

<http://www.cs.arizona.edu/patterns/weaving/>

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New Year's Resolutions

It's time to make resolutions for the new year, with full understanding that most will be broken.

- Extract important articles from periodicals (long promised and now started).
- Scan documents that are in the public domain because their copyrights were not renewed (in process).
- Clear the deck of pending ephemera (hah!).
- Complete the encyclopedia article CD (definitely).
- Scan all the old weaving magazines languishing on my shelves (some, maybe).

- Scan all available ICS monographs (give it three years).

Recent Additions to the Site

January additions during the month of January are listed on this page:

[this-month.html](#)

When additions are first made in February, [this-month.html](#) will become the February page. To get the January additions after this time, use

[2005-01.html](#)

Tally

Here are the counts of documents added in January:

articles	23
books	10
illustrations	1
monographs	2
patents	35
periodicals	38
webdocs	6
other	1
total	116

Highlights

Portfolio editions of the *Shuttle-Craft Bulletin* for 1957-1959 are now available.

The liberation of publications that are now in the public domain because their copyrights were not renewed has begun. In the **periodicals** section,

there is the first issue of *Handweaver and Craftsman* (which was published without a copyright notice) and an issue of *American Fabrics*.

For those of you interested in old German books on weaving, there is an early two-volume work by Oelsner, with a supplementary volume on Jacquard design.

Two newly added books on lace deserve note:

- *Les Dentelles de l'Europe Centrale*, the lace exhibit at the 1925 Paris Exposition which shows the work of early Czechoslovak lace designers; of interest especially to those who went to the OIDPA Congress in 2004.
- *The Lace Dictionary*, a very detailed dictionary of lace in all its forms, including some machine laces.

New Feature

A few book reviews now are available on the website. Look for the word **REVIEW**. The reviews mostly are for recently added books, both reviews from **Webside** and some short reviews of other books.

If you would like to write a review, please contact me:

ralph@cs.arizona.edu

Acknowledgments

- Special thanks go to Logos Bible Software for allowing the use of their robotic scanner during its test period for scanning books on weaving. You can visit the Logos website at <http://www.logos.com/>
- Very special thanks Kris Bruland for arranging the robotic scanning, handling all the details, and delivering the results.
- Thanks to the Free Library of Philadelphia for facilitating scanning of *Fonds de Bonnets* and *La Dentelle a Valenciennes*.
- Thanks to Devon Thein for loaning her copies of *Lace Making and Collecting* and *Dentelles de l' Europe Centrale* for scanning.
- Thanks to the Interlibrary Loan Staff at The University of Arizona for assistance in acquiring documents for scanning.

Planned Additions to the Site

Aside from the ordinary, I'm starting to extract significant articles from weaving periodicals so that they will be easier to find. The first batch is scheduled to be from recently added issues of *Handweaver and Craftsman* and the *Shuttle-Craft Bulletin*.

Publication

As mentioned in previous **Webside** articles {1,2}, whether or not an old work has been published plays an important role in its copyright status.

Publication seems simple enough: making a work public. But for copyright, little is simple and legal details abound.

What constitutes publication depends on the nature of the work. It is different, for example, for writings and works of art.

For writings, publication means making a work *generally* available. Distribution of copies to a limited audience with the provision that it may not be copied does not constitute publication.

So offering a writing for sale to the public constitutes publication. And putting a writing on the Web where it is available to all constitutes publication.

But read closely the statement on publication in the current Copyright act of 1976:

"Publication" is the distribution of copies or phonorecords of a work to the public for sale or other transfer of ownership, or by rental, lease, or lending.

The law does not say anything *giving away* copies of a publication. Presumably this is covered by "other transfer of ownership", although for the Web, it would seem that transfer is implicit rather than explicit.

For copyright, it doesn't matter, since all recent unpublished works are protected by copyright anyway.

Exploring the Site, Part 2: Articles

There are more articles (2,671 as of this writing) than all other types of documents put together. The articles come from 184 publications and range from very brief encyclopedia articles to

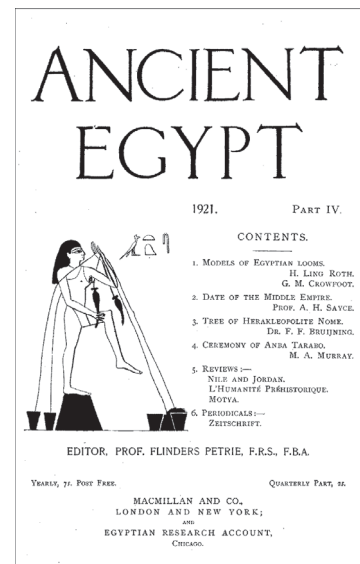
a 231-page article on child labor (I wonder how many copies of that have been downloaded). For some publications, there is only single article. For others, there are hundreds.

The way to access articles is through [articles.html](#). The screen snap below shows the beginning of the page.

Publications are listed alphabetically. The menu bar above the publications can be used to quickly get to a publication by its first letter.

Following the name of the publication is the number of articles in parentheses. For most publications there is an image of a typical cover. The cover images vary in quality and many are not to scale, but they often are interesting and provide useful information.

An example is the cover for *Ancient Egypt*:



Next time: books and monographs.

Digital Archive of Miscellaneous Material About with Weaving and Related Topics

http://www.cs.arizona.edu/patterns/weaving/articles.html

Digital Archive The Universi...ona Library UA InterLibrary Loan The Univers...ron Records Handweaving.net The Icon Pr...g Language Google Apple Amazon

Last modified Tuesday, January 18, 2005 8:11 am

Digital Archive of Articles About with Weaving and Related Topics

Links to other collections of documents:

[Books](#) | [Ephemera](#) | [Illustrations](#) | [Monographs](#) | [Periodicals](#) | [Manuscripts](#) | [Miscellaneous](#)

See also:

[Patents](#) | [Documents Created for On-Line Publication](#) | [WeaveTech Archive](#)

[A](#) | [B](#) | [C](#) | [D](#) | [E](#) | [F](#) | [G](#) | [H](#) | [I](#) | [J](#) | [K](#) | [L](#) | [M](#) | [N](#) | [O](#) | [P](#) | [Q](#) | [R](#) | [S](#) | [T](#) | [U](#) | [V](#) | [W](#) | [X](#) | [Y](#) | [Z](#) | [?](#)

Click on **cover** to get a image of a typical cover for the publication. **Note:** Not all images are to scale.

Publications

- [Agricultural Journal of India](#) (5) **cover**
- [Agricultural Journal of South Africa](#) (1) **cover**
- [All the Year Round](#) (2) **cover**
- [American Anthropologist](#) (8) **cover**
- [American Antiquarian and Oriental Journal](#) (1) **cover**
- [American Archaeology and Ethnology](#) (4) **cover**
- [American Cyclopedia](#) (5) **cover**
- [American Economic Association](#) (7) **cover**
- [American Fabrics](#) (1) **cover**
- [American Magazine of Art](#) (5) **cover**
- [American Missionary](#) (1) **cover**

The Site in Review

The start of a new year is a good time to reflect and review what's gone on the site, both for the past year and for all years.

The site started in May 1999, but there is no data on downloads prior to November 2001. Since site activity has grown rapidly, the missing data is an insignificant part of the whole as far as numbers go.

The tables and lists that follow contain a lot of information. Deciding what it all means is another matter. Comments are welcome.

Addition of Documents by Type

<i>year</i>	<i>1999</i>	<i>2000</i>	<i>2001</i>	<i>2002</i>	<i>2003</i>	<i>2004</i>	<i>total</i>	<i>percentage</i>
articles	0	3	2	152	1330	1184	2671	54.44
books	2	26	35	81	78	70	292	5.84
ephemera	0	0	0	95	150	52	297	6.05
illustrations	0	0	0	19	116	97	232	4.73
manuscripts	0	2	3	0	0	1	6	0.01
monographs	0	4	62	29	38	102	235	4.78
patents	0	0	0	161	69	75	305	6.21
periodicals	4	33	60	204	152	141	594	12.10
webdocs	4	14	7	13	21	115	174	3.54
other	1	15	9	18	30	30	103	2.10
total	11	97	178	772	1984	1867	4909	

In interpreting these features, realize that some documents started in different categories. For example, **illustrations** were moved to their current location from the **other** category starting in 2002.

Also in some cases, such as the Cyrus Uhler manuscript, updated versions superseded the original postings. This is why no manuscripts are listed as having been added in 1999.

Downloads

Downloads by Year

Here are the numbers of PDFs downloaded for years for which there is complete data. The percent increase over the previous year is shown for 2003 and 2004.

<i>year</i>	<i>downloads</i>	
2002	126,256	
2003	269,467	213%
2004	514,392	191%
total	910,0115	

11,327 PDFs were downloaded in November and December of 2001, so at the end of 2004, the number of downloads is just 78,558 short of one million. The one million mark should be passed in February or March of 2005. This doesn't count the unknown number of downloads prior to November 2001.

Most Popular Downloads for 2004

Here are the most popular documents by type for 2004. The total numbers of downloads are given in parentheses.

article: *Double-Faced Tablet Weaving*, Linda Hendrickson (536)

book: *Textile Calculations*, E. A. Posselt (627)

ephemeron: *Blooming Flower Threading Draft* (238)

illustration: *Likenesses of Joseph Marie Jacquard* (93)

manuscript: *Border Patterns for Towels* (209)

monograph: *Popular Rug Techniques*, Elmer Wallace Hickman (1,417)

patent: *Knotless Tatting* (449)

periodical: *National/International Old Lacers Bulletin, 1967-1968* (361)

webdoc: *Complex Weavers Medieval Textile Study Group Newsletter 27*, Nancy M. McKenna (2,597)

other: *Instructions for Building a 36" Wide Handloom* (1,608)

Most Popular Downloads for All Years

article: *Ply-Split Braiding*, Peter Collingwood (1,084)

book: *Jacquard Weaving and Design*, T. Bell (3,328)

ephemeron: *Blooming Flower Threading Draft* (518)

illustration: *Basket Weaver* (319)

manuscript: *Block Drafts from Heinrich Leisy's Pattern Book*, Ute Bargmann (544)

monograph: *Popular Rug Techniques*, Elmer Wallace Hickman (2,502)

patent: *Knotless Tatting* (1,020)

periodical: *National/International Old Lacers Bulletin, 1967-1968* (561)

webdoc: *Complex Weavers Medieval Textile Study Group Newsletter 27*, Nancy M. McKenna (4,151)

other: *Instructions for Building a 36" Wide Handloom* (3,199)

Downloads by Document Type

The following tables give the average number of downloads by document type. In interpreting these figures, bear in mind that some kinds of documents, like books, have been available since the beginning, but other types of documents, like articles, were mostly added in later years.

Average Number of Downloads Per Document by Type for 2004

articles	28.30
books	91.90
ephemera	34.75
illustrations	44.33
manuscripts	88.35
monographs	62.98
patents	37.98
periodicals	38.97

Average Number of Downloads Per Document by Type for All Years

articles	38.44
books	136.92
ephemera	57.31
illustrations	49.34
manuscripts	127.38
monographs	105.73
patents	58.92
periodicals	62.59
webdocs	121.32
other	67.14

Feedback

Your comments and suggestions about **Webside** are important. Send e-mail on matters relating to lace to

Tess1929@aol.com

For all other topics, send to

ralph@cs.arizona.edu

Question from a Reader

I'm a historian of botany and the curator for a major exhibition on Linnaeus & America. Knowing that 16th and 17th C botanical illustrations were used for embroidery patterns, it occurred to

me that there might be something equivalent for the 18th or early 19th C. I'm particularly hoping to find naturalistic representations of plants (especially with stamens/pistils shown) or animals in American embroidery, samplers, textile prints, costumes in portraits, etc. that show the influence of Linnaean natural history. It seems plausible to me that the botanical illustrations by Georg Ehret or pictures in, say, the *Botanical Magazine* would have inspired an American needleworker. If anyone knows of 18th or early 19th C examples or literature on this, I'd be very eager to hear about it.

Karen Reeds, Ph.D. {3}

Guest Curator, Linnaeus & America
American Swedish Historical Museum
Philadelphia

karen.reeds@verizon.net

Robotic Scanning

Document scanners have improved vastly from the first slow ones that could only scan in black and white at low resolutions. Prices have dropped dramatically as the market has expanded.

Most document scanning is done using flat-bed scanners that require a document to be placed face-down on the scanning surface and pressed flat to get good results. This has the potential for damaging fragile documents.

Currently the fastest affordable flat-bed scanners can produce about 150 scans an hour.

For unbound material, automatic document feeders can be used to scan without (much) attention. (Some libraries, pressed for shelf space, have cut the pages out of books and scanned them using automatic document feeders.)

Robotic scanning is a recent entry to the field. Logos Bible Software has an *APT BookScan 1200* {4, 5} that can scan even the most fragile documents, turning pages automatically, at advertised rates up to 1,200 pages per hour. Documents are scanned face-up and the pages do not have to be pressed flat. Computer processing of the images corrects for curvature.

Stanford University has a *digiBook i2s* {6} robotic scanner, which is shared with other libraries. Several other libraries have or are considering getting robotic scanners.

The technology still is new and developing. A robotic scanner also represents a substantial investment (perhaps \$150,000). Everything going on indicates that more libraries will have robotic scanners, the technology will get better, and prices will drop.

Kris Bruland arranged to have four weaving books from my personal library scanned at Logos. The books I chose were ones that were to me, not being a robot, challenging and likely to be bypassed for more tractable books:

Schams' *Handbuch de Weberei* (an all-text volume that is a companion to the volume of illustrations that already is on the website), about 600 pages.

Schlomann's *Illustrated Technical Dictionary in Six Languages; Spinning*, about 950 pages.

Beaumont's *Wollen and Worsted*, 640 pages.

Hutchinson's *The Art of Loom Tuning*, 600 pages.

It would have taken me at least 19 hours to scan these four books. It's worth noting, however, that scanning is only part of publishing a digital facsimile. Scans have to be edited (cropped, straightened, and cleared of blemishes), assembled in a page layout program from which a PDF is generated, recorded in a database, posted online, and backed up.

On average, this takes me about two minutes per page, out of which about 25 seconds is actual scanning. This is the reason that, as of this writing, only one of the robotically-scanned books (Schams) is on the website.

Wish List for the New Year (Fantasies)

- Get a robotic scanner (can't be much more than \$150,000).
- Get a microform reader that outputs directly to a computer (a lot less than a robotic scanner, but still beyond my budget).
- Find a magic scanning fairy to scan all the wonderful weaving and lace documents in the Free Library of Philadelphia, the New York Public Library, the Smithsonian Institution, the Library of Congress, ... (ah, well).

Major Kinds of Handmade Lace

Following up on last month's overview of lacemaking, here is a chart that explains the tools and techniques of the primary kinds of handmade lace. This does not include the various forms of embroidered openwork, nor the ways that machines make lace.

The *Lace Dictionary* by C. R. Clifford, newly posted this month, also has an excellent description of the different lace families, and it includes embroidery and machine-made lace.

Major Kinds of Lace

<i>Lace Type</i>	<i>Tool Used</i>	<i>Type of Work</i>	<i>Working Base</i>
Needle	threaded needle	buttonhole stitches, various	parchment
Bobbin	bobbins and pins	weaving and braiding	pillow
Crochet	crochet hook	loops	none
Knitting	knitting needles	loops	none
Tatting	shuttle	half-hitch knots	none
Sol	needle and pins	stretched threads stitched	form
Filet	shuttle and spacer	weaving through a net	frame
Tape	threaded needle	joined tapes	parchment
Tambour	tambour hook	chain stitch over net	frame

— Tess Parrish

Lace Corner, Part 2:

Needlemade Lace



It is generally agreed that the needlemade lace of the 18th century is the finest and best of all laces. Examples of this amazing work can be found in many of the books scanned for this website, and museums all over the world are proud of the pieces in their collections.

The history of its evolution is interesting. In the 16th century, embroidery was the most usual form of embellishment on clothing. In Venice, however, they began playing with openwork techniques like pulled and drawn work, and eventually this led to “punto in aria” — literally, “stitches in the air.” The foundation of this, and of all needlemade lace, is the simple buttonhole stitch and its many variations.

The laces of the 16th century tended to be rather rigid, displayed flat against the costume, and the striking motifs of Gros Point de Venise made in Venice at that time are still to be wondered at. When Louis XVI of France decided to bring the lace industry to France by importing Venetian lacemakers to teach the locals the secrets of Italian technique, lace design took a new turn in keeping

with changes in French fashion. It became more fluid and complex, culminating in Point de France as made in various parts of the country. Once again, examples of the laces of this period are easily found in the books on the website, especially as they were prized by the famous collectors of the late 19th and early 20th centuries.

When machine-made lace became popular in the mid-19th century, handmade lace fell out of fashion. But with the revival of lace interest in the last quarter of the century, Point de Gaze, a very fashionable delicate lace of the period, became almost a craze: Everyone, professional and amateur, made it. Many examples can be found in attics and on old costume collections, some superb, some not so good. There were also contemporary reproductions of old needlemade laces which were professionally made in Ireland, Italy, and elsewhere.

Needlemade lace is still being commercially made in Venice, Slovenia, and other parts of Europe. There are also tape laces which combined pure stitchery with machine-made tapes to create easy to make embellishments, but this article refers to the traditional form of pure needle lace.

Technical descriptions will be the subject of future articles, but for now this series will start with overviews of the various families of lacemaking. Next: bobbin lace.

— Tess Parrish

Handweaving.net Registrations

As of this writing, 3,844 people have registered at **Handweaving.net** {7}. Lately about 15 new ones appear every day, and traffic is steadily increasing. A disproportionate number of CD orders have come from overseas.

Here's a breakdown of registrations by country:

2878	United States	2	Czech Republic
336	Canada	2	Greece
96	United Kingdom	2	Portugal
85	Australia	2	Taiwan
72	Netherlands	2	Thailand
49	New Zealand	1	Albania
31	Germany	1	Algeria
30	India	1	Bangladesh
26	Denmark	1	Barbados
18	Sweden	1	Belarus
17	France	1	Bosnia and Herzegowina
15	Argentina	1	British Indian Ocean Territory
15	Italy	1	Bulgaria
12	Belgium	1	Chad
11	Norway	1	China
11	Pakistan	1	El Salvador
10	Brazil	1	Ethiopia
9	South Africa	1	Ghana
9	Yugoslavia	1	Guatemala
8	Switzerland	1	Iceland
7	Hungary	1	Iran
7	Spain	1	Japan
6	Finland	1	Latvia
5	South Korea	1	Lithuania
4	Indonesia	1	Netherlands Antilles
4	Israel	1	Philippines
4	Mexico	1	Romania
4	Turkey	1	San Marino
3	Austria	1	Slovakia
3	Bolivia	1	Slovenia
3	France	1	Ukraine
3	Luxembourg	1	Uruguay
3	Poland	1	Venezuela
3	Saudi Arabia	1	Zimbabwe
2	Antigua and Barbuda		
2	Chile		
2	Colombia		

— Kris Bruland



Errors in Weaving Patterns

While producing drafts for **Handweaving.net** from patterns in various weaving documents, I discovered that almost all of them contain surprising numbers of errors.

This article discusses the prevalence of errors in old weaving patterns, different types of errors, and methods for error detection and correction.

Prevalence of Errors

Every old pattern book or manuscript that I have worked with contains a significant number of errors in its patterns. Some examples of numbers of errors are: *An Album of Textile Designs Containing Upwards of 7,000 Patterns Suitable for Fabrics of Every Description*, by Thomas Ashenhurst, had 240 out of 7,201 patterns with mistakes. Approximately 500 more had printing defects. In Donat's *Large Book of Textile Designs*, with 9,021 patterns, more than 400 patterns were not correct in the original. At least 20% of the patterns in *Traité Encyclopedique et Méthodique de la Fabrication des Tissus*, by P. Falcot have errors.

Some books have errors evenly distributed throughout them, such as the work by Ashenhurst, mentioned above. Others have groups of relatively error-free pages, followed by a page or two full of problems. Donat's *Large Book* fits this pattern.

Different Types of Errors

While producing drafts for over 30,000 patterns, I found that the types of problems in imperfect patterns generally fall into one or more of these categories:

(1) **Simple Errors in the Visual Pattern.** One or more cells has the warp or weft showing incorrectly. This causes visual defects in the pattern. This is most common near the edges of the pattern, where the design is continued on the opposite edge. This is difficult to see until the pattern is repeated, which was undoubtedly cumbersome to do long ago without computer technology.

(2) **Printing Defects.** These have several forms, including not enough ink on the plate, too much ink causing cells to bleed together, crossed out cells with mistakes in handwritten patterns, entire rows or columns missing from typeset patterns, printing that was not centered and ran off the edge of the page, patterns with different numbers of rows or columns at opposite edges, and grids of cells that are not evenly spaced or are so crooked on the page that they become difficult to read.

(3) **Repeat Errors.** These also have several forms, including incomplete patterns, where the pattern when repeated is clearly missing rows or columns, and mistakes in partial or full repeats, where one full unit of the pattern is shown correctly, but the next partial or full repeat is different than the first.

(4) **Compound Errors.** These are combinations of the other types and are the most difficult to correct, especially then they involve incomplete pattern units in the original, or repeats of the pattern with neither the original nor the repeat is correct. While often hard to fix, errors of this type are often very easy to see.

Error Detection

I use several techniques for detecting errors in patterns. First, I repeat the pattern at least once in each direction, so that at least two units of the pattern are shown both horizontally and vertically. After this, a quick visual scan of the pattern often reveals errors in cells at the edges of the pattern, the most common type of mistake. It will also cause errors where the pattern is not complete, such as missing cells or rows, to show up. Then I produce a draft for the pattern beginning with a straight treadling and threading.

This is then reduced to a form requiring as few treadles and shafts as possible by removing duplicate rows or columns from the tie-up, and reusing the ones that remain instead of the duplicates. When this can be done, there are patterns that appear in the threading and treadling, for the

reused tie-up and threading entries. Almost all of the time these have some symmetry about them, making it easy to scan them visually looking for things that aren't symmetric in some way.

When found, I give the pattern further scrutiny. Lastly, I look for shapes within the visual pattern elements. Often there are rules that can be implied for visual shapes forming a pattern, governing how it should look.

Correcting Errors

I wrote specialized software for producing drafts from scanned images of patterns. It finds the centers of each cell in a pattern, and then instantly shows a draft on the screen, just like on **Handweaving.net**, with the tie-up, treadling, threading, and color drawdown.

For correcting mistakes, this software allows any cell in the drawdown to be clicked with the mouse. This changes it to show the warp instead of weft or vice versa, and causes the pattern to be instantly redrafted and redrawn on the screen, including repeats. The drafting software automatically detects and removes partial horizontal or vertical repeats from patterns.

Sometimes either the original pattern or its partial repeat, or both, must be corrected, because they have to be the same in order for the partial repeat to be detected and removed. The software also has features for adding rows or columns to a pattern missing these, with some work by hand required to complete them.

Conclusions

I have found that the percentage of errors in a work containing weaving patterns in no way reflects the overall quality or beauty of the patterns themselves. Some of the most beautiful and interesting patterns, such as those in *Falcot*, have required the most correction.

Even given significant numbers of mistakes, it is amazing to me that many old books are as accurate as they are. The authors of old pattern books were limited in the technologies available to them for recording and reproducing their work. Imagine working with quill pen and permanent ink, or setting moveable type in frames to produce patterns. Some of these books have many hundreds or thousands of entries, all done by hand, without computer technology!

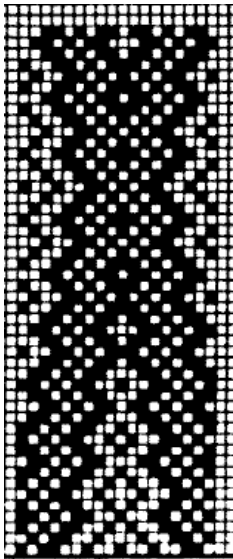
— Kris Bruland

Examples

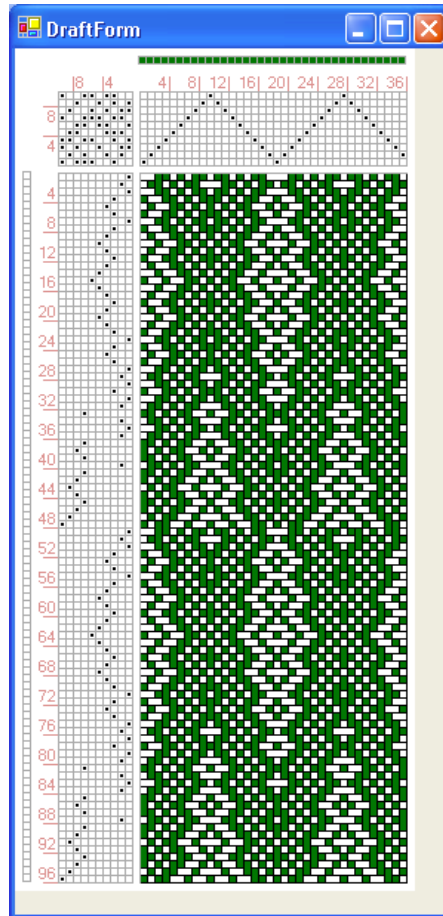
The following examples illustrate the problems encountered with printed patterns. The pattern numbers at Handweaving.net {7} are listed in parentheses after the corrected drafts.

1. Donat's *Large Book of Textile Patterns*, page 132, Figure 31. Missing rows in pattern, not even one full pattern unit shown.

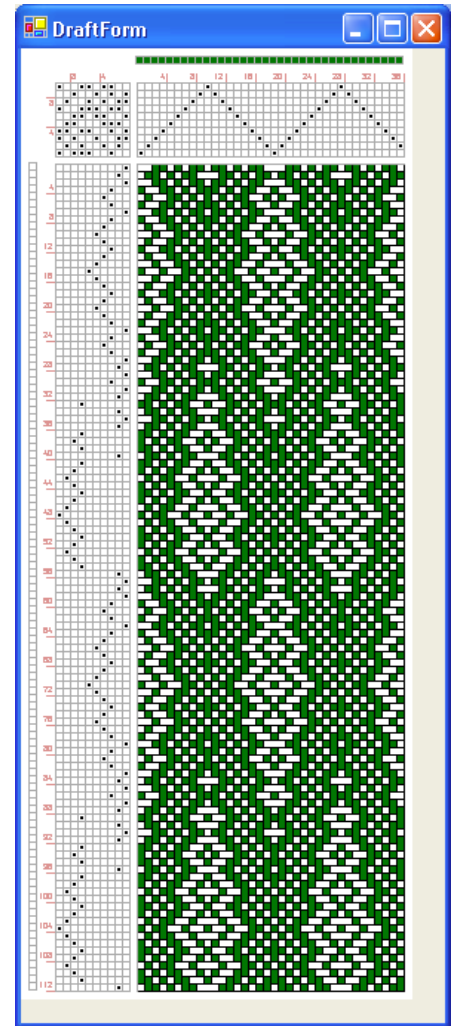
original



draft with errors

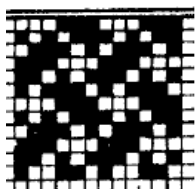


corrected draft (32398)

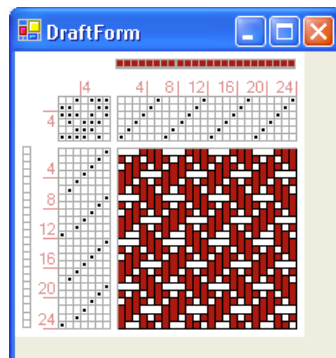


2. Posselt's, *Dictionary of Weaves*, Plate 15, Figure 4. Incorrect pattern cells.

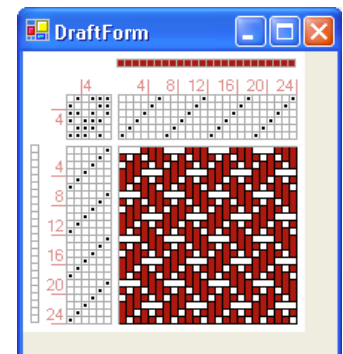
original



draft with errors

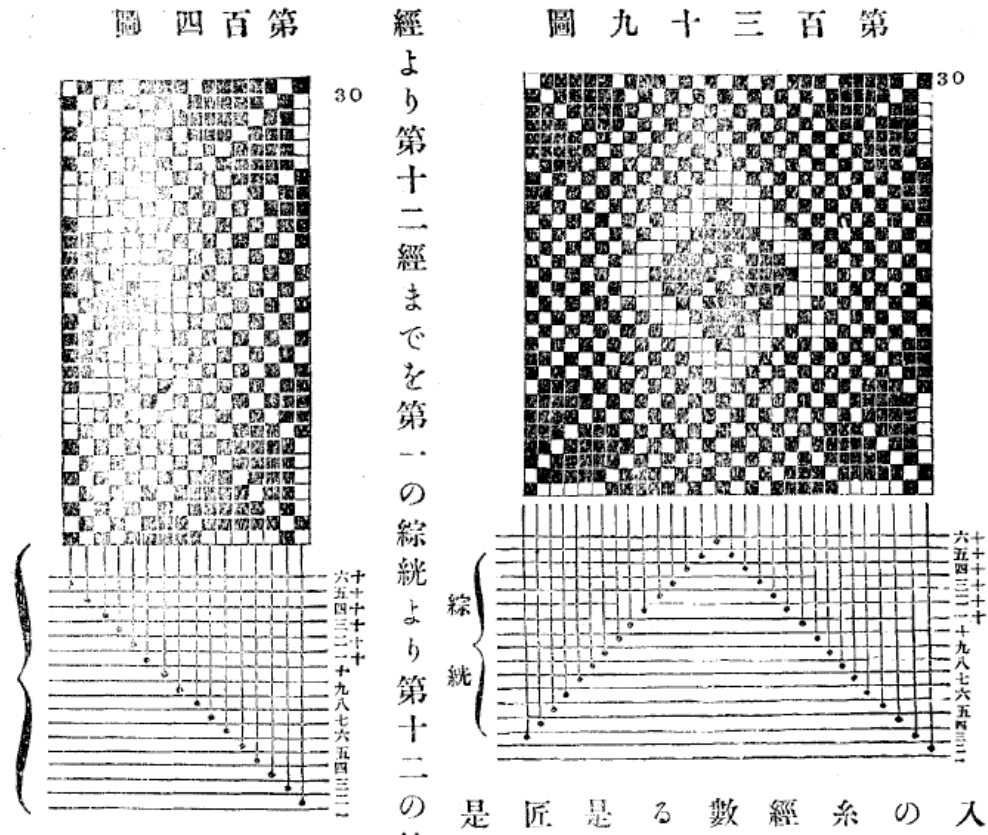


corrected draft (9342)



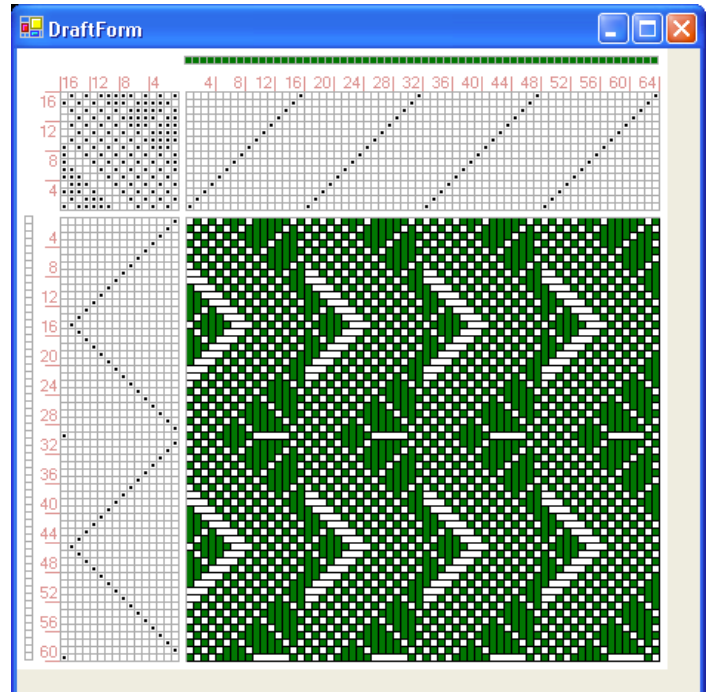
3. Yoshida's, *Orimono soshiki hen* [Textile System]. Compound errors: printing problems and incorrect pattern cells.

original



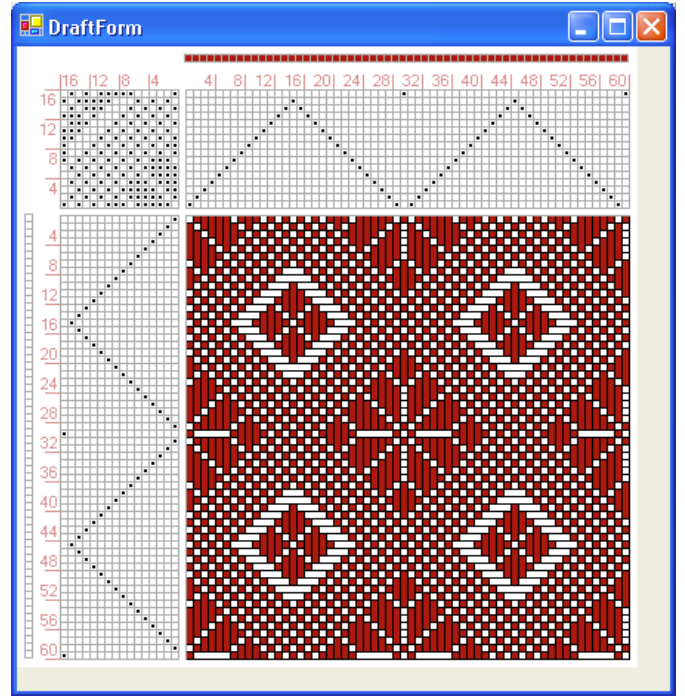
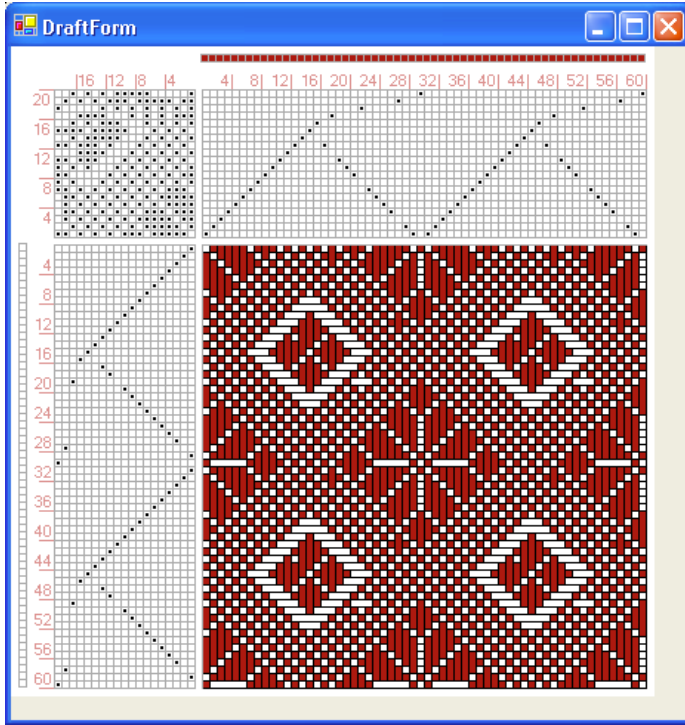
left draft with errors

left corrected draft (44929)



right draft with errors

right corrected draft (44930)



CD List

The following CDs containing weaving and lace material are available. Shipping charges are extra.

Weaving Documents

The following CDs are available from *Complex Weavers*: marjie@maine.rr.com

- Historic Weaving Archive Volume 1.** \$15
- Historic Weaving Archive Volume 2.** \$15
- Historic Weaving Archive Volume 3.** \$15
- Historic Weaving Archive Volume 4.** \$15
- Historic Weaving Archive Volume 5.** \$15

The following CDs are available from *Handweaving.net*:

<http://www.handweaving.net/Store.aspx>

- Historic Weaving Archive Volume 6.** \$15
- Historic Weaving Archive Volume 7.** \$15

Historic Weaving Archive Volume 8. \$15
Historic Weaving Archive Volume 9. \$15
Historic Weaving Archive Volume 10. \$15

Weaving Drafts and Supplementary Material

The following CDs are available from *Handweaving.net*:

<http://www.handweaving.net/Store.aspx>

Thomas Ashenurst Drafts and Weaving Books. \$30
Ralph E. Griswold Drafts. \$20
Morath, Posselt, Petzold, ICS Drafts and Weaving Material. \$25
Donat Large Book of Textile Designs Drafts and Original Book. \$39.95 (sale price)
Oelsner, Fressinet, Wood / Pennington Drafts and Weaving Material. \$25 (sale price)

Needle and Bobbin Club Publications

The following CD is available from *Handweaving.net*:

<http://www.handweaving.net/Store.aspx>

Needle and Bobbin Club Bulletins and Articles. \$15

Lace Documents

The following CDs are available from Tess Parrish: Tess1929@aol.com

Historic Lace Archive Volume 1. \$10
Historic Lace Archive Volume 2. \$10
Historic Lace Archive Volume 3. \$10
Historic Lace Archive Volume 4. \$10

Web Links

1. "Unpublished Works and Copyright", *Webside No. 1*, November 2004:
<http://www.cs.arizona.edu/patterns/weaving/periodicals/webside01.pdf>
2. "Unpublished Works: Clarification", *Webside No. 2*, December 2004:
<http://www.cs.arizona.edu/patterns/weaving/periodicals/webside02.pdf>
3. Karen Reeds:
<http://www.americanswedish.org/linnaeus.html> karen.reeds@verizon.net
4. Apt BookScan 1200 at Logos:
<http://www.logos.com/features/bookscanner>
5. "Book-Scanning Uncovered", *USA Today*:
http://www.usatoday.com/tech/news/2003-12-29-bookscan_x.htm
6. Digibook i2s:
<http://www.i2s-bookscanner.com/>
7. Handweaving.net:
<http://www.handweaving.net/>