

WeaveTech Archive 0101

From weavetech@topica.com Mon Jan 1 08:34:19 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA17568 for <ralph@localhost>; Mon, 1 Jan 2001 08:34:16 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Mon, 01 Jan 2001 08:34:17 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f01BVeN05187
for <ralph@baskerville.cs.arizona.edu>; Mon, 1 Jan 2001 04:31:40 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f01BU1013682
for <ralph@cs.arizona.edu>; Mon, 1 Jan 2001 04:30:03 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 565
Date: Mon, 01 Jan 2001 03:31:21 -0800
Message-ID: <0.0.1860098793-212058698-978348681@topica.com>
X-Topica-Loop: 0
Status: RO

-- Topica Digest --

Re: Knots and Knotters OT
By mattes@enter.net

I have a life at last!
By peter@plysplit.demon.co.uk

Re: Digest for weavetech@topica.com, issue 564
By bettycarlson@earthlink.net

Re: Southern California Weavers
By ESVlasak@aol.com

Re: I have a life at last!
By carfer@worldnet.att.net

Re: I have a life at last!
By sharlin@coollink.net

Re: AVL warping wheel
By rsblau@cpcug.org

Re: I have a life at last!
By joyces@mediaone.net

Re: Southern California Weavers
By alcorn@pop.nwlink.com

Date: Sun, 31 Dec 2000 13:05:12 -0500
From: mattes@enter.net
Subject: Re: Knots and Knotters OT

> And...the men he does employ to operate these hand looms must wear
> back belts in order to not be damaged.

Just skimmed a news article somewhere about a medical study
that showed back belts do NOT work, at least for lifting-type work.
(Like parcel post, UPS, etc.)
No difference in amount of back pain, injuries, sick days, etc. in a

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study of groups with/without those back belts. Sorry, I don't remember details! The article didn't have very many anyway...

Carol
mattes@enter.net

Date: Sun, 31 Dec 2000 19:02:37 +0000
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: I have a life at last!

I have spent the holiday season getting to grips with the biography section on my web site. So far I have put up the pre-weaving part. Have a look! Having had my archives 'done' I was able to locate more photos and drawings than I had previously imagined. Too many??

peter collingwood,
old school,
nayland,
colchester,
C06 4JH, UK

<www.petercollingwood.co.uk>

Date: Sun, 31 Dec 2000 16:22:54 -0500
From: Louise Carlson <bettycarlson@earthlink.net>
Subject: Re: Digest for weavetech@topica.com, issue 564

I received my AVL warping wheel this week and have put it together. I can understand the principle but not the directions for winding the thread as it goes thru the raddle and clip. I know someone on the list spoke to this earlier, but cannot find that digest. Can someone help, please? Betty

Date: Sun, 31 Dec 2000 16:26:57 EST
From: ESVlasak@aol.com
Subject: Re: Southern California Weavers

Does anyone know of weavers in the Palm Desert or Palm Springs area? I'd also like to know when weaving or fiber guilds in the San Diego area might be meeting this winter.

Thanks, Ellen (ESVlasak@aol.com)

Date: Sun, 31 Dec 2000 17:25:10 -0500
From: "Pamela Carr" <carfer@worldnet.att.net>
Subject: Re: I have a life at last!

Thank you, Peter. I look forward to additional installments. And there are not too many pictures or drawings. How wonderful that you still have them. Please don't take too long to add the next parts.
Pam

Date: Sun, 31 Dec 2000 14:36:40 -0800

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From: Hinze/Wood <sharlin@coollink.net>
Subject: Re: I have a life at last!

Peter, I enjoyed your bio very much and the pictures add just the right touch. I too am looking forward to the next installment. Thank you. S

Sharon C. Hinze
Spokane, Washington 99203

Date: Sun, 31 Dec 2000 17:47:58 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: AVL warping wheel

>I received my AVL warping wheel this week and have put it together. I
>can understand the principle but not the directions for winding the
>thread as it goes thru the raddle and clip.

I understand that AVL will have a CD on the warping wheel ready soon, perhaps January. If you haven't figured it out by then on your own, you might want to spring for the CD. I have no idea of price, etc.

Ruth
who was told her ww was shipping but who hasn't gotten it yet. :-C

Date: Sun, 31 Dec 2000 19:49:43 -0500
From: "Joyce S." <joyces@mediaone.net>
Subject: Re: I have a life at last!

What an interesting life you've led, Peter. And that's only the first installment. I look forward to learning more about your later years. It's amazing that you went into weaving after all the time you spent on art--sketching, etc.

As for the number of photos, just the right number.

At 11:05 AM 12/31/2000 -0800, you wrote:

>I have spent the holiday season getting to grips with the biography
>section on my web site. So far I have put up the pre-weaving part. Have
>a look! Having had my archives 'done' I was able to locate more photos
>and drawings than I had previously imagined. Too many??

>
>peter collingwood,
>old school,
>nayland,
>colchester,
>C06 4JH, UK
>
><www.petercollingwood.co.uk>

>
>-----
>T O P I C A <http://www.topica.com/t/17>
>Newsletters, Tips and Discussions on Your Favorite Topics

Date: Sun, 31 Dec 2000 19:06:36 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: Southern California Weavers

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Fitzpatrick Darlene 78148 Foxbrook Lane Palm Desert CA
92211 760-360-4843 DAFitzp@aol.com 8
Harrisville All weaves WinW

Hi Ellen,

I bet you never thought to check the location area of the CW Directory.

Happy New Year!

Cheers,

Francie

End of weavetech@topica.com digest, issue 565

From weavetech@topica.com Mon Jan 1 15:11:12 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id PAA18012 for <ralph@localhost>; Mon, 1 Jan 2001 15:11:08 -0700
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Received: from outmta009.topica.com (outmta009.topica.com [206.132.75.221])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f01L17016441
for <ralph@cs.arizona.edu>; Mon, 1 Jan 2001 14:01:10 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 566
Date: Mon, 01 Jan 2001 13:02:00 -0800
Message-ID: <0.0.64643877-951758591-978382920@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Digest for weavetech@topica.com, issue 565
By bettycarlson@earthlink.net

Coverlet TV program
By pfundt@netnet.net

Re: Peter's Bio
By bnathans@mindspring.com

Warping Wheel
By ryeburn@sfu.ca

edge of linen warp
By ryeburn@sfu.ca

Re: edge of linen warp
By bgkoe@ncinternet.net

Re: edge of linen warp
By knitweave@home.com

AVL warping wheel

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By WC3424@aol.com

Re: edge of linen warp
By alcorn@pop.nwlink.com

Two shuttle weave
By haywool@winco.net

Date: Mon, 01 Jan 2001 09:03:00 -0500
From: Louise Carlson <bettycarlson@earthlink.net>
Subject: Re: Digest for weavetech@topica.com, issue 565

Penny Peters was kind enough to help. The counter works backwards and I was trying to go against the proper path. I will contact AVL tomorrow. Thanks.....Betty Carlson

Date: Mon, 1 Jan 2001 09:19:57 -0600
From: "KarenInTheWoods" <pfundt@netnet.net>
Subject: Coverlet TV program

For anyone who is a coverlet nut (like me) I found out this segment will be shown next weekend on Martha Stewart Living... doesn't say if it's the Saturday one or the Sunday one, will have to set my VCR for both days I guess.....

(sorry about the cross posting.. I belong to a few lists)

<<COLLECTING: ANTIQUE COVERLETS WITH LAURA
In eighteenth- and nineteenth-century America, these cotton-and-wool bed coverings were valuable household possessions. Today, antique-quilt and Americana dealer Laura Fisher shows Martha her impressive collection of coverlets<<

KarenInTheWoods
on the LAST day of a nine day vacation, and had a head cold for six days of it..... : (

Date: Mon, 01 Jan 2001 10:35:46 -0800
From: Barbara Nathans <bnathans@mindspring.com>
Subject: Re: Peter's Bio

Not to steal Peter's thunder, but there is a charming pamphlet in the Shuttlecraft series about Peter. I haven't seen it for years, but it had some wry stories about Peter as I remember it.

We are off to San Diego this afternoon for 3 months. Hope we don't have too long a wait at Kennedy. I should be able to get my e-mail working tomorrow.

Ellen, for guild information look in the HGA guild list and follow the references.(Their url is weavespindye)
Barbara Nathans Bellport, Long Island, New York

Date: Mon, 1 Jan 2001 09:23:18 -0800
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: Warping Wheel

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My tips for the warping wheel:

Before starting, set the counter to 00000. Set the tension so that the yarn will later wind off onto the section under some tension, yet will wind on comfortably.

To use the warping wheel, tuck the end of the yarn coming off the cone into the clip and let the yarn wind around the wheel as you turn it counter-clockwise. (I put the cone behind a bobbin rack and wind the thread a couple of times around a top bobbin before winding it on the wheel - this holds the thread up in the air for me.)

Turn the wheel as many times as you want to get the desired warp length. Then, as you approach the clip area, move the yarn to the back of the raddle and thread it towards you through a dent in the raddle. Then cross the yarn over to the clip and hook into the clip. Repeat as many times as necessary to get the one or two inches worth of warp yarns you desire. So far I have threaded two yarns at a time and am contemplating threading more, using a paddle. Suit yourself as to how you thread the raddle, one or more threads per dent. When section is complete, cut yarns going between clip and raddle and, being careful to keep yarn threaded in the raddle, move the raddle to the holder which is used when winding the yarn on to the section. Put the top on the raddle and reinforce with a rubber band. Position the wheel and tilt the raddle so that the ribbon of yarn fits the desired section and winds on easily.

With threads overlapping a lot, I found my somewhat nappy warp difficult to wind off onto the beam section. I found that it helped a lot to push the warp away from me toward the back of the area where it should be wound on every couple of turns.

Being somewhat of a klutz, I several times let the yarn slip out of the raddle while shifting it to the position for winding on to the back beam. I just straightened it out as best I could and re-inserted it in the raddle. I found, to my delight, that this was good enough. While weaving, the warp fed smoothly off of the back beam.

The wheel needs to be on a smooth, hard surface so that it can be shifted in small increments when lining it up with a section on the beam. I have a smooth square of fiberboard to use for this purpose.

Final problem: finding a place to store the wheel in a crowded weaving area!

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

Date: Mon, 1 Jan 2001 09:28:46 -0800
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: edge of linen warp

John Lowe sent me an extender for my 24h Woolhouse "table" loom which were designed to even out the tension for difficult warps like linen by lengthening the distance between back beam and heddles. After installing the extender (easy!), I threaded the loom with some linen singles and am weaving a table runner. Loose, troublesome warps are few enough that I can keep an eye on them while weaving. However, the edge warps tend to stretch, grow loose and eventually break. This is no big problem because it happens infrequently and is quickly repaired. But is there some way I can reinforce these warps and thus avoid the problem? I am using a temple.

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Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

Date: Mon, 01 Jan 2001 09:42:42 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: edge of linen warp

> the edge warps tend to stretch,
> grow loose and eventually break.

Were it me, I'd look to the temple to see, if when held against the reed, the temple teeth point into the dents just outside the fabric. That allows for the teeth sinking into the selvages, so the selvedge warp go perfectly straight, from the back beam to the fell. I'd also check that the heddles were not doing something bad; they should also allow the warp to go perfectly straight, with no jogs.

When selvages get looser than the rest of the warp, I always suspect inconsistent warping, or the above things to check. Of course this assumes the singles themselves are not the fault ! (I don't use singles, so that's out of my experience.)

- Happy Shuttling ! - Bill Koepp, in California

Date: Mon, 1 Jan 2001 09:39:10 -0800
From: "Darlene Mulholland" <knitweave@home.com>
Subject: Re: edge of linen warp

Hi JoAnne,

I would try rubbing the selvege threads with bees wax to strengthen the threads. Knitters often used waxed yarn and I've found bees wax sticks better than ordinary wax.

Hope everyone is going to have a happy weaving new year.

Darlene Mulholland
knitweave@home.com
www.pgmoneysaver.bc.ca/weaving/

Date: Mon, 1 Jan 2001 12:51:10 EST
From: WC3424@aol.com
Subject: AVL warping wheel

--part1_1e.f605241.27821d8e_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

I too had difficulty in first using the wheel. Eventually, I asked my husband to read the instructions (v e r y slowly) and it all came together.

Yes, I'm also aware AVL may have a CD for extra \$\$\$. Since it costs pennies to burn a CD, perhaps they will consider providing this with the Warping Wheel. A little PR goes a long, long way.

But, in reality -- you should be able to get the wheel working if you

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exercise patience. Believe me, if I can manage to learn this, anyone can.

Happy New Year to each from my farm in East Texas where we are enjoying a delightful blanket of snow. We've experienced 2 ice storms with loss of power for 4 days and now snow..unreal!

Charlotte Lindsay Allison

--part1_1e.f605241.27821d8e_boundary
Content-Type: text/html; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

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delightful blanket of snow. We've experienced 2 ice storms with loss of
power for 4 days and now snow..unreal!

Charlotte Lindsay Allison</HTML>

--part1_1e.f605241.27821d8e_boundary--

Date: Mon, 1 Jan 2001 11:59:00 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: edge of linen warp

However, the edge warps tend to stretch, >grow loose and eventually break. This is no big problem because it happens >infrequently and is quickly repaired. But is there some way I can reinforce >these warps and thus avoid the problem? I am using a temple.

When weaving some napkins recently on the AVL out of 40/1 linen, the edges were inclined to break until I put in floating selveges of very fine fishing line. I attached some rather heavy weights to them to reduce the draw-in. The monofilament line pulls out very easily when you are done weaving. I put the floating ends on separate shafts to speed the treadling.

I did not bother with a temple. The edges were quite straight what with the end feed shuttle. When weaving with singles linen that fine, I find that the teeth of even the fine Glimakra temples are inclined to tear up the selvege threads.

Francie Alcorn

PS One big THANK YOU for the warping wheel tips.

Date: Mon, 01 Jan 2001 14:37:52 -0600
From: Richard Hartley <haywool@winco.net>
Subject: Two shuttle weave

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I want to do a two shuttle weave. I have a singlebox flyshuttle.

I have heard that using a singlebox flyshuttle and a handthrown EFS is faster than using a doublebox flyshuttle. Correct? Comments?

Thanx! Rich in Illinois

End of weavetech@topica.com digest, issue 566

From weavetech@topica.com Tue Jan 2 07:49:18 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTTP id HAA18258 for <ralph@localhost>; Tue, 2 Jan 2001 07:49:14 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 02 Jan 2001 07:49:15 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTTP id f02BViN28910
for <ralph@baskerville.cs.arizona.edu>; Tue, 2 Jan 2001 04:31:45 -0700 (MST)
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for <ralph@cs.arizona.edu>; Tue, 2 Jan 2001 04:29:59 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 567
Date: Tue, 02 Jan 2001 03:30:52 -0800
Message-ID: <0.0.1352453258-951758591-978435052@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Two shuttle weave
By alcorn@pop.nwlink.com

Re: Two shuttle weave
By bgkoe@ncinternet.net

Re: edge of linen warp
By sarav@powercom.net

Re: Two shuttle weave
By amyfibre@aol.com

address change
By NMRatliff@aol.com

Re: Two shuttle weave
By rsblau@cpcug.org

Re: Digest for weavetech@topica.com, issue 566
By ingrid@fiberworks-pcw.com

Date: Mon, 1 Jan 2001 13:02:28 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: Two shuttle weave

>I want to do a two shuttle weave. I have a singlebox flyshuttle.
>

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>I have heard that using a singlebox flyshuttle and a handthrown EFS is
>faster than using a doublebox flyshuttle. Correct? Comments?

I don't think so. Think of the time/motion: using a single box fly and a handthrown EFS would mean setting down the handthrown when it is in the "wrong" hand to pull the cord to throw the singlebox shuttle. Think of the distance your hand would need to move to reach the cord and the visual attention you would need to give it.

Using my single box fly is really fast. The hand is right there in the middle of the loom ready to either pull the cord or change the box level. I keep the same hand on the pull cord and the other hand to change the box level and beat in the weft.

Rather than a single box fly and a handthrown EFS, why not use two handthrown EFS. At least your eyes and hands wouldn't need to do something different every other time. You would just be looking back and forth from one side of the reed to the other.

Francie Alcorn

Date: Mon, 01 Jan 2001 13:05:40 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Two shuttle weave

> Rather than a single box fly and a handthrown EFS, why not use two
> handthrown EFS. At least your eyes and hands wouldn't need to do something
> different every other time. You would just be looking back and forth from
> one side of the reed to the other.

Can you turn the draft ?

- Happy Shuttling ! - Bill Koepp, in California

Date: Mon, 1 Jan 2001 16:35:49 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: edge of linen warp

You should get quite stable edges by doubling the outside 2-4 edge threads. This makes the finished piece look nice after washing when the edge fills in.

Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

Visit our Web Page
<http://www2.powercom.net/~sarav>

Date: Mon, 1 Jan 2001 17:32:00 EST
From: AmyFibre@aol.com
Subject: Re: Two shuttle weave

In a message dated 1/1/01 2:44:29 PM Central Standard Time, haywool@winco.net writes:

> I have heard that using a singlebox flyshuttle and a handthrown EFS is
> faster than using a doublebox flyshuttle.

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I don't know if it is faster or not, but since I only have a singlebox flyshuttle, when I need a second shuttle, I use a handthrown EFS. It is definitely faster for me than using two handthrown EFS'. Note: I said, for me -- others may have differing opinions.

Amy
amyfibre@aol.com

Date: Mon, 1 Jan 2001 18:01:49 EST
From: NMRatliff@aol.com
Subject: address change

--part1_ac.f0361ff.2782665d_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

I would like to change my email address from nmratliff@aol.com to nmratliff@mindspring.co,

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Content-Transfer-Encoding: 7bit

<HTML>I would like to change my email address from nmratliff@aol.com to
nmratliff@mindspring.co,</HTML>

--part1_ac.f0361ff.2782665d_boundary--

Date: Mon, 01 Jan 2001 20:05:30 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Two shuttle weave

I don't own a double-box fly shuttle, so when I do two-shuttle weaves on the AVL, it's either two hand-thrown or one & one. I do two hand-thrown (both efs) only when I have to b/c of floating selvages--as on a deflected double weave project I just took off the loom. (Aside: ddw on 16 shafts is incredible fun!) On that project, I was weaving 4 picks of one color, then 4 of the other, handling both the floating selvage and the nonactive color along the edge. The speed was OK but not great.

I also weave a lot of shadow weave, which changes shuttle each pick and doesn't require a floating selvage. This I weave with one shuttle in the fly shuttle and one hand-thrown efs. I believe this to be *much* faster than two hand-thrown shuttles. I cannot make the comparison w/ a double-box fly shuttle, but I assume that would be even faster, once you got used to the rhythm of changing the box. There is also a rhythm to changing from hand-thrown to fly, and it's possible to get very fast at it. If you study and analyze your motions carefully and start your shuttles on appropriate sides, you can have a hand free to grab the fly-shuttle pull just exactly when & where you need it.

I tried the double-box fly shuttle when I took a workshop at AVL. I found it heavy to beat w/ and awkward to change from one box to the other. I also did not like the pull cord--in the center, straight down instead of side to side. I'd definitely not invest in a double-box until I had given it a good, hard test drive. Also, when I was in Chico (this is some 18 mos or more ago), I was told that a redesign of the double-box was underway. I don't know if that project has gotten lost in the hectic changes that have

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taken place at AVL over the last year: new ownership, new location, new models of looms, etc.

Ruth

Date: Mon, 01 Jan 2001 21:03:12 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Re: Digest for weavetech@topica.com, issue 566

I have found that I cannot use the single box fly and a hand shuttle with a full width warp. There is no room to comfortably remove the hand shuttle from the race before the fly shuttle is thrown. It was also it very awkward to do this even if I left as much as 15" empty on either side of the loom.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

End of weavetech@topica.com digest, issue 567

From weavetech@topica.com Wed Jan 3 08:28:32 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id IAA19963 for <ralph@localhost>; Wed, 3 Jan 2001 08:28:26 -0700
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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f034nv003204
for <ralph@cs.arizona.edu>; Tue, 2 Jan 2001 21:50:01 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 568
Date: Tue, 02 Jan 2001 20:49:34 -0800
Message-ID: <0.0.1025786165-951758591-978497374@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

RE: Peter's Bio
By amurphy@cbcag.edu

biography
By peter@plysplit.demon.co.uk

Re: biography
By mcwarr@orcon.net.nz

Re: biography
By joyces@mediaone.net

Tales from the warping wheel (long)

WeaveTech Archive 0101

By rsblau@cpcug.org

complex weavers
By kamco@qwest.net

Re: Tales from the warping wheel
By bgkoe@ncinternet.net

PLans & Shuttles
By bgkoe@ncinternet.net

Re: Tales from the warping wheel (long)
By robyn_spady@yahoo.com

Re: Camera questions
By pml5wt@juno.com

Date: Tue, 2 Jan 2001 09:13:05 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Peter's Bio

Title of the shuttlecraft monograph is "Peter Collingwood : his weaves and weavings" I think, I have it at home if someone wants the precise title. It was and is very good. But not enough pictures!
Alice in MO

Date: Tue, 2 Jan 2001 20:17:45 +0000
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: biography

Thanks to about a dozen weavers for comments on the first part of the biography on my web site. The second part is now there. One weaver was disappointed about the time images took to download so with Jason's help I have halved or further reduced these. There is much to learn to achieve a seemingly simple result!
The Shuttlecraft Book was mentioned.. the catalogue of my Retrospective brings things more up to date.

Peter Collingwood
peter collingwood,
old school,
nayland,
colchester,
C06 4JH, UK

phone/fax 01206 262 401

<www.petercollingwood.co.uk>

Date: Wed, 3 Jan 2001 10:02:01 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: biography

Hi Peter,

Really enjoying your pages on the web. Still refer to the book you wrote, along with others - The Craft of the Weaver. One suggestion for your

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signature - put the http:// in front of the url to your site and then it is easy to double click on it and be taken straight there, whatever email program is being used.

Looking forward to the rest of your biography,
Jean

> <www.petercollingwood.co.uk>

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: <http://mcwarr.orcon.net.nz>
Creative Fibre site: <http://www.creativefibre.org.nz>

Date: Tue, 02 Jan 2001 16:04:43 -0500
From: "Joyce S." <joyces@mediaone.net>
Subject: Re: biography

Boy, Peter, reading your bio is like reading a serial story! I can't wait for the next installment. I hope you will be discussing how you got interested in the many different types of weaving that you have become an authority in.

Love that pig with the straight tail!

At 12:18 PM 01/02/2001 -0800, you wrote:

>Thanks to about a dozen weavers for comments on the first part of the
>biography on my web site. The second part is now there.
>One weaver was disappointed about the time images took to download so
>with Jason's help I have halved or further reduced these. There is much
>to learn to achieve a seemingly simple result!
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>brings things more up to date.

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>
>phone/fax 01206 262 401
>
><www.petercollingwood.co.uk>
>

>-----
>T O P I C A <http://www.topica.com/t/17>
>Newsletters, Tips and Discussions on Your Favorite Topics

Date: Tue, 02 Jan 2001 17:58:49 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Tales from the warping wheel (long)

Since many of us will be receiving AVL warping wheels over the next few weeks (months?), I thought I'd share my experience putting one together. The directions, while relatively clear, are sketchy and incomplete. The photos are almost useless. Diagrams would have been better. Anyhow, here are some hints:

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1. When you install the two uprights, face the wings on the bolts to the back of the wheel.
2. When you attach the spokes to the wheel, the nuts on the carriage bolts must face *forward*--that is, they must be at the front of the wheel. Otherwise they may interfere with the revolution counter.
3. Attaching the spokes to the wheel: I found the AVL directions confusing and ended up attaching the spokes several times. Here's what I ended up with, and it seems to work just fine. Stand to the front of the wheel (where you would stand to wind yarn onto it). If the wheel were a clock, place the handle that you hold for winding at 9. Now place the spoke that will contain the raddle at 12. The weighted spoke goes at 6. With this configuration, the revolution counter clicks to count a revolution just as the raddle comes to the top of the wheel. If you want the click to happen at a different point in the revolution, I assume you can put the spokes wherever you want so long as the weighted spoke is opposite the raddle spoke.
4. To wrap the cord around the small wheel (in back of the wheel that holds the spokes), bring it up over the wheel & then wrap the 2 times that AVL says to. The directions say to wrap it "clockwise." If you're standing in front of the wheel as I was, this is counterclockwise. I finally found a picture in the directions where I could see the cord & it clearly goes from where it's attached to the raddle support *up over* the little wheel.
5. If the rev counter doesn't click & count the revolutions (mine didn't), loosen the tiny Phillips screw that holds the thingie that actually flips the counter to its pin. Rotate the thingie slightly *counterclockwise* (assuming you're standing in front of the wheel), then tighten the screw again. I found this out by trial & error. AVL should absolutely include info about this tiny adjustment in the packet they send you. I was getting ready to send the rev counter back, saying it doesn't count & plz send me one that does.
6. The tension on the cord does not affect the yarn as you wind it *onto* the wheel. It affects only the tension as the yarn comes off the wheel. As Jo Anne said, set it once and leave it that way for the whole warp or you'll have unevenly tensioned section.
7. You can put the ww together by yourself, but it's really helpful to have a second person for one operation: attaching the revolution counter.

After I put mine together, I grabbed some old carpet warp & played with it. I think I understand how it works, but I'm afraid to use it for the first time on a warp that I really care about. I just took a dishtowel warp off the AVL (sampling for something else), but I may have to do more towels. Dishtowels are what I revert to when I'm uncertain of the results. Then I can say, "Oh, well, it's only a dishtowel."

Ruth

Date: Tue, 2 Jan 2001 15:33:36 -0800
From: "Lynn \ Ken" <kamco@qwest.net>
Subject: complex weavers

I just received my copy of Complex Weavers Greatest Hits book and CD. It is wonderful! What a superb job. My thanks and congratulations to the editors, Judie Eatough and Wanda Shelp, and to the publishers, Complex Weavers, Provo, Utah.

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Guess what I'm going to be doing for the rest of this evening!

Lynn, feeling much better in Seattle

Date: Tue, 02 Jan 2001 15:49:09 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Tales from the warping wheel

> Rotate the thingie slightly *counterclockwise*

Two Thingies make a Whatchacallit, but a Gadget has one of each !

- Happy Shuttling ! - Bill Koepp, in California

Date: Tue, 02 Jan 2001 17:25:15 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: PLans & Shuttles

Although not really technical, I have some plans of weaving tools I made and use, on view at:

<http://albums.photopoint.com/j/AlbumIndex?u=444183&a=9897159>

My shuttle collection (as of 12/20/00) is also on view at:
<http://albums.photopoint.com/j/AlbumIndex?u=444183&a=3270676>

If anyone has information on a particular type of shuttle that I have here, I'd appreciate knowing what it is, as most of these come without provenience attached or any way of dating them. I like the side delivery/bobbin shuttles the best; the shuttles with wire " bumpers " on the ends are interesting and I wonder if they were a regional design ? There seems to be many ways to effect the locking (or lack of it) of the bobbin rod and most have an expansion slot in the bottom, to (I firmly believe) reduce the stresses of expansion do to humidity changes.

I've not seen any texts about shuttles or shuttle design, except for the chapter in Allen Fannin's excellent book.

- Happy Shuttling ! - Bill Koepp, in California

Date: Tue, 2 Jan 2001 17:42:03 -0800 (PST)
From: Robyn Spady <robyn_spady@yahoo.com>
Subject: Re: Tales from the warping wheel (long)

Hi Ruth!

I also just received my warping wheel last week . . . and all of your points are right on! I was fortunate, when I was down in Chico in August, to spend a lot of time playing with one of their warping wheels . . . That helped me a lot in understanding how this thing was to go together . . . and, more importantly, how to use the thing . . . I was glad to read your comment about the counter . . . Mine counted a few revolutions and stopped. As soon as I get home, I'll give it a try.

I hope you enjoy yours half as much as I'm enjoying mine.

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Robyn

--- Ruth Blau <rsblau@cpcug.org> wrote:

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> wheels over the next few
> weeks (months?), I thought I'd share my experience
> putting one
> together. The directions, while relatively clear,
> are sketchy and
> incomplete. The photos are almost useless.
> Diagrams would have been
> better. Anyhow, here are some hints:
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> 1. When you install the two uprights, face the wings
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> back of the wheel.
>
> 2. When you attach the spokes to the wheel, the nuts
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> must face *forward*--that is, they must be at the
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> wheel. Otherwise they may interfere with the
> revolution counter.
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> 3. Attaching the spokes to the wheel: I found the
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>
> 7. You can put the ww together by yourself, but it's
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> a second person for one operation: attaching the
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>
> After I put mine together, I grabbed some old carpet
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> I may have to do more
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> uncertain of the
> results. Then I can say, "Oh, well, it's only a
> dishtowel."

>
> Ruth
>
>

> T O P I C A <http://www.topica.com/t/17>
> Newsletters, Tips and Discussions on Your Favorite
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>

Do You Yahoo!?
Yahoo! Photos - Share your holiday photos online!
<http://photos.yahoo.com/>

Date: Tue, 2 Jan 2001 23:25:55 -0500
From: m l <pml5wt@juno.com>
Subject: Re: Camera questions

You might like to go to
www.imaging-resource.com
and explore.

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There is a remarkable amount of information about digital cameras there.

Maury

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<http://dl.www.juno.com/get/tagj>.

End of weavetech@topica.com digest, issue 568

From weavetech@topica.com Wed Jan 3 08:28:51 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA19969 for <ralph@localhost>; Wed, 3 Jan 2001 08:28:49 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph/localhost> (single-drop); Wed, 03 Jan 2001 08:28:50 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f03BVeN29671

for <ralph@baskerville.cs.arizona.edu>; Wed, 3 Jan 2001 04:31:40 -0700 (MST)

Received: from outmta017.topica.com (outmta017.topica.com [206.132.75.234])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f03BU3007871

for <ralph@cs.arizona.edu>; Wed, 3 Jan 2001 04:30:04 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 569

Date: Wed, 03 Jan 2001 03:31:24 -0800

Message-ID: <0.0.1917647196-951758591-978521484@topica.com>

X-Topica-Loop: 0

Status: R

-- Topica Digest --

Re: complex weavers

By Annweave@aol.com

Date: Tue, 2 Jan 2001 23:48:46 EST

From: Annweave@aol.com

Subject: Re: complex weavers

Agree totally! I skimmed through it and now that we have put away X-Mas decorations and after I read my e-mail, I'll do the same. Great work! Shafer

End of weavetech@topica.com digest, issue 569

From weavetech@topica.com Thu Jan 4 07:40:40 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA20834 for <ralph@localhost>; Thu, 4 Jan 2001 07:40:37 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph/localhost> (single-drop); Thu, 04 Jan 2001 07:40:38 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

WeaveTech Archive 0101

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTTP id f04BWP03524
for <ralph@baskerville.cs.arizona.edu>; Thu, 4 Jan 2001 04:32:25 -0700 (MST)
Received: from outmta010.topica.com (outmta010.topica.com [206.132.75.222])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f04BUL022577
for <ralph@cs.arizona.edu>; Thu, 4 Jan 2001 04:30:47 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 570
Date: Thu, 04 Jan 2001 03:31:49 -0800
Message-ID: <0.0.1636078651-212058698-978607909@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

More tales from the warping wheel
By ecberry@ComCAT.COM

Re: More tales from the warping wheel
By rsblau@cpcug.org

Re: More tales from the warping wheel
By amsford@inet.net.au

Re: More tales from the warping wheel
By alcorn@pop.nwlink.com

Warping Wheel Use
By bgkoe@ncinternet.net

Warping Wheel Use 2
By bgkoe@ncinternet.net

Date: Wed, 3 Jan 2001 17:01:46 -0500
From: "evelyn" <ecberry@ComCAT.COM>
Subject: More tales from the warping wheel

Hi All: Well, the 'directions' do leave much to be desired and I appreciate the comments shared thus far. I have an oddity to share and perhaps someone can clarify something for me. The drum assembly I received has the bolt inserted in the small drum side (flat head on this side) with one flat washer with the screw end on the large drum side with two flat washers, one lock washer and one hex nut. In step 5 on pg. 4, in order to connect the drum assembly with the upper vertical placing the small drum side towards the flat side of the upper vertical, I need to remove the bolt, all washers and the hex nut from the drum assembly, NOT just the hex nut and one washer, as noted.. Simply put, I believe the hardware in the drum assembly I received was reversed in the drum. Has anyone else discovered this? Also, the bolt in this assembly has stripped threads and had to replace it. (a) step is ok and (b) says replace one washer and one hex nut and tighten from the back. I assume the washers go (1) flat washer behind the flat bolt head at the large drum side, (1) flat washer between the small drum and the upper vertical and (1) flat washer and the one lock washer on the outside of the raddle support next to the hex nut which is tightened from the back(c). As the placement of the washers is critical to the movement of the drum, can anyone advise me if I have them placed correctly? I'm cross-eyed from the poor quality pictures; hope this is clear to someone.....
would appreciate help.

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Ev Berry

Date: Wed, 03 Jan 2001 17:46:43 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: More tales from the warping wheel

Ev wrote:

>In step
>5 on pg. 4, in order to connect the drum assembly with the upper
>vertical placing the small drum side towards the flat side of the
>upper vertical, I need to remove the bolt, all washers and the hex nut
>from the drum assembly, NOT just the hex nut and one washer, as
>noted..

YES! Take the bolt out & put it back in from the other side.

> I assume the washers go (1) flat
>washer behind the flat bolt head at the large drum side, (1) flat
>washer between the small drum and the upper vertical and (1) flat
>washer and the one lock washer on the outside of the raddle support
>next to the hex nut which is tightened from the back(c).

Yes again--at least this is the way I've done it.

For those of you who have ordered the ww & don't have it yet, I urge you to print out & save these notes from people who have put them together. It'll save you a lot of time and annoyance. Learning from my experience, you shouldn't have to put all the spokes on at least twice (some of them 3 times). BTW: I looked at one of the photos today, and it seems to show the bolts holding the spokes with the nuts in back. That's how I did mine at first, but all 6 nuts/bolt ends tripped the revolution counter. I recommend putting the flat side of the bolt to the back. Your clearance may be different from mine, but why take a risk with such a critical operation as revolution counting?

Ruth

Date: Thu, 04 Jan 2001 08:08:50 -0800
From: Audrey Ford <amsford@iinet.net.au>
Subject: Re: More tales from the warping wheel

Hi Ruth and all the other warping wheel people

I am printing out all the notes/suggestions while I wait for my customs agent to tell me that it has arrived. I too saw it demonstrated again in Chico, but that does seem a long time ago. I know that I will be very grateful for all the help as putting things together has never been my favorite thing.

Ruth I'm sure the dish towels (tea towels domnunder) will be fine.

Audrey in Australia (Where we are celebrating 100 years of Federation and the birth of the Commonwealth of Australia)

Date: Wed, 3 Jan 2001 19:12:00 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: More tales from the warping wheel

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I put mine together this afternoon with no difficulties. The only problem was trying to figure out which was a certain part. Oh yes, it does help to have the pegs on the thread carriers facing the outside of the wheel. While I agree with whoever said diagrams would have been clearer, this is a simple gadget. Building it was intuitive.

Francie Alcorn

Date: Wed, 03 Jan 2001 20:01:20 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Warping Wheel Use

Re: AVL Warping Wheel,
I've looked at the photos at
<http://www.avlusa.com/warpingwheel/WarpingWheel.html>
and I don't quite know how one is supposed to use the device. Does one wind on, say a one inch width of warp, 40 yards long and then unwind it from the wheel to the loom's warp beam? If so, is the tensioner used both ways or just one direction?
Do you still have to use several cones or spools of warp?

- Happy Shuttling ! - Bill Koepp, in California

Date: Wed, 03 Jan 2001 20:36:02 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Warping Wheel Use 2

Ah ! I've found the page with instructions to use the AVL Warping Wheel, it looks fairly simple.
Let the rest of us know how you like it, compared with the traditional way of doing it.

- Happy Shuttling ! - Bill Koepp, in California

End of weavetech@topica.com digest, issue 570

From weavetech@topica.com Thu Jan 4 13:04:57 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id NAA21034 for <ralph@localhost>; Thu, 4 Jan 2001 13:04:52 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 04 Jan 2001 13:04:53 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f04JjVN14561
for <ralph@baskerville.cs.arizona.edu>; Thu, 4 Jan 2001 12:45:31 -0700 (MST)
Received: from outmta016.topica.com (outmta016.topica.com [206.132.75.233])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f04Jhm027461
for <ralph@cs.arizona.edu>; Thu, 4 Jan 2001 12:43:48 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 571
Date: Thu, 04 Jan 2001 11:45:13 -0800
Message-ID: <0.0.1417955415-951758591-978637513@topica.com>
X-Topica-Loop: 0
Status: R

WeaveTech Archive 0101

-- Topica Digest --

Re: Warping Wheel Use 2
By rsblau@cpcug.org

Re: More tales from the warping wheel
By ecberry@ComCAT.COM

Re: Digest for weavetech@topica.com, issue 570
By bettycarlson@earthlink.net

Re: warping wheel
By rlynde@onramp113.org

unsubscribe weavetech
By jettev@home.com

J-Made Table Loom
By Sgorao@aol.com

Re: More Tables
By plawrenc@juno.com

Re: J-Made Table Loom
By gabraham@netvision.net.il

What's with AVL?
By cronewest@thegrid.net

Re: What's with AVL?
By bgkoe@ncinternet.net

Date: Thu, 04 Jan 2001 06:27:33 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Warping Wheel Use 2

>Let the rest of us know how you like it, compared with the traditional way
>of doing it.

One of the things I'm looking forward to about the ww is that I will waste less yarn than I do with spools. Assume I'm going to weave shawls in shadow weave using chenille. I sett chenille at 16 epi. I generally make 4 or 5 shawls at a time. I'd be winding 16 spool (eight of each color), each with over 100 yds of chenille. When I first started sectional warping, I built in a fudge factor of 5 yds per spool. I now feel comfortable with just 3 extra yds. Still, that's 48 yds of chenille, about half an ounce, essentially wasted. Chenille is an expensive fiber, but suppose I were weaving w/ fine silk. If I were setting at 30 or 40 epi x 3 yds per spools...well, you do the math. It's a lot of wasted silk.

Ruth

Date: Thu, 4 Jan 2001 07:04:45 -0500
From: "evelyn" <ecberry@ComCAT.COM>
Subject: Re: More tales from the warping wheel

Hi Ruth and all: Thank you, Ruth, for your reply. While the pictures are not clear enough to be very helpful, the assembly of the wheel is

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fairly straight forward. Identifying each piece and matching the 'hardware' is important, then think through each step. I say this so as to not discourage anyone who is waiting for their wheel.... it's not all that diffucult....honest.

Ev Berry

Date: Thu, 04 Jan 2001 09:40:38 -0500
From: Louise Carlson <bettycarlson@earthlink.net>
Subject: Re: Digest for weavetech@topica.com, issue 570

I have constructed my wheel and found all the pitfalls from equivocal instructions that Ruth has described. Thank you Ruth! I hope that AVL is reading this and will answer with both clearer pictures and more comprehensive directions. I have attempted a call to them but it has not been returned as of yesterday. Betty

Date: Thu, 4 Jan 2001 07:00:43 -0800
From: "Robin Lynde" <rlynde@onramp113.org>
Subject: Re: warping wheel

I'm so glad that I read the last few discussions about the wheel. I got mine after the introduction last spring, but haven't seriously used it much until lately (back surgery intervened). I thought I was doing fine until last night when the little clicker/counter thingie (seems to be the technical term in use here) loosened up and stopped working. Had I not read Ruth's comments I probably would have been more upset, but I realize that the bolts that face that direction are just long enough to barely touch it when unwinding. So I guess that it has loosened over time. That should be an easy fix.

When I first ordered the wheel at CNCH in CA they said something about a video to come with it. I sure wish they had made one. Had I not seen it being demonstrated, I'm not sure I would have every figured out the winding/unwinding part.

Someone asked about multiple threads. In the last two warps I have done I have used 10 threads at a time by running each thread through a hole or slot on my paddle, which I have clamped to the beam of the loom (horizontal to the floor). I have wound warps on 2 looms that way. I haven't done the threading yet, but don't anticipate a problem (fingers crossed) because I didn't have any trouble with the 5-at-a-time warp I just finished weaving that was similar. These are mixed cotton warps--some slubs, some furry, some smooth.

Date: Thu, 4 Jan 2001 11:19:46 -0500
From: "Jette Vandermeiden" <jettev@home.com>
Subject: unsubscribe weavetech

Date: Thu, 4 Jan 2001 11:35:58 EST
From: Sgorao@aol.com
Subject: J-Made Table Loom

Hi,

WeaveTech Archive 0101

I am seeking to buy an 8-16S J-Made Table Loom. Anyone having one they would like to sell please contact me privately with specs and price.

Thanks.

Sondra

Date: Thu, 4 Jan 2001 11:57:30 -0500
From: plawrenc@juno.com
Subject: Re: More Tables

Margaret, I'm very, very late in responding....Thank you for the Yarn Chart. I just saved it to excel and took a look at it and its great. Appreciate all your wonderful work. Thank you so very much, Pat

On Wed, 19 Jul 2000 13:49:37 -0700 MargeCoe@concentric.net writes:
> Here it is! Excel version 97 with which I've had most success
> converting.
> I couldn't find a version 7, so I'm guessing here. Please feel free
> to
> write again if it doesn't work and I'll try in another format.
>
> This sheet is a work-in-progress, some setts have not yet been
>
>
>
>
> Margaret
>
>
> -----
> MargeCoe@concentric.net
> Tucson, AZ USA
> -----
>
>
> -----
> T O P I C A The Email You Want. <http://www.topica.com/t/16>
> Newsletters, Tips and Discussions on Your Favorite Topics

Let it snow, let it snow, let it snow.....
Patricia Lawrence, Weaver
Westminster, MD

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<http://dl.www.juno.com/get/tagj>.

Date: Thu, 4 Jan 2001 20:38:15 +0200
From: "Yehudit Abrahams" <gabraham@netvision.net.il>
Subject: Re: J-Made Table Loom

Robin Blum has left Israel for California. She just e-mailed her weaving friends here and said she is selling her 10 harness J-Made loom. Apparently it is on a stand but can easily be adjusted for a table. She wants to sell it here, but if she doesn't, I'm sure she will put it on her list to

WeaveTech Archive 0101

California. Her e-mail address in California is Lil7ll@aol.com.

Good luck,

Yehudit

Date: Thu, 4 Jan 2001 10:10:27 -0800
From: Sally Knight <cronewest@thegrid.net>
Subject: What's with AVL?

At 6:41 AM -0800 1/4/01, Betty Carlson wrote:
>I hope that AVL
>is reading this and will answer with both clearer pictures and more
>comprehensive directions. I have attempted a call to them but it has not
>been returned as of yesterday.

I sure hope that AVL is reading all of this! I always cringe when I read all of the AVL-won't-work-properly-if-at-all stories on this list. Now the warping wheel. Nice idea, but this thing costs real money! Too much to have instructions that don't instruct, extra-cost how-to-use-it CDs, and phone calls that aren't returned. This is the sort of thing that keeps me a Luddite. The simpler it is, whatever it is, the easier it is to operate and repair. AVL is going to have to go a very, very long way to ever get me to send them any of my scarce dollars.

Happy w/ low-technology and sunny, warm skies,
Sally

++++
Sally G. Knight in Los Osos (on the Central Coast of California).
UFO most recently completed:
Total UFOs completed in 2001:
<cronewest@thegrid.net>
++++

Date: Thu, 04 Jan 2001 11:41:26 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: What's with AVL?

> I sure hope that AVL is reading all of this! I always cringe when I read
> all of the AVL-won't-work-properly-if-at-all stories on this list.

There used to be an AVL rep on the list, can't remember his name right now. I heard that AVL has gone through a change, whether a change in management or ownership I have no idea, but their website is changed. It's a tough and slim market, the loom business.

- Happy Shuttling ! - Bill Koepp, in California

End of weavetech@topica.com digest, issue 571

From weavetech@topica.com Fri Jan 5 07:32:46 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id HAA22220 for <ralph@localhost>; Fri, 5 Jan 2001 07:32:43 -0700
From: weavetech@topica.com

WeaveTech Archive 0101

Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Fri, 05 Jan 2001 07:32:43 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f05BYON07991
for <ralph@baskerville.cs.arizona.edu>; Fri, 5 Jan 2001 04:34:24 -0700 (MST)
Received: from outmta002.topica.com (outmta002.topica.com [206.132.75.237])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f05BW5006630
for <ralph@cs.arizona.edu>; Fri, 5 Jan 2001 04:32:09 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 572
Date: Fri, 05 Jan 2001 03:31:58 -0800
Message-ID: <0.0.344122103-951758591-978694318@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: What's with AVL?
By rsblau@cpcug.org

in regards to waste
By Magstrands@aol.com

Thanks and great book!
By ryeburn@sfu.ca

Re: Thanks and great book!
By kamco@qwest.net

AVL's awareness of what we post
By robyn_spady@yahoo.com

Peru textile tour with Ed Franquemont
By textile_odyssey@yahoo.com

Date: Thu, 04 Jan 2001 14:38:33 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: What's with AVL?

>I always cringe when I read
>all of the AVL-won't-work-properly-if-at-all stories on this list.

I think anyone who buys in the early stages of anything (car, computer, warping wheel) can expect to be a guinea pig. I went to Convergence unpersuaded that this was a tool I wanted/needed. I was persuaded by the demo of the advantages of using it for sectional warps, especially mixed warps. I don't really fault AVL, though I know that they were told even before Convergence that their directions needed improvement. Perhaps what we are seeing are the improved ones. If so, a little more tinkering plus making them agree w/ what's really happening on the ground (the business of the center bolt on the wheel being inserted the opposite way from what the directions are expecting it to be, for example) would be in order.

What would annoy me more would be if AVL were reading all our comments and saying to themselves, "Oh, well, they're just a bunch of complainers." Let's hope they take our comments in the light they are given: valuable customer feedback, to be used to improve their product. If this doesn't happen, if they just kiss us off...*that's* the time to start looking to other vendors with more weaver-friendly policies.

WeaveTech Archive 0101

Ruth

Date: Thu, 4 Jan 2001 18:09:18 EST
From: Magstrands@aol.com
Subject: in regards to waste

Hi all, In regards to warp waste on spools, Ruth your right, that is alot of waste... so as a solution I wind on an extra 40 yds on to my cones in order to have enough left over for a bobbins worth and have found that I have no waste.. It was to disturbing to waste any thread for that matter because it all seems to be expensive.. so I thought I'd just share what we've done to solve that dilema...

Sue

Date: Thu, 4 Jan 2001 17:33:50 -0800
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: Thanks and great book!

Thanks to all who gave me sensible advice on how to handle stretchy singles linen edge warps. I am going to try the ideas out!

I just received my copy of the Complex Weavers Greatest Hits book. What a gem! I hope that everyone who wants a copy can get it. It is well organized, the graphics are very good, and there are several lifetimes worth of good ideas in it.

The book does raise a question that nags me whenever I see tempting weaving designs created by other weavers: If I teach a workshop and present one of the designs from this book, giving credit to the designer, or if I weave fabric for an exhibit or fashion show using one of these designs, again giving credit to the designer, do I also need to, or should I as a courtesy, get the permission of the designer first?

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

Date: Thu, 4 Jan 2001 18:13:06 -0800
From: "Lynn \ Ken" <kamco@qwest.net>
Subject: Re: Thanks and great book!

Jo Anne asked: If I teach a workshop and present one of the designs from this book, giving credit to the designer, or if I weave fabric for an exhibit or fashion show using one of these designs, again giving credit to the designer, do I also need to, or should I as a courtesy, get the permission of the designer first?

Good question Jo Anne!

I feel that if I made modifications and gave credit for the inspiration I'd not have to get permission. But if I just copied it, then I'd certainly want to get permission.

I'll be very interested to read what others think.

Lynn in Seattle

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Date: Thu, 4 Jan 2001 18:41:32 -0800 (PST)
From: Robyn Spady <robyn_spady@yahoo.com>
Subject: AVL's awareness of what we post

Based upon a recent experience, I can pretty much guarantee that AVL reads what we post out here . . . as do other weaving-related companies. I posted a question approximately six weeks ago regarding my AVL and one of the several quick responses I received was from AVL. They know what's on our minds . . . however, I would rather have them making more cool stuff, updating instructions, inventing new products, and promoting weaving in the world rather than responding to all of our comments . . . the wheels of change/progress turn slower than warping wheels <yuck yuck>

Bottomline, I love my AVL . . . and I also love my new warping wheel . . . The first warp using it is currently going on . . . and I'm making record time! I've also never had so much fun putting a warp on the loom <wahoo!>.

Robyn Spady
Seattle, WA

Do You Yahoo!?
Yahoo! Photos - Share your holiday photos online!
<http://photos.yahoo.com/>

Date: Thu, 4 Jan 2001 23:56:21 -0800 (PST)
From: Serena Lee <textile_odyssey@yahoo.com>
Subject: Peru textile tour with Ed Franquemont

Hi Friends,

I'm sending out itineraries and applications for our textile tour of the Cusco area. If I missed anyone or if you would like information about this trip, please e-mail me privately at this address.

Thanks,
Serena Harrigan

Do You Yahoo!?
Yahoo! Photos - Share your holiday photos online!
<http://photos.yahoo.com/>

End of weavetech@topica.com digest, issue 572

From weavetech@topica.com Sat Jan 6 07:26:13 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA23107 for <ralph@localhost>; Sat, 6 Jan 2001 07:26:10 -0700
From: weavetech@topica.com

WeaveTech Archive 0101

Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 06 Jan 2001 07:26:10 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f063d2N28584
for <ralph@baskerville.cs.arizona.edu>; Fri, 5 Jan 2001 20:39:02 -0700 (MST)
Received: from outmta008.topica.com (outmta008.topica.com [206.132.75.216])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f063bM016097
for <ralph@cs.arizona.edu>; Fri, 5 Jan 2001 20:37:23 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 573
Date: Fri, 05 Jan 2001 19:38:41 -0800
Message-ID: <0.0.634791745-951758591-978752321@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: What's with AVL?
By hubbard182@worldnet.att.net

Complaints about AVL?
By haywool@winco.net

RE: in regards to waste
By amurphy@cbcag.edu

RE: in regards to waste
By rsblau@cpcug.org

Marketing
By cronewest@thegrid.net

looms w/ ratchet brakes
By rsblau@cpcug.org

Re: looms w/ ratchet brakes
By apbutler@ync.net

Re: looms w/ ratchet brakes
By alcorn@pop.nwlink.com

RE: CW Gr8st Hits Book
By judie@eatough.net

Re: looms w/ ratchet brakes
By Sgorao@aol.com

Date: Fri, 5 Jan 2001 07:53:12 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: What's with AVL?

>I always cringe when I read
>all of the AVL-won't-work-properly-if-at-all stories on this list.

I'd like to reiterate what has been pointed out on the list before.
Most likely the majority of the members on this list are AVL users.
Therefore it stands to reason that most of the loom comments will have to do
with the AVL. Also, we are usually hearing from only those users who are
unhappy or are having problems or are trying to work through making a new
loom "theirs". There are many longtime happy AVL users out here who have

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nothing to complain about. In the case of those niggling little problems that we all have regardless of the brand loom that we use, discussion on the list is an excellent way to come up with creative solutions. But we should direct our complaints about AVL service to the people at AVL who are in a better position to do something about them. I'd rather read about weaving.
Martha

Date: Fri, 05 Jan 2001 07:36:33 -0600
From: Richard Hartley <haywool@winco.net>
Subject: Complaints about AVL?

I am a production weaver and I have over \$7000 of AVL products and don't have much problem. When I have had a couple of problems, I called AVL and they helped me fix it. But then, I also know how to follow directions...I usually read the book FIRST and don't refer to parts as "little thingies" or "doodads".

Satisfied in Illinois...Rich

Date: Fri, 5 Jan 2001 08:58:36 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: in regards to waste

I am another who winds extra on the spools, then just uses it to fill bobbins. That I am protected from short spools and don't waste yarn. Small amounts of leftovers can be combined to make a smaller warp for pillows, totebags or whatever.
Alice in mo

Date: Fri, 05 Jan 2001 12:34:32 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: RE: in regards to waste

This may be in the nature of a me-too post, and if so I apologize. However, I'm so grateful to those of you who have helped me break mental set on winding spools. *Of course* the answer is to wind on enough extra to get a decent bobbin's worth. Then just use it for weft or whatever. I wish I had a mind creative enough to come up w/ that kind of solution.

Ruth

Date: Fri, 5 Jan 2001 12:23:33 -0800
From: Sally Knight <cronewest@thegrid.net>
Subject: Marketing

There was a great little article in the local newspaper the other day. Thought I'd share the meat of it with those of you who are making the 1-hr-a-week marketing resolution for the 2001.

The basic idea is that strong ad headlines maximize ad response. In this era of media overload, "the most effective headline always answers the reader's paramount question: What's in it for me?" I.e., "...what will the reader gain by responding" to the ad?

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Several local examples were given.

Mountain View at Terra Cotta, a local housing development
"All the space you need, inside and out."
Gets the attention of those living in cramped quarters.

County Tobacco Control Program
"Protect your children from a silent killer."
A clear wake-up call for parents who smoke.

Mac Superstore
"A computer that's right for the whole family!"
Suggests versatility, simplicity, and cost-efficiency.

Virg's Landing (ocean fishing trips and whale-watching tours)
"Let's go whale watching!"
Great cure for the post-holiday blahs.

Vicki Clift, the author, also says that a good headline encourages immediate action. [Vicki is a local marketing consultant; she can be reached at vclift@thegrid.net.]

I think that this idea could equally apply to flyers, mailers, announcements, and even news releases. Hope you can find something useful in this information.

Sally

++++
Sally G. Knight in Los Osos (on the Central Coast of California).
UFO most recently completed:
Total UFOs completed in 2001:
<cronewest@thegrid.net>
++++

Date: Fri, 05 Jan 2001 17:56:07 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: looms w/ ratchet brakes

I'm interested in learning which floor looms (besides Macomers) come with back ratchet brakes. I may be on the point of giving up on my Macomber, but I don't want to sacrifice the ratchet brake. I use this loom almost exclusively for rag weaving, and I like to be able to crank up the tension pretty high.

Ruth

Date: Fri, 5 Jan 2001 17:12:31 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: looms w/ ratchet brakes

> I'm interested in learning which floor looms (besides Macomers) come
>with back ratchet brakes.

HI Ruth...I have Gilmore and Loomcraft jack looms and Toika CM that all have back ratchet brakes. I know Herald also does...and I think Kessenich, Glimakra, and the new Norwoods built by Toika do as well....just idle curiosity...if you want to weave your rag bags, which are lovely...<g>....why not consider a loom built for rug weaving....you can

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really crank up the tension on these!! The ratchet brake alone is not enough to really get high tension, but a sturdy loom of heavy framing members is a necessity so the loom will not work out of square under tension.....

Su Butler :-) apbutler@ync.net

"In the New Year, may your right hand always be stretched out in friendship, but never in want." Old Irish Toast

Date: Fri, 5 Jan 2001 18:31:30 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: looms w/ ratchet brakes

The Oxaback has a back ratchet brake.

Francie Alcorn

Date: Fri, 5 Jan 2001 19:40:04 -0700
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: CW Gr8st Hits Book

I hope you won't mind if I make this post.

The Complex Weavers Greatest Hits Books that were pre-ordered are all in the mail. Some have arrived very quickly for book rate mail. <gg> The rest are making a more routine trip.

? 's -- email me at judie@eatough.net

Judie

Date: Fri, 5 Jan 2001 22:38:00 EST
From: Sgorao@aol.com
Subject: Re: looms w/ ratchet brakes

Ruth,

Why not try a loom with worm gears, i.e., J-Made and Cranbrook if you want the finest for rug weaving.

Sondra

End of weavetech@topica.com digest, issue 573

From weavetech@topica.com Sat Jan 6 07:26:18 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTTP id HAA23113 for <ralph@localhost>; Sat, 6 Jan 2001 07:26:17 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Sat, 06 Jan 2001 07:26:17 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTTP id f06BW6N10882
for <ralph@baskerville.cs.arizona.edu>; Sat, 6 Jan 2001 04:32:06 -0700 (MST)

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Received: from outmta014.topica.com (outmta014.topica.com [206.132.75.231])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f06BUQ020527
for <ralph@cs.arizona.edu>; Sat, 6 Jan 2001 04:30:26 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 574
Date: Sat, 06 Jan 2001 03:31:52 -0800
Message-ID: <0.0.1113069293-951758591-978780712@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: looms w/ ratchet brakes
By kamco@qwest.net

Ratchet brake
By ingrid@fiberworks-pcw.com

Date: Fri, 5 Jan 2001 20:08:24 -0800
From: "Lynn \ Ken" <kamco@qwest.net>
Subject: Re: looms w/ ratchet brakes

My Cranbrook has ratchet and pawl gears, not worm gears (purchased when
Norwood was making them). And it is one strong wonderful loom.

Lynn in Seattle

Date: Fri, 05 Jan 2001 22:57:23 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Ratchet brake

Ruth:

The Megado has a back ratchet brake.
OLD Leclerc looms like the Mira (more likely) and the Fanny (not very
often) may have ratchet brakes. These are 4 shaft counterbalanced and have
been in use for about 50 years, many for rag weaving in Quebec and the
Maritimes. Old great reliable work horses. Some of these are often for
sale, esp in Canada. (Therefore cheap)
Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

End of weavetech@topica.com digest, issue 574

From weavetech@topica.com Sun Jan 7 08:16:36 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/
8.7.3) with ESMTMP id IAA24813 for <ralph@localhost>; Sun, 7 Jan 2001 08:16:31 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 07 Jan 2001 08:16:32 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f074IdN24854

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for <ralph@baskerville.cs.arizona.edu>; Sat, 6 Jan 2001 21:18:37 -0700 (MST)
Received: from outmta008.topica.com (outmta008.topica.com [206.132.75.216])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f074Gq026052
for <ralph@cs.arizona.edu>; Sat, 6 Jan 2001 21:16:53 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 575
Date: Sat, 06 Jan 2001 20:17:00 -0800
Message-ID: <0.0.1362074344-212058698-978841020@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: CW's Greatest Hits
By tpv@world.std.com

Digest for weavetech@topica.com, issue 573
By 74200.3031@compuserve.com

Re: ratchet brake
By nslutsky@prodigy.net

Re: Digest for weavetech@topica.com, issue 573
By alcorn@pop.nwlink.com

presenting computers with weaving to my guild
By Annweave@aol.com

RE: CW Gr8st Hits Book
By refling@imt.net

Ditto
By joyces@mediaone.net

Re: presenting computers with weaving to my guild
By fiberweaver@worldnet.att.net

Re: looms w/ ratchet brakes
By hndwvnds@ccrtc.com

Re: looms w/ ratchet brakes
By alcorn@pop.nwlink.com

Date: Sat, 06 Jan 2001 07:12:17 -0500
From: Tom Vogl <tpv@world.std.com>
Subject: Re: CW's Greatest Hits

Our's arrived in the mail yesterday and we dropped everything to look at it and explore the CD. Wow! What a marvelous book, what a great resource, and what a wonderful service to weavers. A low bow and sincere congratulations to contributors and producers alike. Worth every penny we have ever paid in dues to CW. It's a true gem. Long may it weave.

Tom.

--

www.world.std.com/~kcl

tpv@world.std.com

"There may be times when we are powerless to prevent injustice,
but there must never be a time when we fail to protest."

-Elie Wiesel, writer, Nobel laureate (1928-)

WeaveTech Archive 0101

Date: Sat, 6 Jan 2001 08:41:24 -0500
From: Sigrid Piroch <Sigrid_Piroch@compuserve.com>
Subject: Digest for weavetech@topica.com, issue 573

To Judie Eatough & Wanda Shelp for the heavy job of editing & many months of work in turning out "In Celebration of 21 Years: Complex Weavers Greatest Hits" book... and to Francis Alcorn & Laurie Autio for the CD compilation of all those drafts, a hearty congratulations. No apology required for mentioning this to our subscribers! CW is a non-profit organization whose membership, last I checked, exceeded 800 world-wide. The purpose of this project is not to make money but to put into practice CW's main purpose: "to share information & to encourage interests". The book is beautifully done with an incredible amount of valuable information. The CD has all the drafts in PCW & wif format so you can work with them instantly in almost any weaving program. It contains more than just multi-shaft work -- each segment is divided by structure & each one begins with the least shafts working up to the most, 3 to 24 [& even one draw of 40 pattern shafts + 6 ground]. The segments include: twills, point twills, Ms& Ws, Advancing & Networked, Overshot & Crackle, Tied Weaves, Profiles, Color [color & weave effects], Lace, Elegant Weaves [twill blocks, satin & damask], Narrow Weaves [Tablet Weaving, Pebble, Tape & Kumihimo] & more.

To those who are unfamiliar with this project, in celebration of the 21st year of CW's organization CW members were given the option of sending in their 3 most favorite drafts of all time. I am delighted to have a copy for my ARTS Studio & another for me personally. Cheers. Sigrid

Date: Sat, 6 Jan 2001 10:00:28 -0500
From: "Nancy T Slutsky" <NSLUTSKY@prodigy.net>
Subject: Re: ratchet brake

I just bought what I think is a Leclerc Fanny. The back beam folds up, and I was told that the Mira did not fold.

in any event, it not only has a ratchet brake, but a second, hand brake, on the other side of the warp beam.

I didnt answer before because I thought this list was focusing on more than four and this loom is a counterbalance. As Ingrid just wrote, there are a lot of these looms floating around at reasonable prices, not only in Ontario, but in Michigan. One is advertised in our guild newsletter I got yesterday at \$500 with equipment included. I paid considerably less for mine.

Nancy - ps, anyone have an extra old Fanny crank? I will contact a dealer eventually, so I dont need that advice.

Date: Sat, 6 Jan 2001 07:02:55 -0700

WeaveTech Archive 0101

From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: Digest for weavetech@topica.com, issue 573

Judie Eatough and Wanda Shelp did a superb job on the Greatest Hits book. It is such great fun to peruse and dream of all the great projects one could do. The talent displayed is amazing.

Francie Alcorn did not have a part in producing the CD. It was just a pleasant surprise to look at it and find my snowflake design on its face. I am not sure who did the work for the CD.

Complex Weavers currently has 859 paid up members.

Happy New Millenium

Francie Alcorn

Date: Sat, 6 Jan 2001 12:22:45 EST
From: Annweave@aol.com
Subject: presenting computers with weaving to my guild

I will be presenting a talk to our guild on using computers with weaving--mainly on an introductory level and largely to 4H and 8H weavers. Any suggestions of what to include? I have been thinking about some of the following issues: designing block weaves on the computer, designing mixtures of patterns, playing around with different tieups for the same warp and weft, plus different treadlings (and tieups) for the same threading. Since I don't have a fancy presentation system that allows me to do it from the computer to the screen, I plan to make overheads plus I'll have my laptop with computer programs for people to play with and me to show. While our guild does have some 16 and 24 H and experienced 8H weavers using computers, most of the weavers are fairly new at weaving and are beginner and intermediate weavers. I also plan to show how the same pattern can be expanded from 4 to 8 to 16H. Being in New Mexico, we have a lot of 2H southwest style weavers who do beautiful work, but know nothing about pattern design. So any ideas would be welcome. Ann Shafer

Date: Sat, 6 Jan 2001 10:40:18 -0700
From: "Pam Refling" <refling@imt.net>
Subject: RE: CW Gr8st Hits Book

Judie,

I am a fairly new Complex Weavers member. Can I order one of the Complex Weavers Greatest Hits Books? Let me know the details.

Thanks in advance.

Pam Refling

-----Original Message-----
From: Judie Eatough [mailto:judie@eatough.net]
Sent: Friday, January 05, 2001 7:40 PM
To: weavetech@topica.com
Subject: RE: CW Gr8st Hits Book

I hope you won't mind if I make this post.

The Complex Weavers Greatest Hits Books that were pre-ordered are all in the mail. Some have arrived very quickly for book rate mail. <gg> The rest are making a more routine trip.

WeaveTech Archive 0101

? 's -- email me at judie@eatough.net

Judie

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Date: Sat, 06 Jan 2001 13:24:31 -0500
From: "Joyce S." <joyces@mediaone.net>
Subject: Ditto

As a new member of CW and a brand new multishaft weaver (16 shaft computer-dobby loom), I can only second everything that has been written about the CW book. Mine came yesterday and I haven't stopped gasping at all the wonderful things I hope to do on my new loom. If only I had the time.....

Thanks to all of the people involved in this venture. You have whetted this weaver's appetite for complex weaving.

Date: Sat, 06 Jan 2001 15:39:55 -0500
From: fiberweaver@worldnet.att.net
Subject: Re: presenting computers with weaving to my guild

Hi Ann,

I have attended a few computer weaving demonstrations/programs/presentations. I think what turned many people off to the concept (especially the more mature weaver) was that they didn't understand the basic design concept of it's use; the presenters tend to flip screens too quickly and assumes everyone has computer experience.

To start out with something very basic on Winweave for instance, starting with the initial planning using a basic pattern everyone is familiar with, you can calculate yardage, color's warp & weft, tie-up etc. show the drawdowns, etc. and then progress onto the more intricate work which can be accomplished, I think you will get a lot more interest.

I guess you need to start out with the lowest common denominator is what I am trying to say.

At one State-wide conference a few summers ago, several people were all excited prior to the presentation, and then were so confused half-way thru it, they had no interest in pursuing it. (I knew many of the participants and they were upset they had wasted their time on that session)

Had I not already had a ton of computer background, I would have been equally frustrated.

The presenter did not have a well thought out presentation, flipped around all over the place in an illogical order and although she was familiar w/her own programs, she seemed to have missed the point, it was brand new to almost everyone else.

WeaveTech Archive 0101

It's all in the presentation. I know you will do an excellent job.

Carol
River's Edge Weaving Studio

Date: Sat, 6 Jan 2001 16:07:53 -0500
From: "Kathleen Stevens" <hndwvnds@ccrtc.com>
Subject: Re: looms w/ ratchet brakes

Looms with ratchet brakes: Cranbrook, Hammett, Studio, Kessinish, little Dorsets-----these are the only ones I can think of at the moment, Ruth. All, with the exception of the Dorset, are suitable for rug weaving. The Weavers Delight has an auto advanced and is designed for heavy weaving for rugs. These are the looms I have. I also think the Leesburg loom has a ratchet but I don't have that loom and can't remember that set up from the catalog. Cheers, Kathleen

-----Original Message-----
From: Ruth Blau <rsblau@cpcug.org>
To: weavetech@topica.com <weavetech@topica.com>
Date: Friday, January 05, 2001 6:03 PM
Subject: looms w/ ratchet brakes

>I'm interested in learning which floor looms (besides Maccombers) come with
>back ratchet brakes. I may be on the point of giving up on my Macomber,
>but I don't want to sacrifice the ratchet brake. I use this loom almost
>exclusively for rug weaving, and I like to be able to crank up the tension
>pretty high.

>
>Ruth

>
>-----

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>
>

Date: Sat, 6 Jan 2001 15:19:42 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: looms w/ ratchet brakes

Doesn't the Glimakra also have back ratchet brakes.

Another quality of the loom that is very important when weaving rugs is how heavy they are. You don't want a loom that is going to walk across the floor every time you slam the beater. The loom must be sturdy enough to withstand the pounding you will give it.

Francie Alcorn

End of weavetech@topica.com digest, issue 575

From weavetech@topica.com Sun Jan 7 08:16:38 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/

WeaveTech Archive 0101

8.7.3) with ESMTMP id IAA24816 for <ralph@localhost>; Sun, 7 Jan 2001 08:16:36 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 07 Jan 2001 08:16:37 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f07BVVN26732
for <ralph@baskerville.cs.arizona.edu>; Sun, 7 Jan 2001 04:31:31 -0700 (MST)
Received: from outmta016.topica.com (outmta016.topica.com [206.132.75.233])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f07BTZ000125
for <ralph@cs.arizona.edu>; Sun, 7 Jan 2001 04:29:36 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 576
Date: Sun, 07 Jan 2001 03:31:06 -0800
Message-ID: <0.0.876924258-212058698-978867066@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: looms w/ ratchet brakes
By brdatta@vci.net

Re: looms w/ ratchet brakes
By bgkoe@ncinternet.net

Date: Sat, 06 Jan 2001 20:13:56 -0800
From: Bonnie Datta <brdatta@vci.net>
Subject: Re: looms w/ ratchet brakes

At 03:21 PM 1/5/01 -0800, Su wrote:

>
>The ratchet brake alone is not
>enough to really get high tension, but a sturdy loom of heavy framing
>members is a necessity so the loom will not work out of square under
>tension.....
>

Several years ago I bought a used Glimakra, 60" loom. I thought the size and weight would be perfect for rugs. But when I put on just a narrow warp (24" wide) I was unable to get the tension nearly as tight as I can on my Leclerc Fanny. In fact, as I was trying to tighten the tension the wooden ratchet cracked. My thinking is that for a 60" beam, the loom should be equipped with a pawl and ratchet on both sides, but I'm sure that such a modification is not easy for a non-woodworking person like me. Also, shouldn't the ratchet(s) be metal rather than wood? Any suggestions from anyone? I am going to be getting that loom out of storage soon and would like to get it fixed properly. Thanks.

Bonnie Datta : Itinerant Weaver
Airdrie, Alberta, Canada : Currently in Ft. Langley, BC

mailto:brdatta@vci.net
http://www.vci.net/~brdatta/

Date: Sat, 06 Jan 2001 21:08:46 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: looms w/ ratchet brakes

WeaveTech Archive 0101

> My thinking is that for a 60" beam, the loom should be
> equipped with a pawl and ratchet on both sides.... Also,
> shouldn't the ratchet(s) be metal rather than wood? Any suggestions from
> anyone?

Our 60 inch CM uses dual steel ratchets on the cloth beam and dual rope brakes on the warp beam, which can lock it solid. The warp beam is 8 inches in diameter, the rope brake drums on each end are 10 inches in diameter. To keep the same tension at each brake drum, the ropes, which are doubled (1 and 3/4 times around the drum, plus doubled), connect by pulleys to a large central transverse spring which has an adjustable releasing device. The drums, etc. can easily be made by an experienced woodworker. The dual ratchets and drums as we all know, greatly reduce any torquing effect in a long beam.

- Happy Shuttling ! - Bill Koepp, in California

End of weavetech@topica.com digest, issue 576

From weavetech@topica.com Mon Jan 8 07:15:27 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id HAA00922 for <ralph@localhost>; Mon, 8 Jan 2001 07:15:22 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Mon, 08 Jan 2001 07:15:23 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f08BWEN01043
for <ralph@baskerville.cs.arizona.edu>; Mon, 8 Jan 2001 04:32:14 -0700 (MST)
Received: from outmta004.topica.com (outmta004.topica.com [206.132.75.201])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f08BU0009623
for <ralph@cs.arizona.edu>; Mon, 8 Jan 2001 04:30:03 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 577
Date: Mon, 08 Jan 2001 03:31:09 -0800
Message-ID: <0.0.1305600746-951758591-978953469@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: looms w/ ratchet brakes
By rsblau@cpcug.org

complex weavers and rug looms
By flyspin@fone.net

Re: looms w/ ratchet brakes
By bruciec@trib.com

Re: looms w/ ratchet brakes
By lorpfahl@mars.ark.com

Re: complex weavers and rug looms
By hollyhock@pacific.net

Re: looms w/ ratchet brakes
By akabuse@gpu.srv.ualberta.ca

WeaveTech Archive 0101

Rachet brake
By ingrid@fiberworks-pcw.com

Re: CW Gr8test hits
By autio@pssci.umass.edu

How to order the CW book
By marjie@ime.net

RE: presenting computers with weaving to my guild
By Ian@fibrecrafts.freeserve.co.uk

Date: Sun, 07 Jan 2001 07:58:21 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: looms w/ ratchet brakes

>Another quality of the loom that is very important when weaving rugs is how
>heavy they are.

To clarify: I don't weave rag rugs. I weave rag fabric for bags. While it would be wonderful to have something like a Glimakra (I think they're just beautiful to look at), I don't really need something that heavy duty. My rag fabric is not nearly so heavy as most rag rugs.

And thanks to everyone for the information. I'll look into all these looms. Then I'll decide if I can really make the switch. Guess it's time to hit the Housecleaning Pages.

Ruth

Date: Sun, 7 Jan 2001 07:40:38 -0700 (MST)
From: de Souza <flyspin@fone.net>
Subject: complex weavers and rug looms

This is one of those 'me too' messages but I'm really enjoying the complex weavers publications and wanted to congratulate the folks who worked on it. I know it's an incredible amount of effort to do these publications.

Relative to 60" rug looms. I've been weaving on stand-up Rio Grande looms and it's been interesting to see which looms seem to hold tension better. It is important to have the braking system on both sides in the back. It doesn't seem to be as critical in the front. It helps to have cross bracing in the looms. That seems to be more important than the type of wood that's used. I use a loom made out of relative light weight wood but it's cross braced to hold it rigid. There are wooden ratchets on many of the looms. Some of them look like paddle wheels with dowels sticking out of them and the dowel is braked by a notched piece of wood. They work fine and seem to hold up as well as the metal ones (some of these looms have been used for years in a production environment).

It was interesting to see the post on 60" glimakra looms as I thought you might be able to use them for rugs and wanted to try the overhead beater as I thought it might be easier on my body than the underslung one. I'll rethink that now.

Diane de Souza

WeaveTech Archive 0101

Date: Sun, 07 Jan 2001 09:10:38 -0700
From: Brucie <bruciec@trib.com>
Subject: Re: looms w/ ratchet brakes

>
>Another quality of the loom that is very important when weaving rugs is how
>heavy they are. You don't want a loom that is going to walk across the
>floor every time you slam the beater. The loom must be sturdy enough to
>withstand the pounding you will give it.

The Glimakra is indeed sturdy, and heavy, but will still "walk" occasionally. Mine has little rubber slippers which help control this. What is under the loom is a factor also. Carpet which could ruck up or a smooth floor will make a difference. My Glimakra is one which I believe is not being made any longer and has steel pipe for all the beams. It is *really* heavy when assembled.

Brucie

It is good to have an end to journey towards: but it is the journey that matters in the end.

Ursula K. Le Guin

Date: Sun, 7 Jan 2001 10:20:55 -0800
From: "Lora Pfahl" <lorpfahl@mars.ark.com>
Subject: Re: looms w/ ratchet brakes

In answer to your note about the ratchet brake.I have a swedish made 45" very heavy loom and it is also very pretty and it has the metal brake ratchet you speak of so i just automaticaly thought they were all metal?.....Lora

Date: Sun, 7 Jan 2001 10:31:24 -0800
From: "Jane and John Spanbauer" <hollyhock@pacific.net>
Subject: Re: complex weavers and rug looms

You don't have to rethink it. I have a 60inch Glimakra Countermarche. It is heavy, strong and the ratchet brakes work wonderfully. I did two long rep rugs under very heavy tension, as well as many rag rugs. Also the ratchets are not wood. They have a wood face but the ratchets are entirely of heavy metal. A great loom!

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

From: "Diane de Souza" <flyspin@fone.net>
To: <weavetech@topica.com>
Sent: Sunday, January 07, 2001 6:43 AM
Subject: complex weavers and rug looms

> This is one of those 'me too' messages but I'm really enjoying the complex
> weavers publications and wanted to congratulate the folks who worked on
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> I know it's an incredible amount of effort to do these publications.

>

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> used. I use a loom made out of relative light weight wood but it's cross
> braced to hold it rigid. There are wooden ratchets on many of the looms.

WeaveTech Archive 0101

> Some of them look like paddle wheels with dowels sticking out of them and
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>
> Diane de Souza

>
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>
>

Date: Sun, 07 Jan 2001 14:30:32 -0800
From: adolf buse <akabuse@gpu.srv.ualberta.ca>
Subject: Re: looms w/ ratchet brakes

My 60" Glimakra has ratchets at all four corners and ship's wheel type
cranks. I crank it forward at the front and backward at the back to get
the warp really tight.

Kathy

At 08:16 PM 1/6/2001 -0800, you wrote:

>At 03:21 PM 1/5/01 -0800, Su wrote:

>>

>>The ratchet brake alone is not
>>enough to really get high tension, but a sturdy loom of heavy framing
>>members is a necessity so the loom will not work out of square under
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>>

>

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>modification is not easy for a non-woodworking person like me. Also,
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>like to get it fixed properly. Thanks.

>

>

>

>

>Bonnie Datta : Itinerant Weaver
>Airdrie, Alberta, Canada : Currently in Ft. Langley, BC

>

>-----
> mailto:brdatta@vci.net
> <http://www.vci.net/~brdatta/>

>

>

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>

Date: Sun, 07 Jan 2001 18:27:02 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Ratchet brake

Hi Ruth:

Re ratchet brake on the Megado. The second beam has a ratchet brake, not the main beam. Sorry. Wrote without looking. Duh!
Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Sun, 07 Jan 2001 20:21:02 -0500
From: Autio <autio@pssci.umass.edu>
Subject: Re: CW Gr8test hits

Like everyone else I have been enjoying this book immensely. Lots of good ideas on design and different directions that one could go in. Many thanks to all the contributors and especially to Judie Eatough, Wanda Shelp, and Marjie Thompson for their very hard work! I recieved some credit I didn't deserve, my name is just under my bird motif that Judie and Wanda used with Francie's snowflake as a design on the top of the CD.

It's nice to be back on the list after inadvertently getting my subscription bounced and not realizing for a while. Thanks to Ruth and Amy for sorting it out. Happy new year/millennium to all!
Laurie Autio

Date: Sun, 7 Jan 2001 20:18:44 -0500
From: "Marjie Thompson" <marjie@ime.net>
Subject: How to order the CW book

Hi All,
In hopes that Judie won't have to forward everything and I won't have to fumble the typing of replies:

To order a copy of Complex Weavers' Greatest Hits, please send a check for \$29.95 made out to Complex Weavers to: Marjie Thompson, 213 Main Street, Cumberland, ME 04021. If you live outside the US, please contact me for information on how to pay with "plastic money."

Thanks,
Marjie

Date: Mon, 8 Jan 2001 08:53:05 -0000
From: "Ian Bowers" <md@georgeweil.co.uk>
Subject: RE: presenting computers with weaving to my guild

Just two points

WeaveTech Archive 0101

1 the computer is a tool, just like pen and paper; sometimes it helps sometimes it gets in the way. So use it if it gets over your problems

2 speed isn't everything, invest all you can in buying a good monitor particularly for design work, upgrade the internals when you can afford it. A Monitor will outlast several CPU and card upgrades, but can't be upgraded itself.

Ian Bowers
Managing Director - George Weil & Fibrecrafts

The leading mail order supplier to Weavers, Spinners, Dyers, Craft Knitters, Feltmakers & Papermakers
Silk, Glass and Ceramic Painters, Silk Merchants, & Fabric Printers

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

From: Annweave@aol.com [mailto:Annweave@aol.com]
Sent: 06 January 2001 17:24
To: weavetech@topica.com
Subject: presenting computers with weaving to my guild

I will be presenting a talk to our guild on using computers with weaving--mainly on an introductory level and largely to 4H and 8H weavers. Any suggestions of what to include? I have been thinking about some of the following issues: designing block weaves on the computer, designing mixtures of patterns, playing around with different tieups for the same warp and weft, plus different treadlings (and tieups) for the same threading. Since I don't have a fancy presentation system that allows me to do it from the computer to the screen, I plan to make overheads plus I'll have my laptop with computer programs for people to play with and me to show. While our guild does have some 16 and 24 H and experienced 8H weavers using computers, most of the weavers are fairly new at weaving and are beginner and intermediate weavers. I also plan to show how the same pattern can be expanded from 4 to 8 to 16H. Being in New Mexico, we have a lot of 2H southwest style weavers who do beautiful work, but know nothing about pattern design. So any ideas would be welcome. Ann Shafer

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End of weavetech@topica.com digest, issue 577

From weavetech@topica.com Mon Jan 8 11:16:57 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id LAA00687 for <ralph@localhost>; Mon, 8 Jan 2001 11:16:53 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Mon, 08 Jan 2001 11:16:54 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f08G00N06870
for <ralph@baskerville.cs.arizona.edu>; Mon, 8 Jan 2001 09:24:00 -0700 (MST)
Received: from outmta011.topica.com (outmta011.topica.com [206.132.75.228])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f08GMC011987

WeaveTech Archive 0101

for <ralph@cs.arizona.edu>; Mon, 8 Jan 2001 09:22:13 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 578
Date: Mon, 08 Jan 2001 08:22:25 -0800
Message-ID: <0.0.621423189-951758591-978970945@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Ratchet brake
By jane@softweave.com

teaching computers & weaving
By rsblau@cpcug.org

Re teaching weaving software
By ingrid@fiberworks-pcw.com

Re: How to order the CW book
By carfer@worldnet.att.net

Re: complex weavers and rug looms
By SandraHutton@cs.com

Re: Ratchet brake
By SandraHutton@cs.com

RE: looms w/ ratchet brakes
By amurphy@cbcag.edu

RE: Ratchet brake
By amurphy@cbcag.edu

RE: looms w/ ratchet brakes
By amurphy@cbcag.edu

Re: looms w/ ratchet brakes
By SandraHutton@cs.com

Date: Mon, 8 Jan 2001 07:22:10 -0500
From: Jane Eisenstein <jane@softweave.com>
Subject: Re: Ratchet brake

>Re ratchet brake on the Megado. The second beam has a ratchet brake, not the
>main beam. Sorry. Wrote without looking. Duh!

Hi Ingrid,

How is the Megado working out? Have you had a chance to work with that
second warp beam yet?

Jane

Jane Eisenstein jane@softweave.com <http://www.softweave.com/>

Date: Mon, 08 Jan 2001 07:33:37 -0500
From: Ruth Blau <rsblau@cpcug.org>

WeaveTech Archive 0101

Subject: teaching computers & weaving

Be sure to mention to your computer/weaving students that most of the programs now available have websites where you can download trial versions of the programs. In fact, I think the best handout you could give a class would be a list of as many of the URLs for these trial versions as you can pull together.

I find some programs easier to use than others. I also find some aspects of one program better than the same aspect in another program. The answer to that is the wonderful .wif format. I use both WeaveIt and Fiberworks PCW. I prefer to drive the loom with WeaveIt--I find PCW's loom driver window busy and confusing. OTOH, I prefer PCW for printing, and will often wif a file over to PCW to print it. I like WeaveIt's project information page and PCW's ability to print only certain aspects of a drawdown. When I'm designing, therefore, I often have both programs running, and go back & forth frequently. If you own more than one program, you might want to show your students that they can do this.

And this doesn't even get to the question of which programs have drivers for which looms. Perhaps your students aren't quite to the stage where they'll be using software to drive their looms, but if they see themselves going down that path, they might want to take that into consideration.

Good luck with your class.

Ruth

Date: Mon, 08 Jan 2001 10:05:02 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Re teaching weaving software

Hi Ann:

As you can appreciate I have some experience teaching weaving software. <G>
The first thing to think about is why you (they) may want to use weaving software.

Benefit to computer phobics include
checking the drafts for accuracy
predicting colour interaction
checking float lengths

Fun things like
name drafts
double wide weaving
adding colours to drafts just for fun

Things that you don't get on paper drafts (or is more difficult to do)
seeing a draft in boundweave or another draft in repweave
changing the colour ways on old favourites

Things that you may not want to do on paper drafts
long drafts
various colour ways on the same draft
useful in publishing notes for self, clients, teaching, newsletters

I never assume that people who are not using weaving software are computer novices (I have had classes where some were system administrators of government websites or programmers) Also don't assume that they are beginning weavers, or weavers with 4 shaft looms.

WeaveTech Archive 0101

First show how the draft can be entered into the software. Don't just use one of the canned examples. Some people wrongly assume that the software comes with those examples because that is all you can do with them. Take a simple draft and manipulate it in an orderly fashion to show what can be done with that one draft. I often use an 8 shaft twill as it is more easily understood by most people and still shows the flexibility of the system.

I also discuss complementary products such as Paint programs, collections of weaving drafts like those on disc. Also some colour software etc.

Good luck on teaching.

PS. I always use a disclaimer, that I am not presenting what all the software that is out there can do. I only use one program and am showing you the one that I am familiar with, in my case Fiberworks. You could ask if anyone in the room uses other products and what they can do that you have not shown, in the discussion period.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Mon, 8 Jan 2001 10:12:34 -0500
From: "Pamela Carr" <carfer@worldnet.att.net>
Subject: Re: How to order the CW book

Marjie
Does the \$29.95 include shipping and do you have to be a member to order this? It sounds absolutely wonderful from all the comments made here about it.
Thanks.
Pam

Date: Mon, 8 Jan 2001 10:14:49 EST
From: SandraHutton@cs.com
Subject: Re: complex weavers and rug looms

Hi Diane,

My 44" Glimakra has a metal ratchet and pawl and I've been able to weave very heavy duty rugs on it. It's a great rug weaving loom.

Sandy

Date: Mon, 8 Jan 2001 10:17:24 EST
From: SandraHutton@cs.com
Subject: Re: Ratchet brake

Hi Ingrid,

On my Megado, the main warp beam has the ratchet. The lower (second beam) doesn't.

Sandy

WeaveTech Archive 0101

Date: Mon, 8 Jan 2001 09:40:39 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: looms w/ ratchet brakes

Union and Orco have ratchet brakes that operate with a front lever.
Alice in MO

Date: Mon, 8 Jan 2001 09:45:15 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Ratchet brake

Not sure of others but my Mira has a tension brake using a wire cable wound round the end of the warp beam. works fine. give rather exact tension, more so than the ratchet brake on the Union. I have woven heavy rag rugs on it with no trouble. So it may not be the tension or brake arrangement but some other factor, though the Macomber seems rather light for rag rug type weaving.
Alice in MO

Date: Mon, 8 Jan 2001 09:56:12 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: looms w/ ratchet brakes

can't help but wonder if you could replace the wooden one with a metal one such as the ORco uses.
Would need to know the size etc to see if you could order that part. Unless Glimakra has such.
Alice in MO

Date: Mon, 8 Jan 2001 11:18:59 EST
From: SandraHutton@cs.com
Subject: Re: looms w/ ratchet brakes

Ingrid is correct. I just walked past my Megado and the ratchet beam is indeed the second beam. Duh from me too.

Sandy Hutton

End of weavetech@topica.com digest, issue 578

From weavetech@topica.com Tue Jan 9 08:00:16 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id IAA00807 for <ralph@localhost>; Tue, 9 Jan 2001 08:00:13 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Tue, 09 Jan 2001 08:00:14 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f09BWFN08679
for <ralph@baskerville.cs.arizona.edu>; Tue, 9 Jan 2001 04:32:15 -0700 (MST)
Received: from outmta003.topica.com (outmta003.topica.com [206.132.75.200])

WeaveTech Archive 0101

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f09BUK025285
for <ralph@cs.arizona.edu>; Tue, 9 Jan 2001 04:30:23 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 579
Date: Tue, 09 Jan 2001 03:31:42 -0800
Message-ID: <0.0.896069748-212058698-979039902@topica.com>
X-Topica-Loop: 0
Status: R0

-- Topica Digest --

RE: looms w/ ratchet brakes
By bruciec@trib.com

call for instructors
By pmarriot@telusplanet.net

URLs for weaving software
By fa_williams@online.emich.edu

Date: Mon, 08 Jan 2001 09:27:49 -0700
From: Brucie <bruciec@trib.com>
Subject: RE: looms w/ ratchet brakes

I can't help but wonder if the Glimakra with a wooden ratchet could have been an weird, atypical loom. My Glimakra also has metal ratchets with a wood outer wheel for turning. All Glimakra owners who have written have said they have metal ratchet wheels.

At 07:56 AM 1/8/01 -0800, you wrote:
>can't help but wonder if you could replace the wooden one with a metal one
>such as the ORco uses.
>Would need to know the size etc to see if you could order that part. Unless
>Glimakra has such.
>Alice in MO

>
>

>-----
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>Newsletters, Tips and Discussions on Topics You Choose.
><http://www.topica.com/partner/tag01>

>
>
Brucie

It is good to have an end to journey towards: but it is the journey that matters in the end.

Ursula K. Le Guin

Date: Mon, 8 Jan 2001 09:57:21 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: call for instructors

The Association of Northwest Weavers Guilds Conference 2003
"Beyond Borders"

Call for Instructors
Conference , July 18 - 20, 2003
Workshops , July 14 - 17, 2003

WeaveTech Archive 0101

The Conference will be hosted by the Handweavers ,Spinners and Dyers of Alberta and held in Calgary, Alberta.

The Conference 2003 Committee is accepting leader proposals for three-day, two-day, and one-day pre-conference workshops , as well as 2 hour conference seminars.

For more information contact::
Nell Vande Guchte, Marg Berg .
Eileen Hett ewg@ interbaun.com

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

Date: Mon, 08 Jan 2001 12:55:57 -0500
From: Pat Williams <fa_williams@ONLINE.EMICH.EDU>
Subject: URLs for weaving software

>I think the best handout you could give a class would be a list of as many of
>the URLs for these trial versions as you can pull together.

At the Internet Resources for Weavers link on the page,

<<http://www.art.acad.emich.edu/faculty/williams/williams.html>>,

there is a "software" link that provides access, via more links, to many of the weaving software companies.

--

=====
Pat Williams
fa_williams@online.emich.edu
<<http://art.emich.edu/faculty/williams/williams.html>>

End of weavetech@topica.com digest, issue 579

From weavetech@topica.com Tue Jan 9 18:47:06 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id SAA00732 for <ralph@localhost>; Tue, 9 Jan 2001 18:47:02 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 09 Jan 2001 18:47:02 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0A1MUN28487
for <ralph@baskerville.cs.arizona.edu>; Tue, 9 Jan 2001 18:22:30 -0700 (MST)
Received: from outmta015.topica.com (outmta015.topica.com [206.132.75.232])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0A1Kj004466
for <ralph@cs.arizona.edu>; Tue, 9 Jan 2001 18:20:46 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 580

WeaveTech Archive 0101

Date: Tue, 09 Jan 2001 17:22:18 -0800
Message-ID: <0.0.1538229538-951758591-979089738@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Interesting web site
By laurafry@netbistro.com

RE: Interesting web site
By amurphy@cbcag.edu

Re: Interesting web site
By plawrenc@juno.com

J-Comp
By as@inreach.com

Re: J-Comp
By rsblau@cpcug.org

combination drawloom
By gritz@hpnc.com

Re: combination drawloom
By alcorn@pop.nwlink.com

Chenille question
By hammo@mb.sympatico.ca

Planned vs Unplanned
By ralphd@bendnet.com

Re: Planned vs Unplanned
By fiberweaver@worldnet.att.net

Date: Tue, 09 Jan 2001 08:05:54 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Interesting web site

<http://www.puchkaperu.com>

Laura Fry
<http://laurafry.com>

Date: Tue, 9 Jan 2001 10:40:25 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Interesting web site

REDhat, Linux???? What is so special about this site????

> -----Original Message-----
> From: Laura Fry [SMTP:laurafry@netbistro.com]
> Sent: Tuesday, January 09, 2001 10:22 AM
> To: weavetech; owner-weaving-digest@mclean1.his.com
> Subject: Interesting web site
>
> <http://www.puchkaperu.com>

WeaveTech Archive 0101

>
> Laura Fry
> <http://laurafry.com>
>
>
> -----
> T O P I C A -- Learn More. Surf Less.
> Newsletters, Tips and Discussions on Topics You Choose.
> <http://www.topica.com/partner/tag01>

Date: Tue, 9 Jan 2001 12:00:09 -0500
From: plawrenc@juno.com
Subject: Re: Interesting web site

ummm....I think I'm missing something....Redhat linux

On Tue, 09 Jan 2001 08:22:00 -0800 Laura Fry <laurafry@netbistro.com>
writes:

> <http://www.puchkaperu.com>
>
> Laura Fry
> <http://laurafry.com>
>
>
> -----
> T O P I C A -- Learn More. Surf Less.
> Newsletters, Tips and Discussions on Topics You Choose.
> <http://www.topica.com/partner/tag01>
>

Let it snow, let it snow, let it snow....
Patricia Lawrence, Weaver
Westminster, MD

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<http://dl.www.juno.com/get/tagj>.

Date: Tue, 9 Jan 2001 09:56:27 -0800
From: "Amanda Snedaker" <as@inreach.com>
Subject: J-Comp

This is a multi-part message in MIME format.

-----=_NextPart_000_0054_01C07A22.6EF1F000
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Does anyone out there use this loom? Any thoughts, recommendations, =
opinions? I am currently using a 16s AVL computobby and find that the =
one-sided action is tiring. (I am not interested in the air-assist =
version.) I weave cloth, not rugs--

TIA, Amanda
as@inreach.com

WeaveTech Archive 0101

-----=_NextPart_000_0054_01C07A22.6EF1F000

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 5.00.2614.3500" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Does anyone out there use =
this=20

loom? Any thoughts, recommendations, opinions? I am =

currently using=20

a 16s AVL compudobby and find that the one-sided action is tiring. =

(I am=20

not interested in the air-assist version.) I weave cloth, not=20

rugs--</DIV>

<DIV> </DIV>

<DIV>TIA, Amanda</DIV>

<DIV><FONT face=3D"Californian FB"=20

size=3D2>as@inreach.com</DIV></BODY></HTML>

-----=_NextPart_000_0054_01C07A22.6EF1F000--

Date: Tue, 09 Jan 2001 13:02:11 -0500

From: Ruth Blau <rsblau@cpcug.org>

Subject: Re: J-Comp

>Does anyone out there use this loom?

At least one person on this list owns a J-Comp (Tom Vogl), and I hope he'll comment on the loom. I believe he's very fond of it.

I looked into the J-Comp when I decided to go the CAW route. I had two reasons for deciding against: price--it is much more expensive than AVLS; and there are very few of them even remotely near me. I found, I believe, a total of 3 J-Comps on the US east coast, the closest one perhaps 6 hrs by car from where I live. OTOH, many, many people I know in the Washington DC metro area have AVLS. I figured if I needed help getting things up & running or advice further down the path, I'd always have someone to turn to.

Ruth

Date: Tue, 9 Jan 2001 12:47:41 -0600

From: "Aaron and Carolyn Gritzmaker" <gritz@hpnc.com>

Subject: combination drawloom

This is a question to those of you with a combination drawloom:

Is the single unit draw separate from the shaft draw on your loom (a third set of heddles)? If it is, is it in front or behind the pattern shafts? Do both sets of pattern heddles have normal eyes? And do they all (single unit draw and shaft draw on the same loom) have lingoes? How much space is between the two sets of pattern heddles?

Does anyone have a combination drawloom where the shafts and single units are together, where the single units can be raised from each shaft as

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needed? (I'm thinking of up to 20 shafts here)

And how are your draw cords set up to pull? Is your single unit draw on an overhead beam, or a frame similar to that for the shaft draw?

I have a Glimakra with 20 shaft opphamta draw (and 4' extension) and am planning on building a combination draw for the loom, so any information you could offer would be a help. If you think it would be better off-list, please feel free to contact me privately. Thanks!

Carolyn Gritzmaker
gritz@hpnc.com

Date: Tue, 9 Jan 2001 13:18:21 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: combination drawloom

>This is a question to those of you with a combination drawloom:

> Is the single unit draw separate from the shaft draw on your loom (a >third set of heddles)?

No, the ground still has one set of heddles nearest the reed. The second (pattern) set of heddles is further back.

The way the combination works is that each of the pattern heddles hanging from a pattern shaft is weighted individually. You can use the shaft draw at the same time as the single unit draw as you choose. The shaft draw pull frame is off to one side. Obviously if a particular pattern shaft is raised, all of the individual pattern heddles on that shaft are lifted too. The draw cord warp for the single unit draw is wound on an overhead beam just behind you as you sit at the loom. The draw cord goes sort of horizontally toward the back of the loom and then vertically over some steel pipes. Each draw cord end would be tied to an individual pattern heddle. These cords when pulled are hooked on something that looks like an overgrown cuphook on the framework just behind the beater.

If you are just using the loom as a shaft draw, it would be much easier to put in a bottom pattern shaft stick and just weight that.

My Oxaback combination drawloom has 20 ground shafts with 50 pattern shafts.

> I have a Glimakra with 20 shaft opphamta draw (and 4' extension) and am >planning on building a combination draw for the loom, so any information you >could offer would be a help.

Whether this is a good idea may depend on how many ground shafts you have. Another consideration is whether your jacks are vertical or horizontal.

Francie Alcorn

Date: Tue, 09 Jan 2001 16:03:30 -0600
From: Gary Hammond <hammo@mb.sympatico.ca>
Subject: Chenille question

Hi! I am usually just an observer but always learning. I am considering weaving some rayon chenille for a jacket. What would you think of a cotton warp - maybe 8/4 - for draping. Also would you think a sett of maybe 12 or 14 epi? Thanks Maureen

WeaveTech Archive 0101

Date: Tue, 9 Jan 2001 16:14:33 -0800
From: "Ralph & Diana Delamarter" <ralphd@bendnet.com>
Subject: Planned vs Unplanned

I've been doing some warp painting lately and started wondering how other people do it. Maybe there is a different way to do it.

My method is somewhat planned. I usually pick the colors I want to use ahead of time. Sometimes I block out generally where I want to put the colors and sometimes I don't and just paint what appeals to me at the moment. I generally know what weave I will use, usually either turned twill or summer and winter, but do not have a particular design in mind. I do know how long I want each painted section to be as I usually want to weave more than one piece on each warp.

This is what I am wondering - If you do warp painting do you have every detail planned ahead including the design or do you wait to see how the painting turns out and then decide? Do you paint the warp on the loom or off? If you paint off the loom how do you keep the threads in order or does that matter? If you paint the warp on the loom how do you fix the dye to the yarn? If you paint off the loom how do you fix the dye to the yarn? If you paint off the loom how do you handle painting a long warp (longer than the table you have, for instance)?

Wondering,
Diana Delamarter

Date: Tue, 09 Jan 2001 19:31:36 -0500
From: fiberweaver@worldnet.att.net
Subject: Re: Planned vs Unplanned

Hi Dianna,
At first, reading the subject line, I was wondering what the heck??????Was I on the right list? Just kidding ok?
Anyway, I do and have done warp painting as probably many others on the list have too.
One way is to wind your warp in 1" sections for plain beam warping. Label each one so that you know the order they are to go in (masking tape works fine). Lay down some plastic or other type of protection, lay out the warp in numerical sequence and go to town painting.
Although there may be a slight movement of one section to another, it actually adds interest to the work.
If you add the weft and have it out the same length (let's say for arguments sake 3 yards long) and besides the warp, paint as one continuous width, when weaving, you will end up with a slight "plaid" look to the fabric, very interesting effect, kind of ikat/madras look.
Been suffering from major winter blues lately, been dyeing up extremely bright wild colors for me, since I tend to be an Autumn myself (ye olde Topaz eyes and russett colored hair), Bright Blue, Kelly Green, Bright yellow and deep coral, yes, I guess I am having a carnival going on on my drying screens acckkk! I am enjoying them, helping me get out of the slump.
Carol

WeaveTech Archive 0101

End of weavetech@topica.com digest, issue 580

From weavetech@topica.com Wed Jan 10 07:26:38 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id HAA00928 for <ralph@localhost>; Wed, 10 Jan 2001 07:26:35 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 10 Jan 2001 07:26:35 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0ABWJN07869
for <ralph@baskerville.cs.arizona.edu>; Wed, 10 Jan 2001 04:32:19 -0700 (MST)
Received: from outmta004.topica.com (outmta004.topica.com [206.132.75.201])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0ABUM010636
for <ralph@cs.arizona.edu>; Wed, 10 Jan 2001 04:30:26 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 581
Date: Wed, 10 Jan 2001 03:31:46 -0800
Message-ID: <0.0.940530009-212058698-979126306@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

painting warps
By rsblau@cpcug.org

Re: painting warps
By sarav@powercom.net

Re:Chenille question
By jimstovall1@juno.com

Warping Wheel
By alcorn@pop.nwlink.com

Re: painting warps
By knitweave@home.com

Re: Warping Wheel
By penny_peters@hotmail.com

Date: Tue, 09 Jan 2001 20:15:18 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: painting warps

To paint a warp longer than your table (my painted warps are generally 12 yds long--5 scarves), lay plastic wrap on the table. As you finish painting the warp that's laid out on the table, roll the plastic & warp up jelly-roll style, slip some more plastic under the new section of unpainted warp, and continue painting.

I have a roll of wide commercial plastic wrap (prob available from restaurant supply places; mine came from another weaver/dyer who didn't like it--I love it). I put the big roll in its box at the end of the table. The warp to be painted is laid out on the table on top of the plastic wrap. The as-yet undyed warp is suspended over the table looped over a plastic hanger. I'm doing this in my laundry room, which has exposed metal I-beams below the ceiling, so I can hang all kinds of things from them. As I finish one section of warp, I roll it up, roll off some

WeaveTech Archive 0101

more plastic wrap, and unwind more unpainted warp from its nest near the ceiling.

While we're talking about painted warps: I most work with chenille when I do painted warps. I'd like to do some scarves where I have areas of painted warp broken by 3/4" stripes of black or navy (which I wouldn't dye). Can I just use the black or navy off the cone? Or should I skein it, dip it in hot water, and let it dry to simulate the same treatment the dyed sections of the warp have had? I find that chenille doesn't shrink much, but I still wouldn't want to do all that work and have seersucker chenille. Though maybe that would be interesting, too. <ggg>

Ruth

Date: Tue, 9 Jan 2001 20:31:51 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: painting warps

Just for the record, though I've not tried this yet, I once saw in the Finnish weaving journal I get from Toika a way to paint picture like designs onto smaller warp sections.

The example pictured showed the weaver placing material under the warp to catch surplus dye and then painting a stylized fish onto the warp.

When dry, the piece was woven, giving a towel or placemat with a slightly blurred image of what had been painted on the warp.

This could be repeated all along a longer warp - looked interesting.

Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

Visit our Web Page
<http://www2.powercom.net/~sarav>

Date: Tue, 9 Jan 2001 21:10:35 -0500
From: jimstovall1@juno.com
Subject: Re:Chenille question

I've been weaving rayon chenille on a 6/2 cotton warp at 20 epi. I'm using reversing blocks of broken 1/3 vs 3/1 twills, and it has a wonderful drape. I imagine that plain weave would require a looser sett. Sampling time ???

> I am considereing weaving some rayon chenille for a jacket. What would
> you think of a cotton warp - maybe 8/4 - for draping. Also would you
> think a sett of maybe 12 or 14 epi ? Thanks Maureen
>

Date: Tue, 9 Jan 2001 18:56:16 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Warping Wheel

I had a problem with the fine silk (50/2) pulling out of the thread clip. So, I cut the warp so that I can tie a knot around the post. This allows the tension to be maintained almost to the end of the winding onto the warp beam.

WeaveTech Archive 0101

Another use for this great new toy: winding yarn into skeins from cones for dyeing. Yes, you can use a swift, but with the handle on this warping wheel, the winding will go much faster, AND you'll be able to have some clue as to how much you have wound into the skein. You'll have to remove one or two of the arm ends to get the skein off the wheel, but that's easy and quick.

Francie Alcorn

Date: Tue, 9 Jan 2001 19:28:34 -0800
From: "Darlene Mulholland" <knitweave@home.com>
Subject: Re: painting warps

I like to paint warps as well as dye lots of yarn but I've only painted a warp on the loom once. When painting on the loom, after the warp has dried, the dye powder is going to float around the room as you beat in the weft. Not especially healthy. On painted warps I rinse them just as I do dyed skeins and feel safer working that way.

Just my opinion,

Darlene Mulholland
knitweave@home.com
www.pgmoniesaver.bc.ca/weaving/

Date: Tue, 9 Jan 2001 20:03:13 -0800
From: "Penny Peters" <penny_peters@hotmail.com>
Subject: Re: Warping Wheel

> Another use for this great new toy: winding yarn into skeins from cones
> for dyeing. . You'll have to remove
> one or two of the arm ends to get the skein off the wheel, but that's easy
> and quick.

I just turn the arm backward at the start. Penny

End of weavetech@topica.com digest, issue 581

From weavetech@topica.com Thu Jan 11 06:45:13 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id GAA01675 for <ralph@localhost>; Thu, 11 Jan 2001 06:45:07 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 11 Jan 2001 06:45:07 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0BBX9N09089
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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0BBUU029377
for <ralph@cs.arizona.edu>; Thu, 11 Jan 2001 04:30:34 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 582
Date: Thu, 11 Jan 2001 03:31:51 -0800
Message-ID: <0.0.645577974-951758591-979212711@topica.com>
X-Topica-Loop: 0

WeaveTech Archive 0101

Status: R

-- Topica Digest --

Teaching arrangements
By rsblau@cpcug.org

Re: painting warps
By jstoll@cpcug.org

unsubscribe
By rlhddh@juno.com

Re: looms w ratchet brakes
By snailtrail97@hotmail.com

Re: Warp Painting (Planned and Unplanned)
By Sfsaulson@aol.com

Re: J-Comp
By bburns@spyrail.net

Re: Painting Warps
By diamor@saltspring.com

Re: J-Comp
By teresaruch@msn.com

painted warps
By pmarriot@telusplanet.net

Re: painting warps
By Annweave@aol.com

Date: Wed, 10 Jan 2001 08:10:32 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Teaching arrangements

I know many of you on WeaveTech teach weaving and other fiber arts. I'm the current president of the bd of our local nonprofit fiber arts school, Springwater Fiber Workshop. Our current arrangement with our teachers is that we split the fees from the classes and workshops with the instructors 65-35, with the instructors receiving 65% of the fees. We're considering changing this split and are interested in knowing what other organizations do. We also allow the instructors to set the minimum number of students for the class to be a go. This gives them some control over the minimum amount they'll receive for the work they do, both class preparation and teaching.

This, BTW, is our arrangement for ongoing classes. For special workshops and visiting artists, we generally pay a daily rate, just as most guilds do for visiting instructors.

Or perhaps organizations you teach for don't work on this basis at all--they pay by the hour. I know that another large fiber arts teaching organization in our area (G Street Fabrics) pays teachers a flat hourly fee. Perhaps this is a better way to handle it.

Comments? Helpful advice?

Ruth

WeaveTech Archive 0101

Date: Wed, 10 Jan 2001 09:04:19 -0500
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: painting warps

At 05:22 PM 1/9/01 -0800, Ruth wrote:

> As I finish one section of warp, I roll it up, roll off some more
> plastic wrap, and unwind more unpainted warp from its nest near the ceiling.

It is OK to let the UNdyed warp hang off the end of the table. However, if you remember your high school physics (eons ago for me), don't let the dyed end of the warp or jellyroll hang off the end of the table. All the dye will gravitate to the lowest point. Been there; done that! I got some wonderful browns, but not what I spent lots of time trying to achieve.

>While we're talking about painted warps: I most work with chenille when I >do painted warps. I'd like to do some scarves where I have areas of >painted warp broken by 3/4" stripes of black or navy (which I wouldn't >dye). Can I just use the black or navy off the cone? Or should I skein >it, dip it in hot water, and let it dry to simulate the same treatment the >dyed sections of the warp have had?

Since we've found out that chenilles vary greatly, if you want to reduce the chance of creating chenille, I'd suggest treating the commercially dyed yarn the same way that you treat the dyed yarn--just no dye and no activator. However, you might get some interesting results if you use the yarn straight from the cone. Try it!

Janet

Janet Stollnitz
Silver Spring, MD

jstoll@cpcug.org

Date: Wed, 10 Jan 2001 08:26:15 -0600
From: Roberta L Hughes <rlhddh@juno.com>
Subject: unsubscribe

unsubscribe
end

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<http://dl.www.juno.com/get/tagj>.

Date: Wed, 10 Jan 2001 15:04:44
From: "Martin Weatherhead" <snailtrail97@hotmail.com>
Subject: Re: looms w ratchet brakes

Just before Christmas my warp beam broke! I have a single ratchet on one side and the wooden beam has four extenders on it to make it into a sectional beam. I had been noticing a little bit of twisting with a slight slackening on the non ratchet side for some years, but managed to weave several hundred rugs quite successfully, so I thought I could live with it.

WeaveTech Archive 0101

But on the last warp I noticed a creaking sound and the warp just wouldn't stay tight after the first two feet. A closer look showed that the ratchet and the wooden boss had literally screwed themselves off the main shaft. The wood was a mass of twisted fibres!

It is amazing the amount of tension that can be applied to a rug warp. I am now intending to replace the beam with a steel square section with round pipe at the bearings and the wooden extenders bolted back on. This time though, I will have ratchets on both sides. The loom is a Maxwell Harris CM made in the UK and in all other respects is great.

Martin Weatherhead
www.snail-trail.co.uk

Get your FREE download of MSN Explorer at <http://explorer.msn.com>

Date: Wed, 10 Jan 2001 10:23:06 EST
From: Sfsaulson@aol.com
Subject: Re: Warp Painting (Planned and Unplanned)

--part1_f5.661af79.278dd85a_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

I do lots of warp painting, and one of the main reasons I like it, is that you can make continue to make creative decisions during every step of the process. Yes, warp painting is-- wonderfully-- both planned and unplanned, and you should allow yourself to both explore and exploit that. In my own work, I paint the warp after it is on the loom, on a long work table in front of the loom. I already have decided on what the woven pattern will be, and I think of the painted warp as establishing a visual dialog with the weave structure. But you do have the option of changing your mind about the treadling. When I get to the weaving stage, even if I have strong ideas about the weft colors, I always wait to make a final decision until I am actually ready to start weaving.

If you are interested in doing extremely precise visual imagery, it's easiest to do if just working with a short section of warp. This decreases the amount of distortion that is inherent in the process from winding the warp back and forth. One system that works well is to place a hard, rigid board (such as plastic-covered plywood) under the warp in the front of the loom, going from the front of the reed to the breast beam. There is a good photograph of this in *Warp Painting: A Manual for Weavers*, by Dominie Nash (available from Robin and Russ, I believe) on page 11.

Are you interested in seeing photographs of painting a warp on loom? I don't wish to sound like a self-promoter, but if you have access to back issues of *Handwoven*, I wrote an article for the Nov/Dec 1999 issue called "A First Painted Warp", that documents the process with text and pictures. It also has suggested chemical formulas to use with Fiber Reactive dyes.

Sarah Saulson

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WeaveTech Archive 0101

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--part1_f5.661af79.278dd85a_boundary--

Date: Wed, 10 Jan 2001 11:08:43 -0500
From: "Barbara Burns" <bburns@spyrail.net>
Subject: Re: J-Comp

This is a multi-part message in MIME format.

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Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I have the same loom and had a similar problem. I have knee problems. I couldn't afford the air assist from AVL [\$900]. I do have an air compressor so my husband and I put together the air assist for about \$200. You don't have to be a rug weaver to appreciate the benefits of air. Installing the system was easy. I would be happy to share the design with anyone who wants it.

Barbara Burns
----- Original Message -----
From: Amanda Snedaker
To: weavetech@topica.com
Sent: Tuesday, January 09, 2001 12:55 PM
Subject: J-Comp

Does anyone out there use this loom? Any thoughts, recommendations, opinions? I am currently using a 16s AVL computobby and find that the one-sided action is tiring. (I am not interested in the air-assist version.) I weave cloth, not rugs--

TIA, Amanda
as@inreach.com

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-----=_NextPart_000_002F_01C07AF5.B1CF4160

WeaveTech Archive 0101

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loom?&nbsp; Any thoughts, recommendations, opinions?&nbsp; I am =
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rugs--</FONT></DIV>
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T O P I C A -- Learn More. Surf Less.=20
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WeaveTech Archive 0101

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Date: Wed, 10 Jan 2001 10:36:23 -0800
From: "Diane Mortensen" <diamor@saltspring.com>
Subject: Re: Painting Warps

I usually paint my warps right on the loom. However, I use acrylic textile paint rather than dyes. I find that thinned down and with a light hand it doesn't change the texture of the fabric. I use an airbrush or foam brushes to apply it. I have a waterproof board that I insert under the warp and resting on the shuttle race and the breast beam. I paint that area, then wind forward, paint, wind forward, etc. winding a heavy paper with it onto the cloth beam to protect it. When I've painted about 1 1/2 yards I wind it back towards the warp beam and give it a few minutes to dry before weaving.

Sometimes I just paint a small area, wind back and weave, repeating it as I go - rather a "design as I weave". Occasionally I paint the warp behind the heddles and it is dry by the time it has moved forward and I'm weaving it. I find this more difficult to reach and more difficult to protect the loom and floor than doing it at the front.

Diane

Diane Mortensen
Salt Spring Island, B.C.
diamor@saltspring.com
<http://www.islandweaver.com>

Date: Wed, 10 Jan 2001 10:51:48 -0800
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: J-Comp

This is a multi-part message in MIME format.

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I have the same loom and had a similar problem. I have knee = problems. I couldn't afford the air assist from AVL [\$900]. I do have = an air compressor so my husband and I put together the air assist for = about \$200. You don't have to be a rug weaver to appreciate the = benefits of air. Installing the system was easy. I would be happy to = share the design with anyone who wants it. =20

=20

Barbara Burns

I would be interested. teresaruch@msn.com thanks.

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  I have knee problems.&nbsp;<nbsp;< I couldn't afford the air assist from AVL=20
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  <DIV><FONT size=3D2></FONT>&nbsp;<=20</DIV>
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  thanks.</FONT></DIV></BLOCKQUOTE></BODY></HTML>
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-----_NextPart_000_003F_01C07AF3.5493FC40--

Date: Wed, 10 Jan 2001 21:02:18 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: painted warps

I do my painted warps with an air brush.. Yes floating dye is a big concern. I work in a dye cabinet in my garage, heated in the winter, and I wear a respirator mask and allow no one in who is not masked. After I am done and all is dry and ready for steaming I wipe down the floor and my hanger thingy *technical term) I made to work on. >GGG<
Pamela

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

Date: Wed, 10 Jan 2001 23:07:58 EST
From: Annweave@aol.com
Subject: Re: painting warps

I painted warp on the loom once and got paint on my loom, even though I was very careful. I enjoyed the process as I could plan where the colors were going, but decided that I wanted to keep my loom paint free. Ann

WeaveTech Archive 0101

End of weavetech@topica.com digest, issue 582

From weavetech@topica.com Tue Jan 16 08:17:26 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id IAA00581 for <ralph@localhost>; Tue, 16 Jan 2001 08:17:25 -0700
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for <ralph/localhost> (single-drop); Tue, 16 Jan 2001 08:17:25 MST
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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0C42iN23225
for <ralph@baskerville.cs.arizona.edu>; Thu, 11 Jan 2001 21:02:44 -0700 (MST)
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for <ralph@cs.arizona.edu>; Thu, 11 Jan 2001 21:00:52 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 583
Date: Thu, 11 Jan 2001 20:00:06 -0800
Message-ID: <0.0.1709143102-951758591-979272006@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: J-comp
By tpv@world.std.com

Painted warps
By WC3424@aol.com

teaching arrangements
By Bestler@aol.com

Re: Digest for weavetech@topica.com, issue 582
By hubbard182@worldnet.att.net

Re: Teaching Arrangements
By RUSLYN@aol.com

Jurying
By rsblau@cpcug.org

Re: Jurying
By thousandflower@rockisland.com

Re: Jurying
By BOOKS@WOODENPORCH.COM

error
By pmarriot@telusplanet.net

which shafts for selvedge
By bmoody@jps.net

Date: Thu, 11 Jan 2001 08:25:23 -0500
From: Tom Vogl <tpv@world.std.com>
Subject: Re: J-comp

Hi,

WeaveTech Archive 0101

In response to several queries, I am delighted to be able to report that my my DW and I both love our 16H, 48" J-comp. We fell in love with it at Portland Convergence and finally bought one three years ago. It is very sturdy, the shafts and lifting mechanism are well balanced and it is therefore easy to treadle, looks beautiful in our living room, and is a joy to sit at and weave. Pictures of our J-comp as well as archives of the 16 issues of the J-list digests are available on our website <www.world.std.com/~kcl/weavingtop.html>. If anyone would like to be on the distribution list for the J-digest, just send me a message off-line.

I should clarify that neither of us have any financial or other interest in the manufacture or sale of J-comps, except as very satisfied users.

Cheers,

Tom & Katherine.

--

www.world.std.com/~kcl

tpv@world.std.com

"There may be times when we are powerless to prevent injustice, but there must never be a time when we fail to protest."

-Elie Wiesel, writer, Nobel laureate (1928-)

Date: Thu, 11 Jan 2001 08:42:13 EST

From: WC3424@aol.com

Subject: Painted warps

--part1_35.f3ae310.278f1235_boundary

Content-Type: text/plain; charset="US-ASCII"

Content-Transfer-Encoding: 7bit

Have any of you drawloom weavers painted warps (on loom) and then added the designs by using the drawloom to create pattern?

Also, is there anyone on this list who uses the rice paste resist, dyes, then weaves on loom? I would be interested in on loom and off loom if you have experience.

Charlotte Lindsay Allison

--part1_35.f3ae310.278f1235_boundary

Content-Type: text/html; charset="US-ASCII"

Content-Transfer-Encoding: 7bit

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experience.

Charlotte Lindsay Allison

</HTML>

--part1_35.f3ae310.278f1235_boundary--

Date: Thu, 11 Jan 2001 11:46:32 EST

From: BESTLER@aol.com

Subject: teaching arrangements

WeaveTech Archive 0101

Ruth wrote

>> we split the fees from the classes and workshops with the instructors 65-35, with the instructors receiving 65% of the fees. <<

That's a pretty good split. At the art center where I teach, we split 50-50. Same as yours, we are allowed to set the minimum number of students in a class. Teachers are also given the perk of taking any class at the center for half price.

Traudi

Date: Thu, 11 Jan 2001 14:12:52 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Digest for weavetech@topica.com, issue 582

> (I am not interested in the air-assist version.) I weave cloth, not rugs--

> You don't have to be a rug weaver to appreciate the benefits of air.

How true! I weave yardage for clothing and have found that my air assist has allowed me to weave summer & winter and Bronson on 24 shafts, which I could not otherwise do. Lifting 22 shafts for tabby for a sustained period of time is impossible for me to do by my own muscle power. With air assist, it's no more difficult than lifting 1 shaft.

Martha

Date: Thu, 11 Jan 2001 16:24:24 EST
From: RUSLYN@aol.com
Subject: Re: Teaching Arrangements

I teach for both the City of Tucson Parks & Rec and Pima County Parks and Rec. At the City of Tucson I am paid an hourly rate including an extra half-hour per day for set up and put away. At Pima County the fees are split and I receive 80% of each student's registration. Both locations purchase equipment and parts and have helpers if moving looms are necessary.

It would be interesting to find out what is the approximate class fees on the 65/35 break. 65% doesn't seem like quite enough to me for all the work it entails. Just my humble opinion.

Lynn Silberschlag
Tucson, Arizona
ruslyn@aol.com

<< Our current arrangement with our teachers is that we split the fees from the classes and workshops with the instructors 65-35, with the instructors receiving 65% of the fees. >>

Date: Thu, 11 Jan 2001 17:45:33 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Jurying

There's a very interesting article on the jury process in the Feb issue of Crafts Report. A writer (or perhaps she's an editor at Crafts Report) was allowed to sit in on the final selection of artists for the Smithsonian Craft Show, and her report is really very interesting. The single common

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theme that goes through all media (they judge each medium separately) is the quality of the slides. For the show, you submit 5 slides. A corollary was the cohesiveness of the set of slides, which I wouldn't have expected at all. I would think they'd want to see a variety of your work, but they seem to want to see 5 slides that all look great together. Maybe this is to get a feel for whether your booth would look like an integrated whole or like a rinky-dink gift shop.

The second most common complaint was "too commercial." On the plus side, the judges really seemed to groove on new interpretations of old techniques.

Crafts Report has a website. I haven't checked to see if the article is there, but the website is <http://www.craftsreport.com>. The name of the article is "Inside the Smithsonian Craft Show Jury Session."

Ruth

Date: Thu, 11 Jan 2001 16:42:36 -0800
From: "Margaret Thorson" <thousandflower@rockisland.com>
Subject: Re: Jurying

> Crafts Report has a website. I haven't checked to see if the article is
> there, but the website is <http://www.craftsreport.com>. The name of the
> article is "Inside the Smithsonian Craft Show Jury Session."

>
> Ruth

>
> The article is there and very interesting:
<http://www.craftsreport.com/april98/scsjury.html>

Margaret in the San Juan Islands

Date: Thu, 11 Jan 2001 19:53:24 +0000
From: Lois <books@woodenporch.com>
Subject: Re: Jurying

Ruth,

The same is true in the jurying of Fine Arts. The jury is looking for a style and maturity in the artist/craftsman. If each work is different then the jury feels that the artist/craftsman is still experimenting and has not "found" their way as yet. There may be one piece of work that is exceptional, but is the other work of this artist/craftsman up to the same standard?

Years ago when I exhibited my paintings I found it difficult not to send slides of a variety of things. I was always successful when I sent slides of a group of paintings that were a variation on a theme.
Lois

Ruth Blau wrote:

> There's a very interesting article on the jury process in the Feb issue of
> Crafts Report. A writer (or perhaps she's an editor at Crafts Report) was
> allowed to sit in on the final selection of artists for the Smithsonian
> Craft Show, and her report is really very interesting. The single common
> theme that goes through all media (they judge each medium separately) is
> the quality of the slides. For the show, you submit 5 slides. A corollary
> was the cohesiveness of the set of slides, which I wouldn't have expected

WeaveTech Archive 0101

> at all. I would think they'd want to see a variety of your work, but they
> seem to want to see 5 slides that all look great together. Maybe this is
> to get a feel for whether your booth would look like an integrated whole or
> like a rinky-dink gift shop.
>

--

Lois Mueller
Wooden Porch Books
books@woodenporch.com

Date: Thu, 11 Jan 2001 18:29:00 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: error

Hi all I am resending this call for instructors as there seems to be some
problems with the last notice and email access. Although I just cut and
pasted it last time from the notification sent me I noticed in the original
email an space after the @ sign.. there is not space so here it is again.

Pamela
just the newsletter slave

The Association of Northwest Weavers Guilds Conference 2003 "Beyond
Borders"

Call for Instructors
Conference , July 18 - 20, 2003
Workshops , July 14 - 17, 2003

The Conference will be hosted by the Handweavers ,Spinners and Dyers of
Alberta and held in Calgary, Alberta.

The Conference 2003 Committee is accepting leader proposals for three-day,
two-day, and one-day pre-conference workshops , as well as 2 hour
conference seminars.

For more information contact::

Nell Vande Guchte, Marg Berg or Eileen Hett at
ewg@interbaun.com

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

Date: Fri, 12-Jan-2001 04:00:03 GMT
From: Beryl Moody <bmoody@jps.net>
Subject: which shafts for selvedge

I am weaving away on my first 24 shaft AVL warp. The warp was designed
for a 20 shaft weave with a four shaft plain weave/basket weave border.
I put my selvedge border on shafts 21 - 24 and the tension is out of
wack. One of the next things I am going to try is to make the sett
looser on the selvedge edges to see if they won't beat in line with the
rest of the twill design. My question is whether or not I should have
used the first four shafts as my selvedge edge, rather than the last
four shafts??

I have some other problems, but I will save those for a future post.

Beryl Moody

WeaveTech Archive 0101

End of weavetech@topica.com digest, issue 583

From weavetech@topica.com Tue Jan 16 08:17:27 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA00584 for <ralph@localhost>; Tue, 16 Jan 2001 08:17:27 -0700
From: weavetech@topica.com
Received: from bas
 by fetchmail-4.5.8 IMAP
 for <ralph/localhost> (single-drop); Tue, 16 Jan 2001 08:17:27 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
 by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0CBWtN08227
 for <ralph@baskerville.cs.arizona.edu>; Fri, 12 Jan 2001 04:32:55 -0700 (MST)
Received: from outmta014.topica.com (outmta014.topica.com [206.132.75.231])
 by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0CBV3018393
 for <ralph@cs.arizona.edu>; Fri, 12 Jan 2001 04:31:04 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 584
Date: Fri, 12 Jan 2001 03:32:39 -0800
Message-ID: <0.0.1628143668-212058698-979299159@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: which shafts for selvedge
By jnbj@aol.com

Date: Fri, 12 Jan 2001 06:06:24 EST
From: JNBj@aol.com
Subject: Re: which shafts for selvedge

In a message dated 1/11/01 11:02:58 PM, Beryl Moody writes:

<< I put my selvedge border on shafts 21 - 24 and the tension is out of wack >>

I routinely use shafts 23 & 24 for a plain weave selvedge on all my fabrics. I used to add heavy fishing weights to those ends at the back of the loom but I sprung for AVL's selvedge rollers last year. I've never had a problem with the tension on either. Depending on the yarn, I will sley 1 or 2 ends per dent.

Janice Jones
Jones Limited
fiine handweaving
Welcome to Jones Limited
www.janicejones.com

End of weavetech@topica.com digest, issue 584

From weavetech@topica.com Tue Jan 16 08:17:42 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA00629 for <ralph@localhost>; Tue, 16 Jan 2001 08:17:41 -0700
From: weavetech@topica.com

WeaveTech Archive 0101

Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 16 Jan 2001 08:17:41 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0DBXMN23995
for <ralph@baskerville.cs.arizona.edu>; Sat, 13 Jan 2001 04:33:22 -0700 (MST)
Received: from outmta004.topica.com (outmta004.topica.com [206.132.75.201])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0DBVW008171
for <ralph@cs.arizona.edu>; Sat, 13 Jan 2001 04:31:33 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 585
Date: Sat, 13 Jan 2001 03:33:10 -0800
Message-ID: <0.0.1638885402-951758591-979385590@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: which shafts for selvedge
By apbutler@ync.net

air assist
By bburns@spyrail.net

selvedge shafts
By ingrid@fiberworks-pcw.com

Re: air assist
By bjstultz@prairienet.org

Re: air assist
By knitweave@home.com

air assist
By bburns@spyrail.net

selvedge problems
By bmoody@jps.net

Date: Fri, 12 Jan 2001 08:26:35 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: which shafts for selvedge

> I put my selvedge border on shafts 21 - 24 and the tension is out of
> wack. One of the next things I am going to try is to make the sett
> looser on the selvedge edges to see if they won't beat in line with the
> rest of the twill design

HI Beryl...you do not say which 24S loom you are using, but regardless, I think the problem has more to do with combining structures than the shafts (or loom brand) the selvedges were threaded on. You do not mention if the tension is tighter or looser at the selvedges, and I wonder if the twill in the body of the fabric is experiencing less take up than the plain weave/basket weave borders. I think the selvedges need to emulate the same number of intersections per inch as the body of the fabric to avoid tension problems.....

Of course, with this being your first warp on this loom, there could be other factors at work....It took me four or five warps to discover one of the back beams on my AVL was warped....and the cause of the center of my warps always getting saggy.....so you might want to check that as well...mine was (and is!) out of level from side to side by over 1/4"!

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What other problems are you experiencing???

Su Butler :-) apbutler@ync.net

"In the New Year, may your right hand always be stretched out in friendship,
but never in want." Old Irish Toast

Date: Fri, 12 Jan 2001 09:51:53 -0500
From: "Barbara Burns" <bburns@spyrail.net>
Subject: air assist

To all who asked about the air assist system my husband and I designed
and set up for the lift on my 16 Shaft AVL:

I will draw up a diagram with directions, parts list and suppliers.
It will take me a bit of time to do this so please be patient.

My only request is that no one take this info and make these to sell.
I may want to do this myself.

Thanks,
Barbara Burns

Date: Fri, 12 Jan 2001 10:45:18 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: selvedge shafts

Hi Beryl

Last shafts should work just fine.
Tension problems can result because the selvedge threads may not be under
proper tension due to warp winding. Or if they are of a different
material. Or a different structure. If tension on selvages is lower than
warp, selvages ruffle. If it is too high, cloth bags out. The selvedge
will also have a different tension than the rest of the warp if you use the
wrong structure on them.

As you are doing a basket weave, they should not need extra spacing. The
weft will not beat in if the tension is incorrect and the selvages are
drawing in. Threads are being crowded if draw in is present.

I independently weight the selvedge threads. I use a higher tension on the
selvedge than on the warp. Not much but some. If too much tension then the
selvedge and the rest of the cloth will not lay flat.
I hook a shower curtain hook over the selvedge threads and let them ride
under the warp beam. Each shower curtain hook would have 2" washers on
it. I use 1 washer for every 2 to 4 threads depending on warp
tension, draw in and stretchiness of warp material.

The washers are 50 grams. Bought in bulk. Shower curtain hooks are the old
wire ones, easiest to use, and don't snag like most molded plastic ones.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

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Date: Fri, 12 Jan 2001 11:25:56 -0600
From: "Brenda Stultz" <bjstultz@prairienet.org>
Subject: Re: air assist

I would like to have the details on your air assist when you have it ready. I am working on a 24 shaft 60" wide that is wreaking havoc on my body but I don't want to spend the \$900 AVL wants for their air assist.

thanks a bunch,
Brenda Stultz
east/central IL

Date: Fri, 12 Jan 2001 09:35:25 -0800
From: "Darlene Mulholland" <knitweave@home.com>
Subject: Re: air assist

I have AVL's version of the air assist on my 60" 24 shaft AVL and have never had a drop of trouble with the system. I did add an extra water filter as I found the one that came with it rather small but that is the only change I made. It really frees up your design possibilities when you can forget about how heavy a 24 shaft summer and winter or other such design will be to lift.

The system is very straight forward and it probably would not be difficult to do you own but I didn't have anyone 'handy' at home to create one for me. I'd rather wear out the equipment before my body. <G>

Darlene Mulholland
knitweave@home.com
www.pgmoneysaver.bc.ca/weaving/

Date: Fri, 12 Jan 2001 18:19:33 -0500
From: "Barbara Burns" <bburns@spyrail.net>
Subject: air assist

I sent this once but I don't think it made it to the list please excuse me if this is a repeat.

To all who asked about the air assist system my husband and I designed and set up for the lifting shafts:

I will draw up a diagram with directions, parts list and suppliers. It will take me a bit of time to do this so please be patient.

My only request is that no one take this info and make these to sell.

Thanks,
Barbara Burns

Date: Sat, 13-Jan-2001 02:24:31 GMT
From: Beryl Moody <bmoody@jps.net>
Subject: selvedge problems

Thanks to everyone that responded to my selvedge problems. I think that I will try some weights on the threads to increase the tension just slightly and see how that works.

Someone mentioned using rollers for selvedges. Could someone explain what they are and how they are used?

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Beryl Moody

End of weavetech@topica.com digest, issue 585

From weavetech@topica.com Tue Jan 16 08:17:44 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTTP id IAA00638 for <ralph@localhost>; Tue, 16 Jan 2001 08:17:43 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 16 Jan 2001 08:17:43 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTTP id f0EBW8N18336
for <ralph@baskerville.cs.arizona.edu>; Sun, 14 Jan 2001 04:32:09 -0700 (MST)
Received: from outmta016.topica.com (outmta016.topica.com [206.132.75.233])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0EBUD021462
for <ralph@cs.arizona.edu>; Sun, 14 Jan 2001 04:30:14 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 586
Date: Sun, 14 Jan 2001 03:31:51 -0800
Message-ID: <0.0.680238015-212058698-979471911@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re:selvedge rollers
By jnbj@aol.com

Fw: AVL Warping Wheel
By ecberry@ComCAT.COM

Re: Fw: AVL Warping Wheel
By rsblau@cpcug.org

AVL Warping Wheel
By ecberry@ComCAT.COM

Re: selvedge shafts
By aafannin@syr.edu

Re: AVL Warping Wheel
By MargeCoe@concentric.net

Date: Sat, 13 Jan 2001 09:00:20 EST
From: JNBj@aol.com
Subject: Re:selvedge rollers

<< Someone mentioned using rollers for selvedges. Could someone explain what they are and how they are used?
>>

Sorry, Beryl. That was probably me. I forgot to mention I was using an AVL and they make rollers to put at the back of the loom to independently wind and tension selvedge threads. I always used to weight the edges, and still do at times, as Ingrid described.

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Janice

Date: Sat, 13 Jan 2001 17:22:12 -0500
From: "evelyn" <ecberry@ComCAT.COM>
Subject: Fw: AVL Warping Wheel

----- Original Message -----
From: evelyn <ecberry@comcat.com>
To: <weave@topica.com>
Sent: Saturday, January 13, 2001 5:18 PM
Subject: Re: AVL Warping Wheel

> Having assembled my warping wheel, a visual comparison with the
> pictures in AVL's instructions revealed that the drum turning handle
> and the 'pin' that activates the counter on my wheel are not in
> the
> same position as shown in the pictures. With the spoke with the
> Stationary Raddle/Cord Catch Assembly at 12 o'clock (the weighted
> spoke at 6 o'clock), the turning handle on the large drum side is at
> 11 o'clock and the 'pin' that activates the counter on the small
> drum
> side is at 11 o'clock on my wheel. In the pictures, the drum
> turning
> handle and the 'pin' are at 1 o'clock, on their respective sides.
> Simply, the drum turning handle and counter 'pin' on my wheel are in
> the reversed positions from those in AVL's pictures. Anyone else
> notice this? I've e-mailed AVL and sent a follow-up with no
> response.
>
> Thanks for your input.
>
> Ev Berry
>

Date: Sat, 13 Jan 2001 17:26:01 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Fw: AVL Warping Wheel

>With the spoke with the
> > Stationary Raddle/Cord Catch Assembly at 12 o'clock (the weighted
> > spoke at 6 o'clock), the turning handle on the large drum side is at
> > 11 o'clock and the 'pin' that activates the counter on the small
> drum
> > side is at 11 o'clock on my wheel. In the pictures, the drum
> turning
> > handle and the 'pin' are at 1 o'clock, on their respective sides.

On my AVL, when the raddle is at 12:00 & the weighted spoke is at 6:00, the pin is at 11:00 and the turning handle is at about 9:30 or 10:00 (they aren't exactly opposite each other). I believe this is where you want them. To wind warp onto the wheel, you turn the wheel counterclockwise. If you've set your counter to 0000, you will trip to 0001 after one full turn.

I highly recommend finding some old junk yarn & winding on a few turns, then moving the raddle to the other position and pulling it off, adjusting the tension as you do it to see how it feels.

I still have not used my ww to put a warp on the loom. The next warp I

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needed to put on the AVL had a complicated color sequence that would have meant some very intricate choreography on the ww. I decided not to risk something that complex for its maiden voyage.

Ruth

Date: Sat, 13 Jan 2001 17:41:53 -0500
From: "evelyn" <ecberry@ComCAT.COM>
Subject: AVL Warping Wheel

Hi All: Having assembled my warping wheel, a visual comparison with the pictures in AVL's instructions revealed that the drum turning handle and the 'pin' that activates the counter on my wheel are not in the same positions as shown in the pictures. With the spoke with the Stationary Raddle/Cord Catch Assembly at 12 o'clock (the weighted spoke at 6 o'clock), the turning handle on the large side of the drum is at 11 o'clock and the 'pin' that activates the counter on the small side of the drum is at 11 o'clock on my wheel. In the pictures, the drum turning handle and the 'pin' are at 1 o'clock, on their respective sides. Simply, the drum turning handle and the counter 'pin' on my wheel are in the reversed positions from those in AVL's pictures. Anyone else notice this? I've e-mailed AVL and sent a follow-up with no response.

Would appreciate any input.

Ev Berry

Date: Sat, 13 Jan 2001 19:00:39 -0500
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: Re: selvedge shafts

At 07:47 AM 1/12/01 -0800, Ingrid Boesel <ingrid@fiberworks-pcw.com> wrote:

>Last shafts should work just fine.

Actually, it's just the opposite. Every selvage set-up I've ever used or ever seen has the frontmost shafts taking care of the selvage ends. This is true with the tape selvages used on the shuttle looms as well as the leno selvage used on shuttless looms.

Placing the selvage on the frontmost shafts take advantage of a generally cleaner and faster shed opening and also allows for easier repair of broken selvage ends which are generally the most likely ends to go down.

AAF

Allen Fannin, Adj. Prof., Textiles
Retail Management & Design Technologies Dept.
215/224 Slocum Hall
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256 (direct)
-4635 (dept. office)

FAX: (315) 443-5300
e-Mail: <aafannin@syr.edu>

WeaveTech Archive 0101

Date: Sat, 13 Jan 2001 20:05:25 -0700
From: <MargeCoe@concentric.net>
Subject: Re: AVL Warping Wheel

> the turning handle on the large side of the drum
> is at 11 o'clock and the 'pin' that activitates the
> counter on the small side of the drum is at
> 11 o'clock on my wheel.

Yup, think this is the same issue I initially struggled with. But what it really boils down to is that the counter clicks immediately you start winding and you have to complete the rotation, as opposed to winding and it then clicking at the end of the rotation.

In either event for a consistent warp length, you have to a) make sure you do a full turn after the click, or b) make sure you do a full turn and then get the click . . . or something like that . . . my thought is you'll get used to whichever you're blessed with. Remember, it is just a matter of the location of the pin and I'm sure if it's a bother to someone it can be relocated somehow.

I too wrote to AVL about the matter, but ultimately decided it wasn't a bother to me.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

End of weavetech@topica.com digest, issue 586

From weavetech@topica.com Tue Jan 16 08:17:53 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA00653 for <ralph@localhost>; Tue, 16 Jan 2001 08:17:52 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 16 Jan 2001 08:17:52 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0FBWZN05918
for <ralph@baskerville.cs.arizona.edu>; Mon, 15 Jan 2001 04:32:35 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0FBUB004604
for <ralph@cs.arizona.edu>; Mon, 15 Jan 2001 04:30:15 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 587
Date: Mon, 15 Jan 2001 03:31:17 -0800
Message-ID: <0.0.2046718992-212058698-979558277@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

AVL Warping Wheel
By WC3424@aol.com

Re: AVL Warping Wheel
By rsblau@cpcug.org

WeaveTech Archive 0101

Re: AVL Warping Wheel
By MargeCoe@concentric.net

Re: AVL Warping Wheel
By ecberry@ComCAT.COM

Date: Sun, 14 Jan 2001 08:57:40 EST
From: WC3424@aol.com
Subject: AVL Warping Wheel

--part1_a4.e9d8233.27930a54_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

I have begun winding my first warp longer than 3 yards on the WW. It is only 12 yards and is a tied weave. Hence, a little more complicated (at least for my brain). I'm winding 1" sections. WOW!!!! The WW works like a charm. Remember!! The WW has two settings for height. One for winding the warp onto the top beam and the lower setting for winding onto the bottom beam. Not only is this wonderful, but I'm thinking of the health benefit. We no longer wind the spools, causing us to breath in all the fibre created by same. Of course, there no longer is waste from the wound spools.

Charlotte Lindsay Allison

--part1_a4.e9d8233.27930a54_boundary
Content-Type: text/html; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

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<HTML><FONT FACE=arial,Helvetica><FONT SIZE=2>I have begun winding my first warp longer
than 3 yards on the WW. &nbsp;It is only
<BR>12 yards and is a tied weave. &nbsp;Hence, a little more complicated (at least for
<BR>my brain). &nbsp;I'm winding 1" sections. &nbsp;WOW!!!! &nbsp;The WW works like a
charm. &nbsp;
<BR>Remember!! &nbsp;The WW has two settings for height. &nbsp;One for winding the warp
<BR>onto the top beam and the lower setting for winding onto the bottom beam. &nbsp;
<BR>Not only is this wonderful, but I'm thinking of the health benefit. &nbsp;We no
<BR>longer wind the spools, causing us to breath in all the fibre created by
<BR>same. &nbsp;Of course, there no longer is waste from the wound spools.
<BR>
<BR>Charlotte Lindsay Allison</FONT></HTML>
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--part1_a4.e9d8233.27930a54_boundary--

Date: Sun, 14 Jan 2001 12:33:53 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: AVL Warping Wheel

Remember, it is just a matter of the
>location of the pin and I'm sure if it's a bother to someone it can be
>relocated somehow.

You don't have to relocate the pin. It's a matter of the relationship of
the raddle spoke to the pin. If you don't like that relationship, move the
raddle spoke (and be sure to put the weighted spoke opposite it). Don't
move the pin.

Ruth

WeaveTech Archive 0101

Date: Sun, 14 Jan 2001 12:17:44 -0700
From: <MargeCoe@concentric.net>
Subject: Re: AVL Warping Wheel

>If you don't like that relationship, move the raddle spoke (and be sure to put the weighted spoke opposite it). Don't move the pin.

Thanks Ruth for a great DUH! moment.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Sun, 14 Jan 2001 16:35:01 -0500
From: "evelyn" <ecberry@ComCAT.COM>
Subject: Re: AVL Warping Wheel

Hi All: Thank you Ruth, Margaret and Charlotte for your responses. The position of the drum turning handle and the counter 'pin' on the drum on my wheel works for me. With the counter 'pin' at 11 o'clock (to the left of the counter), the count will be 'recorded' after one complete revolution (counter clockwise) of the drum. The location of the drum turning handle could be more a matter of preference.

My reason for 'posting' to AVL and the list was to simply recognize the difference between reality and the 'instructions'. Can count on hearing from the list but from AVL, that's another story!

A trial run, as Ruth suggested, is a good idea.

Ev Berry

End of weavetech@topica.com digest, issue 587

From weavetech@topica.com Tue Jan 16 08:17:54 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA00659 for <ralph@localhost>; Tue, 16 Jan 2001 08:17:54 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 16 Jan 2001 08:17:54 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0GBX7N16180
for <ralph@baskerville.cs.arizona.edu>; Tue, 16 Jan 2001 04:33:07 -0700 (MST)
Received: from outmta001.topica.com (outmta001.topica.com [206.132.75.198])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0GBVC019113
for <ralph@cs.arizona.edu>; Tue, 16 Jan 2001 04:31:13 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 588
Date: Tue, 16 Jan 2001 03:31:48 -0800
Message-ID: <0.0.585605207-951758591-979644708@topica.com>
X-Topica-Loop: 0

WeaveTech Archive 0101

Status: R

-- Topica Digest --

AVL Selvedge Rollers
By chweaver@ma.ultranet.com

Re: Selvedge (Rollers) Beams....
By bgkoe@ncinternet.net

Re: Selvedge (Rollers) Beams....
By rsblau@cpcug.org

Date: Mon, 15 Jan 2001 09:31:36 -0500
From: "Peggy Church" <chweaver@ma.ultranet.com>
Subject: AVL Selvedge Rollers

Has anyone used them much? I'll be putting on 32 ends of 6/2 cotton for 35 yards of warp. Should I tape the end of the warp to the roller? The directions are confusing me about the direction of the winding. If I look at the end of the roller that has the tensioning area, and wind the warp clockwise per instruction manual, the warp will come off the bottom of the spool and onto the loom. The manual says it should come off the top of the spool. although the drawing really looks like it is coming off the bottom of the spool. Has anyone sorted this out before?

And where to position the creel? In order not to build something special to hold the tension box, it looks like I will have to possibly remove the big beam and put the creel inside the loom. Then the ends would go thru the tension box and onto the spool which is now in the winder. I am wondering about the power of my winder to pull against tension like that- It is an old Clemes and Clemes. One of the ends will have to go thru the yardage counter so I'll know when I've reached 35 yards.

I've sent off mail to AVL but expect they might be closed for the holiday.

Peggy

Peggy Church
chweaver@ma.ultranet.com

Date: Mon, 15 Jan 2001 09:34:52 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Selvedge (Rollers) Beams....

> Has anyone used them much?

We've been using selvedge beams with brakes since 1980, when I got inspired from a photo of them in " Weaving Techniques For The Multiple-Harness Loom " by Pierre Ryall, page 74, (ISBN 0-442-27085-2) and made us a set for our CM loom. Here's a photo:

<http://albums.photopoint.com/j/AlbumIndex?u=444183&a=10973123>

The beams are minature warp beams with brakes. They have bronze bearings on their steel axles and work quite well. The brake band is cotton webbing, the weights are 5/8ths steel washers. The sel. shown is made up of 4 warps, wound onto the little beams to come off over the top. The beams can be moved sideways, as they're mounted on a heavy steel bar and the weights keep it from vibrating around.

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Cost for materials: about 7 dollars each; the heavy 60 inch steel bar was another 5 dollars.

- Happy Shuttling ! - Bill Koepf, in California

Date: Mon, 15 Jan 2001 17:46:59 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Selvedge (Rollers) Beams....

Bill wrote.

>We've been using selvedge beams with brakes since 1980...

Wonderful! Great picture! Wish I were clever enough to build things like that for my loom(s). Fiber I can handle; wood & metal are beyond my meager skills.

Ruth

End of weavetech@topica.com digest, issue 588

From weavetech@topica.com Wed Jan 17 08:39:48 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA01359 for <ralph@localhost>; Wed, 17 Jan 2001 08:39:46 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 17 Jan 2001 08:39:46 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0HBWbN10490
for <ralph@baskerville.cs.arizona.edu>; Wed, 17 Jan 2001 04:32:37 -0700 (MST)
Received: from outmta002.topica.com (outmta002.topica.com [206.132.75.237])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0HBUa008371
for <ralph@cs.arizona.edu>; Wed, 17 Jan 2001 04:30:39 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 589
Date: Wed, 17 Jan 2001 03:32:01 -0800
Message-ID: <0.0.2113792369-212058698-979731121@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: AVL Selvedge Rollers
By dlindell@netexpress.net

AVL loom for sale
By marie@loopie.com

Date: Tue, 16 Jan 2001 10:30:03 -0600
From: Dick Lindell <dlindell@netexpress.net>
Subject: Re: AVL Selvedge Rollers

>"Peggy Church" <chweaver@ma.ultranet.com> wrote:
>Subject: AVL Selvedge Rollers
>

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>Has anyone used them much? I'll be putting on 32 ends of 6/2 cotton for 35
>yards of warp. Should I tape the end of the warp to the roller?

You can tape the ends on or you can just take a few extra turns and it will hold.

>The directions are confusing me about the direction of the winding. If I look
>at the end of the roller that has the tensioning area, and wind the warp
>clockwise per instruction manual, the warp will come off the bottom of the
>spool and onto the loom.

That's what it is supposed to do. Wind as you say for the right selvedge.
Wind in reverse for the left selvedge.

>The manual says it should come off the top of the
>spool. although the drawing really looks like it is coming off the bottom of
>the spool. Has anyone sorted this out before?

If the manual says it should come off the top, it is incorrect. The
tensioning cable should go over the top.

Dick Lindell, Weaver

mailto:dlindell@netexpress.net

Check out my die cut cards at <http://www.angelfire.com/il/dickshome>

The secret to creativity is knowing how to hide your sources.

-- Albert Einstein

Date: Tue, 16 Jan 2001 15:47:31 -0800
From: Marie Richardson <marie@loopie.com>
Subject: AVL loom for sale

Hello,

I have an AVL 60" 16 harness Compu-Dobby loom for sale. Located in the
San Francisco Bay Area. Please email me privately for details.

Thanks

Marie Richardson

marie@loopie.com

End of weavetech@topica.com digest, issue 589

From weavetech@topica.com Thu Jan 18 07:27:33 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA00560 for <ralph@localhost>; Thu, 18 Jan 2001 07:27:32 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph/localhost> (single-drop); Thu, 18 Jan 2001 07:27:32 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0IBXSN07977

for <ralph@baskerville.cs.arizona.edu>; Thu, 18 Jan 2001 04:33:28 -0700 (MST)

Received: from outmta008.topica.com (outmta008.topica.com [206.132.75.216])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0IBVY028709

for <ralph@cs.arizona.edu>; Thu, 18 Jan 2001 04:31:34 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 590

Date: Thu, 18 Jan 2001 03:32:18 -0800

WeaveTech Archive 0101

Message-ID: <0.0.1071296282-951758591-979817538@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Cleaning of solenoids?
By grete@nycap.rr.com

Re: AVL loom maintenance
By rsblau@cpcug.org

RE: AVL loom maintenance
By grete@nycap.rr.com

Warped Reeds
By jjcbjones@rcn.com

Re: Warped Reed
By bgkoe@ncinternet.net

RE: Warped Reeds
By amurphy@cbcag.edu

Re: Warped Reeds
By ederuite@hetnet.nl

Re: Warped Reeds
By bgkoe@ncinternet.net

Workshop Proposals Accepted
By cynthb@qwest.net

fiber events in New Zealand?
By srude@aol.com

Date: Wed, 17-Jan-2001 16:33:09 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: Cleaning of solenoids?

I have an AVL with compu-dobby. Recently I have had some trouble with shafts staying up when they shouldn't, and discovered the solenoids were "sticking" to the doobby arm. No, I haven't 'oiled' them, and I did turn off the power before I started investigating. I cleaned them off with my fingers first, then I used a soft cloth.

I read through the documentation but couldn't find anything about periodic cleaning or maintenance. I am writing to the list instead of AVL, as stated in other postings, they take an awful long time in answering.

Grete Reppen
Grete Reppen

Date: Wed, 17 Jan 2001 12:36:20 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: AVL loom maintenance

One of the most valuable pieces of paper that was given out at the AVL "Maximizing the Use of Your AVL" workshop was a list of maintenance tasks,

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divided on a 4-week cycle. Since not everyone can get out to Chico for this workshop (tho I heartily recommend it, especially for AVL newbies like me--and last I heard the class was going to be offered at Midwest this year, too), I'll list the schedule of tasks. BTW: cleaning the solenoids is not mentioned.

Week One	Use
check/tighten frame bolts	socket wrench
clean CompuDobby filter	soap & water
Week Two	
check fly shuttle cords	
check treadle cables	
check harness cables	
check picker return cords	
check cloth storage cord	
clean CompuDobby filter	soap & water
Week Three	
check beater racking	socket & crescent wrenches
check shuttle box adjustment	
clean CompuDobby filter	soap & water
Week Four	
wax beater race	paste wax
wax shuttle	paste wax
clean/lubricate picker slide rod	alcohol/steel wool/Triflow
lubricate loom as needed	
clean CompuDobby filter	soap & water
As Needed	
address squeaks	appropriate lubricant
replace worn cords/cables	
wax loom	paste wax

One useful hint that's not on this schedule pertains to lubricating areas where wood hits wood, for example the fly shuttle picker track in the box. It was suggested that we use a bit of baby (talcum) on the track. I've done this, and it both speeds up the shuttle & makes pulling the cord easier.

Ruth

Date: Wed, 17-Jan-2001 18:08:55 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: RE: AVL loom maintenance

Thank you very much, Ruth, for sharing the AVL maintenance list. I have been weaving for 3 1/2 years now on this loom, and the poor thing has only received a minimum of maintenance. Grete Ruth Blau wrote:

- > One of the most valuable pieces of paper that was given out at the AVL
- > "Maximizing the Use of Your AVL" workshop was a list of maintenance
- > tasks,
- > divided on a 4-week cycle. Since not everyone can get out to Chico for
- > this workshop (tho I heartily recommend it, especially for AVL newbies
- > like
- > me--and last I heard the class was going to be offered at Midwest this
- > year, too), I'll list the schedule of tasks. BTW: cleaning the
- > solenoids
- > is not mentioned.

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Date: Wed, 17 Jan 2001 11:19:36 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Warped Reed

> I recently purchased a reed from another weaver and discovered that it
> is warped.

I've always taken the advice of Allen Fannin; put the concave side towards
you. The beater should have a tight slot to keep most of the reed fairly
straight, unless the beater is also warped.

- Happy Shuttling ! - Bill Koepp, in California

Date: Wed, 17 Jan 2001 15:53:17 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Warped Reeds

When you put it in the beater, after you tighten down the beater it should
straighten out unless it is extremely warped. If of course the beater is
occupied the board should help.
Alice in MO.

Date: Wed, 17 Jan 2001 23:32:55 +0100
From: "Erica de ruiten" <ederuiten@hetnet.nl>
Subject: Re: Warped Reeds

I should love to know what a 'warped reed' means. I gather it has nothing to
do with making a warp of yarns, but I do not know this word concerning
weaving or reeds.

Thank you
Erica (from the Netherlands)

Onderwerp: Warped Reeds

Date: Wed, 17 Jan 2001 14:38:25 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Warped Reeds

Bent; usually used with wooden boards.

- Happy Shuttling ! - Bill Koepp, in California

> I should love to know what a 'warped reed' means.

Date: Wed, 17 Jan 2001 16:19:39 -0700
From: "cynthb" <cynthb@qwest.net>
Subject: Workshop Proposals Accepted

**** Workshop Proposals Now Being Accepted ****

The Arizona Federation of Weavers & Spinners Guilds, Inc. is sponsoring
another conference Fibers Through Time 2002
on March 22, 23, and 24, 2002. The workshop committee is accepting
proposals for classes in weaving, spinning, dyeing,
basketry, and other closely related subjects. For more information

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contact:

Cynthia Broughton
6604 E. Arbor
Mesa, AZ 85206
(480) 985-4989
cynthb@qwest.net

Date: Wed, 17 Jan 2001 18:59:02 EST
From: Srude@aol.com
Subject: fiber events in New Zealand?

Hello to the weavers and spinners in New Zealand!

I'll be travelling in New Zealand from mid-March to early April, 2001. I realize I'll miss the national woolcraft festival, but are there other events I should try to fit on the itinerary? Galleries to visit? Guild meetings I can attend? Farm-stay or home-stay accommodations with resident weavers or spinners?

Any and all advice or information gratefully accepted. Please reply off-list since this isn't necessarily of interest to all listers. Thank you!

Sandra Rude
srude@aol.com

End of weavetech@topica.com digest, issue 590

From weavetech@topica.com Thu Jan 18 18:44:42 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id SAA01442 for <ralph@localhost>; Thu, 18 Jan 2001 18:44:41 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Thu, 18 Jan 2001 18:44:41 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0J0vIN02252
for <ralph@baskerville.cs.arizona.edu>; Thu, 18 Jan 2001 17:57:18 -0700 (MST)
Received: from outmta010.topica.com (outmta010.topica.com [206.132.75.222])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0J0tN011581
for <ralph@cs.arizona.edu>; Thu, 18 Jan 2001 17:55:24 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 591
Date: Thu, 18 Jan 2001 16:57:06 -0800
Message-ID: <0.0.2137629874-951758591-979865826@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Warped Reeds
By arwells@erols.com

Re: Warped Reeds
By ederuiter@hetnet.nl

1999 index
By pmarriot@telusplanet.net

WeaveTech Archive 0101

boy is my face red
By pmarriot@telusplanet.net

Master class?
By kerstin.froberg@swipnet.se

Overshot Book
By yapeters@concentric.net

Re: Overshot Book
By jstoll@cpcug.org

30 bar doobby chain...
By bgkoe@ncinternet.net

Quiet time
By mcwarr@orcon.net.nz

Re: Quiet time
By amyfibre@aol.com

Date: Thu, 18 Jan 2001 09:10:33 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Warped Reeds

Hi Erica!

In English, the word warped is used to mean "out of true", or "slightly askew". Thus, a piece of wood may be warped -- slightly bent out of true, or one might be said to have a warped sense of humor -- humor which is out of the mainstream, or off to the side. For example, I have a book titled 100 Ways to use a Dead Cat. Clearly written by someone with a warped sense of humor.

The reed which is warped is slightly curved and no longer straight, or true.

Anne

Erica de ruitter wrote:

> I should love to know what a 'warped reed' means. I gather it has nothing to
> do with making a warp of yarns,

Date: Thu, 18 Jan 2001 16:50:49 +0100
From: "Erica de ruitter" <ederuitter@hetnet.nl>
Subject: Re: Warped Reeds

Thank you all who were so kind to send me the meaning of the word 'warped' in the sense as was meant in the original message. It is quite clear for me . Grateful Erica

Date: Thu, 18 Jan 2001 14:19:02 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: 1999 index

Okay maybe I am blind but where is the 1999 index to Handwoven? I was just scanning and printing the 2000 index and realized I did not have the 1999 one in my binder... I know they have a book now but by the time I get it up here I am looking at \$30.00 Canadian! I have checked the Handwoven website

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and they have the 1998 index posted but not the 1999. Very frustrating...
Help anyone.
Pamela

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

Date: Thu, 18 Jan 2001 14:25:36 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: boy is my face red

Okay I found it. Too much of a hurry. and coffee sticking the pages
together.....sigh.
Pamela

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

Date: Thu, 18 Jan 2001 22:51:11 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Master class?

I think I remember someone mentioning a "Master Class" in weaving
some time ago - maybe around Christmas, when I wasn't reading very
attentively. As I recently attended a Master Class in "textiles"
(very generic), I would like to know what other Master Classes
usually cover, how they are organized and so on.
Anyone?

Kerstin in Sweden

Date: Thu, 18 Jan 2001 17:14:49 -0500
From: "yapeters" <yapeters@concentric.net>
Subject: Overshot Book

This is a multi-part message in MIME format.

-----=_NextPart_000_0032_01C08172.29C97FA0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Some years ago Helen Bress was going to publish a book on Overshot. Did =
it ever go to press?=20

-----=_NextPart_000_0032_01C08172.29C97FA0
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

WeaveTech Archive 0101

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publish a=20
book on Overshot. Did it ever go to press? </FONT></DIV></BODY></HTML>
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-----=_NextPart_000_0032_01C08172.29C97FA0--

Date: Thu, 18 Jan 2001 17:23:26 -0500
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: Overshot Book

At 02:17 PM 1/18/01 -0800, Sue wrote:
>Some years ago Helen Bress was going to publish a book on Overshot. Did it
>ever go to press?

As far as I know Helene is still working on it.

Janet

Janet Stollnitz
Silver Spring, MD

jstoll@cpcug.org

Date: Thu, 18 Jan 2001 14:44:02 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: 30 bar doobby chain...

There's a 30 bar doobby chain (size unknown) on ebay at:
<http://cgi.ebay.com/aw-cgi/eBayISAPI.dll?ViewItem&item=542093578>

- Happy Shuttling ! - Bill Koepp, in California

Date: Fri, 19 Jan 2001 12:28:55 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Quiet time

I have just spent about 4 days without any messages from weavetech, and thought that I should let you all know what to do if this happens to you. I believe it probably occurred because a message got bounced. However, Topica does not unsubscribe you from the list, everything looks normal, but for some reason it doesn't send the messages. So when you check you are still subscribed. Because of this, I felt that I didn't need to take any action, but I still didn't receive any messages.

Today I unsubscribed and resubscribed and I am now getting messages again.

Hope this helps some of you in future

WeaveTech Archive 0101

Jean

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: <http://mcwarr.orcon.net.nz>
Creative Fibre site: <http://www.creativefibre.org.nz>

Date: Thu, 18 Jan 2001 19:11:28 EST
From: AmyFibre@aol.com
Subject: Re: Quiet time

In a message dated 1/18/01 5:27:54 PM Central Standard Time,
mcwarr@orcon.net.nz writes:

> I have just spent about 4 days without any messages from weavetech, and
> thought that I should let you all know what to do if this happens to you.

> I believe it probably occurred because a message got bounced. However,
> Topica does not unsubscribe you from the list, everything looks normal,
but
> for some reason it doesn't send the messages. So when you check you are
> still subscribed.

Yes, if Topica receives hard bounces (ie. rejected e-mail) from your address,
your subscription is effectively stopped. However, you are not unsubbed. If
you go to www.topica.com and look at your subscription from there, you will
see that your subscription is set to "off" (instead of "on" or "delete", the
latter being the same as unsubscribed). The remedy is simply to click "on"
instead of "off", and ta da -- you will start getting messages again.

So, repeating what has been said before, Ruth and I encourage you all to
manage your subscription from the Topica website. It is really far simpler
than doing it via e-mail.

Amy
Co-Admin, WeaveTech
amyfibre@aol.com

End of weavetech@topica.com digest, issue 591

From weavetech@topica.com Fri Jan 19 07:15:04 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/
8.7.3) with ESMTP id HAA01710 for <ralph@localhost>; Fri, 19 Jan 2001 07:15:03 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Fri, 19 Jan 2001 07:15:03 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0JBX6N04827
for <ralph@baskerville.cs.arizona.edu>; Fri, 19 Jan 2001 04:33:06 -0700 (MST)
Received: from outmta006.topica.com (outmta006.topica.com [206.132.75.208])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0JBVB018841
for <ralph@cs.arizona.edu>; Fri, 19 Jan 2001 04:31:12 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 592
Date: Fri, 19 Jan 2001 03:32:46 -0800
Message-ID: <0.0.1405996819-951758591-979903966@topica.com>

WeaveTech Archive 0101

X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Quiet time
By mcwarr@orcon.net.nz

Weaving-related PDA Application?
By robyn_spady@yahoo.com

Re: Quiet time
By amyfibre@aol.com

Re: Weaving-related PDA Application?
By weaveon@earthlink.net

RE: Weaving-related PDA Application?
By Ian@fibrecrafts.freeserve.co.uk

Date: Fri, 19 Jan 2001 13:58:27 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: Quiet time

Hi Amy,

Can you tell me what you mean by my subscription? If I go to My Lists, and look through those options I can't see this option anywhere. I feel a bit stupid, but can you tell me exactly where to find this option?

Cheers,
Jean

> However, you are not unsubbed. If
> you go to www.topica.com and look at your subscription from there, you will see
> that your subscription is set to "off" (instead of "on" or "delete", the latter
> being the same as unsubscribed). The remedy is simply to click "on" instead of
> "off", and ta da -- you will start getting messages again.

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: <http://mcwarr.orcon.net.nz>
Creative Fibre site: <http://www.creativefibre.org.nz>

Date: Thu, 18 Jan 2001 20:40:22 -0800 (PST)
From: Robyn Spady <robyn_spady@yahoo.com>
Subject: Weaving-related PDA Application?

Hello All!

I own a PalmPilot personal digital assistant (PDA) . .
. While I was chatting with another weaver today about PDAs, etc., I mentioned that I thought it would be really neat if there was an application that I could load on it that would allow me to design drafts . . . or at least liftplans. She told me that she thought she had read about one on one of the weaving lists.

WeaveTech Archive 0101

If anyone is aware of a small application that I could doodle drafts and/or liftplans while I stood in line, etc., I would appreciate it if you could pass along the information.

Thanks!

Robyn Spady
Seattle, WA

Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
<http://personal.mail.yahoo.com/>

Date: Thu, 18 Jan 2001 23:57:01 EST
From: AmyFibre@aol.com
CC: rsblau@cpcug.org
Subject: Re: Quiet time

In a message dated 1/18/01 6:57:34 PM Central Standard Time, mcwarr@orcon.net.nz writes:

> Can you tell me what you mean by my subscription? If I go to My Lists,
> and look through those options I can't see this option anywhere. I feel
> a
> bit stupid, but can you tell me exactly where to find this option?

Hi Jean -- and all,

As it turns out, I guess I have different options as a "listowner". Let me check with Topica to see if there are equivalents within what you see as members (not listowner). I have checked both sets of screens (I am a member of the list under two names, one list-owner and one not) but I can't make my address "bounce" to see the effect that has. Hmmmmmm.....

I will check into it and get back to you all.

Amy
Co-Admin, WeaveTech
amyfibre@aol.com

Date: Thu, 18 Jan 2001 21:05:27 -0800
From: June Schilbach <weaveon@earthlink.net>
Subject: Re: Weaving-related PDA Application?

Robyn, The person to ask a Palm Pilot question would be Dave van Strahlen, the Louet rep. He has Palm Pilot driving the new Louet megado loom; I believe PCW was the software program. If you need his phone number, email me off list. June

Robyn Spady wrote:

> Hello All!
>
> I own a PalmPilot personal digital assistant (PDA) . .
> . While I was chatting with another weaver today about
> PDAs, etc., I mentioned that I thought it would be
> really neat if there was an application that I could

WeaveTech Archive 0101

> load on it that would allow me to design drafts . . .
> or at least liftplans. She told me that she thought
> she had read about one on one of the weaving lists.
>
> If anyone is aware of a small application that I could
> doodle drafts and/or liftplans while I stood in line,
> etc., I would appreciate it if you could pass along
> the information.

>
> Thanks!
>
> Robyn Spady
> Seattle, WA

>
> -----
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> <http://personal.mail.yahoo.com/>

>
> -----
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> <http://www.topica.com/partner/tag01>

Date: Fri, 19 Jan 2001 09:25:43 -0000
From: "Ian Bowers" <md@georgeweil.co.uk>
Subject: RE: Weaving-related PDA Application?

I am pretty certain that the Louet Megado computer driven doobby can also be driven by a PalmPilot, worth trying their website to follow this up.

Ian Bowers
Managing Director - George Weil & Fibrecrafts

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-----Original Message-----
From: Robyn Spady [mailto:robyn_spady@yahoo.com]
Sent: 19 January 2001 04:40
To: weavetech@topica.com; weaving@quilt.net
Subject: Weaving-related PDA Application?

Hello All!

I own a PalmPilot personal digital assistant (PDA) . . .
. While I was chatting with another weaver today about PDAs, etc., I mentioned that I thought it would be really neat if there was an application that I could load on it that would allow me to design drafts . . . or at least liftplans. She told me that she thought she had read about one on one of the weaving lists.

If anyone is aware of a small application that I could doodle drafts and/or liftplans while I stood in line, etc., I would appreciate it if you could pass along the information.

Thanks!

WeaveTech Archive 0101

Robyn Spady
Seattle, WA

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End of weavetech@topica.com digest, issue 592

From weavetech@topica.com Sat Jan 20 08:26:02 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id IAA03687 for <ralph@localhost>; Sat, 20 Jan 2001 08:26:01 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 20 Jan 2001 08:26:01 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0KBXnN01198
for <ralph@baskerville.cs.arizona.edu>; Sat, 20 Jan 2001 04:33:49 -0700 (MST)
Received: from outmta013.topica.com (outmta013.topica.com [206.132.75.230])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0KBVh005382
for <ralph@cs.arizona.edu>; Sat, 20 Jan 2001 04:31:49 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 593
Date: Sat, 20 Jan 2001 03:33:26 -0800
Message-ID: <0.0.2087372154-951758591-979990406@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Weaving-related PDA Application?
By rsblau@cpcug.org

Palm Pilot
By ingrid@fiberworks-pcw.com

Re: 30 bar doobby chain...
By bruciec@trib.com

Re: Palm Pilot
By rsblau@cpcug.org

Slow....please delete
By plawrenc@juno.com

Date: Fri, 19 Jan 2001 07:51:03 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Weaving-related PDA Application?

Some of the Palms have graphics programs that allow you to write directly on the whole screen (not just the little Graffiti area). I have a Palm

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III, which comes with NotePad, an application that allows me to scribble notes in handwriting onto the screen. There's no reason I couldn't simply play with drafts freehand on that screen (tho it's pretty tiny). When I hotsync to my desktop computer, these Notepad notes appear as graphic images. They can be saved in both the Palm & the desktop.

If your Palm doesn't have Notepad, there is similar freeware--a program called Diddle, which is available on the net, tho I don't have the website at my fingertips.

Another useful weaver's application for a Palm would be a mini-spreadsheet. Then you could just load Margaret Coe's Mother-of-all-Weaving-Spreadsheets into your Palm and be able to do rapid warp/weft, cost, and other calculations while standing in your local yarn shop (or just daydreaming that gorgeous silk shawl while waiting in line at the grocery store).

I looked at my local CompUSA for such a mini-spreadsheet but didn't find one. Does anyone know of one?

Ruth

Date: Fri, 19 Jan 2001 09:34:29 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Palm Pilot

Hi Robyn and all
The Palm Pilot does indeed have a program to run the Megado.
There are two issues here.

The input of designs is at present only manual. You must enter each pick in order by tapping or typing into the screen.
Anyone with a Palm Pilot that runs on OSIII can use this program. It is free and available from Louet Looms website.
The program is still under development. The software engineer plans to include a feature to allow the uploading of WIF files. If your program can save a WIF file, then you will be able to use the Palm Pilot to interface to the Louet Magic and Megado.

Right now, however it is just manual input.

It is not a Fiberworks program, but we are co-operating with Louet in this endeavour.

It should then allow us to dispense with a tying up the family computer with weaving. However, it will not replace the computer as a design tool. Yet!

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Fri, 19 Jan 2001 09:20:53 -0700
From: Brucie <bruciec@trib.com>
Subject: Re: 30 bar dooby chain...

Rare, phooey! I picked up a series of bars just like that at an "antique mall" for a couple of bucks.

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At 02:45 PM 1/18/01 -0800, you wrote:

>There's a 30 bar doobby chain (size unknown) on ebay at:
><http://cgi.ebay.com/aw-cgi/eBayISAPI.dll?ViewItem&item=542093578>

>

>

>- Happy Shuttling ! - Bill Koepp, in California

>

>

>

>-----
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><http://www.topica.com/partner/tag01>

>

>

Brucie

It is good to have an end to journey towards: but it is the journey that matters in the end.

Ursula K. Le Guin

Date: Fri, 19 Jan 2001 12:26:47 -0500

From: Ruth Blau <rsblau@cpcug.org>

Subject: Re: Palm Pilot

Ingrid wrote:

>It should then allow us to dispense with tying up the family computer with
>weaving. However, it will not replace the computer as a design tool. Yet!

I'm astonished that something as small as a Palm can run a loom, especially when some laptops can't. My Palm runs on two AAA (or maybe AA, I forget) batteries. Is that really enough to drive a loom? Can you tell us anything more about this, Ingrid?

Ruth

Date: Fri, 19 Jan 2001 18:43:01 -0500

From: plawrenc@juno.com

Subject: Slow....please delete

I don't know if these lists are extremely slow today...being Friday it could be, or if I've gotten lost somehow...I'm just sending this out to see if I get it back, so please forgive me, and just delete...

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<http://dl.www.juno.com/get/tagj>.

End of weavetech@topica.com digest, issue 593

From weavetech@topica.com Sun Jan 21 08:15:03 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA04283 for <ralph@localhost>; Sun, 21 Jan 2001 08:15:00 -0700

From: weavetech@topica.com

WeaveTech Archive 0101

Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 21 Jan 2001 08:15:00 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0LCATN11771
for <ralph@baskerville.cs.arizona.edu>; Sun, 21 Jan 2001 05:10:30 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0LC8V015166
for <ralph@cs.arizona.edu>; Sun, 21 Jan 2001 05:08:32 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 594
Date: Sun, 21 Jan 2001 03:31:23 -0800
Message-ID: <0.0.56426998-951758591-980076683@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

"My Other Loom is an AVL"
By Sfsaulson@aol.com

Jacquard and Digital Textiles Project July 2001
By hubbard182@worldnet.att.net

Re: Warped parts...
By bgkoe@ncinternet.net

Re. Earliest Use of Plant Fiber?
By Yvonne@anwg.org

Palm Pilot
By ingrid@fiberworks-pcw.com

spreadsheets on Palm
By rsblau@cpcug.org

Looking for Carolyn Betts
By pmarriot@telusplanet.net

Date: Sat, 20 Jan 2001 09:17:18 EST
From: Sfsaulson@aol.com
Subject: "My Other Loom is an AVL"

--part1_2d.64b65fe.279af7ee_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

I'd like to thank you, Ruth, for contributing AVL's maintenance timetable last week. Interestingly, it is rather different from the one that came in the notebook with my loom. There is much more attention to the shuttle race and moving parts of the fly shuttle mechanism, and I intend follow up on those recommendations.

I have a question for some of you who are more creative and adept in adapting looms. About a year and a half ago, I purchased a used Dorset, and because I've been away for a year, only just now unfolded it. I have discovered that one of the side pieces of the frame that folds down as 1/2 of the right-hand side's x-frame is warped. This has distorted the trueness of the beater, so if you were weaving, it would not hit the fell line uniformly across the width of the warp. In addition, I'm wondering if warp tension will be uneven. What are my best options for correcting the problem?
Sarah Saulson

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United States of America; Louise Lemieux BÈrubÈ, Ruth Scheuing and Frances Dorsey of Canada and Liz Williamson of Australia. Many of the exhibiting artists have been involved in the Montreal Centre of Contemporary Textiles (MCCT) Jacquard weaving residency program, utilizing the centre's excellent weaving and computer facilities.

The exhibition will be supported by a CD-ROM serving as a catalogue. The CD-ROM is bilingual (French and English), runs on both PC and MAC and shows the work in the exhibition alongside a technical section with information on the history and process of Jacquard weaving. The CD-ROM also has theoretical texts on the position of Jacquard weaving by renowned authors Barbara Layne and Margo Mensing plus a 'virtual gallery' showing the diversity and richness of various international artist's Jacquard production.

'e-textiles' Ventures in Jacquard Weaving
Ivan Dougherty Gallery, College of Fine Arts, Selwyn Street, Paddington.
19 July to 18 August. Opening 18 July 2001 at 6pm.

'Textiles and the Digital'.

A one day conference at the College of Fine Arts on 21 July 2001 discussing the digital and textiles. It will cover new technologies for textiles including Jacquard, print and other textile processes. Louise Lemieux BÈrubÈ will be one of the keynote speaker along with others, to be confirmed.

COFA Lecture theatre EG02, College of Fine Arts,
Saturday 21 July 2001. 10 to 5pm. Cost \$75 plus GST Concession \$50 plus GST

Jacquard Workshop.

'An Introduction to Jacquard Weaving using PointcarrÈ' with Louise Lemieux BÈrubÈ.

A 5 day workshop on Jacquard weaving using the PointcarrÈ weave program from 16 to 20 July,

COFA Computer Laboratory, 'F' Block, College of Fine Arts, Greens Road, Paddington.

9 am to 4pm, 16 to 20 July. Cost \$400 plus GST Concession \$250 plus GST

Please contact Liz Williamson for further information or to reserve a place in the workshop.

Phone - 61 2 9385 0610

Fax - 61 2 9385 0712

Email - Liz.Williamson@unsw.edu.au

Postal Address - School of Design Studies, College of Fine Arts, UNSW,
PO Box 259, Paddington, NSW 2021, Australia

Liz Williamson

Lecturer

Textiles Coordinator

Honours Coordinator

School of Design Studies

College of Fine Arts

The University of New South Wales

PO Box 259 Paddington NSW 2021 Australia

ph 612 9385 0610 fax 612 9385 0712

email Liz.Williamson@unsw.edu.au

<http://www.cofa.unsw.edu.au/units/design>

WeaveTech Archive 0101

Date: Sat, 20 Jan 2001 06:50:13 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Warped parts....

> one of the side pieces of the frame that folds down as 1/2 of
> the right-hand side's x-frame is warped.

Re: Warped parts, here's an old letter of mine:

You'll have to disassemble the loom and then do the following, paraphrased from Bruce Johnson's most expert advice in " The Weekend Refinisher " ISBN 0-345-35866 (A good book to get):

1. Put the part on a wet towel on a concrete floor with the humped (convex) side up - or - lay it on wet grass on a sunny day.
2. Weight the raised side. (Alternately, apply heat to the raised side, like a light bulb.) Check it several times in about 3 days.
3. When the part flattens, remove heat & moisture, put on a flat surface with weights on top. If you've now warped the shaft the opposite way, smother that scream and just reverse the process. You're moving moisture from one side of the wood shaft, to the other side; wood is constantly moving (unless it's plywood) and humidity or water makes it move. You may have the loom where the sun was hitting one side of the shafts, or it was near a water source ?
4. When the part has dried and if it fits your idea of " good enough " sand it with 220 or 320 sandpaper if necessary, as water usually raises the grain and apply finish to all sides.

This'll work with any wood except laminated woods and plywoods. Wood is fun, I love to work with it; you can see why I never stack wood on a concrete surface !

- Happy Shuttling ! - Bill Koepp, in California

Date: Sat, 20-Jan-2001 17:25:59 GMT
From: <Yvonne@anwg.org>
Subject: Re. Earliest Use of Plant Fiber?

Hi All,

I just "uncovered" the November, 2000 Scientific American, which has a short article about Olga Soffer's research of the use of plant fibers by Paleo-humans. Go to their website at <http://www.sciam.com> and search for Olga Soffer. Her work in fashion promotion led her to a career in archeology!

Yvonne in Bozeman, where it's sunny with a fresh dusting of snow

Date: Sat, 20 Jan 2001 12:32:41 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Palm Pilot

Hi PP users

The Palm communicates with the computer doobby electronics. It only has to tell the electronics what to do. The wall plug provides the power to push the solenoids or drive the fan, etc

The Palm has the power, probably less than 3 volts.
It will run the Megado and the Magic computer doobies were specifically designed to run on such low voltages, typical of the new laptops. The lowest voltages in the new laptops is similar to the PP signal. Most of

WeaveTech Archive 0101

the other computer hobbies are not able to deal with such low low voltage signals. That is why your laptop may not run your AVL or Macomber.

Batteries will be a major purchase for you, unless you have a plug-in PP model, or a recharger model. Not all Palms have the ability to charge from wall power. Mine can't.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www.fiberworks-pcw.com>

Email: ingrid@fiberworks-pcw.com

Date: Sat, 20 Jan 2001 13:25:47 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: spreadsheets on Palm

Having raised the issue of putting the warp & weft calc spreadsheet on a Palm, I went browsing thru the Palm website to see if there are spreadsheets available for the Palm. There's something called "Tiny Sheet." Is anyone using it? Any comments? It costs just under \$20 US.

Ruth

Date: Sat, 20 Jan 2001 12:23:05 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: looking for Carolyn Betts

Please email me I have lost your addy.
Pamela

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

End of weavetech@topica.com digest, issue 594

From weavetech@topica.com Sun Jan 21 18:52:33 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id SAA01510 for <ralph@localhost>; Sun, 21 Jan 2001 18:52:29 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 21 Jan 2001 18:52:29 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0M1WGN27589
for <ralph@baskerville.cs.arizona.edu>; Sun, 21 Jan 2001 18:32:16 -0700 (MST)
Received: from outmta010.topica.com (outmta010.topica.com [206.132.75.222])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0M1UG020077
for <ralph@cs.arizona.edu>; Sun, 21 Jan 2001 18:30:18 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 595
Date: Sun, 21 Jan 2001 17:32:01 -0800

WeaveTech Archive 0101

Message-ID: <0.0.2096147037-951758591-980127121@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

air assist
By bburns@spyrail.net

Re: Jacquard and Digital Textiles Project July 2001
By lmeyer@netbox.com

Re: Palm Pilot/laptop
By lmeyer@netbox.com

Maiden voyage of a ww
By rsblau@cpcug.org

Turning Digital Images Into Slides
By sarav@powercom.net

Re: Maiden voyage of a ww
By alcorn@pop.nwlink.com

Re: Maiden voyage of a ww
By penny_peters@hotmail.com

Re: Maiden voyage of a ww
By aafannin@syr.edu

Re: WW Warping
By bgkoe@ncinternet.net

Re: HANDLOOM SOCIOLOGY
By sarav@powercom.net

Date: Sun, 21 Jan 2001 12:22:20 -0500
From: "Barbara Burns" <bburns@spyrail.net>
Subject: air assist

I am sorry. I thought I was sending a copy of my letter to the individuals who emailed me about it, but apparently I sent several copies to the list. I'm not great at this email thing. If anyone wants more info please email me off list with your personal email address and I will try not to clog up the list again.

Embarrassedly yours,

Barbara Burns

Date: Sun, 21 Jan 2001 12:29:35 -0800
From: Lynn Meyer <lmeyer@netbox.com>
Subject: Re: Jacquard and Digital Textiles Project July 2001

Thank you for posting this!

I looked up the website for the Montreal museum, which has the CD-ROM.
<http://www.textiles-mtl.com/ang/index.htm>

WeaveTech Archive 0101

Their web-interface form gave me a bad-link message after I filled it all out, so I recommend email if you want more info...

Lynn

>From: Liz Williamson
>Subject: Jacquard and Digital Textiles Project July 2001
>
>'e-textiles'
>Ventures in Jacquard Weaving.
>
>'e-textiles' Ventures in Jacquard Weaving is an exhibition of contemporary
>textiles curated by the Centre of Contemporary Textiles in Montreal,
>Canada. As part of an international tour, 'e-textiles' will be at the Ivan
>Dougherty Gallery, UNSW College of Fine Arts, Sydney from 19 July to 18
>August, 2001. 'e-textiles' opened at the Montr=E9al Museum of Contemporary=
Art
>on November 8, 2000 and is currently on tour in Canada.
>
>
>The exhibition will be supported by a CD-ROM serving as a catalogue. The
>CD-ROM is bilingual (French and English), runs on both PC and MAC and shows
>the work in the exhibition alongside a technical section with information
>on the history and process of Jacquard weaving. The CD-ROM also has
>theoretical texts on the position of Jacquard weaving by renowned authors
>Barbara Layne and Margo Mensing plus a 'virtual gallery' showing the
>diversity and richness of various international artist's Jacquard
>production.
>

modern: Lynn Meyer, Silicon Valley, northern CA, USA
SCA: Halima de la Lucha, Crosston, Mists, West
<http://lmeyer.threadnet.com>

Date: Sun, 21 Jan 2001 12:39:01 -0800
From: Lynn Meyer <lmeyer@netbox.com>
Subject: Re: Palm Pilot/laptop

Ingrid wrote:

>Hi PP users
>The Palm communicates with the computer dobby electronics. It only has to
>tell the electronics what to do. The wall plug provides the power to push
>the solenoids or drive the fan, etc
>
>The Palm has the power, probably less than 3 volts.
>It will run the Megado and the Magic computer dobbies were specifically
>designed to run on such low voltages, typical of the new laptops. The
>lowest voltages in the new laptops is similar to the PP signal. Most of
>the other computer dobbies are not able to deal with such low low voltage
>signals. That is why your laptop may not run your AVL or Macomber.

Would you go into a little more detail on that, please? My laptop
is my only home PC! Usually I run it on AC power, plugged in.

When did the "new" laptops with such low voltages come out?
Is it all current laptops, or perhaps only the ultra-thin ones?
Will I have to keep my 2-3 year old laptop forever, if I want an AVL
someday?

Thanks!

WeaveTech Archive 0101

Lynn

Date: Sun, 21 Jan 2001 18:00:26 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Maiden voyage of a ww

I used my AVL warping wheel for the first time this afternoon, and I have some questions for more seasoned ww users.

First: does anyone find the little springs on the reed adequate? I found the reed cover popping off almost right away. I first held things together with a C-clamp, but found it bulky & awkward. Then I went for strong rubber bands at each end. This has held up well.

Second: What strategies have you developed for moving the warp from the beam towards a position for threading? When I'm through beaming, I'll have 21 one-inch sections, each carefully taped to hold the order of the threads, and at the moment, also taped (separately) to hold it in place on the beam. When I do sectional warping w/ spools, tension box, etc., and end up w/ a cross, I either use lease strings (as describe by Tom Vogl) or I secure the crosses of all bouts w/ lease sticks. Of late, I've used the lease strings exclusively.

However, without a cross, I'm a little unsure how to proceed. I feel like a first timer out on a high wire without a net.

Other than these questions, I've found this a pleasant experience, not at all difficult, and very fast. What a great weaving toy!

Ruth

Date: Sun, 21 Jan 2001 17:30:45 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Turning Digital Images Into Slides

I know there have been many queries and discussions about using digital cameras and what can be done with the images. Here's something to consider. I recently decided that in order to make some slides for a local art show jury, I'd use our new digital camera as it gave me many more chances to take a decent photo without waiting for development of film.

Checking the Internet, I found a few photo processing/image processing companies out there who can take your digital files (jpeg, etc.) and make a mounted slide from that file.

My first slides came back this week and I am very pleased with the quality compared to the image displayed on a computer screen.

I used a Kodak DC3400 2 Megapixel camera on the highest settings to get sharp resolution. By being able to view the images on the computer screen, instant light adjustments were possible - here in the winter, the light changes hourly, so being able to check the quality of the photo right away was a big plus.

The processor I chose sent back slides, which when viewed on our home viewer, are just as sharp and clear as the photos. Naturally I'm not the world's best when taking photos, so no company can compensate there. I was able to use FTP file transfer to send the images and return shipping was by overnight delivery - sent the files on Wed. and had them back on Friday. Cost was \$4/image for 48 hour service (they had higher prices on faster turnaround) and I got lucky that they were sending other work to the mounter so mine went along practically same day.

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The processor is:
Digital Graphics in Bethlehem, PA
<http://www.digrap.com>

If you call, ask for Terri O'Leary

Or, look on Yahoo under "Digital Slide" to locate more.

Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

Visit our Web Page
<http://www2.powercom.net/~sarav>

Date: Sun, 21 Jan 2001 15:26:31 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: Maiden voyage of a ww

>First: does anyone find the little springs on the reed adequate?

Hardly!

Jo Anne Ryeburn recommended rubber bands. I found a strong piece of yarn tied around the mini raddle was quite sufficient. I never have rubber bands around the loom room.

When taping each section, try having the masking tape touch only one side of the warp. Put a small piece of paper or something non-sticky on the other side of the threads. This is to keep the masking tape from sticking to both sides and pulling the warp out of order when you undo each section. As I finish winding each section onto the warp beam and tape it, I mark on the masking tape with a pen which side is up.

I unwind the warp enough so that each section could go under the pipe and over a hanging lease stick. From the front of the loom it is easy to make sure that the section is not twisted.

Francie Alcorn

Date: Sun, 21 Jan 2001 15:33:36 -0800
From: "Penny Peters" <penny_peters@hotmail.com>
Subject: Re: Maiden voyage of a ww

more seasoned ww users.

OK, I've used it 3 times.

>

> First: does anyone find the little springs on the reed adequate?

AVL knows this is a problem. I use twist ties.

> Second: What strategies have you developed for moving the warp from the
> beam towards a position for threading?

Very advanced. I use my foot to nudge it a little. It is on a carpet so nudging works fine. Personally I would like to see locking wheels.

When I'm through beaming, I'll have
> 21 one-inch sections, each carefully taped to hold the order of the

WeaveTech Archive 0101

> threads,

and at the moment, also taped (separately) to hold it in place on
> the beam.

OK, this I do not do. I just use rubber bands twisted across each section to hold in place till I am ready to thread. The thing I keep forgetting to do is to measure what is the best place to put the masking tape for the threads (the substitute cross) to make it easy to thread--i.e. pulling them off the tape in order. I do suspend a warp stick across the back of the shafts to carry the taped ends just to make it easier to grab the next section.

Sounds like you are doing fine to me. Penny

When I do sectional warping w/ spools, tension box, etc., and
> end up w/ a cross, I either use lease strings (as describe by Tom Vogl) or
> I secure the crosses of all bouts w/ lease sticks. Of late, I've used the
> lease strings exclusively.

>
> However, without a cross, I'm a little unsure how to proceed. I feel like
> a first timer out on a high wire without a net.

>
> Other than these questions, I've found this a pleasant experience, not at
> all difficult, and very fast. What a great weaving toy!

>
> Ruth

>
> -----
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> <http://www.topica.com/partner/tag01>
>
>

Date: Sun, 21 Jan 2001 18:44:25 -0500
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: Re: Maiden voyage of a ww

At 03:10 PM 1/21/01 -0800, Ruth Blau <rsblau@cpcug.org>
wrote:

>However, without a cross, I'm a little unsure how to proceed. I feel like
>a first timer out on a high wire without a net.

Without a lease in a warp I'd be a nervous as a pregnant cow. If I were in Ruth's position or the position of any one using this new warping equipment, I'd find a way to make an end-and-end lease in every section no matter what it took, even it if meant retrofitting something onto the equipment. The idea of making warps without a lease scares me considering how much trouble that can cause. I've lost my share of leases, more than I care to count, and each time I, like Fred Sanford, thought I was having "...the big one...!"

It may take a bit more time to make a proper lease, but the efficiency in selecting warp ends for subsequent operations such as entering and reeding and the security of the yarns positions, more than make up the difference.

At the mill where I do some new product development, we had a 10,080 end warp 323"wide last week where the warper only put in half the lease in several sections. It gave the drawing-in people royal fits until they got

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past the bad sections. In certain mill situations, where the equipment allows the warp yarns to all be on the same plane, it is marginally possible to secure a lease with tape, but on the usual handloom equipment, this one included, using tape is really dangerous when a lease would be so much more secure and would absolutely guarantee the position of every single warp end for the entire length of the warp.

Whew!!

AAF

Allen Fannin, Adj. Prof., Textiles
Retail Management & Design Technologies Dept.
215/224 Slocum Hall
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256 (direct)
-4635 (dept. office)
FAX: (315) 443-5300
e-Mail: <aafannin@syr.edu>

Date: Sun, 21 Jan 2001 15:49:02 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: WW Warping

I've looked at the Warping Wheel and to me it looks like a little horizontal mill - is this the case ? Am I missing something different ?
I really can't see what this does, that using just one end of a horizontal mill with a counter, doesn't ?

(The mill has the lease pegs there, ready to go.)

- Happy Shuttling ! - Bill Koepp, in California

Date: Sun, 21 Jan 2001 18:54:22 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: HANDLOOM SOCIOLOGY

Back in December Allen Fannin recommended the following book:

>Liu, Tessie A. "The Weaver's Knot: The Condition
>of Class Struggle & Family Solidarity in Western
>France, 1750-1914", Cornell Univ. Press 1994
>
>Ms. Liu examined the place of the handloom weavers in specific parts of
>France during the transition from textile production performed by small
>entrepreneur handloom weavers to being performed in a central mill
>location. The reading, though somewhat academic in style is worth the
>effort for modern handloom weavers because it addresses many of the issues
>we keep discussing here but never quite fully understand.

Just finished it - seems that weavers in the "old countries" lived much the same lives - the facts brought out in the book coincide quite closely from what we gleaned from the history of weavers living in various parts of Germany.

Very interesting piece of work - it offers a clear look at just what is meant by a "decent living" when applied to weavers in past centuries. It explores in depth the life style of the whole family in its social context - including reasons for the weavers refusing to work at industrial jobs as

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long as they possibly could. Certainly does not offer any historical precedent for a weaving "studio" or "boutique" .

Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

Visit our Web Page
<http://www2.powercom.net/~sarav>

End of weavetech@topica.com digest, issue 595

From weavetech@topica.com Mon Jan 22 07:32:50 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA01719 for <ralph@localhost>; Mon, 22 Jan 2001 07:32:47 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Mon, 22 Jan 2001 07:32:48 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0M7BAN03041
for <ralph@baskerville.cs.arizona.edu>; Mon, 22 Jan 2001 00:11:10 -0700 (MST)
Received: from outmta004.topica.com (outmta004.topica.com [206.132.75.201])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0M79C023862
for <ralph@cs.arizona.edu>; Mon, 22 Jan 2001 00:09:12 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 596
Date: Sun, 21 Jan 2001 23:10:59 -0800
Message-ID: <0.0.1184226530-212058698-980147459@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: WW Warping
By penny_peters@hotmail.com

louet magic doobby 4 sale
By bmoody@jps.net

warping wheel questions
By knitweave@home.com

spreadsheets on Palm
By JoOwl@Compuserve.com

Re: WW Warping
By bgkoe@ncinternet.net

Re: WW Warping
By penny_peters@hotmail.com

Re: WW Warping
By bgkoe@ncinternet.net

WW
By WC3424@aol.com

Re: no lease
By laurafry@netbistro.com

WeaveTech Archive 0101

no lease with warping wheel
By ryeburn@sfu.ca

Date: Sun, 21 Jan 2001 17:31:29 -0800
From: "Penny Peters" <penny_peters@hotmail.com>
Subject: Re: WW Warping

> I really can't see what this does, that using just one end of a horizontal
> mill with a counter, doesn't ?

Well, if you don't have a horizontal mill, it is a moot point. The WW does add tension to the process of winding that I think the mill does not, so that all the ends are wound on with the same tension. And the reed does allow for even distribution across each section.

It is clear the wheel is not for everyone, but for those who have no sectional equipment or want to put on occasional short warps on their sectional beam it is a great little tool. Penny

Date: Mon, 22-Jan-2001 01:46:19 GMT
From: Beryl Moody <bmoody@jps.net>
Subject: louet magic doobby 4 sale

I am selling my Louet Magic Dobby (mechanical) -- 27" weaving width. If you are interested in all the details, please e-mail me privately.
Beryl Moody -- bmoody@jps.net

Date: Sun, 21 Jan 2001 18:04:45 -0800
From: "Darlene Mulholland" <knitweave@home.com>
Subject: warping wheel questions

I've got some questions about the warping wheel that are similar to the points Alan Fanin has made. I love the AVL tension box for the simple reason it makes a cross. When doing a warp with lots of different yarns specific order is very important to me, much more so than when doing a warp with a single type of yarn in the warp. I tend to use a bundle of ultra fine metallic yarns as a single thread and they MUST stay together. I thought using the WW would be most useful for the mixed warps but really questioned the lack of a cross. Has anyone used the WW for this purpose?

Darlene Mulholland
knitweave@home.com
www.pgmoneysaver.bc.ca/weaving/

Date: Sun, 21 Jan 2001 21:12:56 -0500
From: Josephine R L Earl <JoOwl@compuserve.com>
Subject: spreadsheets on Palm

>>Having raised the issue of putting the warp & weft calc
>>spreadsheet on a Palm, I went browsing thru the Palm
>>website to see if there are spreadsheets available for
>>the Palm. There's something called "Tiny Sheet." Is
>>anyone using it? Any comments? It costs just under \$20
>>US. =

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I tried Tiny Sheet for the trial period but didn't bother after that - it= could pick up my Excel spreadsheet but didn't recognize named addresses (such as "Date" rather than B5), so I ended up with a lot of #REF error messages. Also, the Palm screen is so small that I could only see 9 - 15= cells. It might work out nicely for a spreadsheet such as you mention, though.

There is also a set called "QuickOffice", which has word processor and spreadsheet (and something else) capabilities which synchronize with Word= and Excel. The trial period was so short that I hardly got a look at it,= so I didn't follow up on it.

Blessings,

Jo/Josephine/JoOwl =

You never know... you truly never know...

Date: Sun, 21 Jan 2001 18:23:32 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: WW Warping

>> I really can't see what this does, that using just one end of a horizontal
>> mill with a counter, doesn't ?
>
> Well, if you don't have a horizontal mill, it is a moot point. The WW does
> add tension to the process of winding that I think the mill does not, so
> that all the ends are wound on with the same tension. And the reed does
> allow for even distribution across each section.

I guess the answer is, that it is like a horizontal warping mill ?
Our mill has a friction brake, heck block & counter, maybe some others do
not. I haven't seen every one ever made.
I'm just trying to understand if it's a new device or technique, or if it's
like a small horizontal warping mill.

- Happy Shuttling ! - Bill Koepp, in California

Date: Sun, 21 Jan 2001 18:48:25 -0800
From: "Penny Peters" <penny_peters@hotmail.com>
Subject: Re: WW Warping

Sounds like a great setup. Now could I buy all that for what I paid for the
warping wheel?
Just wonderin'. Penny

Penny Peters, Berkeley, CA
penny_peters@hotmail.com

----- Original Message -----
From: "Bill Koepp" <bgkoe@ncinternet.net>
To: <weavetech@topica.com>
Sent: Sunday, January 21, 2001 18:24
Subject: Re: WW Warping

WeaveTech Archive 0101

>
> >> I really can't see what this does, that using just one end of a horizontal
> >> mill with a counter, doesn't ?
> >
> > Well, if you don't have a horizontal mill, it is a moot point. The WW does
> > add tension to the process of winding that I think the mill does not, so
> > that all the ends are wound on with the same tension. And the reed does
> > allow for even distribution across each section.
>
> I guess the answer is, that it is like a horizontal warping mill ?
> Our mill has a friction brake, heck block & counter, maybe some others do
> not. I haven't seen every one ever made.
> I'm just trying to understand if it's a new device or technique, or if it's
> like a small horizontal warping mill.
>
> - Happy Shuttling ! - Bill Koepp, in California
>
>
>
>
>
> -----
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>
>
>

Date: Sun, 21 Jan 2001 19:30:37 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: WW Warping

> Sounds like a great setup. Now could I buy all that for what I paid for the
> warping wheel?

I realllllly don't know what either of those cost today ! I do know the mill is large & heavy and hard to store. The WW does sound efficient and it's encouraging to see a company come out with a new weaving product !

- Happy Shuttling ! - Bill Koepp, in California

Date: Sun, 21 Jan 2001 22:46:14 EST
From: WC3424@aol.com
Subject: WW

--part1_68.b52d8db.279d0706_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

At first; merely because I didn't have the WW at the proper height, the springs holding the bar on top of the raddle did not work. But, after adjusting the height, that point was mute.

When the section is wound and before taking the warp from the WW, I use Velcro to secure the warps in proper order and with a straight pin, go

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through the top of the Velcro to secure to the section.

Once the warp is completely wound onto the beam; I take each section and lay across a lease stick (doesn't have to be a lease stick...can be any stick the width of the warp) which has Velcro glued to the entire length of the stick. As I lay the section on top of the stick, I carefully place the other part of the Velcro on top to secure. Once this is complete, the stick hangs on a wooden bar which is suspended from either side of the loom. This bar has a slot and the stick slides into place.

As I warp each section, it is very easy and not at all complicated. No tangles. Easy as pie.

Charlotte Lindsay Allison

--part1_68.b52d8db.279d0706_boundary
Content-Type: text/html; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

```
<HTML><FONT FACE=arial,Helvetica><FONT SIZE=2>At first; merely because I didn't have the  
WW at the proper height, the  
<BR>springs holding the bar on top of the raddle did not work. &nbsp;But, after  
<BR>adjusting the height, that point was mute.  
<BR>  
<BR>When the section is wound and before taking the warp from the WW, I use  
<BR>Velcro to secure the warps in proper order and with a straight pin, go  
<BR>through the top of the Velcro to secure to the section.  
<BR>  
<BR>Once the warp is completely wound onto the beam; I take each section and lay  
<BR>across a lease stick (doesn't have to be a lease stick...can be any stick the  
<BR>width of the warp) which has Velcro glued to the entire length of the stick.  
<BR>As I lay the section on top of the stick, I carefully place the other part of  
<BR>the Velcro on top to secure. &nbsp;Once this is complete, the stick hangs on a  
<BR>wooden bar which is suspended from either side of the loom. &nbsp;This bar has a  
<BR>slot and the stick slides into place. &nbsp;  
<BR>  
<BR>As I warp each section, it is very easy and not at all complicated. &nbsp;No  
<BR>tangles. &nbsp;Easy as pie.  
<BR>  
<BR>Charlotte Lindsay Allison  
<BR></FONT></HTML>
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--part1_68.b52d8db.279d0706_boundary--

Date: Sun, 21 Jan 2001 20:25:50 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: no lease

Well, I guess I just like to live dangerously as I never use a cross when I sectionally warp. :D

I find that a piece of masking tape folded in three, the middle third holding the warp threads, then each wing folded in so that the threads are held in place, works pretty well. This little package of ends is then taped to the beam.

When I'm finished beaming, the tapes are pulled off the beam one by one and stuck to a lease stick (or similar). The stick, laden with all the sections taped to it is then taken around the back beam and taped to the loom just behind the shafts.

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When I start threading, I select the heddles I need and sort of line them up in order. Then I reach through, lifting the first bout off the stick, peel the tape holding it to the stick off, unpeel one of the wings and select the threads to thread. The masking tape is stuck down to shaft #16 while I thread the repeat.

I don't have any particular problem with this system - no difficulty with threads if they are out of order by a thread or two (or twenty - sometimes I'll shuffle ends to get a particular colour order). I've used this system with threads from 4/8 grist down to 2/120 and had no problems at all, at all.....

And in terms of efficiency, I can thread about 400 ends an hour in a straight twill draw over 16 shafts.....

Cheers,

Laura Fry
<http://laurafry.com>
ps there are "slides" of my sectional method available through my web site under Education

Date: Sun, 21 Jan 2001 20:48:01 -0800
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: no lease with warping wheel

Without a cross, just picking the threads off of the masking tape, I have less trouble than I did when I wound section-widths of warp on the warping board and religiously wound a cross in each.

Until I learned a couple of preventative measures, the end of the warp on the wheel too often came out of the raddle before I could get the top on. I always try something simple to see whether it will work. I carefully unwound 2-3 feet of warp from the wheel until I could see a coherent ribbon of threads and then picked up the ribbon with the raddle and slid the raddle, safely capped, to the end of the warp. I had no problems with sections that were given this treatment.

Jo Anne, who sometimes successfully hopes for the best.

Jo Anne Ryeburn ryeburn@sfu.ca

End of weavetech@topica.com digest, issue 596

From weavetech@topica.com Mon Jan 22 07:32:50 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA01722 for <ralph@localhost>; Mon, 22 Jan 2001 07:32:50 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Mon, 22 Jan 2001 07:32:50 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0MBphN00257
for <ralph@baskerville.cs.arizona.edu>; Mon, 22 Jan 2001 04:51:43 -0700 (MST)
Received: from outmta014.topica.com (outmta014.topica.com [206.132.75.231])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0MBne025534
for <ralph@cs.arizona.edu>; Mon, 22 Jan 2001 04:49:40 -0700 (MST)

WeaveTech Archive 0101

To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 597
Date: Mon, 22 Jan 2001 03:31:45 -0800
Message-ID: <0.0.571259896-951758591-980163105@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

hits
By EPLangen@t-online.de

Re: spreadsheets on Palm
By maad@spirit.net.au

Date: Mon, 22 Jan 2001 08:10:37 +0100
From: EPLangen@t-online.de (Hilburg Langen)
Subject: hits

Hi Judie,
the greatest hits arrived in Germany!!!!!!actually some days from now. I was reading and studying and reydin and studyin so I forgot to tell that it arrived and it is a wonderful book!!!!!!Thank you to you and the others who worked with you.
Hilburg

Hilburg Langen-Obendiek
e-mail:EPLangen@t-online.de
homepage:<http://home.t-online.de/home/EPLangen>

Date: Mon, 22 Jan 2001 19:56:35 +1100
From: "Antony & Donna Maurer" <maad@spirit.net.au>
Subject: Re: spreadsheets on Palm

I have heard very good things about TinySheet - it has the best penetration of Palm spreadsheets and a great reputation. PalmGear have it listed as one of the 'essential' palm apps. I don't use my Palm for spreadsheets so haven't used it. You can try it for 3 days before you have to purchase.

There are some other basic Palm freeware spreadsheets around - they would probably do for simple calculations.

Donna Maurer
Canberra, Australia

> >>Having raised the issue of putting the warp & weft calc
> >>spreadsheet on a Palm, I went browsing thru the Palm
> >>website to see if there are spreadsheets available for
> >>the Palm. There's something called "Tiny Sheet." Is
> >>anyone using it? Any comments? It costs just under \$20
> >>US.

End of weavetech@topica.com digest, issue 597

From weavetech@topica.com Mon Jan 22 16:15:33 2001
Return-Path: weavetech@topica.com

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Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id QAA02713 for <ralph@localhost>; Mon, 22 Jan 2001 16:15:23 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Mon, 22 Jan 2001 16:15:23 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0MMvNN20496
for <ralph@baskerville.cs.arizona.edu>; Mon, 22 Jan 2001 15:57:23 -0700 (MST)
Received: from outmta016.topica.com (outmta016.topica.com [206.132.75.233])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0MMtJ005262
for <ralph@cs.arizona.edu>; Mon, 22 Jan 2001 15:55:20 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 598
Date: Mon, 22 Jan 2001 14:56:46 -0800
Message-ID: <0.0.916992007-212058698-980204206@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Canadian Copyright Info
By wheat@wheatcarr.com

Re: WW
By rsblau@cpcug.org

Re: ww vs mill
By markeyali@earthlink.net

WW
By peter@plysplit.demon.co.uk

Interesting Web site
By ralph@cs.arizona.edu

Air assit for compudobby
By anitabell@door.net

Non-technical question
By grete@nycap.rr.com

Re: WW
By maidenspg@inetone.net

Visit USA
By ederuiter@hetnet.nl

address
By grete@nycap.rr.com

Date: Mon, 22 Jan 2001 08:33:16 -0500
From: Wheat Carr <wheat@wheatcarr.com>
Subject: Canadian Copyright Info

Not to start a huge discussion, but because it seemed like a useful
reference for many,

<http://canada.justice.gc.ca/en/laws/C-42/index.html>

Wheat Carr

WeaveTech Archive 0101

mailto:wheat@wheatcarr.com
Carroll County MD

Date: Mon, 22 Jan 2001 08:29:43 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: WW

I like Charlotte's idea of using Velcro, and I'm going to try it w/ the rest of this warp. It also occurred to me as I read her post that Velcro might be the answer to the wimpy springs problem, too. I'm going to make a couple of strips w/ appropriate Velcro at each end and just wrap that around the reed & cap once it's in the fixed-reed position. Should be faster than either rubber bands or tape and can be pulled tight.

Ruth

Date: Mon, 22 Jan 2001 06:27:34 -0800
From: Catherine Markey <markeyali@earthlink.net>
Subject: Re: ww vs mill

I do miss the cross with some fibers, especially ultra fine slippery rayon, but manage with masking tape. The springs work ok for me - though getting the receiving eye in the right place is sometimes a nuisance. Although I do not have horizontal mill, the ww seems to cut down a few steps in getting the warp from the mill to the loom, albeit without a cross.

I still prefer to warp sectionally off the cone, but for certain situations this works beautifully and can be done with one cone, without winding endless bobbins. This ww has become a key item in my studio.

Catherine Markey
Petaluma, CA, USA

Date: Mon, 22 Jan 2001 10:08:32 +0000
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: WW

Just to say I join Allen in the pregnant cow enclosure!

To me any system that omits the physical preparation of a 1/1 threading lease at the end of each section is a recipe for disaster. However tedious its preparation may be, whatever extra gadgetry it involves, its presence is a lifeline, an absolute guarantee of correct thread sequence, as used in warp-making from early Egyptians onwards.

Harriet Tidball was I think the first to start the crusade against this cross, and its replacement with tape. I imagine in the early days of the US handweaving revival with thick cottons being used, this method had a chance of success, aided by the colour sequences. But why not use a method which will work for any warp count, however high?

Like Bill Koepp, I would love to know the secret ingredient the WW has which is absent from a horizontal or vertical warping mill. Is it just compactness? Or dare I suggest, novelty?!

Peter Collingwood

WeaveTech Archive 0101

peter collingwood,
old school
nayland
colchester
CO6 4JH
UK

<http://www.petercollingwood.co.uk>

Date: Mon, 22 Jan 2001 09:04:25 -0700
From: Ralph Griswold <ralph@cs.arizona.edu>
Subject: Interesting Web site

If you're interested in Dobby or Jacquard weaving, take a look at

<http://www.arahne.si>

It's a site for a company in Slovenia that develops CAD/CAM systems for weaving.

A free save-disabled but otherwise full-featured demo of their weaving program can be downloaded. It runs under Linux. They also offer open source for a paint program. Manuals in PDF form are available for both.

There also are interesting tutorials on their site.

Ralph

Date: Mon, 22 Jan 2001 14:43:52 -0600
From: "Anita Bell" <anitabell@door.net>
Subject: Air assist for compudobby

I am considering getting the air assist for my AVL loom. What I would like to know is how noisy they are. The compressor would not be in the same room but in the garage, we would just run a line to the loom from there. The loom is in the living room and most of the time I weave at night while watching TV. I am hoping someone who has the air assist could answer that question.

thanks,

Anita Bell
anitabell@door.net

Date: Mon, 22-Jan-2001 22:02:24 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: Non-technical question

After this intense discussion about warping wheels vs. mills which probably is not finished yet, and also palmpilots, I thought I would throw in a request for travel info. I'll be going to San Diego in the end of February for a few days, and I'll be on my own a couple of those, husband attending meetings, so does anybody out there have any ideas about interesting things to see and do for a weaver? This is probably best to do off the list and my e-mail address is:

WeaveTech Archive 0101

grete@nycap.rr.com

Thanks from
Grete Reppen

Date: Mon, 22 Jan 2001 17:04:50 -0500
From: Belle Thomas <maidenspg@inetone.net>
Subject: Re: WW

peter collingwood wrote:

> Like Bill Koepp, I would love to know the secret ingredient the WW has
> which is absent from a horizontal or vertical warping mill. Is it just
> compactness? Or dare I suggest, novelty?!

00000000oooooooh! I have been hoping that
someone would say/ask just that!
Thanks!
Belle Thomas

Date: Mon, 22 Jan 2001 23:46:36 +0100
From: "Erica de ruiten" <ederuiter@hetnet.nl>
Subject: Visit USA

In the second half of Februari I will visit a friend in the Chicago,ILL
area. If possible I would like to meet weavers or weaving guilds, visit
museums with textile interest, exhibitions or weaving shops and mills. I'd
be grateful for some ideas.

Thank you,
Erica de Ruiten

To reply privately: Erica de Ruiten <ederuiter@hetnet.nl>

Date: Mon, 22-Jan-2001 22:55:51 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: address

Somehow my e-mail address in my last posting came out "short".
It is: grete@nycap.rr.com
Grete Reppen

End of weavetech@topica.com digest, issue 598

From weavetech@topica.com Mon Jan 22 21:10:16 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/
8.7.3) with ESMTMP id VAA03500 for <ralph@localhost>; Mon, 22 Jan 2001 21:10:15 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Mon, 22 Jan 2001 21:10:15 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0N2sHN26355
for <ralph@baskerville.cs.arizona.edu>; Mon, 22 Jan 2001 19:54:17 -0700 (MST)
Received: from outmta004.topica.com (outmta004.topica.com [206.132.75.201])

WeaveTech Archive 0101

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0N2qD008674
for <ralph@cs.arizona.edu>; Mon, 22 Jan 2001 19:52:14 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 599
Date: Mon, 22 Jan 2001 18:53:59 -0800
Message-ID: <0.0.387469802-951758591-980218439@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: WW
By rsblau@cpcug.org

address again
By grete@nycap.rr.com

Re: Digest for weavetech@topica.com, issue 598
By hubbard182@worldnet.att.net

Re: Digest for weavetech@topica.com, issue 598
By hubbard182@worldnet.att.net

Re: Air Assist
By knitweave@home.com

Re: air assist
By jnbj@aol.com

Re: air assist
By bgkoe@ncinternet.net

Handloom sociology
By kdanielson@NICKEL.LAURENTIAN.CA

Re: WW low tech suggestion
By LDMADDEN@aol.com

Re: Visit USA
By apbutler@ync.net

Date: Mon, 22 Jan 2001 17:48:28 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: WW

>peter wrote:

>

> > Like Bill Koepf, I would love to know the secret ingredient the WW has
> > which is absent from a horizontal or vertical warping mill. Is it just
> > compactness? Or dare I suggest, novelty?!

I have a vertical warping mill (LeClerc, bought used about 8 or more years ago). It doesn't even have a brake much less a heck block. If I folded it after each time I used it (which I don't) it would be perhaps a little more compact than the AVL ww. Left in its open position, the warping mill probably takes up more space than the ww.

So the issue becomes: assuming I could find a mill w/ all the features the ww has (a reed for spacing, variable tensioning for winding onto the sectional beam, a revolution counter so I might know how many yards I've wound on), how much would this mill cost me? Lots, I bet. So why not buy

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the tool meant to do the job?

Report from the non-cross taped bouts: I threaded & sleyed this afternoon, and found it very easy to work w/out a cross. Full disclosure: I was theading 4 dark, 4 light for deflected double weave--pretty hard to lose your place on that. Of course, the proof of this particular pudding will be in the weaving. If I find my warp in a cat's cradle of tangled threads by the time I get to the end, I'll have to rethink how I do this.

Ruth

Date: Mon, 22-Jan-2001 22:57:43 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: address again

I guess that is how it comes out on the list?!?
Grete Reppen

Date: Mon, 22 Jan 2001 18:17:58 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Digest for weavetech@topica.com, issue 598

> Like Bill Koepf, I would love to know the secret ingredient the WW has
> which is absent from a horizontal or vertical warping mill. Is it just
> compactness? Or dare I suggest, novelty?!

For me, it is compactness and cost. My studio is too small to accomodate a full-sized warping reel. In addition, it's my understanding that good warping reels with tension and raddle capability are quite expensive.
Martha

Date: Mon, 22 Jan 2001 18:26:53 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Digest for weavetech@topica.com, issue 598

> I am considering getting the air assist for my AVL loom. What I would like
> to know is how noisy they are.

Except for the compressor, which is in the basement directly under my studio, my air assist is not very noisy at all. The whack of the fly shuttle is much more bothersome to me. Jeff, who is often bothered by sharp noises, sits very near my loom to read and is not bothered by either the air assist or the fly shuttle. I suspect having my head inside the loom and thus surrounded by the whack makes it louder to me. Adding air assist to my loom was one of the best decisions I've ever made.
Martha

Date: Mon, 22 Jan 2001 16:13:33 -0800
From: "Darlene Mulholland" <knitweave@home.com>
Subject: Re: Air Assist

I agree with others that having air assist is not as loud as the fly shuttle. Unfortunately, I must have my compressor in the next room so I wear hearing protection, but I did that with just the fly shuttle and manual treadling. These are not quiet looms to start with.

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It is really great to design a draft without any concern as to how many shafts you are lifting and it does save fatigue when weaving. I've got no regrets in my decision to add the air assist. The one recommendation AVL made was to get as large a compressor as possible so it doesn't cycle in too frequently and that is good advice. I also adjust [which you can do on the AVL system] the air pressure to be appropriate for the weave I'm doing. Obviously, an 8 shaft balanced weave doesn't require the same amount of air as a 24 shaft summer and winter where you need to lift 23 shafts. The less air means your compressor doesn't run as long or as often.

Darlene Mulholland
knitweave@home.com
www.pgmoneysaver.bc.ca/weaving/

Date: Mon, 22 Jan 2001 19:51:59 EST
From: JNBJ@aol.com
Subject: Re: air assist

Please keep any discussion on the list. I was considering this last year but heard privately from someone who had a nightmare with hers. The problem seemed to be moisture in the line. I would have had a similar set up with the tank in an unheated garage below my heated studio. I'm no scientist but it sounded like it might cause difficulty.

Janice Jones

Date: Mon, 22 Jan 2001 17:04:14 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: air assist

>I was considering this last year but
> heard privately from someone who had a nightmare with hers.

I don't have air assist, but once worked in an air tool / compressor repair shop and we always had this ONE oil to use: " Marvel Mystery Oil ", in a red, old-fashioned looking can. Today I was in Pep Boys auto supplies and I was stunned to see the exact oil on the shelf. The last time I had seen that can was in 1956 ! We used it on all air tools and so forth. We also used a water trap on all air lines, to remove the excess water, which increases wear on air tools, air cylinders, etc.
Just a thought -

- Happy Shuttling ! - Bill Koepp, in California

Date: Mon, 22 Jan 2001 20:13:13 -0600
From: "Karen Danielson" <kdanielson@nickel.laurentian.ca>
Subject: Handloom sociology

I wonder if you would elaborate a little on your points Sara. You mention:

"what is meant by a decent living",
"reasons for weavers refusing to work at industrial jobs as long as they possibly could" and "does not offer any historical precedent for a weaving "studio" or "boutique."

If it isn't too much trouble could you please provide a little more detail.

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Was a decent living really decent or are you referring to the differences between decent in industrial circumstances and decent in an agricultural environment?

Weber (1930) spoke of a leisure quality in early weaving activities that was "suddenly destroyed, and often entirely without any essential change in the form of organization, such as the transition to a unified factory, to mechanical weaving, etc. What happened was, on the contrary, often no more than this; some young man from one of the putting-out families went out into the country, carefully chose weavers for his employ, greatly increased the rigor of his supervision of their work, and thus turned them from peasants into laborers...."

Apparently, without factories but with increased marketing and low prices/high turnover, things changed. I am looking for further evidence of this transition.

Thanks,
Karen

Date: Mon, 22 Jan 2001 20:22:19 EST
From: LDMADDEN@aol.com
Subject: Re: WW low tech suggestion

When I have used a tension box that does not give a thread by thread cross, and I used masking tape to hold the order, I always degum the tape a little by sticking it on my jeans first then using it. I don't overlap the ends of the tape, but fold one upward and one tail downward forming an S shape with the tape. This makes it easier to get the tape off later. The blue tape used not for painting might be good for this use because it releases easier.

Linda Madden

I think of the AVL Warping Wheel as a middle road between sectional warping and mill warping, that skips the step of filling spools. It also means you do not need so many spools and spool racks, and space for it all if you are using fine threads. Novelty, why not! It is winter, after all.

Date: Mon, 22 Jan 2001 20:30:15 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Visit USA

> In the second half of February I will visit a friend in the Chicago,ILL
> area

Erica...please let me know your travel arrangements, so you can schedule a visit with me!! I would love to take you to our little guild, but we meet the first of the month, not the last.....

Su Butler :-) apbutler@ync.net
"In the New Year, may your right hand always be stretched out in friendship, but never in want." Old Irish Toast

End of weavetech@topica.com digest, issue 599

From weavetech@topica.com Tue Jan 23 07:28:02 2001
Return-Path: weavetech@topica.com

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Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA03624 for <ralph@localhost>; Tue, 23 Jan 2001 07:28:00 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 23 Jan 2001 07:28:01 MST
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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0NBXIN29121
for <ralph@baskerville.cs.arizona.edu>; Tue, 23 Jan 2001 04:33:18 -0700 (MST)
Received: from outmta003.topica.com (outmta003.topica.com [206.132.75.200])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0NBV1014516
for <ralph@cs.arizona.edu>; Tue, 23 Jan 2001 04:31:04 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 600
Date: Tue, 23 Jan 2001 03:32:20 -0800
Message-ID: <0.0.437060544-951758591-980249540@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: air assist
By apbutler@ync.net

Re: Handloom sociology
By sarav@powercom.net

Travel
By MDL2@compuserve.com

Digest for weavetech@topica.com, issue 599
By 74200.3031@compuserve.com

Marvel Mystery Oil
By pfundt@netnet.net

Re: Marvel Mystery Oil - P.S.
By bgkoe@ncinternet.net

Re: Interesting website
By weevings@juno.com

WW
By peter@plysplit.demon.co.uk

RE: WW
By lchick@ctel.net

Date: Mon, 22 Jan 2001 20:45:20 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: air assist

> The problem seemed to be moisture in the line.

A compressor is not something to trifle with....a good quality moisture regulator should be a part of anyone's equipment if they are using a compressor regularly. They cost very little and attach to a valve on the compressor...they should be checked periodically, and the moisture released from the compressor tank through the device.

Su Butler :-) apbutler@ync.net

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"In the New Year, may your right hand always be stretched out in friendship, but never in want." Old Irish Toast

Date: Mon, 22 Jan 2001 21:36:22 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: Handloom sociology

"Decent Living" was simply that one could put enough food on the table to keep the family from going hungry. Being able to have enough fuel to keep the house from freezing. Silas Marner depicts such a life. From our 20 years in Northern Germany, the historical references to weavers and their trade was never involved with any thought of "leisure". It was an honorable profession, but a poor one for all but specialty master weavers involved with things like silks and velvets.

It was a trade, learned as an apprentice, carried out in a large weaving workshops or in the home as piecework - from the rise of cities after 1000 AD forward.

The description in "Weavers Knot" covers a transition over ca. 200 years in the livelihood of handweavers in a particular district in France - the mechanics of distribution, selling, pay for piecework, competition with mechanized looms, forms and organization of labor, etc. The one thread throughout was that the handloom weavers, to some extent, persisted because of a pride and love for craft - which placed quite a burden on other family members as time went on and wages for handweaving declined. Working from the home was described as just as hard and stressful as working in a factory - except that working on one's own loom brought an intangible satisfaction. The main product of this district was plain linen - woven from handspun yarns made out of "imported" fiber as that district did not have the ideal conditions to grow flax. "Kercheifs" were the mainstay product. This would have been typical - there were many such areas in Europe where most or all of the area weavers specialized in a particular cloth type to provide a market for their products. It was, if you will, a distributed production system.

It was constantly pointed out that decent agricultural lives were quite different from city life, say in Paris. Even the discussion of "commercialization" of agriculture with raising meat animals for Paris indicated that the agricultural population still existed on a diet of predominantly grain - real farmers know that you never eat the best yourself, you need that to sell.

Think you'd find the book worthwhile.

Note to Karen: If you can read German, I have some additional literature and will be adding some books on linen weavers in the eastern German Baltic regions this year.

Also, try Gerd Hauptmann - "Die Weber" - pictures the life of cottage weavers in revolt. (Kaethe Kollwitz did some very starkly impressive woodcuts illustrating this).

Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

Visit our Web Page
<http://www2.powercom.net/~sarav>

Date: Mon, 22 Jan 2001 22:32:44 -0500
From: Maryse Levenson <MDL2@compuserve.com>
Subject: Travel

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This must be the week for travelling questions! I will be in Melbourne and Cairns, Australia for a few days in March. If anyone on this list knows where I can find some exciting fiber things to do in both of these towns, please contact me privately. Thanks.

Maryse
MDL2@compuserve.com

Ruth,

I have a compu dooby but I do not know where the filter you mentioned in your cleaning program is. Please enlighten me! Thanks.

Maryse

Date: Mon, 22 Jan 2001 23:04:23 -0500
From: Sigrid Piroch <Sigrid_Piroch@compuserve.com>
Subject: Digest for weavetech@topica.com, issue 599

We have air assist in my ARTS Studio but not on the AVL SDL 24... rather = on the David Thorpe interfaced loom made in New Zealand. I understand it is the only one of its kind in North America. Beautifully made of NZ hardwood.

One rocking treadle is all that's needed to activate the sequences. Great= for handicapped students, arthritics, me on a tiring day <g>. The compressor is in the lower level of the studio with an off-on switch on the main level on the floor under the loom itself. It's not loud above but we= did line the box for the compressor with as much fluff as possible. If it=

kicks in while we're working in the lower level, sometimes we do get a start! I can add a switch to use the compressor for more than one loom, albeit one at a time. I can't imagine weaving with more than 12 shafts on= a wide loom without one! Sigrid

Date: Mon, 22 Jan 2001 22:24:48 -0600
From: "KarenInTheWoods" <pfundt@netnet.net>
Subject: Marvel Mystery Oil

Bill said:

>>shop and we always had this ONE oil to use: " Marvel Mystery Oil ", in a red, old-fashioned looking can. Today I was in Pep Boys auto supplies and I was stunned to see the exact oil on the shelf. The last time I had seen that can was in 1956 ! We used it on all air tools and so forth. We also used a water trap on all air lines, to remove the excess water, which increases wear on air tools, air cylinders, etc.<<

Yup Bill... little ole' hardware store sales clerk here! Looking at a bottle as we speak! I use it on my spinning wheel.... Such a bargain too. \$1.36 for the plastic bottle with pointed nozzle... And the metal can with screw on lid is about \$3.49 at the store I work at.

KarenInTheWoods
www.eboard.com

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(then type in KarenInTheWoods
to find my page of picture post-it notes.)

Date: Mon, 22 Jan 2001 20:27:14 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Marvel Mystery Oil - P.S.

>shop and we always had this ONE oil to use: " Marvel Mystery Oil ", in a
> red, old-fashioned looking can.
P.S.-
Re: Marvel Mystery Oil,

I should add I didn't mean the oil was used as compressor crankcase oil,
which is another type entirely ! But for everything else it was always at
hand in air maintenance.

- Happy Shuttling ! - Bill Koepp, in California

Date: Tue, 23 Jan 2001 00:26:18 -0500
From: Bonni Backe <weevings@juno.com>
Subject: Re: Interesting website

Now that I've been using a CAD system to design jacquard woven labels for
4 months, I was interested to see the Slovenian system Ralph mentioned.
The system I'm using can be seen (though not with tutorials and
downloads) at: <http://www.viacad.com/index.html>. Without downloading the
trial software, it seems their system is not nearly as intuitive as
Viable, nor does it allow the individual pixel by pixel (end and pick)
editing that our system does. I'm not quite computer literate to know if
one can run Windows and Linux on the same PC, or is it an either/or?
Otherwise, I'd love to play with their system and see what it will and
won't do.

At work I'm still trying to grasp all the variables of designing twills
or tabbies with supplemental wefts, as well as the double faced weaves
called "damask" (you know how mills make up their own terms, none of *us*
would call it damask). Never before in my 30 years of weaving have I had
to think as 3 dimensionally about woven design. When each screen line
(what on graph paper or in PCW would be one pick) represents as many as 8
'shuttle' throws, the physics of how each "sits" on top of the other can
literally make my head spin.

Next time you're getting dressed, take a look at the label in the back of
your shirt. I bet it's woven, and you never, ever before thought about
what went into getting it there scratching the back of your neck. (yes, I
still cut mine out routinely, they're all polyester, and cut to width by
hot knives: that's melted plastic scraping your skin raw)

But it's still all just weaving, and glorious to spend the day doing,
Bonni in NH

Date: Tue, 23 Jan 2001 10:27:50 +0000
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: WW

I am glad I asked that rather testy question.
The answer seems to be

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compactness,
low cost
no need to wind as many cones or spools as epi in section.

I still fail to see something. If I want a section, say, of 40 ends each 20 yards long.. then I MUST wind off a total of 800 yards in some way. If the WW has 2 yard circumference that means 400 turns, and if warp is 40 inches wide that means an astonishing 16,000 turns. Am I missing something? Or is this primarily intended for narrow sampling warps?

Ruth's point about a mill with heck block being expensive. I made mine from an old veranda, plus pieces from a garden tent, over 40 years ago. Yes, it is a monster taking space but the 6 uprights can easily be folded flat and it fitted into my first very small workshop, useful as coathanger, etc. The heck block only necessitated buying two pulleys and using a short length of rigid heddle, and the tension break is a weighted loop of rope around the lower ends of the uprights. So cost practically nil.

As to counting yardage, I know the circumference happens to be 8 foot; the heck block lays the threads in obviously visible groups... so number of wraps the groups make times 8 equals yardage.

If you then say, O I am not a carpenter... come and see it.. held together by angle brackets, metal strips, metal bolts... little hint of deft cabinet making! In weaving if it works and is sturdy, those are the only two qualities that matter to me. It also has pinned to it my misquote from bible, "and the there shall be warping and gnashing of teeth" indicating that like all weavers I too have had warping problems in the past!

peter collingwood,
old school
nayland
colchester
C06 4JH
UK

<http://www.petercollingwood.co.uk>

peter collingwood,
old school
nayland
colchester
C06 4JH
UK

<http://www.petercollingwood.co.uk>

Date: Tue, 23 Jan 2001 06:09:19 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: WW

Peter Collingwood wrote: If you then say, O I am not a carpenter... come and see it.. held together by angle brackets, metal strips, metal bolts... little hint of deft cabinet making! In weaving if it works and is sturdy, those are the only two qualities that matter to me. It also has pinned to it my misquote from bible, "and the there shall be warping and gnashing of teeth" indicating that like all weavers I too have

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had warping problems in the past!

Wait until you see the warping reel I'm going to build from 2X4's, and a turntable I built when I was still in the business of upholstery and doing a lot of chairs. I'm glad that whatever works flies with weaving....sturdy....well, that may be a problem.

I do love your misquote, Peter.

Lynne in Maine, who just "found" this list.
<http://www.weaveworks.com>

End of weavetech@topica.com digest, issue 600

From weavetech@topica.com Tue Jan 23 10:39:49 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id KAA04069 for <ralph@localhost>; Tue, 23 Jan 2001 10:39:45 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 23 Jan 2001 10:39:45 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0NH5N07575
for <ralph@baskerville.cs.arizona.edu>; Tue, 23 Jan 2001 10:23:05 -0700 (MST)
Received: from outmta004.topica.com (outmta004.topica.com [206.132.75.201])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0NHL4018489
for <ralph@cs.arizona.edu>; Tue, 23 Jan 2001 10:21:05 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 601
Date: Tue, 23 Jan 2001 09:22:54 -0800
Message-ID: <0.0.1884412763-951758591-980270574@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Travel
By rsblau@cpcug.org

Re: WW
By rsblau@cpcug.org

Re: WW
By apbutler@ync.net

Re: Interesting website
By max@gac.edu

Air Assist
By WC3424@aol.com

Re: Air Assist
By knitweave@home.com

RE: WW
By amurphy@cbcag.edu

Re: Marvel Mystery Oil - P.S.
By rdowns@airmail.net

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Re: air assist
By anitabell@door.net

Re: Air Assist and Lease ties and more
By admark@mcn.org

Date: Tue, 23 Jan 2001 07:15:37 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Travel

>
>I have a compu doobby but I do not know where the filter you mentioned in
>your cleaning program is. Please enlighten me! Thanks.

The filter is easy to get to if you have a CompuDobby II. It's right on top. I don't know where it is on the CompuDobby I, and I've heard it's much harder to get to. Perhaps someone w/ a CD I can fill us in on that.

Ruth

Date: Tue, 23 Jan 2001 07:36:35 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: WW

>If the WW has 2 yard circumference that means 400 turns, and if warp is
>40 inches wide that means an astonishing 16,000 turns. Am I missing
>something? Or is
>this primarily intended for narrow sampling warps?

Just for clarification, the ww has a max circumference of 3 yds. It can also be set up for a circumference of 2 yds if your warp length is divisible by 2 and not by 3 as well (or you don't want an extra yard or two to play with).

Yes, it's a lot of turning, but there don't seem to be limits (aside from your own shoulder power) to the width of the cloth. AVL does suggest that the ww not be used on very long warps. Since I don't generally put long warp on (15-17 yds is my longest ever), I haven't even committed to memory what that limit is. I think it's around 20 yds.

I don't know yet if the ww replaces spools & spool rack in the lexicon of my weaving tools. I now have both and can choose the most efficient way of dressing the loom, depending on the characteristics of the warp.

Ruth

Date: Tue, 23 Jan 2001 08:08:39 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: WW

Peter wrote:
>a mill with heck block being expensive. I made mine
> from an old veranda, plus pieces from a garden tent, over 40 years >ago.

I question the usefulness of the WW for the same reasons Peter has articulated.....I want to wind my warps in the most efficient manner possible, and at the demo at Conv. found the WW a bit too gimicky for my

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needs....

Peter, I know a long time ago you detailed the building of the heck block you mention for the Rugweavers list....any chance you would do so again for the members of this list? I would like to build one for a vertical warping reel, but am not fully understanding the details just yet.....

Thanks!

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Tue, 23 Jan 2001 08:17:11 -0600
From: Max Hailperin <max@gac.edu>
CC: weavetech@topica.com
Subject: Re: Interesting website

Date: Tue, 23 Jan 2001 00:26:18 -0500
From: Bonni Backe <weevings@juno.com>

... I'm not quite computer literate to know if
one can run Windows and Linux on the same PC, or is it an either/or?...

One can run both, but installing Linux onto a PC that you are already using under Windows, and have precious files on, is a somewhat tricky operation, with risk that you may lose your existing files. If you want to try out Linux, and don't have an expert to help, you can minimize your risk by doing it on a brand-new computer (where there is nothing to lose) or at least a newly-added second hard disk drive. (This second options still requires care, and a full backup before hand would be wise.) -max

Date: Tue, 23 Jan 2001 09:18:38 EST
From: WC3424@aol.com
Subject: Air Assist

--part1_23.674b80e.279eecbe_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

Living in East Texas, our humidity is awful, most especially when Spring approaches and we have the prevailing Southwest breezes off the Gulf of Mexico. I have now added a 3rd water trap to the air-assist. I find it unfortunate for us who have AVL equipment that they do not alert us to such a potential problem until after the equipment is in your studio/home/business. I am not writing to be "testy", but to give enough information to you who might be thinking about purchase through AVL.

At one point last Spring, I had to release the water from the trap every 30 minutes, or risk damage to the system. When you are in production, this is not only a bother, but a nuisance. Now with the additional trap, all is running smoothly. This is a critical setup for the air assisted fly. Speaking of which, is very noisy. Anyone with this should be wearing hearing protection.

Charlotte Lindsay Allison

--part1_23.674b80e.279eecbe_boundary

WeaveTech Archive 0101

Content-Type: text/html; charset="US-ASCII"

Content-Transfer-Encoding: 7bit

<HTML>Living in East Texas, our humidity is awful, most especially when Spring

approaches and we have the prevailing Southwest breezes off the Gulf of

Mexico. I have now added a 3rd water trap to the air-assist. I find it

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Speaking of which, is very noisy. Anyone with this should be wearing hearing

protection.

Charlotte Lindsay Allison </HTML>

--part1_23.674b80e.279ecbe_boundary--

Date: Tue, 23 Jan 2001 06:27:11 -0800
From: "Darlene Mulholland" <knitweave@home.com>
Subject: Re: Air Assist

I have added one extra water filter on the AVL air assist as we have varying humidity here but never as much as some areas. The water filter that comes with the system is very small and not adequate for even my area. The good news is this is not an expensive add on and sure helps the peace of mind.

I'm sure if you are running the compressor in a cool area then moving the air into a heated one the amount of water generated in the lines would be considerable. The person selling me the compressor did not recommend this at all so I'm closer to my compressor than I'd like but at least I don't have a water problem.

Darlene Mulholland
knitweave@home.com
www.pgmoneysaver.bc.ca/weaving/

Date: Tue, 23 Jan 2001 08:43:28 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: WW

I found plans somewhere for making a reel out of plastic plumbing pipe, a turntable, and miscellaneous hardware. I had a tabletop yarn winder which never would stay clamped so made a 2x4 post and stand for it, works fine, though it is certainly not "furniture" quality. Suspect too many weavers from the glowing descriptions of looms I've read seem to want all their equipment to "look nice." Will put on asbestos suit. If it works well, and helps us weave better, so be it. Money can be a real consideration, giving us inspiration!

alice in MO (NOT a carpenter!)

Date: Tue, 23 Jan 2001 09:04:23 -0600

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From: Dianna Rose Downs <rdowns@airmail.net>
Subject: Re: Marvel Mystery Oil - P.S.

At 08:28 PM 1/22/01 -0800, you wrote:

>

>>shop and we always had this ONE oil to use: " Marvel Mystery Oil ", in a
>> red, old-fashioned looking can.

>P.S.-

>Re: Marvel Mystery Oil,

I would like to add, that since the introduction of no lead gasoline, Marvel Mystery Oil has proved to be a savior to my motorcycle engines. Added to the gas tank, it lubricates the top end (valves) keeping them from early burning of the valves and reducing the noise emitted by the valves when the engine is running. It's a marvelous mystery oil indeed. Any of you all running older cars, or any engine for that matter, would benefit by the addition of this product to your gas tanks!

Rose Downs

Date: Tue, 23 Jan 2001 10:02:49 -0600
From: "Anita Bell" <anitabell@door.net>
Subject: Re: air assist

Thanks to all who shared opinions/information on the air assist. I am leaning towards doing it, will keep you informed. This is precisely what is great about a weaving list, people sharing their experiences.

Anita Bell

Date: Tue, 23 Jan 2001 09:20:47 -0800
From: adriane nicolaisen <admark@mcn.org>
Subject: Re: Air Assist and Lease ties and more

On Lease Ties

I would 2nd Peter, Allen and anyone else who recommends the use of a lease tie to tape. In my warping process, once the cross is lost and threads begin coming off the beam in a twist, one will fight the twist for 150 yards! We leave the lease in place until the warp is practically ready to weave. That is until after everything is tied on and tensioned.

On Air Assist

Air Assist is so noisy in my studio that everyone working, including people not weaving, wears ear protection. It isn't so much the sound of the compressor, mine is in another building, it's the sound of the shuttle hitting the boxes with so much repetition and the heavy breathing of the cylinders pulling and dropping the harnesses. The compressor runs a lot due to the load on it. In fact, a very big one with a large tank and strong motor is needed if it's running both the shuttle and the dobbie. I would say that anyone who wants to watch TV while weaving would find the Air Assist a real impediment to hearing the sound. In my studio, the person weaving can't even listen to the radio with more than half an ear.

On the worming gears of the AVL cloth advance

Last week I had the brackets that hold the sandpaper beam and the cloth advance redesigned by a talented woodworker from the James Krenov program. He added two inches to the height of the bracket so he could bolt it twice, eliminating and possible rocking of the bracket side to side. Where the bracket rests on the horizontal, he eliminated the groove for the single pin

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which allows the whole thing to slide forward and back. Instead, he placed two pins which meet tight fitting holes in the bracket, preventing the bracket from pushing away from center. The beam is now very tight on the frame. We'll know by this afternoon how it all works.

Adriane

Fort Bragg CA

(on the Mendocino Coast)

End of weavetech@topica.com digest, issue 601

From weavetech@topica.com Tue Jan 23 12:44:38 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id MAA04421 for <ralph@localhost>; Tue, 23 Jan 2001 12:44:37 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph/localhost> (single-drop); Tue, 23 Jan 2001 12:44:37 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0NJHbN11752

for <ralph@baskerville.cs.arizona.edu>; Tue, 23 Jan 2001 12:17:37 -0700 (MST)

Received: from outmta013.topica.com (outmta013.topica.com [206.132.75.230])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0NJFX020801

for <ralph@cs.arizona.edu>; Tue, 23 Jan 2001 12:15:36 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 602

Date: Tue, 23 Jan 2001 11:17:22 -0800

Message-ID: <0.0.776578462-212058698-980277442@topica.com>

X-Topica-Loop: 0

Status: R

-- Topica Digest --

Holiday weaving????

By apbutler@ync.net

Apology!

By grete@nycap.rr.com

Re: weaving in fiction

By laurafry@netbistro.com

Re: Holiday weaving????

By cboronka@dvc.edu

RE: Holiday weaving????

By amurphy@cbcag.edu

wilton loom operator

By carleton@mcn.org

ADMIN: Re: Apology!

By rsblau@cpcug.org

Re: ww & air assist

By hubbard182@worldnet.att.net

Re: WW

By MargeCoe@concentric.net

travel and textiles

WeaveTech Archive 0101

By bonnieinouye@yahoo.com

Date: Tue, 23 Jan 2001 11:14:09 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Holiday weaving????

Hi all, sorry if you get this more than once.....

With the major holidays now a thing of the past, and time on our hands, at least in the cold parts of the world, is anyone thinking and planning for the next round of holidays?? What kinds of projects are piquing your interest - both gift items, weaving for holiday cards, or things for yourself to use??? Would love to hear what you are all planning....

Su Butler :-) apbutler@ync.net
"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Tue, 23-Jan-2001 17:44:37 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: Apology!

I would like to apologize to Peter Straus for my critical remarks about AVL on Weavetech a few days ago! He very forgivingly and gracefully wrote to me without my contacting him at all! I guess we tend to get a bit impatient when our looms don't work properly, there is never a 'good timing' for that.

My loom is now woking fine with some dusting and adjustments, and I plan on dusting more often(a belated New Year's Resolution?) and to follow the steps on Ruth Blau's maintenance list (pertinent to my loom). It wasn't the solenoids by the way that 'stuck', bad terminology, only the rods.

Grete Reppen

Date: Tue, 23 Jan 2001 08:19:41 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: weaving in fiction

A few books that include weaving, or aspects of weaving as part of their storyline - The Silk Weavers by Michael Legat - silk crepe "factory" in the 1800's - Pillers of the Earth by Ken Follett - wool industry in the 1100? 1400? England, I believe Trinity by (hmm Senior Moment - he also wrote The Haj) has Irish linen weavers, Orson Scott Cards' Apprentice Alvin has a weaver weaving the strands of the universe together, Dorothy Dunnett's "hero" Niccolo began his career as a dyer's apprentice in 1400 Bruge, and her other "hero" Francis Lymond takes a trade mission to Russia with textiles as his main trading goods in early 1500's.

Laura Fry

Date: Tue, 23 Jan 2001 09:48:23 -0800
From: Cathi Boronkay <cboronka@dvc.edu>

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Subject: Re: Holiday weaving????

I usually spend the time from Christmas to the beginning of February cleaning out my studio, thinking about what I sold, thinking about what I hope to sell next fall selling season, ordering yarns, dyeing yarns. Stuff like that. It provides time to "regroup" and rest from the fall push, although I have to admit that I didn't work very hard on weaving last year. Sales of what I did have were so good that it's spurring me on to make projections and deadlines again, which I work well with.

So I'm going to make scarves mostly; painted warp tencel for one, painted warp silk and wool for another, and, since it never seems to go out of style, rayon chenille.

Cathi

Su Butler wrote:

> Hi all, sorry if you get this more than once.....
>
> With the major holidays now a thing of the past, and time on our hands, at
> least in the cold parts of the world, is anyone thinking and planning for
> the next round of holidays?? What kinds of projects are piquing your
> interest - both gift items, weaving for holiday cards, or things for
> yourself to use??? Would love to hear what you are all planning...
>
> Su Butler :-) apbutler@ync.net
> "When you reach for the stars, you may not quite get one, but you won't come
> up with a handful of mud, either." - Leo Burnett
>
> -----
> T O P I C A -- Learn More. Surf Less.
> Newsletters, Tips and Discussions on Topics You Choose.
> <http://www.topica.com/partner/tag01>

Date: Tue, 23 Jan 2001 11:52:09 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Holiday weaving????

Just vaguely kicking some ideas around. Thinking of maybe a narrow cotton warp painted with Christmas designs for cards which would become bookmarks. Also a few years ago my guild had a seminar which included "fun figures on 4" we used the rosepath threading to create little figures, of course the more harnesses, the more complicated figures can be created. I did santa clauses, standing up, complete with boots, manger, tree, angels. this could be done for any holiday. If your harnesses are limited then you can use a pickup stick. Or how about some holiday towels?
thinking of the warp waiting to be wound with me stuck due to van trouble 15 miles south where I work! It should be fixed this week.
dreamily,
Alice in MO

Date: Tue, 23 Jan 2001 10:01:26 -0800
From: carleton@mcn.org
Subject: wilton loom operator

Dear list,
I am looking for an experienced Wilton loom operator/ weaver. I have an associate that is contemplating the purchase of a small carpet

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mill in Georgia that has a 7 frame 12' wide Wilton loom. The previous owners of this loom could only manage 5 of the 7 frames. My associate wants very much to run all 7 frames. Any ideas as to how to do a personnel search?

Thanks,

Vincent Carleton

Date: Tue, 23 Jan 2001 13:09:21 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: ADMIN: Re: Apology!

>I would like to apologize to Peter Straus for my critical remarks about
>AVL on Weavetech a few days ago!

Speaking w/ my list administrator hat on now: No apology needed to the list, Grete. (Apologies to Peter are up to you.) Let me give a bit of boring history here. This list was formed several years ago by a group of 8 or 10 people, all of whom were subscribers to the weave list (the one that resides at quilt.net--it doesn't really have a name that I know of). We engaged in a vigorous 3-month planning process (via email) that included, among other things, a discussion of how vendors were to be treated on this list.

On the other weave list, you are allowed to say only good things about vendors and manufacturers. If you love your loom (or whatever) you can say so. If you have a problem with it, you have to keep your lip buttoned (or your fingers off the keyboard). The founders of this list ultimately decided that that policy is good for neither weavers nor vendors. Weavers need to know about equipment, software, etc., that doesn't measure up. And they need to know how other weavers have solved problems they've run into. In addition, vendors have no incentive to improve if they don't learn about the problems weavers are having. If they don't hear from us, they can go on blithely assuming everything is hunky-dory, when perhaps it isn't.

Needless to say, this is not a license to trash vendors. We must not abuse the privilege of being able to speak to over 500 weavers worldwide at the same time. However, honest reporting about problems is encouraged, and vendors were told (if they asked us before they joined the list) that we expect them to have a thick skin and to take the criticism in the spirit it is meant: to help them improve their products.

It does seem to me that AVL is a frequent target on this list, but that is probably b/c of the nature of the list. We designed it as a list for intermediate and advanced weavers. Increasingly, for handweavers this may mean computer-assisted weaving. I believe AVL now has the greatest market penetration in CAW for handweavers. There are just so many more of us out here (than, say, J-Comp users) that you're bound to hear more about AVL than the others.

Bottom line: if you have a problem, do not hesitate to lay out your problem in this venue and seek help from other WeaveTech'ers. By the same token, please don't "pile on." Occasionally, after someone has written about a problem, someone else will write in and say, in effect, "Jeez, we hear so many problems about XYZ looms, they must be really terrible." The writer of such a note may never have woven on an XYZ loom and may know nothing whatever about them. That, in my view, is below-the-belt treatment of a vendor and has no place on WeaveTech.

Let's keep it honest and civil. And don't forget to praise vendors and

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manufacturers where praise is due.

OK, now back to weaving.

Ruth

an AVL enthusiast and occasional email friend of Peter's (tho maybe not after this post!)

Date: Tue, 23 Jan 2001 13:14:23 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: ww & air assist

> I question the usefulness of the WW for the same reasons Peter has articulated.....I want to wind my warps in the most efficient manner possible, and at the demo at Conv. found the WW a bit too gimicky for my needs....

But these opinions are predicated on one having enough space for a warping mill. Since I warp entirely sectionally, I didn't plan space for a mill of any size in my redone porch/studio. I have to turn my loom 90 degrees anyway to get a warp on as it is. The warping wheel will have to go to the already crowded basement for storage between uses. Since most of my warps are hand dyed yarns of multiple colors or intensities, I hope to be able to wind directly from my dyed skeins onto the ww, replacing storage spools, warping spools and tension box. With my graduated warps, every one of my 24 sections has a different dye intensity, requiring not only winding 72 spools for each section (1728 spools) but also threading the tension box for each one. Of course, the obvious question is, why do this as a sectional warp? I'm good at sectional warping. Although lots of people do it successfully, I don't want to contemplate the mess I would have if I tried to put on 50 to 100 yds of silk at 36 epi by any other method.

> Air Assist is so noisy in my studio that everyone working, including people not weaving, wears ear protection. It isn't so much the sound of the compressor, mine is in another building, it's the sound of the shuttle hitting the boxes with so much repetition and the heavy breathing of the cylinders pulling and dropping the harnesses.

Do you have air assist on your fly shuttle as well? Mine is only on the doobby and is not nearly that noisy. The mechanical fly-shuttle and the CompuDobby solenoids are noisy - at least for me with my head inside the loom. Since I always listen to music when weaving anyway, I wear stereo headphones - remote ones so I don't strangle myself every time I jump up from the loom. That's enough protection to take the sharp edge off the noise but not so much that I can't hear the phone or doorbell. When I was contemplating air assist for my knees, Alice Schlein pointed out that you get only one chance to take care of your body. That comment made up my mind about it. I love it.

Martha

Date: Tue, 23 Jan 2001 11:22:11 -0700
From: <MargeCoe@concentric.net>
Subject: Re: WW

Peter wrote:

>compactness,
>low cost

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>no need to wind as many cones or
>spools as epi in section.

Missing from this list is that the WW gives one the freedom to vary the yarn whether for texture, grist, color, or fibre type--section by section or within a section *with ease* (though I'll admit that keeping a stripe in order, after a well thought out design is accomplished, is a significant part of the to lease or not to lease . . . question).

But stripes of any sort when one is winding bobbins and using a tension block, are royal pitas. And for those who do it, sampling stripes are almost out of the question.

Besides compactness, cost, etc., it's mainly for short warps, for the full size samplers among us and limited production weavers, that I and probably many of others selected the WW.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Tue, 23 Jan 2001 13:25:19 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: travel and textiles

I've recently returned from 11 days in southern Spain, although I neglected to ask the list for advice first. Being a frequent traveller since childhood and a weaver since 1967, I have a few generalizations to share.

1. Ask the local information agency or chamber of commerce (before the trip, on the internet, or while you are there) about interesting textiles. This informs them that tourists are actually interested in textiles, and sometimes they come up with good places to go. I've learned not to start by asking directly about weaving, partly because they don't always know what it is. (Even in the USA this is true). The other reason is that some areas, like southern Spain, excell in embroidery or bobbin lace or knitting but don't do much weaving. I am happy to see accomplished textiles in many techniques.

2. If you are in a place with a strong religious tradition, particularly if it is more than 200 years old, look at "treasury" or "collections" of the religious institutions. I am thinking about Europe, South America, and Asia (where Buddhist temples have incredible collections). In Granada, there are a couple of elegant textiles preserved in the Alhambra but they are small fragments. In Toledo, the "tesoro" of the cathedral has on display 3 enormous banners captured from the Moorish empire in 1085. These must be 3 meters/10 feet tall at least and are very fine silk with wonderful motifs and also Arabic script woven in. Unfortunately the cathedral has no information regarding the manufacture of these banners, which I think could have come from other parts of that empire which was very large at that time. I'd be interested if anybody on the list knows more about these banners. I also saw elegant silk brocades and velvets (mostly imported from Italy), linens, and tapestries (often from Brussels or Paris) in Catholic collections in Spain. For many centuries, fine textiles were a measure of wealth, all over the world.

3. Look for "folk art" museums and "craft centers". I find it interesting to compare the textiles of the very rich in the royal palaces and

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cathedrals with those of everyday life in the folk art museums. Sometimes the royals are merely ostentatious while the cloth that has lasted through generations within humble families is usually very special. Innsbruck, Austria has a particularly good folk art museum. It includes many spinning wheels and some looms and also some old weaving books, and nice woven pieces. Melbourne, Australia, and Christchurch, NZ, have nice craft centers.

4. If you join Complex Weavers, you get a directory of members. Look for weavers in the places you will visit, especially those with equipment or interests similar to yours. Write to them ahead and see if you can visit their studio, because it is always fun to see how another weaver fits all this stuff into one place, and it gives you a peek at what it would be like if you lived there. If they respond, write back and let them know when you expect to be there (do unto others...).

Bonnie Inouye
www.geocities.com/bonnieinouye

End of weavetech@topica.com digest, issue 602

From weavetech@topica.com Tue Jan 23 14:39:07 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id OAA04647 for <ralph@localhost>; Tue, 23 Jan 2001 14:39:02 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 23 Jan 2001 14:39:02 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0NLKrN16869
for <ralph@baskerville.cs.arizona.edu>; Tue, 23 Jan 2001 14:20:53 -0700 (MST)
Received: from outmta010.topica.com (outmta010.topica.com [206.132.75.222])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0NLIr023286
for <ralph@cs.arizona.edu>; Tue, 23 Jan 2001 14:18:53 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 603
Date: Tue, 23 Jan 2001 13:20:41 -0800
Message-ID: <0.0.435947499-212058698-980284841@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Info about list
By grete@nycap.rr.com

Re: air assit & Ha Ha Ha virus
By anitabell@door.net

Re: travel and textiles
By fibertrails1@juno.com

Double weave puzzle
By jimstovall1@juno.com

Handloom sociology - Weavers Knot
By kdanielson@NICKEL.LAURENTIAN.CA

Re: Dobby Bars Needed
By LDMADDEN@aol.com

WeaveTech Archive 0101

Re: Dobby Bars Needed
By annestoll@bainbridge.net

Re: wilton loom operator
By hndwvnds@ccrtc.com

Selander's Swatch Books
By BOOKS@WOODENPORCH.COM

Used Dobby ?
By bgkoe@ncinternet.net

Date: Tue, 23-Jan-2001 19:17:21 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: Info about list

Thanks Ruth for the information about the list. I thought the list was as described by you, and I won't hesitate to complain about a piece of equipment in the future. I still would like to apologise whenever I feel, as in this case, that a remark I had made was unnecessary and/or unkind.

Sincerely
Grete
Grete Reppen

Date: Tue, 23 Jan 2001 13:26:18 -0600
From: "Anita Bell" <anitabell@door.net>
Subject: Re: air assit & Ha Ha Ha virus

For all those who have been in touch with me privately today, I have received the famous HA, HA, Ha virus twice, one early this morning, other noon time. I have deleted the file without opening it. Wonder if it is attached to someone's email. Be careful, it does come as an attached file, do not open.

Anita Bell

Date: Tue, 23 Jan 2001 11:23:55 -0800
From: Estelle M Carlson <fibertrails1@juno.com>
Subject: Re: travel and textiles

Hi,

I read Bonnie's list of suggestions for overseas travel--and I certainly agree with her on all points. However, she omitted a few of the resources I take advantage of for textile and site information--books and people.

I am leaving in a few weeks for India. I will be only traveling to the eastern coast of India--Orissa and Madhya Pradesh--I am planning to be in this area for a little over a month. From the books I have read on Indian textiles I have discovered a wealth of information--people I want to meet and villages to visit. I have selected specific villages where certain kinds of double ikats are woven and other villages where the warp and wefts are being spun and dyed. I have also discovered an area where the villagers still spin and weave the clothing they wear. There also is

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a group of people- Bonda--who decorate their clothing and enhance their bodies with beads and tattoos--I am traveling to this area as well. There are more areas I will be visiting--which I will tell everyone about when I return.

Also, through the Indian Tourist Board and an Indian area (here in Los Angeles)I have been introduced to several families who deal with Indian fabrics--they import fabrics and they were kind enough to help with information about weavers and dyers. Several members of their family reside in Bhubaneshwar, the capital city of Orissa, and they are going to help me locate some of the areas I wish to visit.

Finally, though this has nothing with textiles or weaving I am planning to spend several days working in one of Mother Theresa's missions--the orphanage. From what I understand you do not visit any of her missions--if you go to a mission you work in the mission.

And since I am speaking about traveling the current issue of "Shuttle, Spindle and DyePot" is printing an article I wrote sometime ago about textiles in East Africa--it is called "On the Weaver Bird Trail". I made this trip about three years ago--it was a camping trip that began in Tanzania--we then traveled through Malawi, Zambia, Zimbabwe and concluded in South Africa. In South Africa we really just visited Victoria Falls and then several of us went to Krueger Park. Four of us planned this trip and then we invited several others--and we had a great time--with camping you get to meet scores of people and stay in villages.

In the article I mention a studio I visited--while I was visited this weaving studio several of my friends were climbing Kilimanjaro--you can see what an athlete I am.

Thanks to everyone who read the long post--I appreciate your interest.

Estelle

To reply privately write to fibertrails1@juno.com
Also, please visit my web site:
<http://www.africancrafts.com/designer/carlson>

Date: Tue, 23 Jan 2001 14:36:13 -0500
From: jimstovall1@juno.com
Subject: Double weave puzzle

I've had an idea but I can't seem to figure out how to make it work - perhaps some of you have already encountered something like this and could share your thoughts with me.

I'm trying to draft a 8 shaft double weave where the layers meet in a jagged edge, instead of a smooth line. I want this to occur both in warp and weft.

Having gotten frustrated with drafting paper, I'm threading a sample to go the trial-and-error route, but I'd sure appreciate any suggestions you might have.

Date: Tue, 23 Jan 2001 14:43:27 -0600
From: "Karen Danielson" <kdanielson@nickel.laurentian.ca>
Subject: Handloom sociology - Weavers Knot

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Thanks for the details Sara,
It seems that this period might be after the one Weber describes but I guess
it is time to read this book! I have ordered it at the library.
Karen

Date: Tue, 23 Jan 2001 14:36:03 EST
From: LDMADDEN@aol.com
Subject: Re: Dobby Bars Needed

I am looking for someone who has converted their AVL Dobby to compu doobby and
has doobby bars to sell. The old style are fine with me.

I just pegged all 180 of my doobby bars and am trying to set up a support to
keep the chain from tangling. Eventually I will combine various odd things
from all over the house to make this work. What do others of you do? (Don't
suggest Compu-Dobby, I would love that but it is not in my budget this year.)

Linda Madden

Date: Tue, 23 Jan 2001 12:01:18 -0800
From: "Annette Stollman" <annestoll@bainbridge.net>
Subject: Re: Dobby Bars Needed

I have doobby bars and would be happy to send them to you for the cost of
postage.

Annette Stollman

and Rosie, the Bichon, Kira the Mini Schnauzer, Dakota the OEM, Chloe the
Coton and Siri the PMR Yorkie!!

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

From: <LDMADDEN@aol.com>
To: <weavetech@topica.com>
Sent: Tuesday, January 23, 2001 11:39 AM
Subject: Re: Dobby Bars Needed

> I am looking for someone who has converted their AVL Dobby to compu doobby
> and

> has doobby bars to sell. The old style are fine with me.

>

> I just pegged all 180 of my doobby bars and am trying to set up a support
> to

> keep the chain from tangling. Eventually I will combine various odd
> things

> from all over the house to make this work. What do others of you do?
> (Don't

> suggest Compu-Dobby, I would love that but it is not in my budget this
> year.)

>

> Linda Madden

>

>

> -----
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> <http://www.topica.com/partner/tag01>

>

Date: Tue, 23 Jan 2001 15:04:13 -0500
From: "Kathleen Stevens" <hndwvnds@ccrtc.com>

WeaveTech Archive 0101

Subject: Re: wilton loom operator

Hello Vincent,

I would suggest to your friend to put an ad in Textile World Magazine looking for such a weaver. He may get some info from overseas or stateside. He may also, depending upon his budget, put an ad in The Economist magazine for some kind of positive response. Cheers, Kathleen
hndwvnds@ccrtc.com

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

From: Vincent Carleton <carleton@mcn.org>
To: weavetech@topica.com <weavetech@topica.com>
Date: Tuesday, January 23, 2001 1:06 PM
Subject: wilton loom operator

>Dear list,

>I am looking for an experienced Wilton loom operator/ weaver. I have
>an associate that is contemplating the purchase of a small carpet
>mill in Georgia that has a 7 frame 12' wide Wilton loom. The previous
>owners of this loom could only manage 5 of the 7 frames. My associate
>wants very much to run all 7 frames. Any ideas as to how to do a
>personnel search?

>

>Thanks,

>

>Vincent Carleton

>

>

>-----
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><http://www.topica.com/partner/tag01>

>

>

Date: Tue, 23 Jan 2001 15:40:58 +0000
From: Lois <books@woodenporch.com>
Subject: Selander's Swatch Books

>

Since I am almost now officially retired from the book business (I did find two boxes of books after Convergence) I have been only buying books for myself (one can never have too many books). Anyway, I have been contacted by a woman who wants to sell the 4 volumes of the Selander Swatch Books - red, blue, yellow and green. She wants \$400.00 plus postage. If interested please contact me and I will give you her email addy.

This price may seem high to some but that is what I had to pay for my set. This is the cheapest that I have seen the complete set go for. There was one volume on ebay about a month ago that sold for \$110.00 plus shipping.

Lois in cold, cold Florida

--

Lois Mueller
Wooden Porch Books
books@woodenporch.com

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Date: Tue, 23 Jan 2001 13:11:49 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Used Dobby ?

I'm interested in a used manual doobby, it occurred to me that someone may have upgraded and now has the old doobby stored away ? Please contact me off list, if you have information of an available or possibly available older doobby. Thanks !

- Happy Shuttling ! - Bill Koepp, in California

End of weavetech@topica.com digest, issue 603

From weavetech@topica.com Tue Jan 23 18:15:41 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id SAA05526 for <ralph@localhost>; Tue, 23 Jan 2001 18:15:37 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 23 Jan 2001 18:15:37 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f000viN23085
for <ralph@baskerville.cs.arizona.edu>; Tue, 23 Jan 2001 17:57:44 -0700 (MST)
Received: from outmta012.topica.com (outmta012.topica.com [206.132.75.229])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f000td026902
for <ralph@cs.arizona.edu>; Tue, 23 Jan 2001 17:55:40 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 604
Date: Tue, 23 Jan 2001 16:57:28 -0800
Message-ID: <0.0.446482729-951758591-980297848@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Air Assist and Lease ties and more
By ederuiter@hetnet.nl

Re: air assist, etc.
By laurafry@netbistro.com

Re: Digest for weavetech@topica.com, issue 602
By bettycarlson@earthlink.net

Long Dobby chain support
By jimstovall1@juno.com

Re: WW
By archfarm@nas.com

unsubscribe weavetech
By vance@eburg.com

Re: Selander's Swatch Books
By hndwvnds@ccrtc.com

Re: Selander's Swatch Books
By BOOKS@WOODENPORCH.COM

Re: WW

WeaveTech Archive 0101

By sarav@powercom.net

Re: Heck block....

By bgkoe@ncinternet.net

Date: Tue, 23 Jan 2001 21:40:01 +0100
From: "Erica de ruijter" <ederuijter@hetnet.nl>
Subject: Re: Air Assist and Lease ties and more

I was taught to make my warps always with a cross, and to leave the lease sticks (cross sticks?) in the warp until the utmost end of the weaving, as these keep the tension in the lower and upper shed (more) even, especially in tough yarns like linen. These sticks prevent tangling of warp threads close behind the heddles, and that saves me from broken warp ends by too high tension in these tangles (is this correct English?). And I feel very uncomfortable when I weave without lease sticks. In earlier handweaving lease sticks used to be rather thick and round like broom sticks for this purpose. The other day I saw a picture of a 19th century weaver who had no less than six lease sticks in a row in his warp.

Erica

-----Oorspronkelijk bericht-----

Date: Tue, 23 Jan 2001 10:16:28 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: air assist, etc.

I wouldn't suggest weaving with an air assisted fly shuttle in a tv//family room. The impact noise when using an AVL fly shuttle esp. with more than one box is damaging over the long run. The compressor did not add that much noise over the noise of the loom itself, for which I always wore hearing protection even before the addition of the air assist.

In my studio, the compressor is near the loom, although in the next room, which provides some insulation from the noise. It sits right beneath our bedroom, and Doug has been known to take a nap while I am weaving. :)

re: water, Doug added a second, larger water trap. Usually it doesn't fill up too quickly, but last summer was very wet, for us, and both traps would be full by the end of the day. If one has a lot of humidity, a third, or at least a second large trap would be pretty much essential, I think. It is also important to drain the tank itself of water.....

With both the treadle and fly shuttle air assisted, my large compressor cycles through about every 5 minutes. The fly shuttles take a *lot* of air. Of course my shuttles are heavier than the AVL fly shuttles, so that adds to the load, as well.

re: lease, I agree, if you let the bout twist, you fight it the length of the warp. The trick is to make sure the bouts come off the beam straight. I wouldn't tape a warp where I was bundling fibres, only where each end was going to move through the cloth independantly.

Just goes to show that there are many considerations, and one persons trick may not work in every situation. :D

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Laura Fry
<http://laurafry.com>

Date: Tue, 23 Jan 2001 16:31:13 -0500
From: Louise Carlson <bettycarlson@earthlink.net>
Subject: Re: Digest for weavetech@topica.com, issue 602

-----0AEFAD2FA4D87BC93EF9458E
Content-Type: text/plain; charset=us-ascii; x-mac-type="54455854"; x-mac-creator="4D4F5353"
Content-Transfer-Encoding: 7bit

Replying to the compudobby 1 question about the filter, it does indeed sit "behind the box" which must be removed in order to clean the filter. This is a problem as readjustments must be made with each cleaning. I gave a great bravo when I found that this had been addressed on the CD 2 and the filter placed on top, easily visible and cleaned.

In regards to the WW, this quote from Margaret Coe is the reason it was developed. Not to mention those who dye our yarn for the pleasure in color it brings

> Besides compactness, cost, etc., it's mainly for short warps, for the full
> size samplers among us and limited production weavers, that I and probably
> many of others selected the WW.
>
>

I finally figured out how to wind on the wheel, having misunderstood something from the start and in an eureka moment solved it for myself. The solution of no cross for me is a neat one from my days of sample weaving at the mill. After each section is wound, an overhand knot is made and the ends tucked back into the section until all sections are wound.

I was given when I left, a long (width of the loom) 1 inch high comb/reed with cap that is laid across the back of the loom supported at the level of the top of the beam. With cap facing the beam, the knotted ends are pulled over the reed bottom until an even ribbon lies draped in all sections. The cap is removed and the reed then flipped to capture the threads in relatively even order and the cap replaced. Drawing in is done from this suspended comb and with some math and some care one can do stripes as wanted. Where to get this comb I haven't a clue unless the reed folk do them.

Betty

-----0AEFAD2FA4D87BC93EF9458E
Content-Type: text/html; charset=us-ascii
Content-Transfer-Encoding: 7bit

```
<!doctype html public "-//w3c//dtd html 4.0 transitional//en">  
<html>
```

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<blockquote TYPE=CITE>
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WeaveTech Archive 0101

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</pre>
</blockquote>

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Betty</html>

-----0AEFAD2FA4D87BC93EF9458E--

Date: Tue, 23 Jan 2001 16:42:21 -0500
From: jimstovall1@juno.com
Subject: Long Dobby chain support

From: LDMADDEN@aol.com
I just pegged all 180 of my doobby bars and am trying to set up a support to keep the chain from tangling. What do others of you do?

HI Linda-

I've converted an old display rack to a chain holder, but you could make something very similar with a few 2x4's and some dowels.

It stands slightly taller than the doobby head, and away from the loom just past the reach of the flyshuttle beater, so that I don't hit the chain when I beat. The path of the chain is roughly square, from the doobby head, down to the ground & under an improvised roller made out of an old piece of cardboard tube for carpeting. The chain then slides over several old cafeteria trays (so that the pegs don't catch in the carpet) and under another roller on the holder, then up to the top where it goes over (yes, you guessed it) another roller.

The last chain that I was using exceeded 300 bars & was quite heavy, and I had to counterweight the stand with a cement block to keep it in place.

I'll be glad to send digital images of this Rube Goldberg contraption to anyone that wants to see it - please send your request offlist.

Funny note - at Hallowe'en, one of my trick-or-treater's mom asked me if the loom and the chain was a cat climbing tower. I just smiled and told her yes.

Date: Tue, 23 Jan 2001 13:46:09 -0700
From: archfarm@nas.com

WeaveTech Archive 0101

Subject: Re: WW

For what it may be worth to those innovators and inventors among you, may I refer you to an implement used by sheep producers for the relocation of electric fencing?

It is called a Reelbarrow and unwinds or rewinds up to 4 reels of wire at a time. It is ground driven...but you may be able to devise an alternative method of activating its simple action, eh? Catalog sez \$400.00 for the 4 reell model. There are also hand held reels that you crank by hand.

It is sold by Premier, a sheep equipment researcher and distributor, with catalog by calling 800 282 6631 or going to

www.premier1supplies.com

And, the farm supply stores that service trellised apple and cane berry and grape growers have large wire reels which are used in string wire trellis

I have no affiliation other than as a user of some of this equipment.

Myra

Date: 23 Jan 2001 21:45:43 -0000
From: vance@eburg.com
Subject: unsubscribe weavetech

see above

Date: Tue, 23 Jan 2001 17:02:56 -0500
From: "Kathleen Stevens" <hndwvnds@ccrtc.com>
Subject: Re: Selander's Swatch Books

Absolutely nonsense.

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

From: BOOKS@WOODENPORCH.COM <BOOKS@WOODENPORCH.COM>
To: weavetech@topica.com <weavetech@topica.com>
Date: Tuesday, January 23, 2001 3:41 PM
Subject: Selander's Swatch Books

>>

>

>Since I am almost now offically retired from the book business
>(I did find two boxes of books after Convergence) I have been
>only buying books for myself (one can never have too many
>books). Anyway, I have been contacted by a woman who wants
>to sell the 4 volumes of the Selander Swatch Books - red, blue,
>yellow and green. She wants \$400.00 plus postage. If interested
>please contact me and I will give you her email addy.

>

>This price may seem high to some but that is what I had to pay
>for my set. This is the cheapest that I have seem the complete
>set go for. There was one volume on ebay about a month ago
>that sold for \$110.00 plus shipping.

>

>Lois in cold, cold Florida

>

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>
>--
>Lois Mueller
>Wooden Porch Books
>books@woodenporch.com
>
>
>-----
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><http://www.topica.com/partner/tag01>
>
>

Date: Tue, 23 Jan 2001 18:08:07 +0000
From: Lois <books@woodenporch.com>
Subject: Re: Selander's Swatch Books

Kathleen,
If you are referring to the price of the Selander book (\$100)
that price was set by Lars of Unicorn.
Lois

Kathleen Stevens wrote:

> Absolutely nonsense.
> ->>
> >
> >Since I am almost now offically retired from the book business
> >(I did find two boxes of books after Convergence) I have been
> >only buying books for myself (one can never have too many
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> <http://www.topica.com/partner/tag01>

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

Date: Tue, 23 Jan 2001 17:41:30 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: WW

WeaveTech Archive 0101

There are quite detailed explanations of the heck block and its mode of operation in:

James D. Scarlett: "How to Weave Fine Cloth"
and

John Tovey: "The Technique of Weaving"

although neither book contains instructions for building one.

Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

Visit our Web Page

<http://www2.powercom.net/~sarav>

Date: Tue, 23 Jan 2001 15:52:21 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Heck block....

> There are quite detailed explanations of the heck block and its mode of
> operation in:
> James D. Scarlett: "How to Weave Fine Cloth"
> and
> John Tovey: "The Technique of Weaving"

Also, in S.A.Zielinski's " Master Weaver " Vol.# 5, pub. by Leclerc.
If you have access to the now rare original Master Weaver (large format),
it's in Vol. 9, May 1953, page 10.

- Happy Shuttling ! - Bill Koepp, in California

End of weavetech@topica.com digest, issue 604

From weavetech@topica.com Wed Jan 24 07:25:44 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id HAA05714 for <ralph@localhost>; Wed, 24 Jan 2001 07:25:43 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 24 Jan 2001 07:25:43 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f00BZnN28896
for <ralph@baskerville.cs.arizona.edu>; Wed, 24 Jan 2001 04:35:49 -0700 (MST)
Received: from outmta017.topica.com (outmta017.topica.com [206.132.75.234])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f00BXh003962
for <ralph@cs.arizona.edu>; Wed, 24 Jan 2001 04:33:44 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 605
Date: Wed, 24 Jan 2001 03:35:32 -0800
Message-ID: <0.0.1000924055-951758591-980336132@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

AVL question....
By bgkoe@ncinternet.net

MAFA
By rsblau@cpcug.org

WeaveTech Archive 0101

Handwoven Index (20 Years)
By gcwinter@planet.eon.net

Re: WW
By aafannin@syr.edu

MAFA & Woolhouse
By mattes@enter.net

air compressors
By anstudio@swbell.net

Re: Selander's Swatch Books
By MargeCoe@concentric.net

Block/Unit weaves
By flsrosser@home.com

Re: Long Dobby chain support
By EPLangen@t-online.de

Date: Tue, 23 Jan 2001 16:56:26 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: AVL question....

I've read in the AVL catalog, that their looms eliminate harness float by "the use of an adjustable spring-loaded harness return system"; can someone describe how this is set up, and does it really work as advertised ?

Thanks !

- Happy Shuttling ! - Bill Koepp, in California

Date: Tue, 23 Jan 2001 20:05:07 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: MAFA

We're getting a bit restless here in the mid-Atlantic region. Can someone who's working closely w/ MAFA give us a hint as to when the registration booklets will be mailed out.

Ruth

Date: Tue, 23 Jan 2001 19:20:44 -0700
From: Glenna Winter <gcwinter@planet.eon.net>
Subject: Handwoven Index (20 Years)

Pamela,
As I have not seen a reply---
I just picked up the index at a local vendor. Cost \$14.95 CDN. Just as paperbacks have US and CDN cover price so does the index. Well, unless ordering from Interweave, they do have a 'unique' pricing system for us. So contact a vender up here.
Maybe Pam's Woolly Shoppe in Stony Plain 780-963 1559, or where I got mine, Ewe Asked For It 780-433 8975. Shipping will likely be something but not like importing it yourself.

WeaveTech Archive 0101

glenna in AB, a few miles south of you

Date: Tue, 23 Jan 2001 21:33:49 -0500
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: Re: WW

At 02:04 PM 1/22/01 -0800, Belle Thomas <maidenspg@inetone.net>
wrote:

>peter collingwood wrote:

>
>> Like Bill Koepf, I would love to know the secret ingredient the WW has
>> which is absent from a horizontal or vertical warping mill. Is it just
>> compactness? Or dare I suggest, novelty?!
>
>00000000ooooooooh! I have been hoping that
>someone would say/ask just that!

As nearly as I can tell, the AVL warping wheel [sic] (should more properly be called a "reel") is quite similar to the old Mason Warper that was invented in the late 50's or thereabouts by a man names Wm. Mason of Slingerlands, NY. According to my information, Mason was an engineer with GE and invented his device as a means of allowing handloom weavers to warp a single end at a time quickly and easily but without having to wind multiple warp packages as would be the case with section warping. Mason warper had several advantages not found in the present AVL equipment, not the least of which is it better ergonomic function that made what is inherently a labor intensive operation much more efficient. However, as with all such deivces it fell well short of the ideal because single end warping is extremely slow.

As has been pointed out, the AVL warper appears to function similarly to a vertical or a horizontal reel but using a single end. Is there a secret ingredient? Personally, I doubt it, but if there is, I would agree with Peter that said secret might, from an historical perspective, very well be novelty.

More to the point, an automatic winding machine, single spindle, such as the old McKeeby winder that was made for handloom weavers, is needed.

AAF
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Syracuse, New York 13244-1250
Phone: (315) 443-1256 (direct)
-4635 (dept. office)

FAX: (315) 443-5300
e-Mail: <aafannin@syr.edu>

Date: Tue, 23 Jan 2001 22:17:19 -0500
From: mattes@enter.net
Subject: MAFA & Woolhouse

> someone who's working closely w/ MAFA give us a hint as to when the
> registration booklets will be mailed out.

WeaveTech Archive 0101

What a relief !!! I thought maybe my membership had expired and I missed the registration booklet...

Also...I asked this a while ago but haven't yet located anyone... I'm interested in buying a Woolhouse table loom, and have had lots of emails with GLOWING messages (and NO negatives except weight) BUT...I'd still REALLY like to at least see one before I buy.

I'm planning on attending MAFA...and I live near Philadelphia...if anyone has a Woolhouse (preferably Margaret, maybe Carolyn) I could look at...please let me know. I'm in no hurry. Thanks!

Carol Mattes
215-723-0366
mattes@enter.net

Date: Tue, 23 Jan 2001 21:07:40 -0600
From: Ann Collie Burton <anstudio@swbell.net>
Subject: air compressors

I'm not familiar with the compressed air systems working in your studios; but w've learned, over the years, to keep the water trap as far from the compressor as possible. The air moving through the lines creates enough heat to condense moisture in the lines.
Ann

Date: Tue, 23 Jan 2001 22:05:50 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Selander's Swatch Books

Lois wrote:
If you are referring to the price of the Selander book (\$100) that price was set by Lars of Unicorn.
Lois

Kathleen Stevens wrote:

> Absolutely nonsense.
> ->>

There are at least two versions of the Selander's Swatch Books--the original books contained real swatches made from real yarns, those more recently published contain photographs of the swatches. I suspect the \$100 price tag applies to the former.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Wed, 24 Jan 2001 00:49:35 -0600
From: Linda <flsrosser@home.com>
Subject: Block/Unit weaves

I need some help. I am working with a study group in block/unit weaves. I=

n

WeaveTech Archive 0101

Madelyn van der Hoogt=B9s Complete Book of Drafting she has the Family Tree o=
f
Weaves. She classifies warp rep as a block weave, but not a unit weave.
Warp rep seems to fulfill the requirements of a unit weave =AD i.e. units are
repeatable, blocks can be woven independently, and does not require
incidental threads. Can anyone tell me why warp rep would not be considere=
d
a unit weave?

Linda
Winnipeg, Manitoba, Canada =20

Date: Wed, 24 Jan 2001 08:21:15 +0100
From: EPLangen@t-online.de (Hilburg Langen)
Subject: Re: Long Dobby chain support

I just put a big pot on the floor underneath the long chain. Nothing else. The
chain lies down in the pot. That works with me.
Hilburg

Jim Stovall schrieb:
> From: LDMADDEN@aol.com
> I just pegged all 180 of my doobby bars and am trying to set up a support
> to
> keep the chain from tangling. What do others of you do?
>

Hilburg Langen-Obendiek
e-mail:EPLangen@t-online.de
homepage:http://home.t-online.de/home/EPLangen

End of weavetech@topica.com digest, issue 605

From: weavetech@topica.com Wed Jan 24 09:18:39 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/
8.7.3) with ESMTMP id JAA05907 for <ralph@localhost>; Wed, 24 Jan 2001 09:18:35 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 24 Jan 2001 09:18:35 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f00G0iN04170
for <ralph@baskerville.cs.arizona.edu>; Wed, 24 Jan 2001 09:00:44 -0700 (MST)
Received: from outmta010.topica.com (outmta010.topica.com [206.132.75.222])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f00Fwa006137
for <ralph@cs.arizona.edu>; Wed, 24 Jan 2001 08:58:39 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 606
Date: Wed, 24 Jan 2001 07:37:13 -0800
Message-ID: <0.0.1165192028-212058698-980350633@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: weaving in fiction
By fiberweaver@worldnet.att.net

WeaveTech Archive 0101

Re: AVL question....
By apbutler@ync.net

Re: WW
By rsblau@cpcug.org

Re: AVL question....
By rsblau@cpcug.org

Re: Block/Unit weaves
By arwells@erols.com

Re: AVL question
By haywool@winco.net

Re: Digest for weavetech@topica.com, issue 602
By all@istar.ca

Re: AVL question....
By dlindell@netexpress.net

Re: WW
By aafannin@syr.edu

Winding smaller multiple packages (was: WW)
By cronewest@thegrid.net

Date: Wed, 24 Jan 2001 06:46:54 -0500
From: fiberweaver@worldnet.att.net
Subject: Re: weaving in fiction

Another author who tackles an "industry" from a fictional standpoint is Rosalind Laker (maybe Lakker). She has written several books about the textile industry from the past. She usually selects a heroine, and then builds her "trade" into the storyline of course with the tragic love story to go along with it. I find her stories to be well researched and enjoyable reading. She has one on fashion designing, weaving, silk industry, silver smithing, etc.
Carol

Date: Wed, 24 Jan 2001 06:14:10 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: AVL question....

> I've read in the AVL catalog, that their looms eliminate harness float
>by " the use of an adjustable spring-loaded harness return system "; >can
someone describe how this is set up, and does it really work as >advertised
?

HI Bill...my only experience with AVL has been with the Studio Dobby Loom. Underneath each shaft is a long spring, two pivoting blocks of wood, and a chain. The chain is attached via a cup hook type hook to the underside of the shaft, one on each side. The block of wood then falls at an angle from the pivot point. A metal J hook is mounted, to pivot, inside the block of wood, and is extended out towards the center of the loom. The long spring

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is then attached to each end of the J hook with enough tension to pull the shaft back into place when the shed is changed. When a shed is made, the long spring is stretched, therefore when the shed is released, the action of the spring is to return to it's relaxed state, pulling the shaft down with it.

While it does work, most of the time, problems arise when one side will rise too far, causing the opposing side, because of the spring, to drop too low...this leaves the weaver with the bottom heddle bar askew at a rather steep angle, causing threads to float in the center of the shed, and sometimes heddles to fall off the heddle bar. (My loom has shafts made of two heddle bars and a very slender metal rod inserted, but not secured in any way, into the heddle bars from the top and through the bottom bar on each side to, supposedly, prevent the heddles from slipping off the bars) The bottom heddle bar must be manually pushed back into place whenever this happens. Maybe not a big deal to some, but when working the 24 shafts, is a real PITA. The solution most mentioned by AVL seems to be to tighten the harness springs, but in doing that, one also increases the drag and lifting the shafts becomes more difficult....it is a real balancing act.....

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Wed, 24 Jan 2001 07:40:13 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: WW

>However, as with all such devices it fell well short of the ideal because
>single end warping is extremely slow.

What am I missing here? Seems to me it's all "single end warping" at its origin, whether I first put the fiber on multiple spools or onto the warping wheel. The only thing that might save me time would be winding onto the beam directly from cones, but like most home handweavers (even those of us who sell everything we weave), I cannot afford to have a whole cone for every end in an inch of warp. This would mean, for example, that I must have 16 cones of every color of chenille that I use. This might put big smiles on the faces of the folks at Webs, but it would put such a dent in my wallet that I might have to sell my loom to be able to afford it--a sort of "Gift of the Magi" solution. And even if I could afford all that fiber, where would I store it when it's not in use?

I understand that even small textile mills over the past couple of centuries have worked out production efficiencies that would be useful to handweavers, but some of them come at a cost we can't afford--either in real price or in storage space (or more likely, both).

Ruth

Date: Wed, 24 Jan 2001 07:48:38 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: AVL question....

> The solution most mentioned by AVL seems to be to tighten the
>harness springs, but in doing that, one also increases the drag and lifting
>the shafts becomes more difficult....it is a real balancing act.....

This is much more of a problem w/ Su's Studio Dobby than w/ other, larger AVL looms. The SDL has the heaviest treadling of any AVL loom I tried (and

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I think I've tried most of them). You need the leverage of the longer treadle to lighten the load. I keep the springs on my 48", 16s AVL quite tight and have no problems with floating shafts. It's still a tradeoff between the force needed to lift the shaft (read: leg power if you don't have an air assist, which I don't) and the ability of the shaft to drop back into place smoothly.

Ruth

Date: Wed, 24 Jan 2001 07:57:55 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Block/Unit weaves

Maybe you are looking at a different version of her book, but in my copy the words "warp rep" are hard to find -- in fact, I can't find them!

My own view of warp rep is that it is a style of weaving, which can be applied to many different threadings. Some of those threadings are block weaves which are not unit weaves.

Another example of such a weave is "swivel" -- a very interesting style of weaving that can be performed on many different threadings.

Can you please give the exact page where Madelyn uses the words "warp rep", or provide a clear definition of it, as you view this weave??

Anne
arwells@erols.com

Linda wrote:

> I need some help. I am working with a study group in block/unit weaves. In
> Madelyn van der Hoogt's Complete Book of Drafting she has the Family Tree of
> Weaves. She classifies warp rep as a block weave, but not a unit weave.....

Date: Wed, 24 Jan 2001 06:53:22 -0600
From: Richard Hartley <haywool@winco.net>
Subject: Re: AVL question

Bill K. asks:

"I've read in the AVL catalog, that their looms eliminate harness float
by
"

the use of an adjustable spring-loaded harness return system "; can
someone
describe how this is set up, and does it really work as advertised ?

Thanks !"

- Happy Shuttling ! - Bill Koepp, in California

And I answer:

Yes, Bill. There is a chain which is attached to a spring which is attached to two more chains which attach to either side of the bottom of the shaft frame. The spring is adjustable via the single chain. The idea is to have the spring make sure the shaft is pulled back down to its resting place. The more warp tension you use the more down pressure you need to keep the shaft from riding up. It works.

Rich in Illinois

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Date: Wed, 24 Jan 2001 09:03:43 -0500
From: Christopher Allworth <all@istar.ca>
Subject: Re: Digest for weavetech@topica.com, issue 602

Trinity by Leon Uris!

Date: Wed, 24 Jan 2001 08:05:53 -0600
From: Dick Lindell <dlindell@netexpress.net>
Subject: Re: AVL question....

>"Bill Koepf" <bgkoe@ncinternet.net> wrote:

>Subject: AVL question....

>I've read in the AVL catalog, that their looms eliminate harness float by "
>the use of an adjustable spring-loaded harness return system "; can someone
>describe how this is set up, and does it really work as advertised ?

It works just like they say. There is an adjustable spring below each harness (or shaft, if you prefer). Adjust the spring until the harness (shaft) doesn't float. It's an alternative to hanging weights on the harness (shaft).

Does it work as advertised? ---- It does for me.

Dick Lindell, Weaver
mailto:dlindell@netexpress.net
Check out my die cut cards at <http://www.angelfire.com/il/dickshome>
The secret to creativity is knowing how to hide your sources.
-- Albert Einstein

Date: Wed, 24 Jan 2001 09:22:33 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: WW

At 04:48 AM 1/24/01 -0800, Ruth Blau <rslau@cpcug.org>
wrote:

>What am I missing here? Seems to me it's all "single end warping" at its
>origin, whether I first put the fiber on multiple spools or onto the
>warping wheel.

As I pointed out in my message, what's missing is a simple means of automatically winding smaller multiple yarn packages from a larger supply package. It doesn't have to be cone-to-cone. We did all our handloom sample warping from filling bobbins.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
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Phone: (315) 443-1256/4635
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-5300

WeaveTech Archive 0101

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

Date: Wed, 24 Jan 2001 07:40:24 -0800
From: Sally Knight <cronwest@thegrid.net>
Subject: Winding smaller multiple packages (was: WW)

At 6:09 AM -0800 1/24/01, Allen Fannin wrote:
>As I pointed out in my message, what's missing is a simple means of
>automatically winding smaller multiple yarn packages from a larger supply
>package. It doesn't have to be cone-to-cone.

Now we're getting somewhere!! Even I, confirmed Luddite, am beginning to see the Big Picture! I hope to be in the sectional warping business soon, but so far I haven't been real thrilled with any of the available options currently on the market. Sooooo, what we seem to need is one of our mechanically-minded inventors to tackle this particular problem. Is it time for me to offer one of my infamous challenges?? Let's put on our collective thinking caps and see if we can solve this problem.

A confirmed color/texture weaver,
Sally

++++
Sally G. Knight in Los Osos (on the Central Coast of California).
UFO most recently completed: 3 snowflake ornaments started on
December 16, 2000. Finished January 6, 2001.
Total UFOs completed in 2001: one.
<cronwest@thegrid.net>
++++

End of weavetech@topica.com digest, issue 606

From weavetech@topica.com Wed Jan 24 10:47:51 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id KAA06444 for <ralph@localhost>; Wed, 24 Jan 2001 10:47:49 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 24 Jan 2001 10:47:49 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f00HUFN07516
for <ralph@baskerville.cs.arizona.edu>; Wed, 24 Jan 2001 10:30:15 -0700 (MST)
Received: from outmta014.topica.com (outmta014.topica.com [206.132.75.231])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f00HS9007508
for <ralph@cs.arizona.edu>; Wed, 24 Jan 2001 10:28:10 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 607
Date: Wed, 24 Jan 2001 09:29:54 -0800
Message-ID: <0.0.1700305007-951758591-980357394@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Block/Unit weaves
By apbutler@ync.net

WeaveTech Archive 0101

Re: Air Assist Water Trap
By admark@mcn.org

Unit weave vs block weave
By ingrid@fiberworks-pcw.com

Re: Winding smaller multiple packages (was: WW)
By aafannin@syr.edu

RE: Winding smaller multiple packages (was: WW)
By amurphy@cbcag.edu

RE: Winding smaller multiple packages (was: WW)
By amurphy@cbcag.edu

ww vs bobbin rack
By ingrid@fiberworks-pcw.com

Re: Block/Unit weaves
By flsrosser@home.com

Re: travel and textiles
By BethToor@aol.com

AVL shafts, warp rep
By bonnieinouye@yahoo.com

Date: Wed, 24 Jan 2001 09:28:30 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Block/Unit weaves

Linda wrote:

>She classifies warp rep as a block weave, but not a unit weave. Warp >rep
>seems to fulfill the requirements of a unit weave ≠ i.e. units are
>repeatable, blocks can be woven independently, and does not require
>incidental threads. Can anyone tell me why warp rep would not be
>considered a unit weave?

I thought instead of giving you my version, I would go straight to
Madelyn....here is her reply with her permission....

Hmmm. Warp rep itself is a a little bit of a nebulous term. It can be a unit
weave (if one block is on 1-2, the next one on 3-4, etc.) But it often is
threaded so that blocks share shafts. M's and O's could be also threaded as
a unit weave and so could spot Bronson, but they almost always are not.

In the Really Complete Book of Drafting I'll deal with these issues!

You can certainly post this response and thanks! Linda obviously understands
block and unit weaves perfectly!

Madelyn

Hope this helps Linda!

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come
up with a handful of mud, either." - Leo Burnett

Date: Wed, 24 Jan 2001 07:52:26 -0800

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From: adriane nicolaisen <admark@mcn.org>
Subject: Re: Air Assist Water Trap

>I have now added a 3rd water trap to the air-assist.

Life on the North Coast of California involves high humidity in summer and much rain in winter. To solve the water filtration problem on my Air Assist, my husband built a lattice of copper pipe on the north side of my studio. At the bottom of the lattice is a trap and drain. This has worked pretty well to precipitate moisture before it comes into the system.

Adriane Nicolaisen
Mendocino CA

Date: Wed, 24 Jan 2001 11:03:27 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Unit weave vs block weave

Hi Linda:

I believe other criteria is that the unit must allow ground or pattern to be shown independently from what other blocks are doing. Ground areas are a different "structure" than the pattern areas. In Rep weave, there is no ground and no pattern. There are faces. Like the red face and the blue face.

In 4 block, 8 shaft rep weave, all blocks are independent and repeatable.

In 4 block 4 shaft rep weave and in 8 shaft 8 block rep the blocks are not independent. Therefore definitely not a unit weave

And there may also be the issue of turning blocks. Turning blocks may be the same with even number of ends, but sometimes the turning block may be uneven number of ends, in effect an incidental. Another criteria may be that in weaving, you have incidentals thrown when changing from one face to the other.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Wed, 24 Jan 2001 11:26:48 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: Winding smaller multiple packages (was: WW)

At 07:35 AM 1/24/01 -0800, Sally Knight <cronewest@thegrid.net> wrote:

>*Now* we're getting somewhere!! Even I, confirmed Luddite, am beginning
>to see the Big Picture!

I would add that if everyone in this discussion were a woodworker, gender notwithstanding, this discussion would not in fact be taking place. Even a most cursory glance through any of the several excellent woodworking periodicals would clearly show that as a woodworker I would have access to a range of equipment that is absolutely unknown to handloom weavers. In addition, if I were a woodworker, I would be privileged to take over the family basement, garage and any other space I deemed necessary for me to practise my hobby without question from the rest of the family. Clearly

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there is something wrong with this picture that goes way beyond a mere single piece of equipment. Perhaps we need to see, discuss and deal with the Really Big Picture.

AAF

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-5300

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

Date: Wed, 24 Jan 2001 10:18:21 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Winding smaller multiple packages (was: WW)

I just finished winding a variety of yarns, some chenille some other to make a sectional warp. Will have to go four turns round the warping frame for each section, then can put on beam. Better than winding as much as I would otherwise. can make a spool rack with a 2x2 and dowels for pegs. I have one of those, or better, a rack of plastic pipe with 1/4 inch wire rods to hold more spools. (Of course then there is the problem of getting the right number of spools) Can order thread/yarn on tubes, but costs more. Or wind your own. For rugs, I use the 8 ounce carpet warp spools so that is easy to sectional warp. Must each work out which will work for us.
Alice in Mo

Date: Wed, 24 Jan 2001 10:24:14 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Winding smaller multiple packages (was: WW)

And how! I am a weaver who of necessity sometimes behaves like a woodworker to construct what I need. People don't see anything strange about a man having a workshop to "create" in, but let a woman take over the living room/bedroom/ etc with looms and it is considered "peculiar." Fortunately, I am single so what I do in the house does not unsettle anyone, except maybe my sister-in-law who keeps a very, very tidy house. I have yarn and looms in living room, yarn in the second bedroom, along with occasionally used equipment, etc. But there are plans for equipment out there that require a minimum of expertise to build. Too many seem to think that we should just order equipment when often if you make your own, you can get EXACTLY what you need.

Will hide in asbestos!
Alice in MO

Date: Wed, 24 Jan 2001 11:23:57 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: ww vs bobbin rack

It seems to me Ruth is correct.
There are 4 major sources for handweaver to get a warp onto the loom from a

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cone of yarn.

1. Warping Wheel: you wind one end at a time onto warping wheel and then wind sections onto the sectional. All done by hand
or
2. Spool rack: you wind one end at a time onto bobbins or spools and then wind sections onto the sectional. May all be done by hand, or with an electric bobbin winder
or
3. Heck Block and Creel: you wind one end at a time onto a heck block affair on a creel and then wind sections onto the sectional. Again usually all by hand.
or
4. Warping mill: you wind one end at a time onto a warping frame, or a warping mill and then warp in a non sectional manner

If we had an auto spool winder, where you placed a spool on the spindle, attached a measuring device, set the amount of yarn needed on each spool, flipped the knob and went away and did another job, then it would be much easier to do the spool rack route.

I doubt that many of us could devise such a gizmo ourselves, or could afford to buy the industrial equivalent, which may well wind multiple spools at a time (again not useful for those of us not having multiple yarn packages to start with)

I think that we just have to find efficient ways that are within our means of space, logistics and money.
The warping wheel, fill the need for many of us. But not everyone by any means.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Wed, 24 Jan 2001 10:27:44 -0600
From: Linda <flsrosser@home.com>
Subject: Re: Block/Unit weaves

on 1/24/01 6:58 AM, Anne Wells at arwells@erols.com wrote:

- > Maybe you are looking at a different version of her book, but in my copy =
the
- > words "warp rep" are hard to find -- in fact, I can't find them!
- > My own view of warp rep is that it is a style of weaving, which can b=
e
- > applied to may different threadings. Some of those threadings are block
- > weaves
- > which are not unit weaves.

Anne,

I guess I was using the abbreviated version when I used the term warp rep. On page 2 in my copy of The Complete Book of Drafting for Handweavers is =B3The Family Tree of Weaves=B2. =B3Warp-faced (rep) weave=B2 is listed in the first column under =B3Weaves that produce blocks of pattern=B2 (as opposed to =B3Weaves that produce blocks of pattern with units=B2). I was using the term =B3warp rep=B2 as it was used (for example) in the Handwoven issue on Blocks (May/June 2000). To quote Rosalie Neilson,

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=B3In each block, two colors alternate on two shafts: a pattern color and a background color. Two wefts alternate, a thick weft and a thin weft. In any given block, if the shaft carrying the pattern color is raised for the thick pick, the pattern color shows. If the shaft carrying the background color is raised, the background color shows. The opposite color is then raised for the thin pick and shows only as a thin line across the ribbed fabric.=B2 =20

This method does not give a true plain weave, since there are two thread floats at the edges of the blocks of pattern. I have also seen the term =B3warp rep=B2 used for a warp-faced true plain weave fabric (with or without alternating thick and thin weft). Blocks of colour can be created by a colour and weave effect similar to log cabin. However, this method would not be a unit weave since the blocks of pattern cannot be woven independently.

Maybe this is why I am confused. In older sources (Mary Atwater=B9s Shuttle-Craft Book or Zielinski=B9s Encyclopaedia of Handweaving) warp rep is described as the warp-faced, plain weave version. Most references to warp rep, as described by Rosalie Neilson, I have seen in more recent journal articles. Maybe this is another example of a weaving term being used to cover a broader range of structures than originally intended.

Has anyone seen the term =B3warp rep=B2 used for other structures than the two I=B9ve described?=20

Linda
Winnipeg, Manitoba, Canada =20

Date: Wed, 24 Jan 2001 11:20:56 EST
From: BethToor@aol.com
Subject: Re: travel and textiles

Bonnie Inouye asked about Moorish banners. I remember once in the early nineties finding a small exhibit of textiles with Arabic inscriptions at the Metropolitan Museum of Art. Many were fragments and as I recall some were from Spanish museums, and about 12th. century. The Met must have a record of the experts who put it together, and they also have textile curators of their own. Could be worth asking them where to look to find more information. The other possible place I'd start is the Textile Museum in DC but you've probably thought of that already.

Date: Wed, 24 Jan 2001 12:24:35 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: AVL shafts, warp rep

Su said that she sometimes has problems with one side lifting more than the other on her AVL Studio Dobby loom. I have other models but know that the distance between the top and bottom bars of each shaft must be maintained physically by at least one heddle placed between the hooks and the little rods at the ends. If you are weaving something narrow (inside the hooks) and need every last heddle for the warp, then you can tie a loop of string to maintain this distance, as it doesn't need an eye.

I agree with Anne Wells on the warp rep question. You can weave rep with a unit threading, but you can also weave it with other threadings.

Bonnie Inouye, who just got the booklet for the Michigan League of

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Handweavers conference this June and it looks great.

End of weavetech@topica.com digest, issue 607

From weavetech@topica.com Wed Jan 24 16:01:54 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id QAA00795 for <ralph@localhost>; Wed, 24 Jan 2001 16:01:51 -0700
From: weavetech@topica.com
Received: from bas
 by fetchmail-4.5.8 IMAP
 for <ralph/localhost> (single-drop); Wed, 24 Jan 2001 16:01:51 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
 by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f00LCZN15402
 for <ralph@baskerville.cs.arizona.edu>; Wed, 24 Jan 2001 14:12:35 -0700 (MST)
Received: from outmta015.topica.com (outmta015.topica.com [206.132.75.232])
 by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f00LAV011441
 for <ralph@cs.arizona.edu>; Wed, 24 Jan 2001 14:10:32 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 608
Date: Wed, 24 Jan 2001 13:10:35 -0800
Message-ID: <0.0.1073736285-951758591-980370635@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: bobbin rack/winding....
By bgkoe@ncinternet.net

Re: Dobby Bar help
By LDMADDEN@aol.com

Re: AVL question....
By busys@cdsnet.net

Re: Woolhouse Margaret
By laurafry@netbistro.com

Re: breaking down yarn packages
By laurafry@netbistro.com

Re: ww vs bobbin rack
By apbutler@ync.net

Re: AVL question....
By rsblau@cpcug.org

Re: Block/Unit weaves
By apbutler@ync.net

Re: Warping drum....
By bgkoe@ncinternet.net

Re: ww
By hubbard182@worldnet.att.net

Date: Wed, 24 Jan 2001 09:28:43 +0000
From: "Bill Koepf" <bgkoe@ncinternet.net>

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Subject: Re: bobbin rack/winding....

> 4. Warping mill: you wind one end at a time onto a warping frame, or a
> warping mill and then warp in a non sectional manner

The warping mill sounds a little off, we warp from 8 cones on a floor stand, through a rigid heddle heck block on the mill, then onto the mill's reel with a 8 X cross at one end and a 1 X cross at the other (although a 2 X cross seems to work fine too). No singles are used, the warp beam is standard w/ cloth apron.

Regarding the winding of multiple packages from a single package, I do have the described woodshop (in place for 25 years) and as I see the project, the stumbling block is the auto shut off, after a prescribed length of yarn is wound. Some devices used a feeler to shut off after the yarn package got fat enough; fine for weft , as in pirns, but that cannot be accurate enough for warping.

Another big problem is being able to instantly stop a spinning drive spindle, once the counter signaled it was time; there's no cheap way to do that, for the home builder. Even allowing for " coasting ", having the counter set a little short, so as the spindles come to a stop, the yarn is still measured somewhat, but not accurate enough.

I think what might be possible (for the home builder) would be to have a spindle to spindle drive running at a fairly slow speed, then when the electronic counter signals, an electric cutter shears the yarn instantly, the spindles slow to a stop, and a new spindle is then started. There'd be some hand work, to thread into the cutter jaws and to start the new spindle.

All this sounds theoretical, except that I do use a pirn winder that I built that shuts down when the pirn is correctly filled, in 11 steps, and I have built a cone winder that uses a variable speed motor; it used a cam and lever to guide the yarn. This was a failure in that when the thing got up to speed, the cam threw the arm too high, resulting in a wildly wound cone rather resembling a yarn holiday doll for the mantle..

I'm now looking into a gear driven arm; at least part of the device was savable and in the meantime my right arm guides the yarn while my left hand hovers over the OFF switch....

- Happy Shuttling ! - Bill Koepp, in California

Date: Wed, 24 Jan 2001 12:59:50 EST
From: LDMADDEN@aol.com
Subject: Re: Dobby Bar help

Thanks to all of you who sent advice both on line and privately.

I am blown away by Annette's offer of her doobby bars. It is not that I am deserving such generosity but the offer made me glad that I once sent an old dust catching computer to a weaver who needed an old Apple machine for her compudobby.

Also thanks for Jim Stowell's ideas (Rube Goldberg is alive and living in both our weaving rooms) about supporting the heavy chain and Bonnie's idea of breaking up the chain into groups. I have used small sections in structures which let me switch chain segments as I go along. I may break this up if it gets to be too much hassle.

In answer to several questions, what I am weaving is a leaf spray pattern taken from a Norwegian knitting magazine, in 30/2 Tencel. The pattern is 180 picks long. I am doing it in Bronson for a sample exchange for The Sixteens, with another set to go to an exchange for the Fine Threads Group. I have looked at enough sample books to know that I am not the only one who sends

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the same samples to different groups.
The remainder of the warp is for napkins.

My Mother often uses the saying "more trouble than it is worth" and I am hoping this project does not turn out that way.

Linda Madden

Date: Wed, 24 Jan 2001 10:25:06 -0800
From: Margaret Copeland <busys@cdsnet.net>
Subject: Re: AVL question....

> While it does work, most of the time, problems arise when one side will
> rise too far, causing the opposing side, because of the spring, to drop too
> low....this leaves the weaver with the bottom heddle bar askew at a rather
> steep angle, causing threads to float in the center of the shed, and
> sometimes heddles to fall off the heddle bar.

A couple of points here about spring tension.... Firstly you need to get rid of
of secure any extra heddles you have. I will generally remove mine. You need to have
only one right before the removable harness wire. You need to have equal amounts of
them on each side of your warp if you choose to secure them together. I think other
AVL owners have come up with additional solutions. Secondly, you really really need
to have the warp on the loom the right way. If you have a mushy warp beam, you'll be
tightening the warp tension, springs whatever to accommodate you loosest thread.
These are the threads that sag and catch the shuttle on the race. You do not want a
lot of these on your loom. If you are properly warped you can weave with much less
tension on an auto-tensioning system. This will save you legs because you won't be
fighting a higher warp tension. Certain types of weaves which put more heddles on
the front shafts seem to make any warping problems very apparent.

And yes, you can afford to warp with cones. I have a Japanese hand cranked cone
winder and lots of plastic cones. They hold about 1/4 lb each. This is sort of a
compromise if you aren't in the production weaving business. I thought of one
possibility for the new AVL warping reel owners to create a 1/1 lease. Why not make
or buy a hole and slot reed ? This means you'll have to thread it first and your
threads will drag through it as you warp. You'll have to clamp it to something.

- Margaret Copeland

Date: Wed, 24 Jan 2001 08:24:32 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: Woolhouse Margaret

I have the 24 shaft version of this. Unfortunately I'm on the
other side of the continent, but email me if you have questions.
I can take some Poloroids if you like and sent them as jpg's.

Laura Fry
<http://laurafry.com>

Date: Wed, 24 Jan 2001 10:31:42 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: breaking down yarn packages

This can be a real time eater! I have a number of options I
use depending on the yarn. The ideal is to be able to buy the
number of packages one needs, but that can get very expensive.

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I started with the Leclerc plastic spools and an electric bobbin winder.

Winding skeins onto spools using a swift worked for me for a long time. A few years ago I got a Silver Needles cone winder. Not a great tool, as it heats up something fierce, but if I allow myself lots of time and do cones in between other tasks, it works quite well. About a year ago I acquired a squirrel cage swift, and this allows me to wind off skeins directly onto cones using the cone winder.

One of the best (and most expensive of my tools apart from the looms themselves of course) was a Whitin bobbin/pirn winder. This machine allows me to wind pirns continuously as long as I supply a yarn package and keep the carousel filled with pirns. (Thanks Allen!)

Unfortunately the Whitin winder doesn't work perfectly with all yarns, especially the fatter ones, chenilles, and some of the boucle novelty yarns, so I still have to use AVL pirns (and their light weight shuttles) to weave those. But the pirns can also be used to beam warps. Just finished doing that for the last warp. It works best with finer yarns so that you don't have to keep changing them out, but the speed and efficiency of using the winder to make the packages often times offsets the change outs during beaming.

My spool rack is the Leclerc "production" model, where the spindles are upright so I can use cones as well as spools and pop the pirns into it as well. Doug also built me a rack for large cones, which won't fit the Leclerc spool rack.

I am currently in the process of breaking down the 40/2 linen because I have half as many packages as I need. For the linen I decided the Leclerc spools would work the best. I am using my counter to make sure I wind up with packages as close to the same yardage (weight) as possible. While I don't always take such care, linen isn't as forgiving as other yarns.

As most of my warps are either all the same yarn, or large stripes, sectional warping works well for me. I can see the benefit of using the warping wheel (reel) for people who like to use multiple "types" of yarns, mixing random stripes, novelties, or colours in short (10 yard?) increments. But I don't think it is for me. I already have enough problems with neck/shoulder muscle spasms, and figure turning the wheel that many times would not be appreciated by my body! :)

There are times when we opt for less efficient methods for various reasons - space, money, physical limitations. For those who feel the ww is a valid tool, I say go for it! Hope that those of you who require a cross figure out a way to create one. I'm sure the collective creativity on this list will manage to figure it out.

Happy weaving,

Laura Fry

Date: Wed, 24 Jan 2001 12:30:29 -0600
From: "Su Butler" <apbutler@ync.net>

WeaveTech Archive 0101

Subject: Re: ww vs bobbin rack

Ingrid wrote:

- > There are 4 major sources for handweaver to get a warp onto the loom >from a cone of yarn.
- > 1. Warping Wheel:
- > 2. Spool rack:
- > 3. Heck Block and Creel:
- > 4. Warping mill:

I will my way as a fifth, and very functional alternative, ...wind the warp on the reel or board, whichever you have, then transfer the entire warp to a warping drum. Wind onto the back beam in one operation, using a raddle. This way is fast, maintains a thread by thread cross, and allows the weaver to use yarns from individual packages and design as she/he winds if desired.

On another note, if you use very fine threads, boat shuttle bobbins with flanges at each end make excellent spools, and the rack to place them on can be made very inexpensively from 2 x 2's and heavy gauge wire.....

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Wed, 24 Jan 2001 13:36:00 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: AVL question....

- >
- > And yes, you can afford to warp with cones. I have a Japanese hand
- > cranked cone
- >winder and lots of plastic cones. They hold about 1/4 lb each.

But once I'm doing that, why not just wind onto spools & use a spool rack? Both are interim steps in that you are not going directly from the package (as it comes from the yarn manufacturer) to the beam. I'd much rather wind spools on my electric winder than cones on a handcrank, but for some purposes (perhaps many purposes--it's too soon for me to know) the warping wheel will be more efficient and less time-consuming.

Ruth

Date: Wed, 24 Jan 2001 12:53:48 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Block/Unit weaves

Linda wrote:

- >>Weaves that produce blocks of pattern≤ (as opposed to
- >>Weaves that produce blocks of pattern with units≤). ≥In each block,
- >two colors alternate on two shafts: a pattern color and a
- >background color. Two wefts alternate, a thick weft and a thin weft.

HI Linda...I think this is in itself an explanation....a unit weave is defined as capable of forming two different interlacements: one for pattern and the other for background. The unit consists not just of the threading, but all the weft picks required to for the interlacement. The unit defines the actual structure of the interlacement, in which color plays no vital role. In the case of warp rep, if we mean a closely sett warp woven in a

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plain weave structure, we are talking about only one interlacement - plain weave. The colors in the threading may create an illusion of different interlacement, but the structure is the same throughout the weaving. So, imo, warp rep when used in this fashion is not a structural unit weave, but a color and weave effect. All the patterning is happening because of color, not specifically interlacement....in other words, if you threaded the same thing in all white, you would have a warp faced piece of white fabric in exactly the same structure as anything in which you manipulate color.

If you look at page 2 in the book, you will see warp rep is defined as one warp and one weft plain weave and that is generally how it is woven. (There are always exceptions to the rules!) Thinking structurally, this is indeed true, even if we vary the size of the weft threads and cram the warp threads together. You can add compound elements, such as differing sizes in the weft, but that does not change the structure of the weave. For example, with every pick the warp rep must weave plain weave, regardless of the color brought to the surface and no other structure is possible, only color changes.

While warp rep can be woven on a unit system, as Madelyn described, it is not in it's simplest form a unit weave....imo.....to me a unit weave is one in which two different structures can be woven within the unit.

>Has anyone seen the term ≥warp rep≤ used for other structures than >the two Iπve described?

I have seen a coverlet woven in a warp rep...obviously in this instance the structure was a unit weave....I think my understanding of rep is simply warp or weft faced (not a structure in itself)...and that element can be used in a variety of weave structures....

Su Butler :-) qpbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Wed, 24 Jan 2001 11:06:16 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Warping drum...

> transfer the entire warp
> to a warping drum. Wind onto the back beam in one operation, using a
> raddle.

This warping drum looks like an accurate way to go; it's shown in Luther Hooper's "Handloom Weaving" in great detail. His "Beaming Drum" requires some room to operate and it must be set square with the warp beam, he warns, to avoid any looseness on one end of the warp. I wish I had the room to operate one in our loom room! The last two warps, I beamed directly from the warping mill (using a brake), five feet to a raddle on the breast beam, thence over the shafts to the back beam where the warp beam apron lay. No more room is available than that. It was two of the best warps I've ever used, no hooks or weights!

- Happy Shuttling! - Bill Koepp, in California

Date: Wed, 24 Jan 2001 07:42:31 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: ww

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> Mason warper had several advantages not found in the present AVL equipment, not the least of which is it better ergonomic function that made what is inherently a labor intensive operation much more efficient.

I've heard Jan Nyquist talk of the Mason warper. What feature made it ergonomic?

> As has been pointed out, the AVL warper appears to function similarly to a > vertical or a horizontal reel but using a single end.

You are not limited to a single end. In my case, I would use a single end much of the time, as I generally dye only one skein in each intensity. As, I believe, someone on the list has already tried, warping can be done with a paddle from several cones.

> very well be novelty.

Call it that if you like. As I've said before, for those of us who cannot or do not want to expend the space, money or time in a large reel, believe me, it's not a novelty.

> More to the point, an automatic winding machine, single spindle, such as the old McKeeby winder that was made for handloom weavers, is needed.

Where would one get one's hands on one of these? How big are they and how much would one cost?

Martha

End of weavetech@topica.com digest, issue 608

From weavetech@topica.com Wed Jan 24 17:49:54 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id RAA00941 for <ralph@localhost>; Wed, 24 Jan 2001 17:49:48 -0700

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for <ralph/localhost> (single-drop); Wed, 24 Jan 2001 17:49:49 MST

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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0P0XKN23373

for <ralph@baskerville.cs.arizona.edu>; Wed, 24 Jan 2001 17:33:21 -0700 (MST)

Received: from outmta011.topica.com (outmta011.topica.com [206.132.75.228])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0P0VC014804

for <ralph@cs.arizona.edu>; Wed, 24 Jan 2001 17:31:13 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 609

Date: Wed, 24 Jan 2001 16:32:59 -0800

Message-ID: <0.0.327544878-212058698-980382779@topica.com>

X-Topica-Loop: 0

Status: R

-- Topica Digest --

Upholstery

By hubbard182@worldnet.att.net

Re: Upholstery

By mcwarr@orcon.net.nz

Re: Block/Unit weaves

WeaveTech Archive 0101

By flsrosser@home.com

heck block
By peter@plysplit.demon.co.uk

Woolhouse Tools Looms
By RBH@TELUS.NET

Re: AVL question....
By MargeCoe@concentric.net

Re: Upholstery
By SandraHutton@cs.com

Re: air assist
By jnbj@aol.com

RE: Upholstery
By lchick@ctel.net

Re: Woolhouse Tools Looms
By bittersweet@bright.net

Date: Wed, 24 Jan 2001 16:01:00 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Upholstery

I'm planning to weave fabric for reupholstering our living and dining rooms. The living room has lots of east and west exposure. Therefore, we have a big problem with fading, since I can't bear to block out any of that delicious light. Am I correct in thinking that mercerized cotton would fade less than wool? And what about their relative fiber degradations by light?

My plan is to pick up some of the motifs in the Oriental carpets and am thinking of using diversified plain weave. I want the heavy pattern thread to show in equal amounts (ie., have equal length floats) throughout the fabric rather than having more of the fine tabby yarns in background areas versus more of the heavier yarn in pattern areas, as in summer & winter. Am I correct in thinking dpw to be the best weave structure for stability and shaft efficiency, or is there another better one that would give this effect?

Martha

Date: Thu, 25 Jan 2001 10:43:56 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: Upholstery

> Am I correct in thinking that mercerized cotton would fade
> less than wool?

I can tell you that dark colours in wool fade less than light colours. I have heard the scientific reason for this, but can't recall it right now. I think it had something to do with how natural wool yellows in sunlight. The difference is quite substantial, with dark wool keeping it's colour quite well.

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: <http://mcwarr.orcon.net.nz>
Creative Fibre site: <http://www.creativefibre.org.nz>

WeaveTech Archive 0101

Date: Wed, 24 Jan 2001 16:00:04 -0600
From: Linda <flsrosser@home.com>
Subject: Re: Block/Unit weaves

Su and Ingrid,

I wanted to consider only the type of warp rep threaded as separate units as a possible candidate for a unit weave. Technically, this type of warp rep doesn't weave as plain weave. If you do a structure drawdown, there are two thread floats at each colour change (in both warp and weft direction).

I recognize that Madelyn lists warp rep both under the Plain Weave section and under Weaves that Produce Blocks of Pattern. If structure only and not colour determines background vs. pattern then why include warp rep as a block weave in the first place? Also there are other weaves categorized as block/unit weaves that depend on colour and not structure differences. For example, taquete and samitum depend on colour to produce pattern. The structure essentially is the same in each block. Also I have seen double weave called block or patterned double weave when woven in a pattern that depends on the contrasting colours of the two layers. However, the structure is (usually) plain weave in both background and pattern. The same can be said for shadow weave.

I would also like to point out that in the Handwoven issue on blocks, there are eleven articles on specific structures. Of these, five articles would not count as block weaves since the block of pattern depends on colour effects, rather than structure differences. This suggests to me that weavers are using the terms 'background' vs. 'pattern' to include interactions between structure AND/OR colour.

Everyone's comments have been very helpful in working through this. It seems that (as usual) there is great variety in definitions!

Linda
Winnipeg, Manitoba, Canada

Date: Wed, 24 Jan 2001 21:06:45 +0000
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: heck block

I feel Ingrid is using heck block in a slightly different sense from the one I am familiar with. I guess I would call what she is referring to as a paddle; which is the perforated gadget for controlling, and giving a 1/1 cross to, a group of threads as they are wound together from a creel onto a warping frame.

To me, a heck block is always associated with a vertical mill. It consists of two parts; the gatherer, two posts between which pass the threads coming from a creel, and the actual heck itself, some sort of simple shed-giving device. This, by a cord and pulley attachment, rises and falls as the mill is rotated back and forth, laying the warp in a neat spiral.

An author not mentioned so far is Luther Hooper, who has a separate drawing of a heck block in his 'Hand-loom Weaving', (originally 1947,

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but much re-printed)

Incidentally, I feel I must recommend once again 'La Draperie u Moyen Age' by Dominique Cardon, (1999 ISBN 2-271-05592-X) because it has such splendid reproductions of early warping from as many 22 spools and then running through the hand to a frame. One is dated 1363! This is an absolute mine of highly detailed information. I wrote the author about a possible English translation, but she is already immersed in her next treatise on dyeing.

peter collingwood,
old school
nayland
colchester
CO6 4JH
UK

<http://www.petercollingwood.co.uk>

Date: Wed, 24 Jan 2001 14:46:02 -0800
From: "Bruce and Susan Harvey" <rbh@telus.net>
Subject: Woolhouse Tools Looms

John Low at Woolhouse Tools may not have a web page (yet) but he does have a digital camera and pictures of all his equipment for sale. If you would like to "see" simply email him at woolhousetools@telus.net and he can send pictures via email or other information regarding his looms and weaving equipment.

Susan
who is a happy owner of 2 of his looms and many of the associated tools of the trade.

Date: Wed, 24 Jan 2001 16:11:40 -0700
From: <MargeCoe@concentric.net>
Subject: Re: AVL question....

Su wrote:

> While it does work, most of the time, problems arise when one side will rise too far . . .

Maybe this is a case of what you don't know doesn't hurt you or it maybe luck, or ?, as I quickly look for some wood, but I've never had this happen--and I'm now on AVL loom 2; granted neither one was/is a Studio.

And for a little further heresy--I don't fiddle around with the springs either! In fact I keep the springs tensions very loose and only tighten them when I encounter the occasional shafts floating (heddles sort of loose on top when shaft in down position)--a relatively rare event. The tension under which I weave is obviously dependant on the project/fibre, but I've done my share of high tension linen sometimes with the springs dangling down!

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

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Date: Wed, 24 Jan 2001 18:34:51 EST
From: SandraHutton@cs.com
Subject: Re: Upholstery

Martha should consult a good textile science book regarding fibers and sunlight.

The protein fibers (including wool) are weakened quickly by sunlight. While still on the animal, the animal continues to supply the fiber with oils. When the animal is no longer supplying oils, the fiber does not have good resistance to sunlight. Cotton and linen are better, but some of the synthetics are better still.

Sandy Hutton

Date: Wed, 24 Jan 2001 18:45:35 EST
From: JNB@aol.com
Subject: Re: air assist

To those of you with air assist on the shuttle- I find that with my hand powered fly shuttles, I can't pull too hard or the shuttle bounces back out of the box and often into the warp. I've put small felt pieces in the boxes to help eliminate the problem but it's a tricky balance between keeping it from flying back out and coming out too slow and needing too much muscle power. If the air assist is banging the shuttle into the boxes, doesn't this happen to you?

Janice Jones

Date: Wed, 24 Jan 2001 18:56:51 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Upholstery

I'm an upholsterer turned weaver...."retired" from my own upholstery business a year ago. Sandy Hutton is right. Synthetics are much better than cotton for upholstery. I never upholstered with wool, but I can vouch for the fact that cotton doesn't hold up and does rot and fade fast in sunlight. I, too, am going to weave some upholstery fabric to do our diningroom chairs, and I will weave it in a synthetic fiber.

Lynne in Maine-<http://www.weaveworks.com>
Ex. 35:35"He has filled them with skill to do all kinds of work as craftsmen, designers, embroiderers in blue, purple and scarlet yarn and fine linen, and weavers--all of them master craftsmen and designers."

Date: Wed, 24 Jan 2001 19:10:35 -0600
From: "Kyrie Eleison" <bittersweet@bright.net>
Subject: Re: Woolhouse Tools Looms

Hello John...I am needing a few things including another loom. I have a Weaver's Delight cam/fly shuttle for rugs, but need a sit-down-to-weave counterbalance or counterbalance 8-H to use for fine weaving. Can you help?

----- Original Message -----
From: Bruce and Susan Harvey <RBH@TELUS.NET>

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To: <weavetech@topica.com>
Sent: Wednesday, January 24, 2001 4:50 PM
Subject: Woolhouse Tools Looms

>
> John Low at Woolhouse Tools may not have a web page (yet) but he does have
> a
> digital camera and pictures of all his equipment for sale.
> If you would like to "see" simply email him at woolhousetools@telus.net
> and he can send pictures via email or other information regarding his
> looms
> and weaving equipment.
>
> Susan
> who is a happy owner of 2 of his looms and many of the associated tools of
> the trade.
>
>
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>

End of weavetech@topica.com digest, issue 609

From weavetech@topica.com Thu Jan 25 07:29:57 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTTP id HAA01146 for <ralph@localhost>; Thu, 25 Jan 2001 07:29:50 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph@localhost> (single-drop); Thu, 25 Jan 2001 07:29:56 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTTP id f0P43kN27370
for <ralph@baskerville.cs.arizona.edu>; Wed, 24 Jan 2001 21:03:46 -0700 (MST)
Received: from outmta016.topica.com (outmta016.topica.com [206.132.75.233])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0P41e016980
for <ralph@cs.arizona.edu>; Wed, 24 Jan 2001 21:01:41 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 610
Date: Wed, 24 Jan 2001 20:03:30 -0800
Message-ID: <0.0.1335213168-951758591-980395410@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: air assist
By teresaruch@msn.com

blocks vs untis
By ingrid@fiberworks-pcw.com

Re: Block/Unit weaves (LONG)
By apbutler@ync.net

Heck block
By ingrid@fiberworks-pcw.com

Re: Block/Unit weaves (LONG)

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By arwells@erols.com

Re: Block/Unit weaves (LONG)
By apbutler@ync.net

Re: Digest for weavetech@topica.com, issue 609
By hubbard182@worldnet.att.net

RE: Digest for weavetech@topica.com, issue 609
By lchick@ctel.net

Re: air assist
By alcorn@pop.nwlink.com

Re: AVL question....
By busys@cdsnet.net

Date: Wed, 24 Jan 2001 16:46:02 -0800
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: air assist

. If the air assist is banging the shuttle into the boxes, doesn't this
> happen to you?

>

No because there is a valve to regulate the pressure on each side. That way
if it bounces back you dial down and if it wimps out dial up the pressure.
That also means that every time you change threads, epi or width you may
need to change the air pressure for each side or the ppi at the main valve.
Teresa Ruch

Date: Wed, 24 Jan 2001 19:55:23 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: blocks vs untis

Hi Linda:

Unit weaves are block weaves but not all block weaves are unit weaves.
Ground structure and pattern structure are different than background and
pattern or background foreground. The first is a structural difference in
the ground and pattern blocks. The other includes difference in foreground
background colours as well as difference in the structures. Blocks is a
more inclusive word. Unit is one specific kind of block.

Samitum and taquete are both block weaves but they are not a supplementary
weft weaves, rather they are complementary weft weave. Double weave is in
the compound weave fabric family and some of the double weave is woven as
blocks of equal structure, varying in colour only But they are not unit
weaves.

Each of the three families produce block weaves, but I think that only
supplementary weft weaves (but I have to think about supplementary warp
weaves,) produce unit weaves

capable of producing a ground structure and a pattern structure
each block can be repeated indefinitely
each block can produce ground or pattern independently of the other blocks
There are no exceptions such as incidentals in transitions from block to block.

Ingrid

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Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Wed, 24 Jan 2001 18:50:19 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Block/Unit weaves (LONG)

> If structure only and not colour determines background vs. pattern >then why include warp rep as a block weave in the first place? Also >there are other weaves categorized as block/unit weaves that depend >on colour and not structure differences

HI Linda...I think I have been misunderstood.....the structure determines the background vs. pattern in a unit weave, not in a block weave. Is it possible the term block and unit are being understood to mean the same thing?

It is my understanding that the term "block" refers to patterning, not structure, and "Unit" enables us to translate a profile draft or a block into a structure.

In a Unit weave, in my understanding, each unit contains the same number of threads. According to Madelyn in CBDFH, Unit weaves created from a profile draft, which is an ideal way to design rep pieces, are made up of "units [which] contain the same number of warp and weft threads that interlace in a way different enough that the two can be distinguished from each other." She goes on to say "the unit must be capable of forming two different interlacements: one for pattern and the other for background".

When warp rep is woven in it's simplest form, it is structurally plain weave with a thick and thin weft. I think we all agree that would qualify as a simple weave, not a unit. But the point is, warp rep is not a structure...the structure is plain weave, which happens to be woven warp faced. When woven as a block weave, threaded, for example as Color Block A = 1-2-1-2, Color Block B = 3-4-3-4 etc....(and for the sake of clarity let us assume each block contains only two colors, one on the odd shaft and the other on the even), the structure within each block is still plain weave, {with the occasional exception of a 2 thread float at the block changes}, but the location of the 2 thread float is not consistent from block to block, depending on the combinations woven and the size of the block itself. Adding a third and/or fourth block or more can exponentially increase the design possibilities, as well as changing the interlacement, in the form of an occasional 2 thread float depending on the color chosen to rise to the surface, ever so slightly from block to block. Also, blocks can be threaded with any number of repeats, which would change the position in which the 2 thread float appears. In a unit weave, the pattern and ground always interlace exactly the same from unit to unit. And so I still feel that warp rep as we are discussing it, woven as a block weave, is not a unit weave.....the criteria are not in sync....while the blocks, in this case, could be considered threading units, because they are threaded on different shafts and can weave independently of one another, the interlacement is always singular plain weave, not a distinguishable or structural pattern vs. background. Because the patterning is accomplished through color in warp rep, it would certainly qualify as a block weave.

>Also there are other weaves categorized as block/unit weaves that >depend on colour and not structure differences. For
>example, taquete and samitum depend on colour to produce pattern.
>The structure essentially is the same in each block.

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Taquete and Samitum and tied unit weaves.....this means that structurally they are the same from block to block because the blocks are made of units which interlace exactly the same way. The elements necessary in a tied unit weave, according to MVDH in her book, are the following:

Each threading and treadling unit in a tied unit weave can form at least two different interlacements

Each threading unit contains designated warp threads that tie supplementary weft floats to a ground cloth

In addition to tie down ends, every unit includes other warp threads called the 'pattern' ends. The pattern ends are threaded on different shafts in each block.

Pattern picks alternate with ground picks in the treadling sequence.

Pattern ends also weave the ground cloth with the tie down ends.

Tied unit weaves have the same number of threads in every unit, the tie down threads are on the same shafts and in the same order in every unit, and units *always* interlace the same. There is always a ground structure and a pattern structure. These two structures are always treadled in a very regular order. The visual patterning comes from the rotation of color order, which is not a structural element.

In Taquete, usually threaded 1-P-2-P (but tie downs can occupy any two shafts you choose), the treadling consists of lifting the tie down threads on shaft one along with the chosen pattern shafts, followed by lifting the tie down threads on shaft two along with the opposing pattern shafts. In doing so, the cloth is woven with a plain weave ground on which the pattern threads are tied to the top and bottom surfaces of the cloth. Because the pattern wefts are usually heavier and tightly packed, you do not see the ground cloth, but it is there..... If one were to omit the pattern threads or cut them from the cloth, there would still be a viable piece of plain weave cloth left behind. So while color certainly adds a desirable visual element to Taquete, it is not a necessary structural element. The placement of the pattern threads on the surfaces of the cloth is determined by structure. Samitum is simply a 1-P-2-P-3-P threading and the treadling sequence is always the same.....but the pattern shafts may be lifted in any order you choose, or not at all, as long as you maintain the 1,2,3 order of the tie downs.....again it is the structure doing the work, and color enhances the effect.

>The same can be said for shadow weave.

Shadow weave is a color and weave effect created on a plain weave cloth...you could not create the pattern without color, and you could not cut any of the patterning threads from the cloth and maintain a viable cloth.

>five articles would not count as block weaves since the block of >pattern depends on colour effects, rather than structure differences.

I believe they would qualify as block weaves, but not necessarily unit weaves.....the patterning in some block weaves depends on color, but the placement of the pattern threads in a unit weave is structural.

Sorry to be so long-winded...perhaps you would consider joining the CW Tied Weaves study group, which I coordinate, to learn more about Tied Unit Weaves.....

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

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Date: Wed, 24 Jan 2001 20:13:40 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Heck block

Hi Peter:

I meant the heck block as you do, but I guess I was unclear. Not many warp mills that I have seen have this arrangement and therefore I treated it as a different method. The mill I know is used in the same way as a warping board is used, to prepare the warp for non sectional warping methods.

The mill with heck block that I have seen was used with a sectional system, but I guess it need not be.
Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Wed, 24 Jan 2001 20:45:53 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Block/Unit weaves (LONG)

Some thoughts -----

> It is my understanding that the term "block" refers to patterning, not
> structure, and "Unit" enables us to translate a profile draft or a block
> into a structure.

I'm a little confused about who wrote this, but I would like to respond -- profile threading blocks can be transformed into a weaving draft by replacing each profile threading block with a specific threading sequence. That threading can be based on a block weave, such as overshot, or on a unit weave, such as summer and winter. As Ingrid pointed out, unit weaves are pretty well-behaved. Their elements can be repeated as needed. In some profile drafts, repeated blocks may restrict the structure chosen when creating a weaving draft from the profile draft. If there are repeated blocks, then depending on many factors (such as sett and intended useage), some block threadings that are not unit threadings may not be feasible.

> In a Unit weave, in my understanding, each unit contains the same number
> of threads. According to Madelyn in CBDFH, She goes on to say "the
> unit must be capable of forming two
> different interlacements: one for pattern and the other for background".

Again, I'm uncertain in all the dialogue who has said this. However. I do not believe it is the case that each unit must contain the same number of threads. For example, Atwater-Bronson is a unit threading and one element may be 131312, while another may be 14141412. Mixing these up in a single profile does not cause one to weave something other than Atwater-Bronson (sometimes called Bronson lace, BTW) just because different elements contain different numbers of threads. Personally, I mix sizes in most of the lace weaves just to make things a bit more interesting. Sometimes, we talk about half units, which further "complicates" this issue. In the double two-tie weave, which can be defined as 1 P1 2 P2, where P1 and P2 are typically adjacent shafts used to create pattern, one can frequently vary the size of the unit. Or use a half unit. One still has a double two-tie weave, which is a unit weave.

The statement that unit weaves must be capable of forming two different interlacements, distinguishing pattern and background, does not require use of color to accomplish this. Actually, I think we all agree on this, yes? Unit weaves may be supplementary weft weaves, such as S&W, or complementary weft

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weaves, such as the twill block weaves, or single weft weaves, such as the Atwater-Bronson lace weave.

On a slightly different note, I have to say that I usually get very frustrated by these discussions.....because we, the weavers, really haven't arrived at a common language that nicely describes precisely what we weave. In my local study group, we can spend 15 minutes at every meeting discussing some point of weaving terminology. It's not that we don't all know what the topic is, but we just can *not* agree on the words that should be used to describe it! And of course, we all have our own opinions of how "it ought to be". <smile> I often wish that weaving, like math, was easily defined in terms of universally accepted terms and definitions. Oh well.

Anne
arwells@erols.com

Date: Wed, 24 Jan 2001 20:08:29 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Block/Unit weaves (LONG)

Ann wrote:
> I'm a little confused about who wrote

Su replies:

HI Ann.....Su here, and I wrote the quotes in question....please remember that the discussion started out as warp rep and how it relates to blocks and units....the original question involved whether warp rep, woven as a block weave, was actually a unit weave - not how a profile works.....in that context I wrote the following:

>> It is my understanding that the term "block" refers to patterning,
>> not structure, and "Unit" enables us to translate a profile draft
>>or a block into a structure.

My intent was to follow in Madelyn's book, in the chapter on Unit weaves, so the person who originally inquired could follow that vein....as that was her original reference. In said chapter, the defining factor between block weaves and units was that blocks are talking about patterning, and units about actual structure. As we know, block designs can be woven as unit weaves. We can use profile drafts to create both block weaves and unit weaves, and we can use block designs to create unit weaves. And I think we understand how a profile is used to create a thread by thread draft for weaving various structures.

Ann wrote:
>If there are repeated blocks, then
> depending on many factors (such as sett and intended useage), some >block threadings that are not unit threadings may not be feasible.

Su replies:

Exactly my point....there is a difference between blocks and units....units are repeatable, and entirely independent of one another, but blocks can be limiting by float length and other factors.

Ann wrote:

> I do not believe it is the case that each unit must contain the same
> number of threads.
> For example, Atwater-Bronson is a unit threading and one element >may be 131312, while another may be 14141412.

Su replies:

Again according the original reference being used, Madelyn's book, she states that units of one structure contain the same number of threads and illustrates her text on page 26.....we must have a starting point from which to vary with half and third units.....on page 26 of her book, under

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the title Keys to Block Weaves, she shows the units for Bronson as:

Block A: 1-3-1-3-1-2

Block B: 1-4-1-4-1-2

Block C: 1-5-1-5-1-2

Block D: 1-6-1-6-1-2

Variations can be created from this most basic unit structure, if you care to increase the float length.

Ann wrote:

>In the double two-tie weave, one can frequently vary the size of the >unit.

Su replies:

I think what you are saying is one can vary the size of the design block created from combining several units or half units.....the size of the unit does not change. In double two tie, the unit is always 1-P1-2-P2 and one can vary the shafts on which the pattern threads appear, but the ground structure must always be 1 alternating with a pattern shaft followed by 2 alternating with a pattern shaft and every unit will contain both tie downs, always on the same two shafts, and two pattern shafts. Regardless of which pattern shafts are chosen, it is a four thread unit, which can be repeated at will to create blocks.

Ann wrote:

>Unit weaves may be supplementary weft weaves, such as S&W, or >complementary weft weaves, such as the twill block weaves, or single >weft weaves, such as the Atwater-Bronson lace weave.

Su replies:

The number of wefts or the fact they are supplementary or compound is not really important in determining a unit weave. What is key is that each unit is capable of providing two different interlacements.

Ann wrote:

> the weavers, really haven't arrived at a common language that nicely >describes precisely what we weave.

Su replies:

And this discussion proves that point....people commonly, and imho mistakenly, interchange the words "block" and "unit" to mean the same thing.....I do not believe they are the same.

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Wed, 24 Jan 2001 21:25:42 -0500

From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>

Subject: Re: Digest for weavetech@topica.com, issue 609

> I can tell you that dark colours in wool fade less than light colours.

That's a very interesting and unpredictable - at least by me- effect and good to know.

> I, too, am going to weave some upholstery fabric to do our diningroom chairs, and I will weave it in a synthetic fiber.

Any particular synthetic? To be honest, I've always been very chauvinistic about natural fibers and therefore have no experience with synthetics except rayon. Would that hold up? Webs have - or at least had - some lovely rayon

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floss.

Martha

Date: Wed, 24 Jan 2001 22:00:51 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Digest for weavetech@topica.com, issue 609

> I, too, am going to weave some upholstery fabric to do our diningroom chairs, and I will weave it in a synthetic fiber.

Any particular synthetic? To be honest, I've always been very chauvinistic about natural fibers and therefore have no experience with synthetics except rayon. Would that hold up? Webs have - or at least had - some lovely rayon floss.

Hi Martha,

I would use acrylic first and then possibly polyester. I've had more experience with acrylic, and it weaves up nicely. Whatever yarn is used, the fabric should be woven tightly with short floats. I know what you mean about really wanting to weave with natural fibers. I like to weave with cotton and wool, but I've had customers, who are allergic to wool. I also like acrylic for place mats because they hold up in washing with little fading.

Lynne in Maine-<http://www.weaveworks.com>
Ex. 35:35"He has filled them with skill to do all kinds of work as craftsmen, designers, embroiderers in blue, purple and scarlet yarn and fine linen, and weavers--all of them master craftsmen and designers."

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<http://www.topica.com/partner/tag01>

Date: Wed, 24 Jan 2001 19:12:11 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: air assist

with my hand

>powered fly shuttles, I can't pull too hard or the shuttle bounces back out
>of the box and often into the warp.

The problem isn't pulling too hard, it is not letting up on the pull immediately after pulling. If you let up, the stop has a chance to retract and the shuttle will cushion against the leather loop stop.

Francie Alcorn

Date: Wed, 24 Jan 2001 19:47:56 -0800
From: Margaret Copeland <busys@cdsnet.net>
Subject: Re: AVL question....

> >And yes, you can afford to warp with cones. I have a Japanese hand
> > cranked cone
> >winder and lots of plastic cones. They hold about 1/4 lb each.

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>
> But once I'm doing that, why not just wind onto spools & use a spool
> rack? Both are interim steps in that you are not going directly from the
> package (as it comes from the yarn manufacturer) to the beam. I'd much
> rather wind spools on my electric winder than cones on a handcrank, but for
> some purposes (perhaps many purposes--it's too soon for me to know) the
> warping wheel will be more efficient and less time-consuming.

Well with breaking down large cones, there is no free lunch. Robin and Russ I think will still wind to 1/4lb. flangeless spools if you buy at least a 1lb. They make a small charge and you get wonderfully compact nicely wound yarn packages. You just might be able to use these "spools" cone fashion of you have a cone rack. When you warp off of cones you don't have the over twist problem you get with a spool rack (unless each thread is tensioned). The production weavers I know buy hundreds of mill cones and will warp directly from the cone to the sectional beam. No lease, running through a reed section for spacing, and tensioning by looping the yarn over the back beam once, tape to secure the ends, next section until done. Hey it works - hundreds of yards of chenille etc. I think it works because the same yarn gets used over and over and one knows what it'll do. Now for us folks that try different kinds of weaves and yarns all the time having a nicely warped beam is extra insurance.

I have the AVL horizontal reel with the heck block. You can just set the yarn cones on the floor. It'll hold up to sixteen different cones. This is what would be in some division of your raddle cross but not necessarily. It isn't at all portable and would be hard to move from section to section for a sectional beam. I've never tried that. I do know, since I have timed it, sectional beaming is faster than reel and drum even with spool winding - yuck !!!

- Margaret Copeland

End of weavetech@topica.com digest, issue 610

From weavetech@topica.com Thu Jan 25 07:29:59 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id HAA01155 for <ralph@localhost>; Thu, 25 Jan 2001 07:29:59 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph@localhost> (single-drop); Thu, 25 Jan 2001 07:29:59 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0PBYPN03655

for <ralph@baskerville.cs.arizona.edu>; Thu, 25 Jan 2001 04:34:25 -0700 (MST)

Received: from outmta006.topica.com (outmta006.topica.com [206.132.75.208])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0PBWC022279

for <ralph@cs.arizona.edu>; Thu, 25 Jan 2001 04:32:15 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 611

Date: Thu, 25 Jan 2001 03:33:00 -0800

Message-ID: <0.0.1601421310-212058698-980422380@topica.com>

X-Topica-Loop: 0

Status: R

-- Topica Digest --

Digest for weavetech@topica.com, issue 601

By MDL2@compuserve.com

Re: Upholstery

By hubbard182@worldnet.att.net

RE: Upholstery

WeaveTech Archive 0101

By lchick@ctel.net

Re: Upholstery
By mcwarr@orcon.net.nz

Re: fly shuttle "catching"
By laurafry@netbistro.com

Re: Upholstery
By diamor@saltspring.com

unsubscribe
By r-m-georges@worldnet.att.net

Date: Wed, 24 Jan 2001 23:02:32 -0500
From: Maryse Levenson <MDL2@compuserve.com>
Subject: Digest for weavetech@topica.com, issue 601

Thanks Ruth. I will look for the filter.

Maryse

Date: Wed, 24 Jan 2001 23:35:45 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Upholstery

> I would use acrylic first and then possibly polyester. I've had more experience with acrylic, and it weaves up nicely. Whatever yarn is used, the fabric should be woven tightly with short floats

Thanks for the information, Lynne. One of the primary reasons that I selected diversified plain weave is the really short floats. Now to find some synthetics to try.

Martha

Date: Thu, 25 Jan 2001 00:03:45 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Upholstery

Martha,

Pardon my ignorance...have been weaving for only 1 1/2 years, but I am not sure what you mean by a "diversified plain weave".

Lynne in Maine
<http://www.weaveworks.com>

Date: Thu, 25 Jan 2001 19:34:24 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: Upholstery

> Now to find some synthetics to try.

I just have to put a plug in for wool. With synthetics you have a relatively

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uncomfortable fabric to sit on. Wool on the other hand is much more comfortable in summer and winter, is non-flamable, doesn't pill, is more environmentally friendly, doesn't have static electricity, and is able to be recycled. There is no contest as to which is the most comfortable fabric to sit on. New Zealand has the biggest problem with sunlight in the world, as we have little ozone left down this way. I have known people to have woven curtains with wool that have lasted decades down here, so I can not see what the problem would be with upholstery. On the other hand cotton doesn't usually last 10 years in our environment. Synthetics may last for years, but usually you get pilling, and upholstery doesn't look good for as long as wool. Well, that's my opinion for what it is worth. You are welcome to ignore it <g>.

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: <http://mcwarr.orcon.net.nz>
Creative Fibre site: <http://www.creativefibre.org.nz>

Date: Wed, 24 Jan 2001 19:27:03 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: fly shuttle "catching"

With the hand thrown fly shuttle, I would bring the hammer from the catching box forward and allow the shuttle to push the hammer back to the rest position. It would then be in position to throw it back.

With the air assisted fly shuttle, you can't do this, but the boxes for the air assist fly have "dampers". These are small pieces of wood in the side of the box that are held in place by spring steel. You can adjust the tension by bending the steel (more or less) to provide more or less tension to catch the shuttle. It's a fine line between too little and too much! :)

Laura Fry
<http://laurafry.com>

Date: Wed, 24 Jan 2001 23:17:08 -0800
From: "Diane Mortensen" <diamor@saltspring.com>
Subject: Re: Upholstery

Martha asked for advice on the fibre and weave structure of her planned upholstery fabric.

Martha - Having woven upholstery fabrics for many clients and myself, I have some opinions and observations which might be helpful to you.

My experience has been that either cotton or wool work very well for upholstery. Wool is particularly good where a quick recovery from distortion (as in a cushy couch) while cotton takes a little longer to bounce back so works very well on dining room chairs.

Pilling can be a big problem with handwoven upholstery (or any upholstery fabric) so you want to have a tightly twisted yarn with relatively short floats in a very firm weave structure. My take on pilling is that it seems to occur in fabrics where a loose yarn or structure allows ends of the fibres to come up out of the surface of the fabric. These are pushed and

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pulled with use making a ball. On good fabrics these fibres can break off or break free of the fabric. On those with long-stapled or super strong fibres like some of the synthetics, they cannot slough off the fabric and create pills which hang onto the fabric. Cotton is excellent at avoiding pills; wools, not quite as good.

All fibres, synthetics included, are affected by sunlight - some more, some less. Some are actually destroyed by sun such as silk and some acrylics. As for the colours, using high quality dyed yarns is probably your best defense. Another option is to utilize natural yarn colours. Both wool and cotton have a number of natural shades. However, I have seen both wool and cotton upholsteries that are in high light conditions, are more than 20 years old and have kept their colour and good looks.

Good luck with the project.

Diane

Diane Mortensen
Salt Spring Island, B.C.
diamor@saltspring.com
<http://www.islandweaver.com>

Date: Wed, 24 Jan 2001 21:22:35 -0500
From: "Mercedes Georges" <r-m-georges@worldnet.att.net>
Subject: unsubscribe

How do I unsubscribe from the weave tech list?

Thanks,
Mercedes

End of weavetech@topica.com digest, issue 611

From weavetech@topica.com Thu Jan 25 10:21:44 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id KAA01435 for <ralph@localhost>; Thu, 25 Jan 2001 10:21:40 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 25 Jan 2001 10:21:40 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0PGWuN09670
for <ralph@baskerville.cs.arizona.edu>; Thu, 25 Jan 2001 09:32:56 -0700 (MST)
Received: from outmta003.topica.com (outmta003.topica.com [206.132.75.200])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0PGUs024810
for <ralph@cs.arizona.edu>; Thu, 25 Jan 2001 09:30:55 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 612
Date: Thu, 25 Jan 2001 08:32:45 -0800
Message-ID: <0.0.776925861-951758591-980440365@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: air assist & harness hang up
By jnbj@aol.com

WeaveTech Archive 0101

Re: AVL question....
By apbutler@ync.net

Re: Upholstery
By hubbard182@worldnet.att.net

RE: Upholstery
By lchick@ctel.net

Re: Upholstery
By arwells@erols.com

Tae the weavers gin ye go, fair maids
By robink@wizard.net

RE: Upholstery
By Ian@fibrecrafts.freemove.co.uk

RE: Tae the weavers gin ye go, fair maids
By amurphy@cbcag.edu

upholstery
By ingrid@fiberworks-pcw.com

Weft Fibers for Rayon Chenille Warp??
By cronewest@thegrid.net

Date: Thu, 25 Jan 2001 06:52:23 EST
From: JNBJ@aol.com
Subject: Re: air assist & harness hang up

In a message dated 1/24/01 11:07:52 PM, Francie Alcorn writes:

<< The problem isn't pulling too hard, it is not letting up on the pull immediately after pulling. If you let up, the stop has a chance to retract and the shuttle will cushion against the leather loop stop.>>

I found that true with the double box pull, but I switched to the side pull, which acts differently.

Teresa, thanks for the description of the air assist. I haven't seen one in action.

To the spring tension discussion- I rarely, if ever, adjust them on the 40" or 60", but with the 30", I found I need to tighten them or I get harnesses not dropping and lopsided harnesses. I would guess with the weight difference on the wider bars affects their action. (I decided it was Lazy Left Leg syndrome for AVL users)

Janice Jones

Date: Thu, 25 Jan 2001 08:00:13 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: AVL question....

> sectional beaming is faster than reel and drum even with
> spool winding - yuck !!!

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I am not sure if Margaret is referring to the way I wind and beam a warp, but I can wind a warp of 700 silk threads, (with many color changes), transfer them to the drum, and beam them onto the loom in about two hours.....I do not know if that qualifies for "fast" or not, but it takes me a heck of lot longer to wind spools, then wind the warp section by section in the traditional sectional method.....I think it is great there are so many creative ways to solve the warping issue.....

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Thu, 25 Jan 2001 09:00:57 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Upholstery

> I am not sure what you mean by a "diversified plain weave".
> Lynne in Maine

I've had a only little experience weaving dpw, so someone who has done more may have to pitch in and help me here.

DPW is a double supplementary tied weave. Both warp and weft have fine tabby threads plus heavy pattern threads. In its simplest form, it's threaded

2 3 2	1 4 1	2 5 2	1 6 1	2 7 2	1 8 1	...
A	B	C	D	E	F	

with the fine threads on shafts 1 and 2 and the heavy threads on the rest. If threaded in this fashion with pattern blocks not repeated, the number of pattern blocks possible equals the number of shafts available minus 2. On 8 shafts, 6 blocks are possible.

However, if you want to use larger blocks, then each block requires 2 pattern shafts, reducing the total number of possible blocks to the number of shafts minus 2 divided by 2. So on 8 shafts, 3 blocks are possible.

2 3 2 1 4 1	2 5 2 1 6 1	2 7 2 1 8 1
A	B	C

DPW is treadled in a similar fashion.

1 Pa 1 2 Pb 2 1 Pa 1 2 Pb 2 ...

The thin weft weaves tabby as odd shafts tied to treadle 1 and even shafts tied to treadle 2. Pa is pattern shafts raised along with shaft 2, while Pb is pattern shafts raised with shaft 1 for the heavy pattern weft.

The longest float is over 2 fine and 1 heavy thread in both warp and weft direction.

A number of articles have been published in Weavers' on dpw, including one in issue 44 by Erica De Ruiter allowing infinite pattern capability using pick-up on 3 shafts.

Thanks to everyone who has advised me on the upholstery question. I have some thinking to do and, (yuk!) some sampling as well.

Martha

Date: Thu, 25 Jan 2001 09:18:06 -0500

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From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Upholstery

Martha, thanks for the info for DPW. I'll print it off and give it a try.

Lynne in Maine
<http://www.weaveworks.com>

Date: Thu, 25 Jan 2001 09:44:17 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Upholstery

One other thing you might try is something like swivel. Swivel is a method of treadling many different threadings. If you can get a plain weave out of a threading, then it can be woven "swivel style." The advantage over dpw is that it is much easier to thread and to treadle than dpw. No thick and thin in warp and weft. For example, you might pick a 4 shaft overshot pattern that you like, and weave it using swivel treadling. That produces the pattern on the surface -- in plain weave -- with floats on the reverse. Well, since this is upholstery, all those floats don't matter because they are on the back. Maybe they would add some extra padding. There are other ways to weave some popular threadings so that you get plain weave, or near plain weave, on the front side, with floats on the back. To me, upholstery fabric is a great opportunity to use these treadlings on some tried and true threadings.

Anne
arwells@erols.com

"Jeffrey D. & Martha H. Hubbard" wrote:

> > I am not sure what you mean by a "diversified plain weave".
> > Lynne in Maine
>
> I've had a only little experience weaving dpw, so someone who has done more
> may have to pitch in and help me here.
>
> DPW is a double supplementary tied weave. Both warp and weft have fine
> tabby threads plus heavy pattern threads. In its simplest form, it's
> threaded
> 2 3 2 1 4 1 2 5 2 1 6 1 2 7 2 1 8 1 ...
> A B C D E F
>
> with the fine threads on shafts 1 and 2 and the heavy threads on the rest.
> If threaded in this fashion with pattern blocks not repeated, the number of
> pattern blocks possible equals the number of shafts available minus 2. On 8
> shafts, 6 blocks are possible.
>
> However, if you want to use larger blocks, then each block requires 2
> pattern shafts, reducing the total number of possible blocks to the number
> of shafts minus 2 divided by 2. So on 8 shafts, 3 blocks are possible.
> 2 3 2 1 4 1 2 5 2 1 6 1 2 7 2 1 8 1
> A B C
>
> DPW is treadled in a similar fashion.
> 1 Pa 1 2 Pb 2 1 Pa 1 2 Pb 2 ...
>
> The thin weft weaves tabby as odd shafts tied to treadle 1 and even shafts
> tied to treadle 2. Pa is pattern shafts raised along with shaft 2, while Pb
> is pattern shafts raised with shaft 1 for the heavy pattern weft.
>
> The longest float is over 2 fine and 1 heavy thread in both warp and weft
> direction.

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>
> A number of articles have been published in Weavers' on dpw, including one
> in issue 44 by Erica De Ruyter allowing infinite pattern capability using
> pick-up on 3 shafts.
>
> Thanks to everyone who has advised me on the upholstery question. I have
> some thinking to do and, (yuk!) some sampling as well.
>
> Martha
>
> -----
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Date: Thu, 25 Jan 2001 10:46:30 -0500
From: "Robin Burk" <robink@wizard.net>
Subject: Tae the weavers gin ye go, fair maids

"Tae the weavers gin ye go, fair maids,
Tae the weavers gin ye go,
I rede ye richt gang ne'er at nicht,
Tae the weavers gin ye go!"

A tribute to the handsome weaving lads of the Scottish lowlands, days gone
by, and good advice to the bonnie young girls sent down to spin nearby.

Happy Robby Burns day to all. ;-)

Robin Burk

Date: Thu, 25 Jan 2001 15:44:46 -0000
From: "Ian Bowers" <md@georgeweil.co.uk>
Subject: RE: Upholstery

I have not heard this in quite these terms before, about the sensitivity of
wool to sunlight, and the preventative effects of lanolin, could you please
give references for me to get a better understanding of the mechanisms
involved.

Ian Bowers
Managing Director - George Weil & Fibrecrafts

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Feltmakers & Papermakers
Silk, Glass and Ceramic Painters, Silk Merchants, & Fabric Printers

-----Original Message-----
From: SandraHutton@cs.com [mailto:SandraHutton@cs.com]
Sent: 24 January 2001 23:39
To: weavetech@topica.com
Subject: Re: Upholstery

Martha should consult a good textile science book regarding fibers and
sunlight.

The protein fibers (including wool) are weakened quickly by sunlight. While
still on the animal, the animal continues to supply the fiber with oils.
When the animal is no longer supplying oils, the fiber does not have good

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resistance to sunlight. Cotton and linen are better, but some of the synthetics are better still.

Sandy Hutton

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<http://www.topica.com/partner/tag01>

Date: Thu, 25 Jan 2001 09:53:40 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Tae the weavers gin ye go, fair maids

Robin do you have the music to go with this? I suspect there is a tune associated with it. All I need is the treble clef. Would like to try playing this on the mountain dulcimer.
Alice in MO

Date: Thu, 25 Jan 2001 10:48:46 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: upholstery

Hi Martha:

I use Orlec from What's Weft (w_weft@kos.net. (It is an acrylic not orlon) Comes in 60 colours, is just a touch thicker than 2/10 cotton in size, inexpensive, comes in 250 gm spools, does not shrink very much, does not bloom much either. Sample cards are \$2.00 CDN. She accepts visa.

One of our Guild members made upholstery for her boat. Great for table linens. Around here many table cloths are made out of it. For clothing, use as warp and cross with mercerized cotton for the best of both fibres. No pilling that I have seen.

It is light fast (over the summer on a boat in open) washfast, fringes stay without fraying, easy to care for. Will go in washing machine and dryer. Ironing often just requires smoothing out by hand.

It is a wonderful yarn
Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Thu, 25 Jan 2001 08:35:09 -0800
From: Sally Knight <cronewest@thegrid.net>
Subject: Weft Fibers for Rayon Chenille Warp??

A design question for the rayon chenille scarf weavers--

What different yarns/fibers/threads have you used for weft on your rayon chenille warps? I've had great success using metallics, alone and wound with both rayon and cotton. Also have had success with softly-twisted cottons of 8/2 and 6/2 grist. What else might work?? Softly-twisted wools? Rayon boucles? Cotton chenille? What experiences have you had? Successes? Failures?

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Sally

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+++++
Sally G. Knight in Los Osos (on the Central Coast of California).
UFO most recently completed: 3 snowflake ornaments started on
December 16, 2000. Finished January 6, 2001.
Total UFOs completed in 2001: one.
<cronewest@thegrid.net>
+++++
```

End of weavetech@topica.com digest, issue 612

From weavetech@topica.com Thu Jan 25 12:10:23 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id MAA01590 for <ralph@localhost>; Thu, 25 Jan 2001 12:10:22 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 25 Jan 2001 12:10:22 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0PIpgN14240
for <ralph@baskerville.cs.arizona.edu>; Thu, 25 Jan 2001 11:51:43 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0PIne027894
for <ralph@cs.arizona.edu>; Thu, 25 Jan 2001 11:49:40 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 613
Date: Thu, 25 Jan 2001 10:51:26 -0800
Message-ID: <0.0.1743447006-951758591-980448686@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Block/Unit weaves (LONG again)
By flsrosser@home.com

Re: Weft Fibers for Rayon Chenille Warp??
By joyces@mediaone.net

Re: Weft Fibers for Rayon Chenille Warp??
By cboronka@dvc.edu

Re: Shuttle Bounce and weavers in fiction
By admark@mcn.org

warping drum
By pmarriot@telusplanet.net

translation
By robink@wizard.net

Re: AVL question....
By busys@cdsnet.net

Weaving terms (LONG)
By flsrosser@home.com

Re upholstery

WeaveTech Archive 0101

By kerstin.froberg@swipnet.se

Re: Block/Unit weaves (LONG)
By kerstin.froberg@swipnet.se

Date: Thu, 25 Jan 2001 10:32:36 -0600
From: Linda <flsrosser@home.com>
Subject: Re: Block/Unit weaves (LONG again)

Su, Ingrid, and Anne,

I realize I did not make it clear in my list (taquete, samitum, double weave, shadow weave) whether I was trying to consider these block weaves or unit weaves. I'll explain.

Block weaves are a group of structures that can weave pattern and background. Unit weaves are a subset of block weaves that are completely enclosed by the block weaves set =AD i.e. all unit weaves are block weaves. Therefore, when studying block and unit weaves, I would look at a structure and decide, =B3Is this a block weave?=B2 If I decided it was a block weave, then I would try applying the =B3rules=B2 for a unit weave. Is there a definable unit, is it repeatable, can pattern be woven independently and are there no incidentals or overlaps? This method worked for me for all the structures I looked at. That is, it led to agreement with other sources as to how to classify weave structures (particularly Madelyn in CBDFH) EXCEPT when it came to warp rep.

The harder question for me was, =B3Is this a block weave?=B2 In particular, should weaves that depend only on colour and not structure be let in to this group. Once something appeared to be a block weave I considered it fair game to be considered a unit weave. From this discussion, it appears that structures that depend on colour can be considered block weaves. Then which structures are also unit weaves? The weaves I listed above (shadow weave only if threaded a certain way) all fulfill my unit weave =B3rules=B2, yet there is disagreement as to whether they can be called unit weaves. It appears I should add one more question to my unit weave =B3rules=B2. Does the pattern depend on different interlacement between pattern and background, and NOT colour? However, when I apply these new rules (to the Family Tree of Weaves in CBDFH), warp rep follows the rules, but now taquete and samitum don't as Madelyn classifies them as unit weaves.

As Ingrid points out, taquete and samitum are complementary weft weaves, not supplementary weft weaves. They are not like the other tied-weaves because there is no plain weave ground. Taquete is woven with at least two pattern wefts woven on opposites. The pattern is created by the colour of weft on the front face (the opposite colour is on the back face). There is no option of pattern vs. background, just pattern weft colour A vs. pattern weft colour B. Take away colour and you have no pattern.

This only matters to me because I want to make sure I understand. If my =B3rules=B2 don't work is it because there is a problem with my rules or the source I am comparing them with? Ingrid suggests she wouldn't classify taquete and samitum as unit weaves and that would solve my confusion.

Some final comments. You can experiment with any unit weave and find a way to thread or weave it that =B3breaks=B2 the unit weave =B3rules=B2. I think we

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should consider the usual structure when determining whether a particular weave is a unit weave. Also, part of the discussion centered around another confusing issue using the same word for multiple meanings. A block refers to a square in a profile draft and to a group of weave structures. Unit refers to one threading repeat of a block weave and to a subgroup of block weaves that follow certain rules. Those of you who are offended by the word rules can substitute the word guidelines. Rules is just easier to type.

Thank you for your informative comments.

Linda
Winnipeg, Manitoba, Canada

Date: Thu, 25 Jan 2001 11:42:38 -0500
From: "Joyce S." <joyces@mediaone.net>
Subject: Re: Weft Fibers for Rayon Chenille Warp??

I have used silk, Florentine(rayon and silk blend) and merino wool with a chenille warp. The merino wool wasn't as successful as I had hoped--it fulled more than I expected. I know, sample, sample, sample. That scarf isn't a total loss--the chenille got lost somewhere. The pattern only shows up if you hold the scarf up to the light. The scarf is incredibly soft and my husband has been wearing it without complaining.

At 08:30 AM 01/25/2001 -0800, you wrote:
>A design question for the rayon chenille scarf weavers--

>
>What different yarns/fibers/threads have you used for weft on your
>rayon chenille warps? I've had great success using metallics, alone
>and wound with both rayon and cotton. Also have had success with
>softly-twisted cottons of 8/2 and 6/2 grist. What else might work??
>Softly-twisted wools? Rayon boucles? Cotton chenille? What
>experiences have you had? Successes? Failures?

>
>Sally

>
>+++++
>Sally G. Knight in Los Osos (on the Central Coast of California).
>UFO most recently completed: 3 snowflake ornaments started on
> December 16, 2000. Finished January 6, 2001.
>Total UFOs completed in 2001: one.
><cronewest@thegrid.net>

>+++++
>
>

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><http://www.topica.com/partner/tag01>

Date: Thu, 25 Jan 2001 09:09:32 -0800
From: Cathi Boronkay <cboronka@dvc.edu>
Subject: Re: Weft Fibers for Rayon Chenille Warp??

I almost always use 20/2 black pearl cotton. It disappears into the warp

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completely so my striping is not muddied down at all.

Cathi

Sally Knight wrote:

> A design question for the rayon chenille scarf weavers--
>
> What different yarns/fibers/threads have you used for weft on your
> rayon chenille warps? I've had great success using metallics, alone
> and wound with both rayon and cotton. Also have had success with
> softly-twisted cottons of 8/2 and 6/2 grist. What else might work??
> Softly-twisted wools? Rayon boucles? Cotton chenille? What
> experiences have you had? Successes? Failures?
>
> Sally
>
> ++++++
> Sally G. Knight in Los Osos (on the Central Coast of California).
> UFO most recently completed: 3 snowflake ornaments started on
> December 16, 2000. Finished January 6, 2001.
> Total UFOs completed in 2001: one.
> <cronewest@thegrid.net>
> ++++++
>
> -----
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Date: Thu, 25 Jan 2001 09:07:33 -0800
From: adriane nicolaisen <admark@mcn.org>
Subject: Re:Shuttle Bounce and weavers in fiction

Question:

>To those of you with air assist on the shuttle- I find that with my hand powered fly shuttles, I can't pull too hard or the shuttle bounces back out of the box and often into the warp. I've put small felt pieces in the boxes to help eliminate the problem but it's a tricky balance between keeping it from flying back out and coming out too slow and needing too much muscle power. If the air assist is banging the shuttle into the boxes, doesn't this happen to you?

Janice Jones

The Air Assist on the AVL includes a box system inwhich the boxes have spring blocks. These can be adjusted to capture the shuttle and keep it from bouncing. The trick is to balance the springs, the thread tension and the air pressure for a smooth throw.

Adriane Nicolaisen

PS: Weavers in fiction: Precious Bane by Mary Webb

Date: Thu, 25 Jan 2001 10:22:12 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: warping drum

Okay,I know what a warping drum is,have seen the pictures. Let me get

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this straight, You wind the warp on a reel and transfer it to the drum. How do you do the transfer? I have visions about this that all spell trouble, of course only because of my lack of knowledge. I want to move on to sectional warping. I am not a fast warper, I am a good warper, just not fast. I rarely, (touch wood) have tension problems on my warps. But it takes forever. I do not mind this but when trying to get things done it is the slow spot.

I warp with a vertical reel, raddle, water jugs for weight and b2f. Now with spool sectional it seems to me a lot of time is spent getting the thread ready to warp, unless you can afford a cone of yarn per epi. With the new warping wheel the limitation seems to be length of warps, not a biggie for me I get bored with long warps, 15 yards is usually my longest. but how do you obtain you epi with the WW if not using cones or spools? the heck block is intriguing. As I understand it, it's purpose is to maintain good tension and produce a cross at either end on a vertical warping mill. The warp produce is much the same as what I would warp by hand just a better product? I would still use my raddle to finish the warp? so it is not adding speed but definitely improves the product? And as exactly just how the warping drum works I am stumped. If you have wound the warp on the reel why use the drum at all?

so can someone (or many? answer my questions?) I am not criticizing any method, just trying to understand them all and then pick a sectional direction I can head to.

Since the computer assist is not in my immediate future I will do what I can to improve my warping method which as I said what I perceive to be my slowest job. But I do enjoy warping...

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

Date: Thu, 25 Jan 2001 12:33:37 -0500
From: "Robin Burk" <robink@wizard.net>
Subject: translation

By request ;-) here's a modern English translation of the Robt Burns lyrics:

"To the weavers if you go, fair maids,
To the weavers if you go,
Take my advice -- don't go at night!
To the weavers if you go."

The song tells of a young girl sent by her mother to live in the town and earn money by spinning wool to be woven into plaid cloth. Lonely and overwhelmed, she is smitten by a 'bonnie Westland weaver lad' and has a late night rendezvous ...

"The moon was sinking in the west
With visage pale and wan,
When my bonny Westland weaver lad
Conveyed me through the glen.

And what was said and what was done,
For shame I cannot tell --
But oh, I fear the country 'round
Soon will know as well as myself!" (translated a bit)

Alas, it seems that even before the days of starvation wages in big textile

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mills young girls were often alone and vulnerable in town/city settings. I suspect Burns is warning the parents as much as the girls themselves, although he surely had sympathy with the economic pressures facing rural families as the old clan loyalties broke down and a money economy made new demands.

Alice, yes this is a song. I don't remember if Burns wrote the music himself or set it to an existing country tune -- he did both from time to time. I don't have the sheet music here ... have been singing it for many years ... but it can be found in collections of Burn's songs. If you want to hear it on a recording, I particularly like the version done by Andy Stewart and Mannus Lunny on their tape/CD "At It Again". (Green Linnet recordings) Stewart is a Scottish singer and songwriter, well known to Celtic music fans for his work with the much missed group Silly Wizard, and Lunny is equally well known in Irish music circles. ;-)

Robin

Date: Thu, 25 Jan 2001 09:32:32 -0800
From: Margaret Copeland <busys@cdsnet.net>
Subject: Re: AVL question....

> > sectional beaming is faster than reel and drum even with
> > spool winding - yuck !!!

>

> I am not sure if Margaret is referring to the way I wind and beam a warp,
> but I can wind a warp of 700 silk threads, (with many color changes),
> transfer them to the drum, and beam them onto the loom in about two
> hours.....I do not know if that qualifies for "fast" or not, but it takes
> me a heck of lot longer to wind spools, then wind the warp section by
> section in the traditional sectional method.....I think it is great there

I've actually timed both methods - from yarn on the *cone* to warp on the beam. Even with the spool winding sectional is faster. Let me qualify that - you seem to be using a modified method am I right ? Are you using a mill or warping board, then the drum, and then to larger sections of a sectional beam ? This is the method that Jim Ahrens showed me. The drum I had is very large and it is made to hold an entire warp. You could use it for smaller "sections" but it would be a pain to move around. The one Jim had was maybe 2 ft in diameter - it does about 4-6 inches of warp section.

I think you have to separate warping very fine threads with a method to do a more average weaver's warp. Fine threads on 1lb or larger cones are a chore to migrate to spools. You wind forever. Then you have to have a spool rack that is large enough to accommodate your section. Mine goes to 72 spools and I have a one inch sectional beam. Remember there is no free lunch here. One advantage of sectional is that you can stop anytime if the phone rings.

I still like the Robin and Russ idea of having spools created for you. You just put them on the spool rack and start beaming. This would have to be the fastest of all. Some fine yarns come on 1/2 lb cones - that's fast with sectional if you use a cone rack. Silk unfortunately seems to come on large cones or skeins.

Another point, 700 silk threads are not a whole lot of ends. That isn't a whole lot of ends with a thicker yarn. The wider the warp and higher in epi you go the weirder it gets. I think hand looms have a hard time maintaining an even tension unless the loom is specifically designed for fine threads. I'm thinking of the fine silk cloth woven in Indonesia etc. AVL, whatever, seems to be made to weave a particular cloth at an optimum epi. Beyond that you get into retrofitting the loom to have it do what you want.

- Margaret Copeland

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Date: Thu, 25 Jan 2001 12:09:45 -0600
From: Linda <flsrosser@home.com>
Subject: Weaving terms (LONG)

I originally asked the question about warp rep and block/unit weaves because something didn't make sense. When this happens it is usually one of two reasons. Weaving terms are being used inconsistently (a frequent occurrence) or I don't know as much as I think I do (also a frequent occurrence). While the second reason is my responsibility, I think the first reason should be everyone's responsibility.

The inconsistency of weaving terms has been a pet peeve of mine and I have come up with some informal guidelines I use. When using a weaving term ask yourselves the following questions. Is there more than one way this term could be interpreted? If so, specify which way you mean. Are there other names for this structure, fibre, tool, etc.? And are these names obscure or in common use? A short list of synonyms may help. There are lots of weaves that have names (e.g. Quigley, Bergman, Bronson) that give no clue to their structure. Adding a brief description can give those weavers unfamiliar with the name a reference point (e.g. a supplementary weft, four-tie unit weave). Exposure to people from other regions helps with these questions (one of the reasons these weaving lists are great). We can find out very quickly that harness means something different in Europe than it does in North America.

Weavers often experiment with structures and come up with something new. Does this new thing deserve its own name? Can I choose a name that gives a clue about the structure? To answer the first question I consider the following: Has this been done before? Is this just a minor variation on a structure or does it fundamentally change the properties of the structure? For example, I may want to call weaving overshoot without tabby by the name Smith's weave, but I shouldn't. This has been done before and is really just a variation of overshoot. Plus weaving overshoot without tabby is much more informative (even if it is longer). On the other hand, Mary Atwater came up with a variation on spot Bronson (syn. Spot weave or Bronson weave) that did deserve its own (slightly different) name. One of the shafts used for pattern in spot Bronson was used for a tie-down thread in the remaining pattern blocks. From what she could tell, this hadn't been named before. It also changed spot Bronson from just a block weave to a unit weave. She called the two weaves Bronson I and II, but we now know Bronson II as Bronson lace or Atwater-Bronson lace. Diversified plain weave could be another example.

The last question I ask myself is, Does this matter? It's easy to get picky about stuff that doesn't really matter. A non-weaving example would be the millennium. When everyone was making a big deal about the end of the millennium in 1999, I felt obliged to point out that it wasn't really the end of the millennium until the end of the year 2000, not the beginning the year 2000. Did it matter? No. The changing of the millennium was really just an arbitrary point in time, so I stopped arguing and used it as an excuse to have two parties.

I think the question can be applied to the use of the term unit weave. There has been discussion about whether unit weave can be applied to weaves that depend on colour and not structure for patterning. I would

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propose we shouldn't be so picky. The same principles apply if you are talking about interpreting a profile draft in double-weave, summer-and-winter, or overshot. So why are we differentiating double-weave and summer-and-winter?

Do I follow my own guidelines? Not always, but I give myself a slap on the wrist when I don't plus it usually doesn't affect anyone else. There are a lot of teachers and authors on this list, though, and your words have more of an influence.

Linda
Winnipeg, Manitoba, Canada
Donning frame-proof underwear in case I'm being too picky=20

Date: Thu, 25 Jan 2001 19:22:44 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re upholstery

> To be honest, I've always been very chauvinistic
> about natural fibers <snip>

Martha, try horsehair! Granted, it takes patience and determination to weave with it, but when done you have a fabric which will stand anything (well, almost)!
The warp can be either cotton or linen, the structure should be weft-faced, and the fabric mounted with the horsehair (weft) from front to back on the chairs.

One problem is that the width of the fabric is limited by the length of the horsehair, as the fibers cannot be overlapped to make wider fabric.

Kerstin in Sweden

Date: Thu, 25 Jan 2001 19:22:59 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re: Block/Unit weaves (LONG)

Anne wrote:
> Unit
> weaves may be supplementary weft weaves, such as S&W, or complementary weft
> weaves, such as the twill block weaves, or single weft weaves, such as the
> Atwater-Bronson lace weave.

What does "complementary weft" mean, please? And, why are twill block weaves not single-weft? Or, should I say, what are twill block weaves, if they are not warp face twill vs weft face twill?

Kerstin, the confused foreigner

End of weavetech@topica.com digest, issue 613

From weavetech@topica.com Thu Jan 25 15:19:11 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/

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8.7.3) with ESMTMP id PAA02047 for <ralph@localhost>; Thu, 25 Jan 2001 15:19:09 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 25 Jan 2001 15:19:09 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0PM15N20175
for <ralph@baskerville.cs.arizona.edu>; Thu, 25 Jan 2001 15:01:05 -0700 (MST)
Received: from outmta002.topica.com (outmta002.topica.com [206.132.75.237])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0PLx2000934
for <ralph@cs.arizona.edu>; Thu, 25 Jan 2001 14:59:03 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 614
Date: Thu, 25 Jan 2001 14:00:54 -0800
Message-ID: <0.0.1176338009-212058698-980460054@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Dobby bars
By jrobards@rochester.rr.com

Re: Block/Unit weaves (LONG)
By arwells@erols.com

Re: warping drum
By apbutler@ync.net

Re: AVL question....
By apbutler@ync.net

Re: Tae the weavers gin ye go, fair maids
By bburns@spyrall.net

MLH Reg. Booklets
By yapeters@concentric.net

Re: Re upholstery
By apbutler@ync.net

RE: Tae the weavers gin ye go, fair maids
By amurphy@cbcag.edu

Re: Block/Unit weaves (LONG)
By apbutler@ync.net

Weaving with Handspun
By Billiewat@aol.com

Date: Thu, 25 Jan 2001 13:48:13 -0500
From: "Joyce F Robards" <jrobards@rochester.rr.com>
Subject: Dobby bars

I also have *many* doobby bars available; and a few other parts of a doobby system too. I don't know if everything one would need is here, but would be happy to pass what I have along very reasonably. They came as part of a "donation" to the museum program where I teach, so I'd *like* a little more remuneration than postage alone as the program can always use an infusion of cash!

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At this point I'm seriously considering separating the chain into shorter lengths to make available to weavers as purely decorative wall hangings. They're actually very pretty studies as most of the chain is still pegged to a pattern. Any takers on that?

On request, I will scan in photos to send to interested parties.

Joyce Robards
central/western NYS

Date: Thu, 25 Jan 2001 14:16:36 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Block/Unit weaves (LONG)

Hi Kerstin,

Complementary comes from the word "complete" -- or at least, that's how I remember it. These wefts are needed to complete the cloth, they are not optional (as is the case with supplementary weft weaves). I understand your question: twill blocks can be woven all one color, and then would be (as you suggest) single weft weaves. I got it into my head that one would use two or more colors for some reason, but there's no reason why that has to be!

Anne

Kerstin Froberg wrote:

> What does "complementary weft" mean, please? And, why are twill
>
> block weaves not single-weft?.....

Date: Thu, 25 Jan 2001 13:55:59 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: warping drum

Pamela wrote:

> Okay, I know what a warping drum is, have seen the pictures. Let >me
> get this straight, You wind the warp on a reel and transfer it to the >drum.
> How do you do the transfer?
> If you have wound the warp on the reel why use the drum at all?

The procedure is to wind the warp, from single packages of warp yarn, onto the reel as usual. Tie off the cross in four places and do NOT cut the warp at the top or bottom of the reel. When the warp is prepared, with the brake locked in place or the reel secured so it will not spin, remove the beginning of the warp from the reel, insert the rod on the drum into the opening just ahead of the cross. Wind the drum, twisting the warp in one direction as it is wound around the drum. This will place your cross under the rest of the warp while it is on the drum. After the whole warp has been wound on the drum, insert the warp beam rod into the loop at the end of the warp. Spread the warp through a raddle (it is sometimes prudent to tie a raddle cross at the end of the warp to make this step easier and faster, and is usually how I handle it). Secure the drum to the wall so it will remain stationary, making certain it is centered with the loom. Now wind the warp onto the warp beam. Because the warp is under tension from start to finish, there are virtually no tangles. When you reach the cross at the beginning of the warp, slide the rod from the drum out of the loop and insert lease sticks into the cross. Suspend the lease sticks from the back of the loom and thread as usual. Really very fast, and not too tricky to get the hang of....

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The reason for winding it onto the drum is to maintain a constant tension on the warp throughout the beaming process....I used to just beam from the reel before I obtained a drum, but my warps are much better, and it actually goes more quickly because I can maintain a perfectly even tension on the warp through the entire process using the drum. The drum is weighted with an extended wooden piece that holds a very heavy weight, which can be adjusted to suit, so the tension remains constant. The trickiest part is getting the warp from the reel to drum, but that is not really difficult after the first time...(tying a few chode ties is helpful until you get the hang of it)....you keep tension on the warp as it is removed from the reel, and by twisting the warp, make certain no threads end up longer than others as they wind around themselves.....it works, and I might add extremely well, for me.

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Thu, 25 Jan 2001 14:04:58 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: AVL question....

>you seem to be using a modified method am I right ?

HI Margaret...I am using my own method I beleive, as no one ever showed it to me, I just use it because it works for me. The 700 ends I speak of are 60/2 silk, with a planned sett of anywhere from 45-60 epi, in a width for scarves. Granted not a wide width, but I use this method with much wider widths as well, and it is still fast for me. Of course it takes longer to prepare the initial warp, but it would take longer in any case if doing a wide warp. If my warp is over 30" wide, I do it in two sections, otherwise I just do one big section...the whole warp at once.

> I think you have to separate warping very fine threads with a >method to do a more average weaver's warp.

My method is used for find threads, those I would sett at 50 epi and above....but I have used it to wind 20/2 cotton and even 10/2 cotton and find, for me, it is very fast.

>Fine threads on 1lb or larger cones are a chore to
> migrate to spools. You wind forever. Then you have to have a spool >rack that is large enough to accommodate your section.

I wind boat shuttle bobbins to what I consider full, and can use up to 120 of these as spools on a simple homemade rack....the leftover yarn on any of the packages gets used as weft, and although I prefer efs's I will use a boat shuttle to use up these left overs.....

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Thu, 25 Jan 2001 15:19:24 -0500
From: "Barbara Burns" <bburns@spyr.al.net>
Subject: Re: Tae the weavers gin ye go, fair maids

Alice,
I am a new mountain dulcimer player, looking for music (in tab)

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relating to spinning and weaving. Perhaps we can talk about this off list.

Barbara
bburns@spyr.al.net

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

From: "Alice Murphy" <amurphy@cbcag.edu>
To: <weavetech@topica.com>
Sent: Thursday, January 25, 2001 10:52 AM
Subject: RE: Tae the weavers gin ye go, fair maids

> Robin do you have the music to go with this? I suspect there is a
> tune
> associated with it. All I need is the treble clef. Would like to
> try
> playing this on the mountain dulcimer.
> Alice in MO

>

>

> -----

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Date: Thu, 25 Jan 2001 15:24:56 -0500
From: "yapeters" <yapeters@concentric.net>
Subject: MLH Reg. Booklets

Bonnie Inouye mentioned the MLH Conference Booklets. (Thanks for the kind words Bonnie.) Bonnie will be teaching 3 seminars at the MLH Conference/Workshops and a three day workshop. The dates for the Conference are June 22 - 24 and the Workshop follows on June 25 - 27. Bonnies workshop is entitled Color - Structure Combo. Others on this list will be giving workshops and/or seminars. Send me your name and address "off list" and I will send you a registration booklet.

Sue Peters
yapeters@concentric.net

Date: Thu, 25 Jan 2001 14:26:56 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Re upholstery

> > To be honest, I've always been very chauvinistic
> > about natural fibers <snip>
>
> Martha, try horsehair!

HI Kerstin...where would one obtain horsehair??

Su Butler :-) apbutler@ync.net
"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

WeaveTech Archive 0101

Date: Thu, 25 Jan 2001 14:42:29 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Tae the weavers gin ye go, fair maids

Have found plenty of dulcimer music but so far only the foggy, foggy dew one relates to weaving. I am afraid I usually ignore the tab and read the notes, but I can give you a list of some books that have both tab and notes or just fret numbers in them. I get to go to a players group, here in Springfield, MO that meets monthly. The man who "runs" it is expert and also plays the hammered dulcimer. So far, I am sticking to the melody on the first 2 strings, as I like the sound of it. Chords may be in the future, but not for awhile. It has to be the easiest to learn instrument I've ever tried. FUN!!

Tried a duet with my brother on the mandolin. Sounded good together, but we had differing versions of the same song, which made life interesting. Am going to do some looking for weaving music could always convert it to tab or fret numbers. I only have been doing this since Oct. so I am also "new" at it. Just borrowed from another library a book on the history of the mountain or Appalachian dulcimer, fascinating. By Smith, oops forgot rest, will look up when I get home, title the the Appalachian dulcimer, from Scarecrow press.

First thing I did when I got mine, was to raid the Interlibrary loan system, easy for me as that is one of my hats here. So will look up some titles if you like. Best book I found and bought was the Best Book of Dulcimer. Gives full tuning and playing, with a wide choice of music. One of the Mel Bay publications. Another, same source is Fun with the Dulcimer. I am only an hour or so drive from Branson, MO with it's dulcimer shops. Will have to lock up my checkbook. I have just one of the cardboard ones, as I thought I did not want to spend too much till I knew if I could play it well. Sooooo, this spring I think will move up to a "proper" wooden one, only problem is which, as there are several styles to choose from, will likely spend time in store plucking and strumming to see which one I like the best. Could go with a kit, but not sure about that idea. You might find Musicmakerskits.com a nice site. Oh yes, the book I got, tells about getting cassette tapes of "classic" mountain players from the Library of Congress which I aim to check out.

As you can see, I practice the lost art of letter writing.

Alice Murphy
in Springfield and Pleasant Hope, MO

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

From: Barbara Burns [mailto:bburns@spyril.net]
Sent: Thursday, January 25, 2001 2:23 PM
To: weavetech@topica.com
Subject: Re: Tae the weavers gin ye go, fair maids

Alice,

I am a new mountain dulcimer player, looking for music (in tab) relating to spinning and weaving. Perhaps we can talk about this off list.

Barbara
bburns@spyril.net

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

From: "Alice Murphy" <amurphy@cbcag.edu>
To: <weavetech@topica.com>
Sent: Thursday, January 25, 2001 10:52 AM
Subject: RE: Tae the weavers gin ye go, fair maids

> Robin do you have the music to go with this? I suspect there is a tune

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> associated with it. All I need is the treble clef. Would like to
> try
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> Alice in MO
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Date: Thu, 25 Jan 2001 15:19:03 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Block/Unit weaves (LONG)

Kerstin wrote:

> What does "complementary weft" mean, please? And, why are twill
> block weaves not single-weft?.....

HI Kerstin...complementary weft - two or more equally necessary weft threads
which complete the interlacements with one set of warp threads.

According to Irene Emery in "The Primary Structures of Fabrics", the
definition for Complementary sets (either warp or weft or both) is:
"When two or more sets of elements have the same direction (warp or weft) in
a fabric and are co-equal in the fabric structure, they can be described as
being complementary to each other. The structure itself is compound and can
be either double-faced or two-faced. " She goes on to say: "In other words,
two complementary sets of elements having one direction can interlace with a
single set in the other direction to form a coherent weave structure in
which there is no 'ground weave' that can be singled out as such and no one
set of elements that is 'supplementary' to the others. Instead, two set of
elements play equivalent and reciprocal parts on opposite faces of the
fabric, and the weave can be classified as a double-faced weave with
complementary sets of either warp or weft elements. "

By this description, I would classify Taquete and Samitum as complementary
weft weaves.....but I still think they qualify as unit weaves as well.....I
would not consider twill blocks or any other design that was depending only
on a color change, but still using a single weft as a complementary
weave.....If you have a copy of Irene Emery's book, there is an entire
chapter devoted to discussing complementary sets....worth a read.....

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come
up with a handful of mud, either." - Leo Burnett

Date: Thu, 25 Jan 2001 16:49:12 EST
From: Billiewat@aol.com
Subject: Weaving with Handspun

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Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

WeaveTech Archive 0101

I am presenting a program on Weaving with Handspun to our weaver's guild in March, and am wondering if any of you would like to share with me your thoughts and experiences in this regard. Project logistics, likes, dislikes, successes and failures, advice, etc. Thanks, Billie

Billie Waters
Clear Waters Farm
Jacksonville, OR

--part1_b5.63e3799.27a1f958_boundary
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am presenting a program on Weaving with Handspun to our weaver's guild in  
<BR>March, and am wondering if any of you would like to share with me your  
<BR>thoughts and experiences in this regard. &nbsp;Project logistics, likes, dislikes,  
<BR>successes and failures, advice, etc. &nbsp;Thanks, Billie  
<BR>  
<BR></FONT><FONT COLOR="#000000" SIZE=2 FAMILY="SCRIPT" FACE="BlacklightD"  
LANG="">Billie Waters  
<BR>Clear Waters Farm  
<BR>Jacksonville, OR </FONT></HTML>
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End of weavetech@topica.com digest, issue 614

From weavetech@topica.com Thu Jan 25 16:49:24 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id QAA02071 for <ralph@localhost>; Thu, 25 Jan 2001 16:49:21 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 25 Jan 2001 16:49:21 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0PN9fN22281
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for <ralph@cs.arizona.edu>; Thu, 25 Jan 2001 16:07:35 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 615
Date: Thu, 25 Jan 2001 15:09:23 -0800
Message-ID: <0.0.452593696-212058698-980464163@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re:warping drum
By busys@cdsnet.net

weft for rayon chenille warp
By cwmetzler@telplus.net

Re: Weaving with Handspun
By bburns@spyrail.net

WeaveTech Archive 0101

warping drum
By bburns@spyrall.net

Re: Weaving with Handspun
By cboronka@dvc.edu

Re: Weft Fibers for Rayon Chenille Warp??
By anstudio@swbell.net

Re: Upholstery
By ederuite@hetnet.nl

Re: Weaving with Handspun
By anstudio@swbell.net

warp drum
By pmarriot@telusplanet.net

Diversified plain weave
By anstudio@swbell.net

Date: Thu, 25 Jan 2001 14:00:05 -0800
From: Margaret Copeland <busys@cdsnet.net>
Subject: Re:warping drum

> Okay, I know what a warping drum is, have seen the pictures. Let me get
> this straight, You wind the warp on a reel and transfer it to the drum. How
> do you do the transfer?

It isn't troubling to do at all. The warp is still on the reel. You move the drum close to it, remove the tension on the drum and carefully wind the warp onto the drum. The warp is compressed down to a few inches - a long bundle of threads but not chained. My directions were to gently twist it but I don't see how that helps any warp. You then roll it all onto the warping drum. Hopefully you've previously marked your raddle cross. You put ties to preserve you end on end cross. If you want with the AVL horizontal reel you can take end on end crosses on both the beginning and end of the warp and also mark a raddle cross. The heck block assembly looks almost identical to the AVL sectional box but it also has a set of texsolve heddles on two frames that you can move up and down from each other. Tension is created by routing the thread over some movable dowels. From there it is raddled and wound onto the beam, When you use a drum no water bottles or muscular help is needed because the drum gives you the drag. It has a counterweight and you lash it to a wall. You can't use the warping reel to do this because it doesn't have enough pull. It only has a drag to keep it from back spinning while you are using it. You can see the whole process here, <http://home.cdsnet.net/~busys/home11.htm>.

Let's be clear. AVL used to sell a horizontal heck block warping reel. It is a huge item almost as big as my loom. They used to sell the drum. Now they have the Warping Wheel. These are different items. For warps 10 yards and under I measure my warps on a warping board. I put them through the raddle and then hand pull sections of warp until I have it all on. It takes a while. For longer warps I use many different systems. I sometimes split the warp over two beams, plain and sectional. I sometimes use the sectional beam because of its larger diameter like a plain beam. Sometimes I use two plain, two sectional. It all depends on the project.

For warps with threads finer than 30 epi, you'd probably be happier using the reel and drum - short or long warps. For elastic yarns, longer than 50 yard warps, sectional might be better. If you have enough cones or spools for you epi, the AVL Warping Wheel sounds like a neat idea. Frankly, having had to pick out a cross from a 32 epi warp and then try to weave that mess is not my idea of handweaving. I think you could probably find a way to preserve a cross on the Warping Wheel.

- Margaret Copeland

WeaveTech Archive 0101

Date: Thu, 25 Jan 2001 16:55:44 -0500
From: "Carolyn W. Metzler" <cwmetzler@telplus.net>
Subject: weft for rayon chenille warp

I have used sewing thread as weft also--makes for a much lighter fabric, still with a nice hand. Also, when I weave chenille in monk's belt, I'll have the chenille warp, chenille pattern weft, and sewing thread or very very fine metallic tabby thread. Works great.

Carolyn Metzler
Enfield, ME

Date: Thu, 25 Jan 2001 17:17:14 -0500
From: "Barbara Burns" <bburns@spyrail.net>
Subject: Re: Weaving with Handspun

This is a multi-part message in MIME format.

-----=_NextPart_000_007B_01C086F2.A90A3540
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Billie,

I have woven with my handspun twice. Both times I used store bought = yarn to supplement. On one piece I used Alpaca for the warp and handspun = weft. The second piece was a supplementary warp using the handspun as = the SW. In each of these projects it was much less daunting to mix with = store bought yarn since the quantity I needed to spin was reduced. The = most important element when using handspun that I can think of is the = obvious, be sure to spin a yarn that will take the abuse a warp = encounters.

Barbara B
----- Original Message -----=20
From: Billiewat@aol.com=20
To: weavetech@topica.com=20
Sent: Thursday, January 25, 2001 4:50 PM
Subject: Weaving with Handspun

I am presenting a program on Weaving with Handspun to our weaver's = guild in=20
March, and am wondering if any of you would like to share with me your = thoughts and experiences in this regard. Project logistics, likes, = dislikes,=20
successes and failures, advice, etc. Thanks, Billie=20

Billie Waters=20
Clear Waters Farm=20
Jacksonville, OR=20

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<http://www.topica.com/partner/tag01>

-----=_NextPart_000_007B_01C086F2.A90A3540

WeaveTech Archive 0101

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<DIV><FONT size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT size=3D2>I have woven with my handspun twice.&nbsp;</DIV>
times I used=20
store bought yarn to supplement. On one piece I used Alpaca for the warp =
and=20
handspun weft.&nbsp;</DIV>
The second piece was a supplementary warp using the =
handspun as the SW.&nbsp;</DIV>
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reduced.&nbsp;</DIV>
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of is the obvious, be sure to spin a yarn that will take the abuse&nbsp;</DIV>
a warp=20
encounters.</FONT></DIV>
<DIV><FONT size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT size=3D2>Barbara B</FONT></DIV>
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  <DIV style=3D"FONT: 10pt arial"><B>To:</B> <A =
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  href=3D"mailto:weavetech@topica.com">weavetech@topica.com</A> </DIV>
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  PM</DIV>
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  weaver's guild in <BR>March, and am wondering if any of you would like =
  to=20
  share with me your <BR>thoughts and experiences in this regard. =
  &nbsp;</DIV>
  Project=20
  logistics, likes, dislikes, <BR>successes and failures, advice, etc.=20
  &nbsp;</DIV>
  Thanks, Billie <BR><BR></FONT><FONT lang=3D0 face=3DblacklightD=20
  color=3D#000000 size=3D2 FAMILY=3D"SCRIPT">Billie Waters <BR>Clear =
  Waters Farm=20
  <BR>Jacksonville, OR =
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-----_NextPart_000_007B_01C086F2.A90A3540--

Date: Thu, 25 Jan 2001 17:28:15 -0500
From: "Barbara Burns" <bburns@spyril.net>
Subject: warping drum

In 1996 I bought a horizontal warping reel from Gilmore Looms. This device has a friction brake and the ability to put in two crosses. It works just like a verticle reel but it has an adjustable brake. From the description of warping drums it sounds like you could make a section of warp on the Gilmore Reel and go directly from this through a tensioning device to the sectional beam without transferring to a warping drum. Is anyone familiar with this warping reel. I'm wondering if I have understood the process correctly.

Barbara Burns

Date: Thu, 25 Jan 2001 14:40:43 -0800
From: Cathi Boronkay <cboronka@dvc.edu>
Subject: Re: Weaving with Handspun

-----B7110D9BDDDBCC9E3D9FC0AD8
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

Hi Billie,

I'm in the middle of my 3rd blanket in which I'm using up odds and ends of handspun that I've made over the last 10 years or so. (I didn't realize I had so much!!) I usually make a 2 or 3-ply yarn that's about 1000 ypp I think, in between sport weight and knitting worsted size. I hate to admit how moth-eaten some of this was, but I still had enough to put on 9 yards at 10 epi, 32 inches wide. I'm almost finished weaving and I've only had to add 3 threads due to breakage. I'm weaving this with Jagger spun MaineLine wool in the 8/3 size. I would use handspun as weft too, but I wanted to be sure I had enough of the same color, and I was impatient to start!

I think the reason I'm not having problems with the handspun as warp is that I'm not cranking it up to high tension. I'm just putting on enough to be able to get a clear shed. On the 3 threads that I've had to replace, I only have 1-ounce weights on them. I thought there would be more breaks due to the moth-eaten places, but I guess I culled out those parts pretty well. In this cold weather and the threat here in California of needing to live as if on a camping trip (!) I'm having more and more fun with these blankets. I may actually spin new yarn for the next one, and perhaps even spin the weft next time!

Billiewat@aol.com wrote:

> I am presenting a program on Weaving with Handspun to our weaver's
> guild in
> March, and am wondering if any of you would like to share with me your
>
> thoughts and experiences in this regard. Project logistics, likes,

WeaveTech Archive 0101

> dislikes,
> successes and failures, advice, etc. Thanks, Billie
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> Billie Waters
> Clear Waters Farm
> Jacksonville, OR
>
>

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> <http://www.topica.com/partner/tag01>
>

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<p>Billiewat@aol.com wrote:

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a program on Weaving with Handspun to our weaver's guild in</font></font>
<br><font face="Arial"><font size=-1>March, and am wondering if any of
you would like to share with me your</font></font>
<br><font face="Arial"><font size=-1>thoughts and experiences in this regard.&nbsp;
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<br><font face="Arial"><font size=-1>successes and failures, advice, etc.&nbsp;
Thanks, Billie</font></font>
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Waters</font></font></font>
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<br><font face="BlacklightD"><font color="#000000"><font size=-1>Clear
Waters Farm</font></font></font>
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OR</font></font></font>
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Date: Thu, 25 Jan 2001 16:35:19 -0600
From: Ann Collie Burton <anstudio@swbell.net>
Subject: Re: Weft Fibers for Rayon Chenille Warp??

Hi Sally, A friend in the Dallas Weavers Guild painted a rayon chenille warp in a wonderful abstract blur of color and wove it off with sewing thread. The weft disappeared and the scarf was beautiful. Ann

Sally Knight wrote:

> A design question for the rayon chenille scarf weavers--
>
> What different yarns/fibers/threads have you used for weft on your
> rayon chenille warps? I've had great success using metallics, alone
> and wound with both rayon and cotton. Also have had success with
> softly-twisted cottons of 8/2 and 6/2 grist. What else might work??
> Softly-twisted wools? Rayon boucles? Cotton chenille? What
> experiences have you had? Successes? Failures?
>
> Sally
>
> ++++++
> Sally G. Knight in Los Osos (on the Central Coast of California).
> UFO most recently completed: 3 snowflake ornaments started on
> December 16, 2000. Finished January 6, 2001.
> Total UFOs completed in 2001: one.
> <cronewest@thegrid.net>
> ++++++
>
> -----
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> <http://www.topica.com/partner/tag01>

Date: Thu, 25 Jan 2001 23:21:23 +0100
From: "Erica de ruiten" <ederuiten@hetnet.nl>
Subject: Re: Upholstery

Madelyn van der Hoogt's article on "New Diversified Plain Weave" is in Weaver's issue 36, summer 1997, p 58-61.
Erica de Ruiten

Date: Thu, 25 Jan 2001 16:30:38 -0600
From: Ann Collie Burton <anstudio@swbell.net>
Subject: Re: Weaving with Handspun

-----A8E97F6720C519567D98E117
Content-Type: text/plain; charset=us-ascii
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Billie...Here are two paragraphs on the subject of yarn twist and its effect on cloth with a twill structure.
"The directions of the twill and twist of the yarn have a great influence on the appearance of the cloth. A twill to the right throws up and make more prominent a left-twist warp; it throws down and makes

WeaveTech Archive 0101

less prominent a right-twist warp. A twill to the left throws down and makes less prominent a left-twist warp; it throws up and makes more prominent a right-twist warp."

A HANDBOOK OF WEAVES, By G.H. Oelsner, translated and revised by Samuel S. Dale; page 20-21

Sounds like a presentation I would enjoy.

Take care, Ann

Billiewat@aol.com wrote:

```
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> guild in
> March, and am wondering if any of you would like to share with me your
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> thoughts and experiences in this regard. Project logistics, likes,
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> successes and failures, advice, etc. Thanks, Billie
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>
>
> -----
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> http://www.topica.com/partner/tag01
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"The directions of the twill and twist of the yarn have a great influence on the appearance of the cloth. A twill to the right throws up and make more prominent a left-twist warp; it throws down and makes less prominent a right-twist warp. A twill to the left throws down and makes less prominent a left-twist warp; it throws up and makes more prominent a right-twist warp."

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<p>Billie Waters

Clear Waters Farm

Jacksonville, OR

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Newsletters, Tips and Discussions on Topics You Choose.
<a href="http://www.topica.com/partner/tag01">http://www.topica.com/partner/tag01</a></
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-----A8E97F6720C519567D98E117--

Date: Thu, 25 Jan 2001 15:51:22 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: warp drum

Thanks Sue good explanation I can see that clearly. Now if using not so fine threads would you be limited to how wide a warp you could on the warp drum? I don't usually use say 10 epi or less thread but just wondering as I know it gets bulky on the reel when winding. do you use anything to encourage even tensioning when winding the warp on the reel first? I see this could be advantageous over my water jugs as in theory you should get better tension control than four or five bouts of warp looped into water bottles. So I am correct in saying the warp drum is basically a tension device when beaming the warp?
So how is the WW different?
Pamela

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

Date: Thu, 25 Jan 2001 16:49:49 -0600
From: Ann Collie Burton <anstudio@swbell.net>
Subject: Diversified plain weave

Two good references are:
A WEAVER'S BOOK OF 8 SHAFT PATTERNS, edited by Carol Strickler
Interweave Press, Chapter 17
NETWORK DRAFTING: An Introduction, by Alice Schlein, page 66.
Take care, Ann

End of weavetech@topica.com digest, issue 615

From weavetech@topica.com Fri Jan 26 07:14:48 2001
Return-Path: weavetech@topica.com
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for <ralph@baskerville.cs.arizona.edu>; Fri, 26 Jan 2001 04:34:36 -0700 (MST)

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for <ralph@cs.arizona.edu>; Fri, 26 Jan 2001 04:32:03 -0700 (MST)
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Subject: Digest for weavetech@topica.com, issue 616
Date: Fri, 26 Jan 2001 03:32:28 -0800
Message-ID: <0.0.618153708-951758591-980508748@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: warping drum
By apbutler@ync.net

Re: warp drum
By apbutler@ync.net

Please unsubscribe
By GKFinney@aol.com

ADMIN - esp. for AOL users
By amyfibre@aol.com

Shroud Question
By cwmetzler@telplus.net

Hemp test?
By MargeCoe@concentric.net

Re: Hemp test?
By teresaruch@msn.com

Re: Block/Unit weaves (LONG)
By kerstin.froberg@swipnet.se

Re: upholstery
By kerstin.froberg@swipnet.se

Re: Hemp test?
By fiberweaver@worldnet.att.net

Date: Thu, 25 Jan 2001 17:00:38 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: warping drum

> From the description of warping drums it sounds like you could make a
> section of warp on the Gilmore Reel and go directly from this through
> a tensioning device to the sectional beam without transferring to a
> warping drum. Is anyone familiar with this warping reel.

HI Barbara...yes you can do it this way, (or forgo the tensioning device and just wind your warp carefully on the reel and go directly to the sectional beam.....and I have seen it done with the Gilmore reel you speak of...the only advantage to the warping drum is the more accurate tensioning possible due to the heavy weighting system, just not possible with the brake system on reels.....the weight on the drum creates a great deal of tension.

Su Butler :-) apbutler@ync.net
"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

WeaveTech Archive 0101

Date: Thu, 25 Jan 2001 17:11:08 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: warp drum

Pamela wrote:

>Now if using not so fine threads would you be limited to how wide a >warp you could on the warp drum?

I cannot imagine why that would be a limiting factor, unless you were doing 100's of yards of the stuff.....I have only used mine with thread as heavy as a 10/2 cotton, but I would think you could use just about anything.

> just wondering as I know it gets bulky on the reel when winding.

That is why you twist it as you wind it onto the drum.....it evens out the areas that were wound towards the end of the warp with the inevitably shorter ends you began the warp with.....by twisting it, you allow the warp to wind onto the drum more evenly, and consequently onto your warp beam in the same way.....

>do you use anything to encourage even tensioning when winding the warp >on the reel first?

When I learned to wind a warp on a board/reel, my teacher was meticulous about keeping the tension as even as possible, and so I learned to be just as picky.....after winding warps for 26 years, I no longer need to really think about it, but a less experienced weaver who has regular tension differences in their warps as they wind might devise a way to regulate tension as they wind.....

> So I am correct in saying the warp drum is basically a tension device >when beaming the warp?

Well, I guess one could think of it in that light....it is a means to keep a warp under constant tension from the time it leaves the package to the time it is wound onto the warp beam.....it really shines in doing fine threads and linen warps.

> So how is the WW different?

I do not own, nor wish to own one, but it is my understanding that on the WW, you actually measure and wind the warp, thread by thread, onto the WW then beam from the wheel to the loom (is that right??).....I do not know if you can get an entire warp on the wheel...anyone who has one know if you could wind a warp for a 45" project in one shot, or would it have to be done in sections?

Su Butler :-> apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Thu, 25 Jan 2001 19:49:20 EST
From: GKFinney@aol.com
Subject: Please unsubscribe

Please unsubscribe. What happened to my question about getting weavetech in Digest form?

WeaveTech Archive 0101

Date: Thu, 25 Jan 2001 20:01:03 EST
From: AmyFibre@aol.com
CC: AmyFibre@aol.com
Subject: ADMIN - esp. for AOL users

Hi all --

As some of you may know, the newest version of AOL (6.0) forces all e-mail into HTML format. There is no way to turn this off, or switch to plain text, from all the research I've done. Needless to say, this dratted AOL-ism is causing problems on many lists since HTML-formatted e-mails translate to "gobbledy-gook", esp. in digest format. This is starting to happen on WeaveTech too.

There are two solutions:

- If you are using AOL and want to upgrade to 6.0, keep an older version on your computer to use in sending messages to mailing lists. This works without affecting the functioning of either AOL *except* if you download messages in both versions, you will have to flip back and forth between the two different Personal Filing Cabinets to access messages off-line.

- Or if you want to use AOL 6.0 to send to this list, and others, here is a workaround posted on another list I belong to:

<<First, make sure that your default is set to Arial. After you have composed your email, highlight the entire email (ctrl + all). Then right click on the highlighted email and select text, normal. Often nothing seems to happen. But if your message contains a quote copied from an email you are responding to, that blue line along the side of the quote will disappear. If you want the quote to stay, then go back to that line and insert the standard > or >> to indicate a quote. Sometimes, if I am paranoid enough, I will then redo the highlighting, right-clicking, etc., just to make sure I haven't done something htmlish in inserting those >s.>>

NOTE -- Even if you are not using AOL, and you reply to the list quoting all or part of a message sent to the list in HTML (AOL or otherwise), the contained quote can still mess up the digest.

Yet another reason to keep quotes to an absolute minimum!!!

If you have any questions, please e-mail me privately at <amyfibre@aol.com>.

Thanks!

Amy Norris
Co-Admin, WeaveTech
amyfibre@aol.com

Date: Thu, 25 Jan 2001 22:30:26 -0500
From: "Carolyn W. Metzler" <cwmetzler@telplus.net>
Cc: <weaving@quilt.net>
Subject: Shroud Question

This is a multi-part message in MIME format.

-----=_NextPart_000_0057_01C0871E.6A22AD40
Content-Type: text/plain;
charset="iso-8859-1"

WeaveTech Archive 0101

Content-Transfer-Encoding: quoted-printable

Greetings, all--

An odd question for you:

I am trying to come to terms with the impending death of a close friend = by weaving her a shroud--in my old convent days we used them when we = prepared our own dead for burial. This one I want to do very = differently--I'm weaving it as a long ruana which she can wear in life = also, and then be wrapped in it after her death.

I'm using rayon chenille, plain rayon, and silk in the warp, with = accents of metallics here and there. I am using Fibonacci to move = through 6 colors of green symbolizing the phases of life we move = through, (lighter along the outer selvege to darker at the center, = symbolizing the deepening of the spirit as we get older). Because of = the Fibonacci, there is a seamless blend to the colors. Interjected in = this flow are pillars of rust/brown/adobe, to mark the interruptions = life provides, and the occasional random metallics which are the = surprises which come our way from time to time. Then the greens move = into a deep black--not so smoothly because there is something abrupt = about the way this death is happening to her. The black will be = accented with a very fine black shiny yarn of God-only-knows what kind = of synthetic. Not enough to be a problem with shrinkage. Then the = black meets white almost immediately, the 2 sharply contrasting colors = meeting each other in Fibonacci again (adapted to fit into the necessary = number of threads--this thing is a mathematical nightmare!), the way I = think death and resurrection probably happen simultaneously. The white = is chenille mixed with textured shiny silk that I've been saving for = years for a special purpose (I hope it doesn't shred). Then the white = moves into 6 blues, light blending into gradually darker blues until we = end in random end of navy mohair with funky shiny blue and purple = metallics spun in, accenting navy chenille. The blues of = life-after-death have pillars also, of gold, balancing the rusts on the = other side, and the random metallics are mostly silvers--surely there = are marvelous surprises and growth in whatever follows this life, too. = That's the color scheme. I'm weaving it full width on the loom, and = will cut the split and hem the center edges when it's off loom--have had = good results with that.

Here's the question. I'll probably use sewing thread for the weft, = since the warp tells the whole story. But the black needs to be deep = black, and the white needs to be shiny white, without either color being = compromised by the weft. Plus the weft color needs to work with the = greens, blues, rusts, and golds. I don't want any metallic or shiny at = all in the weft. It would be beaten pretty hard, also. Is there such a = thing as invisible sewing thread that's not fishing line? I think even = a neutral color would tone down the desired intensity in the colors. = I'd thought about doing some sort of clasped weft, keeping the dark weft = on one side and the light weft on the other--but time seems to be of the = essence, if you know what I mean. I can't be weaving this thing for the = next few months. We may not have that long. Besides, with something = this wide (45") I am afraid of shooting the tension of the central = threads by pulling shuttles or rag shuttles in and out.

What am I missing? Any other suggestions for the weft?

Thanks--
Carolyn

Carolyn W. Metzler
HC 67 Box 1081, Enfield, ME 04493

WeaveTech Archive 0101

(207) 732-4614 (fax available--call first)
cwmetzler@telplus.net

-----_NextPart_000_0057_01C0871E.6A22AD40
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all--<FONT=20
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size=3D3> </DIV>
<DIV>An odd question for you:</DIV>
<DIV> </DIV>
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WeaveTech Archive 0101

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<DIV>Carolyn</DIV>
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<DIV> </DIV>
<DIV>Carolyn W. Metzler
HC =
67 Box 1081,=20
Enfield, ME 04493
(207) 732-4614 (fax available--call =
first)
<A=20

WeaveTech Archive 0101

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-----=_NextPart_000_0057_01C0871E.6A22AD40--

Date: Thu, 25 Jan 2001 23:22:19 -0700
From: <MargeCoe@concentric.net>
Subject: Hemp test?

This is a multi-part message in MIME format.

-----=_NextPart_000_002A_01C08725.A9DC4A20
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

A few years back I bought a cone of fine hemp--and that's all I = remember! I can't even recall if it is a singles or plied and as it = now turns out the cone was not labeled! (I resolve henceforth to label = all yarn on acquisition--truly I do.)

Meanwhile, here I am staring at my linen stash trying to figure out = which cone is lurking under an alias! So far I've gotten it down to two = very similar singles, but that's about it, and I could be wrong! Does = anyone know of a test I could conduct that would help me distinguish = linen from hemp (other than smoking it <g>)?

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

-----=_NextPart_000_002A_01C08725.A9DC4A20
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 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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WeaveTech Archive 0101

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<DIV> </DIV>
<DIV>Margaret</DIV>
<DIV><FONT face=3DArial=20
size=3D2>-----=

<A=20
href=3D"mailto:MargeCoe@concentric.net">MargeCoe@concentric.net
Tu=
cson, AZ=20
USA
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</DIV></BODY></HTML>

-----=_NextPart_000_002A_01C08725.A9DC4A20--

Date: Fri, 26 Jan 2001 00:55:49 -0800
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: Hemp test?

This is a multi-part message in MIME format.

-----=_NextPart_000_003E_01C08732.B958E820
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

=20

Does anyone know of a test I could conduct that would help me =
distinguish linen from hemp (other than smoking it <g>)?

Don't know if there is a scientific test but I was pressing old =
kimino's from a bale and found a hemp one. It had that <g> special =
aroma when hot and wet. It might have the same smell when burned, give =
it a try and let us know. Teresa

-----=_NextPart_000_003E_01C08732.B958E820
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  <DIV><FONT face=3DArial size=3D2>Does anyone&nbsp;know of a =
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WeaveTech Archive 0101

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-----=_NextPart_000_003E_01C08732.B958E820--

Date: Fri, 26 Jan 2001 11:43:48 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re: Block/Unit weaves (LONG)

Anne and Su,
thanks for the explanation of complementary weft.

One more question: how would twill blocks in many colours be woven
with a complementary weft? (If I understood the explanation the
question could be: where does the "second" colour go, when the
"first" is... "on top"?)

Kerstin

Date: Fri, 26 Jan 2001 11:44:00 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re: upholstery

> HI Kerstin...where would one obtain horsehair??

>

Good question - . The cheapest would be to get it "raw" from a
(what is that called? slaughter house?) - but then you would have
to process it yourself. I have done that only once, and got a mess
of tangled fibers all of different lengths. It took ages to sort
them into something useable - .

You could try a brush-maker. Some of them (here in Sweden) buy
theirs already cut up in (too) short lengths, but some of them buy
the full-length. (or a lutenist, but they tend to be very, very
picky and thus very, very expensive...)

Or you can contact me privately, since I don't know if advertising
on list is allowed...

As for the weaving, I wrote an article that can be found at
www.anwg.org - click on resources, then articles. I just re-read
it and found a mistake: it says that in upholstery fabric the hh
is used as a supplementary weft. It certainly is not supplementary
- it is the only weft! (It can of course be used as a sw, but is
not in traditional hh fabrics)

Kerstin
kerstin.froberg@swipnet.se

Date: Fri, 26 Jan 2001 06:36:25 -0500
From: fiberweaver@worldnet.att.net
Subject: Re: Hemp test?

Hemp: the luster is comparable to that of linen, so that's
out.

WeaveTech Archive 0101

However it's tensile strength is higher than that of linen.
But just trying to "break" it apart and compare will not be
an equal test unless both fibers are spun the identical
grist and twist.
Carol

End of weavetech@topica.com digest, issue 616

From weavetech@topica.com Fri Jan 26 08:27:36 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA02522 for <ralph@localhost>; Fri, 26 Jan 2001 08:27:31 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Fri, 26 Jan 2001 08:27:31 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0QE11N05458
for <ralph@baskerville.cs.arizona.edu>; Fri, 26 Jan 2001 07:47:47 -0700 (MST)
Received: from outmta006.topica.com (outmta006.topica.com [206.132.75.208])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0QEjh012152
for <ralph@cs.arizona.edu>; Fri, 26 Jan 2001 07:45:44 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 617
Date: Fri, 26 Jan 2001 06:47:36 -0800
Message-ID: <0.0.1705508992-212058698-980520456@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Hemp
By marjie@ime.net

Re: Shroud
By autio@pssci.umass.edu

Re: equipment
By autio@pssci.umass.edu

Re: Hemp test?
By aafannin@syr.edu

Re: Block/Unit weaves (LONG)
By arwells@erols.com

Re: Block/Unit weaves (LONG)
By anstudio@swbell.net

Re: ww
By aafannin@syr.edu

Re: warping drum
By busys@cdsnet.net

Re: Digest for weavetech@topica.com, issue 609
By SandraHutton@cs.com

Re: Upholstery
By SandraHutton@cs.com

WeaveTech Archive 0101

Date: Fri, 26 Jan 2001 06:55:00 -0500
From: "Marjie Thompson" <marjie@ime.net>
Subject: Hemp

The hemp should appear more "yellow" than the linen unless it has been bleached.

Marjie

Date: Fri, 26 Jan 2001 07:23:11 -0500
From: Autio <autio@pssci.umass.edu>
Subject: Re: Shroud

Carolyn, what a beautiful way to honor, comfort, and remember your friend! I'd try a fine gold metallic as weft for the Spirit which runs through all our days, as we age, die, and are resurrected. Even the blackness of death holds the promise of resurrection, and the resurrection holds the continuance (and blossoming) of the spirit found during life. If your sett is close enough the metallic will show very little, just give a hint of sparkle in movement.

hugs and prayers for you and your friend,
Laurie Autio

Date: Fri, 26 Jan 2001 07:52:34 -0500
From: Autio <autio@pssci.umass.edu>
Subject: Re: equipment

Those of you who are members of Complex Weavers might want to join Tom Beaudet's study group on adapting Mill techniques to home studios. This group picks a topic (such as how to automatically wind spools) and investigates ways to do it reasonably at home. They then report on their findings to Tom, who collates the data into a single report for the group. Tom provides the information on what is available in the mills, but the members provide the adaptations. Everything is done by email. Contact Tom <TBeau1930@aol.com> directly to find out when the next group openings will occur.

Laurie Autio
CW Study Group Coordinator

Date: Fri, 26 Jan 2001 08:22:49 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: Hemp test?

At 03:31 AM 1/26/01 -0800, Carol <fiberweaver@worldnet.att.net> wrote:

>Hemp: the luster is comparable to that of linen, so that's
>out.
>However it's tensile strength is higher than that of linen.

The standard tests for textile fibres identification is found in the ASTM Book of Standards as D-276 - 87 (Reapproved 1993): Standard Test Methods for Identification of Fibers in Textiles. This set of methods is also found in the AATCC Technical Manual as Test Method 20.

WeaveTech Archive 0101

Positive fibre identification cannot be reliably accomplished using a single parameter such as tensile strength as this message suggests. In fact, ASTM D-276 para. 1.5 says, "Microscopical examination of longitudinal and cross sections is indispensable for positive identification of the several types of plant (native cellulose) and animal hair fibers because the infrared spectra and solubilities will not distinguish between species."

Hope this helps.

AAF

>But just trying to "break" it apart and compare will not be
>an equal test unless both fibers are spun the identical
>grist and twist.

>Carol

>

>

>-----
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><http://www.topica.com/partner/tag01>

>

>

>

ALLEN FANNIN, Adjunct Prof., Textile Science
Department of Retail Management & Design Technology
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

-5300

<mailto:aafannin@syr.edu>

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

Date: Fri, 26 Jan 2001 08:10:28 -0800

From: Anne Wells <arwells@erols.com>

Subject: Re: Block/Unit weaves (LONG)

Kerstin,

I hope I didn't cause a lot of confusion with my first reply -- I realize that most (many?) weavers typically weave this with one shuttle, at least, I think that's probably true. I rarely weave anything with one shuttle, simply because I don't get all the variation and interest that I feel I can. I can take any one shuttle weave and make it multi-shuttle! <bg> To me, these are all treading variations. For example, overshoot is typically woven as a supplementary weft structure -- but it can be woven as a complementary weft structure. In the case of complementary weft, instead of weaving in the "traditional" style with tabby and pattern shuttles (a supplementary weft weave), treadle the blocks by alternating with their opposites, using two or more shuttles for as many colors as you want, and voila: you have a complementary weft weave. In this case, there's no plain weave ground cloth. Does this make sense?? With twill blocks, I also use at least two shuttles, which makes them behave as though they are complementary wefts since both are required to have a complete cloth. However, it *can* all be woven with just one shuttle. (As can overshoot on opposites be woven with one shuttle -- just not very interesting result.) I also weave huck with two shuttles, on occasion, using a different color for those weft shots that create the floats. Once again, I have turned a one

WeaveTech Archive 0101

weft weave into a two weft, one complementary to the other, weave. To me, it makes for a little different weave and breaks the monotony of weaving a really long warp based on one structure. The traditional weave would be one shuttle/one weft, it's just that I turn it into something else by the way I treadle the warp to create my cloth. In fact, it's all in the treadling. The threading is based on some particular structure, maybe, but until you specify the tie-up & treadling, one has not made definite the type of cloth being woven. In many conversations, we tend to classify the weave by the threading, which is perhaps not sufficient (in my opinion). As a mathematician might say, it's a necessary but not sufficient condition. <smile> Or, in other words, one cannot derive the draft's drawdown with only the threading defined. I'm rambling. Enough! How about we take this off-list for further conversation??

Anne

Kerstin Froberg wrote:

> Anne and Su,
> thanks for the explanation of complementary weft.
>
> One more question: how would twill blocks in many colours be woven
>
> with a complementary weft?....

Date: Fri, 26 Jan 2001 07:24:53 -0600
From: Ann Collie Burton <anstudio@swbell.net>
Subject: Re: Block/Unit weaves (LONG)

Morning you all,.... Oh please continue on list, I don't want to miss anything. Ann

Anne Wells wrote:

> Kerstin,
> I hope I didn't cause a lot of confusion with my first reply -- I
> realize that most (many?) weavers typically weave this with one shuttle,
> at least, I think that's probably true. I rarely weave anything with
> one shuttle, simply because I don't get all the variation and interest
> that I feel I can. I can take any one shuttle weave and make it
> multi-shuttle! <bg> To me, these are all treadling variations. For
> example, overshot is typically woven as a supplementary weft structure
> -- but it can be woven as a complementary weft structure. In the case
> of complementary weft, instead of weaving in the "traditional" style
> with tabby and pattern shuttles (a supplementary weft weave), treadle
> the blocks by alternating with their opposites, using two or more
> shuttles for as many colors as you want, and voila: you have a
> complementary weft weave. In this case, there's no plain weave ground
> cloth. Does this make sense?? With twill blocks, I also use at least
> two shuttles, which makes them behave as though they are complementary
> wefts since both are required to have a complete cloth. However, it
> *can* all be woven with just one shuttle. (As can overshot on opposites
> be woven with one shuttle -- just not very interesting result.) I also
> weave huck with two shuttles, on occassion, using a different color for
> those weft shots that create the floats. Once again, I have turned a one
> weft weave into a two weft, one complementary to the other, weave. To
> me, it makes for a little different weave and breaks the monotony of
> weaving a really long warp based on one structure. The traditional
> weave would be one shuttle/one weft, it's just that I turn it into
> something else by the way I treadle the warp to create my cloth. In
> fact, it's all in the treadling. The threading is based on some

WeaveTech Archive 0101

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> treadling, one has not made definite the type of cloth being woven. In
> many conversations, we tend to classify the weave by the threading,
> which is perhaps not sufficient (in my opinion). As a mathematician
> might say, it's a necessary but not sufficient condition. <smile> Or,
> in other words, one cannot derive the draft's drawdown with only the
> threading defined. I'm rambling. Enough! How about we take this
> off-list for further conversation??

> Anne

>

> Kerstin Froberg wrote:

>

> > Anne and Su,

> > thanks for the explanation of complementary weft.

> >

> > One more question: how would twill blocks in many colours be woven

> >

> > with a complementary weft?....

>

> -----
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Date: Fri, 26 Jan 2001 08:51:51 -0500

From: Allen Fannin <aafannin@syr.edu>

Subject: Re: ww

MARTHA:

At 12:24 PM 1/24/01 -0800, you wrote:

>> Mason warper had several advantages not found in the present AVL

Check further and found that I sent you a reply about the Mason Warper, not
about a wool project, early this AM, around 530AM before I left home for
work. This means that I must have the virus at home also. Rats....

Did you get a reply from me about the Mason Warper? What time was the
message with the virus sent to you.

AAF

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-5300

<mailto:aafannin@syr.edu>

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

Date: Fri, 26 Jan 2001 06:21:10 -0800

From: Margaret Copeland <busys@cdsnet.net>

Subject: Re: warping drum

WeaveTech Archive 0101

> > From the description of warping drums it sounds like you could make a
> > section of warp on the Gilmore Reel and go directly from this through
> > a tensioning device to the sectional beam without transferring to a
> > warping drum. Is anyone familiar with this warping reel.
>
> HI Barbara...yes you can do it this way, (or forgo the tensioning device and
> just wind your warp carefully on the reel and go directly to the sectional
> beam.....and I have seen it done with the Gilmore reel you speak of...the
> only advantage to the warping drum is the more accurate tensioning possible
> due to the heavy weighting system, just not possible with the brake system
> on reels.....the weight on the drum creates a great deal of tension.

Beg to differ with you but this does not work well. I think it doesn't because unless you have a great deal of space you can't get the reel far enough away from the loom to distribute the warp evenly through the raddle. My attempts and my friends attempts at using our reels this way have not given us a evenly tensioned warp from selvedge to selvedge.

> That is why you twist it as you wind it onto the drum....it evens out the
> areas that were wound towards the end of the warp with the inevitably
> shorter ends you began the warp with.....by twisting it, you allow the warp
> to wind onto the drum more evenly, and consequently onto your warp beam in
> the same way.....

I'm not understanding this statement. Why would you have "inevitably shorter ends" if all was measured evenly ? I try to handle the warp as little as possible either transferring to drum or off of the warping board. I don't chain or twist anything - especially if you feel the need to put chokes in your warp. The warp can shift and pull with too much manipulation. My "test" for evenness is to see where all of my warp sections line up after finally beamed. (This is also true for sectional !). If you have one section that is longer than the other something happened. Despite my pictures that show lease sticks inserted into the warp before the raddle, I rarely use them. If the warp drum tension is high enough and the warp coming off the reel is even, lease sticks only cause problems. They need to be constantly moved back as they advance towards the raddle and they are redundant.

- Margaret Copeland.

Date: Fri, 26 Jan 2001 09:31:23 EST
From: SandraHutton@cs.com
Subject: Re: Digest for weavetech@topica.com, issue 609

Hi Martha,

Since you have so much sunlight, you probably want to check out polyester.

I'm out of my office for a week and can't lay my hands on a couple of books which might be of help to you. What I can tell you is:

1. Yeager, Jan. Textiles for Interiors (or something close). She has just finished a revision and I don't know if that's in print yet or not. She is a textile scientist at West Virginia University. It might be published by Harper & Row.
2. Kadolph, Sara & Langford, ?, Textiles (8th edition). Sara is the textile science professor at Iowa State University. This may be by Prentice-Hall or Fairchild.

I'm sorry I can't remember the details, but both could give you good information.

WeaveTech Archive 0101

Sandy Hutton

Date: Fri, 26 Jan 2001 09:43:20 EST
From: SandraHutton@cs.com
Subject: Re: Upholstery

Hi Ian,

In another email I listed two sources of textile science information. Whether or not they specifically speak to the question of animal replacement of lanolin while the fiber is on the animal, I can't say.

I was curious why a white wool sweater yellowed and the yarns became brittle when I left a sweater out in the sun to dry (in my younger days when I was in a big hurry). My textile science professors and the general reading I have done convinced me that the animal keeps its coat in good shape (although spinners are urged to avoid fleeces which have "burnt" tips--particularly apparent on black fleeces). As soon as the fleece is sheared, then that renewal of lanolins no longer can take place. Makes sense to me!!

Sandy Hutton

End of weavetech@topica.com digest, issue 617

From weavetech@topica.com Fri Jan 26 15:50:09 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id PAA03192 for <ralph@localhost>; Fri, 26 Jan 2001 15:50:04 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Fri, 26 Jan 2001 15:50:04 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0QMIFN17356
for <ralph@baskerville.cs.arizona.edu>; Fri, 26 Jan 2001 15:18:15 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0QMG3018850
for <ralph@cs.arizona.edu>; Fri, 26 Jan 2001 15:16:04 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 618
Date: Fri, 26 Jan 2001 14:17:56 -0800
Message-ID: <0.0.1237393492-212058698-980547476@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Natural Dyed Yarns
By 74200.3031@compuserve.com

Re: warping drum
By bburns@spyril.net

shroud
By bonnieinouye@yahoo.com

invisible threads
By ingrid@fiberworks-pcw.com

WeaveTech Archive 0101

Horse Hair
By ingrid@fiberworks-pcw.com

Mason warper
By BOOKS@WOODENPORCH.COM

VIRUS
By aafannin@syr.edu

Re: warping drum
By apbutler@ync.net

Re: Digest for weavetech@topica.com, issue 616
By jforrest@whidbey.com

Re: Digest for weavetech@topica.com, issue 616
By aafannin@syr.edu

Date: Fri, 26 Jan 2001 09:46:12 -0500
From: Sigrid Piroch <Sigrid_Piroch@compuserve.com>
Subject: Natural Dyed Yarns

I've natural dyed an incredible amount of handspun & millspun yarns -- runs of colors with one dyestuff, differing dyes of Indigo, exhausting dyes of cochineal, & just plain experimentation with exotics & the unlimited roster of local plants. Much of it goes back 10 or more years. What to do with it? I've seen a woolen mill in a remote part of PA, using old equipment [the owner's grandfather's mill!] which is turning out all wool white blankets -- he's managed to not only get the looms running again but also the spinning machines! These blankets, he says, are selling well because he puts a few threads of natural dyed wool into them... stripes or borders on 4 sides. They are lovely. Of course they are so marked for sale creating unique interest. [Sorry but the owner wants to keep secret where he is located & who he is so I work with him designing for the mill but take care about sharing research & information related to it.]

Another idea for using hand-dyed &/or natural-dyed yarns which will make the most of them without as much yardage loss is to use them as supplementary warp threads, placing them carefully for design impact; these can be put on a separate beam or hung over the back beam with supported bobbins. Simple ideas like twills seem to work best with simple thread setups which focus attention more on the colors than on the structure. Short ends work well alone or mixed with the same size thread for bands -- cardwoven, inkle woven or loom woven -- these can become trim on garments. Historically, of course, they were used extensively as supplementary wefts [like for coverlets] which required a considerable store of each color & were usually wool which took the color well but were not as fine as linen &

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cotton spinning [hand or mill] which did not take color as well. Handspun
ns
as warp have their own special concerns, not only losing some of the
precious fiber but also overall strength -- joins can be a problem & can,
just as in mill warps, respond well to the use of sizings. But that gets =
us
into another whole area...

I've found that you can mix almost any colors from various natural-dyed
pots successfully. The only problem I had once was trying to mix natural=
dyed yarns from earth plants with colors from the sea. In spite of all th=
e
good knowledge on this subject which has been lost, it's good to know tha=
t
the art of natural dyeing is not dying! Sigrid

Date: Fri, 26 Jan 2001 09:57:30 -0500
From: "Barbara Burns" <bburns@spyril.net>
Subject: Re: warping drum

> > > From the description of warping drums it sounds like you could
make a
> > > section of warp on the Gilmore Reel and go directly from this
through
> > > a tensioning device to the sectional beam without transferring
to a
> > > warping drum.
> > HI Barbara...yes you can do it this way...
> Beg to differ with you but this does not work well. ...
>

I was planning to use the Gilmore Reel instead of the AVL WW to do
sectional beaming. I can see how it would be a problem for a wide
warp going on a plain beam. I love new equipment, but if I have a
tool to do a job that works well, why be redundant. It will be a
while before my next sectional warp, but when I do it I'll try the
reel and report on how it works.

Barbara Burns

Date: Fri, 26 Jan 2001 11:37:27 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: shroud

If you are worried about the weft yarn having an impact on all those
colors, consider a structure that emphasizes the warp on one face. If you
have 4 shafts, you could use a 1/3 twill or broken twill, and with 5 you
can do a satin. This would give you a right side with the warp colors
singing and an inside with more weft showing. If you use a mid-value yarn
for the weft, it will give you almost a lining in that color inside the
garment. Choose your own color for the symbolism of course, as nearly any
color would be available in a middle value. It's a shame you don't have
time to sample for this, but that's life.

Bonnie Inouye
www.geocities.com/bonnieinouye

WeaveTech Archive 0101

Date: Fri, 26 Jan 2001 11:47:48 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: invisible threads

Hi Carolyn:

Textura Trading has some very unusual threads. One that I noticed is a holographic one that has a support thread which washes out. This may be strong a metallic look for what you want, but have a look around her site and see if she has any other suitable threads.

www.texturatrading.com

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Fri, 26 Jan 2001 12:12:23 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Horse Hair

Hi Kerstin:

I have a bundle of 20" long horse tail hair that I acquired from a friend. Mine is unspun, individual hairs, sorted, very shiny, very black and beautiful.

Tell us about the horse hair. How is it used, as warp rep? Or a more balanced plain weave. What is used as the warp?

Is this laid into the warp, which would have to be less than 20" wide. Do you use more than one hair in each shed?

Do you have any for sale? I think you are allowed to respond to a request for a product if it is of interest to members of the list. You can make an announcement without prices.

Amy or Ruth, please tell us if this is OK.
Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Fri, 26 Jan 2001 12:29:17 +0000
From: Lois <books@woodenporch.com>
Subject: Mason warper

Allen,
I would like to hear about the Mason warper but please do not send me a private answer. I don't need a virus.

I purchased an old ornate cast iron warper not too long ago. I haven't had a chance to try it out as yet. It arrived and I left for the winter I can't even remember the name on the machine but it has a brake, counter and pegs for up to 6 cones.

I played with it for awhile and decided to cancel my AVL order

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as this old machine appears to do somewhat the same thing. I thought that the AVL wrapper was very light weight and top heavy when I watched the demo at Convergence. And this old machine was only \$40.00.
Lois

Allen Fannin wrote:

> MARTHA:

>

> At 12:24 PM 1/24/01 -0800, you wrote:

>

> >> Mason warper had several advantages not found in the present AVL

>

> Check further and found that I sent you a reply about the Mason Warper, not about a wool project, early this AM, around 530AM before I left home for work. This means that I must have the virus at home also. Rats....

>

> Did you get a reply from me about the Mason Warper? What time was the message with the virus sent to you.

>

> AAF

>

> ALLEN FANNIN, Adjunct Prof., Textile Science
> Department of Retail Management & Design Technology
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>

>

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--

Lois Mueller
Wooden Porch Books
books@woodenporch.com

Date: Fri, 26 Jan 2001 12:56:58 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: VIRUS

TO ALL:

Earlier this week, parts of my department at SU were infected with a computer virus.

It has come to my attention that the virus escaped with a message I posted earlier this AM.

Any messages sent to the list under my name with a time prior to 10AM Eastern Time should not be opened and should be deleted. Apparently, the virus substituted itself for my message.

WeaveTech Archive 0101

Our system has been cleaned as of 1030AM and is now virus free.

Sorry for any inconvenience.

AAF

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-5300

<mailto:aafannin@syr.edu>

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

Date: Fri, 26 Jan 2001 11:50:53 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: warping drum

Margaret wrote:

> Beg to differ with you but this does not work well.
>My attempts and my friends attempts at using our reels this way have >not
given us a evenly tensioned warp from selvedge to selvedge.

Well I will also beg to differ, in the kindest way...and say, again
with kindness that just because you were unable to do it, does not mean that
no one else can! <g>

> I'm not understanding this statement. Why would you have >"inevitably
shorter ends" if all was measured evenly ?

Because when you wind on a reel, you are piling the warp on top of itself,
in effect increasing the size of the reel that the newer warps must travel
around...if you took it off and measured it, you would find the last warps
wound were longer than the first. If you wind your warps in sections, this
is not as apparent, but an entire warp at once will almost always be
slightly longer at the end than the beginning.

>If the warp drum tension is high enough and
> the warp coming off the reel is even, lease sticks only cause problems.

I think for each of us, we have found a method that works with the
particular way we ourselves work and the materials we are working
with.....I do not believe there is only one "right" way.....

>They need to be constantly moved back as they advance towards the >raddle
and they are redundant.

I feel the lease sticks help maintain the threading cross...they can be
tied to the loom or whatever is handy and you do not have to move them at
all.....to each her/his own.....

Su Butler :-> apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come
up with a handful of mud, either." - Leo Burnett

Date: Fri, 26 Jan 2001 10:25:39 -0800

WeaveTech Archive 0101

From: "Janet Forrest" <jforrest@whidbey.com>
Subject: Re: Digest for weavetech@topica.com, issue 616

RE #616: Hemp
Marge...burn, baby, burn. That was the test I learned at The Tech and you'll find very different smells between linen and hemp. Also, look at a length of yarn for the tell tale hemp fiber ends which you certainly wouldn't see in linen line. Those fiber ends may be small but will be found. Another look is for clear color as I haven't seen hemp as clearly bleached and dyed as linen.

Janet Forrest, Whidbey

Date: Fri, 26 Jan 2001 13:39:38 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: Digest for weavetech@topica.com, issue 616

At 10:11 AM 1/26/01 -0800, Janet Forrest <jforrest@whidbey.com> wrote:

>RE #616: Hemp

>Marge...burn, baby, burn. That was the test I learned at The Tech and >you'll find very different smells between linen and hemp.

Because of the interspecies ambiguity, the burn test is of quite limited validity in making a positive fibre identification. I would again suggest that anyone interested should take a look at ASTM D-276 to gain a more complete understanding of this matter.

AAF

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-5300
mailto:aafannin@syr.edu>
<http://syllabus.syr.edu/TEX/aafannin>

End of weavetech@topica.com digest, issue 618

From weavetech@topica.com Sat Jan 27 06:44:06 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id GAA03606 for <ralph@localhost>; Sat, 27 Jan 2001 06:44:01 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 27 Jan 2001 06:44:01 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0R5qZN25366
for <ralph@baskerville.cs.arizona.edu>; Fri, 26 Jan 2001 22:52:35 -0700 (MST)
Received: from outmta009.topica.com (outmta009.topica.com [206.132.75.221])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0R5oU023250
for <ralph@cs.arizona.edu>; Fri, 26 Jan 2001 22:50:31 -0700 (MST)

WeaveTech Archive 0101

To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 619
Date: Fri, 26 Jan 2001 21:52:22 -0800
Message-ID: <0.0.1174832181-212058698-980574742@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

ADMIN: off-topic
By rsblau@cpcug.org

Re: Weaving with Handspun
By rsblau@cpcug.org

Re: Shroud Question
By rsblau@cpcug.org

orlec
By kdanielson@NICKEL.LAURENTIAN.CA

Re: HAAAAHA Virus
By hubbard182@worldnet.att.net

Re: warping drum
By busys@cdsnet.net

Re: HAAAAHA Virus
By joyces@mediaone.net

Weaving with handspun
By ruddgonz@hollinet.com

Re: Shroud Question
By jstoll@cpcug.org

Boesel on warping weavetech@topica.com, issue 607
By jrobards@rochester.rr.com

Date: Fri, 26 Jan 2001 17:07:22 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: ADMIN: off-topic

Dear Friends--

I have been away from the list for 2 days due to ISP problems, so could not respond to this problem right away.

I beg of you: please take the dulcimer discussion off list. This is not a music list, it's a weaving list. Some of our members must pay by the minute for download time. Some must pay *international phone rates* by the minute for download time. It is simply not fair to those people to discuss anything other than weaving and directly weaving-related topics.

I guarantee you: we will lose devoted members who make wonderful contributions to our weaving discussions if we start nattering on about other subjects. Trust me: I've seen it happen to other lists.

Ruth

WeaveTech Archive 0101

Date: Fri, 26 Jan 2001 17:12:19 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Weaving with Handspun

I mostly knit w/ my handspun, but on the rare occasions when I weave with it, I use it for weft exclusively. Why throw away all that precious handspun yarn in loom waste? Of course, if you're clever about using your thrums for other projects (I'm not, except for warp ties), then go for it.

Ruth

Date: Fri, 26 Jan 2001 17:23:54 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Shroud Question

Hi, Carolyn--

What a beautiful way to honor your friend's life and her death.

Yes, there is "invisible" thread that is not fishing line. If you don't have a fabric store nearby, try Clothilde or Nancy's notions. Also, G Street Fabrics now has a website and I know you can buy it from them--that's where I get it. This is basically thread-weight continuous filament nylon. It comes in clear and charcoal (has a very slight gray tint). You might even be able to find it on long, narrow spools (like the Sulky metallic & variegated threads) that you could just pop into you

Ruth

Date: Fri, 26 Jan 2001 18:15:23 -0600
From: "Karen Danielson" <kdanielson@nickel.laurentian.ca>
Subject: orlec

Ingrid, you mentioned that you "use Orlec from What's Weft (w_weft@kos.net. (It is an acrylic not orlon)"

According to Evelyn E. Stout in Introduction to Textiles, Orlon is a type of Acrylic - a trade name granted to duPont. Another type of acrylic is Orlon Sayelle.

Although she doesn't deal with the term "orlec" we order it from Brassard <http://www.leclerclooms.com/mbrass/cc.htm> where they seem to list it as orlon acrylic in 2/8 and 2/16. I suppose it must come from duPont via some route. Anyone know where it is manufactured?

Thanks,
Karen

Date: Fri, 26 Jan 2001 18:44:06 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: HAHAHA Virus

> Allen,
> I would like to hear about the Mason warper but please do not
> send me a private answer. I don't need a virus.

WeaveTech Archive 0101

I'll apologize in advance for discussing an off-topic item, but I think the circumstances of which Allen has alluded need some explanation to avoid undue concern by list members.

In general, if you adopt the practice of never opening an unannounced or unexpected attachment that is not explained in the body of the email and from someone that you trust, you won't have virus problems. The message that Allen intended to send to me this morning was completely replaced by another message by this virus that he spoke of. It did not even have his name or email address in the usual place. It was listed from HAHAHA with a subject of Snow White and the Seven Dwarves. Since I knew no one with an email name of HAHAHA, I did not open the attachment. Out of curiosity, I did check the properties of the message and found that it supposedly came from an email address of sexyfun.net. A little below that was Allen's name. It was about that time that I remembered someone on a list (Dyers' List, I believe) last week mentioning a HAHAHA virus. So I contacted Allen to see if he had sent me a message. No harm was done - on my end at least - except alarming Allen.

Martha

Date: Fri, 26 Jan 2001 15:51:25 -0800
From: Margaret Copeland <busys@cdsnet.net>
Subject: Re: warping drum

> Margaret wrote:

> > Beg to differ with you but this does not work well.

> >My attempts and my friends attempts at using our reels this way have >not
> given us a evenly tensioned warp from selvedge to selvedge.

>

> Well I will also beg to differ, in the kindest way....and say, again
> with kindness that just because you were unable to do it, does not mean that
> no one else can! <g>

I'll be specific, with very fine warps I can't make it work. I'd frankly like to use my reel this way - does away with the drum.

> Because when you wind on a reel, you are piling the warp on top of itself,
> in effect increasing the size of the reel that the newer warps must travel
> around....if you took it off and measured it, you would find the last warps
> wound were longer than the first.

With my horizontal AVL reel, the reel is designed to offset the threads. It would be hard to explain how it does this without seeing it but it does do it. The upper limit of the reel is about 50 yards.

> I think for each of us, we have found a method that works with the
> particular way we ourselves work and the materials we are working
> with.....I do not believe there is only one "right" way.....

I don't believe there is a "right way" either. This is why I use many systems depending upon the warp I have. I have and am still willing to try anything to make the warping process faster and more enjoyable.

- Margaret Copeland

Date: Fri, 26 Jan 2001 18:57:33 -0500
From: "Joyce S." <joyces@mediaone.net>
Subject: Re: HAHAHA Virus

WeaveTech Archive 0101

I'd like to put in a word here--if you don't have an antivirus program on your computer, get one. Norton antivirus alerted me to the virus and got rid of it before any harm was done. There are several excellent antivirus programs around--Norton and McAfee are the ones I know, but I'm sure there are others. They are worth their weight in gold.

At 03:44 PM 01/26/2001 -0800, you wrote:

> > Allen,

> > I would like to hear about the Mason warper but please do not

> > send me a private answer. I don't need a virus.

>

> I'll apologize in advance for discussing an off-topic item, but I think
>the circumstances of which Allen has alluded need some explanation to avoid
>undue concern by list members.

>

> In general, if you adopt the practice of never opening an unannounced or
>unexpected attachment that is not explained in the body of the email and
>from someone that you trust, you won't have virus problems. The message
>that Allen intended to send to me this morning was completely replaced by
>another message by this virus that he spoke of. It did not even have his
>name or email address in the usual place. It was listed from HAHAHA with a
>subject of Snow White and the Seven Dwarves. Since I knew no one with an
>email name of HAHAHA, I did not open the attachment. Out of curiosity, I
>did check the properties of the message and found that it supposedly came
>from an email address of sexyfun.net. A little below that was Allen's name.
>It was about that time that I remembered someone on a list (Dyers' List, I
>believe) last week mentioning a HAHAHA virus. So I contacted Allen to see
>if he had sent me a message. No harm was done - on my end at least - except
>alarming Allen.

>Martha

>

>

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><http://www.topica.com/partner/tag01>

Date: Fri, 26 Jan 2001 16:22:36 -0800

From: Robin & Robert <ruddgonz@hollinet.com>

Subject: Weaving with handspun

I've only woven 1 project with handspun. I used commercially prepared cotton roving made with recycled denim to spin a 2-ply yarn about the size of a 3/2 cotton. I warped my loom with 5/2 navy cotton and wove the fabric in a straight twill. I finished the fabric by washing in hot water on a heavy duty cycle so I would have no surprises later on. I then cut out a jumper for my 5 year old daughter. Keeping with the denim theme, I sewed it up with mock flat fell seams using gold topstitching thread and added brass snaps up the front so I wouldn't have to sew buttonholes.

I used the commercial 5/2 cotton warp because handspun cotton is SOOOO slow to spin, I couldn't stand the thought of all the loom waste with "precious" handspun. The fabric weight was similar to corduroy, but with a softer drape.

I did take time to make a small sample, I had a gallery deadline for the project and didn't have time to spin "extra" weft. After fabric finishing, I had only 1" of fabric to spare.

The project was a success, got raves in the exhibit, and my daughter got a LOT of wear out of it before she outgrew it. BTW, it still looks new - no pilling or fading.

WeaveTech Archive 0101

The most difficult part of the project was the fear of cutting into handspun. I've made other handwoven garments before this, without giving a second thought to cutting up the fabric. But handspun ... after laying out the pattern, I had to go sit down 15 minutes to calm my nerves before I could begin cutting.

The next project? I've been spinning microwave dyed silk caps on a drop spindle, which will eventually become the warp for several scarves (long fringe to reduce loom waste). I'm planning on using a 60/2 silk (which I still need to dye) for the weft. No idea yet what structure I will use.

Robin Rudd
Wheel spinning and shuttle flying in northern Calif.

Date: Fri, 26 Jan 2001 19:29:39 -0500
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: Shroud Question

>Hi, Carolyn--

Your shroud/ruana shows great thought and caring.

I do not recommend weaving with the Sulky transparent (smoke or white) thread. It is finer than "normal" sewing thread and can have a mind of its own.

Bonnie's suggestion to use a 3/1 or 2/1 twill with a middle value, fine yarn would make a cloth with a very drapeable hand. One side would be warp dominant and the other would be weft dominant. Or, if you used a balanced (2/2) twill and sett the warp very closely and wove it with a fine yarn it would be sort of warp faced on both sides.

Janet

>Yes, there is "invisible" thread that is not fishing line. If you don't
>have a fabric store nearby, try Clothilde or Nancy's notions. Also, G
>Street Fabrics now has a website and I know you can buy it from
>them--that's where I get it. This is basically thread-weight continuous
>filament nylon. It comes in clear and charcoal (has a very slight gray
>tint). You might even be able to find it on long, narrow spools (like the
>Sulky metallic & variegated threads) that you could just pop into you

>
>Ruth

>

>

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>on Topics You Choose.

><http://www.topica.com/partner/tag01>

>

Janet Stollnitz
Silver Spring, MD

jstoll@cpcug.org

Date: Fri, 26 Jan 2001 19:46:59 -0500
From: "Joyce F Robards" <jrobards@rochester.rr.com>
Subject: Boesel on warping weavetech@topica.com, issue 607

WeaveTech Archive 0101

Date: Wed, 24 Jan 2001 11:23:57 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: ww vs bobbin rack

It seems to me Ruth is correct.

There are 4 major sources for handweaver to get a warp onto the loom from a cone of yarn.

1. Warping Wheel: you wind one end at a time onto warping wheel and then wind sections onto the sectional. All done by hand
or
2. Spool rack: you wind one end at a time onto bobbins or spools and then wind sections onto the sectional. May all be done by hand, or with an electric bobbin winder
or
3. Heck Block and Creel: you wind one end at a time onto a heck block affair on a creel and then wind sections onto the sectional. Again usually all by hand.
or
4. Warping mill: you wind one end at a time onto a warping frame, or a warping mill and then warp in a non sectional manner

If we had an auto spool winder, where you placed a spool on the spindle, attached a measuring device, set the amount of yarn needed on each spool, flipped the knob and went away and did another job, then it would be much easier to do the spool rack route.

I doubt that many of us could devise such a gizmo ourselves, or could afford to buy the industrial equivalent, which may well wind multiple spools at a time (again not useful for those of us not having multiple yarn packages to start with)

I think that we just have to find efficient ways that are within our means of space, logistics and money.
The warping wheel, fill the need for many of us. But not everyone by any means.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

End of weavetech@topica.com digest, issue 619

From weavetech@topica.com Sat Jan 27 06:44:06 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTTP id GAA03609 for <ralph@localhost>; Sat, 27 Jan 2001 06:44:06 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 27 Jan 2001 06:44:06 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTTP id f0RBWZ26607
for <ralph@baskerville.cs.arizona.edu>; Sat, 27 Jan 2001 04:32:36 -0700 (MST)
Received: from outmta010.topica.com (outmta010.topica.com [206.132.75.222])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0RBUV026708
for <ralph@cs.arizona.edu>; Sat, 27 Jan 2001 04:30:32 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 620

WeaveTech Archive 0101

Date: Sat, 27 Jan 2001 03:32:10 -0800
Message-ID: <0.0.123884758-212058698-980595130@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re:looking for Carrie Brezine
By laurafry@netbistro.com

Date: Fri, 26 Jan 2001 20:13:26 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re:looking for Carrie Brezine

Hi Carrie,

My address for you doesn't work - email me?

Laura Fry

End of weavetech@topica.com digest, issue 620

From weavetech@topica.com Sat Jan 27 21:03:56 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id VAA00982 for <ralph@localhost>; Sat, 27 Jan 2001 21:03:52 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 27 Jan 2001 21:03:52 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0S3TFN09790
for <ralph@baskerville.cs.arizona.edu>; Sat, 27 Jan 2001 20:29:15 -0700 (MST)
Received: from outmta006.topica.com (outmta006.topica.com [206.132.75.208])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0S3R9002464
for <ralph@cs.arizona.edu>; Sat, 27 Jan 2001 20:27:10 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 621
Date: Sat, 27 Jan 2001 19:29:03 -0800
Message-ID: <0.0.719074048-212058698-980652543@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

WEAVERS magazines available
By apbutler@ync.net

Re: Digest for weavetech@topica.com, issue 619
By jrobards@rochester.rr.com

Re: Digest for weavetech@topica.com, issue 619
By bnathans@mindspring.com

loom wanted
By rsblau@cpcug.org

Re: SSD
By fibertrails1@juno.com

WeaveTech Archive 0101

threading with a doobby
By ingrid@fiberworks-pcw.com

RE: Shroud Question
By amurphy@cbcag.edu

RE: ADMIN: off-topic
By amurphy@cbcag.edu

HANDWOVEN magazines available
By apbutler@ync.net

VIRUS
By aafannin@syr.edu

Date: Sat, 27 Jan 2001 06:43:09 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: WEAVERS magazines available

Posting this for a friend.....

FOR AUCTION:

WEAVERS MAGAZINE LOT: 26 Magazines

We are offering these as one lot, so buyer must take all. The following issues are in the collection:

#13 1991 Breaking Barriers II
#16 1992 Color
#17 1992 Double Weave
#18 1992 Velvet, Snowflakes
#20 1993 Snowflake twills
#21 1993 Lace Plus
#22 1993 Thick n' Thin
#23 1993 Critters
#24 1994 Pick Up
#25 1994 Twill Thrills
#26 1994 Countermarch Tie ups
#27 1995 Circles
#28 1995 Windows
#29 1995 1 Shuttle Wonders
#31 1996 Four or Fewer Part II
#32 1996 Mix it Up
#33 1996 To Tie or Not To Tie
#34 1996 Weaving the World Wide Web (2 copies)
#35 1997 Design First
#36 1997 Fabrics That Go Bump
#37 1997 Fabrics That Go Bump II
#38 1997 Fine Threads
#39 1998 Weaving to Wear
#40 1998 Sets and Settings
#41 1998 Fibers

These magazines will be auctioned off, ONLY AS ONE LOT, to the highest bidder, once the reserve is met. (If the reserve is not met, the seller reserves the right to withhold sale and offer in another venue) Auction will take place OFF LIST by emailing sellers at euvid@worldnet.att.net Auction ends on February 2, 2001 at 12:00 pm CST. Winning bidder will be notified via email, and be required to finalize transaction within 10 business days. Buyer shall pay all shipping and handling charges as set by seller. Please type WEAVERS Auction in the subject line of your email.

PLEASE DO NOT respond to me (Su) either on list or privately....I will

WeaveTech Archive 0101

delete all email regarding this auction and have no stake in in
whatsoever...questions, bids etc shall all be taken care of through the
email address of the persons offering these magazines
euvid@worldnet.att.net

Su Butler :-)

"When you reach for the stars, you may not quite get one, but you won't
come up with a handful of mud, either." - Leo Burnett

Date: Sat, 27 Jan 2001 08:08:52 -0500
From: "Joyce F Robards" <jrobards@rochester.rr.com>
Subject: Re: Digest for weavetech@topica.com, issue 619

My apologies to the list and to Ingrid B. ---Sure can't figure out how that
quote from Ingrid got re-posted as from me???

Joyce

Date: Sat, 27 Jan 2001 08:35:37 -0500
From: "Barbara Nathans" <bnathans@mindspring.com>
Subject: Re: Digest for weavetech@topica.com, issue 619

I've woven several garments from handspun, using it both as warp and weft.
With wool, I made up my mind that it isn't any different than the expected
waste found when cutting out a garment, and it's not that much . I had years
of handsun I kept "ripening" on my yarn shelf, waiting for the right time to
use it. Finally I made yardage, and a blanket. And it's lovely fringe!

The biggest problem was--not breakage, at all, just the opposite: the warp
would fuzz up and grab onto the neighboring thread, very troublesomely.
Hairspray or spray starch solved that problem . It was at least as bad with
silk as wool, and started in the warping process. I just learned to attack
it with the spray at the first sign of trouble or before. Both sprays wash
right out when you wet finish.

They're beautiful items I made; I'm very fond of them.

One warp was very mixed in quality of spinning, and I alternated a very fine
commercial yarn, or probably doubled the handspun with the commercial yarn.
That gave a uniting color feel to this randomly colored warp.

Don't hoard your handspun. It's really beautiful woven up.

Date: Sat, 27 Jan 2001 12:29:09 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: loom wanted

As I cruised the housecleaning pages, I noticed that someone is looking
for a table loom to be donated to an inner city art program in NY
City. This seems like an excellent cause, so I'm giving the requester a
bit of extra publicity. Someone on this list must have an old table loom
no longer in use. Donate it, and you can help support the next generation
of weavers. For more info, check the "Looms" page of the housecleaning pages:

<http://homepages.together.net/~kbruce/kbbloom.html>

Ruth

WeaveTech Archive 0101

Date: Sat, 27 Jan 2001 10:17:12 -0800
From: Estelle M Carlson <fibertrails1@juno.com>
Subject: Re: SSD

Just wanted to let SSD readers that my article called "On the Weaverbird Trail" is in the current issue. Would love to know what readers think of it. I will have an article in the March issue of "Surface Design" and a third article in the Vogue pattern magazine. I think I have spent more time writing this year than weaving--got to get things turned around a litte.

Estelle

To reply privately write to fibertrails1@juno.com
Also, please visit my web site:
<http://www.africancrafts.com/designer/carlson>

Date: Sat, 27 Jan 2001 16:31:42 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: threading with a doobby

It is probably obvious to everyone, but I made a discovery last summer and am now applying it.

When threading a complex order it is hard to keep track of where you are. I used to print the threading draft with numbers, fairly large like 10 epi printing. Mark sections off with a red pen and then check them off as I completed each section. As I get older, my sections would get smaller, down to 8 threads now. So lots of stopping to mark

Well last summer I took the TC1 workshop. We talked about how easy it is to thread that loom. You just activate each solenoid automatically to raise the heddles in order one by one.

No with a computer doobby I thought it should be easy to do this in groups of 4 or 8 threads. So take the threading and copy it into the lift plan. Then on the first pick, just lift all the shafts in the first 4 picks and delete the next three picks.

Say that the threading is an advancing twill with a base of 5 ends as below. 1,2,3,4,5,2,3,4,5,6,3,4,5,6,7,4,5,6,7,8,.....

It would make sense to lift the 5 shafts at once.

So pick one 1,2,3,4,5

pick two 2,3,4,5,6

pick three 3,4,5,6,7

pick four 4,5,6,7,8

and so on.

Just imagine how much easier to do a network draft.

This will work well with the mechanical doobby as well. Just peg up the bars.

Only hang up. You must be able to press the treadles while threading. Looks like a good system to me. Am about to try it out tomorrow!

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>

WeaveTech Archive 0101

Email: ingrid@fiberworks-pcw.com

Date: Fri, 26 Jan 2001 08:32:07 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Shroud Question

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

-----_=_NextPart_001_01C087A4.C28471E0
Content-Type: text/plain;
charset="iso-8859-1"

You can get spools of invisible thread, it is like fishing line but finer and more flexible. I keep a spool on hand for those hems etc, that nothing will match. Very strong stuff, don't try to break it with your hands! Sewing stores may have bigger spools, not sure if you could get a cone of it or not. Maybe Nancy's notions might have in large quantities. The Ruana sounds lovely though the purpose is sad, but we go from death to life eternal.
Alice in Mo

-----_=_NextPart_001_01C087A4.C28471E0
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charset="iso-8859-1"

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<META HTTP-EQUIV="Content-Type" CONTENT="text/html; charset=iso-8859-1">
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<META content="MSHTML 5.00.2919.6307" name=GENERATOR></HEAD>  
<BODY bgColor=#ffffff>  
<DIV><FONT color=#0000ff face=Arial size=2><SPAN class=500282914-26012001>You  
can get spools of invisible thread, it is like fishing line but finer and more  
flexible.&nbsp; I keep a spool on hand for those hems etc, that nothing will  
match.&nbsp; Very strong stuff, don't try to break it with your  
hands!</SPAN></FONT></DIV>  
<DIV><FONT color=#0000ff face=Arial size=2><SPAN class=500282914-26012001>Sewing  
stores may have bigger spools, not sure if you could get a cone of it or  
not.&nbsp; Maybe Nancy's notions might have in large quantities.&nbsp; The Ruana  
sounds lovely though the purpose is sad, but we go from death to life  
eternal.</SPAN></FONT></DIV>  
<DIV><FONT color=#0000ff face=Arial size=2><SPAN class=500282914-26012001>Alice  
in Mo</SPAN></FONT></DIV></BODY></HTML>
```

-----_=_NextPart_001_01C087A4.C28471E0--

Date: Fri, 26 Jan 2001 16:22:21 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: ADMIN: off-topic

it is off list or should be! I have made my replies directly and off-list to the ones who asked me to respond! I think you have been reading earlier messages of which I think there were 3 that mentioned dulcimers and WEAVING music, We have moved our discussion off this list, some time ago!

-----Original Message-----
From: Ruth Blau [<mailto:rsblau@cpcug.org>]
Sent: Friday, January 26, 2001 4:18 PM

WeaveTech Archive 0101

To: weavetech@topica.com
Subject: ADMIN: off-topic

Dear Friends--

I have been away from the list for 2 days due to ISP problems, so could not respond to this problem right away.

I beg of you: please take the dulcimer discussion off list. This is not a music list, it's a weaving list. Some of our members must pay by the minute for download time. Some must pay *international phone rates* by the minute for download time. It is simply not fair to those people to discuss anything other than weaving and directly weaving-related topics.

I guarantee you: we will lose devoted members who make wonderful contributions to our weaving discussions if we start nattering on about other subjects. Trust me: I've seen it happen to other lists.

Ruth

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<http://www.topica.com/partner/tag01>

Date: Sat, 27 Jan 2001 17:49:53 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: HANDWOVEN magazines available

Su Butler :-> apbutler@ync.net
"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Posting this for a friend.....

FOR AUCTION:

HANDWOVEN MAGAZINE LOT: 25 Magazines

We are offering these as one lot, so buyer must take all. The following issues are in the collection:

S/O 1991	Recycling
M/J 1992	Double Weave
S/O 1992	Pile Weaves
J/F 1993	Color
N/D 1993	Rugs
J/F 1994	Coverlets
M/A 1994	Weaving with Kids
M/J 1994	Finger Manipulated Weaves
S/O 1994	Crackle
J/F 1995	Texture
M/A 1995	Clothing
M/J 1995	Tapestry
S/O 1995	Southwest
N/D 1995	Arts and Crafts
J/F 1996	Fulled Fabrics
M/A 1996	Fashions
M/J 1996	Stripes
S/O 1996	Tartans
M/J 1997	Take Along Weaving
S/O 1997	Rag Rugs
N/D 1997	Name Drafts

WeaveTech Archive 0101

J/F 1998 Plain Weave
M/A 1998 Shadow Weave
M/J 1998 Summer Wearables
S/O 1998 Shadow Weave

These magazines will be auctioned off, ONLY AS ONE LOT, to the highest bidder, once the reserve is met. (If the reserve is not met, the seller reserves the right to withhold sale and offer in another venue) Auction will take place OFF LIST by emailing sellers at euvid@worldnet.att.net Auction ends on February 2, 2001 at 12:00 pm CST. Winning bidder will be notified via email, and be required to finalize transaction within 10 business days. Buyer shall pay all shipping and handling charges as set by seller. Please type HANDWOVEN Auction in the subject line of your email.

PLEASE DO NOT respond to me (Su) either on list or privately....I will delete all email regarding this auction and have no stake in in whatsoever....questions, bids etc shall all be taken care of through the email address of the persons offering these magazines
euvid@worldnet.att.net

Su Butler :-)

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Sat, 27 Jan 2001 20:43:56 -0500
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: VIRUS

TO ALL:

Last Friday, we cleaned all the systems at SU and have taken care of the virus at that location.

I cleaned my system at home which, being connected sometimes to SU, had become infected unknown to me. My system is now safe.

Kind regards and thanks.

AAF

Allen Fannin, Adj. Prof., Textiles
Retail Management & Design Technologies Dept.
215/224 Slocum Hall
Syracuse University
Syracuse, New York 13244-1250
Phone: (315) 443-1256 (direct)
-4635 (dept. office)

FAX: (315) 443-5300
e-Mail: <aafannin@syr.edu>

End of weavetech@topica.com digest, issue 621

From weavetech@topica.com Sun Jan 28 08:10:22 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA00551 for <ralph@localhost>; Sun, 28 Jan 2001 08:10:21 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 28 Jan 2001 08:10:21 MST

WeaveTech Archive 0101

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0SCJ8N13852
for <ralph@baskerville.cs.arizona.edu>; Sun, 28 Jan 2001 05:19:08 -0700 (MST)
Received: from outmta011.topica.com (outmta011.topica.com [206.132.75.228])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0SCH2006867
for <ralph@cs.arizona.edu>; Sun, 28 Jan 2001 05:17:03 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 622
Date: Sun, 28 Jan 2001 03:32:08 -0800
Message-ID: <0.0.903284149-212058698-980681528@topica.com>
X-Topica-Loop: 0
Status: R0

-- Topica Digest --

Fw: ww
By hubbard182@worldnet.att.net

No subject was specified.
By willgee@mindspring.com

Re: No subject was specified Request for specification
By fiberweaver@worldnet.att.net

Date: Sat, 27 Jan 2001 22:24:34 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Fw: ww

Following is Allen Fannin's message to me that the virus supplanted. This time it came through without a hitch. Thought you may be interested in his comments.

Martha

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

From: ALLEN FANNIN <aafannin@syr.edu>
To: Jeffrey D. & Martha H. Hubbard <hubbard182@worldnet.att.net>
Sent: Saturday, January 27, 2001 8:24 PM
Subject: Re: ww

> MARTHA:

>

> This message is what you should have received. I just did a complete
> Norton VirusScan and my system is clean.

>

> At 05:08 PM 1/24/01 -0500, you wrote:

>

> > >I've heard Jan Nyquist talk of the Mason warper. What feature made it
> > >ergonomic?

>

> Principally the ergonomic efficiency of the Mason Warper is a result of
> the

> reel itself being designed to traverse automatically so as to distribute
> the turns of yarn uniformly. At the same time, when the reel reached the
> end of a set of turns, it could be simply pulled out to the starting point
> and another set of turns begun. An automatically functioning counter
> recorded the number of ends laid down. Securing each warp end in the
> holder required little or no handling of the yarn because the end would
> automatically drop into the holder when the reel reached the end of a set
> of turns. The entire reeling operation could all but be performed with
> one

> hand since yarn tension was also provided for automatically.

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>
> > >> More to the point, an automatic winding machine, single spindle, such
> as
> > >the old McKeeby winder that was made for handloom weavers, is needed.
> > >
> > >Where would one get one's hands on one of these?
>
> Would that I only knew. The McKeeby Automatic winder was a single
> spindle,
> table-top bobbin winder made for handloom weaving use. As far as I know,
> it was advertised and sold exclusively by a small shop in California
> called
> Painters, during the late 50's and early 60's. It wound end-delivery
> filling bobbin that could just as easily be used for warp supply
> packages.
>
> Interestingly, this issue of winding equipment is, in my mind, the most
> important in handloom weaving hardware because so much more could be done
> if only handloom weavers had such equipment. The weaving industry
> converted almost exclusively to shuttleless looms many years and for a
> time,
> filling winding machinery which could be suitable for handloom weaving use
> was literally broken up for scrap. Because handloom weavers still largely
> ignore the rest of the industry, they were unaware of this
> opportunity. Conversely, avocational woodworkers have always taken
> advantage of what their industrial partners could offer. A woodworker
> would think nothing of buying and installing in the garage, a large,
> noisy,
> dusty planer for surfacing boards. An SU colleague of mine has the
> entirety of his family's large basement filled with equipment for the sole
> purpose of building one small boat for which the family appears to be at
> least tacitly tolerant. Yet were his wife to attempt the same thing were
> she a handloom weaver, I daresay the reaction would be as positive or at
> tacit. Sadly, I wonder if his wife would even think of such a possibility
> at all.
>
> AAF
>
> Allen Fannin, Adj. Prof., Textiles
> Retail Management & Design Technologies Dept.
> 215/224 Slocum Hall
> Syracuse University
> Syracuse, New York 13244-1250
> Phone: (315) 443-1256 (direct)
> -4635 (dept. office)
> FAX: (315) 443-5300
> e-Mail: <aafannin@syr.edu>
>

Date: Sat, 27 Jan 2001 20:16:39 -0800
From: glen black <willgee@mindspring.com>
Subject: No subject was specified.

here is a website for Armani that may be of interest to someone who is
going travelling: www.armani-viamanzoni31.com

glen black

Date: Sat, 27 Jan 2001 23:44:05 -0500

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From: fiberweaver@worldnet.att.net
Subject: Re: No subject was specified Request for specification

Hi Glen and all others on this list,

I have a very simple request.

Lately with a multitude of virus problems floating around and the fact that I belong to many different lists, I hope that we can all remember to put something in the "Subject Line" when sending off messages to the list.

I delete when I am not sure who/where it's from, not sure if I am being spammed, and the message may have actually been from another lister and may have something really interesting or of value.

Before I open any email, I go through and delete everything without a Subject line or I don't recognize the sender. Then I empty trash accordingly to protect my system.

Thanks,
Carol who really enjoys the content of this list.
River's Edge Weaving Studio

End of weavetech@topica.com digest, issue 622

From weavetech@topica.com Sun Jan 28 18:28:25 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id SAA00886 for <ralph@localhost>; Sun, 28 Jan 2001 18:28:22 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 28 Jan 2001 18:28:22 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0T1AFN25757
for <ralph@baskerville.cs.arizona.edu>; Sun, 28 Jan 2001 18:10:15 -0700 (MST)
Received: from outmta006.topica.com (outmta006.topica.com [206.132.75.208])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0T188011339
for <ralph@cs.arizona.edu>; Sun, 28 Jan 2001 18:08:09 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 623
Date: Sun, 28 Jan 2001 17:10:03 -0800
Message-ID: <0.0.1953535896-951758591-980730603@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: threading with a doobby
By rsblau@cpcug.org

Threading the doobby
By imwarped2@aol.com

Circumference of the ww
By rsblau@cpcug.org

Searching for weaver
By betalex@wtp.net

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Re: Circumference of the ww
By MargeCoe@concentric.net

Re: threading with a doobby
By MargeCoe@concentric.net

Re. Hemp
By Yvonne@anwg.org

Re: Circumference of the ww
By amsford@inet.net.au

Re: Block/Unit weaves (LONG)
By kerstin.froberg@swipnet.se

Re: Horse Hair (long)
By kerstin.froberg@swipnet.se

Date: Sun, 28 Jan 2001 08:12:05 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: threading with a doobby

Your threading hint came at a perfect time, Ingrid. The next warp on my AVL will be a rather complex deflected double weave pattern in which the only rule that the blocks follow is that odd & even blocks alternate. The sequence of the blocks is somewhat random--that is, they aren't in straight draw order, point order, or something else relatively easy to keep track of. Since I do have access to the treadles when I thread, I'll try your suggestion. I'd like to hear from others who try it, too. Perhaps there are ways we need to tweak it to apply it to AVLs, J-Comps, and other CAW looms rather than the Thread Controller.

Ruth

Date: Sun, 28 Jan 2001 10:43:36 EST
From: Imwarped2@aol.com
Subject: Threading the doobby

In a message dated 1/27/01 10:29:35 PM, weavetech@topica.com writes:

<< raise the heddles in order one by one >>

Ingrid,

That makes so much sense that all of us must be saying "Why didn't I think of that." Now I'm looking forward to my next threading --- well, almost.

Nancy

Date: Sun, 28 Jan 2001 11:00:13 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Circumference of the ww

Needing to put on a warp that does not divide neatly by either 2 or 3 and wanting to use the warping wheel to do it, I set about finding out the circumference of the ww as you successively move each of its 6 spokes to the inner location.

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Parenthetically, I'm sure Anne or Judie or Carrie or Max or Bonnie D could come up with a truly elegant formula for this, but being math impaired, I used the string-around-the-circumference method. For the math whizzes, here's the problem: given a circumference of 3 yards, if you have 6 equidistant spokes each of which can be moved inward by $5\frac{3}{4}$ inches, what is the circumference of the circle (well, of course it's not a circle once you've started moving those points in, but you know what I mean) for all of the possible positions.

Here's what I've come up with:

All 6 spokes in the outermost position = 3 yds
5 out, 1 in = 2 yds, 26"
4 out, 2 in = 2 yds, 22"
3 out, 3 in = roughly 2.5 yds (I came out at 2 yds, 17" that's close enough for me)
2 out, 4 in = 2 yds, 12"
1 out, 5 in = 2 yds, about 5"-6"
All 6 spokes in the innermost position = 2 yds

I believe during the demo of the ww that I watched at Convergence last summer, I heard mention that AVL doesn't recommend using the ww at other than the 3 yd, $2\frac{1}{5}$ yd, and 2 yd dimensions, but now that I've used it, I don't see why you can't set any of the spokes any way you want, so long as you pay attention when you're winding.

Ruth

Date: Sun, 28 Jan 2001 10:23:49 -0700
From: Betty Alexander <betalex@wtp.net>
Subject: Searching for weaver

I am currently weaving fringe for a coverlet and would like to contact a weaver by the name of Gay McGeary who had an article on fringe in the Nov 1981 Handwoven Magazine . I inquired at Interweave Press in hopes that they could help me locate her. They too have lost her. Perhaps she is no longer weaving, or perhaps she is no longer with us. I would appreciate any information that might come my way from any of you. Thankyou!

Betty Alexander

Date: Sun, 28 Jan 2001 14:37:24 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Circumference of the ww

Thanks Ruth, you saved me the work! I'll incorporate this info in one of the worksheets constituting the MofA spreadsheet, with a few formulae should be easy to figure out any warp length--now if I could just get it to warp the loom <g>.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

WeaveTech Archive 0101

Date: Sun, 28 Jan 2001 14:43:54 -0700
From: <MargeCoe@concentric.net>
Subject: Re: threading with a doobby

Thanks Ingrid, the list is hitting a high point--two excellent Duh moments in a month! (The early suggestion to reduce waste by winding warp spools with enough excess for the weft bobbin was the first--though this does only work when you intend to use the warp as weft).

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Sun, 28-Jan-2001 23:08:36 GMT
From: <Yvonne@anwg.org>
Subject: Re. Hemp

Here's something you can try, from Linen: Handspinning and Weaving, by Patricia Baines. p. 184.

According to the 'drying-twist test' (The Textile Institute, 1970), if a wet hemp fibre is held at one end and allowed to dry, the free end will move in a Z direction, the opposite to flax, ramie and nettle." I just spent a half-hour draping fine wet hemp and linen fibres on a hot iron, and although tedious, it is possible to get them to display a twist!

Yvonne in sunny, cold Bozeman

Date: Mon, 29 Jan 2001 07:44:04 -0800
From: Audrey Ford <amsford@iinet.net.au>
Subject: Re: Circumference of the ww

Ruth thanks for the measurements. I am planning (I haven't received my ww yet) to do something similar in order to use metric measurements. Perhaps someone else who thinks metric has already done this. Whilst at Convergence I suggested to AVL that they produce a metric version but I guess the U.S.A. dominates the market!! Can't wait to get mine and have a play.

Audrey in Western Australia

Date: Mon, 29 Jan 2001 01:02:54 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re: Block/Unit weaves (LONG)

Anne,
at Ann's request I'll stay on list once more...

No - yes - you caused some confusion <G>.

For
> example, overshot is typically woven as a supplementary weft structure
> -- but it can be woven as a complementary weft structure. In

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the case

- > of complementary weft, instead of weaving in the "traditional" style
- > with tabby and pattern shuttles (a supplementary weft weave), treadle
- > the blocks by alternating with their opposites, using two or more
- > shuttles for as many colors as you want, and voila: you have a
- > complementary weft weave. In this case, there's no plain weave ground
- > cloth. Does this make sense?? With twill blocks, I also use at least
- > two shuttles, which makes them behave as though they are complementary
- > wefts since both are required to have a complete cloth.

OK, I am with you as far as the overshoot on opposites. But the twill? Are you weaving that, too "on opposites"? And what does this do to the blocks? I seldom use just one colour in my wefts, esp if I weave plain weave. Would you consider a pick-and-pick plain weave a complementary weft weave, then (after all, it is woven on opposites, yes ;) ?

<snip>

- > The threading is based on some
- > particular structure, maybe, but until you specify the tie-up &
- > treadling, one has not made definite the type of cloth being woven. In
- > many conversations, we tend to classify the weave by the threading,
- > which is perhaps not sufficient (in my opinion).

Amen to that! I always forget that when you (N Ams) use words like "twill" you do not refer to the structure of the cloth...

How about this:

"On one loom righth now I have a doubled 4-shaft crepe, currently woven as blocks of twill against blocks of plain weave." Makes sense?

What I mean is: I have an 8-shaft straight draw, which I meant to weave as a 4-thread crepe. After sampling, I decided to try another structure, re-tied the treadles so that 4 shafts weave twill while the other 4 weave plain.

Since *both* the tie-up and the treadling are different from the originally planned 4-thread crepe, I can't really call the thing a crepe woven as something else ... or could I?

OK, so I am rambling, too... but, I have been so very confused about your (listers') referring to structures which are not structures...

Kerstin

Date: Mon, 29 Jan 2001 01:03:12 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re: Horse Hair (long)

If we think of horsehair in functional fabrics (as opposed to purely decorative fabrics, ie wallhangings) it is traditionally only (that I know of) used for upholstery. My theory is that it was "the synthetic" of the 1700s - this because most of hh-clad furniture I have seen, or heard described, was found typically in

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the "everyday" dining halls of biggish estates, castles etc.
(In the "special day" dining halls chairs were covered in silks)

Hh upholstery fabrics are (again traditionally - no reason not to do it otherwise!) on linen, possibly hemp or cotton warps, the warp often rather coarse compared to the hh fibers, woven in a weft-dominated structure. If without pattern, in a weft-faced satin, a weft-faced twill or a weft rep, or combinations thereof. Stripes of satin and weft rep, for instance, can almost fool the eye into looking like silk - at a distance, of course. If patterned, all (and I mean *all*) fabrics I have seen have been in Bronson, the kind called spot Bronson, I think - the non-unit kind, to connect to a recent thread. Fabrics are then mounted on the chair so that hh runs from front to back, not sideways.

If I want a consistent hh fabric, I never use more than one fiber per pick. This is (believe it or not!) the fastest way - because if you want, say, three fibers per pick, you have to count out three fibers for every pick you throw. Using just one fiber, you grab for one fiber, a fast look shows you if you have one fiber or the wrong amount - if correct, throw.

Fabric width: you need at least one inch each side of the "selvedge" to be able to handle the fibers - I'd recommend more, for your sanity... To handle the edges, my suggestion is you take the end of the fiber around the edge thread and back into the shed, as often as wanted. 2-3 times per inch, maybe?

And yes, I do have for sale... contact me privately about prices, lengths are for black about 26 inches, for white 16 inches.

Kerstin
kerstin.froberg@swipnet.se

End of weavetech@topica.com digest, issue 623

From weavetech@topica.com Mon Jan 29 07:30:55 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA01091 for <ralph@localhost>; Mon, 29 Jan 2001 07:30:54 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Mon, 29 Jan 2001 07:30:54 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0TBWHN02027
for <ralph@baskerville.cs.arizona.edu>; Mon, 29 Jan 2001 04:32:17 -0700 (MST)
Received: from outmta013.topica.com (outmta013.topica.com [206.132.75.230])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0TBU5017145
for <ralph@cs.arizona.edu>; Mon, 29 Jan 2001 04:30:10 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 624
Date: Mon, 29 Jan 2001 03:31:59 -0800
Message-ID: <0.0.1988859105-951758591-980767919@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Shroud Question

WeaveTech Archive 0101

By teresaruch@msn.com

Cynthia Schira Workshop
By bjdoub@earthlink.net

Re: Horse Hair an incidental note
By willgee@mindspring.com

Section of old mill loom looking for a home
By amyfibre@aol.com

Boucle weft with chenille - possible worm-killer?
By kwarner@halcyon.com

Date: Sun, 28 Jan 2001 12:58:32 -0800
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: Shroud Question

This is a multi-part message in MIME format.

-----=_NextPart_000_001C_01C0892A.04830120
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

=20

You can get spools of invisible thread, it is like fishing line but =
finer and more flexible. I keep a spool on hand for those hems etc, =
that nothing will match. Very strong stuff, don't try to break it with =
your hands!

I have heard that Oregon Tailor Supply on Division St. in Portland, OR =
carries several weights and clear to smoky color. Haven't confirmed it =
yet. They do mail order. Teresa

-----=_NextPart_000_001C_01C0892A.04830120
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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  can get spools of invisible thread, it is like fishing line but finer =
and more=20
  flexible.&nbsp;< I keep a spool on hand for those hems etc, that =
nothing will=20
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WeaveTech Archive 0101

match. Very strong stuff, don't try to break it with your=20
hands!</DIV>
<DIV><SPAN=20
class=3D500282914-26012001> </DIV>
<DIV><SPAN =
class=3D500282914-26012001>I=20
have heard that Oregon Tailor Supply on Division St. in Portland, =
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carries several weights and clear to smoky color. </DIV> Haven't =
confirmed it=20
yet. </DIV> They do mail order.=20
Teresa</DIV></BLOCKQUOTE></BODY></HTML>

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Date: Sun, 28 Jan 2001 20:19:37 -0500
From: "B. Jane Doub" <bjdoub@earthlink.net>
Subject: Cynthia Schira Workshop

This is a multi-part message in MIME format.

-----=_NextPart_000_0071_01C08967.A3388140
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Cynthia Schira will be teaching a workshop at the Sawtooth Center for =
Visual Art, April 6 - 8, 2001. =20

Textiles: Making Marks=20
Experiment with ways of integrating various elements of the drawing =
process into the making of a textile. The loom, sewing machine and =
computer will be utilized.=20

You can get more details from the Sawtooth's web page - =
www.sawtooth.org. or you may email me off list if you have any =
questions.

Jane Doub
bjdoub@earthlink.net

-----=_NextPart_000_0071_01C08967.A3388140
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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workshop at the=20
Sawtooth Center for Visual Art,&nbsp;</DIV> April 6 - 8, 2001.&nbsp;</DIV> =
</FONT></DIV>
<DIV><FONT face=3D"Maiandra GD"></FONT>&nbsp;</DIV>
<DIV><STRONG><FONT face=3DVerdana size=3D2>Textiles: Making =
Marks</FONT></STRONG>=20
```


WeaveTech Archive 0101

<FONT =
size=3D-1>Experiment=20
with ways of integrating various elements of the drawing process into =
the making=20
of a textile. The loom, sewing machine and computer will be=20
utilized. </DIV>
<DIV> </DIV>
<DIV>You can get more details from the =
Sawtooth's web=20
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</BODY></HTML>

-----=_NextPart_000_0071_01C08967.A3388140--

Date: Sun, 28 Jan 2001 20:49:37 -0800
From: glen black <willgee@mindspring.com>
Subject: Re: Horse Hair an incidental note

The main use of horsehair up into our lifetimes...tailors' canvas. This is the stuff that is the inter lining of the fronts of really good mens' jackets. I had a tweed jacket from J.Press for years, it wouldn't wear out but the canvas began to let go bits of the horsehair that would poke through the surface..scratched like all getout if it was on the inside. On the outside the urge to pull was irresistable and out would come a long piece of very identifiable horsehair. Mom told of being made to sit still and proper in her Sunday best on a horsehair sofa in the 1880s; problematic as if it weren't slippery it would find a way to poke out and be scratchy. Sounds as bad as a cheap modern shirt sewn at the neckband with monofilament. How I natter on.. glen black

Date: Mon, 29 Jan 2001 00:42:27 EST
From: AmyFibre@aol.com
Subject: Section of old mill loom looking for a home

I am forwarding the following message on behalf of Charlotte, who is not a member of the lists. Please direct any inquiries to her directly at <wolfecp@aol.com>.

Thanks,
Amy

do you have any idea how or where I could post an old section of a mill loom, to be sold or given away; the label reads:
The Heirloom Master Weaver
Lansing Loom Works
Utica New York
Patent No. 1,540,574
June 2, 1925

I hate to burn it! since perhaps someone is trying to assemble a recreation of this factory loom. It is in good shape! We got it at a yard sale for \$35 before I got into weaving, but once I started weaving I realized it is not a useable weaving loom, it would only be of interest to someone who is interested in antique mill looms. There is a recreation of a woolen mill in

WeaveTech Archive 0101

Missouri just east of Kansas City; I can't remember the name of the park but maybe some place like that would want it.

Thanks for any help!

Charlotte Wolfe
Lakeville, Indiana

Date: Sun, 28 Jan 2001 21:50:52 -0800
From: Kathy Warner <kwarn@halcyon.com>
Subject: Boucle weft with chenille - possible worm-killer?

I did a scarf about a year ago in rayon chenille (3 blocks) and a rayon boucle (1 block) in a deflected double weave from Vicki Masterson's article in Weaver's 37. I was so sure it would worm that when nagged into wet-finishing it, I didn't twist the fringe first (why bother, it'll just be a big mass of worms blah blah). However. It didn't worm, it tightened up and softened beautifully, and it still hasn't wormed. The fringe, on the other hand, required surgery to separate. Then I twisted it what ought to have been tightly enough - nope. It's wormed, but not the body of the scarf, which has 4 and 5-thread floats.
Go figure.

Kathy Warner

End of weavetech@topica.com digest, issue 624

From weavetech@topica.com Mon Jan 29 19:48:14 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id TAA02423 for <ralph@localhost>; Mon, 29 Jan 2001 19:48:11 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Mon, 29 Jan 2001 19:48:11 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0U2T3N26731
for <ralph@baskerville.cs.arizona.edu>; Mon, 29 Jan 2001 19:29:03 -0700 (MST)
Received: from outmta016.topica.com (outmta016.topica.com [206.132.75.233])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0U2Qu029375
for <ralph@cs.arizona.edu>; Mon, 29 Jan 2001 19:26:57 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 625
Date: Mon, 29 Jan 2001 18:28:47 -0800
Message-ID: <0.0.1043257890-212058698-980821727@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

An enchanting book
By tpv@world.std.com

RE: Upholstery
By Ian@fibrecrafts.freemove.co.uk

Re: An enchanting book
By aafannin@syr.edu

Re: An enchanting book

WeaveTech Archive 0101

By apbutler@ync.net

Re: An enchanting book
By EVESTUDIO@aol.com

re G-D-G
By RBH@TELUS.NET

Small inkle loom
By robyn_spady@yahoo.com

Sectional question
By rsblau@cpcug.org

Re: Sectional question
By joyces@mediaone.net

Re:Warp....
By bgkoe@ncinternet.net

Date: Mon, 29 Jan 2001 08:40:48 -0500
From: Tom Vogl <tpv@world.std.com>
Subject: An enchanting book

As I continue to peruse Allen's suggested bibliography (thank you again, Allen), I came across a delightful book, originally published in 1910 and reprinted after the second war.

Hand-Loom Weaving, Plain & Ornamental by Luther Hooper: With line drawings by the author & Noel Rooke: Also several illustrations from ancient and modern textiles.

pp: xxii plus 341 in the 1979 paperback edition. Its publishing longevity alone attests to the quality of both writing and content. It is widely available in the second hand market both in the US and the UK at prices ranging from \$15.00 to \$35.00 depending on edition and condition.

It might as well be called: Everything you wanted to know about weaving but were afraid to ask. It starts with the basics and ends with velvets, damask, and brocade. A worthy edition to anyone's weaving library.

Cheers,

Tom.

--

www.world.std.com/~kcl tpv@world.std.com
Two Thingies make a Whatchacallit, but a Gadget has one of each!
Bill Koepp, 1/2/01

Date: Mon, 29 Jan 2001 10:16:55 -0000
From: "Ian Bowers" <md@georgeweil.co.uk>
Subject: RE: Upholstery

Dear Sandra

Thanks for the reply, just a few points in response

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The tips on fleece can certainly get sun bleached, you see this on the dark sections of Jacob's and Black Welsh, but that does not weaken them. However tippy fleece are the ones where the fibre ends in a clear pointy bit, and this can break off when pulled. It is really only a feature of shearlings, and the quality of the bit of fleece they were born with, with a break caused by any feeding stress in the field in the days following birth.

Lanolin does oxidise, and may at that point sacrificially protect the fibre, but this is only a short term process.

Normally wool is bleached of any colouring (eg some Down breeds have a cream'y colour) which can be reduced by exposure to the sun, not yellowed, so your last comment really leaves me puzzled.

Hope all this blather is of interest

Best regards

Ian Bowers
Managing Director - George Weil & Fibrecrafts

The leading mail order supplier to Weavers, Spinners, Dyers, Craft Knitters, Feltmakers & Papermakers
Silk, Glass and Ceramic Painters, Silk Merchants, & Fabric Printers

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

From: SandraHutton@cs.com [mailto:SandraHutton@cs.com]
Sent: 26 January 2001 14:44
To: weavetech@topica.com
Subject: Re: Upholstery

Hi Ian,

In another email I listed two sources of textile science information. Whether or not they specifically speak to the question of animal replacement of lanolin while the fiber is on the animal, I can't say.

I was curious why a white wool sweater yellowed and the yarns became brittle when I left a sweater out in the sun to dry (in my younger days when I was in a big hurry). My textile science professors and the general reading I have done convinced me that the animal keeps its coat in good shape (although spinners are urged to avoid fleeces which have "burnt" tips--particularly apparent on black fleeces). As soon as the fleece is sheared, then that renewal of lanolins no longer can take place. Makes sense to me!!

Sandy Hutton

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<http://www.topica.com/partner/tag01>

Date: Mon, 29 Jan 2001 09:18:34 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: An enchanting book

At 05:41 AM 1/29/01 -0800, Tom Vogl <tpv@world.std.com> wrote:

>As I continue to peruse Allen's suggested bibliography (thank you again,
>Allen), I came across

WeaveTech Archive 0101

>Hand-Loom Weaving, Plain & Ornamental by Luther Hooper:

Great book for basic handloom weaving information as it was up to the period when Hooper wrote. He was among the very few who did in fact take some of the mill technology and apply it to handloom weaving. This was probably facilitated because the two worlds had not quite separated so completely as they have today.

Tom's mention of this book as well as the source from which he learned of it supports the argument that any book's worth is greatly enhanced by it's bibliography by which other titles are revealed.

AAF

ALLEN FANNIN, Adjunct Prof., Textile Science
Department of Retail Management & Design Technology
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

-5300
mailto:aafannin@syr.edu>
<http://syllabus.syr.edu/TEX/aafannin>

Date: Mon, 29 Jan 2001 08:11:44 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: An enchanting book

Tom wrote:

> Hand-Loom Weaving, Plain & Ornamental by Luther Hooper

If you cannot find this excellent book on the used market, it is available as a PDF download from Ralph Griswold's excellent site located at <http://www.cs.arizona.edu/patterns/weaving/weavedocs.html>

Thanks Ralph, for making all the information on your site available to us all!

Su Butler :-) apbutler@ync.net
"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Mon, 29 Jan 2001 09:24:17 EST
From: EVESTUDIO@aol.com
Subject: Re: An enchanting book

In a message dated 1/29/2001 8:22:58 AM Central Standard Time, apbutler@ync.net writes:

<< If you cannot find this excellent book on the used market, it is available as a PDF download from Ralph Griswold's excellent site located at <http://www.cs.arizona.edu/patterns/weaving/weavedocs.html> >>

Barnes and Noble has several copies in the Out Of Print section.....Regards,
Elaine

WeaveTech Archive 0101

Date: Mon, 29 Jan 2001 10:36:21 -0800
From: "Bruce and Susan Harvey" <rbh@telus.net>
Subject: re G-D-G

This is a multi-part message in MIME format.

-----=_NextPart_000_00F4_01C089DF.52120980
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I am finding it very hard to read and follow messages and the temptation =
is to simply delete the entire digest now.
Fully half the last digest was HTML garbage, and along with MORE html =
garbage as a requote.

Could these people please check their settings and use plain =
text.....and if they are AOL6 users, Lili has a fix for this new =
program.

Many thanks....Susan

-----=_NextPart_000_00F4_01C089DF.52120980
Content-Type: text/html;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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and follow=20  
messages and the temptation is to simply delete the entire digest=20  
now.</FONT></DIV>  
<DIV><FONT color=3D#000000 size=3D2>Fully half the last digest was HTML =  
garbage, and=20  
along with MORE html garbage as a requote.</FONT></DIV>  
<DIV><FONT color=3D#000000 size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT color=3D#000000 size=3D2>Could these people please check =  
their settings=20  
and use plain text.....and if they are AOL6 users, Lili has a fix for =  
this new=20  
program.</FONT></DIV>  
<DIV><FONT color=3D#000000 size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT color=3D#000000 size=3D2>Many =  
thanks....Susan</FONT></DIV></BODY></HTML>
```

-----=_NextPart_000_00F4_01C089DF.52120980--

Date: Mon, 29 Jan 2001 14:35:41 -0800 (PST)
From: Robyn Spady <robyn_spady@yahoo.com>
Subject: Small inkle loom

I hope someone out there can help me . . . At

WeaveTech Archive 0101

Convergence 2000, one of the exhibitors had a very small inkle loom for sale . . . I remember it being less than a foot in length. It did a warp about 36" long . . . and sold for approximately \$42. It looks like it would fit on an airplane tray.

If anyone remembers the exhibitor or know of a source for this small inkle loom, I'd appreciate it if you could send me the information.

Thanks!
Robyn Spady

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<http://auctions.yahoo.com/>

Date: Mon, 29 Jan 2001 17:38:01 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Sectional question

I have a question about sectional warping. I will be setting the cloth at 32 epi. My warp width is 25 inches plus 4 extra warp ends. What's the best thing to do w/ those 4 extra ends? Do they get a 1" section to themselves? Or do I put 36 ends in the last section? I'll be using the warping wheel to wind the warp.

Ruth

Date: Mon, 29 Jan 2001 19:23:14 -0500
From: "Joyce S." <joyces@mediaone.net>
Subject: Re: Sectional question

Just off the top of my head I would put 36 ends in the last section. You could distribute the 4 extra ends over the last 4 inches, but I doubt whether it would make much difference in the overall cloth.

At 02:47 PM 01/29/2001 -0800, you wrote:
>I have a question about sectional warping. I will be setting the cloth at
>32 epi. My warp width is 25 inches plus 4 extra warp ends. What's the
>best thing to do w/ those 4 extra ends? Do they get a 1" section to
>themselves? Or do I put 36 ends in the last section? I'll be using the
>warping wheel to wind the warp.

>
>Ruth

>
>-----
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>on Topics You Choose.
><http://www.topica.com/partner/tag01>
>

Date: Mon, 29 Jan 2001 16:41:37 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re:Warp....

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>I will be setting the cloth at
>32 epi. My warp width is 25 inches plus 4 extra warp ends. What's the
>best thing to do w/ those 4 extra ends?

If you thread the heddles from the center out, you may put the extra in 2 on each side, or even add 2 extra to the selvedge on each side; a decision you need not make until the time comes. Dropping the extra and not worrying about it, is an option that we all have done, or thought about, too. I like threading from the center, it makes your fingers learn new tasks and you ALWAYS have a perfectly centered warp !

- Happy Shuttling ! - Bill Koepp, in California

End of weavetech@topica.com digest, issue 625

From weavetech@topica.com Tue Jan 30 07:33:24 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id HAA02580 for <ralph@localhost>; Tue, 30 Jan 2001 07:33:23 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 30 Jan 2001 07:33:24 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0UBYLN03659
for <ralph@baskerville.cs.arizona.edu>; Tue, 30 Jan 2001 04:34:47 -0700 (MST)
Received: from outmta011.topica.com (outmta011.topica.com [206.132.75.228])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0UBWR005615
for <ralph@cs.arizona.edu>; Tue, 30 Jan 2001 04:32:28 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 626
Date: Tue, 30 Jan 2001 03:33:07 -0800
Message-ID: <0.0.512371273-212058698-980854387@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

RE: Warping from the center
By lchick@ctel.net

Re: warp
By dlindell@netexpress.net

Re: Sectional Question
By hubbard182@worldnet.att.net

re HTML and mistake OT
By RBH@TELUS.NET

reading messages
By cyncrull@datasync.com

textile places to visit in France
By kregier@lycos.com

Re: Sectional question
By diamor@saltspring.com

Re: Sectional question
By MargeCoe@concentric.net

WeaveTech Archive 0101

Luther Hooper's book
By peter@plysplit.demon.co.uk

Date: Mon, 29 Jan 2001 21:21:05 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Warping from the center

I, too, warp from the center out, and I did that almost from the beginning when I got sick and tired of trying to figure out how many heddles I'd need or leave extra between. Once I got used to it, it's a piece of cake.

Lynne in Maine
<http://www.weaveworks.com>

Date: Mon, 29 Jan 2001 21:39:44 -0600
From: Dick Lindell <dlindell@netexpress.net>
Subject: Re: warp

> Ruth asked:
> >I will be setting the cloth at
>>32 epi. My warp width is 25 inches plus 4 extra warp ends. What's the
>>best thing to do w/ those 4 extra ends?
>

> and Bill Koepp said:
>put the extra in 2 on
>each side, or even add 2 extra to the selvedge on each side

I'm with Bill-- add 4 ends to your cloth. However, you don't have to thread from the middle to do that, do you?

Dick Lindell, Weaver
<mailto:dlindell@netexpress.net>
Check out my die cut cards at <http://www.angelfire.com/il/dickshome>
The secret to creativity is knowing how to hide your sources.
-- Albert Einstein

Date: Mon, 29 Jan 2001 23:28:33 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Sectional Question

Ruth,
I would definitely put the extra 4 ends in the last section. From past experience, I can assure you that you'll have tension problems with them if you put them in a separate section.
Martha

Date: Mon, 29 Jan 2001 20:29:47 -0800
From: "Bruce and Susan Harvey" <rbh@telus.net>
Subject: re HTML and mistake OT

It would seem that the Fates had fun with me today, so that as I wrote and whined about G-B-G, I inadvertently created it! Yes, my settings were set for "plain text"....so who knows "who" had a hand in this!

WeaveTech Archive 0101

All very funny really....and my apologies to all...

Back to lurking.....
Susan

Date: Mon, 29 Jan 2001 22:45:09 -0800
From: Cynthia S Crull <cyncrull@datasync.com>
Subject: reading messages

Susan wrote:

< am finding it very hard to read and follow messages and the temptation =
is to simply delete the entire digest now.
Fully half the last digest was HTML garbage, and along with MORE html =
garbage as a requote.>

I haven't received anything with the garbage, but I get many of the
messages, as this one was, in the MIME format, which is then repeated, so
that everytime a MIME note comes in it is twice as long as it need be and
then if there are quotes-----well the same old story. I am not familiar
with this MIME thing and I don't know if it can be fixed by the sender to
come as only one copy of the message, or is it something that happens on my
end?

Cynthia

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

Date: Mon, 29 Jan 2001 21:44:33 -0700
From: "K Regier" <kregier@lycos.com>
Subject: textile places to visit in France

I will be visiting Besancon, France in the spring. When doing some research on the
internet, I found textiles listed as one of the products of this city. Does anyone have
any information on this? I can't seem to find anything about it.

TIA
Kathy Regier

Get your small business started at Lycos Small Business at <http://www.lycos.com/business/mail.html>

Date: Mon, 29 Jan 2001 21:25:06 -0800
From: "Diane Mortensen" <diamor@saltspring.com>
Subject: Re: Sectional question

Ruth wrote:

I have a question about sectional warping. I will be setting the cloth at
32 epi. My warp width is 25 inches plus 4 extra warp ends. What's the
best thing to do w/ those 4 extra ends? Do they get a 1" section to
themselves? Or do I put 36 ends in the last section? I'll be using the
warping wheel to wind the warp.

Ruth -
If I were you I would distribute those four extra warp ends amongst the

WeaveTech Archive 0101

other sections across the width, not just near one end. A single thread increase won't really make much difference in a section, but a 13% increase in one section (by adding 4 ends) would certainly have some effect. I would add an extra end to one section in every six.

Diane

Diane Mortensen
Salt Spring Island, B.C.
diamor@saltspring.com
<http://www.islandweaver.com>

Date: Mon, 29 Jan 2001 23:00:37 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Sectional question

Why not put 33 ends in the last four sections; or 33 in the first 2 and 33 in the last two; or 33 in every 6th section, or . . . ?

It probably doesn't matter that much. Though it occurs to me this is at the heart of our recent discussion--the ability to vary the yarn type, color, quantity, section-by-section is the beauty of the warping wheel (reel & hex block--whatever).

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Tue, 30 Jan 2001 10:16:33 +0000
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: Luther Hooper's book

Just to add to the plaudits for Luther Hopper's wonderful book. Not 'enchanted' I would say, but stuffed full of knowledge chiefly gleaned from the silk weavers, still working in Spitalfields, London, at that time. His methods were the foundation of everything I learnt. I have also his three smaller and much rarer books, Weaving on Small Appliances, including one on tablet-weaving.

Many of Hooper's looms were made by Waldo Lanchester. When starting I acquired one of these looms, a halfway stage to a doobby. I still have the two specially cast weights for the warp friction brake, with his name embossed on them. In later life Lanchester turned to puppetry, and pushed a barrow with his equipment around UK. I managed to meet him once at such a show but he did not seem interested in his textile past. After his death I met and interviewed his wife.

There is a box of Hooper's correspondence in the V and A Museum library, which as far as I know has never been researched. Ann Sutton has looked at it and says it contains some lively exchanges between the few hand weavers of that time.

Peter Collingwood

old school
nayland
colchester

WeaveTech Archive 0101

C06 4JH
UK

<http://www.petercollingwood.co.uk>

End of weavetech@topica.com digest, issue 626

From weavetech@topica.com Tue Jan 30 11:05:37 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id LAA03742 for <ralph@localhost>; Tue, 30 Jan 2001 11:05:32 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 30 Jan 2001 11:05:32 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0UHV7N12244
for <ralph@baskerville.cs.arizona.edu>; Tue, 30 Jan 2001 10:31:07 -0700 (MST)
Received: from outmta014.topica.com (outmta014.topica.com [206.132.75.231])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0UHSv009240
for <ralph@cs.arizona.edu>; Tue, 30 Jan 2001 10:28:58 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 627
Date: Tue, 30 Jan 2001 09:30:17 -0800
Message-ID: <0.0.1766101603-212058698-980875817@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: wilton loom operator
By clovernook@clovernook.screaming.net

address
By hubbard182@worldnet.att.net

Re: Sectional Question
By hubbard182@worldnet.att.net

Re: Sectional question
By mattes@enter.net

Re: weavetech@topica.com, issue 625 - Sectional question
By tpv@world.std.com

Besancon
By MDL2@compuserve.com

Re: Small inkle loom
By bruciec@trib.com

Re: Dump HTML garbage
By admark@mcn.org

Making a dye skein
By cronewest@thegrid.net

Re: Making a dye skein
By apbutler@ync.net

WeaveTech Archive 0101

Date: Tue, 30 Jan 2001 12:02:51 -0000
From: "Eric Caldwell" <clovernook@clovernook.screaming.net>
Subject: Re: wilton loom operator

Hi everyone

The address of the Wilton Carpet Factory Ltd, Wilton, Salisbury, UK may prove a useful contact point. Telephone 01722 742890 or Fax 01722 742923.

Pam in the New Forest UK

Date: Tue, 30 Jan 2001 07:16:44 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: address

This is a multi-part message in MIME format.

-----=_NextPart_000_000A_01C08A8C.9A075440
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

If anyone has Rabbit Goody's email address, would you mind sending it to =
me? Thanks.
Martha

-----=_NextPart_000_000A_01C08A8C.9A075440
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 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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http-equiv=3DContent-Type>
<META content=3D"MSHTML 5.00.2614.3500" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgcolor=3D#ffffff>
<DIV><FONT face=3DArial>If anyone has Rabbit Goody's email address, =
would you mind=20
sending it to me?&nbsp; Thanks.</FONT></DIV>
<DIV><FONT face=3DArial>Martha</FONT></DIV></BODY></HTML>
```

-----=_NextPart_000_000A_01C08A8C.9A075440--

Date: Tue, 30 Jan 2001 08:00:40 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Sectional Question

Ruth,

The question of whether to put all 4 extra ends in the same section or distribute them over several sections depends on the thickness of your warp. I've added that many or more 30/2 silk ends to the last section with no problem. However, if you're doing a relatively long warp in chenille or something equally bulky, you might want to consider spreading them out.
Martha

WeaveTech Archive 0101

Date: Tue, 30 Jan 2001 08:29:38 -0500
From: mattes@enter.net
Subject: Re: Sectional question

I'd put the 4 extra ends into the last section. (If possible, I'd divide it and put two extras in each side. Depends on the rest of life...)

> What's the best thing to do w/ those 4 extra ends?

I've tried the extra section route and it was less than satisfactory for a longish warp (buildup not the same) but would probably be OK for a short warp. Long/short here would have to do with the number of turns on the beam rather than any absolute number.

Carol
mattes@enter.net

Date: Tue, 30 Jan 2001 08:58:16 -0500
From: Tom Vogl <tpv@world.std.com>
Subject: Re: weavetech@topica.com, issue 625 - Sectional question

Ruth Blau asked:

"What's the best thing to do w/ those 4 extra ends? Do they get a 1" section to themselves? Or do I put 36 ends in the last section?"

Ruth, what you want to do is to put 33 ends into each of the last four sections. That way you get the most even tension across your warp. Of course, you can put the sections with the one extra thread anywhere on your beam; there is nothing special about the end sections. Likewise, if your threading calls for one section that is, say, four ends shy, it is best to distribute the shortfall across as many of the sections as necessary. Thus, it would be OK for 20 sections to have 31 ends and five sections 32. It will all come out in the wash when you slay (If you think about it, I think you can convince yourself that a heddle does not care which side of a section divider on the back beam a thread comes from.)

Cheers,

Tom.

--

www.world.std.com/~kcl tpv@world.std.com
Two Thingies make a Whatchacallit, but a Gadget has one of each!
Bill Koepf, 1/2/01

Date: Tue, 30 Jan 2001 11:08:55 -0500
From: Maryse Levenson <MDL2@compuserve.com>
Subject: Besancon

Besancon is a big clock center. I will try to find more info on textiles=
. =

I think that it is also a hat making center. (bonnet)

Maryse

WeaveTech Archive 0101

Date: Tue, 30 Jan 2001 09:01:30 -0700
From: Brucie <bruciec@trib.com>
Subject: Re: Small inkle loom

At 02:35 PM 1/29/01 -0800, you wrote:
>I hope someone out there can help me . . . At
>Convergence 2000, one of the exhibitors had a very
>small inkle loom for sale . . . I remember it being
>less than a foot in length. It did a warp about 36"
>long . . . and sold for approximately \$42. It looks
>like it would fit on an airplane tray.

I am not sure if this is what you had in mind, but I have a small loom on which I do card weaving.
It isn't small enough for an airplane tray (I think)
Try: Klotz Country Crafts
908 E. Eloika Rd.
Deer Park, WA 99006
(509)276-7675
No affiliation etc.
Brucie

The true mystery of the world is the visible, not the invisible.
Oscar Wilde

Date: Tue, 30 Jan 2001 08:10:39 -0800
From: adriane nicolaisen <admark@mcn.org>
Subject: Re: Dump HTML garbage

Ditto! to the cleaning up of messages on the list, and quotations. Thanks
Adriane Nicolaisen

Date: Tue, 30 Jan 2001 08:04:35 -0800
From: Sally Knight <cronewest@thegrid.net>
Subject: Making a dye skein

Here's a question for you dyers--

I've been gifted with some cones of nice yarn, but in uninspiring colors. I'm going to overdye them, so will be putting them into dye skeins from the cones they currently live upon. I'd like to put a cross of some sort into the dye skeins to keep the tangle factor to an absolute minimum. A warping reel, either horizontal or vertical, would probably allow me to do this with some efficiency, but I haven't got such an item at present. Short of resorting to the old stand-by warping board, have any of you got any ideas how to get a cross of some sort into a dye skein? I've been puzzling over this for a few days now, but haven't come up with any bright ideas so far. So, I turn to the collective wisdom of the list---

Sally

++++
Sally G. Knight in Los Osos (on the Central Coast of California).
UFO most recently completed: 3 snowflake ornaments started on
December 16, 2000. Finished January 6, 2001.
Total UFOs completed in 2001: one.

WeaveTech Archive 0101

<cronewest@thegrid.net>

+++++

Date: Tue, 30 Jan 2001 10:56:39 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Making a dye skein

> Here's a question for you dyers--
> I'm going to overdye them, so will be putting them into dye skeins >from
the cones they currently live upon. I'd like to put a cross of >some sort
into the dye skeins to keep the tangle factor to an >absolute minimum

HI Sally.....

Having just finished a session of dyeing 30/2 silk buttonhole in skeins, I
hope I can help.....

When I skein the yarn, I use my swift and wind the skein to the size I
need for dyeing. I loop the loose end of the yarn loosely around the entire
bundle and tie it in place with a knot. Then I take different fiber, one
that will not be affected by the dye bath, and tie figure eight ties in three
places throughout the skein. Starting at the top edge of the skein as it
sits on the swift, take a doubled thread and place the loop on top of the
skein...insert your finger about 1/3 of the way through the height of the
skein, and criss-cross the threads through the opening, so one end appears
on each side of the skein, and the loop is on the top...insert finger about
2/3 the way into the height of the skein and repeat, bringing the end from
the back to the front of the skein and vice versa...bring the threads to
the bottom of the skein and tie off, very loosely unless you want resisted
areas in your dye. Doing this in three places on the skein keeps the
tangles to a minimum, and proper handling during dyeing does the rest.....

I am unsure how you would go about winding a skein on a reel and include a
cross, and wonder why you would want a cross in a skein, so if you determine
a way to do so, please tell the list!

Su Butler :-) apbutler@ync.net

"When you reach for the stars, you may not quite get one, but you won't come
up with a handful of mud, either." - Leo Burnett

End of weavetech@topica.com digest, issue 627

From weavetech@topica.com Tue Jan 30 14:16:07 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/
8.7.3) with ESMTP id OAA03995 for <ralph@localhost>; Tue, 30 Jan 2001 14:16:07 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph/localhost> (single-drop); Tue, 30 Jan 2001 14:16:07 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0UKpNN18258

for <ralph@baskerville.cs.arizona.edu>; Tue, 30 Jan 2001 13:51:23 -0700 (MST)

Received: from outmta011.topica.com (outmta011.topica.com [206.132.75.228])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0UKnD013129

for <ralph@cs.arizona.edu>; Tue, 30 Jan 2001 13:49:16 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 628

Date: Tue, 30 Jan 2001 12:51:04 -0800

Message-ID: <0.0.1940174743-951758591-980887864@topica.com>

X-Topica-Loop: 0

Status: R

WeaveTech Archive 0101

-- Topica Digest --

RE: Making a dye skein
By amurphy@cbcag.edu

Re: Making a dye skein
By apbutler@ync.net

RE: Making a dye skein
By amurphy@cbcag.edu

Re: dyeing warps
By nslutsky@prodigy.net

Re: dyeing skeins
By nslutsky@prodigy.net

teaching weaving software
By Annweave@aol.com

Re: Sectional Warping - Calculating sections
By diamor@saltspring.com

RE: teaching weaving software
By judie@eatough.net

Re: Sectional question
By MargeCoe@concentric.net

Re: Sectional question
By EVESTUDIO@aol.com

Date: Tue, 30 Jan 2001 11:31:32 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Making a dye skein

wind the yarn in a figure 8 pattern, which will give a cross in the middle of the skein. Tie loosely, to preserve the cross, also tie loosely at both ends of the skein, then dye away!
Alice in Mo

-

Date: Tue, 30 Jan 2001 11:34:47 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Making a dye skein

> wind the yarn in a figure 8 pattern, which will give a cross in the
>middle of the skein. Tie loosely, to preserve the cross, also tie loosely
at both ends of the skein, then dye away!

HI Alice.....while I have never done skeining this way, I am always open to new ideas that work...tell me, after you dye the skein wound in this fashion, how do you secure it to wind either a warp or bobbins from this package? You cannot put it on a swift with a cross in the center.....just curious.....

Su Butler :-) apbutler@ync.net

WeaveTech Archive 0101

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Tue, 30 Jan 2001 11:49:31 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Making a dye skein

Then you have the "fun" of winding it in a ball or putting on a skein winder!

Yes it does make a little more work, but does save the time spent untangling. Not sure if it would be good on finer threads though. I have tied in four places, and other ways. No mater which I use, it still has to be wound into something. Sometimes for rug material I can just wind straight onto the shuttle. Other times it goes into a ball till I am ready to use it. I am likely to have a "dye party" in the yard in the summer in preparation for things I want to do later. Saves the kitchen!
Alice in MO

Date: Tue, 30 Jan 2001 13:09:30 -0500
From: "Nancy T Slutsky" <NSLUTSKY@prodigy.net>
Subject: Re: dyeing warps

It seems to me you can either dye the yarn in skeins, then put the yarn on the swift and wind a warp, or wind the warp (with cross) and then dye it. if you have ties in the warp, be sure to leave them loose enough for the dye to penetrate or you will have an ikat type stripe.

I have done both. it is really easy to fill bobbins from a swift. if the warp winding is ackward, you can wind balls from the swift then wind the warp. It doesnt take that much extra time, but then I am not weaving for sale.
nancy

Date: Tue, 30 Jan 2001 13:13:22 -0500
From: "Nancy T Slutsky" <NSLUTSKY@prodigy.net>
Subject: Re: dyeing skeins

oh yes, tying the skein in a 'figure eight ' tie around the yarn in about 4 places is necessary to prevent tangling. Like goldilocks not too tight (dye doesnt penetrate,) but not too loose or you have tangles.
nancy

Date: Tue, 30 Jan 2001 13:49:36 EST
From: Annweave@aol.com
Subject: teaching weaving software

I want to thank all the people who e-mailed me with suggestions for my guild presentation on using a computer as a design tool in weaving. I have used these ideas and appreciate your helpful suggestions. My talk is next week, but I'm working on it now.

I do have a question. At one past Convergence someone mentioned the number of possible tieups for 4, 8, 16 harnesses and I thought I'd mention that. Does anyone have those numbers--I searched but couldn't find the info.
Ann Shafer

WeaveTech Archive 0101

Date: Tue, 30 Jan 2001 10:58:41 -0800
From: "Diane Mortensen" <diamor@saltspring.com>
Subject: Re: Sectional Warping - Calculating sections

With all the discussion about Ruth's extra four threads, I thought it might be appropriate to make a suggestion, particularly to new sectional warpers.

Rather than looking at your sections relating thread for thread with your epi, I would suggest you consider the method I use. Here's an example using a 2" sectional.

Project: 24 epi X 35 inches = 840 ends

If I wind 17 sections then I would need 49.41 threads per section

If I wind 18 sections then I would need 46.67 threads per section

So by winding 17 sections (34 inches on beam), 10 with 49 threads and 7 with 50 threads I end up with my 840 ends. I would choose which seven sections would get the extra thread based upon distributing them evenly or based upon the particular weights and bulk of the threads used in each section.

If I chose to wind 18 sections (36 inches on beam), 12 with 47 threads and 6 with 46 threads to get my 840 ends. I would distribute them using the same criteria as above.

There is nothing sacred about a warp being *precisely* the same width on the beam as through the reed. In fact there can be advantages in selvedge control in having the warp on the beam slightly narrower or wider. I also don't worry if I have ended up with an extra thread or two above what I needed. You never know, it might come in handy. Winding a section with only a fraction of the threads needed for a whole section is not a good practice. Except for very short warps it is asking for headaches.

Warping sectionally is for me one of the most flexible ways for creating interesting fabric. However, you really need to know the "rules" before you can start breaking them. My warps usually are made up of at least twenty different yarns in most sections. By concentrating on the relative thickness of the various weights and textures of threads rather than having the exact number in each section you can get very even sections which, of course, gives you the best tension when you start weaving. I've also done lots of warps where there are quite a few less threads in one or more sections because of the relative thickness of the threads. This might be made up in another section comprised of finer threads and therefore able to accept more threads towards my needed total.

Be careful, but have fun out there.

Diane

Diane Mortensen
Salt Spring Island, B.C.
diamor@saltspring.com
<http://www.islandweaver.com>

Date: Tue, 30 Jan 2001 11:57:56 -0700
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: teaching weaving software

the formula is

2 to the n th power minus 2 . Where n is the number of shafts, and minus 2

WeaveTech Archive 0101

takes care of everything up or down -- which doesn't weave.

so for 4 shafts -- 14
8 shafts -- 254
16 shafts -- 65, 534

Judie

Date: Tue, 30 Jan 2001 11:56:39 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Sectional question

> when you slay [the warp]

Now Tom, do we hang, poison it, or gun it down? <g>

Marge

MargeCoe@concentric.net
Tucson, AZ USA

Date: Tue, 30 Jan 2001 15:34:55 EST
From: EVESTUDIO@aol.com
Subject: Re: Sectional question

Slay suggests a sword.
E

End of weavetech@topica.com digest, issue 628

From weavetech@topica.com Tue Jan 30 16:33:33 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTMP id QAA04520 for <ralph@localhost>; Tue, 30 Jan 2001 16:33:32 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 30 Jan 2001 16:33:32 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f0UN4nN22902
for <ralph@baskerville.cs.arizona.edu>; Tue, 30 Jan 2001 16:04:49 -0700 (MST)
Received: from outmta009.topica.com (outmta009.topica.com [206.132.75.221])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0UN2e015469
for <ralph@cs.arizona.edu>; Tue, 30 Jan 2001 16:02:40 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 629
Date: Tue, 30 Jan 2001 15:03:49 -0800
Message-ID: <0.0.1371704815-212058698-980895829@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: HTML Garbage
By hubbard182@worldnet.att.net

WeaveTech Archive 0101

RE: HTML Garbage
By lchick@ctel.net

Re: Sectional warping
By tpv@world.std.com

avl dooby bars
By osborn1556@aol.com

Re: HTML Garbage
By mcwarr@orcon.net.nz

Re: Digest for weavetech@topica.com, issue 628
By ingrid@fiberworks-pcw.com

Formila for tieups
By ingrid@fiberworks-pcw.com

RE: Formila for tieups
By lchick@ctel.net

Re: Making a dye skein
By ederuite@hetnet.nl

Re: Sectional Warping
By LDMADDEN@aol.com

Date: Tue, 30 Jan 2001 15:50:43 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: HTML Garbage

Something strange is indeed going on. I sent my 2 messages that appeared in Digest # 627 at 7:15 and 8:00 this morning with absolutely no change in format on my system. Why did one appear in MIME and the other plain text? Any thoughts?
Martha

Date: Tue, 30 Jan 2001 16:17:15 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: HTML Garbage

Martha,

I think that when someone's e-mail comes through in MIME, and we click reply and type a letter back, it sends the e-mail back in MIME, and hence the trouble. The hard part comes that we don't know for sure when an e-mail is in MIME. I have Microsoft Outlook, and when I click reply and start typing and the letters on my screen are literally blue, and I send that message, I get in "trouble" for GDG. Once I figured that out, now when I hit reply, and the letters are blue, I cut and paste the message onto a fresh new e-mail and send it and now I don't get into trouble. I don't know how to figure out to know for sure when someone's mail is in MIME.

Do you notice any change on the screen in your end when replying to the "offending" e-mail?

Another "problem" is that people aren't deleting the message they're replying to, so both messages come through. The best thing is to use a phrase to reply to, and then delete the rest before sending.

WeaveTech Archive 0101

Lynne in Maine
<http://www.weaveworks.com>

Date: Tue, 30 Jan 2001 16:30:14 -0500
From: Tom Vogl <tpv@world.std.com>
Subject: Re: Sectional warping

Actually, I recommend walking the plank (or back beam) as an appropriate method of execution. I find that when I sley it flays my back so that I would slay it if I could. (My apologies -- spelling was never my forte and I forgot to teach 'sley' to my spell checker.)

Tom.

--
www.world.std.com/~kcl tpv@world.std.com
Two Thingies make a Whatchacallit, but a Gadget has one of each!
Bill Koepf, 1/2/01

Date: Tue, 30-Jan-2001 21:43:07 GMT
From: <osborn1556@aol.com>
Subject: avl doobby bars

To all:

Well, I'm another new avl owner and looking for doobby bars! Can anyone help?

I'm imagining that these requests pop up every week, but I hope there are still some unwanted doobby bars left in the weaving world.

Thanks.
Brenda

Date: Wed, 31 Jan 2001 10:55:48 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: HTML Garbage

>Why did one appear in MIME and the other plain text? Any
> thoughts?

There is an option (Tools,Options,Send), "Reply to messages in the format in which they were sent". Make sure this is not checked.

Jean McIver and Michael Warr
Parapara, New Zealand
Mailto:mcwarr@orcon.net.nz
Home Page: <http://mcwarr.orcon.net.nz>
Creative Fibre site: <http://www.creativefibre.org.nz>

Date: Tue, 30 Jan 2001 17:21:02 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Re: Digest for weavetech@topica.com, issue 628

At 03:51 PM 01/01/30, you wrote:

WeaveTech Archive 0101

>the formula is
>
>2 to the nth power minus 2. Where n is the number of shafts, and minus 2
>takes care of everything up or down -- which doesn't weave.
>
>so for 4 shafts -- 14
>8 shafts -- 254
>16 shafts -- 65, 534

Hi Judie and Ann:

I have used this in a different way.
4 shafts allows 3 twills, 1/3;2/2; and 3/1
8 shafts allows many more I figured out something like 34
1/7; 2/6; 3/5; 4/4; 5/3; 6/2; 7/1;
1/1/1/5; 1/1/2/4; 1/1/3/3; 1/1/4/2;1/1/5/1;
1/2/1/4; 1/2/2/3; 1/2/3/2; 1/2/4/1;

And so forth. Here I do not include the 7 other treadles that would be found in these twills. I just specify the straight twills. Also half of the twills will be the back of the other half but with the line running in the other directions.

Judie's formula includes the 1/7; 1/1/6; 2/1/5; 3/1/4; 4/1/3; 5/1/2; 6/1/1; and 7/1 .

The short form for a twill which is over 1 end and under 7 ends is 1/7 or 1:7 or

1 Using the last one then the second shot is 1

 7
1 6

Try a tieup for all of these and you will see what the numbers mean

If you weave all of these twills with a left hand twill, the back of a 1/7 twill is equal to the face of 7/1, but one will be a right hand twill and the other a left hand twill.

I have no idea how many 16 shaft straight twills there are, but lots more than on 8 Probably more than like 256. Does any math whiz want to figure it out?

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www.fiberworks-pcw.com>

Email: ingrid@fiberworks-pcw.com

Date: Tue, 30 Jan 2001 17:21:41 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Formila for tieups

At 03:51 PM 01/01/30, you wrote:

>the formula is
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>8 shafts -- 254
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WeaveTech Archive 0101

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8 shafts allows many more I figured out something like 34

1/7; 2/6; 3/5/ 4/4; 5/3; 6;2; 7/1;
1/1/1/5; 1/1/2/4; 1/1/3/3; 1/1/4/2;1/1/5/1;
1/2/1/4; 1/2/2/3; 1/2/3/2; 1/2/4/1;

And so forth. Here I do not include the 7 other treadles that would be found in these twills. I just specify the straight twills. Also half of the twills will be the back of the other half but with the line running in the other directions.

Judie's formula includes the 1/7; 1/1/6; 2/1/5; 3/1/4; 4/1/3; 5/1/2; 6/1/1; and 7/1 .

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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

Date: Tue, 30 Jan 2001 17:39:29 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Formula for tieups

I received this website for a treadle reducer program from another site. Check it out at: www.cs.earlham.edu/~timm/treadle/picture.html

Lynne in Maine
<http://www.weaveworks.com>

Date: Tue, 30 Jan 2001 23:26:57 +0100
From: "Erica de ruiten" <ederuiter@hetnet.nl>
Subject: Re: Making a dye skein

Sally, my thought would be, if you have already a plan for those yarns: Make a separate part of the warp for each color to be dyed, with crosses at both ends and loosely tied threads along the warp to prevent from tangling, and dye it. It saves you rewinding the skeins into balls or on cones again . Those warps can be joined on the warp beam.

Erica
Nijmegen the Netherlands
To reply privately: Erica de Ruiten <ederuiter@hetnet.nl>
Onderwerp: Making a dye skein

WeaveTech Archive 0101

Date: Tue, 30 Jan 2001 17:44:24 EST
From: LDMADDEN@aol.com
Subject: Re: Sectional Warping

In a message dated 1/29/01 8:29:45 PM Central Standard Time,
weavetech@topica.com writes:

<< I have a question about sectional warping. I will be setting the cloth at 32 epi. My warp width is 25 inches plus 4 extra warp ends. What's the best thing to do w/ those 4 extra ends? Do they get a 1" section to themselves? Or do I put 36 ends in the last section? I'll be using the warping wheel to wind the warp.

Ruth,

It is usually suggested that you distribute the "extra" ends evenly over the warp as best you can. This is to eliminate extra buildup in one section which then makes that section looser than the rest.

Linda Madden
an old "do as I say, not as I do" warper

End of weavetech@topica.com digest, issue 629

From weavetech@topica.com Tue Jan 30 21:16:39 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id VAA04853 for <ralph@localhost>; Tue, 30 Jan 2001 21:16:36 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 30 Jan 2001 21:16:36 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])
by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0V3m1N28383
for <ralph@baskerville.cs.arizona.edu>; Tue, 30 Jan 2001 20:48:01 -0700 (MST)
Received: from outmta007.topica.com (outmta007.topica.com [206.132.75.209])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0V3jf018936
for <ralph@cs.arizona.edu>; Tue, 30 Jan 2001 20:45:42 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 630
Date: Tue, 30 Jan 2001 19:47:36 -0800
Message-ID: <0.0.1546809161-951758591-980912856@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

distributing threads in sectional warping
By rsblau@cpcug.org

Re: Sectional Warping
By aschlein@concentric.net

Re: Making a dye skein
By carpenma@aol.com

skein with cross
By bonnieinouye@yahoo.com

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besancon
By MDL2@compuserve.com

Re: avl dobby bars
By cynthb@qwest.net

twill notations
By ingrid@fiberworks-pcw.com

Re: email messaging preferences - MIME, and more
By markeyali@earthlink.net

Re: Making a dye skein
By draytonpark@ozemail.com.au

plain text hint
By pfundt@netnet.net

Date: Tue, 30 Jan 2001 17:52:47 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: distributing threads in sectional warping

Thanks to the many folks who replied to my query about what to do w/ 4 extra threads. I had already pretty much decided on my own that giving these 4 threads their own section would be an invitation to problems, and I'm happy to have that confirmed by others.

I've decided to put 2 extra threads in the last section and 2 extras in the next to the last section. The reason for this (rather than giving 4 sections one extra thread each) is that I am using the warping wheel and I have a color pattern of 4 light/4 dark (for deflected double weave). On top of that, I am winding the threads two at a time (that is, two darks together, then two lights together). Given all that, I could not possibly trust my aging brain to get the color sequence right if I space the extras across the whole warp.

Thanks especially to Diane Mortensen for her wider discussion of sectional warping in general. For a quite new sectional warper like me (about 18 mos), this was really useful info.

Ruth

Date: Tue, 30 Jan 2001 18:22:48 -0500
From: Alice Schlein <aschlein@concentric.net>
Subject: Re: Sectional Warping

>I will be setting the cloth at
> 32 epi. My warp width is 25 inches plus 4 extra warp ends. What's the
> best thing to do w/ those 4 extra ends? Do they get a 1" section to
> themselves? Or do I put 36 ends in the last section? I'll be using the
> warping wheel to wind the warp.

What I do in a case like this is eliminate the 4 extra warp ends (make 4 fewer when winding the warp). Just start the threading 2 ends in from the starting point on the draft, and finish up 2 ends sooner. It is so-o-o much easier than fiddling with the oddball ends in the sections, and 4 ends doesn't make much difference in the total width of a warp. In other words, in calculating my sectional warps, they

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are always exact multiples of one inch in width.

Alice

Date: Tue, 30 Jan 2001 18:52:00 EST
From: Carpenma@aol.com
Subject: Re: Making a dye skein

What I would do, if I were you, is to use the warping board to make skeins from the cones. I do this by going around the board circlewise (using the top two rows of pegs). This makes approximately 2-yard skeins. When you have made a big enough skein, tie it with a contrasting yarn in 4 places. Do it in a figure-of-8 fashion. And tie the end and the beginning of the yarn together. You will then have a skein which you can dye, wash, whatever, with no fear of tangling. When you are ready to warp with it, you can put the skein on a swift, or, lacing a swift, the back of a chair or a pair of willing hands, and either warp directly onto the warping board, or make a ball or cone of it and then make your warp from that.

Peg in Georgia

Date: Tue, 30 Jan 2001 18:53:49 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: skein with cross

One time I needed to make a big skein with a cross. I placed 2 umbrella swifts on a table and wound the yarn around them both with the cross coming between the 2 swifts. I had a definite goal and eventually gave it up, but I did dye the yarn, with several ties holding each skein and another to hold the cross. After rinsing and drying, I was able to put the skeins on the 2 swifts again. From that position, I could wind balls, but not as quickly as from one swift. It was maybe 15 years ago and I've never repeated the experience. When I need to dye weft yarn, I make or buy skeins, secure them with ties, and proceed. When the yarn is dry, I wind bobbins directly from the skein on a swift.
Bonnie Inouye
www.geocities.com/bonnieinouye

Date: Tue, 30 Jan 2001 19:12:34 -0500
From: Maryse Levenson <MDL2@compuserve.com>
Subject: besancon

Besancon: In 1884 " le Comte de Chardonnet" an engineer, invented the formula for "soie artificielle" or rayon. In 1889, de Chardonnet exhibited, with great success, church vestments. In 1889, the first factory opened in Besancon.

This is all i could find. My guide does not list any museum with textiles of any sort. The guide list "le musee des beaux arts" but again does not mention any textiles. I am sorry, the best would be to ask when you arrive in town.

Besancon is a very old town with lots of history and many great places to=

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visit.

Have fun.

Maryse

Date: Tue, 30 Jan 2001 17:12:24 -0700
From: cynthb <cynthb@qwest.net>
Subject: Re: avl dobbie bars

It would help a lot if these requests for dobbie bars would say which loom you are using. I have some extras for the TDL (24 shafts)
Cynthia Broughton

> To all:
>
> Well, I'm another new avl owner and looking for dobbie bars! Can anyone
> help?
>
> Thanks.
> Brenda
>
>
> -----
> T O P I C A -- Learn More. Surf Less.
> Newsletters, Tips and Discussions on Topics You Choose.
> <http://www.topica.com/partner/tag01>

Date: Tue, 30 Jan 2001 20:29:12 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: twill notations

At 06:03 PM 01/01/30, you wrote:
>1:7 or
>1 Using the last one then the second shot is 1
>-----
> 7
>1 6

OOPS, it messed up the formatting, and sorry about accidentally sending it twice.

1:7 is also:
1 over left end of horizontal line and 7 at right under it

The second shot would be :
1 under left end of horizontal line, 1 over middle of horizontal line and 6 under right end of it.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Tue, 30 Jan 2001 19:21:15 -0800

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From: Catherine Markey <markeyali@earthlink.net>
Subject: Re: email messaging preferences - MIME, and more

In the preferences section of some email software (Netscape for example), there are topic headings for various items, such as messaging, formatting, return receipt, etc. In Netscape under messaging there are several options under "send messages that use 8-bit characters." Under that section there are 2 options "as is" and using "mime encoding." Perhaps some users have the MIME encoding checked?

Also I believe most email software, if not all, lets you choose if you wish to quote original message or not - this should not be checked as a matter of course (as in the preferences section), but perhaps if the original message must be quoted, we could stick to the least amount of quoting.

Thanks,
Catherine Markey

Date: Wed, 31 Jan 2001 14:50:14 +1100
From: "A. & B. Churches" <draytonpark@ozemail.com.au>
Subject: Re: Making a dye skein

This is a multi-part message in MIME format.

-----=_NextPart_000_013F_01C08B95.1E6CAB00
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: 7bit

HI Su,
I received the pages from Handwoven you sent, thanks it was great to see it in print.

I actually hung the rug by the warp as at the time it was the easiest to manage. So far it is still looking great and the owners are very proud of it. I will try your method for a very heavy rya knot rug I made on my tapestry loom it has been sitting waiting to be hung for months and I haven't got around to it,

Bye and see you on the lists,
Anne from Kyabram Victoria

PS have enclosed a picture of the rya knot rug called Building blocks

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Content-Transfer-Encoding: base64
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H//Z

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Date: Tue, 30 Jan 2001 21:52:06 -0600
From: "KarenInTheWoods" <pfundt@netnet.net>
Subject: plain text hint

>>There is an option (Tools,Options,Send), "Reply to messages in the format in which they were sent". Make sure this is not checked.<<

Also, in your address book, (in Outlook Express anyhow) you can designate that ALL email sent to a particular address is ALWAYS in plain text. It even puts up a warning sign if you accidentally forward a message in html to the list..... reminds you that is should be in plain text only.

WeaveTech Archive 0101

KarenInTheWoods

http://www2.eboard.com/eboard/servlet/BoardServlet?ACTION=BOARD_SHOW&SITE_NAME=Destination&BOARD_NAME=KarenInTheWoods

(This is my page of posted pictures)

End of weavetech@topica.com digest, issue 630

From weavetech@topica.com Wed Jan 31 07:28:32 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA04974 for <ralph@localhost>; Wed, 31 Jan 2001 07:28:31 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph/localhost> (single-drop); Wed, 31 Jan 2001 07:28:31 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0VBWrN03143

for <ralph@baskerville.cs.arizona.edu>; Wed, 31 Jan 2001 04:32:53 -0700 (MST)

Received: from outmta004.topica.com (outmta004.topica.com [206.132.75.201])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0VBUV024516

for <ralph@cs.arizona.edu>; Wed, 31 Jan 2001 04:30:34 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 631

Date: Wed, 31 Jan 2001 03:32:09 -0800

Message-ID: <0.0.1865694861-212058698-980940729@topica.com>

X-Topica-Loop: 0

Status: R

-- Topica Digest --

Weaving songs?

By pfundt@netnet.net

Re: textile places to visit in France - staying in touch with weavetech

By archfarm@nas.com

Re: Making a dye skein

By cronewest@thegrid.net

Re:skein with cross

By laurafry@netbistro.com

Re: Weaving songs?

By EPLangen@t-online.de

Number of Tie-ups

By decartwr@mailbox.syr.edu

Date: Tue, 30 Jan 2001 22:03:32 -0600

From: "KarenInTheWoods" <pfundt@netnet.net>

Subject: Weaving songs?

Just read an old article in PWC (thanks Esther!) about Norman Kennedy and was wondering if there were any tapes or cd's available of his (or any other) weaving music?

(Sorry about cross-posting, I belong to a few lists)

WeaveTech Archive 0101

KarenInTheWoods

http://www2.eboard.com/eboard/servlet/BoardServlet?ACTION=BOARD_SHOW&SITE_NAME=Destination&BOARD_NAME=KarenInTheWoods

(This is my page of posted pictures)

Date: Tue, 30 Jan 2001 19:54:12 -0700

From: archfarm@nas.com

Subject: Re: textile places to visit in France - staying in touch with weavetech

I'd like to continue to receive list posts...as I travel.

Not having a lap top, I wonder if any of you could make recommendations for the appropriate equipment...Off list? I am hoping to be taking some weaving coursework as I travel and am certain I will need to contact the list from time to time.

TIA

Myra

Date: Tue, 30 Jan 2001 20:51:06 -0800

From: Sally Knight <cronewest@thegrid.net>

Subject: Re: Making a dye skein

Thank you all for the lively discussion on this topic. Let me "refine my search" a bit more. I like the idea of winding the entire skein in a figure 8 to get a cross at the middle of the skein. The question is how to do it w/o the ergonomic stress on the shoulder that you get when winding a warp on a warping board. So far, it looks like a warping board, or some similar stand-in item, would be needed to get the figure 8 cross.

Putting yarn on a swift is an easy way to get yarn from a cone to a dye skein, but no matter how careful one is in tying the skein and in dyeing, you can still get some nasty tangles when you put the skein back on to the swift after dyeing and then wind a warp from it, or wind pirns, or wind it into balls or whatever. That's the reason for trying to get a cross into the dye skein itself--so that the yarn comes off the dye skein one "round" (or loop or whatever it should be called at this point) at a time.

Sally

+++++

Sally G. Knight in Los Osos (on the Central Coast of California).

UFO most recently completed: 3 rayon chenille scarves on a purple warp. Warp wound Summer 2000. Finished

January 30, 2001.

Total UFOs completed in 2001: two.

<cronewest@thegrid.net>

+++++

Date: Tue, 30 Jan 2001 23:08:25 -0800

From: Laura Fry <laurafry@netbistro.com>

Subject: Re:skein with cross

I wonder if a squirrel cage swift would work to pull off such a skein.....

WeaveTech Archive 0101

Laura Fry
who has never actually tried this but....

Date: Wed, 31 Jan 2001 08:52:34 +0100
From: EPLangen@t-online.de (Hildburg Langen)
Subject: Re: Weaving songs?

Hi Karen
I got a CD with wonderful weaving songs sung by Carla Sciaky, produced by Pete Sutherland called: Spin the weavers song
issued by
Grenn Linnet Recors, Inc.
43 Beaver Brook Rd.
Dabury, CT 06810
thats what the CD cover says.

And there is a German CD with German weavers songs.
to order
D.+T. Frank
Nordheimer Str.12
74211 Leingarten, Germany
Tel.07131-403558

If you need help (for the German CD) just contact me off the list.

Hildburg

Hildburg Langen-Obendiek
e-mail: EPLangen@t-online.de
homepage: <http://home.t-online.de/home/EPLangen>

Date: Wed, 31 Jan 2001 04:18:55 -0500
From: "Dana E. Cartwright 315-422-0118(W)" <decartwr@MailBox.Syr.Edu>
Subject: Number of Tie-ups

It seems to me that there must be 65,536 possible 4x4 tie-ups.
In previous postings, much smaller numbers were given. To
help illustrate just how many of them there are, I've listed
a few of them on a web site:

www.weavemaker.com/tieups

Actually, I listed 832 possible tie-ups of size 4x4. I'm lazy,
and the thought of posting them all wasn't a happy one.

Not all of these tie-ups are useful, of course. Among the
65,536, two of them don't even cause a shed to form. Some of
them lead to boring fabrics, or ones that fall apart once you
take them off the loom.

So the question of "what constitutes a tie-up" can get tricky.

I believe, however, that there are 65,536 ways you could tie up
the loom. Whether you would want to do so is another matter.

-Dana Cartwright

WeaveTech Archive 0101

End of weavetech@topica.com digest, issue 631

From weavetech@topica.com Wed Jan 31 13:43:40 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id NAA05550 for <ralph@localhost>; Wed, 31 Jan 2001 13:43:36 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph/localhost> (single-drop); Wed, 31 Jan 2001 13:43:36 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0VJd0N15514

for <ralph@baskerville.cs.arizona.edu>; Wed, 31 Jan 2001 12:39:25 -0700 (MST)

Received: from outmta012.topica.com (outmta012.topica.com [206.132.75.229])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0VJbB000260

for <ralph@cs.arizona.edu>; Wed, 31 Jan 2001 12:37:15 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 632

Date: Wed, 31 Jan 2001 11:38:29 -0800

Message-ID: <0.0.1567698016-951758591-980969909@topica.com>

X-Topica-Loop: 0

Status: R

-- Topica Digest --

Re: Making a dye skein

By rsblau@cpcug.org

Re: Making a dye skein

By cynthb@qwest.net

Weaving songs?

By WC3424@aol.com

RE: Weaving songs?

By amurphy@cbcag.edu

Re: Making a dye skein (long)

By jstoll@cpcug.org

Re: Weaving songs?

By bruciec@trib.com

Re: Number of Tie-ups

By bgkoe@ncinternet.net

RE: Number of Tie-ups

By amurphy@cbcag.edu

Christmas Banners

By Dayweave@aol.com

Re: Re:skein with cross

By sarav@powercom.net

Date: Wed, 31 Jan 2001 07:47:54 -0500

From: Ruth Blau <rsblau@cpcug.org>

Subject: Re: Making a dye skein

>but no matter how careful one is in tying the

WeaveTech Archive 0101

>skein and in dyeing, you can still get some nasty tangles when
>you put the skein back on to the swift after dyeing

I just dyed a pound of 10/2 pearl cotton, that is, 4200 yards. It started on a cone. I wound it into a regular skein (no cross) on a skein winder. Before dyeing, I put 4 figure-8 ties around the skein. Since this was a pretty fat skein, I broke my figure-8 ties into 3 bouts each (I guess they're no longer figure-8s at that point, but I don't know what else to call them). After the skein was dyed & dried, I put my hands into the center of the skein & gave the skein several good, hard outward whacks. I then put the skein on a swift and wound the fiber into balls. There were no problems with tangling.

I think you're asking for trouble and extra work if you try to put a cross into the skein itself. Adequately secured, any skein can survive the dye process without tangling.

Ruth

Date: Wed, 31 Jan 2001 06:24:36 -0700
From: "cynthb" <cynthb@qwest.net>
Subject: Re: Making a dye skein

Ruth Blau wrote:

> >but no matter how careful one is in tying the
> >skein and in dyeing, you can still get some nasty tangles when
> >you put the skein back on to the swift after dyeing
>
> I just dyed a pound of 10/2 pearl cotton, that is, 4200 yards. It started
> on a cone. I wound it into a regular skein (no cross) on a skein
> winder.

I think skein winder is the key word here. A skein made on a swift almost always has problems because it is very difficult to have all the turns the same length. For dyers a skein winder should be an essential piece of equipment (and another tool that is frequently hard to find)
Cynthia Broughton

Date: Wed, 31 Jan 2001 08:37:11 EST
From: WC3424@aol.com
Subject: Weaving songs?

--part1_3c.6cef62b.27a96f07_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

I'm heading to Dallas early tomorrow morning to participate in one of Norman Kennedy's workshops. I have 2 of his tapes and he usually travels with some small amount to sell. I would be more than happy to help in a mailing initiative. Contact me by no later than tonight (Wednesday, January 31st).

Norman will also be in my area the first weekend in March. Perhaps I could take orders for anyone, and mail the tapes to you. If he does not have enough with him for this weekend, perhaps we could take care of the overlap in March.

Charlotte Lindsay Allison

WeaveTech Archive 0101

--part1_3c.6cef62b.27a96f07_boundary
Content-Type: text/html; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

<HTML>I'm heading to Dallas early tomorrow morning to participate in one of Norman Kennedy's workshops. I have 2 of his tapes and he usually travels with some small amount to sell. I would be more than happy to help in a mailing initiative. Contact me by no later than tonight (Wednesday, January 31st).

Norman will also be in my area the first weekend in March. Perhaps I could take orders for anyone, and mail the tapes to you. If he does not have enough with him for this weekend, perhaps we could take care of the overlap in March.

Charlotte Lindsay Allison</HTML>

--part1_3c.6cef62b.27a96f07_boundary--

Date: Wed, 31 Jan 2001 08:14:25 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Weaving songs?

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

-----=_NextPart_001_01C08B90.1D9269E0
Content-Type: text/plain;
 charset="iso-8859-1"

Tapes? video or cassettes, weaving or???
Alice in MO

-----=_NextPart_001_01C08B90.1D9269E0
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video or cassettes, weaving or???
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-----=_NextPart_001_01C08B90.1D9269E0--

Date: Wed, 31 Jan 2001 10:16:23 -0500
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: Making a dye skein (long)

At 05:22 AM 1/31/01 -0800, Cynthia wrote:
>I think skein winder is the key word here.

Another term for a skein winder is "reel". A skein winder or reel does make a much better skein.

WeaveTech Archive 0101

Also, how you handle your skein in the dyepot and washing is important. Do *not* stir the skeins. For immersion dyeing, lift the skeins in and out of the dyepot or rinse water using cords or skein holders.

I was introduced to skein holders in workshop given by Michele Wipplinger. They are not only easy to make, but are relatively inexpensive. Depending upon the size of your skeins, you can put several skeins on a holder. I prefer to use two holders on the skeins as it is easier to rotate the skeins in the dyepot .

Skein holders:

For each holder cut a length of 8 gauge copper wire about 20 inches long. Insert the wire into clear, heatproof, plastic tubing. The tubing should extend beyond the wire at least a half inch at each end. Seal the ends with Plumbers Goop (available at most hardware stores in the US). Bend back each end about an inch. You will have a small hook or "u" at each end. Next bend the entire piece to form a circle and hook the two ends together. To put skeins on and off the holders just unhook the ends. With practice you can easily rotate the skeins in the dyepot by maneuvering the holders.

Hope this helps alleviate tangled skeins.

Janet

>-----
>T O P I C A -- Learn More. Surf Less.
>Newsletters, Tips and Discussions on Topics You Choose.
><http://www.topica.com/partner/tag01>

Janet Stollnitz jstoll@cpcug.org
Silver Spring, MD

Date: Wed, 31 Jan 2001 10:11:07 -0700
From: Brucie <bruciec@trib.com>
Subject: Re: Weaving songs?

>Just read an old article in PWC (thanks Esther!) about Norman Kennedy and
>was wondering if there were any tapes or cd's available of his (or any
>other) weaving music?

These are also available from XRX Publications who "publishes" them.
Brucie

The true mystery of the world is the visible, not the invisible.
Oscar Wilde

Date: Wed, 31 Jan 2001 09:32:38 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Number of Tie-ups

> Not all of these tie-ups are useful, of course. Among the
> 65,536, two of them don't even cause a shed to form.

Hmmm..... Actually, I'd say that most were not at all useful, some use only
2 or 3 treadles period.

WeaveTech Archive 0101

A normal 4 shaft CB loom, with 6 treadles and 4 lamms, has 6 good sheds or 14 "useable" sheds which may be of minimum size, unless a shed regulator is hooked up. Some CB's handle that better than others.

Now if you go to a direct tie-up, (one treadle hooked to one shaft) on any loom, it opens up the possibilities to go wild, as long as you have enough feet to press the treadles or treadle locks of some kind. The question arises; Are these good, useable sheds ? Yes, if you're weaving "Art", to hang on the wall, so really long floats are of no concern and even desirable, as a design element.

So to me the figures are mildly interesting, but I'm not going to tell a visitor that our 4 shaft loom can open 65,500 different sheds ! (Heh!)

- Happy Shuttling ! - Bill Koepp, in California

Date: Wed, 31 Jan 2001 11:57:21 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Number of Tie-ups

at last a sensible number! Have met some odd tieups, but this many?!?!?
Alice in Mo

Date: Wed, 31 Jan 2001 13:08:32 EST
From: Dayweave@aol.com
Subject: Christmas Banners

Several weeks ago there was a question of what to weave for holiday sales. It reminded me that the Cincinnati guild has a color monograph for sale with instructions for laid-in 8 harness rosepath motifs (Santa, wreath, snowman, tree, bell, etc.), based on the notes from the late Jane Busse. She was a well known weaver and teacher, whose shaft switching rugs have been widely exhibited. Email off line for details about buying the monograph. Lyn Day

Date: Wed, 31 Jan 2001 12:37:09 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: Re:skein with cross

The squirrel cage swift is meant to unwind skeins of yarn - I don't have one, but supposedly the motion of unwinding the skein for weaving is smoother. You can wind warp spools, pirns and bobbins with a more continuous motion than with an umbrella swift which tends to jerk around more often than I'd like.

Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

Visit our Web Page
<http://www2.powercom.net/~sarav>

End of weavetech@topica.com digest, issue 632

From weavetech@topica.com Wed Jan 31 16:44:43 2001
Return-Path: weavetech@topica.com
Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id QAA05655 for <ralph@localhost>; Wed, 31 Jan 2001 16:44:39 -0700
From: weavetech@topica.com

WeaveTech Archive 0101

Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 31 Jan 2001 16:44:39 MST
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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f0VN4KN21380
for <ralph@baskerville.cs.arizona.edu>; Wed, 31 Jan 2001 16:04:20 -0700 (MST)
Received: from outmta009.topica.com (outmta009.topica.com [206.132.75.221])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f0VN1j004752
for <ralph@cs.arizona.edu>; Wed, 31 Jan 2001 16:01:50 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 633
Date: Wed, 31 Jan 2001 15:03:25 -0800
Message-ID: <0.0.1639962283-212058698-980982205@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Re: Making a dye skein
By MargeCoe@concentric.net

Re: Number of Tie-ups
By dlindell@netexpress.net

Re: Digest for weavetech@topica.com, issue 632
By ingrid@fiberworks-pcw.com

Re: Digest for weavetech@topica.com, issue 632
By ingrid@fiberworks-pcw.com

Re: skein with cross
By hubbard182@worldnet.att.net

tie ups and sheds
By jrobards@rochester.rr.com

skein handling/ weaving songs
By peter@plysplit.demon.co.uk

Re: Making a dye skein
By carpenma@aol.com

skein winder
By pmarriot@telusplanet.net

RE: Number of Tie-ups
By judie@eatough.net

Date: Wed, 31 Jan 2001 12:32:25 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Making a dye skein

This is a multi-part message in MIME format.

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Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Well there're reels, skein winders, swifts . . . and there are yarn =
blockers (and they're all a lot alike).

WeaveTech Archive 0101

When I was doing production dyeing I used the yarn blocker to prepare = multiple skeins. I attached four or five eye hooks to the base to guide = the yarn so I could wind 4/5 independent skeins at a time (haven't done = it in a while and forget the number). Then I tied multiple *figure of = 8s* just as Ruth described 3 to 4 times in each skein--nary a problem!

Margaret=20

MargeCoe@concentric.net
Tucson, AZ USA

-----=_NextPart_000_0045_01C08B81.DDAB3180

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<DIV>When I was doing production dyeing I =
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skein--nary a problem!</DIV>

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<DIV>Margaret </DIV>

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Tu=
cson, AZ=20

USA

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Date: Wed, 31 Jan 2001 14:59:47 -0600

From: Dick Lindell <dlindell@netexpress.net>

Subject: Re: Number of Tie-ups

>> Not all of these tie-ups are useful, of course. Among the
>> 65,536, two of them don't even cause a shed to form.

WOW! Just what I've always wanted to know. Ain't mathematics wonderful.

WeaveTech Archive 0101

Now the mathematicians can quickly quantify ALL useless permutations.

Dick Lindell, Weaver

mailto:dlindell@netexpress.net

Check out my die cut cards at <http://www.angelfire.com/il/dickshome>

The secret to creativity is knowing how to hide your sources.

-- Albert Einstein

Date: Wed, 31 Jan 2001 15:58:18 -0500

From: Ingrid Boesel <ingrid@fiberworks-pcw.com>

Subject: Re: Digest for weavetech@topica.com, issue 632

At 02:38 PM 01/01/31, you wrote:

>The squirrel cage swift is meant to unwind skeins of yarn - I don't have
>one, but supposedly the motion of unwinding the skein for weaving is
>smoother. You can wind warp spools, pirns and bobbins with a more continuous
>motion than with an umbrella swift which tends to jerk around more often
>than I'd like.

Hi Sara:

I had a squirrel cage swift but no more - I destroyed it with glee.

Unless it is made VERY VERY well, the cages chatter to utter irritation at high speed and also tend to bind at certain speeds. The cages must be exactly true and centered. The mechanism for moving the cages closer or further apart must be sturdy enough to keep them parallel to each other. The base cannot wobble at all, otherwise it will walk all over.

The speed on the cages can be very fast, so nylon or teflon bearings are probably a good idea.

If you use the squirrel cage swift to unwind a skein made on an umbrella swift it will give a hopeless mess.

As you said the skein will be smaller or larger depending on when it was wound and how compressible the swift was. When unwinding on the squirrel cage swift, the loose sections will tighten up rather than moving the cages. This causes them to chatter and seize up and then get ever tighter and more uneven.

I think that staying with a reel both in winding and unwinding is much better.

And you will be able to make a figure 8 skein on a squirrel cage swift, but you will never be able to undo it.

The Skein moves around as the cages move and you pull on the yarn from the side. If you just unwound from the front, rather than from the side as normal, the cages would not move and the edges of the cages will hold the yarn up. And a lot of arm movement would be required. Easier from a warping board.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www.fiberworks-pcw.com>

Email: ingrid@fiberworks-pcw.com

Date: Wed, 31 Jan 2001 15:44:51 -0500

From: Ingrid Boesel <ingrid@fiberworks-pcw.com>

WeaveTech Archive 0101

Subject: Re: Digest for weavetech@topica.com, issue 632

Hi Peggy:

> To put skeins on and off the holders just unhook the
>ends. With practice you can easily rotate the skeins in the dyepot by
>maneuvering the holders.

Can you not use the plastic shower curtain hooks that snap together? I know that the skein could be very large, but on smaller skeins this would no doubt be easy.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW
Visit us at: <http://www.fiberworks-pcw.com>
Email: ingrid@fiberworks-pcw.com

Date: Wed, 31 Jan 2001 16:25:17 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: skein with cross

I use a skein winder from LeClerc to skein silk for dyeing. I never put a cross in, as I usually dye 15 to 20 lbs for each warp. Can't afford the time involved in winding it off with a cross. I tie the skein loosely in 4 places, not even dividing it into bouts. I wind the yarn off the dyed skeins from a squirrel cage onto either spools or pirns, depending on the intended use. The squirrel cage is very smooth. Sorry, I can't tell you where to get one. Mine is pretty old and has belonged to 3 weavers that I know of. Ingrid is right. Gentle handling of the skeins in the dye process should prevent tangles. I never have so many tangles that a few gentle shakes during drying won't take care of.
Martha

Date: Wed, 31 Jan 2001 16:23:23 -0500
From: "Joyce F Robards" <jrobards@rochester.rr.com>
Subject: tie ups and sheds

Subject: Re: Number of Tie-ups

from Dana.. Not all of these tie-ups are useful, of course. Among the 65,536, two of them don't even cause a shed to form.

from Bill: Hmmm.... Actually, I'd say that most were not at all useful, some use only 2 or 3 treadles period. (snip) are these good, useable sheds ?

from Alice: Have met some odd tieups, but this many?!?!?

Hmmm...seems to me that any individual "shed"--i.e. moving the shafts indicated in one vertical column within a given grouping of 4 columns by 4 rows--is going to "work" unless it either moves all shafts or none. That does eliminate some of the sheds shown in Dana's collection.

I have no problem using only 2 or 3 of the possible shedding combinations in any piece of weaving--either physically on a jack type loom, or emotionally, or intellectually. Similarly, more than 4 sheds could be used in the weaving so there are more possibilities yet for tie-ups.

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Although I could attach treadles to shafts (i.e. tie up my loom) in any of the combinations shown, I have difficulty accepting tie-ups those that won't weave a viable fabric, i.e. those that may use individual viable sheds, but combine them to either always or never move a given shaft.

BUT--I Love 'em!---I thought the combinations were visually fascinating! The classes I teach at Rochester Museum and Science Center will see some of them next week. "Problem" for Basics class: which of these tie-ups don't give a viable cloth if your loom is threaded to a 4 shaft straight twill and you treadle in a straight twill sequence?

Basics II: same problem as basics, plus: would it be a viable fabric if you wove using these as the pattern sheds for a supplemental weft alternating with tabby; what would it look like? If it would make a viable fabric, design a treadling plan for a narrow border or band.

Just beyond the basics: same, plus: Can you devise or discover a color sequence in warp and weft that would make this little design motif show up as a color and weave motif in plain weave? What about using another 4 shaft structure?

Way beyond the basics: same, plus: Use as many or as few of the 4x4 groups are you like to create a pleasing design. They may be repeated, mirror-imaged, rotated however you choose.

Add borders or sashing if you like. Write the profile draft for the design and write the key for the blocks in a unit weave structure of your choice. Write the tie-up/shedding sequence to weave the fabric as drawn in.

Thank you Dana--I'm gonna have fun with these myself!

Any of you number crunchers out there come up with how many arrangements/combinations there are using each of the six 2up/2down sheds once in a 4 shaft by 6 treadle tie up?

Joyce

Date: Wed, 31 Jan 2001 21:42:25 +0000
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: skein handling/ weaving songs

When a skein has been dyed, slip it over a bar and then put a hand in the bottom loop of it, and jerk downwards strongly; turn the skein round a bit and repeat. This should get the threads in the skein back to the original position they held when the skein was made, so it should unwind easily. I saw such "bumping bars", or donkeys, being used in a factory; and straightway went back to my workshop and fastened a short section of an old warp beam to a loom upright. It has been invaluable.

If you use an umbrella swift, mount it so that the axis is horizontal, NOT vertical. That way you will not get trailing threads catching round the axle.

I find my old Lervad squirrel cage swift is more or less useless; the thread tends to slip and become tighter and tighter around the contraption, until it will turn no more.

I have a metal commercial skeiner, (alas no longer made) to which it was easy to attach a handle so it can be used for both winding and unwinding skeins.

Weaving songs seem to have edged their way onto this list. Playing dulcimer and recorder I have been collecting these for about 40 years. There seems to be no one single book collating them; but they turn up in most folk song collections.

As to recordings the New Lost City Ramblers have many in their

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repertoire on various CDs and the old June Appal label (LPs) also had many. At my classes we used to write a song, or set new apposite words to an old tune, and sing it at the end.

peter collingwood,
old school
nayland
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<http://www.petercollingwood.co.uk>

Date: Wed, 31 Jan 2001 17:22:23 EST
From: Carpenma@aol.com
Subject: Re: Making a dye skein

In a message dated 1/31/2001 8:22:21 AM Eastern Standard Time, cynthb@qwest.net writes:

>. A skein made on a swift almost always has problems because it is very difficult to have all the turns the same length. For dyers a skein winder should be an essential piece of equipment

You are quite right, but for the occasional dyer, you can use a warping board to make your skein and have no problems. That's what I have done. A skein winder may be in my future.....!

Peg in Georgia

Date: Wed, 31 Jan 2001 15:52:48 -0700
From: "Pamela Marriott" <pmarriot@telusplanet.net>
Subject: skein winder

so what exactly do you use to wind skeins from cones.... I used my niddy nobby when I was doing some tencel last year and it snapped the niddy nobby although I was not intentionally putting tension on the thread as I wound it. Not only did my shoulders scream in pain the tencel cut my fingers to ribbons...Then I used my wooden swift, attached it on its side and it was a royal pain in the butt as well. What does one use. I usually air brush dye my warps in the measured warp stage, after winding on the reel and before warping on the loom When I dye the weft I have to deal with skeining. I would love and answer.....

Pamela

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

Date: Wed, 31 Jan 2001 15:55:49 -0700
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: Number of Tie-ups

The two questions are different.

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For 4 shafts there are indeed 14 different sheds (or treadles) available. They can be arranged in many ways. And indeed as you suggest for a 4x4 tie-up the number is 65,636 if order, duplicates, etc are ignored. But each of those 65,000 is made from the 14 different ones plus everything up and everything down.

The question of how many combinations from the 6 two up/two down ones can be answered by looking at permutations with circular order. This is $n!/n$ where n is the number of elements in the set.

So for 6 treadles it is $6!$ (factorial) /6 or $6 \times 5 \times 4 \times 3 \times 2 \times 1 / 6 = 120$. You could think of this as how many ways you could seat 6 people around a circular table. Then if you want to compare the problem to a key ring where you can turn the ring over (or the piece of cloth) then the answer is divided by 2 or 60 combinations.

It has been a long time since my college math days and I am rusty and the numbers need to be refined some more to eliminate treadling combinations that will not work. But I do know that there are too many possibilities to try to use that as a method of exploration. <gg>

Judie

End of weavetech@topica.com digest, issue 633

From weavetech@topica.com Thu Feb 1 07:28:34 2001

Return-Path: weavetech@topica.com

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id HAA06342 for <ralph@localhost>; Thu, 1 Feb 2001 07:28:30 -0700

From: weavetech@topica.com

Received: from bas

by fetchmail-4.5.8 IMAP

for <ralph@localhost> (single-drop); Thu, 01 Feb 2001 07:28:30 MST

Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f117KSN00922

for <ralph@baskerville.cs.arizona.edu>; Thu, 1 Feb 2001 00:20:28 -0700 (MST)

Received: from outmta003.topica.com (outmta003.topica.com [206.132.75.200])

by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f117II011280

for <ralph@cs.arizona.edu>; Thu, 1 Feb 2001 00:18:19 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 634

Date: Wed, 31 Jan 2001 23:20:16 -0800

Message-ID: <0.0.2070355090-212058698-981012016@topica.com>

X-Topica-Loop: 0

Status: R

-- Topica Digest --

Making Skeins

By sarav@powercom.net

Re: skein winder

By knitweave@home.com

Re: Digest for weavetech@topica.com, issue 632

By bettycarlson@earthlink.net

Re: Making a dye skein

By apbutler@ync.net

WeaveTech Archive 0101

Re: squirrel cage swift
By laurafry@netbistro.com

History and Demo question
By Brineys@aol.com

Re: skein winders
By bnathans@mindspring.com

Re: skein winders
By penny_peters@hotmail.com

Re: Weaving songs
By rlynde@onramp113.org

straightening threads after dyeing
By ellensb@trib.com

Date: Wed, 31 Jan 2001 17:12:22 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Making Skeins

Guess I didn't put that clearly before. I'd just heard that the squirrel cage was meant for unwinding, not winding. And that was for undoing commercial skeins that weavers often deal with. I can see where the device needs to be well crafted and not worn down. I'm lucky enough to have two antique yarn winders and use them exclusively to wind skeins, whether from the spinning wheel or anything else. They turn freely with an even tension, and the skeins unwind again with no trouble. There are now spinning equipment makers doing new ones, as well as old "weasels" available out on eBay. They are a worthwhile investment for fiber people.
Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

Visit our Web Page
<http://www2.powercom.net/~sarav>

Date: Wed, 31 Jan 2001 14:59:32 -0800
From: "Darlene Mulholland" <knitweave@home.com>
Subject: Re: skein winder

>I When I dye the weft I have to deal with skeining. I
> would love and answer.....

I have a Louet skein winder that is designed to sit on the top of one of their spinning wheels. It has two different clamps so can be adjusted to sit on a table as well. This is easy to use and rotates very easily. I'm sure any Louet deal can get you one. I also had a larger one made using the same general idea with a circumference of 80" which I prefer for painted skeins .

Darlene Mulholland
knitweave@home.com
www.pgmoneysaver.bc.ca/weaving/

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Date: Wed, 31 Jan 2001 18:07:48 -0500
From: Louise Carlson <bettycarlson@earthlink.net>
Subject: Re: Digest for weavetech@topica.com, issue 632

I purchased, a long while back, a motorized skein winder that has been invaluable as I prefer to dye my yarns. I use it for weft yarns mainly as I dye warps in the chain. It was home made out of lovely cherry and walnut with 6 spokes and foot-shaped pieces on the end of each spoke. The diameter is 2 feet. It is mounted on an axle that is turned by a washing machine(?) motor that connects to the axle with a belt. The mounting of the motor is hinged to allow connect/disconnect of the belt to the axle. All but the spoke wheel is contained in a wooden cabinet. It makes a perfect skein after some adjustment of the yarn position. I then tie 2 very loose figure 8's between each spoke and tether the ends of the skeined yarn to one of these leases. The skeins go thru the dye baths well for yarns as small as 60/2. I've often wanted to thank the maker, but do not know the winder's origin. I like the copper wire skein handler from Janet. Thanks.....Betty

Date: Wed, 31 Jan 2001 18:21:17 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Making a dye skein

> >. A skein made on a swift almost always has problems because it is > > very difficult to have all the turns the same length.

It constantly fascinates me that what works for some people makes a mess for others....I have been dyeing my own yarns for over 15 years, and have always wound my skeins on my swift....I tie the figure 8 ties loosely on the skein, dye away, and put it back on the swift to wind spools or to the warping reel.....I just don't have a problem...I do follow Peter's suggestion of keeping the swift mounted horizontally.....

I have never, and I really mean never, used any other method, but since this one works, I see no reason to alter my method.....I see these skein winders pretty regularly in the antique stores near my home.....perhaps I ought to pick one up and give it a try.....

Su Butler :-) apbutler@ync.net
"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either." - Leo Burnett

Date: Wed, 31 Jan 2001 17:19:33 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: squirrel cage swift

Guess I lucked out - my sc swift was made by a "local" woodworker, and works very well *if* the skeins have been made well.

I have no problems using it with the skeins of singles Briggs and Little wool. The skeins of alpaca I received from a customer, however, were probably made on one of those swifts that collapses and those skeins needed babysitting. :)

The only thing I would change on my sc swift is to make the flanges on the sides deeper so that the occasional loose thread wouldn't throw itself off the side and grab onto the cage support.

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I haven't tried a fine silk yet, but would give it a chance.

To make skeins, I have used the Leclerc metal skein winder, or borrowed a wooden one from Darlene. (She has all sorts of neat tools, and lets me borrow - nothing like choosing good friends!)

Laura Fry
<http://laurafry.com>

Date: Wed, 31 Jan 2001 20:20:41 EST
From: Brineys@aol.com
Subject: History and Demo question

This is not a technical question, but I'm hoping you may have some ideas for me.

A friend has asked me to demo for her 7th grade American history class. They are studying the explorers now and will be moving quickly through the colonial period and the American Revolution.

I have had a ball researching weaving and spinning in colonial America. Two good references I've found are SPIN SPAN SPUN (Bette Hochberg) and Alice Morse Earle's "Home and Child Life in Colonial Days." I'm wondering if any of you have any good historic references that you could recommend. I am focusing on the pre-Revolution period (both American and Industrial!). I'm especially looking for historical information that would be interesting to teenagers.

I'm going to focus on the wool "industry" during the period. I'll have samples to share and touch. We'll talk about spinning, drop spindling, and weaving. Since the class size is around 25, I won't have too much of a chance for a major hands-on activity, but any suggestions in this area would be welcome as well.

Sue Briney

Date: Wed, 31 Jan 2001 20:27:24 -0500
From: "Barbara Nathans" <bnathans@mindspring.com>
Subject: Re: skein winders

Le clerc makes a skein winder that doesn't tighten up in the middle, which the plastic Japanese skein hoders do, thus allowing the last threads added to get shorter and shorter, and a mess to unreel. And I find the wooden swifts WAY to heavy for skeining or unskeining fine yarns. Janet/ Michele's skein winder sounds easy to make, but don't you mean the wire should be longer than the plastic tubing?? This is not what you said. Is this just to dye yarns with? I'm still looking for a good tool to make skeins on. The Japanese ones are ok for unwinding, not winding. (The Le clerc one is a Chinese puzzle to reassemble should you get it out of order..... and heavy enough to take a bite out of anything I've mounted it on.....)

Barbara Nathans in beautiful San Diego...
and who two months ago was visiting all the places in India that suffered that awful earthquake .

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Date: Wed, 31 Jan 2001 20:47:11 -0800
From: "Penny Peters" <penny_peters@hotmail.com>
Subject: Re: skein winders

>Janet/ Michele's skein winder sounds easy to make, but don't you mean the
>wire should be longer than the plastic tubing??

No, it should be the way it was written, the wire is shorter so that you can
plug the ends and the dye cannot get into the tube and have the tube
floating, or having to clean the tube with each new dye pot. I adopted this
method of handling skeins the last time Janet mentioned it on the list.
Makes great handles to swish yarn, get that level color. Penny

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Date: Wed, 31 Jan 2001 21:09:24 -0800
From: "Robin Lynde" <rlynde@onramp113.org>
Subject: Re: Weaving songs

I just took a great workshop on Theo Moorman from Nadine Sanders of
Washington. She not only teaches a good workshop, she also entertains
by singing--weaving songs and others. She has tapes and CD's for sale.
Contact her at straw2gold@singingweaver.com or www.singingweaver.com
Robin Lynde
Vacaville, CA

Date: Wed, 31 Jan 2001 23:25:34 -0700
From: "Sue Blakey" <ellensb@trib.com>
Subject: straightening threads after dyeing

Peter's method of turning and pulling down with a board (if I understood it
right) is close to the old way I learned from an old weaver. Her method may
have been something she did out of necessity (having no room to let things
drip) or lack of time, but it uses nothing but your hands and arms.

We tied threads without too much concern for how many were in the figure 8s
and very loosely, usually 4-6 around the skein, depending on the size. When
the dyepot was finished, the skeins were taken outdoors, away from clothes
hanging on the line, side of the house or other areas.

Then she took hold of one area of the skein -- sometimes even one of the
ties -- and slung it around her head in a circle. This continued for 2-5
minutes. Water and dye of course would go everywhere. If she were dyeing
with loose plants, it also got rid of a lot of little bits and pieces.
Centrifugal force usually took care of most of the tangles. Every once in a
while, we would stop, use our wrists inside the skein and jerk it full
length, then back to the twirling. That may sound harsh, but probably no
harsher than walking the wool or beating linen. We were working with
homespun singles and plied wools, and I don't remember her treating the
sizes or weights any differently.

Sue Blakey
Dancing Bear Folk Center

End of weavetech@topica.com digest, issue 634