully knowledgeable as to all aspects of this case from its inception.

In brief, the case involved the importation of a quantity of cotton fabrics from India which were entered as having been handloom woven. The US Customs Service ultimately classified these fabrics as powerloom woven based on its "Methodology for the [A]nalysis of Woven Fabric to Determine Whether Fabric had been Power-loomed or Hand-loomed". The plaintiff, Libas Ltd., initiating an action in the US Court of International Trade in 1995, claimed among other things, that the "test" which Customs used was neither a valid nor a reliable instrument in making the determination which it purported to be able to make.

The Court found in favor of the Defendant, US Customs, whereupon the Plaintiff, Libas appealed to the US Court of Appeals for the Federal Circuit. The Appeals Court vacated the original court's determination that the fabric was power-loom woven according to Customs "test" and remanded the case back to the original court for re-hearing on the validity and reliability of the Customs methodology.
That remand hearing resulted in a decision that the methodology used failed to satisfy any scientific standards of validity and reliability.

The issue for handloom weavers is this: Can anyone, by any means whatever look at a piece of today's fabric and determine the source of power, human or non-human, by which it was woven without being physically present during actual weaving.

The most recent decision can be found at:

http://www.uscit.gov/slip-op.html

Might be good food for discussion.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
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224 Slocum Hall  Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
-mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin

Date: Mon, 18 Sep 2000 16:21:25 EDT
From: LDMADDEN@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 406

In a message dated 9/17/00 11:46:06 PM Central Daylight Time, weavetech@topica.com writes:

<< Way back in the 80s, the late Edna Gonske (it was Edna wasn't it?) >>
Yes, the late, but fondly remembered Edna Gonske who once took on the City of Minneapolis by letting her yard grow tall with native plants and was fined for raising noxious weeds. Now it is the big trend in landscaping. She also headed an organization for home based businesses that included weavers and others.

Linda Madden

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Date: Mon, 18 Sep 2000 15:22:06 -0400
From: deb <warpdlam@bellsouth.net>
Subject: Re: faber birren color books

Sorry but could someone please post the list of the Faber Birren books again I have lost it. I am sorry!! Deb

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Date: Mon, 18 Sep 2000 15:41:45 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: HANDLOOM vs. POWERLOOM

Quite interesting, though I would like to know just what customs test is? Alice in MO
>
At 01:25 PM 9/18/00 -0700, warpdlam@bellsouth.net wrote:
>Sorry but could someone please post the list of the Faber Birren books again I
>have lost it. I am sorry!! Deb

Here's a list of most of the books by Birren. The first two are probably
the ones that would interest most weavers. -vance

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by Faber Birren.

The Principles of Harmony and Contrast of Colors and Their
Applications to the Arts
by M.E. Chevreul, Faber Birren.

Color & Human Response: Aspects of Light and Color Bearing on
the Reactions of Living Things and the Welfare of Human Beings
by Faber Birren.

The Elements of Color
by Johannes Itten, Faber Birren.

The Symbolism of Color
by Faber Birren.

Color : A Survey in Words and Pictures
by Faber Birren.

Color Perception in Art
by Faber Birren.

Color Psychology and Color Therapy
by Faber Birren.

Creative Color
by Faber Birren.

Light, Color, and Environment
by Faber Birren.

The Power of Color : How It Can Reduce Fatigue, Relieve
Monotony, Enhance Sexuality and More
by Faber Birren.

Principles of Color : A Review of Past Traditions and Modern
Theories of Color Harmony
by Faber Birren.

The Symbolism of Color
by Faber Birren.

Color in Your World
by Faber Birren.

Faber Birren Collection of books on color : a bibliography

History of Color in Painting With New Principles of Color
Hi all!

I recently found out about an estate sale of weaving and spinning equipment, fibers and books. I have no connection to the seller except that I helped him inventory the items in the Florida location. (There's an even bigger collection in Iowa.) You can contact Leo Sulentic at <sealboy1@juno.com> if you are interested. He may not as yet have had the Iowa collection inventoried. In the meantime I can answer technical questions about the Florida items only. Hope this notice is okay as it stands to benefit list members.

Jan M ; )  ##########  who's winkin' & weavin' at <xlntthreadz@aol.com>

Hi all!

I have one Faber Birren title to add to the list: "The Color Star" which I bought about 2 years ago at Border's. It's a manipulative 12-pointed color star with all sorts of color relationships visible through window cut outs.

Jan M ; )  ##########  who's winkin' & weavin' at <xlntthreadz@aol.com>
Date: Mon, 18 Sep 2000 20:14:37 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: Iridescence

Isn't that Itten's color star rather than Birren's?

> I have one Faber Birren title to add to the list: "The Color Star" which I 
> bought about 2 years ago at Border's. It's a manipulative 12-pointed color 
> star with all sorts of color relationships visible through window cut outs. 
>

-------------------------------------------
Jane Eisenstein  janee@softweave.com  http://www.softweave.com/

-------------------------------------------

Date: Mon, 18 Sep 2000 20:46:07 EDT
From: XlntThreadz@aol.com
Subject: Re: color star

Jane may be right that it's Itten's color star and not Birren's. Sorry if I 
got my color experts mixed up!!

Jan M ; ) ☑ ####### who's winkin' & weavin' at <xlntthreadz@aol.com>

-------------------------------------------

Date: Mon, 18 Sep 2000 18:40:40 -0700
From: Rosemarie Dion <rdion@home.com>
Subject: Handloomed/Powerloomed?

Having gone to the court papers and reviewed the issue Professor Fannin presents, I 
have to agree with the court's final results. Customs does not have a valid test to
WeaveTech Archive 0009

identify fabric as hand or power loomed. What criteria might we use for this identification? Poor weaving? Errors, uneven fringe or knots . . versus perfectly woven goods? .If the fabric was placed in the hands of handweavers could we identify hand/power loomed fabric. It might be fun to try but I believe futile. An expert weaver can and does weave fabric that looks power woven. No wonder this case went from level to level in the courts. Thanks for the mental exercise.

Rosemarie in San Diego

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Date: Mon, 18 Sep 2000 21:41:13 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: The Color Star

Hi JAN:
I believe my color star is an Itten Color Star.
I would have to dig to find it, but that is what I put in my color theory Biblio. (If it isn't., please tell me quick, cause I teach it next week!!
Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

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Date: Mon, 18 Sep 2000 21:51:03 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Labeling Laws?

Hi Allen:

Does this mean that the Indian importer won the case and his textiles are classified as handloom weaving?

I too would be interested as to the methodology that the state used to define handloom weaving.

Many years ago, Canada too was trying to change the definition of handloom weaving to exclude all use of non human power in weaving. I organized a letter writing campaign, which resulted in about 100 letters being sent.

We pointed out that potters can use electric kilns and power wheels, woodworkers can use power tools, sculptors also use power tools and quilters use electric sewing machines and all are handcrafted. Only knitters and handweavers and handspinners would be hampered in the use of electricity.

We also pointed out that irons, washing machines, dryers, and electric lights were used in handloom weaving.

This change was due to a legislative change in labeling laws in the US which we as party to the Free Trade Agreement, then NAFTA and member nation of GAT, would have to abide by.

The Canadian Government let the legislation die in the house and it was not enacted. This I believe was in about 1990.

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com
Date: Mon, 18 Sep 2000 22:18:17 -0400
From: "Nancy T Slutsky" <NSLUTSKY@prodigy.net>
Subject: Re: federal regulations and standards

Re:
"Methodology for the [A]nalys...h Power-loomed or Hand-loomed".

I love it! maybe I will even look it up! when I first dealt with the Federal Acquisition Regulation (popularly known as the FAR) I ordered all multi hundred pages of it, took it home for the weekend, and chuckled through the whole thing. it is all you need to know about how the federal agencies function.

I also recommend the FHWA 'conspicuity standards" (exactly how to slather big trucks with reflective tape) for light reading. First you make up some words for the title...

Nancy - gotta get serious now.

Date: Mon, 18 Sep 2000 21:48:14 -0500
From: "Rosie Seymour" <weave1@cpinternet.com>
Subject: Re: The Color Star

The Color Star is an Itten one - I made a copy from his book a few years ago.

Date: Mon, 18 Sep 2000 23:43:35 -0700
From: Marilyn Harrington <harringm@mnsinc.com>
Subject: Bruge Lace

I'm going to Bruges, Leuven, and Brussels, Belgium later this week. Do any of you have any suggestions as to fiber things I should see on my two free days?

You can reply offline. Thanks.

Marilyn Harrington

End of weavetech@topica.com digest, issue 410
WeaveTech Archive 0009

From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 411
Date: Tue, 19 Sep 2000 09:23:18 -0700
Message-ID: <0.0.903126752-212058698-969380598@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

RE: HANDLOOM vs. POWERLOOM
By aafannin@syr.edu

LIBAS v. THE UNITED STATES
By aafannin@syr.edu

Re: LIBAS v. THE UNITED STATES
By luv2weave@ncol.net

Re: LIBAS v. THE UNITED STATES
By ecberry@ComCAT.COM

RE: estate sale of weaving & spinning
By amurphy@cbcag.edu

Ireland
By hndwvnds@ccrtc.com

Re: hand/power?
By laurafry@netbistro.com

Re: Court Case
By Sfsaulson@aol.com

Re: LIBAS v. THE UNITED STATES
By thousandflower@rockisland.com

Re: LIBAS v. THE UNITED STATES
By teresaruch@msn.com

------------------------------------------------------------

Date: Tue, 19 Sep 2000 08:29:34 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: RE: HANDLOOM vs. POWERLOOM

ALICE

At 01:41 PM 9/18/00 -0700, you wrote:

> I would like to know just what customs test is?

If enough people are interested, I'll scan and post it.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
Department of Retail Management & Design Technology
224 Slocum Hall Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
-5300
WeaveTech Archive 0009

mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin

------------------------------
Date: Tue, 19 Sep 2000 08:37:46 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: LIBAS v. THE UNITED STATES

TO ALL:

If enough people are interested, I'll scan and post the Customs
"Methodology" for comment.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
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Phone: (315) 443-1256/4635
FAX: (315) 443-2562
-5300
mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin

------------------------------
Date: Tue, 19 Sep 2000 09:42:08 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: LIBAS v. THE UNITED STATES

I'm interested!!
>
> If enough people are interested, I'll scan and post the Customs
> "Methodology" for comment.

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Date: Tue, 19 Sep 2000 09:43:22 -0400
From: "evelyn" <ecberry@ComCAT.COM>
Subject: Re: LIBAS v. THE UNITED STATES

Allen:  I'm interested!

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Date: Tue, 19 Sep 2000 09:10:44 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: estate sale of weaving & spinning

Any vertical warping mills in there?
Alice in Mo

------------------------------
Date: Tue, 19 Sep 2000 09:13:01 -0400
From: "Kathleen Stevens" <hndwvnds@ccrtc.com>
Subject: Ireland

Hi all,
I'll be in sw Ireland in October. Does anyone know of any textile shows,
weavers to visit or mills for wool, mohair etc. in the area of County Cork, and County Tipperarry, or any area near there? Please respond privately unless it is acceptable to the list. Thanks very much. Kathleen hndwvnds@ccrtc.com

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Date: Tue, 19 Sep 2000 08:00:20 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: hand/power?

One of the biggest clues for me as to whether or not cloth has been handwoven is the lack of wet finishing. :(  
I guess the reason I've been on my soap box over this issue for so long is that the wet finishing "completes" the process, and until it's been wet finished, the true potential of the threads/cloth has not been achieved. And the end user, if not the person who wove it, might get a surprise when they go to clean the cloth.
To me the issue is not the power source, but whether or not the cloth performs its' function, and does it in a way that expresses the creative expression of its creator. But a person can be involved in the craft of weaving on many different levels - from tapestries woven on "simple" frame looms, drop dead gorgeous pick up done on a back strap, a project rendered precisely as published in a magazine, to a completely "original" idea (as someone - Tom?) pointed out, with 28,000 years of creating cloth behind us, is anything truly "original"? (I'd like to think so but recognize the ego speaking :}  )
I overheard a muttered comment at Convergence that that person was sick to death of seeing *Jacquard* cloth. To me that cloth showed an intimate knowledge of how threads work to create a design. (There was a length of yardage in the Carnegie exhibit of spoons starbursting their way through the length - wonderfully whimsical, delightful in its taking the mundane and making it fresh.) It saddened me to think that the creative effort behind that cloth was being disparaged simply because of the tool used to materialize it. :(  
I suppose that when people see samples of fabric that have been decatized, they will be upset because they will look "commercially" woven, and pooh-pooh the notion of using a decatizing machine to get a good hard press on their cloth.
Oh, well!
Laura Fry  
in search of the elusive "perfect" cloth......
http://laurafry.com

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Date: Tue, 19 Sep 2000 11:00:56 EDT
From: Sfsaulson@aol.com
Subject: Re: Court Case

Dear Allen,
I would be interested in a brief description of what type of equipment was used to produce the Indian cloth in question.
Thanks,
Sarah
WeaveTech Archive 0009

Date: Tue, 19 Sep 2000 08:42:41 -0700
From: "Margaret Thorson" <thousandflower@rockisland.com>
Subject: Re: LIBAS v. THE UNITED STATES

Me too

----------
>From: Johnetta Heil <luv2weave@ncol.net>
>To: weavetech@topica.com
>Subject: Re: LIBAS v. THE UNITED STATES
>Date: Tue, Sep 19, 2000, 6:37 AM
>
> I'm interested!!
>> If enough people are interested, I'll scan and post the Customs
>> "Methodology" for comment.
>
> ___________________________________________________________
> T O P I C A The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics
>

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Date: Tue, 19 Sep 2000 09:06:46 -0700
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: LIBAS v. THE UNITED STATES

I'm interested. Teresa teresaruch@msn.com

> TO ALL:
>
> If enough people are interested, I'll scan and post the Customs
> "Methodology" for comment.

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End of weavetech@topica.com digest, issue 411

From list-errors.700002588.0.701753111.004@boing.topica.com Tue Sep 19 12:46:47 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id MAA17109 for <ralph@localhost>; Tue, 19 Sep 2000 12:46:44 -0700 (MST)
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 19 Sep 2000 12:46:44 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5]) by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id MAA08632
for <ralph@baskerville.cs.arizona.edu>; Tue, 19 Sep 2000 12:19:43 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id MAA14665
for <ralph@cs.arizona.edu>; Tue, 19 Sep 2000 12:19:35 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 412
Date: Tue, 19 Sep 2000 12:18:00 -0700
Message-ID: <0.0.207330040-212058698-969391080@topica.com>
X-Topica-Loop: 0
I wonder if this decision might help everyone pay more attention to some details that are not part of the simplistic industrial/nonindustrial dilemma. Responsible trade in fabric should be based on more than a simple label indicating that the fabric is a or b. Even more important, the extra effort to find out more about a fabric can greatly enhance enjoyment. Knowing where cloth has come from, why it was made and how, what it means, and how it has acquired meaning are some of the great reasons to appreciate fabric. It seems to me that we will only be able to produce the best quality fabric when these other issues become more important.

- fabric that becomes part of a family heritage (a model for younger members)
- fabric that represents community (tartans, national costumes)
- fabric that symbolizes ceremonies, seasons, places etc.
- fabric that communicates values (Gandi in India)
- fabric that is art or part of an art object and so on....

It seems to me that people knew these values in many cultures and were therefore able to do painstaking work and produce truly beautiful fabrics. It also seems that many weavers hit some kind of ceiling with a $10.00 place mat because there is little emphasis on the development of these other values. Then to some extent, we end up working against the clock and cutting corners in order to justify weaving at all.
Does anyone else perceive this situation in a similar light?

Karen Danielson
http://danielson.laurentian.ca/qualityoflife/

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Date: Tue, 19 Sep 2000 12:26:33 -0400
From: "Cj. Aberte" <cjaberte@earthlink.net>
Subject: Mr. Keopp?

Bill are you online? I need to forward some info to you and ask for some help about a 'monstrosity' loom <LOL>. Been waiting several days to see if you'd write in on any topics... no luck.

Thanks everyone.

Cj. Aberte
Melbourne, FL USA
mailto:cjaberte@earthlink.net

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Date: Tue, 19 Sep 2000 12:46:35 EDT
From: Weavaway@aol.com
Subject: Re: Color Star

I think the Color Star is by Johann Itten.
- Nancy Steward

-------------------------------
Date: Tue, 19 Sep 2000 10:49:20 -0600
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: power and ( not verses) handwoven

>One of the biggest clues for me as to whether or not cloth has >been handwoven is the lack of wet finishing.

   Ohhhh good point Laura.  When I used to try to sew I can remember my mom saying always wash the fabric before working with it.  sometimes I would get some surprises as the cloth would do something other than what is was doing unwashed. did not know why till I started weaving.

   As to the Jacquard comment.  I agree with you Laura, I would love to have seen that fabric.  Even if power woven the idea had to come from somewhere, computers can not generate a design not entered...YET  8^}  We are still need. So that lucky person got to concentrate on the design aspect more, lucky them.  I do not understand this dismissal of power loom woven fabric.  Why is it less valid..?

Pamela

Pamela Marriott
Dancing Sheep
Weaving & Graphics
Swan Hills, Alberta
Canada
pmarriot@telusplanet.net

-------------------------------
Date: Tue, 19 Sep 2000 11:52:20 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: power and ( not verses) handwoven
Think it may be because stuff is sold as something "special" if it is handmade, while if done on a power loom it has less "attention" or hand doing. Both have their place but we do need to know which is which if only for our own satisfaction. (hiding in asbestos!)

alice in MO

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Date: Tue, 19 Sep 2000 11:53:32 -0500
From: Richard Hartley <haywool@winco.net>
Subject: Re: Customs Methodology

Let's have it, Allen. Thanx!

Rich in Illinois

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Date: Tue, 19 Sep 2000 13:08:51 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: handloomed/powerloomed

>It also seems that many weavers hit some kind of ceiling with a $10.00 placemat because there is little emphasis on the development of these other values.

I can't argue w/ the concept of placing more emphasis on the ceremonial, cultural, and heritage meanings of various textiles, but I guess I find the idea that "many weavers" hit a ceiling with $10 placemats a bit harsh.

I have been in many weavers' homes, some who sell what they weave, some who don't. But I have yet to meet a weaver who takes lightly the work she has done. Who among us does not hope that that perfect baby blanket we designed will swaddle not only a given baby, but perhaps also that baby's children and grandchildren. Even if we sometimes have to switch into production mode (for example, cranking out chenille scarves for the holiday season), we often either push the design of our production items or work on special textiles when we're not in production mode.

And look at the number of weavers who have woven fabric for their own or others' wedding gowns. Look at the pages of that sumptuous book, "Weaving for Worship." These are all fabrics for the ages from the hands of contemporary weavers.

It seems to me that hitting the ceiling w/ a $10 placemat is more likely to happen in the setting of cheap, imported stuff at Pier I--where it's more likely to be a $2 placemat--rather than in the setting of the hand weaver. And who's to say that a beautifully designed and executed placemat cannot be passed on to one's children and grandchildren? Or used at special ceremonial meals?

Ruth

rsblau@cpcug.org
Arlington, VA USA

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Date: Tue, 19 Sep 2000 13:15:24 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Libas vs the US
Hi Allen:

Please post the methodology and the reason why the firm was challenged. Someone felt there was a reason???
Thanks for doing this.
Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

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Date: Tue, 19 Sep 2000 13:29:57 -0400
From: "Susan Lee Bechtold" <sue.bechtold@arch2.nara.gov>
Subject: Re: how Customs determines whether it is handwoven or not

Allen,
I would also be interested in how they determined that it was not handwoven.-Su

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Date: Tue, 19 Sep 2000 14:20:20 EDT
From: Imwarped2@aol.com
Subject: Re: decatized

In a message dated 9/19/00 12:23:41 PM, weavetech@topica.com writes:

<<decatized>>
Laura, Please explain this term. In my realm it means getting the cat off the loom for a while.

Nancy

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End of weavetech@topica.com digest, issue 412
Date: Tue, 19 Sep 2000 12:16:10 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: Bruge Lace

>I'm going to Bruges, Leuven, and Brussels, Belgium later this week. Do any
>of you have any suggestions as to fiber things I should see on my two free
>days?

YES!!!!

In Bruges (wBrugge)

Find Scharlaken's (store also sells underwear). They have the best supply
and assortment of lace making supplies. Wonderful **mercerized** linen.

There are several Koncentrums, ie lace schools.

The Lace Museum is well worth a visit.

Brugge is one of our favorite places to visit.

Cheers,

Francie Alcorn

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Date: Tue, 19 Sep 2000 16:06:47 EDT
From: Weavaway@aol.com
Subject: Re: Wet finishing commercial fabric

Some of the old history books talk about the time of the industrial
WeaveTech Archive 0009

revolution and also tell about the fulling mills that wet finished the fabric. So it has not just been handwovens that are wet finished.

-Nancy Steward

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Date: Tue, 19 Sep 2000 16:19:55 -0700
From: Marilyn Harrington <harringm@mnsinc.com>
Subject: Re: Brugge Lace

Thanks Francie,

I had heard about the lace, but my websearch on the topic was not very enlightening. Mostly I found either silly ads or pictures, but no names and addresses. Thanks.

Marilyn
At 12:18 PM 09/19/2000 -0700, you wrote:
> >I'm going to Bruges, Leuven, and Brussels, Belgium later this week. Do any
> >of you have any suggestions as to fiber things I should see on my two free
> >days?
> >
> >YES!!!!
> >
> >In Bruges (wBrugge)
> >
> >Find Scharlaken's (store also sells underwear). They have the best supply
> >and assortment of lace making supplies. Wonderful **mercerized** linen.
> >
> >There are several Koncentrums, ie lace schools.
> >
> >The Lace Museum is well worth a visit.
> >
> >Brugge is one of our favorite places to visit.
> >
> >Cheers,
> >
> >Francie Alcorn
> >
> >
> >-------------------------------
>
>TOPICA  The Email You Want. http://www.topica.com/t/16
>Newsletters, Tips and Discussions on Your Favorite Topics

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Date: Tue, 19 Sep 2000 16:37:46 -0400
From: Alice Schlein <aschlein@concentric.net>
Subject: Re: Ireland amd Mayo Weave

Kathleen (and others),

I don't have any suggestions about what to visit in Ireland, but I have a request: please keep your eyes and ears open for the term "Mayo weave" while you're in Ireland. All I know is that it's an 8-shaft weave with straight threading & treadling, with 3/2/1/2 twill tieup transposed in pairs. I've never been able to track down the geographical reference to "Mayo," but perhaps you will be lucky. It's also referred to as "Campbell."

The cloth is a sturdy twill which was probably used for suiting or work clothes.

- 182 -
I agree with you Ruth that current weavers do produce beautiful, meaningful and long lasting items. I was not commenting on the weavers or directly on the level of weaver's work but rather attempting to make a comment on the sophistication of consumers and the constraints that places on weavers. Sorry if I sounded harsh on that point.

To clarify, I have often heard weavers (and other craft people as well) speak of the difficulty of obtaining any significant return for their investment of time etc. if they want to sell their work. Some one in a sweat shop might produce a cheaper item and the uninformed consumer prefers it instead.

As a point of comparison there are various kinds of historical fabrics which we have been unable to match in quality and/or quantity: the fine Egyptian linen, the intricate handwork in national costumes, the detail in Asian ikat etc. It is my understanding that the production of many such items is either declining or already ended. In many cases, only a few specialists are able to carry on and their products are often too expensive for ordinary people. I have been led to believe that this kind of change is due to things like the growing cost of production for those items that require significant human effort.

So I am wondering if these changes in legislation might draw the consumers attention to how little is known about even everyday fabric. When labels like "handwoven" are used, people assume they know something but the label apparently carried very little - maybe no - meaningful information. I don't know what it all means, but thought that the ordinary consumer might have to make a little more effort to know something useful or the producers might become more active in providing details. I am an optimist and reason that this might lead to improved awareness and support for many kinds of serious weaving!

Karen Danielson
http://danielson.laurentian.ca/qualityoflife/

At 05:59 AM 09/15/2000 -0700, Sigrid Piroch wrote:
>In the 1970's my Mother bought Japanese thread made of real silver, thin strips wound around a silk core -- different sizes of thread were created by winding differing widths [wider or narrower] of the silver.

I'm a bit late in replying to this, but we have recently been looking into metal threads, primarily gold and silver, both ones that tarnish and ones that won't for something like 500 years! I'm awaiting information from one company, but in the meanwhile - if any of you have worked with metal threads, we'd love to hear your opinions (both what you liked and what you didn't.) Please write off-list.

I hope this an appropriate message for the list?
Thanks,
Magda

------------------------------------------------------------
TEXTURA TRADING COMPANY, Magdalene Aulik Textiles
e-mail: magda@texturatrading.com
http://www.texturatrading.com
------------------------------------------------------------

Date: Tue, 19 Sep 2000 18:07:54 EDT
From: XlntThreadz@aol.com
Subject: Re: The Color Star

Hi, Ingrid,

I tried digging mine out last night to check, but couldn't find it (big surprise-ha-ha!!!). You and Jane are probably right.

Jan M ; ) □ ########## who's winkin' & weavin' at <xlntthreadz@aol.com>

------------------------------------------------------------

Date: Tue, 19 Sep 2000 18:19:43 EDT
From: XlntThreadz@aol.com
Subject: Re: estate sale of weaving & spinning

Hi, Alice,

No there are no vertical warping mills, just the horizontal Louet.

Jan M ; ) □ ########## who's winkin' & weavin' at <xlntthreadz@aol.com>

------------------------------------------------------------

Date: Tue, 19 Sep 2000 15:58:13 -0700
From: "Margaret Thorson" <thousandflower@rockisland.com>
Subject: Re: handloomed/powerloomed

Karen,

I really liked what you had to say about the values that are inherent in choosing to hand make anything. Let's face it, we can buy anything we want at the local version of Wal-Mart. When we decide to take the time and energy and learn the skills necessary to make something ourselves we do so from our inner values, These, I think are part of what we offer our friends and cutomers when we give or sell them our products.

Margaret

----------
>From: kdanielson@NICKEL.LAURENTIAN.CA
>To: weavetech@topica.com
>Subject: handloomed/powerloomed
>Date: Tue, Sep 19, 2000, 9:23 AM
>
> I wonder if this decision might help everyone pay more attention to some
details that are not part of the simplistic industrial/nonindustrial
dilemma. Responsible trade in fabric should be based on more than a simple
WeaveTech Archive 0009

> label indicating that the fabric is a or b. Even more important, the extra
> effort to find out more about a fabric can greatly enhance enjoyment.
> Knowing where cloth has come from, why it was made and how, what it means,
> and how it has acquired meaning are some of the great reasons to appreciate
> fabric. It seems to me that we will only be able to produce the best
> quality fabric when these other issues become more important.
>
> -fabric that becomes part of a family heritage (a model for younger members)
> -fabric that represents community (tartans, national costumes)
> -fabric that symbolizes ceremonies, seasons, places etc.
> -fabric that communicates values (Gandi in India)
> -fabric that is art or part of an art object and so on....
>
> It seems to me that people knew these values in many cultures and were
> therefore able to do painstaking work and produce truly beautiful fabrics.
> It also seems that many weavers hit some kind of ceiling with a $10.00 place
> mat because there is little emphasis on the development of these other
> values. Then to some extent, we end up working against the clock and cutting
> corners in order to justify weaving at all.
>
> Does anyone else perceive this situation in a similar light?
>
> Karen Danielson
> http://danielson.laurentian.ca/qualityoflife/
>
> ----------------------------------------------------------
> TOPICA The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics
>
> ---------------------------------------------
> Date: Tue, 19 Sep 2000 19:36:20 -0400
> From: "Nancy T Slutsky" <NSLUTSKY@prodigy.net>
> Subject: Re:distinguishing handweaving
>
> Mr. Fannin, I cant stand it any longer. Please share with all the criteria
> the customs regulation writers decided distinguished hand vs power wovens.
>
> I assume they were attempting to classify the fabrics by looking at or
> testing the fabric, rather than questioning importers on methods of
> manufacturing.
> Nancy
>
> ---------------------------------------------

End of weavetech@topica.com digest, issue 413
Re: decatized
By akabuse@gpu.srv.ualberta.ca

Re: handloomed/powerloomed
By RBH@TELUS.NET

Re: handloomed/powerloomed
By MargeCoe@concentric.net

Date: Tue, 19 Sep 2000 13:50:52 -0700
From: adolf buse <akabuse@gpu.srv.ualberta.ca>
Subject: Re: decatized

Nancy:

I don't think I want to know the real meaning of "decatized" I love yours.

Kathy
At 11:20 AM 9/19/2000 -0700, you wrote:
>
> In a message dated 9/19/00 12:23:41 PM, weavetech@topica.com writes:
> 
> <<decatized>>
> >Laura, Please explain this term. In my realm it means getting the cat off
> >the loom for a while.
> >
> >Nancy
> >
> >T O P I C A  The Email You Want. http://www.topica.com/t/16
> >Newsletters, Tips and Discussions on Your Favorite Topics
>

Date: Tue, 19 Sep 2000 23:44:05 -0700
From: "Chickadee Creek Studios" <rbh@telus.net>
Subject: Re: handloomed/powerloomed

I'm proud to have in our home, my husband's grandparents silver tea service,
crystal glassware and some of my mother in law's mother's linens.
They are treasures to pass down and onto the coming generations.

They show craftsmanship to it's finest degree.

Now zoom ahead to the year 2000, where, some where a woman is passing on her
best Wal Mart towels and table cloths to her daughter in law.
(yikes!)

There is a need to own, use and treasure things of beauty made by "us".
And at a sale, there are Wal Mart people and then there are the treasure
seekers.
Just some late night thoughts..... Susan
who just finished linen runners where the hemstitching took as long as
weaving the runner.

-------------------------------
Date: Wed, 20 Sep 2000 01:40:20 -0700
From: <MargeCoe@concentric.net>
Subject: Re: handloomed/powerloomed

> Some one in a sweat shop might produce a cheaper
> item and the uninformed consumer prefers it
> instead.

I know I jumped on this soapbox once before, but it was a while back and
perhaps it's time for another go round. I realize Karen that I may very
well have misinterpreted your meaning but your sentence introduces the topic
relatively concisely, and I apologise in advance for taking the liberty to
use it as a launching pad for a pet peeve.

Handmade doesn't mean better made. You may cherish the object because of
who did it, or the hours you or a dear one put into it, but it's not
necessary better quality, better design, better execution, or of better
components. I question the concept that because an item is produced in a
"sweat shop" and produced "cheaper" that it's ipso facto inferior to an item
which is hand produced. In my weaving life (industrial and hand) I've seen
some mighty sleazy goods and I've seen some excellent, luscious
fabric--neither hand, machine, nor "sweat shop" can take the moral high road
nor should any be automatically saddled with the low!

Some of the very finest of fabrics I've seen were (are?) produced in mills
by weavers working in less than an ideal environment. It's time to embrace
all weavers in our world and spend less time criticizing their output--many
of them do not have the luxury of working as most of us on the list do in
comfortable home studios.

And, while I'm on the box--last month we drove 4000 miles back and forth
across the middle of the continent. Besides the ubiquitous McD's, we
noticed that Wal-Mart provides stores in the most remote of places, places
where there are few other shopping alternatives. And please remember it's
quite possible that some shop at Wal-Mart because it's all they can afford.

Margaret

-------------------------------------------------------------
MargeCoe@concentric.net
Tucson, AZ USA
-------------------------------------------------------------

End of weavetech@topica.com digest, issue 414
Date: Wed, 20 Sep 2000 07:48:32 -0400
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: hand/power?

> It saddened me to think that the creative effort behind
> that cloth was being disparaged simply because of the tool used
> to materialize it.

I agree whole-heartedly with Laura. I get so tired of hearing, "Oh, well, you used an AVL to do that", as if the loom did all of the designing, dyeing, warping, threading, weaving and sewing by itself. I'm sure that Jacquard and drawloom pieces are denigrated as "unfair" even more than dobby ones are. I hope to live long enough to see these misconceptions disappear.

Martha

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Ingrid,

The reason was a higher import tax, 11.4% as well as a quota restriction on non-handwoven, as opposed to 6% on handwoven with no quota - very strong reasons to appeal.

Martha

------------------------------
Date: Wed, 20 Sep 2000 09:05:46 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: decatized

At 09:57 PM 9/19/00 -0700, Kathy <akabuse@gpu.srv.ualberta.ca> wrote:

>I don't think I want to know the real meaning of "decatized" I love yours.

"Decatizing" is a British version of the noun "Decating" which comes from the verb "to decate"

Detating is a process that comes at the end of wet finishing, usually on the woollen system wherein the goods are wrapped under with a felt blanket, under high tension around a perforated steel cylinder. Steam is forced through the layers of fabric/felt from inside out then a vacuum is introduced to pull the air outside in. This produced a hard smooth surface to the goods that is particularly evident on melton and other heavily fulled woollen fabrics.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
Department of Retail Management & Design Technology
224 Slocum Hall Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin

------------------------------
Date: Wed, 20 Sep 2000 09:15:52 EDT
From: WC3424@aol.com
Subject: Drawloom

My heartfelt thanks to all of you who responded to the post for selling my drawloom. This is to let you know, it is going to its new abode this morning -- someone on our list who is also in TEXAS!!!! Thankfully we will have a new drawloom weaver in our State.

Charlotte
Date: Wed, 20 Sep 2000 09:34:32 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: LIBAS v THE UNITED STATES CUSTOMS METHODOLOGY

--=====================_969471272==_
Content-Type: text/plain; charset="us-ascii"

TO ALL:

Attached hereto are five jpeg files named “CUSMETH 1...5” containing the U.S. Customs “Methodology for the analysis of Woven Fabrics to Determine whether Fabric has been Powerloomed or Handloomed”.

These are sent without comments so as to avoid any influence on comments from list members.

If there is any problem opening and/or reading these, let me know.

Kind regards and thanks.

AAF

--=====================_969471272==_
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Content-Transfer-Encoding: base64
Content-Disposition: attachment; filename="Cusmeth1.jpg"

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I am open to suggestions, how much is the Louet liable to be?

> -----Original Message-----
> From: Jan Miller [SMTP:xlntthreadz@aol.com]
> Sent: Tuesday, September 19, 2000 5:21 PM
> To: weavetech@topica.com
> Subject: Re: estate sale of weaving & spinning
> Hi, Alice,
>
> No there are no vertical warping mills, just the horizontal Louet.
>
> Jan M  ; ) [###] ###########  who's winkin' & weavin' at
> <xlntthreadz@aol.com>
>
> ___________________________________________________________
> T O P I C A  The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics

Date: Wed, 20 Sep 2000 09:40:08 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: estate sale of weaving & spinning

We are open to suggestions, how much is the Louet liable to be?

I am open to suggestions, how much is the Louet liable to be?

> -----Original Message-----
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Date: Wed, 20 Sep 2000 09:40:08 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: estate sale of weaving & spinning

We are open to suggestions, how much is the Louet liable to be?

I am open to suggestions, how much is the Louet liable to be?
WeaveTech Archive 0009

Date: Wed, 20 Sep 2000 10:41:08 -0400
From: Wheat Carr <wheat@wheatcarr.com>
Subject: Re: LIBAS v THE UNITED STATES CUSTOMS METHODOLOGY

>Attached hereto are five jpeg files named "CUSMETH 1...5" containing the
>U.S. Customs "Methodology for the analysis of Woven Fabrics to Determine
>whether Fabric has been Powerloomed or Handloomed".
>
Hi Allan,

I was not able to read/open 4 or 5. If possible could you send them to me again.

Meanwhile ran 1, 2 & 3 thru a text converter to save as a text file for my personal reference and strongly suspect that some of the definitions/criteria are going to cause heated debate on the list.

Thanks for sharing this information.

If you would like a copy of the text file let me know.

Wheat

Wheat Carr
mailto:wheat@craftwolf.com
Carroll County MD

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Date: Wed, 20 Sep 2000 09:51:41 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: hand/power?

I can recall when handwoven meant no fly shuttles or other "speed-up" equipment. Hand-loomed was used for that. Possibly still a useful distinction. I do not put down the design capabilities of someone who is using a computer controlled loom, considering I like to try out drafts on a weaving program. And now at last or at least soon I can upgrade to a better program, having acquired a better computer. My looms however will remain undubbied as none of them are of a type to accept such. Though if I ever find one I can afford..... sheer curiosity would lead to getting and using it! Some of us simply cannot afford some of what is out there. But we do need to educate people, more demonstrations may help, especially if we can talk about the value for future generations of handmade goods, whether it be weaving, pottery or woodcraft just to name a few. I cringe when I see some mass produced item advertised as a "future heirloom!!"

Alice in MO

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Date: Wed, 20 Sep 2000 10:03:58 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: LIBAS v THE UNITED STATES CUSTOMS METHODOLOGY

Wow, what a collection of idiocy! According to their standards some of my weaving would be apt to be classed as "machine" yikes. On rugs, my fringes tend to be even, too. My what crimes we have all committed. Seems bureaucratic nonsense abounds. I noted in their references, that the brown book, one of my first weaving books as it dealt largely with 2 harness work, back before I got the first 4 harness loom, was on it. Not a particularly good source of info. Seems they have not consulted anything more exhaustive
as to what handweavers can accomplish without a "machine" Though technically all our looms are "machines" Just to be a little more confusing! Thanks Allen. I will print this off for when I need an outraged chuckleQ

Date: Wed, 20 Sep 2000 11:41:01 -0400
From: "Pamela J. Kite" <kitefam@bellsouth.net>
Subject: RE: Advice

Many thanks to all who responded with thoughtful comments and assistance, especially Bonnie, Jane, Jan, Margaret and Georgean. I've decided on a basic structure of twill, found objects have become scraps of fabrics to be knotted in, and the fiber is still wool, since the finished piece will be matted and framed - sealed against moths! I'll paint the warp and weft yarns in colors ranging from a dark brown through green and blue to almost white, reflecting the colors of our mountains and sky, and think that the finished piece will look like a flock taking flight against the mountain backdrop.

Thanks again, ladies - I really appreciate all of you!

Pamela Kite
Clinton, Tennessee
reply to kitefam@bellsouth.net
ICQ 21601367
URL: http://members.xoom.com/KiteTales/

"He who works with his hands is a laborer. He who works with his hands, and his head is a craftsman.
He who works with his hands, and his head, and his heart, is an artist."
St. Francis of Assisi

End of weavetech@topica.com digest, issue 415
Date: Wed, 20 Sep 2000 08:48:44 -0700
From: "Penny Peters" <penny_peters@hotmail.com>
Subject: Re: hand/power?

I get so tired of hearing, "Oh, well,
> you used an AVL to do that", ........I'm sure that
> Jacquard and drawloom pieces are denigrated as "unfair" even more than
dobby
> ones

Well, I am willing to make a confession of sorts here. Although I never did
think that Fly shuttle etc equated with machine loomed, I did dispair when I
saw so many fabrics that were done with computer or jacquard etc. Why?
Simply because I knew they were out of my realm. I had not the equipment or
knowledge to even feel I could be inspired by such cloth. There was an
underlying feeling of discontent that no matter how good I got at design, I
would only have an 8 shaft loom and would never be able to compete
realistically with the more complicated cloth. It would always be more
interesting, more beautiful, more clever etc, etc, etc. But then at
Convergence in Atlanta, Margaret Coe showed me a scarf that had been given
to her. It was not done on a fancy loom, quite a simple piece really, but
it was one of the most exquisite pieces I had seen. Ohhhh, the light bulb
goes on. It made a huge difference in how I saw cloth, actually giving me
the freedom to look at the cloth, the method be hanged. Sooo, when I hear
comments like the one above, I wonder what generated that in the speaker.
Not that I say I am completely free of the prejudices. I think I may have
made the same remark in Cincinnati, looking at the yardage exhibit. One
cannot always tame ones devils....  Penny

Penny Peters, Berkeley, CA
penny_peters@hotmail.com
Thanks for sending this Alan, Has given me a lot to think about!! Now that the US Government is calling me a machine weave because my fringe is always even and my selvages are nice and straight does this mean I can't teach weaving at the "folk art" school any more????? Or does this mean my weaving teachers did their job really well??

Hugs

Johnnie

Unfortunately, I'm on digest format - all I got was computer language. :( Wheat, would you be able to send me the text format, or perhaps post it to the list for the rest of us on digest?

Laura Fry
http://laurafry.com

>I can recall when handwoven meant no fly shuttles or other "speed-up" equipment. Hand-loomed was used for that. Possibly still a useful distinction.

Sadly, the term "handloomed" has been taken over by the machine knitters. Every time I see that term on a garment that is clearly knitted & not woven, I feel myself going into attack mode. Grrrrrrrrrrrrrr.

Ruth
rsblau@cpcug.org
Arlington, VA USA

maybe if we all e-mailed the knitting machine producers? Tell 'em it knitted not hand loomed. Oh, yeah, I do own a knitting machine, though am still figuring out how to use it! But what I produce if I get that far will be knitted or maybe home knitted!

Alice in MO
From: "William B. Smale" <b.smale@ieee.org>
Subject: LIBAS v THE UNITED STATES CUSTOMS METHODOLOGY

Boy what a crock of bovine kah-kah.
Fabric >16" as an indicator of machine woven??
Fine threads at close sett??
No wonder the trade regulations are a mess!!

I hope that Allen was able to bring the US Customs Department into the Late
20th century at least! Appears they have little clue as to what is actually
being done on handlooms currently.

Bill in cool Minneapolis where fall arrived early!!

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Date: Wed, 20 Sep 2000 13:59:42 -0400
From: "Robin Burk" <robink@wizard.net>
Subject: hanging a kilim

We've finally moved into our new home and I've found that the inner wall of
my weaving space is the perfect setting for a hand-made kilim we brought
back from the Caucasas / Turkey earlier this year.

The good news is that we're now in the peaceful countryside, 5 states away
from our previously over-busy lives. The bad news is that I've left behind
the people I would trust to frame this approx. 4' x 6' piece for framing.
Help!! Any suggestions on how to prepare this to hang?? I.e. frame
construction and how to attach it??

Robin Burk
now in the mid-Hudson Valley area along with her new loom and the Laurelwood
English Cocker Spaniels

-------------------------------
Date: Wed, 20 Sep 2000 10:46:06 -0700
From: <MargeCoe@concentric.net>
Subject: Re: decatized

I invite those who took Joy Boutrop's workshop/seminar in Cincinnati to
crack open their notebooks and correct me because my notes are pretty
pathetic, particularly as regarding wool. The topic was "After
Treatments"--so I have a paragraph or so covering: viscose and acetate
(*rayon* which she said has internationally been dropped as a term), another
on synthetics. She stated that Dry Cleaning is not an *after treatment* it
removes oils.

One note I took is that Joy said we should make sure undyed yarn is treated
same as dyed yarn before weaving when used in the same project. (Steam?)

Then we went to wool where the word *decatizing* came up quite a bit. I
wrote the definition as "setting of wool by steaming."

Joy defined felting a little differently from what I think of but basically
said the wool fabric can be decatized before or after felting, but that a
more even result is obtained if it's decatized before felting. She also
said we should decatize yarn before dyeing, after dyeing and before weaving,
and again again as fabric.

How to do it--steam cone of yarn for about 1 hour:

I have a crude drawing of a pan with a rack with water under the rack and a
WeaveTech Archive 0009

cone sitting on the rack above the water. Then there's a layer of newspapers under the lid to prevent steam dripping on cone.

For fabric it was suggested we wrap it around a pole with a layer of another dry fabric such as cotton separating the layers. Using a large pan such as a roaster pan create a steamer and steam for an hour.

Corrections folks?

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Wed, 20 Sep 2000 11:13:29 -0700
From: "Darlene Mulholland" <darmul@netbistro.com>
Subject: RE: hand/power?

Handloomed can accurately describe knits as well as woven items in that both are made on a machine that manipulates threads. Different structures, all fiber, all produced on a machine. Yes, I have a foot in both camps and something I've done on a knitting machine is no more or less 'machine made' than something I've done on a weaving loom. =20

They are all machines folks and have many varying degrees of technology. =20 Let's not get hung up on terminology rather than on quality of product. =20 All these machines, whether the very simplest ones or the latest computer driven models, have the capacity to produce absolutely wonderful cloth but they can and have also produced absolute garbage. =20 The end product is up to the designer and machine operator [yes, that is what a person who uses a loom really is] whether that machine is a weaving loom or knitting machine [loom]. Maybe it is time to appreciate good craftmanship in all fiber arts - from all areas of our ever shrinking global community. Diversity and acceptance can only improve a culture, a community, or a craft and sometimes this can all be happening at the same time.

I chose not to use the term handloomed for my knits - that is a personal choice - I use the term knits. Oh yes, I also do woven clothing.

Now slipping on my asbestos suit - a happy blend of both knit and woven fabrics. <G>

Darlene Mulholland
darmul@netbistro.com
Artisan Knitting Machine Dealer
www.pgmoneysaver.bc.ca/weaving=

Every time I see that term on a garment that is clearly knitted & not woven, I feel myself going into attack mode. Grrrrrrrrrrrrrrrr.

Ruth

Date: Wed, 20 Sep 2000 13:32:46 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: hand/power?
Suspect most of us "fibernauts, fibernuts?" will not shoot. I like knitted stuff but myself with knitting needles is a disaster. Hence the machine for things better knitted than woven. Given the recent increase in the price of propane which I heat with, I may well be busy weaving some nice warm woollies, and knitting up some warm whatevers! Though Mo winters are not as cold as those of my native Michigan. Still brrrrrrr! Think if we produce quality, that is what matters. I have seen some "handmade" stuff both woven and knitted as well the generic term crafted that would have better been left undone. Then there are the lovely, well made and designed items. The public can usually tell the difference! Everyday stuff I'll go buy at Walmart! But for special things, I shop or make!
Alice in MO

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End of weavetech@topica.com digest, issue 416

From list-errors.700002588.0.701753111.004@boing.topica.com Wed Sep 20 17:03:19 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id RAA18348 for <ralph@localhost>; Wed, 20 Sep 2000 17:03:14 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Wed, 20 Sep 2000 17:03:14 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id QAA21815
for <ralph@baskerville.cs.arizona.edu>; Wed, 20 Sep 2000 16:12:06 -0700 (MST)
Received: from outmta013.topica.com (outmta013.topica.com [206.132.75.230])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id QAA08569
for <ralph@cs.arizona.edu>; Wed, 20 Sep 2000 16:11:53 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 417
Date: Wed, 20 Sep 2000 16:11:11 -0700
Message-ID: <0.0.732791104-212058698-969491471@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

RE: hand/power?
By mcwarr@orcon.net.nz

Re: hand/power
By laurafry@netbistro.com

RE: hand/power?
By amurphy@cbcag.edu
     handloomed/powerloomed
By kdanielson@NICKEL.LAURENTIAN.CA

RE: hand/power
By amurphy@cbcag.edu

Re: Digest for weavetech@topica.com, issue 415
By WC3424@aol.com

ADMIN - Digests and attachments
By amyfibre@aol.com

Re: estate sale of weaving & spinning

- 305 -
In New Zealand we call knitted fabric made on a machine as machine knitted. However I don't know why we get hung up on how a fabric is made, it's the end result that is important. If it is hand spun, hand dyed, hand woven or hand knitted it does mean a more unique fabric can be the outcome, but not necessarily. Why do we put so much emphasis on the "hand-"? Is it purely a marketing thing, or do we think we are that special?

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: http://mcwarr.orcon.net.nz
Creative Fibre site: http://www.creativefibre.org.nz

I wonder how people think the incredible textiles of the pre-industrial era were created? Magic?

Interesting that in the early years of the industrial (r)evolution that machine made goods were considered shoddy. Industry worked very hard to get their quality up. How well they have succeeded when it is now "assumed" by such august bodies as the US customs branch that hand woven assumes poor technique/quality.

In 1974 I took a spinning class and the instructor, who also taught the weaving class, had some samples of antique Peruvian textiles. The lone male in the class kept insisting, with great vigor, that these textiles could not possibly have been handwoven because they were too "good" a quality.

As Allen has consistently insisted and with which I heartily agree - the level of technology one uses to execute a textile leaves no tracks on the cloth. There are no dobby footprints, no fly shuttle contrail.

I can weave a 60" wide cloth without a fly shuttle with exactly the same quality of selvedge as with one - it's just that using a fly shuttle allows me to do so *faster*! I can, if pushed, treadle a complex treadling with my own two feet, but a dobby allows me to do it faster - and with more shaft combinations than are possible on a "regular" floor loom.

It is long past time that we get over the level of technology with which a textile is made, and celebrate the cloth itself. Does it do its' job well? Does it add beauty to its' function?
Let's celebrate good fabric, regardless of the "machinery" used to make it. Let's celebrate the individual creative urge, be it based on a value system that insists we create our own family heirlooms, or the personal urge to exercise the intellect and desire to materialize our fibre dreams!

Laura Fry
who, once again, should be weaving not kvetching - er, computing
http://laurafry.com

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Date: Wed, 20 Sep 2000 13:52:30 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: hand/power?

Think the idea is that "handmade" indicates more thought, care went into the item, though this is not always the case. Handmade things are supposed to be "special" but may not be. Think it is partly a snob appeal. If someone can say their purse was handwoven, then it is supposed to be a bit better than a mass produced item. Humans love to have things that no one else does!
Alice in Missouri where it is getting chilly! Colder now than when I came to work 6 hours ago. (Must think about moving house plants back in!)

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Date: Wed, 20 Sep 2000 15:01:59 -0500
From: "Karen Danielson" <kdanielson@nickel.laurentian.ca>
Subject: handloomed/powerloomed

"Some of the very finest of fabrics I've seen were (are?) produced in mills by weavers working in less than an ideal environment. It's time to embrace all weavers in our world and spend less time criticizing their output--many of them do not have the luxury of working as most of us on the list do in comfortable home studios."

Thank you Margaret for your reaction. I have a soap box issue too and occasionally bring it out because I would like to know if others can see something that I have seen or else I would like help to revise my view.

May I clarify my point. I was not intending to criticize the output of any weaver but rather to raise a point about the circumstances in which we all weave. I agree with you that the sweat shop weaver deserves respect and so does any corporation bringing affordable and useful items to the most remote places. The issue is not with what these people are doing. It is more to do with things that people 'have neglected because of circumstances and I include myself'.

If I understand the current economic situation correctly, the cost of people's time has risen making anything done by hand increasingly expensive. This has affected everything from child care to ironing our clothes. Under these circumstances, some writers have suggested that the only people who can create things on their own terms are the very rich who can afford the time and the very poor who have no other options.

If we look at the situation historically, we have become amazingly successful at the production of things but at the same time, the emphasis on production has limited our ability to incorporate some other things into our lives. One big advantage of a production oriented workplace was that it could be separated from nonessential interruptions. But there was a difference between what was essential for production and what was essential for living. For example, some of these interruptions were our children.
Now, it seems that the lines between production and living are becoming blurred again. Productive home studios are just one example where many people are working with their children around and all the interruptions, teaching, etc that goes with it.

After a couple of hundred years in which people have focused on increasing productivity there are signs that we may now be getting diminishing returns for further increases. For example, one author has suggested that faster air travel won't make much difference to our lives since jet lag is the important issue. The recent decision on what is 'hand weaving' may be indicative of a similar change of emphasis. We have so many ways to produce fabric, it is apparently no longer possible or useful to make such a distinction between production weaving and the kind of weaving that is done by 'hand'.

At the present time, if we limit our interest to the product and its immediate functions and expect our customers to do the same, we may fit into the production oriented system most successfully. In current circumstances, we may also produce the best fabric by this means. The problem is that we may not at the same time contribute to the best quality of life for ourselves or the weaver in the sweatshop or the remote shopper. In other words, the greatest benefits may come from improving some of these other aspects of our weaving that are like the jet lag and limit the benefits we get from our productivity.

As the lines between production and living become more blurred, all the things that interrupted the workplace, that cannot be counted, that happen only once, and that money cannot buy may be becoming more influential again. Therefore, it makes sense now to concern ourselves more often with the links between weaving and life in general.

Off the box,
Karen Danielson
http://danielson.laurentian.ca/qualityoflife/

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Date: Wed, 20 Sep 2000 13:54:06 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: hand/power

Hurray, you said it. I was trying to verbalize what you did so very well. Thanks Laura.
Alice in MO

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Date: Wed, 20 Sep 2000 16:09:02 EDT
From: WC3424@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 415

I am not able to open downloaded files off the Digest. Please resend as I want to read everything!

Thanks...Charlotte

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Date: Wed, 20 Sep 2000 16:28:34 EDT
From: AmyFibre@aol.com
Subject: ADMIN - Digests and attachments

Hello list --
As has been said before, the software that manages the list (i.e. redistributes messages to all subscribers) cannot handle attachments. This is true of most list software. Because of the wide variety of ISP's and individual e-mail software, some of which will not allow attachments, it is impractical to try and add this functionality to list processing software.

So, please do not send attachments to the list address.

If, like Allen, you have something that is best shared in attachments, feel free to offer these attachment by writing a message to the list, inviting private responses by those interested, and then send out the attachments via private e-mail to those who can and wish to receive them.

Again, no attachments to the list address please!

Amy Norris
Co-Admin, WeaveTech
amyfibre@aol.com

Date: Wed, 20 Sep 2000 18:43:45 EDT
From: XlntThreadz@aol.com
Subject: Re: estate sale of weaving & spinning

Hi, Alice,

I haven't a clue. I think Leo is just as interested in finding a good home for his mother's stuff as he might be in the money. We just made him offers on the items which we already bought.

Jan M ; ) □ ############️ who's winkin' & weavin' at <xlntthreadz@aol.com>

Date: Wed, 20 Sep 2000 17:50:27 -0500
From: Dale Wilson <dale@dra.com>
Subject: RE: hand/power?

Ignoring the legal issues (a sane, if not necessarily safe or profitable thing to do) the issue is not the power supply. If I use a foot treadle to raise the harnesses, does that mean my cloth is no longer hand woven? An absurd question, of course, but to me no more absurd than wondering if a hydraulic assist invalidates hand-wovedness, or if a hand pegged dobby chain is somehow more "natural" than a computerized liftplan carefully entered by mouse-click.

Besides, the word "hand" focuses on the wrong part of the anatomy! A much more important anatomical object is the brain (or wherever the creative process happens.) A interesting question is "How much separation is there between the creative process and the manufacturing process?"

If the creative person responsible for the design is also actively involved in the production; if she is applying her creativity during the production process, then it's a craft (or maybe an art, but that's a different debate). If she is elsewhere while competent technicians and/or mechnical devices carry out her wishes, then it something else -- not necessrily something less valuable, but surely something different.

dale@dra.com

Oh, yes. It's vital to remember who you really are. It's very important.
WeaveTech Archive 0009

It isn't a good idea to rely on other people or things to do it for you, you see.
They always get it wrong.
-- Terry Pratchett, Sourcery

Date: Tue, 19 Sep 2000 22:29:17 -0500
From: Cynthia S Crull <cyncrull@datasync.com>
Subject: Re: Digest for weavetech@topica.com, issue 402

At 02:58 PM 9/16/00 -0700, Margaret wrote:
>What *seem* to be determining factors are: the colors--often complimentary,
>but the colors in my example certainly aren't; a relatively fine thread; a
>relatively firm weave; a balance, roughly even, of the colors; and . . .
>anyone have anything else to add?
Yes, I wove a skirt fabric, 2/2 twill, 5/2 perle cotton in red and
black. The red had a very fine red metallic wrap. It was definately
iridescent. The sparkle help "fancy up" the fabric, but it would have been
iridescent in any case.

Cynthia
Blue Sycamore Handwovens
116 Sycamore Street
Bay St. Louis, MS 39520-4221
cyncrull@datasync.com
Date: Thu, 21 Sep 2000 01:12:01 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: "mercerized" linen?

Francie wrote:
> Wonderful **mercerized** linen.
>
What *is* mercerized linen?

I saw it advertised on the website of R&R, so I wrote to them and asked. They told me the mercerization is a treatment with caustic soda etc etc.

As far as I have been able to find out mercerization was developed to change *cotton* fibers from flattened to round, and thus giving *cotton* fibers more sheen.

Flax fibers (again as far as I have been able to find out) do look nothing like cotton fibers. What can mercerization do to flax fibers? Or is "mercerization" of flax fibers something altogether different?

- once I saw a small spool of thickish 2-ply linen (maybe 12/2?) labelled "mercerized". I could not see, or feel, any difference from other wet spun 2-ply line linen yarn, but as I know sight and feel does not necessarily tell all...

Kerstin in Sweden, where mercerized linen is never heard of

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Date: Thu, 21 Sep 2000 01:12:17 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re: Libas vs Us

Please, Wheat - send to list?

Kerstin, also on digest
Unfortunately, I'm on digest format - all I got was computer language. :-( Wheat, would you be able to send me the text format, or perhaps post it to the list for the rest of us on digest?

Laura Fry
http://laurafry.com

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From: XlntThreadz@aol.com
Subject: Re: hand/power?

Hi, Alice and everyone!

I think your term of ""future heirloom!!"" belongs in the same category as "limited edition" (of 100,000) and "instant hit" (record, TV show, etc.) Gag city!! It's not necessarily WalMart or even the WalMart mentality, it's the "all junk until it sells" Madison Avenue marketing. We're told what to like in advance and punished with it whether we do or don't. (Survivor and Big Brother being the two most recent winners in the "slow speed chase in a white Ford Explorer" category.)

There are times when a distinction between hand and power methods are necessary and other times when it's not. If I might offer a parallel in photography, the use of image processing programs is perfectly legit but until fairly recently when such software became cheap enough for good amateurs to own, it offered users an unfair advantage in competitions. So did the distinction between professional and amateur. I used to have to compete against pros who worked for custom processors and had unlimited use of the fancy equipment, paper and chemicals of their companies. I'd love to have a computer-assisted loom and do not denigrate those who have access or can afford to use them, but I would also think it very unfair to have to compete against those weavers. Vive le difference!!

Others have been correct to point out that "handmade" is not necessarily better and that we should rejoice with what we have in common with all weavers and support those who work in unfavorable environments. I prefer to refer to items which have the "loving (but not necessarily skilled) hands at home" look as "homemade" rather than "handmade". "Homemade" jelly's great but we wouldn't necessarily expect it to be in a high-price boutique or enshrined at the Met. As for "handloomed" I once read that this was an industry term for "made on a non-automated knitting machine". What " looming" has to do with knitting is beyond me!! If this is in fact the case, I think that whoever came up with this misleading term should be hog-tied to a chintz sofa from K-Mart and forced to watch reruns of Martha Stewart!!

Jan M ; ) ☺  who's winkin' & weavin' at <xlntthreadz@aol.com>

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Date: Wed, 20 Sep 2000 19:31:07 EDT
From: XlntThreadz@aol.com
Subject: Re: hand/power?

Terminology again--how could I forget my pet peeve--referring to musicians as "artists"!!!! Call 'em what they are singers, drummers . . . after all music is one of the arts (art isn't one of the "musics"!!) Don't take away the only word I have to describe myself. What are you supposed to call me . . . a drawer? That's a piece of furniture!!
Well, of course they think greater than 16" is machine woven. They also think the only people who still weave are six little old ladies from Great Falls, Montana!!

Francie Alcorn

Did it again!! Sorry for the private post gone public.

Well I couldn't get the attachment so I didn't even read the regulation, although if it is in the code of federal regs, (CFR), I can probably download it in word & send it to the list. the cite would be helpful. (title,part,section) query, does anyone know why the customs office was concerned with the manner of production? quotas to protect US mills? I wonder how old the regulations are. an interesting feature of these sort of things is once
done, they seem to persist forever. I would bet some industry input was involved.

Nancy- totally guessing but finding reasons for the regulation an interesting issue.

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Date: Wed, 20 Sep 2000 20:12:10 EDT
From: XlntThreadz@aol.com
Subject: Re: hand/power?

It would also be interesting to note if the same standards of "handwovens" would apply to weavers who are disabled and require power assists.

Jan M ; ) □ ################ who's winkin' & weavin' at <xlntthreadz@aol.com>

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Date: Thu, 21 Sep 2000 12:56:40 +1200
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: hand/power?

> I'd love to have a computer-assisted loom and do not denigrate those who have access or can afford to use them, but I would also think it very unfair to have to compete against those weavers. Vive le difference!!

Why do some of us see more sophisticated equipment as a threat? I have just attended a provincial exhibition where the item judged the best was woven with 2 shafts. Ditto with our National Exhibition, where a tapestry won the top award - this tapestry was of azaleas that had been grown by the weaver, sketched by her and then woven on her 2 shaft tapestry loom. Nothing sophisticated with that process. No computers, multi shafts, flying shuttles etc. These people won against those using better technology. So where is it unfair competing against weavers with this equipment? I don't see the evidence.

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: http://mcwarr.orcon.net.nz
Creative Fibre site: http://www.creativefibre.org.nz

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End of weavetech@topica.com digest, issue 418
Date: Thu, 21 Sep 2000 01:59:33 -0700
Message-ID: <0.0.47812172-212058698-969526773@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: "mercerized" linen?
By willgee@mindspring.com

Re: "mercerized" linen?
By janee@softweave.com

Re: hand/power?
By willgee@mindspring.com

Re: "Jacquard cloth"
By jforrest@whidbey.com

hand/power
By willgee@mindspring.com

Re: Digest for weavetech@topica.com, issue 416
By hubbard182@worldnet.att.net

mercerized linen
By ingrid@fiberworks-pcw.com

Equipment vs equipment
By ingrid@fiberworks-pcw.com

Re: "mercerized" linen?
By kerstin.froberg@swipnet.se

RE: hand/power?
By kerstin.froberg@swipnet.se

Date: Wed, 20 Sep 2000 18:35:51 -0700
From: glen black <willgee@mindspring.com>
Subject: Re: "mercerized" linen?

Kerstin...Really good mercerised linen has a most brilliant surface. Mercerisation affects linen fibers about the same as cotton; an important aspect of mercerisation is "gassing" which means the thread is reeled rapidly across a gas flame which burns off extraneous fuzzy fiber. Don't try this in the kitchen! The first time I found some it was from Scotland, and I couldn't believe it was linen, I have a feeling this was for the embroidery market it was 2 ply and slightly less twist than we normally expect in linen yarn. Finding more would persuade me to weave again. glen black

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Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

Date: Wed, 20 Sep 2000 21:34:10 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: "mercerized" linen?
> Francie wrote:
>> <snip>
>> Wonderful **mercerized** linen.
>>
> What *is* mercerized linen?
> Mercerization is the treatment of cellulose fiber (cotton, linen, etc) with strong caustic soda (aka lye, NaOH). It changes the chemistry of the cellulose. Most fibers are mercerized under tension (while being stretched) which results in a shinier, stronger yarn that dyes deeper and absorbs water better. When the fiber is treated with caustic soda while not under tension, it is called slack mercerization. This results in shrinkage and adds stretchiness. 100% cotton stretch denim is the created using slack mercerization.

I'll bet the spooled mercerized linen was mercerized under tension so should be stronger, etc. On my lye cloque web site page, are images of some fabrics I wove that were slack mercerized to create differential shrinkage. Cotton tends to shrink around 25% when slack mercerized while linen shrinks around 50% and has a lovely stretchiness.

Jane

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Jane Eisenstein    janee@softweave.com    http://www.softweave.com/
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Date: Wed, 20 Sep 2000 18:46:44 -0700
From: glen black <willgee@mindspring.com>
Subject: Re: hand/power?

Ruth...me too. I think the better tag would be hand framed, as in olden days the knitting machines used to produce hose were called frames; they were foot and hand powered and were surprisingly loom like in appearance. How olden the days, now I can't remember but apparently that sort of knitting was a cottage industry. I think it may be illustrated in Diderot. glen black
--
Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

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Date: Wed, 20 Sep 2000 18:38:28 -0700
From: "Janet Forrest" <jforrest@whidbey.com>
Subject: Re: "Jacquard cloth"

Re: Laura's mention of a Convergence conversation with the term "Jacquard cloth". I've just learned that the judge at our County fair Fiber Arts exhibit, dismissed a beautiful scarf as an "AVL cloth". The design had a basis in one that appeared in an issue of "Weavers" magazine, the yarn was hand dyed, the scarf handwoven. There are Luddites everywhere. I just resent County public funds being paid to support their attitudes to demean craftsmanship. There is no question that the same judge stopped to exam 4-harness weavings completely taken from a different pattern source. So, do we need to expand definitions again?
Janet

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Date: Wed, 20 Sep 2000 18:53:47 -0700
From: glen black <willgee@mindspring.com>
Subject: hand/power

Hi Laura..you used an interesting word..shoddy..which is the term (once) used in the industry for cloth woven of recycled fiber..sometimes even shredded fabric re-combed and re-spun and re-woven.  glen black

Interesting that in the early years of the industrial (r)evolution that machine made goods were considered shoddy.
--
Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

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Date: Wed, 20 Sep 2000 22:11:10 -0400
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Digest for weavetech@topica.com, issue 416

> But then at
> Convergence in Atlanta, Margaret Coe showed me a scarf that had been given
> to her. It was not done on a fancy loom, quite a simple piece really, but
> it was one of the most exquisite pieces I had seen. Ohhhh, the light bulb
> goes on. It made a huge difference in how I saw cloth, actually giving me
> the freedom to look at the cloth, the method be hanged.

A few years back, I did a little study of the pieces in the Convergence fashion show. I don't remember the exact numbers, but well over half were plain weave made anything but plain with color by space-dyeing, warp-painting and embellishing - fantastic pieces.

> One cannot always tame ones devils

How true. I still envy the talent that went into those wonderful plain weave pieces.

Martha

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Date: Wed, 20 Sep 2000 23:08:25 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: mercerized linen

Hi Kerstin:

I had several spools of mercerized linen. They are shinier and smoother than traditional wet spin line linen. Mine are about 20/2 and are a gift from an old weaver. They probably have been around for years. They are from Scotland. And I would give eye teeth for more of the same.

Thanks for the R&R mention. Will check it out

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

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It's in the mind and in the skill of the maker that the difference happens, not in the equipment.

You can't tell a fly shuttle, dobbey woven plain weave from a 2 shaft treadle loom woven fabric. The better designed piece, woven with skill and care will be the better cloth.

You can't tell a computer assisted design, computer dobbey interfaced complex fabric from a table loom woven pickup piece. Again the better cloth will come out on top.

So why would anyone be threatened by equipment used to make the cloth, either we as weavers or governments!

It's the final product that is important.

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

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> I presume the process is
> basically the same with the caustic soda burning off the fibers sticking
> out from the spun yarn.

But that is not the function of the caustic soda in the cotton mercerization process?  The burning off the fibers is called "gassing", and is actually burning, I thought?

Kerstin, again

------------------------------

Laura wrote:
<snip>
> I can weave a 60" wide cloth without a fly shuttle with exactly
> the same quality of selvedge as with one - it's just that using
> a fly shuttle allows me to do so *faster*!  I can, if pushed,
> treadle a complex treadling with my own two feet, but a dobbey
> allows me to do it faster - and with more shaft combinations
<snip>

and Karen:
<snip>
> If I understand the current economic situation correctly, the cost of
> people's time has risen making anything done by hand
increasingly expensive.

It seems to me that these two statements somehow sums it up: *if* we want to sell our products, and *if* we will be able to make a living from them - then we *have* to get a "reasonable" pay per hour. If my time is worth (ie, if I have to make this much money to be able to live) 10 "money units" per hour, and if I can produce 10 cms of fabric per hour, then 1 meter of fabric will cost the buyer 100 money units. If I could produce 1 meter of fabric per hour with the help of a fly shuttle, the cost for the buyer could be only 10 money units. If I could produce 10 meters per hour (which industry can), the cost for the buyer would be 1 money unit per meter.

"Snobbish" or not - I can't just price my "equal-to-industry" fabric at 100 money units per meter and expect the public to buy it - I have to give some explanation to *why* it should be a hundred times as expensive. "Hand woven" may not be the best, or only, argument, but it certainly is an explanation.

If this buyer is an interested consumer, s/he looks in the other shops, too. In the next shop, that "same" equal-to-industry fabric is priced at 10 money units per meter... and it still is hand woven.

Question then becomes: should us handweavers, whichever equipment we use, try to stay in the same price range? Anti-trust laws apart, would that be ethical? Should one, having been able to afford a much more expensive equipment, also be rewarded by having to work only 1/10th of the time? Or?

Kerstin in Sweden,
who after having bought her AVL finds herself making a living from the sewing machines (and, after a power outage near a delivery deadline is glad to have an ancient treadle machine as back-up...)

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End of weavetech@topica.com digest, issue 419

From list-errors.700002588.0.701753111.004@boing.topica.com Thu Sep 21 06:33:51 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id GAA18719 for <ralph@localhost>; Thu, 21 Sep 2000 06:33:48 -0700
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    for <ralph/localhost> (single-drop); Thu, 21 Sep 2000 06:33:48 MST
Received: from baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA05448
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    by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA05448
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    by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id DAA17119
    for <ralph@cs.arizona.edu>; Thu, 21 Sep 2000 03:36:29 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 420
Date: Thu, 21 Sep 2000 03:31:35 -0700
Message-ID: <0.0.756815991-212058698-969532295@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

  Customs Methodology
With Amy's permission, and with likely one or two minor typos (? means I am not sure if a word is correct or what the correct letter number is, here is the text conversion from Allan's jpgs.

The Check Sheet may look a bit funky unless your message length is set to full screen. It prints just fine in courier with one inch margin.

Wheat

FROM: Allan Fannin - transcribed from cusmeth1.jpg

U.S. Customs Laboratory
Los Angeles, California
300 South Ferry Street
Terminal Island, California 90731

Methodology for the analysis of Woven Fabric to Determine whether Fabric has been Powerloomed or Handloomed.

We are not aware of any published methods that specifically address this issue. Since we are not present while a certain fabric is being manufactured we base our opinion regarding the construction processes on the observations of various weaving characteristics and generally accepted practices.

Many of the observations are made under magnification utilizing microscopes.

Attached is a copy of a check sheet that we use for each of our samples. If published methodology is employed it is so stated. Also attached is information indicating the conclusions drawn from the "check Sheet" (see cusmeth4-5)

(Written Signature)

William J Bonocoors (?)
Assistant Laboratory Director

End cusmeth1.jpg

FROM: Allan Fannin - transcribed from cusmeth2.jpg & cusmeth3.jpg

US CUSTOMS LABORATORY
LOS ANGELES, California

SELVAGES
1. Even filling tension/spacing indicates machine woven fabric.
2. Uniform Compact Selvages indicates machine woven fabric.
3. Filling "tucked" back in indicates machine woven
4. cut "fringe" indicates machine woven fabric.

FABRIC (ASTM D3775)
1. "High" (i.e. > 80/inch) count indicates machine woven fabric.
YARN TYPE
1. Number (ASTM D105?) high >40 cotton count.
   Larger yarn size expected in handloomed fabrics.

OVERALL FABRIC CONSTRUCTION
1. Width > 36" indicates machine woven fabrics.
2. Tenter frame/other processing marks indicates machine woven fabrics.
3. Fancy or intricate weave indicates machine woven fabrics.
   Plain woven fabrics are common in handwoven fabrics.
4. Even float tension indicates machine woven

"Uniform pattern repeat indicates machine woven and this is usually covered
under "Overall Fabric Construction"

DEFECTS:
2. No irregularities or repeating irregularities indicates machine woven
   fabrics.
3. No weft loom indicates machine woven.
4. Continuous warp or weft streak indicates machine woven.

Additional criteria may be developed/or references for fabrics of
unique/complex design.

REFERENCE:
1. Annual Book of ASTM Standards Section 7
   (07.01 Volume & 07.02) 1992
2. Brown, Harriette J HAND WEAVING FOR PLEASURE AND PROFIT
4. Goldberg, J.? FABRIC DEFECTS
5. Joseph, Marjory INTRODUCTORY TEXTILE SCIENCE
6. U.C. DAVIS Syllabus Textiles and Clothing 162
7. Corbman, Dr Barnard P TEXTILE: FIBER TO FABRIC, c 1975

End cusmeth2-3 transcribed.
+++++++++++++++++++++++++++
FROM: Allan Fannin - transcribed from cusmeth4.jpg & cusmeth5.jpg "Check Sheet"

Machine woven Vs. Hand Woven Analysis

SELVAGES                        Present  NotPresent   Machine  Hand
1. Even filling tension/spacing    ____     ____        ____    ____
2. Uniform & Compact Selvage
   (if both are present)         ____     ____        ____    ____
3. Filling “tucked” back in       ____     ____        ____    ____
4. Uniform cut “fringe”           ____     ____        ____    ____

FABRIC COUNT                    Present  NotPresent   Machine  Hand
1. "High" (i.e. > 80/inch) count   ____     ____        ____    ____
2. Minimal variation between ???  ____     ____        ____    ____

YARN TYPE                       Present  NotPresent   Machine  Hand
1. Number (ASTM D105?) high
   >40 cotton count.            ____     ____        ____    ____
2. Complex yarn                 ____     ____        ____    ____

OVERALL FABRIC CONSTRUCTION     Present  NotPresent   Machine  Hand
1. Width > 36"                   ____     ____        ____    ____
2. Tenter frame/other
   processing marks            ____     ____        ____    ____
### WeaveTech Archive 0009

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<td>____</td>
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<tr>
<td>4. Even float tension</td>
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<td>____</td>
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**DEFECTS**

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<th>Hand</th>
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<td>____</td>
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<tr>
<td>2. No irregularities</td>
<td>____</td>
<td>____</td>
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<tr>
<td>or repeating irregularities</td>
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<tr>
<td>3. No weft loops</td>
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<tr>
<td>4. Continuous warp or weft streak</td>
<td>____</td>
<td>____</td>
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</tbody>
</table>

**Conclusions:**

+++++ End ++++

Wheat Carr  
mailto:wheat@craftwolf.com  
Carroll County MD

End of weavetech@topica.com digest, issue 420
Date: Thu, 21 Sep 2000 06:24:07 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Equipment vs equipment

> You can't tell a fly shuttle, dobby woven plain weave from a 2 shaft
treadle loom woven fabric.
> You can't tell a computer assisted design, computer dobby interfaced
complex fabric from a table loom woven pickup piece.

I wholeheartedly agree with Ingrid that the finished product in these two
circumstances cannot be distinguished. However, I think one reason some
weavers feel threatened by CA weaving is because you CAN tell the difference
between an 8 shaft pattern and a 24 shaft pattern. Whether or not the
weaving was accomplished by the weaver supplying the force to depress each
individual treadle or a computer aided in the shedding process, the design
possibilities available to people with CA looms, at first glance, are so
much greater. While possible to create stunning, exquisitely designed cloth
on 8 shafts, hard as she may try, a weaver with 8 shafts at her disposal may
*see herself unable* to "compete" (which I read as unable to design
something as complex) with a weaver who has more shafts. Of course we all
know that any loom can be used with pick up techniques or a variety of other
manipulative ways to create much more complex cloth, but unless the creative
mind and technical skills of the weaver are open to such ideas, the feeling
may remain that those with computers have an unfair advantage. The trouble
with this mindset is it severely undermines the integrity of those designing
with technology, implying they would be unable to design such cloth without
the aid of computers and dobbies....anyone with good technical design
skills and a vivid imagination can design complex cloth.....after all, look
at all the beautiful cloth throughout history designed and woven without aid
of technology as we know it today.....and if a weaver has enough patience
the same cloth can be produced by a variety of methods.....the newest one
being the use of computerized equipment to speed up the process.....so I
see the issue more as a design issue than a technology one.......if we all
endeavor to learn good design and implement it in our cloth, regardless of
time and effort expended, the rewards would be a greater appreciation by
both the public and other weavers.....but in our dizzy paced society, I
believe some find it unfathomable (unrewarding, no monetary prize), to spend
the required time to create a truly exquisite cloth despite the
method.......and that is fine if that is what they choose, but to deny
(denigrate) others who do choose to take the time (or spend the dollars or
devise another method) seems petty.
Donning the asbestos undies.....<g>

Su Butler  :-) apbutler@ync.net
"Giving, whether it be of time, labor, affection, advice, gifts, or
whatever, is one of life's greatest pleasures." - Rebecca Russell

-------------------------------
Date: Wed, 20 Sep 2000 19:18:19 -0500  
From: Richard Hartley <haywool@winco.net>  
Subject: Hand/power...terminology

We all read from Jan M:

> Terminology again--how could I forget my pet peeve--referring to musicians
> as
> "artists"!!!!  Call 'em what they are singers, drummers . . . after all
> music is one of the arts (art isn't one of the "musics"!!) Don't take away
> the only word I have to describe myself.  What are you supposed to call me
> .
> . . a drawer?  That's a piece of furniture!!
> 
> Jan M ; ) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>

And now we all read from me:

Thanx so much, Jan. I am first an artist of music...composer and
performer. I am secondly an artist of fiber...shepherd, spinner,
weaver, knitter. Artist is not inclusive only to oil or pen & ink.
Artists abound in ALL medium.

Opinion expressed by Rich in Illinois

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Date: Thu, 21 Sep 2000 08:58:45 -0400  
From: Autio <autio@pssci.umass.edu>  
Subject: Re: hand/power?

As I read through all of your posts about equipment and standards, I was
trying to think what it is about handwoven cloth that I prefer to machine
woven. Partly it is the idea of one person controlling every step of the
process from design to raising the shafts and moving the beater. However,
the more important part seemed to be that it would be a more unique
expression of that one person's view rather than one of 100,000
copies. With that in mind, I propose (knowing that it won't happen) that
instead of labeling it handwoven we have the following categories:
"Unique" for one of a kind items
"Rare" for one of ten copies (including other colorways and slight style
changes)
"Uncommon" for one of 100 copies
"Limited run" for one of 1000 copies
"Common" for one of 10,000 copies
"Walmart" for one of 100,000 or more copies

Then, add a descriptor for how many people were involved in making it:
One-person (one person did everything, use name)
Two-person (designer and weaver, or weaver and seamstress, use names),
Studio (elf, weaver, and seamstress, ie a small operation of 3-10 people)
Small Mill (10-50 employees)
Mill (more than 50 employees)

So, if I went to a fair and found something I liked that said "Unique
piece of weaving produced by LWE studio", or "limited run by Jane Weaver" I
would know far more about how it was produced than "Handwoven from BWE
Studio" currently tells me.

The thing we preserve as handweavers is that we have a far greater variety
of designers with a greater variety in background, and a greater variety of
output than a machine woven piece which must appeal to the masses to be
able to sell enough to pay for the equipment and the people to run
WeaveTech Archive 0009

it. That in itself, the uniqueness of expression, is worth paying a bit more for to preserve even though the process leaves no tracks in the cloth and might have been done by a mill (but wasn't because they couldn't sell 10,000 of them in that colorway to Walmart).

Laurie Autio
autio@pssci.umass.edu

-------------------------------
Date: Thu, 21 Sep 2000 06:50:06 -0700
From: glen black <willgee@mindspring.com>
Subject: Re: "mercerized" linen?

Mercerisation under tension and gassing are, or at least were, routinely used in combination to produce the most lustrous yarns, for example cotton monogramming thread. As others have explained, mercerising under tension smoothes and flattens the fiber; gassing provides the finishing touch. Having applied such a labor intensive process, the thread was usually dyed with vat dyes, and was then often labelled "boilproof"; just about the pinnacle of quality at the time. Seldom demanded on the American market anymore
-- glen b.
Glen's Multifarious Page
http://sites.netscape.net/willgeewillgee/homepage

-------------------------------
Date: Thu, 21 Sep 2000 10:13:30 -0500
From: "Karen Danielson" <kdanielson@nickel.laurentian.ca>
Subject: rewards for time

Kerstin wrote:
"Question then becomes: should us handweavers, whichever equipment we use, try to stay in the same price range? Anti-trust laws apart, would that be ethical? Should one, having been able to afford a much more expensive equipment, also be rewarded by having to work only 1/10th of the time? Or?"

I would like to try and respond to this and hope some others can help. If the lines between industry and home are becoming blurred again, it may no longer be possible to evaluate what we are doing with a simple hourly wage. The ways in which we combine many aspects of our lives with our weaving can give us other benefits. For example:
- being with our children
- working in odd hours
- trading goods with friends
- working in a pleasant environment
- sharing information
- doing more than one task at a time (e.g. waiting for bread to rise while weaving)
- variety in physical tasks to keep our bodies from stress
We can optimize our situation as we adapt to our individual circumstances.

I don't think we can or should expect to be protected from competitive pricing by those with better equipment. The "better equipment" comes with responsibilities to produce so the gain in productivity comes with some losses in flexibility. The factory is simply the most productive/least flexible situation. But we can take better advantage of the flexibility. This is where we are not very skilled because the factory model and the money value for time have dominated our thinking. One of the things we need to do is provide more information with our products - because there is more to tell. No one will pay for a field
collected dye if they don't know what it is, why it looks different or how to care for it. If they are given information they can use the item more meaningfully to teach others, learn about nature etc. People can also enjoy using a towel that has been woven by someone living on a mountain path because it will remind them of their journey and they will also enjoy having something to say about their purchase as they use it. If the quality is good, and people are given these extra values they will pay more for these things.

Another option is to trade for other goods and services that are produced in similar circumstances. Trading weaving for pottery is a way to get value for both. I wonder if anyone has tried such a "craft/art swap" and has any advice about how to do it.

Karen Danielson

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Date: Thu, 21 Sep 2000 09:12:14 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: hand/power?

Think the production of a "unique" item is what calls many of us to weaving. I can make something that expresses my color/fiber/design choices. Even if someone else somewhere has or will do the same one day it is still my personal "unique" item. We can each take a design from some source and express it in different ways if we don't completely alter it to suit ourselves. That is the "fun" of weaving. Sometimes I sell and will likely sell more in the future when I no longer am working full time, but even so I cannot see myself weaving yards of the same stuff. Variety is my thing, and even using the same warp unless for a specific order I will most likely weave differing items on it.

Alice in MO

---

Date: Thu, 21 Sep 2000 08:57:28 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: hand/power?

One would hope that creativity would win out over technology. If the technology assists the creativity and does not limit or subjugate it, then so be it. Technology sometimes aids creativity but oft times also limits it in the sense that the creativity must work within the limits of the technology.

So cheers for creativity however expressed in our weaving!

Alice in MO

---

Date: Thu, 21 Sep 2000 09:16:10 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: rewards for time

Well, I swapped some rugs a while back for some Half plastic barrels that I use to grow plants in. The barrel seller was happy and so was I. While they had time invested in collecting the barrels and cutting them in half, I had time and materials, but we both had similar prices on our stuff so it worked out. Neither of us had much spare cash and we both wanted what the other had.

Alice in MO

---
The craft/art swap would require that income taxes be paid on the value of the bartered item(s) sold. I imagine most states would require sales tax, also.

Sandy Hutton

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Date: Thu, 21 Sep 2000 08:04:12 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: efficiency/pricing

Kerstin brings up a point that many craftspeople attempting to sell their work struggle with.

While in a purely academic way, looking at pricing and efficiency factors seem to indicate an "unfairness" for those who can't or don't work as quickly as others, just looking at numbers leaves out two rather important factors: the design/appeal of the textile, and the preferences of the customers.

I can only speak from my experience, but that happens to be fairly extensive, having marketed my textiles for over 20 years throughout Western Canada, experiencing not only high-end craft fairs (gave up on the low ones the first year!) and two of Canada's biggest wholesale gift shows.

Given a "typical" high-end craft fair, there will be a selection of people presenting crafts in any particular medium. At our local fair, there will generally be at least 4 individual booths with weaving, plus the local guilds' booth. Five different venues presenting essentially the same thing. So why doesn't the public cluster around the cheapest product and strip that booth clean if price is the only factor? Personal Preference. The colours, design, texture, that speak to that person, and induces them to pay more for an item, for example a scarf, than one in another booth that is less expensive.

Even when one takes the perception of value away - 100% silk as opposed to a mixed warp, for instance - a customer will look at the two items and choose the one that best suits them and their lifestyle, and quite often, price is the *last* part of the consideration process.

Guild sales are particularly good for watching this process because they are usually (nearly) exclusively handwoven textiles and many people are working with *identical* yarns (chenille scarves being one item that comes to mind) and prices will vary by up to $20.00 per scarf - and the more expensive ones will sell - sometimes long before the cheaper ones. How the colours are used may speak more eloquently than one that is less expensive.

At the wholesale gift market, we were in the Crafts section. This section was devoted exclusively to people working in a small studio/limited production way. Buyers who came to this area knew that prices were going to be much higher (sometimes by a factor of 100) than items being offered in the other...
sections, but they were looking for something that was more appealing in terms of design and were willing to pay for it.

So, the third factor in the pricing/selling game is to be aware of the market. It is not one big organic lump, it is extremely stratified - as the advertising industry knows all so well.

If we, as designer/producers (and I have made the case for years that what we are selling is not our textiles but our designs) target the "bottom" of the market, we will fail because at the lowest end of the economic scales, price *is* the consideration. And we cannot compete against the Wal-Marts of the world on price. We must cast our gaze much higher up the economic pyramid and attempt to speak to the customer for whom price is *never* the consideration - who is generally: female, well educated, professional (or ex-professional). Diane Mortensen has a more complete profile of the typical customer for handwovens.

At the Puyallup Fair earlier this month I had the opportunity to talk to several "emerging" craftspeople. All of them had their products priced waaaaay too low, or were attempting to hit the lower end of the pyramid. Leslie was just getting starting making jewellery and she was having problems setting a price - looking at more experienced jewelers and feeling that she could not ask the same price. But, I pointed out, she should be asking for more than half of the other's price! She asked *how* one arrives at a price, explaining to me the cost of her materials. I explained the concept of "overhead". We discussed the value of her time. Doing "time studies", now and then in 6 months time. And then, I said, when you realize that you are working much faster, and more efficiently, you *don't* lower your prices to reflect that efficiency, you realize that you have just given yourself a *raise*!

So, no, when I'm doing my costing, I don't strive to keep myself at minimum wage - when I discover that I am being more productive, I *hope* that that means that a) I am making more money, or that b) I can actually take some time off once in a while. A day off! what a concept!!!!

Laura Fry
for whom every day is a potential workday
http://laurafry.com
ps there are a number of articles about being a professional craftsperson on my website for anyone who is interested

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End of weavetech@topica.com digest, issue 421

From list-errors.700002588.0.701753111.004@boing.topica.com Thu Sep 21 14:58:38 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
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Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 21 Sep 2000 14:58:34 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id OAA22921
for <ralph@baskerville.cs.arizona.edu>; Thu, 21 Sep 2000 14:05:24 -0700 (MST)
Received: from outmta012.topica.com (outmta012.topica.com [206.132.75.229])

Re: Digest for weavetech@topica.com, issue 415
By hawks@locl.net

RE: hand/power?
By rdowns@airmail.net

Re: "mercerized" linen?
By arwells@erols.com

RE: hand/power?
By carleton@mcn.org

Drawlooms
By WC3424@aol.com

Re: The customs of Customs
By tpv@world.std.com

labels
By kdanielson@NICKEL.LAURENTIAN.CA

Re: Hand/power...terminology
By MargeCoe@concentric.net

Re: Digest for weavetech@topica.com, issue 421
By bnathans@mindspring.com

Sorting wheat from chaff
By Ian@fibrecrafts.freeserve.co.uk

Date: Thu, 21 Sep 2000 10:40:13 -0500
From: hawks <hawks@locl.net>
Subject: Re: Digest for weavetech@topica.com, issue 415

Now we get to the meat of the matter.

"Snobbish" or not - I can't just price my "equal-to-industry"
fabric at 100 money units per meter and expect the public to buy
it - I have to give some explanation to "why" it should be a
hundred times as expensive. "Hand woven" may not be the best, or
only, argument, but it certainly is an explanation.

I have been a potter for 28 years ( that's TONS of clay unloaded,
processed, and carried around). I have been making handmade tile for the last 8 years. You try competing with the big tile companies! Their work is never touched by human hands until the tile layer takes it out of the box. Trying to explain the difference between the two is impossible, the only way is to show someone, then they get it. At the same time, the big tile companies produce tile for 2 or 3 cents each. They are able to buy in such quantity that the costs are really down. To start with, my clay costs 22 cents a pound and there is appx 1.25 lbs in a 6 x 6 tile and that's just the beginning. There is also the cost of the equipment (costs that make looms look really inexpensive) and the electricity to run the equipment and the space to do it all in. There is no way that I can compete with the big tile companies without a distinction between the handmade and not handmade.

With this said, I do believe that it important to distinguish between cloth made by some level of human touch and cloth that is not touched by human hands.

Now on to the second problem. I cannot compete with imported tile. A lot of tile from Europe is subsidized! OH PLEASE, SOMEONE SUBSIDIZE ME!!! The tile from Mexico is made in an area where 1 or 2 dollars a day is a really good living, really good! I don't live there, it might be nice, but I don't speak enough Spanish.

We have to find a way to explain that a handwoven cloth made in say India, only cost the company x amount to make, as where our product cost xx or xxx amount to make.

We do this because we love it or we are called to it. I am called to clay, I don't have a choice. I tried not to make things, drove me mad. MUST GET MUDDY, MUST GET MUDDY. Weaving for me is the balance. MUST BE CLEAN, MUST BE CLEAN. However, if as a nation we are going to keep any of our heritage or keep the various arts/craftsmanships alive, we have to have a commitment to supporting the people who produce such things. I believe that it is to this end that the import tariffs came into being.

I have heard all of the other arguments put forth here a thousand times before, it comes down to this reality, we need shelter and food to survive and in order to acquire these things, our goods must sell for x or xx or xxx amount. At this point, most of the population in USA do not have art/craftsmanship in their every day life, a dire situation. In other countries, I see fine items in use every day. The continuing reduction or arts and music programs in our schools will only perpetuate the loss of pride in common articles we use every day. Just by being here, we as a unit, are helping retain some of the beauty in every day life.

Rose
Dianna Rose Downs rdowns@airmail.net
Princeton, Texas
972-734-1329

------------------------------

Date: Thu, 21 Sep 2000 11:56:03 -0700
From: Anne Wells <arwells@erols.com>
Subject: Re: "mercerized" linen?

I don't know what mercerized linen is, either. But I have some waxed linen, which is wonderful to work with. Maybe it is similar?? The waxed is different from wet spun.
Anne in Annandale
arwells@erols.com

Kerstin Froberg wrote:

> What *is* mercerized linen?..........
To the List,

I would like to weigh in on the Hand/Power discussion. It has always seemed to me that one can take machine spun yarn and weave it by hand and produce a cloth that looks almost identical to power loomed cloth. Where as if you take even the most uniform handspun and weave it on a power loom the result will look handmade.

In my own life I try to design cloth that merits hand weaving; to try to out smart the power loom. I can't see why one would spend there days knocking out cloth that could just as well be woven on a power loom. In reality though the minimums of industrial production will always allow for hand weavers to do small custom runs and this is where many of us production weavers make our living. One takes what work comes along. But there are many things that power looms can't do and there is where I like to go.

Vincent Carleton

------------------------------

Date: Thu, 21 Sep 2000 12:39:09 EDT
From: WC3424@aol.com
Subject: Drawlooms

<< However, I think one reason some weavers feel threatened by CA weaving is because you CAN tell the difference between an 8 shaft pattern and a 24 shaft pattern. >>

Ok, ya'll...I must add my wee small thought. Can anyone look at a doubleweave pinetree and snowball coverlet and determine if this 5 block coverlet was woven on an AVL with 20 shafts or drawloom with Opphamta 20 pattern shafts? If the sett is correct, woven square, finished properly "I wholeheartedly agree with Ingrid that the finished product in these two (and now three) circumstances cannot be distinguished."

My best to all...Charlotte

------------------------------

Date: Thu, 21 Sep 2000 12:43:36 -0400
From: Tom Vogl <tpv@world.std.com>
Subject: Re: The customs of Customs

I want to thank the Custom Service and Allen for bringing up this 'thread' (in the e-mail sense) on what is handweaving from the bottom of my heart. I have felt so much heat and seen so little light on this topic over the past few years that this discussion is not just a breath but a serious zephyr of cool air. I am simply thrilled that a 99.44% cool and thoughtful discussion based on reality and not emotion is finally underway. Hurray!! I was beginning to despair, but now believe that, after all, there may be hope for the future of the small scale weaving community. Let's not miss this opportunity to join together to celebrate the art, science, technology, and craft of weaving as well as the people who are devoting at least part of their lives to it -- no matter how the cloth is produced.

Cheers,
Practice safe eating; Always use condiments!!

Jack Finarelli

Date: Thu, 21 Sep 2000 12:57:06 -0500
From: "Karen Danielson" <kdanielson@nickel.laurentian.ca>
Subject: labels

I like your terms Laurie and will take them to my next guild meeting. They are easy for anyone to understand. Do you know if these terms get used in the same way for print reproductions etc

Please excuse the long quote but this info may be hard to find if you have deleted the posting.

Laurie said:
"With that in mind, I propose that instead of labeling it handwoven we have the following categories:
"Unique" for one of a kind items
"Rare" for one of ten copies (including other colorways and slight style changes)
"Uncommon" for one of 100 copies
"Limited run" for one of 1000 copies
"Common" for one of 10,000 copies
"Walmart" for one of 100,000 or more copies

Then, add a descriptor for how many people were involved in making it:
One-person (one person did everything, use name)
Two-person (designer and weaver, or weaver and seamstress, use names),
Studio (elf, weaver, and seamstress, ie a small operation of 3-10 people)
Small Mill (10-50 employees)
Mill (more than 50 employees)

So, if I went to a fair and found something I liked that said "Unique piece of weaving produced by LWE studio", or "limited run by Jane Weaver" I would know far more about how it was produced than "Handwoven from BWE Studio" currently tells me.

Laurie Autio
autio@pssci.umass.edu"

Date: Thu, 21 Sep 2000 11:25:01 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Hand/power...terminology

Jan wrote:

> Terminology again--how could I forget my pet peeve--
> referring to musicians as "artists"!!!!

and Rich wrote:

> I am first an artist of music...composer and
> performer. I am secondly an artist of fiber...shepherd,
> spinner, weaver, knitter.

But others of us subscribe to the idea that the term "artist" is something awarded by others not something you endow upon yourself. We are weavers, spinners, dyers, painters, pianists, dancers, actors ... and if/when we
WeaveTech Archive 0009

become good enough/recognized the public may decide to call our work art and us artists.

This is not a concept originating with me, I forget where it originates, but if memory serves correctly, it was introduced to the Weavers List by Peter a few years back

Margaret

-------------------------------------------------------------------
MargeCoe@concentric.net
Tucson, AZ USA
-------------------------------------------------------------------

Date: Thu, 21 Sep 2000 14:45:16 -0700  
From: Barbara Nathans <bnathans@mindspring.com>  
Subject: Re: Digest for weavetech@topica.com, issue 421

Glenn wrote:
>Mercerisation under tension and gassing are, or at least were, routinely
>used in combination to produce the most lustrous yarns, for example
>cotton monogramming thread.

I was just in my Bernina Sewing machine store. They've added on a small room to accommodate threads alone mainly for embroidery machines. Not much cotton there. Lots of rayons, polys, other synthetics. They shine alright--just don't get them near a hot iron(LOL)
Barbara Nathans Bellport, Long Island, New York

-------------------------------------------------------------------

Date: Thu, 21 Sep 2000 17:57:17 +0100  
From: "Ian Bowers" <md@georgewell.co.uk>  
Subject: Sorting wheat from chaff

To AAF and all

Thanks for the source documents, they do make fascinating reading.

At one level they demonstrate that, whilst there are no certainties in determining the outcome of an objective criterion through a subjective test, the probability of a correct decision can be raised to an acceptably high level by increasing the number of tests. Personally I would like to meet the hand weaver who could pass muster on every one of the headings over a significant yardage, and still produce a fabric which could be marketed at a price to give an economic return.

I doubt that there are any of us who would accept any one of these criteria as a determinative test, however I suggest that as a combination they make a reasonable management tool. Perhaps they could be improved, I look forward to your comments. Certainly there is a good reason to ensure that those who have substantial funds at risk will test any one of the factors, or the whole, as not precise enough for determining the outcome of their case whatever tests are established.

With tax structures and trade barriers the way they are, a test has to be developed, and I can't readily think of a better set of tests which, taken as a whole, will give a higher proportion of accurate results. But then nothing in life is certain, but death and taxes!

Best regards
Ian Bowers
Managing Director; George Weil & Fibrecrafts

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End of weavetech@topica.com digest, issue 422

From list-errors.700002588.0.701753111.004@boing.topica.com Thu Sep 21 19:45:45 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id TAA19705 for <ralph@localhost>; Thu, 21 Sep 2000 19:45:40 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Thu, 21 Sep 2000 19:45:41 MST
Received: from baskerville.CS.Arizona.EDU (baskerville.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id TAA00353
for <ralph@baskerville.cs.arizona.edu>; Thu, 21 Sep 2000 19:19:21 -0700 (MST)
Received: from outmta015.topica.com (outmta015.topica.com [206.132.75.232])
by baskerville.cs.arizona.edu (8.9.3/8.9.3) with SMTP id TAA29907
for <ralph@cs.arizona.edu>; Thu, 21 Sep 2000 19:19:09 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 423
Date: Thu, 21 Sep 2000 19:18:33 -0700
Message-ID: <0.0.425714207-951758591-969589113@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Bruges Lace
By ame2weave@hotmail.com

Re: Digest for weavetech@topica.com, issue 422
By hubbard182@worldnet.att.net

Re: Hand/power...terminology
By EVESTUDIO@aol.com

Re: judging
By xlntthreadz@aol.com

Re: Hand/power...terminology
By xlntthreadz@aol.com

Re: rewards for time
By xlntthreadz@aol.com

RE: Digest for weavetech@topica.com, issue 422
By dale@dra.com

Re: labels
By dlindell@netexpress.net

RE: Digest for weavetech@topica.com, issue 421
WeaveTech Archive 0009

By dale@dra.com

Re: judging
By rsblau@cpcug.org

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Date: Thu, 21 Sep 2000 16:04:07 CDT
From: "Amy Sikkema" <ame2weave@hotmail.com>
Subject: Re: Bruges Lace

Dear Marilyn (and anyone else going to, or already in, Europe),

I just received word that the Dutch National Fibre and Textile Event ('Nationale Vezel en Textiel Manifestatie 2000') is being held in Doesburg, The Netherlands on Saturday, September 30th at the Grote Kerk (the Great Church). (These are loose translations, but hope they are clear enough).

This is the 20th anniversary and they will have work from textile artists, vendors (over 30 that I counted) and lectures, mode show and a workshop.

Since I am in Houston now, I got the word a little late, but hope this notice is in time for anyone near enough to Doesburg to get to this. I know of many people there who speak English, so knowing Dutch is not a requirement to go and enjoy this!

If someone needs more info on this, contact me privately...I was mailed a program so have more details. address: ame2weave@hotmail.com

Happy weaving,

Ame in Houston,TX

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Date: Thu, 21 Sep 2000 17:45:03 -0400
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Digest for weavetech@topica.com, issue 422

> At one level they demonstrate that, whilst there are no certainties in
> determining the outcome of an objective criterion through a subjective
> test,
> the probability of a correct decision can be raised to an acceptably high
> level by increasing the number of tests

I think Ian has hit on the crux of the matter in this case. Do we know how many of these tests must give a positive result in order for a given fabric to be termed machine woven? If we look at each test individually, probably every one of us is weaving "machine" cloth. But if 1, 2, 3, ... additional tests are added, the accuracy of the overall result increases, decreasing the likelihood of our cloth being mislabeled. Having said this, I agree with everyone here that some of the tests are in bad need of updating, eg. 60 epi (who's going to break the news to Lillian Whipple?) and 36" maximum width.

Martha

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In a message dated 09/21/2000 1:30:13 PM Central Daylight Time, MargeCoe@concentric.net writes:

<< . and if/when we become good enough/recognized the public may decide to call our work art and us artists. >>

What is good enough? How many of the public? Who of the public decides? This seems another of those "there is no real answer" subjects.

-------------------------------

Date: Thu, 21 Sep 2000 18:20:24 EDT
From: XlntThreadz@aol.com
Subject: Re: judging

mcwarr@orcon.net.nz writes:

<< So where is it unfair cmpeting against weavers with this equipment? I don't see the evidence. >>

I'm glad the judging out your way is such that you don't see the evidence. I see it all the time. In fact, considering only competitions in which I have not entered, I only can recall one judge who truly did a fair and impartial job. I didn't agree with all her decisions but she was very clear in her explanations of what won and why. She also was dedicated to making the judging an encouraging learning experience. She was so good at her job she was asked to reprise her role this past year at our state conference. By contrast, the year before her, that judge publicly stated that she favored black and beige business suit material (in a jewel tone year!!). We've all got prejudices parading as preferences--the ability to set them aside in the face of superior design and workmanship is paramount to good judging.

Jan M ;) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>

-------------------------------

Date: Thu, 21 Sep 2000 18:32:42 EDT
From: XlntThreadz@aol.com
Subject: Re: Hand/power...terminology

Of course people from many venues can be artistic--my whole point is that singers and musicians can be called singers and musicians. Weavers can be called weavers or fiber artists. I don't even have a problem with calling musicians "musical artists". But when they usurp the only term I have they muddy it.

Jan M ;) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>

-------------------------------

Date: Thu, 21 Sep 2000 18:41:35 EDT
From: XlntThreadz@aol.com
Subject: Re: rewards for time

The craft/art swap is a time-honored tradition with Native Americans. On two
occasions I did this, swapping handwoven sashes towards the purchase of a drum and an indian flute instruction book from the author. In both cases both parties felt very good about the trade. We were able to give each other full value (and therefore honor) for our work instead of reducing it to "should I buy this or pay the rent". I was able to buy a very special handmade drum I otherwise couldn't afford and the drummaker was already planning how to use the sashes in her costume.

Jan M ; ) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>

Date: Thu, 21 Sep 2000 17:51:07 -0500
From: Dale Wilson <dale@dra.com>
Subject: RE: Digest for weavetech@topica.com, issue 422

> Laurie said:
> "Unique" for one of a kind items
> "Rare" for one of ten copies (including other colorways and slight style changes)
> "Uncommon" for one of 100 copies
> "Limited run" for one of 1000 copies
> "Common" for one of 10,000 copies
> "Walmart" for one of 100,000 or more copies

Such an insightful set of categories that it might be worth making "official" or at least popular. However, I would suggest substituting "Mass market" for "Walmart" to avoid the corporate wrath (them lawyers, again.)

Dale -- who remembers on days like today what he he likes about living in St. Louis.

Date: Thu, 21 Sep 2000 17:59:26 -0500
From: Dick Lindell <dlindell@netexpress.net>
Subject: Re: labels

> Laurie said:
> "With that in mind, I propose that instead of labeling it handwoven we have the following categories:
> "Unique" for one of a kind items
> "Rare" for one of ten copies (including other colorways and slight style changes)
> "Uncommon" for one of 100 copies
> "Limited run" for one of 1000 copies
> "Common" for one of 10,000 copies
> "Walmart" for one of 100,000 or more copies
>
> Then, add a descriptor for how many people were involved in making it:
> One-person (one person did everything, use name)
> Two-person (designer and weaver, or weaver and seamstress, use names),
> Studio (elf, weaver, and seamstress, ie a small operation of 3-10 people)
> Small Mill (10-50 employees)
> Mill (more than 50 employees)
>
> So, if I went to a fair and found something I liked that said "Unique piece of weaving produced by LWE studio", or "limited run by Jane Weaver" I would know far more about how it was produced than "Handwoven from BWE Studio" currently tells me.

Now it's my turn to speak up. My suggestion is:
Look at the cloth. Feel it, smell it, stroke it, feast your eyes on it, wrap it around you, step back and savor the color and the patterns. Let it
abide in your mind for a time (minutes, hours, days, weeks...). Then, if you like it, buy it! No matter that 1 or 5 or 50 people worked on it. No matter if it was made in a barn or a studio or a mill. So what if there are more like it.

One doesn't buy furniture (or 1000's of other things) based on how many there are or how many people worked on it. I've never yet checked whether the milk I drink was extracted by hand or with a machine. Why should it be so with weaving? Why does one need to know how it was produced? Is it good cloth? What more is there?

The way of the world is that craftspersons the world around will charge what they think they need and for many that will be too much. Others will find a way to improve the quality, their margins, etc. with tools. So be it. I'll not pick at them. I envy them. And I really don't care how much help they had.

Dick Lindell
mailto:dlindell@netexpress.net
visit me at http://www.angelfire.com/il/dickshome
Remember! Amateurs built the ark and professionals built the Titanic.

---

Laura said
> She asked *how* one arrives at a price, explaining to me the cost of her materials. I explained the concept of "overhead".
> We discussed the value of her time. Doing "time studies", now and then in 6 months time. And then, I said, when you realize that you are working much faster, and more efficiently, you *don't* lower your prices to reflect that efficiency, you realize that you have just given yourself a *raise*!

The cost of the goods should NOT be used to determine the price to be charged for the goods. It merely sets a lower limit on the possible prices. The important factor is how much it is worth to the customer. Uniqueness, quality, and personal taste are some of the factors that blend together to determine that worth.

The price should be set so both the producer and the customer feel they are getting a fair deal. That way the producer will be motivated to continue to produce the product thereby benefiting the customer, and the customer will be motivated to buy again and to tell her friends about her good luck thereby benefiting the producer.

Of course finding the "fair" price this way is even harder than adding up the cost of the yarn, factoring in the time, adding some for overhead and multiplying by the desired profit margin. (sigh)

Dale

---

Ruth Blau <rsblau@cpcug.org>
Subject: Re: judging

> By contrast, the year before her, that judge publicly stated that she favored
One year, I was scribing for one of the judges at our guild show. I had submitted one of my rag-woven bags, one that I had worked on especially hard & created just for this show. It was woven in an advancing twill, first forward, then back. I used various fabrics in various greens for the rags. When the woven fabric was washed, it pleated slightly along the twill lines (as I had hoped it would). For the lining, I pieced & quilted fabric from all the fabrics I had used in the rag weaving. The judge (not knowing this was my piece) picked up the bag & said in a loud voice, "I have to tell you that I have a great prejudice against this sort of thing."

I'm glad to know her prejudices and I've gradually developed something of a thick skin (being subjected to monthly jurying for our gallery helps), but I'd like to see judges who can look beyond their personal prejudices and say, "This was cleverly designed and carefully carried out," or "This was a good design concept but the artist needs to work more on technique," or "The artist is obviously a skilled technician, but the concept is a cliche [or comes straight from a magazine or whatever]." I realize that judges are human and bring their pasts with them to the judging experience, but some seem better than others at this elusive thing called objectivity.

Ruth

rsblau@cpcug.org
Arlington, VA USA

-------------------------------
End of weavetech@topica.com digest, issue 423

-- Topica Digest --

Die Cut cards
By dlindell@netexpress.net

RE: hand/power?
By akabuse@gpu.srv.ualberta.ca

Re: rewards for time
By akabuse@gpu.srv.ualberta.ca
WeaveTech Archive 0009

RE: rewards for time
By Ian@fibrecrafts.freeserve.co.uk

------------------------------------------------------------
Date: Thu, 21 Sep 2000 21:18:21 -0500
From: Dick Lindell <dlindell@netexpress.net>
Subject: Die Cut cards

Just in time for the holidays!!!!!

If you need blank die cut cards check out my web site at
http://www.angelfire.com/il/dickshome and click on the Die Cut Cards link
for sample pictures, specs, prices and how to order.

Dick Lindell
mailto:dlindell@netexpress.net
visit me at http://www.angelfire.com/il/dickshome
Remember! Amateurs built the ark and professionals built the Titanic.

-------------------------------
Date: Thu, 21 Sep 2000 22:38:06 -0700
From: adolf buse <akabuse@gpu.srv.ualberta.ca>
Subject: RE: hand/power?

At 09:03 AM 9/21/2000 -0700, you wrote:
> To the List,
> 
> I would like to weigh in on the Hand/Power discussion. It has always
> seemed to me that one can take machine spun yarn and weave it by hand
> and produce a cloth that looks almost identical to power loomed
> cloth. Where as if you take even the most uniform hand spun and weave
> it on a power loom the result will look handmade.

I would like to add that handspun yarn also feels different in a woven
fabric. I have seen beautiful-to-look-at handwovens that feel terrible but
a very ordinary cloth made of hand spun is absolutely unique to touch. I
haven't met a handweaver yet who can resist touching fabric - as if we have
eyes in our fingertips.

Kathy
>
>
>
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>

-------------------------------
Date: Thu, 21 Sep 2000 22:11:04 -0700
From: adolf buse <akabuse@gpu.srv.ualberta.ca>
Subject: Re: rewards for time

Oops! I guess that would include the six lovely antique replica bobbins
that were made for my recently acquired antique flax wheel. The craftsman
who did it requested cookies in exchange but as I don't bake much, I
offered a hand-woven scarf. I took extra special care with the scarf
because those lovely bobbins were already in my possession.
I promise not to tell the tax man on any of you.

Kathy

At 07:31 AM 9/21/2000 -0700, you wrote:
> The craft/art swap would require that income taxes be paid on the value of
> the bartered item(s) sold. I imagine most states would require sales tax,
> also.
> > Sandy Hutton
> > _______________________________________________________
> > T O P I C A The Email You Want. http://www.topica.com/t/16
> > Newsletters, Tips and Discussions on Your Favorite Topics
> >
> Date: Fri, 22 Sep 2000 09:32:27 +0100
> From: "Ian Bowers" <md@georgeweil.co.uk>
> Subject: RE: rewards for time

Kerstin wrote:
"Question then becomes: should us handweavers, whichever equipment we use, try to stay in the same price range? Anti-trust laws apart, would that be ethical? Should one, having been able to afford a much more expensive equipment, also be rewarded by having to work only 1/10th of the time? Or?"

I know that I have said this before, but it is a key aspect, and one which I hope bears repeating.

It is pointless for a handweaver to replicate something which can be done more economically and better by an industrial process. Take a simple situation of a handspinner making and doubling a fine thread, dyeing a part of the warp and then weaving a fine piece of cloth - just like the cloth which makes up the shirt I am wearing this morning. It makes no sense.

The contribution from the hand weaver is the unique contribution which comes from the design input, at whatever point, design in the thread, design in the plying, design in the dyeing, design in the warp pattern, design in the weave structure, and/or design in the finishing. That is what makes it have additional value, gives it desirability and which has differentiated it from the commercial product.

Best regards

Ian Bowers
Managing Director; George Weil & Fibrecrafts

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-----Original Message-----

End of weavetech@topica.com digest, issue 424
Date: Fri, 22 Sep 2000 06:43:09 -0500  
From: Richard Hartley <haywool@winco.net>  
Subject: Re: Labels  

WE ALL READ:  

>> Laurie said:
WeaveTech Archive 0009

> > "Unique" for one of a kind items
> > "Rare" for one of ten copies (including other colorways and slight style changes)
> > "Uncommon" for one of 100 copies
> > "Limited run" for one of 1000 copies
> > "Common" for one of 10,000 copies
> > "Walmart" for one of 100,000 or more copies
>
> Such an insightful set of categories that it might be worth making "official" or at least popular. However, I would suggest substituting "Mass market" for "Walmart" to avoid the corporate wrath (them lawyers, again.)
>
> Dale -- who remembers on days like today what he he likes about living in St. Louis.

AND I REPLY:

OK...Let's go for it. Anyone know who to contact, where to start, some union (I hate unions) to enlist? Any ideas Mr Lindell? If we all push hard enough, and something like this starts to move through "the system", I'll bet you money, marbles, and chalk, that either "industry" istelf or the US Gov't. puts a stop to it. CHARGE!

Rich in Illinois

---------------------------------------------
Date: Fri, 22 Sep 2000 07:52:11 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: Labels

Are you suggesting that we form a union? I know just the person to help us! LOL
Hugs
Johnnie

----- Original Message ----- 
From: "Richard Hartley" <haywool@winco.net>
To: "weavetech" <weavetech@topica.com>
Sent: Friday, September 22, 2000 7:43 AM
Subject: Re: Labels

> WE ALL READ:
> 
> >>> Laurie said:
> >>> "Unique" for one of a kind items
> >>> "Rare" for one of ten copies (including other colorways and slight style changes)
> >>> "Uncommon" for one of 100 copies
> >>> "Limited run" for one of 1000 copies
> >>> "Common" for one of 10,000 copies
> >>> "Walmart" for one of 100,000 or more copies
> >>>
> >>> Such an insightful set of categories that it might be worth making "official" or at least popular. However, I would suggest substituting "Mass market" for "Walmart" to avoid the corporate wrath (them lawyers, again.)
> >>>
> >>> Dale -- who remembers on days like today what he he likes about living in St. Louis.
> >>>
AND I REPLY:

OK...Let's go for it. Anyone know who to contact, where to start, some union (I hate unions) to enlist? Any ideas Mr Lindell? If we all push hard enough, and something like this starts to move through "the system", I'll bet you money, marbles, and chalk, that either "industry" itself or the US Gov't. puts a stop to it. CHARGE!

Rich in Illinois

_________________________________________________________
T O P I C A The Email You Want. http://www.topica.com/t/16
Newsletters, Tips and Discussions on Your Favorite Topics

Date: Fri, 22 Sep 2000 09:28:50 +0100
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: hand/power

I have kept out of this discussion, though interested in the Customs aspect. Years ago I found I was classified my US customs as a craftsman and therefore anything I sent to America was chargeable, despite protests from recipients that it was "artwork" and therefore duty-free.

Like Vincent Carleton I have concentrated on weaving by hand textiles which machines cannot weave (or do not want to weave because economically unviable). I feel a professional full-time weaver needs such a justification, whereas one who weaves solely for pleasure obviously does not... the pleasure is justification enough.

The artist/craftsman argument is another perennial! I have always side-stepped it by simply saying I am a weaver. As I quoted some time ago "artist is a title conferred by posterity". To me it is an arrogance to call myself an artist, knowing how little time in a weaving life I am actually designing i.e.originating something visual.

How can I be an artist when exactly repeating a Macrogauze design for the 25th time?! Surely then I am only an artisan?

I have often thought what one calls oneself only surfaces when one comes up against an official organisation. If an exhibition or a society or a competition calls itself the "Artists of X" or the "Craftsmen of X", you have to decide into which camp you fit.

It would all be easier if artist and craftsman had EXACT definitions. Of course they haven't. What you call an artist, I may call a craftsman.

Peter Collingwood

Date: Fri, 22 Sep 2000 09:54:22 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: Digest for weavetech@topica.com, issue 415

---969645262==
Content-Type: text/plain; charset="us-ascii"

CHARLOTTE:

At 01:09 PM 9/20/00 -0700, you wrote:

> Please resend as I
> want to read everything!
Let me know if this works or not.
WeaveTech Archive 0009

LkkKyOA5G5HO/7kv1P1i3ebw7rU/h9qoPl0tPEMm/wbhePlx8h0/t149c/N+qFC+i161H Frm6Td6z6RXci/51buX1/AgMkJhku8/4z9Qs/d79VWkb9/w4Ke/K1eyt/147m0aoh7e8KYRJs/9J31+c8P+cP0k/1JY+GPE9rNaakqk9s/291WNM/57Stl/4kx1/4QDKFnh3x/3xZhtP0ti/0KVxg/5L8ZKd4/ ICwvEcCzqf/Sugu80/6d4t1U/j7xKeScnENKnIGle5/Q8gcdfW80eZefjFfWkRact8toEmDj8bs/ ucKrjGGrjz/2c+iLyBJmB3/5Hmno/75b1MEF1K8Bnz/h9p0ltoPE/M1wbjehPlX8ohT14j9c/N+FLq+i61Hf20Wm6TDc/ 6dZxRC1ibUXiAaMgjKjhuQv3s/d9zVKbw94ke/k1Geytri4t7mOa2he8YRS4j8s/J91WGA4P+0Rk 1JY+GPE9rNaakqk9s/291WNM/57Stl/4kx1/4QDKFnh3x/3xZhtP0ti/0KVxg/5L8ZKd4/ ICwvEcCzqf/Sugu80/6d4t1U/j7xKeScnENKnIGle5/Q8gcdfW80eZefjFfWkRact8toEmDj8bs/ ucKrjGGrjz/2c+iLyBJmB3/5Hmno/75b1MEF1K8Bnz/h9p0ltoPE/M1wbjehPlX8ohT14j9c/N+FLq+i61Hf20Wm6TDc/ 6dZxRC1ibUXiAaMgjKjhuQv3s/d9zVKbw94ke/k1Geytri4t7mOa2he8YRS4j8s/J91WGA4P+0Rk
FROM: Allen Fannin <aafannin@syr.edu>

TO: ALL:

My apologies for send attachments to the list server. Didn't realise they could not go. Was thinking of saving time over sending them individually.

Anyone wanting to see the material, contact me off list.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
Department of Retail Management & Design Technology
224 Slocum Hall Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@syr.edu>

http://syllabus.syr.edu/TEX/aafannin

Re: handwoven

Date: Fri, 22 Sep 2000 10:23:15 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: handwoven

At 05:11 PM 9/20/00 -0700, NANCY SLUTSKY <nslutsky@prodigy.net>:

> I didn't read the regulation, although
> if it is in the code of federal regs, (CFR), I can probably download it
>
> Anyone wanting additional background information on the LIBAS case, the following citations should prove helpful.

1. Authorisation for Customs to make the determination in questions is
contained in 28 USC para. 2639.

2. The original trial opinion of the Court of International Trade is found in Libas v. The United States, 20 CIT 1215 and in 944 F. Supp. 938 (1996).

3. The opinion of the Federal Circuit Court of Appeals subsequent to the original trial is found at Libas II, 193 F. 3rd 1364.

When everyone interested had a chance to read the opinions as well as the Customs Methodology, I'll post additional comments reflecting my position as expert witness in the case.

AAF

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http://syllabus.syr.edu/TEX/aafannin

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Date: Fri, 22 Sep 2000 10:44:10 EDT
From: Imwarped2@aol.com
Subject: Re: Re: labels

In a message dated 9/21/00 10:19:11 PM, weavetech@topica.com writes:

<<Re: labels>>

Here here for Dick! I think we (our society) is hung up on putting people and things in boxes. As artists (Jan, I am an artist, on most days), as creative beings, we need to keep our minds and horizons open and not worry about categories. Once you categorize something or put a label on it you then limit how you think about it.

Happy Autumnal Equinox to all,
Nancy in Philly where fall has arrived in all its beauty

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Date: Fri, 22 Sep 2000 09:45:58 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Hand/power...terminology

Yes, at times I would say I have created art, at other times I am a craftsperson. Which is which is hard to say, as sometimes what I have created is called art by someone else whereas I feel it is well crafted. eeek, this is something I think that cannot be well defined. I have seen "art" that left me utterly cold and unmoved. I think art must engage us on some level whether it be by beauty, touch, sound, texture or emotionally. If it leaves us with no response but "so what" for us it is not art. Art to me, may not be art to someone else. "beauty is in the eye of the beholder!!J" trite but expresses my meaning.
Alice in Mo

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Date: Fri, 22 Sep 2000 10:03:57 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: LIBAS ATTACHMENTS

For those of us using Outlook express, I can only say Allen they came thru
fine for me. I printed them off and gave my newest weaving guild, now #3, a
chuckle and a horrified snicker! Having worked for the government in the
past, I can well believe they wrote this set of "standards" up. Being a
librarian I noted the absence of authoritative weaving books! Think it may
have been the blind leading the blinder.
Thanks for the information.
Alice in Mo

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Date: Fri, 22 Sep 2000 10:07:53 -0600
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: good design

>anyone with good technical design skills and a vivid imagination can design
complex cloth.....after all, look at all the beautiful cloth throughout
history designed and woven without aid of technology as we know it
today...snip.............................................................
..and that is fine if that is what they choose, but to deny (denigrate)
others who do choose to take the time (or spend the dollars or devise
another method) seems petty. Donning the asbestos undies.....<g>
Su Butler :-) apbutler@ync.net

I totally and completely agree. Although my design skills in my eyes are
still fledgling I can appreciate ALL beautifully designed and well woven
cloth. I have shaft envy, computer assist envy, stash envy and air assist
envy, but I lumber along on the colonial doing the best I can and learning
all I can. Someday that piece of AH! HA! cloth will come off my loom,
computer assist or not. I also stand by my feeling that beautiful mill
woven cloth is a joy as well. I personally am not trying to compete with
mill produced items, can't and do not want to, but I do unabashedly try to
appeal to the uniqueness of owning a handwoven original that I try to
instill in my clients. If it is snobbery so be it. I need them to buy my
product because I NEED to weave. For me one and the other go hand in hand
as unlimited money and storage space are not available to me.
I'd join you in your asbestos undies Su but that could be scary so I will
put on my own.......>6<
Pamela
I love the conversation by the way

Pamela Marriott
Dancing Sheep
Weaving & Graphics
Swan Hills, Alberta
Canada
pmarriot@telusplanet.net

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End of weavetech@topica.com digest, issue 425
Artists abound in ALL medium. 

Try and get that one around most gallery owners....... 

Pamela 

Pamela Marriott 
Dancing Sheep 
Weaving & Graphics 
Swan Hills, Alberta 
Canada
Date: Fri, 22 Sep 2000 11:28:05 -0500
From: "William B. Smale" <b.smale@ieee.org>
Subject: Re: LIBAS ATTACHMENTS

At 09:07 AM 9/22/2000 -0700, you wrote:
>For those of us using Outlook express, I can only say Allen they came thru
>fine for me

The problem is not necessarily the mail reader you use but the Digest process. When the listserv merges the individual messages, the MIME headers for the attachments gets corrupted such that the encoded attachment data comes through as garbage.

This is why the constant pleading for you to not send attachments to the and also to not use html formated messages, they don't work for digest subscribers.

Bill in a gloomy gray, damp Minneapolis!

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Date: Fri, 22 Sep 2000 11:53:16 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: LIBAS ATTACHMENTS

of course. I am not on digest, though I may do that one at home as I get new to me machine set up.

Alice

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Date: Fri, 22 Sep 2000 13:30:27 EDT
From: WC3424@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 425

What is with the downloaded messages? Many of us can't retrieve them. How might this be stopped?

Thanks...Charlotte

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Date: Fri, 22 Sep 2000 16:20:01 EDT
From: XlntThreadz@aol.com
Subject: Re: rewards for time

To the list,

Thanks Kathy for not telling on us, but in case big brother is reading, all my trades were done on the reservation which is considered a sovereign nation, therefore definitely no sales tax and quite probably no income tax, especially since mine involved no net gain. Handy to have a sovereign nation inside city limits!!

Jan M ; ) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>

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Date: Fri, 22 Sep 2000 16:42:03 EDT
From: XlntThreadz@aol.com
Subject: Re: labels

To the list,

I think I should clarify one thing. When I say I am an artist I mean that's what I do: I draw (including portraits from live sitters), I do calligraphy, photography, graphic arts, some architectural design, and most of the fiber arts including weaving, spinning, beading and basketry. I am quite good in several of these but certainly not the master of any. Basically I'm more like manure (spread thin over a lot of territory) rather than an oil well (deep in one area only). You won't ever see my work in the art history books but I've won an award or two and I'm a terrific art teacher. Yes, I could (and do) call myself a "calligrapher" or "photographer" on occasion but could you see me reciting that whole list to everyone who asks what I do at a cocktail party? If someone tells us s/he's a plumber, we have a reasonable picture of what they do. And while I do think I "am" an artist, I don't think I should have to wait until 50 years after I die for permission or recognition from some critic with credentials from who-knows-where to answer a simple question, "What do you do?"

Jan M ; ) □ #_________ who's winkin' & weavin' at <xlntthreadz@aol.com>

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Date: Fri, 22 Sep 2000 17:13:56 EDT
From: XlntThreadz@aol.com
Subject: Re: judging CA and non CA weaving

Su Butler was very perceptive in pointing out my "harness envy"; that it is possible to immediately see a difference between 8-shaft and 24-shaft wovens. I did not however mean anyone to infer from my comment that I believe those who do use computer assists are incapable of designing complex cloth without them. All one has to do is listen to someone like Bonnie Inouye for 10 minutes to be convinced of that!! We all can wash clothes or dishes by hand, but many of us chose not to in order to save time. If you have a software program (like I do) or a CA loom, go for it!!!

So now I have to fess up to "time envy" and "finance envy" as well. Creativity tempered by quality time at the loom and design workstation (whether computerized or not) is what counts. I've been weaving for 12 years but I haven't done 12 years worth of weaving in that time. Some is by choice, because I don't want to give up my other artistic pursuits; some has been chosen for me, because I have to work at a non-weaving job for a living and do everything else as well. Every time we add a time- or hassle-saving feature we boost our potential productivity. Pros who can justify (and write off!) the expense and the independently wealthy are more likely to acquire more weaving "toys", therefore are able to practice their craft more. I celebrate the pros. I want to take classes at Convergence with you. I want to buy your books and shake your hand and hope something rubs off on me, but I still don't want to compete with you in the same category.

Jan M ; ) □ #_________ who's winkin' & weavin' at <xlntthreadz@aol.com>

------------------------------
Date: Fri, 22 Sep 2000 16:22:28 -0500
From: Dick Lindell <dlindell@netexpress.net>
Subject: Art? Artist?

>Yes, at times I would say I have created art,

I create art in my every waking hour. However, I'll admit that, like many
others, most of it is incredibly B A D !!! But I'm still an artist, I think. But I really don't care. I'm really in Peter C.'s camp. I try to be a weaver.

Dick Lindell, Weaver  
mailto:dlindell@netexpress.net  
Visit me at http://www.angelfire.com/il/dickshome  
and check out my die cut cards.  
The secret to creativity is knowing how to hide your sources.  
-- Albert Einstein

Date: Fri, 22 Sep 2000 16:40:55 -0500  
From: "Su Butler" <apbutler@ync.net>  
Subject: Re: judging CA and non CA weaving

Jan M wrote:  
> more weaving "toys", therefore are able to practice their craft >more

I would like to comment here, but not at Jan's expense, so let me say right off that I believe the above is simply a misconception, and nothing personal towards you Jan.......  

Just because one has lots of toys does not make one a good weaver, nor able to "practice their craft more". If one acquires good design skills, and good technical skills, one can make cloth of their choice on nearly any piece of equipment.....yes, it will take longer on some pieces than others, but the "art" of weaving lies in design and understanding what makes good cloth, not in the equipment used to produce it........

> but I still don't want to compete with you in the same >category.

I have to chuckle when I read this......I produce a line of silk scarves. The prototype for one particular style was woven on an 8S Gilmore loom with 12 treadles, all depressed in sequence by yours truly......the exact design production scarves are woven on a computerized dobby loom, because they are faster to produce that way.......I defy ANYONE to tell me which one was woven on the 8S and which on the dobby loom......and it is really irrelevant......the finished product is what I am entering in the show.......is a good piece of cloth serving it's purpose, and there is no need for anyone to know "how" I executed it......it stands on it's own merit.........I am more than willing to compete with any other weaver on those grounds........but I will be no happier than Jan when another piece receives the prize over mine....<ggg>........

Su Butler :-) apbutler@ync.net  
"Giving, whether it be of time, labor, affection, advice, gifts, or whatever, is one of life's greatest pleasures." - Rebecca Russell

Date: Fri, 22 Sep 2000 17:57:19 -0400  
From: "Nancy T Slutsky" <NSLUTSKY@prodigy.net>  
Subject: Re: arts

Foot in mouth time.  
to me- I hope I have some basis picked up way back when I was being educated- the "arts" are Literature, Music, the Visual arts, and something vaguely called Kinesthetics (dance and such). there are probably things I have forgotten here.

some weaving may be art and some not. fine calligraphy may be an art, but
my scrawled notes, executed for a different reason and without application of the artistic sensibility (and skill—tho I paint and draw, handwriting is in a different place in my mind), are not. I personally don’t think cooking a meal can ever be art though people get pretty involved in arranging the carrot strips on the plate...

artists are those who practice the arts in a reasonably skilled manner. the public, the art community, the government and the like are notoriously inept in picking worthy individuals by acclaim. Like porno, we know good art when we see it, if we have taken the time to acquaint ourselves with the concepts involved. the danger in art appreciation is confusing current style with quality of expression.

General enough for all?
does it matter?
nancy

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End of weavetech@topica.com digest, issue 426
From: Pamela Carr <carfer@worldnet.att.net>  
Subject: Re: judging CA and non CA weaving

carfer@worldnet.att.net  
Bradenton, FL. USA

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Date: Fri, 22 Sep 2000 18:10:20 -0400  
From: Deb McClintock <DEBMCCLINTOCK@compuserve.com>  
Subject: milk and weaving

on man, Dick, the visual is just too much, I'll never be able to drink milk again without wondering..."was this milked by hand or machine?"  Deb

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Date: Fri, 22-Sep-2000 22:37:34 GMT  
From: Pamela Carr <carfer@worldnet.att.net>  
Subject: Re: judging CA and non CA weaving

"Pros who can justify (and write off!) the expense and the independently wealthy are more likely to acquire more weaving "toys", therefore are able to practice their craft more."

I also have "time and finance " envy as I work full time at a non weaving job, and am anything but independently wealthy. I do, however, have 2 table and 3 floor looms, one of which is a CA AVL. I have been fortunate to find good deals on all my looms and extremely fortunate that, for the AVL and the Baby Wolf I now own, the weavers who sold them to me were willing to take payments so I was not out large chunks of money all at once. I do not do production weaving, I do not use fly shuttles, and I struggle to find the time (and sometimes the money) to practice my craft. But,I love weaving and I love the tools, so I fill my home with them. I take as many classes as I can, whether at a local conference, guild workshops or Convergence to try to improve this craft that is a part of me. I agree with others on this thread that it is the resultant cloth that is important, not the tools with which it is made. The cloth is only as good as the skills of the weaver.

Pam, who just read Su's post and is now redundant.

carfer@worldnet.att.net  
Bradenton, FL. USA

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Date: Fri, 22 Sep 2000 16:01:07 -0700  
From: "Margaret Thorson" <thousandflower@rockisland.com>  
Subject: hand/power

I sell some of my weavings in a gallery in Friday Harbor, Washington that requires that you be a county resident to sell there. The reason is first to support local people, but secondly to offer our multitud of tourists a chance to buy something actually made in the place that they are visiting. I hate going to London and buying something that says "Welcome to London" that I know I saw in a shop at home saying "Welcome to Friday Harbor". Such items are obviously all made in the same place. You just order your batch with your name on it. No, I'm not saying that is "bad" just that when I'm in England I want to go home with something at least made somewhere in the British Isles. If I want something made in Taiwan I prefer to go to Taiwan to get it.
WeaveTech Archive 0009

So part of what we hand makers of numerous ilks offer is something from our home area. That item is unique and will not too likely be found, in my case, in Miami.

Now, some of us may well sell at wholesale gift shows and I wouldn't mind doing that myself if I could figure out how to make enough of any one thing, but I would then be offering my buyers something different than what I offer in our shop that guarantees you a local product.

As to the "price fixing" discussion, most of us in my local area do try to keep our prices similar. We prefer to compete on design and quality and not end up trying to undersell each other. Although, it is very true that if your customer wants your scarf or rug they don't really consider the price as the first consideration. Maybe only us "starving artists" have to do that.

Margaret in the San Juans

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Date: Sat, 23 Sep 2000 12:36:17 +1200
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Wearable Art

For those interested, the NZ wearable Art Awards which were awarded last night can be seen at http://www.wearableart.co.nz/index.html Not all weaving, but all fibre, and lots of artists who don't necessarily paint <g>.

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page:  http://mcwarr.orcon.net.nz
Creative Fibre site: http://www.creativefibre.org.nz

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End of weavetech@topica.com digest, issue 427

From list-errors.700002588.0.701753111.004@boing.topica.com Sat Sep 23 16:17:00 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id QAA21365 for <ralph@localhost>; Sat, 23 Sep 2000 16:16:55 -0700
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 23 Sep 2000 16:16:55 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id PAA26332
for <ralph@baskerville.cs.arizona.edu>; Sat, 23 Sep 2000 15:35:58 -0700 (MST)
Received: from outmta014.topica.com (outmta014.topica.com [206.132.75.231])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id PAA00494
for <ralph@cs.arizona.edu>; Sat, 23 Sep 2000 15:35:56 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 428
Date: Sat, 23 Sep 2000 15:35:20 -0700
Message-ID: <0.0.727613851-212058698-969748520@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re:wearable art display
Date: Sat, 23 Sep 2000 10:13:08 -0700
From: Barbara Nathans <bnathans@mindspring.com>
Subject: Re: wearable art display

Jean writes:
>
>For those interested, the NZ wearable Art Awards which were awarded last
>night can be seen at http://www.wearableart.co.nz/index.html Not all
>weaving, but all fibre, and lots of artists who don't necessarily paint <g>.
>
I want to quibble with the use of the word "wearable". Because you can fit
the human body in it doesn't make an item wearable in my lexicon. The stuff
is amusing, but too limited and gimmicky for my taste to fit my notions of
"wearable" art. As someone who loves beautiful clothes, I'm a wee bit
annoyed.....
Barbara Nathans   Bellport, Long Island, New York

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Date: Sat, 23-Sep-2000 15:20:24 GMT
From: Judy Jones <jjcbjones@rcn.com>
Subject: RE: hand/power?

- I can't just price my "equal-to-industry"
> fabric at 100 money units per meter and expect the public to buy
> it - I have to give some explanation to *why* it should be a
> hundred times as expensive. "Hand woven" may not be the best, or
> only, argument, but it certainly is an explanation.
> If this buyer is an interested consumer, s/he looks in the other
> shops, too. In the next shop, that "same" equal-to-industry fabric
> is priced at 10 money units per meter... and it still is hand
> woven.
As I begin my round of fall shows, I struggle with this issue again. I find that many times people want to know how long it takes me to make an item. This seems to be a determining factor in their appreciation for what I do. If I say it takes 1 or 2 or how many hours to do a piece they factor that into their idea of what a handmade item should be. Does this affect how much they are willing to pay for my time? Still wondering and trying to figure that one out.

Pamela's comment "I need them to buy my product because I need to weave" and I might add pay for materials, sometimes influences my pricing. If I really charged for my hours what the auto mechanics or doctors or lawyers charge per hour on all items (not being a production weaver), it would be available to only a few people who can afford it. At least I haven't broken into the market that can afford that. Maybe some of you have and could give me advice. I struggle with the concept that everyone should be able to buy something beautiful and special. We all need to be able to give ourselves the gift of owning a good piece of artistic work.

Do I want my work to look different than manufactured items? Yes! I want the public to recognize that this is something I love and have put myself into the design and making of it.

Just my 2 cents worth!

Judy (whose production consists of 15 yard warps for 6 scarves at a time)

Date: Sat, 23 Sep 2000 11:35:03 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Re: "mercerized" linen?

> This linen from Scharlaken's

HI Francie.....could you please provide contact info?? Thanks...

Su Butler :-) apbutler@ync.net
"Giving, whether it be of time, labor, affection, advice, gifts, or whatever, is one of life's greatest pleasures." - Rebecca Russell

Date: Sat, 23 Sep 2000 12:02:31 -0700
From: adolf buse <akabuse@gpu.srv.ualberta.ca>
Subject: Re: Wearable Art

I'd like to thank you for posting the wearable art and creative fibre web sites. It is fascinating to see what is going on in other parts of the world.

Kathy (in distant Canada)
At 05:36 PM 9/22/2000 -0700, you wrote:
>For those interested, the NZ wearable Art Awards which were awarded last night can be seen at http://www.wearableart.co.nz/index.html Not all weaving, but all fibre, and lots of artists who don't necessarily paint <g>.
>
>Jean McIver and Michael Warr
>Parapara, New Zealand
>Mailto:mcwarr@orcon.net.nz
>Home Page: http://mcwarr.orcon.net.nz
>Creative Fibre site: http://www.creativefibre.org.nz
>
Barbara Nathans wrote:
(Referencing...
> Jean writes:
> >the NZ wearable Art Awards)

> The stuff  
> is amusing, but too limited and gimmicky for my taste to fit my notions of  
> "wearable" art. As someone who loves beautiful clothes, I'm a wee bit  
> annoyed.....

I didn't expect ruanas, but uhhhh...as one who  
grimaces at the thought of shoes, none of that  
looked wearable to moi!  
<braless shrug> Some of it would frighten small  
children. <LOL>  
But, thanks for sharing, Jean. Relieved the  
tedium of hand/power again, fersure! <smillllllle>

Belle  
who just remembered that Hallowe'en is fast  
approaching <g>

Ruth Blau wrote:

But how can you resist "Flying Bazookas"? We all need a good laugh now &  
again, and both the name & the "garment" provide that.

Sally Knight wrote:

RE: Hand/power, CA/non-CA, 2S-jacquard, art/not-art, equipment envy, et al  
I started reading, then went to skimming, and will now begin ignoring all  
these re-hashes of debates over the above referenced topics. At first they  
were amusing, and then, increasingly boring. And now? They are  
approaching disgusting. Okay; so everyone has an opinion. Even the  
federal government. We've established that and little more. Very little  
more.
Cloth is cloth. The most beautiful, fabulous, intricate, complex cloth can be produced on an almost-nothing-of-a-loom. More loom means faster production (usually), but not better design or better cloth. We all know this. Can we move on from here?? Please can we move on from here??

If we on this WeaveTech list would devote 10 percent of the energy we invest in these hamster-wheel-debates (goes round and round w/o getting anywhere, but with huge expenditures of energy) to the real questions of what makes for great cloth that people will actually want to buy and own, we'd make this list a worthwhile venture. As it is?? Well, it's still a great place to get technical, mechanical advice. I just wish it were more. This group of weavers is capable of more, much more.

At 3:59 PM -0700 9/21/00, Dick Lindell wrote:
> ... if you like it, buy it! ... No matter if it was made in a barn or
> a studio or a mill. ... > Is it good cloth? What more is there?

You said it all here, Dick. I recently returned from 5 delightful days in Bangkok (everybody: go now; it's pretty cheap and the exchange rate is wonderful for us). I bought as much cloth as I could afford. I bought what I liked. Some is quite humble. Some is quite magnificent. I couldn't afford the truly over-the-top, even at this exchange rate. I treasure the handwovens the most, but bought mill fabrics that I love, too.

UFOs on hold while I prepare for the county-wide Open Studios Tour and continue recovering from a nasty, nasty virus,
Sally

Sally G. Knight in Los Osos (on the Central Coast of California).

UFO most recently completed: purple striped coat, which may be further remade one day, but not today.

Total UFOs completed in 2000: 14.

Sally G. Knight in Los Osos (on the Central Coast of California).

---------

Nancy Rovin wrote:
> <<decatized>>
> In my realm it means getting the cat off the loom for a while.

I laughed so hard I nearly knocked the cat off computer.

Sally G. Knight in Los Osos (on the Central Coast of California).

UFO most recently completed: purple striped coat, which may be further remade one day, but not today.

Total UFOs completed in 2000: 14.
I've recently run into a situation that I've never had to deal with before. I'm a relatively new (a little over a year) sectional warper. I have recently put on a warp that required 75 spools--mainly because of color changes across the warp. The warp is 3/2 pearl cotton, 40" wide, 15 epi, in 8 color blocks of 5" each. This would have been a perfect warp for an AVL ww, but mine has not yet arrived.

I was working w/ 8 cones of yarn (because of the color changes), and as I was winding the spools, I noticed lots of knots flying past my fingers. Generally, when I wind warps (on my reel), I ignore knots and fix them as I go along. However, here we're talking about 75 or more knots on a warp of under 10 yds. On a project that should have gone quickly (4 baby blkts, one on commission), I seem to spend half my time fixing knots. For a while, I thought I'd just leave them--that is, weave past them and fix them afterwards. It didn't work--the knots weren't strong enough to withstand the abrasion of the reed.

So: what would you experienced sectional warpers out there have done? You can't start over on a spool with every knot, can you? This has turned out to be a *very* frustrating project, taking far longer than it should have.

Ruth

rsblau@cpcug.org
Arlington, VA USA

-------------

Ruth

I am not a experienced sectional warper, but I have run into cones that have way too many knots to work with them. I had to go back to the manufacturer of the thread and ask if I could send back the cones and exchange them. This was with Rayon Chenille and it is impossible to work with this when I needed to run warps at least 30 yards long. I seemed to be running into knots every 50 yards or so. So I can appreciate your problem. I would let the supplier know that this happened and find out what their policy is in regards to what happened to you.

Linda

--------------
knots in warp
By darmul@netbistro.com

How Long did that take....
By ingrid@fiberworks-pcw.com

I have a solution that just might work. It is called the 'Russian Join' =

What you do is take the two end to be joined [I do this as I'm winding =
spools so I don't deal with any knots while weaving] and break them so =
you have feathered ends rather than blunt cut ends. This is important. =
Now take one yarn end and lay it across the other yarn about 2" from =
each end at a 90 degree angle - like a plus sign [not a keyboard one]. =
Now take a tapestry needle and weave it in and out of one of the ends =
inside of the cross - in other words about 2 1/4" in from the end. =
Don't thread the needle until after you have woven it in and out about Z =
1/2" - do this by scrunching the yarn along the length of the needle. =
While keeping the needle woven into the yarn thread the needle with the =
short end of the same piece of yarn which will cause the other yarn to =
be held inside of the now looped yarn. Now carefully pull the threaded =
yarn through itself and the end will be buried inside of itself. You are =
folding the yarn back on itself while catching the other yarn into the =
folded end.

Are you still with me? Okay, now do exactly the same thing with the =
other yarn end. On this end you will start weaving the needle close to =
the folded end of the other yarn and after it has scrunched up about Z =
1/2" again thread the needle and gently pull the end through. The yarns =
now cross each other and are woven back into themselves. I sort of twist =
the yarn back into its original twist after the join and when woven you =
will be hard pressed to find the joins. I vary the length folded back =
depending upon the grist and how slippery the yarn is that I'm joining. =
If you remember the yarn folds back on itself not the other yarn you =
have got it. It is helpful to test this with two contrasting colours to =
get how it works.

While I don't see that this would work with chenille [though if you = pulled the fluff off it just might] I've done this join on 2/28 wool and = it held just fine in a warp. I've also used it on heavier yarns for = both knitting and in warps with great success.

Holler if I lost you. =20

Darlene Mulholland
darmul@netbistro.com
Artisan Knitting Machine Dealer
www.pgmoneysaver.bc.ca/weaving/ =20

Date: Sat, 23 Sep 2000 21:43:19 -0400
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: How Long did that take....

When I am asked how long it takes to weave that .......
I now answer by saying, well, now, I have been weaving since 1967, so I guess it took me 33 years. I usually wear a big mischievous grin.
Sometimes the point gets across.
Sometimes it does not. Then I tell them an 3 weeks for that simple scarf. I factor in the cleaning of the loom, the studio, the buying the warp and weft and sorting and storing it, thinking about the design, the colours etc, warping the....and end up with sitting at this show for 4 days. You get the picture.
Each task is rounded up to the nearest hour. So it is not such a ridiculous figure after all.
Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

End of weavetech@topica.com digest, issue 429
WeaveTech Archive 0009

Re: Knots in the warp
By imwarped2@aol.com

Re: Fw: Japanese Silk Singles
By icharmer@tds.net

RE: Knots in the warp
By darmul@netbistro.com

Re: Knots in the warp
By xlntthreadz@aol.com

Re: knots in warp: Russian join
By ederuiter@hetnet.nl

Re: Knots in the warp
By luv2weave@ncol.net

SWG
By Georgean@compuserve.com

High Country Weavers
By BOOKS@WOODENPORCH.COM

Re: High Country Weavers
By wheat@wheatcarr.com

------------------------------------------------------------------------

Date: Sun, 24 Sep 2000 11:46:31 EDT
From: Imwarped2@aol.com
Subject: Re: Knots in the warp

In a message dated 9/24/00 6:32:16 AM, weavetech@topica.com writes:

<<Are you still with me?>>
No, Darlene. I'm hollering. I'm a visual person and got lost after the
cross. Why don't you try to draw this out and send it to Handwoven Magazine.
They've been asking for helpful hints and this sounds very interesting.

Nancy

------------------------------------------------------------------------

Date: Sun, 24 Sep 2000 13:06:45 -0400
From: Iris Charmer <icharmer@tds.net>
Subject: Re: Fw: Japanese Silk Singles

Vikki -

Haven't been reading mail regularly; any of this left? Undyed? Trade?
(I do have some pigtails cotton on hand, both fat & skinny.)

How's life been to you lately?

------------------------------------------------------------------------

Date: Sun, 24 Sep 2000 15:32:12 -0700
From: "Darlene Mulholland" <darmul@netbistro.com>
Subject: RE: Knots in the warp

I'm going to try and use my scanner to scan a knot in a couple of stages =
and see if that works then I could send it as an attachment if anyone =
wants. I don't know if I can get to this until tomorrow so please be =
patient but it is show season again.

Darlene Mulholland
darmul@netbistro.com
Artisan Knitting Machine Dealer
www.pgmoneysaver.bc.ca/weaving/

No, Darlene. I'm hollering. I'm a visual person and got lost after the =
cross. Why don't you try to draw this out and send it to Handwoven =
Magazine.
They've been asking for helpful hints and this sounds very interesting.

Nancy

------------------------------
Date: Sun, 24 Sep 2000 18:42:45 EDT
From: XlntThreadz@aol.com
Subject: Re: Knots in the warp

Hi Nancy and all,

Just wanted to let you know that I understood your word picture the first
time through and think this is a good idea even if it is a bit time
consuming. There also is a glue (Spee Dee, available at Robin & Russ?) which
is supposed to be very strong, very fast. The one time I used it on warp it
worked very well.

Jan M ; ) □ ####### who's winkin' & weavin' at <xlntthreadz@aol.com>

------------------------------
Date: Mon, 25 Sep 2000 00:50:00 +0200
From: "Erica de ruiter" <ederuiter@hetnet.nl>
Subject: Re: knots in warp: Russian join

Darlene, I could understand what you want to explain in your message,
because I heard of this method before, but in a different way, NOT the
folding on itself. I think your method better and very useful, especially
for heavy yarns. Nancy Rovin's suggestion to publish it with a sketch in
Handwoven is a good idea.

Erica
To reply privately: Erica de Ruiter <ederuiter@hetnet.nl>.

------------------------------
Date: Sun, 24 Sep 2000 20:07:58 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: Knots in the warp

I am interested in see this
Hugs
Johnnie

----- Original Message ----- 
From: "Darlene Mulholland" <darmul@netbistro.com>
To: <weavetech@topica.com>
Sent: Sunday, September 24, 2000 6:34 PM
Subject: RE: Knots in the warp
I'm going to try and use my scanner to scan a knot in a couple of stages and see if that works then I could send it as an attachment if anyone wants. I don't know if I can get to this until tomorrow so please be patient but it is show season again.

Darlene Mulholland
darmul@netbistro.com
Artisan Knitting Machine Dealer
www.pgmoneysaver.bc.ca/weaving/

No, Darlene. I'm hollering. I'm a visual person and got lost after the cross. Why don't you try to draw this out and send it to Handwoven Magazine.

They've been asking for helpful hints and this sounds very interesting.

Nancy

-------------------------------
Date: Mon, 25 Sep 2000 00:05:24 -0400
From: Georgean Curran <Georgean@compuserve.com>
Subject: SWG

Seattle Weaver's Guild will start out the new year with a bang this Thurs=

Madelyn Ven der Hoogt will be our speaker. Anyone in the greater Seattle=

area are welcome to come to St. Marks Cathederal at 10 AM. on the 28th.

Georgean Curran

-------------------------------
Date: Mon, 25 Sep 2000 01:04:03 +0000
From: Lois <books@woodenporch.com>
Subject: High Country Weavers

Does anyone know if High Country Weavers in Austin TX has an email addy?

TIA

Lois

-------------------------------
Date: Mon, 25 Sep 2000 01:58:48 -0400
From: Wheat Carr <wheat@wheatcarr.com>
Subject: Re: High Country Weavers

At 22:02 9/24/2000 -0700, you wrote:
>Does anyone know if High Country Weavers in Austin TX has an email
>addy?

There are email links on the HGA website for the state reps, perhaps one of the two Texas reps would be able to assist you.

Wheat

Wheat Carr
End of weavetech@topica.com digest, issue 430

From list-errors.700002588.0.701753111.004@boing.topica.com Tue Sep 26 06:33:35 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id GAA24081 for <ralph@localhost>; Tue, 26 Sep 2000 06:33:30 -0700
Received: from bas
for <ralph/localhost> (single-drop); Tue, 26 Sep 2000 06:33:31 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id VAA06727
for <ralph@baskerville.cs.arizona.edu>; Mon, 25 Sep 2000 21:15:19 -0700 (MST)
Received: from outmta008.topica.com (outmta008.topica.com [206.132.75.216])
by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id VAA06125
for <ralph@cs.arizona.edu>; Mon, 25 Sep 2000 21:15:11 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 431
Date: Mon, 25 Sep 2000 21:14:35 -0700
Message-ID: <0.0.642211631-212058698-969941675@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

RE: Knots in the warp
By amurphy@cbcag.edu

RE: High Country Weavers
By harrissond@uthscsa.edu

Re: SWG
By weaveon@earthlink.net

reed substitution
By rdowns@airmail.net

reed substitution
By JoOwl@Compuserve.com

RE: High Country Weavers
By BOOKS@WOODENPORCH.COM

RE: High Country Weavers
By harrissond@uthscsa.edu

Re: reed substitution
By jstoll@cpcug.org

Re: High Country Weavers
By BOOKS@WOODENPORCH.COM

Re: Knots in the warp
By xlntthreadz@aol.com

-- Topica Digest --

Date: Mon, 25 Sep 2000 09:05:24 -0500
WeaveTech Archive 0009

From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Knots in the warp

What's the name of the glue? The directions were clear enough, but glue would likely be faster, especially if it does not hurt the feel of the fabric.

Alice in Mo

--------------------

Date: Mon, 25 Sep 2000 09:27:48 -0500
From: "Harrison, Deborah" <HARRISOND0@uthscsa.edu>
Subject: RE: High Country Weavers

It's Hill Country Weavers. Their e-mail address is hcweavers@ev1.net

> -------
> From: BOOKS@WOODENPORCH.COM
> Reply To: weavetech@topica.com
> Sent: Monday, September 25, 2000 12:02 AM
> To: weavetech@topica.com
> Subject: High Country Weavers
> Does anyone know if High Country Weavers in Austin TX has an email
> addy?
> TIA
> Lois
> >
> >
> > ___________________________________________________________
> > TOPICA The Email You Want. http://www.topica.com/t/16
> > Newsletters, Tips and Discussions on Your Favorite Topics
> >
> >
> -------------------------

Date: Mon, 25 Sep 2000 08:31:29 -0700
From: June Schilbach <weaveon@earthlink.net>
Subject: Re: SWG

Hello Georgean, Having Madelyn speak is a treat indeed, and several of us are planning to carpool from the Mt. Vernon area. I will pass the word to some of our guild members. It was a pleasure assisting you with the Skagit fair judging, and I look forward to seeing you Thursday. The plans for the year for Seattle guild look very exciting. June Schilbach

Georgean Curran wrote:

> Seattle Weaver's Guild will start out the new year with a bang this Thurs.
> Madelyn Ven der Hooft will be our speaker. Anyone in the greater Seattle
> area are welcome to come to St. Marks Cathedral at 10 AM. on the 28th.
> Georgean Curran
> >
> >
> > ___________________________________________________________
> > TOPICA The Email You Want. http://www.topica.com/t/16
> > Newsletters, Tips and Discussions on Your Favorite Topics
> >
> >
> -------------------------

Date: Mon, 25 Sep 2000 12:01:09 -0500
From: Dianna Rose Downs <rdowns@airmail.net>
Subject: reed substitution

I recently loaned my "Learning to Weave" book to a friend who is going to store some looms for me. I copied the reed substitution chart and sett chart from the back into the computer and cannot find it now! I need to get a sett of 13 epi from one of these reeds, 4, 8, 10, 12, and 16 epi. Any suggestions?

Rose

Dianna Rose Downs rdowns@airmail.net
Princeton, Texas 972-734-1329

--------------------

Date: Mon, 25 Sep 2000 13:41:56 -0400
From: Josephine R L Earl <JoOwl@compuserve.com>
Subject: reed substitution

Hi, Rose:

>>get a sett of 13 epi from one of these reeds, 4, 8, 10, >>12, and 16 epi.

that's great - five reeds to choose from. I think I have reed envy.

on the 4: 3-3-3-4
also on the 4: 3-3-4 (Go figure?)
on the 8: 1-2-2
on the 10: 1-1-2
on the 12: nope
on the 16: not in my chart

Blessings,

Jo/Josephine/JoOwl =

You never know... you truly never know...

--------------------

Date: Mon, 25 Sep 2000 14:20:41 +0000
From: Lois <books@woodenporch.com>
Subject: Re: High Country Weavers

Thanks Deborah.
I sent a private email but it was returned as undeliverable.
No doubt I did something wrong.
Thanks again,
Lois

Deborah Harrison wrote:

> It's Hill Country Weavers. Their e-mail address is hcweavers@ev1.net

--
Lois Mueller
Wooden Porch Books
books@woodenporch.com
Thanks for the response. I have kept your address handy--you come highly recommended. Most people type the letter "o" after the d in my address (it's actually the number 0) so a lot of my e-mail never gets through. I didn't make this address up myself, and I have always hoped it was not a hint of some kind!
Deborah

> ----------
> From: BOOKS@WOODENPORCH.COM
> Reply To: weavetech@topica.com
> Sent: Monday, September 25, 2000 1:19 PM
> To: weavetech@topica.com
> Subject: Re: High Country Weavers
> 
> Thanks Deborah.
> I sent a private email but it was returned as undeliverable.
> No doubt I did something wrong.
> Thanks again,
> Lois
> 
> Deborah Harrison wrote:
> 
> > It's Hill Country Weavers. Their e-mail address is hcweavers@ev1.net
> 
> > --
> Lois Mueller
> Wooden Porch Books
> books@woodenporch.com
> 
> >
> >
> > ___________________________________________________________
> TOPICA The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics
> 
> 
> ---------------------
>

Date: Mon, 25 Sep 2000 14:34:05 -0400
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: reed substitution

At 10:43 AM 9/25/00 -0700, Rose wrote:
> get a sett of 13 epi from one of these reeds, 4, 8, 10, 12, and 16 epi.

You could use any of the reeds and still have a sett of 13 epi. It is just a matter of figuring out how you want to space the 13 ends within the number of dents per inch. However, it is important to consider the grist of the yarns being used when choosing a reed and sett. It may be create a lot of wear and tear on a yarn that should be woven at 13 epi if it is spread out with some empty dents in a 16 dent reed. With finer threads you will have fewer reed marks if you use a finer reed.

Below are some denting suggestions for the various reed sizes. Since 13 is an odd number, unless you have a 13 dent reed, the denting will be somewhat irregular.

4 3 3 3 4
Deborah, 
Yes, I think that I typed in a 0 instead of an 0. l and 1 are hard to tell apart too. 
Again thanks for the address. 
Lois 
Deborah Harrison wrote:

> Thanks for the response. I have kept your address handy--you come highly recommended. Most people type the letter "o" after the d in my address (it's actually the number 0) so a lot of my e-mail never gets through. I didn't make this address up myself, and I have always hoped it was not a hint of some kind! 
> Deborah
> 
> > ----------
> > From: BOOKS@WOODENPORCH.COM
> > Reply To: weavetech@topica.com
> > Sent: Monday, September 25, 2000 1:19 PM
> > To: weavetech@topica.com
> > Subject: Re: High Country Weavers
> >
> > Thanks Deborah. 
> > I sent a private email but it was returned as undeliverable. 
> > No doubt I did something wrong. 
> > Thanks again, 
> > Lois 
> > 
> > Deborah Harrison wrote:
> >
> > > It's Hill Country Weavers. Their e-mail address is hcweavers@ev1.net 
> > > -- 
> > > Lois Mueller 
> > > Wooden Porch Books 
> > > books@woodenporch.com 
> > >
Hi Alice and all,

The name of the glue was Spee-Dee "fabric and canvas cement". (Spee-Dee Chemical Products Co., Davison Michigan but I think I bought mine from Robin & Russ.) Supposed to be washproof, boilproof and waterproof. Store horizontally. May leave a yellow afterstain on white or light delicate fabrics. Spee-Dee set very fast and was strong enough for warp use.

There has been a lot of advancement in glue technologies lately, so people might want to try one of the newer fabric glues from Elmer's, Beacon, etc.

Jan M ; ) □ □ □ □ □ □ □ □ □ □ who's winkin' & weavin' at <xlntthreadz@aol.com>

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End of weavetech@topica.com digest, issue 431

From list-errors.700002588.0.701753111.004@boing.topica.com Tue Sep 26 06:33:38 2000
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id GAA24084 for <ralph@localhost>; Tue, 26 Sep 2000 06:33:36 -0700
Received: from bas
  by fetchmail-4.5.8 IMAP
  for <ralph/localhost> (single-drop); Tue, 26 Sep 2000 06:33:36 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
  by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id DAA12760
  for <ralph@baskerville.cs.arizona.edu>; Tue, 26 Sep 2000 03:33:52 -0700 (MST)
Received: from outmta012.topica.com (outmta012.topica.com [206.132.75.229])
  by optima.cs.arizona.edu (8.9.3/8.9.3) with SMTP id DAA11242
  for <ralph@cs.arizona.edu>; Tue, 26 Sep 2000 03:32:48 -0700 (MST)
To: weavetech@topica.com
From: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 432
Date: Tue, 26 Sep 2000 03:31:25 -0700
Message-ID: <0.0.1400748271-212058698-969964285@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

loom-controlled shibori
By bonnieinouye@yahoo.com

Re: reed substitution
By rdowns@airmail.net

-- --
Date: Mon, 25 Sep 2000 22:12:47 -0600  
From: Bonnie Inouye <bonnieinouye@yahoo.com>  
Subject: loom-controlled shibori

I took a seminar from Catherine Muerdeter at Convergence 2000 on  
loom-controlled shibori, an idea I had previously seen at a Complex Weavers  
Seminar from Alice Schlein. It's an excellent idea, and Catherine has done  
some stunning pieces using this technique. She won the top award in the  
Carnegie Fabric show two years in a row. In her handouts, she says that the  
structure of the fabric is plain weave, and the pattern threads are used as  
the stitching to pull for the shibori. I have wondered why she uses plain  
weave as the fabric structure. I can think of some reasons:

1. It is the thinnest fabric possible from a given yarn, and she wants to  
keep it thin, maybe for better pleating.  
(On the other hand, you could use a thinner yarn and have a fabric of  
similar weight but a nicer drape.)

2. If you have at most 4 shafts, then plain weave is the logical structure  
for the end fabric.  
(On the other hand, if you have 8 or more shafts, you can use other  
structures easily.)

3. If the dye process will be the dominant design element, then the extra  
effort and closer sett needed for other structures would be a waste of time  
and yarn. (Try it and see?)

I know of two weavers who have made cloth with this technique and used  
twills. Have any of you tried this? If so, would you do it again? Twills  
and satins come to mind, but perhaps you have used other structures?  
I am also curious about using supplementary warp for the stitching design,  
instead of supplementary weft, although this might require two back beams  
and I only have one. Have you tried this?  
Thanks!

Bonnie Inouye  
www.geocities.com/bonnieinouye

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Date: Mon, 25 Sep 2000 23:25:39 -0500  
From: Dianna Rose Downs <rdowns@airmail.net>  
Subject: Re: reed substitution

Thank you to all who responded with reed substitution suggestions for me.  
I did find a reed substitution url on About.com. Anyone wanting the url,  
please email me privately as urls tend to mess up in digests and email lists.  

Thanks again,  
Rose  

Dianna Rose Downs rdowns@airmail.net  
Princeton, Texas  
972-734-1329

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End of weavetech@topica.com digest, issue 432

From list-errors.700002588.0.701753111.004@boing.topica.com  Tue Sep 26 08:07:42 2000  
Return-Path: list-errors.700002588.0.701753111.004@boing.topica.com  
Received: from localhost (ralph=localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/
Hi Judy,

Several years ago an non-weaving friend of mine told me my favorite answer to the 'how long did this take?' question. I often tell people 'about 30 years' since that's the amount of weaving time I've put in. I would never have produced any of the items I sell if I hadn't been weaving that long. Most people have an accepted understanding of why doctors and lawyers charge their
prices, given the amount of education necessary, so why not any accomplished
craftsperson?

Anyway, it usually makes the customers chuckle and get off the time equals
money topic.

I have also begun to tell them that I do everything from designing the piece,
choosing the yarns, weaving it, cleaning up after it, the bookkeeping,
setting up the show and standing there selling it. By the time I've listed
many of the jobs a one person studio does, their jaws have dropped and
they're impressed. I've found that people who come to craft shows want to
know as much about the artist (or whichever title we give ourselves) as they
can.

Janice Jones

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Date: Tue, 26 Sep 2000 08:11:10 -0400
From: Tom Vogl <tpv@world.std.com>
Subject: Re: Spee-Dee "fabric and canvas cement"

Hi,

We have been using this glue for years on warp threads. It works
beautifully, dries completely in a minute or two, makes an amazingly
strong but very flexible joint, and a small bottle lasts a long time.
However, to make it last a long time, the bottle needs to be kept in the
dark. The bottle we still use we bought about six years ago and when not
in actual use, we keep it in a metal cannister with a light tight lid
(that tea came in). Out of the bottle it is very runny and a small drop
suffices (just enough to wet the thread). We always put a 3x5 card into
the warp with only the end we are gluing exposed, the rest of the ends
under the card. This has saved us from many disasters since it does not
unglue well at all <g>. Quite a few fabric/sewing/notions stores carry
it, as well as R&R, since it also is used to prevent raveling (or is it
unraveling?).

Cheers,

Tom.

--
www.world.std.com/~kcl        tpv@world.std.com
Practice safe eating; Always use condiments! Jack Finarelli

------------------------------

Date: Tue, 26 Sep 2000 08:11:09 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: loom-controlled shibori

Bonnie Inouye wrote:
>I took a seminar from Catherine Muerdeter at Convergence 2000 on
>loom-controlled shibori, an idea I had previously seen at a Complex Weavers
>Seminar from Alice Schlein.

It was Catherine Muerdter who introduced me to this technique back in 1985
before she'd gone public with her work. She came and talked about her
experiments to a Penland School of Crafts weaving class I was in. Does
Alice's work precede that?

>(On the other hand, if you have 8 or more shafts, you can use other
>structures easily.)
In the little bit of loom-controlled shibori that I've done, I didn't want
to "waste" shafts on structural patterning. Plain weave seemed to provide
the most freedom for placing the pull up wefts as I wanted. Easy is a
relative term. :)  

> I am also curious about using supplementary warp for the stitching design,
> instead of supplementary weft, although this might require two back beams
> and I only have one. Have you tried this?

I haven't but there was a Weavers' article about doing this.

Jane

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Jane Eisenstein    janee@softweave.com    http://www.softweave.com/
------------------------------
Date: Tue, 26 Sep 2000 08:15:00 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: Japanese silk singles

I just received my skeins of reeled silk singles that were offered for sale
through the list a while back. They're fine enough to make me not want to
be the first person who tries using them in a warp. Please let me know if
you do try them in a warp and how it works out.

Thanks,
Jane - who's threading 12 epi alpaca shawls in preparation for winter.

--------------------------------------------------------------------
Jane Eisenstein    janee@softweave.com    http://www.softweave.com/
------------------------------
Date: Tue, 26 Sep 2000 05:50:28 -0700
From: Margaret Copeland <busys@cdsnet.net>
Subject: Re: reed substitution

> Date: Mon, 25 Sep 2000 12:01:09 -0500
> From: Dianna Rose Downs <rdowns@airmail.net>
> Subject: reed substitution
> > I recently loaned my "Learning to Weave" book to a friend who is going to
> > store some looms for me. I copied the reed substitution chart and sett
> > chart from the back into the computer and cannot find it now! I need to
> > get a sett of 13 epi from one of these reeds, 4, 8, 10, 12, and 16 epi.
> > Any suggestions?

If you thought you'd be doing a lot of weaving at 13 epi, investigate getting a
reed in the closest metric dentage. I have a 9 epi and it is great. It turns out
multiples of 9 come up a lot in my weaving. I think I have six reeds an
8,9,10,12,15,20. If they were not so darned expensive I might have more. It is
amazing what a small change in dentage can do for a cloth. Putting odd numbers
in a dent is not an option with some weaves if you are trying to avoid reed
streaks.

- Margaret Copeland

--------------------------------------------------------------------
Date: Tue, 26 Sep 2000 09:21:35 -0400
I've done loom-controlled shibori using a twill weave for the cloth and fishing line (4lb) in the warp for the shibori pattern. The weave pattern for the cloth coordinated with the threading of the shibori pattern. This seemed prevent the 2 patterns from competing, while allowing the cloth to have some textural interest. In the darker areas of color the pattern shows less, especially from a distance. My loom has 16 harnesses - so lots of room to play. The fabrics I like best have the weave pattern for the cloth on the first 4-6 harnesses and the rest available for the shibori. The larger shibori pattern results in large areas of the smaller weave repeats showing.

I have a second beam on the loom, but didn't need it for the fishing line. The thread used for the cloth and the fishing line were warped together - not separate warp bundles for the cloth thread and the fishing line. I had a student warp separate bundles - she ended up with a mess. Fishing line is not terribly cooperative. Interspersing the fishing line with the cloth thread kept it manageable.

Hope this answers some of your questions.
Cathie

Date: Tue, 26 Sep 2000 08:48:00 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Knots in the warp

Thanks Jan, I will go and see what Hobby Lobby and/or Walmart may have. So far have not found excessive knots but like to be prepared just in case!
Alice in MO

Date: Mon, 25 Sep 2000 22:18:13 -0700
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: warp knots/glue

We used to use one of the Aleene's glues - it washed out leaving a tidy overlap in the fabric, no glue residue......

Laura Fry
who spent the better part of the day shifting 13 cases of yarn from the shipping depot to her brothers' garage, bagging the cones, and beginning to shift it over to Mom's Warehouse...:)
http://laurafry.com

Date: Tue, 26 Sep 2000 09:10:12 -0500
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: warp knots/glue

That is what I'd be likely to try first, as I always have some on hand for various projects.
Alice
> ___________________________________________________________
> T O P I C A  The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics
WeaveTech Archive 0009

Date: Tue, 26 Sep 2000 09:15:12 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Chenille

Hi all...sorry if you receive this twice....

As most of you know, I am in the process of self publishing a book about weaving with rayon chenille. The book should be finished by early summer, and will be available first to those taking my "Understanding Rayon Chenille" class at Midwest Weavers Conference in summer of 2001....(as well as to anyone whose photos I use) I am at the point of needing photographs of woven examples, and would like to include the work of list members.....

If you are interested in participating by submitting photos of your work, I would be most interested in receiving them. I need a wide range of samples, from the most beginning efforts to those who are weaving with chenille in more innovative ways.....

If you are interested in participating, please reply PRIVATELY to me at the address in my signature line, and I will relay details......

Thanks to all who choose to participate......looking forward....

Su Butler :-) apbutler@ync.net

"Having the world's best idea will do you no good unless you act on it. People who want milk shouldn't sit on a stool in the middle of a field in hopes that a cow will back up to them." - Curtis Grant

End of weavetech@topica.com digest, issue 433

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Mill
By haywool@winco.net

Re: Warping wheel
By penny_peters@hotmail.com

Re: knots in warp
By mattes@enter.net
Date: Tue, 26 Sep 2000 07:48:23 -0500  
From: Richard Hartley <haywool@winco.net>  
Subject: Mill  

I am on a committee doing research for the Univ. of Ill. Ext. and the Ill. Lamb and Wool Producers.

What I am looking for is a "mill" that can produce a "fulled wool" (wademal) blanket that has a large logo in the middle. These blankets will be ordered in lots of 50-100. Where might I find such a "mill"?

Thanx ! Rich in Illinois

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Date: Tue, 26 Sep 2000 08:28:44 PDT  
From: "Penny Peters" <penny_peters@hotmail.com>  
Subject: Re: Warping wheel  

This is quite a delayed response but I suspect this may be a long drawn out discussion as more people get their wheels. I talked to "Matt's" (now co owner of AVL) mother who told me that she had used the warp wheel quite successfully with chenille but in fact does exactly as Jo Anne suggests, i.e. pushing the warp on the wheel to the back. When I did this recently with a boucle warp, had no problems.

Penny

Get Your Private, Free E-mail from MSN Hotmail at http://www.hotmail.com.


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Date: Tue, 26 Sep 2000 13:05:24 -0400  
From: mattes@enter.net  
Subject: Re: knots in warp  

When I notice a knot as I'm winding a spool for sectional warping, I
cut and retie so there's an extra yard or so at that spot on the spool. (A knot with really long tails.)

I still have a repair to do as I'm weaving, but it's less aggravating because there's enough length to do the repair as soon as the knot gets to the reed. No need to work in an extra length of warp, tie it on, weight it, etc.

But there are still those pesky ones I didn't notice as they went on the spool...

Another option, if you've wound plenty of extra on your spools at the beginning, is to do the same long-tailed knot as you put warp into the section. That is, when you see the knot approach the tension box or even the beam after the tension box.

Carol
mattes@enter.net

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Date: Tue, 26 Sep 2000 13:05:24 -0400
From: mattes@enter.net
Subject: Re: How Long did that take....

Remember that sometimes people walking into your booth just want to make conversation, and asking how long that took is often a way of expressing admiration...for your skill and the articles. As in, "Wow, that must be really hard and take a long time."

I really love the "33 years" answer, because in some cases that will spur more conversation and interest and understanding!

Carol in PA, who is not very skilled at beginning conversations with strangers, even those who make beautiful things!
mattes@enter.net

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Date: Tue, 26 Sep 2000 13:15:25 -0500
From: "Anita Bell" <anitabell@door.net>
Subject: Re: Japanese silk singles

>>>I just received my skeins of reeled silk singles that were offered for sale through the list a while back. They're fine enough to make me not want to be the first person who tries using them in a warp. Please let me know if you do try them in a warp and how it works out.<<<

I have been thinking of dyeing one skein so it will be easier to use as warp. The fine off white thread would be practically invisible to my eyes. Any advice on that. I suppose it would have to be washed first. Has anyone tried doing that with a 140/1 silk?

Anita Bell

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Date: Tue, 26 Sep 2000 11:55:17 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Mill

Try Faribo Mill in Minnesota.
WeaveTech Archive 0009

Margaret
-------------------------------------------------------------------
MargeCoe@concentric.net
Tucson, AZ USA
-------------------------------------------------------------------

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Date: Tue, 26 Sep 2000 15:12:15 EDT
From: EVESTUDIO@aol.com
Subject: Re: Mill

In a message dated 09/26/2000 1:58:43 PM Central Daylight Time,
MargeCoe@concentric.net writes:

<< Try Faribo Mill in Minnesota >>

It is in Faribault, Minnesota, about 1 1

-------------------------------
Date: Tue, 26 Sep 2000 15:13:59 EDT
From: EVESTUDIO@aol.com
Subject: Re: Mill

In a message dated 09/26/2000 1:58:43 PM Central Daylight Time,
MargeCoe@concentric.net writes:

<< Try Faribo Mill in Minnesota >>

Sorry about the click too soon. It is in Faribault, Minnesota about 1 1/2
hour south of Minneapolis.
Regards, E

-------------------------------
Date: Tue, 26 Sep 2000 14:06:20 -0600
From: Brucie<bruciec@trib.com>
Subject: Re: Spee-Dee "fabric and canvas cement"

Sorry to be so ignorant, but I have seen many references to "R & R" and
don't have a clue. Is there a URL available?

Thanks, Brucie

Quite a few fabric/sewing/notions stores carry
> it, as well as R&R, since it also is used to prevent raveling (or is it
> unraveling?).
>
> Cheers,
>
> Tom.

-------------------------------
Date: Tue, 26 Sep 2000 13:17:07 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Spee-Dee "fabric and canvas cement"

>I have seen many references to "R & R" and
>dont't have a clue. Is there a URL available?
WeaveTech Archive 0009

R & R is Robin & Russ of McMinnville Oregon--they have an online catalog at:
www.robinandruss.com

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

End of weavetech@topica.com digest, issue 434

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Re: loom-controlled shibori
By ederuiter@hetnet.nl

Re: Spee-Dee "fabric and canvas cement"
By bruciec@trib.com

Hemp in the US
By rsblau@cpcug.org

wool blanket
By ellensb@trib.com

-- Topica Digest --

Date: Tue, 26 Sep 2000 23:24:34 +0200
From: "Erica de ruiter" <ederuiter@hetnet.nl>
Subject: Re: loom-controlled shibori

There has been an article on supplementary warp shibori in one of the
'Weaver's' issues, even with a picture on the cover.

Erica

Date: Tue, 26 Sep 2000 16:09:33 -0600
From: Brucie <bruciec@trib.com>
Subject: Re: Spee-Dee "fabric and canvas cement"

Thanks Margaret, I should have been able to figure that out. For some reason I had the impression it was a Canadian company.

Brucie

At 01:20 PM 9/26/00 -0700, you wrote:
>>I have seen many references to "R & R" and
>>don't have a clue. Is there a URL available?
>
>R & R is Robin & Russ of McMinnville Oregon--they have an online catalog at:
>www.robinandruss.com
>
>Margaret
>
>-------------------------------------------------------------------
>MargeCoe@concentric.net
>Tucson, AZ USA
>-------------------------------------------------------------------
>-------------------------------------------------------------------
>TOPICA The Email You Want. http://www.topica.com/t/16
>Newsletters, Tips and Discussions on Your Favorite Topics
>
>-------------------------------

Date: Tue, 26 Sep 2000 20:28:40 -0400
From: Ruth Blau <rsblau@cpcug.org>
Subject: Hemp in the US

This afternoon, I heard an interesting segment on All Things Considered (afternoon news & features program on public broadcasting in the US) about growing industrial hemp. The Lakota on the Pine Ridge Reservation have decided to grow industrial hemp for use on the reservation. [Info for non-US'ns--Native American tribes are sovereign nations and exempt from some but by no means all US laws.] The Drug Enforcement Agency raided the reservation & seized the 1 1/2 acres of hemp that was being grown. The case is expected to be appealed no matter who wins. This will be interesting to follow. Who knows--the US may become enlightened enough to allow growing of industrial hemp. At this time, we can only import it (as fabric, fiber, or other form), generally from Canada and China.

Stay tuned...

Ruth

rsblau@cpcug.org
Arlington, VA USA

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Date: Tue, 26 Sep 2000 19:35:12 -0600
From: "Sue Blakey" <ellensb@trib.com>
Subject: wool blanket

Try Faribault Mills in Faribault (or Faribo) Minnesota. Their phone is 1-800-448-9665. They may be able to help you. According to Faribault, there are only about 3 full-service mills left in the upper Midwest. I don't know the other two. Pendleton is in Oregon and may do some custom work, but I don't know about how much of the preparation work and special technique work...
they do.
Sue Blakey
Dancing Bear Folk Center
Thermopolis, WY 82443

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End of weavetech@topica.com digest, issue 435

Date: Wed, 27 Sep 2000 07:28:59 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: loom-controlled shibori (correction)

Jane:
It was Catherine Muerdter who introduced me to this technique back in 1985 before she'd gone public with her work.

Jim Stovall:
> Jane - was it really that early?? I met Catharine on a visit to Haywood in 1995 & she was showing me a piece that was on the loom then - I got the impression that she was still in early development stage then.

Oops! It was 1995 that Catherine Muerdter showed us her work. Wish I could as easily drop a decade from my age.

Jane

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Date: Wed, 27 Sep 2000 10:49:08 -0400
From: "Charlie Lermond" <loomshed@prodigy.net>
Subject: Updated Web Site

I am in the process of updating my web site. It now has as page illustrations some of the block switching work I am doing.
www.theloomshed.com
Charlie
Charles A Lermond
The Loom Shed
26 1/2 S Main St, Suite 5
Oberlin, OH 44074
440.774.3500
loomshed@prodigy.net
www.theloomshed.com

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Date: Wed, 27 Sep 2000 08:11:14 -0700
From: Estelle M Carlson <fibertrails1@juno.com>
Subject: Re: Shibori - On Loom

With regards to "shibori on the loom" Catherine Muerdter's article is in the winter issue 1999 of "Shuttle, Spindle and Dyepot". Jane Eisenstein has printed on the Internet instructions on this technique--her instructions are for an 8 harness loom--the web site address is http://www.softweave.com/html/lcs.html

I was quite inspired by Catherine Muerdter's article and wove a garment using this particular shibori technique. If you click onto my web site and look at the garment called "Bonwire" (the fourth garment on the picture strip) you will see my "shibori on the loom" effort. I wove the fabric with an eight harness weave--then I did a series of ties, dyes and discharges to get the multi-colored affect. I used a rayon cotton warp, silk weft and strong linen weft for the "ties".

I certainly would love to take a workshop of Catherine Muerdter and learn more about this technique. It certainly has lots of possibilities

Estelle

To reply privately write to fibertrails1@juno.com
Also, please visit my web site:
http://www.africancrafts.com/designer/carlson

To reply privately, send message to Estelle M Carlson <fibertrails1@juno.com>
Date: Wed, 27 Sep 2000 09:49:39 -0700  
From: Terri Tinkham <arachne@humboldtl.com>  
Subject: Re: Shibori - On Loom

I am very happy to see woven shibori discussion as I am planning to take her workshop next year at Fiber Forum. I have heard nothing but high praise for her workshops and teaching. While there this year, I was shown an absolutely incredible piece of finely woven shibori, done by Jo Anne Ryeburn after she took a workshop by Catherine. I hope, in response to this public announcement, that Jo Anne will post a message about this piece; it is a very beautiful fine silk done on 16 shafts.

Date: Tue, 26 Sep 2000 21:50:10 -0700  
From: archfarm@nas.com  
Subject: Re: Mill

Richard Hartley wrote:
>
> I am on a committee doing research for the Univ. of Ill. Ext. and the Ill. Lamb and Wool Producers.
> >
> > What I am looking for is a "mill" that can produce a "fulled wool" (wadmal) blanket that has a large logo in the middle. These blankets will be ordered in lots of 50-100. Where might I find such a "mill"?

Try Baron Woolen Mill in Provo or Brigham City Utah

Myra

From: "Judie Eatough" <judie@eatough.net>  
Subject: RE: Mill

Baron Woolen Mill was in Brigham City and is no longer in production.

But you do need to find a small mill that can do small runs.

Judie

Date: Thu, 28 Sep 2000 00:46:30 -0400  
From: Georgean Curran <Georgean@compuserve.com>  
Subject: Digest for weavetech@topica.com, issue 431

Hope you chase me down and say hi. SWG days get pretty hectic for me and I don't always get a chance to look around.

Georgean

Date: Thu, 28 Sep 2000 06:06:47 GMT  
From: "Martin Weatherhead" <snailtrail97@hotmail.com>  
Subject: Re: Shaker weaving
I need to find some sources for Shaker weaving fast. I know about their furniture but have no idea about the weaving.

Can anyone give me some references please? Preferably a picture or two as well, if possible available on the net. I have quite a few issues of Handwoven if there have been any articles.

Thank you all.

Martin
Snail Trail Handweavers

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End of weavetech@topica.com digest, issue 436

Re: loom-controlled shibori
By hubbard182@worldnet.att.net

Re: Shaker weaving
By mattes@enter.net

Chenille book
By apbutler@ync.net

Re: Shaker Weaving
By ecberry@ComCAT.COM

Red face....
By apbutler@ync.net

Re: Shaker Weaving
By ecberry@ComCAT.COM

Re: NY exhibits
By bnathans@mindspring.com

Re: Shibori - on loom
By jimstovall11@juno.com

Re: Shaker weaving
By bruciec@trib.com

Date: Thu, 28 Sep 2000 08:18:35 -0400
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: loom-controlled shibori

Does anyone know how to contact Catherine Muerdter? This sounds like a wonderful topic for a guild workshop if she does them.
Martha

Date: Thu, 28 Sep 2000 08:22:10 -0400
From: mattes@enter.net
Subject: Re: Shaker weaving

> I need to find some sources for Shaker weaving fast. I know about their furniture but have no idea about the weaving.


Carol
mattes@enter.net

Date: Thu, 28 Sep 2000 08:24:57 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Chenille book

HI Martha.....

Don't know if you saw on the list, but I am writing a book about weaving with Rayon Chenille....I am looking for photos of outstanding work to put in the Challenge and Gallery section of the book, and would like to invite you to submit some ;photos of your wonderful clothing articles. Unfortunately, I can offer no compensation other than the "honor" <g> of being in the book
and the "exposure" that will offer (now don't get excited!)

Despite what it says in the text below, you can submit only that information you care to share........if you would care to participate, here are the particulars.....

Submit up to three photos for inclusion. Please submit either via email, to
apbutler@ync.net at 300 dpi as a .jpg file or by snail mail. If you will
please include a SASE, I will return snail mailed photos when finished.

In addition to your name, address and phone number, and email address,
please include with photos the following:

1. Description of finished item including title if appropriate
2. Weaving draft (threading, tie up, treadling and drawdown)
3. All pertinent weaving information: sett, picks per inch etc.
4. Size (yards per pound will do), cost, color names and
source of the chenille used in each piece.
5. Information on any other fibers/threads which may have
been used in the particular piece
6. Problems, insights etc regarding your particular piece.
7. Any comments you care to share about each piece.

Any pieces and text chosen for publication will be credited to the weaver.
If you have used a draft published in a book, or designed by someone else,
please submit all pertinent information regarding authorship of the draft.
All submissions must be received by December 30, 2000. Notification of
acceptance will be sent asap after that date.

The only compensation I can offer at this time is written credit in the text
of the book, and my heartfelt thanks for choosing to participate!

Looking forward to hearing back from you soon......

Su Butler :-) apbutler@ync.net
"Having the world's best idea will do you no good unless you act on it.
People who want milk shouldn't sit on a stool in the middle of a field in
hopes that a cow will back up to them." - Curtis Grant

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Date: Thu, 28 Sep 2000 09:32:31 -0400
From: "evelyn" <ecberry@ComCAT.COM>
Subject: Re: Shaker Weaving

Hi Martin:  "Shaker Weaving" by Beverly Gordon ISBN 0-87451-158-5,
ISBN 0 87451-242-5 (pbk) is an excellent source. Good luck!

Ev Berry

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Date: Thu, 28 Sep 2000 08:35:03 -0500
From: "Su Butler" <apbutler@ync.net>
Subject: Red face.....

Sorry list....that was obviously meant to go privately......
Crawling under my sofa.....

Su Butler  :-) apbutler@ync.net
"Having the world's best idea will do you no good unless you act on it.
People who want milk shouldn't sit on a stool in the middle of a field in
hopes that a cow will back up to them." - Curtis Grant
Hi Martin: The correct title of the book on Shaker Weaving is "Shaker Textile Arts" by Beverly Gordon. Sorry!

Ev Berry

I spent the day in Manhattan yesterday, and wanted to recommend 2 exhibits to those who can get there. First, at the FIT gallery (that's the Fashion Institute of Technology at 28th and 7th ave., a very short walk from Penn Station--hours are unusual; noon to 8 PM on weekdays. I'm not sure about weekends) is a beautiful collection of Bonnie Cashin's work, plus some nice background material. Her clothes are timelessly beautiful to me. I could take them all home and never want another item...yeah, yeah. Most beautiful are the pieces made in collaboration with Dorothy Liebes. Just wonderful fabrics.

Then at the Metropolitan Museum there is a small collection of historical pieces that are quite beautiful, especially for me those from the more recent past, Fortuny and Liberty of London. A pleasure to see 5 or 6 of each house together, though the technique is printing on velvet, not woven.

The charming smocked little girls dresses made me realize how much I dislike the way little girls are dressed these days in long skinny, "sexy"(ugh) looking copies of mama's clothes. Not an appropriate discussion for this list, though...

I also went to the Alexander Girard exhibit at the Cooper-Hewit.
Interesting, but no woven textiles to see, to speak of, many brightly colored printed fabrics. Wonderful colors for inspiration.
Barbara Nathans Bellport, Long Island, New York

Judith Krone, a fine weaver in Atlanta, showed me an interesting by-way on Catharine's technique. Judith used the on-loom shibori technique with dischargeable dyed commercial yarn, gathered it up and then coated the surface with undiluted "soft-scrub with bleach" (no product endorsement intended here), let the bleach do its dirty work, and then rinsed it off & finished the process. She got a very nice effect - its a little different from what you get with vat dyes or a clear vat discharge, but it gives you the ability to accomplish the technique without going to the dyepot.
WeaveTech Archive 0009

Please do remember to take the usual safety precautions when using concentrated bleaching agents.

If you do get a chance to take Catharine's workshop, do so. She is one of the treasures of our weaving world.

Jim Stovall, counting the days before leaving Maine for Atlanta

----------------------------------------------------------------------

Date: Thu, 28 Sep 2000 08:50:12 -0600
From: Brucie <bruciec@trib.com>
Subject: Re: Shaker weaving

I know that Handwoven has had articles on Shaker weaving. They have a complete index available on their website: interweavepress.com

Brucie

At 11:10 PM 9/27/00 -0700, you wrote:
>I need to find some sources for Shaker weaving fast. I know about their furniture but have no idea about the weaving.
>
>Can anyone give me some references please? Preferably a picture or two as well, if possible available on the net. I have quite a few issues of Handwoven if there have been any articles.
>
>Thank you all.
>
>Martin
>Snail Trail Handweavers

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----------------------------------------------------------------------

End of weavetech@topica.com digest, issue 437
-- Topica Digest --

Re: Shaker weaving
By dumke@marshall.edu

Re: Digest for weavetech@topica.com, issue 437
By Magstrands@aol.com

Re. Fashion Institute and Bonnie Cashin
By Yvonne@anwg.org

Woven shibori scarf
By ryeburn@sfu.ca

Re. Swiss silk for sale
By Yvonne@anwg.org

Handloom Technology
By b.smale@ieee.org

Date: Thu, 28 Sep 2000 12:12:14 -0400
From: Warren Dumke <dumke@marshall.edu>
Subject: Re: Shaker weaving

--------------12586D79031FF2990DF66180
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

Another source which is more toward the industrial development is A thread of Evidence: Shaker Textile Industries at South Union, Ky. I can find no ISBN # published in 1996 by Shaker Museum at South Union, P. O. Box 30 South Union Ky 42283 (502) 542 4167. Ky has had renumbering of area codes so this may be incorrect. South Union is near Bowling Green Ky.

Martin Weatherhead wrote:

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> Martin
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- 498 -
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Martin Snail Trail Handweavers

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Hi all... Is there anyone out there that has an AVL programing station? I've had one for a couple years and it has no instruction. I used to know how to hook it up but it seems to have slipped my mind and I can't figure it out for the life of me but I need it now in a big way with little time... Please if you know how will you share with me.. I have amac and /or a pc so whichever.. thanks in advance... Sue

---

Hi all,

The Fashion Institute has a website at [http://www.fitnyc.edu/index.html](http://www.fitnyc.edu/index.html)

There are several examples of Bonnie's work posted, and a lot of other neat student work, too.
Terri kindly mentioned my woven shibori scarf, of which I am proud. I essentially used Catherine's woven shibori technique. The warp was a fine silk at 15,400 yd/lb sett at 30/inch, a very loose sett for the thread. The warp was painted before beaming. The tabby weft was the fine, overtwisted silk sold by Ian Bowers, woven in at 30 epi. The pattern threads, intended to be drawn up, were a 10/2 mercerized cotton which happened to be good and strong. I threaded a version of an extended point twill on 16 harnesses (1-16-1, then 16-1-16) which allowed the pattern threads to be laid down in a long twill with good sized floats on both sides of the cloth. The fabric looked like window screening while on the loom. After the threads were drawn up, I boiled the "plank" in dishwasher detergent, the strongest alkaline detergent I had which successfully removed the seracin in the weft. (The scarf felt scratchy when the pattern threads were first removed, but is now nice and soft. I think the scratchiness was just the way silk seems stiff after being wetted and dried.) Before releasing the pattern threads, I painted one side of the "plank" red and the other blue-green with Telana dyes. After steaming I allowed the "plank" to dry and then released the threads. A great result! I am hoping the natural tendency of silk to retain wrinkles plus the effect of the overtwist weft will hold the twill patterned pleats in place for a long time.

I recently did some more scarves, one woven as above, with glitzy fabric paint painted on the drawn up scarf. For another scarf on the same warp, I used an overtwisted rayon/polyester tabby weft, drew it up, pressure cooked it (Catherine does this with polyester wefts.) painted it, and got a result where the pleats draw up almost too tightly but should be permanent.

I tied a tensel warp on to the silk one, and wove two scarves using tensel as weft. One had the usual removable cotton draw up threads; I wove the pattern threads in the other with merino, known for its felting qualities. In both cases, the undrawn-up fabric was dyed in Procion MX. I draw up the threads in the first, cooked the "plank" in vat dye, and then allowed to dye before releasing. An attractive result, but the pleats will probably flatten out with time.

With the other, after rinsing out the Procion, I painted the piece with Telana dye and steamed it. The merino retained the dye while the tensel shed it, retaining the Procion color. Then I threw the result in the washing machine, and the merino felted up, producing a very nice fabric with twill ridges in it.

Thanks to Catherine Muerdter for her wonderful woven shibori course which inspired my experiments. Thanks also to Joy Boutrop, from whom I got the final idea at her great workshop on textured fabrics given prior to the Cincinnati Convergence.

Jo Anne

Jo Anne Ryeburn   ryeburn@sfu.ca
Subject: Re. Swiss silk for sale

Hi All,

This came through the ANWG website and I'm passing it on, for what it's worth.

Yvonne in Bozeman

----- Original Message ----- 
From: <urs.j.struebin@bluemail.ch>
To: <webmaster@anwg.org>
Sent: Thursday, September 28, 2000 5:47 AM
Subject: multi-colored silk fibers

> For sale, subject unsold, approx. 853 lbs of our multi-colored silk fibers for the handspinner at $3.--/lb + shipping cost, samples on demand. Also available "shashe" wild silk tops from Africa.
> Yours sincerely,
> Urs J. Struebin
> Speciality Textile Fibers
> P.O. Box 438
> CH-4008 Basel, Switzerland.
> --
> E-mail for everyone! http://www.bluemail.ch/ powered by BlueWin
>

Date: Thu, 28 Sep 2000 21:46:43 -0500
From: "William B. Smale" <b.smale@ieee.org>
Subject: Handloom Technology

After reading Allen's book, I wonder if anyone has tried to modify a loom to use the tension system he described?? I'm intrigued by the idea but not sure at this point I want to try to alter a Macomber to that form (at least not quite yet)!

Thanks.

Bill in Minneapolis.

End of weavetech@topica.com digest, issue 438
Date: Fri, 29 Sep 2000 08:33:48 -0400
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: Handloom Technology

At 07:46 PM 9/28/00 -0700, Bill Smale <b.smale@ieee.org> wrote:

>After reading Allen's book, I wonder if anyone has tried to modify a loom
>to use the tension system he described??

---

Date: Fri, 29 Sep 2000 07:10:35 -0400
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: Woven shibori scarf

>Terri kindly mentioned my woven shibori scarf, of which I am proud. I
>essentially used Catherine's woven shibori technique. The warp was a fine
>silk at 15,400 yd/lb sett at 30/inch, a very loose sett for the thread.

Your scarfs sound lovely. Does the loose sett contribute to the shibori
effect somehow?

---

Jane Eisenstein  janee@softweave.com  http://www.softweave.com/
AVL has a similar system which I believe was incorporated on some of their looms subsequent to the original publication of HWT.

Modifying a loom to use this kind of let-off/take-up system is not terribly difficult, does not require anything exotic in the way of parts and does not adversely affect the structural integrity of the loom.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
Department of Retail Management & Design Technology
224 Slocum Hall Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@syr.edu>
http://syllabus.syr.edu/TEX/aafannin

Date: Fri, 29 Sep 2000 10:01:24 EDT
From: Imwarped2@aol.com
Subject: Woven Shibori Scarf

In a message dated 9/29/00 6:31:54 AM, weavetech@topica.com writes:

<<The scarf felt scratchy when the pattern threads were first removed, but is now nice and soft. I think the scratchiness was just the way silk seems stiff after being wetted and dried.>>

Thanks Jo Anne, for the great detailed description of your experiments. I wish be could have a demonstration at our Guild. Karen Selk, from Treenway Silk, advises that after silk fabric is washed and dried you should hit it several times on a table or counter. That will soften it up.

Nancy

Date: Thu, 28 Sep 2000 08:29:34 -0500
From: Cynthia S Crull <cyncrull@datasync.com>
Subject: Verde Valley area, Arizona

Hello all

We are going to be in the Prescott, Verde Valley, Flagstaff area for almost 2 1/2 weeks starting Oct. 1st. We haven't lt for this long since early in the trip. I know there used to be a guild in that area, and if I could meet some weavers or even make a meeting it would be great.

Since this is probably not really list material, please email me privately if you can tell me anything about the guild(s).

Looking forward to seeing someone from up there.

Thanks,

Cynthia
Blue Sycamore Handwovens
116 Sycamore Street
Bay St. Louis, MS 39520-4221
Off topic, but perhaps of interest to those thinking about going to Vancouver, BC, for Convergence 2002, is an article in today's Weekend section of The New York Times featuring Vancouver. It's a great article for those who want the inside scoop on the city. Weavers are mentioned as being one of the many craftsfolks featured on Granville Island. The Web site is


Janet

Janet Stollnitz             jstoll@cpcug.org
Silver Spring, MD

Janice wrote:

I've also had success explaining this to blue collar workers who earn very good wages where I come from. (Even 25 years ago on straight time, people shoveling gravel at the steel plant in my home town made $17 per hour.) I simply told them the hours I had worked on the piece and asked them to mentally multiply that by their hourly wage and my point was made. The steel industry is pretty much belly up, but even at fast food wages of say $5 per hour a labor-intensive piece becomes easily justifiable.

Jan M ; ) □ ###### who's winkin' & weavin' at <xlntthreadz@aol.com>
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> mentally multiply that by their hourly wage and my point was made. The steel
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> hour a labor-intensive piece becomes easily justifiable.
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> Jan M ; ) □ ############ who's winkin' & weavin' at <xlntthreadz@aol.com>
>
> T O P I C A The Email You Want. http://www.topica.com/t/16
> Newsletters, Tips and Discussions on Your Favorite Topics

Date: Fri, 29 Sep 2000 22:09:26 -0400
From: "Johnetta Heil" <luv2weave@ncol.net>
Subject: Re: time /price

Brucie said
> Many years the comment which got me was, "why should you be paid so much
> for this - you work at home."

I HATE it when ppl hand me this line!! why shouldn't I get paid what I
deserve no mo matter where I make what I am selling?? ppl who work at home
put in MORE time than a person with a 9-5 job

Hugs
Johnnie who is working at 10 pm on a friday night!!!!!!!!!

Date: Fri, 29 Sep 2000 19:30:40 -0700
From: "Beverley Muir" <bmuir@attcanada.net>
Subject: UNSUBSCRIBE

This is a multi-part message in MIME format.

------=_NextPart_000_005C_01C02A4B.C045FD60
Content-Type: text/plain;
    charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

PLEASE UNSUBSCRIBE ME FROM RECEIVING ALL THE EMAILS ABOUT WEAVING. IT IS NOT WHAT IM LOOKING FOR AND I DO NOT WANT TO RECEIVE ANY MORE.
THANK YOU

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD W3 HTML//EN">
<html>
<head>
<meta http-equiv=3Dcontent/html; charset=3Diso-8859-1 =
http-equiv=3DContent-Type>
<meta content=3D"MSHTML 4.72.3110.7"' name=3D'GENERATOR>
</head>
Johnnetta Heil wrote:
>
> Brucie said
> > Many years the comment which got me was, "why should you be paid so much
> > for this - you work at home."
> >
> I HATE it when ppl hand me this line!! why shouldn't I get paid what I
> deserve no mo matter where I make what I am selling???

What makes these folks think you work at home?
Whether you convey the "sweet little lady with a
cottage industry" or an "artisan" is pretty much
in your control. It's a tricky change of mind-set
for most of us, I'll admit.
My labels/cards, etc read "Maiden Spring Studio"
(so does my tax resale number). In fact, Maiden
Spring Studio is in a separate building (separate
insurance policy)...yeah, it's next door to my
home and on the same real estate. And, it allows
me to keep an eye on my disabled spouse. But,
sometimes, having my own studio/space which is NOT
really in my home saves my sanity.

<grrrrrrrrrrrrrrrrr> yeah, I HATE it when I hear this
and, in my sweetest Southern drawl, I explain that
my home could never accommodate the equipment and
material required by my vocation.

Just because I enjoy the hours I spend planning
projects and executing them, that doesn't mean
that those hours are devalued. Utopia (to me) is
having each of us earn our living at some activity
that is a personal delight!

Not a very tech reponse/topic perhaps, but it
allowed me to unclench my molars <g>.

Belle
who schedules "work" days to avoid being
consumed by the "shoulds" of everyday life!
Re: Shaker again

By snailtrail97@hotmail.com

Thanks for the references. So far I've not been able to lay my hands on the books which the library is trying to get on interlibrary loan. Can anybody post me a page or two and a picture or two? Thanks

Martin
Snail Trail Handweavers

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