

## WeaveTech Archive 9812

From Majordomo-Owner@List-Server.net Sun Feb 21 13:49:33 1999  
Received: from optima.cs.arizona.edu by jupiter.CS.Arizona.EDU (5.65v4.0/1.1.8.2/08Nov94-0446PM)  
id AA26361; Sun, 21 Feb 1999 13:37:09 -0700  
Received: from salmon.esosoft.net (salmon@salmon.esosoft.net [192.41.17.47])  
by optima.cs.arizona.edu (8.9.1a/8.9.1) with ESMTP id NAA29800  
for <ralph@CS.Arizona.EDU>; Sun, 21 Feb 1999 13:36:17 -0700 (MST)  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA26729; Sun, 21 Feb 1999  
13:36:07 -0700 (MST)  
Date: Sun, 21 Feb 1999 13:36:07 -0700 (MST)  
Message-Id: <199902212036.NAA26729@salmon.esosoft.net>  
To: ralph@CS.Arizona.EDU  
From: Majordomo@List-Server.net  
Subject: Majordomo file: list 'weavetech' file 'weavetech.9812'  
Reply-To: Majordomo@List-Server.net  
Status: R

--

>From owner-weavetech@List-Server.net Sun Dec 27 11:38:14 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA12139; Sun, 27 Dec 1998  
11:38:14 -0700 (MST)  
Received: from smtp11.bellglobal.com (smtp11.bellglobal.com [204.101.251.53]) by  
salmon.esosoft.net (8.8.5) id LAA12132; Sun, 27 Dec 1998 11:38:13 -0700 (MST)  
Received: from default (ppp809.on.bellglobal.com [206.172.239.41])  
by smtp11.bellglobal.com (8.8.5/8.8.5) with SMTP id NAA11589  
for <weavetech@List-Server.net>; Sun, 27 Dec 1998 13:39:43 -0500 (EST)  
Message-Id: <3.0.32.19981227134022.0068b8c8@pop1.sympatico.ca>  
X-Sender: blzzom44@pop1.sympatico.ca  
X-Mailer: Windows Eudora Pro Version 3.0 (32)  
Date: Sun, 27 Dec 1998 13:41:01 -0500  
To: weavetech@List-Server.net  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: stretchers  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

When I used a stretcher I often would scratch myself on it while it was on the web. Don't ask me how, but the back of my hand would look like they had been in a cat fight. The wooden stretcher that I had was the worst one, I guess because the prongs were longer (it was sold as a rug temple) and protruded past the edges of the rug.

I bought a roll of foam insulation that looked like a thin rod of grey foam. I cut 2 pieces of this foam and stuck them over the sharp prongs when the stretcher is on the web. After a whole lot of moving the stretcher forward, the foam would be too full of holes and not stay put. Then I discarded it and cut two new pieces. The roll lasted longer than the stretcher. I sold it with great relief when I found the Signe's Width Holder.

I never scratched myself on the Signe Width Holder since the cords that attached the hooks to the side of the loom prevented me from doing whatever it was that I did with the other stretcher.

Ingrid Boesel  
the weaving half of Fiberworks PCW

## WeaveTech Archive 9812

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

>From owner-weavetech@List-Server.net Sun Dec 27 15:18:36 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id PAA12105; Sun, 27 Dec 1998 15:18:36 -0700 (MST)  
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id PAA12094; Sun, 27 Dec 1998 15:18:34 -0700 (MST)  
Received: from authoriu (asc110.idsonline.com [207.176.21.110]) by cpcug.org (8.8.4/8.6.12) with SMTP id RAA01137 for <weavetech@List-Server.net>; Sun, 27 Dec 1998 17:18:29 -0500 (EST)  
Message-Id: <3.0.3.32.19981227171758.006bf774@cpcug.org>  
X-Sender: rsblau@cpcug.org  
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)  
Date: Sun, 27 Dec 1998 17:17:58 -0500  
To: weavetech@List-Server.net  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: sewing thread update  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

I have put my first thick & thin warp on the loom, and used chenille & sewing thread. I distilled all the comments that people posted to the list, and decided that it was still worth trying b2f, and that I would wind 2 thin plus one thick together on the warping mill. On the whole, I'd say this worked pretty well, even tho both the chenille & the sewing thread are black (what \*was\* I thinking????).

That said, I have to add that this warp was neither very long nor very wide. The more I got into the project, the more I thought that for once in my life, I really had to sample. So the warp is 5" wide and 2.5 yds long. I plan to make a bunch of samples, and then choose the one I like best to weave what I call a "suit scarf." This is a narrow rather short scarf designed to be worn as decoration with a woman's business suit. The wearer should be able to tuck it under the collar of the suit (if she wants) and the fringe should hang just about to the waist. I've woven these before (for sale) and people seem to like them. Beads on the fringe are particularly appropriate for this decorative scarf, and the sewing thread in the warp should make that easy to do.

The sewing thread/chenille combo is doing just what I had hoped: the sewing thread is disappearing into the chenille, leaving me with just the pattern weft showing. I'm using Madelyn's updated T&T threading (1,2,P) rather than classic DPW. However, I don't like the selvages, and will hang floating selvages on both sides before I start weaving the scarf.

Not surprisingly (with 2/3 of the threads on either shaft 1 or shaft 2), I'm having trouble with shafts drifting up. While I'm sampling & playing, I don't mind pushing them down, but if I'm going to use this structure on a regular basis, I'll have to rig a bar or something under shafts 1 & 2 to keep them down (and make them heavier to lift--ugh).

Ruth

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

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

>From owner-weavetech@List-Server.net Mon Dec 28 05:17:32 1998

## WeaveTech Archive 9812

Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA27348; Mon, 28 Dec 1998 05:17:32 -0700 (MST)  
Received: from mtiwmhc01.worldnet.att.net (mtiwmhc01.worldnet.att.net [204.127.131.36]) by salmon.esosoft.net (8.8.5) id FAA27343; Mon, 28 Dec 1998 05:17:31 -0700 (MST)  
Received: from default ([12.69.0.95]) by mtiwmhc01.worldnet.att.net (InterMail v03.02.05 118 121 101) with ESMTP id <19981228121702.KFLJ17206@default> for <weavetech@List-Server.net>; Mon, 28 Dec 1998 12:17:02 +0000  
From: "Martha H. & Jeffrey D. Hubbard" <hubbard182@worldnet.att.net>  
To: <weavetech@List-Server.net>  
Subject: Re: weavetech-digest V1 #132  
Date: Mon, 28 Dec 1998 07:08:55 -0500  
X-MSMail-Priority: Normal  
X-Priority: 3  
X-Mailer: Microsoft Internet Mail 4.70.1155  
MIME-Version: 1.0  
Content-Type: text/plain; charset=ISO-8859-1  
Content-Transfer-Encoding: 7bit  
Message-Id: <19981228121702.KFLJ17206@default>  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

>  
> Not surprisingly (with 2/3 of the threads on either shaft 1 or shaft 2),  
> I'm having trouble with shafts drifting up

Ruth,

When I do dpw, I reserve shafts 1 thru 4 for the fine threads. That relieves the jamming. Of course, this is possible only if you have enough shafts to do so. Good luck. Sounds wonderful.  
Martha

To reply privately, send message to "Martha H. & Jeffrey D. Hubbard" <hubbard182@worldnet.att.net>

>From owner-weavetech@List-Server.net Mon Dec 28 05:48:40 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA01337; Mon, 28 Dec 1998 05:48:40 -0700 (MST)  
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id FAA01333; Mon, 28 Dec 1998 05:48:39 -0700 (MST)  
Received: from authoriu (asc213.idsonline.com [207.176.21.213]) by cpcug.org (8.8.4/8.6.12) with SMTP id HAA29355 for <weavetech@List-Server.net>; Mon, 28 Dec 1998 07:48:29 -0500 (EST)  
Message-Id: <3.0.3.32.19981228074756.006c57e4@cpcug.org>  
X-Sender: rsblau@cpcug.org  
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)  
Date: Mon, 28 Dec 1998 07:47:56 -0500  
To: weavetech@List-Server.net  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: floating shafts  
In-Reply-To: <19981228121702.KFLJ17206@default>  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

>> Not surprisingly (with 2/3 of the threads on either shaft 1 or shaft 2),  
>> I'm having trouble with shafts drifting up  
> When I do dpw, I reserve shafts 1 thru 4 for the fine threads. That  
>relieves the jamming. Of course, this is possible only if you have enough  
>shafts to do so.

## WeaveTech Archive 9812

Good idea. I'm doing the current warp on an 8-shaft loom, and wouldn't want to devote so many shafts to the tie-downs, but I have a 12-shaft loom, and could use that one next time. Thanks for the suggestion.

Ruth

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

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

>From owner-weavetech@List-Server.net Mon Dec 28 05:56:44 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA02276; Mon, 28 Dec 1998 05:56:44 -0700 (MST)  
Received: from mail.mc.net (mail.mc.net [209.172.128.4]) by salmon.esosoft.net (8.8.5) id FAA02272; Mon, 28 Dec 1998 05:56:43 -0700 (MST)  
Received: (qmail 9862 invoked from network); 28 Dec 1998 12:57:05 -0000  
Received: from tntmodem2-39.mc.net (HELO Butler-Home.cl.na.sb.com) (209.172.134.39) by mail.mc.net with SMTP; 28 Dec 1998 12:57:05 -0000  
Message-ID: <003801be3273\$46f5e320\$2786acd1@Butler-Home.cl.na.sb.com>  
From: "Al and Su Butler" <apbutler@mc.net>  
To: <weavetech@list-server.net>  
Subject: Re: sewing thread update  
Date: Mon, 28 Dec 1998 07:03:48 -0800  
MIME-Version: 1.0  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: 7bit  
X-Priority: 3  
X-MSMail-Priority: Normal  
X-Mailer: Microsoft Outlook Express 4.72.2106.4  
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.2106.4  
X-Spam-Rating: mail.mc.net 1.6.1 0/1000/N  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Ruth Blau wrote:

>Not surprisingly (with 2/3 of the threads on either shaft 1 or shaft 2),  
>I'm having trouble with shafts drifting up

HI Ruth...why not try spreading your warp onto more shafts? Instead of 2/3 of the threads being placed on shaft 1 or 2, spread them over 4 shafts...this should eliminate the problem of both lifting and allowing the shafts to drop back into place....

Su :-)

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

>From owner-weavetech@List-Server.net Mon Dec 28 08:05:58 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA21236; Mon, 28 Dec 1998 08:05:58 -0700 (MST)  
Received: from arl-img-9.compuserve.com (arl-img-9.compuserve.com [149.174.217.139]) by salmon.esosoft.net (8.8.5) id IAA21214; Mon, 28 Dec 1998 08:05:56 -0700 (MST)  
Received: (from root@localhost) by arl-img-9.compuserve.com (8.8.6/8.8.6/2.17) id KAA18196 for weavetech@List-Server.net; Mon, 28 Dec 1998 10:05:29 -0500 (EST)  
Date: Mon, 28 Dec 1998 10:04:54 -0500  
From: Sue Hunt <76021.3122@compuserve.com>  
Subject: Re: Temples

## WeaveTech Archive 9812

To: "INTERNET:weavetech@List-Server.net" <weavetech@List-Server.net>  
Message-ID: <199812281005\_MC2-64E5-A96B@compuserve.com>  
MIME-Version: 1.0  
Content-Transfer-Encoding: quoted-printable  
Content-Type: text/plain; charset=ISO-8859-1  
Content-Disposition: inline  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Hi All,

Hope everyone is enjoying the holidays. Regarding the use of a temple, I fought with mine for quite awhile before I got control of the thing. <g> I weave on a drawloom, and wanted to learn to use a temple wi=

th  
fine cotton warp, sett at 72 epi, and silk weft. The edges had a slight curl as I wove, and the temple eliminated this problem. I found I had to move it very frequently, every 1/4 inch or so with these threads. I kept getting "mouse ears" (tiny loops at the edges) where the fine silk would loop around the teeth of the temple. I tried to adjust the angle of the weft thread as I came out of and entered the shed, but occasionally I wou=

ld  
still have this problem. Ingrid Boesel gave me a wonderful tip....leave t=

he  
foam protector tips on as I weave. This also takes care of pricking your fingers or hand on those things as you work. It only takes a second to remove and replace them as you move the temple. I can't believe I didn't think of it myself, but that's what friends are for! BTW, I have used the=

temples with larger threads and I didn't need to move it quite so often, every 1/2 inch or inch will do.

Sue H

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

>From owner-weavetech@List-Server.net Mon Dec 28 10:08:28 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id KAA15464; Mon, 28 Dec 1998 10:08:28 -0700 (MST)  
Received: from imo25.mx.aol.com (imo25.mx.aol.com [198.81.17.69]) by salmon.esosoft.net (8.8.5) id KAA15460; Mon, 28 Dec 1998 10:08:27 -0700 (MST)  
From: JBKra123@aol.com  
Received: from JBKra123@aol.com  
by imo25.mx.aol.com (IM0v18.1) id BINBa11666  
for <weavetech@List-Server.net>; Mon, 28 Dec 1998 12:07:51 -0500 (EST)  
Message-ID: <9fabd5be.3687bae7@aol.com>  
Date: Mon, 28 Dec 1998 12:07:51 EST  
To: weavetech@List-Server.net  
Mime-Version: 1.0  
Subject: (no subject)  
Content-type: text/plain; charset=US-ASCII  
Content-transfer-encoding: 7bit  
X-Mailer: AOL 4.0 for Windows 95 sub 226  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

SET WEAVETECH-DIGEST MAIL JBKra123@aol.com

To reply privately, send message to JBKra123@aol.com

>From owner-weavetech@List-Server.net Mon Dec 28 12:30:06 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA13649; Mon, 28 Dec 1998 12:30:06 -0700 (MST)

## WeaveTech Archive 9812

Received: from dub-img-11.compuserve.com (dub-img-11.compuserve.com [149.174.206.141]) by salmon.esosoft.net (8.8.5) id MAA13630; Mon, 28 Dec 1998 12:30:04 -0700 (MST)  
Received: (from root@localhost) by dub-img-11.compuserve.com (8.8.6/8.8.6/2.17) id OAA15142 for WeaveTech@list-server.net; Mon, 28 Dec 1998 14:29:39 -0500 (EST)  
Date: Mon, 28 Dec 1998 14:29:20 -0500  
From: Anita Bell <75274.24@compuserve.com>  
Subject: Signe's Width Holder.  
To: WeaveTech <WeaveTech@list-server.net>  
Message-ID: <199812281429\_MC2-64E1-C33D@compuserve.com>  
MIME-Version: 1.0  
Content-Transfer-Encoding: quoted-printable  
Content-Type: text/plain; charset=ISO-8859-1  
Content-Disposition: inline  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Do this item, "Signe's Width Holder", is still available? And if so where could one find it? There was a time when I would not weave without a temple until I gouged the shuttle race in a loom with the sharp teeth, heart breaking! I know one should be constantly moving them to avoid doing that but I did not follow that rule. I sold all my temples and now = find that with the right warp tension and EFS I don't need them. I would = like to weave a couple of rag rugs but in my opinion you do need temples/stretchers for that. =

Thanks,

Anita Bell  
75274.24@compuserve.com

To reply privately, send message to Anita Bell <75274.24@compuserve.com>

>From owner-weavetech@List-Server.net Mon Dec 28 12:55:38 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA18728; Mon, 28 Dec 1998 12:55:38 -0700 (MST)  
Received: from alpha.netvision.net.il (alpha.netvision.net.il [194.90.1.13]) by salmon.esosoft.net (8.8.5) id MAA18722; Mon, 28 Dec 1998 12:55:36 -0700 (MST)  
Received: from diaspora (ts027p6.jlm.netvision.net.il [62.0.3.44]) by alpha.netvision.net.il (8.8.6/8.8.6) with ESMTP id VAA22270 for <weavetech@List-Server.net>; Mon, 28 Dec 1998 21:51:45 +0200 (IST)  
Message-Id: <199812281951.VAA22270@alpha.netvision.net.il>  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
To: <weavetech@List-Server.net>  
Subject: Re: sewing thread update  
Date: Mon, 28 Dec 1998 23:01:49 +0200  
X-MSMail-Priority: Normal  
X-Priority: 3  
X-Mailer: Microsoft Internet Mail 4.70.1155  
MIME-Version: 1.0  
Content-Type: text/plain; charset=ISO-8859-1  
Content-Transfer-Encoding: 7bit  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Could anyone tell me what b2F,  
T&T, threading (1,2,P mean.

## WeaveTech Archive 9812

Thanks,

Yehudit

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

>From owner-weavetech@List-Server.net Mon Dec 28 13:48:45 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA00595; Mon, 28 Dec 1998 13:48:45 -0700 (MST)  
Received: from smtp2.erols.com (smtp2.erols.com [207.172.3.235]) by salmon.esosoft.net (8.8.5) id NAA00590; Mon, 28 Dec 1998 13:48:43 -0700 (MST)  
From: arwells@erols.com  
Received: from LOCALNAME (207-172-49-222.s222.tnt14.ann.erols.com [207.172.49.222])  
by smtp2.erols.com (8.8.8/8.8.5) with SMTP id PAA14029  
for <weavetech@List-Server.net>; Mon, 28 Dec 1998 15:51:23 -0500 (EST)  
Message-ID: <368820FE.41EA@erols.com>  
Date: Mon, 28 Dec 1998 16:23:27 -0800  
X-Mailer: Mozilla 3.01C-DH397 (Win16; I)  
MIME-Version: 1.0  
To: weavetech@List-Server.net  
Subject: Re: sewing thread update  
References: <199812281951.VAA22270@alpha.netvision.net.il>  
Content-Type: text/plain; charset=us-ascii  
Content-Transfer-Encoding: 7bit  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Yehudit Abrahams wrote:

>  
> Could anyone tell me what b2F,  
> T&T, threading (1,2,P mean.

Yehudit -

B2F is short-hand for "Back to front" and is used in the context of putting your warp on the loom. T&T as Ruth used it is "Thick and Thin". The threading (1,2,P) is another short-hand for the following threading sequence: shaft 1, shaft 2, Pattern shaft(s). By the way, F2B would then be Front to Back.

Regards -  
Anne  
arwells@erols.com

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

>From owner-weavetech@List-Server.net Mon Dec 28 14:46:26 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id OAA11056; Mon, 28 Dec 1998 14:46:26 -0700 (MST)  
Received: from newmail.netbistro.com (newmail.netbistro.com [204.239.167.35]) by salmon.esosoft.net (8.8.5) id OAA11044; Mon, 28 Dec 1998 14:46:25 -0700 (MST)  
Received: (qmail 17395 invoked by alias); 28 Dec 1998 21:46:33 -0000  
Received: (qmail 17383 invoked from network); 28 Dec 1998 21:46:31 -0000  
Received: from ip159.dialup.pgonline.com (HELO setup) (204.239.167.159)  
by newmail.netbistro.com with SMTP; 28 Dec 1998 21:46:31 -0000  
Message-ID: <000301be32aa\$4d443f60\$9fa7efcc@setup>  
From: "Darlene Mulholland" <darmul@netbistro.com>  
To: "weavetech" <weavetech@list-server.net>  
Subject: Signe's stretchers  
Date: Mon, 28 Dec 1998 13:37:36 -0800  
MIME-Version: 1.0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: 7bit

## WeaveTech Archive 9812

X-Priority: 3  
X-MSMail-Priority: Normal  
X-Mailer: Microsoft Outlook Express 4.72.2110.0  
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.2106.4  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

The same idea is easily made yourself. I've added a couple of eyelets to the sides of my loom and used a sturdy cord attached to a knitting machine 'claw' type tool to achieve the same results. I first did this as I didn't like the idea of covering up my weaving. I'm probably the only one out there that doesn't notice a treadling error until I've woven at least another 1/2" so I need to see what I've just woven. I rarely use this device and came up the it for a fine wool warp. It does work well - you can vary the amount of weight you hang from the ends of the cords according to the needs of each warp.

Darlene Mulholland  
darmul@netbistro.com  
<http://www.pgmoneysaver.bc.ca/weaving/>

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

>From owner-weavetech@List-Server.net Mon Dec 28 14:59:23 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id OAA13447; Mon, 28 Dec 1998 14:59:23 -0700 (MST)  
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by salmon.esosoft.net (8.8.5) id OAA13437; Mon, 28 Dec 1998 14:59:22 -0700 (MST)  
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42])  
by mailbox.syr.edu (8.9.1/8.9.1) with SMTP id QAA28418  
for <weavetech@list-server.net>; Mon, 28 Dec 1998 16:59:29 -0500 (EST)  
Date: Mon, 28 Dec 1998 16:59:29 -0500 (EST)  
Message-Id: <199812282159.QAA28418@mailbox.syr.edu>  
X-Sender: aafannin@mailbox.syr.edu  
X-Mailer: Windows Eudora Light Version 1.5.2  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"  
To: weavetech@list-server.net  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: TEMPLES  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

TO ALL:

The recent discussion on the use/non-use of temples in the making of woven fabric seems to indicate that there is widespread misunderstanding of the function of this item.

The one comment made that the function of the temple is not to prevent filling take-up was the most accurate. In fact, filling take up is impossible to prevent by any means since, except in the instance of warp faced goods where there filling describes a relatively straight line from selvage to selvage, the filling is never straight and therefore is forced to contract in passing over and under the warp. This clearly results in a shortening of each pick, translation: filling take-up. Even in the case of shuttleless looms, on which I have woven lots of goods, where filling tension from a shuttle is not an issue, there is filling take-up. Therefore, while it can contribute to filling take-up, the total absence of filling tension, as would be the

## WeaveTech Archive 9812

condition on a shuttleless loom, can demonstrate that it is the convoluted path followed by the filling rather than its tension which is more responsible for filling take-up.

Now, as for the function of the temples, which incidentally are used on shuttleless looms as well as shuttle looms, they serve primarily to maintain the reeded width of the goods at the fell line so that the selvage ends pass straight through the reed. On any loom with temples filling take-up can be very easily seen occurring behind the temples where it doesn't matter as long as the selvage ends are passing straight through the reed. The contraction in reeded width of the goods is taken into account by the designer. The percent of contraction is really a function of the number of times the filling passes over and under the warp according to the weave structure. 1-up/1-down plain weave, with the maximum number of warp/filling intersections usually has the highest percent of filling contraction, all else being equal.

In the mill textile trade, the question of use or non-use of temples is really not an issue since temples are always used. In certain handloom situations, temples are always used. However, as was pointed out in this series of comments on the topic, many handloom weavers, particularly in the US frown on their use as some form of "...cheating...".

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  
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E-mail: <aafannin@mailbox.syr.edu>  
Web: <http://syllabus.syr.edu/TEX/aafannin>

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

>From owner-weavetech@List-Server.net Mon Dec 28 15:41:20 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id PAA21728; Mon, 28 Dec 1998 15:41:20 -0700 (MST)  
Received: from dewdrop2.mindspring.com (dewdrop2.mindspring.com [207.69.200.82]) by salmon.esosoft.net (8.8.5) id PAA21722; Mon, 28 Dec 1998 15:41:19 -0700 (MST)  
Received: from mindspring.com (ip132.an15-new-york4.ny.pub-ip.psi.net [38.26.26.132]) by dewdrop2.mindspring.com (8.8.5/8.8.5) with ESMTP id RAA30093; Mon, 28 Dec 1998 17:41:26 -0500 (EST)  
Message-ID: <36880930.57D6DE77@mindspring.com>  
Date: Mon, 28 Dec 1998 17:41:52 -0500  
From: Barbara Nathans <bnathans@mindspring.com>  
Organization: bnathans  
X-Mailer: Mozilla 4.5 [en] (Win95; I)  
X-Accept-Language: en  
MIME-Version: 1.0  
To: weavetech@List-Server.net, Ruth Blau <rsblau@cpcug.org>  
Subject: Re: weavetech-digest V1 #132  
References: <199812281100.EAA17982@salmon.esosoft.net>  
Content-Type: text/plain; charset=us-ascii  
Content-Transfer-Encoding: 7bit  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

## WeaveTech Archive 9812

Ruth says "Not surprisingly (with 2/3 of the threads on either shaft 1 or shaft 2),  
I'm having trouble with shafts drifting up. "

When I did DPW with sewing thread and silk chenille to make my childrens wedding canopies, I used all 16 harnesses-- 14 against 2 - and had narry a problem doing this on with the AVL!!!

But all black??? oh dear.....

--

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

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

>From owner-weavetech@List-Server.net Mon Dec 28 15:43:49 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id PAA22384; Mon, 28 Dec 1998 15:43:49 -0700 (MST)  
Received: from primary.webnet.qc.ca (mail2.webnet.qc.ca [216.13.56.3]) by salmon.esosoft.net (8.8.5) id PAA22377; Mon, 28 Dec 1998 15:43:47 -0700 (MST)  
X-Authentication-Warning: salmon.esosoft.net: Host mail2.webnet.qc.ca [216.13.56.3] claimed to be primary.webnet.qc.ca  
Received: from inconnu (216.13.56.119) by primary.webnet.qc.ca (EMWAC SMTPRS 0.81) with SMTP id <B0000941947@primary.webnet.qc.ca>; Mon, 28 Dec 1998 17:52:02 -0500  
Message-ID: <MAPI.Id.0016.007563696567202030303036303036@MAPI.to.RFC822>  
X-MSMail-Priority: Normal  
X-Priority: 3  
To: "weavetech" <weavetech@list-server.net>  
MIME-Version: 1.0  
From: "Lucie Gingras" <lucieg@webnet.qc.ca>  
Subject: Five shafts from four (satin and damask)  
Date: Mon, 28 Dec 98 17:42:32 PST  
Content-Type: text/plain; charset="ISO-8859-1"; X-MAPIextension=".TXT"  
Content-Transfer-Encoding: 7bit  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Anne,

This topic has interested me because it is a challenge and also it opens possibilities for my 4-shaft students. I don't know what was said on the other list, so here are some references about weaving five shafts from four:

- Summer and Winter, a weave for all seasons, by Donna Sullivan, p. 49
- Add a shaft, by Doramay Keasbey in Weaver's issue 14, p. 28-31
- Step up to satins and discover damask, by Donna Sullivan in Weaver's issue 4, p. 18-21.

When I taught satin and damask a few years ago, I decided to include satin and damask on 4 shafts using floating warps as explained in the magazines above. I first tried it at home on a narrow warp: horizontal satin stripes were easy but the pick-up to get damask needed a lot of patience. It was difficult to get a clear shed with the 20/2 mercerized cotton warp at 60 epi. I don't remember exactly how I managed but I have a beautiful sample, white on white, with no mistake. It was wonderful to weave damask on only 4 shafts and the students wanted to try it too. But weaving during a workshop on someone else's loom is different and many were frustrated to have mistakes in their sample. I must confess that I re-threaded my own warp on 5 shafts to weave more pick-up damask pieces!  
It was interesting to read about your experiments with Bronson lace and to

## WeaveTech Archive 9812

know they were successful. Your solutions could help me if I decide to try it again someday.

Marguerite Gingras

To reply privately, send message to "Lucie Gingras" <lucieg@webnet.qc.ca>

>From owner-weavetech@List-Server.net Tue Dec 29 07:17:24 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA24066; Tue, 29 Dec 1998 07:17:24 -0700 (MST)  
Received: from smtp3.erols.com (smtp3.erols.com [207.172.3.236]) by salmon.esosoft.net (8.8.5) id HAA24049; Tue, 29 Dec 1998 07:17:22 -0700 (MST)  
Received: from LOCALNAME (207-172-46-53.s53.tnt9.ann.erols.com [207.172.46.53])  
by smtp3.erols.com (8.8.8/8.8.5) with SMTP id JAA01164  
for <weavetech@List-Server.net>; Tue, 29 Dec 1998 09:17:21 -0500 (EST)  
Message-ID: <368916B2.34F6@erols.com>  
Date: Tue, 29 Dec 1998 09:51:46 -0800  
From: Anne Wells <arwells@erols.com>  
X-Mailer: Mozilla 3.01C-DH397 (Win16; I)  
MIME-Version: 1.0  
To: weavetech@List-Server.net  
Subject: Re: Five shafts from four (satin and damask)  
References: <MAPI.Id.0016.007563696567202030303036303036@MAPI.to.RFC822>  
Content-Type: text/plain; charset=us-ascii  
Content-Transfer-Encoding: 7bit  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Marguerite -

First, thanks for the references! I'm interested in checking them out, and seeing what the differences may be between what I came up with and what these more distinguished weavers worked on. Maybe there is an easier way. I eventually \*also\* rethreaded the end of the warp just to get it done with less effort.

Once washed, these cottolin towels changed entirely -- for the better. So as part of my New Year's resolution to use up the stash, I am putting on another warp (on the 4 shaft loom). I spent some time going through Margaret Davidson in the last two days, looking at her "Barley Corn Weave" -- spot lace, or Atwater lace to me -- for inspiration. I found two interesting things: first, in her section "Swedish Lace", there were lots more Atwater lace patterns. Both the threading and treadling are for the Atwater, so I must confess to some confusion: why are they there, in the "wrong" section?? (I am not a lace expert, by any stretch.) Second, I noticed how many patterns had been adapted from a 5 shaft version. That confirmed my findings in my other readings of old lace patterns, by Bronson and by Mary Atwater, where there are so many patterns given for a 5 shaft loom. I think I mentioned in a previous message, but the historical reason for this was that much weaving was done on a counterbalance loom, and having so many threads on shaft 1 made for difficult weaving. So, the fifth shaft was devised to solve that problem. (I wish I knew how they did it: the floaters type approach is the only solution I've read about. Maybe your articles will have ideas for other solutions that may have been used in the past.)

## WeaveTech Archive 9812

It's an interesting idea to try this for the sake of weaving damask.  
But, don't you just get one block that way?? Hmm. Will take a look at  
the magazine articles!  
Anne in Annandale  
arwells@erols.com

Lucie Gingras wrote:

>  
> Anne,  
> This topic has interested me because it is a challenge and also it opens  
> possibilities for my 4-shaft students. ... here are some references about weaving five  
shafts from four: <snip>

To reply privately, send message to Anne Wells <arwells@erols.com>

>From owner-weavetech@List-Server.net Tue Dec 29 12:21:51 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA22746; Tue, 29 Dec 1998  
12:21:51 -0700 (MST)  
Received: from mtiwmhc01.worldnet.att.net (mtiwmhc01.worldnet.att.net [204.127.131.36])  
by salmon.esosoft.net (8.8.5) id MAA22741; Tue, 29 Dec 1998 12:21:50 -0700 (MST)  
Received: from default ([12.68.33.9]) by mtiwmhc01.worldnet.att.net  
(InterMail v03.02.05 118 121 101) with ESMTP  
id <19981229192126.KFGC10108@default>  
for <weavetech@list-server.net>; Tue, 29 Dec 1998 19:21:26 +0000  
From: "Barbara Carlbon" <willvale@worldnet.att.net>  
To: <weavetech@list-server.net>  
Subject: Re: stretchers  
Date: Mon, 28 Dec 1998 20:50:18 -0500  
X-MSMail-Priority: Normal  
X-Priority: 3  
X-Mailer: Microsoft Internet Mail 4.70.1157  
MIME-Version: 1.0  
Content-Type: text/plain; charset=ISO-8859-1  
Content-Transfer-Encoding: 7bit  
Message-Id: <19981229192126.KFGC10108@default>  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Darlene, what a great idea.  
Barb  
willvale@worldnet.att.net

To reply privately, send message to "Barbara Carlbon" <willvale@worldnet.att.net>

>From owner-weavetech@List-Server.net Tue Dec 29 15:53:33 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id PAA06461; Tue, 29 Dec 1998  
15:53:33 -0700 (MST)  
Received: from mail2.teleport.com (mail2.teleport.com [192.108.254.43]) by  
salmon.esosoft.net (8.8.5) id PAA06453; Tue, 29 Dec 1998 15:53:32 -0700 (MST)  
Received: (qmail 5484 invoked from network); 29 Dec 1998 22:53:39 -0000  
Received: from pm3-02-39.eug.du.teleport.com (HELO default) (216.26.32.167)  
by mail2.teleport.com with SMTP; 29 Dec 1998 22:53:39 -0000  
Message-Id: <3.0.1.32.19981229145116.0069091c@mail.teleport.com>  
X-Sender: dogstar@mail.teleport.com  
X-Mailer: Windows Eudora Light Version 3.0.1 (32)  
Date: Tue, 29 Dec 1998 14:51:16 -0800  
To: weavetech@list-server.net  
From: Charlotte Winter <dogstar@mail.teleport.com>  
Subject: Re: temples/stretchers  
In-Reply-To: <199812282159.QAA28418@mailbox.syr.edu>  
Mime-Version: 1.0

## WeaveTech Archive 9812

Content-Type: text/plain; charset="us-ascii"  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Interesting discussion. Not sure if someone has mentioned this (I am behind on reading messages), but ever since I started using a temple for all my weaving, there are no more broken warp threads because there is less abrasion on the drawn in threads on the edge. There are no more "warp smiles", and another nice side effect is that selvedges are greatly improved. Because of all this, weaving goes faster. I never have seen the holes from the teeth come out, even on the finest (20/2 cotton :) threads. This is a great tool.

There. My 2 cents for the new year <g>  
Hope all of you get to weave as much as you want next year.  
Happy weaving,  
Charlotte in Eugene  
<dogstar@teleport.com>

To reply privately, send message to Charlotte Winter <dogstar@mail.teleport.com>

>From owner-weavetech@List-Server.net Wed Dec 30 09:08:28 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA29926; Wed, 30 Dec 1998 09:08:28 -0700 (MST)  
Received: from mail.initco.net (mail.initco.net [205.162.172.8]) by salmon.esosoft.net (8.8.5) id JAA29904; Wed, 30 Dec 1998 09:08:27 -0700 (MST)  
Received: from pavilion (HEK40.initco.net [205.162.172.245])  
by mail.initco.net (8.8.8/8.8.8) with SMTP id JAA04215  
for <WeaveTech@List-Server.net>; Wed, 30 Dec 1998 09:09:47 -0700 (MST)  
Message-ID: <368A4FBD.54F7@mail.initco.net>  
Date: Wed, 30 Dec 1998 09:07:25 -0700  
From: joanne hall <jah@mail.initco.net>  
X-Mailer: Mozilla 3.01 (Win95; I)  
MIME-Version: 1.0  
To: weaveTech <WeaveTech@List-Server.net>  
Subject: 5 shaft lace  
Content-Type: text/plain; charset=us-ascii  
Content-Transfer-Encoding: 7bit  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Hi Anne, I have enjoyed following your experiment with 5 shaft lace and if I had more time I would be threading up some samples. I looked at Davison and in the Swedish lace section, there are some weaves with both Swedish lace sections mixed with the Barley corn. Perhaps that is why they are in the Swedish lace section as they are not purely Barley corn.

Anyway, I have thought about the 5 shaft weaves on counterbalance. Actually it is not hard to tie up 5 shafts instead of four on a counterbalance loom. Have you found any references that might show that they didn't hand pull the extra shaft but simply tied it up with the other four shafts? From VAV magazine the tie up just uses one extra pulley on each side along with the usual pulley at the top and two horses for each side. In Tovey there is a special purpose mounting for a five shaft spot weave. He doesn't show horses, just a lot of pulleys. I plan to try some of these tie ups this winter.

On the 5 shaft satin, yes you only have one block and you pick the other. I did some of this to see if I wanted to have a drawloom and:

## WeaveTech Archive 9812

1. I ordered the drawloom.
2. I will never do damask pick up again.

--

Joanne Hall  
Elkhorn Mtns Weaving Studio  
Clancy, MT

To reply privately, send message to joanne hall <jah@mail.initco.net>

>From owner-weavetech@List-Server.net Wed Dec 30 14:14:40 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id OAA01903; Wed, 30 Dec 1998 14:14:40 -0700 (MST)  
Received: from primary.webnet.qc.ca (primary.webnet.qc.ca [216.13.56.3]) by salmon.esosoft.net (8.8.5) id OAA01897; Wed, 30 Dec 1998 14:14:39 -0700 (MST)  
Received: from inconnu (216.13.56.149) by primary.webnet.qc.ca (EMWAC SMTPRS 0.81) with SMTP id <B0000946274@primary.webnet.qc.ca>; Wed, 30 Dec 1998 16:23:04 -0500  
Message-ID: <MAPI.Id.0016.007563696567202030303036303036@MAPI.to.RFC822>  
X-MSMail-Priority: Normal  
X-Priority: 3  
To: "weavetech" <weavetech@list-server.net>  
MIME-Version: 1.0  
From: "Lucie Gingras" <lucieg@webnet.qc.ca>  
Subject: 4-shaft damask; laces  
Date: Wed, 30 Dec 98 16:13:35 PST  
Content-Type: text/plain; charset="ISO-8859-1"; X-MAPIextension=".TXT"  
Content-Transfer-Encoding: 7bit  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Anne,

Maybe you will find the references I gave you rather theoretical after doing it yourself. But they have good ideas for using this 5th "shaft". You are right, you get only one damask block on 5 shafts, so you must use pick-up, and there began my shed problems. Damask pick-up is rather slow when you have 5 shafts, so imagine with the floating warps. This pick-up is explained in Weaver's issue 4, but I would add that to pick up floating warps you must first raise them at the same level than the other warps you choose from, with a wide stick. Pick-up damask on 5 shafts is also explained in Weaver's issue 24, p. 10-11.

I am not a lace expert either, but I think you are right, there are some Bronson lace patterns in Marguerite Davison's chapter on Swedish lace. But Barley Corn is spot Bronson, not a unit weave like Bronson lace. Both are described in Carol Strickler's A Weaver's Book of 8-shaft patterns and Donna Muller's Handwoven Laces. Thank you for pointing out the Barley Corn patterns adapted from 5-shaft patterns. I wonder too how the 5-shaft versions were woven.

Happy New Year to everyone.  
Marguerite Gingras

To reply privately, send message to "Lucie Gingras" <lucieg@webnet.qc.ca>

>From owner-weavetech@List-Server.net Wed Dec 30 16:02:09 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA22829; Wed, 30 Dec 1998 16:02:09 -0700 (MST)

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Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id QAA22824; Wed, 30 Dec 1998 16:02:07 -0700 (MST)  
Received: from authoriu (asc103.idsonline.com [207.176.21.103]) by cpcug.org (8.8.4/8.6.12) with SMTP id SAA29237 for <weavetech@List-Server.net>; Wed, 30 Dec 1998 18:02:03 -0500 (EST)  
Message-Id: <3.0.3.32.19981230180117.006bd8cc@cpcug.org>  
X-Sender: rsblau@cpcug.org  
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)  
Date: Wed, 30 Dec 1998 18:01:17 -0500  
To: weavetech@List-Server.net  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: lace confusions  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

I'm surprised Laurie hasn't jumped in on the question that Anne raised about the laces in Davison. Seems to me that I recall her having said that early references weren't that good at sorting out what we now call Bronson from what we now call Swedish. Laurie, are you there? Can you shed some light on this.

(I suppose if I were really clever, I'd send a WHO command to majordomo & see if Laurie is set to NOMAIL. They may be away on vacation.)

Ruth

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

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

>From owner-weavetech@List-Server.net Thu Dec 31 07:37:33 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA27807; Thu, 31 Dec 1998 07:37:33 -0700 (MST)  
Received: from smtp1.erols.com (smtp1.erols.com [207.172.3.234]) by salmon.esosoft.net (8.8.5) id HAA27803; Thu, 31 Dec 1998 07:37:32 -0700 (MST)  
Received: from LOCALNAME (207-172-36-108.s108.tnt6.ann.erols.com [207.172.36.108]) by smtp1.erols.com (8.8.8/8.8.5) with SMTP id JAA03822 for <weavetech@List-Server.net>; Thu, 31 Dec 1998 09:37:31 -0500 (EST)  
Message-ID: <368BBE57.7C6E@erols.com>  
Date: Thu, 31 Dec 1998 10:11:35 -0800  
From: Anne Wells <arwells@erols.com>  
X-Mailer: Mozilla 3.01C-DH397 (Win16; I)  
MIME-Version: 1.0  
To: weavetech@List-Server.net  
Subject: Re: 5 from 4 and chenille in waffle  
References: <MAPI.Id.0016.007563696567202030303036303036@MAPI.to.RFC822>  
Content-Type: text/plain; charset=us-ascii  
Content-Transfer-Encoding: 7bit  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Marguerite -

Well, actually I read all the referenced articles and sort of patted myself on the back for rediscovering what the experts had already found and recorded <g>. I enjoyed each article - thanks again for pointing them out! In the S&W reference by D. Sullivan, I enjoyed reading the shaft switching/long eyed heddle ideas. But I must confess, I'm not

## WeaveTech Archive 9812

much on pick-up: that's the time to move to a loom with "enough" shafts!!

I also found one of my old Handwovens in with the old Weavers, so it was good to go through the pile. It was a very interesting Handwoven: a red chenille (rayon) vest was on the cover .... in waffle weave. Wow! I couldn't resist reading the article: the chenille was used in warp and weft, but (and this appears to be the trick) it was never washed. Just dry cleaned. I talked to my good friend and chenille expert, Ruth, who is sceptical.

Has anyone actually tried this?? I wonder what the cloth would be like, just dry cleaned?? And, how would it wear? Surely, Handwoven would test these things out before making the item a cover story, yes? If workable, this would open up chenille clothing opportunities like mad. After all, I can't imagine a much worse float situation than waffle. What if this is truly workable/wearable?? Anyone reading this have any ideas??

Anne in Annandale  
arwells@erols.com

Lucie Gingras wrote:

>  
> Anne,  
> Maybe you will find the references I gave you rather theoretical after  
> doing it yourself. But they have good ideas for using this 5th "shaft".

To reply privately, send message to Anne Wells <arwells@erols.com>

>From owner-weavetech@List-Server.net Thu Dec 31 08:44:17 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA10480; Thu, 31 Dec 1998 08:44:17 -0700 (MST)  
Received: from rfd1.oit.umass.edu (mailhub.oit.umass.edu [128.119.175.4]) by salmon.esosoft.net (8.8.5) id IAA10474; Thu, 31 Dec 1998 08:44:16 -0700 (MST)  
X-Authentication-Warning: salmon.esosoft.net: Host mailhub.oit.umass.edu [128.119.175.4] claimed to be rfd1.oit.umass.edu  
Received: from autio (nscs27p15.remote.umass.edu) by rfd1.oit.umass.edu (PMDF V5.1-12 #29083) with SMTP id <0F4U002WG6DSE7@rfd1.oit.umass.edu> for WeaveTech@List-Server.net; Thu, 31 Dec 1998 10:44:18 -0500 (EST)  
Date: Thu, 31 Dec 1998 10:45:45 -0500  
From: Autio <autio@pssci.umass.edu>  
Subject: re: Davison laces  
X-Sender: autio@mailsrv-unix.oit.umass.edu  
To: WeaveTech@List-Server.net  
Message-id: <4.1.19981231101517.00a132f0@mailsrv-unix.oit.umass.edu>  
MIME-version: 1.0  
X-Mailer: QUALCOMM Windows Eudora Pro Version 4.1  
Content-type: text/plain; charset=us-ascii  
Content-transfer-encoding: 7BIT  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Hi Anne, I've been away, as Ruth surmised <g> Can't find my copy of Davison, but from memory, yes, the laces in there are not classified in a consistent way, nor do they always follow the more modern definitions. I've found Donna Muller's book, "Handwoven Laces" to have the best and most consistent classification scheme. Both Handwoven and Weavers seem to use the same definitions. Davison also has a number of hybrid drafts and "woven as" laces, such as huck with Swedish lace treadling, spot Bronson with lace bronson treadling, etc. My guess is that she made some effort to separate them into classes, but that her usage reflects the somewhat muddly traditional names or place origins. Here's a quick guide to assigning drafts to their modern lace names:

# WeaveTech Archive 9812

Generally - modern drafts alternate odd and even threads making it a little easier to keep track of the tabbies and the plain weave derivation. Tie-downs are usually threaded on shafts 1 (and 2 if there are two). Neither of these conventions are a necessity and old drafts often don't use them. To decipher an old draft, you need to look at the pattern of the threading, tie-up, and treadling.

Lace Bronson:

unit weave (blocks may repeat and be in any order or combination),  
two tie-down shafts with both used in every block,  
even number of threads per block (often 6 but can be 4, 8, etc.),  
across warp every other thread on the same shaft (dominant tie-down,  
normally shaft 1 in modern drafts)  
and every 6th (or 4th, 8th for smaller or larger blocks) on the second  
tie-down shaft.

Spot Bronson:

only one tie-down shaft, every other thread on tie-down shaft (usually  
shaft 1 in modern drafts),  
blocks look like they have even number of threads (such as 1,4,1,4,1,5,1,5)  
but they share the tie-down thread in between so are actually 5 thread blocks,  
blocks don't repeat and adjacent blocks may not be woven together.

Huck:

no repeating blocks,  
two tie-down shafts but only one used in each block,  
blocks alternate which tie-down is used,  
odd number of threads in each block beginning and ending with the tie-down.  
In modern drafts we usually use 1 and 2 as the tie-down shafts, pattern on  
higher number but old drafts the tie downs may be 1 and 4 or 2 and 3, etc.

Canvas:

exactly like huck with a doubled pattern thread in warp and weft.  
Old drafts often refer to 3 thread huck as canvas.

Swedish Lace:

drafts and tie-ups look almost exactly like huck but blocks may be repeated  
by inserting the opposite tie-down between repeating blocks or blocks based  
on the same tie-down.  
Can be considered a hybrid of huck and lace bronson and has characteristics  
of both.

hope that helps.  
Happy New Year!  
Laurie Autio

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

>From owner-weavetech@List-Server.net Thu Dec 31 09:15:31 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA15645; Thu, 31 Dec 1998  
09:15:31 -0700 (MST)  
Received: from edtnps05.telusplanet.net (edtnps05.telusplanet.net [198.161.157.105]) by  
salmon.esosoft.net (8.8.5) id JAA15635; Thu, 31 Dec 1998 09:15:29 -0700 (MST)  
Received: from edtnp1-port-83.agt.net ([209.115.136.83]:1030 "HELO pmarriot") by  
edtnps05.telusplanet.net with SMTP id <530893-13090>; Thu, 31 Dec 1998 09:15:21 -0700  
Message-ID: <000101be34d9\$1673fbc0\$538873d1@pmarriot>  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
To: "weave tech" <weavetech@list-server.net>  
Subject: chenille in waffle?

## WeaveTech Archive 9812

Date: Thu, 31 Dec 1998 09:17:38 -0700  
MIME-Version: 1.0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: 7bit  
X-Priority: 3  
X-MSMail-Priority: Normal  
X-Mailer: Microsoft Outlook Express 4.72.3110.1  
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3110.3  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

Hi All I am back although not at the loom. That will wait till hubby is back at work and Sam is back at school.

>Has anyone actually tried this?? I wonder what the cloth would be  
>like, just dry cleaned?? And, how would it wear? Surely, Handwoven  
>would test these things out before making the item a cover story, yes?  
>If workable, this would open up chenille clothing opportunities like  
>mad. After all, I can't imagine a much worse float situation than  
>waffle. What if this is truly workable/wearable?? Anyone reading this  
>have any ideas??  
>Anne in Annandale

I have my doubts as to the non worming ability just because you have dry cleaned also. After all dry cleaning is not dry and the fabric is handled and messed with a great deal. this would be something a "non full size" sample is called for. I would try it next time I have a chenille warp on but that could be months as I am into some silk and alpaca now.  
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>

>From owner-weavetech@List-Server.net Thu Dec 31 15:07:31 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id PAA22200; Thu, 31 Dec 1998 15:07:31 -0700 (MST)  
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id PAA22196; Thu, 31 Dec 1998 15:07:29 -0700 (MST)  
Received: from authoriu (asc228.idsonline.com [207.176.21.228]) by cpcug.org (8.8.4/8.6.12) with SMTP id RAA07795 for <weavetech@List-Server.net>; Thu, 31 Dec 1998 17:07:24 -0500 (EST)  
Message-Id: <3.0.3.32.19981231170639.006bd71c@cpcug.org>  
X-Sender: rsblau@cpcug.org  
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)  
Date: Thu, 31 Dec 1998 17:06:39 -0500  
To: weavetech@List-Server.net  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: chenille in waffle weave  
In-Reply-To: <368BBE57.7C6E@erols.com>  
References: <MAPI.Id.0016.007563696567202030303036303036@MAPI.to.RFC822>  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk

## WeaveTech Archive 9812

Reply-To: weavetech@list-server.net

>he cover .... in waffle weave. Wow!  
>I couldn't resist reading the article: the chenille was used in warp and  
>weft, but (and this appears to be the trick) it was never washed. Just  
>dry cleaned. I talked to my good friend and chenille expert, Ruth, who  
>is sceptical. <snip> Surely, Handwoven  
>would test these things out before making the item a cover story, yes?

Well, "chenille expert" may be going a bit far, but Anne did call me and ask what I thought of it. We've had so many discussions about chenille on the other weave list, and some people have said that chenille that is not sufficiently locked in will worm out just sitting in the closet. Washing isn't really the issue. My thought (which I shared w/ Anne on the phone) was that even if it didn't worm out while standing still, there would certainly be problems in areas of high wear/abrasion, for example under the arms, around the neck, etc., whether it was washed or dry cleaned.

As to Handwoven testing things out, I seriously doubt it.

Chenille waffle weave sounds like an invitation to disaster to me.

Ruth

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

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

>From owner-weavetech@List-Server.net Thu Dec 31 18:28:37 1998  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id SAA26517; Thu, 31 Dec 1998 18:28:37 -0700 (MST)  
Received: from edtnps05.telusplanet.net (edtnps05.telusplanet.net [198.161.157.105]) by salmon.esosoft.net (8.8.5) id SAA26512; Thu, 31 Dec 1998 18:28:36 -0700 (MST)  
Received: from edtnnt1-port-86.agt.net ([209.115.136.86]:1046 "HELO pmarriot") by edtnps05.telusplanet.net with SMTP id <532546-13096>; Thu, 31 Dec 1998 18:28:30 -0700  
Message-ID: <000101be3526\$5d3a8c20\$568873d1@pmarriot>  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
To: "weave tech" <weavetech@list-server.net>  
Subject: chenille  
Date: Thu, 31 Dec 1998 18:30:48 -0700  
MIME-Version: 1.0  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: 7bit  
X-Priority: 3  
X-MSMail-Priority: Normal  
X-Mailer: Microsoft Outlook Express 4.72.3110.1  
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3110.3  
Sender: owner-weavetech@List-Server.net  
Precedence: bulk  
Reply-To: weavetech@list-server.net

As to chenille wear. I have a commercial made chenille sweater that I just noticed is wearing in the---- err---- breast area...Okay I am not small chested but now this sweater can only be worn as a cardigan with a T-shirt underneath or my bra makes it's appearance. When I compare the fabric on this sweater to the chenille scarves I make there is not comparison, it is light and and shoddy compared to mine. The underarms and elbows are also becoming chenille bare.... I think as a wearable fabric, something that gets a lot of wear, it just does not stand up. My scarves still seem just fine and they are in their second year of wear, one of them by my daughter

# WeaveTech Archive 9812

who plays in it...  
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>

From: owner-weavetech-digest@List-Server.net (weavetech-digest)  
To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #89  
Reply-To: weavetech@List-Server.net  
Sender: owner-weavetech-digest@List-Server.net  
Errors-To: owner-weavetech-digest@List-Server.net  
Precedence: bulk

weavetech-digest

Tuesday, December 1 1998

Volume 01 : Number 089

FWD - Re: Polychrome Crackle [AmyFibre@aol.com]  
Try Turned Polychrome Crackle [Kathleen B Warner <kwarner@halcyon.com>]  
Watson's Textile Design and Color [Jo Anne Ryeburn <ryeburn@sfu.ca>]

-----  
Date: Mon, 30 Nov 1998 19:10:47 EST  
From: AmyFibre@aol.com  
Subject: FWD - Re: Polychrome Crackle

Date: Mon, 30 Nov 1998 14:01:02 -0700  
To: weavetech@list-server.net  
From: Shelly Leichter <mileich@lib.az.us>  
Subject: Re: Polychrome Crackle

If you use a different color shuttle for each of your tabbies (ie. a=red, b=blue), only one of the tabbies shows in each pattern block. By switching your tabby colors (now a=blue and b=red) or changing the colors when you change blocks, you can control another aspect of the design.

Shelly Leichter  
Phoenix AZ USA  
mileich@dlapr.lib.az.us

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

-----  
Date: Mon, 30 Nov 1998 17:14:50 -0800 (PST)  
From: Kathleen B Warner <kwarner@halcyon.com>  
Subject: Try Turned Polychrome Crackle

Weavers Magazine has had a couple of articles on turned polychrome crackle, one in the latest issue and one sometime earlier this year (I'm

## WeaveTech Archive 9812

at work and they're at home). All the color is in the warp, and you weave with one shuttle.

What I'm making with it is too tweedy to be faaabulous, but the scarf sample drapes nicely and feels lovely and cushy. (It's chenille warp, with a 2/2/14 weft. A smaller weft completely disappeared, which was ok but not what I had in mind.) Have fun!

Kathy Warner (kwarner@halcyon.com)

To reply privately, send message to Kathleen B Warner <kwarner@halcyon.com>

-----

Date: Mon, 30 Nov 1998 22:21:20 -0800  
From: Jo Anne Ryeburn <ryeburn@sfu.ca>  
Subject: Watson's Textile Design and Color

I have long been kicking myself for not buying a copy of Watson's book when I saw it many years ago at Robin and Russ Handweavers. This evening I decided to see if Amazon Books would search for it - they will look for used books when requested. I was surprised to be told that I could pre-order this book and I would be notified when the publisher released it. (When I tried to find it on the Barnes and Noble site, I was told it could not be found.) Is Textile Design and Color being reprinted?

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

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

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End of weavetech-digest V1 #89  
\*\*\*\*\*

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

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

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

```
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 #90  
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 9812

weavetech-digest

Wednesday, December 2 1998

Volume 01 : Number 090

Re: weavetech-digest V1 #88 ["BARBARA BENDIX" <Bbendix@vtc.vsc.edu>]  
RE: unmercerized cotton towels/non absorvent [Anita Bell <75274.24@compuserve.com>]  
Re: unmercerized cotton towels/non absorvent ["Judie Eatough" <jeatough@co  
Watson [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Re: Watson's Textile Design and Color [Allen Fannin <aafannin@mailbox.syr>]  
Re: Weaving on the edge: What edge? Where? [Allen Fannin <aafannin@mailbo  
Re: Watson's Textile Design and Color [Magdalene <magdalene@vom.com>]  
Apologies on wrong message/on towels [Anita Bell <75274.24@compuserve.com>]  
Re: Watson's Textile Design and Color [Allen Fannin <aafannin@mailbox.syr>]  
Re: designing for the Jacquard ["Yehudit Abrahams" <gabraham@netvision.ne]

-----  
Date: Tue, 1 Dec 1998 09:33:01 EST5EDT  
From: "BARBARA BENDIX" <Bbendix@vtc.vsc.edu>  
Subject: Re: weavetech-digest V1 #88

SET WEAVETECH-DIGEST NO MAIL bbendix@vtc.vsc.edu  
END

To reply privately, send message to "BARBARA BENDIX" <Bbendix@vtc.vsc.edu>

-----  
Date: Tue, 1 Dec 1998 10:07:52 -0500  
From: Anita Bell <75274.24@compuserve.com>  
Subject: RE: unmercerized cotton towels/non absorvent

>>>She used unmercerized=3D20  
cotton. It is the strangest thing--the towels will not dry the dishes! =  
=3D

She washed them several times.<<

It is not so strange, although unmercerized is, in my opinion, the best t=  
o  
use for absorbency. Some years ago I had the same problem, came to the  
conclusion that it was a tightly spun, cheap cotton, it was stiff but  
thought after washing it would soften. Well, it never did, I kept one tow=  
el  
as a sample because of the design, after all this years and many, many  
washes, it still will not dry the dishes.

Anita Bell

To reply privately, send message to Anita Bell <75274.24@compuserve.com>

-----  
Date: Tue, 1 Dec 1998 08:09:54 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re: unmercerized cotton towels/non absorvent

Some of the unmercerized yarn is waxed. I have boiled the towel after  
weaving and this will remove the wax. Then the towel is absorbant.

# WeaveTech Archive 9812

Judie

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

-----

Date: Tue, 01 Dec 1998 10:26:17 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Watson

Hi Jo Anne:

Watson has been out of print forever, esp the second book.

Sometimes you see copies at estate sales and such.

Patrice George suggested used book shops and rare book search people. Amazon will not likely find one. They will all now be used books.

To everyone else:

If you see either copy of Watson for sale BUY IT. You can resell it very easily.

I came by both of mine as gifts from a retiring weavers. I had looked for copies for several years before the first one came my way. The second just sort of fell in my lap about 3 years ago.

They are is still in copyright so you cannot legally make a photocopy aside from the fact that it would be very expensive because of the number of pages. Probably cheaper to search with rare book dealers.

Advertise that you want one, on the big weave list. Here people are more likely to want them not sell them. On the other list, maybe someone bought one with a job lot of books at a weaving sale.

Good luck.

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>

## WeaveTech Archive 9812

-----  
Date: Tue, 1 Dec 1998 10:24:49 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: Watson's Textile Design and Color

At 10:21 PM 11/30/98 -0800, you wrote:  
>I have long been kicking myself for not buying a copy of Watson's book

REPLY:

The backside of my trousers is also covered with footprints for the same reason!!

>Is Textile Design and Color being reprinted?

Actually, there are two Watson's, TD&D as cited here and Advanced TD&D. According to one of our SU librarians, TD&D is due for reprinting in the year 2000. I did manage to purchase a copy of TD&D many years ago but wish I had found a copy of ATD&D at the same time because they are best used as companions. ATD&D contains much more jacquard design information.

AAF

>Jo Anne Ryeburn ryeburn@sfu.ca

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, 1 Dec 1998 11:10:44 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: Weaving on the edge: What edge? Where?

At 01:54 PM 11/29/98 -0600, you wrote:  
I remember the  
>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.

>Judy in Knife River  
>judycass@coop.two-harbors.mn.us  
>judycass@lakenet.com

# WeaveTech Archive 9812

REPLY:

This same discussion happens around here at SU in various forms at various times. Seems as though there has always been an erudite or dare I say elitist attitude relegating those who work manually, no matter how skillfully, to the lower place on the pole. Yet, when those of exclusively creative bent fail in their craft it is to us technicians that they run in search of the means to realise their dreams.

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, 01 Dec 1998 10:29:34 -0800  
From: Magdalene <magdalene@vom.com>  
Subject: Re: Watson's Textile Design and Color

Hi everyone,

>Actually, there are two Watson's, TD&D as cited here and Advanced TD&D.  
>According to one of our SU librarians, TD&D is due for reprinting in the  
>year 2000. I did manage to purchase a copy of TD&D many years ago but wish  
>I had found a copy of ATD&D at the same time because they are best used as  
>companions. ATD&D contains much more jacquard design information.

I just had to pull out my copy, only to find that the title is Watson's Advanced Textile Design, but the author is cited as ZJ Grosicki! It sounds as if Grosicki needed to rewrite it "to provide a logical approach to the subject"! (or so \*someone\* thinks!) Allen, or anyone else, do you know anything about this book? Is it quite different from the original? I've not really studied it yet. And since I always seem to have a long list of books I'm searching for, I suppose I can keep my eyes open for the original.

Magda

Magdalene Aulik Textiles  
Textura Trading Co.

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

-----

Date: Tue, 1 Dec 1998 14:20:05 -0500  
From: Anita Bell <75274.24@compuserve.com>  
Subject: Apologies on wrong message/on towels

I meant to send a message to the weaving digest, not thinking that the = first two letters are same "we" as in the weaving digest it ended being

## WeaveTech Archive 9812

sent to this list. My apologies as it was meant to be for the other list=

Anita Bell

To reply privately, send message to Anita Bell <75274.24@compuserve.com>

-----  
Date: Tue, 1 Dec 1998 14:20:56 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: Watson's Textile Design and Color

At 10:29 AM 12/1/98 -0800, you wrote:

>I just had to pull out my copy, only to find that the title is Watson's  
>Advanced Textile Design, but the author is cited as ZJ Grosicki! It sounds  
>as if Grosicki needed to rewrite it "to provide a logical approach to the  
>subject"! (or so \*someone\* thinks!) Allen, or anyone else, do you know  
>anything about this book? Is it quite different from the original?  
>Magdalene Aulik  
>To reply privately, send message to Magdalene <magdalene@vom.com>  
>

REPLY:

The first edition of TD&C was published in Glasgow in 1912. William Watson was the original author. He was a Fellow of the Textile Institute, he served as Superintendent and Lecturer in Textile Manufacture at the Royal Technical College in Glasgow from 1907 until 1935. TD&C as well as ATD&C have both gone through several editions and printings. My copy of TD&C is the 5th edition third printing, printed in 1949 still listing Watson as the author.

Z.J. Grosicki apparently was engaged by the publisher of the edition which Magda cites to edit and rewrite Watson in the light of changes which have occurred in the trade since Watson died. However, this should not be taken as in any way castigating the value which the earlier editions might have.

Like so many early books written for the textile trade, both TD&C and ATD&C quite possibly have more value for handloom weavers learning the trade than most of the book written specifically for the handloom because of the well founded, well documented and sound principles on which they are based.

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, 2 Dec 1998 10:44:42 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>

# WeaveTech Archive 9812

Subject: Re: designing for the Jacquard

Dear Jacquard Experts!

I am about to check out the old electric Jacquard looms (1) to see if they are running; and (2) that they are in fact Jacquard. The seller claims they are Jacquard and proves it by the fact that he showed me a "rosh" which means "head" in Hebrew on top of the loom. The looms were very high and have wooden slabs with holes, etc. but couldn't they also be electrical dobbies? What should I look for? My first visit was so fast and seeing these looms was by accident. It only occurred to me that I might want to purchase them after I left.

He says by phone that they have 24 harnesses (or shafts). But from what I learned so far about the Jacquard looms, there should only be a "holy board", no shafts. If I see shafts and a "head" does that mean it is doobby only?

Could someone give me some items to look for that will surely identify a Jacquard from a doobby. I have a 24 harness doobby in my studio with wooden slabs and metal tabs. Those that I saw there from one of the looms had two rows of holes not one like mine and the rows were at an angle. I'm confused the more I think about it. It could be that the two other looms he was so proudly showing me were Jacquard and the third one which I got a closer view of is a doobby.

Thank you,

Yehudit

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

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End of weavetech-digest V1 #90  
\*\*\*\*\*

-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 #98  
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

Sunday, December 6 1998

Volume 01 : Number 098

teaching

[Ingrid Boesel <fiberworks.pcw@sympatico.ca>]

# WeaveTech Archive 9812

Re: teaching

["Louisa Chadwick" <thom\_chadwick@bc.sympatico.ca>]

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Date: Sat, 05 Dec 1998 17:55:57 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: teaching

Judie:

Thanks for the comments re the coloured double weave warps. That is my favourite workshop to teach.

I love to teach and I love to see people derive pleasure from weaving. Makes the teaching easier. This class has had beginners who have just learned to warp a loom and very experienced weavers like Charlene Lind and Judie. I hope all got enough from the workshop to make the expenditure of \$\$ and time worth the while. Most seemed to have a good time.

Each of the 25 sample warps in the workshop is designed to illustrate one principle, but with each class those warps get VERY different results. This I think shows what I mean about not teaching from recipe.

The warps are recipes but the weaving is not. I give the student specific instructions to make a warp to bring to class. We go through the mechanics of how the double weave works, using one colour. This could be written out in a way that they just push treadles or flip levers, but I encourage them to look at which levers raise which threads, so that they can do double weave forever after without a recipe.

Then they get to explore the colours in their warp, explore colour theory using many other colours and by using variations of block sizes, foreground and background, they get to think of some design principle as well.

The point here is that each student took home something from the course - a sample, theory to make more double weave, and experience or confidence to do it themselves. If the course had been structured around a recipe, each student would have taken home one idea, not many.

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: Sat, 5 Dec 1998 23:51:04 -0800

## WeaveTech Archive 9812

From: "Louisa Chadwick" <thom\_chadwick@bc.sympatico.ca>  
Subject: Re: teaching

While we're on this subject and I seem to have a few experienced teachers captured, I'd like to ask a few questions about a class I've committed to teaching in January. It's a beginner (and I mean raw newbie) class for members of the Society for Creative Anachronism. (If you haven't heard of the SCA, it's a group of people who celebrate the Middle Ages the way it *should* have been. I have to wear period costume just to teach!) This is only a 2 day class -- very short and very intense. Most of these ladies are proficient in the needle arts but none are experienced in shaft loom weaving and I really want them to "get it". We need to cover terminology, drafts, yarns, setts, sources, weaving and warping -- a lot to take in all at once! I've planned a round-robin sequence, using relatively simple weaves but trying to cover a fairly wide spectrum of what might have been possible for a goodwife at home in the period. What do you think of plain weave, twill (2/2 plaid), twill (goose eye), a simple lace weave, weft-faced satin, and a pattern weave with tabby (monk's belt)? There are six looms, 2/ 4-shaft, 3/ 8-shaft, and 1/ 12-shaft for the 6 weavers. Only one is a floor loom unfortunately but that will at least give them a taste of the real thing. I don't necessarily have to make use of all available shafts, but I don't want to limit these ladies to only 4 either. Anyone have any good suggestions for weaves, yarns, literature etc. that I might not have thought of? Any historical information that will help me? (Period for the local group is 650-1650 AD.) Though I have warned them that I'm a weaver not an historian! They are free to do their own research into that aspect. They cannot commit to more class time right now. I really don't want to overwhelm them with too much information, but 2 days is really not a lot of time to get just the basics across. I will try to arrange a future class too, to continue on where we leave off, but I would like to give them enough information to at least be hooked enough to try to find out more on their own. And hopefully to come back.

I have taught before but not total newbies. I feel a bit restricted by the "period" limitations -- my very reason for not joining these people. They do have such a good time! (My DD has been associated with them for over 11 years.) They have no local members who can teach weaving so, since I've been commenting on this fact for so long, I was elected to remedy the problem! TIA for all your help.

Louisa the Damsel (who really thinks this might be fun! But there's not a lot of prep time with Christmas in the interim. I have to make my dress, belt and shawl too!)

To reply privately, send message to "Louisa Chadwick" <thom\_chadwick@bc.sympatico.ca>

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## WeaveTech Archive 9812

easy way out, but it is a most rewarding way to teach. We start with samples and then each student plans two projects. We use a good library collection of magazines and books, and slides of past 'first' projects to get them excited and planning. For some students a couple of recipe projects are needed. Most students have never even seen a loom before. Some students design a wonderful first project. I always hope they will still be weaving in a few years. Since many of you write and teach, you also help teach my class, either by teaching me or by the written word.

But when it comes to representing items as original work, students are well trained in the ethics of design.

And Ingrid, they have loved the double weave that has shown up this semester as Charlene and I have finished weaving the warps from your workshop. Lots of wows on color interaction. I think that the color experimentation this semester has benefited from having those warps in the lab.

Judie

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

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Date: Sat, 5 Dec 1998 02:57:08 EST  
From: TBeau1930@aol.com  
Subject: Re: Leclerc rear mounted Treadles

Hi Pamela and Listers:

<< I read somewhere, maybe on their web page, that Leclerc has a kit to convert your treadles to back pivoting ones when you go to their compudobby. ( You would be using 2 treadles instead of 14 ) Or this could be in my fertile imagination. Anyhow as it looks like the route I will go for CAW at this time I hope it is true. My big 60" wide is a lot of lift when the reed is full and the fabric is dense. >>

On the larger floor Looms (Nilart, Nilus, Artisat and very shortly the Colonial) Leclerc has gone one better <g>

The new Computer Dobby has one wide rear mounted Treadle that will lift 16s with comparable ease. In addition we have developed kits to retrofit existing Leclerc Looms in the field with this latest Computer technology.

For those not going the Computer route at the moment, Leclerc has developed a new "Rear Mounted Treadling system" with a unique "Rocker Assembly" as standard for the new floor Looms and kits to convert floor Looms now in the field to this system.

The new "Back Hinged Treadle" system has all the advantages rear mounted Treadles lay claim to plus the rocker assembly assures correct Shaft height front to back at shed change.

For all the details go to:

[http://www.leclerclooms.com/ind\\_eng.htm](http://www.leclerclooms.com/ind_eng.htm)

and then select the new "Computer Dobby" page or the new "Treadling System" page

Keep those beaters moving

Tom Beaudet



## WeaveTech Archive 9812

This is fine, for now, as it has given me an opportunity to hone my teaching skills. The classes that have been of greatest benefit to me, however, have been the ones that offered inspiration and challenge; this is the direction I'd like to take in teaching as well.

I've gained so much from this list; a lot to be learned out there.

Adele in Minneapolis

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To reply privately, send message to Adele S <[woodsnake5@yahoo.com](mailto:woodsnake5@yahoo.com)>

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Date: Thu, 03 Dec 1998 18:23:19 -0500  
From: Ruth Blau <[rsblau@cpcug.org](mailto:rsblau@cpcug.org)>  
Subject: Re: treadle stroke

Allen wrote:

>This is what I meant in an earlier message when I referred to mechanical  
>advantage. A longer treadle stroke simply applies a very basic mechanical  
>principle of decreasing effort by increasing time. Such a stroke cannot  
>really be achieved when the treadle is pivoted at the front of the loom...

Anyone who has both a Macomber and a loom w/ front-pivot treadles can attest to the truth of what Allen says here. Macomber treadles pivot at the back, but tho the shafts are heavy metal frames, I can much more easily lift many shafts on this loom (it's a 12-shaft loom) than just a few shafts on my 8-shaft Schacht (wood frames, front pivot).

Ruth

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[rsblau@cpcug.org](mailto:rsblau@cpcug.org)  
Arlington, Virginia USA

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To reply privately, send message to Ruth Blau <[rsblau@cpcug.org](mailto:rsblau@cpcug.org)>

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Date: Fri, 4 Dec 1998 12:17:05 EST  
From: LDMADDEN@aol.com  
Subject: Re: Garment Group Samples

The current samples for the Beyond Plain Weave Garment Group have not reached the CW Archivist but will soon. I found them to be quite interesting. The pleated fabric by Joanne Ryeburn is the one that caught my eye.

These come to me (as the CW Study Group Chair) one by one, I try to read or at least skim them, then send them to the Archives. The current batch is due to be mailed next week. Members can borrow the sample notebooks from the Archives. Helen Kiker, the Archivist, is very knowledgeable about the collection and is wonderful help if you are doing research.

Linda Madden

To reply privately, send message to [LDMADDEN@aol.com](mailto:LDMADDEN@aol.com)

## WeaveTech Archive 9812

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Date: Fri, 4 Dec 1998 10:34:10 -0700  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
Subject: mecaanical advantage

>This is what I meant in an earlier message when I referred to mechanical  
>advantage. A longer treadle stroke simply applies a very basic mechanical  
>principle of decreasing effort by increasing time. Such a stroke cannot  
>really be achieved when the treadle is pivoted at the front of the loom as  
>is too often the case even on shaft handlooms.

I read somewhere, maybe on their web page, that Leclerc has a kit to convert  
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would be using 2 treadles instead of 14 ) Or this could be in my fertile  
imagination. Anyhow as it looks like the route I will go for CAW at this  
time I hope it is true. My big 60" wide is a lot of lift when the reed is  
full and the fabric is dense. It works my legs but I will not talk about  
my butt.  
Pamela

Pamela Marriott  
Dancing Sheep Studio  
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pmarriot@telusplanet.net

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

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Date: Fri, 4 Dec 1998 11:58:01 -0800  
From: "Bruce & Susan Harvey" <rbh@bc.sympatico.ca>  
Subject: introduction and comment

Hello to all..

My name is Susan Harvey and I live in the Okanagan Valley, BC, Canada.

I have a 45" Woolhouse countermarche loom (8S/ 16 T) with the floating  
lamm system, which I enjoy very much, a small 36" Leclerc (4S/ 6T) and a  
Woolhouse table loom (12S) 23". I have been weaving for three years.

I would consider myself a "new" student still, even after completing an  
intermediate weaving course.

Drafting and design is a complex topic and not everyone grasps the concepts  
quickly ( I'm a "show me kinda person" ) I have recently been trying my hand  
at my own designs, now having a better grasp of the yarns and counts  
systems, setts and the interplay of threads. The various vagaries of the  
said threads. The profile drafts and the different treadlings.

Please don't forget that to the new weaver, the "recipes" are a way to  
learn as you go, about how groups of threads work together, the sett and how  
it effects the cloth, and right down to the beat. It's a lot to learn and  
assimilate and till the "light goes on"..recipes ( or cloning) is a way to  
walk the path already laid down. New weavers come to appreciate the work  
involved and mentally "thank you " for the books, articles and the recipes  
that make the load lighter, by becoming Guild members, buying books, helping  
to teach others and by being proud of their new Craft ( by Craft, I mean  
the more traditional Guild system and the teacher / apprentice system of  
Old, where the time spent was seven years or more)

Perhaps the students can be encouraged to "give credit where due" to the  
sources.....I do, and make changes where I feel the urge as I learn and  
grow.

Thank you, Susan

## WeaveTech Archive 9812

..I have enjoyed the discussions here very much.....  
e-mail: <rbh@bc.sympatico.ca>

To reply privately, send message to "Bruce & Susan Harvey" <rbh@bc.sympatico.ca>

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Date: Fri, 4 Dec 1998 13:07:57 -0800  
From: "Louisa Chadwick" <thom\_chadwick@bc.sympatico.ca>  
Subject: Re: introduction and comment

Hi Techies!

I agree with Susan, who said:  
> Please don't forget that to the new weaver, the "recipes" are a way to learn as you go, about how groups of threads work together, the sett and how it effects the cloth, and right down to the beat. It's a lot to learn and assimilate and till the "light goes on"..recipes ( or cloning) is a way to walk the path already laid down.

No need for each of us to "reinvent the wheel". Standing on the shoulders of those who've gone before just makes us able to reach higher! This really came clear to me the other day while looking through the earliest issues of The Weaver's Journal from the mid-1970's. (Thanks, Jo Anne!) Boy, we have come a long way, baby! Even the most beginner weaver today usually starts off with better designed and executed cloth than this. Weaving may be less popular than those "do your own thing" years, but those of us who are left are \*much\* more skilled and more diversified. We may not all be in the same class as Junichi Arai and others of his ilk, but we are gaining some real control over the processes we use. Giving credit where it's due is great, but I don't think we can always list all of our influences/inspirations. They become mixed and melded and distilled into our own work. Thanks to all the teachers, writers, examples, recipes, and friends who help us create what's in our mind's eye.

Whew! Must have got a bee in my bonnet -- and my first post to this list too! For those who might not know me, I've been weaving since 1980 or thereabouts (we won't mention all my other obsessions at the moment!). I have an 8-shaft Woolhouse countermarche (older than Susan's -- no floating lamms), and a 12-shaft W. table loom (just like her's). I edit the Greater Vancouver Weavers' & Spinners' Newsletter, write a bit, teach a bit, and generally stay very busy. As MvdH has said, I'm a structure person. I weave mostly clothing and household textiles but only for myself or gifts. I like to make things that will be used. My curiosity leads me in a lot of different directions, hence my "handle":

Louisa the Damsel fly  
mailto:thom\_chadwick@bc.sympatico.ca

To reply privately, send message to "Louisa Chadwick" <thom\_chadwick@bc.sympatico.ca>

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Date: Fri, 04 Dec 98 11:12:51 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: weaving on wonderful looms

I have woven (all too briefly) on a Llangolan (sp?) loom.

This may sound like sacrilege, but



# WeaveTech Archive 9812

REPLY:

This is what I meant in an earlier message when I referred to mechanical advantage. A longer treadle stroke simply applies a very basic mechanical principle of decreasing effort by increasing time. Such a stroke cannot really be achieved when the treadle is pivoted at the front of the loom as is too often the case even on shaft handlooms.

Parenthetically, it would do many handloom weavers considerable good to see really skilled handloom operators at work in order to have a different, dare I say better, model of how skillfully this work can be done.

Thanks Peter.

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

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Date: Thu, 03 Dec 1998 17:28:13 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Braintree

Hi Peter:

I have been to the Braintree Working Silk Museum and watched these men. We stopped and talked to one on his break and he told us that if the weaver is able to do 15000 picks a day (it may have been 12000 but 15000 sticks in mind) he goes on salary, less than that and he is on piecework. The man we spoke to is the one on the cover of the Shire notebook on Silk Weaving. He looks the same, except his sideburns are smaller.

He looked very strong and fit and told us that the jacquard weavers don't tend to die of heart attacks. His left leg was much more developed than his right and the pant leg had a scarf tied around it to keep the knee area loose, otherwise both pant leg and knee are worse for wear.

He had a pad that had leather on one side and smooth fabric on the other side. This was placed between his hip and the cloth so that his pants would not abrade the silk.

It was a fascinating tour. Mr Humphries, the owner was very helpful and spent a good hour with us showing us all the machinery that he rescued and now uses. They were weaving pieces for one of the Royal Palaces in France, a decorator in New York and some pieces for Buckingham Palace. After the fire at Hampton Court, they reset some looms to make reproductions of silks lost there.

If anyone wants to see an operational hand loom with Jacquard head that is still in production rather than a museum, go to Braintree. Just don't ask me for directions. We had to drive through a supermarket parking lot, jump the curb and drive 20 yd the wrong way on a one way street, after circling the factory in full sight for 25 minutes. Never did find a route in. But that is England for you. Every trip an adventure.

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Ingrid

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When You Are Warped, What's Weft

<italic>

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

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To reply privately, send message to Ingrid Boesel <[fiberworks.pcw@sympatico.ca](mailto:fiberworks.pcw@sympatico.ca)>

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Date: Thu, 3 Dec 1998 18:57:35 EST  
From: Foresthrt@aol.com  
Subject: Re: political question

Perhaps the instructor would take the suggestion that authorship, originality, cloning of work and such are topics worthy of inclusion in the curriculum!

I certainly support anyone declining to tell folks how to make clones of their work, particularly when it is a signature item. I've told people that I'm not ready to part with certain techniques or specifics or sources of supply yet, that having something distinguishable as "mine" is important. As soon as you teach something, you not only loose control of what your students do with it and how closely they emulate you, but also to whom they give the info next. I've had students turn around and teach their entire guilds a technique that I deliberately teach very sparingly. Any exclusivity is lost.

The best associates are cognisant of these issues and strive to have their own signature work. They are not the ones who do the damage.

Mary Klotz

To reply privately, send message to [Foresthrt@aol.com](mailto:Foresthrt@aol.com)

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Date: Thu, 3 Dec 1998 18:50:10 -0800  
From: "Darlene Mulholland" <[darmul@netbistro.com](mailto:darmul@netbistro.com)>  
Subject: garment group samples

I just received my package of samples from the Beyond Plain Weave Garments Group. Some really good samples. I must try doing some loom controlled shibori. It is fabulous. The samples are really good to get your minds wheels turning with 'what ifs'.  
Combining weaving with surface design opens up so many possibilities.

Thanks to Jo Anne Ryeburn and Louisa Chadwick for all the organizational work they put into the exchange. If you know anyone in the group beg a look at the samples.

Darlene Mulholland  
[darmul@netbistro.com](mailto:darmul@netbistro.com)  
<http://www.pgmoneysaver.bc.ca/weaving/>

## WeaveTech Archive 9812

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

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Date: Thu, 03 Dec 98 14:58:23 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: political question and edges

Interesting that on one hand one person decries the lack of an "edge" in weaving, while another uses recipes to teach. Such is life.

Having had my backside pretty much glued to the loom the past couple of weeks, I today find myself impatiently awaiting instructions on how to finish the final 15 yards of mega warp and nothing(?) to do...

I think that edges are very personal things, that any creative person is always pushing at the boundaries of their knowlege and that ultimately nearly all creative work is derivative in some form or degree. If today's handwovens look like cloth, well surprise! I think that it is far more important to have one or two people, like Junichi Arai, Peter Collingwood, or Jack Lenor Larson and Dorothy Liebes (in their heydays) getting right out there on the "edge" with materials and working through technical problems than for us all to be doing it. Most of us don't have access to that sort of thing anyway.

I am constantly fighting the battle of doing what is known (therefore "easy") because my weaving \*must\* be sold in order to provide an income. It becomes a real challenge to teeter out there on the edge and gamble with something new and wonderful and have everyone say - oh that's nice - next - and leave me with shelves full of textiles I can't give away.

On the other hand, if I don't change what I do, the market eventually becomes saturated, and I'm left with shelves full of textiles I can't give away anyway.

The joys of being a self-employed handweaver at the tag end of the 20th century (please read with heavy irony! :} )

Needless to say, I also have had the "question" put to me, and it was a big step up the personal development ladder when I said (extremely politely) no. I think that it is very flattering in one way - imitation is a form of flattery - but it is also our responsibility (? if that's the right word) to encourage others to also utilize their own creative energies/juices. To discuss theory or technique is one thing, and something that I am delighted to do in any workshop I give, but handing over recipes is not necessarily the best thing to do in the situation as Ruth explained it.

By the same token, it also seems to be the way society (North American, that is) is heading - instant this, add water and stir that. So then it becomes imperative for magazines

## WeaveTech Archive 9812

like Handwoven to give "recipes", newsletters to include "recipes" for sample pages etc. What we need to do, I think, is find a balance - but where that is will be for each person to find.

Laura Fry  
who rarely sees situations in black and white but the grey scale  
:)

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

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weavetech-digest            Thursday, December 3 1998            Volume 01 : Number 094

Re: political question            [Barbara Nathans <bnathans@mindspring.com>]  
Re: Lingos                        [Allen Fannin <aafannin@mailbox.syr.edu>]  
old Jacquard                      [Bonnie Inouye <binouye@geocities.com>]  
Re: Political Question            [LDMADDEN@aol.com]  
Re: Approach to teaching (was: political question) [Ruth Blau <rsblau@cpc<]  
lingoes                            [Peter Collingwood <peter@plysplit.demon.co.uk>]

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Date: Thu, 03 Dec 1998 11:01:02 -0500  
From: Barbara Nathans <bnathans@mindspring.com>  
Subject: Re: political question

It's really 2 sided question isn't it.?

In the current situation as described by Ruth, I agree with all the responses denying the boor a recipe. As requested, clearly she doesn't understand about intellectual property and the creative process.

ON the other hand, there are many weaving teachers out there who will give a class a recipe for something they've created, saying " When you

## WeaveTech Archive 9812

use my recipe, you will adapt it and make changes that will make it different from mine, so I'm happy to pass on to you a beginning idea." I would like to believe this is the rationale for our weaving magazines and many of our classes.

However, I have lamented the change in teaching styles in recent years. Whereas, it seems to me, at one time classes were based on imparting general principles-- these are the components of S/W or double-weave,; now pupil, you design a use for this and I will help you achieve it: today there is much more recipe teaching. : put this warp on, do this and this with this weft and you can make this belt, or this scarf.

The rationale that we are given is that people have even less time (HA! Does time always diminish?) and want to leave a 2 day class with a finished object not a set of samples.

It is possible to teach basics this way--certainly in the beading field I've had excellent classes with Helen Baines and Cynthia Rutledge, to name 2 excellent teachers, where this happens-- but I'm very uncomfortable with it.

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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Date: Thu, 3 Dec 1998 11:10:06 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: Lingos

At 07:15 PM 12/2/98 +0000, you wrote:

>One of the things I've wondered about Jacquard looms is this ; were there  
>Jacquard handlooms or were they powered from day one ?

REPLY:

The invention and development of the jacquard predated the widespread use of powerlooms by quite a few years. Therefore the earliest jacquards were used on handlooms and in some places there are still handloom jacquards in daily production operation. We had a 600 hook handloom jacquard in our mill and SU may be installing one in our facility in the not too distant future for instructional purposes.

>If a Jacquard had  
>600 heddles, it would have 600 lingos of lead, holding them in the down  
>position?

Yes. Lingos are made of steel, not lead, and come in a variety of weights depending on the yarn count, warp count etc. However, the amount of weight needed to be lifted is a function of the number of risers in each shed configuration. In many instances, even with powerlooms, shaft or jacquard, it is quite common to reverse the weaving so as to have as few "heavy" top shed lines as possible. We always wove solid satin structures 1up X 7 down, that is, face down for less strain on the loom shedding motion.

How much force the handloom operator would have to apply in lifting the required number of ends on each shed is a function of the mechanical advantage designed into the handloom application. For example, if the

## WeaveTech Archive 9812

operating treadle is pivoted at the front of the handloom as in the AVL design, there is considerably less mechanical advantage than if the treadle were pivoted at the back of the handloom. Likewise, the configuration of the lever system up on the jacquard head itself contributes to the mechanical variables.

Many handlooms, jacquard or shaft, compromise ergonomics for other things and therefore do not offer the operator the maximum possible mechanical advantage in the shedding motion.

AAF

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E-mail: <aafannin@mailbox.syr.edu>

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

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Date: Thu, 03 Dec 1998 11:12:39 -0500  
From: Bonnie Inouye <binouye@geocities.com>  
Subject: old Jacquard

Bill asked about handlooms and jacquard mechanisms. I have stared at an old Jacquard loom at the Smithsonian museum of History and Technology in Washington D.C. I don't know if it is still on display or not but will check when I have a chance. This loom has wooden cards and is way cool, looking very old but with nifty mechanisms. Unfortunately they didn't invite me to try it, so I don't know how hard it would be to lift things.

I attended the Complex Weavers Seminars in 1990 and a featured speaker was Jim Ahrens, who spoke about drawlooms of various kinds. He was fascinating. He's the A in AVL, retired now but they started with his designs. He spoke of challenges (he relocated the drawcords on his loom when he found they were not positioned optimally for use with bifocals, for example) but didn't include lifting weights, so maybe there is a way to engineer this.

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

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

-----

Date: Thu, 3 Dec 1998 13:57:24 EST  
From: LDMADDEN@aol.com  
Subject: Re: Political Question

Ruth,

The issue of asking for your directions is one of giving away all the work you have put in to develop this product. While others can study and try to duplicate what you do, and are welcome to do so, to give the exact specifications is to give up your time working on prototypes plus your original ideas. It can take years of work and experience to create something

## WeaveTech Archive 9812

like this.

Years ago at our local guild sale there were several people who would watch what was successful one year and come back the next year with their version. The fun of this is that the imitators work just didn't capture the spirit of the original. This was true of both the inexperienced and thrifty weavers who skimmed on the quality of the fibers and experienced weavers with no excitement in their style.

My background is in art education and I am appalled at the presentation of recipes to college students. It is certainly easy to teach this way, it is done all the time in community education programs and in scouting type programs. It suggests a lack of knowledge on the part of the faculty person.

Linda Madden

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

-----  
Date: Thu, 03 Dec 1998 15:15:31 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Approach to teaching (was: political question)

Barbara wrote:

>it seems to me, at one time classes were based on imparting  
>general principles-- these are the components of S/W or double-weave,;  
>now pupil, you design a use for this and I will help you acheive it:  
>today there is much more recipe teaching. : put this warp on, do this  
>and this with this weft and you can make this belt, or this scarf.

I agree w/ Barbara that this is often the case, though I find it more in fiber fields other than weaving than I do in weaving. At our local fiber school, \*all\* our basketry classes are taught this way (perhaps baskets are taught this way everywhere?). Take a class--take a basket home. People seem to love it. But no one seems to teach general principles of this, that, or the other basket weave structure so that students can quickly take off on their own & develop new designs. I'd hate to see this approach take over in weaving.

Personal note: thanks to all who gave such good counsel on my tricky question. I have written the individual and said (in as diplomatic a way as I could) that I had really said all I was willing to say about this technique, that it was probably enough to get the students' creative juices flowing, and that perhaps if those juices flow, they will come up w/ even better solutions than I did to some of the obtacles they will encounter. I received back a gracious note from the instructor.

Ruth

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

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

-----  
Date: Thu, 3 Dec 1998 20:11:49 +0000  
From: Peter Collingwood <peter@plysplit.demon.co.uk>  
Subject: lingoies

If you visit the silk workshop at Braintree you will see men working

## WeaveTech Archive 9812

hand jacquards with fly shuttles at incredible speed. One foot is on a box so that the other foot gets a good long down movement. A bell rings every 20 minutes or so when they stop and rest.

Lingoes are made of very high grade steel as it is absolutely essential that they do not bend or curve (and therefore get jammed against others). I use old lingoes thrown out from factories as the starting rods for ply-split braiding. The small eye at one end helps you thread a yarn through the top of the braid when you have finished.

Anyone know where I can get more of these?

Peter Collingwood

<peter@plysplit.demon.co.uk>

To reply privately, send message to Peter Collingwood <peter@plysplit.demon.co.uk>

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Thursday, December 3 1998

Volume 01 : Number 093

Re: political issue [Lorele3773@aol.com]  
Lingos ["Bill Koepf" <bgkoe@netxn.com>]  
Re: Lingos ["SARA VON TRESCKOW" <sarav@tcccom.net>]  
political question [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Re: political question [Kerstin Froberg <kerstin.froberg@swipnet.se>]

-----

Date: Wed, 2 Dec 1998 20:43:56 EST  
From: Lorele3773@aol.com  
Subject: Re: political issue

De-lurking for the first time.  
As an intro, I am definitely a novice weaver, only been doing this silly

## WeaveTech Archive 9812

obsession for about 5 years. Currently have a 16 H AVL doobby. Must admit, got it for it's width, but the mechanics intrigued me. I do partly own a weaving and spinning shop, but I pay a weaving teacher. Been spinning for a while, don't knit, crochet or anything of the like, just am a fiberholic! Now, on the political question. Since I definitely come from outside the normal boundaries of aficionados, I tend to look at things differently. My 16 yo. DD calls me slightly off center, and the scarcely part is that she is probably correct! The someday artifacts that I design, create, etc., are MINE. In as much as the original ideas spring from my head and fingers and wrists, putting in all of those blasted pegs. I do not owe anyone the insight into how I came up with my unique masterpieces and it sort of insults me that a college teacher, whether full Prof. or otherwise should ask. My degree is not in any art based curriculum, but I believe universities are there to stimulate and stretch the student. Unfortunately, most seem to only fill a void of understanding by giving the student needed info, then having them regurgitate it for exams. Where is the self expression, the uniqueness, especially required in art? Do we want 5,000 Picassos painting the same still life?

On a broader bases, I have a friend whose degree and occupation does correspond to the fiber arts. The company that she works for has a strict policy, it destroys all outdated equipment so that competitors cannot get a hold of such. What's the difference between divulging personal artistic endeavors and selling used equipment? Lorelei in Texas, where the weather is not conducive to staying inside and weaving.

To reply privately, send message to Lorele3773@aol.com

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Date: Wed, 02 Dec 1998 19:15:05 +0000  
From: "Bill Koepp" <bgkoe@netxn.com>  
Subject: Lingos

> THIS MESSAGE IS IN MIME FORMAT. Since your mail reader does not understand this format, some or all of this message may not be legible.

- --MS\_Mac\_OE\_2995470905\_1122119\_MIME\_Part  
Content-type: text/plain; charset="US-ASCII"  
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One of the things I've wondered about Jacquard looms is this ; were there Jacquard handlooms or were they powered from day one ? If a Jacquard had 600 heddles, it would have 600 lingos of lead, holding them in the down position. If this loom were a handloom, the weaver would have to on occasion, lift up to 300 lingos to make one shed open. If this is true, the weaver must have been a very strong person ? - Bill K. in CA

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</HEAD>  
<BODY BGCOLOR=3D"#FFFFFF">

One of the things I've wondered about Jacquard looms is this ; were there Jacquard handlooms or were they powered from day one ? If a Jacquard had 600 heddles, it would have 600 lingos of lead, holding them in the down position. If this loom were a handloom, the weaver would have to on occasion, lift up to 300 lingos to make one shed open. If this is true, the weaver must have been a very strong person ? - Bill K. in CA

# WeaveTech Archive 9812

</BODY>  
</HTML>

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

-----  
Date: Wed, 2 Dec 1998 21:29:59 -0600  
From: "SARA VON TRESCKOW" <sarav@tcccom.net>  
Subject: Re: Lingos

I have seen hand powered Jacquard looms still in operation at the Museumswerkstaetten in Meldorf, Schleswig-Holstein in Germany. This is a traditional Beiderwand operation doing curtain and bedspread fabric, seat cushions and other interior fabrics. They also do a line of clothing with Rosepath borders on conventional 8-harness looms in another part of the building.

The hand operated Jacquard looms are doing fabric nearly 2m wide. They are operated by men only - the weavers work 15 minute shifts with 15 minute breaks. They weave braced against a wooden bar, not sitting as they must lift over a hundred pounds with each treadle. One of the weavers had placed the leather pocket patches from his previously worn jeans on his loom - an impressive collection.

When we lived nearby we went there at least once a year and were well known to the people there. They also had a display of the equipment needed to "punch" a new set of cards as well as spare sets of cards for visitors to look at.

Certainly something to go a bit out of the way to locate. If anyone is going that way soon, mail me for the exact address.

Sara von Tresckow  
sarav@tcccom.net  
Fond du Lac, Wisconsin

To reply privately, send message to "SARA VON TRESCKOW" <sarav@tcccom.net>

-----  
Date: Wed, 02 Dec 1998 23:30:51 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: political question

Hi Ruth:

I concur. Politely refuse to divulge the details. The instructor is a boor (pardon the blunt language.) Anyone who wished to copy will. However to try to steal a person's ideas is like stealing a person's livelihood (however small a percentage). To stand up in front of a class and teach this same information and perhaps give no credit to the source is dishonest.

I agree with Yehudit, politely tell the teacher you are willing to lecture on the technique and name your price. DO NOT provide handouts on the details of the technique, but do show exquisite slides of the finished pieces, explain the design PROCESS that you have gone through and use it as a lesson in teaching them to think for themselves.

Your idea is copyright. Anything that you produce may not be copied exactly. It is the exactly that is the hard part. We were taught that you had to make 17 changes to a pattern (for clothing) to make it your own. I have no idea how small or large, but 17 is a fairly large number

# WeaveTech Archive 9812

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: Thu, 03 Dec 1998 10:34:38 +0200  
From: Kerstin Froberg <kerstin.froberg@swipnet.se>  
Subject: Re: political question

This thread has made me think - why are we afraid? *\*Are\** we afraid?

I, too, make and sell - in my case V-shaped shawls. All of them different, some of them shaft-consuming, most of them with some kind of "oddity" that was a challenge to me to solve. However, I also teach how to make them - in a general sense. I also teach my method of figuring out the oddities - in a general sense. Some students say "now we can make you out of business, now that we know how". However, my firm belief is that when two people use the same *\*idea\** (as opposed to the same "recipe"), the products will be sufficiently different. I will never be in doubt whether an item is made by me or someone else. I'm not saying mine is *\*better\**, but it will definitely be *\*different\**.  
(In fact, often enough, even using the same recipe will result in different things - therefore, you are welcome to count threads and analyze structures. You have to do it yourself, though - I don't deal in recipes...)

Just my thought - what's yours?

Kerstin outside Vaxjo, Sweden

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

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Wednesday, December 2 1998

Volume 01 : Number 092

political question [Ruth Blau <rsblau@cpcug.org>]  
Re: political question ["Judie Eatough" <jeatough@cougar.netutah.net>]  
Re: political question [Janet Stollnitz <jstoll@cpcug.org>]  
RE: political question [Miriam Grabois <MGrabois@MAIL.COLGATE.EDU>]  
Re: political question [Bonnie Datta <brdatta@netcom.ca>]  
Re: political question ["Yehudit Abrahams" <gabraham@netvision.net.il>]  
Re: designing for the Jacquard [Allen Fannin <aafannin@mailbox.syr.edu>]  
Re: political question [Al and Su Butler <apbutler@mc.net>]  
political issue ["Darlene Mulholland" <darmul@netbistro.com>]

-----  
Date: Wed, 02 Dec 1998 08:59:40 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: political question

Since many people on this list teach and many sell what they weave (some do both), I have a political question I'd like to ask. I make an item (not important what it is) that few people in the country make (as near as I can tell), and the design I use is entirely my own. I have discussed the item (tho not how to make it) on a different, more appropriate list.

I was recently contacted by someone who will be teaching the general technique (it happens to be tabletweaving) in a university setting. This person wants to teach the students how to make this item. I have given the instructor a very broad view of the materials I use, but the instructor wants more specific information--a real how-to. I, frankly, do not wish to divulge that much at this time.

So here's my question: how do I handle this politically? Do I just tell the person that for now I don't want to say any more? Has anyone else run into a similar situation? If so, how did you handle it. I have turned down teaching requests for this item, but this particular situation has never arisen before.

Ruth

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

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

-----  
Date: Wed, 2 Dec 1998 07:24:49 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re: political question

As a University instructor, the teacher and the students should certainly understand business decisions. Since our department includes Fashion Design and Merchandising it is part of the regular course work. I would just tell the instructor that it is part of your business and not available. Most

## WeaveTech Archive 9812

mills will not give specific information on sample weaving (not even yarn size, sett, reed size) and final production when students visit. I learned the most from a faculty member that used to design polymers for DuPont. It is not in the relevant text books.

Judie

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

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Date: Wed, 02 Dec 1998 09:33:59 -0500  
From: Janet Stollnitz <jstoll@cpcug.org>  
Subject: Re: political question

Hmmm...I thought that discussing politics was off-limits for this list.

At 08:59 AM 12/2/98 -0500, Ruth B wrote:

>I was recently contacted by someone who will be teaching the general  
>technique (it happens to be tabletweaving) in a university setting. This  
>person wants to teach the students how to make this item.

Since you do not care to provide detailed "how to" instructions, just say so.

My primary concern is that the instructor is encouraging following a pattern rather than developing creativity and confidence in students being able to create their own, unique works. I view the role of an instructor, particularly at the college level, as providing technique and resources. Part of the resources may include materials as well where to look for inspiration. It would be reasonable for an instructor or lecturer to solicit slides from other artists to use as examples of what can be done utilizing a specific technique.

If you place your work in the marketplace, you are essentially placing it out there where it can be copied, imitated, etc. If someone really wants to make an object like or similar to yours they probably can figure it out. However part of the challenge is figuring out how to do it.

Janet

---

Janet Stollnitz  
Silver Spring, MD

jstoll@cpcug.org

---

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

-----

Date: Wed, 02 Dec 1998 10:55:05 -0500  
From: Miriam Grabois <MGrabois@MAIL.COLGATE.EDU>  
Subject: RE: political question

I would simply refer the teacher to standard texts on tablet weaving and explain politely that the particular design (not to mention the idea) is intellectual property and thus not something you wish to make free with.

## WeaveTech Archive 9812

This won't protect you from copying, but you don't have to make it easier to be copied.

Miriam

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

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Date: Wed, 02 Dec 1998 12:15:15 -0600  
From: Bonnie Datta <brdatta@netcom.ca>  
Subject: Re: political question

At 08:59 AM 12/2/98 -0500, Ruth wrote:

>

>So here's my question: how do I handle this politically? Do I just tell  
>the person that for now I don't want to say any more?

Yes, I concur with others that a polite decline is in order. And don't worry too much about the copy-cats because your exquisite workpersonship (new word), quality components and established retail network put you miles ahead. And art students suffer many distractions.

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

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

-----

Date: Wed, 2 Dec 1998 23:02:15 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: political question

Bonnie:

Perhaps just say you haven't the time or wherewithall(money) to give right now and would be more than pleased to give a guest lecture or slide show one day to her students on "your" special uses of these techniques. Be sure to mention your price either hourly rate or daily one-time lecture price.

Good Luck

Yehudit

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

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Date: Wed, 2 Dec 1998 15:16:06 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: designing for the Jacquard

At 10:44 AM 12/2/98 +0200, you wrote:

What should I look for?

>He says by phone that they have 24 harnesses (or shafts). But from what I  
>learned so far about the Jacquard looms, there should only be a "holy  
>board", no shafts. If I see shafts and a "head" does that mean it is doobby

# WeaveTech Archive 9812

>only?

>Yehudit

>

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

REPLY:

There should be no confusion between a dobbie and a jacquard. If there are actual harness frames, it is a shaft loom. If there are cords coming down from the head, it is a jacquard, period. There are a few very rare instances where harness frames are used in conjunction with a jacquard, but this would still technically be a jacquard since the jac would be used to control the shafts rather than a dobbie motion.

As for the term "...holy board..." we should not let this become practise because this is how the confusion of incorrect nomenclature creeps in. The correct term for this is the comber board and is the term used throughout the trade for the board, or series of boards with holes through which the cords pass from the head to the lingos.

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, 02 Dec 1998 15:11:32 -0800  
From: Al and Su Butler <apbutler@mc.net>  
Subject: Re: political question

Ruth Blau wrote:

> but the instructor

> wants more specific information--a real how-to. I, frankly, do not

> wish to divulge that much at this time.

>

> So here's my question: how do I handle this politically?

Hi Ruth...I think you have answered your own question when you say you "do not wish to divulge that much at this time." However, this does not prevent the instructor, or anyone else prone to copy another weavers design, from analyzing your design and teaching it regardless of your wishes. You do not have to be party to divulging the information, but unless you own a copyright on your design and/or technique, you have little legal say in the matter. Perhaps your question should be more along the lines of 'How do I prevent (force) this instructor (to have the integrity to refrain) from taking the design and technique I developed and teaching it?' With as much talk as has recently circulated concerning "authorship" and credit-grabbing for techniques which have been around for an eternity, I am sadly afraid you can do precious little to protect your design. And I believe copyright laws

## WeaveTech Archive 9812

regarding visual artists pertain only to a particular interpretation, (i.e. no exact copies allowed) not any particular technique. Perhaps a negative viewpoint, but my .02 nonetheless.  
Su :-)

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

-----  
Date: Wed, 2 Dec 1998 17:12:35 -0800  
From: "Darlene Mulholland" <darmul@netbistro.com>  
Subject: political issue

There seems to be a lot of people wanted to 'recreate' what others have done lately. I announced my web address on the weavers list and I've had requests for exact instructions to make some of my pieces. I've given very general instructions with the note that from there they can use their own yarns, sett, and structure so the piece is truly theirs. That seemed to work just fine.

I think it is only the creatively dead who must copy ideas, designs etc. rather than coming up with their own ideas. I also believe they will probably produce a less exciting piece than the original they have tried to duplicate. We must all find our own niche rather than trying to cram into someone else's.

Darlene Mulholland  
darmul@netbistro.com  
<http://www.pgmoneysaver.bc.ca/weaving/>

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

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Wednesday, December 2 1998

Volume 01 : Number 091

# WeaveTech Archive 9812

Re: designing for the Jacquard

[TBeau1930@aol.com]

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Date: Wed, 2 Dec 1998 04:23:21 EST  
From: TBeau1930@aol.com  
Subject: Re: designing for the Jacquard

Hi Yehudit, Ingrid and Jacquard thread followers

<< 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?>>

For this example, that is the way the board is drilled and set up. We can drill the board to satisfy whatever epi we want to set up for the type product we are producing. Routinely the Heddles are then attached to the Cords in a straight draw from left to right(right to left or in any configuration of your choice). The Heddles are then numbered by bank(vertical angled rows) referred to in some Mills as Shaft(meaning each vertical row contains the specified pile, ground and binder etc. ends in the sequence the designer has laid out) or you can simply number them 1 thru whatever total number there are in the warp.

<< 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.>>

You are jumping ahead(G) since from this point forward, designing for the Jacquard becomes very complex.

The weavers on this list should be advanced to the point that the overall concept of the Jacquard principal should be comprehensible. That was the purpose of the brief overview exercise we went thru. Beyond this however, the waters can get very murky and trying to explain in text alone would be an adventure.

To conclude the overview of Jacquard I have searched back in my cache (rats nest is more like it<g>) and found a design we had assigned in the waning hours of my college days.( in fact when I looked at the date, I graduated the following month. Ah what memories- but I digress). At any rate, this is a layout utilizing Pile, Ground, Binder with both Terry and Velvet wires in a fancy Astrakhan design.

Ingrid inquired early on how basic weaves were used in Jacquard to achieve the results we want.

Reading the accompanying construction instructions and studying the pattern should explain this.

Again , we all have Julia Proulx of our list to thank for the super job She has done in setting all the graphics up. Kudos to Julia.

For those interested, go to:

<http://www3.bc.sympatico.ca/proulx/page6.html>

you will see the original layout with construction instructions that will give you some idea of what Jacquard is all about.

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Have fun, the Jacquard overview is fini(for my part anyway<VBG>)

Tom Beaudet

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

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weavetech-digest

Monday, December 7 1998

Volume 01 : Number 099

Re: intro [VAVLKRYIE@aol.com]  
Creative Anachronism [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Medieval Weaves [Thompson <75541.45@compuserve.com>]  
Teaching ["Bill Koepp" <bgkoe@netxn.com>]  
Re: Teaching ["Louisa Chadwick" <thom\_chadwick@bc.sympatico.ca>]

-----  
Date: Sun, 6 Dec 1998 08:22:29 EST  
From: VAVLKRYIE@aol.com  
Subject: Re: intro

I am avid dw (dyslexic weaver) (double weaver) who concentrates in pick-up and Finnvav who is just blown away by this list. Although I have an 8 shaft Oxaback, I can't resist trying to weave complex patterns with simple threadings with as few shafts as possible and my archaic pick-up sticks. I believe by the turn of the 21st century, I may be seeing my work reflect the technology of the 17th. Thank you all for the wonderful discussions of different teaching styles. Kudos to Ingrid B. for choosing to teach dw in a manner that teaches what happens on the loom. It has been my crusade for the past 4 years to teach dw in the manner of the Suzucki musicians. First to have the student "play the treadles" and watch the action of the warps. In class we try to create a doublewoven cloth by determining what harnesses govern what warp threads and attempt to weave a credible cloth. The last step we try is to draft the cloth. The participants are always surprised to discover that the

## WeaveTech Archive 9812

process has helped them to figure out the beginnings of fiber analysis for dw cloth.

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

-----

Date: Sun, 06 Dec 1998 12:06:55 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Creative Anachronism

Hi Louisa:

We had a talk by two local members of the society a couple of years ago. They were clothed in plain weave both, One was a Lady and the other a Lady's servant. So both were upper class.

The decorations on the Lady's clothing were woven bands, may have been tablet.

Very intricate.

The other woman did spindle weaving since the wheel had not been introduced into Europe till 12 or 14 hundreds.

The Book of Looms by Eric Boudy has a lot of historical facts in it that you might find useful. As well as Elizabeth Barbers book

Upper class women (which most of the society wants to represent) did ribbon and tablet weaving,

Servants and farm women would do plain weave or very simple twills on 2 and 3 and 4 shaft looms.

Monks and tradesmen made fancier cloths. Interesting picture shows a nude man at a two shaft treadle loom weaving birds eye twill about 1100 in Boudy

Most cloth would be plain weave, one color or striped, in wool.

Cotton was probably not much available. Silk was not used in northern Europe during the early part of the middle ages

The Warp weighted loom was very common all over northern Europe throughout this period.

I have a feeling that in the early parts in Northern Europe, the common serfs did not have or use treadle looms, but the warp weighted loom. Nobility probably had treadle loom weavers who wove mostly plain cloths. And decoration was applied with ribbon, bands, braids and needlework.

By 1650 treadle looms were common and cotton was more widely used and silk had been introduced

By then the decorated fabrics included fancy twills, satins, lace weaves and fancy silk weaving in the Flemish lands. It is very complicated to do a chronology in a short space that represents Europe (from Turkey to the Faroe Isles) and talk about one entity

Ingrid

~~~~~

# WeaveTech Archive 9812

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>

-----

Date: Sun, 6 Dec 1998 12:24:27 -0500  
From: Thompson <75541.45@compuserve.com>  
Subject: Medieval Weaves

Hi Louisa,

Skip the lace weave as it would not have been done in that period. Instead substitute what they would have called a gebrochene if they were German-speaking and a happing if they were Anglo-Saxon. Today we call it an "M's & W's", ie: complex MmWw etc type of threading and treadling order with a "simple" twill tie up. Look in the ARS TEXTRINA publications [volumes 13 and 14] for specific drafts from that era. You'll need at least 8 shafts to get the best design without the 16 they usually used. See WEAVERS' 38, winter 1997 for a pattern that dates to earlier than 1626, "The Earl's Canvas."

Marjie Thompson

To reply privately, send message to Thompson <75541.45@compuserve.com>

-----

Date: Sun, 06 Dec 1998 10:26:54 +0000  
From: "Bill Koepp" <bgkoe@netxn.com>  
Subject: Teaching

Louisa, That's a lot of weaves for two days - Wow ! If I were in your shoes I'd get their addresses and copy off a drawing of a floorloom, complete with every part labeled, and a further glossery on the bottom , send every student a copy right now, so they can follow along. Otherwise in order to cram everything into two days ( 8 hour days ? ) you'll be going pretty fast from hour number one. - Bill K. , Who has never taught anything.

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

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Date: Sun, 6 Dec 1998 21:28:35 -0800  
From: "Louisa Chadwick" <thom\_chadwick@bc.sympatico.ca>  
Subject: Re: Teaching

Thanks, all who responded to my questions. I think what I didn't quite make clear was that I've been asked to give them a basic class in getting started weaving on a treadle or table loom. They understand where I'm coming from (the "mundane" world 8-) and I have their permission to deviate from their stated period. They can go on to study further into their "period" if they wish! I hate being stuck within a particular time period myself. I want

## WeaveTech Archive 9812

freedom to go wherever my curiosity takes me.

Yes, you're right that warp-weighted looms would be more common and that the more high-born ladies would do the more decorative work. They already do embroidery, lace, some inkle loom and tabletweaving, but were wishing to go to the larger looms. Far be it from me to dissuade them if they want to learn! Warp-weighted looms aren't my thing. Yes, Bill, I'll try not to be too overwhelming or to cover too much. I know how overwhelming it can get. I really will have to let them lead \*me\* to a certain extent. Sending out some information to study beforehand is a great idea. Thanks. I think I'll try that. And I'm sure we'll need more classes.

The gebrochene is a good idea -- I hadn't thought of that. Is it everyone's opinion that lace weaves would not be used? Were the light airy fabrics such as used as head coverings merely very fine plain weave? I'll have to take E. Barber's books out of the library again...

Louisa the Damsel (thinking she might have taken on a many-headed dragon here!)

To reply privately, send message to "Louisa Chadwick" <thom\_chadwick@bc.sympatico.ca>

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Tuesday, December 8 1998

Volume 01 : Number 100

Mirrix looms  
TEACHING/LEARNING  
RE: treadle stroke

["Claudia Chase" <mirrixlooms@top.monad.net>]  
[Allen Fannin <aafannin@mailbox.syr.edu>]  
["Judith Favia" <cronenorth@earthlink.net>]

-----  
Date: Mon, 7 Dec 1998 10:44:25 -0500  
From: "Claudia Chase" <mirrixlooms@top.monad.net>  
Subject: Mirrix looms

## WeaveTech Archive 9812

Please vist my new tapestry/loom site at: [www.mirrixlooms.com](http://www.mirrixlooms.com).

We are almost done with the site and I think it's quite pretty/informative/workable.

Sincerely,

Claudia Anne Chase

To reply privately, send message to "Claudia Chase" <[mirrixlooms@top.monad.net](mailto:mirrixlooms@top.monad.net)>

-----  
Date: Mon, 7 Dec 1998 11:22:23 -0500 (EST)  
From: Allen Fannin <[aafannin@mailbox.syr.edu](mailto:aafannin@mailbox.syr.edu)>  
Subject: TEACHING/LEARNING

TO ALL:

The recent discussion on teaching (which must include learning) is an area to which I have given much thought over the years particularly while operating a weaving mill where training of new employees was an ongoing routine. Regardless of whether one is weaving as an employee, or for personal enjoyment, the principles of learning the trade are the same.

I always approached training, teaching, call it whatever, from the point of principles first and the application following. Much of the lack of technical knowledge on the part of handloom weavers has to do more with not understanding technical principles of the trade than anything else.

An example from outside textiles may illustrate the point. For more than forty years, I have been an avid fly angler and have devoted a goodly part of that time to passing on to youngsters and others that which was given to me by patient, dedicated elders in the sport when I was a youngster. Many people who teach fly tying do so by beginning with specific patterns. Certainly, the students come away with actual completed flies. However, it is rare and unlikely that general principles are learned under those conditions which will allow the student to do much more than tie the patters which were taught. On the other hand, if one first learns the entomology and ecology of the food chain of which a fly angler is a part and learns the anatomy of the prey which is being imitated and then learns to construct parts of flies such as tails, bodies, wings, etc., these principles can be applied to any pattern with a simple change of materials.

Likewise, in weaving, if one learns the fundamentals of fabric structure and the processes (warp preparation included) which produce it, these principles can more easily be applied to any fabric of which the student can conceive. This is particularly so if these principles are taught objectively, without bias, from the broadest possible perspective and encompass resources from all parts of the total fabric formation trade, hand or power.

AAF  
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Web: <http://syllabus.syr.edu/TEX/aafannin>

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

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Date: Mon, 7 Dec 1998 17:20:02 -0600  
From: "Judith Favia" <cronenorth@earthlink.net>  
Subject: RE: treadle stroke

As part of a class with Linda Madden, I had a chance to try the AVL 16 harness. I loved the designs that are possible with it -- and I very much enjoyed learning the differences in managing a doobby loom. BUT I did find it difficult to treadle. In fact, I had to work hard to ensure that I got a full stroke completed. That may be the specific loom I was using, but I have heard other people mention it on other AVLS.

On the other hand, my eight shaft Macomber treadles like a dream. I suspect that it due not only to the treadle hinging but also the sophisticated lever action of the shafts. Most jack looms seem to have more direct pull up action. But the Mac lamms are attached to a pair of angled levers at the bottom and a set of offset straight levers at the top. Putting on new shafts can be challenging (kind of changing the spark plugs in your car), but the trade off is a great treading action.

Judith

Judith Favia, Minneapolis, MN  
cronenorth@earthlink.net

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

> Such a stroke cannot  
>really be achieved when the treadle is pivoted at the front of the loom...

Anyone who has both a Macomber and a loom w/ front-pivot treadles can attest to the truth of what Allen says here. Macomber treadles pivot at the back, but tho the shafts are heavy metal frames, I can much more easily lift many shafts on this loom (it's a 12-shaft loom) than just a few shafts on my 8-shaft Schacht (wood frames, front pivot).

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

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process easier to both understand and describe! I am most pleased to see how Fiberworks PCW handles the drafts for samitum, as I have been frustrated trying to get the effect on screen...thank you for posting your draft...it was quite helpful!!  
Su :-)

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

-----

Date: Fri, 11 Dec 1998 08:19:53 -0600  
From: "Judith Favia" <cronenorth@earthlink.net>  
Subject: AVL Discussion

Thanks to everyone for the posts on AVL treadling and possible adjustments. The loom in question is a guild loom, and has not gotten much use since Margaret Coe abandoned us for a warmer climate. Paul O'Connor restored it to plain doobby from Compu-Dobby and we are now having our first classes using it.

As part of that learning process, it does make sense that we should look more carefully at the various settings of things like treadles. I have printed out the posts of your suggestions and observations and will use that to see if we can pursue them at the guild. As one of the few guilds in the country with a permanent space, I feel that this kind of learning opportunity is just what we need to be doing.

Thanks again!

Judith

Judith Favia, Minneapolis, MN  
cronenorth@earthlink.net

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

-----

Date: Fri, 11 Dec 1998 10:51:07 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: overshot

Hi Pam:

Overshot has 1 block of floats on the face, one block if floats on the back and two blocks of 1/1 interlacement (ie tabby) commonly called half tones.

These two half tone blocks happen in each shot of each colour. The float areas are loose, but the half tone areas hold everything in place. You should use all the blocks frequently to make sure the cloth is sound. If you concentrate on one block then it will indeed be too sleazy.

Ingrid Boesel  
the weaving half of Fiberworks PCW

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

-----

Date: Fri, 11 Dec 1998 09:00:03 -0800

## WeaveTech Archive 9812

From: Catherine Markey <markeyali@earthlink.net>  
Subject: Apology for personal post

Apologies for the personal note sent to the list.  
Catherine Markey

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

-----

Date: Fri, 11 Dec 1998 09:22:10 -0800  
From: "Darlene Mulholland" <darmul@netbistro.com>  
Subject: compu-dobby question

I weave on a 24 shaft AVL with the compu-dobby 2. Question - I'm having trouble getting shaft two to lift everytime it should. Sometimes it lifts sometimes not. Shaft one is no problem. I've tried aligning the sweep arm, adjusting the little screws on the sides, and even vacuuming out any dust. Now maybe I've not adjusted the little black screws but I can't understand why if that is the problem shaft one isn't affected worse.

Any help greatly appreciated as I'm working on a deadline as usual.

Darlene Mulholland  
darmul@netbistro.com  
<http://www.pgmoneysaver.bc.ca/weaving/>

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

-----

Date: Fri, 11 Dec 1998 14:09:04 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: On opposites

At 06:14 AM 12/11/98 -0500, you wrote:

Many of  
>us are self-taught and \*do\* end up re-inventing the wheel <g> Books and  
>teachers are certainly a faster way to learn and there are some things that  
>are easier to find out from a teacher (how to hold a shuttle efficiently,  
>etc.) or a book.

Autio <autio@pssci.umass.edu>

REPLY:

I also am "...self-taught..." in most of what I do. Being self-taught does not ipso facto imply reinvention. However, in the process of learning the skills I have I constantly availed myself of persons who were clearly superior models. At the same time I am always constantly analysing what I do not necessarily from the perspective of personal preference but in comparasion to some "ideal" model which is at all times in view.

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

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weavetech-digest            Friday, December 11 1998            Volume 01 : Number 107

on opposites, 8-shaft crackle            ["Lucie Gingras" <lucieg@webnet.qc.ca>]  
opposites                                ["Pamela Marriott" <pmarriot@telusplanet.net>]  
Re: adjusting AVL                        ["Laura Fry" <laurafry@netbistro.com>]  
Re: loom adjustments                     [JNBJ@aol.com]  
Samitum diagram                         [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Re: on opposites                         [Catherine Markey <markeyali@earthlink.net>]

-----  
Date: Thu, 10 Dec 98 14:57:34 PST  
From: "Lucie Gingras" <lucieg@webnet.qc.ca>  
Subject: on opposites, 8-shaft crackle

Ruth, if you keep the same sett and tie-up (2/2/1/1/1/1), you will find that your wefts won't pack well when treadling on opposites and repeating the same picks to make blocks, because there is a lot of plain weave.

1-2-5-7 (color a), 3-4-6-8 (color b), 1-2-5-7 (a), 3-4-6-8 (b), etc.

Last year, I wove many overshot samples and I tried treadling on opposites with this tie-up and I did not like the result. The solution I found, with a different but nice effect, was to treadle like the overshot threading instead of blocks.

1-2-5-7 (a), 3-4-6-8 (b), 2-3-6-8 (a), 1-4-5-7 (b), 1-3-4-7 (a), 2-5-6-8 (b), 2-3-6-8 (a), 1-4-5-7 (b), 1-3-4-7 (a), 2-5-6-8 (b), etc.= treadles 1, 2, 3, 2, 3, etc. for color a, so the plain weave part is doubled and the

## WeaveTech Archive 9812

picks pack nicely.

I would try this with crackle, either with this "overshot" treadling, or with a "crackle" treadling: 1,2,3,2,1,2,3,4,3,2, etc. for color a, that will look very different from block treadling.

Marguerite Gingras

To reply privately, send message to "Lucie Gingras" <lucieg@webnet.qc.ca>

-----

Date: Thu, 10 Dec 1998 13:51:16 -0700  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
Subject: opposites

>For example, on overshot you can weave a typical  
>"pattern" and instead of following each pattern shot with a tabby,  
>instead follow it with its opposite. What you get is a nice flexible  
>cloth (no plain weave!), and what you see is dependent on the colors you  
>select.

Hi Gang,

Well I am trying to follow this conversation, I really need to sit down and do up some drawdowns to really understand it so I am more than foggy. I have never woven on opposites but in the statement above am I right in understanding that you are weaving overshift without the tabby just following the pattern thread with its opposite treadling? Would the cloth not be really unstable and sleazy? I mean does overshot pattern thread not just mainly float on the top of the ground, not totally of course. Just asking.

Pamela

who is so stressed right now I should spend an afternoon doing computer drawdowns just to relax but who instead must dig out the studio ( read clean) and get some table runners on the monster for Christmas gifts.)

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>

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Date: Thu, 10 Dec 98 12:50:06 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: adjusting AVL

I got rid of the attached bench seat on my AVL after a year of trying this, that and the other adjustment. I now have a tall bar stool (with lots of comfy padding!) which I "perch" on. As I am very nearly standing, I had better leverage, although still not the whole leg.

You can adjust the height of the shed by adjusting

## WeaveTech Archive 9812

the dobbie/treadle cables. You probably need to shorten the cable going to the right treadle.

Laura Fry  
who has also experienced shallow sheds

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

-----  
Date: Thu, 10 Dec 1998 20:10:47 EST  
From: JNBJ@aol.com  
Subject: Re: loom adjustments

Hello,

I feel like a complete novice on this list but I find the posts extremely interesting and enjoy reading them. I have 2 24H AVLs, one 60", with the overhead beater and double box fly shuttle and one 40" with the single box fly shuttle. I also recently acquired a 16H 40" folding AVL.

In reading the discussion about the pivot point of treadles I have to say I am comfortable with the AVL arrangement. I like my feet working below my hands rather than below my hips (okay, I hear the "duuh"'s!)

Yehudit posted-  
<< The problems I

have with the AVL is that: (1) I find the even lower seat much too low for the use of my stronger muscles (in fact there is a soreness resulting from so much weight on the back side in a chair-like sitting position; >>

I keep my bench slanted so that my weight is forward on my feet and would be uncomfortable to sit (chair-like) without my feet on the treadles. That way, my body weight provides some thrust for my leg muscles. I don't get much soreness in my back side unless I weave more than 2 hours without getting up to move around.

The only time I have trouble with the 60" fly shuttle is when I've wound my bobbin poorly and the yarn comes off too slowly so the shuttle gets pulled into the shed then on to the floor, just missing a snoozing cat. It only happens going left to right.

On an older AVL I had, I shortened the cable to the right treadle. It was hitting the floor, so I pulled the cable from the cam end and tied a knot. That fixed the problem and didn't cause any new ones.

Hope this helped some.

Janice Jones

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

-----  
Date: Thu, 10 Dec 1998 22:06:20 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Samitum diagram

Hi everybody:

I just put up a page on our web site to show the terminology that is used with complemen-

## WeaveTech Archive 9812

tary weft weaves, using samitum on single 4 tie unit weave threading.

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

Its not linked to anything else, so use the whole URL

I hope that I spelled everything alright.

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](mailto:fiberworks.pcw@sympatico.ca)>

-----

Date: Thu, 10 Dec 1998 22:06:56 -0800  
From: Catherine Markey <[markeyali@earthlink.net](mailto:markeyali@earthlink.net)>  
Subject: Re: on opposites

Ingrid,

Oh, by all means please mail me the gif or jpg or whatever on taquete or samitum.

Happy Holidays to you and Bob, and speedy healing to you.

Catherine Markey

To reply privately, send message to Catherine Markey <[markeyali@earthlink.net](mailto:markeyali@earthlink.net)>

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Thursday, December 10 1998

Volume 01 : Number 106

Re: AVL loom adjustments [Allen Fannin <aafannin@mailbox.syr.edu>]  
Re: On Opposites [arwells@erols.com]  
Re: On Opposites [arwells@erols.com]  
loom adjustments [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
on opposites [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Re: On Opposites [Allen Fannin <aafannin@mailbox.syr.edu>]

-----  
Date: Thu, 10 Dec 1998 14:06:21 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: AVL loom adjustments

At 09:56 PM 12/10/98 +0200, you wrote:

>It seems from my experience that an important "mechanical advantage" is the  
>height of the seat.

>Yehudit Abrahams

>

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

>

REPLY:

I agree completely but would carry Yehudit's point a step further. Our 30 shaft sampling handlooms were designed to be operated from a standing position which, together with the treadle pivoted at the back of the loom, allowed the operator maximum use of the larger leg muscles as was well explained in his message.

Actually, there is a whole set of ergonomic considerations which must be addressed in handloom design regarding the range of motion etc., of a seated human operator and if one variable, be it seat height or anything else, is altered, there can often be a negative consequence at another place in the equation. After much trial, we found the standing position provided the best compromise which allowed long hours of weaving samples with least effort by the weaver.

AAF

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## WeaveTech Archive 9812

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

-----  
Date: Thu, 10 Dec 1998 15:01:44 -0800  
From: arwells@erols.com  
Subject: Re: On Opposites

Autio wrote:

>  
> Anne, I feel a little uncomfortable with the way you have worded your  
> definition of "on opposites" in that it feels too confining. I may be  
> reading it wrong but it sounds like you are assigning a constant color to  
> each block. <snip>

Laurie -

I have to chuckle a little. I'm trying to be strictly structure here, and somehow I messed up the writing enough to get color involved! Oh well.

I like what you said -- and don't disagree, actually. But I wanted to define what weaving on opposites is and leave color \*out\* of the definition. Maybe that's wrong??? My idea is very similar to yours, in that blocks are assigned to one and only one group in order to get an "on opposites" weave: if block A is in Group 1, then it's not in Group 2, its opposite. You can change the definition of the groups, as in your example, as frequently as desired (but no more than every other shot). In math, this would be simple to describe -- weaving on opposites is weaving the "complement" of blocks that were just woven, in successive shots. Weaving on opposites happens with "paired" shots.

I'm stumbling about trying to find the right words, but also trying to keep this definition separate from color considerations. Seems to me you can weave on opposites with the same color weft in \*all\* your shots, but still be weaving on opposites. Would you agree???

Anne in Annandale  
arwells@erols.com

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

-----  
Date: Thu, 10 Dec 1998 15:15:29 -0800  
From: arwells@erols.com  
Subject: Re: On Opposites

Sally Breckenridge wrote:

> ... what is the effect that you see in the cloth? How do the ground  
> shafts (if any) play into the "on opposites" algorithm?

Hi Sally -

Most of my "opposites" weaving has been done on 4 shafts, but I don't see why this wouldn't extend to more than 4. I have woven overshot, crackle, and S&W on opposites. In part, I do it to eliminate the ground cloth. For example, on overshot you can weave a typical "pattern" and instead of following each pattern shot with a tabby, instead follow it with its opposite. What you get is a nice flexible cloth (no plain weave!), and what you see is dependent on the colors you select. If you use just two colors that are contrasting (and one close in color to the warp), you will see about the same pattern as if you had treadled in classic overshot fashion. Same is basically true for crackle and S&W. Don't use the tabbies.

I have varied the weights of the two shuttle yarns when weaving on opposites as well as varying the colors. I also tend to beat more gently when weaving on opposites, but then again, that's because I

## WeaveTech Archive 9812

generally use this treadling to get more flexible/drapeable cloth. For a formal look, I use colors very close to each other and to the warp color in the two shuttles, but you can see from the postings that there are tons of ways to use color! Too many things to try, too little time.....

Anne in Annandale  
arwells@erols.com

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

-----

Date: Thu, 10 Dec 1998 14:41:43 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: loom adjustments

Yehudit:

If the seat is right height for the treadles but too low for the web, there are a few choices

1. get longer legs, which is not feasible to anyone over 8 or 9 years old.
2. get longer torso. Again same objections as above
3. adjust the seat to the proper height for weaving and then put lifts on the pedals so that your feet reach them at the right height AND angle.

To stop the right pedal from hitting the floor before you feel that whole stroke is finished, adjust the turnbuckle on the wire between the dobbie arm and the treadle cam on the right of the loom. Turning it one way will put the treadle down too low and the other will lift it. Do not lift it too high when at rest because this too will cut down on the shed. It should just be clear of the floor at rest. (about 1.5 cm on mine)

Are you using the standard fly shuttle that comes with the AVL or a different one. A larger one may not be designed for the shed. On my loom the standard one travels well. Make sure that the shuttle is not sticky in any way either with the bottom surface not properly finished or something sticky on the back or bottom of the shuttle.

Make sure that the tension on the thread is not too tight.

Make sure that the fly box is operating smoothly. The grooves in the box often become quite tight and the clapper will therefore not move properly. Here it happens twice a year, in Spring as the central heating is turned off and in the Fall as it is turned on. The looms have to be adjusted to work optimally each time.

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 9812

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

-----  
Date: Thu, 10 Dec 1998 14:41:45 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: on opposites

Hi Sally:

I used the letter system in my discussion about On Opposites because I use it with block weaves and work with profiles.

On opposites can be done with many block weaves and as mentioned with twill based ones too (like boundweave) Crackle can be treated either as a twill based or block weave so it spans both. Lillian Whipple works with single two tie unit weave (summer and winter) woven as Taquete a complementary weft structure. I work with single four tie unit weave woven as Samitum another complementary weft structure. We both work with anything from 2 to 6 colours

Each throw of the shuttle can be considered as a part of a single pick, because it takes the full number of colours to interlace with all threads.

<paraindent><param>left</param>Each throw is called a lat

A group of lats (like the two colours used in on opposites) makes up a passe and a decoupure is the number of passes to complete one repeat of the structure.

</paraindent>In 3 colour Taquete (two tie)

<paraindent><param>left</param>3 lat to make one pass=E9e and 2 pass=E9e to make 1 decoupure

</paraindent>In 4 colour Samitum (four 4 tie)=20

<paraindent><param>left</param>4 lats to complete one pass=E9e and 4 pass=E9es to complete one decoupure

</paraindent>To look at it simply, a pass=E9e is the equivalent of one complete pick. =20

If you want to see an illustration in a draft, I can put one up on our webpage, or I can email a GIF to anyone who wants to see what I'm talking about. Let me know.

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

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

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# WeaveTech Archive 9812

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

-----

Date: Thu, 10 Dec 1998 14:52:36 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: On Opposites

At 03:01 PM 12/10/98 -0800, you wrote:

>Laurie -  
I wanted  
>to define what weaving on opposites is and leave color \*out\* of the  
>definition. Maybe that's wrong???  
> I'm stumbling about trying to find the right words, but also trying  
>to keep this definition separate from color considerations. Seems to me  
>you can weave on opposites with the same color weft in \*all\* your shots,  
>but still be weaving on opposites. Would you agree???  
>Anne in Annandale  
>arwells@erols.com

REPLY:

In following the discussion on opposites, I am again struck by the struggle to define the wheel which may have already been defined elsewhere. I wonder if the problem is more one of considering this weave structure as something distinct when in fact it may belong to a particular class or classes of structures. A long hard look at either Oelsner and/or Watson may in fact prove useful. I know that Watson has a lengthy discussion on weave/colour effects in his Textile Design & Colour.

If one considers only the structure, weaving on opposites means only weaving so called opposite sheds alternately on each pick and while the effect is mostly textural where same colour filling is used on all picks, structurally speaking this could still be considered as weaving on opposites.

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smoothly, but it would give interesting patterns. If you are working with a block weave which is not a unit weave you would run into some interesting constraints (but not unsurmountable) on your on opposites designing.

Eventually this idea merges with the boundweave continuum, with an independently color-controlled shuttle for each block or shaft, always followed in the same sequence:

Aa, Bb, Cc, Dc, Ec, Fd  
Aa, Ba, Cb, Dc, Ec, Fd  
Aa, Ba, Cb, Dc, Ea, Fc  
Ad, Bd, Cd, Db, Ea, Fc  
Ac, Bc, Cd, Da, Ea, Fb

fun to play with...  
Laurie Autio

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

-----

Date: Thu, 10 Dec 1998 10:41:41 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: On Opposites vs Polychrome

Hi Anne:

I just used equal numbers because after 4 letters I stopped typing. On Opposites can use 1 or more blocks as well as all or none. The two shuttle alternation must be maintained or the color and texture of the weave changes. All colors used should be carried in order through the whole piece. It is often called polychrome weave as well. Sometimes the term On Opposites implies the use of alternate tabby after 2 opposite pattern picks. Polychrome implies no tabby is used. Again folk terminology that arose in isolation.

The first is supplementary weft weave and the second is complimentary weft weave. Different use of basic structures can give the same pattern.

Variations can be done that make it no longer strictly On Opposites. More colors obviously take it out of the opposite realm, but are also clearly an extension of the principle. Three colors or more give very interesting structures. On 4 shafts flame point bound weave is an example of this. Complementary structure

Lillian Whipple and I have done a lot of this kind of weaving with Samitum and Taquete which is in its 2 color form an on opposite weave structure. Technically though a complementary weft structure since no tabby is involved.

We have both used more than 2 colors and also uses more than one color in selected blocks to give a new color without introducing a new shuttle.

Interesting subject <<G>

Ingrid

~~~~~

When You Are Warped, What's Weft

# WeaveTech Archive 9812

<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](mailto:fiberworks.pcw@sympatico.ca)>

-----  
Date: Thu, 10 Dec 1998 11:10:48 -0500 (EST)  
From: Allen Fannin <[aafannin@mailbox.syr.edu](mailto:aafannin@mailbox.syr.edu)>  
Subject: Re: AVL loom adjustments

At 08:19 AM 12/9/98 PST, you wrote:  
>Yes you can definately "set" the tension on your  
>shafts to make the lift easier.  
>Laura Fry  
>To reply privately, send message to "Laura Fry" <[laurafry@netbistro.com](mailto:laurafry@netbistro.com)>

REPLY:

Quite true, the spring jack under the AVL shafts is adjustable, but this adjustment is not intended as a treadle effort adjustment but rather an adjustment to assure positive shaft return into the closed shed position. Regardless of the adjustment made to the spring jacks, the fact that the AVL operating treadle is a lever of the third class means more effort is required than if the treadle were of the second class as it should be. Simple calculations will easily bear this out.

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To reply privately, send message to Allen Fannin <[aafannin@mailbox.syr.edu](mailto:aafannin@mailbox.syr.edu)>

-----  
Date: Thu, 10 Dec 1998 09:22:06 -0700  
From: "Judie Eatough" <[jeatough@cougar.netutah.net](mailto:jeatough@cougar.netutah.net)>  
Subject: Re: AVL loom adjustments

>, the spring jack under the AVL shafts is adjustable, but this  
>adjustment is not intended as a treadle effort adjustment

Jim Ahrens says that it is. He intended it to be so. It serves both purposes. When I talked to him about heavy treadles on our University loom, that was his very first suggestion.

While I find that in the practical sense the back hinged treadles are better levers, having to start with my feet in the higher position is more

## WeaveTech Archive 9812

difficult on the ankle that I broke. So I have more pain at the Macomber than at the AVL. So I think there is more than just work and mass equations to be considered. My hinges don't all work.

Judie

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

-----  
Date: Thu, 10 Dec 1998 11:35:34 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: AVL loom adjustments

At 09:22 AM 12/10/98 -0700, you wrote:

>While I find that in the practical sense the back hinged treadles are better  
>levers, having to start with my feet in the higher position is more  
>difficult on the ankle that I broke.

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

REPLY:

In the case of a particularly personal physical reason for a loom set up, I have no argument, However, from the viewpoint of loom design, I would solve the problem of a higher starting point for the back pivoted treadle in some way rather than discard the idea completely since clearly such a treadle requires less operating effort.

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

-----  
Date: Thu, 10 Dec 1998 09:50:56 -0800  
From: "Sally Breckenridge" <sallyb@weaveit.com>  
Subject: Re: On Opposites

I find this discussion of "on opposites" very interesting. Since I haven't woven any, what is the effect that you see in the cloth? How do the ground shafts (if any) play into the "on opposites" algorithm? It seemed like the definitions provided were quite different, but maybe that was just saying the same thing from different views.

Sally

To reply privately, send message to "Sally Breckenridge" <sallyb@weaveit.com>

# WeaveTech Archive 9812

-----  
Date: Thu, 10 Dec 1998 21:56:42 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: AVL loom adjustments

Allen wrote:

"..mechanical advantage in favor of the operator is paramount...Because of the effort required to operate handloom treadles, a much longer stroke is required...operated with alternating feet, one foot has time to feel for its next treadle while the opposite foot is operating another...obviously, this is all moot with a single treadle doobby..."

It seems from my experience that an important "mechanical advantage" is the height of the seat. On my old Bauhaus loom, while seated, my legs hang and I hardly have to raise them to treadle while "the effort to operate" the treadles are minimized by having the advantage of working with the whole upper leg muscles and having the weight and force of the full hip to leg movement. Also, since my legs are in a semi-hanging position, I can "feel for the next treadle while the opposite foot is operating another" without effort. I have another production loom in which its' seat is lower. It is harder for me to push down because I only have the lower leg force available. Even when I seat myself on edge, as I do with the older model loom, I cannot "hang" braced by the front beam and the seat, I'm still limited to the knee to lower leg force.

These treadles (both looms which are attached from the front of the loom) never hit the floor, no matter how hard I might push down. The problems I have with the AVL is that: (1) I find the even lower seat much too low for the use of my stronger muscles (in fact there is a soreness resulting from so much weight on the back side in a chair-like sitting position; and (2) I seem to want the right pedal to go down much further, but it hits the floor and I never seem to get a large enough shed. The shuttle does not fly through to the end. It is always interrupted by the small warp shed. Granted I could be accustomed to the countermarch system, but I do have an old 24 harness doobby which gives a huge shed in comparison to the AVL.

Although it really isn't fair for me to complain since I do not feel I have exhausted all the possible mechanical adjustments of the AVL. I'm so happy I finally got this loom running after four years (due to a electrical surge on my first compudobby) I dare not complain.

My point is only that the height of the seat is paramount to me for strength and flexible movement in treadling.

Yehudit Abrahams

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

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End of weavetech-digest V1 #105  
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From: owner-weavetech-digest@List-Server.net (weavetech-digest)  
To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #104  
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            Thursday, December 10 1998            Volume 01 : Number 104

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re: multiharness crackle (on opposites)     [Autio <autio@pssci.umass.edu>]
On Opposites                                 [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]
AVL treadles                                 [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]
Re: On Opposites                             [arwells@erols.com]
re -weave stroke                             ["Bruce & Susan Harvey" <rbh@bc.sympatico.ca>]
on opposites                                 [Bonnie Inouye <binouye@geocities.com>]
Re: AVL loom adjustments                    ["Laura Fry" <laurafry@netbistro.com>]
```

-----  
Date: Wed, 09 Dec 1998 06:48:31 -0500  
From: Autio <autio@pssci.umass.edu>  
Subject: re: multiharness crackle (on opposites)

Ruth, I would interpret this to mean that you follow each pattern shed with its opposite. so if you lift 1257, your next shed would be 3468. It's a neat technique for all sorts of weave structures, useful for both 4 and multiharness weaves. You will end up with your pattern in one color and background in a second color. In my experience (mostly of sample weaving) the warp ends up completely covered and you have a rather dense but nicely flexible cloth. Depending on the structure you may also want to add a tabby or two, it usually pays to sample it so see which way works best for your sett and materials:

```
Option A - no tabby: 1257, 3468
Option B - one tabby: 1257, 3468, a (or b, but use only one)
Option C - two tabbies: 1257, a, 3468, b
                      or: 1257, 3468, a, b
                      or: 1247, 3468, a, 1247, 3468, b
```

My lace bronson on opposites (a pick-up equivalent of 34 shafts) uses option b, and I have tried summer and winter, twills, overshot, crackle, laces, etc. on opposites with various tabby options. When I use a tabby with on opposites I generally use a finer thread than normal - 40/1 linen on a 30/2 linen warp, 20/2 cotton on a 10/2 cotton warp, etc. to try to get it to disappear completely.

Hope that helps!  
Laurie Autio <autio@pssci.umass.edu>

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

-----

## WeaveTech Archive 9812

Date: Wed, 09 Dec 1998 10:47:50 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: On Opposites

Hi Ruth:

In my definition of "On Opposites" it should mean:  
First raise the pattern shafts that give the desired pattern in color A,  
then raise all the other pattern shafts and use color B.

The A blocks can change, but the B blocks must change along with it. I hope that makes sense.

S0 - In the first section you can raise shafts for blocks A, B, D, G then the opposite would raise blocks C, E, F, H. The opposites from before. In the second section it might be B, C, E, H so the opposite would be A, D, F, G

Some definitions of opposites may actually include the Twill circle. This will only work if the blocks are in order, and is used in order. With this system on 8 shafts, opposite of A is E; B is F etc. This however may not interlace all the blocks with the two shots of the two colors, if the blocks are not used in order. The beauty of first definition of "On Opposites" is that all threads are interlaced with the two shots. Tabby may or may not be used with either interpretation of "On Opposites"  
Ingrid Boesel  
the weaving half of Fiberworks PCW

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

-----

Date: Wed, 09 Dec 1998 10:47:52 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: AVL treadles

Hi Margaret:

You should talk to AVL about switching the treadles between right and left. You cant just do this because of the placement and length of the cables. They should however be able to accommodate you in this.

Ingrid Boesel  
the weaving half of Fiberworks PCW

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

-----

Date: Wed, 09 Dec 1998 12:44:16 -0800  
From: arwells@erols.com  
Subject: Re: On Opposites

Ingrid Boesel wrote:

>  
> In my definition of "On Opposites" it should mean:  
> First raise the pattern shafts that give the desired pattern in color A,  
> then raise all the other pattern shafts and use color B.  
>  
> The A blocks can change, but the B blocks must change along with it. I hope

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> that makes sense.

>

> S0 - In the first section you can raise shafts for blocks A, B, D, G then  
> the opposite would raise blocks C, E, F, H. The opposites from before. In  
> the second section it might be

> B, C, E, H so the opposite would be A, D, F, G

>

Ingrid-

I like your definition, because it agrees with my intuition <g>. But I'd like to generalize it a bit further: weaving on opposites, when weaving on more than 4 shafts, is accomplished by sorting the blocks of a particular weave into two groups. Each block must belong to one and only one of the two groups (and thus cannot belong to both). The two groups so defined may or may not be equal in size (both you and Laurie used examples of equal sized groups of blocks, but I wonder if this is "necessary"?). Then, weaving on opposites is simply weaving these "groups" in sequence. For polychrome weaving with two colors, one color is assigned to G1 and another color to G2. I agree that tabbies seem incidental to the definition of weaving on opposites, in general. One can handle them in any of the ways mentioned.

I feel more comfortable with this definition of weaving on opposites because it is general to any number of shafts and is detached from the question of number of colors being used.

???????

Anne in Annandale  
arwells@erols.com

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

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Date: Wed, 9 Dec 1998 11:05:31 -0800  
From: "Bruce & Susan Harvey" <rbh@bc.sympatico.ca>  
Subject: re -weave stroke

I would just like to add that I find the rear attached treadles on my countermarche with floating lamms very easy to treadle and the effort exerted minimal.....I have 8 S for now and plan to add 4 more soon. This is a Woolhouse Tools Loom and the craftsmanship is superb.  
Susan

Chickadee Creek Studios  
e-mail: <rbh@bc.sympatico.ca>

To reply privately, send message to "Bruce & Susan Harvey" <rbh@bc.sympatico.ca>

-----

Date: Wed, 09 Dec 1998 14:42:29 -0500  
From: Bonnie Inouye <binouye@geocities.com>  
Subject: on opposites

Ruth asked about "on opposites".

Weft-faced cloth is often woven in a technique called "on opposites", which means that every weft pick is followed by its opposite pick. Any warp that was up for the first pick will be down for the second, and any warp that was down for the first pick will be up for the second. This technique can also be used when weaving warp-faced cloth or balanced fabric. If you have a table loom, use any draft you like for the odd-numbered picks, and lift the opposites of those for the even picks. For a dobbie loom, peg your

## WeaveTech Archive 9812

chosen draft on the odd-numbered bars and then peg the opposites on the evens. For treadle looms, you must find a tie-up that allows opposite lifting. Generally this means that the first half of the shafts lift one way and the second half lift the opposite way. In this case, the treadling sequence shows treadle 1 followed by its opposite (usually 5 for an 8-shaft loom and 9 for a 16-shaft loom) and so forth.

For making appropriate tie-ups for twills, there is an interesting mathematical rule. For weaving summer and winter on opposites, one quickly wishes for more treadles or another type of loom.

Weaving on opposites is generally done with alternating shuttles using a dark weft and a light weft. The choice of tie-up makes a big difference in the look of the piece. I've explored on opposites in multishaft overshot and some samples have deflected threads when washed. I haven't tried it with crackle threadings but would use a twill type of tie-up.

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

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

-----  
Date: Wed, 09 Dec 98 08:19:47 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: AVL loom adjustments

Yes you can definately "set" the tension on your shafts to make the lift easier. However, I found that because I weave at speed (up to 60 ppi with the old "standard" fly shuttle, 48 ppi with the air assisted fly shuttle) the shafts bounce too much on the return and there were problems with the knife selecting the proper cables for the next shed. Therefore I have to keep my shaft spring tension quite high.

Also the springs do seem to lose their "integrity" over the years and with use and get looser and therefore need to be tightened or replaced. If you take up links sometimes they will get tangled. A simple solution to this was a piece of plastic tubing over the hook and excess chain link. :-)

Laura Fry  
whose AVL is very much a tool - dings, dents et al

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

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weavetech-digest            Wednesday, December 9 1998            Volume 01 : Number 103

terminology question            [Kerstin Froberg <kerstin.froberg@swipnet.se>]

-----  
Date: Wed, 09 Dec 1998 09:24:24 +0200  
From: Kerstin Froberg <kerstin.froberg@swipnet.se>  
Subject: terminology question

Ruth wrote:

<snip> on opposites. This is quite clear to me in the  
> context of 4 shafts. But this must be a multishaft discussion.  
> Does the concept of "on opposites" exist in the 8-shaft  
> environment? If so, what would the "opposite" shafts be? Or  
> would it depend on your tieup?

I think I have a terminology problem here. I hope it is allowed  
for a Swede to ask (for you) dumb questions, since most American  
weaving literature is unavailable here in both shops and libraries  
- - and dictionaries seldom list "weaverese"?

Here goes: if "on opposites" does \*not\* depend on the tie-up  
(which is what I learned at the Swedish weaving school) - then  
what does it mean? I know Ruth was referring to a specific weave  
structure, but I would like a more general description.

I assume we are not talking of drall pulleys, which have an  
automatic "opposite motion" due to the way the shafts are mounted  
in the loom.

Kerstin outside Vaxjo, Sweden

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

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weavetech-digest

Tuesday, December 8 1998

Volume 01 : Number 102

Multishaft Crackle (again) [Ruth Blau <rsblau@cpcug.org>]  
re: treadle stroke [Allen Fannin <aafannin@mailbox.syr.edu>]  
ergonomic looms [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Treadling on the AVL [Srude@aol.com]  
ergonomic looms ["Darlene Mulholland" <darmul@netbistro.com>]  
Re: Treadling on the AVL [Marge Coe <MargeCoe@concentric.net>]  
Re:vertical heddle system and Jacquared ["Kathleen Johnson" <kjohnson@mai

-----  
Date: Tue, 08 Dec 1998 13:33:46 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Multishaft Crackle (again)

I'm still slogging through my multishaft crackle research for the presentation I have to give at the end of next week. I've had wonderful input from so many of you (for which I'm truly grateful), and have nearly finished a 4-dishtowel crackle sample warp. Each towel is treadled differently, and I expect to have room to play at the end of the warp.

Here's my Question of the Day: in many of the sources I've read, there is discussion of crackle on opposites. This is quite clear to me in the context of 4 shafts. But this must be a multishaft discussion. Does the concept of "on opposites" exist in the 8-shaft environment? If so, what would the "opposite" shafts be? Or would it depend on your tieup? For my current design, I'm tied up 2/2/1/1/1/1 (a pretty std 8-shaft crackle tieup).

As usual, TIA,  
Ruth

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

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

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Date: Tue, 8 Dec 1998 13:59:21 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: re: treadle stroke

At 01:29 PM 12/8/98 -0500, you wrote:

## WeaveTech Archive 9812

While I deeply love the ease with which  
>I can raise the shafts on my 12-shaft Macomber, one of the trade-offs in  
>the back-hinged treadle is that (for me, at least) it's a little harder to  
>dance from treadle to treadle by feel. On my front-hinged (but harder to  
>treadle) Schacht, I have no trouble gliding from treadle to treadle and no  
>trouble finding the right treadle by feel

>Ruth

>rsblau@cpcug.org  
>Arlington, Virginia USA

REPLY:

This is precisely the reason that organ pedals are pivoted at the back of the pedal board. However, in this case, ease of playing rapid musical passages is the paramount consideration since even in the instance of a tracker organ which is completely mechanical the effort required of the performer is relatively small even with all pedal stops drawn.

A foot powered handloom is the completely opposite situation. The effort required of a handloom operator is greater therefore mechanical advantage in favor of the operator is paramount and another means needs to be used to make for easy treadle selection than pivoting the treadles at the front of the loom. A gate someplace in the middle of the treadle length which would maintain each treadle in its own space while allowing sufficient foot space would work.

Organ pedals are designed to be played with a light, fast heel and/or toe foot motion and have a very short stroke. Because of the effort required to operate handloom treadles, a much longer stroke is required but since they are not operated with the speed often required with organ pedals, the handloom operator has more time to feel for the correct treadle. In addition, if the shed sequence can be so arranged that treadles can be operated with alternating feet, one foot has time to feel for its next treadle while the opposite foot is operating another.

Obviously, this is all moot with a single treadle doobby.

AAF

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Web: <http://syllabus.syr.edu/TEX/aafannin>

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

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Date: Tue, 08 Dec 1998 14:48:57 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: ergonomic looms

Hi Techies:

I believe that looms are tools to serve us, not beautiful furniture that is sacrosanct,

## WeaveTech Archive 9812

never to be tampered with.

I make modifications to all my looms.

The AVL has a new beam support bracket which means I release a wing nut to get it out of the loom (well 2 wing nuts) I do not remove the brackets.

Bob is making a bracket to hold my bench in the proper position, but with a slot so I can remove the bench without having to undo the bolts and set and reset the angle once I'm done with threading.

Bob made a cover for the cam support so that the treadle cables and the cloth rods would not catch on each other (He did this after the first warp and lots of #@\$%^\$@##\$^ on my part) It turned out to be invaluable when I did a tufted fabric and later one with braids and decorations hanging out all over the place, nothing got tangled in the cords

A friend wants to raise the shafts higher than they go normally, so he is trying to figure out a way to do this without unhooking the springs. With my back I have to get Bob to work on the springs and that is not always convenient.

I have added holes and brackets all over where I need them to hold tools so they don't fall off.

I did get the air lift, again due to back problems but have not had a chance to put it on. No more treadles to give me pain after 6 minutes, but one toe tap button to switch from one shed to another.

Nothing sacred about foot power either. Handweaving to me means that you sit at the loom, and if you leave, it stops. If you have electricity assist you, good. After all we don't have to use candles as our only light source anymore and we have sewing machines with electricity now too!

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](mailto:fiberworks.pcw@sympatico.ca)>

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Date: Tue, 8 Dec 1998 17:17:15 EST

## WeaveTech Archive 9812

From: Srude@aol.com  
Subject: Treadling on the AVL

I weave on a 24-shaft AVL, and have no trouble treadling even when lifting lots of shafts. Part of the problem on some AVLs is that the owner has adjusted the shaft-return springs more tightly than necessary. The first AVL I tried out, also a 24-shaft, had me worried that I'd need the air-assist treadling system. But when I set up my own loom, I was careful to set the shaft-return springs only just tight enough to ensure that the shafts return to "neutral" after each shed. I was pleased to discover that the treadling on my loom is \*far\* easier than that first AVL test drive. So you can't blame everything on loom design - sometimes you can resolve the problem with a minor adjustment.

- -- Sandra in San Jose

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

-----  
Date: Tue, 8 Dec 1998 16:11:32 -0800  
From: "Darlene Mulholland" <darmul@netbistro.com>  
Subject: ergonomic looms

I've added air assist to my 24 shaft to lift the shafts and it works well. One thing I had to do was to built a platform under the now one treadle to lift it about 4". The treadles on the loom are above the floor, and you don't have to reach as far with your foot. The first warp I did with the air assist I found the reach straining my calf muscles. I'm about 5'5".

I sold my 'old' AVL to a friend who is quite petite and we added lengths of 2X4 to build up her treadles. She finds the loom a lot more comfortable to work at this way.

Looms are only tools.

Darlene Mulholland  
darmul@netbistro.com  
<http://www.pgmoneysaver.bc.ca/weaving/>

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

-----  
Date: Tue, 08 Dec 1998 18:19:05 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: Treadling on the AVL

I too have a 24-shaft muscle powered treadles--what's significant is that my right leg, the one that raises the shafts is randomly quite deficient in strength (femoral nerve problem) but I've not encountered any problems yet. There again I've not tackled S&W yet either <g>

Margaret

- --

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MargeCoe@concentric.net  
Tucson, AZ, USA  
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# WeaveTech Archive 9812

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

-----  
Date: Wed, 9 Dec 1998 13:07:24 +0800  
From: "Kathleen Johnson" <kjohnson@mail.ait.org.tw>  
Subject: Re:vertical heddle system and Jacquared

Thanks to Shelly Leichter for her article on principles of Jacquard and its antecedents, particularly her information about loom development in Ancient China. I did not realize that the Chinese used punched paper papptern at a fairly early period. But sitting here barely one hundred miles off the coast of China, I have a different perspective. I have been following a thread of enquiry about systems of pattern sticks and string weaving diagrams which have been used from very early times in Asia and are still being used by select "minority" groups in Southeast Asia and China, including aboriginal tribal groups here in Taiwan.

In Laos the first time I saw the string version of the verticle heddle system in use, I said to myself "Hmmm, Jacquard, but not really." It also rang a bell from things I had seen in the old Brocade weaving houses in Benares, India, string weaving diagrams prepared by the Naksha Bandan to plan and record new weaving patterns for complex brocades. Presumably these were later converted into punch cards for Jacquard.

A recent trip to the new Silk Museum in Suzhou, China, helped fill in some more of the gaps. I was lucky to be able to see working reconstructions of "period looms" from the whole of Chinese silk weaving history. They even had one of the two man manually operated Jacquard-like looms there with weighted wapr, little glass bubble weights. I have still seen more and gathered more material than I have been able to digest and put together, but I would like to share some of this information with other weavers.

The fascinating thing about the Laotian/Thai verticle heddle system is that it is able to accommodate very complex patterns, can be easily rolled up and stored, patterns preserved and traded, duplicated, and it costs nothing much but string, time and know-how. This technology can be used by average weavers in every village and hamlet.

I have writtten about the verticle heddle system in this months issue of Fiber News, edited by Lili Pinte Reed. The article is "Textile Travels: Thailand and Laos" . Lili has kindly posted a selection of the many photos which illustrate the original article at <http://hometown.aol.com/FiberNews/SEA.html>  
You can contact Lili at [PinteReed@aol.com](mailto:PinteReed@aol.com) and Fiber News at [FiberNews@aol.com](mailto:FiberNews@aol.com). if you do not already subscribe.

Kathleen Johnson Taiwan  
[kjohnson@mail.ait.org.tw](mailto:kjohnson@mail.ait.org.tw)

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> Date: Wednesday, December 09, 1998 2:29 AM  
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>  
> weavetech-digest            Tuesday, December 8 1998            Volume 01 : Number  
101



## WeaveTech Archive 9812

<< From: Shelly Leichter <mileich@dlapr.lib.az.us>  
Date: Fri, 04 Dec 1998 15:17:50 -0700  
Subject: Re: W-Babbage

It took me a little while to dig up, but the following is one of the columns I wrote last year for our guild newsletter, The Mother-of-All:

Charles Babbage of Britain is known as the inventor of the computer. He called his first machine the Difference Engine and it was designed to do simple and repeated additions to a set rule. It was set by hand and cranked to produce the tables.

The more complex Analytical Engine was capable of working any kind of problem in mathematics and required a more sophisticated input or program. Babbage programmed the engine with punched cards, similar to the ones IBM used in the 1960's. The idea came to him as he admired a portrait of the Frenchman, Joseph Marie Jacquard, woven with silk thread. Jacquard's loom had produced the picture automatically, controlled by 24,000 cards and punched with 1050 holes into which the needles fitted as required to weave the patterns.

The weaving of pictures with colored thread probably began in China and by 1100 BC it was a well-developed art. At first these artisans wove patterns manually and most likely freehand. Later, it was found that a pattern drawn on paper (cartoon) was an aid to the weavers as they moved the shuttle through the warp. Gradually the pattern came to be made on a paper ruled in squares that simulated the crossing of warp and weft threads.

Even the early Chinese patterns required 100's or 1000's of liftings of the warp threads. To save time it became the custom simply to punch holes in the squared paper to mark the proper pattern. Finally in 1725, the weaver Basile Bouchon of Lyons, France thought of a clever improvement: instead of lifting the threads by hand, Bouchon did the job automatically. He set the ends of the loom's needles against a roll of paper on which a pattern was punched. This moved the proper needles more accurately and quickly than a human assistant could and mechanized the weaving of pattern in cloth.

A French engineer named Falcon improved the idea in 1728 by using punched cards instead of a roll of paper, and by 1801 Jacquard had developed an automatic loom that one person could use. As a demonstration of what his looms could do with their punched card instructions, Jacquard had them weave a number of portraits of himself. These were about 30" square, precise as a line engraving, but in beautiful colors. It was one of these portraits that Charles Babbage saw in 1834, just 2 months after Jacquard had died.

To reply privately, send message to Shelly Leichter <mileich@dlapr.lib.az.us>

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

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Date: Tue, 8 Dec 1998 10:25:09 -0500 (EST)

## WeaveTech Archive 9812

From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: RE: treadle stroke

At 05:20 PM 12/7/98 -0600, you wrote:

BUT I did find

>it difficult to treadle. In fact, I had to work hard to ensure that I got a  
>full stroke completed. That may be the specific loom I was using, but I  
>have heard other people mention it on other AVLs.

>

>On the other hand, my eight shaft Macomber treadles like a dream. I suspect  
>that it due not only to the treadle hinging but also the sophisticated lever  
>action of the shafts.

>

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

REPLY:

One of the issues I intend to investigate in the on-line course is that of the extent to which much of handloom weaving equipment is not designed with sufficient attention paid to fundamental principles of ergonomics, i.e., how the human body works in relation to the equipment with which it must work.

The AVL system, despite the use of an eccentric cam to relieve some of the treadle load once the open shed position has been reached, still requires more force to operate than it should because the treadle is pivoted at the front rather than at the back of the loom. The fact that AVL requires two treadles which adds even more to the ergonomic requirement, when one treadle would work is yet another question.

The design of handloom weaving equipment has always, in my experience, been replete with compromises to non-functional necessities. But serious compromises to basic ergonomics should not be acceptable.

AAF

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

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Date: Tue, 8 Dec 1998 08:26:06 -0800  
From: Jo Anne Ryeburn <ryeburn@sfu.ca>  
Subject: re: treadle stroke

Due to a fused left knee, I find it awkward to treadle anything with my left leg. I found my AVL (40" Production) as uncomfortable in that respect as any other loom. Fortunately, a friend of my daughter's was working as a machinist and made me a seven pound metal weight which I could screw on to the left treadle. It works like a charm. I have arranged a comfortable foot rest for my left leg while the weight does all the work on the left treadle. Of course my right leg keeps busy! It has occurred to me that this weight arrangement might be helpful for other weavers who for some reason

## WeaveTech Archive 9812

find using the left treadle on the AVL tiring. Perhaps a different weight would work better with a wider loom.

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: Tue, 8 Dec 1998 12:12:54 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: re: treadle stroke

At 08:26 AM 12/8/98 -0800, you wrote:  
>Due to a fused left knee, I find it awkward to treadle anything with my  
>left leg.

REPLY:

For a different reason, I also only treadle with one leg (I have two!) although I played Bach on very large pipe organs for years with no trouble because of the ergonomic design of the pedal board. Parenthetically, the design of ALL full pipe organ pedal boards follows exactly the same measurements established by the AGO (American Guild of Organists) and was developed over many years of study as to what would be ergonomically the best configuration for the purpose. There was not the kind of argument that "there is no one right way" as is so often proffered in the handloom trade. In actual fact, the resulting now common pedal board has been generally accepted as such.

Granted an organ pedal board is designed for rapid playing of an articulated musical line and does not require the force of a handloom, there is no reason which I have yet seen which would prevent a handloom from being designed in a much more ergonomically sound way even with the requirement that human foot power be the operating force.

>Fortunately, a friend of my daughter's was working as a  
>machinist and made me a seven pound metal weight which I could screw on to  
>the left treadle.  
>  
>Jo Anne Ryeburn ryeburn@sfu.ca

REPLY:

Reference the AVL, the only function for the left treadle is to raise the knife to its maximum upper limit so that the knobs on the cables are clear before each shed change. On our handloom dobbies in our former sampling facility, the knife worked opposite to AVL. That is, the open shed position was concurrent with the knife at the top of its stroke. In this way, gravity, working on the weight of the knife brought it down to clear the head for the next shed selection. The weight JoAnne has on her left treadle is an excellent way to solve the problem as probably would a tension spring on the knife to raise it fully at the end of each stroke.

## WeaveTech Archive 9812

Yet, all of this, what mechanics who delete their expletives would call, mickey mouse nonsense, would be academic if the equipment were properly designed in the first place.

AAF

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Web: <http://syllabus.syr.edu/TEX/aafannin>

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

-----

Date: Tue, 08 Dec 1998 13:29:06 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: re: treadle stroke

Allen mentioned that loom design usually involves trade-offs and often ignores principles of ergonomics. While I deeply love the ease with which I can raise the shafts on my 12-shaft Macomber, one of the trade-offs in the back-hinged treadle is that (for me, at least) it's a little harder to dance from treadle to treadle by feel. On my front-hinged (but harder to treadle) Schacht, I have no trouble gliding from treadle to treadle and no trouble finding the right treadle by feel (like many people I weave in socks or barefoot, depending on the season).

But I like the idea that loom mfgs should pay some attention to how real weavers use their equipment. Fireside's "commuter bench" (back support, slides side-to-side on smooth tracks) is a good example of a need nicely fulfilled. I don't have one, but I've sat in/on one, and they're great. Where is it writ that weavers should not have their backs supported? Fireside broke the mold on that one.

Ruth

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

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

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Sunday, December 13 1998

Volume 01 : Number 109

Samitum [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
shafts dropping [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Re: Samitum [Al and Su Butler <apbutler@mc.net>]  
Re: weavetech-digest V1 #108 [Magstrands@aol.com]

-----  
Date: Sat, 12 Dec 1998 13:17:49 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Samitum

Hi Su

The two tie (taquete), three tie Half Satin or Samitum) and four tie (less common samitum) is more for length of float than number of colors.

When I first started on the project I too thought that two tie, two color, three tie three colour, not so.

The number of colors that can be used depends on the number of blocks, set of warp and grist of weft

Obviously if there are only 2 blocks, than only two colors can be used in one passee

If the warp is set too closely, then the weft will not pack in as well and with more colors, more warp would show

If the weft is fine and supple, then more lats may be packed in and still mostly cover the warp

I did two interesting samples.

Used sage green 2/12 merino wool on both shuttles and wove 2 color samitum with one color. Vertical lines formed at the block transitions. This gave a very interesting subtle pattern of the block structure. The second was of sage green 2/12 merino wool and 2/20 silk handdyed to the same sage green. No color definition, but reflectivity gave really nice effect.

Then I did two color, three colour, four color and six color samples. All using the same setup and warp and weft in all the samples. The two color sample was quite thin and flexible and the six color sample was very thick and stiff.

2/24 tiedown (binder) 2/12 (pattern ) merino set at 20 epi, and 2/20 berga wool

Did all cotton samples too.

## WeaveTech Archive 9812

This was for the Ontario Handweavers and Spinners Master Weaver Thesis in 1992. My study was Color Pattern in Single Four Tie Unit Weave. Two year study and 4 " binder with lots of samples and three finished projects.

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: Sat, 12 Dec 1998 13:17:51 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: shafts dropping

Darlene:

Does shaft 2 lift and then drop, or not lift at all?

Two different things going on.

Have someone treadle something that involves #2 often like tabby and then you go an look hard at what is going on. Have them move the treadle slowly and also fast. Look exactly when stuff drops.

If the wires are not all flat, then a solenoid may be sticking out and not returning. Or the solenoid may not be firing at the proper time. Look with a bunch of contortions or a mirror if it is moving when it should. If the solenoid is slow, then the arm may be past before the solenoid has deflected the wire. This is a talk to AVL problem.

Look exactly where the little ball on the wire is when the arm is at the top. Is the wire exactly even with all the others, is the ball in line?

Examine the slot in the comb on the arm (is it nicked or damaged?)

The little ball on #7 of 16 was a touch higher than the others, so Bob made a tiny shim from very thin metal and placed it between the bottom stop of the wire and the thing with the holes at the bottom of the dobbie head. He glued it to the holy thing once we determined that it was fixed. This lowered the ball just enough that it now was caught by the comb.

The wire may not be in the proper grooves in the black pulleys in the castle (any of the three sets.)

## WeaveTech Archive 9812

Also check that the wire loop that goes in the eye hook on the top of the shaft is not facing the opposite way to the others. Sometimes this will hang up on its neighbours. And uncut texsolv heddles on occasion catch on the hooks as well, causing the shaft to drop.

Hope you find the fix

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

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

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To reply privately, send message to Ingrid Boesel <[fiberworks.pcw@sympatico.ca](mailto:fiberworks.pcw@sympatico.ca)>

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Date: Sat, 12 Dec 1998 16:50:23 -0800  
From: Al and Su Butler <[apbutler@mc.net](mailto:apbutler@mc.net)>  
Subject: Re: Samitum

Ingrid Boesel wrote:

> The two tie (taquete), three tie Half Satin or Samitum) and four tie  
> (less common samitum) is more for length of float than number of  
> colors.

Hi Ingrid...thanks for the lesson..while I have been reading about samitum and taquete, I neglected to learn that each is defined by the number of ties....I actually didn't choose three colors because of three ties, just happened that was the color progression I wanted.....I know the way I stated that earlier was unclear.

> Obviously if there are only 2 blocks, than only two colors can be used  
> in one passee

Well I have to respectfully disagree here Ingrid. Part of the experiments I have been doing was introducing color play into the gridded samitum design. While I agree the grist of the yarn is key to hand, I have been experimenting with using yarn which is smaller in size, and using a clasped weft technique, so I can place two separate colors in one block....in other words I have seven blocks of A threaded, and on 4 of them I wish the color blue, the other 3 yellow...with clasped weft I can achieve that without destroying the integrity of the design or hand of the fabric. Since each yarn passes through the weft twice, the grist must be about half of the project yarn.

> If the weft is fine and supple, then more lats may be packed in and  
> still mostly cover the warp

## WeaveTech Archive 9812

I did my rug in rag strips on a cotton warp. I was able to pack in three strips for a total of 2 1/4 inches of weft with each lat. I did experience some warp showing, but not a displeasing amount. I would like to try this same technique with fine cottons or silks and see what happens.

> I did two interesting samples.

Both of these sound very interesting, and I am wondering if my results will be similar with fine cottons....anxious to try!

> Two year study and 4 " binder with lots of samples and three finished  
> projects.

Gee, any chance you would drag along these sample notebooks to MAFA for a look see????

Thanks again Ingrid...this is so fascinating!  
Su :-)

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

-----

Date: Sat, 12 Dec 1998 18:15:59 EST  
From: Magstrands@aol.com  
Subject: Re: weavetech-digest V1 #108

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

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End of weavetech-digest V1 #109  
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To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #110  
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

Sunday, December 13 1998

Volume 01 : Number 110

Re: AVL Discussion  
Re:gender clearance

[Grimi@aol.com]  
["Yehudit Abrahams" <gabraham@netvision.net.il>]

## WeaveTech Archive 9812

Samitum [Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Falcot's Weave ["Bill Koepp" <bgkoe@netxn.com>  
Re: 3 shuttles [Ruth Blau <rsblau@cpcug.org>  
multiple shuttles ["Crystal French" <raincrow@vvm.com>  
Re: On opposites ["Sally Breckenridge" <sallyb@weaveit.com>  
Terminology [weevings@juno.com]

-----  
Date: Sun, 13 Dec 1998 11:28:44 EST  
From: Grimi@aol.com  
Subject: Re: AVL Discussion

Please feel free to contact us regarding the AVL guild loom and we'd be glad to assist with adjustments. You can call us at 800-626-9615, email at <info@avlusa.com> or write.  
Tom@AVL

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

-----  
Date: Sun, 13 Dec 1998 14:47:20 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re:gender clearance

Dear members:

For those of you unsure of my gender, I am a woman. "Yehudit" is the Hebrew version of "Judith". Sorry if I confused some of you and please, not to mention any mistakes, I really did not take any notice.

Yehudit Abrahams

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

-----  
Date: Sun, 13 Dec 1998 16:06:41 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Samitum

Hi Su:

Taquete has the ties raised in plain weave order, therefore the weft floats look like bricks and needs only two different ties. Samitum has the ties raised so they are in twill order therefore 3 or more ties are needed. Any twill order. Obviously 3 tie only gives 1/2 and 2/1 twill, but 4 ties can weave 1/3, 2/2, 3/1 in straight, broken and point as well as plain weave order (back to being taquete). That is why I used it. 5 tie can have it as satin order as well. <<G> and on it goes.

About the two color in two block taquete or samitum.

Structurally it is still two "color", but any number of other ways to introduce more colors. Your is a really nice way to do it. Love clasped weft even if it is one of the most difficult things to say.

You could use variegated yarns and inlay among other techniques.

## WeaveTech Archive 9812

The next two will affect the block everywhere, so it is really not like making the 3 color blocks on a two block structure like you do with the clasped weft.

This is an interesting way of getting VERY subtle color changes by using the structure's properties to do it.

Use 3 lats per passee, but keep one in the ground and the other two in the pattern. If the weft does not pack in well, the "ground only" lat will affect the color of the two pattern lats. Change the "ground only" color every so often and you can change the pattern colors slightly, but both will change and only 2 color blocks will show on the surface. Uses three shuttles though <<UGH>

Or you can do what Lillian Whipple is the expert at and make the third lat come up in the same shed as one of the other two to give a mix of color.

If you remind me just shortly before MAFA, I can be convinced to bring the Thesis.

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

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

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

-----

Date: Sun, 13 Dec 1998 13:12:34 +0000  
From: "Bill Koepp" <bgkoe@netxn.com>  
Subject: Falcot's Weave

For list members interested in peg plans, drawings of handloom mechanisms , Jacquards and many other devices, I recommend this text; Falcot's Weave Compendium. The author was P.Falcot, it's a reprint from about 1852 edited by Ann Sutton, Published by Deirdre McDonald Books, Bellew Pub. Co. Ltd., of London, England, 1990. The text contains the clearest diagrams I've ever seen, considering the complexity of the subject matter shown. - Bill Koepp in CA.

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

-----

Date: Sun, 13 Dec 1998 16:25:03 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: 3 shuttles

Ingrid said (of samitum):

<excerpt>Use 3 lats per passee, but keep one in the ground and the other two in the pattern. If the weft does not pack in well, the "ground only"

## WeaveTech Archive 9812

lat will affect the color of the two pattern lats. Change the "ground only" color every so often and you can change the pattern colors slightly, but both will change and only 2 color blocks will show on the surface. Uses three shuttles though <<UGH>

</excerpt>

I've finished my polychrome crackle dishtowel and found 3 shuttles to be no worse than 2. If you think through the sequence so that the shuttle you need to pick up is at the side where you are laying down a shuttle (I think AAF was talking about this about 10 days or so ago), it doesn't really matter whether it's two shuttles or three. The big break is between one & two. Once you have to put *any* shuttle down, it doesn't matter if you have a two-color or three-color sequence. This was my first experience w/ 3 shuttles.

Ruth

-----  
rsblau@cpcug.org

Arlington, Virginia USA  
-----

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

-----  
Date: Sun, 13 Dec 1998 17:37:20 -0600  
From: "Crystal French" <raincrow@vvm.com>  
Subject: multiple shuttles

Hi Ruth,  
I routinely weave with four shuttles when I weave my rugs. It may seem a bit clumsy at first, but really is not that bad, just slower than weaving with one. Try to find the best way to organize your shuttles for the weaving and then don't vary it.

When I first started doing this I labelled the shuttles (in my case, this is braille on Dymo tape). This way, I always know which shuttle will correspond with which shed as I am winding on the yarn. This is especially helpful as I may have three or four colors and need to know where they will show in my design.

I always start the treadling sequence with the shuttle closest to me on the bench and then move down the line. As each shuttle is thrown it is placed back in that position rather it is on my left or right side.

Hope this might be of some help.

Crystal  
raincrow@vvm.com

To reply privately, send message to "Crystal French" <raincrow@vvm.com>  
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## WeaveTech Archive 9812

Date: Sun, 13 Dec 1998 19:54:39 -0800  
From: "Sally Breckenridge" <sallyb@weaveit.com>  
Subject: Re: On opposites

I am in Ohio this week visiting my husband's mother who just had a serious stroke, so mostly we sit around hospital waiting rooms. No looms, no weaving books... but I do have my laptop and I have been re-reading all the posts on opposites and playing with different computer drafts. I am intrigued but confused. I understand how if each successive pick is on opposite shafts then the threads will fold into each other and appear to be a single thread. The effect can be used to display multiple colors (textures) in a single row. I think this is the principle behind taquete and samitum and other weft faced weaves.

But my confusion comes when we discuss opposites on blocks. I mean if you weave block A then blocks BCD must be woven next. For discussion purposes, assume the unit weave is 1-2 summer & winter. Is the threading affected at all, or just the treadling? tieup? Assume that the profile is simply ABCD for both threading, tieup and treadling? What is the actual tieup and treadling? Or because we want opposites, is the A-B-C-D profile not valid for the treadle & tieup?

Based on the discussions, the definitions of "on opposites" don't seem to be consistent. Is there a standard definition or is it fairly vague.

Sally

To reply privately, send message to "Sally Breckenridge" <sallyb@weaveit.com>

-----

Date: Sun, 13 Dec 1998 22:32:22 -0500  
From: weevings@juno.com  
Subject: Terminology

I'm just curious (dangerous, I know), but where do the terms come from?? Is Samitum a long neglected weave/term, and have they always been called lats and decoupires? Sometimes when I read these, I feel like I'm listening to Star Trek, with the officers on the bridge glibly rattling off scientific sounding gobbledey gook, that's probably making \*real\* scientists and physicists laugh!

Not that I'm accusing anyone of rattling off gobbledey gook, Ingrid's explanation of Samitum was very clear, and very helpful (I see another miniature warp coming - incredible polychrome rugs!). And I fully appreciate the need to \*give\* these weaves/parts names, so we're all on the same page. I'm just curious as to where they come from.

I know from my days hanging out with quilters, that the pattern names have just "been" - depending on when you lived, and where. And that experienced quilters can shorten their descriptive efforts by using those names. Jargon, now that I think of it, has always been an important part of any specialty being able to communicate efficiently.

Probably much of my wondering is a by-product of my having been in the textile industry for a long time, where these names are unknown, and most weaves get numbers, more ala Oelsner and Dale, than descriptive (to some) names.

So any thoughts or explanations anyone has a moment to offer, would be appreciated.



## WeaveTech Archive 9812

a few \$ for the hooks) functional, since you did not have to go behind the loom to move them down since they rode under the warp beam like the rod on supplementary warps.

The shower curtain hooks are a good story. For a few years (many actually) I could not find them in the hardware or bathroom stores. I bought the plastic hooks none of which worked as well, either they had mould marks that abraded the thread, or they came undone. After trying many types, I went to a workshop in a dorm and every shower had metal hooks. Bob was coming a couple days later so I phoned him and asked him to bring the pretty but useless plastic ones and spent a happy hour exchanging them. May dorms now have new plastic hooks and I have lots of old metal ones. <<G>

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: Thu, 17 Dec 1998 23:32:18 -0500  
From: "Nancy T Slutsky" <NSLUTSKY@prodigy.net>  
Subject: Re: Bonnie's double warp.

I have read Bonnie Datta's message several times, and still dont know if I understand it.

Bonnie, do you tie two rods with your two warps spread on them to the same beam, and wind them on together? Tie them to each other and then tie them on? Or use separate beams?

I dont have an apron , and am having trouble visualizing what you describe.

sorry to be so dense, but the process seems interesting, and I might try it.

thanks,  
nancy slutsky  
nslutsky@prodigy.net

To reply privately, send message to "Nancy T Slutsky" <NSLUTSKY@prodigy.net>

-----

Date: Fri, 18 Dec 1998 01:00:43 -0500  
From: weevings@juno.com  
Subject: Re: fine warp

> Bonni in New Jersey: how do you transfer your really fine threads to the warping board/reel??

Anne in Annandale

Um, I just do it! If at all possible, (I now own a lifetime X3 supply of

## WeaveTech Archive 9812

160/2 silk, so I'd have 2 cones to work from) I use 2 ends of warp, running from cones sitting on the floor, through my fingers, and onto the warping board. I don't use a reel, so 14 yards is the max I ever put on.

I've never noticed a problem from additional twist, but have encountered tension weirdness from yarn unreeling off a bobbin in a shuttle, due to drag or overspin on the turning bobbin.

You can't necessarily go by me, though. I don't use lease sticks (except to prop up the reed while I sley it), raddles, heddle hooks, or weights when I beam the warp (f2b).

My Pfaff sewing machine is also designed to end feed the thread, the post is horizontal, and except for really wiry stuff when I use the net covers, I've never noticed a problem there either.

Recently, I foolishly thought I could \*get away\* with using one end of cotton/poly sewing thread for a stripe in an otherwise all cotton 60/2 miniature towel. Ever seen miniature seersucker?? Don't forget that Lunatic Fringe carries 40/2 merc. cotton in colors. Not a huge range, I think, but so much nicer to work with than sewing thread.

Bonni in Jersey City, NJ - who on re-reading this, seems not to \*notice\* much at all!

---

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To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #117  
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Sender: owner-weavetech-digest@List-Server.net  
Errors-To: owner-weavetech-digest@List-Server.net  
Precedence: bulk

weavetech-digest

Thursday, December 17 1998

Volume 01 : Number 117

winding thread

["Pamela Marriott" <[pmarriot@telusplanet.net](mailto:pmarriot@telusplanet.net)>]

## WeaveTech Archive 9812

Re: Sewing Thread/T&T [LDMADDEN@aol.com]  
Re: winding thread [Shirley Browsky <mohairlady@sympatico.ca>]  
Re: winding thread [Allen Fannin <aafannin@mailbox.syr.edu>]  
Re: winding thread [arwells@erols.com]  
Re: Sewing Thread/T&T [arwells@erols.com]  
Re: Sewing Thread/T&T [Marge Coe <MargeCoe@concentric.net>]

-----  
Date: Thu, 17 Dec 1998 14:05:08 -0700  
From: "Pamela Marriott" <pmarriot@telusplanet.net>  
Subject: winding thread

>I have used sewing thread on a spool rack while making warps for  
>diversified plain weave, and if the thread unwinds from a horizontal  
>position, there will be no tangling. If you pull it up off the top you  
>will be adding twist to it with every pull, which it to be avoided  
<whether in winding a warp or in sewing!!!

I wonder if this would work with metallic threads as well. I always find them very twisty when I am using them. I will try it out by putting the bobbin on my lazy kate which never gets used anyways as I don't spin, but I have two wheels!

A quick off topic before as I am stopping mail for awhile for Christmas. Merry Christmas, Happy Hanukah or what ever special celebration you acknowledge this time of year. You are my weaving anchors and I am glad you are out there.

Pamela

Where we are having a full fledged blizzard, with wind chill it is -25 to -30c , zero visibility, just plain nasty.....

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, 17 Dec 1998 16:02:07 EST  
From: LDMADDEN@aol.com  
Subject: Re: Sewing Thread/T&T

I am a great believer in using two beams when warping two warps of greatly different grists (or stretchiness). Even if you don't have a second beam on your loom that second warp can be weighted and hung over the back beam. This is especially good for structures like doup leno and Pique where different sets of warp threads need different tension.

Year ago I did a lot of doup leno and supplemental warps and did some research on ways to weight second warps. One approach was to beam the warps together and slip a dowel between the two warp sets and hang a weight on each end of the dowel. This warp would be the one with less weft interactions so it would graually sag as it would be used up at a slower rate. One could tension the dowel with elastic ties such as bungee cords or lengths of surgical tubing. On my Gillmore loom, I used surgical tubing and dowels to make "jumpers" for the doup leno. These are explained in DOUP LENO, by Skowronski

## WeaveTech Archive 9812

and Sylvia Tacker. This is Shuttle Craft Guild Monograph 32. Be careful if you get an old copy, the tie-ups use the x and o's in reverse of the American style. (X for sinking shed, O for Rising in this book are just the opposite.) These jumpers offset the goofy tension you get when you are crossing warp threads. They sit in the warp behind the harness, bouncing up and down as you weave. Since my AVL can be tensioned under each shaft, the jumpers are no more.

Early in my weaving career, I had a trouble warp with all sort of supplemental warps that were individually tensioned with about a dozen of my husbands tools hung from opened out paper clips. A weaving friend saw it and said "I could not weave the way you do because I don't have this much hardware."

I wonder if Sheila O'Hara tensions all three of her warps separately or if they are all beamed on together.

Linda Madden

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

-----

Date: Thu, 17 Dec 1998 17:06:01 -0500  
From: Shirley Browsky <mohairlady@sympatico.ca>  
Subject: Re: winding thread

I almost envy you Pamela - here in Ottawa it is very brown - we have had no snow (something absolutely unheard of for us) and it is 1-8 degrees consistently for the last couple of weeks. It just doesn't seem like Christmas without the snow and is really hard to get into the mood.

Happy Holidays to you

Shirley Browsky

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

-----

Date: Thu, 17 Dec 1998 18:05:10 -0500 (EST)  
From: Allen Fannin <aafannin@mailbox.syr.edu>  
Subject: Re: winding thread

At 02:05 PM 12/17/98 -0700, you wrote:

>>I have used sewing thread on a spool rack while making warps for  
>>diversified plain weave, and if the thread unwinds from a horizontal  
>>position, there will be no tangling. If you pull it up off the top you  
>>will be adding twist to it with every pull, which it to be advoided  
><whether in winding a warp or in sewing!!!

REPLY:

Actually, in most sewing plant operations, of which I have been a peripheral part, the thread is on small cones which deliver over-end at very high speed with no problem. In fact side-delivery of most textile yarn type products can be a problem more frequently than end-delivery due to tension irregularities in the rotating side-delivery package.

We regularly reeled warps with high twist yarns at least as high a count as sewing thread and higher at warp reel speeds in excess of 300 yd/min from end delivery packages. In fact the smoothness of these yarns seemed to allow them to run at higher reel speed than more textured yarns. The fact

## WeaveTech Archive 9812

that a turn per coil may be added or subtracted in the yarn with end delivery packages may not be critical since the significance will be a function of the length of yarn delivered per coil.

>

> I wonder if this would work with metallic threads as well.

In our experience, end delivery of warp yarn supply packages will work with 99% of yarns commonly used.

The key in all of this is tension. There is far less but more consistent inherent tension in yarns from an end-delivery package which allows one to add the required tension in a more controlled manner. Contrary to what is often incorrectly assumed, the tension should be high enough to force the yarns to maintain their parallel position on the warping apparatus. While most handloom weavers will not own a tensionometer as we did, I can relate that for example, if my memory serves me rightly, we warped a 60/2 spun rayon at 15 grams running tension at 400 yd/min on warps as long as 1,000 yds. So, on a handloom set-up, at slower speed, this same tension or higher, however it is determined, should work.

AAF

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Web: <http://syllabus.syr.edu/TEX/aafannin>

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

-----

Date: Thu, 17 Dec 1998 20:28:10 -0800  
From: arwells@erols.com  
Subject: Re: winding thread

> I wonder if this would work with metallic threads as well. I always  
> find them very twisty when I am using them. ....

> Pamela

> Where we are having a full fledged blizzard, with wind chill it is -25  
> to -30c, zero visibility, just plain nasty.....

>

Pamela -

Send some of that snow down here!!!

And when I use metallics in the warp, whether I warp it separately or with other yarns, I \*always\* put it on my spool rack and pull it off of the roll and onto my warping board. No extra twist. And I've never had any twisting/tangling problems when warping or when weaving with metallics. So my guess is that if it's been a little twisty on you, this approach may help. I warp all my really fine threads this way, so that there's no extra twist. (20/2 doesn't count as really fine)

Bonni in New Jersey: how do you transfer your really fine threads to the warping board/reel??

Anne in Annandale  
arwells@erols.com

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

# WeaveTech Archive 9812

-----  
Date: Thu, 17 Dec 1998 20:35:50 -0800  
From: arwells@erols.com  
Subject: Re: Sewing Thread/T&T

> Early in my weaving career, I had a trouble warp with all sort of  
> supplimental warps that were individaully tensioned with about a dozen of my  
> husbands tools hung from opened out paper clips. A weaving friend saw it and  
> said "I could not weave the way you do because I don't have this much  
> hardware."

>  
Linda -

I got a real chuckle from reading this: much of this summer, I had one loom dedicated to doup leno, and I had "created" a second beam for those warps. Hanging from the rod were the very heaviest wrenches we own. Since I was also doing some handworked lace (pick-up) mixed with the leno, those threads were individually weighted. Finally, I had a dozen metallic threads in the warp, all separately added (they were truly supplemental) and weighted. My husband swore that most of our tools spent their summer in the weaving room!! Three beams would have been nice. <g>

But I have woven probably a dozen warps of thick and thin, and had no problem with needing a separate warp beam. Some warps have been more than 10 yards in length. I suspect that I am using structures that weave "evenly" allowing me to get away with this!

Anne in Annandale  
arwells@erols.com

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

-----  
Date: Thu, 17 Dec 1998 18:53:13 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: Sewing Thread/T&T

LDMADDEN@aol.com wrote:

> I wonder if Sheila O'Hara tensions all three of her warps separately or if  
> they are all beamed on together.

I've no idea, but I believe Sheila is doing triple weave (as is Marie Westerman) and each layer is woven so there'd be no difference in take up.

Margaret

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

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

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End of weavetech-digest V1 #117  
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## WeaveTech Archive 9812

>terrible curled as it comes off the spool? "

>-----

Ruth,

I wind a lot of warps for Kumihimo from thread spools found that one of those dollar store basket and a dowel created very usable Lazy Kate that is ideal for winding warps without adding twist.

If at all possible, you will want to come as straight as possible up from the spool. It will occasional try to tangle around the dowel, but the reduced "curl" in the warp and the increased speed (once you do one or two) is well worth the initial learning/practice cord.

Wheat

POB 417 Savage MD 20763-0417 Fax: 1.888.BEAD.FAX  
BOXLOT Seller ID: craftwolf Future Shows-Info/Coupon/Maps:

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Are you Art Wired? <http://www.craftwolf.com/wire/artwire1.htm>

To reply privately, send message to Wheat Carr <[wheat@craftwolf.com](mailto:wheat@craftwolf.com)>

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Date: Thu, 17 Dec 1998 09:43:11 -0500  
From: Wheat Carr <[wheat@craftwolf.com](mailto:wheat@craftwolf.com)>  
Subject: Re: Weaving w/ sewing thread

At 07:51 PM 12/16/98 -0700, you wrote:

>Ruth Blau wrote:

>

>BTW, Paul O'Connor has done a whole lot of double weave in sewing thread and  
>knows a good source for all cotton thread in a great range of colors-I'll  
find

>it out for you if you need it.

Although quilting stores usually carry all cotton threads,  
I would definitely be interested in a good source for larger spools of  
cotton threads.

Wheat

POB 417 Savage MD 20763-0417 Fax: 1.888.BEAD.FAX  
BOXLOT Seller ID: craftwolf Future Shows-Info/Coupon/Maps:

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Are you Art Wired? <http://www.craftwolf.com/wire/artwire1.htm>

To reply privately, send message to Wheat Carr <[wheat@craftwolf.com](mailto:wheat@craftwolf.com)>

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Date: Thu, 17 Dec 1998 09:59:41 -0500  
From: Wheat Carr <[wheat@craftwolf.com](mailto:wheat@craftwolf.com)>  
Subject: Re: Weaving w/ sewing thread

>the cotton/poly stuff that I can get on huge spools at G Street Fabrics.  
>And since rayon chenille doesn't shrink much, I would expect the shrinkage  
>rates w/ the cotton/poly to pretty close.

## WeaveTech Archive 9812

Have you considered using Rayon threads? 1100 yard spools are under \$4 and the 5000 yard spools retail for around \$12. These are very fine threads similar to the threads used for Japanese braiding and Machine Embroidery.

A heavier rayon thread, actually more like an embroider floss might also be a good choice - one lb cones have about 3500 yards and I think when I last ordered them retail was under \$30.

I did a braid combine Rayon Chenille and both these sizes of threads which went thru the laundry in my jacket pocket and whatever shrinkage occurred it was even so the braid was not distorted.

POB 417 Savage MD 20763-0417 Fax: 1.888.BEAD.FAX  
BOXLOT Seller ID: craftwolf Future Shows-Info/Coupon/Maps:

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Are you Art Wired? <http://www.craftwolf.com/wire/artwire1.htm>

To reply privately, send message to Wheat Carr <[wheat@craftwolf.com](mailto:wheat@craftwolf.com)>

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Date: Thu, 17 Dec 1998 10:44:04 -0500  
From: Ingrid Boesel <[fiberworks.pcw@sympatico.ca](mailto:fiberworks.pcw@sympatico.ca)>  
Subject: tangles

I was in a workshop where we all put on very smooth lovely 2/20 silk warps.

We all used the warping board, with 3 or 4 ends at a time. One person used a paddle 8 threads with a strict cross at both ends, most of us used our fingers to separate the warps and one just grabbed a bunch. One person used 2 threads and warped the warp twice as long with half the number of ends.

She was the first to finish.

A few of us used the F2B and the rest used B2F.

The least trouble was

paddle

fingers with 2 threads double length F2B

fingers with 3 or 4 threads F2B

fingers with 3-4 threads B2F

grabbing a bundle

Now it was not just the warping process that I am talking about here because several people with F2B warps had a fair bit of difficulty dressing the warp due to tangles.

The noticeable difference was in the amount of time spent on tangles behind the shafts while weaving.

The bundler was a B2F (don't ask me why she did this) and had to cut her warp off after a yard. It was hopelessly tangled.

## WeaveTech Archive 9812

Even with fingers separating the warp a lot of twists built up in the 3 to 4 threads and those often became worse and worse as you went along. Those who kept lease sticks in noticed it first, but were no better off than those who did not have lease sticks in. The F2B had NO tangles behind the shafts and weaving went smoothly.

With table looms we had no comparisons to sectional warping, but in my experience, this is the most trouble free, IF YOU CAN COUNT. How come the short section is always in the middle?

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](mailto:fiberworks.pcw@sympatico.ca)>

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Date: Thu, 17 Dec 1998 11:16:25 -0500

From: weevings@juno.com

Subject: Re: A Joy Forever

>The Scandinavian weave on three ties may be kuvikas  
>The late Margaret Shepard of Texas introduced me to this weave and more  
can  
>be found in Jane Evans book A Joy Forever

Thanks Ingrid, you sidetracked me for 2 hours, by reminding me how much good stuff there is in A Joy Forever <g> Can you give me a hint as to where I'd find the kuvikas? It's not in the index, and like I said, paging through sparks way too many ideas.

I've pulled out the draft from the antependia, this had only one pick of supplementary weft to each tabby, more like summer and winter with 3 tie down shafts. Except the pattern shafts don't correspond to the 1,2,3 progression, so the draw was 1,4,2,5,3,6,1,7,2,8,3,9 and so on. I guess I'm still in the supplementary weft family, but maybe one of the cousins??

When the design committee decided they wanted the very nice little "sun" motifs big enough to be seen from the balcony, I changed the threading to 1,4,2,4,3,5,1,5, etc. By using 12/2 rayon for the pattern shafts, and 20/2 rayon for the tiedown shafts, the design motifs showed quite well, but still the fabric had more drape than S&W usually gives me.

This discussion is helping me think and communicate much better (as Tom said), besides that I've always loved knowing about words and where they come from.

Bonni in Jersey City

# WeaveTech Archive 9812

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To reply privately, send message to [weevings@juno.com](mailto:weevings@juno.com)

-----  
Date: Thu, 17 Dec 1998 19:00:43 +0200  
From: "Yehudit Abrahams" <[gabraham@netvision.net.il](mailto:gabraham@netvision.net.il)>  
Subject: Re: Fulling - Why ?

Hi Bill:

I've been weaving woolen prayer shawls for over 10 years. I take off the loom and into the washing machine if I did not do the dyeing myself and into a bucket of cold water if I did, with careful watch. Both I spin the excess water off and then hang to dry in the windiest area. We live on a high mountain where the north winds can be very high. I let the shawls (2 meters by 1 meter 70) flap in the wind. Then I press with a coleman type press (boo hoo it just broke down and I have to take them to the dry cleaners to be pressed).

There is absolutely no comparison. When they are off the loom they look like a finely woven wool net-like fabric. After fulling, each area of the fabric's outer edge bursts open and weaves another anglehair cloth around them. The tabby weave makes this lovely crisscross design because I thread `1,2,3,4,3,2,1` and sley 2/dent. The ones I've done in all handspun weft are of course the strongest, but even the others, I see on my clients from 10 years ago, outlast the machine made tallitot (prayer shawls) four times over. They would anyway outlast them but I believe the fulling, besides the beauty, gives life. WOOL LOVES WATER! and I believe the "dry clean only" on woolen products, other than things like coats and suit jackets, is a farce.

Linen, there is no doubt, softens with water washing.

Yehudit

To reply privately, send message to "Yehudit Abrahams" <[gabraham@netvision.net.il](mailto:gabraham@netvision.net.il)>

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End of weavetech-digest V1 #116  
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Thursday, December 17 1998

Volume 01 : Number 115

Re: Fulling - Why ? [Marge Coe <MargeCoe@concentric.net>]  
Re: why fulling? ["Laura Fry" <laurafry@netbistro.com>]  
Intriguing Terminology in Textiles, Bonni/Antonia [TBeau1930@aol.com]

-----  
Date: Wed, 16 Dec 1998 22:57:41 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: Fulling - Why ?

Bill Koepp wrote:

> Am I out of step here ?

It surely depends upon what you're weaving and what you're weaving with. Tapestries, rugs, blankets, scarves, worsted fabric for suiting? Soft lofty yarn or firm greasy yarn with lots of spinning oil left in? It would seem as fool hardy to prescribe one finishing method for all items as it would be to decry all finishing methods.

With the exception of tapestries and rugs generally wet finishing of some sort is called for or it ain't finished!

Margaret

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

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

-----  
Date: Wed, 16 Dec 98 22:13:10 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: why fulling?

Wet finishing stabilizes the cloth, removes any spin oil, (thus making the colours brighter/clearer) and does not accelerate the aging process.

Wet finishing brings the textile to its final state - one then launders it to keep it clean.

As far as rugs go, they \*do\* get dirty don't they? Even hanging on the wall they will gather dust, especially if the spin oil is left in the wool yarn? The customer will want to clean it in some fashion - if the first cleaning also turns out to be the items' wet finishing, the customer could have some

## WeaveTech Archive 9812

surprises in store for them in terms of shrinkage, change of colours and so on.

I do actually know a tapestry weaver who wet finishes her tapestries (she happens to be my current "elf" - I hope this list isn't as sensitive to this short word, said with affection instead of the longer "assistant"????)

Laura Fry  
wet finishing fanatic....

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

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Date: Thu, 17 Dec 1998 05:40:17 EST  
From: TBeau1930@aol.com  
Subject: Intriguing Terminology in Textiles, Bonni/Antonia

Listers all:

Bonni's post and Antonia's followup, and the thread that followed, touched on an area of our Fiber Arts society that both intrigues and baffles most outsiders, and a good many of us insiders<g>. Given time on the inside we come to realize it all has a purpose. The historical worldwide contribution over the ages to the terminology is one of the fascinating aspects of our society and points up the fact that since time immemorial, ours has been a worldwide society..

<<I'm just curious (dangerous, I know), but where do the terms come from??>>Is Samitum a long neglected weave/term, and have they always been called lats and decoupures? Sometimes when I read these, I feel like I'm listening to Star Trek, with the officers on the bridge glibly rattling off scientific sounding gobbledey gook, that's probably making \*real\*scientists and physicists laugh! 'm just curious (dangerous, I know), but where do the terms come from?? >>Is Samitum a long neglected weave/term, and have they always been called >lats and decoupures? Sometimes when I read these, I feel like I'm >listening to Star Trek, with the officers on the bridge glibly rattling >off scientific sounding gobbledey gook, that's probably making \*real\* >scientists and physicists laugh! > >Not that I'm accusing anyone of rattling off gobbledey gook, Ingrid's >explanation of Samitum was very clear, and very helpful (I see another>miniature warp coming - incredible polychrome rugs!). And I fully >appreciate the need to \*give\* these weaves/parts names, so we're all on >the same page. I'm just curious as to where they come from. Bonni in Jersey City

Taquet=E9 and Samitum are the names of drawloom woven textiles from late Antiquity and the MiddleAges. This name are used by textilehistorians. So are lats an decoupures. They are all french names, because the worldwide authority on analysing these textiles is Gabriel Vial and he is french. I dont know how the names crept into the language of the handweavers. The english defination for taquet=E9 is: weftface compound tabby, samitum: weftface compound twill. Taquet=E9 and samitum where never used as blockweaves. Antonia Kormos>>

Thru the ages, terms have been developed and names applied to Textile processes and fabric to distinguish that process or fabric for a purpose. The focus may be to distinguish the fiber selected, the weave structure chosen or the finish applied. In most cases it was a combination of two or more. The purpose however was singular. We want to communicate. We want everyone in our target group to be on the same page.

## WeaveTech Archive 9812

<<As far as I know, CIETA (Vial, the Burnhams, King, Geijer, Hoffmann etc) picked these three names (they are all old names) so they could talk to each other and mean the same thing.>

For whatever reason the name was derived, if that particular fabric, or method becomes commonplace and accepted, it then seems to take on a life of it's own.

Why is plain weave referred to as Tabby or the Cotton weave or Taffeta?<g>

Once established, we then borrow it to describe other processes, "you know, it's kinda like Tabby"<g>. Then it really gets interesting.

Some of the most popular terminology was generated by good PR. And good PR goes way, way back. It did not start with our generation.<G>

A good example is an excerpt taken from a feasibility study I prepared for the University of Connecticut a few years ago:

"The Hartford Manufactory "took off" so to speak, weaving five thousand yards of cassimeres, serges, broadcloths and everlastings the first year of operation. The mill established a widespread recognition, drawing the attention of George Washington from an add he saw in a New York paper. To his good friend General Knox, he wrote in a letter dated Jan. 29, 1789 a request for cloth sufficient to make a suit of clothes and for Mrs. Washington an amount sufficient to make her a riding habit, preferably in the Powder Smoke as advertised. The General was apparently pleased for he wrote General Knox thanking him for his efforts in securing the cloth and indicating the fabric exceeded his expectation. Additional fabric was purchased as noted in an entry made in the sales book dated Nov. 19, 1789 by Peter Colt. The new President was inaugurated dressed in a suit of dark brown, with silk stockings and shoes with Silver Buckles. The suit fabric woven in Hartford.

Apparently with the fashion trend having been set, and certainly not wanting to be out of the loop the Honorable Tapping Reeve, a Judge of the Connecticut Supreme Court later to become Chief Justice, ordered cloth sufficient for a coat and jacket emphasizing even more strongly than Washington did, the desired color and going a bit further by including Buttons as are a la mode in the city of Hartford."

Apparently, "Powder Blue for ladies riding habit and Hartford Buttons for mens dress" was the in thing in 1789<G>

The bottom line in all of this is that underneath the Taquet's and Samitum's and Powder Blues, and Percal's and Houndstooth and Gabardine, and Fustian's, etc. there lies a woven fabric with a real name.

<<The english defination for taquet=E9 is: weftface compound tabby, samitum: weftface compound twill.Taquet=E9 and samitum where never used as blockweaves. Antonia Kormos>>

And for all of us, that at times become overwhelmed and feel a little out of the loop<g> when we hear some dazzling term hung on a fabric, or some catchy phrase put on a drafting technique we don't recognize, we can take solac in the knowledge that all woven fabric(there are a few exceptions) derive from the three basic Plain, Twill and Satin weave constructions. These are the "Foundation Weaves". Derivitives are then developed from those three basic weaves, Re: the warp or filling(weft) figured plains, ribbed, baskets, all of the twills, the satins. And when we add compound to it(two or more warp or filling structures or both) we can recognize and see the enormity of it and understand from whence it all came<g>.

The fact remains, if we have a solid understanding of the three basic weave formations, the formulas and guidlines for taking the next step to the



## WeaveTech Archive 9812

position, there will be no tangling. If you pull it up off the top you will be adding twist to it with every pull, which it to be avoided whether in winding a warp or in sewing!!!

try winding a very narrow short warp just to see if everything goes OK.... Fortunately I stopped a miserable warp in its tracks as I happened to put on a narrow section and saw disaster barreling down on me!!

By the way, aMay 1995 Complex weavers newsletter jumped off the shelf at me yesterday. It has an excellent article about winding a warp of fine rayon threads by Eleanor Best. I suggested she send it in to this list, but do look it up. It had several good suggestions for me, at least.

--  
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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Date: Wed, 16 Dec 1998 19:46:52 -0600  
From: "judy casserberg" <judycass@lakenet.com>  
Subject: Weaving w/ sewing thread

Ruth, I just finished a piece using sewing thread for 20/2 and it worked fine. I didn't treat it any differently than the 20/2. It should work fine.

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: Wed, 16 Dec 1998 20:57:39 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: sewing thread

Hi Ruth:

I have used a fair bit of sewing thread and it tangles, kinks curls and so forth. Quite a tight spin so once on the loom its OK. I usually do it on the sectional.

Make two warps, don't try to wind them one and one. You will never get the two apart, at least I couldn't with sewing thread and metallic.

When I did DPW not T&T I used a singles silk that was like Lillian's tram silk. I think it must be about the weight of 2/180 silk, but a single. I did that on the sectional and it worked really well.

Ingrid Boesel  
the weaving half of Fiberworks PCW

## WeaveTech Archive 9812

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

-----  
Date: Wed, 16 Dec 1998 20:57:43 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: F2B tangles

Hi Anne:

When I warp F2B I step on a plain weave shed and use that to tease the stubborn warps apart. I don't comb, but put my hand in sideways and when I hit the obstruction, turn it with palm facing me and spread my fingers. If the tangle becomes impossible, I make sure that I have cut the loop at the end and using tension on the chain. (big book at end) just pull the offending thread out of the tangle. Remember to CUT the ENDS before you do this, or you can toss your warp out.

Ingrid Boesel  
the weaving half of Fiberworks PCW

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

-----  
Date: Wed, 16 Dec 1998 19:51:04 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: Weaving w/ sewing thread

Ruth Blau wrote:

> Will it be  
> terrible curled as it comes off the spool? I will be warping b2f, a new  
> skill for me.

Some time back, trying to be a purist, I used an "all" cotton sewing thread in some lampas. The thread came on small cones and I used four of them with the thread running between my fingers. After a couple of minutes contemplating impending disaster, I appropriated the plastic meshy things from my serger and put them over the cones. They provided just the right tension and stopped the yarn bouncing off the cone and tangling. How about creating a tube from nylon stockings (or knee highs--much cheaper)?

BTW, Paul O'Connor has done a whole lot of double weave in sewing thread and knows a good source for all cotton thread in a great range of colors--I'll find it out for you if you need it.

Margaret

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

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

-----  
Date: Wed, 16 Dec 1998 20:05:11 +0000  
From: "Bill Koepf" <bgkoe@netxn.com>

## WeaveTech Archive 9812

Subject: Fulling - Why ?

I have never fullled a weaving or washed a weaving, after finishing it. I know from very old weaving texts how the fulling was done, read some of the disgusting recipes used, and I know of many who wash their new weavings ASAP. Mine seem fine to me as they come off the loom; what are the advantages of washing or fulling, using as an example, a rug of wool weft and cotton or linen warp ? Doesn't fulling accelerate the aging process? I've always thought that walking on a rug would " full " it , during daily use . Washing also seem risky as one is using wool, and it can change shape, something a weaver usually doesn't want to happen. I put a lot of hours in a weaving , it's something I value and I don't want to put it in danger, just to possibly reap a very minor gain in appearance. Am I out of step here ?  
- - Bill Koepp.

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

-----  
Date: Wed, 16 Dec 1998 23:23:37 -0600  
From: Bonnie Datta <brdatta@netcom.ca>  
Subject: Re: Fulling - Why ?

At 08:05 PM 12/16/98 +0000, Bill wrote:

> I have never fullled a weaving or washed a weaving, after finishing it.  
> Mine seem fine to me as they come off the loom; what are the  
> advantages of washing or fulling, using as an example, a rug of wool weft  
> and cotton or linen warp ?

When I was weaving weft-face tapestries, I was taught to block the finished work by nailing it (on the square) to a piece of plywood (covered with canvas) and steaming it by ironing through a damp towel -- similar to blocking a knitted sweater. To my knowledge, no-one wet-finishes a tapestry by washing it. But the steaming process does seem to smooth out the surface and force the individual fibers to bond into a finished textile. However, when I asked Peter and Jason Collingwood whether they wet-finish their weft-face rugs (wool weft on linen warp) they said that they do no washing or steaming, just secure the warp ends and darn in the weft joins. So if you only weave wool weft-face on linen or cotton warp, you may be right that wet-finishing is not needed. But that certainly doesn't generalize to weaves in general. As Laura Fry has said so well, a weaving isn't finished until it's wet-finished.

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

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

-----  
Date: Wed, 16 Dec 1998 23:23:35 -0600  
From: Bonnie Datta <brdatta@netcom.ca>  
Subject: Re: Weaving w/ sewing thread

At 08:29 PM 12/16/98 -0800, Anne wrote:

> She taught us a most specific way to warp this (bet  
> you're not surprised to hear this) which was to wind the two warps  
> separately, and then to put them on F2B.

## WeaveTech Archive 9812

I just finished a 10 yd. warp of linen and hemp. The hemp was very fine, about 1/3 the grist of the linen. I knew that if I made this as a single warp, the hemp ends would get lost in the linen and would never beam on evenly. I think that is the real danger of mixing yarns of widely-varied thickness -- the strumming, twanging and combing just don't work evenly on the mix. I made the warps separately, then mounted them on two sets of lease sticks and used my double lease stick separators suspend them at the back of my loom. I have a spare apron rod, which I slid in along the other one, and put the warps each onto their own rod. I held the rods a bit apart by clamping a clothes pin in between. That way the warp loops were able to slide into place as I spread the warps in the raddle. When the warps were properly spread, I re-laced the apron rods and proceeded to wind on. Everything went very smoothly, as I was able to tension the two warps individually as I went along, thus preventing the small-grist warp from getting overwhelmed by the larger one. It's just a way to make two warps and still thread the loom from back to front, which is the only way I'm able to work in my very cramped space.

>I wish I could generalize and determine what causes the tangling! My  
>guess is that it is worst for the longest warps -- some sort of  
>cumulative effect.

The tangling results from the fact that as the warp is being made on the mill or (to a lesser degree) on a warping board, the individual ends don't all end up the same length. This is because of differences in tension as the warp is wound, and the inevitable differential build-up that occurs on the first and last turns on the warping mill. If these variations aren't eliminated during beaming, then they will be in the yarns and will affect the shed and the evenness of the weaving. So one can look on the tangles as your friends, a control system that evens out the warp before you start to weave. The tangles result when a longer length end must slide along the shorter ones and friction between the two is resisting that motion, preferring to have the longer thread loop and double back rather than slide. Generally longer warps will be worse, but if the yarns come off of different size cones or if for any other reason there is a minute difference in the tension that is applied as the warp is being made, then great differences can occur even in a short warp. The saving grace of a short warp is that you only have to ease the excess yarn length a shorter distance to get rid of it.

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 Archive 9812

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To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #113  
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, December 16 1998      Volume 01 : Number 113

Re: adjusting AVL                    ["Yehudit Abrahams" <gabraham@netvision.net.il>]  
Re: weavetech-digest V1 #112            ["K. Kormos" <Flecki@worldnet.att.net>]  
adjusting AVL                    ["Darlene Mulholland" <darmul@netbistro.com>]  
Weaving w/ sewing thread                    [Ruth Blau <rsblau@cpcug.org>]  
Re: Weaving w/ sewing thread                    [Al and Su Butler <apbutler@mc.net>]  
Re: Weaving w/ sewing thread                    [arwells@erols.com]  
Re: Weaving w/ sewing thread                    [Ruth Blau <rsblau@cpcug.org>]  
Re: Weaving w/ sewing thread                    ["Ralph DeLamarter" <ralphd@bendnet.com>]

-----  
Date: Wed, 16 Dec 1998 21:03:20 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: adjusting AVL

Thank you to everyone. You all suggested the same adjustment which makes it easy for me to know what to do to get a larger shed.

Here's another one:

I can never get a tight enough shed on the AVL. Since I do not have the manual in front of me I am not going to describe how my braking system is done except that I followed to a "t" every instruction. I can say that I have rope tension on the left of the warp beam and cable and weight tension on the right, attached to the apron of the cloth beam. Even if I get it tight enough so that the pin stopper in the cloth beam roller is in the right place, after beating a few times it becomes loose again.

I have a tension rope type braking system on my warp beam of the 24h dobbie, but since the cloth beam has a cranking/lever system, there is no problem ever.

Does one totally rely on the sandpapper business or can one get an old fashion pull in both directions?

Yehudit

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

-----  
Date: Wed, 16 Dec 1998 14:25:05 -0500  
From: "K. Kormos" <Flecki@worldnet.att.net>  
Subject: Re: weavetech-digest V1 #112

Hi Ingrid  
You are right, I found the taquete blockweave it is Ars Textrinas volumn 3, 1985. page 245. Thanks for letting me know.  
As far as I know, CIETA (Vial, the Burnhams, King, Geijer, Hoffmann etc) picked

## WeaveTech Archive 9812

these three names (they are all old names) so they could talk to each other and mean the same thing.

Samitum is latin.

Kuvikas, my finnish friend says it means just pattern (it is Finnish) and it is something like Summer and Winter. The kuvikas in Manual of Swedish Handweaving on page 89 has a two tie threading. Guess it is one of the descendents of taquete, samitum.

If we are going to use definitions like lat, passe, decoupure, could you ask Madelyn to put some nice easy to understand definitions in Weavers, so we dont scare the people who are not interrestet in old textiles and know what it means? (or is it dont know)

I hope you forgive my terrible english. It is dislexic with an austro-hungarien accent.

Madelyns definitions as usual make sens, but for myself ,I have to stick with 2-3or 4tie weftface compound weave it gives me a mental picture and it is very hard to teach an old dislexic brain new tricks.

Antonia

To reply privately, send message to "K. Kormos" <Flecki@worldnet.att.net>

-----

Date: Wed, 16 Dec 1998 11:49:27 -0800  
From: "Darlene Mulholland" <darmul@netbistro.com>  
Subject: adjusting AVL

First I'd like to thank everyone who gave me good advice on adjusting the AVL which decided to occasionally not life shaft two. I tried all sorts of things and it is much better and had to have been out of adjustment.

I did phone AVL and they were most helpful. I just asked the list first so I didn't bug them with every little thing. Good support for both.

The problem with warp tension sound as though the spring which is attached to the cord for adjusting might be too loose. You are probably tightening the cord through those toggle type things but if the spring 'gives' too much then, maybe a new tighter spring would help. I've replaced a number of the springs on my loom with some from the hardware store.

After tying on the warp have you tried tightening the tension so tight using the cord with the toggles] the warp won't advance at all. Click forward with your beater until it is as tight as you want then loosen the cord a very tiny bit, just keep loosening a bit at a time until it will release a little but still stay tight. Oh, I'm describing how I do it with the auto cloth advance. I also weave on a 24 shaft AVL and get excellent tension.

Good luck,

Darlene Mulholland  
darmul@netbistro.com  
<http://www.pgmoneysaver.bc.ca/weaving/>

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

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Date: Wed, 16 Dec 1998 15:33:06 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Weaving w/ sewing thread

I'm considering a warp of chenille scarves (or maybe shawls) in Madelyn's

## WeaveTech Archive 9812

modified diversified plain weave (which Madelyn calls Thick & Thin). I thought about using 20/2 cotton as the fine thread, but might also consider sewing thread, so that it disappears completely into the pile of the fabric. I use sewing thread in tabletweaving all the time, but I've never used it on-loom. I wind my warps on a reel, and since T&T is a one-for-one warp (one thick, one thin), I would wind the two together. Are there special hints I should heed in warping w/ sewing thread? Will it be terrible curled as it comes off the spool? I will be warping b2f, a new skill for me.

TIA,  
Ruth

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

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

-----  
Date: Wed, 16 Dec 1998 15:47:05 -0800  
From: Al and Su Butler <apbutler@mc.net>  
Subject: Re: Weaving w/ sewing thread

Ruth Blau wrote:

>  
> I'm considering a warp of chenille scarves  
> (snip)but might also consider sewing thread  
> (snip)I would wind the two together.

Hi Ruth...I have done this a few times and this was my experience...when using sewing thread which had some poly in it, no problem winding with the chenille. But when using an all natural fiber sewing thread, in my case cotton and silk, \*terrible\* tangling! So if you have an ardent objection to using a poly blend sewing thread, I would recommend either two beams or winding separate warps and dressing the loom F2B.....

Just my .02.....  
Su :-)

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

-----  
Date: Wed, 16 Dec 1998 20:29:56 -0800  
From: arwells@erols.com  
Subject: Re: Weaving w/ sewing thread

Hi Ruth!

Well, one thing I mentioned to Madelyn in her "T&T" Class was that I felt until this method had an easier warping approach, it was not going to be very popular! She taught us a most specific way to warp this (bet you're not surprised to hear this) which was to wind the two warps separately, and then to put them on F2B. She had us sley first one, then tie a dividing string across the reed, then sley the second. I did that for the class (knew I would hate it, and I did). Terribly slow. Winding two warps - yuck. Since that time, I have done several T&T warps and always wind them together. The thin has been 20/2, 24/2, and 50/3. Most of the time, everything has gone fine, and I wonder why MVdH made us <g> warp like that! But sometimes, everything goes fine only until midway through the beaming, when threads start to wrap around other threads. It goes on, but takes a long time. Lots of shaking

## WeaveTech Archive 9812

and finger combing required.

I wish I could generalize and determine what causes the tangling! My guess is that it is worst for the longest warps -- some sort of cumulative effect. Maybe some of my thins were very "lively" threads. It may be that doing this B2F will solve the problem as long as you are most careful to not let the thin wrap around the thick or other thins in the process of beaming. Not being a B2Fer, I can only hypothesize on how to do that (and won't on this list!).

Are you thinking of sampling to determine which type thin to use??  
Anne in Annandale  
arwells@erols.com

Ruth Blau wrote:

>  
> I'm considering a warp of chenille scarves ...  
> modified diversified plain weave (which Madelyn calls Thick & Thin). I  
> thought about using 20/2 cotton as the fine thread, but might also consider sewing  
thread ..... Are there  
> special hints I should heed in warping w/ sewing thread? ....

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

-----  
Date: Wed, 16 Dec 1998 20:01:33 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Weaving w/ sewing thread

Anne asked:  
> Are you thinking of sampling to determine which type thin to use??

Me??? Sample???

[Note to list: Anne is a good friend and lives just a few miles away. Her question was clearly designed to get a rise out of me. I'm a confirmed member of the full-sized sample club.]

Ruth

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

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

-----  
Date: Wed, 16 Dec 1998 17:14:24 -0800  
From: "Ralph Delamarter" <ralphd@bendnet.com>  
Subject: Re: Weaving w/ sewing thread

>I'm considering a warp of chenille scarves (or maybe shawls) in Madelyn's  
>modified diversified plain weave (which Madelyn calls Thick & Thin). I  
>thought about using 20/2 cotton as the fine thread, but might also consider  
>sewing thread, so that it disappears completely into the pile of the  
>fabric

In making wall hangings I use sewing thread a lot in Summer and Winter weave as a tabby thread and it works fine. However, the one time I used it in a garment the pattern threads shrank when I washed it and the sewing thread did not, leaving little loops all over.



## WeaveTech Archive 9812

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>

-----  
Date: Tue, 15 Dec 1998 10:23:14 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: kuvikas?

At 04:00 AM 12/15/98 -0700, you wrote:

Hi Bonni:

The Scandinavian weave on three ties may be kuvikas  
The late Margaret Shepard of Texas introduced me to this wave and more can  
be found in Jane Evans book A Joy Forever  
It is the single three tie threading that we have been discussing but is  
woven with a tabby shot after every 2 color lats.

Ingrid Boesel  
the weaving half of Fiberworks PCW

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

-----  
Date: Tue, 15 Dec 1998 22:53:51 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Terminology

Hi Everyone:

I decided to ask the guru of terminology what we should be using for this= discussion.

Madelyn van der Hoogt kindly granted permission for this quote.

~~~~~

Antonia Kormos is probably right about the origin of samitum and taquet=E9, except I think samitum (samite) is Latin. These terms may have their origin in identifying drawloom textiles, but drawloom structures are no different from regular loom structures; they are block weaves (though they must always be block weaves that are also unit weaves--no overshot, crackle, etc.) but with a lot more blocks--in fact they are never anything BUT block weaves. Antonia is making a distinction between unit weaves of only a few

## WeaveTech Archive 9812

chunky blocks as can be woven on a loom with not very many shafts--drell weaves in Sweden--and unit weaves as appearing in figured textiles that can be woven on a drawloom--harnesk weaves in Sweden (or on a jacquard). But the interlacements in the pattern areas and background areas produced by both looms is the same (whether taquet=E9, samitum, lampas, damask, etc.) even if historically the weaves were done on drawlooms.

You are right about 'on opposites,' except I think you can call pattern wefts in 'summer and winter polychrome' (with a tabby; it might be weird to call this taquet=E9 with a tabby) on opposites if there are only two pattern wefts and if they are in opposite sheds (they therefore are on opposites to each other).

I prefer the use of 'taquet=E9' and 'turned taquet=E9' (though this one is a bit iffy) to weft- or warp-faced compound tabby, but I would consider them all correct. They do come to us from CIETA and the Burnhams. (Vial didn't invent taquet=E9 and samitum; he might be responsible for the warp-faced compound tabby bit though. I've never quite understood what the 'compound' really refers to. I have often thought that he and/or Irene Emery and/or Harold Burnham or someone liked very much the use of the word compound but made what I think of as grammatical errors in its use. That is, it must modify the word it accompanies. So it should therefore mean more than one tabby. I think in this case it really means more than one warp. It is a little surprising that they chose the word 'tabby,' which I think of as a home-weavers word, to go in this academic label.)

These names entered the weaving world through weavers writing for Weaver's Magazine and the Complex Weavers Newsletter. Clotilde Barrett was probably a major trendsetter. I think towards the end of the 80's many of us were trying to use the right words for things ('right' meaning consistent, accurate), we were making the big effort to switch from harness to shaft, and we saw it as important especially to be consistent with terminology that museums and textile scholars use. We were also beginning to weave

## WeaveTech Archive 9812

structures that weren't a part of the Mary Atwater handweaving world, like lampas, beiderwand, etc., that had names we hadn't been using and terms that had to be defined and relationships to other structures that had to be explained.

I avoid using the word 'tie' or 'tie-down' to name ends that are doing something other than tying a supplementary weft (or warp) to a ground. So in taquet=E9, for example, I call them binding ends (this probably comes=from Vial through Clotilde originally, though I am not sure). Likewise, I use binding or inlay warp for the fine warp in Theo Moorman instead of tie-down warp. It is a separate warp like the warp in beiderwand and so really isn't a tie-down warp. If we use the word tie for all of these, then their special differences are not identified by their names.

Ingrid

~~~~~

When You Are Warped, What's Weft

<italic>

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

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Precedence: bulk

weavetech-digest

Monday, December 14 1998

Volume 01 : Number 111

Re: compu-dobby question [Grimi@aol.com]  
terminology [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
On Opposites [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
No Subject [Grimi@aol.com]  
[none] ["William A Darmody" <darmody@t130.aone.net.au>]

-----  
Date: Sun, 13 Dec 1998 23:49:33 EST  
From: Grimi@aol.com  
Subject: Re: compu-dobby question

Hello Darlene.

You may very well have an adjustment problem even though it isn't showing up on #1 too. Remember, you are dealing with what is essentially a wooden machine and it certainly is possible to see the effects of the adjustment on #2 and not #1 because of that. Please call if you are still having the problem.

Tom @ AVL  
info@avlusa.com  
800-626-9615

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

-----  
Date: Sun, 13 Dec 1998 23:54:50 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: terminology

Hi Bonni:  
The terminology that I posted came from descriptions of the fabrics found in museums from the 1400 to 1700 I think. I may have found the original reference in Becker. The terms are french and are very useful in these two weaves and by extension for any complementary weft weaves. When I was writing my thesis I kept having to say things like "the red pick part of the second pick of the block" or "the red shuttle throw" or "the red throw" and other convolutions. After I discovered the correct terminology I could refer to the lats and the name was consistent throughout.

Regarding the "on opposites" This is a handweaving term mostly applied to overshot, where the opposite block if 1-2 is 3-4. Clear and unambiguous. With Summer and Winter of 4 shafts it refers to A block and then B block, not so clear when talking about letters, but very clear in the draft on the loom when looking at the threads going up and down. Once you begin talking about multiblock structures, on opposites is even less clear. If you have two colours that you are using, the assumption here is that one set of blocks are used for color 1 and all the other blocks are used for color 2. No blocks are common. That makes it opposite. They are either color 1 or color 2.

## WeaveTech Archive 9812

As far as I know common usage does not require that the blocks be evenly divided, or in any order at all. Just one set is used for one color and a different set is used for the other color.

With this definition structure is irrelevant.

Samitum and taquete happen to be complementary weft structures, but I can do On Opposites using Summer and Winter with tabby and then it is a supplementary weft structure. Ruth is doing it on crackle and that may be a twill structure or a supplementary weft structure depending on how it is treadled.

Ingrid Boesel  
the weaving half of Fiberworks PCW

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

-----

Date: Sun, 13 Dec 1998 23:54:52 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: On Opposites

Hi Sally:

>But my confusion comes when we discuss opposites on blocks. I mean if you  
>weave block A then blocks BCD must be woven next. For discussion purposes,  
>assume the unit weave is 1-2 summer & winter. Is the threading affected at  
>all

Not really. For taquete the threading is A 1323, B 1424, C 1525, D 1626  
same as 4 block summer and winter.

The threads are usually set more widely and the tiedown thread (binder) is  
finer than the patten thread

> just the treadling? tieup?

YES, completely different treadling and tieup, or liftplan. It  
complementary weft structure and the interlacement is different than summer  
and winter, a supplementary weft structure. Treadling is first designed as  
a profile and then substituted.

>Assume that the profile is simply ABCD

The profile can be in any order and each block can be repeated any number  
of times.

See also the message on terminology to Bonni.

Go to

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

Its not accessible from the actual fiberworks site, its not linked

I put up a 4 tie samitum draft. The two tie taquete draft would be like a  
summer and winter threading. The lift plan would be

Passee 1

lat1: shaft 1 plus first set of pattern shafts in color A

lat2: shaft 1 plus the rest of the pattern shafts in color B

Passee 2

lat1: shaft 2 plus first set of pattern shafts in color A

lat2: shaft 2 plus the rest of the pattern shafts in color B

That completes the first decoupage

Repeat till block is as high as you want it.

Then change the pattern lifts to get a new set of blocks weaving with the  
chosen colors. But order of tiedown shafts remains the same. 1,1,2,2

You can use more than 2 colors and that increases the lats in each passee.

There was a good article in Weavers #3 (1988) a long time ago by Clothilde

## WeaveTech Archive 9812

Barrett. She called the structure weft faced compound tabby (taquete) and twill (samitum) and because she was using more than two colors, polychrome. But I found it a very clear article and it really got me going. I think if you have a look at the draft, it will be much clearer.  
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: Sun, 13 Dec 1998 23:57:11 EST  
From: Grimi@aol.com  
Subject: No Subject

SET WEAVETECH-DIGEST NO MAIL grimi@aol.com  
END

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

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Date: Mon, 14 Dec 1998 15:52:02 +1100  
From: "William A Darmody" <darmody@t130.aone.net.au>  
Subject: [none]

SET WEAVETECH-DIGEST NO MAIL darmody@t130.aone.net.au  
END

darmody@t130.aone.net.au

To reply privately, send message to "William A Darmody" <darmody@t130.aone.net.au>

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# WeaveTech Archive 9812

Re: metal shower hooks [Ruth Blau <rsblau@cpcug.org>]  
Re: fine warp [Ruth Blau <rsblau@cpcug.org>]  
Re: fine warp [arwells@erols.com]  
Re: x's and o's [Georgia Van Pelt <gvanpelt@lookingglass.net>]  
New Address [Bonnie Datta <brdatta@vci.net>]  
Re: fine warp [Sue Hunt <76021.3122@compuserve.com>]

-----  
Date: Fri, 18 Dec 1998 06:58:00 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: metal shower hooks

Ingrid wrote:

>As for hanging stuff off the loom to tension: I use old metal shower  
>curtain hooks (which seem to be available again) and 2" washers which are  
>50 gm each.

I use this setup as well, and have found the best place to buy metal shower hooks is old, local hardware stores--not the new category-killer places like Home Depot. If you're lucky enough to have a local hardware store that has survived the onslaught, patronize it! Like local fiber stores, it's use or lose, I'm afraid.

Ruth  
who appreciates & approves of Ingrid's guerilla shower-hook replacement sorties...hmmm, maybe at MAFA this summer...

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

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

-----  
Date: Fri, 18 Dec 1998 07:00:55 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: fine warp

>Don't forget that  
>Lunatic Fringe carries 40/2 merc. cotton in colors.

But isn't sewing thread much finer? Equivalent to 80/2, or something like that?

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

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

-----  
Date: Fri, 18 Dec 1998 08:56:41 -0800  
From: arwells@erols.com  
Subject: Re: fine warp

## WeaveTech Archive 9812

Ruth Blau wrote:

> But isn't sewing thread much finer? Equivalent to 80/2, or something like that?

Ruth-

I remember you saying something like this before, and thought differently -- but had nothing to base it on but hearsay. Then, I read something in WEAVERS and \*meant\* to email you, but of course time went by, I forgot,..... So all I can say, before I let this chance slip by, is that I believe sewing thread to be 50/2 or 60/2 weight. In fact, I still have some (very old) spools of thread which are marked 50 and 60, and I remember 60 as "normal" and buying "50" when I was sewing something heavier, like coats. I don't remember seeing thread sold like this anymore, with the numbers on the top, that is. But I don't believe sewing thread is as fine as 80/2.

Anne in Annandale  
arwells@erols.com

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

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Date: Fri, 18 Dec 1998 07:30:12 -0600  
From: Georgia Van Pelt <gvanelt@lookingglass.net>  
Subject: Re: x's and o's

Those pesky loose warps!

The washers and the shower curtain hooks....a great idea....beats the bent heavy paperclips and my husbands sneakers any day....Georgia of New Mexico

To reply privately, send message to Georgia Van Pelt <gvanelt@lookingglass.net>

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Date: Fri, 18 Dec 1998 14:46:38 -0600  
From: Bonnie Datta <brdatta@vci.net>  
Subject: New Address

Thanks to all on the list for their indulgence, just sending this note to inform all of my email address change.

Bonnie Datta (Currently in Murray, Kentucky)  
Airdrie, Alberta, Canada  
brdatta@vci.net

To reply privately, send message to Bonnie Datta <brdatta@vci.net>

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Date: Sat, 19 Dec 1998 00:13:10 -0500  
From: Sue Hunt <76021.3122@compuserve.com>  
Subject: Re: fine warp

Hi all -

I think sewing thread is 50/2. I have some 50/3 cotton that I bought at an estate sale so this does (did) exist. The tag inside the cone says Lily. I've used it as warp with fine silk weft.

Sue



## WeaveTech Archive 9812

From: Dick Lindell <hataori@writeime.com>  
Subject: Re: fine warp

>arwells@erols.com wrote:

>Ruth Blau wrote:

>> But isn't sewing thread much finer? Equivalent to 80/2, or something

>>like that?

>

>Ruth-

> I remember you saying something like this before, and thought  
>differently -- but had nothing to base it on but hearsay. Then, I read  
>something in WEAVERS and \*meant\* to email you, but of course time went  
>by, I forgot,..... So all I can say, before I let this chance slip by,  
>is that I believe sewing thread to be 50/2 or 60/2 weight. In fact, I  
>still have some (very old) spools of thread which are marked 50 and 60,  
>and I remember 60 as "normal" and buying "50" when I was sewing  
>something heavier, like coats. I don't remember seeing thread sold  
>like this anymore, with the numbers on the top, that is. But I don't  
>believe sewing thread is as fine as 80/2.

I don't think there is no one measure for sewing thread. Serger thread is smaller, quilting thread is heavier .... But Rayon Embroidery thread #40 is about 18,600 yd/lb (according to the manufacturer). This is the equivalent of 45/2. The sewing thread you have in mind may be a little smaller but anything smaller than 50/2 doesn't seem very likely to me.

Dick Lindell, Weaver

Check out Dick's Die-Cut cards at<<http://www.angelfire.com/il/dickshome>>

- - - - -

One who elevates their profession iz the best mechanic, whether preaching the gospel, peddling phisic, or skinning eels for a living.

- Josh Billings

To reply privately, send message to Dick Lindell <hataori@writeime.com>

-----

Date: Sat, 19 Dec 1998 11:04:13 EST

From: JBKra123@aol.com

Subject: (no subject)

SET WEAVETECH-DIGEST NOMAIL JBKra123@aol.com

END

To reply privately, send message to JBKra123@aol.com

-----

Date: Sat, 19 Dec 1998 10:26:12 -0700

From: "Judie Eatough" <jeatough@cougar.netutah.net>

Subject: Re: fine warp

Sewing thread comes in many sizes. 100/3, 60/2 are about the size of all purpose sewing threads. Many of the more expensive threads are 3 ply because it is a rounder thread. (metrosene for example) Then when you add poly core, cotton wrap, the other types of sizing systems are used. Something around Tex 24 (Coats and Clark's Dual Duty) is the average size.

24/2 is the size for basting thread.

## WeaveTech Archive 9812

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

-----  
Date: Sat, 19 Dec 1998 13:01:49 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: fine warp

Dick wrote:

>But Rayon Embroidery thread #40  
>is about 18,600 yd/lb (according to the manufacturer). This is the  
>equivalent of 45/2. The sewing thread you have in mind may be a little  
>smaller but anything smaller than 50/2 doesn't seem very likely to me.

Thanks to Dick & everyone for the input on the weight of sewing thread. After someone mentioned (perhaps privately; I got a few private posts on this issue, too) that sewing threads used to be labeled, I dug back in the thread drawer of my sewing machine for some of my really old spools. Sure enough, they were labeled "50."

A couple of people have mentioned using the rayon (machine) embroidery thread. I use this for my ultra fine tablet weaving (great, strong colors, wonderful sheen), but would not use it for a long, on-loom warp. (In tablet weaving, I make only continuous warps, thus the warp is always under tension.) This stuff is incredibly slick and extremely hard to control. Tho the fact that it's the same fiber as rayon chenille makes it tempting, I think using it would be asking for trouble.

Ruth

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

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

-----  
Date: Sat, 19 Dec 1998 16:05:36 -0800  
From: arwells@erols.com  
Subject: [Fwd: W-Five shafts from four -- update]

This is a multi-part message in MIME format.

-----57791E3F390  
Content-Type: text/plain; charset=us-ascii  
Content-Transfer-Encoding: 7bit

Hi -

Guess I sent this message to the "wrong" Weave List the first time, so here it is. Thanks to those who sent me suggestions on this, BTW. They all helped.

Other than what I stated in the message, below, I would add that my sticky cottolin warp was probably not the greatest for this experiment, as the shed needed lots of clearing. Not helpful when there are lots of floaters! The other comment I would add is that this technique turned out to have an unexpected bonus: extra "treadles" for free! I am always running out of treadles! (Some of you know about my mad dash into the garage one weekend, where I built two more treadles for the Macomber \*and added them to the loom\* which was fully warped with a complicated waffle weave needing 20 treadles! Always an issue ...) Anyway, thanks to the floaters, I only had to tie-up the non-"shaft 5"

## WeaveTech Archive 9812

threads to be able to treadle the threads with/without shed "5." For example, one treadle was tied to shafts 3 & 4. When using that treadle, I could chose to go over \*or\* under the floaters (shaft 5), thereby getting two treadles for one: 3&4 as well as 3&4&5 ! I stretched 6 real treadles to 9 "virtual treadles" with this approach. I'm embarrassed to admit I didn't figure that out right away, though. Really got some mileage out of new pattern opportunities once I realized it.

I wonder. Do any of you on this list have some tricks for getting more mileage out of your treadles??? I can't be the only one always running out of treadles. I seriously dislike skeleton tie-ups, though I sure end up with them frequently! How to avoid them??

Anne in Annandale  
arwells@erols.com

- -----57791E3F390  
Content-Type: message/rfc822  
Content-Transfer-Encoding: 7bit  
Content-Disposition: inline

Message-ID: <36700EC9.6C75@erols.com>  
Date: Thu, 10 Dec 1998 10:11:21 -0800  
From: arwells@erols.com  
Reply-To: arwells@erols.com  
X-Mailer: Mozilla 3.01C-DH397 (Win16; I)  
MIME-Version: 1.0  
To: weaving@quilt.net  
CC: PArd100525@aol.com  
Subject: W-Five shafts from four -- update  
References: <036F6B2DDD49D2119FAC00A0C9E11CBD0B8FD0@kwa02s020.bestnet.com.50.64.206.in-addr.arpa> <366F237F.2A3D@nas.com>  
Content-Type: text/plain; charset=us-ascii  
Content-Transfer-Encoding: 7bit

Here's an (lengthy) update on my experiment of weaving a five shaft pattern on a four shaft loom -- read no further if you're not interested!

Thanks to all the hints and answers I received from my first post on this topic, I changed my strategy in threading. I am doing Bronson lace (every other thread on shaft x, and usually, x=1) \*but\* decided not to have the "shaft one" threads be the unthreaded ("shaft 5") warps. Instead, I followed the advice someone sent and chose the unthreaded warps to be the those for the least used pattern block. Since my warp is a pretty heavy cottolin, sett at 16 epi, that isn't too many warps to have unthreaded. However, for even tension while beaming, I did put each thread in a heddle. For those warps on "shaft 5", while I put the thread through a heddle on shaft 4, I also put an empty heddle from shafts 2 & 3 along with it. I figured that way, if this was not weavable, I could easily rethread the "Shaft 5" pattern block to either plain weave or to another pattern block. After getting the warp beamed on, I confess it was somewhat messy finding and then un-threading those "shaft 5" threads from their temporary threadings. Took longer than I wanted, but it got done and only one thread ended up being crossed. Could have been worse!

The weaving began very slowly. I had to use a pickup stick to raise the floating threads ("shaft 5") high enough for the shuttle to clear when passing beneath them. I wove the first 18 inches this way, and then got inspired. I did two things. First, I changed to a bobbin without flanges (in spite of the lively nature of my cottolin, that is working out ok) and second, I put a stick on top of the warp threads as they crossed the back beam, but under the floating threads ("shaft 5") to raise them (the floaters) slightly. This doesn't interfere with the shed. With these two actions, I found I could now actually throw the shuttle under the floaters without snagging them. The shuttle is long

## WeaveTech Archive 9812

enough so that passing it through the shed and over the floaters is also only a little awkward. I wove the next 20 inches in about 15 minutes! (Hooray for one shuttle weaves and fat threads!)

The only other modification I've had to make to my weaving is to have a big drawing of the tie-up, which includes the "shaft 5" threads, clipped to the loom so that I can remember as I treadle the pattern, when I am supposed to go over/under the floaters. I find that I need to refer to it less and less as I get more familiar with the pattern.

So, overall, I would say this is a success. It can be done without too much sweat and slowdown of weaving. I started this experiment to see if it could be done. In the process, I picked up several more books on lace, several quite old, including the original Bronson weave by Mary Atwater, the Interpretation of the J and R Bronson Domestic Manufacturer's Assistant by Harriet Douglas, and Lace and Lacey Weaves by Mary Snyder. All excellent reading. Many of the patterns are for 5 shafts. H. Douglas notes that this was very common, but gives the following reason: much weaving was done on a counterbalance loom, and the difficulties presented by this very unbalanced weave (alt. threads all being on one shaft) for the counterbalance treadling led to several innovations for dealing with those threads. She says that some weavers found a way to add a 5th shaft just for those threads, and some alternated the threads on two shafts. Interesting. Actually, the J&R Bronson book information was fascinating reading.

All I know. I hope to weave off this warp without too much trouble. Please, keep your fingers crossed that all goes well!  
Anne in Annandale  
arwells@erols.com

- -----57791E3F390--

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

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To: weavetech-digest@List-Server.net

Subject: weavetech-digest V1 #128

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

Thursday, December 24 1998

Volume 01 : Number 128

# WeaveTech Archive 9812

Re: software ["Laura Fry" <laurafry@netbistro.com>]  
Temples ["Bill Koepp" <bgkoe@netxn.com>]  
Re: Temples ["SARA VON TRESCKOW" <sarav@tcccom.net>]  
Re: Stretchers & fly shuttles [JNB@aol.com]  
Re: fine warp [Num1weaver@aol.com]  
Re: weavetech-digest V1 #127 [Tony & Jane Clark <tjclark@one.net.au>]

-----  
Date: Wed, 23 Dec 98 09:48:42 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: software

Software is just another tool. If it constrains your creativity, you either have to find another tool, or discover how to be creative within those constraints.

I have no problem with Fiberworks - I can plug in a straight draw, put it in liftplan mode, then merrily "draw" in the drawdown area of the program. The program then designates the tie-up for where ever I select a warp up. If I want to use, for example, an advancing twill structure, I can do the same.

For block weaves, I use profile mode, then when I have the motif I want, I can use the automatic block substitute, or my own threading, treading, etc.

Laura Fry

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

-----  
Date: Wed, 23 Dec 1998 14:34:34 +0000  
From: "Bill Koepp" <bgkoe@netxn.com>  
Subject: Temples

I've used a temple for years and will not weave without one. I own three sizes, two are metal, they're easier to operate than the wooden ones, in my opinion. The temple reduces friction at the reed, reduces wear on the warp and selvages and really makes it easy to have straight selvages. I place it on the same high pedestal as the end-feed shuttle; a very good tool.  
- - Bill Koepp in CA

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

-----  
Date: Wed, 23 Dec 1998 16:56:29 -0600  
From: "SARA VON TRESCKOW" <sarav@tcccom.net>  
Subject: Re: Temples

Temples are not just for selvage control. They also regulate that the warp threads keep their accurate distance from/to one another. This keeps the middle of the fabric nice and even. Use of a temple also prevents unevenness at the fell line (smileys).  
Think the eating without teeth analogy a good one. Wouldn't be without mine

## WeaveTech Archive 9812

if I couldn't help it.  
Sara von Tresckow  
sarav@tcccom.net  
Fond du Lac, Wisconsin

To reply privately, send message to "SARA VON TRESCKOW" <sarav@tcccom.net>

-----

Date: Wed, 23 Dec 1998 20:37:39 EST  
From: JNBJ@aol.com  
Subject: Re: Stretchers & fly shuttles

<< Re: Stretchers & fly shuttles >>

I use fly shuttles and have rarely used a temple with any of them. I adjust the shuttle and add a small weight to each selvedge thread. The only time I felt one was necessary, with the fly shuttle, was on a 30 epi pearl cotton warp.

Janice Jones

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

-----

Date: Wed, 23 Dec 1998 21:29:59 EST  
From: Num1weaver@aol.com  
Subject: Re: fine warp

the sewing thread that I had 50/3 so I suppose that the 60 was three ply also  
Deanna

To reply privately, send message to Num1weaver@aol.com

-----

Date: Thu, 24 Dec 1998 17:37:26 +1100  
From: Tony & Jane Clark <tjclark@one.net.au>  
Subject: Re: weavetech-digest V1 #127

SET WEAVENTECH-DIGEST NOMAIL tjclark@one.net.au END

To reply privately, send message to Tony & Jane Clark <tjclark@one.net.au>

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End of weavetech-digest V1 #128  
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Subject: weavetech-digest V1 #127  
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Sender: owner-weavetech-digest@List-Server.net  
Errors-To: owner-weavetech-digest@List-Server.net  
Precedence: bulk

weavetech-digest      Wednesday, December 23 1998      Volume 01 : Number 127

Re: Stretchers & fly shuttles [arwells@erols.com]  
Stretchers & software ["Martha H. & Jeffrey D. Hubbard" <hubbard182@world>  
Stretchers [Dick Lindell <hataori@writeme.com>]  
temple question ["Crystal French" <raincrow@vvm.com>]  
Re: temple question [Catherine Markey <markeyali@earthlink.net>]  
stretcher or temple [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
Textile Arts Index [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
adjustments on the AVL [Srude@aol.com]  
Re: fly shuttles/stretchers ["Laura Fry" <laurafry@netbistro.com>]

-----  
Date: Wed, 23 Dec 1998 10:40:16 -0800  
From: arwells@erols.com  
Subject: Re: Stretchers & fly shuttles

Yehudit Abrahams wrote:

> I use 40/2 set at 35/inch and do not weave less than 2 meters. <snip>

Yehudit -

I just caught this part of your message, because I am winding a warp of 40/2 linen at this moment! Is the 40/2 you refer to in this message linen, by any chance?? Is the sett you are using 35 epi?

Thanks -

Anne in Annandale  
arwells@erols.com

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

-----  
Date: Wed, 23 Dec 1998 10:06:09 -0500  
From: "Martha H. & Jeffrey D. Hubbard" <hubbard182@worldnet.att.net>  
Subject: Stretchers & software

Greetings Everyone,

I use a fly shuttle almost all the time and find that my selvages are at their very worst when I use a temple, especially when weaving 30/2 silk at 36 epi. My take-up generally is around 1 inch on a 48 inch warp. My best selvages occur when I use a well-adjusted end-delivery shuttle, whether thrown by hand or with the fly-shuttle. I own 2 temples that just collect dust and prick my fingers when I'm digging around them to find something else. On the other hand, I agree that if I were to use stretchy yarns or weave rugs, the temples most likely would have to be dusted off.

Regarding software "limitations," I agree with Judie. Software is just another convenient tool to help me design. I could use it to plug recipes into if I so chose - and I did when I had my first program back in the dark

## WeaveTech Archive 9812

ages - , but now I use it to facilitate my own designing. My choice of software is governed by the techniques that I use to design and the features that allow me to achieve that.

Best wishes to everyone for a peaceful holiday season and thank you for your wonderful sharing spirit.

Martha

To reply privately, send message to "Martha H. & Jeffrey D. Hubbard"  
<hubbard182@worldnet.att.net>

-----  
Date: Wed, 23 Dec 1998 09:46:18 -0600  
From: Dick Lindell <hataori@writeme.com>  
Subject: Stretchers

>>"If the selveges pull in, it means my fly shuttle is adjusted too tightly,  
>>right?"

>>

>>Wrong. You need a stretcher when you use a fly shuttle.

>

>I'd be very interested in hearing more views on this topic. In the US, we  
>seem to be taught that using a stretcher (temple) is cheating (except maybe  
>for rugs). In Scandinavian countries, I understand stretchers are used on  
>\*all\* warps. I learned (the hard way) that I cannot control the selvedegs  
>in rag weaving w/out a stretcher, and thus always use one when I'm rag  
>weaving.

>

>I know a number of people who have AVLS w/ flyshuttles. I don't think any  
>of them use stretchers routinely.

I use an AVL, sometimes with a flyshuttle. I almost always use a temple  
(stretcher) on everything even when I'm not using the flyshuttle. Before  
that I had good selvedges (better than most weavers around here, anyway).  
Now I have perfect selvedges all the time. For me weaving without a temple  
is like eating without your teeth - it sure can be done but it's sometimes  
pretty messy <G>. With the right kind of temple, properly adjusted and  
advanced frequently the results are (IMHO) well worth the small effort.  
The only thing I don't use a temple on are 1 up mug rugs (can't find a  
temple that short) <GGG>

Dick Lindell, Weaver

Check out Dick's Die-Cut cards at<<http://www.angelfire.com/il/dickshome>>

- -----

One who elevates their profession iz the best mechanic, whether preaching  
the gospel, peddling phisic, or skinning eels for a living.

- Josh Billings

To reply privately, send message to Dick Lindell <hataori@writeme.com>

-----  
Date: Wed, 23 Dec 1998 10:10:21 -0600  
From: "Crystal French" <raincrow@vvm.com>  
Subject: temple question

Hi,

There was a recent discussion on the rug weaving list about using temples  
and it was recommended that the metal temples worked best for rug weaving.

I am curious, as I have not done a lot of really fine weaving (yet), as to

## WeaveTech Archive 9812

what type of temple those of you who use them prefer?

Crystal  
raincrow@vvm.com

To reply privately, send message to "Crystal French" <raincrow@vvm.com>

-----

Date: Wed, 23 Dec 1998 09:16:10 -0800  
From: Catherine Markey <markeyali@earthlink.net>  
Subject: Re: temple question

In response to Crystal's query on which temple...I occasionally do use a temple (though not yet w/fly shuttle), and it depends on the fiber/project. I use a metal one for sturdy fabrics - or double weaves where the different layers want to behave differently in terms of draw in, and the wooden temple for silk or fine wools.

Catherine Markey  
markeyali@earthlink.net

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

-----

Date: Wed, 23 Dec 1998 13:35:56 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: stretcher or temple

Hi Ruth:

I never use a stretcher except when I have done a rug (few and long ago) I have never used one on the AVL, not found any need to.

I adjust the end feed shuttle till the tension is just tight enough that there are NO loops at the selvages. This ensures minimal drawin.

I did use a type of stretcher called Signe's Width Holder, which hooks into the selvedge, a string out to the side frame of the loom and down to the lower frame member. It was adjustable and tensioned with an elastic band. Much easier to adjust, move forward, did not get in way of hand movement and you could see the cloth.

And I agree with Margaret that the stretcher has to be used with collapse fabrics that are made from high twist yarn. I have also found that it is better to use a stretcher with leno, bead or otherwise.

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 9812

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

-----

Date: Wed, 23 Dec 1998 13:35:58 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Textile Arts Index

Hi Bill:

I use my Index often, yesterday in fact, and I too miss the fact that the last 10 years are not there. It is not the same as the indexes in the magazines themselves. The Index was so beautifully cross referenced.

I wrote to Sadye Tune Wilson several years ago, asking her is there was a sequel, if she were planning one, or if there were plans to make the Index available for the computer. She did not respond. I did have the correct address.

I would certainly welcome a new update.

The last 10 years should not be as onerous a task as the first 50

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>

-----

Date: Wed, 23 Dec 1998 15:29:56 EST  
From: Srude@aol.com  
Subject: adjustments on the AVL

Sorry if somebody has already responded to this. I'm way behind on reading digests.

Yehudit says that the AVL bench isn't the right height to weave. I'm tall (6 feet, with a 36-inch inseam), so I have the problem that the bench CANNOT be adjusted to be comfortable for me. The solution? remove it altogether and use an adjustable drafting stool or other chair that will be the right height for your legs and back.

It is unreasonable to believe that one bench height can be right for all of us, tall and petite, so each weaver should experiment with alternatives. It's your back, they're your legs, AVL can't take responsibility for them - you have to do it.

I've put blocks under my Glimakra for the same reason. Its original height didn't allow enough room for my knees. This means some adjustments to the

## WeaveTech Archive 9812

length of tie-up cords, but so what? Tie-up cords are cheaper than injuries. Unless you want to continue to cause yourself pain, you should make any modifications to your loom that will prevent pain. Or be forced to give up weaving? No, I don't think so!.

Having gone through back surgery because of a disk injury caused by spending too much time bent down under the Glimakra changing tie-ups, I'm willing to do whatever it takes to make my loom suit me. I don't force myself to suit the loom any more.

End of tirade.  
Happy weaving, and happy holidays to you all.  
Sandra in San Jose  
srude@aol.com

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

-----

Date: Wed, 23 Dec 98 09:45:34 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: fly shuttles/stretchers

As with so much in weaving, there is no such thing as a general rule. Very fine yarns, high twist yarns, weft face structures - all these may indeed "require" a stretcher.

In my usual weaving - about an 8/2 grist - I rarely (I won't say \*never\*!) use a stretcher. I do own one, just found that for the majority of my production weaving, it isn't necessary and it slows me down too much to advance it along the fell line.

That doesn't mean I won't ever use one - especially for a singles linen warp, for where ever I feel that one would be necessary to achieve the quality of cloth that I require.

The general rule of thumb is no more than 10% draw in on the loom. More than that and the warp threads will abrade and (sob!) break.

On a 60" wide warp of 8/2 cotton, my on loom width will be around 56" - again depending on weave structure etc. Plain weave is less, fancy twills may be more. But if it draws in less than 54", I would use the stretcher.....

Laura Fry

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

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To: weavetech-digest@List-Server.net  
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Reply-To: weavetech@List-Server.net  
Sender: owner-weavetech-digest@List-Server.net  
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Precedence: bulk

weavetech-digest      Wednesday, December 23 1998      Volume 01 : Number 126

Macomber ESP      [Catherine Chung <cacjhc@erols.com>]  
Re: W:AVL - harness assembly/adjusting chains/Eleanor Best CD ["Yehudit A"  
Re: Stretchers & fly shuttles      [Ruth Blau <rsblau@cpcug.org>]  
Re: Stretchers & fly shuttles      [Janet Stollnitz <jstoll@cpcug.org>]  
Re: Stretchers & fly shuttles      [Marge Coe <MargeCoe@concentric.net>]  
Re: software comment      [Terri Tinkham <arachne@humboldt1.com>]  
Textile Arts Index      ["Bill Koepp" <bgkoe@netxn.com>]  
Re: Stretchers & fly shuttles ["Yehudit Abrahams" <gabraham@netvision.net>]  
Re: software comment      ["Judie Eatough" <jeatough@cougar.netutah.net>]

-----  
Date: Tue, 22 Dec 1998 11:06:56 -0500  
From: Catherine Chung <cacjhc@erols.com>  
Subject: Macomber ESP

I have an electronic pedal (no air-dobby) to hook up to my Macomber.  
Does anyone have any advice, words of wisdom...?

Cathie

To reply privately, send message to Catherine Chung <cacjhc@erols.com>

-----  
Date: Tue, 22 Dec 1998 22:41:21 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: W:AVL - harness assembly/adjusting chains/Eleanor Best CD

"If the selveges pull in, it means my fly shuttle is adjusted too tightly,  
right?"

Wrong. You need a stretcher when you use a fly shuttle.

Yehudit

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

-----  
Date: Tue, 22 Dec 1998 17:54:24 -0500

## WeaveTech Archive 9812

From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: Stretchers & fly shuttles

>"If the selveges pull in, it means my fly shuttle is adjusted too tightly,  
>right?"

>

>Wrong. You need a stretcher when you use a fly shuttle.

I'd be very interested in hearing more views on this topic. In the US, we seem to be taught that using a stretcher (temple) is cheating (except maybe for rugs). In Scandinavian countries, I understand stretchers are used on \*all\* warps. I learned (the hard way) that I cannot control the selvedges in rag weaving w/out a stretcher, and thus always use one when I'm rag weaving.

I know a number of people who have AVLS w/ flyshuttles. I don't think any of them use stretchers routinely.

What's the consensus (if any <ggg>) on this?

Ruth

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

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

-----

Date: Tue, 22 Dec 1998 18:05:53 -0500  
From: Janet Stollnitz <jstoll@cpcug.org>  
Subject: Re: Stretchers & fly shuttles

I use a fly shuttle and don't use a stretcher (temple). By carefully adjusting the tension on the shuttle, I get the same draw-in that I was getting when I used a hand thrown shuttle. The big plus (to me) is that my draw-in is consistent and my selvedges are much nicer (smoother) than when I use a hand thrown shuttle.

Is a 1" draw-in acceptable on a 23.5" wide warp?

Janet

-----  
Janet Stollnitz  
Silver Spring, MD  
-----  
jstoll@cpcug.org

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

-----

Date: Tue, 22 Dec 1998 17:07:33 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: Stretchers & fly shuttles

Ruth Blau wrote:

> I know a number of people who have AVLS w/ flyshuttles. I don't think any  
> of them use stretchers routinely.

>

> What's the consensus (if any <ggg>) on this?

## WeaveTech Archive 9812

I mostly use a fly shuttle and I almost never use a stretcher. In Ann Richards's class at Convergence, Ann felt that a stretcher was mandatory when using high twist yarns in the weft. (I hasten to add this was not on the itchy bitsy samples we were doing, but on real-life, full-size samples we \*will\* be doing.) This advise makes a lot of sense as high-twist weft would undoubtedly cause a tremendous and immediate draw-in.

Margaret

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

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

-----  
Date: Tue, 22 Dec 1998 17:45:13 -0700  
From: Terri Tinkham <arachne@humboldt1.com>  
Subject: Re: software comment

(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).

Try ProWeave. Because it is a draw program rather than a plug n chug, you can draw, scan etc into the program then ask for a fabric analysis and it automatically gives you the treading, treadling and tie up.

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

-----  
Date: Tue, 22 Dec 1998 18:14:19 +0000  
From: "Bill Koepp" <bgkoe@netxn.com>  
Subject: Textile Arts Index

> THIS MESSAGE IS IN MIME FORMAT. Since your mail reader does not understand this format, some or all of this message may not be legible.

- --MS\_Mac\_OE\_2997195259\_2466395\_MIME\_Part  
Content-type: text/plain; charset="US-ASCII"  
Content-transfer-encoding: 7bit

Is anyone aware if the Textile Arts Index by Sadye Tune Wilson & Ruth Davidson Jackson has a sequel ? The book lists authors of weaving articles from 1950 through 1987; I'm hoping there is a new edition or a sequel taking the information closer to the present ? I'd be grateful for any news about this. - Bill Koepp

- --MS\_Mac\_OE\_2997195259\_2466395\_MIME\_Part  
Content-type: text/html; charset="US-ASCII"  
Content-transfer-encoding: quoted-printable

<HTML>  
<HEAD>  
<TITLE>Textile Arts Index</TITLE>

# WeaveTech Archive 9812

</HEAD>

<BODY BGCOLOR=3D"#FFFFFF">

Is anyone aware if the <U>Textile Arts Index</U> by Sadye Tune Wilson & Ruth Davidson Jackson has a sequel ? The book lists authors of weaving articles from 1950 through 1987; I'm hoping there is a new edition or a sequel taking the information closer to the present ? I'd be grateful for any news about this. - Bill Koepf

</BODY>

</HTML>

--MS\_Mac\_OE\_2997195259\_2466395\_MIME\_Part--

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

-----

Date: Wed, 23 Dec 1998 08:12:18 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: Stretchers & fly shuttles

I guess it depends on how long the weaving and how fine the material. I use 40/2 set at 35/inch and do not weave less than 2 meters. I need the strong pull-in to get a good selvege at that fine a thread.

Even on my drawloom, where there is hardly any pull-in I use a stretcher because even the slightest pull in prevents a good even beat.

By the way, the "cheating" part in America comes from the Navajos, where only the very young weavers would weave a cord at either end of the frame loom to attach to the side beams because the sides were going in. When I taught this kind of weaving, the great learning task was to do a little tapestry on a frame without the ends going in, which meant waving the the weft, etc. However, using a strethcer when using a pedal loom and once more a fly shuttle, we are talking about something else entirely.

Yehudit

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

-----

Date: Tue, 22 Dec 1998 23:14:23 -0700  
From: "Judie Eatough" <jeatough@cougar.netutah.net>  
Subject: Re: software comment

>(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).

This comment always bothers me just a little because of my math background.

After all 3 x 7; 21; and 42/2 -- all name the same number. And so do a lot of other things. <gg> But however we name the number, it remains the same.

A drawdown; a threading and liftplan; a threading, tie-up, and treadling; a piece of cloth -- all name the same thing.

All of these methods of visualizing the finished cloth can lead to creative



## WeaveTech Archive 9812

>  
> thank you  
>  
> Dini

Of course, and I do apologize for just passing on a remark like that without thinking or verifying....

Please accept my apology....

--

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

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

-----

Date: Tue, 22 Dec 1998 09:19:31 +0000  
From: Peter Collingwood <peter@plysplit.demon.co.uk>  
Subject: tangles

This subject heading allows me to pass on a story.

Jun Tomita wanted to choose a weaving teacher in Japan, his home. He found what he thought was the best one and asked if he could be an apprentice. The weaver just pointed to a tangled skein of silk in the corner and said \*Wind that with no breaks\*. Jun sat there for over 5 days, carefully untangling the skein and winding it into a perfect ball. The weaver inspected it and said \*OK you can work with me\*

Probably a better way of deciding on someone's suitability than reading a long CV. It proved in a very practical way Jun's patience and ability to handle yarn.

You may know his excellent little book on tie-dye called Kasuri, one result of that apprenticeship.

Peter Collingwood

<peter@plysplit.demon.co.uk>

To reply privately, send message to Peter Collingwood <peter@plysplit.demon.co.uk>

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End of weavetech-digest V1 #125  
\*\*\*\*\*

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

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SET WEAVETECH-DIGEST NOMAIL [your e-mail address here]
END
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-To restart mail after stopping it temporarily (i.e., for vacation):

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SET WEAVETECH-DIGEST MAIL [your e-mail address here]
END
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From: owner-weavetech-digest@List-Server.net (weavetech-digest)  
To: weavetech-digest@List-Server.net  
Subject: weavetech-digest V1 #124

# WeaveTech Archive 9812

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, December 21 1998

Volume 01 : Number 124

AVL springs  
RE: tangles

[Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
["Judith Favia" <cronenorth@earthlink.net>]

-----  
Date: Mon, 21 Dec 1998 18:09:23 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: AVL springs

Hi Catherine:

The springs on the 24 shaft that I have are smiling only slightly. They unhooked on me too, and were so loose to begin with that there was no tension at all, even when fully extended at mid travel. In fact that seemed to be the problem.

The chains on mine were all different lengths, that seemed to have little to do with the placement of springs.

So I used some sense and decided that they should all hang at similar smile levels, forget the lengths of chain. This now works.

Unhooking of cables from top frame of each shaft may be due to a couple of things.

1. If the loop on the cable faces forwards on some shafts and back on others the shafts can hang up on each other, especially after advancing the warp. Turn them so they all face the same way.
2. If the loops on the heddles are not all cut, the wire that stops the heddles from falling of the shafts can get caught in the loops at the bottom (rarely).
3. It may be the return spring tension. If the tension is not high enough the shaft may go down slowly, but the cable to the shaft hooks may already be at the rest tension, and therefore be loose and come unhooked.

All I can think of right now

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 9812

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

-----  
Date: Mon, 21 Dec 1998 20:35:12 -0600  
From: "Judith Favia" <cronenorth@earthlink.net>  
Subject: RE: tangles

This is a multi-part message in MIME format.

- =====\_NextPart\_000\_000A\_01BE2D21.68BADD00  
Content-Type: text/plain;  
    charset="iso-8859-1"  
Content-Transfer-Encoding: 7bit

I have only been warping with a paddle for the past few months and I use both Peggy Osterkamp's and Leslie Voiers' directions as reference materials. When using a paddle, it is essential to rotate the paddle around the end pegs (think of how a paddle wheel is shaped). If you do this for each end peg, you do not build up twist in the bundle of yarns. I am not sure how you would mimic this motion when using fingers, but I have had wonderful results.

I do a version of sectional warping in which I use a reel and paddle warp each section. I take the sectional bundle right off the reel, insert an end stick and two lease sticks through the cross and lay it out on a table. The other end of the of the bundle just drops into a paper bag -- with a bundle tie or two to keep it in order.

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

-----Original Message-----  
From: owner-weavetech@List-Server.net  
[mailto:owner-weavetech@List-Server.net] On Behalf Of Ingrid Boesel  
Sent: Thursday, December 17, 1998 9:44 AM  
To: weavetech@List-Server.net  
Subject: tangles

I was in a workshop where we all put on very smooth lovely 2/20 silk warps.

We all used the warping board, with 3 or 4 ends at a time. One person used a paddle 8 threads with a strict cross at both ends, most of us used our fingers to separate the warps and one just grabbed a bunch. One person used 2 threads and warped the warp twice as long with half the number of ends.

She was the first to finish.  
A few of us used the F2B and the rest used B2F.

The least trouble was  
paddle  
fingers with 2 threads double length F2B  
fingers with 3 or 4 threads F2B  
fingers with 3-4 threads B2F  
grabbing a bundle

Now it was not just the warping process that I am talking about here because several people with F2B warps had a fair bit of difficulty dressing the warp due to tangles.

## WeaveTech Archive 9812

The noticeable difference was in the amount of time spent on tangles behind the shafts while weaving.

The bundler was a B2F (don't ask me why she did this) and had to cut her warp off after a yard. It was hopelessly tangled.

Even with fingers separating the warp a lot of twists built up in the 3 to 4 threads and those often became worse and worse as you went along. Those who kept lease sticks in noticed it first, but were no better off than those who did not have lease sticks in. The F2B had NO tangles behind the shafts and weaving went smoothly.

With table looms we had no comparisons to sectional warping, but in my experience, this is the most trouble free, IF YOU CAN COUNT. How come the short section is always in the middle?

Ingrid

~~~~~

When You Are Warped, What's Weft

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

- =====\_NextPart\_000\_000A\_01BE2D21.68BADD00

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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only been warping with a paddle for the past few months and I use both =  
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## WeaveTech Archive 9812

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size=3D2></FONT></SPAN>&nbsp;</DIV>  
<DIV><SPAN class=3D660163317-20121998><FONT color=3D#0000ff face=3DArial =  
size=3D2>Judith</FONT></SPAN></DIV>  
<P><FONT face=3DArial size=3D2>Judith Favia, Minneapolis, MN</FONT> =  
<BR><FONT=20  
face=3DArial size=3D2>cronenorth@earthlink.net</FONT> </P>  
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owner-weavetech@List-Server.net=20  
[mailto:owner-weavetech@List-Server.net]<B>On Behalf Of</B> Ingrid=20  
Boesel<BR><B>Sent:</B> Thursday, December 17, 1998 9:44 =  
AM<BR><B>To:</B>=20  
weavetech@List-Server.net<BR><B>Subject:</B> =  
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## WeaveTech Archive 9812

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Warped, What's Weft<BR><I><BR></I>Ingrid Boesel, the weaving half of =  
Fiberworks PCW<BR>Visit us at:=20  
<http://www3.sympatico.ca/fiberworks.pcw><BR><BR><BR>To reply =  
privately, send=20  
message to Ingrid Boesel<?fiberworks.pcw@sympatico.ca>=20  
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- -----=\_NextPart\_000\_000A\_01BE2D21.68BADD00--

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

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End of weavetech-digest V1 #124  
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-To stop mail temporarily (i.e., for vacation):

SET WEALETECH-DIGEST NOMAIL [your e-mail address here]  
END

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

SET WEALETECH-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 #123  
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, December 21 1998            Volume 01 : Number 123

Re: chenille upholstery ["Martha H. & Jeffrey D. Hubbard" <hubbard182@wor  
Re: chenille upholstery [Al and Su Butler <apbutler@mc.net>]  
AvL springs ["Darlene Mulholland" <darmul@netbistro.com>]  
Re: Eleanor Best's Article in CW 5/95 [Barbara Nathans <bnathans@mindspri  
Re: Chenille upholstery [weevings@juno.com]  
Re: AVL adjustments ["Laura Fry" <laurafry@netbistro.com>]  
Sewing thread [Shelly Leichter <mileich@dlapr.lib.az.us>]

-----  
Date: Mon, 21 Dec 1998 07:27:36 -0500  
From: "Martha H. & Jeffrey D. Hubbard" <hubbard182@worldnet.att.net>  
Subject: Re: chenille upholstery

We have a sofa from the early 70's with what looks and feels like rayon chenille stripes. Except for some sun fading, the fabric is holding up well. It is still quite strong and showing no signs of wear.

## WeaveTech Archive 9812

Happy holidays, everyone.

Martha

To reply privately, send message to "Martha H. & Jeffrey D. Hubbard"  
<hubbard182@worldnet.att.net>

-----  
Date: Mon, 21 Dec 1998 08:11:10 -0800  
From: Al and Su Butler <apbutler@mc.net>  
Subject: Re: chenille upholstery

Jo Anne Ryeburn wrote:  
>I believe that rayon is a fairly weak fiber, especially  
> so when wet. I could be wrong and would appreciate more knowledgeable  
> comments on this!<

Many, many years ago I taught a series of classes called Fiber Facts. One of the areas we explored was the tensile strength of the various fibers weavers use. While not presently recalling the exact numbers, I do remember rayon and rayon chenille came in with a tensile strength of around 60, which means you could gently pull on a rayon thread 60 times before it would break. Wool on the other hand had a tensile strength somewhere in the neighborhood of 300, cotton about 250 and silk was over 500. The point is, a fiber may feel strong to our hands, or may not break easily with one or two tries. The overall wearability of the fiber will be determined by its tensile strength.  
Best for the holidays.....  
Su :-)

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

-----  
Date: Mon, 21 Dec 1998 06:24:06 -0800  
From: "Darlene Mulholland" <darmul@netbistro.com>  
Subject: AVL springs

Is it possible you don't have enough heddles spread to the ends of each shaft to keep everything balanced? I always have about 15 -20 on the outside past the cables that attach the top of the shafts when I'm weaving something narrow on my loom.

On a few warps I've had those above cables bounce off and I use twist ties to keep them from doing that. It isn't pretty but works well. That seems to happen only on dense or sticky warps that tend to pull all the hanging shafts forward so pushing them back every now and again helps. I got that advice from Tom at AVL and it did work but the twist ties on the offending shafts only seem the best answer.

Hope everyone has a great holiday season with many blessings,

Darlene Mulholland  
darmul@netbistro.com  
<http://www.pgmoneysaver.bc.ca/weaving/>

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

## WeaveTech Archive 9812

Date: Mon, 21 Dec 1998 09:44:05 -0500  
From: Barbara Nathans <bnathans@mindspring.com>  
Subject: Re: Eleanor Best's Article in CW 5/95

I got a response from Eleanor in answer to several questions I had that were raised by her article.

Basically I asked if she had any comments on the rayon yarns she used; for more info about the springs she used on the top of her spool racks; about what Rabbit Goody has available for sale (Rabbit Goody, for those who are curious is a wonderful spinning and weaving historian and teacher--could I say the Alan Fannin of spinning??--with a speciality of industrial techniques-- based in the Cooperstown NY area); and about the velcroed bouts.

Here are a few quotes

"The rayon has a wonderful feel and drapes beautifully but I think that it lacks the body for some purposes. The colors are marvellous and the shadings in different lights give them a glimmering appearance. I bought most of the colors from Madiera and they have been really handy for weft additions as well."

"... the springs on the spool rack are much finer than a screen door spring. My husband purchased them at the local hardware and they are 5/16" diameter and 18 gauge wire. These would be wide enough to slightly stretch across the top of the rack and allow the threads to pass through the loops. The styrofoam was cut to about 14" thickness and was used to stabilize the yarn so it would not slip out easily. The styrofoam was passed through the length of the spring down the middle of it."

"Now to the velcro. It worked quite well if I left the yarn with a fairly long leader (at least 2") otherwise it tended to pull out if left overnight. Since then I have found that dampening the rayon with water (spray it on or even use spit!) will set it and take away the fly away aspect so you can control it much better.

I stuck the bouts to the velcroed stick as well as individually and yes, I too sometimes have twisted the group but oddly I have found that it straightens as I weave. Can't explain this."

"Yes, I think that Rabbit dabbles in many facets of the weaving equipment and yarns. Her husband often picks up odds and ends from old mills and sometimes she is willing to share them. Her address is Rd #2, Apple Valley, NY 13320.

## WeaveTech Archive 9812

Her phone number is 1-518-284 2896 and her school number is 607-264-8400 but I would be surprised if you got an answer from either of these as she doesn't often return messages. "

"You asked me to repeat the article on the warping but I would think that the upcoming "composite" of old CW newsletters might be of interest to those who are not already members of the CW. As soon as it is published we can announce it in the AVL digest".....

OH. she also mentions the WIF files.... quote "By the way, the WIF files are being improved upon constantly. All of the programmers are up to date except ProWeave and Fiberworks' color feature and WeaveIt's conversion. " The CD Catherine Markey mentioned is in WIF.

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

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

-----

Date: Mon, 21 Dec 1998 11:15:14 -0500  
From: weevings@juno.com  
Subject: Re: Chenille upholstery

When I worked as a designer for a textile manuf., one very small part of what we produced was upholstery for "contract furniture" as in office chairs, etc. Commercial fabric like that has to pass a "stress test" where they subject it to abrasion and it has to meet a certain standard. Obviously, this doesn't apply to residential furniture, if you've looked at what they're putting on some furniture today.

Anyway, we did use rayon chenille successfully in our upholstery, usually with a 20/2 or 12/2 polyester or rayon or both, warp, often in block weaves of 3/1, 1/3 twill. There was no chenille in the warp for the usual design reason: it was cheaper to use it only in the weft!

So, if you've looked at the chair fabric with a weaver's eye, and the construction is good, and you love the pattern, go for it, don't worry about the chenille part of it. And wouldn't you have loved to have seen Ingrid in her ponch???

Bonni in Jersey City, NJ, done with her chenille scarf binge, back to 50+  
ppi :oC

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Date: Mon, 21 Dec 98 09:01:19 PST  
From: "Laura Fry" <laurafry@netbistro.com>

# WeaveTech Archive 9812

Subject: Re: AVL adjustments

Hi Catharine,

Yes, in my experience the two things are related.

Can't remember if it was on this list that I mentioned that I weave at "speed" and if the springs are too loose, the cables will bounce off the pulleys, and the sweep arm/knife will not pick correct sheds. My springs are not "straight" across, but in a very gentle smile, on a slightly descending arc that matches (approximately) the slope of the shafts at rest.

Darlene Mulholland replaced all her springs when she bought her new-to-her 24s loom and I believe has had no problems with it. So far I've just tightened mine up a little, especially on the last two (15 & 16), but I'm thinking a whole new set of springs might be in order soon.

I use plastic tubing over the hook and dangling chain to prevent foul ups underneath. You can even get the shrink type tubing once you have adjusted your loom the way it works best, but because I'm considering replacing the springs, I haven't gone that far - yet. My loom was ordered in 1981, received in 1982, has woven literally \*miles\* of fabric and still has the original springs.

Laura Fry  
down to the last 10 yards and now using a  
"beastly" rayon boucle for weft :C

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

-----  
Date: Mon, 21 Dec 1998 15:55:36 -0700  
From: Shelly Leichter <mileich@dlapr.lib.az.us>  
Subject: Sewing thread

>From one of my older weaving newsletter columns (one paragraph, therefore out-of-context, but basically on topic):

The O.N.T. sometimes seen on Coats & Clark spool cotton stands for "Our New Thread." This softer, stronger thread is composed of six strands of cotton twisted together, instead of the usual three. Cotton thread comes in sizes ranging from coarse (8) to fine (100). A size 60 sewing thread signifies 60/3; this number is a carry-over from the 3-ply numbering system. Currently a number 60 thread is actually 120/6. Mercerized sewing thread is a 3-ply yarn and about a number 50 in size.

Shelly Leichter  
Phoenix AZ USA  
mileich@dlapr.lib.az.us

To reply privately, send message to Shelly Leichter <mileich@dlapr.lib.az.us>

# WeaveTech Archive 9812

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weavetech-digest

Monday, December 21 1998

Volume 01 : Number 122

chenille upholstery [Jo Anne Ryeburn <ryeburn@sfu.ca>]  
Re: weavetech-digest V1 #121 [Ingrid Boesel <fiberworks.pcw@sympatico.ca>]  
chenille upholstery [Sue Hunt <76021.3122@compuserve.com>]  
Re: weavetech-digest V1 #121 [Sue Hunt <76021.3122@compuserve.com>]  
W:AVL - harness assembly/adjusting chains/Eleanor Best CD [Catherine Mark]  
Re: W:AVL - harness assembly/adjusting chains/Eleanor Best CD [Marge Coe ]

-----  
Date: Sun, 20 Dec 1998 08:47:25 -0800  
From: Jo Anne Ryeburn <ryeburn@sfu.ca>  
Subject: chenille upholstery

>If you took the small fabric swatch and held it flat one way =  
>on  
>the seat it matched the vertical back of the chair fabric, and if you  
>turned it, it magically became very dark and matched the seat of the chair.  
>r.  
>Ok, so why would they make this "mistake"? They seemed to be matching the  
>  
>\*pattern\* of the fabric...the butterflies were going: /o/ (with the  
>diagonal lines referring to the direction of the wings) on the back so they  
>ey  
>made them also go: /o/ on the seat. To make the direction of the nap  
>reflect the light the same they would have had to "face" the butterflies =  
>on  
>the seat of the chair as in: \o\.

As for the nap vs pattern direction, I would find that either solution, having the nap not match or having the pattern not match, would be annoying.

More worrisome to me would be the idea of using rayon for fabric that would receive hard use. I believe that rayon is a fairly weak fiber, especially so when wet. I could be wrong and would appreciate more knowledgeable

# WeaveTech Archive 9812

comments on this!

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

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

-----  
Date: Sun, 20 Dec 1998 13:47:49 -0500  
From: Ingrid Boesel <fiberworks.pcw@sympatico.ca>  
Subject: Re: weavetech-digest V1 #121

Hi Sue:

I have seen couch upholstery in chenille fabric and it holds up well. Velvet upholstery holds up well too.

Can you special order the chairs with upholstery of your choice, and then choose the butterfly upholstery with the nap in the correct directions. I don't see it as a problem unless the butterflies are flying upside down.

I had a poncho in rayon chenille that I wore about 6 months of the year over a 6 years period. It was quite loosely woven mixed with wools and gimp yarns etc, you know, the 60's. Anyway the thing would not die. Had no chenille and undone gimp in the fringe, but the chenille in the body held up quite well. Staining did not seem to be much of a problem, coffee was spilled a couple of times and soaked out well.

Coolaid won't touch it (acid dye) so some of the fruit juices will not either, but things like walnut which are substantive will stain or dye it. But the color sounds pretty impervious.

And remember the upholstery fabric is not forever, only the frames of the chair. So if you have to replace the fabric in 8-10 years, is that a hardship?

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 9812

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

-----  
Date: Sun, 20 Dec 1998 18:32:46 -0500  
From: Sue Hunt <76021.3122@compuserve.com>  
Subject: chenille upholstery

Message text written by INTERNET:weavetech@List-Server.net  
>I believe that rayon is a fairly weak fiber, especially  
so when wet. I could be wrong and would appreciate more knowledgable  
comments on this!<

I've only woven with a small amount of rayon as an experiment...the size  
was about equal to 10/2 cotton and it was very strong, washed well, and  
other than being a bit slippery to work with, gave me no trouble. I thoug=  
ht  
that rayon chenille would be durable, but then I \*don't \* weave with  
chenille at all, other than doing a sample big enough to know I didn't  
especially like working with it. (Apologies to all you chenille lovers  
<g>). I \*do\* like finished products in chenille, it's just not my thing =  
to  
weave.

Sue

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

-----  
Date: Sun, 20 Dec 1998 18:32:48 -0500  
From: Sue Hunt <76021.3122@compuserve.com>  
Subject: Re: weavetech-digest V1 #121

Message text written by INTERNET:weavetech@List-Server.net  
>Can you special order the chairs with upholstery of your choice, and the=  
n  
choose the butterfly upholstery with the nap in the correct directions. =  
I  
don't see it as a problem unless the butterflies are flying upside down.  
<

Hi Ingrid, =

This did occur to me...the butterflies aren't flying upside down=  
or anything, just sort of a different direction. It is a very well known  
furniture store and they are accomodating, so maybe I will ask about the  
special order thing. I only hesitated because I thought maybe they just c=  
ut  
the pieces out by the hundreds and it wouldn't work...but won't know unti=  
l  
I ask. It has also occurred to me to weave the fabric I want and see if  
they will put it on instead of their fabric.

I really appreciate the comments about chenille resisting stains.=

It is reassuring to know that it doesn't absorb all that well. And, yes,=  
of course it could be replaced in a few years if need be...we are replaci=  
ng  
a dining room set that went through all the years of children in the hous=  
e,  
and the fabric on it was replaced three times, once with handwoven.

## WeaveTech Archive 9812

Thanks for the injection of common sense <g>  
Sue

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

-----

Date: Sun, 20 Dec 1998 20:58:28 -0800  
From: Catherine Markey <markeyali@earthlink.net>  
Subject: W:AVL - harness assembly/adjusting chains/Eleanor Best CD

At last I spent some "quality time" with my 24S AVL. The bugs (my bugs I think) are still being worked out and I try to grasp the technology involved, and get comfortable with the new motion. I know I will be building some muscles. The dfbox wears me out.

The current problems are with the spring lever adjusting chain and to a lesser degree the harness cable will occasionally come off of the harness assembly. The chains are mostly quite loose, though the harnesses appear to be returning properly. As I weave several adjusting chains/springs unhook themselves - one ended up on the floor and I was weaving away without it. This doesn't happen every pick, but certainly at some point every 5 inches. Generally only one side comes off. The spring/chain for the last 6 shafts mostly hangs onto the cloth storage apron/woven cloth. Are these chains/springs supposed to hang down in a "loose smile?" or be straight across? I think the only thing that will keep them from coming undone is to attach them so that they are straight across. Ideas? What about the harness cable unhooking itself from the h.assembly? Are these problems related?

Still, I am thrilled as I travel through my first warp. If the selveges pull in, it means my fly shuttle is adjusted too tightly, right?

Eleanor Best's CD with many thousand patterns is the perfect test drive tool. You can weave them as is, or redesign if you want to spend more time designing. I did both, but found that for the first run through I preferred selecting several dozen patterns in advance and loaded them onto the computer for easy access. It is heaven to change patterns in less than a minute, which includes getting up and walking several steps to the computer.

I look forward to hearing from the AVL professionals.

Catherine Markey in Petaluma, CA  
markeyali@earthlink.net

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

-----

Date: Sun, 20 Dec 1998 22:13:22 -0700  
From: Marge Coe <MargeCoe@concentric.net>  
Subject: Re: W:AVL - harness assembly/adjusting chains/Eleanor Best CD

Catherine Markey wrote:

> The current problems are with the spring lever adjusting chain and to a  
> lesser degree the harness cable will occasionally come off of the  
> harness assembly.<snip, snip>

> I look forward to hearing from the AVL professionals.

This is not I, but I'm going to attempt to respond anyway (since when has a little

## WeaveTech Archive 9812

lack of knowledge hindered responding?)! I keep the springs as loose as possible as long as the shafts have a positive return, that is, as long as the heddles aren't floating around on the non-raised shafts and there's a decent shed. With extremely tight warps, such as one infamous linen, I had to tighten the springs in order to obtain a decent shed.

I've not had any problem with chains unhooking while I'm weaving (though the fickle things do occasionally attach themselves to the chains of other shafts--I think it was Laura who suggested a plastic sheath around the dangling part) I suggest further talks with AVL to unearth the problem.

Keep the reports coming!

Margaret

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

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

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Sunday, December 20 1998

Volume 01 : Number 121

Re: rayon thread  
Seasons Greetings O.T.  
chenille upholstery

[Barbara Nathans <bnathans@mindspring.com>  
[amsford@effect.net.au (Ford, Audrey)]  
[Sue Hunt <76021.3122@compuserve.com>]

-----  
Date: Sat, 19 Dec 1998 20:37:03 -0500  
From: Barbara Nathans <bnathans@mindspring.com>  
Subject: Re: rayon thread

## WeaveTech Archive 9812

As I recently mentioned, Eleanor Best has a very helpful article in the May, 1995 Complex Weavers's newsletter about weaving, samples at any rate, with fine, fly-away, almost invisible rayon embroidery thread, and the technique and a few simple tools she used to wind a sectional warp. I have sent her a note asking for an update on her article. She certainly raves about the colors and inexpensive price of rayon embroidery thread as well as the finished fabric.

- - -

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

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

-----

Date: Sun, 20 Dec 1998 14:36:20 +1000  
From: amsford@effect.net.au (Ford, Audrey)  
Subject: Seasons Greetings O.T.

I will be leaving the list soon to travel to Perth for Christmas, but before I go I should like to say how much I have enjoyed all the discussions. I hope I may be able to make some contribution next year. Best wishes to you all for a happy holiday.  
Audrey in Australia

To reply privately, send message to amsford@effect.net.au (Ford, Audrey)

-----

Date: Sun, 20 Dec 1998 00:48:46 -0500  
From: Sue Hunt <76021.3122@compuserve.com>  
Subject: chenille upholstery

Today we went shopping for a new dining room table and chairs at a Scandinavian furniture store. I can choose from different types and colors of upholstery. The chairs I looked at were covered in a rayon/cotton fabric that was patterned with a good sized paisley outline and some smaller outlined butterflies. The background color was a sort of light "rust" or light orangy brown with the pattern as an outline, in a dark burgundy. The wood is teak, so this color was actually very nice in that it blended well with the wood and your eye followed the line of the chair rather than just having the fabric pattern jump out at you. The \*problem\* was that if you looked at the chairs with a weaver's eye (as we all would), the chair seat fabric appeared much darker than the chair back fabric. I realized right away that they had put the nap going in different directions. If you took the small fabric swatch and held it flat one way on the seat it matched the vertical back of the chair fabric, and if you turned it, it magically became very dark and matched the seat of the chair. Ok, so why would they make this "mistake"? They seemed to be matching the \*pattern\* of the fabric...the butterflies were going: /o/ (with the diagonal lines referring to the direction of the wings) on the back so th-

## WeaveTech Archive 9812

ey  
made them also go: /o/ on the seat. To make the direction of the nap  
reflect the light the same they would have had to "face" the butterflies =  
on  
the seat of the chair as in: \o\. The chair seat being darker seems to b=  
e  
a "mistake" to me...but maybe it's in the eye of the beholder. It could b=  
e  
more annoying to some to have the pattern facing, rather than flowing. An=  
y  
opinions on this? Also has anyone had any experience with rayon chenille =  
as  
a choice for upholstery? It looks very rich and velvety but I am wonderin=  
g  
if it would absorb stains more easily because of its softness. This is no=  
t  
a bulky chenille yarn, very smooth and looks to be somewhat smaller than  
Halcyon's Shimmer Chenille @ 1300 yards per pound. The "cotton" part of t=  
he  
fabric is the small patterning yarn, which is in cotton and probably the  
warp. TIA for any comments...if anyone is weaving chenille for upholster=  
y  
I thought this would be of interest.  
Sue =

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

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Friday, December 25 1998

Volume 01 : Number 129

Re: Stretchers & fly shuttles ["Yehudit Abrahams" <gabraham@netvision.net>  
Re: temple question ["Yehudit Abrahams" <gabraham@netvision.net.il>  
Re: fly shuttles/stretchers ["Yehudit Abrahams" <gabraham@netvision.net.i  
Re: temple question [Ruth Blau <rsblau@cpcug.org>

## WeaveTech Archive 9812

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Date: Thu, 24 Dec 1998 22:28:50 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: Stretchers & fly shuttles

No Anne, I'm using wool. I've used fine linen, but plied 6 fold.

I've been searching for 100's and found it at Convergence, Boker I think, but I haven't ordered yet. When and if I work again in linen I'll keep you in mind. By the way, I never wetted, but always loosened the warp after weaving. The only problem I ever had was loose threads at the bottom, inside, of a double cloth in the round, which I did not discover until I took it off the loom and turned it inside out. If you are doing a single cloth, keep an eye out for a loose thread.

As far as warping, I warp sectional from cones. Since my linen warps were never long, I had no problems as I do sometime with the wool warps which have been as long as 40 meters.

Linen is beautiful, infact, I have a half warped loom with linen and this writing is inspiring me to get back to it.

Regards,

Yehudit

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

---

Date: Thu, 24 Dec 1998 22:34:33 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: temple question

Crystal, how many kinds of temples are there? I only use one, ...metal, seven or eight teeth, and two sliding square rings to hold the two ends together.

Yehudit

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

---

Date: Thu, 24 Dec 1998 22:52:06 +0200  
From: "Yehudit Abrahams" <gabraham@netvision.net.il>  
Subject: Re: fly shuttles/stretchers

OK, I agree, maybe a stretcher isn't adamently necessary. As soon as I wrote that it was, I started weaving my Sheila O'Hara piece on the AVL and found I definately did not need a stretcher. It occurred to me in reading about the 1-4 inch take up some of you are willing to accept, that that would ruin my 40/2 wool weaving in that I vary the weave from tabby to basket. The basket is done in another color and must cover the warp. I can only get a crisp weft-fact weave at 35 epi by having a perfectly straight as an arrow fell line, otherwise, not only are the edges 40 epi but have an advanced fell line which is bad for packing as well as my nerves.

Regards,

Yehudit

# WeaveTech Archive 9812

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

-----  
Date: Thu, 24 Dec 1998 17:31:19 -0500  
From: Ruth Blau <rsblau@cpcug.org>  
Subject: Re: temple question

>how many kinds of temples are there? I only use one, ...metal,  
>seven or eight teeth, and two sliding square rings to hold the two ends  
>together.

There are also wooden temples, but in order to be strong enough to do the job, they have to be rather wide. The metal ones are narrower, thus allowing you to see more of your fabric as you weave. I much prefer the metal ones (I think mine are made by Glimakra). I use them almost exclusively for rag weaving, though occasionally I run into an unusually cranky warp where using a temple is the only way I can keep the selvages smooth and even. This is all handshuttle weaving--no flyshuttle (yet).

Ruth

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

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

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weavetech-digest            Saturday, December 26 1998            Volume 01 : Number 130

Re: more on stretchers                                    ["Laura Fry" <laurafry@netbistro.com>]

## WeaveTech Archive 9812

Date: Fri, 25 Dec 98 14:13:16 PST  
From: "Laura Fry" <laurafry@netbistro.com>  
Subject: Re: more on stretchers

I agree absolutely that there are instances where stretchers are mandatory! :) The problem comes when people forget that others are doing weaves that are different and may not require the tools and techniques that work so well for themselves.....

There are no definitive "rules" in weaving - it all depends on what you are wanting to accomplish and what you need to do with your threads to accomplish it.

I have only one "rule" in weaving - never use a knot where a bow will do. All else is up for grabs IMHO

Oh, yes, and it isn't finished til it's wet finished. :^)

Laura Fry  
wishing all whatever greetings are appropriate at this time of year.....

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

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