

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

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News and Notes

Graphics

The masthead graphic is a crackle-weave threading.

The color “drawdown” on page 7 will be explained in the next issue of *Webside*.

English Translations

Thanks to Tess Parrish and subscribers to the Arachne listserv, there are now English translations for titles in other languages. Ones will be provided for new titles as they occur.

There is one exception: a Thai monograph with the romanized title *Ru'ang tham rai fai*. We know the subject: cotton growing. Can you help?

Recent Additions to the Website

2005-05.html

Highlights

- For those interested in handweaving, more early issues of the *Shuttle-Craft Bulletin*, and the first six issues of the *Weaver's Journal*
- For lace enthusiasts, several articles from the *Metropolitan Museum Bulletin*
- For those interested in spinning, Schlomann's multilingual dictionary of spinning
- For Posselt fans (are there any?), volumes four and five of his textile journal, as well as extracted articles
- For those interested in the oldest literature, appendices on dyeing, filet, the oldest known knitting pattern, and finger-loop braiding from Philiatros' *Natura Extenerata: or Nature Unbowelled*, 1655.

Acknowledgments

- Karen Jania and the Bentley Historical Library of the University of Michigan
- Karen Searle
- Aurelia Loveman

Planned Additions to the Website

- Volumes 6 and 7 of *Posselt's Textile Journal*
- More issues of the *Weaver's Journal*
- Ephemera

Staying Up to Date with Acrobat Reader

Most of the material on the website is in PDF form and requires Acrobat Reader[®]. This is a free program and easy to get {1}.

Adobe continues to improve PDF, which is currently at Version 7.

Although the PDFs presently on the website can be read by Version 4 of the reader, new documents will be added that require a higher version. Although it is still possible to create PDFs for Version 4, they are larger than ones created by subsequent versions. Larger files mean longer download times. So using the latest version works to your advantage.

If you're using an older version of Reader, you may or may not be able to read new PDFs. Generally, you will get a message indicating a problem. Save yourself trouble and upgrade to Version 7 now.

On the Road

Recently my wife was invited to attend a symposium at the University of Michigan in Ann Arbor, and I tagged along.

When I travel, my first interest usually is in used bookstores and antique shops, where I hope to find material to add to my personal library. That was true on this trip, but since the University of Michigan has one of the major academic library systems in this country, I checked out its holdings on the Web in advance.

There was nothing of interest in its holdings in weaving, except for a curious item in the Bentley Historical Library. A box that is listed as containing a folder of weaving patterns from Crounaine Crafts of Hartland, Michigan.

Exchanges with a librarian at the Bentley Library revealed that the folder probably contained issues of a weaving newsletter.

Although the Bentley Library does not allow scanning, it does allow digital photography. So I packed a digital camera, a portable copy stand, and various paraphernalia for digital photography.

The folder contained more or less what I expected: issues of the newsletter *Shuttle Service* published Crounaine Crafts from the late 1930s.

I set about scanning these and soon discovered that various clippings, brochures, and pamphlets were scattered throughout.

I photographed everything — about 150 pages — in less than two hours.

Now I have to sort it out and edit the images (this is a significant task, especially when the circumstances do not allow the use of the best equipment).

I'm not yet sure what it all will amount to. Certainly some issues of *Shuttle Service* (a few of which are already on the website), some ephemera, and some brochures.

My first impression of *Shuttle Service* is that it is like a lot of other low-budget weaving newsletters, with some things done crudely but a gem or two here and there. And, of course, a taste of hand weaving at a particular time and place.

And I was left wondering how many other similar newsletters there are that I don't know about.

And, yes, I did find a few things of interest in the local bookstores. Those that are in the public domain will show up on the website in time.

— reg

Contributions from Karen Searle

Karen Searle has given permission to place several of her documents the website. These include the first four years of *Weaver's Journal* and two *Dos Tejedoras* monographs.

She also is providing some old guild newsletters and issues of a weaving newsletter by Mrs. Zielinski.

It will take some time to get all of this on the website, but the result will be a marvelous contribution and resource for the weaving community.

This kind of generous and enlightened contribution has potential for considerably expanding the scope of the website. I hope that other authors who have material relevant to the website that is still under copyright, but no longer has commercial potential, will follow the example of Peter Collingwood and Karen Searle.

These two have been the major contributors so far, but we are starting to get others. For example, this month we have eight lace articles by Aurelia Loveman. Every new document contributes to publicly available knowledge.

Exploring the Website, Part 6: Patents

Patents are a relatively late addition to the website, the first appearing in 2002.

I personally find patents fascinating, but I wasn't sure how much interest there would be for them on the website. I shouldn't have worried. As of the first of this year, the average number of downloads per patent was 58.92, while the average number of downloads per article was only 38.44.

There are patents on an amazing number of subjects. For the website, the most relevant subjects are those that relate to machinery.

Patents are in the public domain. In fact, the concept of patenting is to trade disclosure for a period of exclusive use, usually 17 years for older patents in the United States.

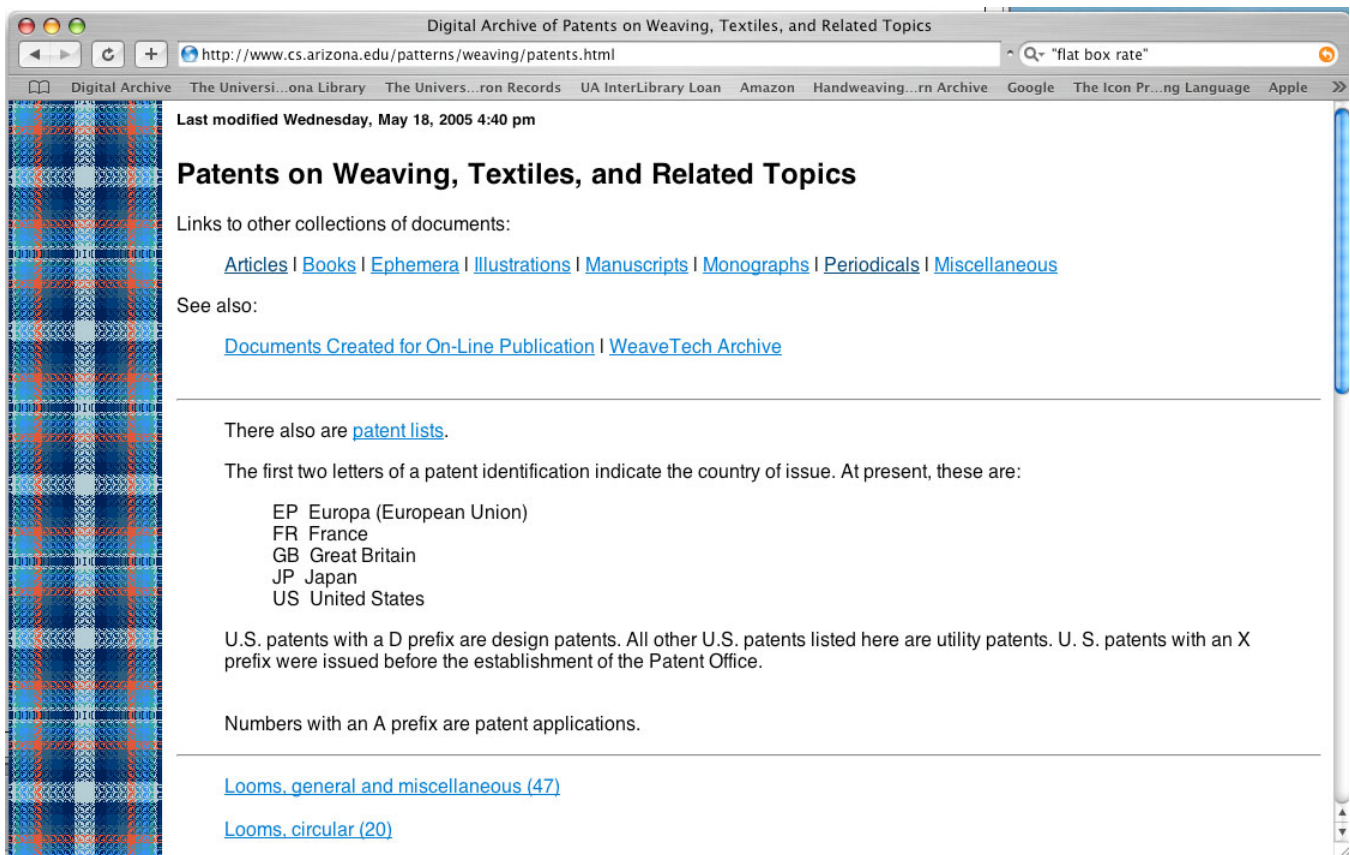
There presently are 382 patents on the website. Most are U.S. patents, but there are a few for Europa (European Union), France, Great Britain, and Japan.

The page for patents contains links to pages by topic. The topical classification "just grew" and it should be rethought, or at least reordered. At present, the topics are:

- Looms, general and miscellaneous
- Looms, circular
- Looms, carpet and rug
- Looms, narrow fabric
- Looms, pile
- Loom mechanisms
- Jacquard apparatus
- Leno mechanisms
- Cotton equipment
- Silk equipment
- Knitting equipment
- Wool equipment
- Multi-axial weaving mechanisms
- Fiber processing mechanisms
- Cotton gins
- Hosiery equipment
- Lace and related topics
- Braiding mechanisms
- Embroidery
- Fabrics
- Buildings
- Spinning
- Dyeing
- Fibers

A screen snap of a portion of the page for patents is shown below.

Next Time: Ephemera



National Archives

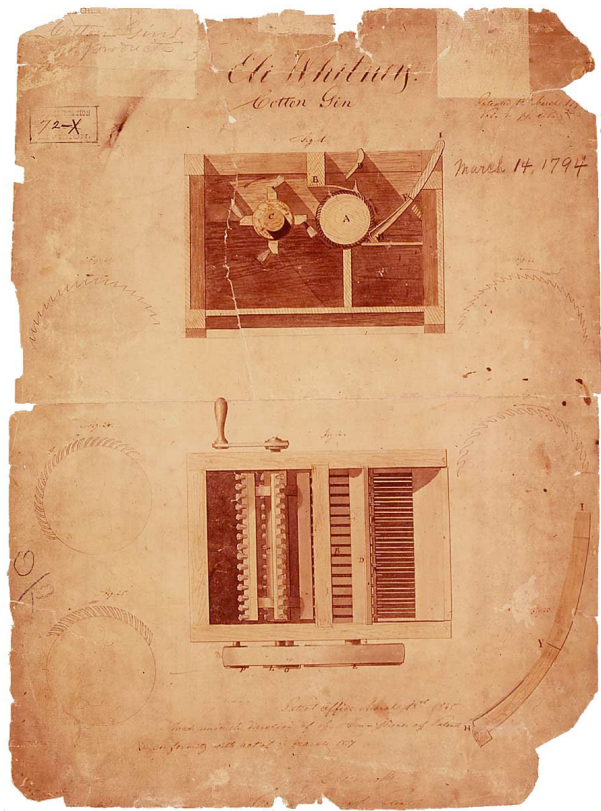
Many countries have national archives that house the most important records of the nation. In the United States, the organization is called U.S. National Archives and Records Administration, with the acronym NARA. See the screen snap of their home page at the bottom of this page.

There are millions of items in the archive and many of them are available online {2}.

This might not be a place you'd think to go to if you were interested in, say, weaving. But every nation has its history, and for the United States, American Indians have played a large role.

For this reason alone, you might expect to find items of interest about weaving. See the screen snap on the next page.

There are, of course, many other items that may be of interest to weavers and lacemakers. One of particular interest to me is Eli Whitney's patent for the original cotton gin, shown opposite.



NARA | Research Room | Native American Photographs

http://www.archives.gov/research_room/research_topics/native_americans/select_list_187.html

Digital Archive The University of Virginia Library The University of Virginia Records UA InterLibrary Loan Amazon Handweaving...rn Archive Google The Icon Pr...ng Language Apple

NARA ...ready access to essential evidence...

We the People

Research Room

Where Is...? / How Do I...?

May 5, 2005

WELCOME

ABOUT US

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RECORDS CENTER PROGRAM

FEDERAL REGISTER

NHPRC & OTHER GRANTS

EXHIBIT HALL

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PRESIDENTIAL LIBRARIES

SEARCH

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PRINT-FRIENDLY VERSION

Pictures of Indians in the United States

Sections

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 - [Microfilmed Records](#)
 - [Motion Pictures, Sound, Video](#)
- [Photographs, Posters](#)
- [Paper Documents](#)

Resources

- [Guide to Federal Records](#)
- [Access to Archival Databases \(AAD\)](#)
- [Microfilm Publications Catalog](#)
- [Archives Library Information Center \(ALIC\)](#)
- [Hire a Researcher](#)
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- [National History Day](#)
- [Search in Research Room](#)



Navajo weaver spinning wool into yarn; full-length, seated, with a loom behind her, Torre'on, New Mexico. Photographed by Milton Snow. American Indian Select List number 187.

[Previous photo](#) [Next photo](#)

To order a photographic reproduction of this image:

1. Write down the American Indian Select List number noted in the caption above.
2. Contact a Vendor from the [Vendor's List](#) to make your order.
3. For more information, see the [How to Order](#) page.

There are no Use Restrictions for this photo. It is in the public domain.

If you want to use an image from NARA's holdings in your publication or product, please see our [Publication of Photographs](#) page.

- [Pictures of Indians in the United States: Table of Contents](#)
- [NARA's Still Picture Unit in College Park, MD](#)
- [Other Native American Records in NARA](#)

Lace Corner, Part 6:

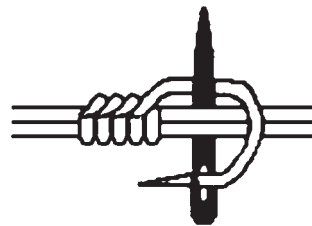


Needlemade lace of the 17th and 18th centuries is renowned for being the finest and best lace ever made. However, it only reflected the taste of the times. This is an example of late 19th century lace made to copy the work of a century earlier.

What about needlemade lace today? It is interesting to see that, once again, lace is responding to contemporary interests. Having always been linked to the fashion industry, where does handmade lace belong in today's informal and casual costume? It has certainly changed direction: going from trim on underwear to a valid form of artistic expression, and from a commercial

product to a leisure activity.

Needle lace is not as popular as bobbin lace, taking more time and skill to produce. However, many embroiderers have come to lacemaking today via the path of detached buttonhole stitch. For indeed, that is the basis of needlemade lace. Most people know what the humble buttonhole stitch looks like and how to make it.



Buttonhole Stitch

It is when it is varied in execution, material, and color that it becomes something very exciting. And this is what the contemporary needle artist is doing today.

A first experiment is shown below. The outline is a simple length of copper wire, and it is



filled in with variations on detached buttonhole stitch.

In this next design, the foundation line was stitched onto a piece of fabric, and a series of hanging shapes was attached either to the background fabric or from one of the other shapes.



And last, a lace design from a modern lace school in Idria was attempted, using the traditional way of setting up and working a design. A working pad made of layers was used as the backing and the outline of the simple design was couched down in a heavy thread. The open areas were then filled in with variations of detached buttonhole stitch, attaching them to the couched outline during the work. And last, the outline was covered with the same stitch. Carefully cutting through the couching threads allowed the finished shape to be removed from the working pad.



It only takes imagination and perhaps a sense of play to let the colors and threads enhance the original design idea. Here is an example of contemporary needlemade lace designed and worked by Jean Goldberg as shown on her website, <http://www.users.bigpond.com/jeangoldberg/runningl.htm> {3}.



There is such a wealth of material in the **Lace** section of this website that it takes a long time to locate what one might want to find. Going to the

Search option and putting in **needle lace** doesn't really help, as Search will list titles, but without explaining contents. So the best bet is simply to explore the contents of the **Lace** section and try not to veer too far from the chosen path!

In trying to find books and articles on the technique of needlemade lace, one comes up with the following:

DeDillmont, Th. *Needle-Made Laces*; 1st Series, D.M.C, 1900, 105 pages. Frauberger, Tina. *Spitzenkunde [Lace]*, Seemann, 1984, 278 pages Ricci, Cleofe Mingarelli. *Disegni di Trafori*, 1909, 51 pages.

Please do not be put off by the fact that two of these are not in English: the pictures and diagrams are quite sufficient to a complete understanding of the process.

As has been mentioned before, the majority of early fine lace was needle made, so many of the books in the Lace section show pictures of this work, but the three listed here are specifically books on technique.

— Tess Parrish

Quotations

Small people behind big desks are the same everywhere; consider them poor of spirit and look elsewhere.

— Anonymous

There is no excellent beauty that hath not some strangeness in the proportion.

— Francis Bacon

Mathematics is a lesser activity than religion in the sense that we've agreed not to kill each other but to discuss things

— Richard Preston

For further explanations of how to work needlemade lace and to see what others have done, the following web sites may be of interest:

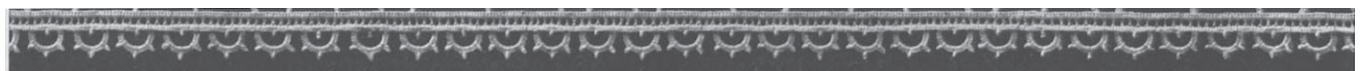
<http://www.kuusankoski.fi/Handiscola/malle.html>

<http://lace.lacefairy.com/ID/NeedlelaceID.html>

<http://www.refalo.com/bobbinlace/needlelace.html>

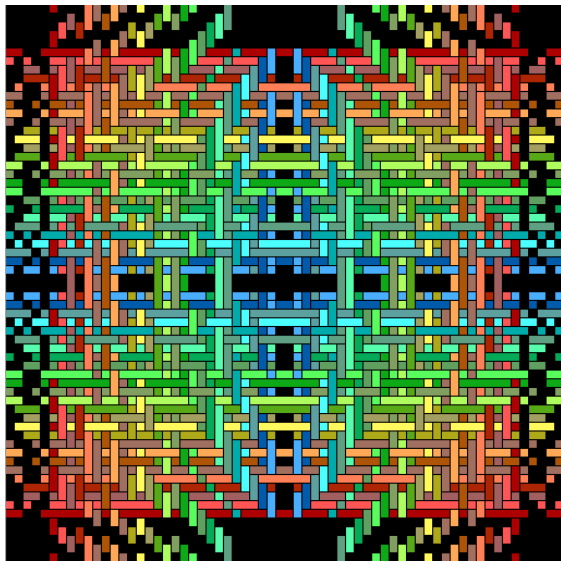
<http://www.loreleihalley.com/needlelace.htm>

http://www.geocities.com/monstonitrus/a_and_s/needlelace/needlelace.html



*We put thirty spokes together and call it a wheel;
 But it is on the space where there is nothing that
 the utility of the wheel depends.
 We turn clay to make a vessel;
 But it is the space where there is nothing that
 the utility of the vessel depends.
 We pierce doors and windows to make a house;
 and it is these spaces where there is nothing that
 the utility of the house depends.
 Therefore, just as we take advantage of what is,
 we should recognize the utility of what is not.*

— Lao Tse



New From Handweaving.net

Handweaving.net (www.handweaving.net) has two new collections of old German drafts, one for all the drafts in “Nützliches Weber-Bild-Buch”, 1740, by Johann Michael Frickinger, and one for all of the drafts in “Weber Kunst und Bild Buch”, 1677, by Marx Ziegler.

Frickinger’s book contains many beautiful block drafts, and a section of hin und weider drafts as well. These range from 15 through 40 shafts, and many of the tie-ups are damask with some twills too. A few of the patterns were presented in the original with multiple tie-ups for both weave structures. I corrected many errors in the original while producing drafts for these patterns, including 22, 32, 33, 35, 46, 50, 52, 56, 57, 48, 59, 61, 65, 67, 68, 70, 71, A, B, C, D, E, and F. In some cases, the errors

were in the threadings, and sometimes the tie-ups had problems. Fortunately Frickinger included profile drawdowns for all of the block patterns, making it easy to tell what was intended when the draft indicated by the tie-up and threading did not match. To produce the intended pattern, I had to rearrange the blocks in some of the tie-ups with corresponding alterations to the threadings.

Ziegler’s book contains some block patterns, but they are not as intricate as Frickinger’s and generally require fewer shafts and treadles. This book also contains some nice hin und weider drafts. It has a large number of beautiful gebrochene twills, and there are some miscellaneous other weaves included as well. For the gebrochene twills, Ziegler provided tables of threadings using a divisional notation, along with tables of tie-ups. Many different drafts result through the various combinations of these. A few of the threadings and some of the tie-ups contained errors that I corrected while producing drafts. This divisional notation, used in many early weaving books, is similar to a profile threading, in that each division corresponds to a block of weave structure. These ultimately become groups of adjacent shafts or treadles when the divisional profile threading is applied to a tie-up to produce a threading draft, such as in advancing and receding block twills.

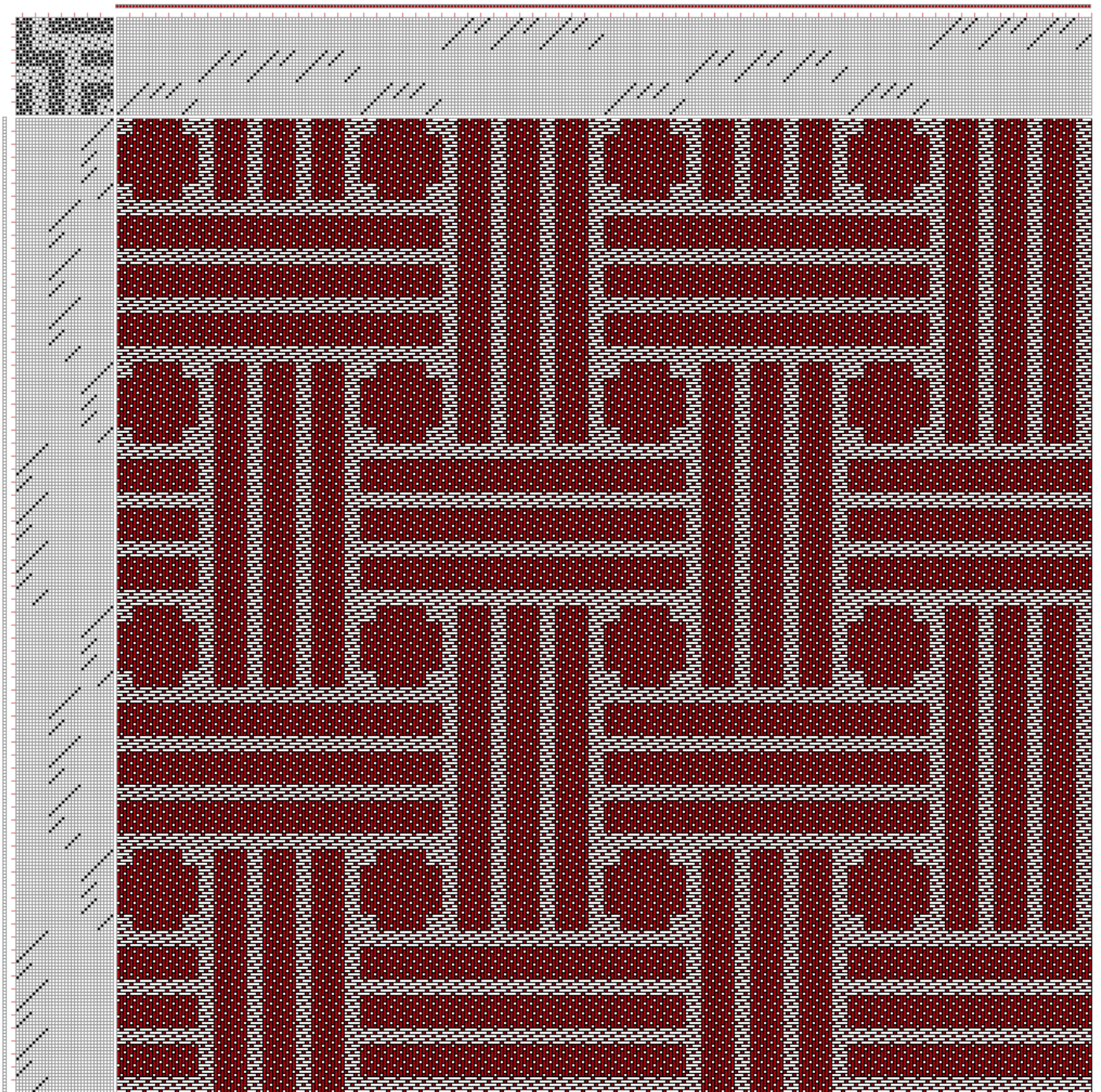
To produce the drafts for Ziegler’s book, I wrote special software for applying divisional threadings to tie-ups, and using this was able to make every possible draft given in this book. This software will take any divisional threading, applying it to any tie-up to produce a threading draft. Soon there will be new page at Handweaving.net where anyone can use this to create drafts online from libraries of tie-ups and threadings. This will be available free of charge initially, just like the rest of Handweaving.net. Because the divisional drafting portion of the site uses far more server and network resources than other sections, a small annual fee may someday be required to use this to help cover the cost of providing it. If this becomes necessary, it will be waived for anyone who has made a purchase from our store

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

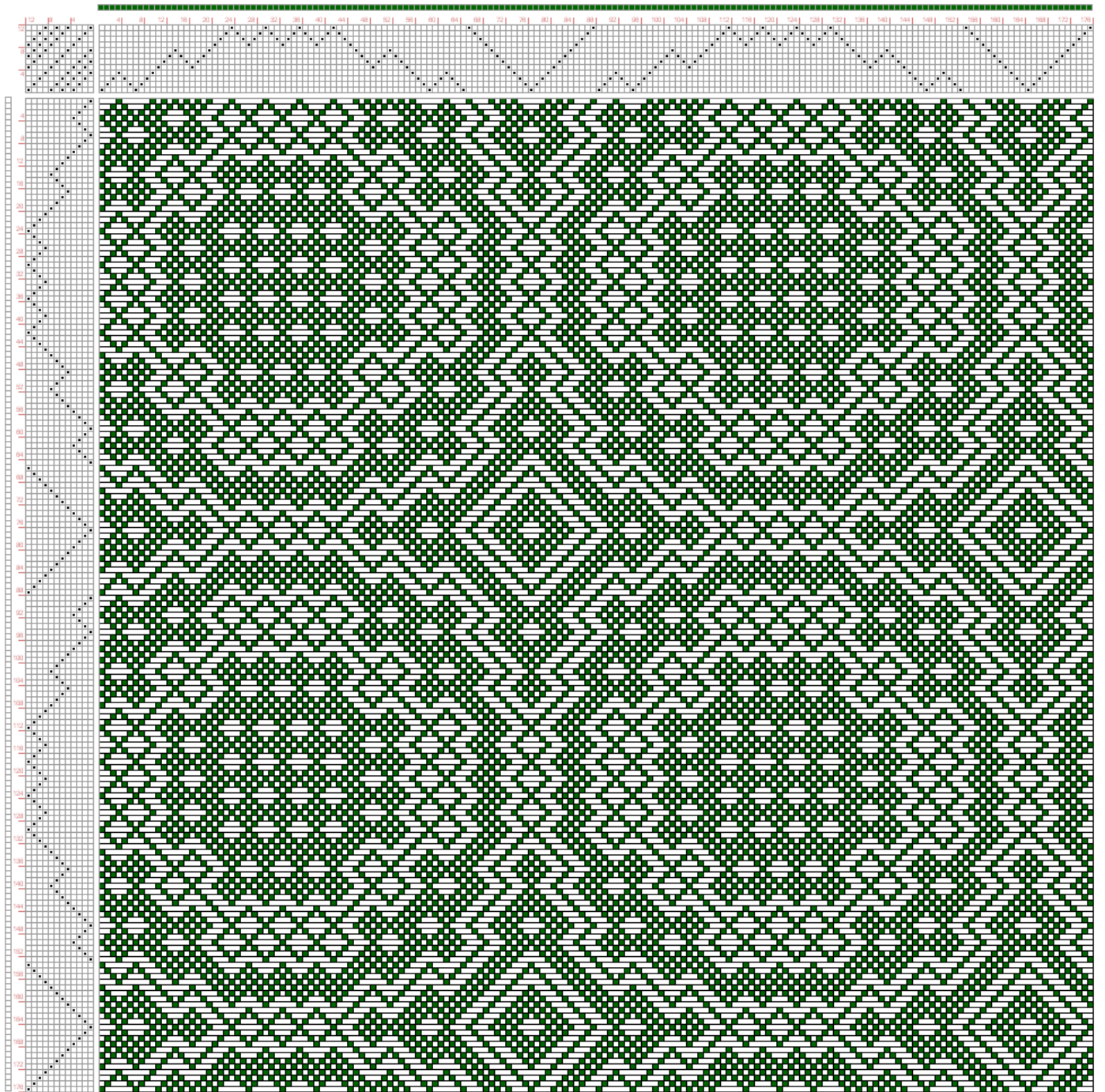
during the past year.

Example drafts from Frickinger and Ziegler, with their Handweaving.net IDs, are shown on the following pages.

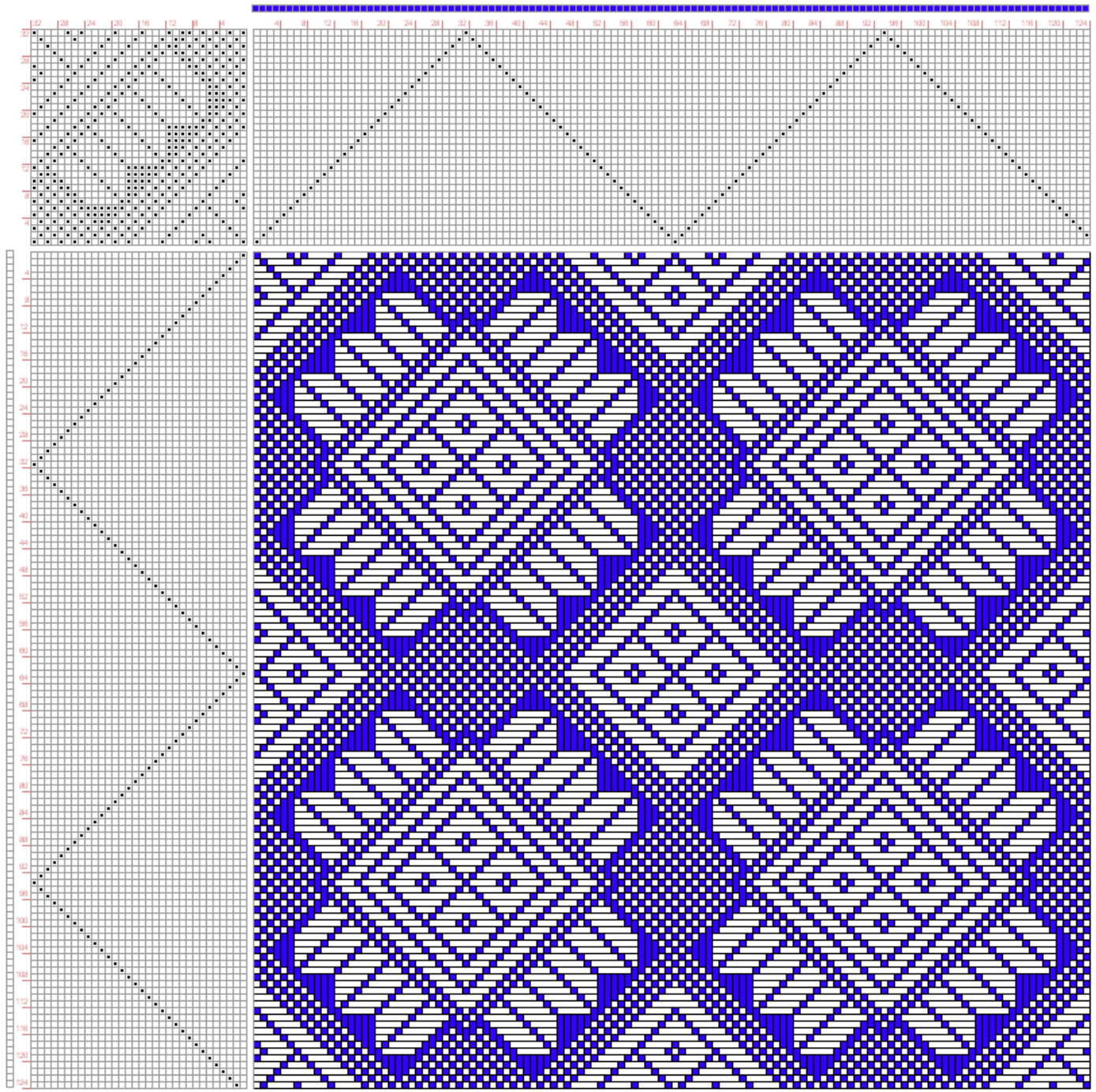
— Kris Bruland



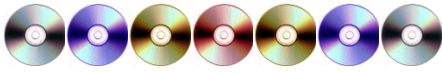
Frickinger Figure 56: ID 54585



Ziegler Figure 19, Threading 20: ID 55860



Ziegler Figure 35, Threading 4: ID 56163



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

Historic Weaving Archive Volume 11. \$15 *new*

Historic Weaving Archive Volume 12. \$15 *new*

Weaving Drafts and Supplementary Material

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

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

Thomas Ashenhurst 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. *Adobe Reader:*

<http://www.adobe.com/products/acrobat/readstep2.html>

2. *National Arcives and Records Administration:*

<http://www.archives.gov/>

3. *Running Like the Red Queen:*

<http://www.users.bigpond.com/jeangoldberg/runningl.htm>