

WeaveTech Archive 9811

To reply privately, send message to "FiberArt@earthlink.net" <fiberart@earthlink.net>

Date: Mon, 30 Nov 1998 08:31:54 -0800
From: arwells@erols.com
Subject: Re: Polychrome Crackle

Ruth -

You know how on many of my towels, I mix up various techniques for interest, right? Well, how about if you were to do some stripes, or one wide band of polychrome crackle on one of the towels?? Maybe the same one where you are leaving out the tabby?? Then, you would have the same colors used, but the band/stripes would be a "structure-only contrast" where you added the tabby. See what I am thinking??? You wouldn't have to use three shuttles for very long. Besides, if you try it, maybe it won't be so bad. Then, on another band, you could use *three* colors and a tabby! <g> Gee. Maybe the shuttles used per band could advance, in accordance with the Fibonacci series!! <vbg>

Anne in Annandale
arwells@erols.com

Ruth Blau wrote:

<snip> That makes at least 3 shuttles (two pattern & one tabby),
> probably not for me. I'm weaving some full-sized samples (aka: dishtowels)
> for this crackle project, but I doubt that I'll try a polychrome if it
> requires 3 shuttles.

To reply privately, send message to arwells@erols.com

Date: Mon, 30 Nov 1998 09:52:57 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: back to my question

At 03:25 PM 11/25/98 -0700, you wrote:

>Okay, but a SINGLE thread drawloom works on raising individual threads as
>well. Is this not the
>same as jacquard except without the technical stuff?

REPLY:

Not quite. Even with a single end drawloom, the operator would still have to manipulate each end individually to form each shed, unless the loom is otherwise equipped. With a jacquard, each shed configuration and place in the sequence is predetermined by the hook selection mechanism, be it a set of cards as on the older jacs, an endless mylar film as on the Verdol jacs or electronically. If applied to a handloom, the operator need only apply shed opening power, usually by foot power to open each shed in the sequence without having to manipulate each individual end to do so.

Besides, a jacquard can have upwards of 1,000 hooks therefore individually controllable ends. Even a single end drawloom would be hard pressed to come even close.

The jacquard was invented and developed as a solution to the drawloom limitations.

AAF

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PS. Also enjoying this level of discussion.
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
E-mail: <aafannin@mailbox.syr.edu>

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

Date: Mon, 30 Nov 1998 10:12:23 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: Jacquard and the designer

At 12:41 PM 11/27/98 -0500, you wrote:
>and I'm intimidated by a 16 shaft AVL!!! This loom is amazing.
>
>To reply privately, send message to Shirley Browsky <mohairlady@sympatico.ca>

REPLY:

Keep in mind that a loom like a large dog is more afraid of you than you are of it. It's nothing more than an inanimate machine of which you are the lead dog in the pack.

Remember, 16 simply = 4X4!!

AAF
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To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

Date: Mon, 30 Nov 1998 10:21:04 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: designing for the Jacquard

At 06:52 AM 11/28/98 EST, you wrote:
>Hi all Jacquard thread followers:
>
> <<Let us pause at this point and confirm that when we look at this
>Jacquard
>Loom, we can identify the holy board box made up of the drilled holy board top
>containing the 400 attached heddles

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REPLY:

We may run into some communication problems if we are not careful to get our vocabulary correct from the beginning. As in the past, I again advocate that we use the "standard" trade vocabulary for the various parts of the jacquard since there is no reason to invent another list of parts names simply because a jacquard may be applied to a handloom.

Watson's Textile Design and Colour has an introductory section on jacquard with diagrams labeled with the names of the head parts.

I think by "...holy board..." you mean the comber board and the "...heddles..." together with their attached weights are called lingoos (lingo-singular). The selection mechanism is the card cylinder and its motion and the lifting mechanism is the griffe.

Hope this doesn't cause too much confusion but there is an accepted vocabulary which I hope we would all adopt for simplicity of communication between handloom world and mill world.

AAF
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Date: Mon, 30 Nov 1998 12:32:07 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: Ingrid's post on Jacquard

At 08:10 AM 11/26/98 EST, you wrote:

>Hi Ingrid:

>

><< Subject: Jacquard loom

>

> I do understand the importance of image on both jacquard and shaft loom. It
>is just that an image with 16 blocks (or 22 or whatever) is easier for me to
>design with than an image with 400 blocks (threads).

REPLY:

One of the way I learned so much about jacquard, other than the mechanics of the machinery, was to examine, study and pick out thousands of swatches of jacquard fabric over the years. Nothing gets the principles of fabric structure, be it jacquard or shaft loom, in to ones head like getting up close, nose to yarn with swatches. Then once having studied the fabric backwards, I spent lots of time making swatches on the application of those principles. Takes time but the lessons learned are permanent!

AAF
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To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

Date: Mon, 30 Nov 1998 22:16:20 +0200
From: "Yehudit Abrahams" <gabraham@netvision.net.il>
Subject: Re: designing for the Jacquard

Dear Tom:

Thank you for the two very clear and well written e-mail lectures.

Am I correct in assuming that the "straight draw" is a repeated threading from one to ten, vertically, each slightly to the right forming an inch; and this is repeated across the board for 40 inches, thereby, threading all 400 heddles?

Also, am I jumping ahead in asking what if I decide a #3 grey tone is best for the first thread on the left and the last thread on the right but I need to sink the left warp for the first couple of inches to substitute a #10 grey tone with a #10 weft fill and sink the right warp for the first couple of inches to substitute a #5 grey tone.

Yehudit

To reply privately, send message to "Yehudit Abrahams" <gabraham@netvision.net.il>

Date: Mon, 30 Nov 1998 13:09:40 -0600
From: Bonnie Datta <brdatta@netcom.ca>
Subject: Re: IWC URL correction

Hi Judie.

At 10:12 PM 11/24/98 -0700, you wrote:

>Email me if you are interested in teaching
>at Complex Weavers 2000 seminars.

I would like to submit a proposal to teach a class about tablet weaving design. Could you send (email?) me the information package, please? If US Post, my address is:

Bonnie Datta
1512 Diuguid Road
Murray, KY
42071

Thank you very much.

Bye for now.
Bonnie.

Bonnie Datta (Currently in Murray, Kentucky)

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Airdrie, Alberta, Canada
brdatta@netcom.ca

To reply privately, send message to Bonnie Datta <brdatta@netcom.ca>

Date: Mon, 30 Nov 1998 14:16:40 -0600
From: Bonnie Datta <brdatta@netcom.ca>
Subject: Re: IWC URL correction

Oops -- personal message hit the list -- so sorry.

Bonnie Datta (Currently in Murray, Kentucky)
Airdrie, Alberta, Canada
brdatta@netcom.ca

To reply privately, send message to Bonnie Datta <brdatta@netcom.ca>

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weavetech-digest

Monday, November 30 1998

Volume 01 : Number 087

Weaving on the edge: What edge? Where? ["judy casserberg" <judycass@lakenet.com>
Re: Polychrome Crackle [arwells@erols.com]
Re: Polychrome Crackle [Ruth Blau <rsblau@cpcug.org>
No Subject [Ddrakekemmm@aol.com]
Re: Polychrome Crackle ["E Zimmerman" <elainegz@sprint.ca>]

Date: Sun, 29 Nov 1998 13:54:54 -0600
From: "judy casserberg" <judycass@lakenet.com>
Subject: Weaving on the edge: What edge? Where?

This is probably the beginning of a great discussion. I think that you have asked the question with no answer but needing lots of thought. I remember the

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quote that to be able to do art one must first perfect ones craft. It's so bad that the word craft has changed in meaning. It is such a good word when used to mean something other than plastic canvas. If art means pushing the visual edges and making a poorly constructed object is it art or just junk? Can't we try and reclaim 'craft' and make it mean quality work done in ways that only small production weavers can do. In a world where quality is not usually present, it seems that that in itself is creating an edge. The fibers used and combined as well as colors are not what is usually found in commercial weaving, isn't this part of this edge?

Anyway the need to educate ourselves and others is an ongoing task. And we can all further this education at every event, show, sale, exhibit and demonstration that we do. It's amazing what people don't know and are willing to learn. Now I need to get back to the loom. I'm behind and have things to ponder as I work.

Judy in Knife River

judycass@coop.two-harbors.mn.us

judycass@lakenet.com

Being warped means to live the good life.

ICQ 15605360

To reply privately, send message to "judy casserberg" <judycass@lakenet.com>

Date: Sun, 29 Nov 1998 16:41:35 -0800

From: arwells@erols.com

Subject: Re: Polychrome Crackle

Ruth Blau wrote:

> I have another question: what might polychrome crackle be?

Hey, Ruth -

Here's a dangerous thought: maybe polychrome crackle is just using multiple colors, like in polychrome S&W (or overshot, or). There's a real nice write-up of polychrome S&W in Donna Sullivan's book. Basically, you use multiple colored pattern threads after each tabby, in different blocks. I do this with two pattern threads, different colors, woven on opposites. With lots of blocks to chose from, you could get quite some interesting patterns going, IMHO.

We'll see what the experts say!

Anne

arwells@erols.com

To reply privately, send message to arwells@erols.com

Date: Sun, 29 Nov 1998 17:08:43 -0500

From: Ruth Blau <rsblau@cpcug.org>

Subject: Re: Polychrome Crackle

Anne wrote:

> Here's a dangerous thought: maybe polychrome crackle is just using
>multiple colors

That seems to be the consensus. It's using more than one color of pattern weft. Uh huh. That makes at least 3 shuttles (two pattern & one tabby), probably not for me. I'm weaving some full-sized samples (aka: dishtowels) for this crackle project, but I doubt that I'll try a polychrome if it requires 3 shuttles. OTOH, I'm considering an as-drawn-in treadling

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without tabby, and perhaps that would be the time to try polychrome. I have to check on the float situation for this as-drawn-in treadling, tho--it may not be stable enough. My threading is 8-shaft (therefore 8-block) crackle with the blocks in point sequence, no more than one block at a time. This project has helped me understand why so many of you responded to my first inquiries by saying you had come to think of crackle as 3-shaft, 4-end advancing point twill.

Ruth

rsblau@cpcug.org
Arlington, Virginia USA

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>

Date: Sun, 29 Nov 1998 18:25:07 EST
From: Ddrakekemmm@aol.com
Subject: No Subject

Hello, I'm brand new to weavetech, just started this weekend and caught the messages about designing the motif first. I too was in the Paul O'Connor class with Dini and Judith. I've been using ProWeave for less than one year and since I've changed my concept from designing the threading to designing the motif first my weaving has dramatically changed for the better. Between Alice's concept of networking and Dini's software I can design my own artwork.

I've used Alice's concept of network drafting and put all her templates into a Proweave file and can design a motif I like and can use the union and interlacement features of ProWeave and can make weave structures of them. It's really easy.

I do need to stress that if I did not have a good understanding of weave structures first or would not be able to fully understand the motif first concept. Software only aids in the quick visualization and testing of our ideas.

I've taken two classes from Dini in Ottawa since last March and she makes you first understand the structures and then take it to the software. She has 4 computerized looms all ready threaded and 6 computers all to work and learn on. Dini really understands structure and computers and looms. It's a five day class, you stay at her home (school) have great food, and learn nothing but weaving for 5 very full days. I've never learned so much so quickly.

Dini has a new web site and it also has a ProWeave with PW News, software info, class info and ProWeave chat group. The web site is:
www.ProWeave.com

I weave on a 24 Shaft AVL CompuDobby.

Denise Drake Kemmer
Fargo, ND

To reply privately, send message to Ddrakekemmm@aol.com

Date: Sun, 29 Nov 1998 22:07:46 -0500
From: "E Zimmerman" <elainegz@sprint.ca>
Subject: Re: Polychrome Crackle

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Hi Ruth - There is an article in the September-October 1994 Handwoven about Polychrome Crackle. I keep it at my loom to remind me what fun it is.

Elaine (Toronto)
elainegz@sprint.ca

Subject: Polychrome Crackle

>I have another question: what might polychrome crackle be? I have run into
>two references to it. For example, Wertemberger (in "8,12...10") says, "A
>polychrome treadling is attractive, too." I understand polychrome in the
>context of weft-faced weaving (krokbragd, for example), but what would
>constitute a polychrome treadling in multishaft crackle?

>
>TIA,
>Ruth

>rsblau@cpcug.org
>Arlington, Virginia USA

>
>To reply privately, send message to Ruth Blau <rsblau@cpcug.org>
>

To reply privately, send message to "E Zimmerman" <elainegz@sprint.ca>

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weavetech-digest

Sunday, November 29 1998

Volume 01 : Number 086

Introduction [Sue Hunt <76021.3122@compuserve.com>]
Polychrome Crackle [Ruth Blau <rsblau@cpcug.org>]
Re: Polychrome Crackle [vance <vance@eburg.com>]
Re: designing from the cloth ["Laura Fry" <laurafry@netbistro.com>]
Weaving on the edge: What edge? Where? [Sally Knight <sknight@pandora.phy>]

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Date: Sun, 29 Nov 1998 10:13:42 -0500
From: Sue Hunt <76021.3122@compuserve.com>
Subject: Introduction

Hi Everyone,

The welcome letter said we should sign on with an intro so here goes...I weave on various multishaft looms, but my latest passion is the Glimakra single unit drawloom. I've used FiberWorks for several years and=

love it, just recently bought ProWeave because of it's design capabilities

for drawloom. I'm a total beginner on this computer program, but have found

the manual to be friendly and Dini to be supportive. I studied drawloom weaving in Denmark and I use the drafting system learned there, but I think

I can transfer it to computer ok.

I can see I have missed out by joining the group "late" but our move back to the U.S. from England and hard drive crash were defining factors that prevented me from being here from the beginning. Anyway, I'm=

happy to be here now! Is there any way to "catch up" with the messages? I'm

very interested in the excellent jacquard descriptions that Tom is posting.

Got to see a good demonstration of jacquard weaving at the Scottish College

of Textiles and it's fun to get the real specifics. I noticed a reference

to "Julia's page" - can someone post the address, please?

Thanks in advance....

Sue Hunt

To reply privately, send message to Sue Hunt <76021.3122@compuserve.com>

Date: Sun, 29 Nov 1998 13:15:03 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Polychrome Crackle

I'm continuing my research on multishaft crackle for the presentation I have to do for our multishaft group. Many thanks to all who have given me such great ideas & resources.

I have another question: what might polychrome crackle be? I have run into two references to it. For example, Wertenberger (in "8,12...10") says, "A polychrome treadling is attractive, too." I understand polychrome in the context of weft-faced weaving (krokbragd, for example), but what would constitute a polychrome treadling in multishaft crackle?

TIA,
Ruth

rsblau@cpcug.org
Arlington, Virginia USA

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>

Date: Sun, 29 Nov 1998 10:58:49 -0800

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From: vance <vance@eburg.com>
Subject: Re: Polychrome Crackle

Ruth,

I just happened to be reading an older September '94 Handwoven issue devoted mainly to crackle yesterday. After seeing your post I checked and it has an article on polychrome crackle by Susan Wilson which might help. The tieup in the article is 4 shaft but it may shed some light on a multishaft approach.

Sandy in Ellensburg, WA
vance@eburg.com

To reply privately, send message to vance <vance@eburg.com>

Date: Sun, 29 Nov 98 11:03:27 PST
From: "Laura Fry" <laurafry@netbistro.com>
Subject: Re: designing from the cloth

I use the profile mode in PCW a lot - generally I put in a straight or point twill progression, depending on whether I want a symmetrical or asymmetrical motif.

Then using the liftplan mode, I can click on the cloth portion of the draft to create my design.

Once I've got my motif, I can extrapolate the threading/treadling. PCW does have a library of weave structures that can be "plugged in" to the draft, but I also use structures that they don't have so I have to put those in thread by thread. :-)

Laura Fry
powering through another mega warp with another one in the pipeline.....

To reply privately, send message to "Laura Fry" <laurafry@netbistro.com>

Date: Sun, 29 Nov 1998 10:11:40 -0700 (PDT)
From: Sally Knight <sknight@pandora.physics.calpoly.edu>
Subject: Weaving on the edge: What edge? Where?

WARNING: Long.

Just goes to show you how far behind I am on most everything, including my email. I've been here from the beginning, but without much to say (so far <G>). I've always supported the establishment of this weavetech list because I very much believe that more-than-8 weavers need a place to meet in cyberspace. However, I'm an up-to-and-including-8 weaver w/o the burning desire for more. Still, I would like substantive discussions -- for me, more on the intermediate level. And, I'm not sure this will be

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the place for it. Perhaps a third list will be needed? Anyway.

I have been weaving in earnest about 5 years now, although for a long list of reasons, have woven very little this year. I also am a quiltmaker, taking traditional quilt designs as my departure point for doing original, contemporary work. My claim to fame is getting a length into Lengths of Time at the Portland Convergence, although A. Sutton now claims I have no color sense whatsoever <BG>.

I have a 36" 4-shaft LeClerc, a new 9.5" 8-shaft LeClerc Voyageur (thank you, Tom and Frances), a 22" 8-shaft Harrisville, and a borrowed 40" 8-shaft sectional Gilmore. While my main interest is in clothing fabrics, I'm still so new that there is a lot of experimental (to me) ground that I want to cover. Current project is a 19.5 yd warp of 8/2 unmercerized cotton threaded in one of Bonnie Inouye's networked drafts. Each dishtowel-sized piece is a different treadling. I definitely belong to the full-sized sample club! I also do a fair amount of dyeing, both of fabric and yarn.

In my spare time I both work at and volunteer for a no-kill cat shelter in our county. In addition to our 4 permanent residents, we usually have a group of foster kittens in the house. They are very good weaving helpers!

On Thu, 22 Oct 1998, Ruth Blau quoted a letter to the editor:
> ...art "can't grow without people working at the edges, pushing the
> limits and trying the unthinkable. This work is bound to be rough and
> difficult, but without it, everything else eventually becomes decoration."

(So what's wrong with decoration?? Well, I digress already.)

I've been re-reading this post and the replies for awhile now and thinking about them. It is a frustration of mine to not have (yet?) discovered some little weaving niche that is experimental, "edgy", and mine-all-mine. Isn't this what most of us want? Some signature path of work that others recognize as ours? Bonnie has achieved that, for sure. As has Randall Darwall. There are others.

But, the quoted letter-writer's comments are, I think, talking about something else altogether. Traditionally, college-level teaching positions in the arts and crafts gave individuals a steady income, while encouraging and supporting innovative work. Just think back to all that big-rope, room-sized stuff of the 70's. Well, as colleges and universities close their textile departments, and focus more on imparting job skills, a lot of support for edgy work, in the crafts especially, has simply dried up. The tax-payers and other supporters (w/ their\$\$\$) of higher ed no longer care to fund those activities. Times are not necessarily real good for the visual arts in general, and crafts in particular. (Lots of exceptions to this, I know. I'm talking in broad generalizations here.)

As for the rest of us.... Well, do we even *want* to be "pushing the limits and trying the unthinkable"? (I would suggest that if one were to *try* something, it would no longer be "unthinkable", but that's another essay.) I always wonder what happened to all those room-sized pieces made of rope. Recycled and reused? Languishing in storage rooms? Buried in the local landfill? And how much did that stuff cost?? Who was footing the bill for all that rope? Much less for the time involved.

I think most of us want to make "good cloth", whatever that may mean. Perhaps a useful towel, or elegant scarf, or comfortable rug. Making beauty is high on our list. Making utility is high on our list, too. Will this rug wear well? Is this towel absorbent? After all, this is a craft. I.e., we make articles of utility. Nothing wrong with that. Weaving does not *have to be* art to be wonderful and worthy of respect,

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admiration and \$\$\$.

Okay, so what about "art" cloth?? Well, in that regard, I think we have a future. There we have room for innovation. Jane Dunnewold, textile surface designer, has gone a long way toward resurrecting this idea. I saw cloth at Convergence in Portland that I would hang "as is". When we collect ethnic textiles, we usually use them as "art cloth" in our homes, rather than as pieces that have utility as clothing or whatever else.

> I'd like to know how others feel about this. Is most (all?) of what gets
> into shows (Convergence, for example) "imaginatively inoffensive"?

That's an overstatement, probably. But, if there is a lack of imagination in the work, maybe it's because weavers don't want to use their resources making stuff that may be innovative, but ultimately leaning toward ugly and useless (pardon me while I think again of room-sized rope things; and, much more recently, all that stuff with plastic-bag weft which turned out to be not very satisfying after all).

> Are judges reluctant to accept new ideas & techniques?

Outside of exclusively-weaving craft shows, we can't even get lengths of fabric accepted as worthwhile craft pieces. I know. I've tried. I won't come down on weaving show judges, but I sure will on the rest of the crafts community. Ultimately, however, if there is a lack of knowledge and appreciation for textiles, we must take it upon ourselves to resolve that situation. No one else will do it for us.

> Are there weavers out there "working at the edges"?

Well, what/where are "the edges"?? Anyone out there got a clue??

I would further question the assumptions here. **Should** we be working at the edges?? **Can** we be working at the edges?? Do we even **want** to be working at the edges?

If there is any example of someone who works at the edges, it's Junichi Arai. But, he has a whole industry supporting him, including provision of a very-high-tech lab. And even he is developing fabrics to be used, not to exist as art pieces only. At this point in time, high-tech is probably where the cutting edge of weaving is. And that involves what is done to the fabric after weaving even more than what is done in the weaving. (Usually; again, there are exceptions.) Randall Darwall's fabrics are a less-techy example of this.

I suppose that tedious techniques are also cutting edge. I think of Lillian Whipple's ultra-fine-silks (what are those? samitans? something like that). I suppose that you can be cutting edge by doing something that requires equipment that no one else has, or that is so tedious that no one else is willing to do it.

There is stuff that was briefly at the edge, but is now going mainstream: colored cotton, clothing-as-art, multi-harness CAW, networked drafts, collapse. We live in a high-communication world where the new is old in about 30 days. How do you stay "cutting edge" in that situation?? Heck, how do you even get there in the first place??

Vogue magazine used to talk about "the look of the season". Ha! Now they talk about "the look of the moment"!

Well, these are just idle thoughts and ramblings. Worth what you paid for them. It's just that I'd like to hear a lot more from you all on this topic.

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Date: Sat, 28 Nov 1998 19:06:04 +0200
From: "Yehudit Abrahams" <gabraham@netvision.net.il>
Subject: Re: NOVA textiles

Dear Beryl:

I am working with an archeologist/textile historian because we want to reproduce the major curtain of the 2nd Temple of Jerusalem. We would be very much interested in seeing these textiles. I am sorry but I do not know or thing I do not know what PBS is and "a special three part NOVA" is.

Yehudit in Israel

reply privately if you wish to
gabraham@netvision.net.il

To reply privately, send message to "Yehudit Abrahams" <gabraham@netvision.net.il>

Date: Sat, 28 Nov 1998 16:16:34 -0600
From: "Judith Favia" <cronenorth@earthlink.net>
Subject: RE: Starting w/ the Design

I recently took a class with Paul O'Connor, and Dini Cameron, who developed ProWeave, was also in the class. She had her laptop with her and was willing to demonstrate to those of us who were curious (I want to stress that she was MOST circumspect and was not promoting her product at all - but after three days together we started getting nosy). She has designed the program to allow for fabric design first and foremost, so it might meet your needs.

As Ruth's guest during the famous Ann Sutton workshop, and someone with much less structure background, I was doubly shell shocked by the "fabric first" approach. However, I like ProWeave because it allows me to treat the computer screen as if it were a piece of graph paper. I can put text on it, add notes to myself and generally have maximum flexibility.

The downside is that it takes some work to learn to use the tools in the program. But the tutorial is excellent and if I can figure it out, anyone on this list would have no trouble. You can take a motif in the fabric and create a cloth using any structure you prefer (assuming an infinitely large loom <grin>). Dini has some of that approach in the most recent issue of Weavers.

Judith

Judith Favia, Minneapolis, MN
cronenorth@earthlink.net

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

Tom wrote:

> In creative design I cannot figure how to get the warp
draw
>until I have the vision or pattern on paper. From that I then determine the
>draw.) Subject for another time<g>

This is the approach that Ann Sutton teaches (a few people on this list who know how I reacted to her class are guffawing loudly that I would cite her). As one taught in the traditional US/handweaver approach, I learned

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We are not worried about warp takeup, or width loss at the fell or any of the other myriad of considerations. We will touch on that later and at that point we will see how it all comes together. With logic.

So for now let us throw care to the wind and have some fun in the playpen.

We agree we have 400 ends 40" wide. We also agree that each one of those ends is individually connected so if we want to we can think of that as a Loom(think of it as the ultimate of draw Looms if you want to) that will have one repeat of the weave 40"wide. In other words, we have a Loom with 400 Shafts that offers us the opportunity to put in a weave pattern with a warp repeat of 400 ends. This is what we are looking at across the width of the Loom.

We also know from our basic understanding of weave formation that in the lengthwise direction we can put in pick after pick after pick in any manner we want to but if we want a plan with logic, we need to insure that each end interlaces at least once with the filling(weft) to insure that our weave will repeat. That is what we are looking at in the lengthwise direction.

Conceivably, if we want to, we can set up a weave where each end would interlace only once on 400 ends and 400 picks. Think of it as the mother of all satin weaves. Using our formula for mathematically locating the interlacing points for one repeat of our 400 shaft weave we would then have one repeat of a complete repeatable weave pattern.

But we are not going to do that<VBG>

Instead, where we can see that we could put a graphic in the form of a 400 end 400 pick pattern repeat in the space of 40"wide by 40"long, we are going to superimpose on that space a piece of 10 point graph paper(grid set 10 square to the inch) 40" wide(400 squares) by 40" long(400 squares)

Let us visualize if you will this graph paper as being transparent, like onionskin, and when we place that paper on top of our 40' wide by 40" long space, we can see or 400 warp ends clearly underneath lining up perfectly with the lengthwise rows of grid lines of our graph paper.

Now let us dream on and visualize if you will that our onionskin graph paper has in fact an image on it. Lo and behold that's a 40" wide by 40" long image of Ingrid smiling at us flashing those pearly whites. Fantastic. We need to weave this image into a fabric that will do it justice.

Here we go, lets have some fun.

We are looking down on our onionskin graph paper with Ingrid's image in halftone greys clearly defined right on top of our 400 warp ends showing clearly thru from the rear.

As best we can determine we have some 10 shades of grey between white and black we can identify in that graphic so we set up a creel(or jacks pools or whatever other type equipment we might have) to hold 400 live ends(cones) that will be made up of 10 different shades of grey.

We will number those shades from 1 to 10. We will also have a white we will designate with a W and a black we will designate with a B. but we will save the white and black for filling(weft) along with 8 of those shades of grey.

With that we will have our choice of 10 shades of grey in the warp and 10 shades including white and black in the filling.

Looking down on our graph paper we then start to read our graph, from left to right starting from the bottom.

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We have agreed that each vertical row of grids represents our warp ends (we know because we can see our warp ends clearly lined up right under each grid line).

With that we can also agree that each horizontal row of grid squares represent one pick in our design (remember the mother of all satins).

That being the case, we can start on the lower left and start working our way up the first end (all 400 squares <picks if you will> of it) putting the grey shade number in the grid square that we feel most closely represents the shade in Ingrid's photo.

Remember, in order to get one repeat to satisfy our design we only have to interlace that first end one time in the 400 blocks or picks (we can interlace more if we so choose).

With that we can see that at any interlace point (each square) if we want to deviate from the color of the grey we have drawn in on that first end (heddle) we can indicate a sinker and let the filling show thru in the shade we chose for that pick. As long as the shade satisfies what we want for that area we will let the end float as a risor.

When we have finished the first end (all 400 picks <G>), we do the next end exactly the same way and then the remainder of the 400 ends (heddles) we have drawn in.

Once completed we will study our plan and decide which combination of shades at our disposal will best represent our graphic. From that we will determine how we want to draw the colors into our heddles, which will determine how we want to set our creel up.

Remember, we do not have to worry about what order our shafts are going to be drawn in as. That is already decided. We have 400 heddles (shafts) in a straight draw. So we will number them 1 thru 400 from left to right, and we will simply draw in the color we have selected for that heddle.

Two items we should make note of at this point.

1) Although theoretically we could scatter any number of shades or colors thruout our design, we usually find that certain groups of shades best satisfy specific areas of the graphic (groups of the darker shades, groups of the lighter shades, etc.). Since we have chosen ten shades of grey to make up our groups, we will try to concentrate on drawing in those ten shades in each vertical row of ten heddles in the areas they best represent.

Recall at the beginning I made note of the conflict of terms used in textiles. It happens all the time. When we go into a textile operation, no matter what part of the industry (cotton, wool, worsted, linen, etc) or country or part of the world, if we want to communicate effectively we need to learn what dialect they are using. And use it. We are the visitors.

In dobby or handweaving we refer to harnesses or shafts and know that we are referring to the frame that hold the heddles. To communicate more effectively we all want to call them shafts.

In Jacquard, each vertical row of holes in that holy board is referred to as a shaft. There is no shaft there <VBG> but that's the way it is. And that is very important because down the road when we work off of motifs where each colored square in the motif represents a specific shaft (row of holes) set up with binder, pile, stuffer, etc., we will refer to it by shaft number and that will mean sometime very exact.

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2) Although this textile industry of ours is wonderfully suited to the artistic eagerness we all have in our nature, there are very specific rules, formulas and procedures to follow if we want to go beyond the very basic 2 shaft or rigid heddle stage. Not that that is necessary for all. Some of us are perfectly content with working on exhausting all the color, hand and finish combinations we can squeeze out of plain weave. But if we want to pursue the vast opportunity in other areas of weave formation the craft has to offer, such as Jacquard, then we need to start enhancing our subjective energy with objective guidelines.

O.K. lets finish this masterpiece up. And in the beginning there as light<G>

We now know that we can mark off a piece of point(graph) paper in such a manner as to designate shades of color and interlace risors and sinkers to form our weave.

Now we have to tell the Jacquard how to accomplish in fabric, what we have on paper.

First we will draw our creel(color) pattern by indicating from 1 to 400 what shade of grey is going into each heddle. The creel tenders know we draw our Loom in from left to right so they set their creel up from left to right accordingly. Each cone hanger in the creel is numbered according to the holy board.

Then we indicate on our indexing cards how we want each pick in that weave punched. Remember each horizontal row in the graph is a pick and each pick will represent one card punched according to the 400 risors and sinkers in that pick.(we can relate each card to a bar in our dobby chain or to a tied treadle on our handloom)

When we are finished we give our directons to the card puncher and each card is punched according to our weave plan and then the cards are set sequentially in order and set in the head.

When the Loom is started, the first card, representing the first pick on our draft, is fed into the indexing unit and the ends designated to rise, rise, those designated to stay down, stay down, and the correct filling(weft)color is selected from the filling selector and the pick(shot) fired.

With that we proceed to weave our 400 picks for the first repeat and stop.

At this point we will pause to fully appreciate the mess we are in<VBG>

Remember, as far as interlacing is concerned, we have paid no attention to logic. As a consequence, we probably have a graphic of Ingrid's features that looks pretty good as long as it lays flat. The minute we pick it up it probably will be full of baggy areas, and long(really, really long) floats. But that is o.k. The important thing is that hopefully everyone can comprehend how we got from vision to the fabric.

Keep in mind, the epi and ppi in Jacquard(as in any weaving) can be directly related to the dpi you computer wizards are used to referring to in graphics. If we want to set up our holy board with 100 ends per inch and put in 100 picks per inch we are going to get a much better resolution of the graphic. As long as we are willing to build it.

Now we would go back and lay the fabric out properly with whatever binder construction, stuffer, or whatever else we need to do to produce an acceptable product.

Are we all on the same page? Are we having fun yet<VBG>

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Date: Fri, 27 Nov 1998 23:04:54 -0500
From: Bonnie Inouye <binouye@geocities.com>
Subject: computers save time?

I can remember thinking (ten years ago) that weaving software would mean I'd spend less time making drafts. Ha! Now I do things I wouldn't dream of doing on graph paper, and work on new ones nearly every day. Today I put the finishing touches on my teaching proposal for Convergence 2000 (and sent it--deadline is Tuesday) and realized that my computer has the same impact on everything. Maybe I thought the word processor would be faster than typing a teaching proposal? No way: now I decide what to put in bold face, which font and size to use, where to place a draft I've imported as a TIF file, all things I ignored on the old typewriter. Even my mail-- I used to write more slowly but to way fewer people, and less often. But there's no turning back now! Not only does my proposal look much better than those I sent in previous years, but it must compete with others who have better tools than I. When I choose a piece for a weaving exhibit and aim for a prize, I know my original drafts give me an advantage and it helps that I've done lots of them. This means I don't have to feel bad about spending so much time playing with new designs on the computer; I can consider it serious work that happens to be fun. And e-mail has brought me so many new friends!

China and Japan have a long history of beautiful, fine silks woven on drawlooms with hundreds of cords. Yesterday I saw the Edo exhibit at the National Art Gallery (Janet did too) and admired fantastic fabrics woven, then painted, dyed, stitched, and embroidered long ago. And I thought of the hours, days, months required to make each.

Bonnie Inouye
binouye@geocities.com
www.geocities.com/Paris/Bistro/4347

To reply privately, send message to Bonnie Inouye <binouye@geocities.com>

Date: Fri, 27 Nov 1998 21:45:03 -0800
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: re: cloth to draft

I can draw simple images on a grid and convert them to weave structures using SwiftWeave's Analysis function, and I assume other weaving design programs with analysis capability can do the same. What I do is to call up the analysis grid, size it to my needs, and then fill in the appropriate squares to get the image I would like to have. When I ask for an analysis (draw up) I get a (usually weird looking) threading, tieup, and treadling which purport to be the most economical use of harnesses and treadles needed to "weave" the design. Instead of regarding the result as a threading draw up, I look at it as a profile draw up, and I can count the number of blocks needed to weave the image by counting the number of harnesses in the drawup threading grid. Following a simple procedure, I enter the analysis "threading" and "treadling" into the profile grids provided with each document, choose a weave and enter the weave units into the "blocks" grids for threading and treadling and then ask for a complete threading of the design. Of course I never get this far if when looking at the original profile draft I find I need 42 blocks! Alas, even with 16 harnesses most interesting images are beyond my loom's capability!

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

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Betty Alexander wrote:

>
> Chatlotte, I did not realize that Damask patterns have names. Where
> did you see this? What does the pattern look like? I am very
> interested.
>
> Betty Alexander
>
> To reply privately, send message to Betty Alexander <betalex@wtp.net>

To reply privately, send message to arwells@erols.com

Date: Fri, 27 Nov 1998 07:59:04 -0800 (PST)
From: Beryl Moody <berylm@crl.com>
Subject: NOVA textiles

PBS has a special three part NOVA on this week about frozen mummies. Although textiles are certainly not the focus of this program, anyone interested in the history of fabric would enjoy these programs. Of particular interest to me was a woven silk blouse found on a woman that died 2400 years ago. Her clothing is very much intact -- not just fragments. If you are interested in such things, I recommend the series highly.

Beryl Moody
berylm@crl.com

To reply privately, send message to Beryl Moody <berylm@crl.com>

Date: Fri, 27 Nov 1998 12:41:59 -0500
From: Shirley Browsky <mohairlady@sympatico.ca>
Subject: Re: Jacquard and the designer

and I'm intimidated by a 16 shaft AVL!!! This loom is amazing.

To reply privately, send message to Shirley Browsky <mohairlady@sympatico.ca>

Date: Fri, 27 Nov 1998 14:03:52 EST
From: TBeau1930@aol.com
Subject: Re: designing for the Jacquard

Hi Jacquard thread followers:

<< Kudos to Julia. With the schematic in place I will post a brief description of the parts we will be interested in exploring, and then we can go from there. >>

The Jacquard graphic installed on Julia's page is a good training aid for us to follow since it is devoid of most additional equipment. Except for what appears to be those big tin cans mounted on each side of the Loom, we get a clear view of the Jacquard apparatus itself. Most Jacquard looms do not come this clean since they are usually set up so that in addition to the Jacquard motion, they are equip with supplemental dobby shafts as we know them in shaft weaving, usually set in front of the Jacquard between the reed or some other apparatus put in for a unique purpose. Most Jacquard fabric is woven in compound construction utilizing two or more warp or filling or both systems

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utilizing binders, stuffers, pile on one or both sides, wires, etc. These additional equipment additives are usually utilized to handle the more repetitious fabric construction needs of drawing-in(threading) the ground, binder, stuffer or selvedge of the fabric, freeing up the maximum capacity of the Jacquard mechanism for the fancy(face pattern).

For purposes of this discussion, let us start out by ignoring completely any need for binders, stuffers or any other warp ends that may come into the picture later and concentrate solely on how by using the Jacquard head we can convert a graphic from a vision to a fabric.

From this simple explanation we should be able to see that Jacquard design does not necessarily have any bearing on artistic creativity or ability. It is straight forward mechanical logic. Certainly those with artistic talent can capitalize to a greater degree from the originality of their design, but it is not a criteria to understanding or executing the mechanics of the procedure.

When we look at the loom, let us focus on that area from the reed section up. We see right behind the reed(where we normally see the shafts) what appears to be a flat board with a lot of holes with strings or cords going thru the holes. Strangely enough, this is called a 'HOLY BOARD'. (holy boards are used in many areas thruout the mill wherever we have groups of yarn ends or cord converging that we want to organize into some sort of pattern).

Underneath the holy board are all the heddles, each one connected individually to a cord. All of our cords go upward from the holy board to the head motion where the selector needles are mounted. You will note right in front of the head motion a series of cards that appear to have holes in them. That is exactly what we have. In the box is a series of punched, coded cards that are attached together in the proper sequence that we designated based on the information that we developed from our design.

With what we know now of the equipment involved, we can see that we can build these units as big or small as our investment return allows. If we wanted to we could build a unit with 100,000 ends or greater by simply making the board bigger, stringing more cord, and building the indexing mechanism to handle it.

For our purposes let us say that the unit we are looking at has 400 ends. We have a holy board that is organized and drilled with forty(40) horizontal(across) rows of holes ten(10) rows deep(front to back) 400 total holes. The ten rows deep(front to back as we look at it from the front) are set slightly to the right(angled) of each other so that the ten holes front to back will give us 1 inch of width if set side by side. With that we will have forty(40) inches of width for our Jacquard fabric.

Let us pause at this point and confirm that when we look at this Jacquard Loom, we can identify the holy board box made up of the drilled holy board top containing the 400 attached heddles inside(you cannot see them but trust me, they are there) set right behind the reed.

The strung cords running up to the selector box.

And the coded, punched cards attached sequentially in a train going up to the indexing unit.

If we all agree with what we have we will go on from here.

Tom Beaudet

To reply privately, send message to TBeau1930@aol.com

Date: Fri, 27 Nov 1998 14:24:25 -0500

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From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>
Subject: cloth to draft

To all of you who asked about cloth to draft designing:

Cloth to draft designing is what Fiberworks PCW Silver is aimed at. This will be the main design innovation in the Silver program. It is going to happen in the 'near' future (a relative term).

There will be sketch pad to allow you to draw an image and analyze it. Import an image that you design, scan, steal whatever, add grid, analyse it. You will also be able to draw directly in a sketch pad, grid it and analyse it. Gridding the image will set the scale and detail of it.

I would also like to have the fill with various weave structure in various parts feature and I think that Bob wants to develop this as a module for Gold. Both design-your-own fills and standard fills.

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

To reply privately, send message to Ingrid Boesel <fiberworks.pcw@sympatico.ca>

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Date: Fri, 27 Nov 1998 22:59:04 +0200  
From: Kerstin Froberg <kerstin.froberg@swipnet.se>  
Subject: designing the cloth, was jacquard fabrics

Janet wrote:

<snip>

> However, it would be nice to have a program that allowed for  
designing the  
> cloth that would then generate the threading, tie-up and  
treadling. A nice  
> addition would be having design modules (weave structures) that  
could be  
> pasted into the fabric where desired.

Maybe I should begin with introducing myself (maybe you already know me, as I'm on the othewr weave list?): a Swedish weaver since 15 yrs, using a 16-s countermarche, just having paid the deposit on a 16-s AVL compu-dobby.

All three weaving programs I own and use have this facility - the first being a very old version of a(nother) Norwegian program

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(meaning: not V Vestby's), the others being Fiberwork's PCW and ProWeave. Even if the old version PCW is a bit tricky to use, it works. In both programs, this is called fabric analysis - try it, it's fun!

(I admit that I often like to "double check" by analyzing on paper, but that might have something to do with my liking to play with weave structures on trains, buses... I find many variations while playing in this way, mainly because I have "nothing else to do" on that train, bus, whatever.)

Kerstin outside Vaxjo, Sweden

To reply privately, send message to Kerstin Froberg <kerstin.froberg@swipnet.se>

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End of weavetech-digest V1 #82  
\*\*\*\*\*

-To stop mail temporarily (i.e., for vacation):

SET WEAVETECH-DIGEST NO MAIL [your e-mail address here]  
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Subject: weavetech-digest V1 #81  
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

Friday, November 27 1998

Volume 01 : Number 081

Simpson Loom ["Bill Koepp" <bgkoe@netxn.com>]  
Re: jacquard and stupid question ["Yehudit Abrahams" <gabraham@netvision.net>]  
Re: Damask [Betty Alexander <betaalex@wtp.net>]  
Re: Ingrid's post on Jacquard ["Yehudit Abrahams" <gabraham@netvision.net>]  
Re: jacquard fabrics [Janet Stollnitz <jstoll@cpcug.org>]  
Re: trite jacquard fabrics [Janet Stollnitz <jstoll@cpcug.org>]  
Re: jacquard fabrics [Marge Coe <MargeCoe@concentric.net>]  
Re: Jacquard and the designer [TBeau1930@aol.com]

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Date: Thu, 26 Nov 1998 11:01:03 +0000  
From: "Bill Koepp" <bgkoe@netxn.com>  
Subject: Simpson Loom

Good Morning - I think if I were mulling a loom purchase, I'd be

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tempted by the Simpson Production Handloom, which is a replica of the last type of dobby loom used before the jacquard invention came along. It appears to be the handloom at its apex of development, 150 years ago. The info I have is a couple of years old, but I'm sure they are still making these looms, one at a time, in Wales. If one requests info, it might be polite to include a buck for postage.- Bill Koepp.

Specs :

Production Witch ( Dobby ) Handlooms by Simpsons of Llangollen ;

DOUBLE-ACTION WITCH ( DOBBY)- CENTER SHED AT REST

4 BOX FLYING SHUTTLE

ROLLER TEMPLES - SELF ACTING

AUTO TAKEUP / LET OFF - DOUBLE WARP BEAMS

95 inches L.

93 inches W.

109 inches HT.

Jack undermotion

4 shuttles

36 shafts

wire heddles

pegged lag chain

42 inch reed

1 treadle

(- The original loom is 150 plus years old.)

Lag carrier/ Pegging Frame available.

SIMPSONS OF LLANGOLLEN LTD.

LOOM MAKERS

LLANGOLLEN MILL, DEE LANE

LLANGOLLEN, CLWYD

LL20 8PN, U.K.

To reply privately, send message to "Bill Koepp" <bgkoe@netxn.com>

-----  
Date: Wed, 25 Nov 1998 21:01:02 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: jacquard and stupid question

- -----  
Pamela Marriott wrote:

<Okay another of my dumb questions. How is a jacquard different than a single thread drawloom? Is it only that there is more mechanics in a jacquard loom?

Pamela

who lusts after Joanne Halls single thread drawloom...>

I would also be very interested in the answer to this question. They do seem pretty much the same.

Yehudit

To reply privately, send message to "Pamela Marriott"

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<pmarriot@telusplanet.net>

To reply privately, send message to "Yehudit Abrahams" <gabraham@netvision.net.il>

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Date: Thu, 26 Nov 1998 12:52:05 -0700  
From: Betty Alexander <betalex@wtp.net>  
Subject: Re: Damask

Chatlotte, I did not realize that Damask patterns have names. Where did you see this? What does the pattern look like? I am very interested.

Betty Alexander

To reply privately, send message to Betty Alexander <betalex@wtp.net>

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Date: Thu, 26 Nov 1998 23:57:08 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: Ingrid's post on Jacquard

Thanks Tom...

This is one eager follower of this discussion on Jacquard.

Yehudit in Israel.

To reply privately, send message to "Yehudit Abrahams" <gabraham@netvision.net.il>

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Date: Thu, 26 Nov 1998 20:05:59 -0500  
From: Janet Stollnitz <jstoll@cpcug.org>  
Subject: Re: jacquard fabrics

It is just coincidence that I received photos and a video tape taken by Frank Crow of the workshop the Vibeke Vestby gave using the Thread Controller at Montclair, NJ, in May 1997. The photos refreshed my memory of the complexity of the designs that can be achieved using a jacquard program. We "colored" our designs using weave structures. Participants in the workshop who had a strong knowledge of weave structure had an advantage even if they had never used the weaving program previously.

As Tom mentioned, various shades of gray are achieved by carefully choosing a weave structure. If the warp is black and the weft white, the proportion of weft or warp on the surface will denote the depth of shade.

After taking a workshop with Ann Sutton, I became intrigued with the idea of designing in the fabric then creating the threading, tie-up and treadling. This is not the same as designing with a jacquard program. However, it would be nice to have a program that allowed for designing the cloth that would then generate the threading, tie-up and treadling. A nice addition would be having design modules (weave structures) that could be pasted into the fabric where desired. If such a program already exists, I'd love to know about it.

Janet

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Janet Stollnitz jstoll@cpcug.org  
Silver Spring, MD

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To reply privately, send message to Janet Stollnitz <jstoll@cpcug.org>

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Date: Thu, 26 Nov 1998 20:11:24 -0500  
From: Janet Stollnitz <jstoll@cpcug.org>  
Subject: Re: trite jacquard fabrics

Debbie Flemming's seminar at CW was a real eye-opener for someone who was unfamiliar with the parameters for designing decorator fabrics for industry. Debbie mentioned that you have to work with x number of ends and picks as well as yarn restrictions, etc. It is no wonder that there is some uniformity to commercially woven jacquard fabrics.

If more handweavers had access to jacquard looms, we would probably see the same wonderful diversity in handwoven jacquard fabrics that we see coming from the computer-aided, multi-shaft looms.

Janet

---

Janet Stollnitz jstoll@cpcug.org  
Silver Spring, MD

---

To reply privately, send message to Janet Stollnitz <jstoll@cpcug.org>

---

Date: Thu, 26 Nov 1998 21:35:46 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: jacquard fabrics

Janet Stollnitz wrote:

> A nice  
> addition would be having design modules (weave structures) that could be  
> pasted into the fabric where desired. If such a program already exists,  
> I'd love to know about it.

I know this is a me too, but perchance there's a software guru reading this I want to make sure he/she knows there's interest.

Margaret

---

MargeCoe@concentric.net  
Tucson, AZ, USA

---

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>

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Date: Fri, 27 Nov 1998 05:51:55 EST  
From: TBeau1930@aol.com  
Subject: Re: Jacquard and the designer

Hi Ingrid and all listers following the Jacquard discussion.

<< In order to be sure we all start on the same page, and for the benifit of those that want to follow our discusssion that may not be familiar with the jacquard head, I thought it might be of benefit to start with a a picture of a jacquard loom so we all understand the parts and terms we are referring to. I have the picture. If someone that wants to take part in the discussion has a web site, I will send the graphic over for posting and we can all start on the same page. >>

Julia Proulx has installed a graphic of a Jacquard equip Loom on her web site. You can reach it directly by going to:

<http://www3.bc.sympatico.ca/proulx/JACQLOOMa.jpg>

Kudos to Julia. With the schematic in place I will post a brief description of the parts we will be interested in exploring, and then we can go from there.

Tom Beaudet

To reply privately, send message to TBeau1930@aol.com

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End of weavetech-digest V1 #81  
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-To stop mail temporarily (i.e., for vacation):

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To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #80  
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Sender: owner-weavetech-digest@List-Server.net  
Errors-To: owner-weavetech-digest@List-Server.net  
Precedence: bulk

weavetech-digest

Thursday, November 26 1998

Volume 01 : Number 080

Re: Structure of Weaving  
Re: Ingrid's post on Jacquard  
weavetech-digest  
Re: jacquard fabrics

[Ruth Blau <rsblau@cpcug.org>  
[TBeau1930@aol.com]  
[WC3424@aol.com]  
[Barbara Nathans <bnathans@mindspring.com>]

# WeaveTech Archive 9811

Jacquard, drawloom, etc  
Doubleweave and Software  
Re: Damask

[Bonnie Inouye <binouye@geocities.com>]  
[Jo Anne Ryeburn <ryeburn@sfu.ca>]  
[Ruth Blau <rsblau@cpcug.org>]

-----  
Date: Thu, 26 Nov 1998 07:38:51 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Structure of Weaving

It may also be possible to get this book from Ann herself. You might try contacting Ian Bowers of Fibrecrafts in Surrey (Ian, are you on this list?). He either might have it or might be able to get it for you from Ann.

Ruth

-----  
rsblau@cpcug.org  
Arlington, Virginia USA  
-----

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>

-----  
Date: Thu, 26 Nov 1998 08:10:21 EST  
From: TBeau1930@aol.com  
Subject: Re: Ingrid's post on Jacquard

Hi Ingrid:

<< Subject: Jacquard loom

I do understand the importance of image on both jacquard and shaft loom. It is just that an image with 16 blocks (or 22 or whatever) is easier for me to design with than an image with 400 blocks (threads).

But once the image is designed, assuming that I have made something that I would like to work with. What then.

I now have 400 threads that can do anything. Within the confines of that image that is. Say it is a 3 shades of grey image (now the curves or lack does not matter once the image has been decided) I want parts of the image white, parts grey and parts black.

Warp is black, weft is white. I know that I can make a pale grey background (It won't be white since there will be some interlacement between white and black) and a image that has some medium grey where warp and weft will interlace equally and then areas of almost black where the warp will be dominant.

OK, that far is OK. I decide on three structures to put into those areas.

Say 1/3 twill. 2/2 twill and 3/1 twill

OR

1/7 satin, 4/4 broken twill and 7/1 satin.

# WeaveTech Archive 9811

What ever I want in those areas that look different in tone, that make sound cloth, and somewhere that also make nice transitions.

Now that I have mastered this <<G> I go and make a 40 shades of grey image. I assume I use the same warp and weft. To get the different shades of grey, I assume there is some way of designing the weave structures plugged into these areas that will give the different shades, look compatible with each other, give a sound fabric.

What I want to know is, how do you design these, where do you go to learn this sort of stuff. How do you decide what to do with these weave structures to get that one to be the center of the flower and that one to be the vein of the leaf. Or the eye of the insect. OR whatever. Surely it is not all trial and error.

This is all without the fancy different color stuff but the 2 colour multiple shade stuff.

I figure that this 2 color multiple shades is the basic part. Understand how to do this, practice it and you can do a lot.

At CW Seminars this summer I went to listen to Debbie Fleming and this is what she described doing with the Chinese fabric in red and black. Also Vibike Vestebø showed the CW logo done with the same idea, shades of one color warp and one color weft. Both used a program to make the weave texture substitutions, but there had to be basic stuff under that or behind that.

This is what I want to learn. To get proficient in the structure, color, texture, shading relationship to be able to use it to design things.

Image is still something apart, in that I can use an image that I make, to draw, paint, pot, weave bead. Image is independent of craft (to some extent) but how you translate the image depends on the craft, equipment, purpose and so forth. I want to learn to translate the image into Jacquard >>

Your post touches on many areas of fabric design beyond weave formation (Re: color, texture, etc.) all of which jacquard offers us a greater opportunity to utilize beyond that of the more familiar multiple shaft or draw loom. In order to pursue the whole scope would be a major undertaking. Allen has indicated that plans are in the making to offer studies of jacquard design over at Syracuse come summer. That will most probably satisfy the need.

For the short term however, let us start the discussion in an organized manner with some simple examples that will explore the basics. With that we can then proceed to a more in depth analysis of how get from that visual we have in front of us to woven fabric.

Like so many areas of textiles, the terms we normally associate with jacquard conflict in some areas with those we use in shaft weaving. In order to be sure we all start on the same page, and for the benefit of those that want to follow our discussion that may not be familiar with the jacquard head, I thought it might be of benefit to start with a picture of a jacquard loom so we all understand the parts and terms we are referring to. I have the picture. If someone that wants to take part in the discussion has a web site, I will send the graphic over for posting and we can all start on the same page.

Since it is Thanksgiving morning and I have to start the stuffing<VBG>, I am

# WeaveTech Archive 9811

off for awhile. If we all agree a picture of the Loom is a good place to start, Give me a location to send it and off it will go. If need be I am sure we could get Francois to post it on the Leclerc site, but lets see if someone in the discussion has access to one first. Let me know.

Tom Beaudet

To reply privately, send message to TBeau1930@aol.com

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Date: Thu, 26 Nov 1998 09:40:38 EST  
From: WC3424@aol.com  
Subject: weavetech-digest

Is anyone familiar with an ancient damask pattern entitled "Four O'Clock"? If so, might you email me privately with the particulars?

Thank you...Charlotte  
WC3424@aol.com

To reply privately, send message to WC3424@aol.com

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Date: Thu, 26 Nov 1998 10:43:36 -0500  
From: Barbara Nathans <bnathans@mindspring.com>  
Subject: Re: jacquard fabrics

Those trite fabrics Bonnie complains about-- and I agree-- isn't that industrial one color, unobtrusive warp the major cause? One never sees a real interaction between warp and weft in any of the Jacquards, including the several jacquard art projects that have been sponsored in the past few years.

Because I was so sick at Convergence, I never got to a lot of the exhibits, or CW. What kind of fabric was being produced by the Norwegian loom??

I think, if the price ever gets realistic-- or even under \$10,000 -- there is a bunch of us who might do wonderful things with a loom that individually controlled threads. The imagery of weaving would expand greatly, as I think it has with the wide-spread use of 16+ shafts and computers

Barbara Nathans Bellport, Long Island, New York  
bnathans@mindspring.com

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>

-----  
Date: Thu, 26 Nov 1998 10:43:30 -0500  
From: Bonnie Inouye <binouye@geocities.com>  
Subject: Jacquard, drawloom, etc

Pamela, there have been drawlooms for centuries. Those we see in homes are usually the Scandinavian type, and one thing you might notice is that they don't have 400 draw cords in addition to the ground shafts. In China and in Europe (especially France) drawlooms with hundreds of cords

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were used by 2 people, the weaver and also the drawboy. Drawboy was a small person, often a child, who pulled the cords while perched at the top of the mechanism. Elaborate patterns were made this way. Mr Jacquard invented a mechanism involving wooden cards with holes that would lift the cords and keep track of the fancy patterns. There was a huge reaction at the time, because it put thousands of children out of work! Really, these poor kids were seen as needing the factory jobs. This mechanism led directly to the invention of the computer. You can find information and pictures by doing searches with Jacquard in encyclopedia.

Bonnie Inouye  
binouye@geocities.com  
www.geocities.com/Paris/Bistro/4347

To reply privately, send message to Bonnie Inouye <binouye@geocities.com>

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Date: Thu, 26 Nov 1998 08:33:03 -0800  
From: Jo Anne Ryeburn <ryeburn@sfu.ca>  
Subject: Doubleweave and Software

I have an idea for designing "double double" weave: the latest version of Proweave (I have 4.5 for the Mac) will convert a draft for a single layer into one for a folded double weave. It will "fold" the draft in the middle and come up with the double weave version. I haven't tried this, but I can't see why it would not similarly "fold" a double weave draft.

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

To reply privately, send message to Jo Anne Ryeburn <ryeburn@sfu.ca>

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Date: Thu, 26 Nov 1998 12:28:32 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Damask

Charlotte wrote:

>Is anyone familiar with an ancient damask pattern entitled "Four O'Clock"?  
If  
>so, might you email me privately with the particulars?

If someone on this list knows of this structure & wishes to respond to Charlotte, please keep the discussion on the list. This is certainly a complex weave, since even 2-block damask takes 10 shafts, and that is what this list is for. I have 12 shafts (max) now and have woven damask once, but hope to have 16 shafts in the near-ish future & would like to know more about damask.

Ruth

-----  
rsblau@cpcug.org  
Arlington, Virginia USA  
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To reply privately, send message to Ruth Blau <rsblau@cpcug.org>



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painting, one could make a Jacquard design using the current software (which is very, very expensive by the way) but making a wonderful design is not simple. There's no way I could afford one of these looms, but if somebody gave me the chance to try one for a week I'd jump.

To add to Ingrid's list, Lia Cook has one now and she teaches in the Bay area, California, and Bhakti is away from the Phila. College of Textiles this semester but there is a Jacquard there. Cynthia Schira has worked on a 32-shaft loom and a Jacquard, and I much prefer her 32-s work so far. I think one reason is that she uses painted warps and oddly spaced warps on her own loom, but the Jacquard work I've seen of hers was done on rented time and a generic warp, so it looks more like commercial fabric. The other reason is that I just love her multishaft wallhangings.

Bonnie Inouye  
binouye@geocities.com  
www.geocities.com/Paris/Bistro/4347

To reply privately, send message to Bonnie Inouye <binouye@geocities.com>

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Date: Wed, 25 Nov 98 18:55:15 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: jacquard/draw loom

They are not quite the same, although a single draw loom can be set up to act like a Jacquard. A single draw loom is generally set up with the threads running through two sets of harness - the ground harness and the pattern harness. You open the pattern shed, then treadle whatever structure you have decided upon for the ground, throwing the weft for each pick of the ground ie 5 thread satin, summer and winter, beiderwand etc.

The Jacquard simply controls each thread individually so you can weave any weave structure anywhere you want - like Ingrid is saying - how do you decide what weave structure to put where when anything within the head - be that 400 ends or 600 ends or whatever - is possible?

Laura Fry

To reply privately, send message to "Laura Fry" <laurafry@netbistro.com>

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Date: Wed, 25 Nov 1998 22:38:58 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Structure of Weaving

Hi Sandra:

Try to find the book at Unicorn and Robin and Russ. Support our weaving book dealers first. They bought lots of these back when they were available and may still have some in stock. I think the Robin and Russ has website and 1-800 number and Unicorn books for sure has 1-800 number.

# WeaveTech Archive 9811

Ingrid Boesel  
the weaving half of Fiberworks PCW

To reply privately, send message to Ingrid Boesel <fiberworks.pcw@sympatico.ca>

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Date: Wed, 25 Nov 1998 22:59:56 EST  
From: Grimi@aol.com  
Subject: Re: AVL has workshops

Hi Rosemary.

Just wanted to make a quick correction. AVL is in Chico which is in Northern California as you know and not in Chino which is near Los Angeles.

Regarding flying to Chico, if you fly on United we do have service out of San Francisco on United Express. When you book your flight on United it only costs a little more to come all the way in to Chico.

Tom @ AVL  
info@avlusa.com  
grimi@aol.com

To reply privately, send message to Grimi@aol.com

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Date: Wed, 25 Nov 1998 22:05:32 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re: back to my question

>Okay, but a SINGLE thread drawloom works on raising individual threads as well. The one I played on had 5 ground shafts and threads that were lifted independently by cords mounted on the front of the loom. Is this not the same as jacquard except without the technical stuff?

It is a Single UNIT drawloom. So each unit is an independent unit. But the ground structure is set by the ground harness. Now it is possible and even easy to do two different ground structures, but that is not the same as what a Jacquard can do.

One Bhakti's student was in our guild for a while and she showed us many of her fabrics. In fact she did many of the fabrics (the technical stuff -- not design work) that you might have seen in Portland. The program that they were using a couple years ago had 24 different structures that were substituted for shades of gray and color areas. She also showed me many of her own fabrics. Wish she hadn't moved.

Judie

To reply privately, send message to "Judie Eatough" <jeatough@cougar.netutah.net>

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End of weavetech-digest V1 #79  
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OR

1/7 satin, 4/4 broken twill and 7/1 satin.

What ever I want in those areas that look different in tone, that make sound cloth, and somewhere that also make nice transitions.

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This is all without the fancy different color stuff but the 2 colour multiple shade stuff.

I figure that this 2 color multiple shades is the basic part. Understand how to do this, practice it and you can do a lot.

At CW Seminars this summer I went to listen to Debbie Fleming and this is what she described doing with the Chinese fabric in red and black. Also Vibike Vestebø showed the CW logo done with the same idea, shades of one color warp and one color weft. Both used a program to make the weave texture substitutions, but there had to be basic stuff under that or behind that.

This is what I want to learn. To get proficient in the structure, color, texture, shading relationship to be able to use it to design things.

Image is still something apart, in that I can use an image that I make, to draw, paint, pot, weave bead. Image is independent of craft (to some extent) but how you translate the image depends on the craft, equipment, purpose and so forth. I want to learn to translate the image into Jacquard !

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

To reply privately, send message to Ingrid Boesel <fiberworks.pcw@sympatico.ca>

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Date: Wed, 25 Nov 1998 15:33:10 -0800
From: Al and Su Butler <apbutler@mc.net>
Subject: Re: Double Weave and Software

Peter Butchko wrote:
> Hi. I am a new member of the list

Hi Cecelia, and welcome!!

> Is it possible, using the double cloth process, to produce a double
> layer cloth or is it only possible for single layer?

Am I understanding you to be asking if you can produce double layer cloth two pieces at a time...or in other words, quadruple layers? If so, yes you can. You would use one shuttle for one double layer cloth and a separate shuttle for the other double layer cloth. When you throw your four shots, two from each shuttle, they will weave up only into the fabric you intend. You will be able to have a center fold, both edges connected or whatever you choose by using the separate shuttles.

> Does anyone know of any good resources
> that are in print?

YES...Paul O'Connors books...two in print and the other two on the net...I know someone will send you the URL, as I no longer have it after a particularly devastating bookmark file crash!

Sounds interesting, and when you begin, I would like to hear how it goes!
Regards,
Su :-)

To reply privately, send message to Al and Su Butler <apbutler@mc.net>

Date: Wed, 25 Nov 98 13:30:03 PST
From: "Laura Fry" <laurafry@netbistro.com>
Subject: Re: designing for figured fabrics

Watson's Textile Design and Colour has extensive notes on designing figured fabrics.

It is now out of print, I think, but second hand copies are to be found, or in guild libraries.....

Fascinating stuff!

Laura Fry
plunging back into mega warp weaving...

To reply privately, send message to "Laura Fry" <laurafry@netbistro.com>

Date: Wed, 25 Nov 1998 17:16:41 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Starting w/ the Design

Tom wrote:
> (Which brings up another point I don't want to get sidetracked into now, but

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>most design software I see is of little value to the creative mind since you
>have to plug in a warp draw and chain(treadling) before you can get a
>pattern(drawdown). In creative design I cannot figure how to get the warp
draw
>until I have the vision or pattern on paper. From that I then determine the
>draw.) Subject for another time<g>

This is the approach that Ann Sutton teaches (a few people on this list who know how I reacted to her class are guffawing loudly that I would cite her). As one taught in the traditional US/handweaver approach, I learned to consider threading first, then tieup, then treadling. When I tried to begin w/ the design, I felt someone had screwed my head on backwards that day. Also, I do not have a drop of drawing/sketching/painting blood in my veins, and this approach felt to me very much like all those art classes I was required to take throughout school, when every art teacher I had made very clear to me that I had zero talent.

This method is also quite clearly discussed in Ann's book, "The Structure of Weaving"--actually, *much* clearer in the book than it was in the workshop.

Ruth

rsblau@cpcug.org
Arlington, Virginia USA

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>

Date: Wed, 25 Nov 1998 15:25:45 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: back to my question

>You need, foremost to not think of it as a jacquard "loom" but rather as a
>loom with a jacquard shedding motion. The loom itself has little to do
with
>the characteristics of the operation. Now, understanding becomes easier.
>A draw loom operates a large number of shafts independently and requires
the
>manual manipulation of the shafts for the formation of each shed whereas a
>jacquard has the potential of controlling each individual warp end and each
>shed is formed "automatically" on each pick as a card is presented to the
>needles.

Okay, but a SINGLE thread drawloom works on raising individual threads as well. The one I played on had 5 ground shafts and threads that were lifted independently by cords mounted on the front of the loom. Is this not the same as jacquard except without the technical stuff?

Pamela

still confused but enjoying the conversation as it is far better than concentrating on the stress of my gallery appearance on Saturday that I am still weaving for.....a good deadline is one due yesterday....8^}

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

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To reply privately, send message to "Pamela Marriott" <pmarriot@telusplanet.net>

Date: Wed, 25 Nov 1998 18:29:06 EST
From: Srude@aol.com
Subject: float block weaves

Ingrid wrote:

>This looks like the draft shown in Ann Sutton's book, Structure of Weaving?
>look at page 14 and 15
>and then look at page 148 and 149 for a different idea but essentially the
same >thing.

I've got Ann Sutton's "Ideas in Weaving" but am having trouble finding
"Structure of Weaving. Amazon says it's out of print, but will (at full cost,
not discounted) try to find me a copy.

Anybody know where I can get my hands on "Structure of Weaving"?

In any case, Ingrid, your description sounds just like one of the variations
I'm trying. And it is exciting, to see what wonderful things can be done with
such simple structures.

Cheers -- Sandra

To reply privately, send message to Srude@aol.com

Date: Wed, 25 Nov 1998 17:51:56 -0700
From: Marge Coe <MargeCoe@concentric.net>
Subject: Re: Double Weave and Software

Al and Su Butler wrote:

> YES... Paul O'Connors books...two in print and the other two on the
> net...I know someone will send you the URL, as I no longer have it after
> a particular devastating bookmark file crash!

To add to all the other replies, I'll mention that Paul also lives in St. Paul
and is relatively active in the Weavers Guild. As others have said the
handling of the fold and threading of the second layer *can* be problematic
(especially if there are twill lines--I've had to struggle to have them continue
in the direction I want). I'm pretty sure this issue is covered in his books
(it certainly is in his workshop) perhaps you can corner him at a guild meeting
and get him to explain it! Better yet, find out when and where he's giving his
next workshop.

BTW, the two of Paul's books that are in print are now being published by Webs.

Margaret

MargeCoe@concentric.net
Tucson, AZ, USA

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>

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

To reply privately, send message to "Pamela Marriott" <pmarriot@telusplanet.net>

Date: Wed, 25 Nov 1998 12:39:41 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: double cloth

>I would like to produce a wider double weave fabric. Is it
> possible, using the double cloth process, to produce a double layer
> cloth or is it only possible for single layer? At this time I am
> using 8/2 cotton, 16 epi, 4/dent, #8 reed. What would be happening in
> the reed?

You are asking if you can produce a double thick fabric (double weave
joined) double woven. so you would essentially have 4 layers, two sets of
joined fabric. Am I right? I think other than that is a lot of fibre
going through the reed, and you will have to keep it straight in your head,
see no reason why you could not do it. Here sampling definitely would be
needed as your joining end will be tricky. Am I on the right wavelength?
Pamela

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

To reply privately, send message to "Pamela Marriott" <pmarriot@telusplanet.net>

Date: Wed, 25 Nov 1998 15:22:41 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: learning for Jacquard loom

At 12:52 PM 11/24/98 -0500, you wrote:

Once you have an image then the tech stuff sets in. What I would like is a
>solid founding in designing for Jacquards, not the images, but the tech
>stuff about weave structures and where and how to plug them into images.
>
>The image problem gets tackled at art school, or somesuch place, but the
>tech stuff must be tackled in other places.

REPLY:

I learned jacquard design and loom set up from an old german jacquard
weavers many years ago and in fact we had a small jac in our facility.

Designing for jacquard is really no different than for shaft loom in that a
complete understanding of weave sructure and it's rules is absolutely

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essential and weave structure cannot in this instance be understood from the perspective of many handloom weavers, that is, from the entering first. The weave draft (draw down?) cannot be interpreted as it too often is, as a graphic representation of the pattern but rather must be seen as a structural diagram of the warp/filling intersections which themselves form the pattern graphics. The entering and other set-up information, as with shaft loom designs must be seen as emanating from the weave structure draft.

Then there is the chore of building the harness, doing the tie and entering the warp. For me an unavoidable chore which I get through each time by viewing it as I would a kidney stone...this too shall pass.

My department chair has recently given me a the green light to begin work on a jacquard design component to the SU textile program the first basic element of which will happen this summer.

Anyone intent on learning this most facinating of all textile design work should not fear it any way. The learning curve is long but the trip has never been known to be fatal.

AAF

ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
E-mail: <aafannin@mailbox.syr.edu>

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

Date: Wed, 25 Nov 1998 15:43:09 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: Designing Jacquard fabric

At 09:02 AM 11/25/98 EST, you wrote:
(Which brings up another point I don't want to get sidetracked into now, but >most design software I see is of little value to the creative mind since you >have to plug in a warp draw and chain(treadling) before you can get a >pattern(drawdown). In creative design I cannot figure how to get the warp draw >until I have the vision or pattern on paper. From that I then determine the >draw.) Subject for another time<g>

REPLY:

When I read the above part of Tom's message, I was pleased to see this, albeit parenthetical, statement of what I find so terribly bothersome about how too many handloom weavers practise woven fabric design with or without CAD. In the trade, we always worked from the weave draft (draw down) first since this segment of the draft controls the other three.

I rather suspect that the current handweavers use of the drawdown as a means of seeing how the entering, etc., will "look" when woven is a distant carry over from the time when overshot drafts, producing graphically complex patterns, were too cumbersome to render as weave drafts.

AAF

ALLEN FANNIN, Adjunct Prof., Textile Science

WeaveTech Archive 9811

ECR Department
224 Slocum Hall
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Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
E-mail: <aafannin@mailbox.syr.edu>

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

Date: Wed, 25 Nov 1998 15:48:14 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: jacquard and stupid question

At 07:33 AM 11/25/98 -0700, you wrote:
>Okay another of my dumb questions. How is a jacquard different than a
>single thread drawloom? Is it only that there is more mechanics in a
>jacquard loom?

REPLY:

You need, foremost to not think of it as a jacquard "loom" but rather as a loom with a jacquard shedding motion. The loom itself has little to do with the characteristics of the operation. Now, understanding becomes easier. A draw loom operates a large number of shafts independently and requires the manual manipulation of the shafts for the formation of each shed whereas a jacquard has the potential of controlling each individual warp end and each shed is formed "automatically" on each pick as a card is presented to the needles.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
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To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

Date: Wed, 25 Nov 1998 15:53:01 -0500
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>
Subject: double weave

First anything that you can do on 8 shafts, you can fold double and weave on 18 shafts. Now it may not be easy to weave double wide double cloth.

First I think that you will need to consider the yarn. Smooth and strong. There will be a lot of wear in the warp

Secondly the fold draw in will be worse than for one layer, because both layers will draw in. But with care, that can be minimum.

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As for designing the weft shuttle order, if you weave the thing

right shuttle 1 top, = top layer over thread 1

right shuttle 2 bottom, = bottom layer over thread 2

left shuttle 1 top, = top layer over thread 3

left shuttle 2 bottom = bottom layer over thread 4

This will engage the threads in 1 and 3 alternately in the top and the threads 2 and 4 alternately in the bottom. That functionality will have to remain, otherwise transitions between blocks will be different.

So weave

shuttle1 top layer top = final top layer over thread 1

shuttle 2 bottom layer top = final bottom layer over thread 2

shuttle 2 bottom layer bottom = final bottom layer over thread 2

shuttle 1 top layer bottom = final top layer over thread 1

repeat with threads 3 and 4

I would make sure that I put a block transition at the fold to ensure that the two layers did not get mixed up by accident in the fold of the final piece.

Now the blurb. (Begin advertising)

If you make a 8 shaft 2 block double weave, with Fiberworks PCW4 you can go to fold double and it will do it with one click. With all the shuttles in the right order. Assumes that the opening is on the right. Can change it to the left.

Go to our web page and download the demo and try it.

<http://www3.sympatico.ca/fiberworks.pcw/demo.htm>

(End advertisement)

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

# WeaveTech Archive 9811

To reply privately, send message to Ingrid Boesel <fiberworks.pcw@sympatico.ca>

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From: owner-weavetech-digest@List-Server.net (weavetech-digest)  
To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #76  
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, November 25 1998      Volume 01 : Number 076

Re: Designing Jacquard fabric [TBeau1930@aol.com]  
jacquard and stupid question ["Pamela Marriott" <pmarriot@telusplanet.net>]  
CW Seminars [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Loom Manual ["Bill Koepf" <bgkoe@netxn.com>]  
Re: Double Weave and Software [Peter Butchko <pbutchko@isd.net>]  
Re: Double Weave and Software [arwells@erols.com]

-----  
Date: Wed, 25 Nov 1998 09:02:07 EST  
From: TBeau1930@aol.com  
Subject: Re: Designing Jacquard fabric

Hi Ingrid:    Subject: learning for Jacquard loom

<>

I'm not sure I am following your line of thought here, but let me piece together what we were taught( too many years ago<g>) and maybe we can shed some light on designing for a Jacquard Loom.

Fabric design for a Jacquard Loom starts with an image just like fabric design for all other Looms. Whether that image is in the form of an existing graphic we are viewing, a competitors woven swatch we want to (try<g>) to duplicate or a cartoon or motif of our own creation. Whatever the source that is inspiring us, it is processed thru our mental computer and an image in our mind is created.

In the case of the Harness Looms as we know them, we put the image we have created onto point paper(or whatever we have<g>) starting with the

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pattern(drawdown) if we think we have a pretty good idea of it, or the cartoon/motif and from that we determine the draw-in draft(threading). Based on the number of shafts our design requires we then lay out our chain or tie-up and treadling sequence whatever the case. Once we have the components in place we can go back and make changes as far as the warp draw and chain are concerned, but until we put the vision we have on paper we cannot determine the warp draw. The vision(pattern) and warp draw(threading) comes first. The rest follows.

(Which brings up another point I don't want to get sidetracked into now, but most design software I see is of little value to the creative mind since you have to plug in a warp draw and chain(treadling) before you can get a pattern(drawdown). In creative design I cannot figure how to get the warp draw until I have the vision or pattern on paper. From that I then determine the draw.) Subject for another time<g>

Anyway, back to the subject at hand;

It is no different in designing for Jacquard. As in the case with Shaft Looms we are still only concerned with the warp because in weave formation it is only the warp we can manipulate. We form the weave by raising certain ends(risors) and lowering other(sinkers). Each time we do this we fire a pick thru and when the shed changes the interlacing takes place and we go on to the next pick. Where a risor is placed the warp will show on the surface. Where a sinker is placed the filling will show.

Where in Shaft Looms, groups of ends are raised and lowered together by means of the Heddles the ends are drawn thru on that shaft, we are limited to whatever that maximum number of groups shafts might be. In Jacquard, every single end is at our beck and call because each Heddle the end is drawn thru is controlled by a cord of it's own(think of each end having a Shaft of its own<g>). Each Cord controlling that Heddle is organized and strung thru holly boards to the head where a series of punch cards determine on each pick, what ends will be up(risors) and what ends will be down(sinkers). Think of each punch card as a bar in the pattern chain or a treadle. The difference is that in Jacquard, if we have 10 or 20 thousand ends in the warp we can raise or lower each one individually on each shed change. Each card would have whatever total holes or blanks to correspond with the total number of ends in the warp. Pretty awesome.

When laying out the weave draft, the entire graphic is laid onto the design paper and each individual end is laid out selecting the desired color end to represent a shade we want to be placed in the weave. We are limited by color or fancy only to the number of colors we can get into the creel behind the Loom and the total number of ends(capacity of the Jacquard head). We must remember, the Jacquard is simply the head motion. The remainder of the Loom is the same.

The warp and filling systems are then laid out like any other multiple system. That is, a binder warp and pattern Warp(the colored yarns in our creel), and one or two fillings or combination of fillings and wires if we want to loop or cut our pattern(or fancy) as plush.

When I went to college, we were still in the heyday of the famous U.S. carpet makers and Jacquard designers were in great demand. It was a part of our required curriculum. The Jacquard carpets and rugs that people like Bigelow Sanford and Mohawk were turning out were works of art. As I recall, the Brussels and Wiltons we designed were Jacquard. The mechanics of the Axminster Loom were different but the approach to the design was the same.

I'm not sure any of this helps much. It's what I recall from memory. In all probability the cards have been replaced with some computer controlled device<G> As I recall on a trip back to the school a few years ago, I found

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all the 30 Shaft dobby handlooms we did our training on were computerized so I expect the Jacquards have gone the same route<G>

At any rate, if we wanted to go further into any aspect of Jacquard I expect I have records stashed away somewhere that would go into detail.

Keep that beater moving<g>

Beaudet

Tom

To reply privately, send message to TBeau1930@aol.com

-----  
Date: Wed, 25 Nov 1998 07:33:48 -0700  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
Subject: jacquard and stupid question

Okay another of my dumb questions. How is a jacquard different than a single thread drawloom? Is it only that there is more mechanics in a jacquard loom?  
Pamela  
who lusts after Joanne Halls single thread drawloom...

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

To reply privately, send message to "Pamela Marriott" <pmarriot@telusplanet.net>

-----  
Date: Wed, 25 Nov 1998 11:14:55 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: CW Seminars

Hi Judith:

There is preliminary information about the Complex Weavers Seminars, <http://www.complex-weavers.org> like the dates, call for applications and so forth on the Complex Weavers site. We do have a page of events or calendar that has postings for various events like Conferences this summer where CW reps will be in attendance, or CW meetings will be held. It is a new page and at <http://www.complex-weavers.org/events.html>

Ingrid Boesel  
the weaving half of Fiberworks PCW  
To reply privately, send message to Ingrid Boesel,  
<fiberworks.pcw@sympatico.ca>

# WeaveTech Archive 9811

To reply privately, send message to Ingrid Boesel <fiberworks.pcw@sympatico.ca>

-----  
Date: Wed, 25 Nov 1998 10:18:38 +0000  
From: "Bill Koepp" <bgkoe@netxn.com>  
Subject: Loom Manual

I would imagine that this group already has this address, but just in case here it is: For out-of-print loom manuals, go to [www.weaversfriend.com/library.html](http://www.weaversfriend.com/library.html) they can provide copies of long lost manuals, and are always on the lookout for copies or originals to add to the library. I'm going through my collection, and intend to send them a couple of things next week.

I used to search through flea markets for old weaving books and I have added to my library that way, but they are rare. It seems like every cookbook that was ever printed is still out there, but weaving books- sorry, or if you do find one on looms, it's about a Crompton & Knowles or A Draper high speed behemoth, with illustrations of thousands of little parts. -  
Bill Koepp.

To reply privately, send message to "Bill Koepp" <bgkoe@netxn.com>

-----  
Date: Wed, 25 Nov 1998 12:34:04 -0600  
From: Peter Butchko <pbutchko@isd.net>  
Subject: Re: Double Weave and Software

Hi. I am a new member of the list and by way of introduction, I am a weaver of about 12 years. I worked for the industry for a time and after a number of moves and a couple of kids I now find myself happily in St. Paul, MN weaving throws/wall hangings, and table runners/scarves, depending on your point of view.

Now for my questions, and I have a few. I have a 16 harness, 40", AVL Production Dobby. I weave primarily in double weave and summer---/winter. I would like to produce a wider double weave fabric. Is it possible, using the double cloth process, to produce a double layer cloth or is it only possible for single layer? At this time I am using 8/2 cotton, 16 epi, 4/dent, #8 reed. What would be happening in the reed? I am imagining that the number of threads in each dent will be dense. Am I weaving the top layer first, bottom second? What happens to the connecting edge since there would be 4 throws of the shuttle per side, I think. Does anyone know of any good resources that are in print?

Also, I am currently graphing everything on point paper. What software are people happy with? I have a Mac. Performa 6205Cd. I guess that is more than a few questions and I thank you so much for your help.

Cecelia Hoffman  
pbutchko@isd.net  
Minnesota

To reply privately, send message to Peter Butchko <pbutchko@isd.net>

-----  
Date: Wed, 25 Nov 1998 14:23:38 -0800  
From: arwells@erols.com  
Subject: Re: Double Weave and Software

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Cecelia -

I hope I understand the question: yes, you can weave cloth that is approx. twice the width of your loom. You can set it up to weave the two layers by proper threading and sleying. You can weave it with the opening in the center, on the left, or on the right. There are many different strategies to sleying the reed so that the "seam" (interface between the top and bottom layers) appears less visible. The usual problem is that the seam weaves a little bit like a selvedge, so there is unusual draw-in possible that shows when the cloth is taken off of the loom and opened up. There are some past issues of Weavers which treat this problem. Do you have access to this magazine??

On a jack loom, one (usually) threads and weaves so that half the shafts are dedicated to the top layer, and the other half to the bottom layer. There are exceptions! One treads the top "normally", but when treading the bottom, first all shafts used for the top layer are lifted (out of the way), and then the bottom is treadled so that the pattern is face down (assuming that the top layer is woven with the pattern face up). That way, when the cloth is opened off of the loom, the "right" side of the fabric is on the correct side of both "top" and "bottom" layers.

I think if you haven't tried this out before, you might want to throw a short warp on your loom and sample.

Anne in Annandale  
arwells@erols.com

I would like to produce a wider double weave fabric. Is it  
> possible, using the double cloth process, to produce a double layer  
> cloth or is it only possible for single layer? At this time I am  
> using 8/2 cotton, 16 epi, 4/dent, #8 reed. What would be happening in  
> the reed?

To reply privately, send message to arwells@erols.com

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To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #75  
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, November 25 1998

Volume 01 : Number 075

# WeaveTech Archive 9811

Re: ?Techniques w/changing shuttles [Allen Fannin <aafannin@mailbox.syr.e  
learning for Jacquard loom [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
AVL has workshops [Rosemarie Dion <rdion@home.com>]  
RE: IWC URL correction ["Judith Favia" <cronenorth@earthlink.net>]  
AVL school [Bonnie Inouye <binouye@geocities.com>]  
Re: IWC URL correction ["Judie Eatough" <jeatough@cougar.netutah.net>]  
Re: Yehudits Jackuard dilema [TBeau1930@aol.com]

-----  
Date: Tue, 24 Nov 1998 11:20:33 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: ?Techniques w/changing shuttles

At 03:10 PM 11/23/98 -0800, you wrote:  
>Any hints on how to maintain speed while weaving plaids? It isnt just  
>changing colors, but also carrying the other colors in the selvedge.

><pjpeters@earthlink.net>  
>

REPLY:

The trick to maintaining speed while weaving plaids or any multiple shuttle fabric is in shuttle placement on the goods. Each shuttle has to be given and must maintain a specific position on either side of the goods so that immediately as one pick is made, that shuttle is instantly released as the another is picked up. This shuttle change can and should take place within the time it takes for the lay to come to front center position and return to back center for another pick.

Because filling insertion patterns are so varied, it is next to impossible to establish any kind of universal shuttle placement. We used to always spend a bit of time before weaving much of this kind of goods, whether on power or handlooms planning the shuttle rotation.

Again, this is one of those items more easily demonstrated than explained.

Hope this helps.

AAF  
ALLEN FANNIN, Adjunct Prof., Textile Science  
ECR Department  
224 Slocum Hall  
College for Human Development  
Syracuse University  
Syracuse, New York 13244-1250  
Phone: (315) 443-1256/4635  
FAX: (315) 443-2562  
E-mail: <aafannin@mailbox.syr.edu>

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

-----  
Date: Tue, 24 Nov 1998 12:52:17 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: learning for Jacquard loom

Hi All:  
I think about a jacquard loom a lot.

# WeaveTech Archive 9811

The really scary part about the Jacquard is the same as facing a canvas to begin painting. The canvas is blank.

With regular shaft weaving you can get around the image - avoid tapestry, avoid pick up.... But with jacquard, the problem of image is staring you in the face all the time, right from the start.

Once you have an image then the tech stuff sets in. What I would like is a solid founding in designing for Jacquards, not the images, but the tech stuff about weave structures and where and how to plug them into images.

The image problem gets tackled at art school, or somesuch place, but the tech stuff must be tackled in other places. There are some learning possibilities like Louise Berube in Montreal, Bakhti Ziek (sp?) in Philadelphia, Vibeke Vestebe in Norway. Does anyone have any recommendations about learning some of the fundamentals for designing. Where should we start. How should we start. I would love to see a discussion here.

Ingrid, who drools after single thread control.  
Ceiling may be high enough but the pocket may not be deep enough.  
Ingrid Boesel

~~~~~  
Once you're warped, what's weft?

To reply privately, send message to Ingrid Boesel <fiberworks.pcw@sympatico.ca>

Date: Tue, 24 Nov 1998 11:24:46 -0800
From: Rosemarie Dion <rdion@home.com>
Subject: AVL has workshops

Hi all,
I just received my e-shuttle from AVL and they are now offering workshops. I have registered for "Maximizing Use of Your AVL Loom", April 19-23 in Chino. If any of you are planning to attend that work shop, I will be flying from San Diego to Sacramento, renting a car and driving to Chino. Care to share car and/or room(females only)? Send me an e-mail if interested.

Regards,
Rosemarie Dion

To reply privately, send message to Rosemarie Dion <rdion@home.com>

Date: Tue, 24 Nov 1998 18:12:23 -0600
From: "Judith Favia" <cronenorth@earthlink.net>
Subject: RE: IWC URL correction

This is a multi-part message in MIME format.

- =====_NextPart_000_0009_01BE17D5.FBCDE440
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: 7bit

Thanks Ingrid for the correction. I wonder if they just changed the address, since I had accessed it only last Thursday.

Did I understand your post: there is information on the Yr2000 Complex

WeaveTech Archive 9811

Weavers classes on your website? You are darned efficient!

Judith
Judith Favia, Minneapolis, MN
cronenorth@earthlink.net

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

Just checked out the IWC URL and I got it at

<http://www.sdc.org/~iwc/albq1999.html>

The one reported earlier did not work because of the missing ~ Had to go back to www.sdc.org before I got a connection and could track it down.

We now have the corrected on the CW site (well, I corrected it and sent it off to the WebDiva to upload) Check it out for other events of interest to CW and other weavers.

<http://www.complex-weavers.org> and go to events.

Also some information about the CW conference in 2000 has been posted.

- -----_NextPart_000_0009_01BE17D5.FBCDE440

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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http-equiv=3DContent-Type>

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<DIV><FONT color=3D#0000ff face=3DArial =
size=3D2>Thanks=20

Ingrid for the correction. I wonder if they just changed the =
address,=20

since I had accessed it only last Thursday.</DIV>

<DIV><FONT color=3D#0000ff face=3DArial =

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<DIV><FONT color=3D#0000ff face=3DArial =
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understand your post: there is information on the Yr2000 Complex =
Weavers=20

classes on your website? You are darned =

efficient!</DIV>

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<DIV><FONT color=3D#0000ff face=3DArial =

size=3D2>Judith</DIV>

<P>Judith Favia, Minneapolis, MN =

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face=3DArial size=3D2><A=20

href=3D"mailto:cronenorth@earthlink.net">cronenorth@earthlink.net</FO=

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<BLOCKQUOTE>

<DIV class=3DOutlookMessageHeader><FONT face=3D"Times New Roman"=20
size=3D2>-----Original Message-----

Just checked out =
the IWC URL=20
and I got it at

<A=20
=
href=3D"http://www.sdc.org/~iwc/albq1999.html">http://www.sdc.org/~iwc/al=
bq1999.html

The=20
one reported earlier did not work because of the missing ~ Had to go =
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We =
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other weavers.

<A=20
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href=3D"http://www.complex-weavers.org">http://www.complex-weavers.org</A=
> and=20
go to events.

Also some information about the CW conference =
in 2000=20
has been posted.

</DIV></BLOCKQUOTE></BODY></HTML>

- -----_NextPart_000_0009_01BE17D5.FBCDE440--

To reply privately, send message to "Judith Favia" <cronenorth@earthlink.net>

Date: Tue, 24 Nov 1998 21:32:50 -0500
From: Bonnie Inouye <binouye@geocities.com>
Subject: AVL school

Now it's official and all the information is on their page. I'm going to
be the first teacher in this new school, hopefully.
Call, write or e-mail for details at:
<http://AVLUSA.COM/WeavingSchool/WvSchlTP.html>

Those Jacquard looms in Israel seem to be priced incredibly low. There
were some interesting exhibits around Portland in 1996 showing work done on
this type of loom by fiber artists, some of it was inspiring. We're so
used to seeing very ordinary images, like all those cotton throws with
Santa or dogs or cats...

Bonnie Inouye
binouye@geocities.com
www.geocities.com/Paris/Bistro/4347

To reply privately, send message to Bonnie Inouye <binouye@geocities.com>

Date: Tue, 24 Nov 1998 22:12:59 -0700
From: "Judie Eatough" <jeatough@cougar.netutah.net>
Subject: Re: IWC URL correction

>>Did I understand your post: there is information on the Yr2000 Complex
Weavers classes on your website? You are darned efficient!<<

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We aren't quite that efficient. No information on classes yet. But there is information about class proposals and a contest to design our logo. Proposals are due 1 March 1999. Email me if you are interested in teaching at Complex Weavers 2000 seminars.

Judie Eatough

To reply privately, send message to "Judie Eatough" <jeatough@cougar.netutah.net>

Date: Wed, 25 Nov 1998 02:28:51 EST
From: TBeau1930@aol.com
Subject: Re: Yehudits Jackuard dilema

Hi Yehudit:

<< Recently I was brought into a small factory with three large electric looms. The man had to stop weaving because his area became residential and the noise bothered. He said they were Jacquard and wanted the ridiculous price of \$5,000.00. I thought that AllenFannin could tell me how unrelated these looms are to handweaving so I could forget about it, because I have a strong fascination with these looms but feel also the whole venture would be a waste of time, energy and mostly money.>>

Focusing on your goal in pursuing the craft should help to answer your question. As weavers we come from all walks of life and have all manners of reason for taking that first pick. But we all have one thing in common. We all make an investment of time and money in our craft and for that investment we all expect a return.

For some of us our investment is a rigid Heddle or 4s table Loom set off in a secluded corner where we can escape with our thoughts and concerns and turn that energy into fiber art of our own creation. Our return on investment is the self esteem and gratification resulting from our own creativity. We come away feeling good about ourselves. The product we produce is for our own gratification.

For others of us, the product of our efforts is not only pleasing to ourselves but to others and in order to satisfy the demand for our product we make an investment in time and equipment to satisfy that demand. We take great pleasure in the product we produce, but in addition to our self gratification we need to receive a monetary return that will justify the outlay for equipment. If the equipment we need is a weave shed full of Sulzer Ruti or Dornier Rapiers at \$250,000 per Loom then we need to know the market is there.

Is there now, or can you create a market for the kind of product those Jacquard Looms will produce that will give you a return on investment satisfying both your self esteem and the bottom line of your checkbook. Only you can answer that question. Have fun<g>

Whether you throw the shuttle by hand, pull the Shipper Handle or press the button. Keep that beater moving.

Tom Beaudet

To reply privately, send message to TBeau1930@aol.com

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To: weavetech-digest@List-Server.net
Subject: weavetech-digest V1 #73
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Errors-To: owner-weavetech-digest@List-Server.net
Precedence: bulk

weavetech-digest

Monday, November 23 1998

Volume 01 : Number 073

Re: New CAW (avl) advice needed [Allen Fannin <aafannin@mailbox.syr.edu>]
San Antonio [Lynn Heglar/Kenneth McDonald <kamco@ricochet.net>]
IWC URL correction [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]
Re: New CAW (avl) advice needed ["Yehudit Abrahams" <gabraham@netvision.n>]
Re: New CAW (avl) advice needed [Allen Fannin <aafannin@mailbox.syr.edu>]
New Subscriber ["Bill Koepp" <bgkoe@netxn.com>]
Re: ?Techniques w/changing shuttles ["Jim/Penny Peters" <pjpgeters@earthli>]
Re: New CAW (avl) advice needed [Marge Coe <MargeCoe@concentric.net>]

Date: Mon, 23 Nov 1998 08:35:57 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: New CAW (avl) advice needed

At 01:18 PM 11/21/98 -0800, you wrote:
Question: shall I start w/16 shafts
>for this first warp or do all 24? (other looms only 8 and not
>electrified)!

>Catherine Markey in Petaluma, CA
>markeyali@earthlink.net

REPLY:

I for one have never been intimidated by lots of shafts since to my way of thinking about weaves 24 is nothing more than 6 times 4! If you understand the very basic principles of weave structure and drafting, you should soon feel the same way.

Years ago we had a brand new employee who was as green as a baby cabbage. Never seen a loom in her life. At the time we were running a warp of utterly ugly acrylic children's wear fabric which had these silly animal characters all over the weave. The thing took a full 24 shafts and wouldn't you know it, but this was the only warp available on which this poor untutored soul could cut her as yet unemerged teeth. Once we taught her the principles on which weave structure is based, she had absolutely no problem.

Conclusion. If you learn the principles, whether you start with 24 or 2 or anything in between, it's your call.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall
College for Human Development
Syracuse University

WeaveTech Archive 9811

Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
E-mail: <aafannin@mailbox.syr.edu>

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

Date: Mon, 23 Nov 1998 06:22:09 -0800
From: Lynn Heglar/Kenneth McDonald <kamco@ricochet.net>
Subject: San Antonio

I'm arriving in San Antonio Thanksgiving Day and leaving
12/2. I'd be interested in meeting other weavers and also
finding weaving stores, exhibits, etc. Thanks!

Lynn Heglar

Please eMail me direct at:
kamco@ricochet.net

To reply privately, send message to Lynn Heglar/Kenneth McDonald <kamco@ricochet.net>

Date: Mon, 23 Nov 1998 11:50:30 -0500
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>
Subject: IWC URL correction

Hi Judith:

Just checked out the IWC URL and I got it at

<http://www.sdc.org/~iwc/albq1999.html>

The one reported earlier did not work because of the missing ~ Had to go back to
www.sdc.org before I got a connection and could track it down.

We now have the corrected on the CW site (well, I corrected it and sent it off to the
WebDiva to upload) Check it out for other events of interest to CW and other weavers.

<http://www.complex-weavers.org> and go to events.

Also some information about the CW conference in 2000 has been posted.

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

# WeaveTech Archive 9811

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

To reply privately, send message to Ingrid Boesel <fiberworks.pcw@sympatico.ca>

-----  
Date: Mon, 23 Nov 1998 21:44:28 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: New CAW (avl) advice needed

I was fascinated by Professor Fannin's remarks. Recently I was brought into a small factory with three large electric looms. The man had to stop weaving because his area became residential and the noise bothered. He said they were Jacquard and wanted the ridiculous price of \$5,000.00 for all three looms and all that went with them including shipping (he said they can't be dismantled and must be lifted as is). He recently called and came down in his price to get us more interested. I thought that Allen Fannin could tell me how unrelated these looms are to handweaving so I could forget about it, because I have a strong fascination with these looms but feel also the whole venture would be a waste of time, energy and mostly money.

Yehudit Abrahams  
gabraham@netvision.net.il

- -----  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
To: weavetech@List-Server.net  
Subject: Re: New CAW (avl) advice needed  
Date: iem ypi 23 peanax 1998 15:35

At 01:18 PM 11/21/98 -0800, you wrote:  
Question: shall I start w/16 shafts  
>for this first warp or do all 24? (other looms only 8 and not  
>electrified)!

>Catherine Markey in Petaluma, CA  
>markeyali@earthlink.net

REPLY:

I for one have never been intimidated by lots of shafts since to my way of thinking about weaves 24 is nothing more than 6 times 4! If you understand the very basic principles of weave structure and drafting, you should soon feel the same way.

Years ago we had a brand new employee who was as green as a baby cabbage. Never seen a loom in her life. At the time we were running a warp of utterly ugly acrylic children's wear fabric which had these silly animal characters all over the weave. The thing took a full 24 shafts and wouldn't you know it, but this was the only warp available on which this poor untutored soul could cut her as yet unemerged teeth. Once we taught her the principles on which weave structure is based, she had absolutely no problem.

Conclusion. If you learn the principles, whether you start with 24 or 2 or anything in between, it's your call.

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AAF  
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To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

To reply privately, send message to "Yehudit Abrahams" <gabraham@netvision.net.il>

-----

Date: Mon, 23 Nov 1998 15:36:39 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: New CAW (avl) advice needed

At 09:44 PM 11/23/98 +0200, you wrote:

I thought that Allen  
>Fannin could tell me how unrelated these looms are to handweaving so I  
>could forget about it, because I have a strong fascination with these looms  
>but feel also the whole venture would be a waste of time, energy and mostly  
>money.  
>  
>Yehudit Abrahams  
>gabraham@netvision.net.il

REPLY:

Far be it from me or anyone else for that matter, I suppose, to decide what is and what is not a waste of money. However, I rarely, if ever consider time a waste if one learns something in exchange for the time.

Unfortunately, I would be the last one to say that power looms are unrelated to handloom weaving. In fact, for more than 30 years, I have said exactly the opposite, to wit, that there is no difference, in principle, between the two.

As to whether the looms in question warrant economic involvement, is open to question, but faced with the same choice, I would at the very least make any effort necessary to see the looms. This is how one learns, through the satisfaction of curiosity.

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To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

# WeaveTech Archive 9811

-----  
Date: Mon, 23 Nov 1998 13:54:38 +0000  
From: "Bill Koepp" <bgkoe@netxn.com>  
Subject: New Subscriber

I have just subscribed to this digest; Bill Koepp, a hobby weaver since 1976. I like to do woodworking, and have built two floorlooms, the largest is a 12 shaft C.M./ Reverse Jack , with two warp beams, two back beams and an overhead beater. It has a separate selvedge system, with lamms,jacks,heddles, and tension devices. It uses a 5 inch ( dent length ) reed by 61 inches ( I don't like to reach that far, usually weave about 44 - 46 inches ), and has dual ratchets,and dual braking . I used 48 aircraft pulleys to control the shaft movements, with s.s. wire line running through them. Almost every part of the loom has provision for adjustments . The lamms are full floating, the frame is Douglas Fir, on the lines of a Swedish loom I once saw, - in other words quite traditional looking.

I don't believe in having electricity or other power at the loom, I don't use my computer to help me weave, and as yet have no weave software ( iMac ) to play with.

I've done some weaving articles, and hope they did somebody some good, somewhere. Weaving is fun. - Bill Koepp

To reply privately, send message to "Bill Koepp" <bgkoe@netxn.com>

-----  
Date: Mon, 23 Nov 1998 15:10:48 -0800  
From: "Jim/Penny Peters" <pjpeters@earthlink.net>  
Subject: Re: ?Techniques w/changing shuttles

Any hints on how to maintain speed while weaving plaids? It isnt just changing colors, but also carrying the other colors in the selvedge.  
Thanks, Penny

Still have yet to get the AVL completely finished but am getting there.  
Many thanks for all the input re designing in the tie-up and warping the loom. Have done much reading based on your comments.

To reply privately, send message to "Jim/Penny Peters" <pjpeters@earthlink.net>

-----  
Date: Mon, 23 Nov 1998 18:13:00 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: New CAW (avl) advice needed

Yehudit Abrahams wrote:

> I thought that Allen  
> Fannin could tell me how unrelated these looms are to handweaving so I  
> could forget about it, because I have a strong fascination with these looms  
> but feel also the whole venture would be a waste of time, energy and mostly  
> money.

I don't know about that. Tim Auxier has a studio in the Phoenix area using "industrial" (for want of a more precise description) AVLS to produce custom textiles. This is a cottage industry set up with handweavers/designers contracting with Tim to do larger scale production of their prototypes. My impression was that he worked very closely with them to develop the product and then churned them out according to the designer's specifications.

# WeaveTech Archive 9811

The stuio has all sorts of equipment that Tim had developed I believe in conjunction with AVL or perhaps on his own. It certainly was much, much more than the figures you quoted! I don't think he's getting rich, but he seemed to be enjoying himself!

Margaret

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

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>

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weavetech-digest

Monday, November 23 1998

Volume 01 : Number 072

Introduction [Bonnie Datta <brdatta@netcom.ca>]  
Re: New CAW (avl) advice needed [Terri Tinkham <arachne@humboldt1.com>]  
Seasonal Quietude ["Judith Favia" <cronenorth@earthlink.net>]

-----  
Date: Sun, 22 Nov 1998 12:45:01 -0600  
From: Bonnie Datta <brdatta@netcom.ca>  
Subject: Introduction

Hi all. I've been on this list for quite some time, and realize that I still haven't posted a short introduction. I've been doing textile stuff all my life, starting with knitting and embroidery when I was about 4. There's never been a moment since then that I didn't have at least one (usually many) projects on the go. About eight years ago I got into weaving and that has been my focus ever since. I weave on a 45", 4-shaft Leclerc that I love. I am often envious of more shafts, but reluctant to trade this little loom in because there is still so much I want to explore on four shafts. I do have an 8-shaft Structo for sampling some of the more

## WeaveTech Archive 9811

complex weaves. My primary areas of interest are crackle, 2-shaft pick-up double face rugs, Moorman inlay, collapse effects in weaving, and most recently, huckaback. I'm also an avid tablet weaver and have developed a computer design program for advanced 4-holed tablet techniques. I use my computer a lot in all my weaving since my career was in the computer industry and I've had a "home" computer since 1972.

Bonnie Datta (Currently in Murray, Kentucky)  
Airdrie, Alberta, Canada  
brdatta@netcom.ca

To reply privately, send message to Bonnie Datta <brdatta@netcom.ca>

-----  
Date: Sun, 22 Nov 1998 12:13:41 -0700  
From: Terri Tinkham <arachne@humboldt1.com>  
Subject: Re: New CAW (avl) advice needed

Hi Catherine

I also jumped from an 8-shaft with foot-driven treadling to a 24 loom and I agree 100% with Marge's response. Start with all 24 in a straight draw and play with the tie-up. If you haven't already gotten them, buy the Eleanor Best "Little Books" series. I got mine when I bought the Magic dobbie but you can contact her directly 7130 Eastwick Lane, Indianapolis Indiana 46256. (317) 849-1921. email: EnGBest@aol.com

You can also join the 24-shaft study group (a Complex Weavers subgroup) which has swatch exchanges and a newsletter 2X/year. I am the coordinator of it and we currently have 20 members but welcome more. You will then get a lot of ideas on what to do with your 24!  
Sincerely, Terri

To reply privately, send message to Terri Tinkham <arachne@humboldt1.com>

-----  
Date: Sun, 22 Nov 1998 15:04:02 -0600  
From: "Judith Favia" <cronenorth@earthlink.net>  
Subject: Seasonal Quietude

I was just catching up on posts, and after seeing a couple of questions about list traffic, I enjoyed Bonnie's insight about the holiday factors. >From my own standpoint, it is also about density. After a round of exchanges on a topic, I often will take all of the posts, my resource library and some drafting software and do a private seminar. It is a great way for me to learn from other list members -- but it also takes more time. Kind of a quality, not quantity factor.

<<I think this list will be fairly quiet from now until after Christmas, because we are serious weavers and this is the busiest time of year for sales as well as family events. Let us know about your triumphs and failures, though.>>

And speaking of Navajo weaving, if you have not seen the IWC schedule for this July in Albuquerque, the website is <www.sdc.org/iwc1999.html>. There is very thorough information on the classes and tours. Specifically there is a series on local weaving and craft traditions, including a weaver from Chimayo (a community descended from Spanish settlers) and Navajo weavers.

<<I listened to NPT the other night, programs about Navajo

# WeaveTech Archive 9811

weavers and Pueblo potters, and a woman objected to being called a Master because she said she is still growing in her craft. She knows she is still growing because she is still making mistakes and then she can learn from them.>>

Thanksgiving wishes to all!

Judith

Judith Favia, Minneapolis, MN  
cronenorth@earthlink.net

To reply privately, send message to "Judith Favia" <cronenorth@earthlink.net>

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Sunday, November 22 1998

Volume 01 : Number 071

Re: New CAW (avl) advice needed [Catherine Markey <markeyali@earthlink.net>  
float block weave [Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Re: New CAW (avl) advice needed [Marge Coe <MargeCoe@concentric.net>

-----  
Date: Sat, 21 Nov 1998 13:18:43 -0800  
From: Catherine Markey <markeyali@earthlink.net>  
Subject: Re: New CAW (avl) advice needed

AVL listers and Weavetech members,

Please give me the benefit of your expert advice. I am ready to go with my new loom - my first CAW (is that the word?) of any kind - this via 48",24s AVL CD, dble fly box, overhead beater. Using advice of people

# WeaveTech Archive 9811

like Bonnie Inouye my first warp is 5/2 cream pearl cotton, 24" wide, 16 epi, 10 yards long, straight draw. Question: shall I start w/16 shafts for this first warp or do all 24? (other looms only 8 and not electrified)!

I am off to thread the tension box, hoping you all have nothing else to do today except read your email. Many thanks.

Catherine Markey in Petaluma, CA  
markeyali@earthlink.net

To reply privately, send message to Catherine Markey <markeyali@earthlink.net>

-----

Date: Sat, 21 Nov 1998 18:40:43 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: float block weave

Hi Sandra:

This looks like the draft shown in Ann Sutton's book, Structure of Weaving?

look at page 14 and 15

and then look at page 148 and 149 for a different idea but essentially the same thing.

Exciting eh?

Two blocks, one with giant turned huck spots and one with plain weave woven in lovely English looking mohair in creamy natural. Facing page shows it with the floats tied with bits of decorative wool

It looks like (1,2) x times, (3,4) x times for A block and (5,6) x times (7,8) x times for B block. Weave 1,3,5,6 vs 2,4,5,6, till square then switch to 1,3,7,8 vs 2,4,7,8 till square for plain weave in block A and turned huck spots in block B. Then switch to 1,2,5,7, vs 1,2,6,8, and 3,4,5,7, vs 3,4,6,8. for turned huck spots in A and plain weave in B.

Again blocks of any size and more shafts, more blocks and more design possibilities.

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

WeaveTech Archive 9811

To reply privately, send message to Ingrid Boesel <fiberworks.pcw@sympatico.ca>

Date: Sat, 21 Nov 1998 18:16:41 -0700
From: Marge Coe <MargeCoe@concentric.net>
Subject: Re: New CAW (avl) advice needed

Catherine Markey wrote:

> Question: shall I start w/16 shafts
> for this first warp or do all 24? (other looms only 8 and not
> electrified)!

No question I'd opt for threading all 24 shafts! Even with a straight draw, 24 shafts give you all sorts of options with which to play while you familiarize yourself with your new toy.

Mmmm let's see--there are 6 blocks of twill 3/1, 1/3 or any other 4-shaft twill; 3 blocks 8 shaft satin (but in 5/2 cotton this isn't going to be a delicate fabric <g>); you've got 24 shafts to play around with two-tie weaves . . .

Enjoy

Margaret

MargeCoe@concentric.net
Tucson, AZ, USA

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>

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Saturday, November 21 1998

Volume 01 : Number 070

WeaveTech Archive 9811

Re: Sulzer Ruti [TBeau1930@aol.com]
Re: Sulzer Ruti [Paivi Suomi <weaving.guide@miningco.com>]
Re: Applying dye after weaving [Srude@aol.com]
Re: Applying dye after weaving [Marge Coe <MargeCoe@concentric.net>]

Date: Fri, 20 Nov 1998 06:39:50 EST
From: TBeau1930@aol.com
Subject: Re: Sulzer Ruti

Hi Paivi:

<< Does anyone know about Sulzer Ruti weaving equipment or who uses it in the US?

I have a request from someone for more info. Thanks Paivi Suomi >>

Sulzer Ruti(Swiss) is among the elite of industrial power Looms in the world. The weaving dept. of one of the Mills I arrange tours thru is equip exclusively with Sulzers. To my knowledge they are not involved with HandLooms. The company profile, products and sales offices can probably be found at the library in the Thomas Register(TomCat).

Tom Beaudet

To reply privately, send message to TBeau1930@aol.com

Date: Fri, 20 Nov 1998 09:23:28
From: Paivi Suomi <weaving.guide@miningco.com>
Subject: Re: Sulzer Ruti

I don't know the specifics of this request, but the person wanted to contact users of the equipment. Maybe they are thinking of purchasing some? I did direct them to the Sulzer website that lists the US sales office.
Paivi

> Sulzer Ruti(Swiss) is among the elite of industrial power Looms in the world.

>The weaving dept. of one of the Mills I arrange tours thru is equip
>exclusively with Sulzers. To my knowledge they are not involved with
>HandLooms.

Paivi Suomi

Weaving Guide at MiningCo
<http://weaving.miningco.com>
<http://www.kootenai.com/paivi>

To reply privately, send message to Paivi Suomi <weaving.guide@miningco.com>

Date: Fri, 20 Nov 1998 21:18:26 EST
From: Srude@aol.com
Subject: Re: Applying dye after weaving

Hi, Pamela --

Sorry, I probably didn't explain clearly. Let's see if I can do better.

WeaveTech Archive 9811

It's really a simple design, based solely on blocks of plain weave and blocks of huge floats.

In the threading, there are 2-end blocks 1,2,1,2,etc 3,4,3,4 etc 5,6,5,6 etc. 3,4,3,4 etc. Block size as big as you want. In the tieup for the first treadling block, shafts 1 and 2 weave plain weave, 3 and 4 weave weft floats in front of warp floats (that is, shafts 3 and 4 never rise), and 5 and 6 weave warp floats in front of weft floats (that is, shafts 5 and 6 always rise). In the tieup for the second treadling block, 1 and 2 weave weft over warp floats, 3 and 4 weave warp over weft floats, and 5 and 6 weave plain weave. And in the tieup for the third block, 1 and 2 weave warp over weft floats, 3 and 4 weave plain weave, and 5 and 6 weave weft over warp floats.

So in this example, in the first treadling block, a square of plain weave is followed by a square of weft floats, a square of warp floats, and another square of weft floats. In the next treadling block, the squares of plain weave move over one square, and so on down the cloth, so the squares of plain weave make a diagonal line.

That's approximately how the original cloth was woven. On an 8-shaft loom, one could dedicate shafts 7 and 8 for a plain weave selvedge, although the original did not - I think it just had a single floating selvedge to maintain the integrity of the cloth at the edge. The edge wobbled a bit, as a result, so in my re-creation, I've added 4 ends of plain weave at the selvedge.

Of course, with lots of shafts and unlimited treadles, as is the case with a 24-shaft computer dobby, there are lots of block sequences possible (though not all of them make good cloth or attractive designs).

I hope that's a better explanation. Holler if not, and I'll figure out how to send you a drawdown.

Cheers -- Sandra

To reply privately, send message to Srude@aol.com

Date: Fri, 20 Nov 1998 21:44:57 -0700
From: Marge Coe <MargeCoe@concentric.net>
Subject: Re: Applying dye after weaving

Srude@aol.com wrote:

> It's really a simple design, based solely on blocks of plain weave and blocks
> of huge floats.
>
> In the threading, there are 2-end blocks 1,2,1,2,etc 3,4,3,4 etc 5,6,5,6 etc.
> 3,4,3,4 etc. Block size as big as you want.

A Eureka moment! If this isn't the same, it's almost identical to what's been called false double weave. I did this using different colors for each block of a two block design and then weaving each block with its own color. The resultant fabric was a sort of huge step design. A weaver called Buffy (?) from somewhere on the east coast (New Hampshire, or Vermont, or . . .) used to do the ACC circuit with geometric designed scarves mostly in black and white silk as I recall (and I recall more deficiently each year) in this technique. Anyone else remember?

Margaret

MargeCoe@concentric.net
Tucson, AZ, USA

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To reply privately, send message to Marge Coe <MargeCoe@concentric.net>

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weavetech-digest

Friday, November 20 1998

Volume 01 : Number 069

Diversified plain weave [Miriam Grabois <MGrabois@MAIL.COLGATE.EDU>]
Re: Diversified plain weave [arwells@erols.com]
Introduction ["judy casserberg" <judycass@lakenet.com>]
Sulzer Ruti [Paivi Suomi <weaving.guide@miningco.com>]

Date: Thu, 19 Nov 1998 09:00:50 -0500
From: Miriam Grabois <MGrabois@MAIL.COLGATE.EDU>
Subject: Diversified plain weave

Our small guild study group is interested in exploring diversified plain weave this year. Some members have only 4H-looms, a few have 8, and one has 12. So far, we have found articles in 3 earlier Handwovens, an early (W74) article in SSD, and the dpw section in Strickler.

Does anyone have any other suggestions for material for us to use?

Miriam

To reply privately, send message to Miriam Grabois <MGrabois@MAIL.COLGATE.EDU>

Date: Thu, 19 Nov 1998 14:54:19 -0800
From: arwells@erols.com
Subject: Re: Diversified plain weave

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Miriam -

Are you using the book written on this topic by Klara Cherepov (1972)?? She has many interpretations (treadlings) of a four shaft pointed twill, straight twill, and rosepath twill. I just quickly flipped through it and saw these. She also has lots for 6 and 8 shafts.

Madelyn VdH wrote a very nice article on *her version* of DPW in WEAVERS Summer 1997. It is easier to thread and weave than Klara's DPW. Madelyn refers to her version as "thick N thin". I took the class from her and loved it --- lots of flexibility and nice cloth resulting!
Anne in Annandale
arwells@erols.com

Miriam Grabois wrote:

>
> Our small guild study group is interested in exploring diversified plain
> weave this year. Some members have only 4H-loom, a few have 8, and one
> has 12. So far, we have found articles in 3 earlier Handwovens, an early
> (W74) article in SSD, and the dpw section in Strickler.
>
> Does anyone have any other suggestions for material for us to use?
>
> Miriam
>
> To reply privately, send message to Miriam Grabois <MGrabois@MAIL.COLGATE.EDU>

To reply privately, send message to arwells@erols.com

Date: Thu, 19 Nov 1998 15:02:27 -0600
From: "judy casserberg" <judycass@lakenet.com>
Subject: Introduction

Hello to all, I am new to this list and wondering if you are all very quiet or if I am just not getting any mail.
I weave mostly household linens. I have a Glimakra Standard with a single draw loom attachment. I also have an old Union rug loom and a Mountain Loom for workshops and sampling. We are in the midst of some major remodeling here and when it is over I should have a new studio where hopefully everything will be in one place. Now the dining room is wall to piano looms. I just took 12 yards of curtains done in huck off of my loom and put on a bound weave piece last night. I live in Northern MN. on Lake Superior. My family is raised so that those pressures are gone. My husband is from Sweden, that and my Scandinavian heritage influences my weaving a lot. I suffer from fibromyalgia so my energy is not what it used to be and I need to keep careful notes. I also knit, spin, do bobbin lace and crewel embroidery. But weaving has become my primary activity. I try to weave at least four hours a day. Practice is the greatest teacher. Now the loom calls.
Judy in Knife River
judycass@coop.two-harbors.mn.us
judycass@lakenet.com
Being warped means to live the good life.
ICQ 15605360

To reply privately, send message to "judy casserberg" <judycass@lakenet.com>

Date: Thu, 19 Nov 1998 15:02:49
From: Paivi Suomi <weaving.guide@miningco.com>
Subject: Sulzer Ruti

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Does anyone know about Sulzer Ruti weaving equipment or who uses it in the US?
I have a request from someone for more info.
Thanks
Paivi Suomi

Paivi Suomi
Weaving Guide at MiningCo
<http://weaving.miningco.com>
<http://www.kootenai.com/paivi>

To reply privately, send message to Paivi Suomi <weaving.guide@miningco.com>

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weavetech-digest Thursday, November 19 1998 Volume 01 : Number 068

Ann Sutton's fabric	["Pamela Marriott" < pmarriot@telusplanet.net >]
Sheila O'Hara Technique	["Yehudit Abrahams" < gabraham@netvision.net.il >]
Brown/Grotta Gallery	["Michael Slade" < msslade1@rochester.rr.com >]
introduction	[VALERIE WELLS < vwell@dcsi.net >]
Applying dye after weaving	[Srude@aol.com]

Date: Wed, 18 Nov 1998 13:55:08 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: Ann Sutton's fabric

>Basically, it is woolen cloth
>(18/2 merino) sett very open, that has blocks of plain weave and
equal-sized
>blocks of warp and weft floats. The blocks are woven to square, then the
next
>block shifts the patterns left or right. After weaving, the cloth is
fulled
>(well short of felting) just enough so that the floats merge together in

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warp-
>wise and weft-wise bundles that cross over one another.

I do not get it. How does the next block shift the pattern? could you give more details?
Dense and back on the loom
Pamela

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

To reply privately, send message to "Pamela Marriott" <pmarriot@telusplanet.net>

Date: Thu, 19 Nov 1998 00:27:07 +0200
From: "Yehudit Abrahams" <gabraham@netvision.net.il>
Subject: Sheila O'Hara Technique

Hi gang,

Does anyone know if Sheila lets float the white thread she uses for 1/2 inch measurement or does she thread them. If no one knows, does anyone know her e-mail address or where I could find it. I was surfing the other night but could not find it.

Yehudit Abrahams

Reply privately if you wish at
gabraham@netvision.net.il

To reply privately, send message to "Yehudit Abrahams" <gabraham@netvision.net.il>

Date: Wed, 18 Nov 1998 17:11:41 -0500
From: "Michael Slade" <mslade1@rochester.rr.com>
Subject: Brown/Grotta Gallery

Here is more information about the gallery in Connecticut with the exhibit on Japanese textiles that Barbara Nathans wrote about:

Brown/Grotta Gallery
39 Grumman Hill Rd.
Wilton, CT 06897.
Call 203-834-0623
Email: bggallery@pipeline.com
Open 7 days a week by appointment only.

Traditions Transformed:: Contemporary Japanese textile art & fiber sculpture. Opening reception Nov. 15 1998 1:00-5:00.

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Michael Slade

To reply privately, send message to "Michael Slade" <mslade1@rochester.rr.com>

Date: Wed, 18 Nov 1998 17:41:55 +0000
From: VALERIE WELLS <vwell@dcsi.net>
Subject: introduction

Hello, My name is Val and I have been exploring block weaves with 5/2 pearl cotton. Now I want to try something finer like 24/2. Am I asking for a big headache by going that fine? I was hoping to try 48 epi with a twill structure for a towel-like product. Thanks, Valerie Wells

To reply privately, send message to VALERIE WELLS <vwell@dcsi.net>

Date: Wed, 18 Nov 1998 22:33:46 EST
From: Srude@aol.com
Subject: Applying dye after weaving

Thanks for your comments, Bonnie. I do like the natural color of the original and the sample, but am thinking that not everybody (read paying customers) likes white or off-white. So my plan is to try immersion dyeing one or two of the scarves in very pale, neutral colors - probably grey and beige. Because this yarn is merino, and most immersion dyes for wool require at least a gently simmering bath, I didn't want to risk fulling the yarn before weaving. The charm of the original piece was in how the fulling and the structure worked together, and I'd lose that by pre-fulling in the dyepot.

The sample surprised me in warp vs weft shrinkage. I expected to lose more in the warp than the weft, and it turned out just the opposite. Can anybody help me understand why that would be? I figured that because the warp was under greater tension, it would shrink more. Nope.

Hi, Magda, you asked about special handling during the finishing process. With the sample, I just handwashed in very hot water and rinsed in icewater (several times), squeezed excess moisture out in a towel, and air dried. I think when I do the finished scarves, I may try threading seam tape or something through the float groups to make sure the weft bundles don't stick to the warp bundles. However, they didn't do that until the sample was almost felt, and I don't plan to push the scarves that far, so it might not be necessary. In a production setting, I doubt that they actually hand-process things, so it might take some special treatment to prevent things felting together that you don't want felting.

I'll take some photos after the scarves are finished, and put pictures on the web (I'm in the early stages of setting up a web site).

Back to the loom...
Sandra

To reply privately, send message to Srude@aol.com

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weavetech-digest Wednesday, November 18 1998 Volume 01 : Number 067

Re: weavetech-digest V1 #66 [Barbara Nathans <bnathans@mindspring.com>]
Re: New fibers... modal ["Yvonne Coopmans" <coops@avicom.net>]
color with texture [Bonnie Inouye <binouye@geocities.com>]
Re: Introductions are in order [Magdalene <magdalene@vom.com>]
Re: Re. New fibers... modal [Magdalene <magdalene@vom.com>]

Date: Wed, 18 Nov 1998 08:34:45 -0500
From: Barbara Nathans <bnathans@mindspring.com>
Subject: Re: weavetech-digest V1 #66

Magdalene wrote, so I won't repeat:
" just called the MOMA bookstore about the catalog and videos myself, so
I
thought I would answer with what I was told. They told me that they only

had one video, Textile Magicians (I hope I remember that name
correctly!).
It is \$30 and you can order by calling them directly. The catalog can
also
be ordered for \$25, and they also have 4 of the Nuno books, those are
each
\$30. I have seen the first 3 of these books and they are great. Since we
heard a description of the video "From Basho to Steel", I am hoping that
it
is available at some point, also. Hope that helps. I just got back from
a
visit to NYC and wish that I could have stayed longer to see this
exhibit!
Oh, and the number is (212) 708-9700, to call the bookstore directly."
.....

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The tape "Basho to Steel" is available from the Japan Society, as is "Textile Magicians."
There phone number is 212-752-3015.

To add to the list of goodies on this subject, the Brown-Grotta gallery in Connecticut has a concurrent exhibit with a catalog for \$25 +\$3. postage, tax of 6.5% for Conn. residents

Their release says "Traditions Transformed", an important exhibition of Jaapanese fiber art--textiles and freestanding works- that will feature the work of eight Japanese and one American artist wh has worked extensively in Japan. The artists are Naomi Lobauashi, Sheila Hicks, Kaori and Chiake Maki, Hirouki Shindo, Chiyoko Tanako and Jun Tomita.

They have wonderful exhibits, are very nice , enthusiastic people. Phone number here is 203-834-0623,
fax 203 762-5981 e-mail bggallery@pipeline.com

- - -
Barbara Nathans Bellport, Long Island, New York
bnathans@mindspring.com

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>

Date: Wed, 18 Nov 1998 07:49:39 -0700
From: "Yvonne Coopmans" <coops@avicom.net>
Subject: Re. New fibers... modal

Hi Everyone,

I have been reading this list for a week or so, and since I have a question, thought I would introduce myself. I bought a 12 shaft Varpapuu this fall from a woman here in Bozeman, MT. (making three floor looms). Although I have not done a lot of weaving per se, I have been fascinated with fibers all my life, and have been knitting, sewing and spinning for many years. My main focus in the past five years has been weaving related newsletters, meaning that I spend much too much time at the computer, or reading other newsletters, magazines, and e-mail lists for news items. <g> I am also building the Northwest Ass. of Weaving Guilds website with my husband, Jerry. <http://anwg.org>

Magda, could you tell me please what is "modal" and where can we learn more?

>I am busy experimenting with and learning about some of the newly developed fibers,
>such as Tencel and modal.
Regards,

Yvonne in snowy Bozeman

To reply privately, send message to "Yvonne Coopmans" <coops@avicom.net>

WeaveTech Archive 9811

Date: Wed, 18 Nov 1998 13:40:26 -0500
From: Bonnie Inouye <binouye@geocities.com>
Subject: color with texture

Sandra said she's making scarves using merino, utilizing the way this yarn can change with fulling, and wants to add color after weaving. I'd love to see these samples and the finished work, Sandra, but it's not easy to make color work well with fabric that has structural textures, especially when the color is applied after weaving. Much of this type of fabric is done white-on-white or nearly monotone. There were some lovely pieces in the Virtuoso show in off-white, which I think makes maximum use of the effect of shadow to emphasize the textures. Using dyed yarns allows the colors to connect directly with the structures, so the colors might (or might not) accentuate the structure. Samples help-- Janet Stollnitz has made some lovely scarves combining black merino, colorful silk, and texture.

When I first started exploring advancing twills, I made some shawls with white warp, black weft, and then painted dyes after weaving to get the colors to follow the design. I quit after the first, and left the rest unpainted. The colors just took over, dominated the piece, making all that design in the structure seem minor. In retrospect my color choice (bright) should have been more subtle; very pale colors would have allowed the black weft to show more, but even so there is a big risk that the colors will take over the impact. It might even be worth experimenting on your sample with some color that will wash out. I still have my full-sized sample as an example of what happens and why I don't use this technique.

Bonnie Inouye
binouye@geocities.com
www.geocities.com/Paris/Bistro/4347

To reply privately, send message to Bonnie Inouye <binouye@geocities.com>

Date: Wed, 18 Nov 1998 11:17:23 -0800
From: Magdalene <magdalene@vom.com>
Subject: Re: Introductions are in order

Hi Sandra and everyone,

>The latest warp to go on the loom is an attempt to reproduce a piece of cloth
>I saw at a workshop with Ann Sutton. The original was woven by somebody in
the
>Junichi Arai studio (I've forgotten the weaver's name), and it was one of
>those marvelous, deceptively simple pieces of cloth that keeps an idea
>simmering on the back burner for a long time. Basically, it is woolen cloth
>(18/2 merino) sett very open, that has blocks of plain weave and equal-sized
>blocks of warp and weft floats. The blocks are woven to square, then the next
>block shifts the patterns left or right. After weaving, the cloth is fullled
>(well short of felting) just enough so that the floats merge together in
warp-
>wise and weft-wise bundles that cross over one another.

I saw this fabric also at the workshop with Ann Sutton, and tried it myself! My attempt was not very successful on the fulling/felting aspects, and I've not gone on to try it again, though I still think about it. It is that kind of fabric!! I'd love to hear more about your results, please do share if you will! I remember hearing that there was a special technique used to keep the different groups of floats from felting together. Have you found that necessary? Sounds exciting!

Magda

WeaveTech Archive 9811

Magdalene Aulik Textiles
Textura Trading Co.

To reply privately, send message to Magdalene <magdalene@vom.com>

Date: Wed, 18 Nov 1998 12:32:32 -0800
From: Magdalene <magdalene@vom.com>
Subject: Re: Re. New fibers... modal

Hi Yvonne and everyone,

At 07:49 AM 11/18/98 -0700, you wrote:
>Magda, could you tell me please what is "modal" and where can we learn more?

I am just learning about this fiber myself, so this is what I can tell you at this point. Modal, or more accurately Micro Modal (which is the registered trademark) is a cellulose fiber made by Lenzing, an Austrian textile manufacturing company. Lenzing is also making Lyocell, which is also known as Tencel (which is the registered trademark for Lyocell owned by Courtaulds, a British textile company). I believe that Lyocell is now a name registered to Lenzing. The whole name thing is a little confusing. I think it boils down to everyone wanting to be able to claim the fiber and the process as their own.

Both companies have facilities in this country, so in some instances these fibers are being produced here. This is not always a good thing, as they both are major rayon producers and rayon production is probably one of the number one polluters in this country. There is even talk that it will become illegal, or in some other way not possible, to produce rayon in this country soon. Of course, my hope is that they don't just go someplace where it still is legal to dump toxins into the environment, in order to supply the world with rayon.

So, Micro Modal is another new rayon-like fiber. How it is produced, I really don't know. I am interested in finding out, but since they are not promoting it as an environmentally friendly fiber, the way they are with Lyocell, I just can't say. What has me interested in this fiber is that it is so fine. Their promotional information says that ten thousand metres of the fiber weigh only one gram. And it is supposed to absorb and release moisture more quickly than cotton.

I saw some cotton chenille blended with Modal and really loved the feel of it. It looked like a fine cotton chenille, but felt so much lighter and softer. I haven't had a chance to weave with any, so can't say how it would be woven up, but imagine that it would have a more supple hand and drape than with 100% cotton.

So, I hope that wasn't too much! I find all this stuff fascinating, but know that not everyone does! Oh, as for finding out more information, I haven't come up with much on the web about Modal specifically. Lenzing has a web site as does Courtaulds. I'll list a few below.

<http://www.tencel.com> Courtauld's Tencel site.

<http://www.lenzingusa.com/Default.htm> Lenzing's main site

<http://www.lyocell.co.at/lyocell/english/home.html> Lenzing's Lyocell site

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<http://www.fabriclink.com/University.html> Interesting fabric and fiber information

Magda

Magdalene Aulik Textiles
Textura Trading Co.

To reply privately, send message to Magdalene <magdalene@vom.com>

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weavetech-digest Wednesday, November 18 1998 Volume 01 : Number 066

Re: weavetech-digest V1 #65 ["Laura Fry" <laurafry@netbistro.com>]
Re: weavetech-digest V1 #65 ["Darlene Mulholland" <darmul@netbistro.com>]
Re: videos and books for Japanese Textile exhibit [Magdalene <magdalene@v
Introductions are in order [Srude@aol.com]

Date: Tue, 17 Nov 98 08:21:54 PST
From: "Laura Fry" <laurafry@netbistro.com>
Subject: Re: weavetech-digest V1 #65

Barbara,

Do you have the address to get the
video tapes?

Laura Fry

To reply privately, send message to "Laura Fry" <laurafry@netbistro.com>

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Date: Tue, 17 Nov 1998 15:37:22 -0800
From: "Darlene Mulholland" <darmul@netbistro.com>
Subject: Re: weavetech-digest V1 #65

Hi Laura,

I think this was sent to me in error. You might wonder why she never responded. <G>

Darlene Mulholland darmul@netbistro.com
Darlene's Woven Couture
specializing in
Handwoven Clothing and Accessories

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

From: Laura Fry <laurafry@netbistro.com>
To: weavetech@List-Server.net <weavetech@List-Server.net>
Date: Tuesday, November 17, 1998 1:24 PM
Subject: Re: weavetech-digest V1 #65

Barbara,

Do you have the address to get the
video tapes?

Laura Fry

To reply privately, send message to "Laura Fry" <laurafry@netbistro.com>

To reply privately, send message to "Darlene Mulholland" <darmul@netbistro.com>

Date: Tue, 17 Nov 1998 16:56:26 -0800
From: Magdalene <magdalene@vom.com>
Subject: Re: videos and books for Japanese Textile exhibit

>Do you have the address to get the
>video tapes?
>
>Laura Fry

I just called the MOMA bookstore about the catalog and videos myself, so I thought I would answer with what I was told. They told me that they only had one video, Textile Magicians (I hope I remember that name correctly!). It is \$30 and you can order by calling them directly. The catalog can also be ordered for \$25, and they also have 4 of the Nuno books, those are each \$30. I have seen the first 3 of these books and they are great. Since we heard a description of the video "From Basho to Steel", I am hoping that it is available at some point, also. Hope that helps. I just got back from a visit to NYC and wish that I could have stayed longer to see this exhibit! Oh, and the number is (212) 708-9700, to call the bookstore directly.

I've hardly had a chance to catch up with reading the first digests, but thought I would introduce myself briefly, all the same. I have been weaving a little over 10 years. I have an AVL modular loom that I hope to upgrade to a Compudobby soon (although I have been saying that for a while! The

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money never sticks around long enough to do it!!) Recently I have had the opportunity to use Fiberworks for designing and weaving on the Louet Magic Dobby and that has been very exciting, so now, of course, I also want a 24 shaft loom! I also long for a single unit draw loom, primarily because of my love for Persian Islamic textiles in lampas. Mainly now I am busy experimenting with and learning about some of the newly developed fibers, such as Tencel and modal. I also have a small yarn business, which seems to mean I get less and less weaving done all the time! From what I have seen of this list though, there will be no shortage of inspiration! And a lot to learn.

I'm also the workshop coordinator for the Redwood Empire Handweavers and Spinners Guild in Santa Rosa, CA, and so, wearing that hat, I've already had some correspondence with a few of you who teach. It's great to be able to 'meet' and share information and support with all of you.

Magda

Magdalene Aulik Textiles
Textura Trading Co.

To reply privately, send message to Magdalene <magdalene@vom.com>

Date: Tue, 17 Nov 1998 22:34:27 EST
From: Srude@aol.com
Subject: Introductions are in order

Well, I guess it's time for me to unlurk and introduce myself.

I'm Sandra Rude, in the San Jose area of California, and I've been a weaver for only a few years. I took my first lessons in 1992, while living abroad and unemployed for the first time since college. Started with a rigid heddle loom ("just to be sure I like this stuff before making a big investment"), went on to an 8-shaft countermarche loom, and now have a 24-shaft AVL with compudobby.

Actually, there wasn't much doubt I'd like "this stuff" because I'd been interested in textiles since I learned to hem tea towels at my grandmother's knee.

After being inspired in Atlanta by Bonnie's workshop on advancing twills, I wove a number of warps using advancing or expanding advancing threadings. Usually I try to weave each item on the warp with a different tieup and treadling. That's my idea of fun, playing with design and structure.

The latest warp to go on the loom is an attempt to reproduce a piece of cloth I saw at a workshop with Ann Sutton. The original was woven by somebody in the Junichi Arai studio (I've forgotten the weaver's name), and it was one of those marvelous, deceptively simple pieces of cloth that keeps an idea simmering on the back burner for a long time. Basically, it is woolen cloth (18/2 merino) sett very open, that has blocks of plain weave and equal-sized blocks of warp and weft floats. The blocks are woven to square, then the next block shifts the patterns left or right. After weaving, the cloth is full'd (well short of felting) just enough so that the floats merge together in warp-wise and weft-wise bundles that cross over one another.

The original was woven on probably 6 shafts, but since I've got more, I decided to see how many combinations of blocks I could weave on a single threading by using all (or nearly all) I've got. Lots are possible, but not all are likely to be attractive.

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I've just taken a sample off the loom and fullled it to see how much agitation and temperature shock is needed to get where I want, and therefore what the right sett and on-loom length should be for scarves. The sample went clear to felt, because I wanted to know how far I could push it before it became too stiff.

I never imagined that a 6" sample could be so exciting! (This is a nonsampler talking.) The next step will be to piece-dye the scarves after weaving. The yarn is natural off-white, as was the original, but I'm considering how to apply color at the same time as fulling.

Thanks to those who invited me to join the list. I'm enjoying the discourse, and learning a lot.

Cheers -- Sandra

To reply privately, send message to Srude@aol.com

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weavetech-digest Tuesday, November 17 1998 Volume 01 : Number 065

Re: where to find protective clear sleeves for cards? [Al and Su Butler <]
Re: weavetech-digest V1 #64 [Barbara Nathans <bnathans@mindspring.com>]
Re: Contemporary Japanese Textiles [Marge Coe <MargeCoe@concentric.net>]

Date: Mon, 16 Nov 1998 07:32:09 -0800
From: Al and Su Butler <apbutler@mc.net>
Subject: Re: where to find protective clear sleeves for cards?

Terri Tinkham wrote:

>
> anyone has found a source for clear cellophane sleeves in
> which to display your cards

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Hi Terry...you can find archival quality photo sleeves large enough for cards at photography supply shops...if archival quality is not so important to you, you can find full 8.5x11" sleeves in quantity at Sam's Club. Good luck.
Su :-)

To reply privately, send message to Al and Su Butler <apbutler@mc.net>

Date: Mon, 16 Nov 1998 10:20:59 -0500
From: Barbara Nathans <bnathans@mindspring.com>
Subject: Re: weavetech-digest V1 #64

Lynn says: The Museum of Modern Art in New York currently has a show titled Contemporary Japanese Textiles, Structure and Surface (through Jan 26). The ad reads: Art and design interweave in the ingenious textiles of Japan. See the work of 29 fiber artists, textile designers, and fashion designers, who combine ancient craft and contemporary technology. Catalogue and fabric items available. Would anyone on this list who is able to see the show, please share with the rest of us your impressions of technique and design. Lyn Day

.....
I haven't been to the show yet, but I attended 2 of the 3 events held in conjunction with it that were given by the Japan Society, including the all day seminar on Saturday. I wasn't going to mention this on this list for fear of being off topic, but to reply specifically to the question of technique..... it was a real dichotomy. Several of the weavers were producing exquisite textiles using plainweave with extraordinary fibers-- fine silk, fine banana fiber, natural dyes as well as synthetic-- The remaining are using advanced industrial techniques that are not exactly in our reach., though much food for inspiration: the ones we saw the most of at the Symposium were Junichi Arai's work, and by the way he has a jam-packed web page at:

KIRYU.co.jp/arai

Many of his textiles are pictured there. (There is supposed to be an English translation, but I couldn't get it on every page,) He had a trunk load of his work with him which he passed around. He of course is using the most sophisticated industrial machine so that he is doing multi-layered openwork lacey pieces, or ones with pigtails or circles that are attached only at the base or diagonal patterns of unwoven yarns in warp and weft. This group is in wool, and are then fulled and clipped or cut to get these multilayered effects. I started thinking "cordoroy"....

Some of his stuff is still experimental. He was wearing a sweater crocheted from this stainless steel yarn that he is having developed, and he had woven fabric from it. HEAVY, but supple. Stay away from an intense heat though, or it will go stiff again. (So will you...)

He had one woolen piece- light brown warp, dark brown weft that was at least 60 inches wide by 90 inches long (a guess on size) with a great swirling, advancing twill-like pattern that he was very proud of because there was no repeat: very difficult for industry, he said. (Give us guys a jacquard or industrial loom with that many needles wide, and see

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what we'd do with it, right Bonny????!!)

They showed in the film, "From Basho to Stainless Steel" textiles made from very fine, overspun cotton. and multilayered items, a la Ann Richards and Liz Williamson. Wonderful shots of a huge industrial loom stopping to have feathers hand-tucked into the loom woven pockets. (Shades of Harriet Tidball's Double-Weave monograph, and the penny fabric we made!!)

Other designers I'm sure will have devore and cloque techniques, which are more surface design than weaving driven.

Issaye Miyake's rep showed his way of recycling fabric by having old stuff imbedded in new-- like a punchneedle rug tufting, I would say.

I will be glad to further report on the exhibit at MOMA as soon as I get there. I've looked at the catalog briefly, and it seems very complete. That's \$25. There are 2 tapes, "Basho to Stainless steel" and "Textile Magicians" which are available at \$30, but are more art oriented than weaving techniques.

There is also an exhibit of Japanese textiles at a Connecticut gallery an hour from NYC, which will be worth the trip.

Feel free to contact me for more information...

I have to put in my opinion here.....

I think there are hundreds of American weavers turning out beautiful, classic and timeless, or wildly innovative textiles that compare equally with the Japanese ones (deservedly) featured in the film. They are trying desparately to keep alive old crafts-- and recognizing them as "Art". We are re-inventing the past, dashing off into the future, encouraging the production of the highest quality tools, raw materials, and end products.

I think what the American fiber workers are doing is really remarkable. No one seems to call it high art and make films about it, but we go exuberantly forward, anyway
Barbara Nathans Bellport, Long Island, New York
bnathans@mindspring.com

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>

Date: Mon, 16 Nov 1998 18:23:49 -0700
From: Marge Coe <MargeCoe@concentric.net>
Subject: Re: Contemporary Japanese Textiles

Barbara wrote:

>I wasn't going to mention this on this list
>for fear of being off topic, but to reply specifically
>to the question of technique..... it was a real dichotomy.

Seems to me this subject and ones like it are very much on topic for this list. I saw a presentation of the exhibit (some dreamer trying to drum up \$30,000 to bring it to Tucson) and was drooling. I'm sure they never reached their dollar goal so I'll have to settle for reading details and buying the catalogue.

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Tell, tell all.

Margaret

MargeCoe@concentric.net
Tucson, AZ, USA

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>

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weavetech-digest

Monday, November 16 1998

Volume 01 : Number 064

where to find protective clear sleeves for cards? [Terri Tinkham <arachne@humboldt1.com>]
Re: Threading randoms colors ["maggie" <maggie@telcomplus.net>]
Re: where to find protective clear sleeves for cards? [Ruth Blau <rsblau@dayweave.com>]
Contemporary Japanese Textiles [Dayweave@aol.com]

Date: Sun, 15 Nov 1998 14:26:21 -0700
From: Terri Tinkham <arachne@humboldt1.com>
Subject: where to find protective clear sleeves for cards?

As I am sure many of you also make and sell cards with handwoven samples, I am wondering if anyone has found a source for clear cellophane sleeves in which to display your cards, at for example, crafts'fairs. Up until now I have just been using plastic baggies from the drug store but they really look tacky and I'd like to get something a bit more aesthetic. Thanks very much. Terri

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To reply privately, send message to Terri Tinkham <arachne@humboldt1.com>

Date: Sun, 15 Nov 1998 18:04:50 -0800
From: "maggie" <maggie@telcomplus.net>
Subject: Re: Threading randoms colors

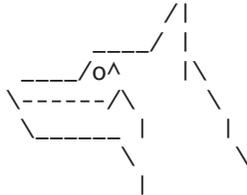
hi, i'm new to the list. i use an 8 harness glimakra counter marche, a glimakra draw loom and an anderson jack 4 harness. we have recently moved so all my babies are in storage while the 3 car garage is getting remodeled.

here's another way to warp colors.

for multi colored warps i do it the way gramma did it. front to back. each color on a cross on it's own set of lease sticks. i've had up to 5 sets layered on each other. looks a mess but the warp goes on without a problem, and i've woven up to 96 epi. i can't imagine not picking up from the cross.

maggie &
lucky chance

maggie@telcomplus.net



To reply privately, send message to "maggie" <maggie@telcomplus.net>

Date: Sun, 15 Nov 1998 21:05:25 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: where to find protective clear sleeves for cards?

Yes, I've found an excellent supplier for these. They are very clear, crystal-looking sleeves, are acid free, are resealable, and come in perhaps 2 dozen sizes for cards. They also have them for "matted and backed artwork" (these are generally larger than the ones for cards). The company is Impact Images. They have two locations. For folks west of the Rockies:

4919 Windplay Drive, Suite 7
El Dorado Hills, CA 95762

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Ph: 800-233-2630

For folks east of the Rockies:

2863 Hwy 45 S.
Jackson, TN 38301
Ph: 800 328-1847

They tend to like *huge* orders, but were willing to fill a small order for me so I "could try out the product." Perhaps you could get together w/ some other artists to order a whole lot of them in different sizes.

Ruth

rsblau@cpcug.org
Arlington, Virginia USA

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>

Date: Sun, 15 Nov 1998 21:24:23 EST
From: Dayweave@aol.com
Subject: Contemporary Japanese Textiles

The Museum of Modern Art in New York currently has a show titled Contemporary Japanese Textiles, Structure and Surface (through Jan 26). The ad reads: Art and design interweave in the ingenious textiles of Japan. See the work of 29 fiber artists, textile designers, and fashion designers, who combine ancient craft and contemporary technology. Catalogue and fabric items available. Would anyone on this list who is able to see the show, please share with the rest of us your impressions of technique and design. Lyn Day

To reply privately, send message to Dayweave@aol.com

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weavetech-digest

Sunday, November 15 1998

Volume 01 : Number 063

WeaveTech Archive 9811

Re: Structure suggestions needed [Autio <autio@pssci.umass.edu>]
ideas for Bonni [Bonnie Inouye <binouye@geocities.com>]
Medalions in mini coverlet [Peggy Church <chweaver@ma.ultranet.com>]
Re: weavetech-digest V1 #62 [Barbara Nathans <bnathans@mindspring.com>]
Re:miniature Bedspread weave structure [Barbara Nathans <bnathans@mindspr

Date: Sat, 14 Nov 1998 07:01:21 -0500
From: Autio <autio@pssci.umass.edu>
Subject: Re: Structure suggestions needed

Bonni, The miniatures sound fascinating. I wonder if a backed pique would work. Seems to me it could look quite a bit like matelasse. Donna Sullivan has a good book on it, which I was told is going out of print. It would not need to be lined, unless you used open-backed pique.

It would be a fairly easy matter to design a pattern for a number of weaves with a small border and large central motif - especially with 16 shafts available. Set aside 4-8 for the border and use the rest for the center.

Laurie Autio

To reply privately, send message to Autio <autio@pssci.umass.edu>

Date: Sat, 14 Nov 1998 14:26:25 -0500
From: Bonnie Inouye <binouye@geocities.com>
Subject: ideas for Bonni

Bonni asked for suggestions for miniature bedspreads. Have you considered a double-2-tie threading? Look at this one: 1,3,2,4, 1,5,2,6, 1,7,2,8 etc. There's a good book out by Clothilde Barrett and a co-author. It's related to summer and winter but you can do doubleweave on this threading, which might be right for the matlasse effect. Whatever sett you like for overshot, I'd use the same for summer and winter or double-2-tie if you plan to weave with tabbies.

For the borders on the sides-- are these symmetrical motifs? If so, maybe thread them ABCBA, with A being the first block of whatever threading you choose. For the central medallion you can either go with ABCDEFEDCBA, but use all your shafts, or you can use DEFGHIHFED, and leave the borders independant of the middle. Try these in profile form on the computer first, and then look at block substitutions. For catching up on names of weaves, I suggest Weaver's magazine, which has good web pages now.

Bonnie Inouye
binouye@geocities.com
www.geocities.com/Paris/Bistro/4347

To reply privately, send message to Bonnie Inouye <binouye@geocities.com>

Date: Sat, 14 Nov 1998 18:25:54 -0500 (EST)
From: Peggy Church <chweaver@ma.ultranet.com>
Subject: Medalions in mini coverlet

Bonni..you are right on thinking of Summer and Winter weave for this. Research Weavers Magazine for an article on this. In the article they made

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towels that said "Ethel and Ed" Ahrens. I've used the concept for wedding gifts with the bride and groom's name woven in. For a 16 shaft loom you have 14 blocks to design with. I used PCW and plugged my 14 square wide design into a profile draft and then translated to s&w.

Peggy Church
Peggy Church
Homespun & Handwoven
chweaver@ma.ultranet.com

To reply privately, send message to Peggy Church <chweaver@ma.ultranet.com>

Date: Sat, 14 Nov 1998 21:39:53 -0500
From: Barbara Nathans <bnathans@mindspring.com>
Subject: Re: weavetech-digest V1 #62

Bonni,
For wonderful pattern development on 16 shafts, I'm very partial to diversified plain weave. Here you have 2 tie-down threads from shafts 1 & 2 on all 4 sides of a motif or pattern, so you can raise all 14 pattern shafts for as long as you like and you get a very stable pattern area. (Of course I'm not suggesting that as a pattern, just an example!)

Your yarns are excellent for it, and I find it drapes beautifully. If you are using a compu-dobby or equivalent, weaving it is routine. If doing it manually--pedally??- you might want to consider Madelyns suggestions for treadling it in a recent issue of Weaver's, though with a computer, her objections are a moot point, I think.

Let me know if you need more info....

Barbara Nathans Bellport, Long Island, New York
bnathans@mindspring.com

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>

Date: Sat, 14 Nov 1998 22:03:34 -0500
From: Barbara Nathans <bnathans@mindspring.com>
Subject: Re:miniature Bedspread weave structure

Bonni,
For wonderful pattern development on 16 shafts, I'm very partial to diversified plain weave. Here you have 2 tie-down threads from shafts 1 & 2 on all 4 sides of a motif or pattern, so you can raise all 14 pattern shafts for as long as you like and you get a very stable pattern area. (Of course I'm not suggesting that as a pattern, just an example!)

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WeaveTech Archive 9811

a computer, her objections are a moot point, I think.

Let me know if you need more info....

Barbara Nathans Bellport, Long Island, New York
bnathans@mindspring.com

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>

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Saturday, November 14 1998

Volume 01 : Number 062

Re: warp sett ["Martha H. & Jeffrey D. Hubbard" <hubbard182@worldnet.att.>
my new threading [Bonnie Inouye <binouye@geocities.com>
Structure suggestions needed [weevings@juno.com]
Re: weavetech-digest V1 #61 ["Sandra Crompton" <sandra.crompton@apfc.apfn]

Date: Fri, 13 Nov 1998 08:41:52 -0500

From: "Martha H. & Jeffrey D. Hubbard" <hubbard182@worldnet.att.net>

Subject: Re: warp sett

> ...Sally asked about a warp of 30/2 silk for a twill

>

I use Henry's Attic 30/2 silk at 36 epi for twills and 5-thread satin
damask.

Martha

To reply privately, send message to "Martha H. & Jeffrey D. Hubbard"
<hubbard182@worldnet.att.net>

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Date: Fri, 13 Nov 1998 10:28:34 -0500
From: Bonnie Inouye <binouye@geocities.com>
Subject: my new threading

I'm in the process of putting a new threading on my 60" AVL now. It bothers me a lot if there isn't a warp on the loom, and I don't use new threadings very often-- maybe twice a year, out of 11 to 14 warps a year. This threading is non-repeating, so I've printed out the whole thing on 2 pages and I mark my progress as I thread the heddles. I've decided that I prefer non-repeating threadings! It's much less boring to me, and I can see the outline of the design growing because the tops of the heddles align. I want to have a piece off this warp before next Friday, when my studio open house begins (Washington D.C. area), but as Margaret has reminded us, those Convergence 2000 teaching proposals are due soon.

I prefer non-repeating treadling sequences as well. I have said that this is the "look" I'm after, but in part it's just more fun for me to weave. With small repeats, the first 6 inches were fun but then I knew what the fabric would look like. When I'm using the wooden dobbie bars, I have to work to get those long treadling sequences, but I do it. Mostly I manipulate the bars.

I think this list will be fairly quiet from now until after Christmas, because we are serious weavers and this is the busiest time of year for sales as well as family events. Let us know about your triumphs and failures, though. I listened to NPT the other night, programs about Navajo weavers and Pueblo potters, and a woman objected to being called a Master because she said she is still growing in her craft. She knows she is still growing because she is still making mistakes and then she can learn from them.

Bonnie Inouye
binouye@geocities.com
www.geocities.com/Paris/Bistro/4347

To reply privately, send message to Bonnie Inouye <binouye@geocities.com>

Date: Fri, 13 Nov 1998 12:10:54 -0500
From: weevings@juno.com
Subject: Structure suggestions needed

Hi, I'm new to this list, here's my brief intro. I've been weaving for about 24 years, doing production (clothing and rugs) for designers, then wove handlooms for the industry, ended up head designer at a fabric manufacturer - women's wear and some contract furniture goods. A move out of the NYC area led me to weaving dollhouse scale miniatures, which I now mainly do, with some handlooms thrown in to screw up my schedule, and a few full sized craft shows to help empty out the accumulation of yarn in the basement. I'm back in the NYC area again now. I have 2 16shaft looms, pine for 24, and tend to do weave pick-outs like some people do crossword puzzles, just for fun. Since most of my work has been in the industry, I'm not so good at knowing offhand all the "named weaves" but I'm catching up.

Now my question: I've been asked to simulate the look of a matelasse bedspread in miniature (1" = 1') by a guy who's duplicating his house in miniature. I do overshot coverlets with 160/2 silk for the tabby and 2/48 merino for the pattern, and he liked the look of the border on those for the border pattern of his bedspread. But the center of the spread has a large (3' in real life) medallion pattern, and that's where I'm stuck. I've got a CompuDobby on the AVL. I was thinking of changing from an overshot structure to summer and winter, partly since I've been

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meaning to develop some coverlets in that weave, anyway, but also I thought I could control the blocks better to make a somewhat circular motif in the center. I usually set the overshot at 51 epi, I like the coverlets to drape (and they do), but I can go tighter on this, since he's having it lined and tailored, anyway. Any suggestions for a weave that would enable me to do a small repeat pattern around the edges, and the center motif?

Thanks for any suggestions, Bonni in Jersey City, NJ weevings@juno.com

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To reply privately, send message to weevings@juno.com

Date: Fri, 13 Nov 1998 13:48:35 -0800
From: "Sandra Crompton" <sandra.crompton@apfc.apfnet.org>
Subject: Re: weavetech-digest V1 #61

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To reply privately, send message to "Sandra Crompton" <sandra.crompton@apfc.apfnet.org>

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Friday, November 13 1998

Volume 01 : Number 061

C2000

[Marge Coe <MargeCoe@concentric.net>]

WeaveTech Archive 9811

Date: Thu, 12 Nov 1998 11:17:14 -0700
From: Marge Coe <MargeCoe@concentric.net>
Subject: C2000

I'm not known for obedience in following instructions <g>, but I'm sure the following message will be of interest to many WeaveTechers:

Please feel free to copy the letter below and pass it on to any one you think might be nterested. Thanks, G.

Dear Friends of C2000,

We are approaching our deadline for sending in the applications to be a "leader" at C2000. If you have not already sent materials via snail mail, you might want to send them to me via e-mail. Here's my suggestion to do this successfully.

On the top of the page indicate what the content is, for example: Re: workshop proposal lof two
Then send me just one of your workshop proposals. Send the next one (or a dozen?) In additional e-mail letters, indicate "workshop proposal two of two"etc. You can cut and paste the workshop information onto the letter portion of the e-mail or you can send it as an attachment. I can open most PC attachments, txt, wpd, word etc., but not the Mac formats. Those HAVE to be sent as a cut and paste letters.

Don't try and send too large a file. My server can handle files under 3K in size - that's why I suggest you send them in installments. Most servers have larger capacities in the late night hours and on weekends. I will acknowledge receipt of each and every e-mail proposal I get. If you don't hear from me - I didn't get it. I will try and respond in 24 hours after I get something from you. If you don't hear from me in that time frame, send it again marking it "duplicate send" or with a note to say that this is a second attempt to send. I just don't want anyone lost in cyberspace.

Send any pictures as Jpg or bmp formats. Send only one picture file at a time - Pic files are usually very large. We need pictures for our Convergence Web page and for some of the other publicity we are planning. If you do not have them in a digital format, PLEASE send them via-snail mail, but make a note on your e-mail proposal that they are "in the mail" so that we know to expect them.

Electronic proposals will help lighten the data entry load on this end. I'm just sorry that I didn't suggest this sooner. I'm amazed at how many requests for information has been sent via e-mail. I think it is definite going to be the method of future communications as far as our conference goes. We are planning on doing registration on line and the Web page is updated every quarter - next update should have pics on it and be up about Jan 1.

Send any questions to me at my e-mail address above. Let me know if there is any other way I can make things easy for you. Thanks for your help.

Ginny Dewey Volle
Education Director C2000
cvolle@cheoff2.che.uc.edu

MargeCoe@concentric.net
Tucson, AZ, USA

WeaveTech Archive 9811

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>

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weavetech-digest Wednesday, November 11 1998 Volume 01 : Number 060

Re: warp sett [Ruth Blau <rsblau@cpcug.org>]
ERRATUM: TYING ON [Allen Fannin <aafannin@mailbox.syr.edu>]
crackle-twill ["Lucie Gingras" <lucieg@webnet.qc.ca>]
Re: warp sett [Al and Su Butler <apbutler@mc.net>]
color/value [cbrezine@standard.com]
Re: warp sett ["Sally Breckenridge" <sallyb@weaveit.com>]
RE: Threading randoms colors ["Sally Breckenridge" <sallyb@weaveit.com>]

Date: Tue, 10 Nov 1998 06:40:42 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: warp sett

>I don't know about silk, but I set 30/2 cotton at 45 epi in
>a shadow weave and it was not close enough

30/2 silk and 30/2 cotton would not be the same grist or yards per pound.
I believe silk and cotton use different measuring systems. 30/2 silk (7500
ypp, according to my flyer from Treenway) is closer to 20/2 cotton (8400 ypp).

Ruth

rsblau@cpcug.org
Arlington, Virginia USA

WeaveTech Archive 9811

Date: Tue, 10 Nov 1998 10:34:23 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: ERRATUM: TYING ON

TO ALL:

In my last message re. tying on rates, I indicated that manually, we averaged 600-800 knots/hour and by machine the rate was about double. However, I neglected to mention that the machine rate was 1200-1500 knots per minute, not per hour.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
E-mail: <aafannin@mailbox.syr.edu>

Date: Tue, 10 Nov 98 11:34:41 PST
From: "Lucie Gingras" <lucieg@webnet.qc.ca>
Subject: crackle-twill

Bonnie Inouye wrote: " In the workshop that Terri took in July, we used crackle threadings in mostly non-traditional ways. They work nicely with advancing and network drafted twills on a 3-shaft twill base, and with various kinds of point treadlings. Marguerite Gingras has woven some wonderful 12-shaft crackle."

I can talk about the scarves Bonnie referred to. After exchanging ideas with her, I have come to consider crackle as an advancing point twill on a 3-shaft twill base. Larger blocks are expanded advancing twills and varied sizes make curves. One of my scarves threadings was single units of crackle (advancing point twill). One scarf had a curved crackle treadling and triangular shapes in the tie-up. Another scarf had a flower drawn on a crackle liftplan. Any tie-up or liftplan with no float longer than 2, like Terri said, can be used. Another possibility is 1/2 and 2/1 twill blocks in the tie-up, so on 24 shafts there would be 8 blocks to design with. I have used also a 3-end initial network drafted twill threading with straight tie-ups and crackle treadlings.

Marguerite Gingras

Date: Tue, 10 Nov 1998 10:43:08 -0800
From: Al and Su Butler <apbutler@mc.net>
Subject: Re: warp sett

> ...Sally asked about a warp of 30/2 silk for a twill

I would think 40 epi would work quite well... I use 60/2 silk sett at 60 epi and get a stable fabric with fantastic drape. Of course the best way to find out is to sample.....
Su :-)

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Date: Tue, 10 Nov 1998 08:58:37 -0800
From: cbrezine@standard.com
Subject: color/value

Bonnie wrote: People have been talking about mixing colors in the warp. Often value has more impact than color....

This was brought home to me strongly a year and a half ago in a workshop with Diane Mortenson. (sp?) The workshop was titled "Cool Colorful Cotton Clothing". We did color wraps from plants and pictures (and in my case, meusli!) and chose one for a sample warp. She had us weave in various structures with weft in values lighter, darker, and approximately the same as the warp. I've never had any formal art or color training and it was astounding to me to see bright red and teal green come together in an acceptable cloth because the values were compatible. Two colors I never would have put next to each other by choice. I highly recommend this exercise, or a workshop with Diane if you get the chance.

Deb Menz's new "Color in Spinning" book has some very valuable information on this. She is dealing with creating yarns, but the same principles hold in fabric. I find the photos very inspirational: they show finished yarn and swatches as well as the separate colors which were combined in the skein.

I've been doing some random color warps recently. One feature which has been successful for me is adding a few threads (about 5% of the total ends) of colors complementary to the rest of the warp. Currently I have a project going which is mostly green--blue green, teal green, grass green. There are a few random threads of purple, and some of space-dyed yellow/orange. It adds a little bit of spice. The emphasis in this warp is on the color, not the structure. It is an 8-shaft crepe weave from Oelsner. Because the orange and purple threads are randomly spaced, they end up on different shafts each time they occur, so the dashes of color appear differently throughout the cloth.

-- -- -- -- -- or
--- - --- - --- or
- - - - - or
- ---- - ---- - ---- etc.

Carrie
Carrie Brezine cbrezine@standard.com

Date: Tue, 10 Nov 1998 19:15:02 -0800
From: "Sally Breckenridge" <sallyb@weaveit.com>
Subject: Re: warp sett

>..Sally asked about a warp of 30/2 silk for a twill, and
>Bonnie said: "I want to say 40 epi
>would be good but I've never used this warp. I've done 20/2
>at 32 and at 36 epi, ..."
>

My source for using 36epi for the 30/2 silk warp was Karen Selk when I took her Color class. My last project was using the 20/2 silk (actually closer

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to a 10/2 cotton than 20/2) was sett at 28 epi for twill as recommended by Karen at Treenway. That project turned out great and had good drape, so this time I was planning to use the recommended sett of 36 epi unless you all think otherwise.

Sally

To reply privately, send message to "Sally Breckenridge" <sallyb@weaveit.com>

Date: Tue, 10 Nov 1998 19:37:44 -0800
From: "Sally Breckenridge" <sallyb@weaveit.com>
Subject: RE: Threading randoms colors

I am much reassured about my current threading activities based on all of your experience. I can now thread stress free of the fear that I might tangling the warp by mixing the colors. I know that when I was warping front to back that I never worried about it and would wind several colors at a time, but I am still fairly new (last 4 warps) at warping back to front.

Bonnie's thought on mixing warp colors are also interesting. In previous warps, I used similar color ranges in the warp and contrasting color range in weft. The added light threads gave the piece a lot of depth that immediately went flat when I removed them. But I would like to try using the dark versus the light and see that effect. I might like that better but for my current project I have already wound the warp and am threading. I love color but don't feel very confident about it. I will keep you all posted on my results.

Sally

To reply privately, send message to "Sally Breckenridge" <sallyb@weaveit.com>

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To: weavetech-digest@List-Server.net
Subject: weavetech-digest V1 #59
Reply-To: weavetech@List-Server.net
Sender: owner-weavetech-digest@List-Server.net
Errors-To: owner-weavetech-digest@List-Server.net
Precedence: bulk

WeaveTech Archive 9811

weavetech-digest

Tuesday, November 10 1998

Volume 01 : Number 059

RE: Threading randoms colors [Janet Stollnitz <jstoll@cpcug.org>]
crackle and warps [Bonnie Inouye <binouye@geocities.com>]
Re: warp sett [Lynn Heglar/Kenneth McDonald <kamco@ricochet.net>]

Date: Mon, 09 Nov 1998 16:30:50 -0500
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: RE: Threading randoms colors

I should be called a "lazy" warper as I rarely (never?) wind a warp a single end at a time. Most of my warps are wound on a warping reel using multiple ends. The various yarns are placed on a cone stand and the ends placed in a paddle or if there are four or fewer ends, they are run through my fingers. Although the paddle is designed for making a cross, I never bother to make an end on end cross. If there are four or eight or twelve ends, I make the cross 4 x 4 or 8 x 8 or 12 x 12 or whatever the number of ends being wound is. I try to make either the number of ends or a multiple of groups of ends the appropriate number for the segments on my raddle. In other words, if I need 24 ends in the raddle segment, I might have 6 groups of 4 ends or 4 groups of 6 ends or two groups of 12 ends. Like Peggy Osterkamp, I have no problem threading and weaving even if an end crosses over several other ends. The important thing is not to twist groups of threads around one another.

Janet

Janet Stollnitz jstoll@cpcug.org
Silver Spring, MD

Date: Mon, 09 Nov 1998 20:21:21 -0500
From: Bonnie Inouye <binouye@geocities.com>
Subject: crackle and warps

Multishaft crackle threadings can be woven in many different ways, and for that matter multishaft overshot can too-- either would be a good topic for a year's study for a group. If you try to cover both in an hour, you'll need to limit the scope of your questions severely. In the workshop that Terri took in July, we used crackle threadings in mostly non-traditional ways. They work nicely with advancing and network drafted twills on a 3-shaft twill base, and with various kinds of point treadlings. Marguerite Gingras has woven some wonderful 12-shaft crackle.

Sally asked about a warp of 30/2 silk for a twill, and I want to say 40 epi would be good but I've never used this warp. I've done 20/2 at 32 and at 36 epi, but hasn't somebody done twills with 30/2 warp?

People have been talking about mixing colors in the warp. Often value has more impact than color. You can see this on the computer, too. Enter a twill-based threading and color it with 4 shades of blue, including some lighter and some darker. Then color your weft in 4 shades of pink, raspberry to pale. If there are several threads of the dark, then several threads of another color, etc, you'll make a sort of plaid. If the threads are mixed with one single dark here, a single pale, etc, then you'll get a more heathery purple fabric. In neither case will your structure read very

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well from much distance-- the computer will show you this, too--that's what all those zoom levels are for. Then make the warp all dark colors and the weft all light colors, and you can mix the light pink and the light blue in the weft to show this, and you'll see your structure because of the contrast of value.

I would appreciate it if we could limit quotes from previous messages to 4 lines, maximum. thanks.

Bonnie Inouye
binouye@geocities.com
www.geocities.com/Paris/Bistro/4347

Date: Mon, 09 Nov 1998 17:50:52 -0800
From: Lynn Heglar/Kenneth McDonald <kamco@ricochet.net>
Subject: Re: warp sett

...Sally asked about a warp of 30/2 silk for a twill, and Bonnie said: "I want to say 40 epi would be good but I've never used this warp. I've done 20/2 at 32 and at 36 epi, ..."

I don't know about silk, but I set 30/2 cotton at 45 epi in a shadow weave and it was not close enough - nice fabric but definitely weft faced. I thought then I'd go 60 epi when I do it again. Haven't done it again yet though.

Lynn

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From: owner-weavetech-digest@List-Server.net (weavetech-digest)
To: weavetech-digest@List-Server.net
Subject: weavetech-digest V1 #58
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, November 9 1998

Volume 01 : Number 058

Re: craackle on more than 4 shafts [Barbara Nathans <bnathans@mindspring.>
RE: Multishaft crackle [Miriam Grabois <MGrabois@MAIL.COLGATE.EDU>
Re: Re:About tying on ["Yehudit Abrahams" <gabraham@netvision.net.il>

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Re: Threading randoms colors ["Yehudit Abrahams" <gabraham@netvision.net.>] [Allen Fannin <aafannin@mailbox.syr.edu>]
Re: Re:About tying on [Terri Tinkham <arachne@humboldt1.com>]
Re: Multishaft crackle

Date: Mon, 09 Nov 1998 12:23:45 -0500
From: Barbara Nathans <bnathans@mindspring.com>
Subject: Re: craackle on more than 4 shafts

Also Eleanor Best "Weaves A Design handbook"

- - -
Barbara Nathans Bellport, Long Island, New York
bnathans@mindspring.com

Date: Mon, 09 Nov 1998 13:02:09 -0500
From: Miriam Grabois <MGrabois@MAIL.COLGATE.EDU>
Subject: RE: Multishaft crackle

A historical note:

Mary Snyder (who gives a wonderful workshop on crackle cites Mary M. Atwater as the developer of the modern version of crackle (a/k/a Jamtlandsyvav). Atwater's first mention of the weave (a "crackle draft in a diamond figure, which she identified as a Scandinavian linen weave," according to Snyder) appeared in the Oct 1927 Shuttle-Craft Guild Bulletin.

Snyder goes on to write (in her notes for the workshop):

"In April, 1928 she [Atwater] gave a Crackle draft and called it an Overshot. In September and October, 1928 she called this weave a Swedish technique. In November, 1929 she says, 'The pattern sheet for this month shows some further development of the swedish technique so many of our subscribers are using with pleasure since it was introduced in the Bulletin some months ago. The name, by the way, of this weave as given in the Swedish books is Jamtlandsyvav. As this is for the most of us out of the question as a working name, I suggest for identification we call it the Crackle Weave. It gives the effect of crackle in pottery or batik.'"

--Miriam

Date: Mon, 9 Nov 1998 21:01:48 +0200
From: "Yehudit Abrahams" <gabraham@netvision.net.il>
Subject: Re: Re:About tying on

>600-800 knots tied per hour.

I could image maybe 300 hundred maximum. How is it done by machine?

>We have never found it necessary to pull the warp through the heddles until the entire warp is tied on. If the tied ends are left alone and not disturbed, they seem to mind their own business and not get tangled.

Is the old warp tied to the cloth beam before knotting? Which knot is used? I found the quickest for me is to place both ends together, loop them around and pull through the loop.

WeaveTech Archive 9811

Yehudit

From: Allen Fannin <aafannin@mailbox.syr.edu>
To: weavetech@List-Server.net
Subject: Re:About tying on
Date: iem ypi 09 peanax 1998 17:21

At 11:09 PM 11/8/98 +0200, you wrote:

>I cut behind the lease sticks after securing them to the loom. I then tie
>groups of warp, I average about 70 knots in 25 minutes and usually do 3
>sections
>at a time. I love it and think there is no other way to go if you are
>doing production weaving.

REPLY:

This method is not very different than how we tied in new warps at the loom when a previous warp is run out. In fact, in most all mill situations and production handloom weaving facilities as well, this same procedure is followed thus further substantiating the position that the two are not as far apart as one would be led to believe.

Several differences in our particular case bear mention. We only used sticks to hold the lease when the warp is in and ready to start up and weave. Cord is much more flexible and allows the warps to be positioned more comfortably. We have never found it necessary to pull the warp through the heddles until the entire warp is tied on. If the tied ends are left alone and not disturbed, they seem to mind their own business and not tangle. This seems to be true for warp densities as high as 250+ epi. Finally, I have no idea as to the knot being used in the original message nor do I know how it is being tied, but the average speed of 70 knots/25 minutes seems quite slow. Our average consistently held at 600-800 knots/hour depending on the yarn.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
E-mail: <aafannin@mailbox.syr.edu>

Date: Mon, 9 Nov 1998 21:16:11 +0200
From: "Yehudit Abrahams" <gabraham@netvision.net.il>
Subject: Re: Threading randoms colors

I haven't worked in color but as I said in my note about tying on;--after each section has 70 threads in a 5 cm area (2") and I tape the ends across which makes random at least 4 threads. Of course I tape directly coming from the tension box reed which has alternately two and three ends per dent. There is no way of telling the original order of the two or three. The warps average 30-40 meters. My lease sticks insure no tangles at the harness end. But I do have to spend time by hand opening each way for the two lease sticks to move back.

WeaveTech Archive 9811

- - - - -
From: Judith Favia <cronenorth@earthlink.net>
To: weavetech@List-Server.net
Subject: RE: Threading randoms colors
Date: iem ypi 09 peanax 1998 01:29

This is probably a case of "fools rush in" but I have been doing this recently with my warps. I have been using a paddle and have not even bothered with a thread by thread cross, just a paddle cross. Then I take the threads from each clump and thread them randomly. Peggy Osterkamp (in her book on warping the loom) says that threads can cross at the back beam up to an inch without any problems, so four threads shouldn't be a big deal.

I also was in a seminar at Convergence with Peggy Volle and she told us that she always does mixed warps that way. She gave me the courage to try it.

I would love to hear from some of the people like Janet Stollnitz and Bonnie Innouye who regularly work with colorful warps.

Judith

Judith Favia, Minneapolis, MN
cronenorth@earthlink.net

So I think I should not follow the cross exactly but pick up four threads at a time and randomly thread each group. This will cause twists at the cross with these threads. I am thinking that it shouldn't matter as the JComp has a good yard between the shafts and the back beam.

- - - - -
Date: Mon, 9 Nov 1998 14:27:21 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: Re:About tying on

At 09:01 PM 11/9/98 +0200, you wrote:

>>I could image maybe 300 hundred maximum. How is it done by machine?

The 600-800 knots/hour IS by hand. A tying on machine, which I have also used, runs at least double that or more when tying lease-to-lease. Except in the case of very high count warp, we did all out tying on by hand, lease-to-lease. These number are not in any way meant as a boast or brag, but more to inspire. This is how we were motivated to improve our processes lo these many years ago.

>Is the old warp tied to the cloth beam before knotting? Which knot is >used? I found the quickest for me is to place both ends together, loop >them around and pull through the loop.

We would leave a short length of fabric in the take-up on power looms or still attached to the cloth roll on a handloom so that we would have a uniform length of old warp onto which to tie.

AAF
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ECR Department

WeaveTech Archive 9811

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Phone: (315) 443-1256/4635
FAX: (315) 443-2562
E-mail: <aafannin@mailbox.syr.edu>

Date: Mon, 9 Nov 1998 13:19:43 -0700
From: Terri Tinkham <arachne@humboldt1.com>
Subject: Re: Multishaft crackle

>In December, I will be moderator for a discussion at our multishaft study
>group on crackle, and I'd be interested in suggestions for aspects of
>crackle that might appeal to such a group. This year's study is centered
>on Madelyn van der Hoogt's "family tree of weaves," which is listed in the
>opening pages of her book. My co-moderator and I have been assigned
>"Overshot and Crackle," which in the family tree fall under "Weaves with
>compound sets of elements," subhead "Supplementary weft or warp," subhead
>"Weaves that produce blocks of pattern," in other words, nonunit weaves.
>
>Madelyn's book itself has very little to say about crackle, and I'd be
>interested in other sources of information about crackle, especially
>multishaft crackle. Strickler has a good (if brief) section on it, but
>Oelsner has nothing at all. Mary Black & others have crackle sections, but
>they are all in the 4-shaft context.
>
>I know Su has played with networked crackle. The napkins she submitted for
>an exchange were worked in this technique, and I have both a napkin and the
>draft. It's a very interesting effect, by the way. Also, Bonnie Datta has
>done a lot of work in pushing the number of blocks. Her article in
>Weaver's (did you get my note, Bonnie? I still need that cite) discusses
>12 blocks on 4 shafts, and I'm assuming I can translate that to 24 blocks
>for 8 shafts, etc.
>
>Does anyone know of other sources? Or has anyone experimented with crackle
>in other ways with interesting results? Or failures (it's just as helpful
>to tell the group what *doesn't* work)?
>
>Ruth
>-----
>rsblau@cpcug.org
>Arlington, Virginia USA
>-----

Ruth

I took the pre-convergence workshop "Advance" with Bonnie Inouye and I
threaded a 24-shaft advancing crackle which goes as follows:
1234323454345654 for the first "unit" then repeat these 17 starting with 2.
If you put it in your weaving program with a tie-up which has no load
longer than one or two (this is briefly but fairly well explained in
Strickler) then treadle as drawn you will see what I did. This advancing
crackle is Wonderful! (I hate 4-shaft crackle) My favorites is the
advancing points which are simply 123456765432, 234567876543, ad naseum.
So, if you would like to use this piece of fabric that I wove as a show and
tell I'd be glad to mail it to you with any more information that I can
find. Send me your address and deadline if you're interested.

Also, there is a crackle study group in Complex Weavers headed my Mimi
Smith wfsmith@frontiernet.net. If you need an address or phone no. for her
email me privately and I'll give it to you.

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Teri

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Monday, November 9 1998

Volume 01 : Number 057

Multishaft crackle [Ruth Blau <rsblau@cpcug.org>]
message from Diane Mortensen ["Pamela Marriott" <pmarriot@telusplanet.net>]
Re:About tying on [Allen Fannin <aafannin@mailbox.syr.edu>]
Re: Multishaft crackle ["FiberArt@earthlink.net" <fiberart@earthlink.net>]
Re: Multishaft crackle [Susan A Poague <sapoague@iastate.edu>]
Re: Multishaft crackle [Bonnie Datta <brdatta@netcom.ca>]
Re: Multishaft crackle ["oldroyd" <oldroyd@saltspring.com>]

Date: Mon, 09 Nov 1998 07:15:55 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Multishaft crackle

In December, I will be moderator for a discussion at our multishaft study group on crackle, and I'd be interested in suggestions for aspects of crackle that might appeal to such a group. This year's study is centered on Madelyn van der Hoogt's "family tree of weaves," which is listed in the opening pages of her book. My co-moderator and I have been assigned "Overshot and Crackle," which in the family tree fall under "Weaves with compound sets of elements," subhead "Supplementary weft or warp," subhead "Weaves that produce blocks of pattern," in other words, nonunit weaves.

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Does anyone know of other sources? Or has anyone experimented with crackle in other ways with interesting results? Or failures (it's just as helpful to tell the group what *doesn't* work)?

Ruth

rsblau@cpcug.org
Arlington, Virginia USA

Date: Mon, 9 Nov 1998 06:32:44 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: message from Diane Mortensen

Gang, I write Diane fairly often and we were talking about the new list. She is very busy with building her new house on Salt Spring Island and trying to keep up the weaving business too in a rental house. Anywise here is a very brief snip.

>The new list sounds very good. I think I would like to join it, but not until the new year and we have moved. Life
>is too hectic right now. Would you please pass my best wishes on to
>everyone and that I hope to join them in a couple of months?

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

Date: Mon, 9 Nov 1998 10:21:17 -0500 (EST)
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re:About tying on

At 11:09 PM 11/8/98 +0200, you wrote:

>I cut behind the lease sticks after securing them to the loom. I then tie
>groups of warp, I average about 70 knots in 25 minutes and usually do 3
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>at a time. I love it and think there is no other way to go if you are
>doing production weaving.

REPLY:

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Several differences in our particular case bear mention. We only used

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sticks to hold the lease when the warp is in and ready to start up and weave. Cord is much more flexible and allows the warps to be positioned more comfortably. We have never found it necessary to pull the warp through the heddles until the entire warp is tied on. If the tied ends are left alone and not disturbed, they seem to mind their own business and not tangle. This seems to be true for warp densities as high as 250+ epi. Finally, I have no idea as to the knot being used in the original message nor do I know how it is being tied, but the average speed of 70 knots/25 minutes seems quite slow. Our average consistently held at 600-800 knots/hour depending on the yarn.

AAF

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Phone: (315) 443-1256/4635
FAX: (315) 443-2562
E-mail: <aafannin@mailbox.syr.edu>

Date: Mon, 09 Nov 1998 10:38:20 -0500
From: "FiberArt@earthlink.net" <fiberart@earthlink.net>
Subject: Re: Multishaft crackle

>Madelyn's book itself has very little to say about crackle, and I'd be
>interested in other sources of information about crackle, especially
>multishaft crackle. Strickler has a good (if brief) section on it, but
>Oelsner has nothing at all. Mary Black & others have crackle sections, but
>they are all in the 4-shaft context.

I have found the following references in my library:

Author	Book	Pages
Kathryn Wertenberger	8,12...20	71, 98
Shelp/Wostenberg	8 shafts, a place to begin	4, 62, 111-117
Mary Meigs Atwater	The shuttle craft book of American hand-weaving	45, 205-208, 210

Cheryl
FiberArt@earthlink.net
<http://home.earthlink.net/~fiberart/>

Date: Mon, 09 Nov 1998 09:52:48 -0600
From: Susan A Poague <sapoague@iastate.edu>
Subject: Re: Multishaft crackle

I have this book in my library at home. Laughlin devotes a whole chapter to crackle on 8 harnesses. Very thorough.

Cheers, Susan Poague

Citation from WorldCat through the Iowa State University Library homepage:

Author:

WeaveTech Archive 9811

Laughlin, Mary Elizabeth..

Title:

More than four : , a book for multiple harness weavers / .

Published:

McMinnville, OR : , Robin and Russ Handweavers, , 1992, c1976..

Description:

179 p. : , ill. ; , 28 cm..

Subject:

Hand weaving..

Notes:

Includes bibliography (p. 176-177) and index..

At 10:38 AM 11/9/98 -0500, you wrote:

>>Madelyn's book itself has very little to say about crackle, and I'd be
>>interested in other sources of information about crackle, especially
>>multishaft crackle. Strickler has a good (if brief) section on it, but
>>Oelsner has nothing at all. Mary Black & others have crackle sections, but
>>they are all in the 4-shaft context.

>

>

>I have found the following references in my library:

>

>Author	Book	Pages
>Kathryn Wertenberger	8,12...20	71, 98
>Shelp/Wostenberg	8 shafts, a place to begin	4, 62, 111-117
>Mary Meigs Atwater	The shuttle craft book of American hand-weaving	45, 205-208, 210

>

>

>Cheryl

>FiberArt@earthlink.net

><http://home.earthlink.net/~fiberart/>

>

Date: Mon, 09 Nov 1998 10:45:06 -0600
From: Bonnie Datta <brdatta@netcom.ca>
Subject: Re: Multishaft crackle

At 07:15 AM 11/9/98 -0500, Ruth wrote:

>Also, Bonnie Datta has

>done a lot of work in pushing the number of blocks. Her article in
>Weaver's (did you get my note, Bonnie? I still need that cite) discusses
>12 blocks on 4 shafts, and I'm assuming I can translate that to 24 blocks
>for 8 shafts, etc.

I sent you a note with the cite, but I just want to say something about
this assumption ;'D

I only have 4 shafts so I haven't done the multishaft crackle you are
referring to. But if one wants to stick to 3-thread floats, more shafts
won't give more blocks. Twenty-four blocks is the absolute maximum, and

WeaveTech Archive 9811

visually there are just twelve as they group into pairs that are identical but for a 2-thread shift. The "blocks" in 12-block crackle don't work the way blocks work in other weaves like 4-block crackle, overshot or summer/winter. If one thinks of weaving two-block crackle, which results in areas of "mostly pattern" and other areas of "mostly background (warp and tabby weft)", then more shafts allows the designer to group these areas different ways. But there are still just two visual effects.

Maybe the use of the term "block" needs to be clarified here -- is it a visual effect or a threading/treadling (structure) thing?

I'm very interested in the replies you get to this question, as I have wrestled with it myself.

>
>Does anyone know of other sources?

The best short write-up (IMHO) of four-shaft/four-block crackle is in Berta Frey's book, "Designing and Drafting for Handweavers". Mary Snyder's book is good too and of course, S.A Zeilinski's Master Series Volume 8.

Bonnie Datta (Currently in Murray, Kentucky)
Airdrie, Alberta, Canada
brdatta@netcom.ca

Date: Mon, 9 Nov 1998 08:35:11 -0800
From: "oldroyd" <oldroyd@saltspring.com>
Subject: Re: Multishaft crackle

Hi all, I am new to this list, but have been on the other list. My main interest in weaving right now is damask weaving - I have a combination single-unit/70 shaft draw loom, new to me this spring. Also complex weaves. Am a member of several of the study groups with complex weavers. Which brings me to why I am writing. I would like to suggest to Ruth that she get the Crackle newsletter from the complex weavers library. And another book is "The Crackle Weave" by Mary Snyder. She has a chapter on multishaft crackle at the end of the book. I think it is still available from Robin and Russ.

Regards, Evelyn
Evelyn Oldroyd
oldroyd@saltspring.com

Evelyn Oldroyd Fibre Arts
Box 330 Ganges PO
Salt Spring Island, B.C.
V8K 2V9

End of weavetech-digest V1 #57

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Subject: weavetech-digest V1 #56
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weavetech-digest

Monday, November 9 1998

Volume 01 : Number 056

Head Bonking [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]
Re: Old PCW ["Yehudit Abrahams" <gabraham@netvision.net.il>]
Re:About tying on ["Yehudit Abrahams" <gabraham@netvision.net.il>]
RE: double weave ["Judith Favia" <cronenorth@earthlink.net>]
Threading randoms colors ["Sally Breckenridge" <sallyb@weaveit.com>]
RE: Threading randoms colors ["Judith Favia" <cronenorth@earthlink.net>]
Re: Threading randoms colors [Marge Coe <MargeCoe@concentric.net>]

Date: Sun, 08 Nov 1998 10:04:07 -0500
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>
Subject: Head Bonking

Hi Kathleen:

Not knowing the structures in and around a macomber....

How about a bit of foam rubber with double sided tape around but not obstructing the mechanism?

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

-----  
Date: Sun, 8 Nov 1998 22:35:01 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: Old PCW

Dear Ingrid:

# WeaveTech Archive 9811

Hope all goes well and you have a speedy recovery.

I definitely want it but would like to wait till the beginning of the year when I've fully recuperated(sp?) from my trip to Convergence.

I will be in touch

Yehudit

-----

Date: Sun, 8 Nov 1998 23:09:51 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re:About tying on

I have no excuse not to contribute to this exchange since I've been tying on my meter 80 warps since I can't remember when, maybe 10 years.

I cut behind the lease sticks after securing them to the loom. I then tie groups of warp, as I do at the other end, that is, the reed end so that there is no chance of threads slipping out. I have two beams, and if I'm well prepared, my second beam is already beamed as the one on the loom runs out. I place the new beam which does not have the cross, (although I may begin do the cross) but is secured at each section by masking tape. I roll about a meter off and tape each section, one by one, to my top cross beam so that I can pull each thread out (40/2's wool) easily and tie and drop. The amount I drop is important and is determined when I roll off the warp because I want the knot to travel straight through so that I can cut it off and still have enough to tie on to the cloth beam rod. Also I start tying on from the middle. In my case I'm always adding or subtracting 10 cm to accommodate the customer, so by time I finish my 30 meters and tie on the full meter eighty I'm never quite sure what's going on at the ends.

Also I found it important that I do not wait too long before I pull through. In fact I pull through after every section. In my case it is 5 cm which is 70 threads. The knots like to tangle themselves to each other as they travel through, but it can go quite smoothly if it is done in sections. I average about 70 knots in 25 minutes and usually do 3 sections at a time. I love it and think there is no other way to go if you are doing production weaving. Although here in Israel there is an French origin weaving family with two production looms. While the daughter is weaving on one, the mother comes in and warps by milling, beaming, threading and sleying perfectly in no time at all. A weaving friend of mine tried to talk them into tying on but they had no idea why she would want to do that.

Yehudit

-----

Date: Sun, 8 Nov 1998 14:40:24 -0600  
From: "Judith Favia" <cronenorth@earthlink.net>  
Subject: RE: double weave

What yarn are you using? Paul has some pieces that are made with sewing thread, at 86 epi. Have you sampled and finished a piece - and the huck squares still don't show up? I know you often have to wash to get the lace effect.

If it is washed and still not showing up, could your sett be too close?

Judith

# WeaveTech Archive 9811

Judith Favia, Minneapolis, MN  
cronenorth@earthlink.net

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

I am doing double two-tie unit weave structure out of Paul O'Connor's blue book, on page 67.

I did the huck textures and the 3/1 twill, the twill is coming out very nice.

But the huck texture does not look like I think it should, I am doing 60epi for book marks for a CW study group.

Now for the question has anyone else done this weave structure or am I doing to close epi for the pattern to show up different on each side.

-----  
Date: Sun, 8 Nov 1998 14:37:23 -0800  
From: "Sally Breckenridge" <sallyb@weaveit.com>  
Subject: Threading randoms colors

Today's question: I warped four different colors using a paddle with one thread for each color. I beamed it back to front and I am now threading. The pattern is 5-end advancing twill and the tie-up is based on 1-3 twill. The yarn is 30/2 silk thread at 36 epi. My concern is that if I thread in the exact order of the threading cross, the regularity of the colors will show up in the pattern. In a previous project, I used this fact in the design but in this case I do not want the regularity to show because I am after a more blended look for the colors. So I think I should not follow the cross exactly but pick up four threads at a time and randomly thread each group. This will cause twists at the cross with these threads. I am thinking that it shouldn't matter as the JComp has a good yard between the shafts and the back beam. But I would sure hate to fight the warp and have a mess because I was wrong. Or maybe with this fine a thread the regularity won't be noticeable. I would appreciate all your thoughts and experience.

Sally

-----  
Date: Sun, 8 Nov 1998 17:29:59 -0600  
From: "Judith Favia" <cronenorth@earthlink.net>  
Subject: RE: Threading randoms colors

This is probably a case of "fools rush in . . . ." but I have been doing this recently with my warps. I have been using a paddle and have not even bothered with a thread by thread cross, just a paddle cross. Then I take the threads from each clump and thread them randomly. Peggy Osterkamp (in her book on warping the loom) says that threads can cross at the back beam up to an inch without any problems, so four threads shouldn't be a big deal.

I also was in a seminar at Convergence with Peggy Volle and she told us that she always does mixed warps that way. She gave me the courage to try it.

I would love to hear from some of the people like Janet Stollnitz and Bonnie Innouye who regularly work with colorful warps.

Judith

# WeaveTech Archive 9811

Judith Favia, Minneapolis, MN  
cronenorth@earthlink.net

So I think I should not follow the cross exactly but pick up four threads at a time and randomly thread each group. This will cause twists at the cross with these threads. I am thinking that it shouldn't matter as the JComp has a good yard between the shafts and the back beam.

-----  
Date: Sun, 08 Nov 1998 16:31:44 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: Threading randoms colors

Sally Breckenridge wrote:

> But I would sure hate to fight the warp and  
> have a mess because I was wrong. Or maybe with this fine a thread the  
> regularity won't be noticable. I would appreciate all your thoughts and  
> experience.

I do this all the time! Often I wind four threads together, sans paddle, and take them in whichever order I fancy, i.e., the cross is 4 x 4, and I can even leave the lease sticks in (which I rarely do). I weave with relatively fine yarn, but have done this with all sorts of yarn. My weaving isn't problem free <g> but it's little to do with the lack of a 1 x 1 cross!

Margaret

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

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End of weavetech-digest V1 #56  
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weavetech-digest

Sunday, November 8 1998

Volume 01 : Number 055

# WeaveTech Archive 9811

Beyond Plain Weave Garments Study Group [Jo Anne Ryeburn <ryeburn@sfu.ca>]  
Scrunching up over a Macomber [Kathleen B Warner <kwarner@halcyon.com>]

-----  
Date: Sat, 7 Nov 1998 08:52:46 -0800  
From: Jo Anne Ryeburn <ryeburn@sfu.ca>  
Subject: Beyond Plain Weave Garments Study Group

Louisa Chadwich and I chair the Beyond Plain Weave Garment Study Group which has given me years of pleasure which I share with guild members by passing the sample books around. One does not have to have more than four harnesses to belong, although most members do. Certainly four-harness weaves are acceptable, just as long as they are "beyond plain weave." Many of the samples we have are of fabrics which have been made into garments which have been featured in Weaver's and Handwoven, and it is fun to have the actual fabric to look at and feel while looking at the magazine article!

Samples are due in October and April, and members do not get their sample sets until and unless they send in samples. Some members have arranged to contribute only once a year, and the dues (US\$8.00 or CAN\$11.00) are adusted accordingly. Members are encouraged to write about their experiences weaving their fabrics, inspirations for designs, etc. We appreciate photos of the completed garments, but do not require them to be sent with the samples in question. (I typically snip fabric off the end of my unfinished length at the cloth beam on my AVL to make up into samples, and then have the fabric woven, garment made up and photos ready for the following sample set.) Two new members from Australia have made the group international.

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

-----  
Date: Sat, 7 Nov 1998 13:50:29 -0800 (PST)  
From: Kathleen B Warner <kwarner@halcyon.com>  
Subject: Scrunching up over a Macomber

I missed the original message that said:  
> I have a Macomber, and I had always  
> >scrunched up and tried to thread over and around the breast beam and beater.  
>

So I don't know if we're talking little bitty Macomber, in which case scrunching might be necessary; or big Macomber, and in THAT case you can cease and desist scrunching today if you haven't already. The breast beam and beater fold right down to the floor, and the cloth beam comes out leaving room for your knees, so you can get a low stool and get right up to the heddles. Now if someone can tell me how to quit bonking my head on the cast iron bits when I get up and down.....

Kathy Warner (kwarner@halcyon.com)  
who has this sore place, right in the middle of her forehead

-----  
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weavetech-digest

Friday, November 6 1998

Volume 01 : Number 054

```
AVL Warping/Weaving [WC3424@aol.com]
Re: Complex Weavers Study Groups ["Judie Eatough" <jeatough@cougar.netuta>]
Re: ["Judie Eatough" <jeatough@cougar.netutah.net>]
Re: One More on Back to front [Allen Fannin <aafannin@mailbox.syr.edu>]
Louet ["Pamela Marriott" <pmarriot@telusplanet.net>]
Re: Multi-Harness Class [LDMADDEN@aol.com]
Re: Louet [Terri Tinkham <arachne@humboldt1.com>]
Re: Louet ["Sally Breckenridge" <sallyb@weaveit.com>]
Re: Louet [Ruth Blau <rsblau@cpcug.org>]
```

-----  
Date: Fri, 6 Nov 1998 08:29:52 EST  
From: WC3424@aol.com  
Subject: AVL Warping/Weaving

Penny...I remember meeting you at CW in Atlanta and I'm thinking we are about the same height...but you may be a little shorter than myself. My feet wouldn't reach the peddles and I was using my big toes to do all the work. My husband made me blocks to secure on top of the peddles and covered them with leather. He had me sit at the loom and we tried various sizes of wood until perfect for me to place my feet firmly on the peddles.

Now that I have the air assist, which does away with the peddles I needed a bench in order for my feet to have something on which to rest. Again, I had to use my big toe to work the air assist and that is not good for the foot. You may encounter some of what I've experienced. If I can help further with widths and sizes, please feel free to contact me off list for dimensions, etc. (That goes for anyone who may need this info.)

With the floor bench, I don't have the necessity to remove anything from the loom when warping. This short bench allows me just enough support to lean and reach in the threading process. Once I have taken the yarns from the sectional and threaded them through the heddles (mind you, I'm standing or sitting on a camp stool inside the loom between the sectional and #24 shaft), I go back to the front of the loom, bring the beater forward and tie it with shoe laces. When bringing the yarns from the heddles through the reed, the tying of the beater forward gives me room to have my hand between the heddles and beater bar and check the threading as I travel down the reed (using the

# WeaveTech Archive 9811

nifty AVL reed hook).

Happy weaving...Charlotte

-----  
Date: Fri, 6 Nov 1998 06:53:06 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re: Complex Weavers Study Groups

>. My goal is to see that people stretch  
>themselves and learn something no matter what level they start from. I do  
>check submissions for symmetry accuracy and am available to answer  
>questions if you get stuck on something.

The CW Symmetry study group has been a challenge and very rewarding.  
If you are interested in symmetry finding "Symmetries of Culture, Theory and  
Practice of Plane Pattern Analysis" by Dorothy K. Washburn and Donald W.  
Crowe would be a good idea. The publisher is out of stock.

Some of the other groups that I saw notebooks from that made me wonder if I  
could do more --

Early Weaving books and Manuscripts and Cross Border Weavers. There are  
some great things to check out from the Library.

The blended draft group has completed their study and should have a summary  
available soon. All members of complex weavers can buy a copy. Other study  
groups have done this also.

I don't know if there are some you can still buy copies of, but there  
should be copies in the library available for check out.

Judie

-----  
Date: Fri, 6 Nov 1998 07:03:25 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re:

Love to have you, We can work out a way to send things to you. We might  
even try email attachments.  
Great to meet you at Atlanta.  
Judie

>Shalom Judie:  
>The Complex Weavers Tools group sounds interesting. I would like to give  
>it a try.  
>Yehudit  
>

-----  
Date: Fri, 6 Nov 1998 09:25:58 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: One More on Back to front

At 06:27 PM 11/5/98 -0600, you wrote:  
I have a Macomber, and I had always  
>scrunched up and tried to thread over and around the breast beam and beater.

REPLY:

# WeaveTech Archive 9811

"...scrunched up..." is a position no one should have to assume in order to enter a warp. Unfortunately many handlooms are designed with regard to floor space, height, portability and other considerations which have little to do with the essential function of the handloom as basically a machine to make cloth. These design characteristics usually compromise the ergonomics of the machine and therefore require the user to assume fatiguing at best and potentially body damaging positions at worst during set up and even operation. While on a much larger scale, power looms are also not ergonomically charitable for warp set up.

For these reasons and others, the most efficient and physically comfortable means of entering a harness involves actually removing the entire harness from the loom and placing it in a position more in conformity with the human body's normal range of motions and normal positioning. While the trade-off is the inconvenience of removing and reinstalling a set of harness frames, the long term result may be worth the trade. Placed in a more ergonomically suitable position, the entering procedure can be accomplished with relatively little strain on the human frame.

AAF  
ALLEN FANNIN, Adjunct Prof., Textile Science  
ECR Department  
224 Slocum Hall  
College for Human Development  
Syracuse University  
Syracuse, New York 13244-1250  
Phone: (315) 443-1256/4635  
FAX: (315) 443-2562  
E-mail: <aafannin@mailbox.syr.edu>

-----  
Date: Fri, 6 Nov 1998 11:29:25 -0700  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
Subject: Louet

Does anybody have the Louet e-mail addy. When I go to their web page their e-mail icon does not work. I want some more info on their new loom.  
Pamela

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

-----  
Date: Fri, 6 Nov 1998 13:45:43 EST  
From: LDMADDEN@aol.com  
Subject: Re: Multi-Harness Class

In a message dated 11/5/98 8:52:38 PM Pacific Standard Time, owner-weavetech-digest@List-Server.net writes:

<< So, could you or Linda (I know she's on the list too) tell us a bit more about this class. >>  
Amy,

First I can't take any credit for Judith's warping prowess. This was not part

# WeaveTech Archive 9811

of the class. It was fascinating to see how many ways people warp. Front to back warpers seem to take the longest but the ones I see are often new weavers who are working with unfamiliar equipment.

The class came about because the Weavers Guild of Minnesota owns a 36" AVL with both dobby and compudobby capability. I was asked to teach a class that would help members learn to use the AVL in its current dobby configuration. To give the students some insight on what a person might do with a 16 shaft loom, I have added a block weave section where each student warps one loom and weaves at all of the looms. We are doing block double weave, Summer and Winter, Diversified Plain Weave, Bronson Lace, Plaited Twill, and Pique. This is an intermediate level class, so while Judith is sailing along, others are being stretched to deal with the manipulation of various blocks. Each student is also taking a pattern from Irene Woods SIXTEEN HARNESS PATTERNS, THE FANCIEST TWILLS OF ALL and converting it to a peg plan, then weaving it on the AVL. My goal is always to give students the tools to do their own designs and free them from recipe weaving. They are just finishing warping, so I am looking forward to the "Oh, wow! Look what happens when . . ." This is a brand new class so it is a work in process.

Irene Wood was a great treasure to the Minnesota weaving community and I like to let the new people know about some of our founding mothers. Judith also recently took a double weave class with Paul O'Connor, one of our living treasures.

Linda Madden

-----

Date: Fri, 6 Nov 1998 13:15:35 -0700  
From: Terri Tinkham <arachne@humboldt1.com>  
Subject: Re: Louet

>Does anybody have the Louet e-mail addy. When I go to their web page their  
>e-mail icon does not work. I want some more info on their new loom.

>Pamela

>>

Hi Pamela

In their ad on page 6 of the spring '98 Weavers, the email address is listed as:

info@louet.com

If you would also ask them if they have made a decision re: mechanical or computer interface for this loom and let us all know that would be great. Also, someone had asked if anyone else had tried this loom at Convergence. Besides me I know that Madelyn van der Hoogt tried it and ordered one. I suppose we could wait and try it at her Weavers School first, but I like the 10% discount if we order by the end of the year.

Terri

-----

Date: Fri, 6 Nov 1998 13:23:44 -0800  
From: "Sally Breckenridge" <sallyb@weaveit.com>  
Subject: Re: Louet

>>Does anybody have the Louet e-mail addy. When I go to their web page their  
their

>>e-mail icon does not work. I want some more info on their new loom.

I have been doing a fair amount of correspondence with Louet. info@louet.com is the correct email but David doesn't watch his email closely so sometimes it takes a couple days to get a response.

Sally

# WeaveTech Archive 9811

-----  
Date: Fri, 06 Nov 1998 17:35:48 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Louet

Terri wrote:

>Also, someone had asked if anyone else had tried this loom at Convergence.

I believe Pam Rathmell has ordered one. And one person in our guild liked it very much, ordered one, and then canceled her order. She already owns an AVL 60", 16-shaft (I think) and a draw loom. She has limited space & decided she really didn't want to sell either of her looms.

Ruth

-----  
rsblau@cpcug.org  
Arlington, Virginia USA  
-----

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weavetech-digest      Thursday, November 5 1998      Volume 01 : Number 053

Re: weavetech-digest V1 #52 [WC3424@aol.com]  
RE: AVL back to front [Anita Bell <75274.24@compuserve.com>]  
Re:Back to front [Cynthia S Crull <cyncrull@datasync.com>]  
tying on again [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
One More on Back to front ["Judith Favia" <cronenorth@earthlink.net>]  
Re: Linda Madden's class [AmyFibre@aol.com]  
Re: AVL back to front [Rosemarie Dion <rdion@home.com>]  
Re: Back to front [Grimi@aol.com]

-----  
Date: Thu, 5 Nov 1998 13:38:37 EST

# WeaveTech Archive 9811

From: WC3424@aol.com  
Subject: Re: weavetech-digest V1 #52

<< I mount the lease sticks up close to the back of the shafts, then with a cover of some sort over the sandpaper beam (very important to avoid scratching yourself or you clothes) I lean against it and reach through to get my threads in order from the cross and thread the heddles. Then of course just take them from the heddles in order and sley the reed. >>

One added note on warping back to front...I raise my 24 shafts and place a pin in the box (it is at the back of your box). This enables you to have the eye of the heddles at a comfortable position for threading.

Charlotte

-----  
Date: Thu, 5 Nov 1998 14:03:45 -0500  
From: Anita Bell <75274.24@compuserve.com>  
Subject: RE: AVL back to front

>>>small camp stool (one of those small folding x-frame ones on aluminum frame with canvas seat) fits perfectly between the tipped down bench and the shafts. Unfortunately, my length from knee to hip doesn't fit quite so well, so I often sit a little side-saddle,<<<

Amy

I had the same problem with my long legs, having to sit side-saddle. It was solved by removing the lower roller that guides the cloth to the storage drum, that gives me plenty of room for my knees and can sit straight while threading the heddles. At times I would end with a strained neck, no more, give it a try.

Anita Bell

-----  
Date: Thu, 05 Nov 1998 13:13:08 -0600  
From: Cynthia S Crull <cyncrull@datasync.com>  
Subject: Re:Back to front

Wow, I'm glad that I had developed a warping method of my own before reading all these posts! I SIT on my AVL seat to warp, otherwise I would have to get a high stool to reach the heddles. I raise all shafts and lock them up with the pin provided on my loom. Then as I described I lean into the beam for support. I find it so easy and I don't have half of the loom spread around the studio.

Amy, I did tie on a couple times between the warp beam and the shafts, as described by Allen. I have a small round mechanics stool, with adjustable height which will fit in between the space. I don't think I will try it again, though. I'm getting too mature for the bodily shapes that I had to get into to do that!!

If tying on in front of the reed, the threads will be in order and parallel. If there are lease sticks inserted behind the shafts then the warps would go on quite well, I should think.

Cynthia

# WeaveTech Archive 9811

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Date: Thu, 05 Nov 1998 16:33:35 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: tying on again

Hi Amy:

>Does anyone cut the warp \*behind\* the  
>heddles, wind a new warp on the sectional beam and tie the knots back there  
>before pulling \*forward\* (to get the knots out of the way before weaving)?

I think that I answered this one in the last time we talked about tying on.

I often tie on sectional warps from behind the shafts. And use the lease sticks to make a cross as Allen Fannin states in this discussion. I put the same type of camp stool between the shafts and the 1 yard sectional (the large one that is mounted at shoulder level.

I sit sideways and tie on from the compu-box side to the brake lever side, so that the new warp is on the left and old is on the right. It's a tight fit but not impossible

For those of us that are a bit larger, AVL has been know to make longer side pieces to increase the length of the loom to give more room behind the shafts. You need 4 pieces that are drilled exactly, so it is not cheap, but may be worth it.

I decided that I did not need them but am still saying, Maybe....

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

Date: Thu, 5 Nov 1998 18:27:00 -0600
From: "Judith Favia" <cronenorth@earthlink.net>
Subject: One More on Back to front

Penny -

I know that lots of people have already responded with suggestions and information, so I hope this won't be redundant: when I first read your post I thought you were asking about beaming on rather than threading, and I know that there is quite a nifty AVL raddle that fits in the back of the loom and

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allows easy beaming on.

However, from the rest of the responses, it sounds as if you were really asking about the threading process. I have a Macomber, and I had always scrunched up and tried to thread over and around the breast beam and beater. Peggy Osterkamp's books convinced me that no matter how much time it takes to get comfortable for threading, it is worth it, because you make fewer mistakes. I now remove the beater, remove the footrest, drop the breast beam to the floor and remove the cloth beam. It is kind of a pain, but every warp that I have done that way has been trouble free -- NOT the case with my earlier methods.

I have forced myself to take the extra time to learn new methods, and like anything, they seem to be getting faster as I get better. I used to be the slowest warper in any class, but I am taking a class from Linda Madden on the AVL and multishaft weaving, and I was first on the loom. No threading errors either, and a braided twill tie up.

Judith Favia, Minneapolis, MN
cronenorth@earthlink.net

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

As I put the AVL 16 shaft loom together now I am getting the feeling that B to F means taking the seat off, removing the breast beam, which means undoing the side anchors, and then lifting out the beater. to be able to warp.

Penny

Date: Thu, 5 Nov 1998 20:41:25 EST
From: AmyFibre@aol.com
Subject: Re: Linda Madden's class

In a message dated 11/5/98 6:21:19 PM Central Standard Time, cronenorth@earthlink.net writes:

> I am taking a class from Linda Madden on
> the AVL and multishaft weaving

Good for you, Judith. And I'm a little envious. So, could you or Linda (I know she's on the list too) tell us a bit more about this class.

Always looking for teachers...and especially now since I'm co-chair of Midwest 2001 (never too early to start!),

Amy
amyfibre@aol.com

Date: Thu, 05 Nov 1998 20:01:19 -0800
From: Rosemarie Dion <rdion@home.com>
Subject: Re: AVL back to front

Hi Jim and Penny,

I will share a few short cuts I learned from others as I began back to front warping on my 16 shaft AVL 60 inch Compu-dobby, I do sectional beaming and B to F is the only approach I use:

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1. Raise the shafts by placing the attached pin into the hole at the back left of the dobbie box, this holds down the dobbie arm and allows you to more easily reach your heddles. I sit beside the shafts, release one hook of the harness' at a time, lifting each shaft and securing its little metal ball in the dobbie arm. I do not release the hooks on the left side, this saves me from crawling under the loom after warping to secure both sides. After warping I sit again, release one harness at a time, as it falls, I can easily reach in and hook the springs. I don't get my hooks and springs mixed up this way.

2. I do not remove the beater, just the top bar and reed. With the shafts raised up, the beater gives me a nice place to rest my arm as I warp. This works only with floor anchored beaters.

3. I do remove the sandpaper beam, it is easy to do with the removal of one screw. The right side anchor slides forward, and is removed. the beam gives me no difficulty as I pull out the left side and lean the whole beam against the wall.

4. I remove the fly shuttle

5. Because I have a 60 inch loom the bench is all the way across, I unscrew the one screw that holds it firm, angle the board so that it becomes my backrest and place a small bench (like a piano bench that winds up and down) in the space between the beater/shafts and my backrest. My only problem is climbing into this space. I am short and need a book to step on to get over the board.

6. When it comes time to warp the reed, I have two "c" shaped heavy duty cardboards with velcro attached. They hold the beater in place. I place these on the top of the side rails in the position most comfortable for me. They are held firm by velcro that is also attached to the side rails. I have placed my bench back in the normal position and sit on it as I warp the reed.

7. Oh, I use door jams (rubber wedges) to hold my wheel in place as I warp, that way I don't have to keep readjusting the weight spring if I want more or less warp length. I tie up my weight until I am ready to weave.

I do hope this encourages you to continue B to F warping.

Happy weaving,
Rosemarie in San Diego

Date: Thu, 5 Nov 1998 23:49:58 EST
From: Grimi@aol.com
Subject: Re: Back to front

Here's some ideas Penny.

The cloth beam (breast beam) comes out by undoing one bolt and the bottom swing beater just lifts out. By removing the bottom bolt in the seat bracket the seat will pivot to a position of being a back rest for the small stool you can fit in front of it. You're now sitting right in front of the harnesses and can easily get to the heddles to thread.

Really pretty easy. By the way, the newer AVL dobbys have a pin that will hold the harnesses in the up position for even easier threading.

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Martha

Date: Thu, 05 Nov 1998 08:39:11 -0500
From: Autio <autio@pssci.umass.edu>
Subject: Re: Complex Weavers Study Groups

I've enjoyed reading about the Complex Weavers CAD group (I'm a new member of that group) and would like to hear more about what some of the other CW Study groups are doing.

If anyone has questions about the CW Symmetry study group, I am the coordinator and would be happy to answer them. I have an outline of the topics for each newsletter and a general rules of the road that I can email to you. You must be a member of Complex Weavers to join but at \$6 per year for CW membership (soon to be \$10) it is still the best deal around.

The symmetry group has a newsletter 3 times a year. The newsletter has reviews of books and software (often submitted by group members), a teaching section (reviewing problems that have come up and explaining the symmetries for the next newsletter), and drafts sent in by the members. Each member is required to contribute a set of drafts or patterns and a page of their design notes for the drafts once a year. Samples are not required, but would be welcome. You don't need to have a million shafts to join this group as all the required contributions are on paper. While you may find it much faster to "do your homework" with a computer drafting program, I have no problem with hand drafting or patterns designed for pick-up or inlay techniques (Moorman, anyone?). The skill level of members is intermediate to master. My goal is to see that people stretch themselves and learn something no matter what level they start from. I do check submissions for symmetry accuracy and am available to answer questions if you get stuck on something.

In the current newsletter, the symmetry group is looking at the 4 symmetries which contain 180 or 90 degree rotations and glides, and which are repeated in two directions. [Group members, I am doing the last overdue bits of paste-up today - phew!]

Let's hear from the other groups! Historic manuscripts? Beyond plain weave garments? Crackle? and all the other interesting options?

Laurie Autio, back to pasting
autio@pssci.umass.edu

Date: Thu, 05 Nov 1998 08:10:21 -0600
From: Cynthia S Crull <cyncrull@datasync.com>
Subject: Re: Back to front

>As I put the AVL 16 shaft loom together now I am getting the feeling that B
>to F means taking the seat off, removing the breast beam, which means
>undoing the side anchors, and then lifting out the beater. to be able to
>warp.

Hi Penny,

I do back to front because I have a sectional beam, which means basically that once the warp is wound on I have to get the heddles and reed thread sitting at the front and reaching the back. I mount the lease sticks up close to the back of the shafts, then with a cover of some sort over the sandpaper beam (very important to avoid scratching yourself or you clothes)

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I lean against it and reach through to get my threads in order from the cross and thread the heddles. Then of course just take them from the heddles in order and sley the reed. I have 20 shafts and don't find this too much of a reach and leaning onto the beam gives me support. I read somewhere else about somebody that took the loom apart in the front to get to the shafts, but I wouldn't do that on a bet. It would be to time consuming for me!

Hope you can visualize what I am saying.

Cynthia

Date: Thu, 05 Nov 1998 09:28:50 -0500
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>
Subject: Warping the AVL

>B to F means taking the seat off, removing the breast beam, which means
>undoing the side anchors, and then lifting out the beater. to be able to
>warp.

Hi Penny:

I hated that process too, so....

BEAM:

I talked AVL into making a different side piece. There is a slot for the front beam to fit into and it is anchored by a wing nut and steel bar. So undo the wing nut, flip the steel bar out of the way and lift the beam

SEAT:

I do not remove the seat, but just turn it to become vertical (my first one was a full width seat, this one is not, so I will have Bob make a slot that is at the correct angle and the seat just slides in and out.

BEATER:

I don't try to take out the beater, I remove the top bar only. The beater is then low enough not to interfere.

A friend of mine had her husband make a pulley mechanism and with the slight tug of a cord she raises the beater out of the way. She is small and unable to lift the beater out.

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

# WeaveTech Archive 9811

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Date: Thu, 5 Nov 1998 09:28:11 EST  
From: AmyFibre@aol.com  
Subject: Re: Back to front

In a message dated 11/4/98 10:31:54 PM Central Standard Time,  
pjpeters@earthlink.net writes:

> As I put the AVL 16 shaft loom together now I am getting the feeling that B  
> to F means taking the seat off, removing the breast beam, which means  
> undoing the side anchors, and then lifting out the beater. to be able to  
> warp.

Penny, this is what I do with my AVL 16-shaft, and after the first time or two, I don't find it onerous. But you don't need to take the seat off completely. Assuming that your loom is like mine with the seat attached on both sides (not going just part way across like the newer ones), I simply remove the top bolt on each side and loosen the bottom one. Then the seat swings down and to the back (away from the shafts) so that it is perpendicular to the floor and slightly outside the back bottom cross-piece. It forms a great back-rest when I'm threading.

As for the beater, I don't have to use any tools -- I just lift out the beater in its entirety (bottom slung) and lean it against the side of the loom. To remove the sandpaper beam only requires loosening two bolts. To make the bolt loosening easier, I have a socket wrench dedicated to the loom so it's always only a reach away. The first few times I had to go find the tool each time and found that to be a deterrent.

I don't know if these descriptions are clear enough for you to tell if your set-up is different than mine. At this point, after a dozen or so warps on that loom, it doesn't feel hard at all.

Also, I found the a small camp stool (one of those small folding x-frame ones on aluminum frame with canvas seat) fits perfectly between the tipped down bench and the shafts. Unfortunately, my length from knee to hip doesn't fit quite so well, so I often sit a little side-saddle, but since I know that you are, well, a little more vertically challenged than I am <g>, this shouldn't be a problem for you.

I haven't tried tying on yet -- that will happen soon I suspect. Bonnie -- do you tie on front the front and pull through? I think that's what I remember you saying from this summer. Does anyone cut the warp \*behind\* the heddles, wind a new warp on the sectional beam and tie the knots back there before pulling \*forward\* (to get the knots out of the way before weaving)? Having become convinced of my preference for sectional warping for wide and/or long warps, I'd rather put the warp on sectionally, but then I'm trying to figure out how to get in there to tie the knots. The wooden separators on the sectional beam are poking well into that space between shafts and back beams.

Amy  
amyfibre@aol.com

-----  
Date: Thu, 05 Nov 1998 08:34:03 -0600  
From: Cynthia S Crull <cyncrull@datasync.com>  
Subject: Re:back to front AVL

Penny,

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I forgot to write that I do remove the reed and beater top and in my case since it is an overhead beater, I secure the bottom of the beater forward against the beam while I am threading the heddles. If you have a bottom mounted beater you probably wouldn't have to pull it forward but of course you would want the reed out.

Cynthia

-----  
Date: Thu, 5 Nov 1998 13:07:31 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: Back to front

At 08:31 PM 11/4/98 -0800, you wrote:

>I just need to check this out. I warp back to front ala Peggy Osterkamp.  
>Up til now I have had a 8 shaft AVL home loom that is easy to do this way.  
>As I put the AVL 16 shaft loom together now I am getting the feeling that B  
>to F means taking the seat off, removing the breast beam, which means  
>undoing the side anchors, and then lifting out the beater. to be able to  
>warp. No wonder I tend to hear more multishaft people figure out ways to  
>tie on. Did I miss something? Penny

REPLY:

Because of mechanical obstacles, we face the same problem with power looms. However, warps put into power looms are already beamed in such a way that all the ends are always perfectly parallel and leased. This is possible because mill warping equipment provides for this. Handloom warping equipment and methods do not always provide for perfectly parallel warp yarn configuration except if the warp is entered into the reed first, then into the heddles and finally beamed over sticks. For very long warps this can be somewhat difficult to do.

As for tying on, this is something we did whenever possible principally because as long as the new warp had the same entering in the harness and approximately the same number of ends as the old warp, tying on is considerably quicker than doing a completely new entering. In addition, errors would have presumably been corrected in the old warp resulting in a more accurately entered new warp tied on. Because the warp was already beamed, the tying on was always done from the back of the harness and was always done lease-to-lease for perfect old/new warp match. As long as the first end tied from the new warp correctly matched the first end of the old warp the entire tie-on would proceed error free.

AAF  
ALLEN FANNIN, Adjunct Prof., Textile Science  
ECR Department  
224 Slocum Hall  
College for Human Development  
Syracuse University  
Syracuse, New York 13244-1250  
Phone: (315) 443-1256/4635  
FAX: (315) 443-2562  
E-mail: <aafannin@mailbox.syr.edu>

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End of weavetech-digest V1 #52  
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If you repeat the offense, Amy (with the full backing of the founders and owners of the list) will remove you from the list.

The Internet is full of wonderful lists on a huge variety of topics. If you wish to tell jokes, exchange recipes, or discuss your cat's latest cute tricks, we're sure you can find the proper forum for it. This list isn't it.

That said, we welcome your contributions, thoughts, struggles, breakthroughs, joys, and disappointments on the subject of weaving.

Ruth

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rsblau@cpcug.org  
Arlington, Virginia USA  
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Date: Wed, 4 Nov 1998 18:40:04 -0700  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
Subject: complex weavers.

>Computer Aided Design group is challenging and  
>very worth while. My eyes have been opened to many different ways which I  
>could vary tieup, threading, and treadling to create new weaves.

Newly signed up for complex weavers , actually I was a member in the early eighties had no idea what was being discussed. Anyhow I want to join a study group and am not sure which one. Is the above strickly work on the computer or do you do samples. As I am limited by 12 harnesses and 14 treadles some of the things I dream up when doodling I can not weave myself. Although, I am thinking about that new 32 harness loom in my future.  
Pamela

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

-----  
Date: Wed, 4 Nov 1998 21:54:31 EST  
From: LDMADDEN@aol.com  
Subject: Re: Complex Weavers Study Groups

I have been following the discussions about Complex Weavers Study Groups and I would like to offer my assistance. I am the current CW Study Group Chair.

If you would like to join one of the groups and are not a member, I suggest you check the CW web page at [www.complex-weavers.org](http://www.complex-weavers.org). It is possible to contact the membership chair through the web page, read the list of study groups and then use the link to me. I can provide more information about the study groups you are interested in and link you to the groups leader.

If you are already a member, the CW Newsletter lists all the Study Groups. In addition to those listed there are also new groups forming. They are mentioned in the fall issue and in the winter issue there will be write-ups on a Draft Analysis Group and one on Pushing Eight (making the most of 8 shafts). New groups are very welcome.

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Do not hesitate to contact me with questions.

Linda Madden  
ldmadden@aol.com

-----  
Date: Wed, 4 Nov 1998 19:48:28 -0800 (PST)  
From: Adele S <woodsnake5@yahoo.com>  
Subject: Big Apology

Amy and weavetech list

I apologize profusely for this getting onto the list. I was sure I had only clicked on a few of my friends addresses, not the list.

I joined weavetech specifically to get away from all the OT stuff on other lists.

Again I apologize, and will be extra careful in the future.  
Adele in Minneapolis

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DO YOU YAHOO!?  
Get your free @yahoo.com address at <http://mail.yahoo.com>

-----  
Date: Wed, 4 Nov 1998 20:31:07 -0800  
From: "Jim/Penny Peters" <pjpeters@earthlink.net>  
Subject: Re: Back to front

I just need to check this out. I warp back to front ala Peggy Osterkamp. Up til now I have had a 8 shaft AVL home loom that is easy to do this way. As I put the AVL 16 shaft loom together now I am getting the feeling that B to F means taking the seat off, removing the breast beam, which means undoing the side anchors, and then lifting out the beater. to be able to warp. No wonder I tend to hear more multishaft people figure out ways to tie on. Did I miss something? Penny

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End of weavetech-digest V1 #51  
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-To stop mail temporarily (i.e., for vacation):

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

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

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 #50  
Reply-To: weavetech@List-Server.net  
Sender: owner-weavetech-digest@List-Server.net  
Errors-To: owner-weavetech-digest@List-Server.net  
Precedence: bulk

# WeaveTech Archive 9811

weavetech-digest

Wednesday, November 4 1998

Volume 01 : Number 050

Fwd: (Fwd) Psst... [Adele S <woodsnake5@yahoo.com>]  
re Design/Angstadt Book [Jo Anne Ryeburn <ryeburn@sfu.ca>]  
CAD study group of CW [Bonnie Inouye <binouye@geocities.com>]  
[none] ["Yehudit Abrahams" <gabraham@netvision.net.il>]  
Re: re Design/Angstadt Book [arwells@erols.com]  
scanner question ["Vernice Myers" <vmyers@wavecom.net>]  
Re: scanner question [vance <vance@eburg.com>]  
Just in time for the holidays [hataori@writeme.com (Dick Lindell)]

-----  
Date: Wed, 4 Nov 1998 06:42:33 -0800 (PST)  
From: Adele S <woodsnake5@yahoo.com>  
Subject: Fwd: (Fwd) Psst...

- --0-859484421-910190553=:15155  
Content-Type: text/plain; charset=us-ascii  
Content-Disposition: inline

note: forwarded msg attached.  
from Miriam, the silly

-----  
DO YOU YAHOO!?  
Get your free @yahoo.com address at <http://mail.yahoo.com>

- --0-859484421-910190553=:15155  
Content-Type: message/rfc822

Received: from atheria.europa.com (HELO mail.europa.com) (199.2.194.10)  
by mta103.yahoomail.com with SMTP; 3 Nov 1998 21:18:20 -0800  
Received: from dialup-b149.europa.com ([204.202.55.149] helo=rihqdcee)  
by mail.europa.com with smtp (Exim 2.05 #3)  
id 0zavKE-0006hF-00; Tue, 3 Nov 1998 21:17:46 -0800  
From: "Miriam Arachne" <marachne@europa.com>  
To: Adele S <woodsnake5@yahoo.com>,  
Redstryx@aol.com,  
jladwig@mango.gofast.net,  
mfsussman@cwix.com,  
maevsec@europa.com,  
chezxx@hevanet.com,  
Napiorkowski@StCloudState.EDU (Walter Napiorkowski)

Date: Tue, 3 Nov 1998 21:17:03 -800  
MIME-Version: 1.0  
Content-type: text/plain; charset=US-ASCII  
Content-transfer-encoding: 7BIT  
Subject: (Fwd) Psst...  
Priority: normal  
X-mailer: Pegasus Mail for Win32 (v3.01b)  
Message-Id: <NULL@mail.europa.com>  
Content-Length: 136

When John Glenn returns from space, everybody dress in Ape Suits. Pass

# WeaveTech Archive 9811

it on.

magic is the deliberate manipulation  
of coincidence

--0-859484421-910190553=:15155--

-----  
Date: Wed, 4 Nov 1998 08:11:25 -0800  
From: Jo Anne Ryeburn <ryeburn@sfu.ca>  
Subject: re Design/Angstadt Book

I enjoy playing with tieups from old weaving manuscripts. There are many other books containing material from some of the early weavers, among them Irene Wood's "16 Harness patterns - the Fanciest Twills of All; Isabel Abel's "Multiple harness Patterns from the Early 1700's - the Snavelly Patterns.

If you don't want to buy a book containing early weaving manuscript tieups, an old pattern book by Cyrus Uhler is available on the web:  
<http://www.lvc.edu/www/library/uhler/index.html>. The individual pages can easily be printed up.

One way I design tieups is to set up a tieup for a weave with tie downs, such as summer and winter, 1/1 lampas or diversified plain weave, and then fill in the blank area in the tieup that is not devoted to tie-downs with an image of some sort, a flower, bell, spiral, etc.

I find being a member of the Computer Aided Design group is challenging and very worth while. My eyes have been opened to many different ways which I could vary tieup, threading, and treadling to create new weaves. Each contributor has to provide one submission a year, and this can take many forms. Most often people show what designing they have been doing, but sometimes a contributor will describe some weaving design software. While not being "on the cutting edge," (Many contributions are!) my own contributions have led me to weave many satisfying fabrics.

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

-----  
Date: Wed, 04 Nov 1998 11:09:40 -0500  
From: Bonnie Inouye <binouye@geocities.com>  
Subject: CAD study group of CW

I'm a longtime member of the CAD exchange study group of Complex Weavers. It has always been a true exchange-- if you join, you must promise to contribute original and interesting drafts (printed out and photocopied, sending lots of copies) at least once a year, or you will be dropped. Three times a year I get a packet from Verda. Some of the drafts are very interesting in my opinion, some are quite ordinary and boring (and I resent this because I am essentially trading my ideas for other people's ideas and I expect them to put some thought into this), and some wouldn't be good as fabric or contain mistakes but still have something new to ponder. Most people also write a short article about how they arrived at the drafts they sent this time, and often they comment on drafts from previous packets too. It is not meant to be a group that just works hard for no pay and sends stuff out to be copied, believe me!! Sometimes the articles for the study

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group become articles for the CW newsletter or for a magazine. When I joined, it was a group of about 30 and I knew many of them and felt I could trust them all to reciprocate with ideas of their own and to respect my ideas and designs but now it has grown to 50 members, and the notebooks are part of the CW library, but I still think Complex Weavers is a wonderful organization. It's not hard to start another study group through CW, and maybe there's a need for something exploring computers and design on a less advanced level. When Verda gave her talk about the CAD study group last July she did a very good job of emphasizing that you really have to contribute.

Ruth, there isn't really a need for a group about computer assisted weaving, in my opinion, any more than there would be a need for a group about Jack looms or a group for table looms. Once you have used a new loom for a couple of months, the loom itself isn't as fascinating as the fabric you are making on it. But Judie's group sounds worthwhile. There are also some sample exchange groups in CW, including one for 16 shafts, another for 24 and more, another for fine threads (which has beautiful books you can borrow), and more.

Bonnie  
Bonnie Inouye  
binouye@geocities.com  
www.geocities.com/Paris/Bistro/4347

-----  
Date: Wed, 4 Nov 1998 20:51:59 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: [none]

Shalom Judie:  
The Complex Weavers Tools group sounds interesting. I would like to give it a try.  
Yehudit

-----  
Date: Wed, 04 Nov 1998 16:10:10 -0800  
From: arwells@erols.com  
Subject: Re: re Design/Angstadt Book

Dear Listers -

ANother old manuscript was translated by Nellie Gavin, \_A\_German Weaver's\_Pattern\_Book\_. It's mostly 16 shaft patterns. Samples were woven for all the patterns by the "Tri State Weavers" (PA, MD, VA - or DC?). I have a set of these, and since the east coast has lots of these sets floating around (from the members of the Tri State Weavers group, many of whom have since died), I sent an email to the flooded University in CO asking if they would like to have the book and samples. Never heard back, even though I was responding to a direct request for donations!

So now, I am still looking for a suitable home for these samples. Anyone have any ideas?  
Anne in Annandale  
arwells@erols.com

Jo Anne Ryeburn wrote:

>  
> I enjoy playing with tieups from old weaving manuscripts. There are many  
> other books containing material from some of the early weavers, among them  
> Irene Wood's "16 Harness patterns - the Fanciest Twills of All; Isabel  
> Abel's "Multiple harness Patterns from the Early 1700's - the Snavelly  
> Patterns.

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> <snip>  
> Jo Anne

-----  
Date: Wed, 4 Nov 1998 15:02:35 -0700  
From: "Vernice Myers" <vmyers@wavecom.net>  
Subject: scanner question

Anyone else out there who has a Microtex ScanMaker E3? I received mine as a Christmas gift last year and so far all I feel comfortable in using it for is printing. I would like to e-mail, if necessary, privately with someone who would be kind enough to answer my questions. I sure need step-by-step help. Vernice vmyers@wavecom.net

-----  
Date: Wed, 04 Nov 1998 14:31:32 -0800  
From: vance <vance@eburg.com>  
Subject: Re: scanner question

At 03:02 PM 11/4/98 -0700, you wrote:  
>Anyone else out there who has a Microtex ScanMaker E3? I received mine as  
>a Christmas gift last year and so far all I feel comfortable in using it  
>for is printing. I would like to e-mail, if necessary, privately with  
>someone who would be kind enough to answer my questions. I sure need  
>step-by-step help. Vernice vmyers@wavecom.net

My daughter installs and operates different applications professionally. She just came home for a couple of days this weekend and installed the software for my ScanMaker E3, quite successfully. I had tried to use the software that came with it, but it screwed up my whole system and I had to reinstall all the software on the computer.

This time she bought and used Pagis pro 2.0, \$99.99 with excellent OCR program. It works like a charm. I know that before she installed the software she visited the Pagis site and downloaded about 5 drivers that were recommended by the maker for that particular scanner. If you are interested I will ask her if she'd like to guide you through the process. Other than that I don't know any easy way. I had this scanner sitting here unused since the fiasco of trying to install it last xmas. I'm pretty computer literate, but I'd probably never have used it without her.

But if you can print from it, maybe all you'd need is the OCR program, and that's available by itself for 40 or \$50. If I can be of further help please let me know. I know it frustrating. -vance

-----  
Date: Wed, 4 Nov 1998 18:18:21 -0600  
From: hataori@writeme.com (Dick Lindell)  
Subject: Just in time for the holidays

I have available, to weavers, Die-Cut cards that you can use for making holiday cards, note cards or to just display your small samples. They are very reasonably priced. To find out more visit my web site <<http://www.angelfire.com/il/dickshome>> and click on the big green button about Dick's Die-Cut Cards.

TIA

Dick Lindell, Weaver  
visit me at <<http://www.angelfire.com/il/dickshome>>

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# WeaveTech Archive 9811

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rsblau@cpcug.org  
Arlington, Virginia USA  
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Date: Tue, 03 Nov 1998 07:31:35 -0500  
From: Janet Stollnitz <jstoll@cpcug.org>  
Subject: Re: Design / Angstadt book

At 07:12 AM 11/3/98 -0500, Ruth wrote:  
> Is it just computer-aided design? Or is it computer-assisted  
>weaving, too? Who chairs the exchange? What are they currently doing?

The CW CAD (Computer Aided Design Exchange) Group is chaired by Verda Elliott. The description in the CW Newsletter is, "An Exchange of original drawdowns and design approaches. Information on couputer interfaced and doobby looms. Newsletters three times a year."

I'm not a member of the group, but have seen some of their newsletters--great information and ideas.

In looking in the CW Newsletter, I noticed that there is another group called Computer Tools. The description says, "Share methods of designing and drafting using weaving software and related programs. How to's for moving from the idea to the loom or classroom. Newsletter and disk..." Judie Eatough (on this list) is the chair.

Janet

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Janet Stollnitz  
Silver Spring, MD  
jstoll@cpcug.org  
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Date: Tue, 3 Nov 1998 06:45:57 -0700  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
Subject: Megado

>The Megado will be out in Spring 99. I got the impression that the mechanical doobby will be out first and then the >loom interface box shortly after, but I may be misreading the literature

Finally saw some info on this loom I am intrigued. It is affordable for me ( in the future and seems to have lots of possibilities. if Ingrid's is already working on a driver for this loom great as I hope to purchase her software after Christmas and hopefully I have made some money..... Anyone else weave on it yet?

Pamela

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

# WeaveTech Archive 9811

Date: Tue, 03 Nov 1998 05:56:39 -0800  
From: Catherine Markey <markeyali@earthlink.net>  
Subject: Re: Design / Angstadt book

Ruth's questions about CAD Exchange group: " The CAD Exchange Group has, as its purpose, the exchange of ideas...It asks its membrs to look at the work they are doing on the computer and comment on that work...The CAD EXchange Group members share with their fellow members not only their ideas but also their unique approach to design." Many of these people also use CAW.

Some of the members from the exchange group book I am studying: Barbara Nathans, Doramay Keasbey, Christine Spangler, Martha Hubbard, Ingrid Boesel, Sue Peters, Jane Eisenstein, Bonnie Inouye, Nancy Peck, JoAnne Ryeburn, Alice Schlein, Madelyn van der Hoogt. I left many names out, but included some of those on the list, and those whom you know or who live in your neck of the woods.

Catherine Markey

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Date: Tue, 03 Nov 1998 10:04:51 -0600  
From: jnordling@EXODUS.VALPO.EDU (John Nordling)  
Subject: Greetings

Hi all,

I joined this list a few weeks ago at the suggestion of Bonnie, hi Bonnie. I have been lurking for a while, enjoying the conversations, but not jumping in with comments. I thought, since the list was a little more quiet now, I would introduce myself.

My name is Sara Nordling. I live in NW Indiana. I have been weaving for just over 4 years and this summer purchased a used 16 shaft AVL compudobby, 45". I have woven just three warps on it so far but I've jumped right in with both feet. My last warp was a design for a liturgical hanging. It was a network twill and the treadling for the entire project had no repeats. So much easier on a computer! Thursday I get to go and hang the piece in the gallery of my alma mater in the Chicago area where our guild has a November show.

I may be learning more than I'm contributing on this list, but I will probably speak up on occasion.

Back to lurking for now,

Sara

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Date: Tue, 3 Nov 1998 08:01:09 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re: Design / Angstadt book

Hi Catherine,

>Judie: Is the Angstadt book to which you refer: His Weavers and Patron  
>Book? This is the only one I find in print, and wondered if this belongs  
>is my study book list?

That is one of the Angstadt books and the one referred to most often. Lots of profile drafts and tie-ups in one place. The other is "His Diaber Book." Most of the tie-ups are for more than 16 shafts.

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I would rank the books in the following order if you're buying them.  
Borrowing - the more the merrier.

1. Complete Book of Drafting, Madelyn van der Hoogt
2. A Handbook of Weaves, G. H. Oelsner. - a Dover book.
3. Designing with Blocks, Doramay Keasbey
4. Lots of choices. But the basics are in the above books.

Complex Weavers, CAD Exchange Group.  
This has been a source of lots of ideas and 'lights turning on' for me.

Judie

-----

Date: Tue, 3 Nov 1998 07:53:44 -0700  
From: "Bernie" <bgweave@worldnet.att.net>  
Subject: double weave

Hi

I decided to jump in with both feet on this list.

I am doing double two-tie unit weave structure out of Paul O'Connor's blue book, on page 67.

I did the huck textures and the 3/1 twill, the twill is coming out very nice.

But the huck texture does not look like I think it should, I am doing 60epi for book marks for a CW study group.

Now for the question has anyone else done this weave structure or am I doing to close epi for the pattern to show up different on each side.

thank you  
happy weaving  
bernie g  
AZ  
bgweave@worldnet.att.net

-----

Date: Tue, 3 Nov 1998 08:16:38 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re: Computer Tools

The Complex Weavers Computer Tools group is just getting started. I hope it looks at pushing the tools available and helps for using drafting programs, scanners, word processors, looms -- to better advantage. I hope we talk about designing in the tieup, pegplan, telescoping curves, scanning fabric, using programs to put drafts into word processors, and lots of things I haven't thought of doing yet. I use 3 drafting programs, teach a college class -- so I write exams and handouts. And I'm trying to learn to design and weave better fabric.

Judie

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Date: Mon, 02 Nov 98 21:51:23 PST  
From: "Laura Fry" <laurafry@netbistro.com>

# WeaveTech Archive 9811

Subject: Re: ah-ha moment

For me the ah-ha moment in designing for multi-shafts was when I analyzed a fabric that I particularly liked (woven by Sharon Alderman BTW).

As I slowly went through the textile, pick by pick, the penny dropped (sorry Penny! :) ) and I suddenly realized that the weaver had control over when the thread went up and when it stayed down (I weave on a jack loom obviously). The more shafts available, the more you could control when individual ends moved.

I second Goerner - great books although not the easiest to understand if you are still just trying to get a grasp on weave structure. Well worth the effort IMHO.

Laura Fry

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weavetech-digest

Tuesday, November 3 1998

Volume 01 : Number 048

Re: Sixteen Shafts Resources [arwells@erols.com]  
Re: Design / Angstadt book [Catherine Markey <markeyali@earthlink.net>]

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Date: Mon, 02 Nov 1998 21:29:17 -0800  
From: arwells@erols.com  
Subject: Re: Sixteen Shafts Resources

With respect to the recent discussion of good books on structure related topics, Madelyn VdH's Structure book has been mentioned. Well, here's a question: when I took a class from her, oh, maybe 18 months

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ago, she mentioned that she had a \*new\* structure book coming out. (I remember this because I then made some smart alec remark about hey, now that we know this, of course we won't buy the current book! to which Madelyn did some fancy talking. So, I \*know\* she said this!)

When, I wonder, will this new book be out?? Has anyone heard anything? Mom wants to buy me something for Christmas .....

Anne in Annandale  
arwells@erols.com

-----  
Date: Mon, 02 Nov 1998 22:07:12 -0800  
From: Catherine Markey <markeyali@earthlink.net>  
Subject: Re: Design / Angstadt book

Judie: Is the Angstadt book to which you refer: His Weavers and Patron Book? This is the only one I find in print, and wondered if this belongs is my study book list?

I know I am preaching to the choir since many of this group participate, (are the founding mother's/women) but my lastest design learning tool is a book I borrowed from Complex Weavers, CAD Exchange Group, Book 4. If you aren't all members, just the library alone is reason alone to join. The "ah-ha's" are coming fast and furiously as I study this book.

Catherine Markey  
Petaluma, CA

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weavetech-digest

Monday, November 2 1998

Volume 01 : Number 047

Re: designing in the tie up ? [Autio <autio@pssci.umass.edu>]  
Re: designing in the tie up ? ["Judie Eatough" <jeatough@cougar.netutah.n>]  
devore and multishaft book [Bonnie Inouye <binouye@geocities.com>]  
Megado Loom Drivers [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Re: Megado Loom Drivers [Ruth Blau <rsblau@cpcug.org>]

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Re: Sixteen Shafts Resources

[LDMADDEN@aol.com]

-----  
Date: Mon, 02 Nov 1998 06:28:42 -0500  
From: Autio <autio@pssci.umass.edu>  
Subject: Re: designing in the tie up ?

Penny, the book I learned to design in the tie-up from is Angstadt. There's no text, but if you look at the relationship of the tie-up to the point twill drawdowns you will see that there is a simple correspondence. The tie-up rotates 90 degrees to give one quadrant of the design and is mirrored in both threading and treadling to complete the pattern. If there are no mirrors (or reversals) in the threading or treadling, then the tie-up just gets printed over and over like a set of postage stamps. Best thing to do is set up a draft with straight and point twill (both threading and treadling), then change the tie-up and drawdown the results. Or, put it on a table loom. As you design, watch the float length in both warp and weft. The areas you need to be careful of are at the edges of the tie-up - mirror it or look to the other side (for straight twill) to see the continuation of the float.

Once you've gone through that simple process, you can try including areas of plain weave and various twill lines in your tie-up. See how putting a mirror in the tie-up (vertical, horizontal, diagonal, or combinations thereof) affects your results. See what happens if you repeat a section of the tie-up but offset it halfway (vertically or horizontally). Try some of the fancier threadings and treadlings to see how the tie-ups behave on those. Once you are comfortable with the twills, you can switch to profile drafts and various unit/block structures. Since these will each have their own rules, ask and we can walk you through those.

Laurie Autio

-----  
Date: Mon, 2 Nov 1998 07:59:53 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re: designing in the tie up ?

In addition to the books already mentioned, Oelsner and Angstadt, I also learned from

1. Marilyn Goutmann, Fabric Structure, a text from Philadelphia College of Textiles and Science.

This is a very small book and you must try to create designs from the ideas presented. Used with Oelsner for the examples, it goes through many types of weaves.

2. Doris Goerner, Woven Structure and Design, Part 1, Single Cloth Construction and Part 2, Compound Structures. This is a text from England and is full of information on how to use tie-ups and peg plans to design.

These books are written from an industry view point and challenging. A computer drafting program is a great help in understanding the ideas.

For example, recently Bonnie asked about warp and weft rib weaves. When I was looking at the book this morning -- there it was -- in Goerner, Part 1, page 34-35. She says, "It is important that they are woven with an equal number of ends and picks per 1 cm and the same count for warp and weft. The effect of this weave will be especially visible when smooth yarns and solid colours are used."

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Judie

-----  
Date: Mon, 02 Nov 1998 10:32:28 -0500  
From: Bonnie Inouye <binouye@geocities.com>  
Subject: devore and multishaft book

Margaret is right, of course. I don't have time to browse the catalogs but when somebody said their catalogs were full of devore chenille garments I wanted to point out that the devore items seen in stores and catalogs could not have been made by weaving with devore yarn, in general. I've seen some of these garments while walking through stores, and they are made with some kind of velvet, velour, or other plush fabric (the shops I walk through are not fancy), not really a chenille but something that looks and feels similar. We use chenille yarn as a way to weave a fabric that feels almost like velvet but is much easier to make than true velvet. It is possible to do devore on handwoven fabric woven with chenille yarns (better, Margaret?) and it would look similar to the devore velvet in having smooth, thin areas and thick plush areas. Use a fine rayon warp and a silk chenille weft, but run a thread of the fine rayon along with the silk weft yarn, and weave tightly-- plain weave most likely. The chemicals will burn away the silk and leave the rayon fabric. This means paying a bundle for silk yarn that is wasted, so I see the appeal of buying yarn that already has selected parts not fuzzy, although I've never seen this yarn. I assume the skinny parts occur at regular intervals, which prompted me to say it would be like using space-dyed yarn. Having said that, I am beginning to imagine ways to incorporate this new kind of yarn into interesting weave structures. I'm imagining a cloth with a smooth, shiny warp in shades of blue, and a weft of jet-black chenille devore. If there are large areas of cloth that are warp-emphasis, in contrast with areas that are weft-emphasis, this weft yarn would make unusual textures within the weft-emphasis parts, no? And using only one weft yarn instead of 2, and this fabric would have nice texture on both faces of the cloth. I think I'd rather use the regular silk chenille yarn, but this sounds interesting. I'm weaving alpaca right now, and like the feel of it.

For Penny, and others making the move to multishaft looms: I'm writing a book for you. It is taking me an awfully long time to finish; I keep remembering Alice telling me her book was as long in gestation as a baby elephant and I'm afraid I don't know any animal that has a 4 year gestation and counting! I'm going to self publish, and there's always something that has a firm deadline that gets pushed in front of the book. Most of the chapters are written, most of the graphics are done, most of the memory on my computer is full, and I still need to merge the text and the graphics and find a printer.

This book, currently titled A Handweavers Guide to Multishaft Design, is a workshop that you take at home, with exercises to draft and weave. Or you could think of it as a college course with homework. The very first chapter would help Penny. She asked about tie-ups for 16 shafts. We don't think about tie-up very often when weaving on 4 shafts, but with more than 4 it is important and interesting. It's impossible to answer Penny's question directly without asking her what threading she is using. Understanding the role of the tie-up is a key to understanding the way a weave structure works, for any structure. Designing a tie-up for 16-shaft Lampas is different from making one for 16-shaft crackle.

I'm keeping a file of names and addresses, so let me know (just me, not the list) if you want to be notified when my book is finally done. Current goal is May of 1999, because I'm going to be the keynote speaker for the Ontario weavers and spinners conference then.  
Bonnie Inouye

# WeaveTech Archive 9811

binouye@geocities.com  
www.geocities.com/Paris/Bistro/4347

-----  
Date: Mon, 02 Nov 1998 15:38:06 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Megado Loom Drivers

Ruth:

The Megado will be out in Spring 99. I got the impression that the mechanical dobbie will be out first and then the loom interface box shortly after, but I may be misreading the literature

I tried the loom briefly and liked what I tried. The treadling is very easy which is really important to me and the shed was large. Since I am seriously considering this loom.....

Yes there will be a driver and it will be out before the loom, so it can be tested.

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

</italic>Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www3.sympatico.ca/fiberworks.pcw>

Date: Mon, 02 Nov 1998 18:08:24 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Megado Loom Drivers

Ingrid wrote (about the Megado):

<excerpt>

Yes there will be a driver and it will be out before the loom, so it can be tested.

</excerpt>

Thanks for the info Ingrid. *Very* nice to know that you yourself are intrigued by this loom, since you're in such a good position to light a fire under the programmer. <<ggg>

It seems to me I read or heard recently (on this list? on the Louet website) that Louet is going to skip the mechanical dobbie step and go directly to the electronic interface. Has anyone else heard this? I tried to check the website before I wrote this, but I couldn't get into it. I have emailed Louet & asked for specs, and they've replied that

WeaveTech Archive 9811

they'll put them in the mail to me.

Ruth

rsblau@cpcug.org

Arlington, Virginia USA

Date: Mon, 2 Nov 1998 20:22:21 EST
From: LDMADDEN@aol.com
Subject: Re: Sixteen Shafts Resources

<< I am fascinated with designing in the tie up that seems to be capable with 16 shafts, e.g. tulips etc. I am not sure I have ever run across a source that discusses this, but I feel there must be some principles, guidelines? >>
Penny,

I find DESIGNING WITH BLOCKS FOR HANDWEAVERS, by Doramay Keasbey very useful. It is self-published but recent enough (1993) that it should be available from the usual sources (Unicon, Robin and Russ, etc.) Also the van der Hoogt drafting book is great. Even books that deal with less shafts can show you how to use a structure and then you can extend it to sixteen shafts. Once you find a structure, there are often books just on that particular weave that can help you get a grasp on what has been done so far.

Congratulations on the new loom and getting it together.

Linda Madden

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Thick Variegated thread. ["Jim/Penny Peters" <pjpeters@earthlink.net>]

Date: Sun, 1 Nov 1998 21:46:56 -0800
From: "Jim/Penny Peters" <pjpeters@earthlink.net>
Subject: Thick Variegated thread.

I am a full size sample club person myself, but this yarn forced me to do more reasonable samples first--just to dern expensive. In any case, a few of you have heard me whine about this for some time. I think I finally found a structure I like. I tried backed weaves and finally, after I saw Janet's sample book, got the picture of how to do them. My first attempts were with too great a disparity in the two yarns. My latest attempt is really a lovely fabric and I hope that when I take it off the loom and full it somewhat the longer floats will hold. If not, it is back to the drawing board. The fabric is very thick, but 2 pounds will do about 4 yards of 30inch wide material.

I now think, I am not sure I like variegated yarns, they just dont do that well in complicated patterns as far as I am concerned. I like a subdued look, so prefer yarns that have close color values and usually like the colors to be neighbors on the color wheel. I think I am going to stay with plain yarns, tho they are not nearly as seductive.

Now the next question is--what to do with this fabric. I have been concerned about using it as a coat because of uneven wear with the long floats, especially in high friction areas, like underarms. Will probably just use it for accent. But that means I have to design something to go with it and it needs to be cold enough some day to warrant wearing it in the SF area--hasn't happened in the 25 years I have been here but maybe once or twice. Penny

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Sunday, November 1 1998

Volume 01 : Number 045

WeaveTech Archive 9811

Silk Chenille [Peggy Church <chweaver@ma.ultranet.com>]
chenille devore [Bonnie Inouye <binouye@geocities.com>]
Re: chenille devore [Marge Coe <MargeCoe@concentric.net>]
Re: weaving & music [AmyFibre@aol.com]
Re: devore yarn ["Laura Fry" <laurafry@netbistro.com>]
Re: Silk Chenille [Janet Stollnitz <jstoll@cpcug.org>]
Re: chenille devore [Ruth Blau <rsblau@cpcug.org>]
designing in the tie up ? ["Jim/Penny Peters" <pjpeters@earthlink.net>]
Re: designing in the tie up ? [Marge Coe <MargeCoe@concentric.net>]

Date: Sun, 1 Nov 1998 08:57:14 -0500 (EST)
From: Peggy Church <chweaver@ma.ultranet.com>
Subject: Silk Chenille

This yarn is very different from rayon chenille and is giving me fits! Because the weave structure is plainweave, this discussion may not belong here, but the collective experience of this group may save me time in solving the problems.

I am using flat silk chenille for weaving, 1500 yd/lb, from Henry's Attic. After measuring 1 inch bouts of a 14 yd. warp, I mordant with alum and paint with Wipplinger's natural dye extracts, then steam to set.

Problem Number One is getting the warp beamed. A long snarley process. My raddle is 1/2 inch so one end of the warp has a threading cross and the other 1/2 inch sections for the raddle. There is much braiding and mess. The yarn itself is wonderful. It does not spiral and twist like rayon chenille, hardly frays at all, and becomes very round like tiny bottle brushes after wetting.

Problem Number Two is worming. I usually sett rayon chenille (1350yd/lb-Silk City) at 16 epi. I get a buttery soft cloth that is incredibly supple. So I set the silk (1500 yd/lb) at 20epi, because of the different grist, and because I wanted the cloth to be slightly warp faced to show my wonderful painting. I got a very warp faced fabric and I got a number of instabilities of structure...small worms that developed from the whole 10 inch width of the cloth. So powerful were the worms that the selveges were pulled in.

The cloth: well it's nice, but very different from rayon chenille. It has more tooth-- soft tooth and does not have the density of my chenille cloth. Light, warm, fabulous dye uptake.

I know this is all physics! My first instinct is to change the sett to 18 or even 16 to get a more balanced plainweave, so the weft will not be operating in a tunnel, but will have more influence on the structure. At almost \$57/lb (before dyeing) I thought I should consult my experts and perhaps find someone who's been there and done that!

Peggy
Peggy Church
Homespun & Handwoven
chweaver@ma.ultranet.com

Date: Sun, 01 Nov 1998 11:18:34 -0500
From: Bonnie Inouye <binouye@geocities.com>
Subject: chenille devore

WeaveTech Archive 9811

The chenille devore in the catalogs is made by taking chenille cloth and burning out a design area using chemicals. Some fiber artists are working with this, too, usually buying the fabric and silkscreening their own designs in the chemicals. The relationship between designs done this way and those made with devore yarn would be similar to the relationship between silkscreened cloth and that made with spacedyed yarn, I would guess. Either go with a hit-and-miss design, or spend a lot of time making the yarn's design bits come together.

My preference is to use the chenille as weft only (or warp only would do it but I'd rather use it for weft) and a smooth warp yarn, so my patterns are loom-controlled and I have that contrast between velvety weft-faced parts and smooth warp-faced parts. Charlotte, you know what I mean, you have one!

I'm going to have a studio open house in November in Maryland (I flew back on Thursday), so if you are near D.C. and would like directions, please e-mail me privately.

Bonnie Inouye
binouye@geocities.com
www.geocities.com/Paris/Bistro/4347

Date: Sun, 01 Nov 1998 10:17:19 -0700
From: Marge Coe <MargeCoe@concentric.net>
Subject: Re: chenille devore

Bonnie Inouye wrote:

> The chenille devore in the catalogs is made by taking chenille cloth and
> burning out a design area using chemicals.

I'm royally confused! Set me right please. I thought devore was burning out design areas in *velvet.* I was laboring under the belief that it is most often a silk velvet with a rayon backing (i.e., the nap is silk; the weave part rayon) burnt using a chemical that removes only the silk.

So, what is chenille cloth? Is it cloth made from chenille yarn? Then is chenille devore the aforementioned chenille cloth burnt? I like to get my terminology straight <g>.

Hope you have a good open house Bonnie.

Margaret

MargeCoe@concentric.net
Tucson, AZ, USA

Date: Sun, 1 Nov 1998 13:03:03 EST
From: AmyFibre@aol.com
Subject: Re: weaving & music

As a musician and a weaver, I am embarrassed to admit that I'm still stumped when it comes to using music as source material for weave structure.

To date, I have used rhythmic passages to design stripes of color -- where a whole note was so wide, a half note was a stripe half as wide, etc., etc. I've also used pitches to assign color. But I haven't yet "seen" a way to translate melody or harmony into structure.

WeaveTech Archive 9811

I understand how old music manuscripts can resemble weaving notation as Terri has explained. But what other ways have you all found to use music to inspire structure?

Amy
amyfibre@aol.com

Date: Sun, 01 Nov 98 11:52:15 PST
From: "Laura Fry" <laurafry@netbistro.com>
Subject: Re: devore yarn

Yes, the yarn I sampled was from Silk City. It felt wonderful on the loom, I can only imagine that it would be fantastic after finishing....

Laura Fry

Date: Sun, 01 Nov 1998 19:07:31 -0500
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: Silk Chenille

At 08:57 AM 11/1/98 -0500, Peggy wrote:
>I am using flat silk chenille for weaving, 1500 yd/lb, from Henry's Attic.

I haven't used the silk chenille for warp, but I have used it for weft on a silk warp. The warp was essentially warp emphasis (mainly 30/2 silk with some other grists included) sett at 36 epi using a networked 3/1 twill. I had no problem with worming even after machine washing and machine drying several times.

Janet

Janet Stollnitz
Silver Spring, MD

jstoll@cpcug.org

Date: Sun, 01 Nov 1998 20:47:11 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: chenille devore

Marge wrote:
>I'm royally confused! Set me right please.<snip>
>So, what is chenille cloth? Is it cloth made from chenille yarn? Then is
>chenille devore the aforementioned chenille cloth burnt?

I haven't seen this stuff from Silk City, but my image was that it's chenille yarn (like what you get from Webs, or Silk City for that matter), but some areas of the yarn are fuzzy and some just have the core yarn. As you weave, you get a thick & thin effect. I must check the Silk City color cards when I shop sit this week. We probably have a sample.

Ruth

rsblau@cpcug.org
Arlington, Virginia USA

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Date: Sun, 1 Nov 1998 18:03:40 -0800
From: "Jim/Penny Peters" <pjpeters@earthlink.net>
Subject: designing in the tie up ?

Well, folks, with some encouragement I post this query to the list. I am a new owner of an old AVL 16 shaft loom with compudobby. As I struggle to put it together, my mind wanders/wonders to the question of what will I do with it when I have it operational (I am supremely optimistic). One aspect that seems brand new to me is really designing in the tieup and in the treadling. Bonnie's classes this summer gave me a lot of pointers on how to design by combining different structures, but I am fascinated with designing in the tie up that seems to be capable with 16 chafts, e.g. tulips etc. I am not sure I have ever run across a source that discusses this, but I feel there must be some principles, guidelines? Any infor would be appreciated. Penny Peters

Date: Sun, 01 Nov 1998 19:27:13 -0700
From: Marge Coe <MargeCoe@concentric.net>
Subject: Re: designing in the tie up ?

Jim/Penny Peters wrote:

> One aspect that
> seems brand new to me is really designing in the tieup and in the treadling.

Designing in the tie up limits you to 16 high, with, theoretically, an unlimited width (though the method--computer or by hand--can impose some limits). This tie up can then be treadled in all sorts of ways.

But Penny there's yet another venture for you that is designing in the peg plan! Where the width is 16, but the length is eternal! This is where you can have a ribbon, for example, twist and turn and loop through the entire project. Or draw an object that fits 16 shafts wide (well perhaps 14--you need some space between them). Then the object can be half-dropped or changed, morphed perhaps ala Escher--all sorts of possibilities.

We're waiting for some good resources to help those new to doobby and 16 shafts (hint, hint Bonnie) learn how to design. Until that book arrives though, a really good place to get a handle on a lot of this is Oelsner. I'm more than willing to try walk you through this, just pick a page!

Margaret

MargeCoe@concentric.net
Tucson, AZ, USA

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weavetech-digest

Sunday, November 1 1998

Volume 01 : Number 044

Re: devore yarn
Re: weavetech-digest V1 #43

[Foresthrt@aol.com]
[WC3424@aol.com]

Date: Sat, 31 Oct 1998 06:52:27 EST
From: Foresthrt@aol.com
Subject: Re: devore yarn

This is a new one carried by Silk City and VERY pricey- I'd be interested in anyone's experiences. Limited colors available, but intriguing and tempting. I can get it for anybody who'd like it. Can't remember price off the top of my head, but let me know if you're interested.

Mary Klotz

about to host 10 9-11 year old young ladies for a studio tour and intro to fiber arts work at 9 this morning. Just printed out draw downs and blank draw down pages so they can play with that a bit, and out to the labyrinth for a walk if they get antsy!

Date: Sat, 31 Oct 1998 08:31:55 EST
From: WC3424@aol.com
Subject: Re: weavetech-digest V1 #43

<< Today I used a new-to-me yarn called Chenille
Devore. >>

I'm seeing in almost every Christmas catalogue, scarves of chenille devore. Where can we find this yarn? How wonderful to have it available and as you stated...without the nasty chemicals!

Please excuse me posting a private note to Bonnie: I'm not sure of your email address, Bonnie. Would love to bring you up-to-date on our Paula and her new surroundings.

Thanks, ya'll...Charlotte in East Texas

End of weavetech-digest V1 #44

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