WeaveTech Archive 9808

From Majoromo-Owner@List-Server.net  Wed Sep  1 07:13:31 1999
Return-Path: Majoromo-Owner@List-Server.net
Received: from localhost (ralph=localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA06880 for <ralph=localhost>; Wed, 1 Sep 1999 07:08:27 -0700
Received: from bas
by fetchmail-4.5.8 IMAP (single-drop); Wed, 01 Sep 1999 07:08:27 MST
Received: from optima.cs.arizona.edu (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.9.1a/8.9.1) with ESMTP id GAA27122
for <ralph@baskerville.cs.arizona.edu>; Wed, 1 Sep 1999 06:55:39 -0700 (MST)
Received: from salmon.esosoft.net (salmon@salmon.esosoft.net [192.41.17.47])
by optima.cs.arizona.edu (8.9.3/8.9.3) with ESMTP id GAA28359
for <ralph@cs.arizona.edu>; Wed, 1 Sep 1999 06:55:21 -0700 (MST)
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA08334; Wed, 1 Sep 1999 07:32:39 -0600 (MDT)
Date: Wed, 1 Sep 1999 07:32:39 -0600 (MDT)
Message-Id: <199909011332.HAA08334@salmon.esosoft.net>
To: ralph@optima.CS.Arizona.EDU
From: Majordomo@List-Server.net
Subject: Majordomo file: list 'weavetech' file 'weavetech.9908'
Reply-To: Majordomo@List-Server.net
Status: R

--

>From owner-weavetech@List-Server.net  Sun Aug  1 05:03:29 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA11361; Sun, 1 Aug 1999 05:03:29 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id FAA11352; Sun, 1 Aug 1999 05:03:25 -0600 (MDT)
Received: from authoriu (dc-csesp83.idsonline.com [207.176.21.83])
by cpcug.org (8.9.1a/8.9.1) with SMTP id HAA15082
for <weavetech@List-Server.net>; Sun, 1 Aug 1999 07:03:13 -0400 (EDT)
Message-Id: <3.0.3.32.19990801070042.006bd8a0@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Sun, 01 Aug 1999 07:00:42 -0400
To: weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: AVL/Texsolv question
In-Reply-To: <001001bedbcd$9b8c62c0$3267adce@concentric.net>
References: <v04011700b3c95c60792a@[206.83.73.24]>
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

Sue wrote:
> I did a variation on the method Alice uses for keeping track of the shaft
> numbers. I have numbers each shaft top heddle bar in the middle and each
> side. I can then look up to see where I am when threading and while weaving
> I can glance at the shafts and check the lifting by quickly "thumbing"
> through them. It has worked well.

This makes a lot of sense to me. Though I've already color-coded the
heddles, I'd be interested in whether you just wrote on the heddle bars in
permanent marker (gulp--my brand new AVL!) or whether you taped the numbers
on. Especially during the shakedown cruise of the loom, it seems to me
that it would be useful to have a quick check on whether the shafts I
expect to be raised are really the ones that are raised.

I know, I know--the loom is just a tool. But it's also a brand new loom.
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Ruth
--------------------------------------------------------------------------
rsblau@cpcug.org
across the Potomac River from Washington, DC
--------------------------------------------------------------------------

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

>From owner-weavetech@List-Server.net Sun Aug 1 05:13:58 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA12671; Sun, 1 Aug 1999 05:13:58 -0600 (MDT)
Received: from smtp.jjj.net (root@smtp.jjj.net [209.235.31.137]) by salmon.esosoft.net (8.8.5) id FAA12667; Sun, 1 Aug 1999 05:13:57 -0600 (MDT)
Received: from cc429928-a.hwrd1.md.home.com (cc429928-a.hwrd1.md.home.com [24.3.63.99]) by smtp.jjj.net (8.9.1/8.9.0) with SMTP id HAA08989 for <weavetech@List-Server.net>; Sun, 1 Aug 1999 07:11:30 -0400 (EDT)
Message-Id: <3.0.3.16.19990801071145.355fad90@smtp.jjj.com>
X-Sender: wheat@smtp.jjj.com
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (16)
Date: Sun, 01 Aug 1999 07:11:45 -0400
To: weavetech@List-Server.net
From: Wheat Carr <wheat@craftwolf.com>
Subject: Re: Guild Web Site
In-Reply-To: <d0cae04f.24d48858@aol.com>
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

At 01:11 PM 7/31/99 EDT, you wrote:
> Wheat
> I received an application from someone who had downloaded it, with a check
> for $18 dues.
> I thought you up-dated the dues section last spring. It needs to be done -
> PLEASE
> > Dues are $25 for everyone. New members joining after Jan.1 pay half price.
> >
> > Thanks. Hope you had a good planning session at MAFA
> > Joyce
> >
> To reply privately, send message to Keist@aol.com
> >
>

Joyce

that pages was updated MONTHS ago, as in the same day the increase was
approved at the meeting - The url with the membership application is:
http://www.craftwolf.com/potomac/guild/dcwvappl.htm

There are two possibilities. First if they are an AOL member, AOL caches
pages (to give the appearance of having a fast system) so unless when you
revisit a site you reload the page, it will not show updates,

Or they downloaded the page prior to May and are just now sending it in.
The current page shows annual dues as $25 and if they join Jan 1 - May 1 -
$12.50. Since our dues are due on May 1, I probably should change that to
April 30, let me know if you think that is what should be done.

And, yes we did get lots of good info at MAFA, now we have to wait until
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the reps meeting in October for Jill to be elected since nothing will be official until then.
If she is not elected, then we just turn over whatever we have done prior to then.

BTW, we found a house - so I will be moving yet again - have to be out of here by Aug 21st or sooner so I will be bringing you those membership files I did for you - let me know a good day after the 7th to come visit.

Wheat
mailto:wheat@craftwolf.com

To reply privately, send message to Wheat Carr <wheat@craftwolf.com>

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the reps meeting in October for Jill to be elected since nothing will be official until then.
If she is not elected, then we just turn over whatever we have done prior to then.

BTW, we found a house - so I will be moving yet again - have to be out of here by Aug 21st or sooner so I will be bringing you those membership files I did for you - let me know a good day after the 7th to come visit.

Wheat
mailto:wheat@craftwolf.com

To reply privately, send message to Wheat Carr <wheat@craftwolf.com>
Ruth Blau wrote:

> Sue wrote: ... I have numbers each shaft top heddle bar in the middle and each side. ....
> <Ruth wrote:> ... I'd be interested in whether you just wrote on the heddle bars in permanent marker (gulp--my brand new AVL!) or whether you taped the numbers on.

Ruth-

This is what I have done on my Macomber. And, it's as much for threading as for watching what's going up and down given the occasional *ping* problem we know and love with Macomers that still use treadle hooks. .... I used masking tape, and wrote with black marker pen against the white tape. I put it on the top middle and bottom middle of all odd numbered shafts' heddle bars. It's been a big help!

Anne in Annandale
arwells@erols.com

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

Hi Ruth,

I use a DYMO Tapewriter to number the top of each heddle bar at the right corner.....masking tape with a marker pen notation, as someone
mentioned, would also work well. The tape comes in various colors if that would be helpful and the tape sticks to the heddle bar. While sitting centered in front of the loom, I can 'eye' the action of the harnesses very easily.

Ev Berry

To reply privately, send message to ECBERRY <ecberry@ComCAT.COM>

>From owner-weavetech@List-Server.net Sun Aug 1 09:46:57 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA16170; Sun, 1 Aug 1999 09:46:57 -0600 (MDT)
Received: from smtp.vom.com (smtp.vom.com [207.212.58.11]) by salmon.esosoft.net (8.8.5) id JAA16164; Sun, 1 Aug 1999 09:46:56 -0600 (MDT)
Received: from p120 (d7.vom.com [207.212.58.107]) by smtp.vom.com (8.8.7/8.8.7) with SMTP id IAA19359; Sun, 1 Aug 1999 08:16:50 -0700
Message-Id: <3.0.5.32.19990801084534.007e6b50@vom.com>
X-Sender: magdalene@vom.com
X-Mailer: QUALCOMM Windows Eudora Light Version 3.0.5 (32)
Date: Sun, 01 Aug 1999 08:45:34 -0700
To: weavetech@list-server.net
From: Magdalene Aulik <magdalene@vom.com>
Subject: Re: AVL/Texsolv question
In-Reply-To: <37A469C5.56E5@erols.com>
References: <v04011700b3c95c60792a@[206.83.73.24]>
          <3.0.3.32.19990801070042.006bd8a0@cpcug.org>
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

At 08:37 AM 8/1/99 -0700, you wrote:
> I used masking tape, and wrote with black marker pen
> against the white tape. I put it on the top middle and bottom middle of
> all odd numbered shafts' heddle bars. It's been a big help!
> Anne in Annandale

Hi All!

Just be aware that some black markers seep through some tape and then you
*have* marked your new AVL, or whatever else! I found this out the hard
way, but fortunately not on either of my AVL's. I also know they are tools,
but I wouldn't want black markings on them!! For the record, I color coded
my heddles with permanent markers and now think that I would rather have
color coded the bottom bar of the shafts (perhaps the top, too?).

Anywho, enjoy your new loom Ruth!!

Magda

Textura Trading Company, Magdalene Aulik Textiles

e-mail: magdalene@texturatrading.com
http://www.texturatrading.com

To reply privately, send message to Magdalene Aulik <magdalene@vom.com>
Sorry everyone. Just started to thread for a study group calendar project and discovered that I also put numbers on the bottom heddle bar so I can check by either looking up or down when threading.

Sue Peters near the Saginaw Bay
<yapeters@concentric.net>

----- Original Message -----
From: Sue Peters <yapeters@concentric.net>
To: <weavetech@List-Server.net>
Sent: Saturday, July 31, 1999 11:25 PM
Subject: Re: AVL/Texsolv question

> I did a variation on the method Alice uses for keeping track of the shaft numbers. I have numbers each shaft top heddle bar in the middle and each side. I can then look up to see where I am when threading and while weaving.
> I can glance at the shafts and check the lifting by quickly "thumbing" through them. It has worked well.
> 
> Sue Peters near the Saginaw Bay
> <yapeters@concentric.net>
> ------ Original Message -----
> From: Alice Schlein <aschlein@concentric.net>
> To: <weavetech@List-Server.net>
> Sent: Saturday, July 31, 1999 10:15 PM
> Subject: Re: AVL/Texsolv question
> 
> > Ruth asks:
> > > I have a question about marking the Texsolv heddles on an AVL. I plan
To

> > > use permanent marking pens above & below the eye. My question is: at
> > what
> > > > stage of putting together the shafts does one mark the heddles?
> > > >
> > > I have a slightly different approach. I color the bottom bar of each
> > > frame, not the heddles, and I color them in groups of four. The first
> > > four
> > > shafts are red, the second four blue, third four green, etc. I use a
> > > permanent magic marker. They are very easy to distinguish this way while
> > > threading. I've done this to the 16 and 24 shaft looms. My threadings
> > > are
> > > very eccentric, and this system has worked well for me for many years
> > and
> > > many warps.
> > >
> > > I am constantly switching heddles from shaft to shaft for different
> > > threading requirements, so it wouldn't make sense for me to color the
> > > heddles.
> > >
> > > Good luck with the new loom. I can just feel the excitement in the air.
> > >
> > > Alice
> > >
> > > To reply privately, send message to Alice Schlein
> > <aschlein@concentric.net>
> > >
> > >
> > > To reply privately, send message to "Sue Peters" <yapeters@concentric.net>
>

To reply privately, send message to "Sue Peters" <yapeters@concentric.net>

> From owner-weavetech@List-Server.net Sun Aug 1 09:57:11 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA18583; Sun, 1 Aug 1999 09:57:11 -0600 (MDT)
Received: from uhura.concentric.net (uhura.concentric.net [206.173.118.93]) by salmon.esosoft.net (8.8.5) id JAA18570; Sun, 1 Aug 1999 09:57:10 -0600 (MDT)
Received: from marconi.concentric.net (marconi [206.173.118.71])
    by uhura.concentric.net (8.9.1a/98/12/15 5.12)
    id LAA15622; Sun, 1 Aug 1999 11:56:02 -0400 (EDT)
    [1-800-745-2747 The Concentric Network]
Received: from crc3.concentric.net (ts001d30.mid-mi.concentric.net [206.173.103.42])
    by marconi.concentric.net (8.9.1a)
    id LAA11471; Sun, 1 Aug 1999 11:56:59 -0400 (EDT)
Message-ID: <000c01bedc348392d2008a67adce@concentric.net>
From: "Sue Peters" <yapeters@concentric.net>
To: <weavetech@List-Server.net>
References: <v04011700b3c95c60792a@[206.83.73.24]>
    <3.0.3.32.19990801070042.006bd8a0@cpcug.org>
Subject: Re: AVL/Texsolv question
Date: Sun, 1 Aug 1999 11:42:43 -0400
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 5.00.2014.211
X-MimeOLE: Produced By Microsoft MimeOLE V5.00.2014.211
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Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

> Ruth wrote:
> I'd be interested in whether you just wrote on the heddle bars in
> permanent marker (gulp--my brand new AVL!) or whether you taped the
> numbers
> on.

Sue replied: I had the same anxious moment but used a "sharpie, took my time
and printed as nicely I could. Didn't want to tape something on the heddle
bars for fear the edges would at some time in the future start to lift and
catch when raising the sheds.

To reply privately, send message to "Sue Peters" <yapeters@concentric.net>

Hi Ruth:
I marked mine while transferred to temp flat sticks (old pickup sticks) so
that it was easier to mark. The replaced ties.
I marked ever other shaft 1, black, 3 green, 5 red and 7 blue. I found
that green and blue faded to similar colours over the years, so I separated
them well.
I used a Sharpie permanent marker with big flat tip and just ran it along
the eye area. I did not turn over, just one side is enough. It takes a
lot of marker to do all the heddles.
I also marked the top of the centre heddle on each shaft and every 20th one
on each side.

I put 3x as many on shafts 1 and 2 and 2 times as many on shaft 3 and 4
because I do tied weaves a lot.

I also mark the shaft number on top and bottom bar, front and back.
Ruth -

I marked mine with acrylic artists paints diluted with water - blue, yellow, red, (white), purple, orange, green, (white) - repeated twice for 16 shafts. It helps a lot with threading. I've also got taped numbers on the top bars, but I like the idea of color coding the shaft itself too. If I needed to move some heddles from one shaft to the other the colors would get confused. So far haven't had to.

Ann

To reply privately, send message to Ann Cotman <ann@cotman.com>
AAF wrote: "One needs to be very careful about the use of the word
"...inhuman..." for it all too frequently suggests a lack of first hand
experience with real production technology in a real production venue."

Thanks for your correction. I must acknowledge that we are currently in
our "post industrial state" as a result of achievements made in the
production environment and we continue to depend on production weaving for
many things that can be done best in that environment.

"It is this lack of direct experience with mill technology that I have
always maintained causes so many handloom weavers to actually assume that
textile technology is capable of doing more than it can do and attributing
to it a certain sense of "magic" which it does not possess."

This point makes sense to me and may be a cause of some nervousness about
technology. When I wonder if some painstaking effort to throw a shuttle by
hand has been worth while, I ask myself if a production machine somewhere
could have (or would have) done the job more efficiently. It is difficult
to answer such a question without knowing the industry well.

Karen F. Danielson
Huntington University Chado Study Group
Laurentian University
Sudbury, Ontario P3E 2C6
705/522-0206
email: kdanielson@nickel.laurentian.ca

To reply privately, send message to "Karen F. Danielson"
<kDanielson@NICKEL.LAURENTIAN.CA>

> I'd be interested in whether you just wrote on the heddle bars in
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> permanent marker (gulp--my brand new AVL!) or whether you taped the numbers
> on.
Ruth,
I just set up a new 30 in. Studio Dobby and last night numbered the
heddle bars in permanent ink. This worked well for me on my 45 in. AVL
so had no fear of the new enumeration. Take the plunge!
Betty Carlson

To reply privately, send message to Betty Carlson <bettycarlson@earthlink.net>

---

The threads on marking heddles and heddle bars is very timely.
I am assembling my new Cranbrook and just unpacked 1000 heddles.
(I'm used to the metal ones so these look so fragile).

My first thought was to dye each group a different color. I would start
with yellow on #2 (white on #1) and work my way around the color wheel.
Since I work so much with color this would be easy for me to know which
color was on which heddle.

Now I notice that only one person has mentioned that they dye the heddles.
What are the negatives to doing this?
Lois

--
Lois Mueller
Wooden Porch Books
books@woodenporch.com

To reply privately, send message to Lois <books@woodenporch.com>
Lois wrote:
> The threads on marking heddles and heddle bars is very timely.
> I am assembling my new Cranbrook and just unpacked 1000 heddles.
> (I'm used to the metal ones so these look so fragile).

I marked my heddles yesterday, Lois. It took me about an hour & a half to build all 16 shafts & mark 1600 heddles. I'm sure dyeing would take longer. As I put each shaft together (admittedly not a very complex task on an AVL), I laid it on a table (newspaper covering the table) and spread the heddles only enough so that I could mark each heddle. I marked both above & below the eye and on both sides of each shaft. I left one shaft in each sequence white, and used red, green & blue for the other 3 colors. I used Sharpie permanent markers for the task.

Ruth

rsblau@cpcug.org
across the Potomac River from Washington, DC

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

Oh, Ruth, how frustrating to be missing a crucial box!! But you're using
your time wisely in the meantime, good for you. It's just too hot for a
good pout, anyway.

I used one of those "silver" ink markers to write the shaft numbers on
the lower heddle bars, and it hasn't worn off after 10+ years. I had
Sue's concerns about tape coming off, or getting ookie, but on a dark
heddle bar, the silver works great.

It's fun to be included in the "arrival" of this new loom for you, keep
us posted, please.

Bonni in Jersey City, NJ

To reply privately, send message to Bonni Backe <weevings@juno.com>

>From owner-weavetech@List-Server.net Mon Aug 2 05:22:24 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id FAA22237; Mon, 2 Aug 1999
05:22:24 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id
FAA22229; Mon, 2 Aug 1999 05:22:23 -0600 (MDT)
Received: from authoriu (laurel-md-12.idsonline.com [209.8.42.12])
by cpcug.org (8.9.1a/8.9.1) with SMTP id HAA05051;
Mon, 2 Aug 1999 07:21:21 -0400 (EDT)
Message-Id: <3.0.3.32.19990802071850.006b63e0@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Mon, 02 Aug 1999 07:18:50 -0400
To: weaving@quilt.net, weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: Pacific Island Weavers
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

My thanks to all of you on both lists who responded to my call for 20/2
cotton orphans from your stash. I will be packing up a box this week &
shipping it off to Satawal. Your generously donated fiber will become some
woman's beautiful handwoven lava-lava.

Ruth
rsblau@cpcug.org
across the Potomac River from Washington, DC

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

>From owner-weavetech@List-Server.net Tue Aug 3 09:14:46 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id JAA19005; Tue, 3 Aug 1999
09:14:46 -0600 (MDT)
Received: from imo11.mx.aol.com (imo11.mx.aol.com [198.81.17.1]) by salmon.esosoft.net
(8.8.5) id JAA19000; Tue, 3 Aug 1999 09:14:44 -0600 (MDT)
From: Annweave@aol.com
Received: from Annweave@aol.com
by imo11.mx.aol.com (mail_out_v22.4.) id tKIo007546 (4317)
for <weavetech@list-server.net>; Tue, 3 Aug 1999 11:14:15 -0400 (EDT)
Message-ID: <89be5d05.24d86146@aol.com>
Date: Tue, 3 Aug 1999 11:14:14 EDT
Subject: Re: re-what's in a name.....everything!
To: weavetech@list-server.net
I've been following this discussion with interest. Now to add my thoughts. 
I live in a scientific community where everyone uses computers (We have 3 for 2 people!). I find that having a compudobby loom is a great draw. At our annual artist studio tour I attract many people who come mainly to see my loom (and hopefully to buy something made from it). I have a discussion with graphics on a poster and describe how my compudobby loom is similar and different from my non-compudobby loom also in my studio. I talk about the computer as a tool and an aid and point out the multiple treddles on my Baby Wolf and the two treddles on my AVL, plus I have drafts printed out. I also talk about how the computer was originally developed to use with looms. I talk a lot about the design process and comment on the ease the computer is for this and how my AVL helps me weave complicated patterns with ease. Thus I find the compudobby loom is a major attraction and one which draws people who are fascinated by the process. Ann from Los Alamos, New Mexico

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

---

I was just at IWC and Robin and Russ was there. They had some very fine silk yarn which I believe would work. I forget the size because I wasn't interested in it so I just glanced at it. Ann from New Mexico I took Doramay Keasbey's Textures Extraordinare workshop--it was very nice.

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

---

I was just at IWC and Robin and Russ was there. They had some very fine silk yarn which I believe would work. I forget the size because I wasn't interested in it so I just glanced at it. Ann from New Mexico I took Doramay Keasbey's Textures Extraordinare workshop--it was very nice.

To reply privately, send message to Annweave@aol.com
HI all, sorry if you receive this more than once.....I have a new address as of now.... apbutler@ync.net

My old address of apbutler@ameritech.net will no longer function. Thanks!! Su Butler :-)

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

---

Hi,

I'm finally getting settled in to my new digs. The loom is unpacked and put together, the Cyrefco CompuMarche is uncrated and bolted on, cords tied, treadles hooked up. I turn on the loom, turn on the power, cross my fingers.....nothing. Ugh.

I double check my tie-ups, no cords appear to be crossed, the shafts all look to be free and not hung up on each other or anything else. The lower lamms were free, at least before I snitched up the dobbby drawcords. Now there is just a little play. I think the tension is ok for the dobbby drawcords. Yes, I remembered to remove the locking pin from the center pully.

Now is the tricky bit. Figuring out what was wrong. Everything worked fine before the move.

Right now, it appears that the lower dobbby arm isn't moving the full range of motion (the arm that is controlling the hooks) Now it could be that the upper arm is the problem, since both work together, but that isn't where I'm noting the resistance. I video taped
WeaveTech Archive 9808

my disassembly, and I can clearly see in the video the full range of motion for the dobby arm. Normally, you could manually turn the central pully and make the arms move. I can't do that right now. It seems like the problem is related to tension, but I can't figure out where. There is also the possibility that something in the move put the loom out of whack, but I'm not seeing anything obviously wrong either.

Any suggestions? Hints? Ideas? I tried calling Jeff Wilson, but he hasn't been home.

thanks

Gwen
gwenz@iname.com

To reply privately, send message to Gwen Zierdt <gwenz@yahoo.com>

>From owner-weavetech@List-Server.net  Wed Aug  4 07:21:52 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA12342; Wed, 4 Aug 1999 07:21:52 -0600 (MDT)
Received: from imo21.mx.aol.com (imo21.mx.aol.com [198.81.17.65]) by salmon.esosoft.net (8.8.5) id HAA12337; Wed, 4 Aug 1999 07:21:50 -0600 (MDT)
From: JNBJ@aol.com
Received: from JNBJ@aol.com
   by imo21.mx.aol.com (mail_out_v22.4.) id tWUEa20496 (8039) for <weavetech@list-server.net>; Wed, 4 Aug 1999 09:21:11 -0400 (EDT)
Message-ID: <95a15586.24d99847@aol.com>
Date: Wed, 4 Aug 1999 09:21:11 EDT
Subject: Washing long warps
To: weavetech@list-server.net
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Content-Transfer-Encoding: 7bit
X-Mailer: AOL for Macintosh sub 56
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I'd like to ask how any of you deal with washing and drying long warps. Mine are typically 40"-50" wide and anywhere from 30-50 yards long. I usually weave them as fabric so there are no obvious dividing lines to split the length. The shorter ones are no problem, I just wash them and hang them over my second floor railing to dry.
I don't recall seeing any discussion on this so if there has been, please let me know which digest it was in.

Thanks for the help.

Janice Jones

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

>From owner-weavetech@List-Server.net  Wed Aug  4 09:28:49 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA14279; Wed, 4 Aug 1999 09:28:49 -0600 (MDT)
Received: from ns.ametro.net (ns.ametro.net [205.216.82.1]) by salmon.esosoft.net (8.8.5) id JAA14262; Wed, 4 Aug 1999 09:28:47 -0600 (MDT)
Received: from internet (bsl3-26.ametro.net [209.102.185.218]) by ns.ametro.net (8.8.8/AMCIS) with SMTP id KAA02019 for <Weavetech-digest@List-Server.net>; Wed, 4 Aug 1999 10:28:16 -0500
Message-Id: <3.0.5.32.19990804103212.007c5550@pop.ametro.net>
Hi all,

I have sent out 2 messages in the last week, that I did not see on the list. I am going to put them here and see if it makes it. One has a question that I would like answered.

First: In the past few weeks I have missed some digests. I haven't missed calling in to get them, but some numbers are missing. # 423, and 435 never came to me.

Were some digest numbers just skipped or am I really missing some of them?

Second: "ogden" asked about the following:

"demonstrate at a craft fair you should work on the items you are selling. Thant buyers want to feel involved with, or knowledgable about the process that created their item and have a pleasant association to go with it. Don't you think they would be just as interested in the computerized process?"

When I first demonstrated with the Magic Dobby, it was pegged bars at that time, people were extremely interested and wanted to buy what came off the loom with no problem. Men and children were fair facinated by it all.

The next time I demo'd I had the computer hooked up and if anything there was more interest. It seemed that the more "advanced" the technique the more people are intrigued by it.

This ties in to the recent discussions about demo'ing in old time clothes, making it seem that weaving is really a thing of the past. With the computer, people make the connection to what is modern and futuristic. I have a write-up on the original Jacquard loom, the 'punch card' bars that program the loom, etc. I find people are really interested in all this.

Cynthia

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

To reply privately, send message to Cynthia S Crull <cyncrull@datasync.com>
For washing long warps (mine are woven the approx. lengths as yours) I either wash on gentle or soak cycle (often using the extra large front loader new machines at the laundromat---front loaders are much more gentle than top loaders). Then I dry on my line which is circular (one of those pole things that rotate) and lay the yardage over the lines in a draping manner, using clothespins just on the selvedges. For white woolens (I don't dry those in the sun because the sun will yellow white wool) I have a long (16t.) metal pole on uprights that is in the shade. In the winter, I can drape yardage on several plastic coated poles (covered with the plastic covers for shower poles) in the shower using additional poles running the length of the tub. That is in my studio so I don't take up space in usable showers in the house. Anyway, that is what I do and am open for better suggestions. Cheers, Kathleen hndwvnds@ccrtc.com

-----Original Message-----
From: JNBJ@aol.com <JNBJ@aol.com>
To: weavetech@list-server.net <weavetech@list-server.net>
Date: Wednesday, August 04, 1999 8:21 AM
Subject: Washing long warps

> I'd like to ask how any of you deal with washing and drying long warps. Mine
> are typically 40"-50" wide and anywhere from 30-50 yards long. I usually
> weave them as fabric so there are no obvious dividing lines to split the
> length. The shorter ones are no problem, I just wash them and hang them
> over my second floor railing to dry.
> I don't recall seeing any discussion on this so if there has been, please let
> me know which digest it was in.
> >Thanks for the help.
> >Janice Jones
> >To reply privately, send message to JNBJ@aol.com
> 

To reply privately, send message to "Kathleen Stevens" <hndwvnds@ccrtc.com>
I've always just washed mine in the bathtub and then either hung them in long drapes over the washlines as Kathleen suggested OR (and this was fun) stretched them between trees on the lot hammock fashion.
Sara von Tresckow
sarav@powercom.net
Fond du Lac, Wisconsin

Has anyone had any experience with the Weavemaker One designing program and especially any experience with interfacing it with a Macomber air dobby system? If so, what was great and what was not so great?

I have been using the Maple Hill Patternland program and having a challenging time with it. I need a less complicated program that can run my loom. Thanks Sarah Haskell

To reply privately, send message to abm@nh.ultranet.com (Ben Fowler)
Yes, Patternland is a bit difficult to learn, but it is a very powerful program. I recommend ordering the manual Jyoti has written. There is another manual but I have not seen it.

Cynthia Broughton

> I have been using the Maple Hill Patternland program and having a challenging time with it. I need a less complicated program that can run my loom. Thanks Sarah Haskell
>
> To reply privately, send message to abm@nh.ultranet.com (Ben Fowler)
I dyed the heddles for my AVL looms using 3 colors of Rit dye in a small pan on the stove. They need very little dye and take the dye quickly. They have faded very little in the 10+ years they have been dyed. I put them on the loom in groups of 4: blue, white (undyed), red, yellow. I did not use a different color for each shaft as I thought it would be more confusing. My even shafts are always white or yellow and odd ones are blue or red.

Brenda
Brenda Stultz wrote:

> I dyed the heddles for my AVL looms using 3 colors of Rit dye in a small
> pan on the stove. They need very little dye and take the dye quickly.
> They have faded very little in the 10+ years they have been dyed.

I purchased some Rit dye on Monday and dyed some of my Texsolv
heddles blue. They took the dye beautifully. I let them dry overnight and then
rinsed them. Almost all of the dye washed out.

On Tuesday I purchased some permanent markers and used them. They
may fade over time but for now they are fast.

Lois

> --

Lois Mueller
Wooden Porch Books
books@woodenporch.com

To reply privately, send message to Lois <books@woodenporch.com>
heddles blue. They took the dye beautifully. I let them dry overnight and then

rinsed them. Almost all of the dye washed out.

How strange! I washed all my heddles when we moved 5 years ago since they had lots of dust from living across from a corn field. They came nice and clean and lost none of their color.

Brenda

> Lois
>
>> --
>
> Lois Mueller
> Wooden Porch Books
> books@woodenporch.com
>
>To reply privately, send message to Lois <books@woodenporch.com>
>
To reply privately, send message to Brenda Stultz <bjstultz@prairienet.org>

Brenda Stultz wrote:

> At 01:54 PM 8/5/99 +0000, you wrote:
> 
> I purchased some Rit dye on Monday and dyed some of my Texsolv heddles blue. They took the dye beautifully. I let them dry overnight and then
> 
> rinsed them. Almost all of the dye washed out.
How strange! I washed all my heddles when we moved 5 years ago since they had lots of dust from living across from a corn field. They came nice and clean and lost none of their color.

Brenda

Brenda,
Rit Dye's may have change their formula. It says on the box *Not Recommended for 100% polyester or 100% acrylic*.

Lois

--
Lois Mueller
Wooden Porch Books
books@woodenporch.com

To reply privately, send message to Lois <books@woodenporch.com>

I have a question for you AVL users: do you use aprons on your beams? For example, on the plain back beam, do you use an apron, or do you just put a lease stick w/ the loop ends of the warp into the slot? If the latter, I assume you must then lash the stick & warp in? If you do use an apron, how have you attached it to the beam?

And how about with the cloth storage system? Do you have an apron on the cloth takeup?

I've spent most of the week so far putting the new loom together. All I have left to do now is the CompuDobby. Those of you who said that the instructions are clear were quite right. I had very few problems, and for those few, Ken at AVL has been my guardian angel.

By next week, I may have gotten up the nerve to try to put a warp on it. OTOH, I may have to stare at it for a while until it no longer intimidates me.

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

>From owner-weavetech@List-Server.net  Thu Aug  5 16:43:35 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA02510; Thu, 5 Aug 1999 16:43:35 -0600 (MDT)
Received: from scaup.prod.itd.earthlink.net (scaup.prod.itd.earthlink.net [207.217.121.49]) by salmon.esosoft.net (8.8.5) id QAA02501; Thu, 5 Aug 1999 16:43:33 -0600 (MDT)
Received: from pool0379.cvx20-bradley.dialup.earthlink.net [209.179.251.124] by scaup.prod.itd.earthlink.net (8.9.3/8.9.3) with SMTP id PAA12470 for <weavetech@List-Server.net>; Thu, 5 Aug 1999 15:43:40 -0700 (PDT)
Message-ID: <001301bedf93$367b7640$7cfd3b3d@glen>
From: "Jim/Penny Peters" <pjpeters@earthlink.net>
To: <weavetech@List-Server.net>
References: <3.0.3.32.19990805180244.006bef00@cpcug.org>
Subject: Re: aprons? or not?
Date: Thu, 5 Aug 1999 15:38:12 -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 5.00.2314.1300
X-MimeOLE: Produced By Microsoft MimeOLE V5.00.2314.1300
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

on the plain back beam, do you use an apron, or do you just put a
> lease stick w/ the loop ends of the warp into the slot? If the latter, I
> assume you must then lash the stick & warp in? If you do use an apron,
how
> have you attached it to the beam?

Ruth, I have used an apron on the first warp I put on and if the visual
clues are correct, Paul used an apron when he warped this loom. It isn'r
really attached, just has a warp stick in the apron and that is slipped into
the groove on the back beam. ONce you wrap it around the beam once you dont
need any thing else. You can omit the apron and then attach when you reach
the end of the warp to get every last inch from the warp. Peggy Osterkamp
describes it in her book. the advantage of not using the paron is a very
smooth warp on that back beam. I rarely use it on the Home Loom I have

> > And how about with the cloth storage system? Do you have an apron on the
> > cloth takeup?

Yes, I have an apron and am using it. Very easy system. I used the
sandpaper beam to tensin the warp and then wove in a few lease sticks. Then
continued with weaving normally for a foot or so. Brought the apron up to
the front beam and lashed it on. Worked very well for me.

Penny

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

>From owner-weavetech@List-Server.net  Thu Aug  5 18:01:07 1999
In a message dated 8/5/99 5:06:30 PM Central Daylight Time, rsblau@cpcug.org writes:

> example, on the plain back beam, do you use an apron

Yup.

> And how about with the cloth storage system? Do you have an apron on the
> cloth takeup?

Yup again.

If you're looking for advantage of not doing it, I don't think Bonnie Inouye uses an apron, at least not on her cloth storage system.

If you do go the apron route on the cloth storage system, one tip: as the bar at the end of the apron advances under the loom and near the treadle cables, keep an eye on it. Mine got caught a few times early on and significantly wore the coating on the outside of the cable. Eventually one broke, and then the 2nd. Not a big deal to replace, but inconvenient sometimes depending on timing. Now I just keep an eye on it for a couple of advances or so at that point.

Amy
amyfibre@aol.com

To reply privately, send message to AmyFibre@aol.com
WeaveTech Archive 9808

Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Thu, 5 Aug 1999 07:48:08 +0800
To: weavetech@List-Server.net
From: Adriane Nicolaisen/Mark Safron <admark@mcn.org>
Subject: Re:
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

>Has anyone had any experience with the Weavemaker One designing
>program and especially any experience with interfacing it with a
>Macomber air dobby system? If so, what was great and what was not so
>great?

Sarah
I have WeaveMaker One. I don't like something very basic about it. You
can only use up to 32 tie-ups. There's no reason for this and it limits
the length of repeats. This is a serious drawback in my mind. I'm
thinking about Swiftweave instead.
Adriand Nicolaisen

To reply privately, send message to Adriane Nicolaisen/Mark Safron <admark@mcn.org>

>From owner-weavetech@List-Server.net  Fri Aug 6 05:54:37 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA18138; Fri, 6 Aug 1999
05:54:37 -0600 (MDT)
Received: from fep4-orange.clear.net.nz (fep4-orange.clear.net.nz [203.97.32.4]) by
salmon.esosoft.net (8.8.5) id FAA18129; Fri, 6 Aug 1999 05:54:35 -0600 (MDT)
Received: from [203.97.50.145] (d2-u17.wgtn.clear.net.nz [203.97.50.145]) by fep4-
orange.clear.net.nz (1.5/1.3) with ESMTP id XAA27983; Fri, 6 Aug 1999 23:54:34 +1200
(NZST)
Mime-Version: 1.0
X-Sender: annie.t@pop.clear.net.nz
Message-Id: <v04205500b3d17b81e643@[203.97.50.237]>
In-Reply-To: <19990808060957.DAA01352@salmon.esosoft.net>
References: <19990808060957.DAA01352@salmon.esosoft.net>
Date: Fri, 6 Aug 1999 23:54:23 -0612
To: weavetech@List-Server.net
From: Ann Tait <annie.t@clear.net.nz>
Subject: anne field's web site
Content-Type: text/plain; charset="us-ascii" ; format="flowed"
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

Friends and ex-students of Anne Field, I am sure will be interested
to know that she now has her own web site up and running where you
can find out her latest news and see some links to the Christchurch
Arts Centre (where she has her studio) and tourism New Zealand (and
Australia - though you can always ignore those ones!)
ann (without an "e")

To reply privately, send message to Ann Tait <annie.t@clear.net.nz>

>From owner-weavetech@List-Server.net  Fri Aug 6 05:59:50 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA18802; Fri, 6 Aug 1999
05:59:50 -0600 (MDT)
Received: from fep4-orange.clear.net.nz (fep4-orange.clear.net.nz [203.97.32.4]) by
salmon.esosoft.net (8.8.5) id FAA18793; Fri, 6 Aug 1999 05:59:47 -0600 (MDT)
Received: from [203.97.50.145] (d2-u17.wgtn.clear.net.nz [203.97.50.145]) by fep4-
Silly me - I forgot to put the address - www.annefield.co.nz

To reply privately, send message to Ann Tait <annie.t@clear.net.nz>

At 07:48 AM 8/5/99 +0800, you wrote:
>> Has anyone had any experience with the Weavemaker One designing
>> program
>> Sarah

>I have WeaveMaker One. I don't like something very basic about it.
>Adriane Nicolaisen/Mark Safron <admark@mcn.org>

We have WeaveMaker Pro here at SU and, like so many of the weave design
softwares targeted to the handloom weaving trade, it has a most serious
fault. It will not allow a weave design to be initiated from a blank grid.
One can perform all sorts of manipulations of the weave draft once that
quadrant has been completed but no initial design of the weave structure can
be done in it.

This common software fault stems from the most handloom w
At 07:48 AM 8/5/99 +0800, you wrote:
>>Has anyone had any experience with the Weavemaker One designing
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fault. It will not allow a weave design to be initiated from a blank grid.
One can perform all sorts of manipulations of the weave draft once that
quadrant has been completed but no initial design of the weave structure can
be done in it.

This common software fault stems from the most handloom weavers using the
entering, shed sequence (treadling) and sheds (tie-up) to communicate
designs whereas the weave draft (drawdown) is used when, if and as there is
felt a need to see what the fabric will look like. Unfortunately, this is
not the function of the weave draft. Rather than being a two-dimensional
graphic representation of the fabric, the weave draft is a three dimensional
diagram of the fabric structure. Although the third dimension is quite
small, fabric is in fact a three dimensional construct and needs to be
understood in that way if one is to function properly as a woven fabric
designer.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall Rm 215
College for Human Development
Syracuse University
I do not use an apron on the back beam, just insert the square stick in the slot. I do use warp beam flanges, which are excellent to keep the warp from spreading out on the beam, also do not use any packing and have not problems with that. I started using the flanges with my Home Loom and could not weave without them, in my opinion excellent gadget.

If the warp is narrow I just use the sand beam paper to hold it, if not I use an apron, wind on the sand beam paper, use two lease sticks and when I have woven one and a half around the beam I unwind, cut off from the apron and rewind. If the warp is long I will use the cloth storage beam once I have woven about two yards. Just unwind, extend to the storage beam, using wide marking tape at intervals to secure to the beam. The instructions how to do this are in the manual in the weaving section.

Anita Bell
I received a response a month ago when we first heard and was told that they are swamped and should receive 44 and 45 as part of my renewal. I think if we could estimate what is due us, calculate the number of issues to be sent (I believe 45 will be the last) check to see if there are any back issues available that we want, (you can do this by going into the Weavers' web site ) request transferring renewals to Knitters if you are a knitter or perhaps buying a copy of X Technique, and then if there is any money left write it in the request.

To reply privately, send message to "Yehudit Abrahams" <gabraham@netvision.net.il>
I have a friend who has both WeaveMaker One and WeaveMaker Pro. I asked her to help with a possible solution to your question and ALLEN FANNIN's scenario. The following is her reply:

First of all, I own both WeaveMaker One and WeaveMaker Pro so I have tested both of them for analysis. On page 127 of the manual, it describes how to do an analysis in WeaveMaker One. The catch is that a threading must be put in first, but this can be done with a simple click of the cornucopia tool and a random threading will appear. If a straight or point draw is desired, that could be chosen as well. In most commercial applications, the straight draw is preferred.

Then, click on the pencil tool and start entering the design in the "drawdown" area which is blank to start with. That's all there is to it. The pegplan will automatically analyze the pattern and reflect the necessary lifts in the pegplan.

The second assumption that there is no way to see a cross section of the weave pattern is incorrect as there is a constant reflection of the "up and down" threads right beside and above the warp and weft threads so that long skips can be avoided. In addition there is a "float" diagram that can be accessed to give a three dimensional effect if desired.

Although I hate to do it, it sometimes pays off to read the manual! There is a Special Menu that deals with Heddles/Harness, Float Histogram, Split Harness, Show Fabric in 3-D and Fabric Display. Also did you know that WeaveMaker's block substitution is cleverly done by using an algebraic expression? So easy!
Any more questions? It is good to review some of the features that I use infrequently as I am more intrigued with generating patterns than copying or analyzing other's patterns. I also think that there is nothing like trying the pattern with real yarn and setts to see what it really will look like.

Charlotte Lindsay Allison

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

----

As Charlotte points out and I agree,

>Although I hate to do it, it sometimes pays off to read the manual! There is a Special Menu that deals with Heddles/Harness, Float Histogram, Split Harness, Show Fabric in 3-D and Fabric Display.

The Float Histogram window is especially helpful when designing in either WeaveMaker One and WeaveMaker Pro. I always leave float histogram window open, and it instantly reports float length in a graphic way when I am designing. I watch it out of the corner of my eye and can immediately see when float length is too long. A great feature.

By the way, I think the loom control function in these programs is excellent, and whenever possible I convert files to WeaveMaker files when I am ready to drive the loom.

Alice

To reply privately, send message to Alice Schlein <aschlein@concentric.net>
By the way, I think the loom control function in these programs is excellent, and whenever possible I convert files to WeaveMaker files when I am ready to drive the loom.

I've been holding back, but no longer. I just ended a 6 month long unsuccessful attempt to get a adequately functioning upgrade to WeaveMaker One from Designer Software. Every time I reported a show stopper bug, they eventually got around to sending me a fixed version - with a new set of bugs. To their credit, they readily refunded my upgrade fee, but I would rather have a functional upgrade.

Before buying any of Designer Software's products, I strongly encourage you to download a demo version from their web site and ask yourself whether you'll be content with exactly its functionality forever. If not, perhaps you should consider other products.

I use and value my 2 year old copy of WeaveMaker One. I love the promised functionality of WeaveMaker and am only disappointed in its current lack of quality.

Jane

--------------------------------------------------------------------
Jane Eisenstein    janee@softweave.com    http://www.softweave.com/
To reply privately, send message to Jane Eisenstein <janee@softweave.com>
I am making a selvedge reel system for my AVL type loom (from a closet pole with pvc pipes). Is there anyone on this list who uses the selvedge reels that AVL used to make? I'm wondering how you fasten the warp at the beginning so it won't spin around the beam when the end of the warp appears. Also - is it necessary to pack the warp with sticks just like the main warp?

~Betty Lou

Ruth Blau's response:

AVL still makes what it calls selvage rollers. I don't know if this is what you're talking about. I can't answer your specific questions, but there are pictures of this setup in various AVL catalogues. I do know that the AVL version requires that you have the track for the tensioning device.

Ruth
whose AVL is all assembled and who actually got the loom & the computer talking to each other yesterday. Yipppeeeeeeeeee!

rsblau@cpcug.org
across the Potomac River from Washington, DC
WeaveTech Archive 9808

by netexpress.net (8.9.3/8.9.1) with ESMTP id GAA07797
for <weavetech@List-Server.net>; Mon, 9 Aug 1999 06:48:04 -0500
Message-Id: <v03007800003d46e97c07db6@[206.65.65.150]>
In-Reply-To: <199908090957.DAA03507@salmon.esosoft.net>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Mon, 9 Aug 1999 06:49:24 -0500
To: weavetech@List-Server.net
From: Dick Lindell <dlindell@netexpress.net>
Subject: Re: selvedge reel
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

> Is there anyone on this list who uses the selvedge reels
> that AVL used to make? I'm wondering how you fasten the warp at the
> beginning so it won't spin around the beam when the end of the warp appears.

I have used them for 8 years - wouldn't be without them!!!!!. AVL still
sells them, I believe. I just take a few extra turns on the roller and
they "fasten" themselves.

> Also - is it necessary to pack the warp with sticks just like the main warp?

If you are putting more than one end on them it sometimes helps but I don't
do it.

Dick Lindell, Weaver
Visit me at<http://www.angelfire.com/il/dickshome>
or mailto:dlindell@netexpress.net
-----
Don't worry about the world coming to an end today. It is already tomorrow
in Australia. - Charles Schultz

To reply privately, send message to Dick Lindell <dlindell@netexpress.net>

> From owner-weavetech@List-Server.net  Mon Aug  9 07:32:22 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA08311; Mon, 9 Aug 1999
07:32:22 -0600 (MDT)
Received: from spamgaae.compuserve.com (as-img-5.compuserve.com [149.174.217.148]) by
salmon.esosoft.net (8.8.5) id HAA08305; Mon, 9 Aug 1999 07:32:21 -0600 (MDT)
X-Authentication-Warning: salmon.esosoft.net: Host as-img-5.compuserve.com
[149.174.217.148] claimed to be spamgaae.compuserve.com
Received: (from mailgate@localhost)
  by spamgaae.compuserve.com (8.9.3/8.9.3/SUN-1.3) id JAA02881
  for weavetech@list-server.net; Mon, 9 Aug 1999 09:31:46 -0400 (EDT)
Date: Mon, 9 Aug 1999 09:31:25 -0400
From: Anita Bell <75274.24@compuserve.com>
Subject: Re: selvedge tensioners
To: weavetech <weavetech@list-server.net>
Message-ID: <199908090931_MC2-8040-CFA2@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

I'm wondering how you fasten the warp at the
beginning so it won’t spin around the beam when the end of the warp appears.
Also - is it necessary to pack the warp with sticks just like the main warp??

First tie the end around the spool, then TAPE it with a bit of masking tape
otherwise the spool just spins around. Or you could tie and roll several

times around the spool, I prefer the tape. Measure the selvedge end about

one extra yard longer than the warp, you will need it as when the warp

advances close to the heddles. No need to use sticks on the spools, just

roll it on. When I am through I just cut off at the spool leaving some on,

that way when I put on a new warp I just tie on the selvedge ends to what

is left in the spool, no more spinning around.
Anita Bell

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

At 11:26 PM 8/7/99 EDT, you wrote:
> The catch is that a threading must be put in
> first,

And this is the primary fault with this and other softwares. They do not allow a design to be initiated from the weave draft which is the controlling segment of the total draft. One does not know the entering nor any of the other information until the weave has been established. This software problem is a reflection of how handloom weavers generally do not fully understand the weave draft as a 3D structural diagram of the fabric as opposed to a 2D graphic image of the pattern. There are many fabric designs which I and others have done where there is a clearly discernable 2D graphic image on the woven goods, but which image is not apparent in the weave draft. On the other hand, there are probably as many designs whose weave draft shows a 2D graphic image of sorts but whose finished fabric is nothing more than a complex triple plain weave.
I'd like to ask how any of you deal with washing and drying long warps. Mine are typically 40"-50" wide and anywhere from 30-50 yards long. I usually weave them as fabric so there are no obvious dividing lines to split the length. The shorter ones are no problem, I just wash them and hang them over my second floor railing to dry.

The occasional long warps I weave are dumped in the bathtub for washing and rinsing. (My feet get very clean.) I spin the water out in the washing machine if the fabric will fit. For the last rinse, which I never put in the washing machine, I let the piece just drain. I fold the fabric to fit the bathtub and walk on it with towels both below the fabric and on top to absorb as much water as possible. I then hang the fabric over the shower rod until the outer layer is dryish. Refold several times until the whole piece is dryish.

I press while the fabric is still damp. A good spot to press wide warps is a bed with a clean sheet. If you need to hard press the fabric, use a table top padded with a towel.

Francie Alcorn
"Before buying any of Designer Software's products, I strongly encourage you to download a demo version from their web site and ask yourself whether you'll be content with exactly its functionality forever. If not, perhaps you should consider other products."

Well that is not always the solution. I did download a demo of the software I bought (actually I downloaded all the ones available to comparison shop) and liked it but the version shipped is still incomplete to what was advertised as included and I am getting more than frustrated with the situation. With what was sent I could have saved the money and used the freeware available as I do not get the whistles that I was looking for. waiting and waiting

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>
Sorry, I was under the impression that you could pay for a registration number to turn a demo version into a permanent copy. If that's not so, it's probably safest to avoid WeaveMaker for now.

Jane

"Before buying any of Designer Software's products, I strongly encourage you to download a demo version from their web site and ask yourself whether you'll be content with exactly its functionality forever. If not, perhaps you should consider other products."

Well that is not always the solution. I did download a demo of the software I bought (actually I downloaded all the ones available to comparison shop) and liked it but the version shipped is still incomplete to what was advertised as included with it and I am getting more than frustrated with the situation. With what was sent I could have saved the money and used the freeware available as I do not get the whistles that I was looking for. waiting and waiting

Pamela

---

To reply privately, send message to Jane Eisenstein <janee@softweave.com>

From owner-weavetech@List-Server.net Mon Aug 9 11:47:54 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA18182; Mon, 9 Aug 1999 11:47:54 -0600 (MDT)
Received: from mail.netaxs.com (mail@mail.netaxs.com [207.8.186.26]) by salmon.esosoft.net (8.8.5) id LAA18171; Mon, 9 Aug 1999 11:47:53 -0600 (MDT)
Received: from [207.8.207.117] (ppp48.blackbox1-mfs.netaxs.com [207.8.207.48]) by mail.netaxs.com (8.8.7/8.8.5) with ESMTP id NAA17040 for <weavetech@List-Server.net>; Mon, 9 Aug 1999 13:16:34 -0400 (EDT)
X-Sender: janee@pop3.netaxs.com
Message-Id: <l03130302b3d4bcc534d2@[207.8.207.117]>
In-Reply-To: <199908091438.KAA13501@mailbox.syr.edu>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Mon, 9 Aug 1999 13:15:53 -0400
To: weavetech@List-Server.net
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: 3d draft design
Precedence: bulk
Reply-To: weavetech@list-server.net

There are many fabric designs which I and others have done where there is a clearly discernable 2D graphic image on the woven goods, but which image is not apparent in the weave draft. On the other hand, there are probably as many designs whose weave draft shows a 2D graphic image of sorts but whose finished fabric is nothing more than a complex triple plain weave.

Intriguing. Could you point us to an example of both?

Jane
JANE:

At 01:15 PM 8/9/99 -0400, you wrote:

>Intriguing. Could you point us to an example of both?

In the first instance, I am looking at a floral stitched double plain weave fabric for which the actual weave draft does not show anything resembling flowers.

In the second instance there is a stitched double plain fabric draft also in front of me which has a ragged diagonal "pattern" to the weave draft on paper but which has a vertical stripe colour pattern in the actual goods because of the warp and filling arrangements.

The point being that the "pattern" which one perceives to the weave draft may or may not coincide with the actual fabric image because the weave draft is a 3D structural diagram of warp and filling risers and sinkers. This concept is one of the most difficult to communicate to handloom weavers whose training has focused primarily on the entering and the 2D graphic image of the goods.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall  Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@mailbox.syr.edu>
http://syllabus.syr.edu/TEX/aafannin
To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>

Vikki Clayton <vclayto1@rochester.rr.com>

Subject: doup heddles

Date: Mon, 9 Aug 1999 14:27:53 -0400

Content-Type: text/plain; charset="iso-8859-1"
Content-Transfer-Encoding: 7bit
X-Priority: 3
X-MSMail-Priority: Normal
X-Mailer: Microsoft Outlook Express 4.72.3155.0
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3155.0
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I am looking at buying a very large quantity of hemp/cotton yarn. The yarn is 55/45 hemp/cotton, and is 8/4, 1680 ypp. I made some lovely carpet warp towels at Christmas time - they were a stripe of white, small stripe of color, repeating all the way across and ending with white. They were in a simple plain twill. I'd like to make a large quantity of these again, out of the hemp cotton yarn. They were indestructible out of carpet warp, and almost like pillow ticking in their strength. They were also nice looking and a one shuttle weave. Of course, to do a large quantity, I'd like to use the doup heddles on the 10' loom. There is incredible stress on the thread on harness 2, where the doup heddle hangs. I will weight the doup heddle thread and the thread on harness 2 seperately this time saving myself much breakage. The article did say to do this, but I was dealing with an already threaded loom. I want to thread the doups on harness one and two, and then the 4 harness twill pattern on 3 - 6, treading 1,3,4 then 2,4,5 then 1,5,6 then 2,6,3 to get my pattern. I've only seen the doups done with plain weave, but was hoping I could thread them on seperate harnesses from the pattern and get the results I want. I did not get good results when I treadled this on the loom now - but I have the loom threaded in a straight twill (1,2,3,4,5,6). Any ideas anyone?

Also I was not able to find many sources for hemp cotton. The only one I was able to find was the one for 8/4 but I had really wanted something thinner. I have a large cone that I got in a trade made by Kraemer Textiles, 12/2 in a cotton count that is 50/50. Not able to scare up any more information on them, though. Anyone else working with hemp cotton? Or just plain hemp?

Vikki
Is there a program where one could draw the image you wish and the software would help with the threading and pegplans? I like the idea of working that way. Quite often what is in my head for a product is an image of what I want the fabric to become but have no idea how to translate it to threadings.

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>
Pamela Marriott wrote:

> Is there a program where one could draw the image you wish and the software
> would help with the threading and pegplans? I like the idea of working that
> way. Quite often what is in my head for a product is an image of what I want
> the fabric to become but have no idea how to translate it to threadings.
> Pamela

I think that Virtual Hand Weaving can do something like that, however, the web site seems to be undergoing redesign right now. This is software produced by a guy in France. He is coming from a commercial weaving background and has a version of his software for mill use in addition to that he is offering for hand weavers. He was active on the weaving list about a year ago, till he was drummed off the list for asking too many questions and letting ppl know when he was releasing new (bug fix) versions.

My woefully incomplete list of weaving software
http://www.xmission.com/~redbeard/weaving/wsd_faq/software.html

The Virtual Handweaving website (Under Construction)
http://perso.wanadoo.fr/spider.technology/

Dan
--
Linux Advocate * Fiber Junkie * Tech Geek * Genealogist

To reply privately, send message to Dan Maker <redbeard@xmission.com>
WeaveTech Archive 9808

object, ask for a fabric analysis, and it will produce a little drawdown. Then you go to block substitution and choose the weave technique you wish, or try them all out, there are many.

ProWeave will translate your motif into any weave structure you wish. Then choose lift plan and you have your peg plan. Ta Da!

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

>From owner-weavetech@List-Server.net  Mon Aug 9 16:18:36 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA29178; Mon, 9 Aug 1999 16:18:36 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id QAA29171; Mon, 9 Aug 1999 16:18:35 -0600 (MDT)
Received: from authoriu (dc-csesp96.idsonline.com [207.176.21.96])
   by cpcug.org (8.9.1a/8.9.1) with SMTP id SAA24787
   for <weavetech@List-Server.net>; Mon, 9 Aug 1999 18:18:00 -0400 (EDT)
Message-Id: <3.0.3.32.19990809181533.006d18f8@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Mon, 09 Aug 1999 18:15:33 -0400
To: weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Advertising (ADMIN)
In-Reply-To: <37AF2922.274F9C1@xmission.com>
References: <001501bee297$1b882980$5bc1b8a1@pmarriot>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Sender: owner-weavetech@List-Server.net
Precedence: bulk

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

>He was active on the weaving list about a year ago, till he was
drummed off the list for asking too many questions and letting
ppl know when he was releasing new (bug fix) versions.

Clarification: this was not on WeaveTech. The original weaving list does
forbid advertising, and I believe that a number of people felt that the
promos were too heavy-handed. When WeaveTech was formed, the issue of
advertising was specifically raised among the 8 or 10 people who put
the list together. It was agreed that we would allow some gentle advertising.
Thus, AVL was allowed to announce its pirn guide, people have talked about
their books, etc. For more info on WeaveTech's advertising policy, check
the letter you got when you subscribed.

Ruth
--------------------------------------------------------
rsblau@cpcug.org
across the Potomac River from Washington, DC
--------------------------------------------------------

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

> ... There is incredible stress on the thread on harness 2, where the doup heddle hangs. I will weight the doup heddle thread and the thread on harness 2 separately this time saving myself much breakage. ....  

Hi Vikki -

I wove a 7 yard warp with doup heddles on shafts 1 and 2. I tied about 100 heddles for this project: I had squares of leno alternating with another lace, separated by bands of plain weave both horizontally and vertically. I used a total of 4 shafts.

I tied the doups on shaft 2 and pulled them through the heddles on shaft 1 to "catch" the warps. This on a jack loom, BTW. I had no trouble with the doups: none broke. I used my scrap yarn to tie the doups: a truly ugly 8/2 unmerc. cotton that I inherited. At any rate, I am puzzled by your desire to weight the shaft or heddle threads. The leno sheds *are* small (I used a flat damask shuttle), but the rest of the sheds were "normal". Are you doing something different??

Anne in Annandale
arwells@erols.com

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

I write a column for the OHS (Ontario Handweavers Bulletin) in which I glean comments from various textile lists and reprint for our readers. May I have your permission to reprint your comment below? With permission, I will include several other comments on the Hattersley Loom along with yours.

TIA

Judy in Ontario Canada

-----Original Message-----
From: Sally Knight <sknight@pandora.physics.calpoly.edu>
To: weavetech@List-Server.net <weavetech@List-Server.net>
Date: Saturday, July 24, 1999 1:03 PM
Subject: Hip Hip Hooray! 3 Cheers for Sanity

>On Sat, 24 Jul 1999, Dick Lindell wrote:
>> > Allen Fannin <aafannin@mailbox.syr.edu> wrote:
>> > Personally, I am just a weaver and don't make any distinction
>> > as to how I weave, hand or power. ... Just the fabric matters.
>>
>> This little discourse by AAF is one of the most profound things I have ever
>> read regarding weaving. Would that we all spend more time concentrating
>> on our cloth and less time on real or imagined definitions of how it was
>> made.
>
>> Dick, I have to tell you that after going round and round in discussions
>> and my own internal dialogue for several years now, I have come to the
>> same conclusion. There are some questions that just aren't worth more
>> than recreational consideration, if that: what came first, the chicken or
>> the egg? what is art? is it art or craft? is it hand- or machine- woven?
> how
>> many angels can dance on the head of a pin? why does my husband leave
>> crumbs on the kitchen counter?
>
>> It is true that different tools can get one to different results. Or at
>> least can get one there with less time expended. And, it's well worth our
>> while to get to know our tools well, to learn how to use them most
>> effectively. After that, it doesn't matter. Fabulous cloth gets woven
>> (slowly, I presume) on sticks and threads. Garbage gets woven (quickly, I
>> presume) on production looms. And vice versa, of course. And all manner
>> of shades of gray inbetween. In the end, it is, indeed, the cloth that
>> matters.
>
>> Which would get us back to a discussion at the edges of which we have
>> danced before: what makes for beautiful cloth, and how do we get there?
>
>> Honest, this has been a struggle for me. I have right now an
>> on-loan-to-me loom that is beautiful. I praised that beauty when it
>> arrived here, and I still do. But this summer I will happily return it
>> and move into its place a pretty ugly loom that will, I hope, function
>> more effectively for me, given what I want to do. It's a tool. For the
>> time being, it will be powered by me. In the future? who knows.
>
>> Sally Knight
To reply privately, send message to "Judy Chapman" <jchapman@halhinet.on.ca>

>From owner-weavetech@List-Server.net  Mon Aug 9 19:31:37 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id TAA13008; Mon, 9 Aug 1999
19:31:37 -0600 (MDT)
Received: from unix.kawartha.com (unix.kawartha.com [204.101.15.2]) by salmon.esosoft.net
(8.8.5) id TAA13001; Mon, 9 Aug 1999 19:31:36 -0600 (MDT)
Received: from unix.haliburtonhighlands.com (unix.haliburtonhighlands.com [207.61.107.2])
by unix.kawartha.com (8.9.1/8.8.7) with ESMTP id VAA18382
for <weavetech@List-Server.net>; Mon, 9 Aug 1999 21:30:32 -0400 (EDT)
Received: from jchapman (ppp86.haliburtonhighlands.com [207.61.107.86])
by unix.haliburtonhighlands.com (8.9.1/8.8.7) with SMTP id VAA22066
for <weavetech@List-Server.net>; Mon, 9 Aug 1999 21:36:11 -0400 (EDT)
Message-ID: <010201bee2e9$7b10aba0$4f6b3dcf@jchapman>
From: "Judy Chapman" <jchapman@halhinet.on.ca>
To: <weavetech@List-Server.net>
Subject: Re: doup heddles & hemp
Date: Mon, 9 Aug 1999 21:30:19 -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 4.72.3155.0
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3155.0
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

Vikki,

I would recommend that you sample with the hemp/cotton before putting on a long warp. I have hemp/cotton from a Canadian source and it is only suitable as weft. I heard that a student at Summer School used hemp/cotton from the same source for her warp and it broke continuously. (granted she was a new weaver)

Judy in Ontario

-----Original Message-----
From: Vikki Clayton <vclayto1@rochester.rr.com>
To: weavetech@List-Server.net <weavetech@List-Server.net>
Date: Monday, August 09, 1999 11:35 AM
Subject: doup heddles

> I am looking at buying a very large quantity of hemp/cotton yarn. The yarn
> is 55/45 hemp/cotton, and is 8/4, 1680 ypp.
> I made some lovely carpet warp towels at Christmas time -

To reply privately, send message to "Judy Chapman" <jchapman@halhinet.on.ca>

>From owner-weavetech@List-Server.net  Mon Aug 9 21:39:08 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id VAA08722; Mon, 9 Aug 1999
21:39:08 -0600 (MDT)
Received: from netexpress.net (root@shamu.netexpress.net [206.65.64.2]) by salmon.esosoft.net (8.8.5) id VAA08704; Mon, 9 Aug 1999 21:39:02 -0600 (MDT)
X-Authentication-Warning: salmon.esosoft.net: Host root@shamu.netexpress.net [206.65.64.2] claimed to be netexpress.net
Received: from [206.65.65.163] (flexgen-34.netexpress.net [206.65.65.163])
WeaveTech Archive 9808

by netexpress.net (8.9.3/8.9.1) with ESMTP id WAA30591
for <weavetech@List-Server.net>; Mon, 9 Aug 1999 22:42:49 -0500
Message-Id: <v03007800b3d54fcd6c2@[206.65.65.160]>
In-Reply-To: <199908100131.TAA12963@salmon.esosoft.net>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Mon, 9 Aug 1999 22:44:00 -0500
To: weavetech@List-Server.net
From: Dick Lindell <dlindell@netexpress.net>
Subject: Re: software ( see I can spell!)
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

> Is there a program where one could draw the image you wish and the software
> would help with the threading and pegplans?

There sure is -- it's called SwiftWeave. It's been around for many years.
It does what AAF says ought to be done. Just enter what you want woven and
it will give you the threading, tie-up, and treading. Now all you need is
a Macintosh.

Dick Lindell, Weaver
Visit me at<http://www.angelfire.com/il/dickshome>
or mailto:dlindell@netexpress.net
-----
Don't worry about the world coming to an end today. It is already tomorrow
in Australia.       - Charles Schultz

To reply privately, send message to Dick Lindell <dlindell@netexpress.net>

Dick Lindell wrote:

> There sure is -- it's called SwiftWeave. It's been around for many years.
> It does what AAF says ought to be done. Just enter what you want woven and
Dick,
Great!! Where can I find SwiftWeave?
Every program seems to be written for a pc.
There are lots of us Mac used out here. Glad to hear of a program for us.
Lois

--
Lois Mueller
Wooden Porch Books
books@woodenporch.com

Yes I use an apron on AVL.
It is attached using masking tape... then the beam is rolled and placed on the tension spring.
As it is not necessary to unroll the apron completely to reach the breast beam, the masking tape has stayed in place
for 4 years. The apron usually has one or two layers of the beam at all times.
The rod for tying on just slips through the loops in the apron. (This is the part you need to align carefully) Off to one side or the other and you will have the rod hit the cloth advance, the cam for the dobby or the brake for the beater.
Once you use the apron for the first time you won't go back.

Note to SETT 99 friends... I did get inspired again... I actually made my first garment without a pattern, I made the lining for a commercial denim jacket and, embellished it. Not the stuff of fashion shows, But enough sucess to tell me to try it again.
Thanks for giving me the encouragement to design for myself and not just to use patterns. Maybe someday I will be ready to enter something in the fashion shows.
WeaveTech Archive 9808

Elizabeth Tritthart
Whimisical Weaving of West Yellowstone

To reply privately, send message to "Elizabeth Tritthart" <etritthart@wyellowstone.com>

>From owner-weavetech@List-Server.net Tue Aug 10 06:55:38 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id GAA29475; Tue, 10 Aug 1999 06:55:38 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by salmon.esosoft.net (8.8.5) id GAA29469; Tue, 10 Aug 1999 06:55:36 -0600 (MDT)
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42]) by mailbox.syr.edu (8.9.2/8.9.2) with SMTP id IAA19252 for <weavetech@List-Server.net>; Tue, 10 Aug 1999 08:55:39 -0400 (EDT)
Date: Tue, 10 Aug 1999 08:55:39 -0400 (EDT)
Message-Id: <199908101255.IAA19252@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: Re: Hattersley Loom
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

JUDY:

At 09:21 PM 8/9/99 -0700, you wrote:
>Hi Sally,
>
>I write a column for the OHS (Ontario Handweavers Bulletin) in which I glean
>comments from various textile lists and reprint for our readers. May I have
>your permission to reprint your comment below? With permission, I will
>include several other comments on the Hattersley Loom along with yours.

Of course you have my permission to print the quote you cited in your
message. However, there appears to be no mention of the Hattersley in what
you quote. If you want my actual comments about the Hattersley, with which
I have extensive experience, having had five of them in my sampling facility
when I ran my mill, you may have to check back in the list archives.

Please send me a copy of the publication with the quote when it is in print.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
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http://syllabus.syr.edu/TEX/aafannin

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>
At 10:44 PM 8/9/99 -0500, you wrote:
>>Is there a program where one could draw the image you wish and the software
>>would help with the threading and pegplans?
>
>There sure is -- it's called SwiftWeave.

> Dick Lindell <dlindell@netexpress.net>

Correct. We have it, among others here at SU. However, it, like so many
which are aimed at the handloom weaving market does favor initiating a
design with the entering, etc., as a default. The screen area given to the
weave draft portion needs to be manually enlarged before beginning on a
large repeat.

Fortunately, Jasmina at AVL has been most cooperative with tech support.

AAF
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To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>
Like Elizabeth whom I met at ANWG/Sett Under the Big Sky, I came away inspired, excited and really thinking. A 3 day class with Madelyn Van Der Hoogt resolved some drafting questions I had and I got really excited about experimenting with what she calls deflected double weave. Have a passel of ideas to try drafting and then to use my seldom used wools stash. Also want to try a wool/silk combination. Will let you all know how my experiments develop. All of my workshops/seminars blended thematically (seminars with Bonnie Inouye and Laura Fry)...that is creating waves, deflections and other than just flat cloth with square or straight line patterns. I had some questions about network drafting that Madelyn answered. Once I get my business back on line (I felt like I'd been gone for many months instead of just one week), I want to experiment with my Fiberworks PCW which I'm still not terribly proficient with. Anyone else experimenting with deflected double weave on this list???

Sharon C. Hinze
Spokane, WA 99203

To reply privately, send message to Hinze/Wood <sharlin@uswest.net>
rolled into the driveway at about 7 pm last night - only 975 miles of driving from Bozeman to home)

My apron is long enough to go to the cloth storage roller. Once the web reaches the storage roller (about 65" or so) I cut it from the apron, and masking tape to a plain roller. (DH made me several extras for this). The cloth storage roller can hold up to about 60 yards max, although 40 is more manageable, and I then cut the fabric, move the filled roller to an inspection/repair table, tape the fabric to another storage roller and can continue to weave while a helper (or me at another time - darn, I wish I could get the cloning procedure to work!) inspects and repairs.

I didn't like rolling the web onto the sandpaper beam although I know some people do like this option.

Laura Fry
still reeling from road buzzzzzzz
Well, well, well! I have finally been bitten by the new loom bug. After doing a fair amount of research into the different makes of 24 shaft compudobbies I decided on the 24 shaft 48" AVL. The width is partially because my other looms are approximately this width (one at 46" and one at 49") and the expense of new reeds would be avoided.

It will have one 1 yard sectional and one 1/2 yard sectional, both of these with 1" sections. Because the wire dividers are removeable, they are, in effect, plain beams when the wires are not in place.

The automatic cloth advance will wait until after the first of the year because by then the new high pick (up to 100) system should be available. Being fairly short at 5'4" I ordered the treadle blocks. I also went with the overhead beater with the single box fly shuttle. Being used to an overhead beater on my countermarche draw loom, the beating movement is familiar and actually preferred. Besides, if I ever want to go with the double box fly or more, the overhead beater is needed anyway.

The compudobby will be set up to go with a PC. (I use a Mac for our household stuff, but more weave design and driver software is available for the PC.) Now comes the fun of getting a new computer. After looking at the various PC magazines, it looks like the simple Gateway will do the trick. It will be rather amusing to email designs back and forth from the Mac (ProWeave) on the second floor to the PC in the loom room in the basement.

Delivery will have to wait until #1 husband and I return from our trip to Britain on October 9. This is to celebrate 40 years of not murdering each other. Assuming everything goes together pretty easily, the first project will be a dress shirt for him out of 30/2 tencel. Wouldn't it be nice if that could be done and sewn by Christmas.

Cheers, Francie Alcorn
Sharon:
You asked
>Anyone else
>experimenting with deflected double weave on this list???

Could you possibly describe the details of this structure?

~Betty Lou

To reply privately, send message to "Betty Lou Whaley" <enbwhaley@jps.net>

>From owner-weavetech@List-Server.net  Tue Aug 10 10:34:21 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id KAA15960; Tue, 10 Aug 1999
10:34:21 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id
KAA15950; Tue, 10 Aug 1999 10:34:19 -0600 (MDT)
Received: from authoriu (dc-hiper58.idsonline.com [205.177.251.58])
by cpcug.org (8.9.1a/8.9.1) with SMTP id MAA16036
for <weavetech@List-Server.net>; Tue, 10 Aug 1999 12:33:38 -0400 (EDT)
Message-Id: <3.0.3.32.19990810123109.006c821c@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Tue, 10 Aug 1999 12:31:09 -0400
To: weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Sett 99 Inspiration
In-Reply-To: <v04210200b3d5e0568a30@[207.108.54.89]>
References: <37AFB7A8.2D03C150@wyellowstone.com>
<199908060957.DAA01352@salmon.esosoft.net>
<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

Sharon wrote:
>Anyone else
>experimenting with deflected double weave on this list???

When I took Madelyn's class at MAFA two years ago, this was the structure
on my loom (it was a round-robin class). She called it something different
then: Four Weaves, One Layer. Mine was an 8-shaft version, but in our
class we also had a 12-shaft version. You can play with different
treadlings with this threading, but what's neat about the "prescribed"
treadling is that you get two very different & equally interesting sides.
I think it would be great for a reversible coat or jacket. I'd like to use
if for weaving scarves, but it seems to me that you're either going to have
long floats along the side where you carry the colors or you're going to drive yourself nuts ending each color neatly & starting the next. Did your group come up with a solution for that, Sharon?

Ruth

rsblau@cpcug.org
across the Potomac River from Washington, DC

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

>From owner- weavetech@List-Server.net  Tue Aug 10 12:40:47 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA14946; Tue, 10 Aug 1999 12:40:47 -0600 (MDT)
Received: from unix.kawartha.com (unix.kawartha.com [204.101.15.2]) by salmon.esosoft.net (8.8.5) id MAA14907; Tue, 10 Aug 1999 12:40:38 -0600 (MDT)
Received: from unix.haliburtonhighlands.com (unix.haliburtonhighlands.com [207.61.107.2])
  by unix.kawartha.com (8.9.1/8.8.7) with ESMTP id OAA13015
  for <weavetech@List-Server.net>; Tue, 10 Aug 1999 14:39:25 -0400 (EDT)
Received: from jchapman (ppp25.haliburtonhighlands.com [207.61.107.25])
  by unix.haliburtonhighlands.com (8.9.1/8.8.7) with SMTP id OAA07064
  for <weavetech@List-Server.net>; Tue, 10 Aug 1999 14:45:05 -0400 (EDT)
Message-ID: <015001bee379$3723e5c0$4e6b3dcf@jchapman>
From: "Judy Chapman" <jchapman@halhinet.on.ca>
To: <weavetech@List-Server.net>
Subject: Re: Hattersley Loom
Date: Tue, 10 Aug 1999 14:39:59 -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 4.72.3155.0
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3155.0
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

My apologies to the list. I was sure that I changed all email addresses to personal addresses before sending out (I even double checked) and I can't understand how this message to Sally got to the list. I am really embarrassed....

Judy

Date: Monday, August 09, 1999 6:37 PM
Subject: Re: Hattersley Loom

>Hi Sally,

>I write a column for the OHS (Ontario Handweavers Bulletin) in which I glean comments from various textile lists and reprint for our readers. SNIP

To reply privately, send message to "Judy Chapman" <jchapman@halhinet.on.ca>

>From owner-weavetech@List-Server.net  Tue Aug 10 13:54:26 1999
> Is there a program where one could draw the image you wish and the software
> would help with the threading and pegplans?

You can do this in WeavePoint. Use Design mode to draw the image. Switch to
Draft mode to get the draft automatically. Use Translate or Overlay to quickly
turn an image into weaves.

Bjorn,
- author of WeavePoint

To reply privately, send message to "=?ISO-8859-1?Q?Bj=F8rn__Myhre?=" <btmyhre@oslo.mail.telia.com>

Darlene's samples were great because they showed how the same draft
could be interpreted two very different ways, plus I had used the same draft and interpreted it my way - many more are possible.

Check Doris Goerner's book - part II - if you can get your hands on it. Part II deals with compound weave structures.

Glad you had a good experience at SETT - I had a great conference!!!

Laura Fry
who has now experienced being struck by lightning - well, being in a building struck by lightning......

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

IN addition to the responses so far on the list, the new issue of WEAVERS has an article by Holly Brackman on Cloque and Deflected Double Weave, another by Vicki Masterson entitled Texture with Deflected Double Weave and a grand article by Madelyn called Deflected Double Weave...so if you have not yet received your copy, you have a great deal to look forward to! Some of the experiments are incredible, and so interesting it has motivated me to work very quickly to clear my loom so I can give this a try.....
Su :-) now residing at apbutler@ync.net
Su Butler wrote:

> IN addition to the responses so far on the list, the new issue of WEAVERS
> has an article by Holly Brackman on Cloque and Deflected Double Weave,
> another by Vicki Masterson entitled Texture with Deflected Double Weave and
> a grand article by Madelyn called Deflected Double Weave...

Missed a bunch of messages, so I hope I'm not treading on already
trrodden ground. But . . . this weave used to be titled "false double
weave," and there are articles going way back about it. From the "A
Rose by any other name . . ." department I hasten to add that I don't
question renaming things, particularly if the new name seems to offer
clarification and "deflected" certainly does add to the description, but
I question that as there are not two warps sleyed, nor two warps woven,
why is its new name incorporating the words "double weave?" Are you
reading Mr. O'C?

Marge

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>
No, not reading Mr. O'C. But in the case of what Madelyn presented both as a sample for us to weave and the how to draft theory, you actually warp a dark warp and a light warp which exchange places...--------alternating floats with plain weave across the shed. the floats move creating shapes...including circles after finishing instead of the squares present when you weave. Now as I look at the piece, the sample is dark on one side and light on the other. There are two layers of cloth and the floats shift or deflect as the cloth is wet finished thus Madelyn's name though I don't know if she invented that name. Further, I have no vested interest in the name but do want to use the drafting system I was introduced to in the workshop by that name. And it is a name that seems sensible to me in terms of what is happening in the sample. But, my experience with this weave by any name is limited so I am happy to defer to whomever and in this case I defer to my teacher.

Sharon C. Hinze
Spokane, WA 99203

To reply privately, send message to Hinze/Wood <sharlin@uswest.net>
My copy of the latest and last issue of Weaver's just came, and there are several nifty examples of deflected double weave in it. I think this is one of the best issues, a real keeper. Weaver's has covered this structure several times in the past couple of years. It's a type of double weave done in paired threads, and changes after it's washed. I have explored this weave a bit, using overshot threadings and playing with yarns that shrink when washed.

It was nice to meet several of you in Bozeman.

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

To reply privately, send message to Bonnie Inouye <binouye@geocities.com>
Hinze/Wood wrote:

> No, not reading Mr. O'C.

Ooops I misphrased this, it would have been clearer had I said, "Are you reading this Mr. O'C?"

> both as a sample for us to weave and the how to draft theory, you
> actually warp a dark warp and a light warp which exchange
> places--------alternating floats with plain weave across the shed.

Albeit my samples stem from years past, but they are very much as you described. The "layers" as such are created by an unwoven group of weft threads floating over or under a group of warps (woven in plain weave), and/or vice versa. The blocks are threaded 1,2,1,2 . . . ; 3,4,3,4 . . . ; etc., with each color alternating side by side. In other words, there is only one warp, alternating in color, and it is also sett as one warp. As the weaving progresses there are times sections of warp are not being woven and other times sections of weft are floats. The result "deflects" once off the loom. (What a botched up description!!) This is not a weave that seems to improve with too many additional shafts (long floats).

Once again, I'm not knocking the name, I'll use whatever popular opinion deems proper, I'm merely asking if anyone can clarify why once the "false" was dropped the "double weave" was retained. The "deflected" still makes sense.

Margaret

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

> you
> actually warp a dark warp and a light warp which exchange
> places...-----alternating floats with plain weave across the shed.
>the floats move creating shapes...including circles after finishing
>instead of the squares present when you weave. Now as I look at the
>piece, the sample is dark on one side and light on the other.

Hmmm. Now I'm wondering if I was correct in saying that this was the same
structure that I wove in Madelyn's class at MAFA. I'll look at the drafts
when my new Weaver's comes.

Ruth

rsblau@cpcug.org
across the Potomac River from Washington, DC

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

>From owner-weavetech@List-Server.net  Wed Aug 11 11:24:20 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA15508; Wed, 11 Aug 1999
11:24:20 -0600 (MDT)
Received: from hpdmgaaa.compuserve.com (dh-img-1.compuserve.com [149.174.206.131]) by
salmon.esosoft.net (8.8.5) id LAA15502; Wed, 11 Aug 1999 11:24:18 -0600 (MDT)
X-Authentication-Warning: salmon.esosoft.net: Host dh-img-1.compuserve.com
[149.174.206.131] claimed to be hpdmgaaa.compuserve.com
Received: (from mailgate@localhost)
  by hpdmgaaa.compuserve.com (8.8.8/8.8.8/HP-1.8) id NAA03585
    for weavetech@List-Server.net; Wed, 11 Aug 1999 13:23:53 -0400 (EDT)
From: PaulROConnor <PaulROConnor@compuserve.com>
Subject: Re: Sett 99 Inspiration
To: "INTERNET:weavetech@List-Server.net" <weavetech@List-Server.net>
Message-ID: <199908111323_MC2-80A1-FE5D@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

-------------------- Begin Original Message --------------------

Message text written by INTERNET:weavetech@List-Server.net

"I question that as there are not two warps sleyed, nor two warps woven,
why is its new name incorporating the words "double weave?" Are you
reading Mr. O'C?"

Irene Emery (p.155) says "... there are weaves that are compounded by
combining two (or more) complete weave structures in which each set of
warps is interlaced by its own set of wefts. These obviously require a
minimum of four sets of elements, at least two in each direction." Furth-
er on in the same paragraph: "All these weaves are sometimes found, loosely=
grouped, under the general heading double weaves, a term of many, and
varied uses - all of them lacking precise implications." Amen

In my mind  (whether called false double weave or deflected double weave)=
there are two sets of warps and two sets of wefts for this weave structur= 
In "traditional" double weave the sleying in the reed is 2 per dent which places one warp above the other. In this structure the two warps are threaded side by side, sleyed 1 per dent and areas of plain weave are connected by weft or warp floats. To me the real clue is that the tieups for this structure have the form encountered in "traditional" double weave, of the type 1, 123, 2, 124 and so on. I like the way that Madelyn has shown weave structures for block double weave and for deflected double weave, both showing two cloth layers above each other. Of course in deflected double weave the woven areas of each layer are not directly above one another. The fact that these woven areas in each layer are connected by weft floats is also shown very clearly.

Perhaps one could argue that the deflection happens primarily off loom when the fabric is washed, hence the word "deflected" is inappropriate when trying to describe the weave structure. The word "false" is certainly less appropriate. =

In chemistry there are basically two terms of importance: molecular structure and molecular behavior. So to me the descriptive label, "deflected double weave", is very helpful in that it points out "behavior =

But double weave it certainly is. Mr. O'C. =

------------------------ End Original Message ------------------------

To reply privately, send message to PaulROConnor <PaulROConnor@compuserve.com>
"I question that as there are not two warps sleyed, nor two warps woven, why is its new name incorporating the words "double weave?" Are you reading Mr. O'C?"

I was referring to Madelyn's article, p.54 in the last (!) issue of Weaver's. Paul

It is interesting for me to hear about deflected double weave. I like it. I did some pieces, beginning with scarfs, then pullovers and ponchos. One will be in the last issue of "weaver's". My favorite material for this technique is merino wool 32/2. Taken off the loom, I put it into the washing machine and in the dryer-nealy cold-, and it comes out very soft. Funny also is, that as the floating threads come together, the design sometimes look as if I had put circles into it. I tried several colors- color-combinations. For me it is the best to have just two colors which "like each other". They come out clear, don't mix.

Of course I learned it from Madelyn.

Hildburg in Germany
Swiftweave is sold by AVL--it's a good program--I've used it for years on my Mac.
Ann from New Mexico

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

Where do you get ahold of Doris Goerner's book--What is the title?  Ann from New Mexico

To reply privately, send message to Annweave@aol.com
I purchased "Weaving Structure and Design--Part 1" and "Weaving Structure
and Design--Part 2" by Doris Goerner from FibreCrafts in Surrey, United
Kingdom. I strongly recommend getting both volumes if you decide to order
the books. Part 1 deals with simple structures and Part 2 deals with
compound weaves.

Perhaps the easiest way to obtain ordering details is to contact Ian Bowers
at
Ian@fibreCrafts.freeserve.co.uk

The books are also available for borrowing from the Complex Weavers
library. Sally Knight (on this list) wrote a wonderful review of Part 1
for the CW Newsletter within the last few years.

Janet

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

<> Is there a program where one could draw the image you wish and the
software
> would help with the threading and pegplans? >
Can this be done with any other software program?
Thanks Marg
Most of the programs will do fabric analysis. Some will import tiff and bmp files so you can create your draft in a draw/paint program. Lots of possibilities.

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

> Irene Emery (p.155) says "]... there are weaves that are compouinded by
> combining two (or more) complete weave structures in which each set of
> warps is interlaced by its own set of wefts. These obviously require a
> minimum of four sets of elements, at least two in each direction." Further
> on in the same paragraph: "All these weaves are sometimes found, loosely
> grouped, under the general heading double weaves, a term of many, and
> varied uses - all of them lacking precise implications." Amen

Thanks--though I wouldn't have blamed you if you'd told me to look up DW
definition in Emery myself! The description does make the Deflected DW
title appropriate, I suppose I should have thought of the warps being
adjacent instead of on top of each other--duh!

Margaret

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

>From owner-weavetech@List-Server.net Wed Aug 11 20:51:20 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id UAA21829; Wed, 11 Aug 1999
20:51:20 -0600 (MDT)
Received: from imo17.mx.aol.com (imo17.mx.aol.com [198.81.17.7]) by salmon.esosoft.net
(8.8.5) id UAA21823; Wed, 11 Aug 1999 20:51:18 -0600 (MDT)
From: JBKra123@aol.com
Received: from JBKra123@aol.com
   by imo17.mx.aol.com (mail_out_v22.4.) id tZSKa09400 (4390)
   for <weavetech@list-server.net>; Wed, 11 Aug 1999 22:49:57 -0400 (EDT)
Message-ID: <92b08813.24e39054@aol.com>
Date: Wed, 11 Aug 1999 22:49:57 EDT
Subject: Re: weavetech-digest V1 #509
To: weavetech@list-server.net
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Content-Transfer-Encoding: 7bit
X-Mailer: AOL 4.0 for Windows 95 sub 21
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

Is there WeavePoint software for PCs and Macs?

June Kramer

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

>From owner-weavetech@List-Server.net Thu Aug 12 02:38:53 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id CAA16413; Thu, 12 Aug 1999
02:38:53 -0600 (MDT)
Received: from lion2.bigpond.com.kh (rad2.bigpond.com.kh [203.35.18.11]) by
salmon.esosoft.net (8.8.5) id CAA16408; Thu, 12 Aug 1999 02:38:49 -0600 (MDT)
claimed to be lion2.bigpond.com.kh
Received: from [203.35.18.70] by lion2.bigpond.com.kh (NTMail 3.03.0018/4c.acap) with
ESMTP id da745839 for <weavetech@list-server.net>; Thu, 12 Aug 1999 15:41:48 +0700
Message-Id: <l03130304b3d89aa2537b@[203.35.18.187]>
In-Reply-To: <37AF7007.387FECED@woodenporch.com>
References: <v03007800b3d54fcdb6c2@[206.65.65.160]>

- 70 -
WeaveTech Archive 9808

WeaveTech Archive 9808

MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
To: weavetech@list-server.net
From: Kiri Schultz & Michael Wills <nagakiri@bigpond.com.kh>
Subject: Re: SwiftWeave
Date: Thu, 12 Aug 1999 15:41:48 +0700
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

> Dick,
> Great!! Where can I find SwiftWeave?
> Every program seems to be written for a pc.
> There are lots of us Mac used out here. Glad to hear of a program for us.
> Lois
> 
> --
> Lois Mueller
> Wooden Porch Books
> books@woodenporch.com
> 
> Lois,
> I purchased SwiftWeave Version 5.1 from AVL in 1997, and have found no
> software glitches yet. In case you've not got their address: AVL Looms, 601
> Orange Street, Chico, CA 95928, 1-800-626-9615, or try them on e-mail at
> <avlusa@ttci.net>.
> 
> Now I'd like to cast around for a demo copy of ProWeave. Is it available
> for Macs?
> Kiri

To reply privately, send message to Kiri Schultz & Michael Wills
<nagakiri@bigpond.com.kh>

--
WeavePoint, which is strictly a PC program, will also allow you to design in
the drawdown space without a threading entered. It will then analyze and give
you a threading and threading.
Paul O'C writes: "In "traditional" double weave the sleying in the reed is 2 per dent which places one warp above the other."

I beg to differ. I don't know how narrowly we're defining "traditional" but as far as I know, only true leno cares how it's sleyed, and requires a shared dent. I've done doublecloth with 6 epd, and I could do it with one end per dent if the sett required it.

Just struck me as an odd way to try to distinguish double weave from the false/deflected double weave. Which I look forward to seeing, but the last Weavers still hasn't come.

Bonni in Jersey City, NJ

To reply privately, send message to Bonni Backe <weevings@juno.com>
Bonni pointed out correctly that the sett in double weave is a matter of convenience and not determined for any technical reason (although see below). I regularly use 8 threads per dent in my sewing thread double weaves and have used 16 threads per dent when weaving 8 layers with 20/2 linen.

When I used the designation "traditional" double weave, I was thinking of the instructions for weaving two cloth layers in double weave that Harriet Tidball or Mary Black present. A sett of 2 threads per dent is suggested. From a technical standpoint, this means that the threads in the two cloth layers will lie as nearly above one another as it is possible to achieve.

Perhaps I should have described false/deflected double weave in the following manner. The threads of block A on shafts 1 and 2 are threaded next to each other as a group (with a sett appropriate for the yarn and for the reeds one might have) and then the threads of block B on shafts 3 and 4 are threaded next to each other as another group (also with an appropriate sett). It is as though you could slide the two layers of double weave sideways. When you do get your copy of Weaver's, check the first several diagrams in Madelyne's article. A picture is worth a thousand words! Paul

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

You can get Swiftweave from AVL. Also Proweave is made for both PC and Mac.
Ann from New Mexico
napkin/serviette exchange. Thanks...sorry to bother the lists with this....
Su :-) now residing at apbutler@ync.net
NOTE MY NEW ADDRESS!

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

>From owner-weavetech@List-Server.net  Thu Aug 12 18:15:03 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id SAA01053; Thu, 12 Aug 1999
18:15:03 -0600 (MDT)
Received: from m3.boston.juno.com (m3.boston.juno.com [205.231.100.198]) by
salmon.esosoft.net (8.8.5) id SAA01047; Thu, 12 Aug 1999 18:15:02 -0600 (MDT)
Received: (from sparrowv@juno.com)
  by m3.boston.juno.com (queueemail) id EHU2TNBP; Thu, 12 Aug 1999 20:14:21 EDT
To: weavetech@list-server.net
Date: Thu, 12 Aug 1999 18:14:36 -0600
Subject: Re: Weaver's Magazine
Message-ID: <19990812.181813.-910331.2.sparrowv@juno.com>
X-Mailer: Juno 2.0.11
X-Juno-Line-Breaks: 1-5
X-Juno-Att: 0
MIME-Version: 1.0
Content-Type: text/plain
Content-Transfer-Encoding: 7bit
From: Vivian E Sparrow <sparrowv@juno.com>
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

am I the only one who is very disappointed in the last issue of Weaver's?

vivian in colorado springs
weaver, knitter, dyer, seamstress
Sparose Fibre's

Get the Internet just the way you want it.
Free software, free e-mail, and free Internet access for a month!

To reply privately, send message to Vivian E Sparrow <sparrowv@juno.com>

>From owner-weavetech@List-Server.net  Thu Aug 12 20:39:10 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id UAA02135; Thu, 12 Aug 1999
20:39:10 -0600 (MDT)
Received: from mail.netaxs.com (mail@mail.netaxs.com [207.8.186.26]) by
salmon.esosoft.net (8.8.5) id UAA02118; Thu, 12 Aug 1999 20:39:06 -0600 (MDT)
Received: from [207.8.207.24] (ppp24.blackbox1-mfs.netaxs.com [207.8.207.24])
  by mail.netaxs.com (8.8.7/8.8.5) with ESMTP id WAA12328
  for <weavetech@List-Server.net>; Thu, 12 Aug 1999 22:39:13 -0400 (EDT)
X-Sender: janee@pop3.netaxs.com
Message-Id: <l03130300b3d931a5691d@[207.8.207.187]>
In-Reply-To: <199908121540_MC2-80C4-1FCF@compuserve.com>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Thu, 12 Aug 1999 22:37:46 -0400
To: weavetech@List-Server.net
From: Jane Eisenstein <janee@softweave.com>
Subject: Re:Double cloth
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net
Perhaps I should have described false/deflected double weave in the following manner. The threads of block A on shafts 1 and 2 are threaded next to each other as a group (with a sett appropriate for the yarn and for the reeds one might have) and then the threads of block B on shafts 3 and 4 are threaded next to each other as another group (also with an appropriate sett). It is as though you could slide the two layers of double weave sideways.

At the Japanese Fiber Symposium in NYC last fall, Junichi Arai was accompanied by a woman who wearing a woolen double weave shawl in which separate layers interlaced. The layers comprised areas of plain weave separated long warp and weft floats forming grids like so:

```
+ + +-------+ + +-------
+ + +-------+ + +-------
+ + +-------+ + +-------
+ | | |       | | |      | | |
+ | | |       | | |      | | |
+ | | |       | | |      | | |
```

The floats interlaced to hold the layers together and were felted to keep the plain weave coming apart. Would this be considered a very loose deflected double weave?

Jane

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

To reply privately, send message to Jane Eisenstein <janee@softweave.com>
Jane showed this pattern in describing a double weave shawl by Junichi Arai.

I assume that + means a plain weave area, --- a weft float and ||| warp floats. Am I correct on that interpretation? But how about the empty spaces between ||| and +

+++? Or between the +'s? I think more information is needed before deciding if this is an example of deflected double weave.

```
  |||   |||   + + +------ + + +------ + +
  |||   |||   + + +------ + + +------ + +
  |||   |||   + + +------ + + +------ + +
-------------+ + +------ + + +------ + +
-------------+ + +------ + + +------ + +
-------------+ + +------ + + +------ + +
```

I have one of Arai's shawls, Jaquard woven, which appears to be two separate double weave cloths that have been tied together so that the design viewed from above is totally different from the design viewed from below. The marvel is the use of such fine wool threads that the hand is beautiful in spite of there being four "layers". Is it possible that the shawl that Jane describes is of this type? I will be showing the shawl that I have at the complex Weavers' meeting next summer.

Paul
The +'s represent a plain weave warp/weft intersection. Only the empty squares are empty spaces. The other empty areas just helped the characters line up in the diagram. The two layers sit over/under each other with the plain weave areas of one appearing in the empty spaces of the other.

The floats interlace to hold them together. By that I mean an entire section of warp floats rides over (or under) an entire section of weft floats. In the diagram below, the left warp floats would ride over weft floats if the right warp floats ride under weft floats. Further down the left warp floats would ride under weft floats while the right warp floats ride over weft floats. So it’s a four block double weave, but is it a deflected double weave?

The shawl had a fairly coarse though lacy texture. The areas of double weave were probably 2”-3” square (it’s hard to be precise while sketching what a stranger is wearing :) and the yarn had been felted. The shawl Paul has sounds much finer textured and has more layers. I’m looking forward to seeing it next summer!

Jane

From: PaulROConnor <PaulROConnor@compuserve.com>

> Jane showed this pattern in describing a double weave shawl by Junichi Arai.
> I assume that + means a plain weave area, --- a weft float and |||| warp floats. Am I correct on that interpretation? But how about the empty spaces between |||| and ++ ?? Or between the +'s? I think more information is needed before deciding if this is an example of deflected double weave.
>
>"
I have one of Arai's shawls, Jaquard woven, which appears to be two separate double weave cloths that have been tied together so that the design viewed from above is totally different from the design viewed from below. The marvel is the use of such fine wool threads that the hand is beautiful in spite of there being four "layers". Is it possible that the shawl that Jane describes is of this type? I will be showing the shawl that I have at the complex Weavers' meeting next summer. Paul

To reply privately, send message to Jane Eisenstein <janee@softweave.com>

I just opened my copy of the Parsons School of Design course catalog, and there are a number of interesting offerings, a couple of which I thought I'd pass on to the list.

One is a series of Free Events, if you're in the NYC area. On Sept. 8, 6-8pm, there's a lecture on "The World of Antique Fabrics, about the history of the construction and design of fabrics and how they've evolved to their present day condition." You must RSVP at 212-229-8933

Another Free Event is the "Fashion Computing and Textile Design, to learn about digital textile and fashion design through demonstrations led by the Digital Design Faculty, including U4ia, Primavision, Info Design's Fashion Studio, and Photoshop (as used by the fashion industry). No RSVP required for this one, it's held Sept. 16 6-8 pm.

There are a couple of other interesting free courses, like Home Furnishings/Fashion Portfolio and a Cyber Friday presentation on Fashion and Textile Design, but you can only RSVP for any of these between Aug. 16 and 26.

For those not in the NYC area, there are Distance Learning Program courses, including one called "Fibers and Fabrics: Everything You Ever Wanted to Know!" It's online 5 weeks, Sept. 20 to Oct. 25, 5 sessions,
For designers who want skills in converting, sales, crafts or manufacturing, textile construction and application capabilities. Explore the principles of converting yarns to fabrics and greige goods to finished materials, the different methods of manufacturing to create design effects, as well as factors that affect hand, appearance and performance. Physical testing, quality control and evaluation of fabrics complete the cycle of textile manufacturing. Slides, demonstrations and guest lecturers are scheduled. 

(You must have access to the Internet.)

To get a Parsons catalog by mail, call 212-229-8900
For the Parsons website, go to www.parsons.edu
To explore digital design and computing options, go to www.parsons.edu/computing

Bonni in Jersey City, NJ (the other end of the Holland Tunnel)

To reply privately, send message to Bonni Backe <weevings@juno.com>

>From owner-weavetech@List-Server.net  Fri Aug 13 10:48:11 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id KAA23757; Fri, 13 Aug 1999 10:48:11 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id KAA23751; Fri, 13 Aug 1999 10:48:10 -0600 (MDT)
Received: from authoriu (laurel-md-74.idsonline.com [209.8.42.74]) by cpcug.org (8.9.1a/8.9.1) with SMTP id MAA07905 for <weavetech@List-Server.net>; Fri, 13 Aug 1999 12:47:18 -0400 (EDT)
Message-Id: <3.0.3.32.19990813124450.006c9624@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Fri, 13 Aug 1999 12:44:50 -0400
To: weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: workshop proposals
In-Reply-To: <199908131249.GAA25136@salmon.esosoft.net>
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

Trudy wrote:
> I am offering 2 workshops to conferences in North America during your =
> Summer of '01.

That's the summer when *all* of our regional conferences take place (the =
summer when there's no Convergence). That's more than a half dozen =
conferences, all in a quite short time frame, generally June-August. You =
might get hold of some copies of Handwoven (US weaving magazine), where ads =
that call for workshop proposals generally appear. Some of the conferences =
also have their own websites. I don't have them, but others on the list =
might be able to provide that info.

Ruth
rsblau@cpcug.org
across the Potomac River from Washington, DC

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

>From owner-weavetech@List-Server.net  Fri Aug 13 10:51:07 1999
I have a 24-harness George Wood (England)dobby hand loom and have just put on my first warp. It is a warp and filling clip-spot in merino wool on a hemp plain weave ground with most of the first few harnesses for the plain weave. I know now that I should have used more harnesses for the plain weave but I am having a little trouble getting a good shed on the back 20 harnesses for the clip-spot and have got my one treadle tied up very high, trying to get a good shed.  

I have my harnesses getting higher (about 1 1/2 inch difference from front to back) and the warp is lying on the race. Are the harnesses getting higher from front to back at the correct angle? What level should the harnesses be compared to the resting warp (two inches below resting warp?) What height should my treadle be when at rest?

To reply privately, send message to Lesley Armstrong <lesley@go.ednet.ns.ca>
An excellent resource would be to visit HGA’s Website in the section devoted to conferences. Most of what is currently there links to 1999 info, but is a good place to start

http://weavespindye.org/html/confernc.htm

You might also want to too look at the “education opportunities” link

http://weavespindye.org/html/schools.htm

where you may find some of the schools such as JC Campbell Or Whidbey Island, who routinely schedule weaving instruction.

Of course you will want to JOIN HGA and be sure to list yourself in their teacher database which is available to all member guilds and conference planners as a method to find teachers, mentors, and lecturing for local and regional programs.

Last but not least, since the MAFA Teacher files are currently in my possession until at least October, please feel free to contact me on how to be considered for MAFA 2001 - scheduled June 25-July 1, 1999.

Wheat
mailto:wheat@craftwolf.com

To reply privately, send message to Wheat Carr <wheat@craftwolf.com>

>am I the only one who is very disappointed in the last issue of Weaver's?
Vivian,

I have not received the last issue of Weavers yet, nor have I received any notification that it is to be the last issue. If it wasn't for this list, I would be totally in the dark about Weavers folding. Sigh......

Judy

http://anwg.org

click on Conferences

then on 2001

The call for entries is on their page.

Laura Fry
ANWG Education Chair

To reply privately, send message to Laura Fry <laurafry@netbistro.com>
HI Tom, So what's the scoop on the new auto pick. Will it work with the studio loom? Will it be easier to advance the warp? forward? back?

Also on the studio loom front. Is the 30" studio loom ready for purchase?

Sue Peters near the Saginaw Bay
<yapeters@concentric.net>

----- Original Message ----- 
From: <Grimi@aol.com>
To: <weavetech@List-Server.net>
Sent: Wednesday, July 21, 1999 9:24 AM
Subject: Re: AVL pick wheel ratio

> And speaking of redesigned product, we have a completely new Auto Advance system in the final stages of development that will very easily adjust from 4 ppi to about 100 ppi! It should also fit almost all of our small and full frame looms with very little modification involved. Look for it to be available late this fall.
> Tom @ AVL
> info@avlusa.com
>
> To reply privately, send message to Grimi@aol.com

To reply privately, send message to "Sue Peters" <yapeters@concentric.net>
Vivian wondered if she was the only one who was disappointed in the final Weaver's.

I actually found it an interesting issue. There was clearly a focus on what Madelyn now suggests we call deflected double weave, and if you found that not to your liking, there wasn't much else. But, for example, I found Vicki Masterson's article on Texture With Deflected Double Weave (pp 64-65) simply dynamite. These pictures alone are worth the price of the mag to me.

Ruth

rsblau@cpcug.org
cross the Potomac River from Washington, DC

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>
I'm a color person? Anyway, for me, the last issue has more interesting ideas than most. I'm sorry to see it go.

Michelle in White Rock NM just back from the Ironstone warehouse in Las Vegas NM

To reply privately, send message to Michelle Rudy <rudymm@roadrunner.com>

In a recent conversation with Nish Raymond, she mentioned to me that she recalls an article in a weaverly magazine that preceeded "Weaver's" on the subject of music as a basis for drafts. It may have appeared in the 70's or early 80's.

Any help in locating bibliographic references on this topic will be greatly appreciated.

Thanks,

Tom.

--
Tom Vogl                            Voice: 508-693.6065
29 Scotchman's Lane                 Fax:   508-696.0625
West Tisbury, MA 02575              tpv@world.std.com
"Intuition is the result of 20 years experience" K. C. Long
I also am sorry to see weavers go, I have not received my last issue either. Weavers I thought, was a really good magazine, It offered a lot .......Linda

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

Having recently gone to several bookbinding classes, I am fascinated to discover many people who "have woven." A friend calls them "loom owners" as opposed to "weavers." Having been one of those for the first eight years of my weaving life, I have been thinking about what makes the transformation from loom owner to weaver. First, some will never make it. They enjoy fiber as a hobby, and they own a loom because you cannot weave without one, but they simply don't have the deep connection with weaving. Others are the born weavers who start off as beginners and within 6 months are working on cloth for their sister's wedding gown, or a matched set of overshot coverlets for family gifts. However, somewhere in the middle are the rest of us.

For me, the big Weaving List was the catalyst to think seriously about weaving as a craft, about the history of weaving, about the kinds of cloth that can be produced, about the various skills needed, and so on. And WeaveTech has expanded that experience further as I have developed better skills. Meeting good weavers at conferences and experiencing weaving at a different level than what appeared on my own loom has also been a help. I hypothesize that guilds who have a mentor or journeyman program can offer
that same kind of stimulus.

What about others on this list? What were the factors that moved you from "loom owner" to "weaver"?

Judith Favia, Minneapolis, MN
cronenorth@earthlink.net

-----Original Message-----
From: owner-weavetech@List-Server.net
Sent: Tuesday, July 20, 1999 4:34 PM
To: weavetech@List-Server.net
Subject: Innovations in Equipment & Techniques

One vendor once said to me, "Knitters knit. Quilters
quilt. Weavers talk about weaving." How many weavers are there, anyway, who are actually weaving? Compared to knitters actually knitting and quilters actually quilting? If there aren't very many of us who actually actively weave, and if our equipment is relatively costly, where is the market that drives innovation in equipment and techniques?

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

Ruth Blau wrote:
> > Vivian wondered if she was the only one who was disappointed in the final
> > Weaver's.
> >
> > I actually found it an interesting issue. There was clearly a focus on
> > what Madelyn now suggests we call deflected double weave, and if you found
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> that not to your liking, there wasn't much else.

I find it interesting too, but I wonder if Vivian will expound further. Vivian, what did you find disappointing? How could this issue have been of more interest to you? What did you expect? etc., etc. Granted no magazine is going to succeed or fail on the strengths of one issue, but as the number of magazines devoted to weavers has declined to 1 or 2 maybe it's time to explore our disappointments as much as laud that which we find fulfilling.

Margaret

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

>From owner-weavetech@List-Server.net  Sun Aug 15 14:06:58 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id OAA24046; Sun, 15 Aug 1999 14:06:58 -0600 (MDT)
Received: from newmail.netbistro.com (newmail.netbistro.com [204.239.167.35]) by salmon.esosoft.net (8.8.5) id OAA24040; Sun, 15 Aug 1999 14:06:57 -0600 (MDT)
Received: (qmail 24080 invoked by alias); 15 Aug 1999 20:07:04 -0000
Received: (qmail 24069 invoked from network); 15 Aug 1999 20:07:03 -0000
Received: from ip186.dialup.pgonline.com (HELO netbistro.com) (204.239.167.186) by newmail.netbistro.com with SMTP; 15 Aug 1999 20:07:03 -0000
Message-ID: <37B71DF5.F9BEC21B@netbistro.com>
Date: Sun, 15 Aug 1999 13:07:17 -0700
From: Laura Fry <laurafry@netbistro.com>
X-Mailer: Mozilla 4.6 [en] (Win98; I)
X-Accept-Language: en
MIME-Version: 1.0
To: weavetech@List-Server.net
Subject: Re: loom re-build - final report
References: <199908150957.DAA07697@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

While I was in Bozeman DH worked on my AVL. There were two areas that required attention, one I had previously posted to the list concerned the "flywheel" contraptions (inertial whatzits) on the beater. The other was the air assist.

My AVL now has the flywheels something like the Churchill Looms. These are beater stroke regulators and the benefit I was looking for was to reduce the amount of impact of my underslung beater. With the four box air assist weight crashing into the beater stops of the loom, the impact vibration transferred to my hand and up my arm to my neck.

The fly wheels have counterweights on them which also help to reduce the amount of physical exertion required to keep beating - which is considerable for the underslung format.

More importantly, the impact *has* been reduced - something that will, I hope, allow my pinched nerve and numb hand to heal. The beater did not cause my problem, but was preventing me from achieving recovery.

(The three month weaving hiatus strongly recommended by the sports medicine dr just was not an option!)

Several people have indicated an interest in what Doug has done, and I have made arrangements with the ANWG web master to have pictures
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posted in the Article section of the site. I got film last night, and hope to get pictures taken and sent in the next few weeks. I will post again and let people know when they are up.

The second area of concern was the actual air assist. After 12 and a bit months, I was experiencing excessive air leakage and after receiving conflicting information from a technician in Vancouver, and AVL, we finally found a pneumatics company here in Prince George who was able, *and* interested enough, to give us some service regarding new foot valves and spoolers. (I had chosen to have foot valves rather than thumb switches for the air shuttle and the original shuttle and shaft air systems were different.)

Now all five (shuttle & shaft) valves & spoolers are the same brand and easily repairable. These valves are cheaper than the original replacements. However, it took a complete re-plumbing(?) of the air lines, a new wooden safety box for the foot treadles and the addition of two (stereo type 12 volt) electrical switches to complete the shuttle change. Doug says most of the extra work was due to moving the regulators off the loom to the wall beside me which was necessary due to the configuration of the loom in the studio.

Our new supplier suggested a new air/electric system but we wanted to use as many of the existing parts as we could. Doug now fully endorses the air/electric system as it would be easier to convert, operate and maintain. (A 12 volt system is the same power that runs boom boxes, etc.)

The fly wheels still need some minor fine tuning, but basically I'm happy with this system. The air assist - well, only time will tell. Our climate has been unusually humid which has caused a lot of the problems with the system, but at least now I have a local supplier who can get me parts within two days, and no border/customs hassles to deal with. And if I win the lottery, I may even re-build it again (well, get Doug to!) and convert to the air/electric system the local people are recommending.

The good news is that my system is *not* contaminated, as had been suggested by a tech at AVL, and even if the switches only last as long as the originals, they are cheaper to replace.

For technical details, please contact Doug at: doug-fry@pgfn.bc.ca

Laura Fry
who would be lost without her loom mechanic!

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

>From owner-weavetech@List-Server.net Sun Aug 15 16:17:57 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA14075; Sun, 15 Aug 1999 16:17:57 -0600 (MDT)
Received: from mailcity.com ([209.1.236.7]) by salmon.esosoft.net (8.8.5) id QAA14067; Sun, 15 Aug 1999 16:17:52 -0600 (MDT)
X-Authentication-Warning: salmon.esosoft.net: Host [209.1.236.7] claimed to be mailcity.com
Received: from Unknown/Local ([?.?.?.?]) by mailcity.com; Sun Aug 15 15:17:18 1999
To: weavetech@List-Server.net
Date: Sun, 15 Aug 1999 16:17:18 -0600
From: "K Regier" <kregier@mailcity.com>
Message-ID: <COPCHKMNOMKMAAAA@mailcity.com>
Mime-Version: 1.0
X-Sent-Mail: off

- 90 -
Has anyone advice to share concerning apprentices? I am at a turning point in my business where I may be able to expand, but am not sure I can afford to hire help for much more than minimum wage. I don't know whether to hire help, buy another loom or what next step to take. I have had bad experiences with hiring help that soon thought weaving was boring, and all my training time and energy was wasted. It would help if a person had an interest in weaving and even some experience, and I feel I have allot to teach about the production weaving business. What has been your experience with apprentices?

Thanks in advance for your consideration,

Kathy Regier

Jane Eisenstein <janee@softweave.com>

Always happy to be the exception to the rule, I was a weaver before I was a loom owner. Caught the fever during a course at Haystack, came home and ordered myself a loom. Have gone through periods of ownership though. Better wind that warp tonight just to make sure I'm still a weaver.

Jane
Kathy -

My experiences with having apprentice or apprentice-like people in my weaving business was, just as you noted, that they quickly lose interest or else find the work too boring.

My solution has been to go to contract work (piece work). I studied my business carefully and discovered which steps I could safely hand over to others without losing control and quality. For me I was able to farm out the actual weaving of some of my tableware which is done in plain weave as well as my basic sewing and finishing. I found that it was easier to teach someone to weave what was needed rather than hire someone who already knew how to weave.

Rather than hire someone with an interest in weaving and craft, I looked at people who wanted to do work at home or during their own choice of hours. I interview and selected people who I call "process" people. In other words, people who would make good file clerks or bookkeepers, who don't want to have an emotional or creative involvement with their work. My initial mistake was in hiring people who were much the same as myself. However, I really wanted to get rid of the boring tasks and keep the creative and designing tasks. I am now down to just one weaver and a sewer from a high of four weavers. But Doug has been with me for about four years and my sewer (before I moved away) had been with me for almost nine years.

I set up a contract outlining what I provide (warp beam with __ number of yards of warp, weft yarns, worksheet, and rate of pay per item) and what they are to provide (a minimum of __ items per month, that pass certain
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quality standards as to selvedges, beat, error correction, etc.) I only pay for items which meet the standards we have agreed on. I have a similar contract for the sewer which covers quality of stitching, finishing methods etc. This allows me to control the product design, warp set-up, choice of wefts, quality of finishing, etc. but lets me hand off the repetitive areas of the production.

After a weaver has learned the skills required and worked at their own location successfully, I have on occasion had them work at my studio with me say, for example, three mornings a week, doing specific duties such as inventory, marketing, order filling, or other tasks which don't require creative output and need a minimum of explanation.

Diane

Diane Mortensen
Salt Spring Island, B.C.
diamor@saltspring.com

To reply privately, send message to "Diane Mortensen" <diamor@saltspring.com>

>From owner-weavetech@List-Server.net Sun Aug 15 16:47:07 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA18490; Sun, 15 Aug 1999 16:47:07 -0600 (MDT)
Received: from mailout1.nyroc.rr.com (mailout1-0.nyroc.rr.com [24.92.226.81]) by salmon.esosoft.net (8.8.5) id QAA18482; Sun, 15 Aug 1999 16:47:05 -0600 (MDT)
X-Authentication-Warning: salmon.esosoft.net: Host mailout1-0.nyroc.rr.com [24.92.226.81] claimed to be mailout1.nyroc.rr.com
Received: from server1.rochester.rr.com ([24.93.6.16]) by mailout1.nyroc.rr.com (Post.Office MTA v3.5.3 release 223 ID# 0-59787U250000L250000S0V35) with SMTP id com
for <weavetech@List-Server.net>; Sun, 15 Aug 1999 18:47:16 -0400
Message-ID: <02f401bee76f$98915500$10065d18@server1.rochester.rr.com>
From: "Vikki Clayton" <vclayto1@rochester.rr.com>
To: <weavetech@List-Server.net>
Subject: Musical Drafts
Date: Sun, 15 Aug 1999 18:43:29 -0400
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 4.72.3155.0
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3155.0
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

> she mentioned to me that she recalls an article in a weaverly magazine on the subject of music as a basis for drafts. Any help in locating bibliographic references on this topic will be greatly appreciated.

I'm sure you'll get many replies but I found referenced "Weaving Music" by Karel Henneberger in SS&D Fall 1985, page 6. "Minature Musical Drafts" by Margaret Newman is also in SS&D Fall 1973 page 70. Those were the only two articles I could find, via the Textile Arts Index.

Vikki
WeaveTech Archive 9808

To reply privately, send message to "Vikki Clayton" <vclayto1@rochester.rr.com>

>From owner-weavetech@List-Server.net  Sun Aug 15 17:08:31 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id RAA21544; Sun, 15 Aug 1999
17:08:31 -0600 (MDT)
Received: from ada.sstsystems.net (ada.sstsystems.net [207.164.1.21]) by
salmon.esosoft.net (8.8.5) id RAA21539; Sun, 15 Aug 1999 17:08:29 -0600 (MDT)
Received: from default ([207.164.1.50]) by ada.sstsystems.net (8.7.5/8.6.9) with SMTP id
TAA24337 for <weavetech@List-Server.net>; Sun, 15 Aug 1999 19:02:24 -0400 (EDT)
Message-Id: <4.1.19990815185251.009322a0@mail.sstsystems.net>
X-Sender: ingrid@mail.sstsystems.net
X-Mailer: QUALCOMM Windows Eudora Pro Version 4.1
Date: Sun, 15 Aug 1999 18:58:28 -0400
To: weavetech@List-Server.net
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: weaver or loom owner
In-Reply-To: <199908152217.QAA14089@salmon.esosoft.net>
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 became a weaver before I became a loom owner. I had to build my own loom.
I needed to, for money and for understanding it but mostly for the process
of building. Problem solving, pride in work (But I have no idea where it is
now!) and distraction from "the divorce" Then I became a weaver for real.
It kept me off the morbid thoughts and self absorption. I could weave,
plan, design and not have to think about "the divorce"

I was always a fibre person and wove in briefly in grade school. This told
me that it was something I wanted to do again. So when the classes came
up, I went, wove in class and the rest is history.
Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

To reply privately, send message to Ingrid Boesel <ingrid@fiberworks-pcw.com>

>From owner-weavetech@List-Server.net  Sun Aug 15 17:13:21 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id RAA22555; Sun, 15 Aug 1999
17:13:21 -0600 (MDT)
Received: from ada.sstsystems.net (ada.sstsystems.net [207.164.1.21]) by
salmon.esosoft.net (8.8.5) id RAA22545; Sun, 15 Aug 1999 17:13:15 -0600 (MDT)
Received: from default ([207.164.1.48]) by ada.sstsystems.net (8.7.5/8.6.9) with SMTP id
TAA24374 for <weavetech@List-Server.net>; Sun, 15 Aug 1999 19:07:18 -0400 (EDT)
Message-Id: <4.1.19990815190714.0092f4d0@mail.sstsystems.net>
X-Sender: ingrid@mail.sstsystems.net
X-Mailer: QUALCOMM Windows Eudora Pro Version 4.1
Date: Sun, 15 Aug 1999 19:07:37 -0400
To: weavetech@List-Server.net
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: weaver or loom owner
In-Reply-To: <199908152217.QAA14089@salmon.esosoft.net>
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 became a weaver before I became a loom owner. I had to build my own loom.
I needed to, for money and for understanding it but mostly for the process of building. Problem solving, pride in work (But I have no idea where it is now!) and distraction from "the divorce" Then I became a weaver for real. It kept me off the morbid thoughts and self absorption. I could weave, plan, design and not have to think about "the divorce"

I was always a fibre person and wove in briefly in grade school. This told me that it was something I wanted to do again. So when the classes came up, I went, wove in class and the rest is history.
Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

Interesting thoughts so far.
I remember once asking at Old Sturbridge Village why the apprentice system died out earlier in the US earlier than in Europe - the simple answer - supply and demand. In a market of full employment, there is little or no interest in learning for little pay when something requiring less learning will pay more.
Only when the end of the learning process nets the apprentice something like his/her own business with creative outlets, there won't be a lot of interest in simply learning the routine tasks.
Sara von Tresckow
sarav@powercom.net
Fond du Lac, Wisconsin

To reply privately, send message to "SARA VON TRESCKOW" <sarav@powercom.net>
ProWeave also has this feature. In fact, Dini Cameron had the program specifically developed to aid in cloth design rather than to do drawdowns, although of course it does both. It is just that she started at a different point for the development process for the software. She also offers intensives in design, using dobby looms and ProWeave. I understand from a weaver who attended that it was very valuable.

Judith Favia, Minneapolis, MN
cronenorth@earthlink.net

-----Original Message-----
<> Is there a program where one could draw the image you wish and the software
> would help with the threading and pegplans? >
Can this be done with any other software program?
Thanks Marg
WeaveTech Archive 9808

To: <weavetech@List-Server.net>
Subject: RE: apprentices
Date: Sun, 15 Aug 1999 19:29:01 -0500
Message-ID: <000501bee77e$56a1ea60$3366bfa8@cronenorth.earthlink.net>
MIME-Version: 1.0
Content-Type: text/plain;
    charset="iso-8859-1"
Content-Transfer-Encoding: 7bit
X-Priority: 3 (Normal)
X-MSMail-Priority: Normal
X-Mailer: Microsoft Outlook 8.5, Build 4.71.2377.0
Importance: Normal
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3155.0
In-Reply-To: <002201bee770$5a57a7c0$6d8af4cc@Dianes.mindlink.net>
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

After IWC this summer (and a wonderful class with Diane, by the way!), I had a chance to visit Irvin Trujillo, a Chimayo weaver who carries on the traditional weaving of his family. He does exactly the same thing. We met his cousin, who weaves at home and knew nothing about weaving until he started working for Irvin and Lisa. They do the designing, spinning and dyeing and contract out some of the actual weaving.

It is hard for us to imagine someone approaching weaving in the same way one would approach a temp filing job, but it clearly can be that and for production weaving, that may be the best arrangement for the business owner.

By the way, Irvin and Lisa may be joining WeaveTech. And if you are in New Mexico and go to Chimayo (and which weaver would not?), they own Centinela Weaving.

Judith Favia, Minneapolis, MN
cronenorth@earthlink.net

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

My solution has been to go to contract work (piece work). I studied my business carefully and discovered which steps I could safely hand over to others without losing control and quality. For me I was able to farm out the actual weaving of some of my tableware which is done in plain weave as well as my basic sewing and finishing. I found that it was easier to teach someone to weave what was needed rather than hire someone who already knew how to weave.

To reply privately, send message to "Judith Favia" <cronenorth@earthlink.net>
In a market of full employment, there is little or no
interest in learning for little pay when something requiring less learning
will pay more.
Only when the end of the learning process nets the apprentice something like
his/her own business with creative outlets, there won't be a lot of interest
in simply learning the routine tasks.

I wonder if it might be possible to contact a nearby college or university
art department and offer an internship. This could be by contract with
both the student and the department. The student could get a specified
number of credits, and you would have the apprentice for a known & knowable
period of time. I would think a minimum would be a full school
year--enough for it to have been worth your time to train the person. You
would probably have to write periodic & perhaps a final evaluation of the
student's performance, but perhaps the school/department already has a
model that you could follow.

Has anyone tried this approach?
Ruth
---------------------------------------------------------------------
rsblau@cpcug.org
across the Potomac River from Washington, DC
---------------------------------------------------------------------

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

> Has anyone advice to share concerning apprentices?
>

HI Kathy,

I should introduce myself to the list since I have been lurking for months. I am a limited production weaver with four contract weavers and two contract seamstresses. I produce outerwear garments (jackets and scarves). I share a studio/shop with 5 other weavers. I also am an arts administrator for the Sawtooth Center for Visual Art in Winston-Salem, NC. During my 17 years as the Fiber Department Coordinator at Sawtooth I have hired six apprentices. Since Diane spoke to the contract apprentices I will focus on the student apprentice.

Most of the these apprentices were in college, looking for credit for an arts admin. class. Some were very lazy and some are now at the top of their field. The word apprentice is often use to mean cheap help. I think it is more about teaching and providing insight to a profession. My most recent apprentice was Meredith, a 17 year old, who had learned to weave at Sawtooth. She was hired thought a program call Artiva with our local Arts Council. Artiva hires 14 to 21 year olds who wish to work in the arts and they get a reality check. They are paid minimum wage for 160 hours over 6 weeks in the summer.

Meredith worked on any project needing attention; sewing on buttons, shop upkeep, inventory, and weaving cloth. A lot of time was spent on the details of the task, she readily took in the information and I never has to explain the task again. She has worked with us for the last two summers and is truly a gem. She has helped me regain my faith in teenagers in the work place. I believe an apprentice should have an interest in the field, some knowledge is good and a willingness to keep learning. Now, I have had the opposite happen with teenagers as well, but why go there.

Jane Doub

To reply privately, send message to "Jane Doub" <bjdoub@earthlink.net>

To reply privately, send message to Jane Doub <bjdoub@earthlink.net>

--

Local apprenticeship for University credit is a great idea! I would welcome such an offer where I teach. The Master Weaver would have to
present a written plan to the professor granting credit, which would outline the sort of work the student was to do and require 12-15 hours per week for 3 hours semester credit. I would be most interested in a proposal that allowed the student a chance to see how your business is run -- even if that just means working in the same room with you while you work, take phone calls and meet with clients. At the end of the semester you would assign a grade.

Only seniors have the option of doing an internship, so you would be getting an apprentice who already had quite a bit of technical and creative training. Seniors in my program have experience with both mx and sabrachon fiber reactive dyes and indigo as well as bleach and thiox discharge. They have computer weave structure design skills and a wide range of exposure to weave structures including warp and weft faced weaves, brocades, tapestry, block designing and color effect weaves. They have done both warp and weft ikat and warp painting. Most degree programs offer an internship credit option, but few students would be able to do this for more than one semester, unless they extended their graduation date or weren't on a four year plan. On the other hand, if you made an ongoing arrangement with a school to take a student each semester, you would soon know what you could expect the student to know, and could tailor your training to take advantage of that.

I'm on the Illinois side of the Mississippi near St. Louis. If anyone is near enough to me to consider this, please let me know!

Laura Strand
Southern Illinois University, Edwardsville

To reply privately, send message to laura strand <lstrand@siue.edu>

K Regier wrote:

> Has anyone advice to share concerning apprentices?

There are grants available in some states or regions to help fund apprenticeship programs. Some are related to the arts, some are targeting home business agendas. The extra money means you can pay the apprentice a decent wage and she or he signs a contract for a definite period. Toni, Staunton
WeaveTech Archive 9808

To reply privately, send message to ogden <ogden@newwave.net>

>From owner-weavetech@List-Server.net  Sun Aug 15 22:27:57 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id WAA15363; Sun, 15 Aug 1999
22:27:57 -0600 (MDT)
Date: Sun, 15 Aug 1999 22:27:57 -0600 (MDT)
Message-Id: <199908160427.WAA15363@salmon.esosoft.net>
To: weavetech@list-server.net
From: Grand Larseney <fiberweaver@worldnet.att.net>
Subject: Re: apprentices
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

> I wonder if it might be possible to contact a nearby college or
> university
> art department and offer an internship. This could be by contract
> with
> both the student and the department.
>
> This is exactly what I used to do whenever I lived in a college town. I
felt it was my way of giving back to the University what I had learned,
although it was in a different textile area. Many of my interns went on
to be very successful in the rag business, one is now the top textile
tester for J.C. Penny's. Another works at one of the local embroidery
businesses, and another is the pattern maker for a clothing designer.
These were very special students at the time, and I loved having them
work with me.
Carol in the Flatlands of MI

To reply privately, send message to Grand Larseney <fiberweaver@worldnet.att.net>

>From owner-weavetech@List-Server.net  Sun Aug 15 23:54:08 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id XAA28329; Sun, 15 Aug 1999
23:54:08 -0600 (MDT)
Received: from newmail.netbistro.com (newmail.netbistro.com [204.239.167.35] by
salmon.esosoft.net (8.8.5) id XAA28325; Sun, 15 Aug 1999 23:54:06 -0600 (MDT)
Received: (qmail 25706 invoked by alias); 16 Aug 1999 05:54:18 -0000
Received: (qmail 25697 invoked from network); 16 Aug 1999 05:54:18 -0000
Received: from ip188.dialup.pgonline.com (HELO netbistro.com) (204.239.167.188)
by newmail.netbistro.com with SMTP; 16 Aug 1999 05:54:18 -0000
Message-ID: <37B7937C.C50EA982@netbistro.com>
Date: Sun, 15 Aug 1999 21:28:44 -0700
From: Laura Fry <laurafry@netbistro.com>
X-Mailer: Mozilla 4.6 [en] (Win98; I)
X-Accept-Language: en
MIME-Version: 1.0
To: weavetech@List-Server.net
Subject: Re: loom owner/weaver
References: <199908152217.QAA14089@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

For me the aha moment came before I ever sat down at a floor loom.

I had taken the spinning class at the local college and, to make a
long story short, before the end of the year I came to a satori
moment when I realized that a person could weave fabric and sell it
WeaveTech Archive 9808

I am rather fortunate in that I have not needed a lot of assistance but for a while worked with Doug who had specific areas of work to do that were sales oriented, plus helping with beaming, inspecting, and finishing.

At the moment, I have two part time helpers, each with quite different but valuable skills. Both are weavers, one is a tapestry weaver, the other an ex-student (helpful in that as I taught her, she uses my methods!)

Rather than contract out, the majority of their working time is spent in-studio and I pay a flat rate on a casual basis - a grey area in employment standards in Canada. Basically it means that because they come in on an as-need basis, and can refuse hours without prejudice, they are not "employees". Works for us so far.

They both take some work home - fringe twisting, for example, but that is definately a "seasonal" type of thing and not on-going.

Their skills overlap in terms of the "process" - either can beam a warp, inspect, do finishing etc. Each has a very different colour sense, and I encourage them to "play" and design afghan warps, over which I have final say in terms of sett and actual yarns used. For instance I may veto a particular yarn because of unsuitability for warp, or I may give them a cone of textured/varigated yarn and tell them to "live it up". Weft choices and structure are mine.
WeaveTech Archive 9808

These afghans are more collaborative than most weaver/designers but I'm not a colourist, and both of my helpers are.

Also, because I am used to being an 'elf' for others, I suppose my ego isn't as tied up in the designing process.

My tags say "Laura Fry Weaving Studio" - thus as the "master" of the studio, I feel that I am not overstepping the bounds by using my helpers talents. It gives them some sense of creative satisfaction, too.

That is not to say that egos don't from time to time, clash. This is the time for the parties involved to step back, take a deep breath, and get back to work.

I suppose that because all three of us *need* to earn an income somehow, and because we all enjoy the process of weaving in some way, that we are highly motivated to get the job done.

Laura Fry

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

>From owner-weavetech@List-Server.net  Mon Aug 16 09:38:13 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA25826; Mon, 16 Aug 1999 09:38:13 -0600 (MDT)
Received: from pivot.keylabs.com (root@pivot.keylabs.com [207.179.38.145]) by salmon.esosoft.net (8.8.5) id JAA25819; Mon, 16 Aug 1999 09:38:12 -0600 (MDT)
Received: from xmission.com (IDENT:redbeard@penguin.keylabs.com [207.179.38.213]) by pivot.keylabs.com (8.9.3/8.9.3) with ESMTP id JAA06888 for <weavetech@list-server.net>; Mon, 16 Aug 1999 09:40:05 -0600
Message-ID: <37B831A1.F3C2CA87@xmission.com>
Date: Mon, 16 Aug 1999 09:43:29 -0600
From: Dan Maker <redbeard@xmission.com>
Organization: Jupiter Minning Corp.
X-Mailer: Mozilla 4.61 [en] (X11; U; Linux 2.2.10 i686)
X-Accept-Language: en
MIME-Version: 1.0
To: weavetech@list-server.net
Subject: Re: Sally's Musing on Equipment -- a thought
References: <000401bee74e$94cd4b20$9b14f0e26@cronenorth.earthlink.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

Judith Favia wrote:
>
<SNIP>

> What about others on this list? What were the factors that moved you from "loom owner" to "weaver"?

This sounds like a snob issue. A distinction that is mostly irrelevant, and is most likely to cause arguments. It seems to me as silly as saying that someone who owns a car and drives it to work is only a car owner, to be a car driver they must drive every where they go, and make a big issue of car maintenance and car types (sports cars are the only real cars for "Drivers").
Perhaps it's an issue of semantics, but perhaps a better distinction to make is from: Craftsman (person) - One who weaves from recipes, but isn't interested in furthering the art of weaving.
-- to --
Artisan - One who is not satisfied with reproducing what another person designed, but must push the envelope, further the art and stretch the limits.

Dan
--
Linux Advocate * Fiber Junkie * Tech Geek * Genealogist

To reply privately, send message to Dan Maker <redbeard@xmission.com>
At 09:43 AM 8/16/99 -0600, you wrote:
>> What about others on this list? What were the factors that moved you from
>> "loom owner" to "weaver"?
>
>>This sounds like a snob issue. A distinction that is mostly
>>irrelevant, and is most likely to cause arguments
>
>>Dan Maker <redbeard@xmission.com>

I stand by my simple, original position, I am a weaver therefore I own a
loom. Without a loom I am not a weaver and if I owned a loom and didn't
weave I'd not be a weaver. A weaver is someone who BOTH owns a loom AND weaves.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall  Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@mailbox.syr.edu
http://syllabus.syr.edu/TEX/aafannin

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>
Judith wrote
>> What about others on this list? What were the factors that moved you from
>> "loom owner" to "weaver"?

And Dan said:
> This sounds like a snob issue. A distinction that is mostly
> irrelevant

I have a feeling that you're taking this wrong, Dan. What I read into what
Judith had written was that there are some people out there who own looms
but who do not weave. The question then becomes: How do you inspire that
person to weave? For Judith, the inspiration came from joining an Internet
weave list & conversing w/ several hundred people worldwide about weaving.

When I went to the "Care & Feeding of an AVL" class (that's not what they
call it, but you know what I mean) at Chico last spring, perhaps more than
half of my class of nine people owned AVLs but were too intimidated to use
them. Of course, such people would self-select in favor of taking such a
class, but it *does* reinforce the idea that people own looms that, for one
reason or another, they don't use.

Anyhow, I certainly don't read Judith's question as a snob issue--perhaps
in part b/c I know Judith, and a less snobby, more down-to-earth person you
probably could not find anywhere.

Ruth
Recently I visited this site: <www.auxweave.com> and was amazed by a number of the techniques used at this custom handweaving mill. When they beam their warps and come upon a knot - they splice it using either a "water splice" or an "Illman" splice.

Can anyone describe these techniques?

They also use "ring temples" - can anyone describe this device?

Betty Lou Whaley
she's referring to people that own looms, and weave, but don't feel weaving is essential to their being or don't explore in their weaving. Perhaps Judith can clarify this for us.

Judith Favia wrote:
> They enjoy fiber as a hobby, and they own a loom because you cannot weave without one, but they simply don't have the deep connection with weaving.

If as you have suggested Judith is asking how to get people that own looms to use them, then my remarks are useless (I've been known to make useless remarks before)

> Anyhow, I certainly don't read Judith's question as a snob issue--perhaps in part b/c I know Judith, and a less snobby, more down-to-earth person you probably could not find anywhere.

In no way was I attacking Judith. I just feel that there is no point in segregating people that own looms and create fabric with them into "weavers" (creative) and "loom owners" (mechanical).

Please accept my apologies for ruffling feathers, perhaps I am feeling guilty. I average about 4 warps a year right now, not a very prodigious output.

Dan

--
Linux Advocate    *    Fiber Junkie    *    Tech Geek    * Genealogist

To reply privately, send message to Dan Maker <redbeard@xmission.com>

In case the point has been missed in this discussion, if it weren't for all the loom owners in the world, the rest of us would be in worse shape than
I've been cohabiting with my new AVL for two weeks now, and thought I would report on our adventures. I spent the first week assembling the loom, with occasional physical help from my husband (where four hands were required) and telephone help from Ken at AVL. As so many of you on the list said, the directions for putting the loom together are generally excellent, and I had very little trouble. One problem remains (in the cloth storage system--so it doesn't interfere w/ weaving), and solving that awaits a replacement part. I probably screwed it up when I installed it, and AVL is being *very* nice about it. No one has said, "Ruth, you jerk, you made a total hash out of installing your cloth storage system."

I would add a footnote to the comment that the directions are good: the directions for installing the CompuDobby are not as good as the directions for assembling the loom. When it came to installing the CD, I was extra, extra glad I had been to AVL's class first, had had ample opportunity to weave on the various models of looms, was at least a little bit familiar with the CD, and had been shown how to troubleshoot problems.

And so, on to weaving! I've been weaving on the loom (48" full frame, 16 shafts) for a week now. I put on a dishtowel warp ("Oh, what the heck, it's only a dishtowel") for probably 6 dishtowels (7 yds). The feel of this loom is so different from anything I've used previously, that I'm just spending my time learning how I need to beat, how far I can advance the cloth, etc. I threaded for 16-shaft straight draw, and at the moment, I'm just using designs from Oelsner. I'd rather spend my time learning the
loom at this point, rather than designing from scratch.

The loom has a fly shuttle, but I decided not to present myself with too many challenges on the first warp. I'm using a hand-thrown efs (Bluster Bay), and it's going pretty well. I had put on floating selvages, but after the first few towels, I cut them off. I've heard from others that they largely just ignore the problem of not catching every edge thread, and it usually doesn't matter.

And I now have this great image of all you AVL users out there: You all have quads of steel on your right leg, and a semi-atrophied left leg. <ggg>

It's been a great learning experience so far, and I'm deeply (and publicly) grateful to AVL for their support.

Ruth

rsblau@cpcug.org
across the Potomac River from Washington, DC

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

Allen wrote:
I stand by my simple, original position, I am a weaver therefore I own a loom. Without a loom I am not a weaver and if I owned a loom and didn't weave I'd not be a weaver. A weaver is someone who BOTH owns a loom AND weaves.

This is elegantly and simply put. It does leave me wondering, however, about the definition of "loom". Some looms exist only when they are in work. Without a warp, they are common sticks and bits of string. At least 10 or 20 of these (sometimes unrecognizable) looms are scattered around my house. I'd like to (ever so gently) remind us that just as it's possible to weave with a machine that gives help to almost every part of the process, it's also possible to move the other direction and weave with a minimum of equipment between the weaver and the cloth. This is not to suggest that one way is better than the other, but I find it worthwhile to remember that the loom only influences the "loom-controlled" complexity of a piece of cloth. The ultimate complexity is up to the weaver.
Personally, if I were wandering through a forest with a bundle of yarn and had to weave something, I wouldn't fail to call myself a weaver just because I hadn't smoothed some sticks down yet. For that matter, I wouldn't fail to call myself a weaver if I had to chase down a sheep and spin something first.

Carrie


Lynn

--
<kamco@ricochet.net>

To reply privately, send message to Lynn/Ken <kamco@ricochet.net>
The new AVL Auto Advance won't work with the Studio Dobby Loom. It's a simple loom in that respect and doesn't have the necessary front cloth beam to support the Auto Advance.

The new AA should be easier to advance manually and it reverses easier as well. It is still on schedule for the end of the year, give or take a bit.

And, the 30" Studio Dobby Loom has been shipping for a few weeks now. It has all the great features of the 20" with a wider weaving area. Both looms also have a very deep weaving space so you can really see your pattern develop, and you don't have to advance very often.

Tom @ AVL
info@avlusa.com

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

At 03:45 PM 8/16/99 -0700, you wrote:

> This is elegantly and simply put. It does leave me wondering,
> however, about the definition of "loom".

The definition of a loom was purposely omitted since anything which can be used for weaving is a loom. This is perfectly in keeping with my position that neither the loom nor its source/type of power matter.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
I think a loom is simply a tool -- nothing more or less. It is what a person does with the tool that makes it special----or makes the person special. We use a tool to enhance what we are trying to do---either positively or negatively. We can create something wonderful with a tool (example, our craft with craftsmanship), survive with a tool (example, for food gathering etc), or destroy with tools( example, warfare). Cheers, Kathleen

-----Original Message-----
From: Allen Fannin <aafannin@mailbox.syr.edu>
To: weavetech@List-Server.net <weavetech@List-Server.net>
Date: Tuesday, August 17, 1999 7:36 AM
Subject: Re: loom definitions

>At 03:45 PM 8/16/99 -0700, you wrote:
>
>>This is elegantly and simply put. It does leave me wondering,
>>>however, about the definition of "loom".
>>>
>>The definition of a loom was purposely omitted since anything which can be
>>used for weaving is a loom. This is perfectly in keeping with my position
>>that neither the loom nor its source/type of power matter.
>>>
>>AAF
>ALLEN FANNIN, Adjunct Prof., Textile Science
To reply privately, send message to "Kathleen Stevens" <hndwvnds@ccrtc.com>

>From owner-weavetech@List-Server.net  Tue Aug 17 12:53:57 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA27370; Tue, 17 Aug 1999 12:53:57 -0600 (MDT)
Received: from ntmsg5.standard.com (exchange3.standard.com [198.107.111.39]) by salmon.esosoft.net (8.8.5) id MAA27364; Tue, 17 Aug 1999 12:53:55 -0600 (MDT)
Received: by ntmsg5bn with Internet Mail Service (5.5.2448.0) id <Q29NSGS5>; Tue, 17 Aug 1999 11:53:29 -0700
Message-ID: <6F916C7B1D3BD21194FE00805FA7E47A0403F8F1@exchange1bg3>
From: Carrie Brezine <cbrezine@standard.com>
To: "Weavetech (E-mail)" <weavetech@List-Server.net>
Subject: FW: loom definitions
Date: Tue, 17 Aug 1999 11:53:29 -0700
MIME-Version: 1.0
X-Mailer: Internet Mail Service (5.5.2448.0)
Content-Type: text/plain; charset="iso-8859-1"
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

More on looms and what makes a weaver, from personal communication with Ed Franquemont, forwarded with permission. I'm told that Ed has recently joined weavetech, so replies can go to the list.

I certainly do agree that the loom only affects the *loom-controlled* complexity of a cloth, and that the ultimate complexity depends upon the imagination and skill of the weaver. I would go further to say any loom puts limits on the complexity of cloth that can only be overcome by the skill, ingenuity and perserverance of the weaver.

It is very difficult for me to believe people actually argue that owning a piece of equipment is a defining characteristic of a weaver, especially since floor looms have only been widely available for less than a thousand years. What about all the wonderful cloth made before that? Or the amazing fabrics produced by people who lack floor looms ( or for that matter, floors) ? Understanding cloth and how to manipulate threads to make it is what makes a weaver in my mind.

Of course, in our society we distinguish textile workers by the processes they use, drawing lines between weavers, braiders, knitters, and others. Will we only admit to weaver status those who make fabrics that contain wefts? How about those like ancient peruvians who could change the role of threads from warp to weft and back again without difficulty.
Seems to me these certainly should be considered weavers, especially by complex weavers. Or even the plaiting of the northern plain Indians, where single elements changed from a warp-like role to a weft-like role at the selvedges.

We could go farther. Most of my Andean friends would not consider a weaver very skilled or completely formed unless they designed the yarns of the project, since the spin and characterisitic of the yarn has such a dramatic affect on the final product. Certainly they would have difficulty accepting someone as a complex weaver if they just took yarns off the shelf and used them as they came from the box; at the very least they should be respun to achieve the desired affect. But then, they weave on the simplest of looms and readily make some very complex cloth, including crossed warp tubes, rolled edges, automatic symmetrical patterning, two faced three color warps, and even deflected warps.

ED

To reply privately, send message to Carrie Brezine <cbrezine@standard.com>

Good point Carrie. I was immediately put in mind of bobbin lace - where you build your "loom" as you go.....

:) 

Laura Fry
who would love to do more weaving on her lace pillow but other things intervene all too often
> But then, they weave
> on the simplest of looms and readily make some very complex cloth,
> including crossed warp tubes, rolled edges, automatic symmetrical
> patterning, two faced three color warps, and even deflected warps.
> I've no intention of making my own yarns, but would like to know what
crossed warp tubes are. Can Ed or someone else explain?

Jane

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

I just got back from a day in NYC - checked out the CADExpo high end
WeaveTech Archive 9808

weaving CAD vendors (http://yarnfair.com/) in the morning and the Helene
Hernmarck retrospective in the afternoon.

Scotweave has an interesting Velvet Designer program that made me believe
even I could design dobbý velvet with its help (could buy two technical
AVL's for what it costs of course). Also, finally got a chance to see an
ARM loom at the Monarch Designs exhibit. It has a lovely beater action.

The Hernmarck tapestry exhibit is at the FIT museum through August 28th. Up
close, I was sometimes disappointed the colors seemed a bit dull although
the textures were wonderful. From a distance (as they were designed to be
seen), the color becomes vibrant and her images come alive. The exhibit is
well worth seeing if you have only seen her work in photographs as I had.
Accompanying many of the hung pieces, are her working notes and preliminary
sketches. There's also a nice though pricey hard cover catalog.

Jane

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

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

To reply privately, send message to Jane Eisenstein <janee@softweave.com>

>From owner-weavetech@List-Server.net   Wed Aug 18 07:45:08 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA26657; Wed, 18 Aug 1999
07:45:08 -0600 (MDT)
Received: from imo16.mx.aol.com (imo16.mx.aol.com [198.81.17.6]) by salmon.esosoft.net
(8.8.5) id HAA26642; Wed, 18 Aug 1999 07:45:02 -0600 (MDT)
From: Grimi@aol.com
Received: from Grimi@aol.com
   by imo16.mx.aol.com (mail_out_v22.4.) id tRCBa00254 (4522)
      for <weavetech@list-server.net>; Wed, 18 Aug 1999 09:44:15 -0400 (EDT)
Message-ID: <15ff0112.24ec12ae@aol.com>
Date: Wed, 18 Aug 1999 09:44:14 EDT
Subject: Re:  water-splice
To: weavetech@list-server.net
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Content-Transfer-Encoding: 7bit
X-Mailer: AOL 3.0.1 for Mac sub 82
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

The machine that Tim uses to create a "water-splice" is designed for cotton
and is a common industry item. When you come upon a knot the yarn is broken
at the knot and the two ends are put into the splicer. It uses water and
compressed air to blow the fibers apart and then blows them back together
intertwining the fibers and leaving you with a solid piece of yarn.
The Illman splice is a process by another machine that takes the two ends of
the yarn and wraps them with a monofilament creating a knotless splice.
Ring temples function to keep the woven cloth spread out just like a regular
temple does, except they do not have to be moved. The temples mount under
the woven cloth just past the fell line. They consist of a number of small spiked
rings over an axle, so they can roll with the cloth. The rings are mounted at
an angle so they constantly spread the edges of the cloth out thereby helping
with drawin. An elegant but not inexpensive solution.

Tom @ AVL
info@avlusa.com
Imagine a small tube of plain weave cloth, made by passing the weft from only one direction and pulling it tight so that the "selvedges" meet. Only one face of the fabric is visible; the other face is permanently hidden on the inside of the tube. Since it's hidden, float length and arrangement don't matter on the inside. Therefore, you can freely arrange warps for each pick out of their normal cross order.

I have only made one kind of these tubes. In the sort I know, there is what I think of as a background color, and three additional colors in smaller amounts. The additional colors move back and forth inside the tube to create a pattern of concentric diamonds or "eyes" which appear at different points on the tube. If you look at the outside of the structure, it appears that color 1 is brought to the face between two background warps; then color 2 is brought to the face between color 1 on the next pick; then color three is brought up between color 2 for the center of the eye. The order of the additional colors can be changed freely for each new diamond. The background warps undulate back and forth around the diamonds.

A picture makes it much clearer. Try "Traditional Textiles of the Andes". I vaguely recall there is a chapter on finishing details which should have a good photo. (Sorry I do not have more complete inof on the book at this time). This technique is sometimes called "tubular edging" or "nawi awapa". The tube can be sewn to the edge of an existing cloth by passing the weft through the existing cloth between picks. There can also be more than three colors for the diamonds, with a corresponding increase in the number of background ends.

As with so many things, seeing it once makes far more sense than any amount of my words. It is surprisingly simple to do once you leave behind any worry about preserving warp order and what the back of the cloth looks like. Though I haven't seen examples, I imagine the same technique could be used with different textures and/or sizes of threads to create a different look than the diamond pattern. A monochromatic example might even be interesting, if the yarns were large enough so that the undulation of the warps was very apparent.

Carrie
The topic that interests me is the difference between the weaving instruction books weavers learn from and technical manuals like Oelsner and Watson. The former start with tabby, twills and satins and then go into traditional block weaves. The technical manuals, after dealing with tabby, twill and satin, explore weaves like rep, backed and stuffed weaves, layered weaves, crepes, brocades, and so on, but don't touch the supplementary weft block weaves familiar to handweavers.

I think I can see why there is this difference. Individual weaving enthusiasts are usually limited to harness looms where block weaves can expand design capability, while the technical manuals are written for industrial use where dobby looms are often employed. I would imagine that two-shuttle weaves would be avoided by industry. I'd like to know more about the reasons for these differences. Why do the instruction books written for us follow pretty much the same pattern, and who was responsible for developing the pattern? Are my speculations about the more technical manuals correct?

Jo Anne

Jo Anne Ryeburn  ryeburn@sfu.ca
Carrie's given a good description of one kind of crossed warp tubular weave. Perhaps I should add that this is completely warp faced, and that the "background" color warps actually interlace with warp twining as well as plain weaving in order to make space for the pattern yarns to appear.

Another kind of tube hides a color in the center of the tube and "explodes" it onto the surface in the center of the pattern eyes.

The same tubular principle is used to make rolled selvedges. The weft yarn passes through the selvedge threads from one direction only, and therefore weave the selvedges only every other pick. A very nice finish. Who out there weaves this rooled edge on a floor loom ? How is it accomplished ?

Ed Franquemont
While at CADExpo, I also heard some industry gossip. Nedgraphics has bought InfoDesign (not of concern to most of us). The Colorado line of weaving software has been acquired by a different company, but will still be distributed by AVL. More disturbingly, TIS the manufacturers of the AVL Jacquard head are going out of business. Does anyone know what that means for the future of the only Jacquard handloom currently being manufactured?

Jane (please jump in and correct any misinformation/misimpressions above)

To reply privately, send message to Jane Eisenstein <janee@softweave.com>

>From owner-weavetech@List-Server.net  Thu Aug 19 08:31:38 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA22437; Thu, 19 Aug 1999 08:31:38 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by salmon.esosoft.net (8.8.5) id IAA22423; Thu, 19 Aug 1999 08:31:36 -0600 (MDT)
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42]) by mailbox.syr.edu (8.9.2/8.9.2) with SMTP id KAA03419 for <weavetech@List-Server.net>; Thu, 19 Aug 1999 10:31:37 -0400 (EDT)
Date: Thu, 19 Aug 1999 10:31:37 -0400 (EDT)
Message-Id: <199908191431.KAA03419@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: Re: CADExpo gossip
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

At 07:16 AM 8/19/99 -0400, you wrote:

>More disturbingly, TIS the manufacturers of the AVL
>Jacquard head are going out of business. Does anyone know what that means
>for the future of the only Jacquard handloom currently being manufactured?

>Jane Eisenstein <janee@softweave.com>

This doesn't surprise me since their basic concept was not sufficiently simple and was too costly at the purchaser level. As for the future, I am currently working on a development here at SU about which I cannot talk but will when I can. This is long overdue.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
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Phone: (315) 443-1256/4635
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http://syllabus.syr.edu/TEX/aafannin

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>
WeaveTech Archive 9808

> From owner-weavetech@List-Server.net Thu Aug 19 08:47:52 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA26664; Thu, 19 Aug 1999 08:47:52 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by salmon.esosoft.net (8.8.5) id IAA26656; Thu, 19 Aug 1999 08:47:50 -0600 (MDT)
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42]) by mailbox.syr.edu (8.9.2/8.9.2) with SMTP id KAA07966 for <weavetech@List-Server.net>; Thu, 19 Aug 1999 10:47:53 -0400 (EDT)
Date: Thu, 19 Aug 1999 10:47:53 -0400 (EDT)
Message-Id: <199908191447.KAA07966@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: Re: Weaving instruction books
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

At 02:28 PM 8/18/99 -0700, you wrote:

> The topic that interests me is the difference between the weaving
> instruction books we weavers learn from and technical manuals like Oelsner
> and Watson. The former start with tabby, twills and satins and then go into
> traditional block weaves. The technical manuals, after dealing with tabby,
> twill and satin, explore weaves like rep, backed and stuffed weaves,
> layered weaves, crepes, brocades, and so on, but don't touch the
> supplementary weft block weaves familiar to handweavers.

There are several major differences between books which are targeted to the
domestic handloom weaving market and those which are used by the trade and
you have cited but one of these differences. The major difference is one of
writing style. Books for the textile trade are written in an objective
technical style with which some handloom weavers are a bit uneasy. This
style is possible because in the trade the reader has a much broader, more
well trained background in basic technical matters and is accustomed to
reading a style that is actually more clear and direct.

Not all books used in the textile trade deal strictly with the weaves you
indicated. Actually, many of the weave seemingly favored by handloom
weavers are in some ways found in production at various times depending on
the then currently popular designs. I have a whole rack of fabrics from
regular mill production which use weaves you mentioned, but in the trade
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Rather they are called by a more generic nomenclature indicating the basic
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anything at all since in fact, we communicate w

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> expand design capability, while the technical manuals are written for
> industrial use where dobby looms are often employed. I would imagine that
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> about the reasons for these differences. Why do the instruction books
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>
> Jo Anne
>
> Jo Anne Ryeburn ryeburn@sfu.ca
To reply privately, send message to Jo Anne Ryeburn <ryeburn@sfu.ca>

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

>From owner-weavetech@List-Server.net Thu Aug 19 08:58:45 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA29425; Thu, 19 Aug 1999 08:58:45 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by salmon.esosoft.net (8.8.5) id IAA29415; Thu, 19 Aug 1999 08:58:43 -0600 (MDT)
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42])
by mailbox.syr.edu (8.9.2/8.9.2) with SMTP id KAA11113
for <weavetech@List-Server.net>; Thu, 19 Aug 1999 10:58:46 -0400 (EDT)
Date: Thu, 19 Aug 1999 10:58:46 -0400 (EDT)
Message-Id: <199908191458.KAA11113@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: Re: Weaving instruction books
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

> Jo Anne Ryeburn ryeburn@sfu.ca

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> I think I can see why there is this difference. Individual weaving enthusiasts are usually limited to harness looms where block weaves can expand design capability, while the technical manuals are written for industrial use where dobby looms are often employed.

This is not correct since shaft looms are shaft looms regardless of whether they are a hand or power machine. Treadle handlooms are no different then dobies except in their limited number of available shed with each set-up.

> I would imagine that two-shuttle weaves would be avoided by industry.

This is completely wrong. Multiple shuttle looms and now shutless looms for multiple fillings have been used in the trade for decades. We had looms which used up to four shuttles in one range and up to seven in the other. Shutless looms can be equipped with more fillings than that. There is no so called supplementary filling block weave done by handloom weavers that could not be woven with any common mill equipment. It isn't done because the general trade has no use for these kinds of designs at this point but could become popular. Again, it's too easy to assume that mills cannot do what handloom weavers do rather than accept the more difficult fact that mills choose, for design reason, not to.

> I'd like to know more about the reasons for these differences. Why do the instruction books written for us follow pretty much the same pattern, and who was responsible for developing the pattern? Are my speculations about the more technical manuals correct?

Basically, my thinking on the problem over the years has pretty well convinced me that the difference exists because handloom weavers want to maintain what for me has always been a meaningless distinction between themselves and the larger industry of which they are a part. Authors of books for the handloom trade usually have no mill experience and little or no knowledge of mill operation. There is no one in particular who is responsible for this situation. Rather, I believe it to be systemic for reasons that have more to do with the psycho-sociology of the handloom field than with anything technical.

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

ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
Hello list

Allen, I enjoyed your comments about mill - hand weavers. I have never had the opportunity to visit a modern mill. Where I live, Northern Ontario, there are no mills. I do not even know where the closest mill in Ontario would be. For those of us who are isolated would you be able to suggest some written material and / or www addresses that could help us learn about this area?

Thank you
Sue, in Parry Sound, Ont Canada

To reply privately, send message to "Sue Brunton" <brunton@zeuter.com>
WeaveTech Archive 9808

Content-Type: text/plain; charset="us-ascii"
Date: Thu, 19 Aug 1999 09:11:23 -0700
To: WeaveTech <weavetech@list-server.net>
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: Weaving instruction books
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

Thanks, Allan, for giving us insight on the industrial perspective on the various weaves and weave manuals; I find the information you have given is enlightening and interesting. At one point you say:

> I have a whole rack of facrics from
> regular mill production which use weaves you mentioned, but in the trade
> these weaves are not given names which handloom weavers would recognise.
> Rather they are called by a more generic nomenclature indicating the basic
> weave from which they may have been derived. Or, they aren't called
> anything at all since in fact, we communicate weaves among trade colleagues
> with the drafts rather than by name since this is much more accurate.

I am curious to know what some of the generic nomenclature is. My question is not so much a practical one as just a desire to know as much as possible about the differences between industrial and handloom weaving.

On the subject of books for handweavers, you say:

> Authors of
> books for the handloom trade usually have no mill experience and little or
> no knowledge of mill operation. There is no one in particular who is
> responsible for this situation. Rather, I believe it to be systemic for
> reasons that have more to do with the psycho-sociology of the handloom field
> than with anything technical.

True, but there is a certain pattern to the way these books are put together. I would like to know why and what the sources for this information is. Was Atwater or Tidball responsible for the first book of this nature? Whoever was the first, where did this person look to for information? I have a vague impression that these books derive from the pattern books of the itinerant German weavers who plied their trade in the northeastern part of the U.S. in the early 19th century, but, as you can see, I am often wrong about such matters. Again, knowing more about handloom weave manuals would be of little practical value, but definitely of historical interest.

Enough speculation on my part for today. I’d better get back to my weaving!

Jo Anne

Jo Anne Ryeburn   ryeburn@sfu.ca
> Who out there weaves this rolled edge on a floor loom? How is it accomplished?

Hi Ed,

Haven't tried this, but thanks for getting my interest, looks like a neat idea for some silk chenille scarves I'm planning.

I dug out my copy of Tidball's monograph on Peruvian textiles (part II), and she shows a method for making tubular selvedges on a shaft loom. Requires min. of 6 shafts, 4 dedicated to the selvedges, which are sett twice as dense as the fabric and woven as tubular double weave.

Iris
--
Weaver in the Woods
Purveyor of the
Henry's Attic Line
& Select Mill Ends
icharmer@up.net

To reply privately, send message to Iris Charmer <icharmer@up.net>

> From owner-weavetech@List-Server.net Thu Aug 19 10:50:44 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id KAA02411; Thu, 19 Aug 1999 10:50:44 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by salmon.esosoft.net (8.8.5) id KAA02403; Thu, 19 Aug 1999 10:50:43 -0600 (MDT)
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42]) by mailbox.syr.edu (8.9.2/8.9.2) with SMTP id MAA12310
for <weavetech@List-Server.net>; Thu, 19 Aug 1999 12:50:47 -0400 (EDT)
Date: Thu, 19 Aug 1999 12:50:47 -0400 (EDT)
Message-Id: <199908191650.MAA12310@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: Re: Weaving instruction books
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net
WeaveTech Archive 9808

> Jo Anne Ryeburn    ryeburn@sfu.ca

At 09:11 AM 8/19/99 -0700, you wrote:

> I am curious to know what some of the generic nomenclature is.

The generic nomenclature is essentially that which is found in Oelsner, Watson or Goerner, but again I must emphasise that this business of communicating weave "patterns" by name is not done in the mill trade since the focus is first on the weave structure with the pattern secondarily dependent upon it. Historically, at least in the US, the early overshot coverlet "patterns" were given names because the weave structure was the same for all patterns and only the entering changed to create the forms.

> I have a vague impression that these books derive from the pattern books of the itinerant German weavers who plied their trade in the northeastern part of the U.S. in the early 19th century

This is partly true since in those days, the very days which are most influential on today's American handloom weavers, p...
The generic nomenclature is essentially that which is found in Oelsner, Watson or Goerner, but again I must emphasise that this business of communicating weave "patterns" by name is not done in the mill trade since the focus is first on the weave structure with the pattern secondarily dependent upon it. Historically, at least in the US, the early overshot coverlet "patterns" were given names because the weave structure was the same for all patterns and only the entering changed to create the forms.

> I have a vague impression that these books derive from the 
> pattern books of the itinerant German weavers who plied their trade in the 
> northeastern part of the U.S. in the early 19th century

This is partly true since in those days, the very days which are most influential on today's American handloom weavers, patterns were the focus more so than structure and weavers who were not particularly designerly or who didn't wish to design wanted specific directions as to how to make a particular pattern. It's much like fly tying can be, where people learn to tie specific patterns rather than learn the entomology, then the fundamental structure of various classes of trout flies and finally march off on their own to create any pattern of their own design.

Interestingly, from a pedagogical perspective, teaching people the essential but frequently dull fundamentals from which they are then equipped to really push their own creative envelopes is not always met with much positive acceptance. I can recall teaching a group of adults a workshop at which the only product was a radical increase in their understanding of fabric structure but little or no goodies were made according to specific pattern directions. Very few got the point at first because of previous expectations.

Likewise, when I teach kids to tie trout flies, following the entomology part, I teach them to tie various parts of macroinvertebrate anatomy with which skill any one of these kids can open a pattern book and tie any pattern selected at random without having either seen the pattern previously or having bee show how to tie it.

AAF

ALLEN FANNIN, Adjunct Prof., Textile Science
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http://syllabus.syr.edu/TEX/aafannin

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

>From owner-weavetech@List-Server.net Thu Aug 19 11:33:03 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA14429; Thu, 19 Aug 1999 11:33:03 -0600 (MDT)
Received: from bc.mountain.net (root@BC.Mountain.Net [198.77.1.35]) by salmon.esosoft.net (8.8.5) id LAA14413; Thu, 19 Aug 1999 11:33:01 -0600 (MDT)
Received: from woodenporch.com (AM17-27.NewMartinsville-WV.Mountain.Net [198.77.13.226]) by bc.mountain.net (8.9.2/8.9.0) with ESMTP id NAA19637
for <weavetech@list-server.net>; Thu, 19 Aug 1999 13:33:05 -0400 (EDT)
Message-ID: <37BC0864.14E46817@woodenporch.com>
Has anyone on the list taken Liz Williamsons scarf weaving class? I have a postal card with illus. of her work and am intrigued.

She had a class at MWA and the work looked fascinating. What kind of *tension* between the warp and weft causes the work to crinkle when taken off of the loom?

Lois

--
Lois Mueller
Wooden Porch Books
books@woodenporch.com

To reply privately, send message to Lois <books@woodenporch.com>
HI Lois.....the factors which make the fabric crinkle when taken off the loom are a combination of weave structure and overtwisted wool yarn. Collapse effects can also be created by using fibers with very different shrinkage rates, so when wet finished they will collapse differently and create a very beautiful effect. Liz is definitely the master of this! There are numerous articles in past issues of WEAVERS magazines on collapse weaves.

Su :-) apbutler@ync.net

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

---

Hello WeaveTech,

We are working on aspects of the wet ring spinning process for producing flax or linen yarn from flax rove. We are investigating a new processing method which permits grey flax rove to be wet ring spun seemingly as easily as the traditional quite heavily bleached flax rove. Any changes in spinning technology obviously impacts on the weaver. Does anyone out there weave linen from traditional wet spun bleached flax yarn on a reasonably large scale (or otherwise) and does anyone have any thoughts or advice on the acceptability of wet spun grey flax yarn over wet spun bleached flax yarn for weaving linen cloth and fabric?

Thanks in advance and regards,

John O'Connor, Research Assistant, TEXMAP Project, Room 6C13
School of Electrical & Mechanical Engineering
University of Ulster at Jordanstown, Newtownabbey
Co Antrim, BT37 0QB, Northern Ireland
Tel +44(0)1232 366337 Fax +44(0)1232 366804

********************************************
To reply privately, send message to "JOHN OCONNOR" <J.OConnor@ulst.ac.uk>

> From owner-weavetech@List-Server.net Thu Aug 19 16:02:00 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA20399; Thu, 19 Aug 1999 16:02:00 -0600 (MDT)
Received: from cpcug.org [cpcug.org [205.197.248.25]] by salmon.esosoft.net (8.8.5) id QAA20368; Thu, 19 Aug 1999 16:01:53 -0600 (MDT)
Received: from authoriu (dc-csesp52.idsonline.com [207.176.21.52])
  by cpcug.org (8.9.1a/8.9.1) with SMTP id SAA10574
  for <weavetech@List-Server.net>; Thu, 19 Aug 1999 18:00:42 -0400 (EDT)
Message-Id: <3.0.3.32.19990819175815.006b8a98@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Thu, 19 Aug 1999 17:58:15 -0400
To: weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Williamson scarves
In-Reply-To: <000801beea79$99679f40$0400a8c0@SuButler>
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

>> Liz Williamsmons
>> What kind of *tension* between the warp and weft causes the work to crinkle
>> when taken off of the loom?
>HI Lois.....the factors which make the fabric crinkle when taken off the
>loom are a combination of weave structure and overtwisted wool yarn.

Doesn't Liz's yarn have Lycra or some other type of elastic in it? Seems
me it does, but I haven't taken her class & may be remembering
incorrectly. Ann Richards work is based solely on overtwists and
combinations of Z and S twist, I think.

Ruth

rsblau@cpcug.org
across the Potomac River from Washington, DC

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

> From owner-weavetech@List-Server.net Thu Aug 19 16:28:00 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA27199; Thu, 19 Aug 1999 16:28:09 -0600 (MDT)
Received: from netexpress.net (root@shamu.netexpress.net [206.65.64.2]) by
salmon.esosoft.net (8.8.5) id QAA27154; Thu, 19 Aug 1999 16:28:02 -0600 (MDT)
X-Authentication-Warning: salmon.esosoft.net: Host root@shamu.netexpress.net
claimed to be netexpress.net
Received: from [206.65.65.194] (flexgen-194.netexpress.net [206.65.65.194])
  by netexpress.net (8.9.3/8.9.1) with ESMTP id RAA04861
  for <weavetech@List-Server.net>; Thu, 19 Aug 1999 17:34:10 -0500
Message-Id: <v03007800b3e234171085@[206.65.65.162]>
In-Reply-To: <199908191458.1AA29456@salmon.esosoft.net>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Thu, 19 Aug 1999 17:33:15 -0500
To: weavetech@List-Server.net
From: Dick Lindell <dlindell@netexpress.net>
WeaveTech Archive 9808

Subject: about which I cannot talk but will when I can
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

>As for the future, I am
>currently working on a development here at SU about
>which I cannot talk but will when I can. This is long overdue.

WOW!! I can hardly wait!!

I have always been fascinated by what one "can't talk about ---- yet". Reminds me of when my friendly local IBM salesman used to tell me that he couldn't talk about the new marvelous computer they were developing -- but when he could talk about it he would but since he couldn't talk about it, he wouldn't!!!!!!!!!

It seems to me that if one can't talk about it they shouldn't.

Oh, well! I guess that attracting attention is the name of the game (some games at least). Go figure.

Dick Lindell, Weaver
Visit me at<http://www.angelfire.com/il/dickshome>
or mailto:dlindell@netexpress.net

-----
Don't worry about the world coming to an end today. It is already tomorrow in Australia. - Charles Schultz

To reply privately, send message to Dick Lindell <dlindell@netexpress.net>

>From owner-weavetech@List-Server.net Thu Aug 19 16:29:07 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA27549; Thu, 19 Aug 1999 16:29:07 -0600 (MDT)
Received: from europe.std.com (europe.std.com [199.172.62.20]) by salmon.esosoft.net (8.8.5) id QAA27536; Thu, 19 Aug 1999 16:29:05 -0600 (MDT)
Received: from world.std.com (root@world-f.std.com [199.172.62.5]) by europe.std.com (8.9.3/8.9.3) with ESMTP id SAA13476
for <weavetech@List-Server.net>; Thu, 19 Aug 1999 18:29:12 -0400 (EDT)
Received: from world.std.com (pppo121.std.com [208.192.102.121])
by world.std.com (8.9.3/8.9.3) with ESMTP id SAA09632;
Thu, 19 Aug 1999 18:27:05 -0400 (EDT)
Message-ID: <37BC84F8.1C982DA9@world.std.com>
Date: Thu, 19 Aug 1999 18:28:08 -0400
From: Tom Vogl <tpv@world.std.com>
X-Mailer: Mozilla 4.61 [en] (Win98; I)
X-Accept-Language: en
MIME-Version: 1.0
To: weavetech@List-Server.net
CC: Katherine Long <kcl@world.std.com>
Subject: Re: weavetech-digest V1 #523 Nomeclature
References: <199908191930.NAA14885@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

Let me suggest an explanation for the differences in nomenclature between handweavers and the generic nomenclature. I think Anne Ryeburn

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WeaveTech Archive 9808

is on the right track. The hand-weavers nomenclature derives from the
days when weavers went through an extended apprentice program and
weaving jargon (ashorthand way about talking about what you did)
developed, rather as it does with acronyms in most (if not all)
technical fields today. Thus, the names of the patterns and
particularly sub-patterns were a mutually understood shorthand that
enabled hand-weavers to communicate over a pint of ale at the end of the
day. It not only speeded conversation but it also showed that you were
part of the 'in' crowd, the fraternity.

The modern (say post WWII) commercial weaving professional come
primarily out of engineering schools and industrial/art design schools
where they took a goodly number of weaving courses dealing with fabric
structure and technology. Patterns, as Allen points out, fall into the
category of 'you want a pattern I'll give you a pattern'.

I have a feeling that handweavers perpetuate the pattern based
nomenclature because they value pattern over structure. This statement
is not intended as a value judgement but as a statement of differences
in perspective. How many times have you seen 'this pattern can be woven
in several different structures' as part of a description of someone's
favorite pattern. Further, for hand weavers the in-crowd effect clearly
is still very important. Evidence: look at the importance of being able
to describe things by the label attached to them rather than by
description in any guild based proficiency program. This is not a
trivial issue -- since time immemorable, Homo sapiens has felt that
naming something gives one power over it. Until recently this was true
in the medicine as much as in weaving and many other areas. Medicine
has, to a large extent outgrown this; hand-weaving clearly is struggling
with it; commercial weavers were forced out of it because of the
diversity of backgrounds from which the practitioners derive.

I remind everyone: the above is proposed as a hypothesis, not as fact.

Cheers,

T.

--
Tom Vogl                            Voice: 508-693.6065
29 Scotchman's Lane                 Fax:   508-696.0625
West Tisbury, MA 02575              tpv@world.std.com
"Intuition is the result of 20 years experience" K. C. Long

To reply privately, send message to Tom Vogl <tpv@world.std.com>
(I heard that) The Colorado line of weaving software has been acquired by a different company, but will still be distributed by AVL.

Let's hope it's not Designer Software or AVL can probably kiss that business off.

Dick Lindell, Weaver
Visit me at<http://www.angelfire.com/il/dickshome>
or mailto:dlindell@netexpress.net

Don't worry about the world coming to an end today. It is already tomorrow in Australia. - Charles Schultz

To reply privately, send message to Dick Lindell <dlindell@netexpress.net>

Doesn't Liz's yarn have Lycra or some other type of elastic in it? Seems to me it does, but I haven't taken her class & may be remembering incorrectly. Ann Richards work is based solely on overtwists and combinations of Z and S twist, I think.

Ruth

In last year's pre-convergence workshop Liz was indeed using wool covered lycra. Ann Richards was using overtwisted yarns. Madelyn Van der Hoogt was using weave structures. These workshops dealt with deflected weaves.

Francie Alcorn.

To reply privately, send message to alcorn <alcorn@nwlink.com>
Tubular double weave is a neat idea for selvedges. You could also do a rolled selvedge on a floor loom this way:

thread

<table>
<thead>
<tr>
<th>[selvedge]</th>
<th>[cloth]</th>
<th>[selvedge]</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 4 4 4 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 3 3 3 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 1 1 1 1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A B C D

pick 1: raise shaft 3. Shuttle will go from B to D.
pick 2: raise shaft 1. Shuttle will go from C to A. This turns the right selvedge over itself; D meets C.
pick 3: raise shaft 4. Shuttle goes from B to D. This turns the left selvedge over itself; A meets B.
pick 4: raise shaft 2. Shuttle goes from C to A...

I'm assuming that on picks 1 - 4 whatever needs to happen in the main cloth is being taken care of too. Depending on the structure of the main cloth, it may matter whether the selvedge threads nearest the main cloth are evens or odds. The selvedges weave at half the ppi of the main cloth. The challenge that comes to mind is denting. If dented normally, there will be a lot of wear on the edge threads, and the beating won't encourage the rolled edge. Depending on the denting scheme all selvedge threads could be put in one dent. Or use a reed the width of the cloth and let the selvedges be just outside the reed, or use a reed with changeable dents.

Carrie
WeaveTech Archive 9808

Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id RAA13567; Thu, 19 Aug 1999 17:51:45 -0600 (MDT)
Received: from bc.mountain.net (root@BC.Mountain.Net [198.77.1.35]) by salmon.esosoft.net (8.8.5) id RAA13563; Thu, 19 Aug 1999 17:51:43 -0600 (MDT)
Received: from woodenporch.com (AM17-27.NewMartinsville-WV.Mountain.Net [198.77.13.226]) by bc.mountain.net (8.9.2/8.9.0) with ESMTP id TAA21587
for <weavetech@list-server.net>; Thu, 19 Aug 1999 19:51:52 -0400 (EDT)
Message-ID: <37BC60DE.EC461D28@woodenporch.com>
Date: Thu, 19 Aug 1999 19:55:35 +0000
From: Lois <books@woodenporch.com>
X-Mailer: Mozilla 4.06 (Macintosh; I; PPC)
MIME-Version: 1.0
To: weavetech@list-server.net
Subject: Re: Williamson scarves
References: <3.0.3.32.19990819175815.006b8a98@cpcug.org>
Content-Type: text/plain; charset=us-ascii; x-mac-type="54455854"; x-mailer="4D4F5353"
Content-Transfer-Encoding: 7bit
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I checked all of the Weaver's Magazines that I have (12 issues) and didn't see anything about Liz. Does anyone know which issue it might be in?

Lois

Ruth Blau wrote:

> >>Liz Williamsons
> >>What kind of *tension* between the warp and weft causes the work to crinkle
> >>when taken off of the loom?
> >
> >HI Lois.....the factors which make the fabric crinkle when taken off the loom are a combination of weave structure and overtwisted wool yarn.
> >Doesn't Liz's yarn have Lycra or some other type of elastic in it? Seems to me it does, but I haven't taken her class & may be remembering incorrectly. Ann Richards work is based solely on overtwists and combinations of Z and S twist, I think.
> >
> --

Lois Mueller
Wooden Porch Books
books@woodenporch.com

To reply privately, send message to Lois <books@woodenporch.com>
does anyone have any thoughts or advice on the acceptability of wet spun grey flax yarn over wet spun bleached flax yarn for weaving linen cloth and fabric?

    Only a personal thought: I love the natural colors flax and in fact rarely by the bleached unless I'm sure I need to dye it a bright color. Unfortunately however, I work on a very small scale so my preferences are unlikely to have any impact.

Carrie

---

I checked all of the Weaver's Magazines that I have (12 issues) and didn't see anything about Liz. Does anyone know which issue it might be in?

Ruth Blau wrote:

  Doesn't Liz's yarn have Lycra or some other type of elastic in it

HI Lois....Ruth is correct, Liz does use a yarn which has Lycra in it...it is available through UKI....but many others have gotten collapse weave with
structure, overtwist and other methods.....there is not a particular issue
of WEavers which features liz, but i believe that sometime in the last four
issues her scarves were shown. but WEavers does have several articles on
collapse, bumpy, furrowed, whatever you choose to call it.
Su :-)

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

>From owner-weavetech@List-Server.net Thu Aug 19 20:28:44 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id UAA17419; Thu, 19 Aug 1999
20:28:44 -0600 (MDT)
Received: from mail.igrin.co.nz (mail.igrin.co.nz [202.49.244.12]) by salmon.esosoft.net
(8.8.5) id UAA17412; Thu, 19 Aug 1999 20:28:40 -0600 (MDT)
Received: from mcwarr.igrin.co.nz (pppka-05.igrin.co.nz [202.49.245.40])
   by mail.igrin.co.nz (8.8.7/8.8.7) with SMTP id OAA20151
   for <weavetech@List-Server.net>; Fri, 20 Aug 1999 14:41:34 +1200
Message-Id: <199908200241.0AA20151@mail.igrin.co.nz>
From: "Michael Warr and Jean McIver" <mcwarr@igrin.co.nz>
To: weavetech@List-Server.net
Date: Fri, 20 Aug 1999 14:28:13 +1200
MIME-Version: 1.0
Content-type: text/plain; charset=US-ASCII
Content-transfer-encoding: 7BIT
Subject: Re: Williamson scarves
In-reply-to: <000e01beea8$43ea81c0$0400a8c0@SuButler>
X-mailer: Pegasus Mail for Win32 (v3.01d)
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@List-Server.net

Here is a web site with Liz Williamson's work:

Unfortunately it has not been updated for years, but does give you an idea of her tech-
niques.

Here is another site which has one photo of a more recent work, but no explanation what-
soever:

Jean McIver
Parapara, New Zealand
Mailto:mcwarr@igrin.co.nz
Home Page: http://www.igrin.co.nz/~mcwarr
Creative fibre site: http://www.creativefibre.org.nz

To reply privately, send message to "Michael Warr and Jean McIver" <mcwarr@igrin.co.nz>

>From owner-weavetech@List-Server.net Thu Aug 19 20:53:20 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id UAA21790; Thu, 19 Aug 1999
20:53:20 -0600 (MDT)
Received: from emerald.lightlink.com (root@emerald.lightlink.com [205.232.34.14]) by
salmon.esosoft.net (8.8.5) id UAA21782; Thu, 19 Aug 1999 20:53:18 -0600 (MDT)
Received: from adore.lightlink.com (incaed@adore.lightlink.com [205.232.34.20])
   by emerald.lightlink.com (8.8.8/8.8.8) with SMTP id WAA02164
   for <weavetech@List-Server.net>; Thu, 19 Aug 1999 22:53:28 -0400
Date: Thu, 19 Aug 1999 22:53:27 -0400 (EDT)
From: Ed Franquemont <incaed@lightlink.com>
To: "Weavetech (E-mail)" <weavetech@List-Server.net>
Subject: Re: rolled selvedges
In-Reply-To: <6F916C7B1D3BD21194FE00805FA7E47A0403F917@exchange1bg3>
Message-ID: <Pine.SUN.3.95.990819225057.10291A-100000@adore.lightlink.com>
Carrie,

A nifty solution. I agree one must be careful with the boundary of selvedge and cloth, depending upon the structure of the weave. The denting may not be so great a problem, as even in backstrap situations (with no reed), the roll really happens several picks back from the fell of the cloth and must be encouraged with occasional twists of the weaver's fingers.

Ed Franquemont

---

On Thu, 19 Aug 1999, Carrie Brezine wrote:

> Tubular double weave is a neat idea for selvedges. You could also
do a rolled selvedge on a floor loom this way:
>
> thread
>
>    [selvedge] [cloth] [selvedge]
>    
>    4 4 4 4 4
>    3 3 3 3 3
>    2 2 2 2 2
>    1 1 1 1 1
> A B C D
>
> pick 1: raise shaft 3. Shuttle will go from B to D.
pick 2: raise shaft 1. Shuttle will go from C to A. This turns the right
selvedge over itself; D meets C.
pick 3: raise shaft 4. Shuttle goes from B to D. This turns the left
selvedge over itself; A meets B.
pick 4: raise shaft 2. Shuttle goes from C to A...

> I'm assuming that on picks 1 - 4 whatever needs to happen in the
main cloth is being taken care of too. Depending on the structure of the
main cloth, it may matter whether the selvedge threads nearest the main
cloth are evens or odds. The selvedges weave at half the ppi of the main
cloth. The challenge that comes to mind is denting. If dented normally,
there will be a lot of wear on the edge threads, and the beating won't
courage the rolled edge. Depending on the denting scheme all selvege
threads could be put in one dent. Or use a reed the width of the cloth and
let the selvedges be just outside the reed, or use a reed with cahngeable
dents.

> Carrie

>
I had no idea that my original musings could be interpreted in so many different ways. In fact, it came up because in a social setting, I mentioned that I had just been to Albuquerque for Intermountain Weavers and someone asked if I was a weaver. The conversation went on with them saying that they owned a loom but hadn't woven anything on it in years -- so someone joked that they were a "loom owner" rather than a weaver.

I think that we all go through those dry periods when the loom stands unwarped, or a dog has been on it so long that we aren't sure we remember how to warp (or is it just me and Dan????). During those times, I think that we wonder if we are loom owners or weavers . . . . a clever turn of phrase that speaks not to mechanical vs creative, but to what keeps us weaving.

I am less interested in how we can move people into being weavers, than in what motivates each of us to make the bone deep connection with the process of creating textiles -- one in which, as Ed Franquemont says so well, the loom itself can become irrelevant and we are "in the flow."

No offense taken Dan!

Judith Favia, Minneapolis, MN
cronenorth@earthlink.net
-----Original Message-----
In no way was I attacking Judith. I just feel that there is no point in segregating people that own looms and create fabric with them into "weavers" (creative) and "loom owners" (mechanical).

Please accept my apologies for ruffling feathers, perhaps I am feeling guilty. I average about 4 warps a year right now, not a very prodigious output.

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

-----Original Message-----
Jo Anne Ryeburn wrote:

> I have a vague impression that these books derive from the 
> pattern books of the itinerant German weavers who plied their trade in the 
> northeastern part of the U.S. in the early 19th century 
>
> My own impression was that these weavers communicated weaves by tie-ups, and that often threadings were assumed to be straight draw or pointed. But they had alot of shafts. I would be less vague myself if I could afford a copy of Jacob Angstadt's book.

Btw, is identifying a threading this way giving it a name or clearly describing it?
Toni, Staunton

-----Original Message-----
To reply privately, send message to ogden <ogden@newwave.net>
Although I'm not a linen weaver, I have suddenly developed an interest due to a pending (possible) commission. I've been looking for fine linen yarns suitable for handkerchiefs - it seems that 40/2 is about the finest yarn available to the handweaver. So, my question is - what sorts of grists are you thinking of producing? While grey would not be suitable for my commission (half-bleached is preferred) a more reasonably priced linen in the grey might be of interest in the future.

I'm also forwarding your query to Linda Heinrich who knows a great deal more about linen than I will ever know and may have some advice.

Laura Fry
who understands about the excitement of a pending project but who doesn't want to flaunt her plans in case of being squelched, or having everything fall apart on her making her look a bigger fool than she already is.....

To reply privately, send message to Laura Fry <laurafry@netbistro.com>
but then IBM used this as a very good way of preventing you going off and buying a competitors machine since an even better machine was just over the horizon and of course from IBM, hey could keep you waiting for years by this ruse. I suspect the situation is just a little different in AAF's world!

Ian Bowers
Fibrecrafts & George Weil; Europe's leading textile crafts supplier
the best products and a better service
phone 0(+44) 1483 421853
fax 0(+44) 1483 419960
email ian@fibrecrafts.freeserve.co.uk
----- Original Message -----
From: Dick Lindell <dlindell@netexpress.net>
To: <weavetech@List-Server.net>
Sent: 19 August 1999 23:33
Subject: about which I cannot talk but will when I can

> > As for the future, I am
> > currently working on a development here at SU about
> > which I cannot talk but will when I can. This is long overdue.
> > WOW!! I can hardly wait!!
> > I have always been fascinated by what one "can't talk about ---- yet".
> > Reminds me of when my friendly local IBM salesman used to tell me that he
> > couldn't talk about the new marvelous computer they were developing -- but
> > when he could talk about it he would but since he couldn't talk about it,
> > he wouldn't!!!!!!!!!!!
> > It seems to me that if one can't talk about it they shouldn't.
> > Oh, well! I guess that attracting attention is the name of the game (some
> > games at least). Go figure.
> >
> > Dick Lindell, Weaver
> > Visit me at<http://www.angelfire.com/il/dickshome>
> > or mailto:dlindell@netexpress.net
> > -----
> > Don't worry about the world coming to an end today. It is already tomorrow
> > in Australia.       - Charles Schultz
> >
> > To reply privately, send message to Dick Lindell <dlindell@netexpress.net>
> >
> > To reply privately, send message to "Ian Bowers" <ian@fibrecrafts.freeserve.co.uk>

>From owner-weavetech@List-Server.net Fri Aug 20 00:23:44 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id AAA27755; Fri, 20 Aug 1999 00:23:44 -0600 (MDT)
Received: from mail3.svr.pol.co.uk (mail3.svr.pol.co.uk [195.92.193.19]) by salmon.esosoft.net (8.8.5) id AAA27735; Fri, 20 Aug 1999 00:23:40 -0600 (MDT)
Received: from modem-55.zinc.dialup.pol.co.uk ([62.136.14.183] helo=headquarters) by mail3.svr.pol.co.uk with smtp (Exim 2.12 #2)
In support of Tom's views Is it not true that travelling weaver's notebooks
give each of their patterns a name

Ian Bowers
Fibrecrafts & George Weil; Europe's leading textile crafts supplier
the best products and a better service
phone 0(+44) 1483 421853
fax 0(+44) 1483 419960
email ian@fibrecrafts.freeserve.co.uk

----- Original Message ----- 
From: Tom Vogl <tpv@world.std.com>
To: <weavetech@List-Server.net>
Cc: Katherine Long <kcl@world.std.com>
Sent: 19 August 1999 23:28
Subject: Re: weavetech-digest V1 #523 Nomeclature

> Let me suggest an explanation for the differences in nomenclature
> between handweavers and the generic nomenclature. I think Anne Ryeburn
> is on the right track. The hand-weavers nomenclature derives from the
> days when weavers went through an extended apprentice program and
> weaving jargon (ashorthand way about talking about what you did)
> developed, rahter as it does with acronyms in most (if not all)
> technical fields today. Thus, the names of the patterns and
> particularly sub-patterns were a mutually understood shorthand that
> enabled hand-weavers to communicate over a pint of ale at the end of the
> day. It not only speeded conversation but it also showed that you were
> part of the 'in' crowd, the fraternity.
> 
> The modern (say post WWII) commercial weaving professional come
> primarily out of engineering schools and industrial/art design schools
> where they took a goodly number of weaving courses dealing with fabric
> structure and technology. Patterns, as Allen points out, fall into the
> category of 'you want a pattern I'll give you a pattern'.
> 
> I have a feeling that handweavers perpetuate the pattern based
> nomenclature because they value pattern over structure. This statement
> is not intended as a value judgement but as a statement of differences
> in perspective. How many times have you seen 'this pattern can be woven
> in several different structures' as part of a description of someone's
> favorite pattern. Further, for hand weavers the in-crowd effect clearly
> is still very important. Evidence: look at the importance of being able
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> to describe things by the label attached to them rather than by
> description in any guild based proficiency program. This is not a
> trivial issue -- since time immemorable, Homo sapiens has felt that
> naming something gives one power over it. Until recently this was true
> in the medicine as much as in weaving and many other areas. Medicine
> has, to a large extent outgrown this; hand-weaving clearly is struggling
> with it; commercial weavers were forced out of it because of the
> diversity of backgrounds from which the practitioners derive.
>
> I remind everyone: the above is proposed as a hypothesis, not as fact.
>
> Cheers,
>
> T.
>
> --
> Tom Vogl                            Voice: 508-693.6065
> 29 Scotchman's Lane               Fax:  508-696.0625
> West Tisbury, MA 02575             tpv@world.std.com
> "Intuition is the result of 20 years experience" K. C. Long
>
> To reply privately, send message to Tom Vogl <tpv@world.std.com>
>
To reply privately, send message to "Ian Bowers" <ian@fibrecrafts.freeserve.co.uk>

I understood from visiting Liz's classes, and hearing her lecture, that
the collapse weave was caused by her use of a lycra thread as a weft
which, when washed, went into folds and pleats. The handle is rather
harsh.

I have just finished putting on a collapse weave warp of 25 m, which
would persist in collapsing while I was winding the warp. It took me a
week and bad language to get it on the loom. I was at a mill a while
ago, and in their reject bin I found a lot of skeins of over twisted
wool which they were going to throw out. They were so surprised at my
excitement, and wondered why anyone would want it, so I took a collapse
weave wrap out to show them. This weft does beat re-spinning commercial
yarn on my spinning wheel.

--
Regarding grey or natural linens.......I too enjoy the color and seem to put natural linen together with half bleached (one is warp, one is weft) The end results are quite pleasing.
I'm planning a table cloth for my home with this combination.....one day, when my time is my own and not a client's!

I call myself a Weaver and utilize the looms in the house fully. I have a warp on the go for each, either being wound, loaded, in the process of weaving or finishing.......plan new projects or drafts and have the warps pre- wound and waiting. (sick huh?.......I even vacuum them after each warp comes off.....)
Why all this? I have custom orders from clients to weave and some with deadlines. The rest are for my enjoyment or the GCW test. If I don't plan something for me, it becomes just another job.....

I spent most of yesterday weaving, and teaching a new student.........so today, I sat and read a good book and took a day off.
To share what a 'non-weaving friend said to me: "A naked loom is just a nice curious piece of furniture.......it comes alive with a warp"
Susan
Chickadee Creek Studios
Hi Laura -

I wove with 50/2 for my first project (I'll check that, if you want, it may have been finer) and definitely got something suitable for a handkerchief. I could mail you a sample, if that would help. I think the 40/2 may be a little large for that particular project, myself.

When I was at MAFA, Webs was selling some singles for a great price that was finer than 40/2, so I suspect that you can find what you want. They may also have had some finer linen that was doubled, what you would want for warp I suspect!, but I was overwhelmed with fiber and don't remember it all. I also got some beautiful linen from R&R. Have you checked with them?? This particular linen was variegated. Wow. I'd never seen it before, and it has woven up just beautifully on a natural linen warp. Anyway, I'm sure there is linen finer than 40/2 out there, and I think you would prefer to use it for this project.

Anne in Annandale
arwells@erols.com

Laura Fry wrote:
>
> Although I'm not a linen weaver, I have suddenly developed an interest
> due to a pending (possible) commission. I've been looking for fine
> linen yarns suitable for handkerchiefs - it seems that 40/2 is about
> the finest yarn available to the handweaver. ...

To reply privately, send message to Anne Wells <arwells@erols.com>
To: weavetech@List-Server.net
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: Williamson scarves
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

>I checked all of the Weaver's Magazines that I have (12 issues) and didn't
>see anything about Liz. Does anyone know which issue it might be in?
>Lois

Weaver's 44 (the current and last one) has an article by Liz Williamson
covering her differential shrinkage scarves. She visited my school last
year and gave us a slide show of her work. She uses lycra/wool yarn that is
heat activated during finishing to shrink. She puts a lot of work into
sampling both yarns and finishing to develop her effects.

A friend took her class at Penland this summer and came back with some
lovely multiple selvedge double weave scarves reminiscent of Liz' earlier
work as well as a less lovely loosely woven scarf that appeared to be
woven with an elastic weft in plain weave.

Jane

---

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

To reply privately, send message to Jane Eisenstein <janee@softweave.com>
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expect to find -“Laurel Blossom”, “Potato Blossom”, etc. Most designs have
no names and many, many early draft books haven't a word of German or
English in them. The earliest patterns with names that I have seen are the
Snavely ones[1740's]. Structure names are useful when talking to another
weaver but the general public could care less, unless it is a "cute" name.

Marjie Thompson

To reply privately, send message to "Marjie Thompson" <marjie@ime.net>

>From owner-weavetech@List-Server.net  Fri Aug 20 08:39:48 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA15205; Fri, 20 Aug 1999
08:39:48 -0600 (MDT)
Received: from imo12.mx.aol.com (imo12.mx.aol.com [198.81.17.2]) by salmon.esosoft.net
(8.8.5) id IAA15197; Fri, 20 Aug 1999 08:39:46 -0600 (MDT)
From: Grimi@aol.com
Received: from Grimi@aol.com
by imo12.mx.aol.com (mail_out_v22.4.) id tXNYa05147 (3929)
for <weavetech@list-server.net>; Fri, 20 Aug 1999 10:39:04 -0400 (EDT)
Message-ID: <f7c216ab.24eec285@aol.com>
Date: Fri, 20 Aug 1999 10:39:01 EDT
Subject: Re: CADExpo gossip/TISS
To: weavetech@list-server.net
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Content-Transfer-Encoding: 7bit
X-Mailer: AOL 3.0.1 for Mac sub 82
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I wanted to let everyone know what is really going on with TISS.
Several years ago they were bought out by their largest customer, the giant
paper making company Albany International.
Albany uses the TISS heads in their papermaking machinery to join the huge
cloth rollers that the paper slurry is spread on in the process of making
paper. Seams in the roller are unacceptable so they use the jacquard heads to
weave the ends of the rollers together.
Last year, in a move to consolidate their operations, Albany closed the TISS
plant in Lyon, France, and moved the TISS operation in house to their own
plant in Sellistat (sp?) France. They also removed the long time manager of
TISS and took that over as well.
In short, the TISS Jacquard Heads are available and so are parts.
Allen Fannin is correct in that they are a bit pricey, but they are also the
only commercially available head that is of a size to fit on a handloom. The
Bonas head is wonderful but it's also nearly the size of a Volkswagen. Hardly
appropriate to put over a handloom. Until something smaller and more
economical is developed it's a great system.
Tom @ AVL
info@avlusa.com

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

>From owner-weavetech@List-Server.net  Fri Aug 20 12:20:43 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA13410; Fri, 20 Aug 1999
12:20:43 -0600 (MDT)
Received: from m4.boston.juno.com (m4.boston.juno.com [205.231.101.198]) by salmon.esosoft.net
(8.8.5) id MAA13396; Fri, 20 Aug 1999 12:20:40 -0600 (MDT)
Received: (from weevings@juno.com)
by m4.boston.juno.com (queueemail) id EJGZEKFA; Fri, 20 Aug 1999 14:14:32 EDT
To: WeaveTech@List-Server.net
In my experience, the first time I met women who clearly were "loom owners" and not weavers was when I moved upstate NY and joined a guild for the first time in my 20 years of weaving. This guild had begun in the 50's, and a few of the members who had taught each other to weave then were still members. They were, of course, fairly old in the early 90's, when I joined them, but they had many things in common besides.

They all owned looms. They never wove anything, but brought knitted or embroidered items for show and tell. They could "talk the talk" and knew all the names for all the weaves, and had maybe tried 50% of them once, in a workshop. They refused to let the guild change to accommodate new weavers whose schedules did not allow for Tues. morning into afternoon meetings.

IMHO, they had stopped being weavers some time ago, and the guild had deteriorated into a Club for Loom Owners. They were lovely women, and I enjoy being with weavers (there were a few newer weavers), so I stayed a member, but the experience was such that when I moved out of the area, my first thought was not to find a guild.

Since they were largely self-taught, from the books available at the renaissance of weaving in the 50's, their understanding of drafting and original weave design was limited. And, I think, ultimately, this led to their stopping weaving, as they had duplicated about all the patterns they found of interest, and were without the resources to go farther with anything.

AAF is right on target in his analysis of the difference in manuals for the industry and for handweavers. In the industry, we never "named" any weave. There was, occasionally, a color and weave effect pattern, much like the "deflected double cloth" which resembled a "dog bone" and for shorthand reference in the studio, we would say "use the doggy bone weave chain" but we didn't think of it as anything but a convenience. Other weave chains were given numbers, logged in a book kept by both us and the mill.

Toni asks if straight or point threading is a name or description, and I'd say it's a description. Rosepath is a name. Deflected Double Cloth is a name, and for Madelyn to preface her article with the admission that we don't *need* more of these made-up names and then to proceed to make up a new one, just drives me up the wall (ask my DH, he's endured many a rant, if any of y'all ever meet him, please thank him for bearing the brunt of what I'd have dumped here otherwise).

Sorry this went on so long, I've been mulling this for days, and thought to stay out of the fray, but common sense lost out again <g>.

Bonni in Jersey City, NJ - who first felt comfortable calling herself a Weaver when someone wanted to trade for a wall hanging done at Haystack
WeaveTech Archive 9808

(1978), and it was fine, I knew that I could not only weave another, but the next would be better, so I could let go of this one.

To reply privately, send message to Bonni Backe <weevings@juno.com>

>From owner-weavetech@List-Server.net  Fri Aug 20 12:48:14 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA19492; Fri, 20 Aug 1999 12:48:14 -0600 (MDT)
Received: from newmail.netbistro.com (newmail.netbistro.com [204.239.167.35]) by salmon.esosoft.net (8.8.5) id MAA19466; Fri, 20 Aug 1999 12:48:09 -0600 (MDT)
Received: (qmail 11981 invoked by alias); 20 Aug 1999 18:48:12 -0000
Received: (qmail 11954 invoked from network); 20 Aug 1999 18:48:08 -0000
Received: from ip134.dialup.pgonline.com (HELO netbistro.com) (204.239.167.134)
   by newmail.netbistro.com with SMTP; 20 Aug 1999 18:48:08 -0000
Message-ID: <37BD7141.7CEA4810@netbistro.com>
Date: Fri, 20 Aug 1999 08:16:17 -0700
From: Laura Fry <laurafry@netbistro.com>
X-Mailer: Mozilla 4.6 [en] (Win98; I)
X-Accept-Language: en
MIME-Version: 1.0
To: weavetech@List-Server.net
Subject: Re: lycra
References: <199908200958.DAA22967@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

Interesting - I just used a wool/lycra blend to weave the bodice for an evening dress. Perhaps it is the type of lycra used as I found the handle of the cloth to be acceptable....

Laura Fry

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

>From owner-weavetech@List-Server.net  Fri Aug 20 13:06:49 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA23425; Fri, 20 Aug 1999 13:06:49 -0600 (MDT)
Received: from darius.concentric.net (darius.concentric.net [207.155.198.79]) by salmon.esosoft.net (8.8.5) id NAA23413; Fri, 20 Aug 1999 13:06:44 -0600 (MDT)
Received: from mcfeely.concentric.net (mcfeely [207.155.198.83])
   by darius.concentric.net (8.9.1a/98/12/15 5.12)
   id PAA09404; Fri, 20 Aug 1999 15:06:42 -0400 (EDT)
   [1-800-745-2747 The Concentric Network]
Received: from concentrict.net (ts004d23.tuc-az.concentric.net [206.173.160.179])
   by mcfeely.concentric.net (8.9.1a)
   id PAA08764; Fri, 20 Aug 1999 15:06:38 -0400 (EDT)
Message-ID: <37BDA5D3.5F0E541D@concentric.net>
Date: Fri, 20 Aug 1999 12:00:35 -0700
From: Marge Coe <MargeCoe@concentric.net>
X-Sender: "Marge Coe" <smtp.concentric.net> (Unverified)
X-Mailer: Mozilla 4.61 [en]C-gatewaynet (Win98; I)
X-Accept-Language: en
MIME-Version: 1.0
To: weavetech@List-Server.net
Subject: Re: Williamson scarves
References: <3.0.3.32.19990819175815.006b8a98@cpcug.org>
Content-Type: text/plain; charset=us-ascii
Margaret

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

I am currently weaving with some of the fine linen Anne Wells mentioned seeing at MAFA. It is 60/1, from WEBS, and is working up very nicely. I think I recall seeing 70/2 linen listed as a part of their standard stock.

Carrie

To reply privately, send message to Carrie Brezine <cbrezine@standard.com>
Laura Fry wrote:

> Perhaps it is the type of lycra used as I found the
> handle of the cloth to be acceptable....

In 1996, Portland, I pawed over a good number of Liz's scarves. The
ones using wool wrapped Lycra were generally double weave, very soft to
the touch, great hand. Lycra is basically elastic and does its thing
pretty quickly, I'm not sure you have to resort to fulling even! I have
a commercial scarf where Lycra has been used, sans any wrapping, carried
with the weft on certain picks, it's nigh on invisible! I could see the
"collapse" effect, determined it wasn't from "collapse" yarn so I
resorted to magnifier and bodkin to dig it out.

The scarves that Liz displayed in 1996 that did have a harsh hand were
generally the ones in which she'd experimented with monofilament (yes,
fine fishing line type of stuff) not the Lycra wrapped.

Margaret

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>
WeaveTech Archive 9808

<37BD7141.7CEA4810@netbistro.com>
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

Margaret wrote:
> Lycra is basically elastic and doe its thing
> pretty quickly, I'm not sure you have to resort to fulling even!

I did not take Liz's workshop in Portland, but I did take one of her seminars. Tho I'm not sure you could call what she did to her Lycra/wool scarves fulling, she certainly "shocked" them. As I recall, she dunked them in very hot water & then immediately into very cold water. Liz had a great pile of her scarves and shawls on the front table in the room, and we were invited to play with them all we wanted. I agree w/ Margaret--the hand was wonderful.

And tho I enjoyed the collapse scarves, I was totally enchanted by the multiple selvage scarves. They were truly wonderful.

Ruth
---------------------------------------------------
rsblau@cpcug.org
cross the Potomac River from Washington, DC
---------------------------------------------------

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

Hi,
It is pretty hard when I live in Michigan and it is a third hand (now fourth) information being passed along. There is a group in I believe Minnesota trying to put together an older loom (no idea of size or brand, except for large, possibly 4 harness) that has a flyshuttle of some sort on it. Since I have a flyshuttle (not that old) the second hand person just thought I could help them site unseen. If any of you on these lists (sorry for duplication), have pictures on your personal website of an older (not AVL) flyshuttle loom with the flyshuttle being shown well, I would appreciate the sharing of the site so that I may
At 10:16 PM 8/18/99 -0400, Ed wrote:
> Carrie's given a good description of one kind of crossed warp tubular
> weave. Perhaps I should add that this is completely warp faced, and that
> the "background" color warps actually interlace with warp twining as well
> as plain weaving in order to make space for the pattern yarns to appear.

Funny that this thread came up just now, since I have 4 great books about
Andean weaving on loan right now:

D'Harcourt, Raoul, TEXTILES OF ANCIENT PERU AND THEIR TECHNIQUES,

Stone-Miller, Rebecca, TO WEAVE FOR THE SUN -- ANCIENT ANDEAN TEXTILES IN

Meisch, Lynn A. (ed.), TRADITIONAL TEXTILES OF THE ANDES -- LIFE AND CLOTH
IN THE HIGHLANDS, Thames and Hudson, ISBN 0-500-27985-3

Cason, Marjorie and Cahlander, Adele, THE ART OF BOLIVIAN HIGHLAND WEAVING,

These books are about really wonderful, awe-inspiring textiles. Ed, your
contributions to the Meisch book make me marvel at the breadth of your
knowledge.

The reason that I'm writing is to direct listers who want to know more
about tubular (and many other) edgings from the Andes to consult the
D'Harcourt book -- he has incredibly interesting and explicit directions
for many of the techniques used in the several hundred pieces that are
shown in (unfortunately) black/white photos.

One thing I have come to appreciate from these books is how integrated the
fiber artists of the Andes were and are. Combining braiding, twining,
weaving, knotting, embroidery (etc.) in a "form follows function" kind of
way, but with a striking sense of design, colour and structure (and maybe
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coded messages too!).

This passage caught my eye, as my own current passion is tablet weaving. This excerpt is from Chapter 8 -- Fabrics Made of Twisted Warp or Weft: Passementerie, Page 62:

"Bands with Twisted Warp Yarns -- Up to the present, I have found this technique used predominantly on quite narrow bands or ribbons; there is theoretically nothing to prevent its use for wider pieces. The appearance of these bands is that of lines of adjacent chain stitches. The method of procedure is as follows. The warp yarns are twisted around each other in pairs, with regular alternation of the direction of twisting; that is to say, a pair twisted from right to left is followed by a pair twisted from left to right. At each spiral the weft glides between the two yarns, thus holding the crossing firm and fastening the pairs of yarns to each other. It can be seen that the procedure and results are very closely related to those of "card weaving," but the Peruvians do not seem to have known the potentialities of this weaving technique; they did not proceed beyond this initial stage. Moreover, no small boards with holes or similar articles used in card weaving have been found among the material taken from graves."

By the way, does the word "Passementerie" mean a twined band, as implied here? What does HGA think "Passementerie" means? ;'D

Bonnie Datta
Airdrie, Alberta, Canada
--
mailto:brdatta@vci.net
http://www.vci.net/~brdatta/

To reply privately, send message to Bonnie Datta <brdatta@vci.net>

>From owner-weavetech@List-Server.net Sat Aug 21 05:42:51 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA01294; Sat, 21 Aug 1999 05:42:51 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id FAA01289; Sat, 21 Aug 1999 05:42:50 -0600 (MDT)
Received: from authoriu (laurel-md-10.idsonline.com [209.8.42.10]) by cpcug.org (8.9.1a/8.9.1) with SMTP id HAA17396 for <weavetech@List-Server.net>; Sat, 21 Aug 1999 07:41:28 -0400 (EDT)
Message-Id: <3.0.3.32.19990821073905.006be8e0@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Sat, 21 Aug 1999 07:39:05 -0400
To: weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Andean weaving (was: crossed warp tubes)
In-Reply-To: <3.0.32.19990820203625.006a56a0@mail.vci.net>
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 might add to Bonnie's list if four excellent books on Andean weaving that the most recent journal of the Textile Museum (my copy came just this week) contains a 50-page article by Mary Frame on a particular type of Andean textile, "Chuquibamba: A Highland Textile Style."

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The front & back covers of the journal are reproductions and detail of a man's poncho from "south Highland Peru, Chuquibamba style, c. 1100-15000. Interlocked tapestry weave with complementary-weft patterning, camelid fiber..." Gorgeous!

The same issue contains an article by David Fraser & Peter Collingwood, "Kurji and Paket: Inscribed, Twined Bags of Jain Itinerant Merchants in Western Rajasthan."

This scholarly journal on textiles is one of the benefits of membership in the Textile Museum, and is worth the whole price of membership.

Ruth

rsblau@cpcug.org
across the Potomac River from Washington, DC

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

A book of Andean weaving that is so drop dead gorgeous I had to buy a copy is "The Textile Art of Peru" by de Lavalle and Garcia. I got it a couple of years ago through the Textile Museum in DC.

More recently, I got the D'Harcourt book because Jack Larsen mentions in his autobiography he learned a lot working on illustrations for it. Not being a textile historian, I'm glad I got this book sight unseen as it's scholarly rather than pretty. It's also out of print though still findable.

Jane

From: Bonnie Datta <brdatta@vci.net>

Funny that this thread came up just now, since I have 4 great books about Andean weaving on loan right now:


Stone-Miller, Rebecca, TO WEAVE FOR THE SUN -- ANCIENT ANDEAN TEXTILES IN THE MUSEUM OF FINE ARTS, BOSTON, Thames and Hudson, ISBN 0-500-27793-1

Meisch, Lynn A. (ed.), TRADITIONAL TEXTILES OF THE ANDES -- LIFE AND CLOTH
End of week three of cohabiting w/ my new AVL <ggg>

The loom part that I had botched up when I installed it has been replaced by AVL, and now I can not only weave but wind the cloth onto the cloth storage system. For all future AVL assemblers: beware the two cords at the top of the cloth storage weight. It's easy to get them crossed (because of how you have to install them) and crossing them really screws things up.

Most frequent weaving error: make a correction (meaning I have to put the driver in reverse), then merrily keep weaving, forgetting that I'm in reverse. Then comes the agonizing decision: do I just weave the rest of the towel in reverse? Or do I go forward again? Do I see nods of understanding all around the world? Have you all done this? Sure makes me feel like a dope to look up at the computer & see that I'm weaving backwards.

At Janet's urging, I finally hooked up the flyshuttle today. I've woven four dishtowels hand-thrown, but after the first two or three, I got rid of the floating selvages, so I really could take the fs out for a spin. I wove a dishtowel in about one-fourth the time it's been taking me. I may pay for it tomorrow in my arms, and particularly in my right elbow, which is slowly, slowly recovering from tendinitis. I did find that it was easy to switch hands, so I mostly worked the fs with the left & beat with the right. Beating seems to wreak less wear & tear on the sore elbow.

After this warp is done (one more dishtowel), the next mountain to climb will be sectional warping.

This is a ball!

Ruth

----------------------------------------------------------------------
WeaveTech Archive 9808

rsblau@cpcug.org
across the Potomac River from Washington, DC

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

>From owner-weavetech@List-Server.net Sun Aug 22 17:46:32 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id RAA03231; Sun, 22 Aug 1999
17:46:32 -0600 (MDT)
Received: from spamgaaa.compuserve.com (as-img-1.compuserve.com [149.174.217.144]) by
salmon.esosoft.net (8.8.5) id RAA03226; Sun, 22 Aug 1999 17:46:31 -0600 (MDT)
X-Authentication-Warning: salmon.esosoft.net: Host as-img-1.compuserve.com
[149.174.217.144] claimed to be spamgaaa.compuserve.com
Received: (from mailgate@localhost)
  by spamgaaa.compuserve.com (8.9.3/8.9.3/SUN-1.3) id TAA29168
  for weavetech@List-Server.net; Sun, 22 Aug 1999 19:46:40 -0400 (EDT)
Date: Sun, 22 Aug 1999 19:46:10 -0400
From: D McClintock <DEBMCCLINTOCK@compuserve.com>
Subject: flyshuttle pictures
To: "INTERNET:weavetech@List-Server.net" <weavetech@List-Server.net>
Message-ID: <199908221946_MC2-81F4-109F@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

I don't have a picture of a flyshuttle but I do have a suggestion. Have
the folks trying to put a flyshuttle loom together go to the library and
look thru patent books. The research librarian should be able to help them.

I understand you don't know the name or time the loom was patented but if
they look under patent descriptions they could probably find patent
pictures of different fly shuttle mechanics. This is not quick or easy but
there is a wealth of information in the patent books. I found this useful
when putting together a 1895 Eureka flyshuttle loom.

To reply privately, send message to D McClintock <DEBMCCLINTOCK@compuserve.com>

>From owner-weavetech@List-Server.net Sun Aug 22 20:49:52 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id UAA04311; Sun, 22 Aug 1999
20:49:52 -0600 (MDT)
Received: from smtp5.jps.net (smtp5.jps.net [209.63.224.55]) by salmon.esosoft.net
(8.8.5) id UAA04306; Sun, 22 Aug 1999 20:49:50 -0600 (MDT)
Received: from fvjn5 (209-239-208-244.stk.jps.net [209.239.208.244])
  by smtp5.jps.net (8.9.3/8.9.0) with SMTP id TAA90208
  for <weavetech@List-Server.net>; Sun, 22 Aug 1999 19:49:58 -0700 (PDT)
Message-ID: <000801beed11$ca52bf00$4d0efd1@fvjn5>
From: "Betty Lou Whaley" <enbWhaley@jps.net>
To: <weavetech@List-Server.net>
Subject: Re: flyshuttle pictures
Date: Sun, 22 Aug 1999 19:47:03 -0700
MIME-Version: 1.0
Content-Type: text/plain;
  charset="iso-8859-1"
Content-Transfer-Encoding: 7bit
X-Priority: 3
You could search on <www.patents.ibm.com/> for "flyshuttle" and you might be able to find one and print out a detailed picture of it. But you can only go back 17 years at this site.

~Betty Lou

To reply privately, send message to "Betty Lou Whaley" <enbwhaley@jps.net>

---

Someone on one of the lists was looking for an exceptionally wide loom. I really don't know what the list was or who the person was (and I do remember the subject didn't indicate what I thought it would) and a search in the archives has been fruitless. If you were the person that posted for the wide counter balance/counter marche loom, I have a possible lead for one that was in FL (I remember you were looking east of the Mississippi). Give me a shout.

Cj. Aberte
Melbourne, FL USA
mailto:cjaberte@earthlink.net

To reply privately, send message to "Cj. Aberte" <cjaberte@earthlink.net>
We are now soliciting workshop/seminar applications for Midwest's 2001 conference. The deadline for accepting proposals is September 30, 1999.

The conference, entitled "2001: A Fiber Odyssey", will be held in June 10-17, 2001, on the campus of Southern Illinois University-Edwardsville, a few minutes from downtown St. Louis, Missouri. Three-day pre-conference workshops will be held Mon-Wed, June 11-13, and during the conference, we will be offering mini-sessions (half day/2.5 hour seminars) and maxi-sessions (one-day/5 hour classes).

If you are interested in being considered as a teacher, please e-mail me PRIVATELY at <amyfibre@aol.com> with the following information:

- a list of topics you would like to teach,
- for each topic, please specify whether it is designed for a 3-day workshop, a 1-day session or a 1/2 day seminar,
- for each topic, indicate what level you are targeting -- beginner, intermediate or advanced.

Thank you.

Amy Norris
Co-Chair - Midwest 2001
amyfibre@aol.com

To reply privately, send message to AmyFibre@aol.com
WeaveTech Archive 9808

At 08:53 AM 8/23/99 EDT, you wrote:
>>We are now soliciting workshop/seminar applications for Midwest's 2001
>>conference. The deadline for accepting proposals is September 30, 1999.
>>
>>
> Amy,

Just to let you know I forwarded your message to the "teachers" list

Wheat

To reply privately, send message to Wheat Carr <wheat@craftwolf.com>

>From owner-weavetech@List-Server.net Mon Aug 23 07:52:57 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id HAA07720; Mon, 23 Aug 1999
07:52:57 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by
salmon.esosoft.net (8.8.5) id HAA07713; Mon, 23 Aug 1999 07:52:56 -0600 (MDT)
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42])
by mailbox.syr.edu (8.9.2/8.9.2) with SMTP id JAA20937
for <weavetech@List-Server.net>; Mon, 23 Aug 1999 09:52:59 -0400 (EDT)
Date: Mon, 23 Aug 1999 09:52:59 -0400 (EDT)
Message-Id: <199908231352.JAA20937@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: Re: about which I cannot talk but will when I can
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

At 05:33 PM 8/19/99 -0500, you wrote:
>>As for the future, I am
>>currently working on a development here at SU about
>>which I cannot talk but will when I can. This is long overdue.

> It seems to me that if one can't talk about it they shouldn't.
>
>Oh, well! I guess that attracting attention is the name of the game (some
>games at least). Go figure.

My inability to talk about this development has to do with patent stuff and
disclosure and is definitely not any kind of game being played to attract
attention.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall  Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@mailbox.syr.edu
http://syllabus.syr.edu/TEX/aafannin

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>
At 07:14 AM 8/20/99 +0100, you wrote:

>I suspect the situation is just a little different in AAF's world!

> "Ian Bowers" <ian@fibrecrafts.freeserve.co.uk>

Quite different. I have never been secretive with sharing of information, so I would beg everyone's indulgence in understanding that because of legal, patent and disclosure issues, I cannot reveal any details whatsoever until it is appropriate. My only reason for mentioning the development in the first place was because the question was asked.

AAF
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FAX: (315) 443-2562
mailto:aafannin@mailbox.syr.edu>
http://syllabus.syr.edu/TEX/aafannin

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>
To: weavetech@List-Server.net
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: CADExpo gossip/TTISS
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

At 10:39 AM 8/20/99 EDT, you wrote:

>Allen Fannin is correct in that they are a bit pricey, but they are also the
>only commercially available head that is of a size to fit on a handloom.
>Until something smaller and more economical is developed it's a great system.
>
>Tom @ AVL
>info@avlusa.com

It should be no surprise to anyone that the handloom field does not offer
its practitioners much of a wise range of equipment choices. There are too
many instances where there is only one game in an admittedly small town.
Certainly no one will dispute that the market is not only very small but
very demanding of equipment attributes which often compromise function.

AAF
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Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@mailbox.syr.edu>
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 Aug 23 08:28:22 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA15091; Mon, 23 Aug 1999
08:28:22 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by
salmon.esosoft.net (8.8.5) id IAA15075; Mon, 23 Aug 1999 08:28:19 -0600 (MDT)
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42])
  by mailbox.syr.edu (8.9.2/8.9.2) with SMTP id KAA00097
  for <weavetech@List-Server.net>; Mon, 23 Aug 1999 10:28:22 -0400 (EDT)
Date: Mon, 23 Aug 1999 10:28:22 -0400 (EDT)
Message-Id: <199908231428.KAA00097@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: Re: Midwest 2001 Conference - Call For Teachers
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

AMY:

At 08:53 AM 8/23/99 EDT, you wrote:
>We are now soliciting workshop/seminar applications for Midwest's 2001
>conference. The deadline for accepting proposals is September 30, 1999.
If the Midwest 2001 committee is interested in extending me an invitation to present, I would consider same. I don't submit proposals since my reputation is well known and documented. Rather, I respond to an invitation and present what the organisers and I mutually feel is appropriate to the needs of the audience.

I would be willing to consider doing a keynote address or other major talk since with us being into the next millenium, there are issues which need to be addressed and an address would be a perfect venue for this. In addition, I would be willing to conduct an extended master class either in weaving or spinning related content. I have done a master class on many other occasions and there is never a problem with getting enough registration. Quite the opposite.

If you all are interested in having me present at all, then let me know that and we can discuss specific content. My experience is sufficiently long and broad that I can cover anything which you all would deem appropriate for those attending.

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

To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>
Years ago I made a warping board with creel at the bottom as illustrated in 
A. Fannin's book: Handloom Weaving Technology. I could not obtain the 
ceramic gadgets to line the holes leading upward from the cones of yarn - so 
I used some copper fittings that I located in the electrical section of a 
hardware store. They work but are not as nice as I imagine the ceramic ones 
would be.

Now I want to make a portable creel of the same type for cones. Does anyone 
know what these ceramic hole liners are called and where a few dozen could 
be obtained? Professor Fannin?

~Betty Lou
Ah, yes, Ruth, you see lots of nodding heads - I have a further report on my loom but will wait a few days til "the rest of the story" occurs....

Laura Fry
still getting to know all the quirks and "spasms" of her loom
18 years on - of course if we didn't keep *changing* it.....

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

Alas, poor Pandora, my free but not-too-reliable (as in, you get what you pay for) email server has bit the dust for once and for all. In theory, my files have been saved so that I can finally get caught up on correspondence. But, if you've written to me since August 1 and have not had a reply, best to re-send to the new address: <cronewest@thegrid.net>. And if I am so fortunate that my email address graces your address book, please change to the new address.

The 16S Mac is up, mostly. I've been interrupted by a trip to San Antonio (a good place for weavers, it turns out) and a visit from relatives. Now I'm busy preparing to teach triaxial weaving at Fibervisions '99. I'll be going over the shafts and heddles with a fine tooth comb before rehanging the frames.

Here's another vote for putting a loom together by oneself to learn about your loom. I missed most of the pre-move disassembly, so it was a puzzle, but not a difficult one. Was slightly hung up by one piece, which turned out to be the foot-rest! Good news is that we found the brake cable for the second sectional beam along with detailed instructions for the use of the brake assembly (one brake works on both back beams simultaneously) written by Mr. Macomber himself, along with a detailed sketch of the assembly.

I just knew that you Big Mac supporters would want to know. <BG>

Sally Knight in cool Los Osos
To reply privately, send message to Sally Knight <cronewest@thegrid.net>

Ruth, you're so right, I was nodding along, as you described merrily weaving away in reverse, after backing up to fix an error. I'm firmly convinced that weave programs should "beep" when they're in reverse, just like big trucks do, when they back up. Even *I* might not be able to tune that out for long! <g>

Glad you're enjoying the AVL, I've loved mine for over 10 years now. Have you worn out your elbows on the sandpaper breast beam yet? heh heh And are you shopping for slacks with the larger right pant leg yet?

Bonni in Jersey City, NJ

To reply privately, send message to Bonni Backe <weevings@juno.com>

While vacationing in Mass. recently, we stopped in a used book store. I
found 3 volumes of Posselt's Textile Library, I believe Vols. 2, 3, and 6. They were very technical looking, seeming for the use of mills. 2 and 6 had drawings/diagrams of dobbies and shuttle mechanisms, and 3 covered wool dyeing. I didn't buy them myself as I've rather overdone bookbuying recently, and very much overdid yarn buying at Webs.

These were found at Troubador Books, Rte. 5 @ Depot Road, North Hatfield, MA 413-247-3028 Usual disclaimers, but if you're headed to Webs, this would be a logical stop, as they are 5 mi. north of Northampton.

They're only closed on Mondays.

Bonni in Jersey City, NJ

To reply privately, send message to Bonni Backe <weevings@juno.com>

>From owner-weavetech@List-Server.net  Mon Aug 23 14:08:18 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id OAA08354; Mon, 23 Aug 1999 14:08:18 -0600 (MDT)
Received: from smtp5.jps.net (smtp5.jps.net [209.63.224.55]) by salmon.esosoft.net (8.8.5) id OAA08349; Mon, 23 Aug 1999 14:08:17 -0600 (MDT)
Received: from fvjn5 (209-239-210-146.oak.jps.net [209.239.210.146]) by smtp5.jps.net (8.9.3/8.9.0) with SMTP id NAA22039
for <weavetech@List-Server.net>; Mon, 23 Aug 1999 13:08:21 -0700 (PDT)
Message-ID: <002301beeda2d8848ca0892d2ef1dfvjn5>
From: "Betty Lou Whaley" <enbwhaley@jps.net>
To: <weavetech@List-Server.net>
Subject: Re: Weaving Linen from Wet Spun Flax Yarn
Date: Mon, 23 Aug 1999 13:05:24 -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 V4.72.3155.0
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

We are working on aspects of the wet ring spinning process for producing flax or linen yarn from flax rove. We are investigating a new processing method which permits grey flax rove to be wet ring spun seemingly as easily as the traditional quite heavily bleached flax rove.

The only linen I've woven was Bockens 16/1 wet spun and it was lovely but very expensive. There is a proposal under consideration in California (where I live) to legalize hemp as an industrial and agricultural crop. Would your new spinning machinery work with hemp so that eventually it might cost less than flax, and be more attractive to handweavers?

~Betty Lou Whaley

To reply privately, send message to "Betty Lou Whaley" <enbwhaley@jps.net>
By the way, does the word "Passementerie" mean a twined band, as implied here? What does HGA think "Passementerie" means? Dot Schmader is not on this list, but provided the following answer to me. Lyn Day

First let me say that while HGA sponsors Convergence, please remember that it is put on by volunteers. As a volunteer on the Convergence steering committee and in charge of the exhibits which will appear inside the convention center hall - I can tell you how the Passementerie exhibit came into being. I am a weaver, sometime spinner, formerly (and sometimes still do) knit, crochet and sew, have always been interested in textiles, fabrics and touching them and until I had children (now 9 and 6) was involved in the Interior Design Field in some fashion or another. One of those ways was by selling fabrics, including what the interior design field calls passementeries (trimmings). Once I started going to weaving conferences, I heard of these classes in kumihimo, and in braid and tassel making. I have never taken one of those classes, but have always wondered what went on there...So, being in the position I found myself in - I decided that perhaps I wasn't the only person who wondered what went on in those classes and decided we needed an informal, non juried exhibit of these types of trims. Having an Interior Design background, I went with the term Passementerries as I have always used it and as it is defined in websters dictionary...ornamental braid, fancy edging or trimming made of braid, cord, gimp, beading or metallic thread. So, my thoughts were to keep it simple and to see the trim, cording, braid work and include tassels as well. Well, I wasn't aware of all you tablet weavers, kumihimo artists, tassel makers, etc out there - and had no idea you all were available for consultation on the internet - so, now that the exhibit has been defined and published, I find that I could have refined or changed it this way or that, but then, isn't it always that way? In the meantime, this is a start, and if someone is interested in taking the concept and pushing it one way or another - I suggest you start now talking with Convergence 2002 steering committee - because these things are much longer in the planning than most folks allow for.

Hope that answers your question?

Dot Schmader
Director, Convention Center Exhibits
Convergence 2000 Cincinnati

Hope that you all can come to Cincinnati and see how the show turns out!

>>

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

>From owner-weavetech@List-Server.net Mon Aug 23 16:12:39 1999
PLEASE don't go just for low prices. Hemp is ok as a fiber, but will never equal the lovely qualities of linen which have been prized for centuries. The straw into gold was referring to the preciousness of linen yarn centuries ago. Try growing linen once and you'll appreciate just how INEXPENSIVE good yarns are.

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

To reply privately, send message to "SARA VON TRESCKOW" <sarav@powercom.net>
And tho I enjoyed the collapse scarves, I was totally enchanted by the multiple selvage scarves. They were truly wonderful.

This sounds yummy! Can you enlighten? How's the AVL?
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>

Ed Franquemont
To reply privately, send message to Ed Franquemont <incaed@lightlink.com>

> From owner-weavetech@List-Server.net  Mon Aug 23 20:16:55 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id UAA05906; Mon, 23 Aug 1999
20:16:55 -0600 (MDT)
Received: from smtp5.jps.net (smtp5.jps.net [209.63.224.55]) by salmon.esosoft.net
(8.8.5) id UAA05893; Mon, 23 Aug 1999 20:16:53 -0600 (MDT)
Received: from fvjn5 (209-239-208-106.stk.jps.net [209.239.208.106])
    by smtp5.jps.net (8.9.3/8.9.0) with SMTP id TAA11002
    for <weavetech@List-Server.net>; Mon, 23 Aug 1999 19:15:42 -0700 (PDT)
Message-ID: <001201beedd6$368ac18$6ad0efd1@fvjn5>
From: "Betty Lou Whaley" <enbwhaley@jps.net>
To: <weavetech@List-Server.net>
Subject: Re: Weaving Wet Spun Hemp Yarn
Date: Mon, 23 Aug 1999 19:11:58 -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 V4.72.3155.0
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

Sara - you wrote:

> PLEASE don't go just for low prices. Hemp is ok as a fiber, but will never
> equal the lovely qualities of linen which have been prized for centuries.

Have you tried weaving hemp? Do you know from experience that it lacks the
beauty of linen? I've not tried it because it all seems too heavy, poor
quality and it's not dyed and it costs much more than beautiful,
high-quality dyed linen. But if the price ever comes down and the quality
improves - sure, I'd give it a whirl and for several reasons.

I doubt that linen can be grown on steep, logged over land in N. California
but hemp will grow vigorously on our clear-cut, mistreated areas - even
under some canopy I believe. Agriculture based on hemp would be a good deal
kinder to the environment than grapes (there's now talk here of converting
thousands of acres of stumps to grapes) and it could also be used to make
paper, oil etc. For all I know, it may be possible to weave strong,
lustrous, luxurious fabric for clothing from it. I hope so and I'd like to
try.

BTW - Does anyone know of a source of wet spun, 16/1 hemp in colors? From
China perhaps?

~Betty Lou, on the N. coast where summer never came this year.

To reply privately, send message to "Betty Lou Whaley" <enbwhaley@jps.net>
At Convergence in Portland, I bought for my wife a marvelous shirt made from fine bleached hemp. It is soft and lustrous, as good as any linen fabric I have seen, with a great drape and almost luminescent quality. I also bought a heavy shirt for me that has worn like iron and has now achieved a wonderful heavy softness that I greatly love.

Ed Franquemont

To reply privately, send message to Ed Franquemont <incaed@lightlink.com>
WeaveTech Archive 9808

Sounds great—Put a second beam on my 16s Mac last summer. I am enjoying the one brake pedal. The adjustments were not bad at all.

Deanna

To reply privately, send message to Num1weaver@aol.com

Yes,
I've spun hemp and find it to be harsher and not as nice as linen (same type of yarn produced from both fibers). I've also spun some of the very fine hemp and it made in interesting thread, but it certainly wasn't linen thread.

Also, all the talk of "softness" with hemp - as someone said recently on the weaving list - linen is CRISP and has a SHEEN - have also never heard of hemp fabric wearing quite as long as well prepared linen fabric. Would not imagine it would make a good cross-stitch ground fabric, for instance, or elegant table linens, curtains, etc.

Wherever the two fibers were grown side by side, linen had the reputation of being the nobler fiber.
Sara von Tresckow
sarav@powercom.net
Fond du Lac, Wisconsin

To reply privately, send message to "SARA VON TRESCKOW" <sarav@powercom.net>
Betty Lou Whaley wrote:
>
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>improves - sure, I'd give it a whirl and for several reasons.

I've seen hemp clothing that was very nice, I'm not that
experienced with linen but, the hemp cloths where deffinantly
nicer than cotton. It's probably a matter of processing.

Dan
--
Linux Advocate * Fiber Junkie * Tech Geek *
Genealogist

To reply privately, send message to Dan Maker <redbeard@xmission.com>
Sara - you wrote:
> Also, all the talk of "softness" with hemp - as someone said recently on
> the
> weaving list - linen is CRISP and has a SHEEN - have also never heard of
> hemp fabric wearing quite as long as well prepared linen fabric.

You've about convinced me - the thing I really like about linen is its
sheen - like silk. When I wove linen singles in turned bronson lace - the
floats were like little mirrors. If hemp is known for softness, perhaps that
is a sign that it's actually disintegrating?

Have you read Zielinski's short article HOW NOT TO WEAVE LINEN? (pp. 19-25
Master Weaver Library Vol.. 4) It was helpful to me.

~Betty Lou

To reply privately, send message to "Betty Lou Whaley" <enbwhaley@jps.net>

> The only linen I've woven was Bockens 16/1 wet spun and it was lovely but
> very expensive. There is a proposal under consideration in California
> (where I live) to legalize hemp as an industrial and agricultural crop.
> Would your new spinning machinery work with hemp so that eventually it
> might cost less than flax, and be more attractive to handweavers?
> ~Betty Lou Whaley

In theory our ring spinning machine could spin many different bast
fibres although in practice flax is the majority material. There is
similar proposal under consideration here in Ireland to legalize hemp. I'm reasonably certain our machine could be 'honed' to spin 'flax quality' hemp yarn. Is cost the premier criterion of the handweaver? surely not? We are playing to score commercial gain for the 'mass producers' of linen so unfortunately cost is our 'guiding light'.

John O'Connor
Research Assistant, University of Ulster

To reply privately, send message to "JOHN OCONNOR" <J.OConnor@ulst.ac.uk>

> From: Carrie Brezine <cbrezine@standard.com>
> Subject: grey flax
> does anyone have any thoughts or advice on the acceptability of wet spun grey flax yarn over wet spun bleached flax yarn for weaving linen cloth and fabric?
> Only a personal thought: I love the natural colors flax and in fact rarely by the bleached unless I'm sure I need to dye it a bright color.
> Unfortunately however, I work on a very small scale so my preferences are unlikely to have any impact.
> Carrie

Many thanks. We are trying to work on the larger scale and unfortunately our preferences are unlikely to have much impact either! By this I mean we would like to persuade the weavers that grey(or natural) flax is 'what they want and need', but fear that they will object strongly to the bleaching process shunting further down the production sequence to them.

Regards, John O'Connor
Research Assistant, University of Ulster
A couple of years ago I was given two batches of hemp roving. One was harsh and hairy and dark. The second was much lighter coloured and silky. All I could "spin" from the darker stuff was a rope-like fibre. The lighter stuff spun into a strong, silky thread. I didn't notice the sheen until I died it with cochineal. I wove a small evening purse for my grand daughter with it and it is always mistaken for silk. A woman in our guild who is from a farm in Hungary which produced hemp told me that the fine hemp had been harvested before seed was produced and the coarse fibre was harvested after and was only used for rope. I'm certain that processing has something to do with it, but she said that they were both processed the same way.

Ed Franquemont wrote:

> .. It is soft and lustrous, as good as any linen.Ed Franquemont
> 
> T.
John O'Connor asks:
>Is cost the premier criterion of the
>handweaver? surely not?

I believe the answer to this lies in the skill/experience of the handweaver in question and the ultimate use of the project she is planning. New and inexperienced weavers will certainly go for less expensive materials. This is simply prudent. Until you have enough control over the process to be certain (or as certain as we'll ever be) of your results, you probably won't use expensive materials. And if the fabric you're weaving is for a very special purpose--a wedding gown, christening gown, wedding canopy, prayer shawl, 50th anniversary gift, etc.--you will generally spare no expense in the materials you use.

I believe there will always be a market, small perhaps, for high-end materials. We weavers support a number of suppliers of beautiful silks and silk blends (e.g., Treenway, Jaggerspun's Zephyr). In the US, particularly, it seems to be difficult to come by beautiful linen in many different grists and colors. I don't weave with linen, but we certainly read on the weave lists about people having to order linen from Scandinavia to get the variety they want. I would think that weavers could support an additional supplier of linen, particularly if the product was beautiful, did not break under the pressure of being used as warp, and was available in many colors and grists.

Ruth

rsblau@cpcug.org
across the Potomac River from Washington, DC
John, a friend sent me some thread from Ireland with was labeled "shoe thread." She said it was made of hemp. Is it legal to process hemp, but not to grow it, or was she mistaken about the content of the thread?

JOHN OCONNOR wrote

In theory our ring spinning machine could spin many different bast

> fibres although in practice flax is the majority material. There is
> similar proposal under consideration here in Ireland to legalize
> hemp.

--------------3C6C45508465644E7FF09088
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

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Content-Transfer-Encoding: 7bit

John, a friend sent me some thread from Ireland with was labeled "shoe thread." She said it was made of hemp. Is it legal to process hemp, but not to grow it, or was she mistaken about the content of the thread?
I'm working towards getting a 32S Macomber with air assist requiring an air compressor. I've been told a running air compressor sounds a jack hammer on idle, but haven't heard one for myself. I've also been told you don't want to be on the same floor with an air compressor and need to stick it in a basement or garage.

I'm working on moving from an apartment to living quarters where I can put an air compressor in the basement. My realtor and I are wondering whether that will muffle the noise enough so neighbors in an adjoining townhouse wouldn't be bothered by it going on intermittently. This would be a "quiet" oil lubricated air compressor.

Jane
WeaveTech Archive 9808

Precedence: bulk
Reply-To: weavetech@list-server.net

At 07:53 AM 8/24/99 -0400, you wrote:
>..I've been told a running air compressor sounds a jack hammer on
>idle, but haven't heard one for myself.

The amount of noise and vibration from an air compressor is one of those
problems that is easily fixed with the proper application of money.

It is also helpful to build a VERY solid wooden platform, placed on top an
industrial
type floor mat. This worked very well for an older, rather noisy and LARGE
compressor that was just installed in dental office suite - and the
adjoining tenant has indicated that their is no noticeable noise or
vibration.

Since air compressors are pretty standard equipment in most dental offices
and on many constructions sites, it may be possible for you to contact
either a serious dental supply company such as Ben co in PA, or industrial
supplier such as GRAINGER (all over the country) or even a local tool
rental place - heck even your garage mechanic should be able to tell you
where they sell compressors locally.

Without knowing the specs called for, it is not possible to provide much
info, but if you have that info and call suppliers, they will be able to
tell you what will meet your needs and be the quietest, least vibrating
equipment during operation.

It may also be possible to install the compressor outside in a small shed
near the HVAC unit but since the basement of most town houses is cement
slab, if you follow specs for distance from the walls it is unlikely you
will disturb your neighbors. Offered a choice, I would install the unit in
the garage of your townhouse, further insulating the possible disruption
from either neighbor or personal living space.

To reply privately, send message to Wheat Carr <wheat@craftwolf.com>

To: weavetech@List-Server.net
From: Bonnie Datta <brdatta@vci.net>
Subject: Re: Weaving Wet Spun Hemp Yarn

I too have woven hemp -- many grists, some dyed, some a natural charcoal,
WeaveTech Archive 9808

off-white or light brown colour. I agree completely that it is a remarkable fiber. My weavings have ended up supple, "buttery", soft but with enough weight to drape much more fluidly than similar cotton. I have to admit that my experience with linen is somewhat more limited, so I can't compare the two very authoritatively. I buy hemp whenever I see it and better prices/more variety would suit me very well.

Bonnie Datta
Airdrie, Alberta, Canada
--
mailto:brdatta@vci.net
http://www.vci.net/~brdatta/

To reply privately, send message to Bonnie Datta <brdatta@vci.net>

Dan could you elaborate about the processing? I've woven both very nice fine
line linen and fine hemp. My personal opinion is that both of these fibers are considerably improved by using a weft (or warp) of silk or rayon. I don't care for the linen "throw off" on a 100% linen warp and weft even with very nice line linen. It is a problem for your breathing and makes a giant mess under the loom.

I find that linen as compared to hemp is more sensitive to humidity and if you don't live and weave in a humid area, linen is a bummer. I can beat down a linen weft and within a few minutes find it *not* on the fell line. It has a mind of its own. I find that hemp "softens" faster than linen and depending on the weave can make a very elastic and perhaps undesirable cloth. Another thing is the tightness of the ply, direction of ply with the direction of ply of the weft. I've woven some very nice 2/2 twill fire hose but I would not want to wear it!

With these bast yarns - the type of weave makes a big difference. Try it.

- Margaret Copeland

To reply privately, send message to Margaret Copeland <busys@cdsnet.net>

Anne wrote:

It is legal to grow hemp in Canada - it must be as I visited a hemp field near here last week! The plants were about 12' tall and gave off a very nice "smell". Unfortunately, as it had been raining quite a bit the farmer was "in town" and I didn't get to talk to him that day but I am hoping to do so soon.

Anne
Colonsay, SK
Dot wrote "I have always used it and as it is defined in websters dictionary...ornamental braid, fancy edging or trimming made of braid, cord, gimp, beading or metallic thread."

My weaver's brain said--"Gee, a weaving dictionary I don't think I've heard of..."

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>
Right now I'm weaving with mercerized cotton, trying to wean myself from woolens, which I realize are of less use to me living in California for a quarter of the year. AND woolen things just last forever. IE I have a house full. (I love sneaking out a piece of clothing for me from a warp.. that's probably one of the things that keeps me weaving).

However, I've had more broken warp ends than I've ever experienced with wool, and its very frustrating with a fancy advancing twill pattern; this is not going to be a perfectly woven piece of fabric. I'm not going to sweat over this one, but I guess I have to start with lease sticks tied to the rear of the loom to keep track of the broken end. UGH. I haven't the patience to mend them all in, that's for sure--

My AVL is still not advancing with every treading. I think it's old wooden dobby head will need some attention. I'm just going slow and listening for the click of the solenoids.

Love Bonnie's idea about the loom beeping in reverse. You do get accustomed to checking the screen before resuming. And it makes for some interesting, freer designs, too.

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>
hemp. I was only commenting on some clothing I'd seen at the
"Hippi Shop" down at the mall. I realy don't know anything
about the processing behind the fabric, but the fabric had a
realy nice hand and look.

Dan

To reply privately, send message to Dan Maker <redbeard@xmission.com>

Margaret Copeland wrote:
>
> I've seen hemp clothing that was very nice, I'm not that
> experienced with linen but, the hemp cloths where deffinantly
> nicer than cotton. It's probably a matter of processing.
>
> Dan
>
> Dan could you elaborate about the processing ? I've woven both very nice fine
> line linen and fine hemp. My personal opinion is that both of these fibers are

Let me add that they had clothing in a heavy dennim (jeans)
and in a lighter shirt weight fabric as well as a few things
inbetween.

Dan

To reply privately, send message to Dan Maker <redbeard@xmission.com>
Hi Jane:

I purchased an air compressor for the AVL recently and as you, was very wary of noise.

I bought a quite large one (tank wise) so that it would not come on as often. 25 gal I think, but it may be 40. (Can't remember) The tank is huge, 2x3 feet and big wheels and all. And Bob had trouble getting it into the basement.

I placed it in the basement (no garage available) and am glad that I did. First, it should be turned off and on every day, not left to sit idle. It needs draining frequently. So I'm glad it is close by. I don't want to go out to a garage or to the back of the house to a shed in the winter around here. Needs 220 line to plug into as well.

A hole had to be drilled in the floor near the wall for the pressure line. Loom had to be close to the wall so snakey ugly yellow hose which goes STIFF, did not run across the floor. I did not want a hole drilled in the middle of the hardwood floor either.

It needs some work to track the air leaks and fix them so having the connections accessible is a plus.

The pump takes about 5 minutes of pounding noise at startup. The noise is not too bad, except at the kitchen door leading to the basement. The cats did have to peeled off the ceiling the first time that it was used, since they were sleeping right over the pump at the time.

Now the pump comes on about once every 20 minutes for about 1 minute. I may not have all the air leaks solved though.

As for the air switch, make sure that you do not have wear work boots to use it. Most of the switches are designed for guys in work boots, standing at a machine.

Mine has a tiny switch with an air release jet pointing at the big toe. I got ball of the foot, toe cramps, ankle ache and frozen big toe in two days of use. We solved all these problems by making a pedal to work the switch. It is more or less ergonomic and kept my toe away from the air blast.

And I'm sure that Laura can tell you much more about this.

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

To reply privately, send message to Ingrid Boesel <ingrid@fiberworks-pcw.com>
To: weavetech@List-server.net

Date: Tuesday, August 24, 1999 8:47 AM

Subject: air compressors

I've got air assist on my AVL treadles and therefor own a compressor. I have a 6 hp. 60 gal. compressor. I was advised by AVL to get the largest compressor I could and I'm very glad I took their advice. The larger storage tank means the compressor doesn't cycle on nearly as often as a small unit would.

My compressor doesn't use oil - which is important as I've got allergies that make that type a very poor choice for me. I keep my compressor in an adjoining [heated] porch to my studio which has an open doorway between. The wall between is insulated and you can hear the compressor quite loudly. [I wear hearing protection while weaving] It isn't that noticeable in the next room with the door closed. When I'm weaving early in the morning I close a couple of doors and my DH doesn't even hear the compressor. I do keep the studio windows closed until about 8 am just to be sure I don't bother any neighbors.

The problem with having the compressor in a garage or such is if you have cold weather you will get water in your line as the air hose goes through areas of different temperature. Water condensation in the line is serious business. I added an extra large water filter to the line just as it enters the looms filter. Another thing I do that really stops the water problem is I keep the valve on the bottom of the tank not quite tight so water drips out. I'm sure I loose a little air this way but when the humidity climbs it gets rid of a good bit of the water before it enters the hose.

An air compressor gets quite hot when it has run for awhile and must be in a well ventilated area which will also eliminate the possibility of putting it in a small enclose area. The large ones also require 220 wiring, they recommend you run a long air hose rather than run a long cord to the compressor for the electrical.

I understand there are new compressors that are completely quiet but VERY expensive. Industrial suppliers are the people who service and sell all types of compressors and could give you the max information.
I have seen a beautiful table cloth made from grey linen in Poland around the turn of the century. In the mid-1980's when I saw it, I was amazed to see that it had a fringe! And a rather well preserved one at that. It had been embroidered with mercerized cotton, and the woman's mother had always washed it for her, and never taught her how to clean it properly. Now that her mom had died, she was in a quandry as to how to wash it. I advised her as best I could, and hope that it still looks as lovely as when I saw it 15 years ago. :) 

So I would not be averse to using grey flax - it is just as beautiful in its way as bleached. And just think of a half-bleaded combined with grey - smashing! :) And no dyes.....

Laura Fry
who has always loved tone on tone - can you tell I'm a structure person?
Yes, the air compressor is noisy. However, mine is directly below our bedroom, and DH has been known to take naps while I'm weaving.

Another point to consider is good ventilation. AC's generate a fair bit of heat that needs to be dissipated. Mine just happened to wind up on the outtake side of my filter fan, and the tech that serviced it recently applauded the set up.

When the compressor is running I can talk to my helpers, or on the phone, but we need to raise our voices - not shouting, but definitely raised. I always wore hearing protection anyway, so the additional noise of the compressor is not a huge factor. However, if you don't currently wear hearing protection, then I would strongly suggest you get a good set of ear phones that are industrially approved for protection against the sort of sound a compressor makes.

In Canada an industrial supply shop such as Acklands-Grainger or in the US Grainger would be able to help you with hearing protection.

Laura Fry
still discussing things with her AVL
WeaveTech Archive 9808

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

<snip>
>I find that hemp "softens"
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> I've woven some very nice 2/2 twill fire hose but I would not want
> to wear it! With these bast yarns - the type of weave makes a
> big difference. Try it.
>
> - Margaret Copeland

Margaret,

Would you give some more details about what types of weave give
what types of effects, with linen and hemp? (Or silk or wool,
for that matter... but I just bought some linen to try for the
first time, and would rather not make a fire hose :-)
)

Thank you,
Lynn

===================================================================

Lynn Meyer, Mountain View, San Francisco Bay Area, CA
LMeyer@netbox.com

To reply privately, send message to Lynn Meyer <lmeyer@netbox.com>

>From owner-weavetech@List-Server.net Tue Aug 24 13:16:23 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA21198; Tue, 24 Aug 1999
13:16:23 -0600 (MDT)
Received: from smtp13.bellglobal.com (smtp13.bellglobal.com [204.101.251.52]) by
salmon.esosoft.net (8.8.5) id NAA21186; Tue, 24 Aug 1999 13:16:21 -0600 (MDT)
Received: from sympatico.ca (ppp2080.on.bellglobal.com [206.172.235.160])
by smtp13.bellglobal.com (8.8.5/8.8.5) with ESMTP id PAA14206
for <weavetech@List-Server.net>; Tue, 24 Aug 1999 15:18:15 -0400 (EDT)
Message-ID: <37C2F1BB.69BEEDAC@sympatico.ca>
Date: Tue, 24 Aug 1999 15:24:59 -0400
From: Elaine <elainegz@sympatico.ca>
X-Mailer: Mozilla 4.5 [en] (Win95; I)
X-Accept-Language: en
MIME-Version: 1.0
To: weavetech@List-Server.net
Subject: Re: Weaving Linen from Wet Spun Flax Yarn
References: <71D2B3C46BB@lagan.ulst.ac.uk> <37C287AA.E78323BB@sympatico.ca>
<37C2AD6B.8A2567BC@sk.sympatico.ca>
Content-Type: multipart/mixed;
boundary="----------11AB79A90D4CF03BCBBAA6F1"
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

This is a multi-part message in MIME format.
----------11AB79A90D4CF03BCBBAA6F1
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

Hi Anne - My understanding from the people who are growing it in Ontario is that it
is being grown experimentally with a special permit. However, it will be used for
purposes other than fibre because there are no canadian Companies ready to process it into yarn.

Anne Thomas wrote:

> It is legal to grow hemp in Canada - it must be as I visited a hemp field ....Anne

Anne Thomas wrote:

> From owner-weavetech@List-Server.net  Tue Aug 24 14:19:35 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id OAA09391; Tue, 24 Aug 1999 14:19:35 -0600 (MDT)
Received: from mhub2.tc.umn.edu (0@mhub2.tc.umn.edu [128.101.131.42]) by salmon.esosoft.net (8.8.5) id OAA09353; Tue, 24 Aug 1999 14:19:25 -0600 (MDT)
Received: from [209.134.141.156] by mhub2.tc.umn.edu for weavetech@List-Server.net; Tue, 24 Aug 1999 15:19:25 -0500
Message-Id: <2.2.16.19990824142907.23df2ad4@smale002.email.umn.edu>
X-Sender: smale002@smale002.email.umn.edu
X-Mailer: Windows Eudora Pro Version 2.2 (16)
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
To: weavetech@List-Server.net
From: "William B. Smale" <b.smale@ieee.org>
Subject: Re: air compressor
Date: Tue, 24 Aug 1999 15:19:25 -0500
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

The larger the air tank, the less often the compressor will need to run.

You probably want to avoid the small 'pancake' compressors that are sold for contractors to run nailguns, they are cheap but they are also very noisy!!

Depending of the CFM/PSI requirements (I don't remember any more) for the Macomber, you may be able to use the small compressors they sell for Air-brush users. These you would find at an art supply dealer. They tend to run fairly quiet as artists are using them in studio where loud noise would be distracting.

Another option is to do as I have seen Macomber do for demo's, is to use the 5 gallon tanks they sell as portable tanks for filling tires, etc. You would still use a larger compressor to pressurize the small tank, then carry that to the loom. Again, the CFM/PSI requirements would dictate how long one tank
of air would last.

As to permanent installation, normally you would not run the flexible air hose inside the walls. A short piece of flexible air hose from the compressor would connect to black iron pipe (same stuff they use for natural gas lines). The pipe would be run up to the room in question where a snap air fitting would be mounted. You would then plug you flexible air line into this and connect to the loom. The pipe joints can be sealed properly and you will avoid air leaks in places you can't readily get to them. This is not usually a cheap option but is is still a DIY-type job. Your local hardware store should have the necessary parts. Else check with a plumbing/heating contractor as someone who does gas line connections would have the source for the necessary materials.

Good luck!

To reply privately, send message to "William B. Smale" <b.smale@ieee.org>
I've been using an air compressor for a year and find it well worth the noise. Mine is in the garage and I ran a 100 foot air hose though two walls and across the back porch. Regarding the holes in the walls - I inserted 1" PVC pipe in the holes. Then when I'm not weaving I pull the hose out and I cap them off with PVC pipe caps. Regarding the noise, the garage is located adjacent to the kitchen and when the air compressor comes on you can hear it - but just a kinda motor noise, not really even as noisy as my garage door opener.

I was told that if you are going to run an air compressor many hours at a time, many days in a row, be sure to get a professional model, i.e. one that you have to add oil and has a belt. Air compressors that are self-oiled will wear out in short order. Also, the larger the tank, the less often the motor will come on. I have a Campbell Hausfeld with a 50 gallon tank and it has worked well. They can be purchased at stores Home Depot, Lowe's, Furrows, Sears, etc.

Linda Burris

BTW I have my web site up and running after a lot of hard effort. It has pictures of my tapestries and petit point. As soon as I can, I'll add pictures of my current work, wall hangings in diversified plain weave. I'd love to get feedback so check it out at http://ljburris.home.texas.net

To reply privately, send message to Linda Boehm Burris <ljburris@texas.net>
Ruth wrote: On the new AVL, the tension is never released.

I've been weaving on my AVL for 8 years and release the tension whenever I'm not weaving. I measure my work with the tension released like you have always done.

Linda Burris

To reply privately, send message to Linda Boehm Burris <ljburris@texas.net>

Barbara Nathans wrote:

Is it too much to ask someone using an air-compressor currently to collate and summarize all the wonderful information that has been volunteered to this list on that subject? And perhaps put it on that U. of Oregon or guild(??) page??

I'm in no position to analyze it and have no use for it now as I'm sure do many others. Of course down the road, we may be very interested. It would be a shame to let this info slip through ou fingers after a few months.

Just a thought....

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>
Ruth Blau wrote:
> On the new AVL, the tension is never released. I have a question for those of you who use AVLs: do you compensate for this fact.

I never release my tension as I decided the fabric once it goes round the sandpaper beam all the way to the cloth storage roller isn't under all that much tension. Certainly not the same tension as from the warp beam to the sandpaper. Other than the final few inches round the beam the whole shebang is quite relaxed and so I sort of squat down and measure it. (It's almost exactly 1 yard from the bottom black roller to the point at which I weave). It's only the last few inches remaining adhered to the beam (along with bits of my skin) that are under tension.

After taking the yardage from the loom, washing, etc., I determined shrinkage, take up, etc., --so I guess in effect the tension issue is part of my shrinkage calculation!

Margaret

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>
Does anyone know anything about ARM looms? Is there a USA dealer and how might I contact them? Thanks.

Kathleen French
iweave@radiks.net

To reply privately, send message to Kathleen <iweave@radiks.net>

At 05:31 PM 8/24/99, Ruth wrote:

On the new AVL, the tension is never released. I have a question for those of you who use AVLS: do you compensate for this fact.

Yes, but how much depends upon how much tension on and elasticity there is in the warp. Since I rarely weave the same warp configuration more than once, my compensation factor is a guessing game.

If I measured under tension, wouldn't the scarf be somewhat shorter when the tension is released?

I would think so.

If you do compensate for measuring under tension, do you have a rule of thumb, for example, add x inches for every xx inches of weaving length?

As I said previously, how much to add is dependent upon the elasticity of the yarn as well as the tension on the warp. My suggestion is that you weave and measure xx inches under tension then release the tension and see what the piece measures. I think that this is called "sampling."

Janet
Anyone who thinks that you don't have a spiritual connection with your loom just because it has a few additional mechanical devices over and beyond an "ordinary" floor loom has never had the experience of dealing with a highly "evolved" AVL.....

I must have returned from Bozeman with a swollen head or something, because my loom and the universe have obviously decided to take me down a peg, or teach me a few Life Lessons, or something.

As previously reported, I came home to a loom with re-built air assist, and the fly wheels on the beater.

The test warp: 20 yds 2/8 cotton, 49" in the reed, 16 shaft complex treadling - wove off beautifully. A few adjustments were noted as being necessary, although not critical, for the fly wheels. Wonderful! I was a happy camper. The air assist was working perfectly! :D

Blithely, I put the next warp on - a shortie - 12 yards of mixed yarns for afghans.

Immediately, problems were noted. The chain did not advance. The plain weave sheds were sometimes creatively opened as: 1,3,5,7,9,10,12,14,16. !?

Shaft number 16 cable would jump out of its finger - that was easy - add more tension to the spring underneath. Shaft number 6 sometimes would not rise - same solution. Shaft number 15 would go up when it wasn't supposed to. Add more tension. (What the heck - by this time I had LOTS of my own....)
My ailing compu-dobby was immediately suspected of enjoying its final death throes. (Peter had told me three months ago that I was using obsolete equipment and I'd better upgrade. Sure Peter - just as soon as I win the lottery!)

Tom and Glen to the rescue - but the loaner would not arrive till Monday pm.

Friday night after work, Doug took out my compu-dobby and installed the old mechanical dobbey. Confident that problems were solved, I tested it out. ARRRRRRRRGGH! SAME %@*$&@*$ thing was happening!!!!!! :P~~~

Exhausted and flummoxed I fell into bed.

Sat am, I tried again thinking that I had just been totally stressed and too tired the night before. (Tight deadlines? MOI???)

Same %@*$&@*$ thing again. Where is the axe Norman Kennedy recommends to turn wicked looms into kindling????

A timely offer of brunch out rescued the loom from being converted into btu's.

Over brunch, we also chewed over the situation. After ruling out the ailing compu-dobby as the source of the immediate problem, and deciding that obviously I was meant to at least service my own, we agreed to send mine back to AVL while we had the loaner to use. Maybe they could get mine to program the remote station cartridges - a real bonus as I could then program the cartridges the fashion designer I weave for uses with her AVL.

Back to what the problem really could be. Well, the piston on the dobbey arm did seem to be moving a bit slower than it should. We decided to tweak the release valves and see if that would speed it up.

Back to the studio and the loom, which was evilly chortling over our predicament.

Valves were tweaked, the timing cycle sped up, and after an hour of adjusting, watching, hoping, and sweating, we had the whole thing weaving at 54 ppm. (!) Zounds! 10 yards were accomplished.

Feeling relieved, and perhaps a bit complacent? I went back to the loom on Sunday. Again with the problems!!! After about 30 minutes of fussing, fuming, and plodding onwards, things smoothed out and I was back weaving again, perhaps even a tiny bit faster than the "officially" clocked 54 ppm. Sunday after dinner, things were not so smooth - AGAIN!

But Laura plods on - just over 8 yards for the day.

Monday morning, Laura is not so confident, and when the loom is again slow and giving bad/inconsistent sheds, she hangs her head and goes back into plod mode. After about 30 minutes, things smooth out again, and by 4 pm, just over 30 yards are in the box ready to be shipped.

Exhausted, a two hour nap is required!

After dinner, and more chewing over the problem, Doug starts looking at the loom again. Water filters are checked. Nope, they are both clean.
Tear the foot switch apart. A slight hesitation has been noted, but hadn't *seemed* to affect performance during the two months it has been installed on the loom. Now when it goes back together, after being dried out - still too much water in the system! - it goes together with a click! No more hesitation!

Now, Tuesday pm, all seems to be working just fine. Is it fixed? Who knows. Will it happen again? Check with the Zen Master cause all I know - is that I know nothing.....

Laura (aka Grasshopper) Fry
who really really wishes that her problems would be obvious instead of subtle, and that the Universe would send her messages NOT written in code....

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

> Ruth wrote:  On the new AVL, the tension is never released.
> I've been weaving on my AVL for 8 years and release the tension whenever I'm not weaving. I measure my work with the tension released like you have always done.

The only way I know to release the tension would be to go to the back of the loom & change the location of the tension weight or the tightness of the tensioning cord. Is there some other way to release the tension? When I advance the cloth, it remains under tension.

Actually, I like the fact that the tension on the cloth is the same from first pick to last. But I would like to know how to measure under tension & have it come out close to what I would like it to be were it not under tension.

Ruth
rsblau@cpcug.org
across the Potomac River from Washington, DC
Ruth, thanks for your thoughts.....'the pressure of being used as warp' is of course a critical parameter of any yarn. Linen is a particularly strong yarn compared to most other natural yarns. I speak as a weaving layman when I ask: If one can weave cotton with a particular setup, then linen, being commensurately stronger, should give minimal trouble in this respect? Is there always an operational trade-off here - the weaver will tension the yarn as much as the strength of the yarn will allow?

Regards,
John O’Connor
Research Assistant, University of Ulster

To reply privately, send message to "JOHN OCONNOR" <j.oconnor@ulst.ac.uk>

Ruth, thanks for your thoughts.....'the pressure of being used as warp' is of course a critical parameter of any yarn. Linen is a particularly strong yarn compared to most other natural yarns. I speak as a weaving layman when I ask: If one can weave cotton with a particular setup, then linen, being commensurately stronger, should give minimal trouble in this respect? Is there always an operational trade-off here - the weaver will tension the yarn as much as the strength of the yarn will allow?

Regards,
John O’Connor
Research Assistant, University of Ulster

To reply privately, send message to "JOHN OCONNOR" <j.oconnor@ulst.ac.uk>
WeaveTech Archive 9808

Received: from neptune.ulst.ac.uk (neptune.ulst.ac.uk [193.61.128.65]) by salmon.esosoft.net (8.8.5) id FAA05478; Wed, 25 Aug 1999 05:12:18 -0600 (MDT)
Received: from judge.ulst.ac.uk (judge.ulst.ac.uk [193.61.128.17]) by neptune.ulst.ac.uk (8.9.1a/8.9.1) with ESMTP id MAA16721
for <weavetech@List-Server.net>; Wed, 25 Aug 1999 12:12:18 +0100 (BST)
Received: from lagan.ulst.ac.uk (lagan.ulst.ac.uk [193.61.128.12]) by judge.ulst.ac.uk (8.9.1a/8.9.1) with ESMTP id MAA14159
for <weavetech@List-Server.net>; Wed, 25 Aug 1999 12:12:17 +0100 (BST)
Received: from LAGAN/SpoolDir by lagan.ulst.ac.uk (Mercury 1.44); 25 Aug 99 12:15:01 +0000
Received: from SpoolDir by LAGAN (Mercury 1.44); 25 Aug 99 12:14:32 +0000
From: "JOHN OCONNOR" <J.OConnor@ulst.ac.uk>
Organization: University of Ulster
To: weavetech@List-Server.net
Date: Wed, 25 Aug 1999 12:14:23 GMT
Subject: Re: Hemp in Ireland
In-reply-to: <199908241403.IAA11834@salmon.esosoft.net>
X-mailer: Pegasus Mail for Windows (v3.01d)
Message-ID: <736EAE4201F@lagan.ulst.ac.uk>
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

> Date: Tue, 24 Aug 1999 07:53:15 -0400
> From: Elaine <elainegz@sympatico.ca>
> Subject: Re: Weaving Linen from Wet Spun Flax Yarn

> John, a friend sent me some thread from Ireland with was labeled "shoe thread." She said it was made of hemp. Is it legal to process hemp, but not to grow it, or was she mistaken about the content of the thread?

Elaine, I cannot definitively answer any of your points above. I know of one company trying to get a hemp enterprise underway in Ireland and if I find out more I will pass it on.

Regards, John O'Connor
Research Assistant, University of Ulster

To reply privately, send message to "JOHN OCONNOR" <J.OConnor@ulst.ac.uk>

From owner-weavetech@List-Server.net Wed Aug 25 05:17:31 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA06311; Wed, 25 Aug 1999 05:17:31 -0600 (MDT)
Received: from mail.netaxs.com (mail@mail.netaxs.com [207.8.186.26]) by salmon.esosoft.net (8.8.5) id FAA06323; Wed, 25 Aug 1999 05:17:29 -0600 (MDT)
Received: from [207.8.207.68] (ppp52.blackbox1-mfs.netaxs.com [207.8.207.52]) by mail.netaxs.com (8.8.7/8.8.5) with ESMTP id HAA02213
for <weavetech@List-Server.net>; Wed, 25 Aug 1999 07:17:29 -0400 (EDT)
X-Sender: janee@pop3.netaxs.com
Message-Id: <l03130303b3e97ef66f7d@[207.8.207.68]>
In-Reply-To: <736BA2F5EA7@lagan.ulst.ac.uk>
References: <199908241403.IAA11834@salmon.esosoft.net>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Wed, 25 Aug 1999 07:16:53 -0400
To: weavetech@List-Server.net
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: Weaving Linen from Wet Spun Flax Yarn
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

From: "JOHN OCONNOR" <J.OConnor@ulst.ac.uk>
WeaveTech Archive 9808

......'the pressure of being used as warp' is of course a critical parameter of any yarn. Linen is a particularly strong yarn compared to most other natural yarns. I speak as a weaving layman when I ask: If one can weave cotton with a particular setup, then linen, being commensurately stronger, should give minimal trouble in this respect? Is there always an operational trade-off here - the weaver will tension the yarn as much as the strength of the yarn will allow?

>From Joseph's Introductory Textile Science:
Flax is one of the strongest fibers. ... [It] increases about 20 percent in strength when wet. ... The fiber is crystalline, so elastic recover and resiliency are low.

I've woven exactly one linen warp (18/2). As long as I kept it damp, there were no breakage problems. Until I learned to spritz it every time I advanced the warp, there was breakage.

Jane

To reply privately, send message to Jane Eisenstein <janee@softweave.com>

John O'Connor wrote:
...... If one can weave cotton with a particular setup, then linen, being commensurately stronger, should give minimal trouble in this respect? Is there always an operational trade-off here - the weaver will tension the yarn as much as the strength of the yarn will allow? ...

Ahh, but you see, this is not precisely the problem with weaving linen. Yes, linen is stronger than cotton (when wet), but it is much less elastic, much less forgiving, as a warp. So the difficulty in weaving it, in my opinion, is getting the warp on at even tension. If one has not been able to get the warp on with even tension, the compensation is to weave with great tension on it, so that even the loose threads at are tension and the sheds open properly. IMO, this is
what causes the problem. Those who get warps on well do not have a
problem weaving linen, whether the warp be singles or doubles, I
believe. Of course, it takes some practice doing this, and -- going out
on a limb -- if someone "grows up" on wool or similar warps, where the
need for that evenly tensioned warp is not so necessary, switching to
linen becomes difficult. But it isn't the fault of the linen! <g>
Anne in Annandale
arwells@erols.com

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

>From owner-weavetech@List-Server.net  Wed Aug 25 07:24:48 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA28192; Wed, 25 Aug 1999
07:24:48 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by
salmon.esosoft.net (8.8.5) id HAA28147; Wed, 25 Aug 1999 07:24:36 -0600 (MDT)
Received: from Room215.syr.edu (syru2-042.syr.edu [128.230.2.42])
    by mailbox.syr.edu (8.9.2/8.9.2) with SMTP id JAA25155
    for <weavetech@list-server.net>; Wed, 25 Aug 1999 09:24:36 -0400 (EDT)
Date: Wed, 25 Aug 1999 09:24:36 -0400 (EDT)
Message-Id: <199908251324.JAA25155@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: MEASURING
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

TO ALL:

Would appreciate an explanation for why the discussion among handloom
weavers on whether to measure goods on loom with or without tension.

We measured the on-loom length of goods by the number of picks woven. This
is separate from the take-up motion. Each time a pick is woven, a counter
registers. If we had a specific wet-finished length target, through
sampling we determined how many on-loom woven picks were needed to yield
that finished length. At no time did we ever stop weaving to measure nor
did we ever do a linear measurement on-loom with or without tension since
this is the least accurate means of determing this value.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall  Rm 215
College for Human Development
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256/4635
FAX: (315) 443-2562
mailto:aafannin@mailbox.syr.edu>
http://syllabus.syr.edu/TEX/aafannin

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

>From owner-weavetech@List-Server.net  Wed Aug 25 07:49:38 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA04161; Wed, 25 Aug 1999
> We measured the on-loom length of goods by the number of picks woven.

Allen, This is why I love having you on this list. You bring the obvious to my attention! And I realize how shut my mind is on some things. Thanks for opening the door.

Although, without a counter it's not so simple but it is easier to measure a couple of inches of the web that's in front of me - helps check the ppi too. So, is there an easy (and probably obvious) way of tracking the yardage via picks woven without a counter? Or just sample, do accurate calculations and only put on enough warp for each project (not trying to get two or three projects out of one warp like I normally do)?

Lynn
--
< kamco@ricochet.net >
To reply privately, send message to Lynn/Ken <kamco@ricochet.net>

>From owner-weavetech@List-Server.net  Wed Aug 25 08:26:59 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA13869; Wed, 25 Aug 1999 08:26:59 -0600 (MDT)
Received: from mhub2.tc.umn.edu (@mhub2.tc.umn.edu [128.101.131.42]) by salmon.esosoft.net (8.8.5) id IAA13848; Wed, 25 Aug 1999 08:26:56 -0600 (MDT)
Received: from [209.134.141.156] by mhub2.tc.umn.edu for weavetech@list-server.net; Wed, 25 Aug 1999 09:26:59 -0500
Message-Id: <2.2.16.19990825083643.246ffb12@smale002.email.umn.edu>
X-Sender: smale002@smale002.email.umn.edu
X-Mailer: Windows Eudora Pro Version 2.2 (16)
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
To: weavetech@list-server.net
From: "William B. Smale" <b.smale@ieee.org>
Subject: ARM Loom
Date: Wed, 25 Aug 1999 09:26:59 -0500
Sender: owner-weavetech@List-Server.net
Precedence: bulk
WeaveTech Archive 9808

Reply-To: weavetech@list-server.net

ARM Patronic B60 loom is handled by Monarch Design Systems, www.monarchcad.com

Let me know if you get any response from them, so far I've had a deadend. They seem to be more interested in selling to high end design schools and studios.

The one number I got was about $5000 for the loom and $15000 for the software to drive it!! At that point a little pricey for my needs!!!!

To reply privately, send message to "William B. Smale" <b.smale@ieee.org>

>From owner-weavetech@List-Server.net  Wed Aug 25 08:36:18 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA16286; Wed, 25 Aug 1999 08:36:18 -0600 (MDT)
Received: from newmail.netbistro.com (newmail.netbistro.com [204.239.167.35]) by salmon.esosoft.net (8.8.5) id IAA16263; Wed, 25 Aug 1999 08:36:16 -0600 (MDT)
Received: (qmail 23001 invoked by alias); 25 Aug 1999 14:36:18 -0000
Received: (qmail 23064 invoked from network); 25 Aug 1999 14:36:17 -0000
Received: from ip120.dialup.pgonline.com (HELO setup) (204.239.167.120)
by newmail.netbistro.com with SMTP; 25 Aug 1999 14:36:17 -0000
Message-ID: <002201beef0656dd0df40878a7efcc@setup>
From: "Darlene Mulholland" <darmul@netbistro.com>
To: "weavetech" <weavetech@list-server.net>
Subject: counting picks
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

I use the Compu-dobby 2 with Fiberworks and Fiberworks shows you the number of picks you have woven. Now if you back up to repair or anything you must deduct those picks but that isn't much. Using the auto advance it is simple enough math that even I am able to manage it. 8^)

Also from the fell line to the top of my cloth storage beam is 2 yards and I use that for yardage and scarf measurements as well.

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

To reply privately, send message to "Darlene Mulholland" <darmul@netbistro.com>
So, is there an easy
> (and probably obvious) way of tracking the yardage via picks
> woven without a counter? Or just sample, do accurate
> calculations and only put on enough warp for each project
> (not trying to get two or three projects out of one warp
> like I normally do)?

If using a compudobby, it will count picks for you -- so in effect it is a
pick counter. If your repeat is small, you can have a long file that is the
length of one project. And if you use a mechanical dobbay, you know how many
bars are in the chain.

That is one of the problems with a compudobby, I know how many picks are in
that throw. Now if I could weave as fast as Laura..... I know practice.
</gg>

And since I use the computer to design, I tend to know how many picks on a
regular floor loom for the repeat. Then I can just measure the design and
see if I am being consistent in the number of picks per inch and count the
number of design repeats.

But when weaving something with a small repeat -- like a waffle weave
blanket, you just have to measure as you go and keep track. That is what a
pick counter does.

Judie

To reply privately, send message to "Judie Eatough" <jeatough@cougar.netutah.net>
Hi Ruth:
I have always measured under tension, since tension released is not the same measure as tension released and yarn relaxed. Some fibres relax immediately, others take hours to relax.

On most looms tension is so variable that you cannot take the measurement accurately. On the kind of system that AVL has you can use the same tension throughout. And if you have a system, you can get pretty good repeat tension from project to project. Just measure the position of the arm and make sure that the arm is level when you weave.

Size differential is a matter of experience. Do it once and you will have the measure. Weave 1 yard, then weave another and when the first yard goes around the front beam to the storage beam, you can take a measure, or cut it off and measure.

Another way is to measure what you are weaving and then use the number of picks that you usually weave that piece and see if how that compares to the number of picks woven. You should be able to see that on the screen if your software gives you that reading.

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

To reply privately, send message to Ingrid Boesel <ingrid@fiberworks-pcw.com>
I must report my compressor is a 30 gal and is oil free. (Not 25 gal as I noted yesterday) It is one of the Sears models.

Pressure hose is 2 lengths of 25 ft and again from Sears.

Foot switch and cylinder from AVL.

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I have been following the discussion about air compressors with interest. They sound like interesting beasts, which require careful care and feeding!

My question: if one buys a 24h AVL loom, is the air-assisted lift a necessity? It seems to me that just about everyone who buys this loom ends up converting to air-assist soon after.

Jo Anne

Jo Anne Ryeburn   ryeburn@sfu.ca

Hi everyone:

It should be simple to install a counter that clicks over each time the beater is returned to rest, or some other obvious thing such as each time the beater moves past a fixed point. Counters are not that expensive.

This can be used to count picks, unless you beat by hitting the fell more than once.

On computer assisted looms, let the software count.
I'd like to thank everyone for this discussion. I recently started to consider getting an air assist for the fly shuttle on my 60" loom. It's good to read all the comments ahead of time.

Thanks!

Janice Jones
I appreciate hearing that new things are in the works.

Probably the best statement for Allen Fannin to have been said is, "Information is proprietary at present." That has a very standard and understood meaning in U.S. industry.

Thanks for the discussion.

Sandy Hutton

To reply privately, send message to S&R Hutton <Huttons@compuserve.com>

—

I measure two ways - when I want things *precisely* the same, I use a pick counter. e.g. placemats. For scarves, or afghans that only have to be "sort of" the same length (ie a 1/4" here or there won't matter) then I have a ribbon that I pin to the cloth and move along the web from time to time when I change shuttles. When I get to the end of the ribbon, I'm done - or if there is a pattern repeat, when that pattern repeat is done.

As Marge pointed out, the only tension on the web on an AVL is from the sandpaper beam to the fell - the rest is not really tensioned at all. To release the tension, I kick the pawls off the pick wheel, and roll the beam "backwards" - but I rarely do this. Usually this is done if I've had a problem with the weft and need to reverse weave and reset the fell line where it belongs.

Laura Fry

To reply privately, send message to Laura Fry <laurafry@netbistro.com>
They are a well respected Swiss loom maker, and still in production. More than that I do not know

Ian Bowers
Fibrecrafts & George Weil; Europe's leading textile crafts supplier
the best products and a better service
phone 0(+44) 1483 421853
fax 0(+44) 1483 419960
e-mail ian@fibrecrafts.freeserve.co.uk
----- Original Message ----- 
From: Kathleen <iweave@radiks.net>
To: <weavetech@List-Server.net>
Sent: 25 August 1999 01:28
Subject: ARM Loom

> Does anyone know anything about ARM looms?  Is there a USA dealer and
> how might I contact them?  Thanks.
>
> Kathleen French
> iweave@radiks.net
>
> To reply privately, send message to Kathleen <iweave@radiks.net>
>
To reply privately, send message to "Ian Bowers" <ian@fibrecrafts.freeserve.co.uk>
My question: if one buys a 24h AVL loom, is the air-assisted lift a necessity? It seems to me that just about everyone who buys this loom ends up converting to air-assist soon after.

Hi Joann,

I have had my loom, 24 shafts, 60 inch since 1994 and do not have an air assist. Maybe in another 20 years, when I will be well into my 80's but don't feel the need for one at this time. My experience is that this loom has a stiff lift if I am picking up 20 or so harnesses but it still not difficult. I am in my sixties and don't consider myself very athletic.

Sue Peters near Saginaw Bay
yapeters@concentric.net

My pick counter is mounted so that it "counts" the times the dobbey arm opens the shed.

Found it through an industrial supplier that specializes in meters for industry - interestingly I got the catalog from a friend who works at a local pulp mill - when I read the inside page, the catalog said it supplied meters for the textile trade. (!) Talk about synchronicity....

Laura Fry

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

>But when weaving something with a small repeat -- like a waffle weave blanket, you just have to measure as you go and keep track. That is what a pick counter does.

Is there something that you use as a pick counter?

Jean McIver
Parapara, New Zealand
Mailto:mcwarr@igrin.co.nz
Home Page: http://www.igrin.co.nz/~mcwarr
Creative Fibre site: http://www.creativefibre.org.nz

To reply privately, send message to "Michael Warr and Jean McIver" <mcwarr@igrin.co.nz>
WeaveTech Archive 9808

by m10.boston.juno.com (queuemail) id EJV4K6XJ; Wed, 25 Aug 1999 16:20:09 EDT
To: weavetech@list-server.net
Subject: Re: living with an air compressor
Message-ID: <19990825.161658.18310.6.pml5@juno.com>
References: <l03130301b3e8346fe99a@[207.8.207.157]>
X-Mailer: Juno 1.49
X-Juno-Line-Breaks: 0,2-3,5,7-8,10-14,19-20,22-24
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

On Tue, 24 Aug 1999 07:53:14 -0400 Jane Eisenstein <janee@softweave.com> writes:

> I'm working on moving from an apartment to living quarters where I can put
> an air compressor in the basement. My realtor and I are wondering whether
> that will muffle the noise enough so neighbors in an adjoining townhouse
> wouldn't be bothered by it going on intermittently. This would be a
> "quiet"
> oil lubricated air compressor.
>
> Jane

One element that can be controlled to a limited degree is the mechanical vibration of the motor-compressor against the floor. Concrete can carry sound laterally. That noise can be dampened somewhat by your mounting the motor-compressor on a platform supported on springs and incorporating a thick, vibration-damping layer of felt (e.g., 1").

Another source of noise is the snorting sound of the flapper valves. Some compressors have mufflers built into their air intakes.

Maury

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To reply privately, send message to pml5@juno.com

> From owner-weavetech@List-Server.net Wed Aug 25 15:54:37 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id PAA15982; Wed, 25 Aug 1999 15:54:37 -0600 (MDT)
Received: from mailc.telia.com (root@mailc.telia.com [194.22.190.4]) by
salmon.esosoft.net (8.8.5) id PAA15965; Wed, 25 Aug 1999 15:54:31 -0600 (MDT)
Received: from d1o201.telia.com (root@d1o201.telia.com [195.204.216.241])
by mailc.telia.com (8.8.8/8.8.8) with ESMTP id XAA09535
for <weavetech@list-server.net>; Wed, 25 Aug 1999 23:54:37 +0200 (CEST)
Received: from default (t8o201p25.telia.com [195.204.217.205])
by d1o201.telia.com (8.9.3/8.8.8) with ESMTP id XAA17592
for <weavetech@list-server.net>; Wed, 25 Aug 1999 23:54:35 +0200 (CEST)
Message-Id: <199908252154.XAA17592@d1o201.telia.com>
From: "=?ISO-8859-1?Q?Bj=F8rn__Myhre?=" <btmyhre@oslo.mail.telia.com>
To: <weavetech@list-server.net>
Subject: ARM Loom
X-MSMail-Priority: Normal
X-Priority: 3

- 220 -
The one number I got was about $5000 for the loom and $15000 for the software to drive it!! At that point a little pricey for my needs!!!!

You may like to know that there's available a special WeavePoint version with ARM Patronic interface, a comparatively inexpensive software solution.

Bjorn,
- author of WeavePoint

To reply privately, send message to "=?ISO-8859-1?Q?Bj=F8rn__Myhre?="
<btmyhre@oslo.mail.telia.com>

> But when weaving something with a small repeat -- like a waffle weave blanket, you just have to measure as you go and keep track. That is what a pick counter does.

> Is there something that you use as a pick counter?

I was just refering to what you know when you measure the picks per inch and the number of inches woven. If from sampling you know how many inches and/or picks you need to weave at a certain ppi, then you can either count picks or measure length. Both are the same thing.

Number of picks equals picks per inch times the number of inches.

It may be easier to count picks with weaving software and a dobby interface or with a pick counter. <gg> But measuring also works. All you need is a
nice even beat.

Judie

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

---

To the person looking for the wide loom....here ya go!
Su :-) apbutler@ync.net

-----Original Message-----
From: Sheree Sorrells <white@primeline.com>
To: Rug Weavers Talk Digest <rugtalk@rugweavers.com>
Date: Thursday, August 26, 1999 8:08 AM
Subject: Re: Rug Weavers Talk Digest #315 - 08/24/99

> Loom for sale
> 10 foot, 2 harness, sectional beam, no reeds. Excellent condition. Photo available. I think it is a Reed Loom. $2500. Shipping extra. I am in NC. Tell your friends.
>
>Visit the Rug Weavers Workshop at http://www.rugweavers.com

To reply privately, send message to "Su Butler" <apbutler@ync.net>
I suggested that the pick counter could go on the beater because we don't all have dobby looms.

I would as Laura suggested put it on the arm for the dobby if using a mechanical dobby. I use Fiberworks built in pick counter.

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

To reply privately, send message to Ingrid Boesel <ingrid@fiberworks-pcw.com>
Hi all - sorry if you receive this twice.....a friend has moved to Columbus, Georgia and is in search of a guild, or a least other weavers......if you have info to share, please contact Helen privately at Robert.Fleck@worldnet.att
Thanks for your help!
Su :-)

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

---

Can someone provide a reference which describes advancing twills, as in the theory behind them. Thanks.

Kathleen French

To reply privately, send message to Kathleen <iweave@radiks.net>
Hi Kathleen:
Reference for advancing twills:
Ingrid Boesel. Advancing Twills. Weavers 21 pg 16
Bonnie Inouye, Imagery in Advancing Twills. Weavers. pg 26
These two are the first two that I know of that deal with the theory. First in a long line, mostly in Weavers
Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com

To reply privately, send message to Ingrid Boesel <ingrid@fiberworks-pcw.com>

Zielinski in his Master Weaver series has some information although he may call them something else. There have also been a number of articles in Weavers - Doramay Keasbey had one called crystal twills which combined advancing twill with straight twill to make interesting "crystalline" shapes. I've worked a bit with advancing twills as well - email me if you have questions...

Laura Fry

To reply privately, send message to Laura Fry <laurafry@netbistro.com>
Hi all, I've been trying to write to Laura Fry about her workshop in Cool Ca. but my mail comes back ..... Laura could you tell me what kind of workshop in Sept. and where the hec is Cool? Sue

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

A chance comment reminded me that I should perhaps share our experiences with repairing wear and tear on the AVL.

Bearing in mind that I ordered my loom in 1981, that at peak production I was weaving 250+ yards (at 20 ppi average) and am currently weaving 150+ yards per month, my level of wear and tear is probably higher than most. :)

The pulleys for the thread wore out several times. Doug finally drilled out the centre holes and installed brass bushings. As for the flanges going, the only solution was replacement. (A local woodturner helped us out with that - did it the very next day and I was weaving again in less than 24 hours.)

Other 'holes' have been similarly treated with the addition of brass bushings.

On my underslung beater (the overhead may be constructed differently) there is a wooden "plug" that holds the plastic hammer onto the steel rod. This has shattered several times, and last night Doug replaced the wood with another set of brass bushings.

After 13 and a bit months, the anchor pivot on the dobby piston
(I have air assist) has worn out of round. Doug will drill these holes out and replace them with brass bushings as well.

In order to get the speed I do, I have to have the shafts under very high tension. The metal "clips" that hold the springs/chains to the jacks(?) started to break several years ago. Doug made new ones out of coat hanger wire. These seem to be working just fine - none of the replacements have broken yet. I expect I ought to simply replace the springs and will likely do so soon. It's one of those jobs that sit on the job list until something critical happens.... :}

The shuttle race was becoming scored and we tried a number of things. Adding the air assist to the shuttles, we got a new race, so that solved that. However, my shuttles of preference are wider than the AVL shuttles, and the corners are wearing so we may add some width to the race to help keep the shuttles from "falling" off just before they enter the boxes. We had done this to the old race, and it worked just fine.

As I have no "heirs", the loom only has to last my weaving lifetime, so I compromise on higher rates of wear and tear to get the productivity I need to earn my income from the loom. I am not *recommending* any of this - just sharing my experiences and how we have solved our perceived problems. It is not my intent to discourage anyone from adding mechanical assistance to their looms - I couldn't do what I do without it. Rather I hope to show that if your loom isn't functioning the way you would like it to, you can make changes to it. And even if you can't "solve" your problem, you can perhaps, maneuver your way around it......

Laura Fry
who would - if she ever wins the lottery - seriously look at an industrial loom.....the body can't get repaired in the same way the loom can be.....

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

>From owner-weavetech@List-Server.net  Sat Aug 28 21:49:42 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id VAA01387; Sat, 28 Aug 1999 21:49:42 -0600 (MDT)
Received: from sd.znet.com (sd.znet.com [207.167.64.5]) by salmon.esosoft.net (8.8.5) id VAA01345; Sat, 28 Aug 1999 21:49:33 -0600 (MDT)
Received: from [207.167.64.122] (sdts2-92.znet.net [207.167.64.92]) by sd.znet.com (8.9.3/8.9.3/jjb-sd) with ESMTP id UAA03360 for <weavetech@List-Server.net>; Sat, 28 Aug 1999 20:48:56 -0700 (PDT)
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
X-Sender: verdae@sd.znet.com
Message-Id: <v04011701b3ee58a2dd9b@[207.167.64.122]>
In-Reply-To: <199908280957.DAA15729@salmon.esosoft.net>
Date: Sat, 28 Aug 1999 20:49:16 -0700
To: weavetech@List-Server.net
From: Verda Elliott <verdae@znet.com>
Subject: Re: advancing twills
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

Advancing twills are described in A Handbook of Weaves by G.H. Oelsner using their original name, offset twills with an intermittent drawing in draft. I had always been intrigued with figure 445 in the chapter on offset twills in this book and began investigating its possibilities in the
late 80's, resulting in many drafts, samples, and a wall hanging I exhibited in the 1998 show, Weaving in the Computer Age and one I exhibited in the teachers show in the 1990 Convergence in San Jose. My samples in the draft exchange notebooks at the CW Seminars in San Jose in 1990 attracted a lot of interest and since then others have been working with this concept and investigated further, developing many interesting offshoots and variations on this weave. Somewhere in this period of time, the new name of advancing twills was coined for this old weave.

I have always found the Handbook of Weaves very helpful for understanding weaves and classifying them. Advancing or progressive twills is a very apt and descriptive term for these weaves, but I often feel we lose a bit of our history when a name is changed and the thread of development is lost. This is not a new weave, just a new name.

Verda Elliott

To reply privately, send message to Verda Elliott <verdae@znet.com>
Advancing twills are described in A Handbook of Weaves by G.H. Oelsner using their original name, offset twills with an intermittent drawing in draft. I had always been intrigued with figure 445 in the chapter on offset twills in this book and began investigating its possibilities in the late 80's, resulting in many drafts, samples, and a wall hanging I exhibited in the 1998 show, Weaving in the Computer Age and one I exhibited in the teachers show in the 1990 Convergence in San Jose. My samples in the draft exchange notebooks at the CW Seminars in San Jose in 1990 attracted a lot of interest and since then others have been working with this concept and investigated further, developing many interesting offshoots and variations on this weave. Somewhere in this period of time, the new name of advancing twills was coined for this old weave.  

Sorry, a typist I am not. My first wall hanging for the Weaving in the Computer Age show was designed in 1988 and the show was in 1989, not 1998 as stated in my letter. That date makes a lot more sense in the whole scheme of things. This was the first warp done on my new 24 shaft AVL Compu-dobby. I was also soon struck by how nicely a five thread advance fitted into a four shaft twill network and I was further motivated to explore this in depth for possible help in understanding network drafting.

Verda Elliott

To reply privately, send message to Verda Elliott <verdae@znet.com>
Whoever wrote to Weavetech recently, including in their comments that they had a 'lifetimes supply of Estonian flax yarn in-house..' please give contact details again if you want a further modicum of info I have unearthed and which may be of use and interest.

John O'Connor, Research Assistant
University of Ulster

To reply privately, send message to "JOHN OCONNOR" <J.OConnor@ulst.ac.uk>
Hi, Everybody,

Please forgive me if this reaches you through more than one channel. I am trying to start up an informal users group of J-made and J-comp looms for the purpose of helping each other get the most pleasure with the least hassle out of our J-made/comp looms by benefitting from each other's experience and knowledge. Dale Johnson has agreed to chime in as needed but he is not sponsoring, endorsing, or responsible for this group. He is most definitely supportive of the concept.

Since I do not anticipate much traffic on this list, I will redistribute messages sent to me manually in digest form -- immediately if they are urgent or when several have accumulated. My hope is that after an initial flurry of messages, a few digests per month will suffice. The start-up will be a learning process for each of us. Please keep this in mind - goofs will occur. Please note that it is not the purpose of this group to duplicate the function of any other of the many weaving groups - the subject of this group will be strictly limited to the care and feeding of J-made/comp looms. This is not only to keep the messages focussed but also to limit the traffic to what I can reasonably manage.

I do not have a list of J-made/comp loom owners, let alone their current e-mail addresses. Therefore, if you wish to be on the distribution list for this group, or know of anyone who would like to be on the list, please send me e-mail to that effect. Since I will be reading and manually processing your messages, no specific format is needed, but a subject line of "Subscribe J-made" will be greatly appreciated.

Likewise messages intended for distribution should be sent to me with the Subject line of: J-made: <subject>, where subject is as descriptive of the content of your message as possible.

Happy weaving!
Cheers,

Tom.

--
Tom Vogl Voice: 508-693.6065
29 Scotchman's Lane Fax: 508-696.0625
West Tisbury, MA 02575 tpv@world.std.com
"Intuition is the result of 20 years experience" K. C. Long

To reply privately, send message to Tom Vogl <tpv@world.std.com>

---
I'm happy to tell you all that my copy of "Pre-Historic Textiles" by Dr. Elizabeth Wayland Barber is now on it's way to my door. Many thanks to those of you who wrote to tell me of sources for it.

The sad news is, it's going into "out of print" status at the publisher so if any of you are considering getting a copy, do so now.

Canadians can get it via Chapters Bookstores or other large book stores( and must use a credit card as it's a special order) and Amazon.com apparently has copies too.

Susan
Chickadee Creek Studios

To reply privately, send message to "Bruce & Susan Harvey" <rbh@bc.sympatico.ca>
I became fascinated with advancing twills in 1991, after seeing Verda Elliott's work and also Emily Dubois in the exhibit of weaving in the computer age, and also a sample of Verda's in a Complex Weaver's sample book that was on display in the CW booth at the MidWest conference. Then Mary Berent of Idaho told me she was using an expanded version, and Mary and Emily and I gathered around my laptop in the dorm at Intermountain Weavers the next month and excitedly watched this threading interact with all the tie-ups I had on file at the time (mostly as drawn in). My 1991-92 files using these threadings are all called "offset". I presented some of the work at the Complex Weavers Seminars in 1992, and Ingrid and I agreed to write a pair of articles. It would have been easier with e-mail! Madelyn edited our articles and she prefers the terms advancing and expanded advancing so that's what was printed.

Verda and Ingrid and I all worked with advancing twills that fall on the 4-shaft twill network; this group includes the 5-end advancing twill, expanded versions as shown in the articles in Weaver's 21, and also descending twills using 3-end runs. In the literature at the same time we began to see the 4-end advancing twills, particularly those used in "Snowflake" twills from Sweden and Eastern Europe (there are nice examples in Jane Evans' book, A Joy Forever, and in Madelyn's drafting book) and when Doramay published her "Frost Crystals" design in Weaver's it also used a 4-end advancing twill. The 4-end advancing twill falls on a 3-shaft twill network, so it works neatly with tie-ups that are on this base, such as 2/1/1/2. Interestingly, the snowflake patterns often use 4-shaft based tie-ups to create a longer float that becomes a decorative element in these fine-thread fabrics. The expanded advancing twills cannot be used in this way, of course.

I have taught seminars on advancing twills at many conferences, including Complex Weavers 92 and 94 and Convergence 96 and 98, and they are included in 2 of my workshops. The articles cited by Ingrid in Weaver's 21 were important to me. I've also included advancing twills in my articles in Weaver's issues 27, 31, 32, and 37. Many other articles in Weaver's include advancing twills in one form or another. Often they are used as a treadling and only the liftplan form is printed.

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

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

>From owner-weavetech@List-Server.net Tue Aug 31 16:43:39 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA25088; Tue, 31 Aug 1999 16:43:39 -0600 (MDT)
Received: from mail1.ync.net (mail1.ync.net [206.185.20.11]) by salmon.esosoft.net (8.8.5) id QAA25079; Tue, 31 Aug 1999 16:43:33 -0600 (MDT)
Received: from SuButler (tcv90-ARC-004.181.ync.net [206.185.20.181]) by mail1.ync.net (8.8.5/8.8.5) with SMTP id RAA04696; Tue, 31 Aug 1999 17:58:04 -0500 (CDT)
Message-ID: <000301bef402$9e3a85e0$0400a8c0@SuButler>
From: "Su Butler" <apbutler@ync.net>
To: "Weavetech" <weavetech@list-server.net>, "Weave List" <weaving@quilt.net>
Subject: Loom available
Date: Tue, 31 Aug 1999 17:46:08 -0500
MIME-Version: 1.0
Content-Type: text/plain;
    charset="iso-8859-1"
Content-Transfer-Encoding: 7bit
A woman called me to tell me she has a 4H Nilus Leclerc in perfect condition for sale, along with a lot of extra stuff....she needs to sell the loom so the price is negotiable.....it is listed on the Spinners and Weavers Housecleaning pages under Chicago, IL on 8/23. Her name is Suzie and her telephone is on the ad...she does not have email.......I have no financial interest in this loom being sold, just trying to help someone out.....
Su :-) apbutler@ync.net

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