Does anyone here know how to contact Southern Loom Reed (or possibly the name was Southern Reed Loom?)

At a recent talk by Lillian Whipple on fine threads, she recommended them as a source for "raddle equivalents" with up to six dents per inch. It would be handy for me to get one before I take the day-long workshop she's giving Oct. 30 :)

Thank you!
Lynn
At 11:27 AM 9/1/99 -0700, you wrote:
>Does anyone here know how to contact Southern Loom Reed (or possibly
>the name was Southern Reed Loom?)
>
>From an ad in Handwoven - Nov/Dec 1994

Southern Loom Reed
226 Hyatt St
Gaffney SC 29341

Voice: 803-489-4786
Fax: 803-489-7620
WeaveTech Archive 9909

Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

At 11:27 AM 9/1/99 -0700, you wrote:
>Does anyone here know how to contact Southern Loom Reed (or possibly
>the name was Southern Reed Loom?)
>
I am fairly certain that area of SC has had an area code change, so I
looked web based Yellow Pages search for Gaffney and got the following

Southern Loom Reed Mfg Co
226 Hyatt St
Gaffney, SC
(864) 489-4786

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

>From owner-weavetech@List-Server.net Wed Sep  1 23:21:03 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id XAA08401; Wed, 1 Sep 1999
23:21:03 -0600 (MDT)
Received: from smtp5.jps.net (smtp5.jps.net [209.63.224.55]) by salmon.esosoft.net
(8.8.5) id XAA08388; Wed, 1 Sep 1999 23:20:59 -0600 (MDT)
Received: from fvjn5 (209-239-205-196.oak.jps.net [209.239.205.196])
by smtp5.jps.net (8.9.3/8.9.0) with SMTP id WAA28349
for <WeaveTech@List-Server.net>; Wed, 1 Sep 1999 22:21:09 -0700 (PDT)
Message-ID: <014501bef502$89fdbd80$ecc3efd1@fvjn5>
From: "Betty Lou Whaley" <enbwhaley@jps.net>
To: "weavetech" <WeaveTech@List-Server.net>
Subject: Lappish double hole rigid heddle loom
Date: Wed, 1 Sep 1999 22:17:31 -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

Does anyone have any idea what might have been woven on the double-hole
rigid heddle made of bone slats, riveted together that is illustrated on
page 114, fig 178, of Studies in primitive Looms by H. Ling Roth?

I once made several small rigid heddle looms with double-eyed string heddles
but no one in my guild could find any way to thread them that would produce
much of anything.

Has anyone found a solution to this interesting puzzle?

~Betty Lou
~Betty Lou Whaley

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

>From owner-weavetech@List-Server.net Thu Sep  2 11:15:06 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA23910; Thu, 2 Sep 1999
(This is an announcement of a new book for sale --- with permission of the List Mom and in accordance with the List rules. No pricing here.)

I am very pleased to be able to tell you that there is a new weaving book available: Tejido Huave, Easy pick-up patterning on two, three, or four shafts .... by Erica de Ruiter.

Erica has had this book available for the last few years, in Dutch, and several of us have pestered her to translate it to English, expand it, add some color, .... the usual wish-list! Well, late this summer, Erica finished doing all of these things. I think the book has turned out very nicely, and yes, I was one of her helpers so this is not completely unbiased. <smile>

Originally, Erica wrote the book after an in-depth study and research of a family of weaves related to "Tejido Huave." This technique originates with the Huave Indians in Oaxaca, Mexico. From the original technique she has derived a range of similar techniques, requiring no more than a three or four shaft loom and a pick-up stick, allowing free-form designof some really lovely figures. Meticulous counting of threads is *not* necessary in these variations, which she has named êTejido Holandesí, êTejido Finlandesí, and êThree shaft Tejidoí. All of these appear to us to be new developments in weaving. The book contains a description of how to weave all of the Huave techniques, and it provides lots and lots of new, contemporary designs to the reader, in addition to the traditional designs. The weaving methods are described in a step-by-step manner, and complete drafts and drawdowns as well as many pictures in both color and black and white are used to illustrate the text. Although the book could be used as a "cookbook" to weave a lot of designs, I think that the reader gets familiar enough with the technique to figure out how to weave his/her own designs. Plus, Erica provides the patterns for the letters of the alphbet, so you can weave any words you chose.

If you are interested in purchasing the book, please reply to me privately, off list. I am acting as her U.S. distributor. Or, should you have any other questions, please email me (arwells@erols.com) or Erica (ederuiter@hetnet.nl) and ask one of us.

Anne in Annandale
arwells@erols.com

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

>From owner-weavetech@List-Server.net Thu Sep 2 13:20:32 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA28595; Thu, 2 Sep 1999
Oh my Allan could we have a nice long chat... I'm curious of how many production weaver, or very serious weavers out there are women... Women who are weavers, designers, etc... I personally feel that these days we also have to become engineers, mechanically inclined not to mention masters of frustration to be able to weave the "mega warps" necessary to not only make a living weaving, but to also meet the sometimes intense deadlines that come along with this life... I have to admit that I spend alot of time trying to keep my looms going for a full day at best... My looms weren't purchased in the early '80s but in mid 97 and early 98... and for the simple fact that some of us serious production people are willing to morgage our houses and pay more than you would for a brand new car, shouldn't have to humbly admit that we are grossly dependant on our equipment... We are very capable, creative, grown people that aren't afraid of the risk of investing in something we believe in... but I can't think ok a weaver out there that doesn't realize how hard production weaving is... not only on backs wrists elbows and other misc. body parts, but when we have to depend on the quality of our equipment and the high price tags that come with it, not to mention the stress of having to finance them, the wear and tear on our inner selves just simply takes the fun right out of it... Sue:(
I read Laura's posting about how her AVL loom has stood up to the rigors of heavy weaving with great interest. Afterwards I went over to my 8 year old AVL and scrutinized it for evidence of wear and tear. No such sign. It looks as pristine as the day I put it together. I pondered - will these things happen to my loom?

Then I read Allen's posting about how well made hand looms shouldn't have these problems (I'm paraphrasing). That really got me thinking. I thought, I wonder how many cars Laura has had in the 18 years that she's had the loom? Should she have expected them to last? I once heard that they could make a washing machine that would last forever, but there wasn't any profit in it so they don't.

Then it hit me. If AVL made their looms to meet Laura's specifications I couldn't afford one. I bet 90% of their customers couldn't afford one either. I'm glad they make a quality loom at an affordable price. If mine looks so good after 8 years of reasonable use, it surely wasn't shabbily made. Let the heavy users fortify their looms on their own. They should.

It makes sense that someone weaving 150-200 yards a week has special demands beyond the norm. But I can't afford to buy a loom that well constructed - I want one that's made as well as my AVL and costs as little as possible.

I know that Laura wasn't flaming AVL. She was just passing on facts about what she has had to replace on her loom due to wear and tear. I, on the other hand, just want to present the idea that had AVL built Laura's loom with all the things that she has replaced she probably couldn't have afforded it in the first place.

Linda -
A weaver who doesn't know what she would do without her AVL

To reply privately, send message to Linda Boehm Burris <ljburris@texas.net>
sharing with us what you are working on??

I have a silk scarf, done in 60/2 silk sett at 60 epi, and woven at about 50 epi, which takes me nearly one hour to weave 1" on the loom.....have about 45 of 82" finished......the colors are blending so beautifully!

I am also the napkin/serviette exchange mom, and have been receiving lots of beautiful napkins in the mail...the deadline is the 15th of this month, then the packages will go out to the recipients and hopefully they will share with the list their prizes......

Have some textured weave rayon on another loom for scarves, and a rep weave rug on another......what are the rest of you up to??

PS.....I am interested in obtaining a draw attachment for my Toika loom....if you currently use a draw attachment and would not mind conversing with me, I would appreciate a private email at apbutler@ync.net

Hope to hear from all of you quiet listers soon!

Su :-) apbutler@ync.net

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

>From owner-weavetech@List-Server.net  Sat Sep  4 12:18:59 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA10068; Sat, 4 Sep 1999 12:18:59 -0600 (MDT)
Received: from alpha.netvision.net.il (alpha.netvision.net.il [194.90.1.13]) by salmon.esosoft.net (8.8.5) id MAA10019; Sat, 4 Sep 1999 12:18:52 -0600 (MDT)
Received: from netvision (RAS4-p113.jlm.netvision.net.il [62.0.162.241]) by alpha.netvision.net.il (8.9.3/8.8.6) with ESMTP id UAA02507
for <weavetech@List-Server.net>; Sat, 4 Sep 1999 20:18:57 +0300 (IDT)
Message-Id: <199909041718.UAA02507@alpha.netvision.net.il>
From: "Yehudit Abrahams" <gabraham@netvision.net.il>
To: <weavetech@List-Server.net>
Subject: Re: Quiet lists-Unusual threading
Date: Sat, 4 Sep 1999 21:26:36 +0300
X-MSMail-Priority: Normal
X-Priority: 3
X-Mailer: Microsoft Internet Mail 4.70.1155
MIME-Version: 1.0
Content-Type: text/plain; charset=ISO-8859-1
Content-Transfer-Encoding: 7bit
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

Hi,

I'm working on pushing the limits of my draw loom. I just finished a tapestry
Sheila O'Hara technique which is very painterly if you know what I mean. Being such a weaver at heart, I now want to do a tapestry that is very weaverly. My idea is an eagle, or a pattern of eagles and ascending and decending twill for the wings. I thought I'd actually thread my pattern heddles as a networked or advance twill threading and keep the satin ground. It is a lot of work to experiment with. I have already the traditional point threading on the pattern and 6 ground satin at 10/cm 150 cm wide. Once I decide on my pattern threading, I'm going to release the heddles from the harnesses, line them straight and then starting from one end move them up or down the warp and slip them on the correct harness. How's that for a short cut. But if you've ever threaded a double harnesses system, you would understand why I call this a short cut.
If this doesn't call for any interest I'll try another project.

Yehudit
in Israel

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

>From owner-weavetech@List-Server.net Sat Sep 4 13:07:12 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id NAA17547; Sat, 4 Sep 1999 13:07:12 -0600 (MDT)
Received: from snipe.prod.itd.earthlink.net (snipe.prod.itd.earthlink.net [207.217.120.62]) by salmon.esosoft.net (8.8.5) id NAA17543; Sat, 4 Sep 1999 13:07:11 -0600 (MDT)
Received: from cj-aberte ([158.252.70.227]) by snipe.prod.itd.earthlink.net (8.9.3/8.9.3) with SMTP id MAA26337
for <weavetech@List-Server.net>; Sat, 4 Sep 1999 12:07:22 -0700 (PDT)
Message-Id: <3.0.1.32.19990904150523.006af31c@earthlink.net>
X-Sender: cjaberte@earthlink.net
Date: Sat, 04 Sep 1999 15:05:23 -0400
To: weavetech@List-Server.net
From: "Cj. Aberte" <cjaberte@earthlink.net>
Subject: Re: Quiet lists
In-Reply-To: <002401bef6fe$7ec4b7e0$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

At 12:54 PM 9/4/99 -0500, you wrote:
>HI all...the lists are so quiet, everyone must be weaving......so how about
>sharing with us what you are working on??

I'm trying to get a rug commission finished (guess who's client changed
horses in mid-stream..ggg)and wound a sample of handspun singles onto the
Purrington for yardage sampling. Kinda quiet and hubby has stolen my spring
catch on the brake :( so it's no weaving till he gets back with it from the
hardware. It is exceptionally quiet but I suppose all our listers are out
with family and friends having a great holiday weekend!!

*sigh* all this and another year older all in the same day.....lol. I don't
know if my heart can stand all the excitement.

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

To reply privately, send message to "Cj. Aberte" <cjaberte@earthlink.net>
Su Butler wrote:

> HI all...the lists are so quiet, everyone must be weaving......so how about
> sharing with us what you are working on??
> 
> I have a 30 yard silk ikat on the 10 shaft modular AVL in either a plain weave
> or a simple 4 shaft structure. The color samples were sent off to the designer
today for a decision on which weft to use. The Technical Dobby has a 40 yard warp
of antique radio speaker cloth that has only 3 yards woven so far. This could
have been done on the modular loom, but I needed that for the silk.
The Macomber has been beamed, but not yet threaded, for 2 vests. One will be
woven with hand spun silk that was painted in the skein. The other probably will
be woven with more hand spun - most likely dog hair.
When all those projects are done there are 2 more major items. The first is a
series of mug rugs with the logo for the conference planned in March, 2000;
Fibers Through Time. The second is a banner for the local guild. This logo is a
spider web. All loom controlled.

Cynthia Broughton

To reply privately, send message to kip broughton <cynthb@uswest.net>
Betty Lou Whaley wrote:
<<Does anyone have any idea what might have been woven on the double-hole rigid heddle>>

Janet Meany and I were puzzling over the same thing while looking through a book on Finnish culture by Sirelius, published sometime in the 1920's. The book illustrates many weaving tools, but doesn't tell how they were used.

After hearing a speaker on Sami culture, we decided maybe it made pick-up designs easier to work for decorative bands, since you would have something like a split shed when raising the hole threads. The heddles we saw pictured were not very wide, and the Sami used decorative bands on their clothing.

It almost makes me want to build one and see what happens.

Cheers,
Traudi
in Minnesota, where we are getting ready to host the fall conference of the Minnesota Federation of Weavers Guilds and Fiber Artists

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

Erica de Ruiter asked to discuss her request for production weaver.

I am the designer/weaver of the hooded babycapes in Weaver's Magazine issue 36. The other day I got a letter from a wholesaler/importer of babywear asking me if I could weave those capes in 'large quantities'. I am not a production weaver, even a senior. I wove the capes for my own grandchildren. I answered him that I would try to find a weaver who wants to do the job.

Now here I am kindly asking if there is a weaver who wants to discuss the possibilities of producing those capes. They are in cotton, in a four shaft waffle weave.

I do not know the gentleman who wrote me the letter, so do not know anything of his business except what I mentioned here. Permission has been given to me to put this request on the weavetech list, but further discussion should be off the list.
Does anyone have any idea what might have been woven on the double-hole rigid heddle loom made of bone slats, riveted together that is illustrated on page 114, fig 178, of Studies in primitive Looms by H. Ling Roth?

Hi,

I have not seen the book of H. Ling Roth, but the upper holes in the lappish rigid heddle looms are used for extra warp threads (flushing warp). It is supposed to make the picking up of the pattern much easier as they can be separated from the other threads. The lower row of holes are used for the threads of the ground weave.

If there are three rows of holes, the one in the middle is usually for the ground weave, the other two for the supplementary warp. Heddles are used to raise/lower the pattern threads through the ground warp when you have three rows of holes.

A couple of descriptions of how to do this was published in the year book of the museums in Nord--stordalen 1985 ("Nord--stordalen --rbok 1985" R`ros-trykk a.s., Norway ISSN 033333140) - it is written in Norwegian but I could try to translate some parts of it if you are interested.

Ingrid K Hanssen
Ingrid wrote:

<<A couple of descriptions of how to do this was published in the year book of the museums in Nord-=D6sterdalen 1985 ( "Nord-=D6sterdalen =C5rbok 1985" R=F6ros-trykk a.s, Norway ISSN 03333140 ) - it is written in Norwegian but I could try to translate some parts of it if you are interested.>>

I’d be very interested in learning more about how to use this type of rigid=20 heddle.
Your offer to translate directions is generous!
Thanks,
Traudi

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

Hi everybody:

I'm doing a different spidery sort of thing than weaving on the loom. I'm weaving on the Wide Web <G>
I'm updating the CW web page, major updates in the works. Study group expanded listings (19 pages), Library listing (5 pages), Seminar 2000 listing (5 pages) and general housekeeping and updating. Have been at it for a solid 2 weeks now, and looks like I'm coming to the end. Will probably be up and running mid week or end of next week.

If you go and visit, and see something that needs fixing or adding let me
Hello. I'm new to Weavetech. I'm curious which states or countries people come from.

I'm currently working on a tapestry, 15" x 48", which has taken me about eight months so far to weave. I'm ten inches from the end! Getting excited, and also a little nervous. Most of the piece has been wrapped around my front beam for so long, I've almost forgotten what it looks like.

This is my first serious piece. I've been taking weaving classes for about two years. I started from the first with tapestry, so I have relatively few pieces to show for it, but I learned a lot on each one.

I've been using wool for the weft from the Victorian Tapestry Workshop in Melbourne, Australia (distributed by Shannock in the US). I was generally quite happy with the yarn. It's durable, doesn't pill a great deal, and comes in 370 gorgeous, subtle colors. They are fine enough to ply together for custom color effects.

A word of warning, however. Although most colors were fine, there was quite a difference in the thickness of threads of some colors, which made it difficult to weave the same density in the same number of rows. Also, it left the weft more exposed. I developed a very curious "spreading" effect of the warp. The thicker threads pulled the warp in tighter, the thinner threads spread it more. The spreading didn't seem related to any difference in technique in the piece. (It was all tabby, with about the same number of interlocks, etc, throughout.) There was no problem of varying tension in the warp.
The problem seemed to improve when I scrupulously wove from left to right in half inch sections, avoiding the tendency to weave larger sections in patches.

Does it seem that this effect could have been caused alone by the differences in size of the weft threads? Why would this be corrected by weaving left to right?

Another question, has anyone else used the Victorian Tapestry Workshop yarn? What was your experience?

Thanks. It's nice to be on board with weavetech.

My new loom (Louet) arrives Tuesday according to Yellow Freight, so I've taken a little time today to play around at the computer getting ready for the first project. (Past experience has taught me that a warp using all shafts and every feature is necessary to make sure it's all working/put together properly—plain weave on 24 shafts it will be!)

So here I am with three software packages from which to choose—not! Though I own the three programs, currently only one of them will drive the Louet, and a different one the AVL.

I know, I know, loom drivers can be a royal pita for software designers and there appear to be in excess of 10 drivers currently in use though how far these vary from each other I haven't the slightest idea. AVL programs currently only appear to drive AVL looms (unless the software side of the business isn't supposed to stand apart from the loom manufacturing this is somewhat short-sighted don't ya think?); other programs are playing catch-up with drivers; and I'm sick of buying upgrades! Surely there's a way the manufacturers and designers can get together and treat these drivers like printers! When we get the
loom/dobby the manufacturer provides us with the driver software to plug-n-play and it'll work with whatever software we have--how about it?

Meanwhile, I'll be thanking the goddess that is for WIF!

Margaret, stepping off box

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

>Meanwhile, I'll be thanking the goddess that is for WIF!

Meanwhile, not all weaving programs support WIF. Get on board w/ that, too folks!

Actually, Margaret's suggestion (that loom drivers come w/ the loom, not the software) merits consideration, and I bet the various software developers would be happier, too. I know from one person that some of the specs the loom mfgs send to the software developers are sparse indeed. One aspect (the Tabby button on the box that hangs above the weaver) of my AVL CompuDobby II doesn't work with the software I'm currently using because it wasn't clear to the software designer what AVL means by that. Does it mean simply "plain weave"? (In which case, shouldn't it be the "Plain Weave Button," not the "Tabby Button"?) That's probably easy enough to implement--odd shafts vs. even shafts. Or does it mean "Tabby" in the sense of tabby vs. pattern shots? In this case, not all "tabby" is odds vs evens. And I imagine implementing "tabby" in this sense would be a nightmare. My memory from working w/ this button during the class I took at AVL is that it really meant "plain weave," but the point is that this was not clear from the specs AVL sent to the developer. And remember: the developers have to *pay* to get these specs from the loom mfgs. And sometimes pay royalties every time they sell a driver.

In the early days of desktop computers, each program (word processing, graphics, spreadsheets) had to have drivers for all possible printers. If you were using WordPerfect from a couple of years ago and (heaven forbid!) bought a new printer, you had to contact WordPerfect to get a new driver. One of the (to mind mind few--but then, I'm still a great DOS lover) improvements in switching from DOS to Windows was that the operating system took over responsibility for the drivers. Individual programs just have to hand off the info to the operating system; the programs themselves don't
WeaveTech Archive 9909

have to know anything about the printers.

How about it loom manufacturers? Could you develop some kind of standard interface that could take info from any program & translate it to what your loom needs?

Ruth

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

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

Thought this might be of interest to some of you.

Used and Reconditioned Textile Machinery for the Following Processes:

Yarn & Yarn Preparation
Nonwovens
Knitting/Weaving Preparation
Dyeing/Finishing/Printing
Specials (included some air compressors)

http://www.onlinetextilenews.com/eads/gibbs1.htm

Lynn, in Seattle
--
<kamco@ricochet.net>

To reply privately, send message to Lynn/Ken <kamco@ricochet.net>
Here's perhaps a better link regarding my earlier post.

www.gibbsinternational.com

Lynn, in Seattle

--
<kamco@ricochet.net>

To reply privately, send message to Lynn/Ken <kamco@ricochet.net>
Dear Linda--

You may already have heard from Amy Norris about the msg below, but I know
Amy has houseguests this weekend & may not be logging on very frequently.

The format of your command was correct, but you sent it to the wrong
address. Please resend the same msg to:

Majordomo@List-Server.net

I know it's hard to remember, but WeaveTech has one address for posts that
go to everyone and a different address for administrative commands to the
software.

Hope this helps,
Ruth

>SET WEAVETECH-DIGEST NOMAIL ljburris@texas.net
>END
>
>To reply privately, send message to Linda Boehm Burris <ljburris@texas.net>
>
rsblau@cpcug.org
across the Potomac River from Washington, DC

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>
Marge Coe mentioned our difficulties for loom drivers/different weaving software/variety of looms needing same. There is a new program out which has all the loom drivers built in. Eleanor Best...if you are lurking...could you jump in and give the list your insight?

Thanks...Charlotte

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

>One aspect (the Tabby button on the box that hangs above the weaver) of my AVL CompuDobby II doesn't work with the software I'm currently using because it wasn't clear to the software designer what AVL means by that. Does it mean simply "plain weave"? (In which case, shouldn't it be the "Plain Weave Button," not the "Tabby Button"?) That's probably easy enough to implement--odd shafts vs. even shafts. Or does it mean "Tabby" in the sense of tabby vs. pattern shots? In this case, not all "tabby" is odds vs evens. And I imagine implementing "tabby" in this sense would be a nightmare.

It would be nice if there was a 'windows printer driver standard' and it worked.

As for the tabby button -- on the old compudobby and with two different softwares, it will alternate two picks. What those picks are is determined by the software.

Easy way to weave a hem or divider between something. But not at all what I define as 'tabby'.

In Patternland it is the first two picks in the file you are weaving. So if you want to use the button, put something useful as the first two picks.

In Fiberworks -- this program calculates tabby picks for you from the threading or you can define your own -- it alternates the defined tabby
And for one of my exam questions I ask what the plain weave picks are. The answer is not odds vs. evens. The answer is show me the threading, then I will show you -- if they exist -- what the plain weave picks are. It is a trick question, but I have been known to put an M's and O's draft as the bonus question. The students who find that question easy, are beginning to understand drafting.

Judie
it time for a list of what we think a driver should do so we can hear
from the beleaguered software folk as to why it's not possible?

Margaret
Tucson, AZ

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

>From owner-weavetech@List-Server.net  Mon Sep  6 11:52:46 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA07920; Mon, 6 Sep 1999
11:52:46 -0600 (MDT)
Received: from alpha.netvision.net.il (alpha.netvision.net.il [194.90.1.13]) by
salmon.esosoft.net (8.8.5) id LAA07882; Mon, 6 Sep 1999 11:52:33 -0600 (MDT)
Received: from netvision (RAS2-p110.jlm.netvision.net.il [62.0.161.238])
   by alpha.netvision.net.il (8.9.3/8.8.6) with ESMTP id TAA31013
   for <weavetech@List-Server.net>; Mon, 6 Sep 1999 19:52:36 +0200 (IST)
Message-Id: <199909061752.TAA31013@alpha.netvision.net.il>
From: "Yehudit Abrahams" <gabraham@netvision.net.il>
To: <weavetech@List-Server.net>
Subject: Re: Spreading of the warp
Date: Mon, 6 Sep 1999 21:06:01 +0200
X-MSMail-Priority: Normal
X-Priority: 3
X-Mailer: Microsoft Internet Mail 4.70.1155
MIME-Version: 1.0
Content-Type: text/plain; charset=ISO-8859-1
Content-Transfer-Encoding: 7bit
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@List-Server.net

Hellow 'G'

Do I have your name right? I'm Yehudit from Israel.
I think by weaving from left to right you were just stretching the warp
threads
back in place. Probably if you continued for as long as you had woven
right to left you would get the same problem.

Congratulations on your finishing your first major piece.

Regards,
Yehudit

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

>From owner-weavetech@List-Server.net  Mon Sep  6 12:43:58 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA19507; Mon, 6 Sep 1999
12:43:58 -0600 (MDT)
Received: from phantom.golden.net (phantom.golden.net [199.166.210.30]) by
salmon.esosoft.net (8.8.5) id MAA19485; Mon, 6 Sep 1999 12:43:54 -0600 (MDT)
Received: from fiberworks (AS53-01-21.cas-gue.golden.net [209.5.242.21])
   by phantom.golden.net (8.9.3/8.9.3) with SMTP id OAA17150
   for <weavetech@List-Server.net>; Mon, 6 Sep 1999 14:43:56 -0400 (EDT)
Message-Id: <4.1.19990906141516.00b01620@pop.golden.net>
X-Sender: fiberworks@pop.golden.net
X-Mailer: QUALCOMM Windows Eudora Pro Version 4.1
Date: Mon, 06 Sep 1999 14:32:14 -0400
To: weavetech@List-Server.net
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: software
In-Reply-To: <199909061752.TAA31013@alpha.netvision.net.il>
Speaking as a software developer:
The loom manufactures manufacture looms. That is their main focus and
strong point. The software developers develop software.......

If you are Hewlet Packard, the printer manufacturer, you have software
engineers on staff to write drivers.
There are thousands of printers out there with different drivers. There
are only about 1 doz looms that need drivers. So the program software
developers write drivers.

The button on the AVL responds differently if using it while weaving with a
program, or if weaving with the cartridge.
The cartridge gives plain weave ie alternate lags that are specified
originally before the cartridge is loaded, and do headers without pattern
It is not tabby.
If weaving with program, it depends on how the program handles tabby, plain
weave auto tabby etc.
We all have different way of doing 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>
about the looms still in use. I do not know the result of this work. The book has photos of different types of looms and very nice photos of cushion-cases made of bands sewed together. They are about 50 x 60 cm x 90 -100 cm. The bands could also be sewed together to coverlets, one is 127 cm x 170 cm made of bands of different designs and different techniques, some are tablet-woven. They are usually kept in the same colors. Lots of red, some white and some blue or green/brown. They are made of wool, linen and cotton.
1, 2, 3 or 4 ply threads.
I do not think it is possible to send photos to the list, but I could send some to you privately if I manage to make them small enough. I may need some help for that.

The rigid heddle with 3 rows follows the same principle except that in the example in the book all the holes have warp threads ñ no empty holes ñ and I suppose that with another design, you could do the same with the two rows loom. The tree rows loom also uses half-heddles tied around the pattern threads, they are used for pulling the upper pattern threads down and the lower pattern threads up through the ground weave.

Ingrid K Hanssen

"Band with picked-up pattern for rigid heddle with two rows of holes:
Warp: wool - Kunstvevgarn
1 white, 1 rose } x 3
2 white
1 blue, 1 white} x3
1 rose, 1 white} x 4
1 orange, 1 white } x 2 (= center)
1 rose, 1 white } x 4
1 blue, 1 white } x 3
1 white
1 rose, 1 white} x 3

Rep ground weave with loose pattern threads. Pattern threads in the upper row of holes. Ground threads in the spaces /slots and in the ordinary holes. The rep band have one ground thread between the pattern threads. Because the pattern threads are placed in the upper holes, they can be easily picked up or down after what is needed. The pattern threads are placed in groups; they will be picked up or down following the pattern. This example will look the same on both sides."

1. =Upper row of holes, 16 pattern threads in the center, 3 blue, 4 rose, 2 orange, 4 rose, 3 blue.
2. = Lower row of holes, 16 empty holes in center (*), 4 white on each side
3. = 24 threads in spaces (3 rose, 16 white, 3 rose)

The design;
x = filled squares, O = empty squares
XXXXXXXXXXXXXXXX
00000000000000
XXXXXXXXXXXXXXXX
00000000000000
00000000000000
XXXXXXXXXXXXXXXX

- 23 -
To reply privately, send message to Ingrid K Hanssen <soederberg.hanssen@swipnet.se>

I am just about ready to leave on my first trip to Europe and to attend VAV99. I will be gone for 20 days. But I will keep in touch as often as possible. There were a few listers who had made requests at ANWG, can you e-mail them to me privately once more before I go, so I can print them out. Destinations, Paris, London, Aberdeen Scotland, Malmo Sweden, Venice. Yes, I am bringing a journal and a digital camera, and drop spindle and roving. I will miss you all, but am looking forward to seeing new sights and learning more about weaving.

Eliz

To reply privately, send message to "Elizabeth Tritthart" <etritthart@wyellowstone.com>
You ask where people come from (are living) I am in Germany, weaving 24 hours a day, only taking away from that a short time to read weavetech. It is interesting that - nearly everybody is from Northern America, weavers in Europe don't like computers etc. I hope it will change and I am sure it will! - for that reason some of the questions and messages are different from our problems, so nobody has an AVL, I don't know anybody who has fixed the loom to a computer (how could she when she doesn't own a computer), the yarn sources are different, etc.

I could tell more but for me it is nevertheless interesting to read your messages and also when someone tells what s-he is working on. So let me tell what happened.

Last weekend we had the first - what I call -mini convergence. It was fantastic. I have been to several convergences and thought: why don't we have something like that in Germany? Now it happened. The difference: It took place not in a convention center but in the countryside with tents on the green grass. It was not as big as convergence but here you really could find people and talk to them. I hope it continues. To me it looks like the weavers community is growing in Germany.

Hildburg

To reply privately, send message to EPLangen@t-online.de (Ernst Peter Langen)
WeaveTech Archive 9909

Reply-To: weavetech@list-server.net

Im am looking forward to look at complex web page------next week.
BTW not far from now the Megado will be sent out!!! I talked to Louet.
Hildburg

To reply privately, send message to EPLangen@t-online.de (Ernst Peter Langen)

>From owner-weavetech@List-Server.net Tue Sep  7 00:09:17 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id AAA26965; Tue, 7 Sep 1999 00:09:17 -0600 (MDT)
Received: from newmail.netbistro.com (newmail.netbistro.com [204.239.167.35]) by salmon.esosoft.net (8.8.5) id AAA26944; Tue, 7 Sep 1999 00:09:10 -0600 (MDT)
Received: (qmail 20936 invoked by alias); 7 Sep 1999 06:09:08 -0000
Received: (qmail 20928 invoked from network); 7 Sep 1999 06:09:07 -0000
Received: from ip116.dialup.pgonline.com (HELO netbistro.com) (204.239.167.116)
by newmail.netbistro.com with SMTP; 7 Sep 1999 06:09:07 -0000
Message-ID: <37D4933A.8FC166BB@netbistro.com>
Date: Mon, 06 Sep 1999 21:23:22 -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: changes
References: <199909060958.DAA04822@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 those who expressed an interest in the fly wheel adaptation made to my AVL production loom, a short article with photos has been posted to the ANWG web site

http://anwg.org

Click on Resources, then Articles

Doug has made the final adjustments and the beater now moves with no more effort than required for the overhead beater on the AVL.

Laura Fry

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

>From owner-weavetech@List-Server.net Tue Sep  7 02:03:24 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id CAA11036; Tue, 7 Sep 1999 02:03:24 -0600 (MDT)
Received: from deimos.worldonline.nl (deimos.worldonline.nl [195.241.48.136]) by salmon.esosoft.net (8.8.5) id CAA11032; Tue, 7 Sep 1999 02:03:21 -0600 (MDT)
Received: from vp205-89.worldonline.nl (vp205-89.worldonline.nl [195.241.205.89])
by deimos.worldonline.nl (8.8.5/8.8.5) with SMTP id KAA14566
for <weavetech@List-Server.net>; Tue, 7 Sep 1999 10:03:20 +0200 (MET DST)
Received: by vp205-89.worldonline.nl with Microsoft Mail
id 01BEF90F.464C8C40@vp205-89.worldonline.nl>; Tue, 7 Sep 1999 08:59:21 +0200
Message-ID: <01BEF90F.464C8C40@vp205-89.worldonline.nl>
From: Van der Wel <pleunmar@worldonline.nl>
To: "weavetech@List-Server.net" <weavetech@List-Server.net>
On Wednesday Jan Louet is coming to bring and install my new Mega dobby. I am very impressed with this service. The loom will be placed near the computer, but it is being delivered with the dobby system, because they are not yet ready with the computerbox. Has any of you experience with a Louet computer driven loom? I am one of the first one's in Holland and I have to find out by myself. Marjolyn
You can reach me privately at ; pleunmar@worldonline.nl
Bon Voyage! Your trip sounds wonderful.

> I am just about ready to leave on my first trip to Europe and to attend VAV99.
> I will be gone for 20 days. But I will keep in touch as often as possible.
> There were a few listers who had made requests at ANWG, can you e-mail
> them to me
> privately
> once more before I go, so I can print them out.
> Yes, I am bringing a journal and a digital camera, and drop spindle and
> roving.
> I will miss you all, but am looking forward to seeing new sights and learning
> more about weaving.
>
> Eliz
>
> To reply privately, send message to "Elizabeth Tritthart"
> <etritthart@wyellowstone.com>

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

> From owner-weavetech@List-Server.net 
> Tue Sep  7 16:18:07 1999
> Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA02442; Tue, 7 Sep 1999 16:18:07 -0600 (MDT)
> Received: from m10.boston.juno.com (m10.boston.juno.com [205.231.101.195]) by salmon.esosoft.net (8.8.5) id QAA02423; Tue, 7 Sep 1999 16:18:03 -0600 (MDT)
> From: pml5@juno.com
> Received: (from pml5@juno.com)
> by m10.boston.juno.com (queuemail) id EKXSFFVZ; Tue, 07 Sep 1999 18:13:44 -0400
> To: weavetech@list-server.net
> Date: Tue, 7 Sep 1999 17:04:10 -0400
> Subject: Re: changes
> Message-ID: <19990907.181344.10246.25.pml5@juno.com>
> References: <199909060958.DAA04822@salmon.esosoft.net>
> <37049338.AFC166BF@netbistro.com>
> X-Mailer: Juno 1.49
> X-Juno-Line-Breaks: 0,2-7,9-11
> Sender: owner-weavetech@List-Server.net
> Precedence: bulk
> Reply-To: weavetech@list-server.net

On Mon, 06 Sep 1999 21:23:22 -0700 Laura Fry <laurafry@netbistro.com> writes:
For those who expressed an interest in the fly wheel adaptation made to my AVL production loom, a short article with photos has been posted to the ANWG web site.

Thanks for the nice explanation, Laura, and tell your husband "Congratulations! on a job well executed!"

Maury

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 pml5@juno.com

AVL programs currently only appear to drive AVL looms

This is not all true. WeavePoint is one of the AVL programs, I guess, as it is distributed by AVL. It is made by me, though, and it does in fact have several other loom drivers available. If in doubt, please ask AVL or feel free to ask me directly.

For the Loet loom, I've had this driver under consideration for some time, having received the specs from Loet long time ago, but not done anything about it yet. The reason is mainly a lack of requests. So if you badly want this or any other specific driver for WeavePoint, it could help if a few of you ask me for it :-).

It is quite a bit of work to make loom drivers, it involves both technical matters, understanding how the loom works for the weaver and some testing. The loom makers probably prefer that the software developers do the drivers. Which in a way is ok for us software makers, as long as everyone accepts that it adds to the software cost.

I'd also like to point out that not all drivers are equal, especially they differ much in how the pattern woven is presented on the screen while weaving,
how easy it is to see the present pick, sound signals, etc.

Bjorn,
- author of WeavePoint

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

I am unsubbing for three weeks, while I teach in Australia. Don't do anything exciting while I am gone.

Anne Field

--
Anne Field  - Arts Centre - Christchurch - New Zealand.
See   http://www.annefield.co.nz

Hi INgrid....
> I'm updating the CW web page, major updates in the works

The page looks great! I particular like seeing what other weavers are doing......Thanks for all the work it took to develop this page!
Hi all,
We all in Sweden welcome you Elisabeth!
She will stay at my place for a while.
This will be fun, I will give her a bit of Swedish weaving culture on the trip I hope............@nne in Malmo

Subject: Sweden Trip

> I am just about ready to leave on my first trip to Europe and to =
attend VAV99.
> Eliz
>=20
>=20

To reply privately, send message to =?iso-8859-1?Q?Anne_M=E5rtensson?= <spiderwoman@swipnet.se>
My husband wants me to switch from Mac to IBM (I'm due for a computer upgrade and he just made the switch!) I have an AVL Compudobby--what's a good program to use. I now have Swiftweave and like it very much. Ann from New Mexico

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

I just did a sample for some damask I plan to weave, and while it came out fine so far as things like sett, the white warp did a good job of showing me that I need to clean this reed of its dark manufacturing oil before I can weave the real cloth. (The sample itself did a decent job of that cleaning for its width, but is narrower than the real project.) Many of my reeds I've used initially on warps where this wasn't as much of an issue. On those few occasions when I've had to deal with it before, I've improvised my own technique for reed cleaning. However, it occurs to me that this is probably a perfect example of where being self-taught is hurting me. There must be a standard lore, passed down from master to apprentice, of how one best does this. Any tips on how to get the dark oil out of the dents of a reed? (My technique, for what its worth, can perhaps best be described as "flossing the teeth" of the reed. Work scrap yarn up and down repeatedly, first pressed against the left side of the dents, then against the right. Repeat with clean yarn until it stops getting dark. I can do a bunch of dents at a time, though not a full loom width.) Thanks for any pointers! -max

To reply privately, send message to Max Hailperin <max@gac.edu>
An advice of how to clean a reed, I once heard is to set up a hemp warp and weave it. The movement of the rough yarn to and fro the dents of the reed cleans the reed. I never did it, but it sounds very reasonable and useful to me.

Erica de Ruiter

To reply privately, send message to "Erica de Ruiter" <ederuiter@hetnet.nl>

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Erica de Ruiter

My husband wants me to switch from Mac to IBM (I'm due for a computer upgrade =
and he just made the switch!) I have an AVL Compudobby--what's a good =
program to use. I now have Swiftweave and like it very much. Ann from
New =
Mexico<<<<

WeavePoint 5.01, sold by AVL, is excellent. It is easy, has everything,
both saves and opens WIF files. Download the free ware from their web pag=
and try it. I am very happy with it, no problems whatsoever.

Anita Bell

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

Judie

I use both Patternland and Fiberworks to run my AVL Compudobby I. I have
been pleased with both. They both have web pages with demos to download.

Judie
WeaveTech Archive 9909

MIME-Version: 1.0
To: weavetech@list-server.net
Subject: Stuck Solonoid
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

I have a Macomber with an ESP. One solonoid is stuck - the pin remains out, always raising the harness. All the other harness work, so I assume the magnets work and the computer is communicating with the loom.

Is this what happens when a solonoid wears out?

Suggestions?????

Thanks,
Cathie

To reply privately, send message to Catherine Chung <cacjhc@erols.com>

>From owner-weavetech@List-Server.net  Thu Sep  9 12:01:11 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA04544; Thu, 9 Sep 1999 12:01:11 -0600 (MDT)
Received: from smtp4.erols.com (smtp4.erols.com [207.172.3.237]) by salmon.esosoft.net (8.8.5) id MAA04463; Thu, 9 Sep 1999 12:00:56 -0600 (MDT)
Received: from LOCALNAME (216-164-137-27.s281.tnt4.lnhva.md.dialup.rcn.com [216.164.137.27])
   by smtp4.erols.com (8.8.8/smtp-v1) with SMTP id OAA10926
   for <WeaveTech@List-Server.net>; Thu, 9 Sep 1999 14:00:59 -0400 (EDT)
Message-ID: <37D81E6C.2BA0@erols.com>
Date: Thu, 09 Sep 1999 13:54:05 -0700
From: Anne Wells <arwells@erols.com>
X-Mailer: Mozilla 3.01C-DH397 (Win16; I)
MIME-Version: 1.0
To: WeaveTech@List-Server.net
Subject: W Looking for book
References: <001401befae9$a9444460$dbc3b8a1@pmarriot> <37D81D4E.5E7B@erols.com>
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

I am trying to find a copy of Alice Hindson's book, titled: Designer's Drawloom, and can't find it anywhere. I have checked all the "normal" places. Does anyone have a copy to sell, or even be willing to let me borrow it?!?
Anne in Annandale
arwells@erols.com

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

>From owner-weavetech@List-Server.net  Thu Sep  9 12:31:41 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA13524; Thu, 9 Sep 1999 12:31:41 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id MAA13416; Thu, 9 Sep 1999 12:31:28 -0600 (MDT)
Received: from authoriu (dc-hiper50.idsonline.com [205.177.251.50])
   by cpcug.org (8.9.1a/8.9.1) with SMTP id OAA20052
   for <weavetech@List-Server.net>; Thu, 9 Sep 1999 14:28:56 -0400 (EDT)
Hi Anne--

I don't have a copy, but the guild library does. So...if you are at the meeting on Saturday--before 1 pm--you can search for it and check it out.

Janet

---------------------------------------------------------------
Janet Stollnitz             jstoll@cpcug.org
Silver Spring, MD
---------------------------------------------------------------

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

Anne, I gather from this email that you intend to/took the decision to buy the drawloom? And if so how many patternshafts does the loom have?

About advertizing:
NEW: (italics) TEJIDO HUAVE and BEYOND, easy pick-up patterning on two, three or four shafts (end of italics) by Erica de Ruiter. Step by step guide, 45 p., spiral binding, fully illustrated with drawdowns and picture patterns. 4 color pages of samples. $15 + $....S&H. Send cheque or money order to: Anne Wells, 4810 King Solomon Dr. Annandale, VA 22003-4041.

This advertisement has to be paid from your address, I'm afraid.

I think when I have to send books Priority (Air Mail) abroad (like the English lady who sent you a message), the postage will be much higher, I estimate about $10 AT LEAST. We'll see that later. First I have to weigh the package. Within (inside?) the European community it is cheaper than outside.

Greetings, Erica

To reply privately, send message to "Erica de Ruiter" <ederuiter@hetnet.nl>

I am using WeavePoint and Fiberworks with my AVL. It wasn't until having the privilege of sitting with Ingrid Boesel for a workshop on Fiberworks that I realized all that was in the program. The completed Silver is awesome!

Charlotte Lindsay Allison

To reply privately, send message to WC3424@aol.com
Hi Anne from Annendale:

Try the CW library. We lend books to members in good standing for one month for postage and insurance both ways.

website will be up tomorrow (I hope I hope) and the library listing is there. http://www.complex-weavers.org/libbooks.htm
(this page is not yet on the present site)

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>
Does anyone know if Fiberworks (makers of computer programs for weavers) have a home page? Perhaps more important to me is if they have a demo program available.

Does anyone know if Fiberworks, or any other computer program for weavers, address the problem of different size yarns in the same warp and/or welt? I know that there is commercial programs that do a beautiful job of this, but I cannot afford to pay $2500.00 up for one of these programs.

I am now using WeavePoint to run my AVL, which works just fine, but I would like to have just a little more advanced program to design with.

As usual any help will be greatly appreciated.

Bobby Hall

To reply privately: bjhall@Telapak.net

To reply privately, send message to Bobby Hall <bjhall@telapex.com>
HI Bobby,

Fiberworks has a home page at www.fiberworks-pcw.com. The bronze and silver versions can accommodate different yarn sizes.
Sue Peters near the Saginaw Bay
<yapeters@concentric.net>

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

Bobby, try www.fiberworks-pcw.com or e-mail for info at info@fiberworks-pcw.com

hope this helps.

Pat

On Fri, 10 Sep 1999 12:53:29 -0500 Bobby Hall <bjhall@telapex.com> writes:
>Does anyone know if Fiberworks (makers of computer programs for weavers) have a home page? Perhaps more important to me is if they have a demo program available.
>
Patricia Lawrence, Weaving enthusiast
Westminster, MD
WeaveTech Archive 9909

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 Patricia A Lawrence <plawrenc@juno.com>

>From owner-weavetech@List-Server.net  Fri Sep 10 15:31:17 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id PAA19289; Fri, 10 Sep 1999 15:31:17 -0600 (MDT)
Received: from smtp1.hetnet.nl (smtp1.hetnet.nl [145.7.225.1]) by salmon.esosoft.net (8.8.5) id PAA19273; Fri, 10 Sep 1999 15:31:16 -0600 (MDT)
Received: from hetnet.nl ([194.151.104.155]) by smtp1.hetnet.nl with Microsoft SMTPSVC(5.5.1877.977.9);
Fri, 10 Sep 1999 23:16:25 +0200
Received: from pc1 ([195.121.192.103]) by hetnet.nl with Microsoft SMTPSVC(5.5.1877.327.32);
Fri, 10 Sep 1999 23:18:27 +0200
From: "Erica de Ruiter" <ederuiter@hetnet.nl>
To: "weaver's list, weavetech" <weavetech@list-server.net>
Cc: "amy weavetech" <amyfibre@aol.com>
Subject: posting error
Date: Fri, 10 Sep 1999 23:18:11 +0200
X-MSMail-Priority: Normal
X-Priority: 3
X-Mailer: Microsoft Internet Mail 4.70.1155
MIME-Version: 1.0
Content-Type: text/plain; charset=ISO-8859-1
Content-Transfer-Encoding: 7bit
Message-ID: <0170a2718210a99NET015S@hetnet.nl>
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I must apologize for sending a message to the weavetech list, which was meant privately for Anne Wells. Please consider it as not been sent.
Erica de Ruiter

To reply privately, send message to "Erica de Ruiter" <ederuiter@hetnet.nl>

>From owner-weavetech@List-Server.net  Fri Sep 10 19:23:12 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id TAA13568; Fri, 10 Sep 1999 19:23:12 -0600 (MDT)
Received: from mail.netaxs.com (mail@mail.netaxs.com [207.8.186.26]) by salmon.esosoft.net (8.8.5) id TAA13560; Fri, 10 Sep 1999 19:23:11 -0600 (MDT)
Received: from [207.8.207.95] (ppp95.blackbox1-mfs.netaxs.com [207.8.207.95]) by mail.netaxs.com (8.8.7/8.8.5) with ESMTP id VAA29028 for <weavetech@List-Server.net>; Fri, 10 Sep 1999 21:23:18 -0400 (EDT)
X-Sender: janee@pop3.netaxs.com
Message-Id: <l03130301b3ff5f71ce2d@[207.8.207.95]>
In-Reply-To: <37D94599.2FDDE456@telepak.net>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Fri, 10 Sep 1999 21:23:51 -0400
To: weavetech@List-Server.net
From: Jane Eisenstein <janee@softweave.com>
Subject: Re: Fiberworks
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

>Does anyone know if Fiberworks, or any other computer program for >weavers, address the problem of different size yarns in the same warp
and/or welt?

Swiftweave does, but you'd have to get a Macintosh to use it.

Jane

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

I know that both Fiberworks and Patternland allow for multiple thread sizes in warp and weft. I use the feature often. It probably is not as nice as the industry standard programs. But you can buy a lot of looms for the difference.

Judie

To reply privately, send message to "Judie Eatough" <jeatough@cougar.netutah.net>
I am interested in learning the art of Shifu (The Japanese technique of making yarn from paper and weaving it). If anyone on the list does this or knows someone who teaches a workshop please let me know.

Linda.Lewis@asu.edu

To reply privately, send message to Linda.Lewis@asu.edu

I need to introduce myself. (I have been lurking for quite awhile.) I weave for my own enjoyment and for our guild’s annual holiday sale. I have an 8S Baby Wolf which I am not too fond of, I almost exclusively weave on my 48 inch modular AVL with 12 shafts. I use Patternland software, (and really miss my MAC and Swiftweave). The weave structures I use the most are 8S twills and plain weave with the use of color. Lately I have been dreaming of a computobby loom and double and triple weave cloth. I could either add this capability to my AVL or buy the little AVL studio loom, (that is a bit too narrow).

My question is to computobby members of this group. Do you use a variety of looms for weavings, or do you tend to do most of your projects on the computobby? I think the computobby sounds nice, but I can’t imagine using one leg to lift all of the shafts all of the time. Is air assist a necessity? After listening to the talk on air compressors, I don’t think I have the conditions to accommodate that. I guess my main fear is that if I make my AVL a computobby then I am stuck with the Baby Wolf for all of the other weaving.

Any comments would be appreciated.
Jenny C.
I use the loom that is most appropriate for the final project. The bulk of my weaving is on the AVL 10 shaft modular because it is faster and requires less effort than the Technical Dobby with air assist. It is possible to use both legs on one treadle for heavy lifts. Air is not a necessity and sometimes it can be inconvenient. The compressor is outside and I don't want to disturb the neighbors. Therefore I don't weave on that loom early in the morning which is my most productive time. Also realize that even though there are many shafts on the loom they don't all have to be used.

Cynthia Broughton

To reply privately, send message to kip broughton <cynthb@uswest.net>

I have a 16s AVL CompuDobby and two treadle looms (an AVL 8s Home Loom and a Harrisville 4s).
I use the CompuDobby for 1) complex treadlings; 2) when I need more than 8 shafts; and 3) when I need the width (it is my widest loom).

Since I like keeping all looms filled so that I can rotate from project to project on a whim, sometimes it ends up that something else (ie. not requiring one of the three elements above) is on the AVL CompuDobby. I do still use my treadle looms, but again that it because I like to have more than one project going at a time.

<< I think the compudobby sounds nice, but I can't imagine using one leg to lift all of the shafts all of the time. Is air assist a necessity? >>

Like you, I weave for pleasure, for my Guild sale, and for a limited number of other sales. I am not a production weaver. At most, I will weave 6-8 hours on a weekend day. More typically, I weave 2 1/2 to 3 hours in an evening or on a weekend day. I have done 14s vs. 2s (summer & winter) without any problem, and without air assist.

<< I guess my main fear is that if I make my AVL a compudobby then I am stuck with the Baby Wolf for all of the other weaving.>>

I would suggest that it is entirely up to you.

I have used the AVL CompuDobby for plain weave (threaded straight draw on 8) simply because I've needed the width of that loom...or because the other looms were full. If I only had an AVL CompuDobby, then that's all I would use. But because I prefer to have more than one loom/more than one project to choose from when I sit down to weave, I have kept my treadle looms and use them as well. I know of others who have sold all their other looms, either for the space or the money to afford an AVL CompuDobby, and therefore only use the AVL CompuDobby for whatever the project.

Amy
amyfibre@aol.com

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

As I guess most of you know, I'm a new AVL owner <ggg>. I have a 16s AVL full frame 48" CompuDobby (I think it's the production model, but I never
remember which is the Production & which is the Technical--I think the principal difference is width, but Tom can chime in on that).

Unless you weave a *whole lot* (the way Laura does) or have problems with arthritis or other maladies that reduce your ability to use your legs, I don't think you'll need an air assist. My loom has Texsolv heddles, and I find even many shafts comfortable to lift. You also have the flexibility to adjust how heavy the lift is, but changing the chains below the shafts. You want the chains just tight enough to have the shafts operating correctly. If you tighten them too much, you get a harder lift than you need.

If you're concerned about the feel of the treadling, I recommend that you try as many AVL models as you can. Each model has a very different feel.

Also, do you know that the Studio now comes in a 30" width.

Ruth

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

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>
WeaveTech Archive 9909

When I asked the instructor if she had handouts for us, she said she didn't. She added that she was writing a book, and that she expected it to be published in 3-4 years. The way she said it (I'm not able to quote exactly), I got the impression that she felt that if she provided handouts at her workshops, no one would buy her book when it becomes available.

I'm considering urging our guild board (this was a guild-sponsored workshop with a visiting artist) to require that instructors have handouts for students. Would that be a legitimate approach for a guild to take? How do you instructors feel about this?

Please keep the discussion on the list. I bet others have run into this situation and would like to know how to handle it.

BTW: one person in our workshop did take notes, but I would not have been able both to take notes and to execute the techniques that were being demonstrated.

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  Mon Sep 13 16:27:08 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id QAA28968; Mon, 13 Sep 1999 16:27:08 -0600 (MDT)
Received: from imo-d02.mx.aol.com (imo-d02.mx.aol.com [205.188.157.34]) by salmon.esosoft.net (8.8.5) id QAA28907; Mon, 13 Sep 1999 16:27:03 -0600 (MDT)
From: Annweave@aol.com
Received: from Annweave@aol.com
   by imo-d02.mx.aol.com (mail_out_v22.4.) id tDZK0FpNXB (4357)
   for <weavetech@list-server.net>; Mon, 13 Sep 1999 18:26:37 -0400 (EDT)
Message-ID: <5c434e62.250ed41d@aol.com>
Date: Mon, 13 Sep 1999 18:26:37 EDT
Subject: Re: loom upgrades
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 188
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I have an AVL Compudobby and a Baby Wolf and I use both for various purposes. If I'm weaving something where I am designing on the loom (as opposed to predesigning on the computer) I use the Baby Wolf (I like mine!) Also I often use it for plain weave, but not always. I use my AVL for more complicated patterns (or for simpler patterns) as I don't have to remember where I am in the repeat. I have a bad knee and use that pedal for the lighter tap (to move the pattern forward) and the other pedal for raising the harnesses. That way I don't have to put too much pressure on my bad knee. It works fine with me. The loom is usually set up so that you tap the left treadle and press down the right, but I had them switched to accomodate my aching body! I use Swiftweave, but my husband wants me to switch to a PC instead of Mac. What is it that you like better about Swiftweave? Ann from New Mexico

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

I would never think of teaching a workshop without handouts though I don't expect students to bury their nose in the handouts in lieu of opening their ears. However, I also don't teach anything that I'm not willing to share. If it's still "mine", I'm not telling the whole world until I'm ready to tell.

Marjie Thompson
So, I think it's a perfectly reasonable request for a guild to make. If a subject is complex enough to be a good workshop subject, it's complex enough to require written reference materials.

JM(not so H)O,
Anne in Bainbridge

Anne Silas
asilas@krl.org
Bainbridge Island, Washington, USA

"I'm not expendable, I'm not stupid, and I'm not going."

To reply privately, send message to AE Silas <asilas@krl.org>

Handouts are absolutely necessary.....the human retains only a small portion of anything presented and having reference material should be expected from a seminar.

My two-cents...Elaine

To reply privately, send message to EVESTUDIO@aol.com
I also always give handouts when teaching, I think they are essential. When I've been teaching one on one quite often the partner will take a video also of things that they feel are tricky and have found it a great help being able to view it over a number of times.

Di
Victoria, Australia

To reply privately, send message to Derek & Di Reid <derekdi@castlemaine.net.au>
since I have a strong tendency towards getting repetitive-motion injuries.

If I recall correctly, the AVL people had already dealt with the issue of "left-footed" vs. "right-footed" weavers. I asked them if it was possible to configure the loom so that I could periodically change which leg I used for the shaft-lifting power, and they were willing to figure it out. If that would help you, why not ask them if this is still feasible?

I don't remember what the additional price for this kind of setup was.

Sincerely,
Lynn

===================================================================
Lynn Meyer, Mountain View, San Francisco Bay Area, CA
LMeyer@netbox.com
To reply privately, send message to Lynn Meyer <lmeyer@netbox.com>

I don't believe workshop teachers should be required to give handouts. Not all techniques translate well into writing. In some cases, a verbal explanation is far more difficult to decipher than the sample. I've had the valuable experience of assisting at a workshop in which a student was trying so hard to make what she was seeing under her fingers match what was written, that she had a very difficult time learning the technique. Sometimes having text *about* the technique gets in the way of truly understanding what is happening with the threads/fiber/color/whatever. I believe that the workshop leader should be trusted with the decision whether or not handouts will add value to the class.

We are a very text-oriented society. What would it be like if we approached cloth directly, without drafts or text as an intermediary?
Ruth Blau wrote:

... Is it enough for the instructor to teach & for you to
> take home the samples you made in class? ...

Not only do I feel that handouts are required, but *quality* handouts
are required! This spring/early summer, I took two weaving courses, and
there were handouts, but the quality was waaaaay down there! In one we
had the most superficial of handouts, which basically reproduced
information in M. Davidson's book. Some explanation of the class was
given verbally, but nothing in the handout explained the value of the
class or real meat of the class. The other set of handouts provided
were a mixed bag of information somewhat relevant to what was being
taught, but in a peripheral way.

Thus, here's my preferred approach: those doing the hiring need to
get the course description, course requirements, logistics and so forth,
*plus* a sample handout. If the sample handout is crummy, skip the
class and don't hire that teacher. As Ruth says, one just cannot retain
it all, and taking notes simultaneous to *doing/learning* a new
technique is nuts. When we spend in excess of $100 on the course, we
deserve something of value to take away. And, of course, the handouts
can (and should be?) copyrighted.

Anne in Annandale
arwells@erols.com

To reply privately, send message to Anne Wells <arwells@erols.com>
> I (and some others in the
> workshop) were genuinely dismayed to find that the instructor had no
> printed materials to hand out to the class.

I think it rather depends on the workshop. I have been to some workshops where I think it would have been inappropriate to have hand outs, others where it has been essential. For instance some workshops are crammed in with work where the tutor does not want you to be thinking about what you are doing, but rather experiencing it. However having said that I think you should almost always get references to books, and most of the time get printed material or have the time to write your own notes.

> I'm considering urging our guild board (this was a guild-sponsored
> workshop with a visiting artist) to require that instructors have handouts
> for students. Would that be a legitimate approach for a guild to take?

Perhaps to ensure that participants are given a list of books relevant to the subject, or handouts.

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>
If anyone on the list does this or knows someone who teaches a workshop please let me know.

Ginnie Dewey Volle teaches an excellent workshop on this. She's currently working her *** off for Convergence 00 in Cincinnati, but perhaps there'll be one of her workshops before then, doesn't hurt to ask.

Margaret

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

> but I can't imagine using oneleg to lift all of the shafts all of the time. Is air assist a necessity?

I don't think so and I have a challenged right leg! Thus far I'm managing without a problem though I do have all sorts of piping in the walls of my house to handle air assist if/when it becomes necessary. There again I don't sit at my loom as many hours as most, and I'm sure that's a major factor in leg fatigue, stress related stuff, and other aching body parts.

Margaret

Tucson, AZ

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

I would respectfully disagree. There is *always* something of value to be passed on in writing. Finding the right words and pictures or illustrations can be difficult, but I believe that an expert (i.e., in this case the teacher) can come up with something. Students learn in a variety of ways. Some need to do it, some to see it, and some to read about it. I think the best teachers address all these needs. Teachers with experience sometimes provide the handout as a summary at the end -- that's an alternative to giving it out at the start of class and having everyone's heads buried in it.

Handouts can provide reference materials, historical perspective, summary of techniques shown in the class, recommended further study, recommended materials, and so forth. There is a tremendous amount of information to chose from to generate good handouts. Did I mention terminology specific to the technique being taught?? Surely out of all the possibilities, the instructor can provide a meaningful set of materials to the class participants. And should. There are too many times when experts take advantage of their expert status to stand up in front of a class and sort of ramble on. No one can know if all has been taught that should have been taught, no one has anything to base future work/study on, etc. without a *handout* of some sort.

Anne in Annandale
arwells@erols.com

Carrie Brezine wrote:
> I don't believe workshop teachers should be required to give handouts. Not all techniques translate well into writing. In some cases, a verbal explanation is far more difficult to decipher than the sample. I've had the valuable experience of assisting at a workshop in which a student was trying so hard to make what she was seeing under her fingers match what was written, that she had a very difficult time learning the technique. Sometimes having text *about* the technique gets in the way of truly understanding what is happening with the threads/fiber/color/whatever. I believe that the workshop leader should be trusted with the decision whether or not handouts will add value to the class.
> We are a very text-oriented society. What would it be like if we approached cloth directly, without drafts or text as an intermediary?
>
To reply privately, send message to Carrie Brezine <cbrezine@standard.com>

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

> From owner-weavetech@List-Server.net Mon Sep 13 20:18:53 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id UAA18819; Mon, 13 Sep 1999 20:18:53 -0600 (MDT)
Received: from netexpress.net (root@shamu.netexpress.net [206.65.64.2]) by
If you need cards with cutouts for your weavings, check out my website at http://www.angelfire.com/il/dickshome

I now have a new larger size. The cutout is twice as big as it was before. You'll like the price.

Dick Lindell
mailto:dlindell@netexpressnet
Check out my new size die cut cards at http://www.angelfire.com/il/dickshome

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Exaggeration is not all it's cracked up to be.

To reply privately, send message to Dick Lindell <dlindell@netexpress.net>
to demand that a teacher performs in ways out of character may be very counter-productive. And just think, you may pass up the best teacher in the world and the best workshop ever just because there are no handouts provided.

Dick Lindell
mailto:dlindell@netexpressnet
Check out my new size die cut cards at http://www.angelfire.com/il/dickshome

Exaggeration is not all it's cracked up to be.

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

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I have taken one course in the last couple of years that did not have handouts. It was a cut and glue free the head one day of art exercises. The exercises were written on the board in short concise form. Books were brought to peruse and take references of those that interested us. Samples were available. It was excellent. No notes given or made but I learned a lot. But it was the exception.

I expect the student to pay attention to what I say, not have to spend all the time writing, so I give long detailed notes. I include background references and history as well as the exercises and the principle of the thing. But I also expect them to work some problems out on the loom so those instructions are given as *here are some ideas to try* not *do 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>
I have always appreciated those teachers that have been willing to share information, tips, tricks, and ideas. I feel that I learn the most in this kind of an atmosphere. And I have found the handouts valuable. In fact, our guild tries to keep a set of samples and handouts from each teacher that comes as a resource.

For my university class I assume that everyone has (and has read -- oh I am a dreamer) the text for the class -- and even then there are additional handouts. And references and lots of books and magazines in the library. For other classes, I do handouts with bibliography.

If it is a question of saving the information for a book -- that would disappoint me as well.

Judie
I use a AVL compudobby. I have a bad left ankle and weave for myself and find I can weave with breaks 2 to 4 hours a day. I find my left ankle gets tired first. So I am not finding it too difficult to lift the shafts. (I have done summer and winter on 24.) Adjusting the springs underneath is very helpful.

I also have other looms, among them a Baby Wolf. It travels. What makes yours an unhappy match. I have found them reliable in the classroom.

Judie

Gwen Zierdt sent the following to me personally, but said I could fwd it to the list. She is in a situation right now where she can read the list but can't write directly to it.

>...I think that some sort of handout would be necessary. (this wouldn't be an optional choice for a workshop, though I leave the scope up to the discretion of the instructor) I have had a similar experience to yours from an instructor who stated that she was writing a book, and that the material would be available some time in the future. Not a very appealing response, and frankly a turn off to explore the area further. (and in turn, buy her book?) I wasn't asking for a draft copy of her book, but expressing a genuine interest in the material.

>For a workshop, I'd expect a minimum of a basic bibliography, a high level outline of the course as a memory refresher with possibly some detailed note/diagrams/procedures as necessary, and a way to contact the instructor later, either to ask additional questions or potentially arrange another workshop. (The last item just seems like sensible, low-cost advertising) I'd also be very open to the idea that handouts do not need to be text based. A fabric
I'd love to understand her argument actually for withholding her material, but I'll never know because I can't go back in time and discuss it. Has she been burned by some event in past? Doesn't she consider this an opportunity to generate potential colleagues for her research? I'd wonder about how extensive, thorough and helpful the book will be if she doesn't use the classroom as a forum for seeing if her writing style is getting through to her students.

For a guild, I would expect the workshop committee to review the handout materials for the workshop for several reasons:

1) To assess the quality of the workshop, especially for first time workshops. Handouts show a basic level of preparedness. You want to avoid the situation where your members paying a large sum of money and then get a poorly prepared workshop.

2) To protect the workshop leader and the guild, to make sure the materials are in fact copyrighted. The leader should have appropriate copyright marks. They should also check that the handouts are not someone ELSE's copyrighted materials. If I'm getting copies of pages from a previously published material, there really should be some sort of note of the source and whether the material was copied with or without permission.

(yeesh, where did that soapbox come from? :-) ...

Gwen

---

Gwen Zierdt
gwenz@iname.com
http://www.geocities.com/soho/4715

Do You Yahoo?
Bid and sell for free at http://auctions.yahoo.com

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

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>
At 06:15 PM 9/13/99 -0400, you wrote:

> I'm interested in hearing views on whether you think
> instructors have an obligation to provide some kind of written materials
> that you can use as a reference for when you want to replicate the
> techniques at home.

Ruth Blau <rsblau@cpcug.org>

This is one of those "depends" questions. Depends on the style of the
instructor, the nature of the content, the level of the workshop, the
learning style of the participants  the availability of primary reference
material, etc.

When I do a master class at a conference, for example, I may be teaching
fine and gross motor skills as associated with yarn handling tasks in
weaving. These kinds of skills cannot be learned totally by reading. Their
principles can be understood verbally, but the actual motions must be seen,
studied, analysed and practised. Written text in the form of simple handouts
would not be appropriate.

On the other hand where I would be teaching fabric analysis or jacquard
design the participants in effect create their own handouts in the extensive
notes and drafts which they write as the workshop progresses. Each
participant organises information in a different way, which may be quite
different than the way in which I might organise it in a handout.

Where very specific information as formulae and precise procedures are
required, such as would be the case where I teach dye chemistry and colour
formulation, I dictate very exact notes both verbally as well as on a board
for all to see yet each person organises this to suit their own style.

Finally, the masterclass format which I use requires that each participant
communicate with me in advance of the workshop so that I can in fact
structure the presentation to accomodate the needs of all the participants
individually. In this way, if there are learning styles present which
require certain preparation or method of presentation on my part, I will
know this in advance.

To universally require that all instructors conform to the same presentation
model would be unthinkable since there are so many instructional as well as
learning styles to consider. My obligation is to make available to all
workshop participants 100% of my 30 years of textile experience in a manner
which fosters their retention of that information. How that is accomplished
cannot be arbitrarily and universally dictated.

AAF
ALEN FANNIN, Adjunct Prof., Textile Science
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mailto:aafannin@mailbox.syr.edu>
My first reaction to this query was from the point of view of the student...as such I would have appreciated handouts. Then I began to ponder from the teachers point of view - and the tremendous amount of time and energy it takes to prepare good handouts. I have seen, far too often, the policy some unscrupulous people subscribe to, taking this printed material and using it for their own purposes.....i.e. using it as their own handout and avoiding putting the time and prep into creating their own. So I can understand her reluctance as she is in the laborious process of writing a book. Then I began to ponder how the student could get the information they have paid to receive.....how about taking a mini tape recorder into the class and recording the session? Or requesting a bibliography? Ask yourself, do I really need handouts to remember how to do this? Could I write my notes after the fact and remember the vital information? How about taking a laptop to class and typing in the notes as you go......much faster than handwriting........

As to Ruth's question about *requiring* handouts......usually when a guild hires a teacher, the information the teacher will provide is spelled out in the contract....at least when I teach/hire this has been the case. So the guild ought to know far in advance of the workshop what information will be made available to the students......the students could then make arrangements to bring computers or tape recorders, or whatever supplies they need to learn the way they learn if no handouts are available.....I guess this is my long winded way of saying the responsibility of learning belongs to the students....the responsibility of delivering the information is that of the teachers, but to regulate the method of delivery is, IMHO going too far.

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

> No one can know if all has been taught that should have been taught, no one has anything to base future work/study on, etc. without a *handout* of some sort.

I respectfully disagree. I think the assumption that a student should be spoon-fed and always be able to completely reproduce a given subject after one workshop is both unrealistic, and in the long run very detrimental to the student. To me a workshop is a taste of a particular technique, or method of working, which is to be explored and developed by the student at their own pace after the fact, not a *how-to* session. It is the responsibility of the teacher to impart solid background, accurate instruction in the particular technique, inspiration to encourage future exploration. If a teacher is to benefit from all the learning involved in putting together a comprehensive bibliography, researching and writing a mini book of handouts, what is left for the student? And who then is to decide how accurate/comprehensive the handout is to be? The teacher, who is well versed in the subject matter, or the student who wants it all now with very little effort on their part? Don't get me wrong. I believe the teacher has a responsibility to provide information, but to just hand it over to the student without expecting them to do any research is not really what being a good teacher is all about, IMHO. Any student who really wants to learn will do so.....no matter of provided information will assist the student who just wants to *know* how to do it without paying the dues of research and application.

Su :-) apbutler@ync.net
Hi All:

I've never attended a workshop where printed materials/handouts covering the subject matter were not given to each participant although I've heard of such instances. In some workshops, instructors distribute handouts at the end of the workshop so participants don't get ahead of the instructor and disrupt the group and/or pay more attention to the handouts than the instructor. In this instance, the instructor should say that handouts will be distributed at the end of the workshop so participants won't attempt to take notes which I find an imposition and disruptive to learning. In other workshops the handouts are provided up front and are part of the instructional/learning process. Either approach is acceptable. I believe a guild sponsored workshop should determine before hand that printed materials will be provided to each participant. Potential participants should inquire how material is to be presented and resolve any questions with the workshop coordinator so there are no unpleasant surprises.

Ev Berry

To reply privately, send message to ECBERRY <ecberry@ComCAT.COM>
Regarding the Production vs Technical looms, the Production is 16 harness and the Technical is 24. Really, that's the only difference.

Tom @ AVL
info@avlusa.com

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

A good introduction to shifu can be found in Lydia Van Gelder's book: Ikat. I've tried it, but I do not claim to be an expert. If you want to try it for the first time and have questions, I'll try and help. (psparkes@sunherald.infi.net)

In regard to the comments about handouts, I have attended workshops that had handouts - both good ones and bad - and also classes that did not give printed materials. I agree with those readers who are frustrated when they have no written references to remind them later of what was taught, but I learn better visually, and I like the workshop leader to be available to observe what I'm doing and answer questions or make suggestions as I try and master the technique being taught.

I attended the Taos Institute of Arts for a weaving class this summer, and the instructor was a university professor who lectured in the morning, asked us to design our sample in the afternoon and weave the sample. If we didn't finish it before dinner, we were expected to return after dinner to do so - in order to be ready for the next morning's lecture. He used diagrams to illustrate points and was available for questions and suggestions throughout the rest of the day. This was an ideal method of teaching for the way I learn. At the end of the week, we had all completed five samples and were competent in use of the principles we had been taught.

In the past, I have attended workshops where wonderful handouts were given, but when I look at them
now, I can't replicate the work I did at the conference. Obviously I didn't internalize the instructions, and the teacher isn't available for post-conference consultation. In spite of that complication, I feel I always take something away from the class that I can use in my own weaving. - Jean

weavetech-digest wrote:

- WeaveTech Archive 9909

now, I can't replicate the work I did at the conference. Obviously I didn't internalize the instructions, and the teacher isn't available for post-conference consultation. In spite of that complication, I feel I always take something away from the class that I can use in my own weaving. - Jean

Hi to all,

I would never think of teaching a workshop without handouts though I don't expect students to bury their nose in the handouts in lieu of opening their ears. However, I also don't teach anything that I'm not willing to share. If it's still "mine", I'm not telling the whole world until I'm ready to tell.

Marjie Thompson

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

---

Date: Mon, 13 Sep 1999 15:33:55 -0700 (PDT)
From: AE Silas <asilas@krl.org>
Subject: Re: Teaching Materials

I think that workshops should have handouts. I've never taken one without them, and I can't imagine being able to call up all of the material after any time has passed. Those I've taken went too fast and were crammed too full to allow for comprehensive note taking.

So, I think it's a perfectly reasonable request for a guild to make. If a subject is complex enough to be a good workshop subject, it's complex enough to require written reference materials.

JM(not so H)O,
Anne in Bainbridge

Anne Silas
asilas@krl.org
Bainbridge Island, Washington, USA

"I'm not expendable, I'm not stupid, and I'm not going."
In a message dated 99-09-13 18:23:40 EDT, you write:

<< whether you think instructors have an obligation to provide some kind of written materials that you can use as a reference for when you want to replicate the techniques at home. Is it enough for the instructor to teach & for you to take home the samples you made in class? >>

Handouts are absolutely necessary.....the human retains only a small portion of anything presented and having reference material should be expected from a seminar.

My two-cents...Elaine

I also always give handouts when teaching, I think they are essential. When I've been teaching one on one quite often the partner will take a video also of things that they feel are tricky and have found it a great help being able to view it over a number of times

Di
Victoria, Australia

My question is to compudobby members of this group. Do you use a variety of looms for weavings, or do you tend to do most of your projects on the compudobby? I think the compudobby sounds nice, but I can't imagine using one.

leg to lift all of the shafts all of the time. Is air assist a necessity?

After listening to the talk on air compressors, I don't think I have the conditions to accommodate that. I guess my main fear is that if I make my AVL a compudobby then I am stuck with the Baby Wolf for all of the other weaving.

Some years ago, I planned to buy a 24-shaft AVL. "Life happened",
and my plans changed drastically -- but while I was planning to buy that loom, I spoke with the AVL people about using one leg all the time, since I have a strong tendency towards getting repetitive-motion injuries.

If I recall correctly, the AVL people had already dealt with the issue of "left-footed" vs. "right-footed" weavers. I asked them...
If it was possible to configure the loom so that I could periodically change which leg I used for the shaft-lifting power, and they were willing to figure it out. If that would help you, why not ask them if this is still feasible?

I don't remember what the additional price for this kind of setup was.

Sincerely,

Lynn

---

Lynn Meyer, Mountain View, San Francisco Bay Area, CA
LMeyer@netbox.com

To reply privately, send message to Lynn Meyer <lmeyer@netbox.com>

---

Date: Mon, 13 Sep 1999 16:29:52 -0700
From: Carrie Brezine <cbrezine@standard.com>
Subject: workshops: handouts

I don't believe workshop teachers should be required to give handouts. Not all techniques translate well into writing. In some cases, a verbal explanation is far more difficult to decipher than the sample. I've had the valuable experience of assisting at a workshop in which a student was trying so hard to make what she was seeing under her fingers match what was written, that she had a very difficult time learning the technique. Sometimes having text *about* the technique gets in the way of truly understanding what is happening with the threads/fiber/color/whatever. I believe that the workshop leader should be trusted with the decision whether or not handouts will add value to the class.

We are a very text-oriented society. What would it be like if we approached cloth directly, without drafts or text as an intermediary?

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

---

Date: Mon, 13 Sep 1999 19:39:06 -0700
From: Anne Wells <arwells@erols.com>
Subject: Re: Teaching Materials

Ruth Blau wrote:

.... Is it enough for the instructor to teach & for you to take home the samples you made in class? ...

Not only do I feel that handouts are required, but *quality* handouts are required! This spring/early summer, I took two weaving courses, and there were handouts, but the quality was waaaaay down there! In one we had the most superficial of handouts, which basically reproduced information in M. Davidson's book. Some explanation of the class was given verbally, but nothing in the handout explained the value of the class or real meat of the class. The other set of handouts provided were a mixed bag of information somewhat relevant to what was being taught, but in a peripheral way.

Thus, here's my preferred approach: those doing the hiring need to get the course description, course requirements, logistics and so forth, *plus* a sample handout. If the sample handout is crummy, skip the class and don't hire that teacher. As Ruth says, one just cannot retain it all, and taking notes simultaneous to *doing/learning* a new technique is nuts. When we spend in excess of $100 on the course, we deserve something of value to take away. And, of course, the handouts...
WeaveTech Archive 9909

> can (and should be?) copyrighted.
> Anne in Annandale
> arwells@erols.com
> 
> To reply privately, send message to Anne Wells <arwells@erols.com>
> 
> ------------------------------
> 
> Date: Tue, 14 Sep 1999 11:56:12 +1200
> From: "Michael Warr and Jean McIver" <mcwarr@igrin.co.nz>
> Subject: Re: Teaching Materials
> 
> > I (and some others in the
> > workshop) were genuinely dismayed to find that the instructor had no
> > printed materials to hand out to the class.
> 
> I think it rather depends on the workshop. I have been to some workshops where I think
> it would
> have been inappropriate to have hand outs, others where it has been essential. For
> instance
> some workshops are crammed in with work where the tutor does not want you to be thinking
> about what you are doing, but rather experiencing it. However having said that I think
> you should
> almost always get references to books, and most of the time get printed material or
> have the
> time to write your own notes.
> 
> > I'm considering urging our guild board (this was a guild-sponsored
> > workshop with a visiting artist) to require that instructors have handouts
> > for students. Would that be a legitimate approach for a guild to take?
> 
> Perhaps to ensure that participants are given a list of books relevant to the subject, or
> handouts.
> 
> 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>
> 
> ------------------------------
> 
> Date: Mon, 13 Sep 1999 16:55:37 -0700
> From: Marge Coe <MargeCoe@concentric.net>
> Subject: Re: Shifu
> 
> Linda.Lewis@asu.edu wrote:
> 
> > If anyone on the list does this or knows
> > someone who teaches a workshop please let me know.
> 
> Ginnie Dewey Volle teaches an excellent workshop on this. She's
> currently working her *** off for Convergence 00 in Cincinatti, but
> perhaps there'll be one of her workshops before then, doesn't hurt to
> ask.
> 
> Margaret
> 
> To reply privately, send message to Marge Coe <MargeCoe@concentric.net>
but I can't imagine using one leg to lift all of the shafts all of the time. Is air assist a necessity?

I don't think so and I have a challenged right leg! Thus far I'm managing without a problem though I do have all sorts of piping in the walls of my house to handle air assist if/when it becomes necessary. There again I don't sit at my loom as many hours as most, and I'm sure that's a major factor in leg fatigue, stress related stuff, and other aching body parts.

Margaret
Tucson, AZ

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>
Jenny,
I have a 16 shaft, 60 inch compu-dobby. I say go for it, get
the larger AVL and as many shafts as you think you may need
in the future. I have no difficulty lifting the shafts, in
fact, it is easier than when I used My Gilmore 8H floor
loom.

As for using a variety of looms for weaving, I haven't put a
warp on my Gilmore since I began weaving on the AVL. I do
use my 12 shaft Dorothy table loom for samples now and
again.

I have just completed twin coverlets and at the moment I am
weaving lace bed curtains, 25 yards. Projects I would never
attempt on the old floor loom.

Happy weaving,
Rosemarie in San Diego

To reply privately, send message to Rosemarie Dion <rdion@home.com>
WeaveTech Archive 9909

program tasks slow. - You have to go through so many menus to get anything done.

Jenny C.

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

> From owner-weavetech@List-Server.net Tue Sep 14 11:40:25 1999
> Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA18641; Tue, 14 Sep 1999
> 11:40:25 -0600 (MDT)
> Received: from mail10.svr.pol.co.uk (mail10.svr.pol.co.uk [195.92.193.214]) by
> salmon.esosoft.net (8.8.5) id LAA18631; Tue, 14 Sep 1999 11:40:23 -0600 (MDT)
> Received: from modem-39.endostatin.dialup.pol.co.uk ([62.136.65.39] helo=headquarters)
> by mail10.svr.pol.co.uk with smtp (Exim 2.12 #2)
> id 11qwZ4-0000Zr-00
> for weavetech@list-server.net; Tue, 14 Sep 1999 18:40:23 +0100
> Message-ID: <000001befed8$177cd2c0$0100a8c0@headquarters>
> From: "Ian Bowers" <ian@fibrecrafts.freeserve.co.uk>
> To: <weavetech@list-server.net>
> References: <Pine.S04.4.05.9909131530020.5655-100000@linknet.kitsap.lib.wa.us>
> Subject: Re: Teaching Materials
> Date: Tue, 14 Sep 1999 07:03:18 +0100
> Organization: Fibrecrafts
> 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 5.00.2615.200
> X-Mimeole: Produced By Microsoft MimeOLE V5.00.2615.200
> Sender: owner-weavetech@List-Server.net
> Precedence: bulk
> Reply-To: weavetech@list-server.net

Receiving hand outs at a learning session is certainly comforting, however I have to think very hard for the time when I last went back to the notes for information after the event. Are they more of a comfort than a valuable resource really?

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

To reply privately, send message to "Ian Bowers" <ian@fibrecrafts.freeserve.co.uk>

> From owner-weavetech@List-Server.net Tue Sep 14 11:49:48 1999
> Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA22134; Tue, 14 Sep 1999
> 11:49:48 -0600 (MDT)
> Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by
> salmon.esosoft.net (8.8.5) id LAA22126; Tue, 14 Sep 1999 11:49:47 -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 NAA28652
> for <weavetech@list-server.net>; Tue, 14 Sep 1999 13:49:50 -0400 (EDT)
> Date: Tue, 14 Sep 1999 13:49:50 -0400 (EDT)
> Message-ID: <199909141749.NAA28652@mailbox.syr.edu>
> X-Sender: aafannin@mailbox.syr.edu
> X-Mailer: Windows Eudora Light Version 1.5.2
> Mime-Version: 1.0
To: weavetech@List-Server.net
From: Allen Fannin <aafannin@mailbox.syr.edu>
Subject: Re: Teaching Materials
Precedence: bulk
Reply-To: weavetech@list-server.net

At 07:03 AM 9/14/99 +0100, you wrote:
> Receiving hand outs at a learning session is certainly comforting, however I
> have to think very hard for the time when I last went back to the notes for
> information after the event. Are they more of a comfort than a valuable
> resource really?

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

Here at SU, students tend to take notes and not engage mentally actively in
class discussion without often considerable prodding from me. The
information goes passively from whomever is speaking through the note takers
hand on to the paper without passing through and being processed by the note
taker's brain. Rarely, if ever, does the information then become integrated
with the resident information in the note takers head.

Same with handouts. The assumption seem to be that the false sense of
handout security eliminates the need for active participation in the group
dynamics.

AAF

ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall  Rm 215
College for Human Development
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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>
Although Ruth Blau and I were present at the same workshop, I came away disappointed not only for the lack of a handout but also for another reason. I felt that the list of materials required for the workshop was not adequately described and thus failed to bring the right materials to the workshop. Yes, I did ask the workshop coordinator for clarification, but there were some things that she did not know the answers to. It is essential that workshop instructors be clear in describing supplies, to state what amounts are needed and also which supplies are optional or nice to have. It is also helpful to let the coordinator know if some supplies could be shared by the participants. If supplies are being brought by the instructor, then the participants need to know the supply fee in advance.

While it is nice to have handouts, not all workshops lend themselves to handouts. However, one of the basic things that is emphasized in a basic education course is that not all people learn in the same manner. Some folks are visual learners—need to see something being done and need graphics such as diagrams, drawings, photos, etc. Other folks do well with written or oral instructions. A good instructor will incorporate all the methods into his/her teaching.

In the workshop that we just attended, a few good schematic diagrams for some of the basic material would have been most helpful both during the workshop and for use after the workshop. I doubt that a couple of pages of schematics would detract from book sales. If the instructor prefers not to provide individual handouts, then perhaps large schematics or visuals could be placed for all to see. Participants could then copy them if they desired.

Although handouts take time to prepare they should be considered as much a part of the job of an instructor as preparing samples, slides, supply lists, etc. In some instances a well-prepared handout actually makes the teaching easier—students relax knowing that they do not have write down every syllable that you utter and also by providing students with something to refer to and therefore may ask fewer individual, repetitive questions. However, not all presentations or workshops lend themselves to handouts, but those that do are fairly obvious—at least to those who attend.

Janet

Janet Stollnitz             jstoll@cpcug.org
Silver Spring, MD

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

As Allen illustrated the difference between University teaching and others is vast, and the method of learning too.

I once tried once to lecture as I had done at University, using the blackboard to illustrate points, talk in a structured manner from point notes and expecting people to take notes/listen/learn all at the same time. It was a disaster because I had misjudged the audience.

I found that if people were used to lecture style, took notes and listened to the lecture. You go into automatic learning mode. In fact I still can't think without a note pad and pen in hand, sitting in a hard uncomfortable chair with a desklet at arm. <G>

For people who had never learned this style, it is a not ideal. They will try to write down the exact words spoken, and loose track, wait for it to put onto the blackboard in complete sentences and then give up on taking notes. They often cannot listen/learn and write at the same time.

It is a style of learning that not everyone has been exposed to and is a skill that needs to be learned.

If teaching a mixed audience of paying adults who choose to be there (rather than children or adults who have to be there to pass an exam) and pay good money and time to learn, the motive is to learn.

But you as an instructor, have to remember that various learning styles are present in the room. So use them all and teach each section, visually, verbally both orally and by text, and than by hands-on. If you do this you will get most people present (not all because.... but we won't go into that just now)

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 have often thought about this question (..do you use one loom or a variety of looms...) I use a variety, in fact, I like to tie on warp and very seldom change the warp sequence. On one loom I've had 14/cm 40/2's for about 10 years upgraded from 12/cm 10 years ago. Right now I have Sheila O'Hara's twill threading on my compudobby but I have dreams of using this loom for many complex weaves. This is the only loom besides a 8 harness sample loom that I feel is open to whatever. The others, including the 24 harness dobby, whenever I think of a project on them, the project includes fitting into the present warp and it would take a very high price to change.

Yehudit

In reply to handouts, I feel they are a real part of a workshop. Its impossible to retain all the information that is usually given without work sheets. It has always been a help to me. I to am a real hands on learner but I have often found things I had forgotten in reviewing handouts........ Linda
WeaveTech Archive 9909

Date: Tue, 14 Sep 1999 22:56:10 -0400
From: Betty Carlson <bettycarlson@earthlink.net>
X-Mailer: Mozilla 3.02 (Macintosh; I; 68K)
MIME-Version: 1.0
To: weavetech@List-Server.net
Subject: Re: studio dobby loom
References: <199909141943.NAA29068@salmon.esosoft.net>
Content-Type: text/plain; charset=iso-8859-1
Content-Transfer-Encoding: 8bit
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I am at the end of my first warp on the new 30 in. Studio Dobby loom.
I previously owned and was doing limited production weaving on a 45 in.
AVL modular Compudobby and when it grew time to downsize my life, I
moved to both a smaller house and property and a smaller loom. I have
had some requests to share info on the Studio loom and think it is
appropriate to send it on to the list.
The loom arrived belatedly and in boxes rather than in one piece as I
expected, but I have no problem with putting a loom together, so going
by the sometimes arcane instructions (give them a break, this is a new
model) I got it together. There was a problem with a bolt and the
shipping department lost me, but I managed to find the appropriate piece
here in Asheville. My family arrived before the warp got on and the
month of August was filled with Grandchildren

I put on a warp dyed for my old loom of 60/2 silk 12/2 cotton in
opposing twills, draft expanded for the increased shaft count. Really
too fine for a first warp, but finally got it wound on with more broken
threads than I care to admit.
The new Compudobby is much superior to the old and is quite accurate in
weaving the intertwining twills. I use and like very much Weavemaker,
v.4.01 with the loom driver included. I have not experienced any major
bugs in the program.
The loom is not designed as a production tool, but serves my designing
and sampling needs. I have no problem with raising the many harnesses,
even with a somewhat fragile knee. They have separated the two treadles
which seem to suit my joint articulation.
The loom does not have the auto warp advance which I learned to know and
love, but the width between front beam and shafts is expanded which
allows for less advancing. This feature does decrease efficiency in
weaving by increasing beater distance, but I remind myself Iím not in
production mode.
I ordered the sliding beater and my opinion is still in abeyance. Itís
accuracy is undeniable but I have not found a bench height to make its
use comfortable and the reed height is not adjustable.
I like the 1 inch sectional (1/2 yard) beam which option I chose, as the
section width can be changed. I have grown used to a sectional no
matter which warping method I use.
The brake system I have used before and can tolerate.
In all, the loom is quite adaptable to my needs. I would be happy to
answer any questions......Betty

To reply privately, send message to Betty Carlson <bettycarlson@earthlink.net>
background info for questions:
i will soon be approaching a leclerc floor loom with an 8 epi sett, 34" wide warp. this loom has a 2" sectional beam. i am manually warping at warping board. not using tension box and spools. i was told the warp had to be beamed going the opposite of convention on this leclerc. i.e. counter clockwise.

beaming questions:
is this so about anti-clockwise beaming on the leclerc? if so why?

nonsectional onto a sectional question:
any hints on winding the warp chains onto the 2 inch sectional beam?

comment on workshops and handouts:
i wouldn't feel that i have supported a student's audio/visual/tactile lesson if i didn't offer handouts. the handout is a facilitator. for me. for the student.

imo one teacher cannot be all things to all students in a classroom setting. thus it is that i feel if i can "cover the bases" with as many teaching tools as are feasible it benefits all, myself included.
i hand some papers out at the intro of a class to be referred to during the class; terms etc. and some i hand out at the end; resources etc.
if the class is to refer to the handout during instruction (i like it to be a group activity) i try to avoid lengthy, attention consuming type handouts.

as i teach so do i learn.

yours
susank
WeaveTech Archive 9909

Content-Transfer-Encoding: 7bit
X-Mailer: Unknown (No Version) sub 7
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

Anyone have any info for Mary? Please reply to her directly at
>Marybalzer@aol.com as she is not a subscriber to the list and will not see
any messages that you post to the list. Thank you.

Amy
amyfibre@aol.com

I am going to Spain in 10 days and would like to visit cities or towns where
there are weavers! Are there any Spanish weavers on your list? Also
interested in museums where there are old or contemporary textiles. Please
let me know how I can contact any weavers by e-mail or web sites. Thank you!!

Mary Balzer
Marybalzer@aol.com

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

>From owner-weavetech@List-Server.net  Wed Sep 15 13:17:41 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA10727; Wed, 15 Sep 1999
13:17:41 -0600 (MDT)
Received: from mail1-1.bctel.ca (mail1-1.bctel.ca [207.194.28.69]) by salmon.esosoft.net
(8.8.5) id NAA10700; Wed, 15 Sep 1999 13:17:31 -0600 (MDT)
Received: from a1a23975 (nvcr01m08-82.bctel.ca [209.53.245.82])
by mail1-1.bctel.ca (8.9.1a/8.9.1) with SMTP id MAA20145
for <weavetech@List-Server.net>; Wed, 15 Sep 1999 12:17:36 -0700 (PDT)
Message-ID: <016f01beffaf$61863e60$52f535d1@a1a23975>
From: "Louisa Chadwick" <Thom_Chadwick@bc.sympatico.ca>
To: <weavetech@List-Server.net>
References: <3.0.3.32.19990913181539.006cb4d4@cpcug.org>
Subject: Re: Teaching Materials
Date: Wed, 15 Sep 1999 11:33:09 -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

Well, I'm a bit late but here's my thoughts:
I feel that the teacher's hand-outs are very important -- not necessarily
for use during the class but for later when you try to replicate what you
learned in class. Whenever I teach a subject I spend a *lot* of time making
sure my handouts are clear and comprehensive with a good bibliography for
more information. I don't think my students should have to spend valuable
class time writing cryptic notes that they will have trouble translating a
year later!

However, I don't try to write a whole book for them either. Depending on the
subject, I try to include some background history, an outline of the process
steps, tools/materials list and sources where they can obtain them. The
latter is especially important for rank beginners who often don't know where
to get started or how to find what they need.
I think, Ruth, that your teacher was attempting to keep things back to use in her book. She probably didn't want her techniques to become widespread and old-hat before she could get published. I do think she shortchanged your class somewhat though by teaching the techniques without the backup notes. I don't feel you could or should legislate the requirement for hand-outs though. And yes, Carrie is right too. Some people don't learn well from text or feel constrained by what's written or illustrated in the hand-outs. But that is part of the instructor's responsibility -- to teach you in the best manner for your learning style -- tell you, tell you again, show you, show you again, hold your hands and lead you! You don't *have* to look at the notes in class. They'll just be there for reference when you need them weeks, months, or years later.

Hugs,
Louisa the Damselfly (back again after yet another major computer crash! 8-(

thom_chadwick@bc.sympatico.ca

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

Susan K, when I had a Gilmore loom with a sectional beam, I covered up the pegs on the beam by buying wood lathe (1/4" X 1" or the depth of your pegs) and bolted two pieces together to sandwich the pegs and create a smooth outside ridge, formed by the two narrow edges of the sandwich. Since the tension of the warp holds the wood in place, all it took was a bolt through each end of both boards to stabilize it, and nothing went into the loom itself.

Looked at from the end of the beam, it looked like this:
☐ peg ☐  <- bolt goes through here
warp beam

As for the direction of the beaming, that would be determined by which way the brake works, you pretty much just want it to turn in the "beaming on" direction, and not the other way, or you can't get tension.

Let me know if my ASCII artwork gets garbled, or if it just makes no sense as described.
I think I can help with the question of whether one needs to wind the warp on or counter clockwise on a Leclerc loom. Janet Meany recently had me rewrite the directions for sectional warping for looms that must be warped counterclockwise, as an update from the text in the Meany/Pfaff Rag Rug Book.

The advice you got may have had to do with this particular loom rather than sectional warping. This all boils down to how do you wind on doing a conventional warp chain. If your loom requires a clockwise motion for...
winding on a warp chain, you would do the same when winding on sections. If you
need to do it counterclockwise for the warp chain, then you do that for
sectional warping. Often the counterclockwise type looms have the warp beam
crank on the opposite side of the loom.

For an unfamiliar loom, check which direction you would wind on that would
engage the break if you pull on the warp in the direction of the breast beam.
In other words which direction would engage the break when the warp is in
weaving position. If the warp is wound on in the wrong direction, it will
not be held in tension by the break.

I have not used sections wound on warping board for sectional warping but I
do know of people who do. I recommend you try to be as consistent as
possible in the tension with which you wind the sections on the board. Also
be as consistent as possible with tension used to wind on. It would be best
to use yarns with some forgiveness when using this process to make up for any
unevenness in tension that may occur.

Good luck.

Linda Madden

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

I want to dye some skeins of thin singles linen, with a slight overtwist.
The (sample)-skeins I made tend to twist heavily when taken from the swift,
and even more when put in the water and/or dyebath, thus causing unevenness
in the color. Is there a 'I-could-have-thought-of-it-myself' trick how to
keep the skeins from twisting, so that the yarn floats freely in the bath?
Thanks in advance for any suggestions.

Erica

privately <ederuiter@hetnet.nl>

To reply privately, send message to "Erica de Ruiter" <ederuiter@hetnet.nl>
hi bonni,

i am amazed at your idea. not one other person has suggested it. maybe you should do a monograph and self publish!

thanks so much.

i will offer this idea to my student as she is very practical. it might just be the ticket for her.

TIA

gratefully yours

susank

At 11:04 AM 9/16/99 -0400, you wrote:
>Susan K, when I had a Gilmore loom with a sectional beam, I covered up
>the pegs on the beam by buying wood lathe (1/4" X 1" or the depth of
>your pegs) and bolted two pieces together to sandwich the pegs and create
>a smooth outside ridge, formed by the two narrow edges of the sandwich.
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>into the loom itself.
>
>Looked at from the end of the beam, it looked like this:
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>As for the direction of the beaming, that would be determined by which
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>on" direction, and not the other way, or you can't get tension.

Let me know if my ASCII artwork gets garbled, or if it just makes no
sense as described.

Bonni in Jersey City, NJ

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

To reply privately, send message to "keating/weaver's croft" <wevrscroft@aeroinc.net>

>From owner-weavetech@List-Server.net Sat Sep 18 20:02:27 1999
hi all,

am wondering how i managed to send a private post to the list? hmmmmm?

and thus am also apologizing for the intrusive missive getting into everyone's mailing.

that does bring me to:
thanks to all who responded to my query. i got lots of fantastic info.
every single response was helpful.
i am unendingly surprised and always delighted at the ingenuity of weavers.
thanks again to all
gratefully yours
susank

To reply privately, send message to "keating/weaver's croft" <wevrscroft@aeroinc.net>

---

To reply privately, send message to "keating/weaver's croft" <wevrscroft@aeroinc.net>

I was sampling some Atwater-Bronson variations on an 8S jack loom. With one tie-up, shaft one holding half the ends floated slightly when all the other shafts were raised. With another tie-up, shaft one had to be held down in
order to get a shed at all when all the other shafts were raised.

I haven't run into this problem before and don't understand what causes it nor why the change in tie-up made such a difference. Can this be corrected or at least improved? I'm about to rethread and will have some unused shafts so could play with moving some of the shaft one threads onto a free shaft if that might help.

Thanks,
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  Sun Sep 19 05:20:37 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA29280; Sun, 19 Sep 1999 05:20:37 -0600 (MDT)
Received: from smtp11.bellglobal.com (smtp11.bellglobal.com [204.101.251.53]) by salmon.esosoft.net (8.8.5) id FAA29258; Sun, 19 Sep 1999 05:20:30 -0600 (MDT)
Received: from elainegz@ppp5714.on.bellglobal.com (ppp5714.on.bellglobal.com [204.172.198.26]) by smtp11.bellglobal.com (8.8.5/8.8.5) with SMTP id HAA21695 for <weavetech@List-Server.net>; Sun, 19 Sep 1999 07:24:12 -0400 (EDT)
Message-ID: <002101bf0292$3c38cf20$1ac6acce@elainegz>
From: "Elaine" <elainegz@sympatico.ca>
To: <weavetech@List-Server.net>
Subject: Re: shaft float
Date: Sun, 19 Sep 1999 07:28:48 -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 4.72.3110.5
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3110.3
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

My 8-shaft came with a rod that attaches to the frame below the harnesses. Springs are attached to the rod which hook on to the harness that has to be held down to produce added tension. I think you can weight the harness and solve the problem in the same way that the spring does. - Elaine(Toronto)

-----Original Message-----
From: Jane Eisenstein <janee@softweave.com>
To: weavetech@List-Server.net <weavetech@List-Server.net>
Date: September 18, 1999 10:36 PM
Subject: shaft float

> I was sampling some Atwater-Bronson variations on an 8S jack loom. With one tie-up, shaft one holding half the ends floated slightly when all the other shafts were raised. With another tie-up, shaft one had to be held down in order to get a shed at all when all the other shafts were raised.

> I haven't run into this problem before and don't understand what causes it nor why the change in tie-up made such a difference. Can this be corrected
or at least improved? I’m about to rethread and will have some unused shafts so could play with moving some of the shaft one threads onto a free shaft if that might help.

Thanks,

Jane

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

Hi Jane -

This (I am sorry to say) happens all the time to me. I just get into the "swing" of a treadling style which includes occasional reaching in with a hand to push down shaft one. Good thing it's shaft one! On my loom, a Macomber, once I push it down, it stays down. I have found that when a lot of shafts are up, shaft one wants to go more rather more than usual.

Two solutions: pushing down with your hand (not so great, but always works!) and second, distribute the threads to share at least one other shaft. Whenever I have a spare shaft, I do this and find it to be a great help. (Of course, one must remember to suitably modify the tie-up.)

Anne in Annandale
arwells@erols.com

Jane Eisenstein wrote:

I was sampling some Atwater-Bronson variations on an 8S jack loom. With one tie-up, shaft one holding half the ends floated slightly when all the other shafts were raised. With another tie-up, shaft one had to be held down in order to get a shed at all when all the other shafts were raised.
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To reply privately, send message to Anne Wells <arwells@erols.com>

>From owner-weavetech@List-Server.net Sun Sep 19 08:44:20 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA24924; Sun, 19 Sep 1999 08:44:20 -0600 (MDT)
Received: from spamgaaac.compuserve.com (as-img-3.compuserve.com [149.174.217.146]) by salmon.esosoft.net (8.8.5) id IAA24916; Sun, 19 Sep 1999 08:44:19 -0600 (MDT)
Received: (from mailgate@localhost)
    by spamgaaac.compuserve.com (8.9.3/8.9.3/SUN-1.6) id KAA24851; Sun, 19 Sep 1999 10:44:18 -0400 (EDT)
Date: Sun, 19 Sep 1999 10:44:00 -0400
From: Deb McClintock <DEBMCCLINTOCK@compuserve.com>
Subject: looms wet from flooding - how to treat?
To: WEAVE DIGEST <weaving@quilt.net>, RUG <rugtalk@rugweavers.com>, weavetech <weavetech@List-Server.net>
Message-ID: <199909191044_MC2-8571-CED1@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

>From the looks of the tv reports my personal home in Delaware came thru just fine compared to the Carolinas and folks in New Jersey. Areas where I volunteer and teach were not so lucky. The Center for Creative Arts in Yorklyn, Delaware ended up with about 6 inches of water thru the first floor studios. An amazing fact considering you have to go up a flight of stairs to enter the building.

The loom studio where I teach ended up with water also. We had to throw away all of our donated yarns and I've just put my teaching library in the freezer to "freeze dry" the books and magazines. They were on a shelf above the flooding but are still wet. I'm going back this afternoon to pull out my small hand equipment (reeds, shuttles and other stuff) to get them away from the moisture.

My loom question is this....the 7 looms (all kinds) were sitting in 6 inches of water. The treadles and lower framework of the looms are wet. What is the best way to salvage this looms? I plan to put a small space heater in the area to wick moisture and will oil any metal parts to prevent rust. Is this the best way? I've refinished looms but have never dealt with "wet" wood. Any suggestions on list or off list would be appreciated. I'll combine them and put them back on line for folks to see.
Other textile related areas in tri-state area impacted that I am aware of....

Greenbank Mill - basement flooded where wood working area located, exhibit area and looms are ok, sheep are ok
Harmony Weavers - housed in CCA same as my classes. Lower shelf of library soaked. They are freezedrying the books also. Lost a slide projector and other supplies. They helped move looms in the center so that soaked carpet can be removed.
Philadelphia Guild of Handweavers - Manayunk - very lucky water came up between guild house and Wilde Yarns, Some minor flooding thru back wall from cliffs. Nothing significant. We tried to have a guild sale Saturday (beautiful day) downer was that the police closed main street due to streets further downstream cracking up from water pressure. Got lots of cleaning and planning done.

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

A trick I was shown using rubberbands and a paper clip helps the baby wolf when this happens. Maybe it will be adaptable to your loom.

Chain 2 or 3 rubber bands together. Put rubber bands around the frame just above the lamms using a larks head knot. (Most looms have some kind of a frame piece around the lamms or jacks. Then continue the rubber band chain to go around the 1st lamm. Use paper clip to hook back to the rubber band on the frame. This provides extra tension on the lamm and keeps the shaft down.

This happens with Atwater-Bronson and Summer and Winter when a lot of treadles are tied to shafts 1 and/or 2. I think it is the weight of all of the treadles tied to those shafts that causes the float. The rubberbands
counter the weight of the treadles. So a change in tieup can change the problem.

Our guild had a workshop this spring with a summer & winter threading where all of the pattern treadles were tied to shaft 1. Lots of floating shaft ones. Deanna showed us this trick and no more floating shafts. The weaving went very quickly then.

Judie

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

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

I have lost a URL to a site that listed definitions of different types of fabrics and would appreciate it if someone can supply it.

In particular, I have just bought some lovely cotton lawn from Lunn fabrics and am about to buy some polyester organza at a fabric store. Does anyone know what these fabric terms mean?

Jo Anne

Jo Anne Ryeburn  ryeburn@sfu.ca
To: weavetech@List-Server.net  
From: Wheat Carr <wheat@craftwolf.com>  
Subject: Re: looms wet from flooding - how to treat?  
In-Reply-To: <199909191044_MC2-8571-CED1@compuserve.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

> My loom question is this....the 7 looms (all kinds) were sitting in 6 
> inches of water. The treadles and lower framework of the looms are wet. 
> What is the best way to salvage this looms? I plan to put a small space 
> heater in the area to wick moisture and will oil any metal parts to repress 
> rust. Is this the best way? I've refinished looms but have never dealt 
> with "wet" wood. Any suggestions on list or off list would be appreciated. 
> I'll combine them and put them back on line for folks to see. 
>
It may be too late some additional care for the supports/frame and treadles, 
but you may also want to run a dehumidifer in that room. This is greatly 
helping our efforts to dry out things where Floyd's winds won over our 
efforts to keep things under tarps and plastic sheeting.

And since even with a heater in the room, until it all drys, there is the 
potential for other wood parts to become warped.

Hope this helps

Wheat

> Other textile related areas in tri-state area impacted that I am aware 
> of....
> 
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> area and looms are ok, sheep are ok
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> from cliffs. Nothing significant. We tried to have a guild sale Saturday 
> (beautiful day) downer was that the police closed main street due to 
> streets further downstream cracking up from water pressure. Got lots of 
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> 
> To reply privately, send message to Deb McClintock 
<DEBMCCCLINTOCK@compuserve.com> 
>

To reply privately, send message to Wheat Carr <wheat@craftwolf.com>
WeaveTech Archive 9909

>From owner-weavetech@List-Server.net  Sun Sep 19 11:11:49 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id LAA15564; Sun, 19 Sep 1999 11:11:49 -0600 (MDT)
Received: from smtp.jjj.net (root@smtp.jjj.net [209.235.31.137]) by salmon.esosoft.net (8.8.5) id LAA15559; Sun, 19 Sep 1999 11:11:47 -0600 (MDT)
Received: from HENRY (usr1-1.connex.net [209.116.252.159]) by smtp.jjj.net (8.9.1/8.9.0) with SMTP id NAA29576 for <weavetech@List-Server.net>; Sun, 19 Sep 1999 13:09:16 -0400 (EDT)
Message-Id: <3.0.3.16.19990919130934.360f9c44@smtp.jjj.com>
X-Sender: wheat@smtp.jjj.com
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (16)
Date: Sun, 19 Sep 1999 13:09:34 -0400
To: weavetech@List-Server.net
From: Wheat Carr <wheat@craftwolf.com>
Subject: Re: Fabric definitions
In-Reply-To: <l03130300b40ab3c1e446@[209.53.61.10]>
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 08:40 AM 9/19/99 -0700, you wrote:
> I have lost a URL to a site that listed definitions of different types of
> fabrics and would appreciate it if someone can supply it.
> 
> In particular, I have just bought some lovely cotton lawn from Lunn fabrics

Lawn is a lightweight cotton - it is somewhere between semi-transparent and
almost opaque - favored for night dresses (not the "old-fashioned phrase"
as well as blouses/"shirtwaists" - particularly about the time of the last
turn of the century. It is still much favored for similar use.

It also works well to make "crinkle" or "broomstick" skirts.

> and am about to buy some polyester organza at a fabric store.

Organza, often available in cotton, silk, and of course today in polyester.
It is often used in "night dresses" and in many Formal dress styles. It is
usually at least semi-transparent & transparent and may be often be found
decorated with metallics. It is usually fairly stiff but does drape
somewhat.

I have and seen other use COTTON organza for broomstick skirts, but the
poly or silk would not hold the crinkle very well, if at all.

It is often used in underskirts or recently in some of the Madonna type
clothing
and overskirts for forever in formal clothing. Most recently I saw it used,
VERY effectively, in place of mosquito netting for feather weight felt.

Both are often used by makers of Saris - Arab and more so Egyptian ( or at
least by all I know who custom make these garments)

In any case, I would definitely Pre-Wash & iron flat the cotton. Poly
rarely shrinks and cotton or silk almost always do. But I have learned
that sometimes blends act funny so always prewash and finish ANY fabric
prior to laying out the pattern and sewing.

It will also give you a much better idea for the final drape for the item
after it has been washed/dried/ironed (bless that mangle )

Others experience may vary - Their definitions for the fabric may differ,
WeaveTech Archive 9909

but the above may be helpful to you.

Wheat

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

>From owner-weavetech@List-Server.net  Sun Sep 19 12:37:58 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA28052; Sun, 19 Sep 1999 12:37:58 -0600 (MDT)
Received: from phantom.golden.net (phantom.golden.net [199.166.210.30]) by
salmon.esosoft.net (8.8.5) id MAA28034; Sun, 19 Sep 1999 12:37:51 -0600 (MDT)
Received: from fiberworks (ASS2-01-104.cas-gue.golden.net [209.5.242.104])
  by phantom.golden.net (8.9.3/8.9.3) with SMTP id OAA12009
  for <weavetech@List-Server.net>; Sun, 19 Sep 1999 12:37:56 -0400 (MDT)
Message-Id: <4.1.19990919142417.0092ecb0@pop.golden.net>
X-Sender: fiberworks@pop.golden.net
X-Mailer: QUALCOMM Windows Eudora Pro Version 4.1
Date: Sun, 19 Sep 1999 14:33:36 -0400
To: weavetech@List-Server.net
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: floating shafts
In-Reply-To: <19990909190957.DAA19804@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

Hi Jane:
When every other thread on a draft is on the first shaft, and all shafts
are in use, I add weight to the offending shaft to keep it from floating
(add tension to spring on the AVL)
If I have extra shafts then I use them to increase pattern possibilities <G>

Difference in tieup may be due to fact that the more shafts are lifting in
the second tieup, thereby causing more drag on shaft 1 threads as they go by.

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 Sep 19 14:19:29 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id OAA12799; Sun, 19 Sep 1999 14:19:29 -0600 (MDT)
Received: from mail.netaxs.com (mail@mail.netaxs.com [207.8.186.26]) by
salmon.esosoft.net (8.8.5) id OAA12787; Sun, 19 Sep 1999 14:19:24 -0600 (MDT)
Received: from [207.8.207.41] (ppp41.blackbox1-mfs.netaxs.com [207.8.207.41])
  by mail.netaxs.com (8.8.7/8.8.5) with ESMTP id QAA07602
  for <weavetech@List-Server.net>; Sun, 19 Sep 1999 16:19:29 -0400 (EDT)
X-Sender: janee@pop3.netaxs.com
Message-Id: <l03130300b40af3836cd[@207.8.207.170]>
In-Reply-To: <4.1.19990919142417.0092ecb0@pop.golden.net>
References: <19990909190957.DAA19804@salmon.esosoft.net>
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Sun, 19 Sep 1999 16:19:42 -0400
Thanks for the various suggestions. As the second threading only required 5 shafts, I redistributed shaft 1 ends over 4 shafts. Hopefully, this will do the trick as I don't want to make lifts any harder by weighing down shafts.

It seemed strange to me that the tie-up that gave the most problems had fewer shafts per treadle. It had more treadles tied to shaft 1 though, so the comment about the weight of unused treadles causing the floating sounds right. Whatever the cause, it took a hard push to get/keep shaft 1 down when the other shafts were all raised.

Jane

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

In The Primary Structures of Fabrics by Irene Emery, pages 190-192 there is a section on Gauze, Leno, and Fancy Gauze, which includes a reference to *lawn*. If you have the book, read the whole section as it is very interesting. As in today's weaving world, the reasons why a weave structure is so titled is not always clear. To quote the book:

"The word leno may not have been used in English at all prior to the 19th century. It is commonly said to derive from the French _linon_; leno is said to connote 'cross-woven' or 'gauze-woven' 'lawn' but again there is no explanation for the implication of cross-weaving."

This is a terrific source book and good reading as well...hope this helps. I think Linda Heinrich may also have referred to "lawn linen" in her book The Magic of Linen, but it was just mentioned in passing as getting its name from the French city as this is where it was woven.

Sue

To reply privately, send message to Sue Hunt <drloom@compuserve.com>
WeaveTech Archive 9909

X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Tue, 21 Sep 1999 06:50:55 -0400
To: weavetech@List-Server.net
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: Fabric definitions
In-Reply-To: <l03130300b40db31e446@[209.53.61.10]>
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 08:40 AM 9/19/99 -0700, Jo Anne wrote:

>In particular, I have just bought some lovely cotton lawn from Lunn fabrics
>and am about to buy some polyester organza at a fabric store. Does anyone
>know what these fabric terms mean?

A good reference for textiles is the "Fairchild's Dictionary of Textiles"
by Phyllis G. Tortora and Robert S. Merkel. It is published by Fairchild

The definition of lawn is "A fine, plain weave, relatively sheer cotton
fabric made in close constructions. Generally made of fine, combed singles
although some cheaper carded yarn qualities also are produced. The fabric
has more body than VOILE, and is bleached, dyed, printed. ... The term lawn
originally was used for fine, plain weave linen fabric with an open
texture, which currently is called linen lawn. ..."

Fairchild's says that organza is, "A lightweight, transparent fabric in
plain weave with a crisp hand that usually is made of very fine filament
yarns. Most commonly used fibers are silk, nylon, polyester or rayon. In
silk, the stiffness is provided by natural gum that remains on the
filaments. In manufactured fibers, a special finish is required."

Janet
_________________________________________________________________
Janet Stollnitz             jstoll@cpcug.org
Silver Spring, MD
_________________________________________________________________

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

>From owner-weavetech@List-Server.net Tue Sep 21 05:50:58 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id FAA24632; Tue, 21 Sep 1999
05:50:58 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id
FAA24624; Tue, 21 Sep 1999 05:50:56 -0600 (MDT)
Received: from authoriu (laurel-md-43.idsonline.com [209.8.42.43])
by cpcug.org (8.9.1a/8.9.1) with SMTP id HAA17786
for <weavetech@List-Server.net>; Tue, 21 Sep 1999 07:47:43 -0400 (EDT)
Message-Id: <3.0.3.32.19990921074458.006dd2b8@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Tue, 21 Sep 1999 07:44:58 -0400
To: weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: AVL cloth storage
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
Another question from the AVL newbie:

I have just put a quite short warp on my AVL--just 5 yards. The length was constricted by the fact that part of the warp was from a dye class this summer at MAFA--we had been instructed to bring one warp each in cotton and wool of 100 ends each, 5 yards long. For my "wool" warp, I used some wonderful 50/50 silk/kid mohair that took the dye just beautifully. I've worked it into a scarf warp along with black Jagggerspun Zephyr, which is the same weight as the dyed section of the warp.

Here's my question: on a warp as short (and narrow) as this, does it make sense not to bother tying onto the front apron? When you don't tie on, do you let the cloth accumulate on the sandpaper beam, that is, does it roll up on the beam? Or do you advance it beyond the sandpaper beam & let it more or less accumulate on the floor? I can cut off between scarves, so I don't need to let the whole 5 yards drop to the floor if that's the preferred approach.

TIA for any help,
Ruth

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

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

---

I've got a 60" AVL and when I do scarves I use this shorter tie on rod. Let me try and explain [remember weavers should have very good imaginations ] I have two long pieces of light weight nylon cord with long loops at each end. Each cord is something over 2 yards long so it reaches from the back beam to the fell line of the cloth. I loop each cord onto the rod which is at the end of the cloth storage while it is all wound up on the storage beam. I place these cords about 24” apart [centered of course] as that is the length of the rod I will be using. I tie a couple of cords around the storage beam to hold the original [long ]rod in place on the storage beam as it is easier.
to do this if the rod is stable.

I now feed these two long cords up to the fell line just like they were the storage cloth and loop the 24" rod between the two cords. I then tie on just as if it were a full width rod. This works just fine and is easier to handle with such a narrow warp on a wider loom. I hope you can visualize this. It is much easier to see than describe.

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

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

---

Margaret

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

Yes, the cloth take up works as usual but it just takes the stress off a narrow warp from the wide rods and cloth beam. I found using the regular cloth beam was very heavy for scarf warps.

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

To reply privately, send message to "Darlene Mulholland" <darmul@netbistro.com>
Here's my question: on a warp as short (and narrow) as this, does it make sense not to bother tying onto the front apron?

Ruth Blau <rsblau@cpcug.org>

This is not an uncommon issue which we had to face in the mill whenever we did samples on looms other than our handlooms.

The fundamental issue has to do with the placement of the cloth roll at the back of the AVL loom while the take-up roll is at the front. Separating these two, rather than having one roll perform both functions, is admittedly the right thing to do since the functions of take-up and cloth accumulation are distinct in loom operation. However because this loom is designed to be operated by foot power, it was perhaps thought that placement of the cloth roll at the back of the loom was necessary to avoid space problems caused by a full take-up roll near the operator's feet. However, there are other solutions such as Hattersley and Griffin which put the two rolls, though still functionally and physically separated, in close proximity to one another and to the operator. These should be examined.

AAF

ALLEN FANNIN, Adjunct Prof., Textile Science
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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>

Hi Ruth
You are solving all your A.V.L. problems faster than I did, my excuse is
that I didn't have anyone to ask!!
I often weave relatively narrow warps (handtowels, table mats etc.)
about 6 metres long and they wind on the cloth beam with no trouble
at all. Recently I have experimented with dispensing with the apron and
just winding threads around the beam --- probably illegal -- but it
works.
See you in Cincinnati

Audrey in Western Australia

To reply privately, send message to Audrey Ford <amsford@omen.net.au>

> From owner-weavetech@List-Server.net Wed Sep 22 06:42:05 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id GAA08109; Wed, 22 Sep 1999
06:42:05 -0600 (MDT)
Received: from imo18.mx.aol.com (imo18.mx.aol.com [198.81.17.8]) by salmon.esosoft.net
(8.8.5) id GAA08102; Wed, 22 Sep 1999 06:42:03 -0600 (MDT)
From: Lorele3773@aol.com
Received: from Lorele3773@aol.com
by imo18.mx.aol.com (mail_out_v22.4.) id tIHoa12734 (4540)
for <weavetech@list-server.net>; Wed, 22 Sep 1999 08:41:31 -0400 (EDT)
Message-ID: <41d10dfe.251a287b@aol.com>
Date: Wed, 22 Sep 1999 08:41:31 EDT
Subject: Re: AVL Cloth Storage
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 26
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

My experience dictates that any time I have a short (4 yards or less)
warp of fairly fine yarns, I use the sandpaper beam exclusively. Pretty sure
it's not illegal. I finished a couple of vest out of Zephyr with no problem
in this fashion.

But, if the warp is much heavier, the build up on the front beam gets to
be too bulky and the angle of the beater at the fell line is out of place, as
well as the angle of the warp through the heddles. It can drastically reduce
the shed. Since I don't have a fly shuttle to know for sure, I'd venture a
guess that a large build up might restrict the action of it, also.

My problem comes with the cloth storage weight not being heavy enough to
advance. Solved that by placing 2 - 1/4 inch coarse threaded bolts in the
top most holes on the weight and suspending a dead weight (in my case, a
shortened sash weight from an old wooden window) as extra leverage. Works
great!
Happy Weaving...it finally got cool in Texas
Lorelei

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

> From owner-weavetech@List-Server.net Wed Sep 22 07:47:44 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id HAA21405; Wed, 22 Sep 1999
07:47:44 -0600 (MDT)
Received: from darius.concentric.net (darius.concentric.net [207.155.198.79]) by
salmon.esosoft.net (8.8.5) id HAA21390; Wed, 22 Sep 1999 07:47:42 -0600 (MDT)
Received: from mcfely.concentric.net (mcfely.concentric.net [207.155.198.83])
by darius.concentric.net (8.9.1a:(98/12/15 5.12))
id JAA29596; Wed, 22 Sep 1999 09:47:45 -0400 (EDT)
[1-800-745-2747 The Concentric Network]
Received: from crc3.concentric.net (ts002d12.mid-mi.concentric.net [206.173.103.72])
Hi Audrey and Ruth,

I too weave narrow widths on a wide AVL. I use a cloth apron and I slip a narrower wooden stick into the pockets with the rod and then lash on to the stick. I usually use a meter stick which I had cut in half for some experiments. These lab meter sticks are rectangular so they do not bow. I like them so much that I have bought a couple more from a lab supply house, so I have a twenty inch and a forty inch stick to use on the my 60” loom. They are used for scarves and towels respectively.

Also, I had occasion to ask Tom about weaving onto the sandpaper breast beam. He said this works well for short runs of a few yards. So Audrey, I think you are legal. Like Audrey I weave 10 or 15 yards of towels, 20” wide and have no problem with take up on the back beam.

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

----- Original Message ----- 
From: Audrey Ford <amsford@omen.net.au>
To: <weavetech@List-Server.net>
Sent: Wednesday, September 22, 1999 1:38 AM
Subject: A,V.L. cloth storage

> Hi Ruth
> I often weave relatively narrow warps (handtowels, table mats etc.)
> about 6 metres long and they wind on the cloth beam with no trouble at
> all. Recently I have experimented with dispensing with the apron and
> just winding threads around the beam --- probably illegal -- but it
> works.
> See you in Cincinnati
> >
> Audrey in Western Australia
> >
> To reply privately, send message to Audrey Ford <amsford@omen.net.au>
>
To reply privately, send message to "Sue Peters" <yapeters@concentric.net>

>From owner-weavetech@List-Server.net Wed Sep 22 07:52:40 1999
Hi Darlene:
The short rod solution is **brilliant**
I had the long rods replaces on the 48" AVL to heavier ones that I like
better and that causes it to flop around as it goes from sandpaper to
storage beam.
I tried using a short rod in the apron but then the apron flops loosely and
got tangled in the springs.
This avoids all that.

I don't like putting the scarves around the sandpaper to build up there
because the increased diameter of the beam changes the geometry of the
shed. I have tried just letting the cloth fall to the floor - ONCE. It
gets in the way of treadling! Even the 2 yards for one scarf is too long.

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>
Dear Ruth,

When using a short warp, I don't let the cloth roll around the sandpaper beam. Rather, I let it hang down in front of my knees until it is long enough to roll around a piece of PVC pipe (2""). I have two loops of cord on the separator beam, and I put the ends of the pipe in those loops. I weave away, stopping now and then to roll up the cloth. I secure the cloth at each selvedge edge with a clip or a pin so it will stay rolled up.

Good luck,

Betty Alexander

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

A year ago, a small group of weavers got together (electronically) and agreed that there was room in the weaving world for an Internet list directed at intermediate and advanced weavers. We researched providers and hashed out among ourselves what our intro letter would be--the "Welcome to WeaveTech" letter that you get when you subscribe. This letter would set the tone for and define the direction of this new list, and we spent nearly two months sending drafts round & round among us till we were comfortable that we had gotten it about right.

A year later, we now have over 400 participants on this list, and the conversation among us has been lively, enlightening, helpful, and best of all, civil.

As we approach our Year One anniversary, we find it is necessary once again to pay the provider of our server space, Eosoft. The first year of WeaveTech was funded by contributions from the founding members. After some discussion among the founders, we decided that we would open up donations to all list participants. We hope thereby to give everyone a sense of ownership in the list, and if we raise enough money, we can use the extra to purchase more archive space.

With that in mind, we come to you with this request for donations. Here are the ground rules:

1. Donations are *entirely* voluntary. No one will be thrown off the list for not contributing.

2. Donations should be small, perhaps no more than US $5.00.

3. Donations should be sent to Amy Norris, the list administrator. Amy's address is:

   Amy Norris
   8742 Teasdale Avenue
   St. Louis, Missouri USA
   63124-1926

4. If we raise money in excess of what is needed for providing the basic list service, we will apply the extra first to purchasing more archive space. If there is money left after we have all the archive space we could possibly need, we will apply it to the following year's service and perhaps not come back to you quite so soon for more donations.

5. We will publicly account for *all* money. We will post the total amount received to the list, but we will not publish the names of individuals or the amounts that each contributes. We will also itemize all expenses: how much goes for the next year's basic service; how much will be applied to additional archive space; and how much (if any) is being held over to pay for services and archive space for the following year.

6. If you do not live in the US or Canada and it is awkward for you to send a donation, don't feel that you have to. If you wish to send a donation anyhow, please make it in the form of a postal money order in US dollars.

Thank you in advance for any contributions you care to make to our wonderful electronic conversation about weaving.
Ruth -
when I was a newbie (HA!) - ok, lemme start again:
My first AVL warp was full width ('cos I had been advised not to
do a narrow one), but short - maybe 3 meters. I decided I would
not bother with the cloth storage, so I just wrapped the warp
around the sandpaper beam. I decided the 3 meters would not make a
too big difference to the beam diameter, so I just left it there.

I had a hopeless time of beating that plain weave square, so I
asked advice of this list (as some of you might remember). Someone
(maybe Ingrid B? - sorry, don't remember) said she *always* used
the cloth storage, that IHO that helped with the beating problem.
On my next warp, same length, same cotton, same set, shadow weave,
I decided to use the cloth storage. That warp was also my very
first sectional. It *was* easier to beat (tho' I'm still out of
square... still beating much harder that on my rigid-tension CM).
Wether this has to do with the sectional or the cloth storage
system, or if it has any bearing on your question, is anybody's
guess.

- As an aside: I have seen old photos (too small, and not showing
the details) of looms without any cloth storage roll. These were
"ordinary" handlooms (2 or 4-shaft counterbalanced), and if I
remember correctly, the text said they were used for weaving
vadmal. The weaver had a heap of cloth accumulating on the floor -
or it must have ended up on the treadles. There was no description
of how this worked, and it looked very awkward. Does anybody know
anything about this?

Kerstin, packing horsehair for my booth at VAV in Malmo, Sweden
HI all....are there any owners of the AVL Studio loom out there? I would like to hear from you privately if possible....please address to apbutler@ync.net
I have questions about the loom and its performance. Thanks in advance!
Su Butler :-) apbutler@ync.net

To reply privately, send message to "Su Butler" <apbutler@ync.net>
>like to hear from you privately if possible....please address to
>apbutler@ync.net
> I have questions about the loom and it's performance. Thanks in advance!
>Su Butler :-) apbutler@ync.net
>
>To reply privately, send message to "Su Butler" <apbutler@ync.net>

Sue, I don't have the AVL Studio loom, but I do have the 40" 16-shaft
dobby folding loom if you have any questions on it.

DeAnne Rosen
krosen@ukans.edu

To reply privately, send message to Karl Rosen <krosen@eagle.cc.ukans.edu>

If you don't mind my asking...what does it cost for a year of service for our list? It
would give us an idea what contributions should be.

Thanks,
Sara
snordling@angelfire.com
back on the list after a completing my move to Texas,

Angelfire for your free web-based e-mail. http://www.angelfire.com
At 12:35 PM 9/21/99 -0700, you wrote:

>Who-what are Hattersley and Griffin and are these other solutions?

>Myra <archfarm@nas.com>

Hattersley is the original automatic handloom used in the weaving of Harris Tweed. It had several take-up roll configurations, namely the high roll and the low roll. In either case, the cloth roll was placed directly under and was turned by the take-up roll so that regardless of the width or length of the warp, the same leader apron could be used.

Griffith is the present successor to the Hattersley and is a fully automatic, shuttless handloom which uses a similar take-up roll configuration as did Hattersley.

The problems which are being discussed in relation to AVL stem from the cloth roll being placed at the back of the loom while the take-up roll is at the front necessitating a very long leader apron. There is also the matter, not presently under discussion, of the fly waste from the warp being deposited on the woven goods as they are transported to the back of the loom onto the cloth roll.

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>
Prof. Fannin:

What is happening with the on-line course?

Yehudit

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

Hi all,

Today I have been in the booth all day, hanging up our things. Elisabeth Tritthart has been visiting me with her daughter for 2 days and we have had a lot of fun. We went to a studio with about 80 looms and Elisabeth took a lot of pictures, she was also weaving a bit in a 100 shaft drawloom, just to get the feel. Now to bed, and then up early to have more weaving fun tomorrow......@nne

Anne M=Ebrottsson
****************************************
spiderwoman@swipnet.se
=20
****************************************

To reply privately, send message to <spiderwoman@swipnet.se>

Anne M=E5rrottsson
                        ************************************
spiderwoman@swipnet.se
                        =20
                        ************************************
"A year later, we now have over 400 participants on this list, and the conversation among us has been lively, enlightening, helpful, and best of all, civil."

This is indeed both true and wonderful and everyone of the 400+ participants deserves both credit and congratulations on both their civility and their ability to express themselves clearly on sometimes difficult topics. I would be delighted to make a financial contribution to the continuation of this unique and informative group. However, to do all the foregoing I simply need to write a check and not waste a lot of bandwidth.

The real point of this note is to suggest an expansion of the concept: Much of what we would like to share with others in the group is often beyond the scope of a brief e-mail message or of interest to only a small subset of people. However, by expanding to a web page format with archives, it would be a simple matter to accommodate longer messages with pictures, diagrams, attached *.wif files - in fact "articles" - that would be posted directly to the archives with just a brief summary (abstract) posted to weave-tech itself. The interested reader can then get the longer piece from the archives and read it or print it out at their convenience. This would also afford the opportunity for further comments linked to the original article.

I, for one, would be more than happy to contribute the cost of a magazine subscription to a computer searchable database of articles and commentary that I can query several years later when the interest arises without having to go search through back-copies of magazines to find that i can put my hands on every issue except the one I am looking for at the moment.

In the best of all possible worlds, such an archive would be a collaborative effort with Complex Weavers whose illustrations often leave much to be desired and cannot, of course, include wif files.

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>
<red faced> It has been brought to my attention (thx, Vernice) that we neglected to tell you how to make out your checks if you would like to contribute to WeaveTech. Please make out your checks to Amy Norris. She's going to handle the money, as she already so ably handles our relationship w/ our server provider, Eosoft.

Ruth

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

Hi Ruth: Seems Like a 'fair' decision to open up donations to all list participants on a voluntary basis. Two curious questions; What does it cost to (1) provide the basic list service for a year and (2) purchase more archive space?

Ev Berry

To reply privately, send message to ECBERRY <ecberry@ComCAT.COM>
WeaveTech Archive 9909

I am in the process of weighing rug yarn I know I will never use. It is 100% wool as far as I know, there is the regular weight, and weight for heavy warps. You name it. I will be selling this as a complete lot. There is 50-70+ pounds, some on cones, some skeined, some wound with the large size ball winder. The colors range from several shades of green, browns, naturals, red/orange, and more. If you are interested, please email me privately, I will have better details this weekend. I am cleaning house to get ready to start building elsewhere and prepare for my eventual move. I will have books later. The price will be $75.00 plus shipping. Such a steal. Thanks for your consideration.

Carol in the Flatlands of MI

To reply privately, send message to Grand Larseney <fiberweaver@worldnet.att.net>
P.S. The reason why I will never use it is because I don't do rugs. Finer types of weaving are more my thing, so time to let someone else use it.

Carol

I do fine (mostly linen) weaving also, but am interested in trying some rugs...give me a little incentive if I have all that yarn around!

Thanks,

Shawn

----- Original Message ----- 
From: Grand Larseney <fiberweaver@worldnet.att.net>
To: <weavetech@List-Server.net>
Sent: Thursday, September 23, 1999 7:29 PM
Subject: Re: Lot of Rug Yarn for Sale

---
>
P.S. The reason why I will never use it is because I don't do rugs. Finer types of weaving are more my thing, so time to let someone else use it.
>Carol
>
To reply privately, send message to Grand Larseney <fiberweaver@worldnet.att.net>

---

To reply privately, send message to Shawn Cassiman <2tarotz@win.bright.net>

---

From owner-weavetech@List-Server.net Thu Sep 23 20:34:34 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id UAA03083; Thu, 23 Sep 1999 20:34:34 -0600 (MDT)
Received: from forward.win.bright.net (forward.win.bright.net [208.140.2.19]) by salmon.esosoft.net (8.8.5) id UAA03076; Thu, 23 Sep 1999 20:34:32 -0600 (MDT)
Received: from pavilion (cab-cas1-cs-174.win.bright.net [208.140.10.174]) by forward.win.bright.net (8.9.0.Beta3/8.9.0.FNG_Buil d) with SMTP id VAA17514 for <weavetech@List-Server.net>; Thu, 23 Sep 1999 21:34:33 -0500 (CDT)
From: Shawn Cassiman <2tarotz@win.bright.net>
Message-ID: <012201bf0645$de7ff0e0$240a8cd0@pavilion>
To: <weavetech@List-Server.net>
References: <199909230330.VAA07423@salmon.esosoft.net>
<37EAE14E.2FEB60CC@worldnet.att.net> <37EAE207.624BB80B@worldnet.att.net>
Subject: Re: Lot of Rug Yarn for Sale
Date: Thu, 23 Sep 1999 21:32:44 -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 5.00.2615.200
X-MimeOLE: Produced By Microsoft MimeOLE V5.00.2615.200
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I do fine (mostly linen) weaving also, but am interested in trying some rugs...give me a little incentive if I have all that yarn around!

Thanks,

Shawn
I am very interested in buying your wool yarn. Do you have any white also? 
thanks, Kathleen hndwvnds@ccrtc.com ps any linen or cotton seine warp

-----Original Message-----
From: Grand Larseney <fiberweaver@worldnet.att.net>
To: weavetech@list-server.net <weavetech@list-server.net>
Date: Thursday, September 23, 1999 9:23 PM
Subject: Lot of Rug Yarn for Sale

I am in the process of weighing rug yarn I know I will never use. It is 100% wool as far as I know, there is the regular weight, and weight for heavy warps. You name it. I will be selling this as a complete lot. There is 50-70+ pounds, some on cones, some skeined, some wound with the large size ball winder.
The colors range from several shades of green, browns, naturals, red/orange, and more. If you are interested, please email me privately, I will have better details this weekend. I am cleaning house to get ready to start building elsewhere and prepare for my eventual move. I will have books later. The price will be $75.00 plus shipping. Such a steal. Thanks for your consideration.
Carol in the Flatlands of MI

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

To reply privately, send message to "Kathleen Stevens" <hndwvnds@ccrtc.com>
Even on short warps I will use the apron and route the web to the cloth storage roller. I have found that as the cloth builds up on the sandpaper beam, the diameter changes, the fell line is raised, and the beat can be affected.

When the apron brings the rod to the cloth storage roller, I cut the cloth off the apron, and masking tape it to a plain roller. This is much lighter and easier to deal with when I remove the cloth and roller to my inspection table. While I realize not everyone has the luxury of an inspection table, the rod and apron are heavy and can be cumbersome, especially dealing with a narrow warp on a wide loom.

Laura Fry
HI

Just heard from a friend that she has a 8 shaft, 48", Modular AVL for sale. Usual disclaimers. Reply to browns4@pilot.msu.com if interested. Loom lives in the middle of the Mitten (Michigan).

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

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

There was talk some time ago about various counters that have been used for measuring yarn. I've tried looking for some of these counters (spinning counters for fishing lines, walking counters, etc.) without success.

Does anyone have experience with the AVL counter used on their tension box?

Reply to me privately if you prefer. TIA

Lois

--
Lois Mueller
Wooden Porch Books
books@woodenporch.com
There have been several inquiries regarding what we pay in admin costs for the list.

There is a $50 annual fee (as long as we pay by the year; more if we pay for less than a year) which includes 3 MB archive space. Soon after the list started we determined that the archive space would be insufficient and paid for an additional 6 MB of archive space for 11 months at $1 per MB per month...a total of $66.

So, for the first year's service, we have paid $116. We will certainly pay at least that much in Year 2, depending on archive needs, etc.

While I'm writing, a gentle reminder: in replying to 'for sale' messages like the recent one about rug wool, please direct further questions and responses to the individual posting the message, not to the list address. Thanks.

Amy Norris
amyfibre@aol.com

To reply privately, send message to AmyFibre@aol.com
Sue Peters near the Saginaw Bay
<yapeters@concentric.net>
----- Original Message ----- 
From: Lois <books@woodenporch.com>
To: <weavetech@List-Server.net>
Sent: Friday, September 24, 1999 5:14 AM
Subject: AVL yarn counter

> > Does anyon have experience with the AVL counter used on
> their tension box? 

I have an AVL counter for my tension box and it works well. Have to make sure you click it each time and think it could have been placed a little better but it works well.
> 
> Reply to me privately if you prefer.TIA
> 
> 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 "Sue Peters" <yapeters@concentric.net>

>From owner-weavetech@List-Server.net Sat Sep 25 07:38:54 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id HAA07474; Sat, 25 Sep 1999 07:38:54 -0600 (MDT)
Received: from spdmgaae.compuserve.com (ds-img-5.compuserve.com [149.174.206.138]) by salmon.esosoft.net (8.8.5) id HAA07456; Sat, 25 Sep 1999 07:38:45 -0600 (MDT)
Received: (from mailgate@localhost)
   by spdmgaae.compuserve.com (8.9.3/8.9.3/SUN-1.6) id JAA02984
for weavetech@List-Server.net; Sat, 25 Sep 1999 09:38:18 -0400 (EDT)
Date: Sat, 25 Sep 1999 00:37:56 -0400
From: Margaret Windeknecht <MWindeknecht@compuserve.com>
Subject: AVL Studio Looms
To: "INTERNET:weavetech@List-Server.net" <weavetech@List-Server.net>
Message-ID: <199909250938_MC2-863B-6DB3@compuserve.com>
MIME-Version: 1.0
Content-Transfer-Encoding: quoted-printable
I have been happily weaving away on my AVL Studio Loom for 3 months+. It is outfitted with Air Assist. I use Weave Point and the Weaving Cartridge (love that!).

Any questions or discussions about performance, I would be happy to be involved.

Margaret

Lois,
I have the AVL yarn counter and use it only when I am winding yarn onto my spools. It is very accurate. When I am winding yarn onto my sectional beam I use the AVL mechanical rotation counter. This counter clicks off the times my beam turns (1 yard each rotation). I found this more reliable than having the counter on my tension box.

Happy weaving,
Rosemarie in San Diego

To reply privately, send message to Rosemarie Dion <rdion@home.com>
Rosemarie wrote:
>When I am
>winding yarn onto my sectional beam I use the AVL mechanical
>rotation counter. This counter clicks off the times my beam
>turns (1 yard each rotation). I found this more reliable
>than having the counter on my tension box.

Does anyone use the AVL electronic revolution counter for sectional
warping? If so, does it work? My b'day & the arrival of my AVL more or
less coincided last summer, and the electronic rev counter was my husband's
b'day gift to me. I haven't used it b/c I haven't put on a sectional warp
yet, but I'm getting there (which means I'm beginning to think about it
very seriously <ggg>).

Ruth

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

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

I have also come to the conclusion that for sectional warping a beam rotation counter is more accurate than a yardage counter (which we do have on our tensioning device - which is a different story).

So I have just built a rotation counter out of an old electronic rain guage. Most rain guages have two parts: The rain collector which has a little bucket inside of it that, when it is full, tips down and clicks a microswitch when it dumps its load of water; and the indoor display that counts and displays the clicks. I took the case off the bucket assembly, mounted the bucket and its microswitch on a small bracket, attached the bracket to the loom with a C-clamp and put a stiff straw (actually a piece of plastic designed to protect the edge of a car door) on one of the end pegs of the beam. Every time the beam comes around, the straw tips the bucket and the counter display advances by one. Voila!

New, a rain guage cost under $70.00; used - and they can be very used since all you need to do is clean up the bucket hinge or at worst replace the microswitch - they cost very little when you can find one (Ask at yard sales of folk who are moving).

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>
HI Margaret.....can you discuss the advantages of the weaving cartridge system, perhaps beyond the obvious answer of being able to weave when the power goes out? Also, how necessary is the Air Assist on such a small loom?

Thanks!

Su :-) apbutler@ync.net

---

Ruth Blau
rsblau@cpcug.org

can you discuss the advantages of the weaving cartridge system, perhaps beyond the obvious answer of being able to weave when the power goes out?

I *think* you still need power to read the cartridge. Here are three advantages I can think of (BTW, I did not buy the cartridge system when I bought my AVL last spring): (1) you don't need a computer right next to your loom. This can be handy from a space perspective; having a computer cart next to an already large piece of equipment (the loom) can gobble up space pretty fast. (2) If you're a one-computer family, you can keep the one computer where it's handy for everyone else to use, while you still use it for designing. (3) If you have more than one AVL, you can run one or both off cartridges, still needing only one computer for designing. The computer can be hooked up to one of the looms, or can be in some other location w/ both looms running on cartridges.

I don't think you save money using the cartridge system over setting up a computer next to the loom (if you have just one loom). These days, you can get a quite powerful brand new computer from someplace like Dell for well under $1,000. I believe the price for the cartridge system is comparable—a bit less, but not much. So number (2) above isn't really much of a money-saver. You *would* save money over the cost of 2 or more
computers for 2 or more AVL looms, and number (1) above still holds--the cartridge takes up less space.

Ruth
rsblau@cpcug.org
across the Potomac River from Washington, DC
------------------------------------------------------------------------
To reply privately, send message to Ruth Blau <rsblau@cpcug.org>

Dear napkin exchange participants,
Yesterday my package of napkins arrived here in Nijmegen. It was exiting to open it, to see the napkins and to read the letters to them. In my package were the fabrics of Beryl Moody, Marjie Thompson, Michel Williams, Lynn Gonzalez, Eileen Thompson, Inger Seitz and Cynthia Broughton.

Beryl did a 24 shaft color-and-weave pattern in olive green and natural colored cotton, in a pattern with double border. Marjie wove a huck pattern in off white. Michel dyed her warp in deep colors and wove in 2/2 twill, Lynn did a fancy twill on a 10 shaft point threading in dark colors, Eileen designed multicolored borders, squarily (is this a proper word?) in a natural white background. Iger threaded in 8 shaft pointtwill, dyed the warp in sections and wove a goose eye variation and Cynthia calles her weaving structure in double two tie unit weave: Ribbons.

All napkins but Michael's are hand hemmed. Michel did a hemstisch finish. Thank you all very much, and thank you, Sue, for doing a great job of being exchange mum.
I hope to read messages from many of you, about what you got.
I enjoyed this project.
Greetings, Erica

To reply privately, send message to "Su Butler" <apbutler@ync.net>
Hi Ruth,
I bought the AVL electronic revolution counter first, and discovered it shut itself off after 10 minutes of non-use. As I stop many times during the warping process this was quite disturbing. I returned it for the mechanical revolution counter. The mechanical revolution counter is a straightforward click and count mechanism. You have a pin on your wheel, when the wheel revolves the pin hits the counter. You are able to reverse the counter position and keep track of the number of yards you weave. You do have to remember to reset the counter each time you begin a new section, but this has to be done with both mechanisms.

Happy weaving,
Rosemarie in San Diego

To reply privately, send message to Rosemarie Dion <rdion@home.com>
WeaveTech Archive 9909

Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

FYI:
www.ebay.com has some weaving equipment. There is a complete studio for bid also.

Cynthia Tiger

To reply privately, send message to Cynthia Tiger <ctiger@frii.com>

Since I belong to so many lists, there is a person that went and checked out that studio already. Here is a copy of that message so that anyone interested can CONTACT her. Looks like one of those deals where the "owners" think they are sitting on a real gold mine, someone told them to post this outrageous price for OLD equipment and supplies and figures there is a sucker out there that will go for it. IMHO, for what is being offered, you could buy brand new at the SAME price for the almost identical equipment. I deal in used equipment and this is definitely out of line. DO NOT CONTACT ME, I AM JUST PASSING THE MESSAGE ON!

Subject: Re: weaving equipment on ebay-Buyer BEWARE

Since I belong to so many lists, there is a person that went and checked out that studio already. Here is a copy of that message so that anyone interested can CONTACT her. Looks like one of those deals where the "owners" think they are sitting on a real gold mine, someone told them to post this outrageous price for OLD equipment and supplies and figures there is a sucker out there that will go for it. IMHO, for what is being offered, you could buy brand new at the SAME price for the almost identical equipment. I deal in used equipment and this is definitely out of line. DO NOT CONTACT ME, I AM JUST PASSING THE MESSAGE ON!

Subject: W - Weaving Estate

I went to view in person the weaving studio estate that's listed on eBay. The weaving things have been stored in the basement for many years - the woman was 93 and apparently had not woven for a long long time. The persons settling the estate have no idea what pieces of anything go with what, and things are just scattered all over the basement. The things pictured on eBay are the best of the lot for sure.

The looms - they are in good shape at a look. The warp has been on a
LONG time and frays to the touch. I couldn’t tell if the beams were warped or if the beater bar was warped, but it is 16 harnesses (6 not on and stored in a corner) and has several partially rusted reeds (stored across the room). The baby Mac is in the same shape. Only the large Mac is pictured on eBay.

The yarns - these are all the shelves of yarns pictured on eBay. There is no more yarn that I saw anywhere. Unfortunately though the yarn was some nice name brands (Lily), most of it has had the labels ripped off the inside of the cones and has been stored in plastic bags for years in a damp basement. I took the bags off several of the cones, bags thick with dust, and pulled some of the strands. There are mostly thin wools - several shelves - all of which frayed under my fingertips as I ran them down the cones. The cottons that were out frayed when I pulled at the strands as opposed to snapping. The few cones of linens held up the best but there was not much of them - half of one shelf maybe. And the synthetics-well...........

I told the woman that is arranging the sale of these on eBay that the yarns were poorly stored and that she really ought to mention on the auction or to any potential buyers that there are not all yarns that are useable, but she seemed opposed to that idea or at the least did not seem to understand why what I was telling her was important.

If anyone would like to ask me any questions feel free to write me.

Vikki

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

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

>From owner-weavetech@List-Server.net Sun Sep 26 15:23:57 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id PAA10115; Sun, 26 Sep 1999 15:23:57 -0600 (MDT)
Received: from cpcug.org (cpcug.org [205.197.248.25]) by salmon.esosoft.net (8.8.5) id PAA10108; Sun, 26 Sep 1999 15:23:55 -0600 (MDT)
Received: from authoriu (laurel-md-37.idsonline.com [209.8.42.37]) by cpcug.org (8.9.1a/8.9.1) with SMTP id RAA29649 for <weavetech@List-Server.net>; Sun, 26 Sep 1999 17:20:23 -0400 (EDT)
Message-Id: <3.0.3.32.19990926171736.006c3758@cpcug.org>
X-Sender: rsblau@cpcug.org
X-Mailer: QUALCOMM Windows Eudora Pro Version 3.0.3 (32)
Date: Sun, 26 Sep 1999 17:17:36 -0400
To: weavetech@List-Server.net
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: weaving equipment on ebay
In-Reply-To: <37EE6936.DB2AC078@frii.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

>www.ebay.com has some weaving equipment. There is a complete studio for >bid also.

If this is the equipment somewhere in upstate NY, a person on the other
WeaveTech Archive 9909

weave list has gone to see it and found it in not great shape. If anyone is interested in it, you can email me privately & I'll give you the email addy of the person who has been to see it.

Ruth

rsblau@cpcug.org

across the Potomac River from Washington, DC

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

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

At the risk of exposing my ignorance (all too easy to do), where is Nijmegen where Erica de Ruiter is?

--
Barbara Nathans   Bellport, Long Island, New York

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>
Tom Vogl <tpv@world.std.com> wrote:

I have also come to the conclusion that for sectional warping a beam rotation counter is more accurate than a yardage counter (which we do have on our tensioning device - which is a different story).

I don't understand. A Rev counter counts revolutions. A Yardage counter counts yardage. They are not directly comparable. Do you mean that the Rev counter you use is more accurate counting revs than your yardage counter is accurate counting yards? That seems to have little bearing on anything.

If you mean that you get a more accurate count of yardage using the rev counter, then my experience is much different. When you use the rev counter how do you take into account that the beam diameter (and circumference) changes as more yarn is wound on?

IMHO if one wants to measure yardage then, under normal circumstances, an accurate yardage counter will provide better results than a rev counter.

Dick Lindell
mailto:dlinnell@netexpressnet
Check out my new size die cut cards at http://www.angelfire.com/il/dickshome
---
The first step to wisdom is in calling things by their right name.
---  Lao Tzu

To reply privately, send message to Dick Lindell <dlindell@netexpress.net>
can you discuss the advantages of the weaving cartridge
system, perhaps beyond the obvious answer of being able to weave when the
default power goes out?

But without power how do you run the CompuDobby? Neither the cartridge
nor the CompuDobby are battery operated--or is there yet one more thing
to add to my gift list?

The main advantage is that one doesn't have to have a computer sitting
by the loom--one doesn't even need to have a computer sitting in the
house/studio! The cartridge can be programmed at the office if
necessary. One may have more than one treadling pattern in the
cartridge, but beware that there is a limitation as to maximum number of
rows--one long pattern may impinge on space for other designs.

Margaret Coe
Tucson, AZ

To reply privately, send message to Marge Coe <MargeCoe@concentric.net>
Su Butler wrote:
> can you discuss the advantages of the weaving cartridge
> system, perhaps beyond the obvious answer of being able to weave when the
> power goes out?

My mistake folks.....I was thinking about the cartridges while my power was
bleeping in and out today, and wrote the above....I *meant* to say ....being
able to weave without a computer directly attached to the mechanism........

Retreating back to my corner....sorry about that!
Su :-)

---

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

---

Ingrid Boesel <ingrid@fiberworks-pcw.com>

Hi Sue:

> Hi Margaret.....can you discuss the advantages of the weaving cartridge
WeaveTech Archive 9909

> system, perhaps beyond the obvious answer of being able to weave when the
> power goes out?

Ummm. The compudobby must still be plugged in. <G> It is an advantage if
your computer is not in the same room as the loom.

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  Mon Sep 27 05:06:04 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id FAA09890; Mon, 27 Sep 1999
05:06:04 -0600 (MDT)
Received: from smtp3.erols.com (smtp3.erols.com [207.172.3.236]) by salmon.esosoft.net
(8.8.5) id FAA09881; Mon, 27 Sep 1999 05:06:02 -0600 (MDT)
Received: from LOCALNAME (216-164-128-251.s251.tnt1.lnhva.md.dialup.rcn.com
[216.164.128.251])
   by smtp3.erols.com (8.8.8/8.8.5) with SMTP id HAA23453
   for <weavetech@List-Server.net>; Mon, 27 Sep 1999 07:05:57 -0400 (EDT)
Message-ID: <37EF774A.1B4@erols.com>
Date: Mon, 27 Sep 1999 06:55:22 -0700
From: Anne Wells <arwells@erols.com>
X-Mailer: Mozilla 3.01C-DH397  (Win16; I)
MIME-Version: 1.0
To: weavetech@List-Server.net
Subject: Re: napkin exchange
References: <199909261900.NAA18050@salmon.esosoft.net> <37EEA333C9521B38@mindspring.com>
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

Erica lives in the Netherlands.
Anne in Annandale
arwells@erols.com

Barbara Nathans wrote:
>
> At the risk of exposing my ignorance (all too easy to do), where is
> Nijmegen where Erica de Ruiter is?
> --
> Barbara Nathans   Bellport, Long Island, New York
>
> To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>

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

> From owner-weavetech@List-Server.net  Mon Sep 27 07:06:51 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id HAA27375; Mon, 27 Sep 1999
07:06:51 -0600 (MDT)
Received: from europe.std.com (europe.std.com [199.172.62.20]) by salmon.esosoft.net
(8.8.5) id HAA27369; Mon, 27 Sep 1999 07:06:50 -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 JAA23830
   for <weavetech@List-Server.net>; Mon, 27 Sep 1999 09:06:52 -0400 (EDT)
Received: from world.std.com (8.9.3/8.9.3) with ESMTP id JAA03050
   for <weavetech@List-Server.net>; Mon, 27 Sep 1999 07:05:18 -0400 (EDT)
Message-ID: <37EF6C1D.4AAB3506@world.std.com>
Dick Lindell wrote (in part):

"IMHO if one wants to measure yardage then, under normal circumstances, an accurate yardage counter will provide better results than a rev counter."

Dick’s statement is certainly correct as written. However, it contains two implicit assumptions, neither of which we find are met in practice.

The first is that what one wants is either a yardage count or a revolution count. Actually, either of these is a surrogate for what we want. What we need is to get the same length of warp of about the right length (usually around 20 yards) onto each section. We find that this approach minimizes loom waste.

The second assumption is that yardage counters are accurate. The fact that this is not generally true of available yardage counters as they are used in practice has been discussed on this list recently.

So, we find that to get the same length onto each section, a revolution counter is more reliable than a yardage counter given that the phone rings and the pot boils over and the UPS man comes and ..., all while we are trying to warp.

Cheers,

Tom.
To clarify on the weaving cartridge, the Compu-Dobby does need to be plugged into the computer to program the cartridge. If that isn’t possible, even with a long serial cable, you can get a Programming Station to keep at the computer for that purpose.

Tom @ AVL
info@avlusa.com

To reply privately, send message to Grimi@aol.com
particularly an accurate measure of each section length when section warping
is done. The requirements are all the more difficult in that the
measurement is made on a moving warp sheet with handloom equipment which
does not always provide the best possible section-to-section tension control.

The second statement above is not entirely correct. If one considers Tom's
qualifying phrase, "...available yardage counters as they are used in
practice..." perhaps the statement bears some merit. However one should
never stop at the level of what is currently available when it applies to
handloom weaving since there is often much more available if practitioners
would only look out beyond the narrow bounds of this limited trade.

We warped in our mill under power at speeds of around 400 yards per minute.
We had yardage counters all over which were accurate at those speeds to
within mere inches or less. We did not measure yardage on a single end,
but rather the moving surface of the entire section was measured and
converted by the counter into yardage. However, these counters were
designed to do the job which they did and were not adapted from some application for
which they were not really intended. Space does not permit more detail
about counters here, but a little bit of research would reveal to anyone
keenly interested the far wider range of counters available than the few ill
suited ones currently in handloom use.

The third statement requires that strong exception be taken. Measuring the
yardage of a warp section by counting the revolutions of the reel or beam
may give a sufficiently accurate section to section uniformity but in no way
will be accurate in measuring the actual length of each section since the
circumference of the section(s) increases with each revolution.

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>
Allen Fannin wrote:

> <snip>Space does not permit more detail
> about counters here, but a little bit of research would reveal to anyone
> keenly interested the far wider range of counters available than the few ill
> suited ones currently in handloom use.
> 
>
> Allen,

Where would you suggest I do my "bit of research" to find a suitable
counter? I have never used a counter so I have no idea which ones
are accurate and which ones are not.

Lois

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

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

I wind a lot of warps on the sectional beam and use a combination of
yardage counter and revolution counter. I measure a thread to the length
the warp should be then tie (and wind) it onto the spool that will be in
the center part of the section I am winding. I wind the section using the
revolution counter. When I get to the knot I know the warp is the correct
length. I note the number of revolutions the beam has turned on a piece of
masking tape that I put on the end of the beam at the "cut point" and wind
the rest of the sections accordingly. That way the warp is the correct
length and all the sections are the same.

Brenda

To reply privately, send message to Brenda Stultz <bjstultz@prairienet.org>
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

Just a curiosity, but would welcome any views on the observation.

I can't find any of the full colour, full page AVL loom adverts in recent weaving magazines, does this signify anything? There is mention of the weaving school and software in the semi-display ads but that is all.

Any one with an insight?

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
I am about to purchase a new bobbin winder. Two brands, Schacht and LeClerc, are on sale until Nov. 30 at the Fiber Loft, in Henniker, NH. Can anyone help me decide which brand to buy? Both are $182.

I presently have an old one by Clemes and Clemes. The tapered cones to hold the prins are made of aluminum and have ridges worn deeply into them. Set screws hold these cones onto the shafts. I've not found a source for replacements. Any advice here?

Peggy Church

To reply privately, send message to "Peggy Church" <chweaver@ma.ultranet.com>

>From owner-weavetech@List-Server.net Tue Sep 28 09:46:34 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA12483; Tue, 28 Sep 1999 09:46:34 -0600 (MDT)
Received: from burgoyne.com (burgoyne.com [209.197.0.8]) by salmon.esosoft.net (8.8.5) id JAA12455; Tue, 28 Sep 1999 09:46:29 -0600 (MDT)
Received: from loom (pmc41.burgoyne.com [209.197.2.145]) by burgoyne.com (8.9.1/8.9.1) with SMTP id JAA12360
  for <weavetech@List-Server.net>; Tue, 28 Sep 1999 09:46:31 -0600
From: "Judie Eatough" <jeatough@cougar.netutah.net>
To: <weavetech@List-Server.net>
Subject: RE: Bobbin Winders
Date: Tue, 28 Sep 1999 09:45:27 -0600
Message-ID: <NDBBIFBOMLMBGFHHPCKLMLBCCAA.jeatough@cougar.netutah.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 IMO, Build 9.0.2416 (9.0.2910.0)
X-MimeOLE: Produced By Microsoft MimeOLE V5.00.2615.200
Importance: Normal
In-Reply-To: <003a01bf09c4$e0927d80$46f5accf@chweaverma>
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

>>I presently have an old one by Clemes and Clemes. The tapered cones to hold
the prins are made of aluminum and have ridges worn deeply into them. Set
screws hold these cones onto the shafts. I've not found a source for
replacements. Any advice here?<<

When we needed to replace these at the university we got new ones from Robin
and Russ. And more oiling of the turning shafts has slowed down the wearing
of ridges.
If you intend to give your bobbin winder hard use look for ball bearings rather than brass bushings. The metal cones are far superior to a rubber drive attached to the motor. I have also had wear with the aluminum cones, stainless is preferable. Check with AVL. Others may be available too. As far as replacing the cones any machine shop probably could turn them for you.

Cynthia Broughton

Peggy Church wrote:

> I am about to purchase a new bobbin winder. Two brands, Schacht and LeClerc, are on sale until Nov. 30 at the Fiber Loft, in Henniker, NH. Can anyone help me decide which brand to buy? Both are $182.
>

To reply privately, send message to kip broughton <cynthb@uswest.net>

I've worked out a nifty method of preparing my warps for mordanting and painting, that keeps tangling to just about zero. I'd like to share it =
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with you. After spending many hours detangling spun silk warps, I turned to experienced weaver Nish Raymond and together we came up with the following method:

Measure the warp sections for dyeing on the warp beam. Make crosses using the AVL tension box frequently (I do a cross every two revolutions). Sections are coded by the number of knots at the first cross. All cross knots are on the same side of the section. When I lay out the sections for painting, I can know for sure that each is right side up, and in the correct order. I can split sections in detailed ways because the threading order is intact, every two yards. Finally, after all the handling, I rethread each section back into the box and wind on. Sounds tedious, but this saves me a lot of time! A finer reed on my tension box would eliminate using the heddles the second time through. =20

Peggy Church
chweaver@ma.ultranet.com

To reply privately, send message to "Peggy Church" <chweaver@ma.ultranet.com>

>From owner-weavetech@List-Server.net Tue Sep 28 10:34:30 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id KAA25765; Tue, 28 Sep 1999 10:34:30 -0600 (MDT)
Received: from newmail.netbistro.com (newmail.netbistro.com [204.239.167.35]) by salmon.esosoft.net (8.8.5) id KAA25647; Tue, 28 Sep 1999 10:34:09 -0600 (MDT)
Received: (qmail 9578 invoked by alias); 28 Sep 1999 16:34:12 -0000
Received: (qmail 9548 invoked from network); 28 Sep 1999 16:34:10 -0000
Received: from ip157.dialup.pgonline.com (HELO netbistro.com) (204.239.167.157) by newmail.netbistro.com with SMTP; 28 Sep 1999 16:34:10 -0000
Message-ID: <37F0E563.1CF5DB67@netbistro.com>
Date: Tue, 28 Sep 1999 08:57:23 -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: counters
References: <199909280933.DAA15977@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

I got my counter (which measures in feet) through an industrial supply outlet. The brand name is Veeder-Root. It comes with various wheels for measuring different things. I have two wheels - one heavily textured which I use on the loom to measure yardage as I weave. The other has a channel which I use when measuring yarn going onto spools.

Interestingly, I got the catalogue from a friend who works at a local pulp mill. When I looked at the catalogue more closely, it said that they had been suppliers to the textile trade for x number of years. :)

Later when we added a pick counter, we also got a Veeder-Root brand counter.

As far as measuring the warp, I count revolutions. I find that the fudge factor is such that a revolution count is sufficient. I have also measured the circumference of my bare beam, and a filled mega warp and calculated the difference/average. For my method of working, this works well enough.
As most of the handweaving world is doing it for their own pleasure, each person will have to determine their own allowance for fudge and waste. My best advice is to get to know your own tools and method of working. In the 'olden' days, weavers didn't have counters and such - they just put their warps on and wove them off. Production weavers generally did the same thing over and over again, so they got to know their waste allowance very well.

As individuals, most of us do completely different things each time we set up our looms. We are also aiming for incredibly high standards of perfection. Maybe we need to just relax a little and enjoy the process a bit more. If you run out of a yarn, of course that's a problem. But in terms of waste, I will often wind up with a yard or so of loom waste. When you weigh it out, it's usually pretty small potatoes - unless we're discussing silk or linen. Cotton costs out at around 12$ Cdn per pound. Most of us waste more than that on lottery tickets or whatever!

Industrial suppliers are quite happy to get cash sales - and they are filled with all sorts of toys, er tools. Check the yellow pages, and phone or surf the 'net when you are looking for specific things. OTOH, if we don't support our handweaving suppliers, we might not have them for long, either. So, is it more important to be perfect? or consistent? A question each of us will have to answer for ourselves. My vote is for consistent....I've long ago given up on perfection as those who know me will attest!!! :)

Laura Fry

who would rather play, but the bills gotta get paid - back to the mega warps

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

I think that is a fabulous way of handling warps for painting! Many, many thanks for sharing. I'm going to try and see how I do with it. Makes perfect sense to me.
Hi all..sorry if you receive this twice....a former student of mine has
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decided weaving is not her thing....she has a brand new Gilmore 32" 8S floor loom (this is not the Little Gem, but an actual non-folding floor loom) in perfect condition to sell, along with warping board, bobbin winder, bench, etc.....if you are interested, the loom is in Illinois, and you can contact me for further info - *privately* at apbutler@ync.net

Although I know this person, I stand to gain absolutely nothing from this sale...just trying to help her out......

Su :-) apbutler@ync.net

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

Laura is right on target. This discussion brought to mind something that was drummed into us in graduate school: Consistency can be far more important in practice and is often far easier to achieve than accuracy. That message was reinforced by an inspirational poster I saw in the mid-fifties that read: "If a job is worth doing, it is worth doing well enough for the purposes at hand -- To do it better is to waste your time and the company's money".

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
At 07:23 AM 9/29/99 -0400, you wrote:

>This discussion brought to mind something
>that was drummed into us in graduate school: Consistency can be far more
>important in practice and is often far easier to achieve than accuracy.

Problem with this view come in following the convenience of consistency for
so long that one never really learns to be accurate. Accuracy, is like the
Chinese language: easy once one learns it.

>That message was reinforced by an inspirational poster I saw in the
>mid-fifties that read: "If a job is worth doing, it is worth doing well
>enough for the purposes at hand -- To do it better is to waste your time
>and the company's money".

Sound like why so many products are not designed/built as well as we would
all like.

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

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

Manual bobbin winders:
The big thing about bobbin winders is the winding action.
As far as I know both of these have the handles at the end of the
winder and at wheel or gears are right angles to the shaft. If you sit in
front of it, your hand is at a comfortable angle and you grasp the handle
in a natural manner and turn it with a up-away-down-toward motion that is
not stressful.

Some bobbin winders have the gear at the front and parallel to the shaft.
This means that you make tiny circles with your wrist in front of you.
Small motions are harder to control and not as efficient for long sessions
of winding. Those have skinny shafts as well and need some modification to
use with regular bobbins.

The LeClerc one that I have is a well geared unit that had to greased with
heavy black machine goop two or three times in its long life, more than 2
years) The shaft is heavy enough to take most common bobbins and the end
feed bobbins too. The bushings don't seem to wear. I give them a very
occasional drop of sewing machine or 3 in 1 oil. No other maintenance.

The Schacht one I had was also really good. I had a wood with a leather
belt and a large and small wooden wheel on an L shaped housing. I changed
the leather belt for a neoprene ring at one time. The wheel was huge and
the action was fine. The size difference between the two wheels gave a good
gear ratio and made winding very fast and controllable. What I did not
like was that it needed two extra clamps (It may now contain its own clamps
but the old one did not)

With both of these, check the opening size of the clamp to the size of the
table lip.

If the two were the same price I would get the LeClerc, more compact and in
my mind the sturdier longer lasting one.
Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Email: ingrid@fiberworks-pcw.com
One person wrote:
> That message was reinforced by an inspirational poster I saw in the mid-fifties that read: "If a job is worth doing, it is worth doing well enough for the purposes at hand -- To do it better is to waste your time and the company's money".

.... and another replied:
> Sound like why so many products are not designed/built as well as we would all like.

.... and I am chiming in to say:
> Maybe, and maybe not. This saying was repeated a bazillion times to us, as managers of large contracts for the government. If they paid for a "chevy" and we (in our infinite wisdom and technical --we thought-- superiority!) delivered a "cadillac," well then, everyone loses.

Turns out there is plenty of need for chevys in this world, and often they do the job just fine. I am struggling a little this morning to apply this to the field of textiles, but I think it is possible to do that, perhaps more than anything, in choice of materials and design.
Anne in Annandale
arwells@erols.com

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

Peggy Church wrote asking for advice on bobbin winders:
>>I presently have an old one by Clemes and Clemes. The tapered cones to= hold
The prins are made of aluminum and have ridges worn deeply into them.

Judie Eatough responded:

>>>When we needed to replace these at the university we got new ones from Robin and Russ. And more oiling of the turning shafts has slowed down the wearing of ridges.

I have a Schatch bobbin winder, bought in the late 70’s for $71.00, they are now over $200.00. An excellent winder but had same problem with the cones, deep ridges, after close to 20 years of use. The cones were replaced about a year ago at a cost of about $50.00, plus handling & shipping. Just went to check them and already show slight ridges. I would check with Robin and Russ and replace the cones, cheaper than a new one even on sale. You might be able to buy two sets of cones, one for later, for less than the price of one on sale. I don't think those ridges can be avoided, with use they eventually will happen.

Anita Bell

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

At 09:30 AM 9/29/99 -0700, you wrote:

>> Sound like why so many products are not designed/built as well as we would all like.
>>... and I am chiming in to say:

>Turns out there is plenty of need for chevys in this world, and often they do the job just fine.

>Anne Wells <arwells@erols.com>

When this kind of thinking is applied to the generic craftsmanship by which
things are made, we have trouble as we all know. Yes, a Chevy will often do
the job for which a Bently is superfluous. But...the same level of
craftsmanship should be applied equally to the making of both.

I do find it a bit strange that handloom weavers who should represent the
highest standards of excellence are actually promoting a "good enough"
approach. Is it perhaps because excellence is not easy to achieve and we
have lost the ability to strive for it against all odds and so redefine its
necessity?

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

I also agree that Laura and Tom are on target.

This it the old scientific arguments about precision (reproducibility) and
accuracy (correctness) and significant figures. Yardage counters imply
measurements to the nearest yard, not inch or millimeter. How accurate and
how precise do you need to be? This is the question that needs to be asked.

For warping the loom, consistent sections are important to me. I find that
a revolution counter helps me achieve reproducibility across the sections.
I calculate how many revolutions I will need to have the desired warp
length. If I have a little extra warp -- I can weave a sample or experiment.
It is important to me that I know the minimum length of the warp. (If I was doing production work or using a very expensive yarn, my goals might be quite different.) So I can use a revolution counter to measure my warp length. That tool is accurate enough to meet my goals. I found from experimentation that I could not count the revolutions without that tool. That is, I tried it, my sections were not all the same -- too many children and phone calls, etc.

For woven length, I often want this measurement to be more accurate. I want to know the woven length within a half or quarter inch. This means that factors such as shrinkage after washing become important to me. So I sample and develop a technique that is precise enough to accomplish the level of accuracy that I need. I however, do not waste time perfecting a technique that is accurate to the third decimal place. That kind of accuracy, while possible, would require a larger investment in time and tools.

But if I am weaving yardage, to the nearest foot is close enough for me. I want to know I have at least x yards of fabric, so I use a technique that will be precise enough to meet my goals.

Judie

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

>From owner-weavetech@List-Server.net  Wed Sep 29 08:47:03 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id IAA28716; Wed, 29 Sep 1999 08:47:03 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by salmon.esosoft.net (8.8.5) id IAA28700; Wed, 29 Sep 1999 08:47:00 -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 KAA10337 for <weavetech@List-Server.net>; Wed, 29 Sep 1999 10:47:15 -0400 (EDT)
Date: Wed, 29 Sep 1999 10:47:15 -0400 (EDT)
Message-Id: <199909291447.KAA10337@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: Counters
Precedence: bulk
Reply-To: weavetech@list-server.net

"Judie Eatough" <jeatough@cougar.netutah.net>

At 08:32 AM 9/29/99 -0600, you wrote:

>How accurate and
>how precise do you need to be? This is the question that needs to be asked.

Answer: Considering that the nearest foot would represent a degree of accuracy of 33.3% one would be hard pressed to accept this as sufficient for section to section uniformity. Again, if the equipment which provides tension is sufficiently consistent, then beam revolution count might be accurate enough. However, given that the cost of a regular yardage counter that is designed to measure the length of a moving warp sheet is not much more than a stroke counter measuring beam turns the difference become all but academic.

- 150 -
For woven length, I often want this measurement to be more accurate. I want to know the woven length within a half or quarter inch.

For measurement of woven goods, the simplest and no more costly than any other means is a pick counter which will indicate the number of picks woven.

I however, do not waste time perfecting a technique that is accurate to the third decimal place. That kind of accuracy, while possible, would require a larger investment in time and tools.

Agreed, and I would point out that most yardage counters in common use are accurate to the 1/10 of a yard, not three decimal places, considered sufficient in even the highest level of production.

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> From owner-weavetech@List-Server.net  Wed Sep 29 09:40:24 1999  
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA13862; Wed, 29 Sep 1999 09:40:24 -0600 (MDT)  
Received: from smtp3.erols.com (smtp3.erols.com [207.172.3.236]) by salmon.esosoft.net (8.8.5) id JAA13839; Wed, 29 Sep 1999 09:40:12 -0600 (MDT)  
Received: from LOCALNAME (216-164-134-224.s478.tnt3.lnhva.md.dialup.rcn.com [216.164.134.224]) by smtp3.erols.com (8.8.8/8.8.5) with SMTP id LAA00758  
for <weavetech@List-Server.net>; Wed, 29 Sep 1999 11:40:16 -0400 (EDT)  
Message-ID: <37F25A7C.737A@erols.com>  
Date: Wed, 29 Sep 1999 11:29:16 -0700  
From: Anne Wells <arwells@erols.com>  
X-Mailer: Mozilla 3.01C-DH397  (Win16; I)  
MIME-Version: 1.0  
To: weavetech@List-Server.net  
Subject: Re: quality (old sayings)  
References: <199909291421.KAA26532@mailbox.syr.edu>  
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

Allen Fannin wrote:
>  >> Sound like why so many products are not designed/built as well as we
>  would all like.
>  >...and I am chiming in to say:
>  >
>  >Turns out there is plenty of need for chevys in this world, and
>  >often they do the job just fine.
>  >
>  >When this kind of thinking is applied to the generic craftsmanship by which
>  >things are made, we have trouble as we all know.
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Oh dear! I am so sorry that you did not quote the relevant part of my message: maybe because it was at the end of the message and you didn't read it. Let me repeat what I said:

"I am struggling a little this morning to apply this to the field of textiles, but I think it is possible to do that, perhaps more than anything, in choice of materials and design."

I don't recall that anyone has suggested in this discussion that the actual making/crafting of a woven article be done in any but the best possible fashion. You will note from the original contribution to this discussion that I made (see above quote) that I suggested that in weaving, one consider the choice of materials and design. How does this apply to quality? To the chevy versus cadillac analogy?? Well, for example, if one weaves a dishcloth (which is expected to be used), one would probably NOT chose silk -- although it would work -- and one probably would not weave a 24 shaft pattern -- although one could -- as neither of these contribute to the dishcloth's function. In particular, to carry the analogy I was trying to make even further, suppose you have a commission to weave dishcloths and an agreed upon price with the buyer. Do you then weave something *even finer* (specifically, choosing more expensive materials and more complex, time-consuming structure) simply because you *can*?? If so you have woven a cadillac when a chevy will do.

I have NEVER suggested anywhere at anytime that the actual weaving one does should be substandard, sloppy, careless, poorly finished, or in any way not the very best one is capable of.

I hope my point is better understood.

Anne in Annandale
arwells@erols.com

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

---

I agree with Anne that work should have an inherent level of accuracy, precision and "quality". For instance, a carpenter's jig that holds a finished piece in proper position as it goes through a saw needs to be very precise but not beautiful; we tend to use scrap wood to build them. So, too, the amount of time and care spent winding the bobbins should be only as much as is needed to make the bobbin work well; any more is a waste.

And as to other issues, I am reminded of a remark heard in a lecture on knot theory delivered by a mathematician. He noted that his
field sometimes suffered form "inaccuracies introduced by excessive precision". Like art, ideas sometimes benefit from precision and sometimes not. That's why computer music does not approach the power of a living virtuoso despite almost certainly more accurate and more precise.

Ed Franquemont

To reply privately, send message to Ed Franquemont <incaed@lightlink.com>

---

Peggy,
I tried quite a few bobbin winders before I decided to pay the extra and get the AVL electric winder. The stainless steel points do not wear.
I recommend this winder.

Happy weaving,
Rosemarie in San Diego

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

At 11:29 AM 9/29/99 -0700, you wrote:

> Oh dear!  I am so sorry that you did not quote the relevant part of
> my message: maybe because it was at the end of the message and you
> didn't read it.

I did read the entire message but I apply a certain sense of highest
standards not only to material but to methodology and equipment as well.
Handloomweavers still, in my view, not having had exposure to the highest
of manual textile skills and technical thinking, may apply this to materials
and design as you indicated, but not in the other area which are just as
important.

AAF

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To reply privately, send message to Allen Fannin <aafannin@mailbox.syr.edu>
I've been pretty quiet as of late - due, fortunately, to lots of commissions and orders. However, I saw this thread and was reminded of something I read somewhere that I've thought of often because of something that is a sticking point with me - and I'm sure others as well. The expression was something to the effect that: If I look after the quantity then God will look after the quality.

Sometimes I have found myself immobilized when it comes to getting to the loom and weaving a project that I may have been planning for some time. I realized that this was due to the fear I have that it might not be as good as I had hoped or fail to reach the artistic standard of my previous work. On the other hand I also realize that the chances of producing an outstanding piece every time I sit down to weave is pretty difficult but the odds improve the more weaving I do. So I try to proceed on the premise "Just do it!" If each project isn't the ideal, as long as I have put the best of myself into it, it will at least be a step towards my goal. And the extra facility with my designing, materials and techniques will increase the chances of better work down the road.

I try to concern myself more with keeping my weaving and my ideas flowing than with trying to produce the "perfect" piece once in a blue moon.

Diane

Diane Mortensen
Salt Spring Island, B.C.
diamor@saltspring.com
Part of the reason for my philosophy of consistency over perfection came about as I saw new weavers struggling for perfection from the very first throw of the shuttle. But what they were actually focussed on was perfection in the cloth, instead of perfection of their technique. I urge my beginning students to focus on their technique by executing their movements in a consistent manner, rather than examining each pick for perfection as it lies in the cloth.

I show them how to hold a shuttle for maximum efficiency, and examine the rhythm of weaving, again urging consistency of movement. Once they have the physical skills of weaving, THEN we shift focus to the cloth.

Personally, I find that when I am aiming for consistency in my weaving I may occasionally touch the hem of perfection.

But, what is "perfect" cloth? To me it is a fabric that will fulfill its function. If that means that there might be one float or skip near the selvedge, I may let it pass. I have even, on occasion (GASP!) allowed a knot in the warp to just weave itself in, and if it doesn't show when inspecting and repairing, let it be.

BUT! likewise I do not sell "seconds". If I can't repair a cloth to the point that it is saleable, it goes in the rag bag. So how many sewn in flaws does it take to make something unsaleable?

It's a judgement call.

We're all entitled to our opinions. We are all entitled to agree or disagree on those opinions. In the end, we can only do the best we can with the time, tools and talents we each bring to our craft. The level of technology that we have available to us will depend on our personal resources. I often go to industry for my tools because I am a production weaver and efficiency and as much accuracy as I can afford is important to me. Believe me I spent a whole lot on my Veeder-Root tools - way more than meters supplied by the handweaving industry.

As it was pointed out to me recently, not everyone can afford this level of technology. Nor should they be forced into it by others opinions.

In the end, it is the cloth that matters. If we are producing cloth that fulfills its function, our tools are moot. If efficiency is important to us, we will learn to be as efficient as we can be. Our ancestors did not have highly calibrated meters to measure with - but they still produced stunning cloth.

Neither could they afford a high degree of waste, so I am sure that they worked as consistently as possible with the tools they did have.

Yes, we should use the "best" tools we can afford, but likewise I have seen poor cloth produced on the most expensive of looms, and stunning textiles produced on twigs and string. Of course I urge students
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to work to the highest *possible* standards in terms of weaving technique. But they also need time on the learning curve to achieve a level of skill. In the meantime, do we denigrate their efforts? Their equipment?

We can suggest to loom manufacturers that adaptations might improve their equipment. Doug made some adaptations to my vintage AVL that are now standard equipment on new AVL’s. Was it our initiative? Or great minds thinking alike? Regardless, the improvements have been made.

My focus is that of producing as efficiently as possible. Yes, I would be better off if I had an industrial power loom, a huge studio with racks that tension individual threads, and beams that can wind on at 400 yards/minute. But I can't afford the technology. I do the best I can with what I can afford. I try to encourage others to work to produce cloth that functions well, and hopefully also add beauty to our lives. But we all come to weaving with our own personal agenda which is valid for us. Therefore we must make those decisions which reflect our situation. Lists such as this are fantastic as the amount of sharing of knowledge goes way beyond what was available to me as a struggling production weaver isolated in the "far north" in the 1970's.

If we are encouraging and supportive, we will perhaps attract more weavers to the fold, increase our numbers so that our suppliers will be encouraged to provide equipment and materials for us and keep our options - the whole spectrum of them from the simplest to the most sophisticated (industrial) - open to us all.....

Cheers,

Laura Fry

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

---

"I do find it a bit strange that handloom weavers who should represent the highest standards of excellence are actually promoting a "good enough"
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approach. Is it perhaps because excellence is not easy to achieve and we have lost the ability to strive for it against all odds and so redefine its necessity?"

If a woven item is any less than perfect, is it any less valid as a piece of craft/art, or item of usefulness? I struggle with this standard thing all the time in my mind. Although I strive for no errors, they happen, and sometimes are not fixable for whatever reason. Does it make the piece any less valid? My reasons for weaving are still intact. Does this mean it is not acceptable for presentation? I am not talking inappropriate use of fibre, sett, obviously bad weaving. I am talking the little things like a fibre loop in the web that missed being caught before wet finishing, a small length of repair thread that is not quite the colour because it is a hand dyed warp and that colour is not there anymore, etc. These are things that plague us all and although we strive to avoid them they happen. I don't know that there is an easy answer.

Pamela

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

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

>From owner-weavetech@List-Server.net  Wed Sep 29 12:40:32 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id MAA01373; Wed, 29 Sep 1999 12:40:32 -0600 (MDT)
Received: from emerald.lightlink.com (root@emerald.lightlink.com [205.232.34.14]) by salmon.esosoft.net (8.8.5) id MAA01363; Wed, 29 Sep 1999 12:40:29 -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 ESMTP id OAA04672 for <weavetech@List-Server.net>; Wed, 29 Sep 1999 14:40:46 -0400
Date: Wed, 29 Sep 1999 14:40:45 -0400 (EDT)
From: Ed Franquemont <incaed@lightlink.com>
To: weave tech <weavetech@List-Server.net>
Subject: Re: thoughts
In-Reply-To: <001701bf0aa3$97f18c805$adc3b8a1@pmarriot>
Message-ID: <Pine.GSU.4.10.9909291434580.24961-100000@adore.lightlink.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

I really believe that for all its technology weaving is an art and not a science, and the goal is not perfection but rather soul. Diane and Pam both express aspects of the artists dilemma, hoping to use their bodies and skills to approximate a vision their artistic temperaments can imagine. To feel the hand of the artist---including errors---inherent in the work is for me a great joy, especially when it speaks to me of her struggle to transform her vision into fiber.

Years ago, before I wove my first traditional coverlet, I felt paralized by the scale of the endeavor and the excessive planning I felt necessary. Accordingly I went to the Merrimac Valley Textile Museum and examined hundreds of lovely coverlets of great power not only as heirlooms but also as statements of artists of any age. To my surprise I found many, many errors of all kinds; somehow, they did not detract from the power of the work. Emboldened, I set out to weave to the best of my abilities and stopped sweating the small stuff.
WeaveTech Archive 9909

Ed Franquemont

To reply privately, send message to Ed Franquemont <incaed@lightlink.com>

>From owner-weavetech@List-Server.net  Wed Sep 29 13:38:01 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA15740; Wed, 29 Sep 1999
13:38:01 -0600 (MDT)
Received: from ccrtc.com (mail.ccrtc.com [205.243.45.34]) by salmon.esosoft.net (8.8.5)
id NAA15721; Wed, 29 Sep 1999 13:37:58 -0600 (MDT)
X-Authentication-Warning: salmon.esosoft.net: Host mail.ccrtc.com [205.243.45.34] claimed
to be ccrtc.com
Received: from stevensj_home.indy.tce.com [206.230.133.60] by ccrtc.com
(SMTPD32-5.05) id A6A06B680134; Wed, 29 Sep 1999 14:37:36 -0500
Message-ID: <002a01bf0ab1$7d7d0e20$3c85e6ce@stevensj_home.indy.tce.com>
From: "Kathleen Stevens" <hndwvnds@ccrtc.com>
To: <weavetech@list-server.net>
Subject: Re: quality (old sayings)
Date: Wed, 29 Sep 1999 14:33:20 -0500
MIME-Version: 1.0
Content-Type: text/plain;
    charset="iso-8859-1"
Content-Transfer-Encoding: 7bit
X-Priority: 3
X-MSMail-Priority: Normal
X-Mailer: Microsoft Outlook Express 4.72.2106.4
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.2106.4
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

It's too exhausting to reply to the list and then get so many other remarks.  
I think Anne and Ed lost the true idea of what you meant.  And life is to
short and so is my time to try to convince others of how I feel, much less
of what I think you feel too.  Anyway, you probably have more in your camp
than you know----and who really cares?  Like I said, life is just too short.

The vet just left after two hours.  My dear, simple but pure hearted old
mare who is 35 had a stroke and if the medicine I will give her doesn't help
her, I then have to make the decision to end her life.  We have been the
best of friends for 19 years.  Things like this are more important to me,
you see?  And it's not that I do not care about your feelings---just that I
agree with your concept of craftsmanship and don't really give a hoot what
people on the list think about their weaving philosophy.  Cheers,
Kathleen

-----Original Message-----
From: Allen Fannin <aafannin@mailbox.syr.edu>
To: weavetech@List-Server.net <weavetech@List-Server.net>
Date: Wednesday, September 29, 1999 11:41 AM
Subject: Re: quality (old sayings)
Anne Wells <arwells@erols.com>

At 11:29 AM 9/29/99 -0700, you wrote:

> Oh dear! I am so sorry that you did not quote the relevant part of
> my message: maybe because it was at the end of the message and you
> didn't read it.
>
> I did read the entire message but I apply a certain sense of highest
> standards not only to material but to methodology and equipment as well.
> Handloom weavers still, in my view, not having had exposure to the highest
> of manual textile skills and technical thinking, may apply this to
> materials
> and design as you indicated, but not in the other area which are just as
> important.
>
> 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>

To reply privately, send message to "Kathleen Stevens" <hndwvnds@ccrtc.com>

>From owner-weavetech@List-Server.net  Wed Sep 29 13:39:07 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id NAA16031; Wed, 29 Sep 1999 13:39:07 -0600 (MDT)
Received: from mail.igrin.co.nz (mail.igrin.co.nz [202.49.244.12]) by salmon.esosoft.net (8.8.5) id NAA16016; Wed, 29 Sep 1999 13:39:02 -0600 (MDT)
Received: from mzwarr.igrin.co.nz (pppka-02.igrin.co.nz [202.49.245.37]) by mail.igrin.co.nz (8.8.7/8.8.7) with SMTP id HAA18996 for <weavetech@List-Server.net>; Thu, 30 Sep 1999 07:54:58 +1200
Message-Id: <199909291954.HAA18996@mail.igrin.co.nz>
From: "Michael Warr and Jean McIver" <mzwarr@igrin.co.nz>
To: weavetech@list-server.net
Date: Thu, 30 Sep 1999 07:38:25 +1200
MIME-Version: 1.0
Content-type: text/plain; charset=US-ASCII
Content-transfer-encoding: 7BIT
Subject: Re: quality (old sayings)
In-reply-to: <001f01bf0a9c$f4103b080598af4cc@Dianes.mindlink.net>
X-mailer: Pegasus Mail for Win32 (v3.01d)
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

I think that we all strive for perfection in our weaving, but I also think this means different things
to different people. Some weavers may want perfection in the amount of warp that is wound on
the warp beam. There are others who couldn't care less about that, but strive for the artistic
element in their weaving. The very best weavers may be able to do both. The very few
around the world who can, stand out from the crowd and are those weavers who we admire and look up
to. I don't think we should exclude people, or belittle their efforts, if their personal attributes
lead them to be less striving in the perfection of the web, but brilliant in the attainment of artistic
perfection. We will strive for perfection in that discipline in which we are most interested, or have
a natural leaning towards.

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>
My father told me time and again "that if a job is worth doing, it's worth doing well" and that has stood me in good stead all my life. I have never heard of 'other versions' and rankle at the thought.

I have chosen NOT to be a production weaver but one who does quality pieces, 'one at a time' ( though I wind on long warps) Yes, this means I must be money sufficient from other sources. We expect people to pay more for our goods that they would in the dept. store and they have the right to expect 'more' for the money from us. Consistent quality, and a uniqueness that they are looking for and support with their dollars. I feel they are buying 'usable art'.

Standards seems to be a dirty word now and is being called 'quality assurance'..........but it all means the same. I'm in favour of keeping the bar high and it means that people will have to stretch to reach it . Change and growth is necessary in all things.

This apparently hit a nerve.......steeping down off my box and creeping away......

Susan

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

>I really beleive that for all its technology weaving is an art and not a
>science <snip>

A couple of years ago, on another list, Ed wrote something to the effect that he viewed weaving as more like jazz than like brain surgery. I know more than one weaver who printed that out & posted it on her loom.

Viva jazz!

Ruth

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

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

-----Original Message-----
From: Ruth Blau [mailto:rsblau@cpcug.org]
Sent: Wednesday, September 29, 1999 5:35 PM
To: weavetech@List-Server.net
Subject: Re: thoughts

Someone once said to me that a "craft" was the combination of art and science .... Since there are elements of both art and science, I think the term "craft" works well.

Robyn

-----Original Message-----
From: Robyn Spady <robyns@BESTNET.com>
Sent: Wednesday, September 29, 1999 17:51:02 -0700
To: "weavetech@List-server.net" <weavetech@list-server.net>
Subject: RE: thoughts

Someone once said to me that a "craft" was the combination of art and science .... Since there are elements of both art and science, I think the term "craft" works well.

Robyn
WeaveTech Archive 9909

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> science <snip>

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that he viewed weaving as more like jazz than like brain surgery. I know
more than one weaver who printed that out & posted it on her loom.

Viva jazz!

Ruth

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

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

To reply privately, send message to Robyn Spady <robyns@BESTNET.com>

> From owner-weavetech@List-Server.net  Wed Sep 29 19:21:13 1999
Received: (salmon=localhost) by salmon.esosoft.net (8.8.5) id TAA09430; Wed, 29 Sep 1999
19:21:13 -0600 (MDT)
Received: from moe.intelos.net (moe.intelos.net [216.12.23.230]) by salmon.esosoft.net
(8.8.5) id TAA09411; Wed, 29 Sep 1999 19:21:07 -0600 (MDT)
Received: (qmail 26150 invoked from network); 29 Sep 1999 21:21:27 -0400
Received: from c3s7m19.cfw.com (HELO newwave.net) (216.12.55.20)
by moe.intelos.net with SMTP; 29 Sep 1999 21:21:27 -0400
Message-ID: <37F21275.7C01FCD9@newwave.net>
Date: Wed, 29 Sep 1999 09:21:57 -0400
From: ogden <ogden@newwave.net>
X-Mailer: Mozilla 4.61 [en]C-NECCK  (Win95; U)
X-Accept-Language: en
MIME-Version: 1.0
To: weavetech@list-server.net
Subject: Re: quality (old sayings)
References: <199909291421.KAA26532@mailbox.syr.edu>
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

- It's true that we each do our best; it is also true that our best can
  always be improved-

  This motto's got whiskers on it. But it's one that I use to whip
myself and
family into shape from time to time. It can easily be applied to loom
makers,
weavers, musicians, car manufacturers, parents, children, pet owners,
etc. It is
not a comfortable idea as it puts a burden on individuals to increase
their
efforts, and while once a very American idea, it is now out of favor as
reflected in our declining educational performance and the battlecry of the
nineties: "whatever".

However, handweaving quality certainly has improved since the 60's.
Toni,
Staunton
An interesting discussion about quality and standards. As an unphilosophical type, bottom line pragmatist, I don't feel any widely divergent viewpoints being expressed by all you eloquent people when all is said and done.

It seems to me you are saying respects and strives for the highest quality product obtainable, yet recognizes the imperfections that must be tolerated due to constraints of time, equipment, technique, etc. The perfection being sought may not be a technical one........

The makers judgement is the important one, yet many, many intangibles are present in the final judgement of a woven item that the maker may not be aware of--or the opposite may be true. A piece may have great meaning to the craftsperson that the casual viewer knows nothing of.

When I first started weaving with some of my early handspun yarn in a vest, and honestly couldn't decide whether I loved it or hated it. It was a simple grey and white twill with some dyed yarns for emphasis. I said to my spinning mentor, "Look how uneven it is, It's clearly not machine made." She reminded me of how hard someone like J. L. larson tried to find sources of such yarns. (This was in the late 70's before uneven yarns and dyeing were as valued and familiar as they are today).....

I do agree with Dianne when she said many days the important thing is to sit down at the loom and start working, without being judgemental, and without feeling it isn't worth going on if we can't assure ourselves we are going to turn out a masterpiece.

I have to unsub for 3 weeks. We are off to Western China with Craft World Tours, off the beaten tourist path to an area full of crafts. Will let you know more when we come back. Very exciting!!

Barbara Nathans    Bellport, Long Island, New York

To reply privately, send message to Barbara Nathans <bnathans@mindspring.com>
"that if a job is worth doing, it's worth doing well" <<

My parents told me this also. But, the older I get, the less I believe it always applies. Wait, wait, let me explain. <gg>

Everyday I have more jobs to do than I have time and resources to do them. So I have to pick and choose. Some don’t get done as well as they did when I was 20 something. Most are worth doing, but not well today. And some time for the things I want to do is important to me -- more important to me than doing the other jobs well.

When I first learned to weave, I was worried about doing the best design possible. Since then, I have learned to relax and now I know that there will be another warp. I have fun with the one I am working on and the ideas seem to still be there. Some things I like better than others. Sometimes I hem by hand with elegant hemstitching, sometimes by machine with good solid sewing.

Some things are worth doing even when there is not time or training to do them well. Life is full of great experiences.

And as I become older and more physically limited, I have decided that there are a lot of things that are worth doing now -- even if I remember doing them well before -- and know that I will never do them that way again. Right now I am thinking of hiking in Arches National Park - we went there this week -- and my ankle will not allow me to hike some of my favorite trails in the parks -- but there is still joy in going. And the colors are wonderful.

Judie
To my surprise I found many, many errors of all kinds; somehow, they did not detract from the power of the work. Emboldened, I set out to weave to the best of my abilities and stopped sweating the small stuff.

Oh Ed, if only the various "standards committees" with their eye loupes in place around this continent would approach weaving in this matter. I know I worked hard on a silk shawl piece (meant to symbolize wrapping my family in safety) that represented the fire evacuations last year and all the emotions that went with it only to have it dismissed from competition for almost undetectable weft loops and a repair thread that was made from weft because the warp was used up. I mean really, ....

It was not a winning issue, it was a "they did not get it" issue. I do weave many items for sale at a Provincial gallery and my stuff is not full of errors, it is stuff I am proud to put my name to. But also do pieces that reflect my need to express myself. I have been a painter, still do graphic art for weaving change, but fibre is my chosen medium for my self expression and it is so frustrating to have "standards committee's' judge my work for suitability for a gallery show.

Do painters put up with this. No. Do "standards committee's' tell the fine artist I do not like your brush handling? No. So why do we put up with this stuff in fibre? I agree, good technique is important, it is as a fine artist also. You can't break the rules till you understand them. Why are the coverlets from years ago that are full of errors lovingly admired but if produced today would not pass the "standards committee" value judgements. Do not get me wrong I love the coverlets, warts and all) I feel conference shows are for the "artistic stuff" as well as the utilitarian stuff and all should be as well produced as possible. They are all things of beauty.

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>
After many years of selling, using, and servicing other bobbin winders what we discovered was really needed was stainless steel points (cones) and ball bearings in the tailstock instead of bushings. Both are standard on the AVL Electric Bobbin Winder, along with all hardwood construction.

Tom @ AVL
info@avlusa.com

To reply privately, send message to Grimi@aol.com
I agree! Viva la Jazz!!! However, I don't know of any musician worth their salt (Jazz or other) who doesn't first know *exactly* how to use their instrument. They practice craftsmanship to the nth degree. Perfection is what they strive for. Everything is done to perfect their craftsmanship. Then, when they can do it *right* they are ready to break the rules and practice their art.

As Allen so clearly and rightly, pointed out, the attention to craftsmanship is paramount. Any shortcomings in this area will ultimately affect results. This is true even when it seems so unrelated as in determining the length of warp. Shoddy practices in one area almost always tumble over into other areas.

It is true that we cannot always afford the most expensive equipment to do the job at hand with a *perfect* result -- but we dare not try for perfection or we risk teaching ourselves to compromise due to laziness rather than neccessity.

I can always make a good piece of cloth by buying the most expensive yarn but that's not necessarily *quality*. Quality is not what you do, rather it is the byproduct of being as good as you can be at *every* part of what you do.

If you want "old sayings" -- here's another one. "Anything worth doing is worth doing at least badly."

Dick Lindell
mailto:dlindell@netexpress.net
Check out my new size die cut cards at http://www.angelfire.com/il/dickshome
---

The first step to wisdom is in calling things by their right name.
--- Lao Tzu

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

Thanks for describing your method of creating a warp for dyeing. This has been creating possibilities for me. It may take a few months to decide where to use this method, but it appeals to me and I do have the same equipment. Thanks.

Judie

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

>From owner-weavetech@List-Server.net Thu Sep 30 09:06:22 1999
Received: (salmon@localhost) by salmon.esosoft.net (8.8.5) id JAA10536; Thu, 30 Sep 1999 09:06:22 -0600 (MDT)
Received: from mailbox.syr.edu (root@mailbox.syr.edu [128.230.18.5]) by salmon.esosoft.net (8.8.5) id JAA10512; Thu, 30 Sep 1999 09:06:19 -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 LAA27563 for <weavetech@List-Server.net>; Thu, 30 Sep 1999 11:06:20 -0400 (EDT)
Date: Thu, 30 Sep 1999 11:06:20 -0400 (EDT)
Message-Id: <199909301506.LAA27563@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: excellence in weaving......
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

At 10:00 PM 9/29/99 -0400, you wrote:

> I said to my spinning mentor, "Look how uneven it is, It's clearly not machine made." She reminded me of how hard someone like J. L. larson tried to find sources of such yarns. (This was in the late 70's before uneven yarns and dyeing were as valued and familiar as they are today).....

I am not unaware of the thick and lumpy hand spun yarn thing of the 60's. My response to it was and still is: If the yarn is irregular on purpose that's fine. But if the yarn is irregular because the spinner was not skilled then that's not fine. I grew up among lots of old jazz musicians. They played lots of dissonant chords, but did so on purpose and with intent, not because they were not skilled enough to play otherwise.

AAF

ALLEN FANNIN, Adjunct Prof., Textile Science
ECR Department
224 Slocum Hall  Rm 215
College for Human Development
Syracuse University
It seems to me there is much less disagreement here than agreement...if we love weaving, it seems to me, we strive to weave perfectly but as humans, especially those of us still learning our craft, we fail to achieve what we can dream of. The striving is the issue...to strive for the best that can be achieved rather than settling for far less because it is easier. Why else do we go to conferences, take workshops, try and try again. What a delight it would be to weave the perfect dishcloth...not of silk for god’s sake, but of the perfect material for a dishcloth. And I doubt sincerely, that any of us will buy a cheaper, less effective tool because we want less in quality...we do so because that is what is available, what we can afford at the moment and I at least am always looking ahead to upgrading when I can. We also may settle for less because we do not know what is possible. Allen keeps before us an idea of what is possible because it either has been done already or can be done if...

Now I have a question. I have a schact combby and would like to know what portable pc computers others have used successful to drive the combby, especially using Fiberworks PCW. Would a celeron or AMD (I think) chip work, or does it require a Pentium II which is specified for PCW?? Thanks. I will now go back to quietly following the list again. Sharon

Sharon C. Hinze
Spokane, WA 99203

To reply privately, send message to Hinze/Wood <sharlin@uswest.net>
>using Fiberworks PCW. Would a celeron or AMD (I think) chip work, or does it require a Pentium II which is specified for PCW??

Hi Sharon....gee I hope no one tells my regular old Pentium driven computer that I am running Fiberworks PCW....works fine on mine....and my DS, who is a computer guru says the celeron chip will be adequate...even the cheaper chips are so much faster and better than the old 486's and early Pentiums.....should be no problem.....
Su :-)

To reply privately, send message to "Su Butler" <apbutler@ync.net>
We are using older Pentium 1's with Windows 98 at the university to run Fiberworks and Patternland. Both work just great with the Comby 8. OK, they are slower to use than mine at home. But not in the loom drivers -- they are still as fast.

And the old DOS programs worked just fine on a 286. Why we used it just last semester. But it was not Y2K compliant and the university needed to be Y2K compliant. Best thing all of this Y2K stuff has done for me. <gg>

But the windows versions are nicer and do do things more easily.

Judie

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

This brings to mind a saying that I have always attributed to Allen Fannin "A good handspinner knows how to spin a fine, smooth, even yarn and has sense enough not to do it" This is what I teach my spinning students - you have to know how to spin properly to break the rules. Control is of utmost importance in everything we do, be it spinning, weaving, knitting, etc. Master the art, then break the rules. Don't break the rules because you can't do any better. My 2cents worth in this long-winded discussion.

--

Shirley Browsky
Canaan Mohair
http://www3.sympatico.ca/mohairlady
mailto:mohairlady@sympatico.ca
I just read a short article on corporate art in the October 3rd IN THESE TIMES.

When commissioned to weave "works of art" for corporate offices, what are the basic conceptual, technical and business decisions do you make as a professional weaver before beginning?

Myra

Hi All, Just a small reply to the perfect issue, earlier this year, I designed and wove an opera cape which I wore in the northern Ca conference. I worked very hard on it did my very best, and was gratified to be chosen as of "equal merit" with the recipient of the H G A award. Needless to say I was thrilled. I entered it in the county fair and was awarded a third place ribbon.....enough said !!!!!!!!!..............Linda
I have just returned from a wonderful week at Fiber Forum on Whidbey Island in Washington state. Yoshiko Wada (Shibori) and Catherine Muerdter (Woven Shibori) are excellent, enthusiastic teachers who are eager to give as much information as possible about their topics.

Now I am looking at next year's list of workshops (not complete) and find that Liz Williamson is teaching Woven Texture. Can anyone tell me anything about her and what she teaches?

Jo Anne

Jo Anne Ryeburn  ryeburn@sfu.ca
WeaveTech Archive 9909

Reply-To: weavetech@list-server.net

To further tie the weaving and jazz, or music analogies together...I once heard of a friend of mine play two different violins. One violin was more expensive than the other, he had just purchased an upgrade. He played the same music on each one. But, even my unmusical ear could pick out which was the better violin by the sound.

It is the same in weaving. Some of us can't afford the most expensive equipment and weave with what we have at the moment. We may know there are better, more expensive tools, to do the task. But we work with what we can afford at the moment. The problem arises when we envision the Stradivarius (sp?) and want the Stradivarius and could even afford the Stradivarius, but no one had ever made one. Such is the case with some of the things in handweaving. We want a tool to do a certain job and we sometimes settle for a lesser tool because either no one has invented it or we just don't know where to find it if it does exist. (Money aside for the moment.)

Allan, what I think you get upset about is when someone could afford the Stradivarius and could find one to purchase, but grumbles about having to play a dime store violin. Am I close to right?

Just some musings on the topic while the spaghetti sauce simmers on the stove.

Sara

snordling

Angelfire for your free web-based e-mail. http://www.angelfire.com

Hi everyone:
Fiberworks PCW 4 literature specifies
Minimum: 486 with at least 16 Mb of RAM SVGA with 256 colors or better.
Recommended: 24 /Mb of RAM or more, PCI or VLB graphics accelerator video card.
Not Recommended: STB video card (found on many Gateway computers) may cause antialiasing of drafts (fuzzy draft, misaligned to grid)

Ingrid
Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: http://www.fiberworks-pcw.com
Myra wrote:
> When commissioned to weave "works of art" for corporate offices, what
> are the basic conceptual, technical and business decisions do you make
> as a professional weaver before beginning?

This is not even an attempt at a response, corporate commissions are not
my milieu so to speak <vbg>, but just in case any answerer omits it (too
obvious perhaps) please, please make sure all materials used are
colorfast, lightfast, have cleaning instructions, and are, most of all,
*mothproof/insect proof!*

Margaret
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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>
This morning I needed to calculate the number of different pattern combinations I could get in a 4-block structure, assuming each block has two different faces. To be more specific, I'm doing 4 blocks of 3/1, 1/3 twill on 16 shafts. I don't want any areas where all blocks are warp-emphasis or all blocks are weft-emphasis. Thru trial and error, I came up w/ 14 different treadling sequences of 4 picks each. My husband came up w/ the same answer independently, but just to be sure, I called my math/weaving guru (Anne in Annadale) and asked. Fourteen is right, she said.

OK, now here's my question (I didn't pester Anne w/ this): is there a formula that I could just plug in for such situations. For example, assume I want to do 5 blocks of 2/1, 1/2 twill on 15 shafts. Also assume that I don't want any areas of all warp-emph or all weft-emph. Can I just calculate that somehow?

Ruth

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

To reply privately, send message to Ruth Blau <rsblau@cpcug.org>
WeaveTech Archive 9909

From: Terri Tinkham <arachne@humboldt1.com>
Subject: Re: Liz Williamson?
Sender: owner-weavetech@List-Server.net
Precedence: bulk
Reply-To: weavetech@list-server.net

JoAnne
I took a two hour seminar at Convergence in Atlanta with Liz Williamson and
I spent a fair amount of time going into her 3-day pre-convergence workshop
which was held in the same building as my workshop I was most impressed
with her style, ability and her wry sense of humor. Her students also gave
her glowing recommendations. Her scarves are fantastic (I even bought
one!) So, yes, I can highly recommend her. In fact, I'll see you there!!
Terri

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

Application deadline: March 31, 2000 Rotex 2000 International Textile Art
Exhibition Show dates:
Service, 2 Ionita Cegan Street, Bl. P11, Entrance B, 5th floor, Suite 57,
Bucharest 5, ROMANIA. Prospectus available at Http://congrexpo.ebony.ro

To reply privately, send message to Linda.Lewis@asu.edu
Hi Ruth,

I think one answer is 2 to the nth power minus 2, where n is the number of blocks.

So for 3 blocks 2 cubed - 2 is 6.
For 4 blocks 2 to the 4th power minus 2 is 14.
For 5 blocks 2 to the 5th minus 2 is 30.
And so on.

This is the same formula as the one to determine the number of treadle combinations possible with n number of shafts and subtracting everything up and everything down. Where there are two possibilities, a thread is up or a thread is down.

(If I am wrong -- I know someone else will know.) I also think there are other ways that would work.

Judie
Yu[p, there's an easy formula. Each block can be in one of two states, and the blocks are independent. So there are two choices for block one, times two choices for block two, times ... times two choices for the last block. Then you've got to subtract off the 2 cases you don't want, namely all weft-emph and all warp-emph. Putting that all together, if there are n blocks, there are $2^n - 2$ combinations. (This is actually the same as the number of treadles you would need to be able to tie up all possible combinations on a n harness loom; the logic's pretty much exactly the same).

If your blocks can be in three different states (ie, block of 4 harness twill with either 3/1 or 2/2 or 1/3 twill as options), you get $3^n - 2$ possibilities. 

--jessica
jpolito@post.harvard.edu
(Oh -- by $2^n$ I mean 2 raised to the nth power).

Ruth Blau wrote:

> This morning I needed to calculate the number of different pattern combinations I could get in a 4-block structure, assuming each block has two different faces. To be more specific, I'm doing 4 blocks of 3/1, 1/3 twill on 16 shafts. I don't want any areas where all blocks are warp-emphasis or all blocks are weft-emphasis. Thru trial and error, I came up w/ 14 different treadling sequences of 4 picks each. My husband came up w/ the same answer independently, but just to be sure, I called my math/weaving guru (Anne in Annadale) and asked. Fourteen is right, she said.

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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>

To reply privately, send message to Jessica Polito <jpolito@post.harvard.edu>
> please make sure all materials used are
> colorfast, lightfast, have cleaning instructions, and are, most of all,
> *mothproof/insect proof!* 

And fireproof. In college we spent a few days on architectural commissions, what was emphasized was fire proofing as well. They get very touchy about that.

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>

> Now I am looking at next year's list of workshops (not complete) and find
> that Liz Williamson is teaching Woven Texture. Can anyone tell me anything
> about her and what she teaches?

Liz Williamson works in multi-layered weaving, and will probably be teaching in that area. She
is an excellent tutor by all reports, and her work is inspirational.

I did have a couple of web sites for her, but can't just put my finger on them both at the moment.
However, take a look at the following to see one example of her work:
Try the search engines as this is how I found her work in the first place.

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>