

# WeaveTech Archive 9809

From Majordomo-Owner@List-Server.net Sun Feb 21 13:36:35 1999  
Received: from optima.cs.arizona.edu by jupiter.CS.Arizona.EDU (5.65v4.0/1.1.8.2/08Nov94-0446PM)  
id AA26022; Sun, 21 Feb 1999 13:36:24 -0700  
Received: from salmon.esosoft.net (salmon@salmon.esosoft.net [192.41.17.47])  
by optima.cs.arizona.edu (8.9.1a/8.9.1) with ESMTP id NAA29794  
for <ralph@CS.Arizona.EDU>; Sun, 21 Feb 1999 13:36:12 -0700 (MST)  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA26703; Sun, 21 Feb 1999  
13:36:03 -0700 (MST)  
Date: Sun, 21 Feb 1999 13:36:03 -0700 (MST)  
Message-Id: <199902212036.NAA26703@salmon.esosoft.net>  
To: ralph@CS.Arizona.EDU  
From: Majordomo@List-Server.net  
Subject: Majordomo file: list 'weavetech' file 'weavetech.9809'  
Reply-To: Majordomo@List-Server.net  
Status: R

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From: owner-weavetech-digest@List-Server.net (weavetech-digest)  
To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #1  
Reply-To: weavetech@List-Server.net  
Sender: owner-weavetech-digest@List-Server.net  
Errors-To: owner-weavetech-digest@List-Server.net  
Precedence: bulk

weavetech-digest            Monday, September 28 1998            Volume 01 : Number 001

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Date: Fri, 25 Sep 1998 08:15:37 -0700  
From: "Jim/Penny Peters" <pjpeters@earthlink.net>  
Subject: Still with the thick variegated thread

Because I am working full time plus at the moment, I have been putting on short warps and sampling. I tried a weave structure right out of Prairie Wool Companion--issue 3 about fabrics that go bump. I love the last example, photo 13 page 24. What I am getting on the loom looks nothing like it. What I find as equally confusing is the assertion that the 2 diagrams referred to will produce the same fabric. The drafts dont look the same to me at all. Anyone have the issue? Penny

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Date: Sun, 27 Sep 1998 16:09:15 -0600  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Fine Threads

As I gravitate to finer and finer threads I find that obtaining them is almost as onerous as using them! So sources for fine threads mentioned at regular intervals will be much appreciated.

So too are hints on handling them--particularly dyeing them in warp format. Anyone have new ideas about winding off keeping them organized (without tie-dyeing<g>)?

Margaret  
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# WeaveTech Archive 9809

MargeCoe@concentric.net  
Tucson, AZ, USA

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Date: Sun, 27 Sep 1998 16:21:33 -0600  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: YPP Calculations

On the Weave List recently someone wrote of a calculation that provides an equivalent result to the McMorran balance. It was:

Length in centimeters divided by weight in milligrams multiplied by 4961

I want to incorporate such a calculation in the Blau Coe spreadsheet but would \*prefer\* it to be all one system (i.e., using inches and ounces to provide yards per pound; centimeters and milligrams for meters per kilo). I really need help on converting the about formula properly!

Help!

Margaret

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MargeCoe@concentric.net  
Tucson, AZ, USA

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Date: Fri, 25 Sep 1998 08:54:00 -0700  
From: "Jim/Penny Peters" <pjpeters@earthlink.net>  
Subject: Re: Fine Threads

>As I gravitate to finer and finer threads I find that obtaining them is almost  
>as onerous as using them! So sources for fine threads mentioned at regular  
>intervals will be much appreciated.

The best source I have found so far for cotton is Lunatic Fringe. They had a large number of cones of 60/2 cotton and were looking to see what colors were the hot items as they were deciding what to carry. They also had a good selection of 120/2 silk. Treenway has 60/2 silk but in natural. I wonder if they would dye it if you gave them a big enough order. Silk Tree in Vancouver will hand dye small amounts. I also understand, but have not used, Conshohocken has a large selection of 60/2 cottons.

>  
>So too are hints on handling them--particularly dyeing them in warp format.  
>Anyone have new ideas about winding off keeping them organized (without  
>tie-dyeing<g>)?

Not only do I not know how to do it, but I remember talking to the guru herself, Lillian Whipple -- she was sending hers to Nancy Finn in Willits CA to do dyeing for her.

Penny

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End of weavetech-digest V1 #1  
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# WeaveTech Archive 9809

From: owner-weavetech-digest@List-Server.net (weavetech-digest)  
To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #3  
Reply-To: weavetech@List-Server.net  
Sender: owner-weavetech-digest@List-Server.net  
Errors-To: owner-weavetech-digest@List-Server.net  
Precedence: bulk

weavetech-digest      Wednesday, September 30 1998      Volume 01 : Number 003

Re: very fine rayons      [Foresthrt@aol.com]  
non-unit weaves      [Autio <autio@pssci.umass.edu>]  
Re: Fine Threads      [Autio <autio@pssci.umass.edu>]  
Re: Fine Threads      [Ruth Blau <rsblau@cpcug.org>]  
FWD - Re: fine cottons      [AmyFibre@aol.com]  
non-unit weaves      [Bonnie Inouye <binouye@geocities.com>]  
Copyright--OT      [Marge Coe <MargeCoe@concentric.net>]  
Dumb Question--loom width      [Ruth Blau <rsblau@cpcug.org>]  
Re: Dumb Question--loom width      [AmyFibre@aol.com]

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Date: Tue, 29 Sep 1998 07:28:12 EDT  
From: Foresthrt@aol.com  
Subject: Re: very fine rayons

I got some VERY fine rayon in Hickory NC on my way to Atlanta. The paperwork has two different names/addresses, but they appear to be the same company:  
Color-Tex Inc.  
520 20th St. SE  
HICKORY NC 28602  
828-327-6278

Rayon Yarn Corp.  
504 20th St. SE  
Hickory NC  
704-322-1158

I got 1/600 bright rayon (on mill cones, nearly 5 lb each) in sage, plum, and black, hoping to try overtwisting it (yet to happen). This is very slippery and fine- and most of what they had was finer. Few colors in the "larger" sizes (will have to review the denier count system). I have a color card somewhere, only marginally helpful, since they had some colors that aren't on the card, and every color off the card I requested was only in stock in the finest yarns.

They didn't make me take a minimum order, and the stuff was <\$5/pound (had all my dealer/retailer certification, and was referred by UKI/Supreme, which may have helped). If you want a reeling, send me a SASE with a note telling me what the envelope is for.

Mary Klotz foresthrt@aol.com  
Forestheart Studio (301) 845-4447  
200 South Main St. box 112, Woodsboro (near Frederick) MD 21798  
11-5 east coast time; closed Wed. and Sun.

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Date: Tue, 29 Sep 1998 07:56:55 -0400

# WeaveTech Archive 9809

From: Autio <autio@pssci.umass.edu>  
Subject: non-unit weaves

What comes to mind on these for me are stuctures like Swedish lace, crackle, and spot Bronson. In other words, block weaves that are not unit weaves. I'd definitely vote for it being structural rather than color/texture (but then, I'm bent that way anyway <g>). It really depends on how loose the group is.

Laurie Autio

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Date: Tue, 29 Sep 1998 08:00:02 -0400  
From: Autio <autio@pssci.umass.edu>  
Subject: Re: Fine Threads

Ruth, do you have Ian's address? 154/2 wool - yikes!

Laurie Autio

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Date: Tue, 29 Sep 1998 08:20:50 -0400  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Fine Threads

Laurie asked:  
>Ruth, do you have Ian's address? 154/2 wool - yikes!

Ian's email address is: IanBowers@aol.com

His snail mail addy is:

Fibrecrafts  
Style Cottage  
Lower Eashing  
Godalming  
Surrey  
UK GU7 2QD

His catalogue show a color card available for that wool for L1 (is that a reasonable way to write one pound?). You could probably email him for the color card & have him put it on your chg card. The yarn is by Borgs and is called Munkagarn 154/2

Ruth

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rsblau@cpcug.org  
Arlington, Virginia USA  
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Date: Tue, 29 Sep 1998 09:17:06 EDT  
From: AmyFibre@aol.com  
Subject: FWD - Re: fine cottons

Hi all -- a forwarded message from me. Remember that the same "no magic words" rule applies here as it does to the regular weaving list. If you use majordomo's magic words in a message to the list, it screens them out and sends them to me. To get around this, make sure the word "end" appears \*before\* the magic words.

# WeaveTech Archive 9809

Thanks,  
Amy (sounding familiar again, no?)  
amyfibre@aol.com

Date: Tue, 29 Sep 1998 07:50:13 EDT  
From: Foresthrt@aol.com  
Subject: Re: fine cottons  
end

I got cotton 30's singles at UKI- they have it in all their standard colors.

List management:  
Here's a vote for unsub/NOMAIL instructions to be included at the bottom of every digest.

Mary Klotz

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Date: Tue, 29 Sep 1998 10:26:54 -0400  
From: Bonnie Inouye <binouye@geocities.com>  
Subject: non-unit weaves

Janet said "non-unit weaves that produce blocks of pattern". I wasn't as intrigued with the question about stripes, maybe because I don't do much with stripes or maybe it just seems to be not a structure question-- a stripe is something that can be done in so many ways, in any structure--only slightly more interesting than asking about a blue fabric (purple, Janet?). So here's another question: can you give an example of a non-unit weave that cannot be made to produce blocks of pattern? I suppose you could say a 3-shaft twill done on a 3-shaft loom... but if I stipulate that the loom has at least 8 shafts (the study group involved is for those with 8 or more) then it gets harder. I've been studying advancing structures, and have taken many kinds of drafts and turned them into advancing threadings and treadlings. Anything that is threaded as an advancing structure will have overlapping blocks. I understand that there are plenty of drafts showing non-unit weaves that do not produce blocks in that draft, but is there a non-unit weave that never produced a block?  
Bonnie Inouye  
binouye@geocities.com  
www.geocities.com/Paris/Bistro/4347

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Date: Tue, 29 Sep 1998 09:04:27 -0600  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Copyright--0T

We've discussed this in the past, but this morning's newspaper carried an item from Knight Ridder by Dave Wilson which may cause us to discuss it again!

Excerpts: "A little-noticed proposal in Congress to revise copyright law could fundamentally alter the way many Americans work and play.

Among the practices at risk:

Making a copy of information for personal use

Assembling a list of statistics

. . . [the proposed] legislation does not specifically prohibit these practices, experts say it threatens them in two key sections

# WeaveTech Archive 9809

One makes it illegal to circumvent technology that guards against digital copying. \*The second extends copyright protection to the facts collected in a work, rather than just the work itself.\*"

This last sentence could be a zinger for us. Imagine someone collecting some facts about twill! Current "fair use" practices may also be at risk.

Marge

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MargeCoe@concentric.net  
Tucson, AZ, USA  
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Date: Tue, 29 Sep 1998 18:06:25 -0400  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Dumb Question--loom width

This may be the wrong list for asking this question, but...

I'm semi seriously considering buying a much wider loom (60"). I love to make blankets & throws, and my current max of 36" (8 shafts) or 32" (12 shafts) is very limiting. Though I don't mind weaving dw/dw, you can't replicate all structures that way. For example, I haven't yet figured out a way to treadle point twill because it has an odd number of picks, and you end up on the wrong layer for where you need to be when you repeat the treadling sequence. I've worked out a threading (1234321 4321234--and the same on shafts 5-8 for the other layer) that allows me to treadle points easily & (in a very complicated way) to treadle diamonds.

OK--now to the question. I've never worked with a 60" loom. My favorite blanket/throw to make is a randomly sleyed warp (meaning, f2b dressing of the loom). What do those of you who have wide looms use for warp separators? And how do you wrestle them onto the loom? I used brown kraft paper (30" wide) till Janet told me about resin paper (the stuff that builders put down to protect new floors). The resin paper comes 36" wide. I \*hate\* to overlap paper b/c I'm afraid the buildup where it overlaps will lead to a poorly tensioned warp. Is sectional the only way to go? I so dread learning sectional warping (and buying the equipment to do it) that it would probably kill this idea for me entirely.

Any advice?

Ruth

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rsblau@cpcug.org  
Arlington, Virginia USA  
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Date: Tue, 29 Sep 1998 18:57:39 EDT  
From: AmyFibre@aol.com  
Subject: Re: Dumb Question--loom width

In a message dated 9/29/98 5:09:24 PM Central Daylight Time, rsblau@cpcug.org writes:

> What do those of you who have wide looms use for warp  
> separators?

# WeaveTech Archive 9809

48" wide kraft paper -- overlapped as little as possible and in a different spot every time.

> And how do you wrestle them onto the loom?

With a little help -- or a few selected curse words. By myself, I usually try to get one paper in and advance the beam just an inch or less to hold it, and then place the second overlapping piece.

> Is sectional the only way to go? I so

> dread learning sectional warping (and buying the equipment to do it) that

> it would probably kill this idea for me entirely.

Having said what I did above, I should tell you that I have only done that twice on my 60" loom. I was an avowed f2b warper, learned b2f for my big AVL (following their directions) and then went sectional. Even with f2b running strong in my veins, I would say that sectional is my #1 choice now. You're right, Ruth, that it is not compatible with the kind of totally random warps you mentioned -- but for other warps, I would encourage you not to reject sectional too quickly. Once I got over the (gulp!) extra equipment purchase and put on 2-3 sectional warps, I was hooked. Now, I have three floor looms, two of which have sectional beams, and warp either f2b (random warps or less than 6 yards) or sectionally (anything over 6 yards) only.

My \$.02,

Amy  
amyfibre@aol.com

PS -- I think I remember you mentioning that you already have an electric bobbin winder. If so, then the only additional big ticket item besides the beam itself is the tensioning device.

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End of weavetech-digest V1 #3  
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-To stop mail temporarily (i.e., for vacation):

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SET WEAVETECH-DIGEST NO MAIL [your e-mail address here]
END
```

-To restart mail after stopping it temporarily (i.e., for vacation):

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SET WEAVETECH-DIGEST MAIL [your e-mail address here]
END
```

From: owner-weavetech-digest@List-Server.net (weavetech-digest)

To: weavetech-digest@List-Server.net

Subject: weavetech-digest V1 #2

Reply-To: weavetech@List-Server.net

Sender: owner-weavetech-digest@List-Server.net

Errors-To: owner-weavetech-digest@List-Server.net

Precedence: bulk

weavetech-digest

Tuesday, September 29 1998

Volume 01 : Number 002

# WeaveTech Archive 9809

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Date: Mon, 28 Sep 1998 07:28:03 -0400  
From: Janet Stollnitz <jstoll@cpcug.org>  
Subject: Testing

The DC area multi-shaft study group is working its way through an overview of weave structures. The basis for the study is The Family Tree of Weaves found in Madelyn van der Hoogt's book, "The Complete Book of Drafting for Handweavers." Our October discussion will pertain to non-unit weaves that produce blocks of pattern. Anything that you would like to contribute to the discussion would be most welcome.

In thinking about the topic, I've been wondering if I could call a stripe a "block"?

Janet (individual message subscriber)

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Janet Stollnitz  
Silver Spring, MD

jstoll@cpcug.org

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Date: Mon, 28 Sep 1998 07:45:42 -0400  
From: Autio <autio@pssci.umass.edu>  
Subject: Re: Fine Threads

In addition to the sources Penny mentioned, Webs has many finer silks in their millends at reasonable prices (all natural) - up to 210/2. I can check next time I am over there if anyone wants to know the specific sizes. One thing I did at Convergence was to collect sample cards for fine threads. Robin and Russ, Nordic Studio (June Hanson) sell very fine linen (100/2, 120/2, in natural) meant for bobbin lace. I have not tried it but a friend of mine, Catherine Leary, has and it worked beautifully for her. Many places carried 40/2, Webs has 70/2 (natural only). However, I didn't find any colored linens finer than 40/2 (Webs), 16/1 (Bockens, Blomqvist, Unicorn). Anyone have a source for those? Or for very fine wools (2/40) or rayons? I can find plenty of 2/20 wool, but only rayon I saw was 10/2 or coarser. Does Ian Bowers carry fine wool and silk in addition to the overtwisted versions?

Marge, it wasn't that fine, but I wound 50 thread miniwarps of 20/2 wool, chained them off, and threw them in the guild dyepots last month. They were white, red, and turquoise and I overdyed them with Copenhagen Blue and a number of other colors to end up with shades of red, blue, purple, and blue green. The colors were not even due to the chaining (which was very loose), but I like the effect. The different chains are uneven in different places, rather, the unevenness occurs regularly in each.

Laurie Autio

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Date: Mon, 28 Sep 1998 09:07:50 EDT  
From: AmyFibre@aol.com  
Subject: FWD - From Mary

From: Foresthrt@aol.com  
Date: Mon, 28 Sep 1998 07:49:14 EDT  
Subject: testing!

## WeaveTech Archive 9809

how exciting to have this all be operational now! Thanks for including me.

In an attempt to begin in the expected vein:

on my Baby Wolf is a 15 yd warp of lovely artichoke color perle cotton; I'm weaving dishtowels with a lace heart and diamond motif, modified from what I did last winter for the lace exchange. I've used a different weft color for each towel, and have surprised myself with the appeal of a soft aqua and with how much I dislike one done with a rose mauve weft (wouldn't you know it, that's the one everyone oos and ahs over). These heavy duty towels are 5/2; the next will be 10/2 (in Etruscan red) for a wedding present and the next lace exchange.

Also on the "next up" list is color and weave exchange, for which I'm planning a pinwheel project from Windnecht's book.

Also for this fall: set of 18 color chenille shawls, one commissioned because they liked the 20 color waffle weave baby blankets; it will be partly paid for with pottery lessons.

My weaving space is reduced currently due to the exhibit in the gallery area of the studio- well attended reception yesterday, with many giving me credit for staying in touch with the artist, even after he took me to the prom (28 yrs ago) dressed in a powder blue tux. My mother recently sold the prom dress for more than it originally cost!

Mary Klotz

glad there are no proms to deal with anymore!

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Date: Mon, 28 Sep 1998 09:41:12 -0400  
From: Autio <autio@pssci.umass.edu>  
Subject: Re: YPP Calculations

Marge, the cm/mg measurement is a lot easier and less wasteful. Most fine balances come in mg rather than, say, thousandth's of an ounce. Most of us don't mind sacrificing a gram or two of materials, as opposed to an ounce (especially in fine threads). Might be better to keep it in cm/mg, then supply a conversion factor at the end to ypp? Or (though it makes my brain hurt) inches per mg then convert?

Laurie Autio

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Date: Mon, 28 Sep 1998 13:18:45 -0400  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Fine Threads

At 07:45 AM 9/28/1998 -0400, you wrote:

Laurie asked:

>Does Ian Bowers carry fine wool and silk in addition to the  
>overtwisted versions?

I picked up a copy of Ian's catalogue when I visted there recently. Here's what I found for fine yarns:

Borgs 154/2 2-ply worsted spun wool, about \$11.70/100gm (based on exchg rate of \$1.67/Brit pound, which is about what Visa is giving me on charges that are coming thru now); he stocks 30 colors, it comes in 75 colors

Shantung Spun Silk, 2-ply, 6650 ypp, \$15.03 per 100 gm, six colors (also available in natural for dyeing, at a slightly lower price)

Fine Lustrous Linen, singles, white only, 9000 ypp, \$11.70/500 gm. The

## WeaveTech Archive 9809

catalogue says it's for dyeing, but it comes on cones, so you'd have to do some reskeining.

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rsblau@cpcug.org  
Arlington, Virginia USA  
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Date: Mon, 28 Sep 1998 20:03:55 -0400  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Stripes as blocks

Janet asked:

>In thinking about the topic, I've been wondering if I could call a stripe a  
>"block"?

Janet gave me this question to ponder several days ago (I'm in the same multishaft study group she is), and what I've come up with is that a stripe generally isn't a block, and it certainly doesn't *\*have to be\** a block, but it *\*can\** be a block. The example I came up with was in double weave where you shift layers only one direction--either horizontally or vertically. This would give you a stripe (assuming different colors on the two layers), and each layer is certainly a block.

Can anyone come up with another instance? I can't (but that doesn't mean much <vbg>).

Ruth

-----  
rsblau@cpcug.org  
Arlington, Virginia USA  
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-----  
Date: Sun, 27 Sep 1998 23:59:51 -0700  
From: "Jim/Penny Peters" <pjpeters@earthlink.net>  
Subject: Re: Stripes as blocks

>Janet asked:

>>In thinking about the topic, I've been wondering if I could call a stripe  
>a  
>>"block"?

>

>Janet gave me this question to ponder several days ago (I'm in the same  
>multishaft study group she is), and what I've come up with is that a stripe  
>generally isn't a block, and it certainly doesn't *\*have to be\** a block, but  
>it *\*can\** be a block. The example I came up with was in double weave where  
>you shift layers only one direction--either horizontally or vertically.  
>This would give you a stripe (assuming different colors on the two layers),  
>and each layer is certainly a block.

But, I cant get unstuck from the idea that a stripe in any discipline refers to color but block refers to structure. You can produce a stipe with color or stucture, but you identify the stipe by color.

Penny (humbly :))

# WeaveTech Archive 9809

Date: Mon, 28 Sep 1998 23:06:05 -0600  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: Stripes as blocks

Jim/Penny Peters wrote:

> But, I cant get unstuck from the idea that a stripe in any discipline refers  
> to color but block refers to structure. You can produce a stipe with color  
> or stucture, but you identify the stipe by color.

Don't be humble Penny, I was just about to launch into a similar response.

I consider stripes "generally" to be a function of color or shading. There are what we in the trade <g> used to call shadow stripes (the victorian "we" from slogging in the mills <g>) which are not defined by color. Sometimes it's the twist (bands of "s" alternating with bands of "z"--not necessarily the same width) and sometimes by structure (e.g., bands of 3/1 twill with left slant alternating with 3/1 twill with right slant) and I guess sometimes both. But the important part is the stripe is perceived as a subtly different shade.

Blocks *can* be stripes, e.g., a block of 3/1 twill alternating with a block of 1/3 twill, or double-weave stripes as Ruth suggested, but stripes aren't always blocks.

Marge

- -----  
MargeCoe@concentric.net  
Tucson, AZ, USA  
- -----

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End of weavetech-digest V1 #2  
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