

WeaveTech Archive 0103

From weavetech@topica.com Wed Mar 7 19:11:28 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 TAA00587 for <ralph@localhost>; Wed, 7 Mar 2001 19:11:27 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 07 Mar 2001 19:11:27 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 f21BZA817516
for <ralph@baskerville.cs.arizona.edu>; Thu, 1 Mar 2001 04:35:10 -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 f21BWH108156
for <ralph@cs.arizona.edu>; Thu, 1 Mar 2001 04:32:20 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 673
Date: Thu, 01 Mar 2001 03:33:17 -0800
Message-ID: <0.0.1032677935-951758591-983446397@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Weavetech-unsubscribe@topica.com
By draytonpark@ozemail.com.au

ADMIN: PLEASE SAVE THIS MESSAGE
By rsblau@cpcug.org

history
By CynceWilliams@aol.com

RE: Non weaving threads
By CynceWilliams@aol.com

Re: Digest for weavetech@topica.com, issue 672
By JBKra123@aol.com

Date: Wed, 28 Feb 2001 23:06:08 +1100
From: "A. & B. Churches" <draytonpark@ozemail.com.au>
Subject: Weavetech-unsubscribe@topica.com

This is a multi-part message in MIME format.

-----=_NextPart_000_0030_01C0A1DB.08DEC1E0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Please unsubscribe me from this list.
Anne

-----=_NextPart_000_0030_01C0A1DB.08DEC1E0
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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http-equiv=3DContent-Type>

WeaveTech Archive 0103

<META content=3D"MSHTML 5.00.2614.3500" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV>Please unsubscribe me from this =
list.</DIV>
<DIV>Anne</DIV></BODY></HTML>

-----=_NextPart_000_0030_01C0A1DB.08DEC1E0--

Date: Wed, 28 Feb 2001 07:33:49 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: ADMIN: PLEASE SAVE THIS MESSAGE

Dear WeaveTech Participants:

Perhaps it's something in the atmosphere--thinning of the ozone layer or some such--but we've had a whole bunch of unsub requests sent to the list lately.

Please remember: you CANNOT unsub by writing to the list. Below are instructions for subbing and unsubbing. Please either print this out or put it in a computer folder/directory where you keep messages you want to save.

If you have further questions, please write directly to Amy or Ruth, not to the whole list: <amyfibre@aol.com> or <rsblau@cpcug.org>.

Thanks,
Amy & Ruth
co-administrators, WeaveTech

=====

SUBBING TO & UNSUBBING FROM WEAVETECH

Unsubbing and subbing can be handled in one of two ways: 1) logging on to the Topica website, or 2) e-mailing the software that manages the list.
MANAGING YOUR SUBSCRIPTION AT THE TOPICA WEBSITE
By far the easiest way to manage a WeaveTech subscription is on the Topica website:

<<http://www.topica.com>>

You will need to establish a Topica membership (free) *using the address* where you receive WeaveTech mail. Then, when you log on as a member, WeaveTech will pop up, along with a drop-down box on the right side that allows you to select how you receive the list (messages or digests or web only) or to put the list on hold or unsubscribe. We recommend that you bookmark Topica in your web browser and manage your subscription on the web. Trust us: it's much easier than trying to remember obscure email commands.

SPECIAL NOTE: If you have changed your email address, you must log on to Topica under you *old* address, cancel your subscription, then register for Topica under your new address, then subscribe to WeaveTech at your new address.

SUBBING & UNSUBBING VIA EMAIL

You can also manage your subscription via email. To do this, *you must send your email from the address to which your subscription is sent*. That is, if you receive WeaveTech at home, you cannot unsub by sending an email message while you're at work.

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Here's how to unsub from WeaveTech via e-mail:

Send a blank msg (nothing in the subject line, no text in the message area)to:
weavetech-unsubscribe@topica.com

If you subscribe to the digest version of the list, send a blank msg to:
weavetech-unsubscribe-digest@topica.com

Here's how to subscribe via email:

Send a blank msg (nothing in the subject line, no text in the message area)to:
weavetech-subscribe@topica.com

If you wish to subscribe to the digest version of the list, send a blank
msg to:

weavetech-subscribe-digest@topica.com

When you subscribe via email, your messages (or digests) will automatically
be sent to the address from which you send the email requesting the
subscription. Thus, if you want to receive WeaveTech at home, do not send
your subscription request from work.

If you currently receive WeaveTech in one format (individual msg or digest)
and want to switch to the other form via email, you must send an email
unsubbing from your current format and then a separate email re-subbing in
the format you prefer. However, it is much easier to do this switch at the
Topica website.

Date: Wed, 28-Feb-2001 13:14:00 GMT
From: <CynceWilliams@aol.com>
Subject: history

Guess I'm spoiled by the Yahoo lists. How do I access previous messages
and find out what you all have been talking about?

Cynthia:-)cyncewilliams@aol.com

Date: Wed, 28-Feb-2001 20:24:55 GMT
From: <CynceWilliams@aol.com>
Subject: RE: Non weaving threads

Dick Lindell wrote:

> Hi Ingrid,

>

> Sorry to make life miserable for you but I truly didn't understand (and
> still don't really). Not being familiar with deflected double weave
> probably helps my confusion - ignorance is bliss, you know.

> Guess I'll have to study some more so I can figure out what people are

I'm still figuring out how to make this expletive deleted computer
work--

Anyhow, Dick, check out Issue#103, Handwoven, Jan/Feb 2001. The cover
picture is deflected double weave; article starts on p. 62. Hope that
helps. They say one picture is worth 1000 words.

Cynthia:-)cyncewilliams@aol.com

WeaveTech Archive 0103

Date: Wed, 28 Feb 2001 21:49:49 EST
From: JBKra123@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 672

In a message dated 02/28/2001 5:55:43 AM Central Standard Time, weavetech@topica.com writes:

<< Not being familiar with deflected double weave probably helps my confusion >> and<<guess I'll have to study some more to know what people are talking about>>

This has to do with the movement over the past few years, doesn't it, to change the weaver's lexicon? An attempt by some to create uniform terms of reference for weavers? Weft face summer and winter is also taquete, or the four-end block draft - differing from the three end block draft, or six-end two-tie unit weave.

As a change from weaving rugs I have woven some placemats in log cabin with tabby, and am now starting on a three-scarf chenille warp to weave in log cabin without tabby. I hope we don't lose the designation with tabby, or without tabby.

I do see that complex weaves create a need for descriptions simplified as much as possible.

June Kramer

End of weavetech@topica.com digest, issue 673

From weavetech@topica.com Wed Mar 7 19:11:47 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 TAA00620 for <ralph@localhost>; Wed, 7 Mar 2001 19:11:45 -0700
From: weavetech@topica.com
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by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 07 Mar 2001 19:11:45 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 f22BXK802046
for <ralph@baskerville.cs.arizona.edu>; Fri, 2 Mar 2001 04:33:20 -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 f22BUbl26899
for <ralph@cs.arizona.edu>; Fri, 2 Mar 2001 04:30:38 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 674
Date: Fri, 02 Mar 2001 03:33:07 -0800
Message-ID: <0.0.1777277710-212058698-983532787@topica.com>
X-Topica-Loop: 0
Status: R0

-- Topica Digest --

Re: Deflected Double Weave/changing the lexicon
By rsblau@cpcug.org

terminology
By ingrid@fiberworks-pcw.com

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Metric Reed
By jjcbjones@rcn.com

Re: Metric Reed
By sarav@powercom.net

Re: AVL turnbuckle
By Keist@aol.com

Air Assist
By alcorn@pop.nwlink.com

RE: Urumchi textiles exhibit
By osborn1556@aol.com

Re: Air Assist
By bburns@spyrail.net

Re: Deflected Double Weave/changing the lexicon
By tortoise661@home.com

Re: Deflected Double Weave/changing the lexicon
By MargeCoe@concentric.net

Date: Thu, 01 Mar 2001 07:59:35 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Deflected Double Weave/changing the lexicon

June wrote:

>This has to do with the movement over the past few years, doesn't it, to
>change the weaver's lexicon? An attempt by some to create uniform terms of
>reference for
>weavers?

I'm not sure that deflected double weave *had* a stable name before Madelyn van der Hoogt dubbed it deflected double weave a few years ago. The structure itself has a long & honorable history. An early example in the US appears in Atwater's Recipe Book (1969)--and she calls it "Recipe for a Stole--Pattern from an Ancient Colonial Shawl," suggesting that the structure itself was used in the 18th Century or earlier.

Dini Moes explored the structure in the 1990s (and perhaps earlier?), calling it "false double weave." (See: Weaver's #37: "Drafting 'False Double Weave,' " p. 23) When I took Madelyn's structure workshop (a round-robin workshop) at MAFA in 1997, this structure was on my loom (8 shafts) and one other (12 shafts). At that time, Madelyn herself called it "Four Weaves, One Layer." I guess she subsequently decided it's *not* one layer, but is in fact a true double weave whose threads are deflected in patterns as they float on one side of the cloth or the other. In 1998 (in the Computer-Aided Design Exchange Group Letter), Madelyn authored "Designing with 'False Double Weave' AKA 'Integrated Cell Weave' Now Introduced as 'Deflected Double Weave.'" The structure has obviously gone by a number of names, and I think it's all to the good to give it one good, descriptive name and try to make it stick.

>As a change from weaving rugs I have woven some placemats in log cabin with
>tabby, and am now starting on a three-scarf chenille warp to weave in log
>cabin without tabby. I hope we don't lose the designation with tabby, or
>without tabby.

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I'd be interested in learning what log cabin with tabby is. This confuses me, since log cabin *is* a plain weave structure. I didn't think it was ever woven "with tabby" in the same sense that, say, overshot is (or can be--overshot on opposites, I guess, is woven without tabby).

Ruth

with thanks to Doramay Keasbey and Ruth Matthews for their annotated bibliography on deflected double weave for the Metro Multiplex Weavers Study Group

Date: Thu, 01 Mar 2001 11:51:35 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: terminology

Taquete is a complementary weft weave and Summer and Winter is a Supplementary Weft Weave. They are entirely different structures. Taquete is also known as Weft Faced Compound Tabby. These are much older and well understood terms, both by scholars and by archeologists, museums etc. See Irene Emery and Dorothy Burnham for definitions.

This renaming of weaves by their threading rather than by structure is what leads to confusion.

Many people use weft faced summer and winter and polychrome summer and winter to describe a cloth that is woven with tabby. Taquete does not have tabby.
Ingrid

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

Date: Thu, 1-Mar-2001 18:36:53 GMT
From: Judy Jones <jjcbjones@rcn.com>
Subject: Metric Reed

I recently purchased a Louet Spring 110 loom. Although I love the loom it came with a reed that is in metric measurements. It was advertised as a 10D reed but because it is metric it looses about 1/2- 1 inch across the whole reed if sleyed 10D to the inch. Not totally accurate. The difference is so gradual that it is not noticeable until the whole width of the piece is measured. However unless you weave picks per inch metrically the balance is off.
In lieu of this I am replaceing it with a 10D reed and would like to sell the metric reed. If anyone is interested place contact me off list at jjcbjones@rcn.com.

I hope Louet begins to make a reed for the US market since I love everything else about their looms.

Judy

Date: Thu, 1 Mar 2001 12:59:12 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: Metric Reed

Try weaving metric.

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Seriously, ends per centimeter is much easier to visualize and deal with. It is NOT difficult to compensate for this slight variance by adding an appropriate number of threads to the piece.

If people would only realize that FRACTIONS and all related calculations are totally avoided by the sliding decimal in metric, it would be adopted much better. Think of all those school children not having to go through fractions as seriously as we did.

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

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

Date: Thu, 1 Mar 2001 13:59:32 EST
From: Keist@aol.com
Subject: Re: AVL turnbuckle

One caution about the turnbuckle on AVL. To increase the size of the shed you can get, do fiddle with the turnbuckle. But once when I tried this I must have tightened it too much. I had a great shed, but the extra pressure broke one of the cables that are attached to the treadles. I've broken a cable 2 or 3 times, and now keep a couple of extras on hand rather than wait for a shipment from AVL.

Joyce Keister

Date: Thu, 1 Mar 2001 13:54:53 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Air Assist

Due to an impending long term in a splint or cast on my right leg, I am seriously looking into getting air assist for my 24 shaft AVL. My questions are (1) how big a compressor, and (2) are there different types of compressors that can handle the job? Any information would be most helpful.

Francie Alcorn

Date: Thu, 1-Mar-2001 22:49:06 GMT
From: <osborn1556@aol.com>
Subject: RE: Urumchi textiles exhibit

What chance of our getting this exhibit across the Atlantic. Wow! I'd love to see this...enjoyed the book tremendously!

Brenda Osborn (NJ)

peter collingwood wrote:

>

> Is there a French or Parisian member of this list who could tell us more
> about the exhibition, 'Keriyu: Memoires d'un Fleuve', being held at the
> Fondation d'Electricite de Francs, 6 Rue Recamier, 75007, Paris, from
> 14th February till some time in April?

> It is said to contain many textiles from the Iron Age mummies found at
> Urumchi.

> Is there any chance of them coming to UK?

> peter collingwood,

> old school

WeaveTech Archive 0103

> nayland
> colchester
> C06 4JH
> UK
>
> <http://www.petercollingwood.co.uk>
>

Date: Thu, 1 Mar 2001 17:28:22 -0500
From: "Barbara Burns" <bburns@spyril.net>
Subject: Re: Air Assist

Francie,

I have a 16 shaft 40" AVL. The air compressor I have has a 25 gallon capacity (don't go any smaller) and is a 5 HP model. It produces 8.8 scfm (standard cubic feet per minute) @ 40 psi (pounds per square inch) and 6.9 scfm @ 90 psi. When you are looking at compressors these numbers are important. Since you have 24 shafts and possibly a wider loom I would definitely not go smaller in size and most likely larger. According to AVL the larger you can afford the better I run my compressor at about 75 lbs. and 8 cfm and it is more than enough pressure. You do not want the compressor to run constantly to keep up with your use. Also there are two kinds of compressors, Direct drive and belt driven. Direct is less expensive and usually makes more noise. I lucked out and got a relatively quiet direct drive.

You want to know if the air compressor is 110 or 220 volts (110 is regular house current, 220 would need special wiring by an electrician.) Also how many amps, mine is 15 amps on a 20 amp breaker. If I do laundry at the same time as the compressor starts the breaker may flip. (When a machine starts up it draws more current then when it just runs.)

I hope I answered your questions. Feel free to write if you have more.

Barbara

----- Original Message -----
From: "Alcorn" <alcorn@pop.nwlink.com>
To: <weavetech@topica.com>
Sent: Thursday, March 01, 2001 4:53 PM
Subject: Air Assist

> Due to an impending long term in a splint or cast on my right leg, I
> am
> seriously looking into getting air assist for my 24 shaft AVL. My
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> Francie Alcorn
>
>
>
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> <http://www.topica.com/partner/tag01>
>
>

Date: Thu, 01 Mar 2001 17:27:31 -0800
From: Ure <tortoise661@home.com>
Subject: Re: Deflected Double Weave/changing the lexicon

Ruth Blau wrote:

> I'd be interested in learning what log cabin with tabby is. This confuses
> me, since log cabin *is* a plain weave structure. I didn't think it was
> ever woven "with tabby" in the same sense that, say, overshoot is (or can
> be--overshoot on opposites, I guess, is woven without tabby).
>

I've got a rug warp on now which is threaded log cabin style (i.e., alternating colors) and when woven alternating thick rag weft with thin weft, I get a modified log cabin color scheme in which the thin shot and its overlying warps almost disappear. You are right in assuming that both shots are tabby, but the rag weft feels like something "bigger," or more important when I'm weaving it, and I tend to think of it as the pattern shot and the thin shot as the "tabby" shot. I rather imagine June felt something similar when weaving her placemats. The color blocks in this thick-thin weft combination are not the interwoven stripes of standard log cabin, but rather read like solid blocks. If I weave every shot with the same thick rag warp, I get something which I might call "without tabby" since the thin shot is missing. It doesn't look much like standard log cabin, either. The Meany Pfaff rag rug book has several good illustrations of both these weft configurations. And also, I think, a rug with standard alternating colors of two wefts the same size, which gives the stacked-log appearance for which the weave is named.

So, you're right. It's all tabby. But I believe I knew what June meant when she wrote about log cabin with and without tabby. I think we're using "tabby" to mean "binder," which is the function of the tabby shots on overshoot, crackle, summer and winter. Yet another example of the difficulties facing those who try to standardize the weaver's vocabulary.

LaVelle Ure in Santa Barbara

Date: Thu, 1 Mar 2001 22:41:37 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Deflected Double Weave/changing the lexicon

> I've got a rug warp on now which is threaded log cabin style
> (i.e., alternating colors)

What's confusing things here is June's initial writing "I have woven some placemats in log cabin with tabby." Log Cabin is not usually considered a structure (or if it is it beats me what it is), rather it is regarded as a color-and-weave effect regardless of structure, and it's accomplished in plain weave. And as tabby is also plain weave--what's June really saying here? Over to you, June.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

WeaveTech Archive 0103

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>
> LaVelle Ure in Santa Barbara

>
> -----
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>

End of weavetech@topica.com digest, issue 674

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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f23BV1113646
for <ralph@cs.arizona.edu>; Sat, 3 Mar 2001 04:31:04 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 675
Date: Sat, 03 Mar 2001 03:32:51 -0800
Message-ID: <0.0.668070637-212058698-983619171@topica.com>
X-Topica-Loop: 0
Status: RO

-- Topica Digest --

Please Do Not Included Attachments with Messages

WeaveTech Archive 0103

terms, and lifting
By bonnieinouye@yahoo.com

Re: Digest for weavetech@topica.com, issue 674
By mmcmillan@sprynet.com

Re: Digest for weavetech@topica.com, issue 674
By JBKra123@aol.com

Delete this message
By rsblau@cpcug.org

Date: Fri, 02 Mar 2001 10:11:24 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: terms, and lifting

I agree with Ruth, deflected double weave has been around for a while but didn't have a name. Eleanor Best wrote an article and called it "Mystery Weave", and Eleanor would certainly have used the proper name if there had been one. Madelyn's name does say something about the structure, which usually includes some deflected threads and is based on Finnweave, closely related to double weave.

If you have trouble imagining the non-weaving threads in this, try imagining a double width item. This is a similar task that might call for lifting in a special way. First, you raise the shafts needed to weave the top layer. Next, you raise all the shafts used for the top layer, plus those needed to weave the bottom layer. If your threads are clinging together, it helps to raise those used for the top layer (which are not weaving during this pick) and then lift again with all of these plus the needed shafts from the bottom layer lifting. On a traditional treadle loom, you can do this by stepping on treadles, but with a doobby or computer-assist loom you need to treat them as 2 picks but not throw the shuttle on the first of them.

For LaVelle, it is well known that alternating thick and thin threads will give clear blocks, and this is generally called "rep" or "warp rep" or "repp". You can look this up in any weaving book or magazine. That is a reason for using terms that we agree on. If you look up "log cabin", you will find that it is a color and weave effect in a plain weave structure. If you use another structure (not plain weave) then it is not log cabin, but it can be a color and weave effect. There are some books on this topic, but weaving software is a big help in understanding color and weave and making these drafts. Software that allows you to alternate thick and thin threads is great, too.

Taquete has been known since the third century, if I remember correctly from the keynote speech at last year's Complex Weavers Seminars. The Egyptians made some exquisite textiles and included this structure.

Bonnie Inouye
www.geocities.com/bonnieinouye

Date: Fri, 2 Mar 2001 13:06:47 -0800
From: "Stacy and Matt McMillan" <mmcmillan@sprynet.com>
Subject: Re: Digest for weavetech@topica.com, issue 674

Re: AVL Air Assist

WeaveTech Archive 0103

Hi WeaveTech'ers:

To run the Air Dobby on Francie's loom, we would recommend at least 5 CFM and 100 psi. Barbara is right, bigger doesn't hurt, but this is our minimum recommended.

Stacy
AVL Looms

> Date: Thu, 1 Mar 2001 13:54:53 -0700
> From: Alcorn <alcorn@pop.nwlink.com>
> Subject: Air Assist
>
>
> Due to an impending long term in a splint or cast on my right leg, I am
> seriously looking into getting air assist for my 24 shaft AVL. My
> questions are (1) how big a compressor, and (2) are there different types
> of compressors that can handle the job? Any information would be most
> helpful.
>
> Francie Alcorn

Date: Fri, 2 Mar 2001 19:55:05 EST
From: JBKra123@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 674

In a message dated 03/02/2001 5:34:51 AM Central Standard Time,
weavetech@topica.com writes:

<< I'd be interested in learning what log cabin with tabby is. This confuses
me, since log cabin *is* a plain weave structure. I didn't think it was
ever woven "with tabby" in the same sense that, say, overshot is (or can
be--overshot on opposites, I guess, is woven without tabby).

>>
Thick and thin, vs. thick, thick,thick, etc.

June Kramer

Date: Fri, 02 Mar 2001 19:42:37 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Delete this message

Sorry, folks, but I have to send a message to see some changes we've made.

Ruth

Post message: weavetech@topica.com
Subscribe: send *blank* msg to weavetech-subscribe@topica.com
subscribe digest: send *blank* msg to weavetech-subscribe-digest@topica.com
unsubscribe: send *blank* msg to weavetech-unsubscribe@topica.com
unsubscribe digest: send *blank* msg to weavetech-unsubscribe-digest@topica.com

End of weavetech@topica.com digest, issue 675

From weavetech@topica.com Wed Mar 7 19:12:15 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 0103

8.7.3) with ESMTMP id TAA00686 for <ralph@localhost>; Wed, 7 Mar 2001 19:12:15 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 07 Mar 2001 19:12:15 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 f24BWP805290
for <ralph@baskerville.cs.arizona.edu>; Sun, 4 Mar 2001 04:32:25 -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 f24BTWL24167
for <ralph@cs.arizona.edu>; Sun, 4 Mar 2001 04:29:34 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 676
Date: Sun, 04 Mar 2001 03:31:48 -0800
Message-ID: <0.0.2130456127-951758591-983705508@topica.com>
X-Topica-Loop: 0
Status: R0

-- Topica Digest --

Please Do Not Include Attachments with Messages

Delete this message, too
By rsblau@cpcug.org

Re: Delete this message, too
By aafannin@syr.edu

16/4 cotton
By hinzewood@worldnet.att.net

Date: Sat, 03 Mar 2001 12:35:26 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Delete this message, too

Sorry again. We're still refining the header & footer.

As you've probably recognized, we're trying to make things a bit easier for all of us. We're putting a reminder about not including attachments at the beginning of every message, and we're inserting a footer that gives you message posting, sub & unsub info. With most browsers & mail readers, you should be able to click on the appropriate format (for example, you receive digest format & want to unsub while you go on vacation), and an email will be automatically formatted for the correct address.

Back to weaving,
Ruth

Date: Sat, 03 Mar 2001 14:02:41 -0500
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: Re: Delete this message, too

RUTH:

At 09:56 AM 3/3/01 -0800, you wrote:

>Sorry again. We're still refining the header & footer.

WeaveTech Archive 0103

Date: Mon, 05 Mar 2001 03:32:43 -0800
Message-ID: <0.0.1804998653-951758591-983791963@topica.com>
X-Topica-Loop: 0
Status: R0

-- Topica Digest --

Please Do Not Include Attachments with Messages

Louet Magic doobby
By shdybrk@netsync.net

Greece
By krosen@eagle.cc.ukans.edu

Re: Louet Magic doobby
By bruciec@trib.com

reeds & fly shuttles
By rsblau@cpcug.org

RE: reeds & fly shuttles
By judie@eatough.net

Re: reeds & fly shuttles
By arwells@erols.com

Re: reeds & fly shuttles
By aafannin@syr.edu

re: History (archive whereabouts)
By nmckenna@mediaone.net

Re: reeds & fly shuttles
By jeanelson3912@aol.com

Re: Digest for weavetech@topica.com, issue 674
By ingrid@fiberworks-pcw.com

Date: Sun, 4 Mar 2001 10:17:53 -0500
From: Karen Zuchowski <shdybrk@netsync.net>
Subject: Louet Magic doobby

I need some input. I am looking at a used Louet Magic doobby loom(28") with the mechanical doobby head. It appears to be a very good buy. Does anyone own one and could you send me some opinions, and ideas of questions to ask. (My dream would be to own a 32H Megado but the expense would be grounds for divorce at this point in time!!!!) I would eventually upgrade it to the computer doobby but the mechanical head would have to do until I built up the loom fund again! You could reply to me privately.

Warm regards,
Karen
shdybrk@netsync.net

Date: Sun, 04 Mar 2001 09:41:20 -0600

WeaveTech Archive 0103

From: Karl Rosen <krosen@eagle.cc.ukans.edu>
Subject: Greece

I will be visiting Greece at the end of March. Does anyone know of any textile related places or events, especially in Athens, that I should visit?

TIA,

DeAnne Rosen
krosen@ukans.edu

Date: Sun, 04 Mar 2001 09:17:38 -0700
From: Brucie <bruciec@trib.com>
Subject: Re: Louet Magic doobby

I have one of these and have been quite happy with it once I solved some problems of my own causing due to lack of familiarity. I have not been able to use it a lot yet, and have some questions about the life span of the shedding mechanism, but I may be anticipating trouble which will never materialize.

At 06:59 AM 3/4/01 -0800, you wrote:

>-----
>***Please Do Not Include Attachments with Messages***
>-----
>
>I need some input. I am looking at a used Louet Magic doobby
>loom(28") with the mechanical doobby head. It appears to be a very
>good buy. Does anyone own one and could you send me some opinions,
>and ideas of questions to ask. (My dream would be to own a 32H
>Megado but the expense would be grounds for divorce at this point in
>time!!!!) I would eventually upgrade it to the computer doobby but
>the mechanical head would have to do until I built up the loom fund
>again! You could reply to me privately.
>
>Warm regards,
>Karen
>shdybrk@netsync.net
>
>-----
>Post message: <mailto:weavetech@topica.com>
>Subscribe: <mailto:weavetech-subscribe@topica.com>
>subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
>unsubscribe: <mailto:weavetech-unsubscribe@topica.com>
>unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.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>
>
>
Brucie

The true mystery of the world is the visible, not the invisible.
Oscar Wilde

Date: Sun, 04 Mar 2001 12:12:53 -0500
From: Ruth Blau <rsblau@cpcug.org>

WeaveTech Archive 0103

Subject: reeds & fly shuttles

As a relatively new owner (18 mos) of an AVL with a fly shuttle, I still get the occasional bewildering moment. My current question is: can you use a reed that is less than full width on an AVL and still use the fly shuttle? Here's what happened to me. My loom is 48" wide. I had a reed of the correct size in 36", but not 48". Thinking you can always use a reed that's shorter, that's what I put in. When I went to use the fly shuttle, I found that the shuttle either rammed into the end of the reed or it flew out of the gap between the reed and the box.

Is this peculiar to my loom? Might it have been peculiar to that particular reed? Or does this mean that I can never use a shorter reed on the AVL & still use the fly shuttle? Has anyone else had this experience?

Ruth

Date: Sun, 4 Mar 2001 10:44:52 -0700
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: reeds & fly shuttles

Hi Ruth,

The fly shuttle rides along the reed, so you need a longer reed -- or a reed substitute -- a couple of pieces of wood the right height will work, or a 6" section of reed on either side. It does not matter if it is rusty. <gg>

Judie

Date: Sun, 04 Mar 2001 14:12:26 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: reeds & fly shuttles

Ruth-

Why don't you insert two pieces of plywood into your beater, a piece on each side of the reed, to fill in the gap?? Wouldn't this be helpful? I have lots of scrap stuff if you need some <g>
Anne

Ruth Blau wrote:

>Here's what happened to me. My loom is 48" wide. I had a reed
> of the correct size in 36", but not 48". Thinking you can always use a
> reed that's shorter, that's what I put in. When I went to use the fly
> shuttle, I found that the shuttle either rammed into the end of the reed or
> it flew out of the gap between the reed and the box.....

Date: Sun, 04 Mar 2001 16:09:20 -0500
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: Re: reeds & fly shuttles

At 09:24 AM 3/4/01 -0800,Ruth Blau <rsblau@cpcug.org>
wrote:

>My current question is: can you use a reed that is less than full width on
>an AVL and still use the fly shuttle?

WeaveTech Archive 0103

In a message dated 3/4/2001 9:25:16 AM Pacific Standard Time,
rsblau@cpug.org writes:

<< -----

As a relatively new owner (18 mos) of an AVL with a fly shuttle, I still get the occasional bewildering moment. My current question is: can you use a reed that is less than full width on an AVL and still use the fly shuttle? Here's what happened to me. My loom is 48" wide. I had a reed of the correct size in 36", but not 48". Thinking you can always use a reed that's shorter, that's what I put in. When I went to use the fly shuttle, I found that the shuttle either rammed into the end of the reed or it flew out of the gap between the reed and the box.

Is this peculiar to my loom? Might it have been peculiar to that particular reed? Or does this mean that I can never use a shorter reed on the AVL & still use the fly shuttle? Has anyone else had this experience?

Ruth

>>

Yes Ruth,

I've owned an AVL for a number of years. It's a 16H, 48 in wide, probably 25 years old, but a great loom.

Well, I put a 7 yd linen warp on and am using a 3/2 cotton from silk city in a plaited twill. The cotton is much heavier than the 20/2 from Lily that I was using before on the last project. I ALSO am using a 36" reed. And you guessed it. The fly shuttle is flying all over out of the track, towards me or out next to the opposing fly shuttle mechanism and onto the floor. I've managed to get it settled down and have it stay in track when I throw it. It is trickier to wind the 3/2 on smoothly and the shuttle has to be all the way back in the track when I pull the release. If I do every thing right and carefully, the shuttle behaves. I haven't noticed a problem because of the short reed.

So, my conclusion is---look for another reason you're having problems. These are tricky looms, but wonderful too.

Jean

Date: Sun, 04 Mar 2001 20:52:48 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Re: Digest for weavetech@topica.com, issue 674

Hi Judy:

If you use a set at 10.16 dpi, your width will come out as planned.

The "10" dpi reed that was included in looms shipped recently was from Europe in metric measure. Other reeds that Louet ships are in Imperial measures.

Using the full width of the 110 cm (43.3") loom, the 4 dpcm (10.16 dpi) reed gives 440 ends.

Ingrid

Ingrid Boesel, the weaving half of Fiberworks PCW

Visit us at: <http://www.fiberworks-pcw.com>

Email: ingrid@fiberworks-pcw.com

WeaveTech Archive 0103

Post message: <mailto:weavetech@topica.com>
Subscribe: <mailto:weavetech-subscribe@topica.com>
Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
Unsubscribe: <mailto:weavetech-unsubscribe@topica.com>
Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>

End of weavetech@topica.com digest, issue 677

From weavetech@topica.com Wed Mar 7 19:12:26 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 ESMTP id TAA00719 for <ralph@localhost>; Wed, 7 Mar 2001 19:12:25 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 07 Mar 2001 19:12:25 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 f26BYi829588
for <ralph@baskerville.cs.arizona.edu>; Tue, 6 Mar 2001 04:34:44 -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 f26BVV125574
for <ralph@cs.arizona.edu>; Tue, 6 Mar 2001 04:31:35 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 678
Date: Tue, 06 Mar 2001 03:32:21 -0800
Message-ID: <0.0.1446167912-951758591-983878341@topica.com>
X-Topica-Loop: 0
Status: RO

-- Topica Digest --

Please Do Not Include Attachments with Messages

WeaveTech Archives: Save This Message
By rsblau@cpcug.org

ADMIN: changes
By rsblau@cpcug.org

Short reed and fly shuttle
By ingrid@fiberworks-pcw.com

Re: WeaveTech Archives: Save This Message
By amyfibre@aol.com

chuckle for the day
By debmclintock@compuserve.com

AVL Flying Shuttle/Dobby question
By cavens@sunshine.net

New Zealand Suppliers List
By mcwarr@orcon.net.nz

Re: Reeds and Fly Shuttle
By LMadden@mn.rr.com

Date: Mon, 05 Mar 2001 07:09:07 -0500
From: Ruth Blau <rsblau@cpcug.org>

WeaveTech Archive 0103

Subject: WeaveTech Archives: Save This Message

WeaveTech archives are in two places (I think--Ralph, correct me if I'm wrong)

1. On the Topica website. Got to <http://www.topica.com>. If you haven't registered as a Topica user, do so. You have to answer a few non-obnoxious questions. If you are already a Topica user, log in (the log in button is waaaaaayyyy over on the right-hand side--easy to miss if, like me, you have a small monitor). After you've logged in, you'll see a list of lists you belong to. Click on WeaveTech. Then click on Messages (or maybe the wording is "Current Messages"--don't be fooled by this wording; this is where you need to go to find previous messages). You'll be shown the 25 most current postings to WeaveTech. If you want to go back in time, click on Previous. These are not searchabel archives, but they can be sorted by subject, date, or author. To do so, just click on the column header.

2. I believe Ralph Griswold maintains a WeaveTech archive on his website. Is that correct, Ralph? I have never used this facility, so I can't speak to it.

Date: Mon, 05 Mar 2001 07:20:51 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: ADMIN: changes

You've probably noticed the changes we were playing with over the weekend. Let me explain.

Topica (our host) does not currently have the ability to strip attachments from incoming list posts before sending them back out as either individual messages or part of a digest. Thus, we've decided to incorporate a reminder to you in each message. It's visual clutter that we regret having to do, but it's important.

Second: recently we've had a lot of "unsub" requests coming to the list. Instead of repeating our mantra over and over (you CANNOT unsub by sending a message to the whole list; you just annoy over 500 weavers worldwide when you do that), we've decided to try including the info in each message (or digest). As long as you retain just *one* message or digest in your computer, you'll have the subbing & unsubbing info.

For many users (not all--apparently AOL doesn't handle this format), the sub/unsub info is "clickable." Simply click on the appropriate email address and you'll have the format you need. After you click and get the correctly formatted message, DON'T DO ANYTHING TO IT. Just send it. Don't put in a subject, don't put in any text.

And one last point: you MUST send this email from the address where you receive WeaveTech. If you receive WT at home, you can't do this from your office email. It won't work.

Questions? Please email Amy or Ruth privately.

Ruth (rsblau@cpcug.org)
Amy (amyfibre@aol.com)
co-admin, WeaveTech

Date: Mon, 05 Mar 2001 09:45:45 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Short reed and fly shuttle

WeaveTech Archive 0103

Hi Ruth:

Just add cardboard to the gaps. Cut to fit as closely as you can. Align to the front face of the reed, but don't let a bump project forward. Then your shuttle will really "fly"

Not peculiar to the AVL, all fly shuttle looms will have this problem
Ingrid

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

Date: Mon, 05 Mar 2001 09:52:24 EST
From: AmyFibre@aol.com
Subject: Re: WeaveTech Archives: Save This Message

Hi all,

One small correction to Ruth's good message on WeaveTech archives. Our archives on Topica are indeed searchable.

After you click on "Read Current Messages" and the list of the most recent messages comes up, if you look in the middle of the header line (the bright blue area just below the ad at the top of the page), you will see a box that says "Search" where you can enter a word or phrase. Immediately to the right of this is a drop down box that allows you to search "This List", "My Lists" and "All Lists". So if you are, as I usually am, searching just on WeaveTech messages, leave it at the default of "This List".

I have had good luck searching the archives and coming up with meaningful search results.

Amy Norris
amyfibre@aol.com

Date: Mon, 5 Mar 2001 10:55:06 -0500
From: Deb McClintock <DEBMCCCLINTOCK@compuserve.com>
Subject: chuckle for the day

I have to share this,

Picture a beginning weaving class, everyone has wound a warp, put it on the loom and are finally ready for their first lesson in reading a draft. Everyone is gathered around, you've explained the threading, tieup and are starting "the tieup and threadling" relationship setup and how it relates to their loom..... =

and then....the beginning music lessons start right next door, specifically violin lessons, the explanation of treadling and threads lifting are accompanied by "twinkle, twinkle little star, silent night and painful scales". =

With all my apologies to future Yo Yo Ma's I'll never read an article about "loom music" without thinking of that class. The violin kept catching my=

WeaveTech Archive 0103

brain and taking it away from the draft lesson...!

The things we do to teach weaving.

ps, I can't move rooms, I've asked, we'll have a new building in 2 years =
so
I just have to wait. regards Deb in Delaware waiting for the big snow.

Date: Mon, 5 Mar 2001 08:10:54 -0800
From: "Lynda Cavens" <cavens@sunshine.net>
Subject: AVL Flying Shuttle/Dobby question

I have a 60" mechanical doobby loom with a double box flying shuttle. I very seldom follow "recipes" but have admired Ruth's snowflake black and white chenille stole which appeared in Weavers and finally got going on it..

The number of doobby pegs are fairly high (haven't counted them) but they ride on the floor so had to come up with a way to hang them. That isn't my problem. I have a overhead beater and the flying shuttle (double box) hits the doobby bars. I finally took off the flying shuttle and am going to weave by hand. Is there any way - short of buying compu-dobby to solve this problem?

Thanks.

Lynda Cavens
Roberts Creek, B.C.

Date: Tue, 6 Mar 2001 09:47:58 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: New Zealand Suppliers List

The New Zealand suppliers list is now on the Creative Fibre website. It has been combined with the fibre list, to avoid duplication and for easier updating. This list includes companies and individuals who supply fibre, equipment, books, dyes, computer software, carding services.

Here is the direct route to the new pages:
<http://www.creativefibre.org.nz/resources/resmain.htm>

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: Mon, 5 Mar 2001 16:55:35 -0600
From: "Linda Madden" <LMADDEN@mn.rr.com>
Subject: Re: Reeds and Fly Shuttle

I use the little reeds from my AVL tension box to fill in the gaps when using a short reed and my fly shuttle. This works very well. The more you use the fly shuttle the less wild the path will be.

Linda Madden

WeaveTech Archive 0103

Post message: <mailto:weavetech@topica.com>
Subscribe: <mailto:weavetech-subscribe@topica.com>
Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
Unsubscribe: <mailto:weavetech-unsubscribe@topica.com>
Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>

End of weavetech@topica.com digest, issue 678

From weavetech@topica.com Wed Mar 7 19:12:39 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 TAA00737 for <ralph@localhost>; Wed, 7 Mar 2001 19:12:37 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 07 Mar 2001 19:12:37 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 f26NeA820779
for <ralph@baskerville.cs.arizona.edu>; Tue, 6 Mar 2001 16:40:10 -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 f26NbM104835
for <ralph@cs.arizona.edu>; Tue, 6 Mar 2001 16:37:23 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 679
Date: Tue, 06 Mar 2001 15:39:57 -0800
Message-ID: <0.0.130103766-951758591-983921997@topica.com>
X-Topica-Loop: 0
Status: RO

-- Topica Digest --

Please Do Not Include Attachments with Messages

Warping Wheel Cross
By hubbard182@worldnet.att.net

Re: Warping Wheel Cross
By rsblau@cpcug.org

RE: Warping Wheel Cross
By lchick@ctel.net

re: fly shuttle hitting dooby bars
By jnbj@aol.com

It Works!!
By rsblau@cpcug.org

use that handspun llama in scarf
By wevrscroft@aeroinc.net

Dobby bars
By bonnieinouye@yahoo.com

brag on DD
By bruciec@trib.com

Re: use that handspun llama in scarf

WeaveTech Archive 0103

By arachne@humboldt1.com

Looking for Barb's e-mail address

By ederuiter@hetnet.nl

Date: Tue, 6 Mar 2001 08:02:17 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Warping Wheel Cross

As I was weaving off my last warp and dreaming about the first use of my new warping wheel, I kept thinking that there must be a way to add a cross to this system. Now that I'm sure my theory works, I'll post it in case any of you wish to try it.

In order to orient ourselves, let's call the dowel block with the stationary raddle and cord catch assembly block #1, the one to its right is #2 and so forth clockwise around the wheel. Since I didn't want to drill holes until I was sure this would work, I simply rubber banded a disposable chopstick to either side of dowel block #2 so they project horizontally out from the front of the wheel. As I begin winding each warp end, I pass the yarn through the catch clip and behind the dowel on block #1, pick up a thread by thread cross and slip it onto the chopsticks on block #2 and then pass the yarn over the third and succeeding dowel blocks as usual. On subsequent rounds of the same warp end, I go over all dowel blocks as usual without making a cross, making sure to push all previous rounds, especially the one that comes from the cross, to the back of each block. When I've finished winding a section, I secure the cross with a scrap of yarn and wind onto the beam.

Of course it does slow the winding down a little, but if, like me, you're hooked on having a cross, it's simple and works like a charm. If you go the rubber band route, the operative words here are STRONG and TIGHT. I use the small diameter really fat ones that come on broccoli and wrap them twice around the block. Place one at the front and another at the back of the dowel block so they don't interfere with the warp being wound on. The chopsticks work just fine, but, just for looks, we plan to add a couple of permanent extensions onto that dowel block. My chopsticks project out 5" toward the front, but in reality, they need to project out only about 2" because the warp is pulled to the back by the dowels on blocks #1 and #3. There's no chance of the warp slipping off the front. Also, the long chopsticks tend to jab me when I get too close, but the rubber bands hold them tightly enough that even my bumping around doesn't dislodge them in the least.

Martha

Date: Tue, 06 Mar 2001 08:07:06 -0500
From: Ruth Blau <rslau@cpcug.org>
Subject: Re: Warping Wheel Cross

I *think* I follow Martha's ww cross idea, but I'm not sure. Martha--do you have some way to take a couple of pictures of this process? A digital camera, maybe? Then perhaps someone on the list who has a webpage (I don't) would volunteer to post Martha's pix.

Sounds like an ingenious solution. I've put on two warps w/ my ww, and neither has a cross. However, both had color sequences that helped keep the order--4 light, 4 dark. With that kind of sequence, it's pretty hard to get the threads very far out of order.

WeaveTech Archive 0103

Thanks for the great idea, Martha!
Ruth

Date: Tue, 6 Mar 2001 08:37:37 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Warping Wheel Cross

I wouldn't mind sharing my webpage to see Martha's cross idea.....especially because I'm going to build my own warping reel.

Lynne in Maine

Date: Tue, 6 Mar 2001 08:42:23 EST
From: JNBJ@aol.com
CC: cavens@sunshine.net
Subject: re: fly shuttle hitting doobby bars

Linda,

I had the same loom set up and the same problem. I called AVL and they sent a metal plate that screws on to the back of the fly shuttle box that sort of pushes on the bars when the beater is pushed back. It's worked fine for years.

Janice Jones

Date: Tue, 06 Mar 2001 09:12:37 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: It Works!!

I've temporarily rigged Martha's cross sticks on my WW, and it works like a champ! What a neat idea.

If Martha doesn't have a digital camera to photograph her setup, I can photograph mine. I'd want to send the photo to Martha first to be sure I've got it right. Then I could send it to Lynn, who has kindly offered to put it on her webpage.

My cross sticks are currently held on w/ rubber bands. Martha--where did you drill & what did you use for your final sticks. I have 1/4" dowels at the moment, and I can't see being able to drill through them.

Listen up, AVL: this is a neat adaptation. Maybe you should make it an option???

Ruth

Date: Tue, 6 Mar 2001 08:39:13 -0600
From: "Weaver's Croft" <wevrscroft@aeroinc.net>
Subject: use that handspun llama in scarf

This is a multi-part message in MIME format.

-----=_NextPart_000_0043_01C0A618.EBFFA700
Content-Type: text/plain;

WeaveTech Archive 0103

charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

per carol gray:
>I have about six ounces of lovely soft hand spun llama that I'd like to =

>weave, probably for a scarf. There are four different shades, black, =
brown,=20
>tan, cream. I don't think I have enough for both warp and weft, so am=20
>looking for a commercial warp.
>Any suggestions as to warp material and sett for the warp?

this advice is assuming you will utilize a front to back sleying, =
threading and beaming. are you familiar with this method of dressing a =
loom? does your loom allow for this approach?
if yes to both; why not do a narrow scarf with your handspun as a warp? =
using this front to back method you can really show off your handspun in =
a warp dominant weave. determine what width and length you want for this =
scarf then simply design by setting your warp yarns (chained with one =
cross, cut and ready to sley) in a reed with dents sufficient to allow =
for this handspun. you can determine placement in the reed by hit & miss =
or dark to light. the yarn and reed will determine your sett for you. =
then weave with a fine weft such as zephyr which is a wool-silk yarn. a =
fine commercial alpaca yarn comes to mind here as weft also.=20
conversely you can use this same method with commercial yarn(s) for your =
warp. find yarn(s) for the warp of a texture, fiber and color that works =
well with your handspun as the weft.=20
however, i like the luxury fiber in the warp sleyed as dominant so the =
weft is effaced and the warp really shows in the vertical for an item =
such as a scarf.
best weaving wishes
susan k.

-----_NextPart_000_0043_01C0A618.EBFFA700
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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like to=20  
<BR>&gt;weave, probably for a scarf. There are four different shades, =  
black,=20  
brown, <BR>&gt;tan, cream. I don't think I have enough for both warp and =  
weft,=20  
so am <BR>&gt;looking for a commercial warp.<BR>&gt;Any suggestions as =  
to warp=20  
material and sett for the warp?</DIV>  
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<DIV><FONT face=3DArial size=3D2>this advice&nbsp;&nbsp;is assuming you will =  
utilize a=20  
front to back sleying, threading and beaming. are you familiar with this =  
method=20  
of dressing a loom? does your loom allow for this=20
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WeaveTech Archive 0103

approach?</DIV></DIV>
<DIV>if yes to both; why not do a narrow =
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cross, cut and ready to sley) in a reed with dents sufficient to allow =
for this=20
handspun. you can determine placement in the reed by hit & miss =
or dark=20
to light. the yarn and reed will determine your sett for you. then =
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with a fine weft such as zephyr which is a wool-silk yarn. a fine=20
commercial alpaca yarn comes to mind here as weft also. </DIV>
<DIV>conversely you can use this same =
method with=20
commercial yarn(s) for your warp. find yarn(s) for the warp of a =
texture,=20
fiber and color that works well with your handspun as the =
weft.=20
</DIV>
<DIV>however, i like the luxury fiber in the =
warp sleyed=20
as dominant so the weft is effaced and the warp really shows in the =
vertical for=20
an item such as a scarf.</DIV>
<DIV>best weaving wishes</DIV>
<DIV>susan k.</DIV>
<DIV> </DIV></BODY></HTML>

-----_NextPart_000_0043_01C0A618.EBFFA700--

Date: Tue, 06 Mar 2001 10:34:27 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: Dobby bars

The mechanical doobby mechanism is excellent for many (but not all) structures on a multishaft loom. Linda, before you start pegging the bars, look over the treadling or liftplan. It is much easier to reverse the direction of the doobby chain than it is to peg more bars. It is also not too difficult to back up and start again at a new spot, simply by reversing the direction and not weaving but treadling those picks. The loom does not care if you throw the shuttle or not. Frequently, the simplest approach is to peg the tie-up and use the bars as if they were treadles. Sometimes you will find a modification of the treadling to make this easier, which might also be a design you like. Try any changes first on your weaving software. If you are used to writing down a long treadling sequence with some kind of shorthand, that skill will help for minimal pegging. For example, if you would treadle (with a tie-up of course) 1 through 9, then 6 through 12, you might consider pegging 1 through 12 and counting as you weave. In this case, weave the first 9 picks, counting, then reverse the chain and treadle back (or manually move the bars back on the little Louet) 8,7,6. Now weave the pick on treadle 6, and go forward again. It feels a lot like treadling this sequence on a traditional loom, but the treadles are conveniently placed. If this is the only time to repeat those treadles, it isn't worth counting to save some pegging, but if it happens over and over, then learn the sequence. I used bars for years, and found that I could watch the

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design grow and make modifications while weaving, and it was fun. For me, a regular repeat pattern was harder than a non-repeating flowing line, because I had to count the picks to make the repeat exactly the same.

Bonnie Inouye
www.geocities.com/bonnieinouye

Date: Tue, 06 Mar 2001 09:08:20 -0700
From: Brucie <bruciec@trib.com>
Subject: brag on DD

My 35 year old daughter is finally learning how to weave. She doesn't live near enough for me to teach her, but that probably is just as well as I imagine it would be akin to a parent teaching a child to drive - better left to the experts (at least in my experience). Her second project after the first done in class is on an 8 harness loom using 10/2 cotton. That is what I call jumping right in. It must be in the genes. We haven't lived in the same house for 23 years so she hasn't exactly been familiar with the weaving process.
Brucie

The true mystery of the world is the visible, not the invisible.
Oscar Wilde

Date: Tue, 6 Mar 2001 11:32:40 -0800
From: Terri Tinkham <arachne@humboldt1.com>
Subject: Re: use that handspun llama in scarf

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scarf</title></head><body>
<div><tt>I have used a lot of handspun in scarves and I heartily
recommend you *not* use it as weft. The drape is just all wrong. If
you think you don't have enough there are a couple of little things
you can do to &quot;stretch it out&quot;</tt></div>
<div><tt>--use a false or dummy warp; this saves a lot in loom
waste.</tt></div>
<div><tt>--add in another yarn such as silk/merino in a similar color
every so often or add stripes of something really yummy such as
angora in a contrasting color such as black--makes it very
elegant.</tt></div>
<div><tt><br></tt></div>
<div><tt>It is sooooo much better as warp!</tt></div>
</body>
</html>
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Date: Tue, 6 Mar 2001 23:56:41 +0100
From: "Erica de ruiten" <ederuiten@hetnet.nl>
Subject: Looking for Barb's e-mail address

Dit is een meerdelig bericht in MIME-indeling.

-----=_NextPart_000_004A_01C0A699.1789FC60
Content-Type: text/plain;
charset="iso-8859-1"

WeaveTech Archive 0103

Content-Transfer-Encoding: quoted-printable

The other day I got a message from Barb, Pittsburg about workshops, = maybe on my Hotmail address ERICA_DE_RUITER@HOTMAIL.COM. Unfortunately I = lost the message and her e-mail adress. Can anyone help me?

Thank you.

Erica

To reply privately: Erica de Ruiten <ederuiter@hetnet.nl>

-----=_NextPart_000_004A_01C0A699.1789FC60

Content-Type: text/html;
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<BODY bgColor=3D#ffffff>
<DIV><FONT color=3D#000000 face=3DArial size=3D2>The other day I got a =
message from=20
Barb, Pittsburg about workshops, maybe on my Hotmail address=20
ERICA_DE_RUITER@HOTMAIL.COM. Unfortunately I lost the message and her =
e-mail=20
adress. Can anyone help me?</FONT></DIV>
<DIV><FONT color=3D#000000 face=3DArial size=3D2>Thank you.</FONT></DIV>
<DIV><FONT color=3D#000000 face=3DArial size=3D2>Erica</FONT></DIV>
<DIV><FONT color=3D#000000 face=3DArial size=3D2></FONT><FONT =
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Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>

End of weavetech@topica.com digest, issue 679

From weavetech@topica.com Wed Mar 7 19:12:40 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 TAA00743 for <ralph@localhost>; Wed, 7 Mar 2001 19:12:40 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 07 Mar 2001 19:12:40 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 f27BXo810502
for <ralph@baskerville.cs.arizona.edu>; Wed, 7 Mar 2001 04:33:50 -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 f27BUr113045

WeaveTech Archive 0103

>>I have used a lot of handspun in scarves and I heartily recommend you
>>*not* use it as weft. The drape is just all wrong.

>

>The reason to use or not use a yarn for either warp or filling has nothing
>to do with the method by which it was spun.

I have heard (but not always practiced) the phrase: Density Determines the Direction of the Drape. Thus, if you want your fabric to drape vertically, along the lines of the warp, you would sett your warp a bit closer than your planned ppi. Or, if using different warp and weft material, the sett for the warp would be at or near the maximum based on your wraps per inch (eg at 2/3 for a twill), and the weft would be slightly less than 2/3 of its wraps per inch.

I would love to hear comments on this from yardage weavers.

Anne in Berkeley, CA

Date: Tue, 6 Mar 2001 20:52:57 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Warping Wheel Cross

> If Martha doesn't have a digital camera to photograph her setup, I can photograph mine. I'd want to send the photo to Martha first to be sure I've got it right. Then I could send it to Lynn, who has kindly offered to put it on her webpage.

Ruth, I don't have a digital camera, so, by all means, please do photograph yours and distribute it.

> My cross sticks are currently held on w/ rubber bands. Martha--where did you drill & what did you use for your final sticks. I have 1/4" dowels at the moment, and I can't see being able to drill through them.

I haven't drilled anywhere yet. Right now, the chopsticks are still rubber banded on. I'm going to be away until the 24th and therefore won't do anything permanent until after that. Actually, I was thinking of using 2 blocks slightly smaller than the dowel block itself, thinking that these would be easy to drill and more stable when screwed in place. However, now I'm wondering if round dowels might be easier to slip a cross onto than square ended bars. Any thoughts? I suppose one could rig up some sort of bracket to hold round dowels in place. Drilling them definitely wouldn't be easy unless they were really fat.

Martha

Date: Tue, 6 Mar 2001 20:58:44 EST
From: Brineys@aol.com
Subject: Re: Warping Wheel Cross

I would love to see pictures of this. I have been using the velcro and masking tape solutions that have been recommended. Both are effective, but I'm having difficulties with these bifocals and the black 10/2 cotton warp.<g> Sure would be easier if my fingers could help with the cross.

Sue

WeaveTech Archive 0103

Post message: <mailto:weavetech@topica.com>
Subscribe: <mailto:weavetech-subscribe@topica.com>
Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
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Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>

End of weavetech@topica.com digest, issue 680

From weavetech@topica.com Wed Mar 7 19:13:58 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 TAA00764 for <ralph@localhost>; Wed, 7 Mar 2001 19:13:56 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Wed, 07 Mar 2001 19:13:56 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 ESMTP id f27LXd825770
for <ralph@baskerville.cs.arizona.edu>; Wed, 7 Mar 2001 14:33:39 -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 f27LUi120377
for <ralph@cs.arizona.edu>; Wed, 7 Mar 2001 14:30:46 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 681
Date: Wed, 07 Mar 2001 13:33:12 -0800
Message-ID: <0.0.2035843081-212058698-984000792@topica.com>
X-Topica-Loop: 0
Status: RO

-- Topica Digest --

Please Do Not Include Attachments with Messages

Re: glasses for threading
By rsblau@cpcug.org

European Cotton
By alcorn@pop.nwlink.com

RE: glasses for threading
By amurphy@cbcag.edu

Re: European Cotton
By willgee@mindspring.com

Re: Digest for weavetech@topica.com, issue 680
By hubbard182@worldnet.att.net

Re. Virginia Harvey
By Yvonne@anwg.org

Re: use that handspun llama in scarf
By arachne@humboldt1.com

Re: European Cotton
By sarav@powercom.net

Re: use that handspun llama in scarf
By aafannin@syr.edu

WeaveTech Archive 0103

Re: reeds and flyshuttles
By Magstrands@aol.com

Date: Wed, 07 Mar 2001 06:58:25 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: glasses for threading

Sue wrote:

>but
>I'm having difficulties with these bifocals and the black 10/2 cotton
>warp.<g>

I have found that the absolute best glasses for threading are my computer glasses. These glasses are set up for reading--but at a distance, not at your normal reading placement.

Another solution: if you wear bifocals, treat yourself to the progressive lenses--the ones where the distance lens blends into the reading lens. Supposedly, this gives you all the intermediate focal lengths as well. Then your eye will just pick which it needs for the task at hand.

I have both--progressive lenses on my reg glasses and a different pair of computer glasses--and I *much* prefer the latter for threading.

Ruth

Date: Wed, 7 Mar 2001 06:34:21 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: European Cotton

An acquaintance recently said that the plain cotton twoels from Europe come cleaner than any of those from the US. She also stated that the European cotton sweat shirts are softer than the US ones.

Does anyone have an explanation?

Francie Alcorn

Date: Wed, 7 Mar 2001 09:07:19 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: glasses for threading

Join the club, though I've found if you can put a piece of white paper or cloth draped over the warp beam and onto the floor it helps make dark warp stand out. I also have computer glasses and bifocals. Asked about progressive but with the odd prescription I have they could see a way to make them. Threading in short increments walking away for a few minutes and back to can also help.

Alice in MO

Date: Wed, 07 Mar 2001 08:39:30 -0800
From: glen black <willgee@mindspring.com>
Subject: Re: European Cotton

WeaveTech Archive 0103

Generally speaking, I have found that European cotton goods are of higher quality than comparable products in the US. Among the cotton knits, there seem to be more long staple mercerised yarns used. The EU may also have instituted new standards about what can be applied to cotton goods for market...ie sizing, lubricant, crease proof etc. I have found that I can wear Italian T-shirts right out of the package...whereas at home this would make me itch furiously. Perhaps the European consumer has higher expectations and standards than we in the US... glen black

--

Glen's Multifarious Page

<http://sites.netscape.net/willgeewillgee/homepage>

Date: Wed, 7 Mar 2001 07:41:51 -0500
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Digest for weavetech@topica.com, issue 680

> Handspinning along does not make a fabric in which the yarn is used drape poorly. Handspun yarns can be used any place any other yarns of the same properties can be used. Handspinning is a method of making yarn, not indicative of a particular yarn character.

I agree. Although I'm not a spinner, it's been my experience that the fiber content, the degree of twist and the number of plies have lots more to do with fabric drape in handwovens than the method of spinning.

> I have heard (but not always practiced) the phrase: Density Determines the Direction of the Drape. Thus, if you want your fabric to drape vertically, along the lines of the warp, you would sett your warp a bit closer than your planned ppi.

In general, I find this to be true. But more important is the relative stiffness of warp and weft. I try to cut garment pieces so that the stiffer or fatter yarns, regardless of sett, hang vertically on the body. In this way, the fabric can hug the body rather than stand out like a tent from the horizontal stiffness. So if I were making a jacket from, say rag or 3/2 cotton weft on a 30/2 silk or 20/2 cotton warp, I would plan to cut the garment across the warp rather than with it so the rags or 3/2 cotton run vertically in the jacket. It seems to me that a scarf could handle a little increased stiffness warpwise but definitely not weftwise.

Martha

Date: Wed, 7-Mar-2001 17:53:33 GMT
From: <Yvonne@anwg.org>
Subject: Re: Virginia Harvey

Hi All,

As many of you know, Virginia Harvey, a cherished and valuable member of the world-wide weaving community, died on February 24.

She was known for her endless curiosity and an unselfish desire to help others expand their creative limits. A resident of the Northwest, she conceived the first northwest US/Canadian weaving conference in 1957, which eventually led, as she had hoped, to a regional organization. Virginia's spirit of honest artistry remains embodied today in the Association of Northwest Weavers Guilds.

WeaveTech Archive 0103

There is an obituary on the ANWG website and links to the Whidbey and Seattle Weavers Guild's Gallery pages (with images and text from her last show and pictures of some of her other work). Go to <http://anwg.org/> then click on About ANWG, then History.

We invite you all to visit.

Yvonne Coopmans, Communications Chair, ANWG

Date: Wed, 7 Mar 2001 10:32:04 -0800
From: Terri Tinkham <arachne@humboldt1.com>
Subject: Re: use that handspun llama in scarf

Allan Fannin writes:

The reason to use or not use a yarn for either warp or filling has nothing to do with the method by which it was spun.

Reply:

What you say may be correct, but I have woven a LOT of scarves with handspun yarn and my experience has been that they do not drape as well if handspun is used as weft. What I did not mention and this certainly would be a factor, is that I like my scarves to be more warp dense than a balanced weave to show off the handspun to greater advantage. In this situation, scarves do have a much nicer drape.

Date: Wed, 7 Mar 2001 12:46:19 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: European Cotton

I'll second Glen Black.

There aren't the calls for "fireproofing" "non-wrinkling" and other finishes like there are here. A lot of folks insist on having their goods as "natural" as possible.

Most clothing in Europe is priced appropriately (quite expensive) - and demands good washing care, sometimes even ironing. Just the case of men's underwear - I used to "invest" in it, but we got several years out of an undershirt, where the things from Jockey are ok, but don't last nearly as long.

"You get what you pay for" and "There's no such thing as free lunch" apply here. At Walmart prices, you get Walmart merchandise.

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

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

Date: Wed, 07 Mar 2001 15:10:07 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: use that handspun llama in scarf

At 10:23 AM 3/7/01 -0800, Terri Tinkham <arachne@humboldt1.com> wrote:

>I have woven a LOT of scarves with
>handspun yarn and my experience has been that they do not drape as
>well if handspun is used as weft.

WeaveTech Archive 0103

Again, I submit that the single factor of the filling yarns being spun by hand is not sufficient in and of itself to account for the perceived difference in fabric drape. Handspun yarns can be made in as wide a range of characteristics as can yarns spun by any other method and therefore can have as wide an range of influence upon fabric properties.

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: Wed, 7 Mar 2001 15:05:54 EST
From: Magstrands@aol.com
Subject: Re: reeds and flyshuttles

Hi Ruth, Have you found a solution to your reed/fly shuttle problem yet.. what we do in my studio is fill in the spaces (whatever size) with cardboard from a sturdy box.. just cut it to the height of your reed and the length you need.. we tape it in with grey tape, and sometimes we need to double the cardboard but it works.. make sure it is pushed to the front and is lined up with your reed.. the little piece of wood on your flyshuttle will bend it slightly but doesn't seem to cause much grief.. when it gets to worn out just replace it.. good luck with your project.. Sue

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End of weavetech@topica.com digest, issue 681

From weavetech@topica.com Thu Mar 8 06:57:20 2001
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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 ESMTTP id GAA01330 for <ralph@localhost>; Thu, 8 Mar 2001 06:57:20 -0700
From: weavetech@topica.com
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for <ralph/localhost> (single-drop); Thu, 08 Mar 2001 06:57:20 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 f28Bnt819559
for <ralph@baskerville.cs.arizona.edu>; Thu, 8 Mar 2001 04:49:55 -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 f28Bksl00700
for <ralph@cs.arizona.edu>; Thu, 8 Mar 2001 04:46:57 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 682

WeaveTech Archive 0103

Date: Thu, 08 Mar 2001 03:32:40 -0800
Message-ID: <0.0.300633329-951758591-984051160@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: use that handspun llama in scarf
By apbutler@ync.net

Re: glasses for threading
By Annweave@aol.com

Re: glasses for threading
By Jayblandin@aol.com

Re: Digest for weavetech@topica.com, issue 681
By ingrid@fiberworks-pcw.com

Re: glasses for threading
By dumke@marshall.edu

WeaveTech archives
By ralph@cs.arizona.edu

Re: European Cotton
By tortoise661@home.com

Re: Digest for weavetech@topica.com, issue 652
By Mooreweave@aol.com

Date: Wed, 7 Mar 2001 15:24:14 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: use that handspun llama in scarf

Su Butler :-) apbutler@ync.net
"To do good, one must focus outside themselves"
> >I have woven a LOT of scarves with
> >handspun yarn and my experience has been that they do not
> >drape as well if handspun is used as weft.

I feel a lot of factors are being omitted from the equation in the above statement.....if the handspun being used as a weft does not allow the desired drape, the drape depends on yarn grist, yarn fiber, the warp/weft ratio, the structure and many other factors....but the fact that the yarn is handspun in and of itself does not cause inappropriate drape in a fabric.....

Date: Wed, 7 Mar 2001 16:31:55 EST
From: Annweave@aol.com
Subject: Re: glasses for threading

Another solution for that mid-vision area is to go to trifocals--that's what I did and it was mainly (but not entirely) for the reason you mentioned--those farther-away harnesses were becoming rather blurred and

WeaveTech Archive 0103

threading was becoming very difficult. Ann

Date: Wed, 7 Mar 2001 18:19:19 EST
From: Jayblandin@aol.com
Subject: Re: glasses for threading

Several years ago, I attended a class and the instructor advised those of us who wore glasses not to throw out the ones that we were replacing. She said to keep them, that they were great to keep for threading a loom. It works for me. As for the black warp being difficult, play around with your lighting, it is amazing what a difference it makes when the light comes from a different angle. Another problem might be the color of the heddles and heddle bars. A different shade or color would help as well as the angle that you are looking at the warp threads. I like to leave my lease sticks in place and tie them so that one is a little higher than the other one.

Jackie from NH

Date: Wed, 07 Mar 2001 18:44:55 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Re: Digest for weavetech@topica.com, issue 681

I have what are called Aviators glasses or at times dry-waller's glasses. They are divided into thirds. The top third is for focusing at computer or warp threading distance (or dials at arms length) The intermediate third is for distance The bottom third is for reading

These can be had in a limited number of prescriptions combinations and are expensive, but they really work for me.

On my loom I was continually looking through the top part to thread, and that was at infinity and the absolute worst to focus with. I keep these on the loom all the time. They are also good for the computer, in that the keyboard is closer than the monitor, and you just skim past the centre.
Ingrid

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

Date: Wed, 07 Mar 2001 19:50:18 -0500
From: Warren Dumke <dumke@marshall.edu>
Subject: Re: glasses for threading

I also have gone to trifocals with fairly good results. It helps that I am using the so called "auditors version" in which all components of the len(s) extend across the entire field. In order to find this version I constructed a complete description of my activities, weaving and non weaving, and even went so far as to take diagrams and photos of looms with me when I had my prescription filled. This gave the technicians something to work with and they enjoyed the challenge of meeting my needs.

Ask and it shall be (maybe??) granted to you.

WeaveTech Archive 0103

Judy Dumke

Date: Wed, 7 Mar 2001 20:09:11 -0700
From: Ralph Griswold <ralph@cs.arizona.edu>
Subject: WeaveTech archives

I have archives for WeaveTech since Day One on my weaving Web site:

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

They are PDF files by month.

Prior to the change to Topica, I copied the archives from the former provider and made PDF files out of them. Since the change to Topica, I have been manually compiling the digest form. (Not a lot of fun, especially when a digest doesn't make it through. When this happens I reconstruct it from the Topica Web site, message by message.)

A few messages were lost with the rather abrupt transition to Topica. See the note on weavetech.html.

I normally post the previous month's accumulation shortly after a new month begins. I've been out of town and have not yet put up this February's archive.

The PDF files are searchable with Acrobat Reader.

Ralph

Date: Wed, 07 Mar 2001 20:12:58 -0800
From: Ure <tortoise661@home.com>
Subject: Re: European Cotton

Alcorn wrote:

>
>
> An acquaintance recently said that the plain cotton twoels from Europe come
> cleaner than any of those from the US.

Is she talking about washing them in a European washing machine, or an American? In my experience with several visits to a daughter in Ireland, the soft water and the difference in the washing machine design make *everything* come cleaner in Europe.

LaVelle in Santa Barbara

Date: Thu, 8 Mar 2001 02:28:31 EST
From: Mooreweave@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 652

Janet, what is the two handed method for winding a warpiing board. Is it written up somewhere. I don't know how to do that and I'd like to. Julie

Post message: <mailto:weavetech@topica.com>

WeaveTech Archive 0103

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From weavetech@topica.com Fri Mar 9 07:28:54 2001
Return-Path: weavetech@topica.com
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for <ralph/localhost> (single-drop); Fri, 09 Mar 2001 07:28:54 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 ESMTMP id f29BYb804893
for <ralph@baskerville.cs.arizona.edu>; Fri, 9 Mar 2001 04:34:37 -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 f29BVQl18105
for <ralph@cs.arizona.edu>; Fri, 9 Mar 2001 04:31:34 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 683
Date: Fri, 09 Mar 2001 03:32:48 -0800
Message-ID: <0.0.100188231-212058698-984137568@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: trifocals
By Foresthrt@aol.com

Dobbyx bars
By ingo.Liebig@t-online.de

Re: European Cotton
By alcorn@pop.nwlink.com

Re: European Cotton
By oldroyd@saltspring.com

Re: Delete this message
By trishcuttriss@hotmail.com

Date: Thu, 8 Mar 2001 07:59:24 EST
From: Foresthrt@aol.com
Subject: Re: trifocals

I've had trifocals ("progressive lenses") for several years and find them suited to almost any task (except that I'm now whipping them off my face for extreme close up work).

My ophthamologist took actual measurements of where/how far my hands are when doing various tasks and asked a lot of questions before writing the prescription. This same office is the only local place I've found that will do prescription didymium lenses for glassworkers. (Four Eyes in Frederick)

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The reason for including the detail to follow will be apparent at the point when you groan:

He is Dr. Gilligan, at Gilligan's Eye Land.

Mary Klotz
www.forestheart.com
: -)

Date: Thu, 8 Mar 2001 15:18:19 +0100
From: Ingo.Liebig@t-online.de (Ingo Liebig)
Subject: Dobbyx bars

Bonnie wrote
>It is much easier to reverse the direction of the doobby chain
>than it is to peg more bars.

Sometimes I put an empty doobby bar on the position I want to reverse the direction.

Brigitte

Date: Thu, 8 Mar 2001 07:29:03 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: European Cotton

>Is she talking about washing them in a European washing machine, or an
>American? In my experience with several visits to a daughter in Ireland,
>the soft water and the difference in the washing machine design make
>*everything* come cleaner in Europe.

These items, mostly dish towels, are washed in her regular Seattle washing machine along with those from the US.

Francie

Date: Thu, 8 Mar 2001 09:39:21 -0800
From: "J & E Oldroyd" <oldroyd@saltspring.com>
Subject: Re: European Cotton

I have always understood that the Europeans use a longer-staple Egyptian cotton for their goods, which feels silkier and doesn't have a tendency to pill like a shorter staple which I believe most of north america grows.

Evelyn
oldroyd@saltspring.com

Date: Fri, 09 Mar 2001 06:52:27 -0000
From: "trish cuttriss" <trishcuttriss@hotmail.com>
Subject: Re: Delete this message

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<DIV></DIV>>From: Ruth Blau <RSBLAU@CPCUG.ORG>
<DIV></DIV>>Reply-To: weavetech@topica.com
<DIV></DIV>>To: weavetech@topica.com
<DIV></DIV>>Subject: Delete this message
<DIV></DIV>>Date: Fri, 02 Mar 2001 17:06:15 -0800
<DIV></DIV>>
<DIV></DIV>>***Please Do Not Included Attachments with Messages***
<DIV></DIV>>
<DIV></DIV>>Sorry, folks, but I have to send a message to see some changes we've
<DIV></DIV>>made.
<DIV></DIV>>
<DIV></DIV>>Ruth
<DIV></DIV>>
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From weavetech@topica.com Sat Mar 10 07:26:05 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 HAA01571 for <ralph@localhost>; Sat, 10 Mar 2001 07:26:05 -0700
From: weavetech@topica.com
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for <ralph/localhost> (single-drop); Sat, 10 Mar 2001 07:26:05 MST
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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f2ABWj811155
for <ralph@baskerville.cs.arizona.edu>; Sat, 10 Mar 2001 04:32:46 -0700 (MST)
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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2ABTgl04210
for <ralph@cs.arizona.edu>; Sat, 10 Mar 2001 04:29:46 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 684
Date: Sat, 10 Mar 2001 03:32:13 -0800
Message-ID: <0.0.578550044-212058698-984223933@topica.com>
X-Topica-Loop: 0

WeaveTech Archive 0103

Status: R

-- Topica Digest --

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Marquette?
By chweaver@ma.ultranet.com

So California Handweavers Conference
By amyfibre@aol.com

Midwest 2001 - Registration Confirmations update
By amyfibre@aol.com

RE: Marquette?
By hmr1@pitt.edu

Re: Marquette?
By sarav@powercom.net

Re: Marquette?
By bittersweet@bright.net

Re: Marquette?
By fiberweaver@worldnet.att.net

Marquette
By akabuse@gpu.srv.ualberta.ca

Re: Marquette?
By maad@bigpond.net.au

Date: Fri, 9 Mar 2001 09:01:55 -0500
From: "Peggy Church" <chweaver@ma.ultranet.com>
Subject: Marquette?

A friend is translating a Scandinavian book (I think from Norwegian) and came across this word used in the context of a weaver. Can anyone explain it's meaning?

Peggy

Peggy Church
chweaver@ma.ultranet.com

Date: Fri, 09 Mar 2001 11:03:13 EST
From: AmyFibre@aol.com
Subject: So California Handweavers Conference

Posted at the request of Janis Saunders:

Join the Association of Southern California Handweavers for their regional conference:

2001: A Fiber Odyssey June 26 - July 1, 2001 in Anaheim California (USA)

Maryse Levenson will be offering a 3 day workshop prior to the Conference, Kumhimo: The

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Craft of Japanese Braiding and a 3 hour seminar: A Kumihimo Teaser.

Janis Saunders will be offering a 3 day workshop, Tablet Weaving and Inkle Bands

Sara Lamb is offering a 3 day workshop, Embellishing!!! and a 3 hour seminar called Pushing Embellishment to the Limit. (Sara used kumihimo and tablet weaving in her work.)

For all the details go to <<http://www.aschsite.org>>

Date: Fri, 09 Mar 2001 11:32:10 EST
From: AmyFibre@aol.com
Subject: Midwest 2001 - Registration Confirmations update

Hi all --

I know this is a little off-topic for many of you, but I'm hoping to reach as many registrants and potential registrants as possible -- as efficiently as possible.

Registration for the conference is going very well, and we are starting to get eager people who want to know if they got the classes they requested.

We have not sent out any confirmation packets yet. Our registrar is contacting individuals who had some problem with their registration that had to be solved by phone, mail, or email. We will be mailing out the confirmation packets in April.

One way to know how likely it is that you are in your requested classes is to check the web site. The spaces remaining in each class as of the previous Sunday are also listed under the class links Preconference, Maxisessions, and Minisessions.

<http://www.siue.edu/wgsl/html/MWC.htm>

So, if there are still places in one of your first choice classes, it is extremely likely that you are in the class. (Assuming that the classes meet minimum registration requirements.)

The website is also a good place to check *before* sending in registrations. A few classes are already full, and other are close.

Thanks for your patience,
Amy Norris
Co-Chair, MW2001
amyfibre@aol.com

Date: Fri, 9-Mar-2001 19:17:38 GMT
From: Harriette Roadman <hmr1@pitt.edu>
Subject: RE: Marquette?

Peggy Church wrote:
> A friend is translating a Scandinavian book (I think from Norwegian)
> and
> came across this word used in the context of a weaver. Can anyone
> explain
> it's meaning?
>

There is no listing for Marquette in my Norwegian/English dictionary.
Can you give any further info?

H. Roadman

WeaveTech Archive 0103

Date: Fri, 9 Mar 2001 13:41:34 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: Marquette?

There is no mention of this as a textile term in my international textile books/dictionaries.
Don't know how old this book is, but at any given time there are "popular" items referred to in these books by a "slang" or currently popular word. This could be the case here.
Sara von Tresckow
sarav@powercom.net
Fond du Lac, WI

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

Date: Fri, 9 Mar 2001 17:07:01 -0600
From: "Kyrie Eleison" <bittersweet@bright.net>
Subject: Re: Marquette?

There is a weave known as marquissette (pronounced mar-ki-zet and mar-kwi-zet), n [dim. of Fr. marquise, awning] that is a thin, lightweight fabric of cotton, silk, rayon, etc. with square, open meshes, used for curtains, dresses, etc. Not sure if this has anything to do with your word...but it does pertain to weaving.

Date: Fri, 09 Mar 2001 18:05:30 -0500
From: fiberweaver@worldnet.att.net
Subject: Re: Marquette?

There is another side to this name too.
Since we don't know the complete context, I was thinking the reference was to marquizette also. However, anyone living in Marquette Michigan, knows that it is a huge Scandinavian community, and the men used to build the women their looms. To this day, many houses have these big old barn looms in them in the area. (according to several of my friends who live up there).
So could it be in a location context rather than a weaving term?
Carol
In the Flatlands of MI

Date: Fri, 09 Mar 2001 17:24:24 -0800
From: adolf buse <akabuse@gpu.srv.ualberta.ca>
Subject: Marquette

"Moquette" is also a textile term - not sure just what it is.

Kathy

Date: Sat, 10 Mar 2001 21:18:21 +1100

WeaveTech Archive 0103

From: "Antony & Donna Maurer" <maad@bigpond.net.au>
Subject: Re: Marquette?

On 9 Mar 01, at 6:03, Peggy Church wrote:
> A friend is translating a Scandinavian book (I think from Norwegian) and
> came across this word used in the context of a weaver. Can anyone explain
> it's meaning?

I had a feeling that marquette was a type of decorative woodwork
where tiny pieces of different coloured woods were placed to make
a design.

Of course, I can't find anything to substantiate this feeling. I'll ask
my woodworking FIL tomorrow.

Donna Maurer (aka Nephila)
Canberra, Australia
maad@spirit.net.au

"If you wish the world were a happier place, smile"

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From: weavetech@topica.com
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for <ralph@localhost> (single-drop); Sat, 10 Mar 2001 18:12:03 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 ESMTMP id f2B0ag822834
for <ralph@baskerville.cs.arizona.edu>; Sat, 10 Mar 2001 17:36:42 -0700 (MST)
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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2B0Xol09114
for <ralph@cs.arizona.edu>; Sat, 10 Mar 2001 17:33:50 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 685
Date: Sat, 10 Mar 2001 16:36:28 -0800
Message-ID: <0.0.697202642-212058698-984270988@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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RE: Marquette?
By lchick@ctel.net

Re: Marquette?

WeaveTech Archive 0103

By fiberweaver@worldnet.att.net

Spain

By sondrose@earthlink.net

RE: Marquette?

By alcorn@pop.nwlink.com

Re: Marquette?

By jas.payne@worldnet.att.net

AZ weaving attractions

By apbutler@ync.net

Re: Marquette?

By lpayne@wizzards.net

Re: AZ weaving attractions

By kamco@qwest.net

Re: AZ weaving attractions

By cynthb@qwest.net

Spelling Correction-maquette

By chweaver@ma.ultranet.com

Date: Sat, 10 Mar 2001 08:40:23 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Marquette?

Decorative woodwork with tiny pieces of colored woods is called "parquet".
Can't find the definition for "marquette", though.

Lynne in Maine
<http://www.weaveworks.com>

Date: Sat, 10 Mar 2001 08:56:49 -0500
From: fiberweaver@worldnet.att.net
Subject: Re: Marquette?

Also Marquetry (sp) is another woodwork term in a similar
reference as Parquet. My understanding that the parquet was
the floors, the Marquetry was more on furniture etc.
Doesn't mean my understanding is correct though.
Carol

Date: Sat, 10 Mar 2001 07:23:20 -0800
From: "Sondra Rose" <sondrose@earthlink.net>
Subject: Spain

A weaver friend of mine, not on this list, will be visiting Seville, Spain
in a couple weeks and would like to know what weaving-related places are
"must-sees." Any suggestions will be greatly appreciated.

Sondra Rose (sondrose@earthlink.net)

WeaveTech Archive 0103

Date: Sat, 10 Mar 2001 07:44:13 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: RE: Marquette?

>Decorative woodwork with tiny pieces of colored woods is called "parquet".
>Can't find the definition for "marquette", though.

Parquet is inlaid wood on floors also known as parquetry. Marquet (also marquetry) is inlaid wood on furniture.

In checking the spelling in the dictionary: [OFr. marqueteterie
<marqueter. to checker< marque, mark. or Germanic oric.]

Francie Alcorn

Date: Sat, 10 Mar 2001 09:42:33 -0600
From: "jas payne" <jas.payne@worldnet.att.net>
Subject: Re: Marquette?

I am not certain about the meaning but i keep thinking it relates to
tapestry weaving. I havent found it in my books but i dont have that many on
tapestry.

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

From: Carol <fiberweaver@worldnet.att.net>
To: weavetech@topica.com <weavetech@topica.com>
Date: Saturday, March 10, 2001 07:51
Subject: Re: Marquette?

>
>***Please Do Not Include Attachments with Messages***

>
>
>Also Marquetry (sp) is another woodwork term in a similar
>reference as Parquet. My understanding that the parquet was
>the floors, the Marquetry was more on furniture etc.
>Doesn't mean my understanding is correct though.
>Carol

>
>
>-----
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Date: Sat, 10 Mar 2001 11:34:27 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: AZ weaving attractions

HI all...sorry for the cross post.....

I find I will be in Arizona very soon, namely Phoenix, Scottsdale, Sedona,
Flagstaff and Mesa areas.....any great weaving or other stuff to do??

WeaveTech Archive 0103

Thanks in advance - feel free to send privately so as not to clutter up the list.....

Su Butler :-) apbutler@ync.net
"To do good, one must focus outside themselves"

Date: Sat, 10 Mar 2001 10:18:10 -0800
From: llyn Payne <lpayne@wizzards.net>
Subject: Re: Marquette?

I've checked in "The New Encyclopedia of Textiles" by the Editors of Americal Fabrics & Fashions Magazine, 1980 edition. There is no entry for Marquette. However, there is an entry for Marquisette..

>From the book:

Marquisette: Made on leno or doup weave; gauze fabric. It is light in weight. Comes in white, solid colors and novelty effects, used for curtains and dress fabrics. Made with cotton, rayon, silk, nylon, or glass fibers. Gives good service for a loosely woven material; launders well. Better qualities are made of choice cotton.

Could Marquette be a corruption/misspelling of Marquisette? Perhaps you can tell from the context?

Llyn

Date: Sat, 10 Mar 2001 11:13:11 -0800
From: "Lynn \ Ken" <kamco@qwest.net>
Subject: Re: AZ weaving attractions

Pendleton Weaving Shop in Sedona. Wonderful place. It's been many a year since I've been there but I've not heard it has closed and I think it is still there.

Lynn (in Seattle)

Date: Sat, 10 Mar 2001 14:41:16 -0700
From: "cynthb" <cynthb@qwest.net>
Subject: Re: AZ weaving attractions

Hi Su,
I believe The Pendelton shop is closed. Mary Pendelton's husband stopped making looms a while ago. In Sedona, though, there is a group of shops in Tlapaque (sp?) that will have some of her work if she is still weaving. Other shops in that complex as well.
Scottsdale has The Weaving Studio on 5Th. Ave. As well as The Mind's Eye and The Hand and The Spirit on Marshal Way (just around the corner).
Cynthia

Date: Sat, 10 Mar 2001 19:13:00 -0500
From: "Peggy Church" <chweaver@ma.ultranet.com>
Subject: Spelling Correction-maquette

Sorry... I spelled the word wrong. It is maquette. Some internet research

WeaveTech Archive 0103

implies that it might be a sort of sample or sampler given to a client to select from.

Peggy Church
chweaver@ma.ultranet.com

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End of weavetech@topica.com digest, issue 685

From weavetech@topica.com Sun Mar 11 07:22:40 2001
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 by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f2BBW5829823
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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 f2BBT9L14229
 for <ralph@cs.arizona.edu>; Sun, 11 Mar 2001 04:29:10 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 686
Date: Sun, 11 Mar 2001 03:31:47 -0800
Message-ID: <0.0.141362937-212058698-984310307@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: Spelling Correction-maquette
By jstoll@cpcug.org

Re: Spelling Correction-maquette
By apbutler@ync.net

Re: AZ weaving attractions
By MargeCoe@concentric.net

Norw Woven Textile Conf
By amizuta@sos.net

Re: Digest for weavetech@topica.com, issue 685
By cyncrull@datasync.com

Looking to purchase looms
By textile_odyssey@yahoo.com

Re: maquette

WeaveTech Archive 0103

By laurafry@netbistro.com

AZ

By ingrid@fiberworks-pcw.com

maquette

By j.willekes@planet.nl

? marquette

By peter@plysplit.demon.co.uk

Date: Sat, 10 Mar 2001 19:29:46 -0500
From: Janet Stollnitz <jstoll@cpcug.org>
Subject: Re: Spelling Correction-maquette

My very old Merriam Webster dictionary has "maquette" and gives the definition as "small preliminary model." I've seen maquesttes when interior designers and also weavers are preparing materials for clients.

Janet

Date: Sat, 10 Mar 2001 19:37:13 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Spelling Correction-maquette

> Sorry... I spelled the word wrong. It is maquette.

HI Peggy....I had been wondering if this was the case....a maquette is a small scale model of a large scale weaving.....sometimes done in great detail, sometimes not.....usually used to show architectural clients the color combos and some of the details in a finished piece of artwork.....

Su Butler :-) apbutler@ync.net
"To do good, one must focus outside themselves"

Date: Sat, 10 Mar 2001 20:25:06 -0700
From: <MargeCoe@concentric.net>
Subject: Re: AZ weaving attractions

Scottsdale: Hands & Spirit is no longer--it's been somewhat replaced by "gallerymateria" at 4222 N. Marshall Way. This is a gallery featuring high caliber fibres, wood, clay, etc. Current exhibits: Philip Moulthrop (turned wood); Christine Federighi (wood(?) plaster(?)) can't tell from brochure; Kellogg Johnson (ceramics); Marian Bijlenga (fiber--specifically horsehair).

The "arts and crafts village" (their wording not mine) in Sedona is called Tlaquepaque. You can find out what's going on in Sedona at www.sedona.net

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

----- Original Message -----
From: "Cynthia Broughton" <cynthb@qwest.net>

WeaveTech Archive 0103

To: <weavetech@topica.com>
Sent: Saturday, March 10, 2001 2:37 PM
Subject: Re: AZ weaving attractions

> -----
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>
> Hi Su,
> I believe The Pendelton shop is closed. Mary Pendelton's husband stopped
> making
> looms a while ago. In Sedona, though, there is a group of shops in
> Tlapaquie
> (sp?) that will have some of her work if she is still weaving. Other shops
> in
> that complex as well.
> Scottsdale has The Weaving Studio on 5Th. Ave. As well as The Mind's Eye
> and The
> Hand and The Spirit on Marshal Way (just around the corner).
> Cynthia
>
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Date: Sat, 10 Mar 2001 19:45:03 -0800
From: "Mizuta" <amizuta@sos.net>
Subject: Norw Woven Textile Conf

The Nordic Heritage Museum in Seattle is hosting the Conference on Norwegian Woven Textiles Oct 4-6, 2001, and pre-conference workshops Oct. 1-4. 6 speakers/teachers from Norway and other textile authorities; presentations include rya, tapestry, warp-weighted loom, spinning, lichen dyes, doubleweave, tablet weaving; also trend-setting Oleana knitwear. For info or a registration brochure contact Kay Larson, 206-842-7734 or kaylarson@hotmail.com
Registration prior to April 1st is encouraged, and discounted.

Exhibition Opportunity:
Entries invited for September 2001 exhibition, "Cultural Odyssey: Norwegian Weaving in America". May be traditional or contemporary but must be handwoven in the Norwegian tradition. For guidelines and entry info contact kaylarson@hotmail.com

Date: Sat, 10 Mar 2001 22:35:31 -0800
From: Cynthia S Crull <cyncrull@datasync.com>
Subject: Re: Digest for weavetech@topica.com, issue 685

WeaveTech Archive 0103

>
>Hi Su,
>I believe The Pendelton shop is closed. Mary Pendelton's husband stopped
>making
>looms a while ago. In Sedona, though, there is a group of shops in Tlapaque
>(sp?) that will have some of her work if she is still weaving. Other shops in
>that complex as well.

Hi Su.

We were there this past summer. Mary is retired and lives in a house near Cottonwood. I believe that she may see people on an appointment basis. I drove by her house and she has a sign out, but I hadn't called and didn't feel I could stop. The shops in Tlaquepaque, (also sp????) are great and there is one there that handles only weaving, including Randall Darwall scarves. Beautiful things.

We are in the process of trying to sell our house in Mississippi and planning to move to Prescott Valley area of AZ. That's only about an hour from Sedona. What lovely country. There is a shop in Prescott called Studio Three, but I didn't get to it.

Enjoy!!!!

Cynthia

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

Date: Sat, 10 Mar 2001 20:40:42 -0800 (PST)
From: Serena Lee <textile_odyssey@yahoo.com>
Subject: Looking to purchase looms

Hi Everyone,

I'm forwarding this message (but not as an attachment!) from someone who is interested in purchasing looms:

--- Laura Strand <lstrand@siue.edu> wrote:
> Dear all,
> I am writing this message on behalf of Diane M, who
> is looking for one
> or
> two small 4 or 8 shaft table looms to purchase.
> Please contact Diane
> personally if you know of any available. She needs
> them for the work
> she
> does training. D.Meshejian@lectra.com or
> Iamaweaver@aol.com
>
> Thanks,
> Wendy Weiss

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<http://auctions.yahoo.com/>

Date: Sat, 10 Mar 2001 19:16:15 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: maquette

Found this definition:

Main Entry: ma.quette
Pronunciation: ma-'ket
Function: noun
Etymology: French, from Italian macchietta, sketch, diminutive of macchia, ultimately from Latin macula, spot
Date: 1903: a usually small preliminary model (as of a sculpture or a building)

which would support the concept of a sampler in relation to textiles....

Laura Fry
<http://laurafry.com>

Date: Sun, 11 Mar 2001 00:15:55 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: AZ

Hi Su:

There is a wonderful museum in Flagstaff, Ethnology. It was a while ago, so don't know the name.

It has both Hopi and Navajo material. There are some figures dressed appropriately, then walls of photos of the life (one labeled sheep which shows mohair goats) Some recreations of living spaces.

There are a number of great archeological fabrics in cases, easy to see. Some beautiful old baskets. You could also phone ahead and see if you can get in to see the stacks.

Are you able to get to Window Rock, the National capital, go to the Navajo National Museum, stay at the Motel beside it, have breakfast at the motel restaurant, (mutton stew and fry bread, divine) And then go back to Flagstaff, via Hubbell's trading post near Ganado.

You should not pass up the chance to go to Canyon de Chelly, see the Anazazi ruins at White House and the rest of the rim, Spider Woman rock at 3-4pm (shadows are perfect then) and Thunderbird Trading Post

It will be cold in Window Rock, almost 8000 ft.
Ingrid

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

Date: Sun, 11 Mar 2001 07:55:16 +0100
From: "JANNEKE WILLEKES" <j.willekes@planet.nl>
Subject: maquette

WeaveTech Archive 0103

maquette: a small model of a planned sculpture, building etc.

moquette: a kind of carpet or upholstery fabric with a thick, soft, napped surface.

Source: Webster's college dictionary.

Janneke Willekes, The Netherlands
j.willekes@planet.nl

Date: Sun, 11 Mar 2001 10:26:29 +0000
From: peter collingwood <peter@plysplit.demon.co.uk>
Subject: ? marquette

I wondered all along whether this was a spelling mistake for 'maquette'. It does not really require 'internet research', just a simple French dictionary, to find this means a model, a mock-up, a dummy, a sample... a word long used by sculptors, artists, publishers and now textile designers.

peter collingwood,

<http://www.petercollingwood.co.uk>

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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f2CBWw807116
for <ralph@baskerville.cs.arizona.edu>; Mon, 12 Mar 2001 04:32:58 -0700 (MST)
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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2CBT1124476
for <ralph@cs.arizona.edu>; Mon, 12 Mar 2001 04:29:17 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 687
Date: Mon, 12 Mar 2001 03:31:30 -0800
Message-ID: <0.0.1046390765-212058698-984396690@topica.com>
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W-Turned Drafts
By hinzewood@worldnet.att.net

Turning a drsft
By bgkoe@ncinternet.net

Re: W-Turned Drafts
By carfer@worldnet.att.net

Re: Digest for weavetech@topica.com, issue 686
By jforrest@whidbey.com

Re Cotton staple length
By marg.mike.bartlett@bigpond.com

Re: Weaving Stops in Northern AZ
By admark@mcn.org

exhibit
By rr@arquired.es

Date: Sun, 11 Mar 2001 07:29:12 -0800
From: Sharon Hinze <hinzewood@worldnet.att.net>
Subject: W-Turned Drafts

>-----
>***Please Do Not Include Attachments with Messages***
>-----

>I am trying to take a 4 harness canvas weave, and make it an 8=20
>harness pattern but to achieve the effect I want of a wave of spots=20
>(undulating stripe) I also have to turn the draft. The part that=20
>puzzles me still in every draft I read is how the tie up works=20
>turned the appropriate 90=BA. Each one I've looked at seems to work=20
>the way I'd expect until I get to a treadle with 1-4 tied to it and=20
>then they seem to make it a 2-3 instead. What am I missing??? I'm=20
>using Donna muller's book HANDWOVEN LACES for the conversion of 4 to=20
>2 although I'm not even sure that I can make that work. This is=20
>really way over my drafting head but I want to try it. And I'm=20
>starting with a 4 harness draft that Russell Groff designed in the=20
>'50's as a place to start. You know the reality is by turning the=20
>pattern I might even be able to do it in on 4 harnesses. But can=20
>someone explaing the tie up rules to me by any chance? Thanks S

>
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Sharon C. Hinze
Spokane, Washington 99203

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Date: Sun, 11 Mar 2001 08:35:42 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Turning a drsft

> Each one I've looked at seems to work
>the way I'd expect until I get to a treadle with 1-4 tied to it and
>then they seem to make it a 2-3 instead. What am I missing???
.....>But can
>someone explaining the tie up rules to me by any chance?

I compare draft turning by holding a draft page up to a window pane, flipping it and turning it 90 degrees, then looking at the tie-up box. I imagine taking a black & white photo (Remember those ?) of that and only using the negative to tie-up; any black square is now a white square.

As for a rule, I'll quote Berta Frey in " Designing And Drafting For Handweavers " ISBN 0-02-011400-1, 1979: "...instead of using 1-4 combination, use 2-3.....When the pattern combinations are transposed, it is important to change the tabby combination also."

Hope this is of some help....

- Happy Shuttling ! - Bill Koepp, in Central California

Date: Sun, 11 Mar 2001 12:16:23 -0500
From: "Pamela Carr" <carfer@worldnet.att.net>
Subject: Re: W-Turned Drafts

Or in otherwords, tie up the blank squares, instead of the black ones. You can tie up the same but you will be weaving the fabric upside down. 1,3 becomes 2,4 2,4 becomes 1,3 etc.

Date: Sun, 11 Mar 2001 13:07:30 -0800
From: "Janet Forrest" <jforrest@whidbey.com>
Subject: Re: Digest for weavetech@topica.com, issue 686

Have been emptying storage boxes this morning and came across my spinning things. Found cotton staple is in this order from longest to shortest: American, Egyptian, Eastern. I don't remember what the Eastern is but assume that is the East from Middle East on.

Glad the maquette is answered. I believe the term is always used in sculpture and for tapestry or weaving for dimensional form. Other weaving on a flat plane has samples and patterns for the design form.

Janet Forrest

Date: Mon, 12 Mar 2001 09:23:40 +1000
From: "M Bartlett" <marg.mike.bartlett@bigpond.com>
Subject: Re Cotton staple length

Hi Janet
You wrote <. Found cotton staple is in this order from longest to shortest: American, Egyptian, Eastern.>

Where does Sea Island come in this? Or is it just one of these? I don't

WeaveTech Archive 0103

know if you can buy sea island cotton fabric any longer - however in my youth (say 30-40 years ago) it was the most delicious fine fabric you could buy and I always thought it was because it had such a long staple.

Can anyone help?

Marg

Date: Sun, 11 Mar 2001 20:59:49 -0800
From: adriane nicolaisen <admark@mcn.org>
Subject: Re: Weaving Stops in Northern AZ

AZ weaving attractions include Isadora and Gifted Hands in Telaquepaque Village in Sedona. Isadora carries art-to-wear and Gifted Hands is Isadora's brother store. There's Just Silk, art-to-wear, in Scottsdale and Conrad at El Pedrigal just out of town. Also Mind's Eye and Joanne Rapp which became Gallery Materia. In fact, Scottsdale is wall to wall galleries. Many say New York, Paris and Scottsdale.
Adriane Nicolaisen

Date: Sun, 11 Mar 2001 21:49:37 +0100
From: "juan carlos rubio/neki rivera" <rr@arquired.es>
Subject: exhibit

for travelers

if you find yourself in wales during the end of march- april

atmospheres; joint exhibit california fibers group & new fibre arts group
newport museum john frost square, newport, south wales, u.k.
opening times - 9:30- 4:00 pm

neki in barcelona

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for <ralph@baskerville.cs.arizona.edu>; Mon, 12 Mar 2001 17:55:40 -0700 (MST)
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for <ralph@cs.arizona.edu>; Mon, 12 Mar 2001 17:52:35 -0700 (MST)

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To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 688
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Status: R

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RE: Marquette?
By amurphy@cbcag.edu

RE: AZ weaving attractions
By amurphy@cbcag.edu

Re Cotton staple length
By nmckenna@mediaone.net

Re: Re Cotton staple length
By ruddgonz@hollinet.com

Re: RE: Marquette?
By BethToor@aol.com

AVL High Pick Kit
By ralphd@bendnet.com

Declining Guild
By rsblau@cpcug.org

Re: Declining Guild
By sarav@powercom.net

Re: Declining Guild
By carfer@worldnet.att.net

Re: Declining Guild
By penny_peters@hotmail.com

Date: Mon, 12 Mar 2001 08:43:30 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Marquette?

It is called marquetry tiny pieces of wood put together in a pattern for decoration. Not a woodworker but I cannot resist odd words.
Alice in Mo

-----Original Message-----
From: Donna Maurer [mailto:maad@bigpond.net.au]
Sent: Saturday, March 10, 2001 4:21 AM
To: weavetech@topica.com
Subject: Re: Marquette?

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On 9 Mar 01, at 6:03, Peggy Church wrote:

> A friend is translating a Scandinavian book (I think from Norwegian) and
> came across this word used in the context of a weaver. Can anyone explain
> it's meaning?

I had a feeling that marquette was a type of decorative woodwork where tiny pieces of different coloured woods were placed to make a design.

Of course, I can't find anything to substantiate this feeling. I'll ask my woodworking FIL tomorrow.

Donna Maurer (aka Nephila)
Canberra, Australia
maad@spirit.net.au

"If you wish the world were a happier place, smile"

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Date: Mon, 12 Mar 2001 08:50:08 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: AZ weaving attractions

Don't know about the other areas but there is a museum in Flagstaff, think it's name may be Norther aRizona, been a few years since I visited there, but they had a fine exhibit of Navajo weaving, including one display of a hogan complete with loom set up and weaving on the loom.
Alice in MO.

-----Original Message-----
From: Su Butler [<mailto:apbutler@ync.net>]
Sent: Saturday, March 10, 2001 11:44 AM
To: Weavetech; Weavelist
Subject: AZ weaving attractions

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HI all...sorry for the cross post.....

I find I will be in Arizona very soon, namely Phoenix, Scottsdale, Sedona, Flagstaff and Mesa areas.....any great weaving or other stuff to do??
Thanks in advance - feel free to send privately so as not to clutter up the list.....

Su Butler :-) apbutler@ync.net
"To do good, one must focus outside themselves"

Post message: <mailto:weavetech@topica.com>

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Date: Mon, 12 Mar 2001 09:21:09 -0600
From: "Nancy M McKenna" <nmckenna@mediaone.net>
Subject: Re Cotton staple length

Length of cotton:
"heirloom" (often colored) = approx. 1/2" long
Upland (commonly grown in US) = approx 3/4" long
Pima = approx 1" (Fox Fibre is about this length, too)
Supima = 1" or thereabouts (sometimes/often longer)
Sea Island = same length as Supima, but finer diameter, silky in texture.

Sea Island is similar to Egyptian, but was first grown on the "Sea Islands" off the Georgia coast in the United States, thus the name. The first island to grow it was St. Simons, and Long Island (renamed "Sea Island" by the Cloister Corporation). Egyptian is not a variety name, unlike those listed above, but is any cotton grown in Egypt.

In general, the longer the staple, the longer the growing season needed based upon my experience. The growing season is measured in hours of full sun, and its a huge number. Cotton likes sandy or at least well draining soil and watering as close to daily as you can get (it rains almost every afternoon, for about a half hour, in Coastal Georgia in the summer)

Heirloom varieties need less/no pesticides, which is why Sally Fox of Fox Fibre is working with them. The Boll Weevil is not native to the US - it came here with the Fire Ant, which is its natural predator. And in many states, it has been eradicated.

Nancy M McKenna

Date: Mon, 12 Mar 2001 08:21:10 -0800
From: Robin & Robert <ruddgonz@hollinet.com>
Subject: Re: Re Cotton staple length

I don't know if sea island cotton fabric is available, but there are a few sources of sea island cotton available to handspinners. Somewhat pricey, but worth every cent. If anyone would have fabric made from it, it would be Britex in San Francisco. They carry the most exclusive/exquisite fabrics from all over the world.

Robin.

At 04:07 PM 3/11/01 -0800, you wrote:

>
>Where does Sea Island come in this? Or is it just one of these? I don't
>know if you can buy sea island cotton fabric any longer - however in my
>youth (say 30-40 years ago) it was the most delicious fine fabric you could
>buy and I always thought it was because it had such a long staple.

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>
>Can anyone help?
>
>Marg
>
>
>-----
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Date: Mon, 12 Mar 2001 11:29:30 EST
From: BethToor@aol.com
Subject: Re: RE: Marquette?

Try looking up marquetry, maybe in a French dictionary. I think it is also some sort of inlaid woodwork.

Date: Mon, 12 Mar 2001 14:13:24 -0800
From: "Ralph & Diana Delamarter" <ralphd@bendnet.com>
Subject: AVL High Pick Kit

Last Spring I wanted to weave a piece on my AVL loom that was 36 ppi. The auto advance gears I had only went up to 32 ppi. When I talked to AVL they said I needed to get the High Pick Kit which consisted of another chain and some more gears.

My question is this: If any one else on the list with an AVL with auto advance has used the High Pick Kit, how easy is it to change the equipment from high picks on one piece to lower picks on the next piece?

Diana Delamarter

Date: Mon, 12 Mar 2001 18:10:46 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Declining Guild

Our guild seems to be losing both membership and enthusiasm. We're a large-ish, urban guild of perhaps 200-250 members, many of whom are members in name only for a very specific reason: we sponsor a very nice gallery in a very desirable location, but one must belong to the guild to participate in the gallery. Many people keep up a guild membership for the sole purpose of being able to sell through the gallery, but rarely if ever attend guild meetings.

Our April meeting is not going to have a program: we're just going to talk about the future of the guild itself. I'd be really interested in hearing what others have done to breathe life into a guild that seems to have lost

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its soul.

A few questions:

1. We meet Saturday afternoons. Have any weekend guilds tried substituting a couple of evening meetings each year for the afternoon ones? If so, did it increase participation?

2. Do any guilds *require* a certain amount of attendance, say 3 meetings per year? That is, you *must* attend 3 mtgs each year to keep your membership alive? This would force participation from members who join just to be part of the gallery--but do you want people who are forced to come rather than those who come b/c the program is interesting? Also, some of our gallery-only members live far away--as much as 1.5 hrs-2 hrs driving time. They already come to the area once a month to gallery sit. It's something of a hardship for them to come to meetings, too. And some of these members do participate in study groups, even if they don't come to monthly guild meetings.

3. If your guild has study groups, what is the relationship of the study group to the guild? We have some pretty active & lively study groups. They meet monthly, and many people participate loyally (and enthusiastically) year after year. Some are almost mini-guilds in themselves. We do require that people become a member of the guild in order to participate in a study group.

4. Workshops: In the past, we've had as many as four and nearly always three major workshops each year. Recently, however, we've had to cancel workshops for lack of sufficient registration. Our guild has a rule that registrations must cover all the expenses of bringing in an out-of-town instructor. I know of other guilds that conduct guild fundraisers and use that money to keep workshop registration fees lower. Which way do you find works best?

5. And speaking of fundraisers: what does your guild do to raise money. Our dues are \$25/yr, and we don't feel we can raise them higher. We do not own a building; we rent space in a school. We have in the past had a guild show, but in recent years, we've had trouble locating a venue for it, so it's fallen by the wayside.

And any other helpful information you'd like to add.

TIA,
Ruth

Date: Mon, 12 Mar 2001 18:06:24 -0600
From: "Sara von Tresckow" <sarav@powercom.net>
Subject: Re: Declining Guild

I currently belong to 2 guilds. One is relatively local, the other statewide.

While I enjoy both groups and wish to participate, there are times when I feel totally overwhelmed by the flurry of activities, workshops and other things going on.

I feel a both a certain obligation and desire to be active, but with a full time job "on the side", I need time to just sit down at my looms and wheels and make things. A quiet evening or weekend at home is, for me, a cherished event.

It is also sometimes disconcerting if the ideas I currently wish to pursue are not related to the current workshop topics - everything buzzes around these activities. "Have you made one of those yet???" "Are you doing the

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sample exchange???" I really don't have time to make beaded bags if someone in the family needs a baby or wedding gift, but you somehow feel "out of it" pursuing your things.

For working members, evenings and weekends are really the only times that are open.

Perhaps fewer, meatier, well planned events and activities would actually draw a better attendance.

Perhaps reviewing your activities - we're an independent lot, people with ideas of our own - if you make too many "groupie" plans where everybody makes the same thingie - those who really have ideas feel stifled and prodded. Is a three day workshop necessary when a lecture with slides and hands-on examples might do?

Are events, with their related "show and tell" or "be sure to send an entry" coming at such a fast pace that members feel overwhelmed by not having something?

At this point, after weaving for just over 20 years, I have personally decided on a reasonably wide palette of items and techniques that I would now like to pursue in depth. Taking another workshop to make some thing that takes 4 hours and never becomes useful or beautiful for me just doesn't get considered.

And lastly, consider the personal interaction. Sometimes a group can become so "professional" that friendship and good old chitchat get lost in the shuffle.

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

Visit our Web Page

<http://www2.powercom.net/~sarav>

Date: Mon, 12 Mar 2001 19:09:24 -0500
From: "Pamela Carr" <carfer@worldnet.att.net>
Subject: Re: Declining Guild

Ruth

I'll give you a possibility for question #5: Our guild membership is maybe 1/2 the size of yours. Last month's meeting we held an auction, trying to keep the items primarily fiber related, not stuff people clean out of their attics, basements or garages. We had more members show up at this meeting than usual and raised just over \$900. The auction lasted about 2-3 hrs. If an item isn't bid on, it automatically goes into the next lot for sale. We have an auction every other year. It's a thought.

Pam

Date: Mon, 12 Mar 2001 16:20:08 -0800
From: "Penny Peters" <penny_peters@hotmail.com>
Subject: Re: Declining Guild

Our guild is currently doing well with membership. I have no idea why but it is nice! Some of the new interest is coming from a class that Peggy Osterkamp is teaching at the City College. Our meetings are on Saturday morning and we are generally done by 12:30. We sometimes have afternoon workshops, attended by about 1/2 of those who come to the morning session. We meet once every other month. On the opposite months, we have a small textile study group that is in the throws of reorganizing itself but is popular and the membership is very steady. We would like to do more study groups but with most members working and a far flung group geographically, we have yet to be able to hit on time and space to accomplish this. We don't do a lot of 2 to 3 day workshops because we simply don't have a place

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to do them. We meet in a church and they want their building on Sunday so we look elsewhere and the space here is outlandishly expensive. I guess, in short, we meet much less frequently than you all seem to do and people really like the Sat AM meeting.

Penny Peters, Berkeley, CA
penny_peters@hotmail.com

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End of weavetech@topica.com digest, issue 688

From weavetech@topica.com Tue Mar 13 07:44:24 2001
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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 f2DBU0109638
for <ralph@cs.arizona.edu>; Tue, 13 Mar 2001 04:30:28 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 689
Date: Tue, 13 Mar 2001 03:32:24 -0800
Message-ID: <0.0.1783445281-212058698-984483144@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: Declining Guild
By fiberweaver@worldnet.att.net

Re: Declining Guild
By ruddgonz@hollinet.com

re: Declining Guild
By nmckenna@mediaone.net

replies to the list
By jimstovall1@juno.com

Re: Declining Guild
By mcwarr@orcon.net.nz

Re: Declining Guild
By plawrenc@juno.com

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Re: Declining Guild
By robyn_spady@yahoo.com

Re: Declining Guild
By deannaj@san.rr.com

Declining Guild
By tortoise661@home.com

Date: Mon, 12 Mar 2001 19:59:57 -0500
From: fiberweaver@worldnet.att.net
Subject: Re: Declining Guild

Hi Ruth,
I belong to and have belonged to up to 6 guilds a year.
Both spinning and weaving.

Reasons why I don't belong to a few of them anymore:

1. When I was in charge of programs one year, I had absolutely NO HELP. I was collecting for a workshop, collected 4 checks totalling \$400, sent to the treasurer of the guild. She claimed she never got them and started harrassing me to find them in my house. She had them all along, figured that opening an envelope from me wasn't important. She had them mailed to her January 3, and didn't open the envelope until April 15, and wasn't it so funny that she finally opened it and lo and behold, there they were???? NO ONE IN THE GUILD SUPPORTED ME OVER THIS, they just stuck their heads in the sand and let this "treasurer" keep up with her b.s. I took hours of abuse from the 4 payees before the dingbat finally opened the envelope.
2. I took my wheel to said guild above to spin in the back of the room during the meeting and program. At the end of the meeting, I was told that since I was showing off during the whole meeting.....well you get the picture.
3. I didn't know that at that guild's meeting I was suppose to sit up straight in a chair and be talked at for 2-3 hours solid.
4. Same guild couldn't control their money at guild sales either. It was a free for all.
5. I quit that guild and never looked back.
6. Another guild started posting recipes, etc. in their newsletter. Save on printing costs, cut down the pages and make it pertinent.

WHY I belong to the guilds I do.

1. Meeting times (one is on Monday nights, the other is on Saturday's with the doors opening at 10ish. The Saturday's guild is pretty much over by 1 and all of us go out to lunch. It's our day out.
2. The Monday night guild has excellent teaching/learning opportunities, they plan at least a year in advance w/study groups etc. The other one has very laid back demonstrations and maybe a "Name" come in once a year at the most.
3. Both guilds are also "Selling" guilds. Both guilds have excellent set-ups where the likelihood of your goods being stolen or miscalculated is almost -0-.
4. Both guilds require a certain period of membership in order to be able to sell at the sales. The one guild will only allow you to sell if you attend the two meetings

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previous. Both have very strick guidelines for their sales and it shows, I have never seen such organization, it just blows me away.

5. Both are well established and well attended. Meetings ebb and flow, just depends on the time of year, and what the topic may be. The one guild did go through financial difficulties several years ago, however through diligent management, they made it through and it's as strong as it was before.

6. Both guilds go with the times too. For instance, if felting is popular, it gets incorporated into the sales even though one guild is predominantly weaving and the other spinning. I guess the guilds don't stick their noses up at other fiber pursuits is what I am trying to say.

7. People take their board positions seriously and other people like me support them by voting on important issues, volunteering before I am asked, and supporting with donations when need be.

8. I get so much out of my guilds that although I am not the board type, I am there to help whenever needed. I just took over the newsletter for one of the guilds and absolutely love doing it. I know it's a big job and most people wouldn't stick their necks out, but I finally found it was something I could do to continue my good positive feelings I get from being around all of these fiber enthusiasts.

9. One thing I left off is that both guilds are 77 miles away in total opposite directions of each other. Yes, it's a 1.5 hour drive to each meeting, but my friends are worth it. There are local guilds here, but I already mentioned above why I gave up on the one, and the other to me is too small for my taste. I love the variety of people at both guilds. Everyone's experience is so vaste and varied I can't imagine not seeing these people on a regular basis. Well Ruth, that may be more information than you wanted, or not the information you wanted. But when I ask other guild members what the guild means to them, they have all said the same, it's like a family and both guilds have over 100+ members. Maybe that's what's missing?

Carol

Date: Mon, 12 Mar 2001 17:05:29 -0800
From: Robin & Robert <ruddgonz@hollinet.com>
Subject: Re: Declining Guild

I also belong to 2 guilds.

The first is the more formal guild (approx 45 members). We have monthly meetings at the senior citizens facilities (cheap rent). Each month we have a small workshop/presentation. Workshops have including topics such as comparing 4,8 & 12 harness weaves, polymer clay basics, how to market your work, spinning quiviut, rug hooking, etc. I like these mini-workshops because they fit easily into my schecule and allow me to explore different techniques without spending a lot of \$\$ on materials or time on researching the how-tos. Each meeting also includes time for show & tell which is always inspirational. Members attend the meetings that they feel will interest them. We usually only have about 12-18 people at any one meeting. In December we have a gift exchange and spend the meeting "visiting". The number of members in this guild only varies by 3-5 each year. Our dues are currently \$20/year which covers the rent and monthly newsletters. We encourage participation, but do not require it (if participation was mandatory, I would quit!). We also include woven samples in our newsletter.

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This way, everyone can have a chance to participate, even if they are unable to attend meetings. Its so easy once each year to put an extra 1/2 yard on the loom on one of my projects and then cut it up and send it to the editor.

The second (and I must admit my favorite) is my "spinning" guild. It is very informal. We take turns hosting the once a month Saturday meeting. Everyone brings pot luck, and the hostess supplies a bottle of her favorite local wine (in No. Calif there are a LOT of local wines to choose from). We all bring something to work on while we visit, eat, and enjoy a childfree morning. Although the focus is spinning, we have members who bring quilting, kumihimo, lace making, knitting, and beadwork.

The first guild keeps me "stretching". I'm always interested in being introduced to new techniques, even those I don't wish to pursue further, because they can inspire me to be more innovative in my work. This guild keeps me from developing tunnel vision.

The second guild allows me to relax and spend time with other people who share my passion, to talk about better ways of accomplishing a task, discuss equipment innovations, recommend vendors (like this weaving list, only face to face).

At 03:56 PM 3/12/01 -0800, you wrote:

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>-----  
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>-----  
>  
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>I feel a both a certain obligation and desire to be active, but with a full  
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>For working members, evenings and weekends are really the only times that  
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>Perhaps fewer, meatier, well planned events and activities would actually  
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>Perhaps reviewing your activities - we're an independent lot, people with  
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>shuffle.  
>Sara von Tresckow
```

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Date: Mon, 12 Mar 2001 20:17:31 -0600
From: "Nancy M McKenna" <nmckenna@mediaone.net>
Subject: re: Declining Guild

Our guild is increasing in membership. Mostly because people are learning of it thru the internet lists of guilds.

1. Our guild was the evening meeting of another guild. Because people who work during the day could only attend the evening meetings, and those who can make day meetings do so because they cant attend evening meetings, there was no overlapping of people. So, there was a split, one guild became two, and everyone was happy.

2. No, no attendance requirement. For same reasons as you mention. There are those who pay dues for the reduction in cost for our workshop each year, and do not attend anything else.

3. Study groups. All members of study groups are members of the guild. Its part of membership, unless one member is a non weaver. If they dont weave, but want to learn something about the meaning of the topic then they are welcome to sit in without membership, but because they dont weave, they would not have anything to actually "do" either, to show in the final presentation. (depending on where you meet, this may be a requirement - public and some non-public spaces usually require that non-members who are part of the "public" or part of the organization from which you borrow or rent space be admitted without fees) There is a deadline for each study group, and they have a presentation day to show the rest of the guild what each of thier members have done/made within the study group's goals.

4. Workshops. We have only one per year. Fees cover the workshop for members. Non members pay a nominal amount extra (usually \$5-\$10 depending upon cost of the workshop leader). We plan on having X number of people - the X usually being the max or min that the speaker wants/allows. If we have less than that many, the guild pays the extra \$. The key is to vote on the workshops, and pick only those that have enough support from the membership to fill the spaces. Our workshops are a 2 day deal - first day's fees are 100% picked up by the guild because the whole guild is invited, the second day is usually a whole day event for fee payers only. "extra" monies from day 2 go to help defray the cost of day 1.

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5. We have no fundraisers. So, after the last couple years which had mostly outside speakers we now have a whopping \$30 or something in the bank account. So most of the speakers for next year will be "in house" and thus will cost us less so that we can rebuild the account so that the following year we'll have money for more outside speakers. We have a lot of knowledgeable people in our guild who are willing to teach our guild members for a very small fee. We meet in "free" space, which includes member's homes and places like churches and public libraries when necessary for space reasons.

Nancy

Date: Mon, 12 Mar 2001 20:42:20 -0500
From: Jim Stovall <jimstovall1@juno.com>
Subject: replies to the list

Dear Listers-

Please remember to edit out the new List headers & trailers when you respond back to the list. The digest I just received had several of these included. Many thanks for your consideration.

Date: Tue, 13 Mar 2001 16:09:02 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: Declining Guild

Great question Ruth.

> 2. Do any guilds *require* a certain amount of attendance, say 3 meetings
> per year? That is, you *must* attend 3 mtgs each year to keep your
> membership alive?

The way I look at it is if people join a guild and don't participate, the guild is coming out on top financially. Why alienate these members, and not take their money <g>. I belong to a very small club, and quite a few can not participate for most of the year. Some because of their work - tourist orientated and therefore at some stages they are busy. Others because of illness. And then there are always the ones going for months of overseas travel. If we were to say to people they had to participate we wouldn't have a club, because our members simply can't get there often enough.

> 4. I know of other guilds that conduct guild fundraisers and use that
> money to keep workshop registration fees lower. Which way do you find works
> best?

We heavily subsidise workshops taken by people from outside the club, which allows everybody to participate. I guess it depends how wealthy your members are. Our own members are expected to share their knowledge. But then again we are very small. Probably different in a large guild.

> 5. And speaking of fundraisers: what does your guild do to raise
> money.

Raffles mainly.

I think all clubs go through periods of stagnation, and I think you are doing a good thing in talking about it. Our area had become very stagnant, and no one was putting entries into our exhibition. We had a meeting, found out

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that we were not inclusive enough (guilds tend to start thinking that nothing should change, and that because we have done it this way successfully for x number of years, this is how it should remain), and now have a fresh look exhibition, have brought in a lot more members who are professionals, plus those who are learners.

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: Mon, 12 Mar 2001 22:34:07 -0500
From: plawrenc@juno.com
Subject: Re: Declining Guild

Well I've belonged to a guild for 5 or so years...and I've never attended a meeting. I've also never taken one of their wonderful workshops that they offer...why. Well I raise our grandchild...my husband travels and is out of town most weeks. I don't make meetings cause he's not here...and I can't register for workshops because I can't depend on him being here. So I belong, just so I can get the monthly newsletter and still have the opportunity to attend, if it ever presents itself. I enjoy getting the newsletter and reading all about the workshops...and often think "oh I should sign up for that"...but then I remember my situation and thats it. this guild has one meeting a month, in the evening. Workshops usually run weekends...but if during the daytime they don't end untill 4:30 or 5:00 pm and that is much too late for me to get home to my grandchild. I can't complain, this is my situation, and something that I have to deal with...maybe someday soon I will be able to take part in "guilds"

On Mon, 12 Mar 2001 15:29:49 -0800 Ruth Blau <rsblau@cpcug.org> writes:

>
> -----
> ***Please Do Not Include Attachments with Messages***
> -----
>
> Our guild seems to be losing both membership and enthusiasm. We're

Patricia Lawrence, Weaver
Westminster, MD
plawrenc@juno.com

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

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Date: Mon, 12 Mar 2001 20:35:25 -0800 (PST)
From: Robyn Spady <robyn_spady@yahoo.com>
Subject: Re: Declining Guild

Hi Ruth (and everyone else on WeaveTech)

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I've belonged to several guilds (weaving, lacemaking, etc.) over the years . . . and I believe there is a cycle that guilds go through that includes peaks and valleys.

I concerned about membership of the guild I currently belong to. Membership requirements were changed a couple of years ago to make it easier to join (no need for sponsorship, submission of weaving items, ownership of a loom, etc.) . . . We seem to get a lot of new members . . . but, we seem to lose them just as fast.

Because our guild is rather large (nearly 300 members) and our meetings are well-attended (over 100), I think it becomes a little overwhelming to someone that's new. Another concern about my current guild is regarding the volunteers . . . It seems to be getting more and more difficult to recruit new volunteers and the same people keep things running over the years.

Recently, in a local magazine, it was mentioned that there seemed to be a trend of increasing membership of 20-something year-old women in the local knitting guild. I hope this may be the beginning of a new generation of "fiber artists" and that the trend will carry over into weaving . . . Heck, even the actress Julia Roberts (an accomplished knitter) is learning to weave now. (Too bad "Entertainment Tonight" hasn't profiled that yet.) I think the perception (and mystery) that getting into weaving is more costly, more difficult, etc. still continues.

Ruth . . . In response to your questions/issues, here are my thoughts:

When to meet - The weaving guild that I currently belong to meets during the day on a week day. This seems to work really well for members that have flexible schedules (including those that don't work outside the home, work for themselves, etc.). What is challenging is that it's not very convenient for those of us that have fulltime careers and are expected to be at work (the nerve of some employers! <grin>) . . . This may become more of an issue as more and more women join the workforce in higher numbers.

I personally would prefer evenings during the week. Why? I work fulltime and it would be more convenient . . . It also would keep me from breaking up rare weekends . . . which are important to me since I'm at work during the week. One thing I think that's important . . . stick to your meeting time. Even though meetings during the day on week days isn't ideal . . . I can anticipate and usually plan for it.

Attendance requirements - I would like to strongly agree with a previous response . . . Members that pay dues and don't come don't really detract. Some may just like knowing that something's going on and feel it's an "option" to come.

Study groups - like meetings, I think study groups are

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often cyclical. I think they can be very important to augmenting the offerings a guild can provide.

Workshops - Cancelling workshops is unfortunate. I would be interesting in knowing if there is a trend that can be identified (recently covered topic, other events in the area, cost, level of interest, etc.) I have been happy with the workshops my guild has offered . . . and they are generally well-attended. Usually, the instructor is already in town to do the monthly presentation and stays a few more days to deliver the workshop. This helps spread the cost of travel, etc.

Dues and Fundraisers - Our dues are \$35/year. A real bargain I think. Our guild's major (only?) fundraiser is an annual sale. It's quite the event. Adding more fundraising events might generate more money . . . however, then there's the issue of more people needed to take on organizing, etc.

Robyn "Blabber Fingers" Spady
Seattle, WA

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Date: Mon, 12 Mar 2001 22:38:15 -0800
From: Deanna Johnson <deannaj@san.rr.com>
Subject: Re: Declining Guild

Interesting topic!

My guild has about 125 members, down from the typical 150 or so in recent years. For most of the 50+ years of existence for my local guild, meetings were held on a weekday morning. A few years ago, we faced a crisis - couldn't get a slate of officers. Two people volunteered to be president and vice president, but they both worked fulltime and said they could only do it if meetings moved to Saturdays. There were some cheers, some grumbling, but the meetings have been the first Saturday of every month since then, and it seems to be working well. We meet at 9:30 til about 12:30. After that, there is a small group that meets to discuss different topics relating to working on the master weaver program that the guild sponsors.

We also have a very active evening group that meets the first Wednesday evening of each month. This is a smaller group, though a more "regular" one in terms of having the same people show up most of the time. It surprised me that when the guild switched to Saturdays, the evening folks did not want to consolidate - they wanted to keep meeting in the evenings. I have a job and kids, and would sort of prefer to just have one meeting to go to. It gets really hard to get out at night - once I'm home, I want to *stay* home. But...I keep going to these meetings too, because it is a much smaller and more intimate group that is very informal and a LOT of fun.

We've had some trouble filling positions, though someone usually steps up to the plate for the critical ones. To me, the key issue is to make sure guild activities are fun - then it is easy to entice people to participate and help out. We've had a few scolders in the past, and IMHO, that usually

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just scares people away.

Our dues were just increased to \$25 last year, and it seemed to go over okay. Our two main fund raisers in recent years have centered around two events. One was an estate sale of a member who passed away and whose husband donated her incredibly huge stash to the guild. The other was a loom tour - a number of people volunteered to open their "studios" so people could tour and see different types of equipment in action, different setups. The guild sells tickets, and the tours typically take place on two Saturdays in the fall.

One last thing - we meet at a public recreation center. The good thing about that is that it is incredibly cheap - I think we pay all of \$5 for the day. They also have given us storage cabinets for our library and some equipment. The downside is that there is a gym adjacent to the meeting room, so using the microphone is necessary to hear over the basketball games.

Deanna

Date: Tue, 13 Mar 2001 00:01:53 -0800
From: Ure <tortoise661@home.com>
Subject: Declining Guild

Ruth,

Our Santa Barbara guild hit the doldrums about 6 years ago. A few of us who were determined that it should not die got together, phoned and talked to lots of folks, and came up with the following: Guild meetings have to be fun. People's lives are too full now to clutter them up more with "have to" obligations. So don't force attendance, participation in x number of events, or anything else. We have for quite a while met on Saturday mornings, which seems a better time for us than Saturday afternoons. Our spinners' group meets in the evenings, but many of our older members told us they don't like to drive after dark, and a midweek evening guild meeting would be inconvenient for them. Effective meeting times depend on who your core constituency is. The San Luis Obispo guild, 120 miles up the road, has one midweek daytime meeting and one weekend meeting. They still claim to be one guild, but their programs are of necessity different, and the participants tend to split between older housewives for the midweek meeting and younger career women for the weekend. They share workshops, study groups, newsletter, and library.

We decided that we should offer a wider variety of events, that not everybody could or would even want to attend everything, but they should have a sense that the guild was providing something of interest to them at least occasionally. We set up trips to Los Angeles galleries and museums; progressive dinners through weavers' studios; some "piecework days" where we just get together with our unfinished projects and brown bag lunches and enjoy each others' company while we do handwork; a joint weekend retreat with the Ventura guild at the Santa Barbara Mission (that was so successful we're doing it again this year--it's inspirational to see 25 spinning wheels going around the fireplace, a few portable looms scattered around, and others knitting or lap quilting or whatever); and our usual meetings, workshops, study groups. We have a hard time keeping study groups going because Santa Barbara's adult education has such a fantastic weaving program that most folks get their educational needs satisfied there. But occasionally somebody will want to know about something in depth, and be sufficiently motivated to find a few other people to join her in pursuing it for a few months.

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Our money problems we tackled both by trying to raise a bit more and to cut our expenses--newsletters every 2 months instead of monthly, with reminder cards about meetings in the non-newsletter months. We raised dues from \$20 to \$25/year. We plan our workshops to break even money-wise at 2 or 3 persons LESS than the teacher's maximum number of students, and use the extra (if any) to pay for guild programs. Workshops at \$60 to \$75/day are a bargain if you don't have to pay transportation and hotel bills to get to them. Think what you have to pay to take a workshop at a conference. We almost never cancel a workshop once we've set a date with a teacher. They frequently fill at the last minute, especially if we publicize aggressively to other guilds and to the public. We've only got bitten once, when four people signed up for a teacher we brought from a great distance. Partly it was that not that many people were interested in felting that year; but mainly it was that we had torrential rains that month and getting around was difficult. The guild picked up the tab. If you have some members on very limited incomes, the guild might figure out a way to offer scholarships to some of the workshops. We have a white elephant raffle at every meeting. Tickets are 25 cents apiece, or 5 for \$1.00. Cleaning out closets is a little easier when you have a destination for the detritus, and contributions don't have to be fiber-related. (Last month, there were some gorgeous perfume bottles with ground glass stoppers on the raffle table, for example.) Our Christmas party is a potluck and silent auction, and the proceeds from it (usually about \$350) are earmarked for library purchases. Every couple of years we have a "fiber frenzy" where we clean out our stash of yarns and unused tools and sell them, mostly to each other but we also invite the public to that, and the guild keeps 15% of the purchase price. For some reason, we never produce enough handmade objects to have a true and proper finished goods sale. I keep thinking about the Boulder guild and the many tens of thousands of dollars worth of goods they sell each year, and wishing we could get ourselves to produce that much fiber art.

Maybe it's because we're crazy Californians, but we've found that fewer rules (except about accounting for money--as somebody else mentioned, that does have to be well controlled) work better. Our bylaws are short. Our most significant bylaw is that nobody can serve in an elected office for more than two consecutive years. That rule also helps us persuade folks to take elective office; they know they'll not be stuck with it forever. We found that talking to people personally, rather than just making blanket announcements from the podium or newsletter, generates more help on committees and boards. Everybody's busy. Splitting up a big job into lots of little jobs and passing them around gets the work done. Older members with poor eyesight who wouldn't think of volunteering for a committee, for example, are quite happy to work the telephone for surveys or reminders of upcoming events. They only have to be asked politely. We pass around sign-up sheets at the beginning of each year and ask people to volunteer in groups of 2 or 3 to bring refreshments for specific months. The refreshment team is the "greeter" team for welcoming guests that month, too. When we couldn't find anybody willing to serve as president, we found two people who were willing to co-chair, and that succeeded because they chose each other and worked well together. (In looking over old minutes, I discovered that one year in the 70s, our guild had elected four presidents, each for a term of 3 months, in order to get anybody to serve.) Hang loose. The fact that you have spirited study groups sounds to me like your guild does actually have a lot of energy and enthusiasm, it's just maybe not so enthusiastic about formal meetings right now. Listen to the membership.

Our most successful recent fund-raiser was a luncheon at the UCSB Faculty Club (limited to 25 persons because that was the biggest room we could reserve) for which we charged \$15 a person above the cost of the meal to generate funds to co-sponsor a showing of Japanese fishermen's

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coats at the UCSB art museum. The speaker was the guild member who was organizing this exhibit, and she brought some samples both of the coats and of some fabrics from the Nuno Studio, Tokyo, which will be on display at the same time. Then we toured the museum's current exhibit, which happened to be young artists in Cuba. That midweek event was a huge success, and those who attended it are clamoring for more. The Japanese exhibit goes up at the end of this month, and we are trying to figure out how many special events we can schedule for the guild in April and May around that show.

We're looking toward celebrating our 55th anniversary in October of 2002. We'd like to bring John Marshall ("Make Your Own Japanese Clothing") to town for a fashion show and workshop. The fashion show has to be a high-class, high-cost, luncheon at the Biltmore Four Seasons, high-profile deal to pull in the art-to-wear folks from upscale Montecito and even Los Angeles in order to sell enough of his several-thousand-dollars-a-pop clothes to generate enough money to cover the cost of bringing John Marshall. Can we pull it off? Think big. And spread the work among everybody.

Good luck. Talking about the guild's future at your April meeting is a good start. Identify the positive people. Don't let anybody whine at length. Don't lay blame. Try to get out of what I call the "frugal housewife syndrome" and stop making decisions based on squeezing pennies to pay for things you may not even want, just because they're familiar or "on sale." Ask "What do we value about this guild? Where do we want to head in the next few years? How do we start in that direction?" If a core group with vision starts organizing activities that please them, the rest of the guild will probably follow. If another group isn't satisfied with what group A is doing, invite them to organize activities that will satisfy their needs, and their natural constituency will find them.

A good guild, to my mind, is an umbrella under which fiber folks meet other fiber folks to share, encourage, and educate each other.

Good luck.

LaVelle in Santa Barbara

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End of weavetech@topica.com digest, issue 689

From weavetech@topica.com Tue Mar 13 12:00:05 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 MAA02322 for <ralph@localhost>; Tue, 13 Mar 2001 12:00:04 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Tue, 13 Mar 2001 12:00:04 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 f2DId3825928
for <ralph@baskerville.cs.arizona.edu>; Tue, 13 Mar 2001 11:39:03 -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 f2DIZml14042

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for <ralph@cs.arizona.edu>; Tue, 13 Mar 2001 11:35:53 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 690
Date: Tue, 13 Mar 2001 10:25:10 -0800
Message-ID: <0.0.1957716465-951758591-984507910@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Please Do Not Include Attachments with Messages

my local guilds
By pfundt@netnet.net

RE:guilds
By tnjflint@xtn.net

Re: Sea Island and other Cotton types
By TBeau1930@aol.com

RE: Declining Guild
By amurphy@cbcag.edu

turned draft tie-up
By lucieg@webnet.qc.ca

Re: Declining Guild
By admark@mcn.org

Re: Declining Guild
By deannaj@san.rr.com

AVL High Pick Kit
By ryeburn@sfu.ca

guild discussion
By weaveon@earthlink.net

Listers
By mohairlady@sympatico.ca

Date: Tue, 13 Mar 2001 07:04:37 -0600
From: "KarenInTheWoods" <pfundt@netnet.net>
Subject: my local guilds

Gee, I'm so impressed by the number of members in all your guilds. Here in the Northwoods of Wisconsin, I am fortunate to belong to two guilds. Each 30+ miles in different directions, and can be challenging to get to at this time of year (note-icy snow covered roads I am looking at out the window this morning, with 25 + MPH winds too.....)

My one guild has TWO meetings times a month. One is a weekday evening, and one is a weekday morning for those who don't work a 9-5 job. This is a relaxed guild of weavers and spinners and knitters, with no set agenda, no dues, and take turns hostessing in their homes. We are only about 14 members strong, and not all make it to each meeting. Just sit and spin and bring some Show and Tell. Take turns bringing a dessert snack. We do one fieldtrip a year... RESCUING wool overrun cones from a spinning mill that

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otherwise chops it up for felt! We can buy all we want at \$5 a pound. Some is spun, some is roving, it's whatever you find. A fun field trip. We also do two or three demos throughout the year, at regional festivals and Arti-Gras function. Whomever makes it, makes it. Last year I attended one as a newbie spinner, and I turned out to be the ONLY one that arrived. A historical newspaper came and did a two-page article on me, complete with photos. I had to fudge a little and seem more experienced than I felt I was, but the stuff that came outta the wheel looked like yarn, so that was good enough for them!

The other guild has about 10 members, and we do pay dues of \$7 a year. We meet in the back room of a local yarn shop, and we try to buy *a little something* after each meeting to make it worth the owner's while to have a bunch of chattering magpies in her store. So far we haven't done anything with our dues yet, as we have only been active for about a year. But we have scheduled an upcoming project with the local museum. They have two old barn looms on display. These poor looms are NAKED! So we are going to warp them up and start a weaving project on each of them, so the visitors can see them *in action* and how they SHOULD look. They seem so dejected and sad, with crooked slung harness and tie-up cords all askew. We don't have the manpower or the dedication to actually sit and weave and demonstrate, but we can at least have them in some semblance of order.

KarenInTheWoods
www.kareninthewoods.eboard.com
(This is my page of posted pictures)

Date: Tue, 13 Mar 2001 08:48:30 -0500
From: timothy flint <tnjflint@xtn.net>
Subject: RE:guilds

With all due respect you have all offered good suggestions but I wish that we had your problems. Our membership is a little over 30 and we are lucky to have 10 or 12 at a meeting. When it comes to picking officers it is the person who has only held the office 2 or 3 times that is at the top of the list. We are lucky to have one workshop per year with outside expert. We have free rent and opportunity to sell at the sites spring and fall days. We have people from 4 different states driving to attend. Are there more weavers in our area? probably. Do we need to change some things? Definately. Thank you for all the insiteful postings.
Tim in East TN

Date: Tue, 13 Mar 2001 08:51:31 EST
From: TBeau1930@aol.com
Subject: Re: Sea Island and other Cotton types

Hi Listers all:

<< Hi Janet You wrote <. Found cotton staple is in this order from longest to shortest: American, Egyptian, Eastern.>

Where does Sea Island come in this? Or is it just one of these? I don't know if you can buy sea island cotton fabric any longer - however in my youth (say 30-40 years ago) it was the most delicious fine fabric you could buy and I always thought it was because it had such a long staple. Can anyone help? >>

Sea Island is on the southern Georgia(US) coast. How Cotton arrived there, like textiles, is a most interesting story in itself.

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Cotton is a plant(Gossypium) and there are three species, American Upland(G. hirsutum), Indian(G. herbaceum) and Egyptian<Sea Island-Peruvian>(G. barbadense). Today, any of these species might be found growing anywhere in the world depending on where each specie grows best. The US is by far the largest producer of Cotton in the world.

All Cotton grows from a bowl that contains two types of fiber. The Lint(longer type used for spinning) and the Linters(shorter type used for making Rayon or batting or explosives).

There are 15 commercial(maybe more by now) varieties, with Pima having the longest and silkiest staple at 1.52 to 1.87"s, followed by Florida Sea Island 1.5 to 1.81"s. In the middle is White Egyptian and Pernambuco Brazilian at 1.12 to 1.37"s down to Indian at .7 to 1.0"s at shortest.

Earliest recorded history had Cotton growing in India in 1500 b.c. and remained the center to about 1500a.d. It was introduced to China and Japan about 800 a.d. You will probably find some variety of Cotton growing in any country with a mild climate, but the US is the largest producer and sets the stds and pricing for world trade.

A wealth of information can be found in Textile Chemistry by Bruce Hartsuch and The History of Textiles by Walton

Keep those Beaters moving, it is good for our wellness :)

Tom Beaudet

Date: Tue, 13 Mar 2001 08:00:40 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Declining Guild

Not sure if this will be helpful but here goes. I drive 3 hours one way to get to the guild in Nw Ark. I do not with the current gas prices go every month. WE meet SAT Morn. and are usually done by noon. Study groups have had limited success with us. We are running around 70 members with dues of 15 though we are going have a discussion about the dues later. We are "membes" of the Art Center of the Ozarks where we meet. Just recently we discovered we had not paid our dues for 2 years so took care of that. We have been able to have an exhibit there last fall that went well. We have a couple workshops a year and a 2 week summer seminar, which can be one week of something or can sign up for 1 week of two differing topics. This is where a number have learned to weave. We do rent out looms. This guild has had it's ups and downs going back into the 30's sometimes nearly going out of existence then reviving. I also belong to the Springfield Fiber artists which fortunately for me meets on Thurs evenings. It is a smaller more mixed group, knitters, spinners, quilters, needlepointers, and finally weavers. So some of their programs have little or no interest for me. We are having trouble filling up a workshop for next month, I suspect because it just does not appeal to some of us, me included. Just went to one in Ark that was all weaving. The very diversity seems to work against the springfield guild which meets in the public library. The third one is Country heritage spinning and weaving guild about an 1 1/2 hour drive for me. Unfortunately it meets on Mon. all day, so to go I must take a vacation day from work. The weavers there are outnumbered by the spinners, though we are "corrupting" some of the spinners into becoming weavers. This guild runs around 25-30 members and meets in a church. Each of these guilds has a different approach to being a guild. I think what I am trying to say, is maybe survey your members both active

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and inactive to see what they really want in a guild. We do rotate officers so no one "viewpoint" can predominate for long. The distance will not stop someone if the program is one they want to get to. (I do pick and choose on the ARK guild programs as I cannot afford to drive there each month.) Hope this may give you some ideas
Alice in Mo

Date: (Date invalide.)
From: "Lucie Gingras" <lucieg@webnet.qc.ca>
Subject: turned draft tie-up

Tuesday, 13 March 2001

To help me understand why I have to exchange black squares and white squares in the turned tie-up, I think of supplementary wefts and warps. When you want a supplementary weft to show on the face of the fabric, you lower some shafts. When you turn the draft, it becomes a supplementary warp and shafts have to be up to keep it on the face of the fabric. Maybe this can help you too.

Marguerite Gingras

Date: Tue, 13 Mar 2001 08:20:52 -0800
From: adriane nicolaisen <admark@mcn.org>
Subject: Re: Declining Guild

I lost interest in my guild when the meetings got too long. Sometimes I would go for a special presentation or workshop and the meeting before it would drag on and on into the time allotted for the speaker. I just got bored with that lack of consideration for the audience. I think it's one reason people do lose interest. The person in charge of the meeting must control the time used for all business matters unless the meeting is specifically for that. And the presenters of any material need to be brief and to the point without being reminded. Our guild has a potluck lunch after it's morning meetings. This seems to attract people and it gives time for more informal discussion and chatter. Adriane Nicolaisen

Date: Tue, 13 Mar 2001 08:30:52 -0800
From: Deanna Johnson <deannaj@san.rr.com>
Subject: Re: Declining Guild

Business meetings can be a problem. When our guild met on a weekday, I always wished they would do the program first so I could get back to work after that. However, in San Diego, we tried having the business meeting after the program, or having a very brief business meeting before the program and a more detailed one afterward. The result was that nobody stayed for the business meeting, and then people would complain that they didn't know what was going on. (We have 4 newsletters per year.) Maybe the best solution is to have a set period of time for the business meeting, so presenters can show up when it's time for them to speak and they won't have to sit through the administrivia. It also helps to have someone presiding over the meeting who is good at keeping things moving along.

Deanna

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Date: Tue, 13 Mar 2001 08:51:56 -0800
From: Jo Anne Ryeburn <ryeburn@sfu.ca>
Subject: AVL High Pick Kit

Diana asked:

>If any one else on the list with an AVL with auto
>advance has used the High Pick Kit, how easy is it to change the equipment
>from high picks on one piece to lower picks on the next piece?

I have the high pick kit and often switch lower sprockets, big wheels at the top, and chain. One has to loosen and take apart the assembly below and exchange sprocket plates, put assembly together, then loosen, remove and exchange the big gears at the top, position whichever chain you use, and tighten everything up. I always look ahead to the effort as a big chore and find five minutes later that it was easily done! For a while I did not realize was that there is a flat place on the end of the bar holding the big sprocket at the top. The nut which tightens the sprocket has to be tightened onto that flat place.

With the high pick kit you get a much wider range of possible settings, because one can use either upper sprocket with either lower one. You get charts showing the effects of the different combinations with the different pick wheels.

Jo Anne

Jo Anne Ryeburn ryeburn@sfu.ca

Date: Tue, 13 Mar 2001 09:53:00 -0800
From: June Schilbach <weaveon@earthlink.net>
Subject: guild discussion

This guild discussion has been most interesting because these issues are in front of active guild members all the time. I belong to three guilds, all quite different in size: 40, 100, 300. There are economies of scale possible with the larger guilds, and the smallest went through financial crisis first. In that guild about five years ago it became evident that we were spending more than we were taking in by trying to have a program with paid speaker most months. By necessity we had a year of "study groups" with about five different tracks to chose. We relearned some things: weavers like plenty of time to show and tell, chat among their friends, and momentum is important. That small guild is an evening meeting, partially because most of the other area guilds are daytime meetings. We attract some working weavers for that reason, but we have lost some older members who cannot drive at night. We did try a year of some meetings at night, some day, and a few on Saturday. That was an attendance disaster as it was too hard to remember when the next meeting was happening. Having a regular time, even if inconvenient for some, is much better. We did have to raise dues to \$20 to pay rent for our meeting place and to offer newsletter and a little programming. The study group idea allowed our treasury to recover to a reasonable level, but everyone wanted to be in the most active group so we cut to having one big study for the whole guild for a year. This was very successful for the year we did towels as we pulled in an excellent teacher for two workshops on the subject. This year we are doing garments, and that more complicated, multi-step project has seen major attrition in number of people staying committed to the project. Everyone has a busy life, and some are weaving their own thing, but the guild can be most helpful in carrying the weaver to some in-depth

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study. I have been turned off by the unrelated, what-can-be-done-in-one-hour or less programs. This is a huge problem for program chairpersons who must find something to "entertain" the group each month. In the larger guilds breaking into smaller study groups addresses the need to get focused.

The problem of who is doing the work seems to afflict both large and small guilds. This is the time of year most are looking for volunteers to fill offices and jobs; program chair is always the hot potato. The administrative/organizational jobs in guilds do take time away from weaving so it seems really unfair for people to belong to the guild and never take their turn to do some work. I have been told by a fellow member that she would never do anything!

The other related issue is whether to keep the weaving guilds to weaving. I think it is intertwined with the program issue as it is very easy to find those quick programs in crafty topics. Those programs are great for the wannabe weaver who does not have a loom yet, but offer no meat for the serious weaver.

Newsletter cost is continuing to rise. My small guild has gone to electronic for everyone who has email (samples handed out at guild meetings) and requires prestamped envelopes for those who want a paper copy. This has been a major saving in a small budget.

Thanks to the group for taking time to share these ideas!

Date: Tue, 13 Mar 2001 12:59:14 -0500
From: Shirley Browsky <mohairlady@sympatico.ca>
Subject: Listers

Is there a way to find out who is on the list? We used to be able to get email addresses on the 'other' list. I am looking to contact Ian Bowers for a book. Thanks

--
Shirley Browsky
Canaan Mohair
<http://www.canaanmohair.com>
<mailto:mohairlady@sympatico.ca>

Post message: <mailto:weavetech@topica.com>
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From weavetech@topica.com Wed Mar 14 07:56:47 2001
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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f2EBZ8812011
for <ralph@baskerville.cs.arizona.edu>; Wed, 14 Mar 2001 04:35:08 -0700 (MST)
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WeaveTech Archive 0103

To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 691
Date: Wed, 14 Mar 2001 03:31:55 -0800
Message-ID: <0.0.1350723258-212058698-984569515@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: Listers
By bgkoe@ncinternet.net

RE: Declining Guild
By kerstin.froberg@swipnet.se

Re: Declining Guild
By grete@nycap.rr.com

LA weaving?
By mattes@enter.net

Re: Declining Guild
By hinzewood@worldnet.att.net

Date: Tue, 13 Mar 2001 10:23:21 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: Listers

Ian Bowers ian@fibrecrafts.freemove.co.uk

- Happy Shuttling ! - Bill Koepp, in Central California

> Is there a way to find out who is on the list? We used to
> be able to get email addresses on the 'other' list. I am
> looking to contact Ian Bowers for a book. Thanks
> --
> Shirley Browsky

Date: Wed, 14 Mar 2001 00:09:22 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: RE: Declining Guild

Dear listers,
am I envious of you and your guilds, declining or not...

When I moved to this part of Sweden 4 years ago, I joined the local weaving guild. Almost a year later, it held its first meeting (since I joined them). At least, I assume I would have been invited had they held any meeting before that...

Soon after that there was the AGM. I joined the board. (Had I declined, there would not have *been* a board.)

For the last 3 years, I (we) have tried:

- show-and-tell
- workshops
- "names" to speak

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- study groups
- exhibit
- field trips

All workshops have been cancelled. (One member regularly signs up, and even if we made it mandatory for the board to attend, we could not meet costs.) No study groups have been started. Three out of four show-and-tell meetings have consisted of me, since they have been held at my place - no members showed up. Meetings have been on evenings, on workdays, on Saturdays and on Sundays. We have 30 members. The biggest attendance we have ever had since I came here was 13 ppl, 6 of whom were not members. (The exhibit was a success, though)

For this year's AGM, we telephoned all 26 ppl not involved in the board. I (currently president) wanted to disband the guild, and we told the members this would be the main point of the meeting. They told us that they wanted:

- the guild to go on
- "to see what others are doing"
- "to learn new things"
- not to serve in any position

We got three members not on the board to attend the meeting. The main discussion was on how to "further the cause", ie weaving - the general thought seems to be that the purpose of a weaving guild is to teach ppl outside the said guild to weave. Four (out of eight) persons found it almost offending that I thought we could "further the cause" by educating *ourselves* - one woman said "that would be as if you were a member of this guild *for your own benefit*" (maybe that is not a correct translation/syntax, but you get the idea, I hope) They did not believe in study groups without a paid teacher from outside (a case of "no one can be a prophet in his home country", I suppose), and as all workshops have been cancelled...

Of course there is a problem with such a small group: it *has* to be "allowed" that one can not always be active, we all have different interests in the big field of weaving (ie we don't all want to learn the same things) and so on. But I simply can not figure out *how* one can "see what others are doing" if one *never* comes to the meetings... If one "wants to learn new things", how come one does not suggest a topic when invited to? Or, how can *I* be supposed to know what "new things" the members want to learn, when they obviously do not want to learn either what I want to learn, or what I want to teach? And, even if "life gets in the way" for a lot of ppl - how can a guild with no (voluntary) active members "go on"?

Personally, I am inclined to leave the guild. Without it, I can be my own study group and field tripper, I do not need to serve in any position, and I will feel no frustration from a non-functioning group...

Kerstin in Sweden, who once joined the guild believing it was for the benefit of the members...

Date: Wed, 14-Mar-2001 02:32:47 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: Re: Declining Guild

Dear fellow guildmembers,

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I am a lucky member of the Hudson Mohawk Weavers' Guild in the Capitol District of NY! We are approximately 130 members, have 'formal' monthly evening meetings (large gatherings), but also an informal 'dayguild' that meets monthly in each other's homes (smaller gatherings). We have a great 'Show and Sale' every fall, super-organized, followed by an immediate 'post mortem' where we try to bring out any bad feelings, problems, and needs for changes and improvements, so we are getting close to perfect<G>.

I am not going to get into all the details about how we run our guild, but I would like to say a few words about volunteerism here in the USA (I sympathise with you Kerstin, I grew up in Norway). When we take on a job as a board member we usually do it because we are at least interested in doing the job or learning more about it. Don't play the martyr. There will always be passive members for a variety of reasons, but we shouldn't make them feel guilty and chase them away. They pay their dues and they probably read the newsletter, and one day might have time to become more active. I was an inactive member for several years, but have now been the program chair for four years, and I am the present prez. I do also think it is a good idea to have a limit to the number of terms an officer can serve! (We have a limit of two terms, two years each).

Finally: Try to attract new members, and treat them extra nicely, make them feel they belong! One day they might be willing to run our guilds!

Grete Reppen
grete@nycap.rr.com

Date: Tue, 13 Mar 2001 22:16:27 -0500
From: mattes@enter.net
Subject: LA weaving?

I'll be in LA with one (precious) free day on Fri Mar 23, then in meetings all weekend. No car...
I'd thought of going to the Getty, but if someone has weaving or other fiber ideas for me please let me know!
Thanks

Carol
mattes@enter.net

Date: Tue, 13 Mar 2001 21:14:48 -0800
From: Sharon Hinze <hinzewood@worldnet.att.net>
Subject: Re: Declining Guild

Here in Spokane, we have our business meetings separate from the monthly guild meetings about 4 times a year with email used between times. All members are invited though rarely does anyone but officers come and the results of the business meetings (minutes) are put in the newsletter. Meetings are announced and membership is invited each time. Result is the meetings run more smoothly, take less time and usually more people show up.S
Sharon C. Hinze
Spokane, Washington 99203

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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f2F99D829865

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for <ralph@cs.arizona.edu>; Thu, 15 Mar 2001 02:06:17 -0700 (MST)

To: weavetech@topica.com

Subject: Digest for weavetech@topica.com, issue 692

Date: Thu, 15 Mar 2001 01:09:02 -0800

Message-ID: <0.0.1684423938-951758591-984647342@topica.com>

X-Topica-Loop: 0

Status: R

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declining guilds
By flyspin@fone.net

Re: declining guilds
By rsblau@cpcug.org

Re: Declining guilds
By laurafry@netbistro.com

Re: March 15 rug hooking/dye/yoga/food event (not nec. in that order!)
By Foresthrt@aol.com

Re: declining guilds
By Annweave@aol.com

Creative Fibre Exhibition, 2001
By mcwarr@orcon.net.nz

Guild ideas
By osborn1556@aol.com

RE: Declining Guild
By osborn1556@aol.com

Re: LA weaving?
By textile_odyssey@yahoo.com

Enough with the loom..
By willgee@mindspring.com

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Date: Wed, 14 Mar 2001 06:49:19 -0700 (MST)
From: de Souza <flyspin@fone.net>
Subject: declining guilds

This is not actually about declining guilds but related. I belong to two guilds; one I just joined both for the newsletter and because a study group works on topics in which I'm very interested. In one guild it's a challenge to have board members so I agreed to be the program chair: arranging programs for the year. That guild is based out of Santa Fe. The other guild is based out of Colorado Springs. I'm about half way in the middle so as you can see one of the issues is geographical distance. Thank goodness for email. The guild in Santa Fe has a small budget but would like to bring in speakers from other places. I suspect, subject to timing, that it might be possible to have a speaker travel down the front range from Boulder, down to Santa Fe and Albuquerque and possibly make it doable and worth the speakers' time. I haven't checked guild dates. My actual question is this - is there a forum where speakers could post their potential schedules and availability and guild program arrangers could see what is possible. At the minimum the guild program schedulers could work it out but I wondered if there might be a better way to do this and make the best use of speakers' availability.

Diane de Souza
flyspin@fone.net

Date: Wed, 14 Mar 2001 09:02:44 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: declining guilds

Diane asked:

> My actual question is this
>- is there a forum where speakers could post their potential schedules and
>availability and guild program arrangers could see what is possible. At the
>minimum the guild program schedulers could work it out but I wondered if
>there might be a better way to do this and make the best use of speakers'
>availability.

I think this is a perfect service for HGA to offer (if they don't already). They could devote part of their website to instructors' schedules. Instructors who wish to participate (there should be no fees--either to the guilds or the instructors) would send their schedules to HGA, which would post them on the site, e.g., "Instructor A is teaching in the following cities on the following dates. Guilds in the area who are interested in a program or workshop by this instructor can contact her at [email address]." HGA would have to be really committed to the program, however, b/c the info would have to be posted on the website in a timely manner. I don't know what their webmaster capabilities are.

As far as I know, at the moment these things are handled rather informally. When I saw in my Baltimore guild newsletter that Laura Fry would be in the area, I contacted her about doing a workshop at our fiber school. I believe something similar happened with a guild in the Philadelphia area--they learned she would be in the area & contacted her (but perhaps she contacted them; I'm not sure). This way, the costly travel from British Columbia to the US east coast was split among 3 entities, a saving for all.

I would also encourage the many instructors who read WeaveTech to post their schedules here, too, especially if you're interested in invitations

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from guilds that are in the area where you're already committed.

Ruth

Date: Wed, 14 Mar 2001 07:39:37 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re: Declining guilds

One thing I have learned is that you can never underestimate the ability of people to take offense! Even when none is intended. :(

Groups of people go through phases of activity and inactivity. Our guild is going through agonizing changes as we deal with the reality of declining numbers of members, a guild room we can no longer truly afford, and the angst of making a decision to move to cheaper (read smaller) quarters. On the other hand, we had more interest in beginning classes than in previous years, although only 4 have actually signed up for a class. But maybe, just maybe, we can attract a few new members.

Laura Fry
who is leaving in 26 days to visit Kerstin F - the blaze of light coming from the north is my grin! :D
<http://laurafry.com>

Date: Wed, 14 Mar 2001 13:10:18 EST
From: Foresthrt@aol.com
Subject: Re: March 15 rug hooking/dye/yoga/food event (not nec. in that order!)

a belated invitation to all interested:

Come to our extra special March 15 (third Thursday) rug hooking gathering- bring a friend (even if you or they don't hook, they'll enjoy the day).

Special guest Abby Vakay will arrive around 11:30 with examples of her hooked and hand dyed work to see and discuss, including her first rug and more recent daring work; come around 9:30-10 am if you can to hook, visit, etc. beforehand.

Pot luck lunch after Abby's presentation, so bring something to share and plan to stay til 1:30 or later if you can this time. Or stay til 2:30 if you are interested in... a special yoga session.

Requested by several of our regular third Thursdan hookers, Kripalu yoga instructor Carla McAdams will arrive at 1:30 for an hour session (all standing and sitting, no lying on the floor). Hopefully we will have miraculous weather and can be outside! Her modest fee will be shared by however many of us opt in. If you've never tried yoga, this is a great opportunity. If you have some yoga experience, this is a chance to study yoga in relation to rug hooking (or weaving!)- how to balance what we do with our bodies during hooking with yoga to restore, energize, and strengthen us!

directions to Forestheart Studio are on

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www.forestheart.com
there is a map and also written directions.

We'll look forward to seeing you! RSVP if you can so I have a feel for how many there will be- thanks.

Mary T. Klotz
Forestheart Studio open 11-5 M Tu Th F Sa
200 South Main Street
Woodsboro MD 21798 (10 min. NNE of Frederick)
junction rts 194 and 550

Date: Wed, 14 Mar 2001 13:43:14 EST
From: Annweave@aol.com
Subject: Re: declining guilds

I've been following the 'declining guilds' topic with interest as our guild is experiencing a real surge in membership--we used to have around 30 members and now we have over 100. I found it interesting reading Diane DeSouza's message since I'm also in the Santa Fe guild and I think things are great now--she wasn't in the guild when we had around 30 members and were thinking of disbanding. Yes, we've always had trouble getting people to volunteer--especially for program chair as that's the hardest. At one point we solved that by having a program committee so the program chair wouldn't have to do all the work. We have a lot of professional weavers in our area so that there's always a supply of potential speakers, although most are tapestry weavers and most of our members are not tapestry weavers. We have done study groups but since our members come from northern New Mexico and southern Colorado, distance is a problem for many. Ann Shafer

Date: Thu, 15 Mar 2001 10:28:14 +1300
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Creative Fibre Exhibition, 2001

Entry forms for the Creative Fibre exhibition are now available on line
<http://www.creativefibre.org.nz/festival/exhibition.htm>
Entry forms must be in by Wednesday 15th August, and entries by 29th August 2001. The exhibition is to be held at the New Zealand Academy of Fine Arts in Wellington from the 7th - 29th September.

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, 14-Mar-2001 22:14:53 GMT
From: <osborn1556@aol.com>
Subject: Guild ideas

I want to thank all of you who have shared such detailed accounts of your guilds strong points and weak points! It's been very valuable to me, and I intend to have a discussion about my guild's future at our meeting next week. I guess the most valuable piece of information I gained is that my guild is not alone during it's current slump. Our membership is down from our previous golden days, but we have been gradually attracting new spinners and weavers over the past two years.

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We have been in the unfortunate situation of reluctance to volunteer for the board positions. Consequently, whoever does take over each position has the dreaded feeling of having taken the position for life. That is the situation I'm currently in, and this really does have to be my last year. In actuality, I don't think it's healthy for the guild to have the same president for such a long time.

All of your insights have given me wonderful fuel for discussion, and I've come away with a much more positive attitude about fixing our own particular problems!

Brenda (in NJ)

Date: Wed, 14-Mar-2001 22:47:37 GMT
From: <osborn1556@aol.com>
Subject: RE: Declining Guild

Thank you Grete, for your positive remarks and ideas! I am feeling frustrated by my extended term as pres. and the fact that I've done almost all of the program arrangements as well for the past four years. But it certainly doesn't attract new blood to complain and give people guilt trips.

I have visited your guild's fall show two years in a row and it is fantastic! It's almost a 3 hr. drive for us, but we will continue to come since it's such a highlight! You sure do have a great guild!

Brenda (in NJ)

Date: Wed, 14 Mar 2001 16:21:10 -0800 (PST)
From: Serena Lee <textile_odyssey@yahoo.com>
Subject: Re: LA weaving?

Hi Carol,

I'm in San Francisco and I've always thought I take a trip to L.A. one day to see the Getty as well as the Fowler Museum at UCLA. I haven't been there yet, but the exhibits at the Fowler seem pretty amazing. Why don't you see what's showing there that day?

Best,
Serena

--- mattes@enter.net wrote:

> -----
> ***Please Do Not Include Attachments with
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> -----
>
> I'll be in LA with one (precious) free day on Fri
> Mar 23, then in
> meetings all weekend. No car...
> I'd thought of going to the Getty, but if someone
> has weaving or
> other fiber ideas for me please let me know!
> Thanks
>
> Carol

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>
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Date: Wed, 14 Mar 2001 21:46:09 -0800
From: glen black <willgee@mindspring.com>
Subject: Enough with the loom..

Dear list friends,

I'm thinking of getting rid of my big Oxaback 16h CM loom. I've lived AROUND the damn thing for 10+ years and it is getting too little use. I'd like to find a smaller 16h of some sort. Another wish is for an old mechanical dobbie machine which could be mounted on the Oxaback...then I might be tempted to keep it. Frankly, I'm getting too stiff to sit on the floor to tie up all those 100+ knots. I'm sure none of you have arrived at that state yet? I yearn to have enough space for an easy chair or a sofa. Life around the edge of a loom is not enough. My interests are in the 3 dimensional aspect of multiple harness weaving. Also art weaving..quasi tapestry, not strict technique. After supporting myself weaving yardage for clothing for almost 20 years..no more yardage! I sometimes dream of a very sophisticated computer controlled system, but the bucks just aren't there. I welcome your thoughts and comments which may lead me to a solution. This train of thought is causing consternation verging on panic amongst my oldest and dearest. They seem to feel that I'm defined as a person by my always having had a loom to stumble over. They are too shocked to be of help! glen black

Keep all comments about actual trades and purchases strictly on email, please

--

Glen's Multifarious Page

<http://sites.netscape.net/willgeewillgee/homepage>

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for <ralph/localhost> (single-drop); Thu, 15 Mar 2001 08:36:31 MST
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for <ralph@baskerville.cs.arizona.edu>; Thu, 15 Mar 2001 04:47:38 -0700 (MST)
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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2FBiYl11967
for <ralph@cs.arizona.edu>; Thu, 15 Mar 2001 04:44:37 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 693
Date: Thu, 15 Mar 2001 03:32:18 -0800
Message-ID: <0.0.479354728-212058698-984655938@topica.com>
X-Topica-Loop: 0
Status: R

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Re: Enough with the loom..
By teresaruch@msn.com

Date: Thu, 15 Mar 2001 01:23:56 -0800
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: Enough with the loom..

What about a single unit draw attachment or unit draw system. The ones I have liked the best have been on the Oxaback loom.
Teresa

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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 PAA04744 for <ralph@localhost>; Thu, 15 Mar 2001 15:34:05 -0700
From: weavetech@topica.com
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for <ralph/localhost> (single-drop); Thu, 15 Mar 2001 15:34:05 MST
Received: from optima.CS.Arizona.EDU (optima.CS.Arizona.EDU [192.12.69.5])

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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTTP id f2FLvZ808876
for <ralph@baskerville.cs.arizona.edu>; Thu, 15 Mar 2001 14:57:35 -0700 (MST)
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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2FLsXl18816
for <ralph@cs.arizona.edu>; Thu, 15 Mar 2001 14:54:35 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 694
Date: Thu, 15 Mar 2001 13:57:16 -0800
Message-ID: <0.0.151903942-951758591-984693436@topica.com>
X-Topica-Loop: 0
Status: R

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SV: Enough with the loom..
By lovisa@tanum.mail.telia.com

Re: Enough with the loom..
By rsblau@cpcug.org

declining guilds, speakers
By flyspin@fone.net

Re: Enough with the loom..
By mohairlady@sympatico.ca

Re:Spring Cleaning
By admark@mcn.org

Re: the loom.....
By bgkoe@ncinternet.net

guilds, travelling teachers
By bonnieinouye@yahoo.com

dobby retrofit
By bonnieinouye@yahoo.com

Re: guilds, travelling teachers
By rsblau@cpcug.org

Contessa Apache needed!
By chweaver@ma.ultranet.com

Date: Thu, 15 Mar 2001 15:02:59 +0100
From: "Nilsson, Lovisa" <lovisa@tanum.mail.telia.com>
Subject: SV: Enough with the loom..

What about Texsolv instead of 100+ knots.
Lovisa in Sweden

Date: Thu, 15 Mar 2001 07:42:49 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Enough with the loom..

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I know many people who were once devoted weavers who have sold their looms & equipment and have moved on to other pursuits. One weaver I know is currently focusing on watercolor. Another has become primarily a quilter. Nan Roche, who is truly the godmother of the current polymer clay art movement, started as a weaver. She's now come full circle with some very interesting work: fiber techniques in polymer clay.

We grow; we change; we move on. If the Oxaback feels more like a burden than a beautiful flower bud waiting to blossom with possibilities, it may indeed be time to sell it. And to the folks who say, "But you've *always* been a weaver," just nod your head sagely & reply, "Yep. That's the point. I've always been a weaver. Now I want to do other things."

Or, if you want to have a loom around, take a look at the used market in computer-aided looms. There are a lot of them around. One of the rationalizations (um, I mean reasons <ggg>) I used for getting an AVL nearly two years ago was foreseeing the day when I could no longer crawl around under a loom & tie it up.

Keep us posted, Glen.

Ruth

Date: Thu, 15 Mar 2001 08:20:42 -0700 (MST)
From: de Souza <flyspin@fone.net>
Subject: declining guilds, speakers

I think it's a great idea to have HGA set up a place for speakers' schedules. Don't know if one of their officers is on the list.

As Ann pointed out, my message implied that the Santa Fe guild was declining. On the contrary, it's thriving. I joined because of the congenial atmosphere, good speakers, and general health of the guild. In trying to identify the reasons for it's success - regular meetings in a specified place, diversified topics and membership (it's not just a weaving guild but a fiber guild), great speakers (I hope to live up to example set by previous program chairs), and a core group of regular, contributing members such as Ann who keep the values and history of the guild alive, as well as a regular influx of new members. There is usually one workshop a year. This year there were two and both were filled up w/i a couple of weeks. I did a survey of what the membership wanted. Responses are still coming in, but one of the common responses was that members wanted to know more about what other members were doing so it may be that speakers and topics should be both internal and external.

Diane de Souza

Date: Thu, 15 Mar 2001 11:09:34 -0500
From: Shirley Browsky <mohairlady@sympatico.ca>
Subject: Re: Enough with the loom..

I have gotten around the floor thing on my ancient Toika pre-owned by Dorothy and Harold Burnham so giving it up is not an option. I moved the rear-pivot treadles to the front and then drilled the cord holes in each treadle a little larger. I bought tons of long screw-eye bolts and installed them in the holes. Then I use the texolve cords from the various lamms to the treadles and use the usual Leclerc treadle pins to tie up . Much easier than trying to stuff

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ords through the holes and pinning them down, in my opinion. Hope this helps you.

--

Shirley Browsky
Canaan Mohair
<http://www.canaanmohair.com>
<mailto:mohairlady@sympatico.ca>

Date: Thu, 15 Mar 2001 08:09:07 -0800
From: adriane nicolaisen <admark@mcn.org>
Subject: Re:Spring Cleaning

This spring I hope to rid my studio of the following items. Anyone interested can get in touch with me privately for details.

1. 60"x45 yards Landau Woolens Polo Cloth, Black-by the entire piece
2. Assorted pieces of Wool Coat fabrics mostly Black- by the pound
3. Midado Ribbon (Straw into Gold) of various solid colors on cones and in skeins
4. 2 display lights-high intensity bulbs, compact design, little used
5. 4 arm display rack-matte black-can be disassembled for storage-excellent condition

Adriane Nicolaisen
North Coast of California

Date: Thu, 15 Mar 2001 08:22:27 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: the loom.....

> Frankly, I'm getting too stiff to sit on
> the floor to tie up all those 100+ knots.

I'm always bemused by the hand-wringing over tying all the knots of a CM loom, why do it ? Assuming rear hinged treadles, the tie cords on shaft 16 are all the same length, shaft 15 are different from #16 but all the same length, and so on down to shaft 1. Color coat the tie cords with bits of ribbon or plastic tags, make the tie-cords from brass chain, wire or texsolve and put a snap hook on one end.

You still would have to sit on the floor, so perhaps a computer controlled power lift is the best answer ? Why not consider a large tapestry loom ? They take up little room, yet produce weavings of stunning complexity ! Only a Jacquard loom can attempt to match what a tapestry loom can do; it can have a shed mechanism and rotating beams or be quite simple and low cost.

- Happy Shuttling ! - Bill Koepp, in Central California

Date: Thu, 15 Mar 2001 11:05:03 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: guilds, travelling teachers

====_8109912==_.ALT
Content-Type: text/plain; charset="us-ascii"; format=flowed

Many guilds welcome members who pay dues and attend occasionally; think of it as an opportunity to meet like-minded fiber enthusiasts and share ideas. As a travelling teacher, I am often asked about coming attractions in my

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areas (I live in 2 states). Someone will say, "my son (or sister, or best friend...) lives near your city, and I'd like to combine a visit with a guild meeting and maybe a workshop". If there is a place that you visit twice a year or more, and you know they have a weaving guild, consider joining. You will be supporting a worthy cause, and you'll always know what they are planning. If they have workshops, you will hear before they are filled. If they have a show, you can participate. You can never have too many new ideas, or too many friends!

The state of Colorado has one hardworking volunteer who co-ordinates a listing of fiber events for the state. She gets guild newsletters from all the guilds in the state and compiles the news. She makes announcements for her local guilds, and also sends out an email list (with links to guild sites) for subscribers and posts the information on a website. This is a wonderful model, but I know we are lucky to have Connie to do all the work. Take a look at her homepage:

<http://homestead.juno.com/cfefranz/weavingindex.html>

The idea of posting schedules for weaving teachers sounds good each time it is proposed. Regional listings might make more sense than national. It would help some, but not a lot. Why? Because most guilds now schedule only week-end workshops, and many have Saturday meetings. It is just not cost-effective for me to spend hours flying someplace and teach for 2 days, then hang around that part of the world until the next week-end comes around and teach another day or two, when I am only paid for the actual days I am teaching. There are still places that can have workshops on week-days, but not many. In early April, I'll be in Quebec, where I can teach a 3-day workshop, a 1-day, and 2 half-day topics, all in 6 days, which is great. Later this April, I'm teaching one week-end for the Olympia, Washington guild, the following Thursday programs for Seattle, then a Saturday-Sunday workshop in Seattle. It takes a full day (not fun, either) to fly there from Maryland, so I will be away from my home, husband, and studio for 12 days, and I get paid for 5 of them, plus the Olympia program. Another guild in Washington asked me to teach the following week-end, but I couldn't stay 7 more days to be paid for 2. In fact, the only reason the current schedule makes sense is that my younger son has moved to Seattle and I can see him (after work; he only gets week-ends off) in that Mon-Wed between guilds. I prefer teaching 3-day workshops, because I can delve into one topic and present more advanced material on the third day, which I enjoy.

What if I were not married? Even if I taught for 4 week-ends each month, I would not make much yearly, with no health insurance or retirement. There would be no week-ends for anything else, until Thanksgiving through New Years, when nobody has workshops. Sewing and quilting teachers are paid much more per program, but the guilds are bigger. I love teaching workshops for weavers, but if my marital status or his job changed much (you may remember his frightful accident 2 years ago; he has fully recovered now) I would have to get a "real" job. Weaving and teaching are my profession now, but I am lucky. When I travel to a guild, I meet delightful people, see new places, and am treated to lots of show and tell. I had a great time in Atlanta last week-end. The guild is very active, the workshop was filled, everybody was eager and on time, and springtime blossoms were everywhere.

Bonnie Inouye

www.geocities.com/bonnieinouye

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Content-Transfer-Encoding: quoted-printable

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<font= color=3D"#0000FF"><u>http://homestead.juno.com/cfefranz/weavingindex.<a= href=3D"http://homestead.juno.com/cfefranz/weavingindex.html"= eudora=3D"autourl">html
</u>

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Bonnie Inouye

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-----_8109912==_ .ALT--

Date: Thu, 15 Mar 2001 11:16:43 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: dooby retrofit

Jeff and Cyrena Wilson in Menlo Park, California, have made both mechanical dooby and computer-assisted retrofits for Scandinavian looms. Their dooby runs on punched heavy paper, much more economical than the bars and pegs. Look for Cyrefco, advertising in many weaving magazines and especially in Complex Weavers.

Date: Thu, 15 Mar 2001 12:27:00 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: guilds, travelling teachers

Bonnie wrote:

>If there is a place that you visit twice a year or more, and you know they >have a weaving guild, consider joining. You will be supporting a worthy >cause, and you'll always know what they are planning.

This is an excellent idea. When my son was doing an MBA in the Boston area, I joined the Boston guild. I figured that way I could plan trips to see the g'kids around any programs or workshops I was interested in. Membership in that guild did give me access to the very large & successful guild show that Boston does every year, but I have all the selling I can possibly handle through our gallery here.

Likewise, tho I can almost never get to meetings (about 50 miles--at night, including the infamous Washington Beltway at rush hour), I maintain a membership in the Baltimore guild as well as our local guild. This is both to support fiber guilds in my area and to have access to their workshops. In fact, I'm taking a Complex Cloth workshop with Jane Dunnewold through the Balto guild at the end of March.

I notice from the responses to the Declining Guild question I asked that many people belong to more than one guild. I'm really pleased to see so much support for our fiber organizations.

Ruth

Date: Thu, 15 Mar 2001 14:50:36 -0500
From: "Peggy Church" <chweaver@ma.ultranet.com>
Subject: Contessa Apache needed!

Does anyone have a cone of Silk City Contessa yarn, color Apache (variegated) sitting around just gathering dust? A young client has chosen it as the main yarn for her tallis and the color is discontinued. Please email me privately if you have this.

And thank you all for the "marquette" information! You answered the question, of course!

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Peggy Church
chweaver@ma.ultranet.com

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End of weavetech@topica.com digest, issue 694

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Received: from bas
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 for <ralph/localhost> (single-drop); Fri, 16 Mar 2001 07:18:31 MST
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 by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f2GBYB802038
 for <ralph@baskerville.cs.arizona.edu>; Fri, 16 Mar 2001 04:34:11 -0700 (MST)
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 by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2GBUI128609
 for <ralph@cs.arizona.edu>; Fri, 16 Mar 2001 04:30:21 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 695
Date: Fri, 16 Mar 2001 03:32:52 -0800
Message-ID: <0.0.1584222184-212058698-984742372@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Please Do Not Include Attachments with Messages

Re: the loom....
By elliedav1@home.com

declining guild
By ellensb@trib.com

Re: Sea Island cotton
By marg.mike.bartlett@bigpond.com

Re: the loom....
By bgkoe@ncinternet.net

great guilds
By bonnieinouye@yahoo.com

when does one quit...enough with the loom.
By willgee@mindspring.com

Re: the loom....
By archfarm@nas.com

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Re: guilds, double membership
By kerstin.froberg@swipnet.se

Date: Thu, 15 Mar 2001 13:57:18 -0800
From: "Ellie Davis" <elliedav1@home.com>
Subject: Re: the loom.....

Hi Bill,
Could you say a little more on your thinking about the use of a large
tapestry loom and what it can do. I'm thinking there's the restriction of 2
shafts and the absence of a beater, not that that is a bad thing, but it
might be a s-l-o-w thing for someone looking to weave a complex weave, not
necessarily in tapestry technique. I'd love to hear your ideas.
Ellie

Why not consider a large tapestry loom ?
> They take up little room, yet produce weavings of stunning complexity !
Only
> a Jacquard loom can attempt to match what a tapestry loom can do; it can
> have a shed mechanism and rotating beams or be quite simple and low cost.
>
> - Happy Shuttling ! - Bill Koepp, in Central California
>

Date: Thu, 15 Mar 2001 15:17:08 -0700
From: "Sue Blakey" <ellensb@trib.com>
Subject: declining guild

This information is very helpful, thank you so much. We are planning
workshops and meetings, and we already have a hard time because of our
location (rural area, Wyoming the least-populated state). We have a quilt
retreat next weekend; one teacher who insisted that her workshop be held on
Fri-Sat. rather than the weekend has had no takers at all even though her
work is quite good. Seems like too many women are working and can't get off
for an extra day (have to be off Thurs. & Fri. because of drive-time here).
At least this is what we have heard.
The Wyoming State Quilt Guild acts as a clearinghouse for the quilters and
quilt guilds in our state, but we are just starting to try to get
weaving/spinning/fiber guilds active again in the state. We have some fine
weavers, but many are getting to that point where they don't want to travel,
give workshops (particularly to beginners), just want to do their thing, and
that makes it even more difficult to get interest in the younger people. I
would be more than willing to gather information for our region if it is any
help. If there are guilds in Wyoming and Montana who would like us to do
this, please contact me off-line.
Ellen Sue Blakey
Dancing Bear Folk Center
Thermopolis, WY
contact me direct at ellensb@trib.com
<http://www.dancingbear.org>

Date: Fri, 16 Mar 2001 08:20:06 +1000
From: "M Bartlett" <marg.mike.bartlett@bigpond.com>
Subject: Re: Sea Island cotton

Thanks to everyone who supplied the information. surely the Sea Islands must
have had the most congenial growing conditions. We grow good cotton here in

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Australia but, as far as I know, we don't produce lovely fine silken cloth
Marg

Date: Thu, 15 Mar 2001 14:38:44 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re: the loom.....

> Could you say a little more on your thinking about the use of a large
> tapestry loom and what it can do. I'm thinking there's the restriction of 2
> shafts and the absence of a beater, not that that is a bad thing, but it
> might be a s-l-o-w thing for someone looking to weave a complex weave, not
> necessarily in tapestry technique. I'd love to hear your ideas.

Actually there's vertical tapestry looms that do have reeds and beaters !
It's a different design, the horizontal shafts (2) are about middle of the
warp, the horizontal reed/beater is above the shafts and the shuttle runs
across the reed; the weft is beaten UP ! The weaving proceeds from the top
down, the opposite of a Navajo loom. I can't remember the brand name of the
loom, but it wouldn't be that hard to build. The reed/beater was balanced
with weights at the back of the loom. It would also be possible to build it
with 4 or 8 shafts, it's just like a floorloom standing on end after all.
We once took a Navajo weaving course at a Jr. College here and we all had to
build a Navajo loom and learn to weave on it. A friend who is also a weaver,
built hers, started a weaving, then on the third day she showed up with it
equipped with four sets of string harnesses and a nice overshot woven on it
! That's thinking outside of the box ! I never finished my weaving, I wanted
the shed stick and heddle stick left in place, to illustrate the traditional
Navajo method; the loom sits here before me now, dusty after all those
years, but the shed stick and the heddle stick are still there, ready to go
to work.

Most tapestry weavers use a weighted beater fork, which rarely leaves their
hand.

- Happy Shuttling ! - Bill Koepp, in Central California

Date: Thu, 15 Mar 2001 19:36:05 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: great guilds

I have noticed that the best guilds have a real sense of community. I can
think of 2 that are outstanding, and I'm sure it is not a coincidence that
both include an extra-special older member, somebody who has given a great
deal to the guild, has taught weaving classes and then trained new
teachers, and is still considered a treasure. I am thinking of Jan Nyquist,
who gets special attention at the Hudson-Mohawk guild in Albany, NY. Grete
Reppen and Martha Hubbard on this list are members, and they know what I
mean. Jan helps people in her guild, by sharing her wonderful library as
well as her knowledge, and Martha gives Jan rides to the meetings and
workshops. Many guild members know this is a two-way avenue. What goes
around, comes around. San Luis Obispo, California, is the other shining
example of this, with Ena Marston still attending meetings. Both women are
over 85 and taught many people to weave, and both helped with HGA as well,
and gave workshops.

I'm not sure how to generalize from this, as not all guilds can be so
lucky. But we can do our best to foster a sense of community and
appreciation. If somebody helps to hang your annual show and does a great
job, be sure to tell them how great it looks. And if there is an older
weaver who has helped your guild, make an effort to help him or her attend

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meetings, show openings, and so forth, when help is needed. Just remember, you may be an older weaver yourself, someday!

Date: Thu, 15 Mar 2001 18:46:43 -0800
From: glen black <willgee@mindspring.com>
Subject: when does one quit...enough with the loom.

Dear weavers and dyers,
Thanks so much for your kind and constructive responses. You have all given me food for thought. I'm digesting and will put something coherent together...thanks glen black

--
Glen's Multifarious Page

<http://sites.netscape.net/willgeewillgee/homepage>

Date: Thu, 15 Mar 2001 18:44:30 -0700
From: archfarm@nas.com
Subject: Re: the loom.....

Bill Koepf wrote:

>
>
> -----
> ***Please Do Not Include Attachments with Messages***
> -----
>
> > Frankly, I'm getting too stiff to sit on
> > the floor to tie up all those 100+ knots.
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> They take up little room, yet produce weavings of stunning complexity ! Only
> a Jacquard loom can attempt to match what a tapestry loom can do; it can
> have a shed mechanism and rotating beams or be quite simple and low cost.

I just came in from the neighbor's dairy parlor...after picking up the truck from the service station. Both of these occupations used recessed floors to accomplish their tasks. Perhaps weaving studios need a ..."stage door" to facilitate this ergonomic inconvenience? Or a hoist to take the loom up to an easy working height, or...?

Myra :)

Date: Fri, 16 Mar 2001 09:07:50 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re: guilds, double membership

Actually, I think the problems of my guild comes from double membership - .
In my part of Sweden, the phenomenon "vavstuga" is common. A vavstuga (lit translation "weaving cottage") is often a small

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association (rarely a private enterprise) that rents a space (often from the community). In that space they put their looms. How it is decided what should be on the looms differ - it can be voted on, there can be a wish list, or there can be a single person appointed to decide. Then, usually a very small group (2-3 persons) dress the looms with very long warps, often according to some recipe from Vavmagasinet, and the members can come weave. The common, sad, result of this practice is that there are a lot of people that know how to treadle and throw a shuttle according to a recipe. Most members know the name of the recipe they are weaving ("tablecloth from Ljungby"), but have no knowledge of the structure(s), do not know how to dress a loom etc. Unfortunately, a few of the "loom dressing personel" do not have this knowledge either: I have seen sad examples of looong expensive warps trashed because nobody understood one can not substitute yarns without thinking... (A recipe made up to suit, say, a linen 30/1, cannot be used "as is" for a linen 16/2)

Anyway, to get back to my declining guild: some of these ppl are members of my guild. They meet their chums at their weaving sessions in the vavstuga. They think all kinds of theory is "too difficult" (I know this because they tell me when I ask). (These are the *same* ppl who also say they "want to learn more" - .) For the two above reasons they see no need to go to the guild meetings (I know this because they tell me when I ask). (Some of them kindly advise me to join a vavstuga instead of thinking up programs for the guild.) Which leaves me and the guild where we are: with no active members. In principle, I like the money they contribute - but, on principle, I cannot use their money for myself alone... which makes our guild one with lots of money, but nothing to spend it on. Oh well.

Kerstin outside Vaxjo, Sweden

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Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Fri, 16 Mar 2001 16:15:18 MST
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for <ralph@baskerville.cs.arizona.edu>; Fri, 16 Mar 2001 15:52:44 -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 f2GMnj105979
for <ralph@cs.arizona.edu>; Fri, 16 Mar 2001 15:49:46 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 696
Date: Fri, 16 Mar 2001 14:52:33 -0800

WeaveTech Archive 0103

Message-ID: <0.0.467474411-951758591-984783153@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Please Do Not Include Attachments with Messages

ADMIN - List Member Addresses
By amyfibre@aol.com

Re: Declining Guilds
By hubbard182@worldnet.att.net

Re: ADMIN - List Member Addresses
By mohairlady@sympatico.ca

On guilds
By willgee@mindspring.com

Macomber question
By cynthb@qwest.net

Re: Macomber question
By rsblau@cpcug.org

Re: Macomber question
By arwells@erols.com

Re: ADMIN - List Member Addresses
By teresaruch@msn.com

Re: ADMIN - List Member Addresses
By amyfibre@aol.com

Re: Macomber question
By cynthb@qwest.net

Date: Fri, 16 Mar 2001 09:01:52 EST
From: AmyFibre@aol.com
Subject: ADMIN - List Member Addresses

Hi all,

Earlier this week, I incorrectly thought that members who are not "list owners" could not see lists of all WeaveTech members. While it is true that you all cannot look at the long list on the Topica site the way owner do, you can request a list of all subscribers by e-mail. Here's how:

send an e-mail to: <weavetech-who@topica.com>
don't need anything in the subject line or message body
but you must send this e-mail from the same address as your subscribed WeaveTech address.

Within a few hours, you will receive a return e-mail which lists all WeaveTech subscribers' e-mails. Ta da!

I did test this last night using other of my AOL screen names (not the list owner one), and it worked fine for the screen name where I receive the

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digest...and did not work for a screen name which is not subscribed to WeaveTech.

If you have any questions about this procedure, please feel free to contact me <amyfibre@aol.com> or Ruth Blau <rsblau@cpcug.org>

Thanks,
Amy & Ruth
Co-Admin, WeaveTech

Date: Fri, 16 Mar 2001 10:37:48 -0400
From: "Jeffrey D. & Martha H. Hubbard" <hubbard182@worldnet.att.net>
Subject: Re: Declining Guilds

Bonnie, thanks so much for your glowing words about the Hudson-Mohawk Guild. You hit the nail on the head when you spoke of a sense of community. Actually, Jan Nyquist is one of several long time members who have been major components in the glue that keeps us close. They are treasures that we all value and look up to. A couple of years ago we lost Peggy Wilkins to cancer. Peggy was a founding member, weaving shop owner and prolific weaving teacher who, single-handedly, probably brought more members into the guild than any other person. In response to the cry for another shopkeeper with Peggy's willingness to provide a good source of supplies and to search out special yarns for special projects, Pat Bohrer, who still works full time at another job, opened a shop in her home. She now spends her weekends and evenings serving tea to weavers while helping them select yarns and looms. Myra Dorman, who has taught weaving at a local community college for many years, requires that her students attend guild meetings. By the time the course is over, nearly all have eagerly joined.

In addition to the HMWG, Grete and I also belong to a craftsmen's guild made up of craftspeople in all media. HMWG has about 130 members, the craftsmen's group, around 90. The differences in member attitudes in the 2 groups couldn't be further apart. The weavers' guild is loaded with people who willingly pitch in anytime help is needed at any level. Service on the nominations committee is not arduous. Volunteerism in the craftsmen's group, on the other hand, was practically non-existent (interestingly, except for the fiber members) until, in an act of desperation to save it, we redesigned our membership levels. In addition to a regular membership level, which requires only paying one's dues, we also have a sustaining level. Sustaining members must work for the group at least 77 hours per year in approved jobs. In return, they pay 10% less commission on items sold in the shop. Also, major officers and committee chairs now pay no application fee for juried exhibits and no booth fee for our annual crafts festival. This arrangement has worked wonders in providing willing hands to do everyday chores. But we still have trouble filling officer and committee chair positions. You CAN legislate (or bribe?) willing hands but you cannot buy willing hearts and heads. The real deep-seated sense of community is not there. Why? I'd give anything to know.

Martha

Date: Fri, 16 Mar 2001 10:42:20 -0500
From: Shirley Browsky <mohairlady@sympatico.ca>
Subject: Re: ADMIN - List Member Addresses

Thanks for this - I think this would save a lot of those "I lost so and so's email, does anyone know it? postings.

--
Shirley Browsky
Canaan Mohair

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<http://www.canaanmohair.com>
<mailto:mohairLady@sympatico.ca>

Date: Fri, 16 Mar 2001 09:14:09 -0800
From: glen black <willgee@mindspring.com>
Subject: On guilds

I've been reading the discussion with great interest. Though my professional weaving life gave me no time to be a member of a weaving guild, I stayed in touch by way of friends and associates who were members. I was also a sometime lecturer at guild affairs, always ending my technical stuff with random slides of imagery that pleased me somehow..slyly feeding in a little aesthetic stimulation. I did belong to a professional group, the Designer-Craftsmen of Northern California, a multi disciplinary group that included some Bauhaus descendants, Trude Guernonprez, Margaret dePatta, Marguerite Wildenhain among others. As part of this membership I had the great experience of hearing Anni Albers and Trude discussing Anni's life and work and writing, a great discussion between two old friends. This was the generation of my mentors, especially Trude, one of the real geniuses that crossed my path, and who indeed determined the direction of the path.

I quite agree that many times it's the "old timers" who hold the guilds together, whether they know it or not, whether we acknowledge them or not, before it's too late. I was delighted to read the name of Ena Marston (sp?). I remember also Polly Yori of Chester, up in Plumas County always a presence at the NCHC. Recently we lost Helen Pope who kept the samples flying at conferences and guild meetings. These were a few of the many steadfast who made a difference to weaving in Northern California, there were many others. glen black

--
Glen's Multifarious Page

<http://sites.netscape.net/willgeewillgee/homepage>

Date: Fri, 16 Mar 2001 10:27:27 -0700
From: "cynthb" <cynthb@qwest.net>
Subject: Macomber question

My older 40", 10 shaft Macomber has had a problem with the right side of the shafts hanging lower than the left side. I have discovered that in the castle there are 2 pieces of wood about 1 by 2 that are screwed in at an angle. One of these pieces has turned at right angles from the other. All the rubber bumpers are gone so I do not know which piece has turned. Do the jacks rest on the narrow edge of the wood or the wider side? Ruth, if you still have your Macomber, that may have been what happened to you, too.
Cynthia Broughton

Date: Fri, 16 Mar 2001 12:32:52 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Macomber question

> I have discovered that in
>the castle there are 2 pieces of wood about 1 by 2 that are screwed in
>at an angle. One of these pieces has turned at right angles from the
>other. All the rubber bumpers are gone so I do not know which piece has

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>turned.

Yup, same problem. In the case of my loom, the rubber bumpers were still in place, but one of the pieces of wood had turned 90 degrees. I found that the screw hole was stripped, so I glued it in place.

The answer to your question, Cynthia, is that the metalwork that lifts the shafts rests on the narrow side of that block of wood. And I would absolutely replace the rubber bumper, either by getting them from Macomber or by finding someone who make doormats from old tires and has the equipment to cut a couple of pieces for you.

Ruth

Date: Fri, 16 Mar 2001 13:26:56 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Macomber question

Cynthia -

I'm replying to you and to Ruth. <g> After staring at Ruth's loom last week, for which the shafts rise (left to right) a bit lopsided, I noticed those wood supports at the top and their severe angle (about 45 degrees off center, I think). Although we completely removed the screw holding the support to the loom castle, we were not able to straighten the wood support out *and* get the screw back in. I came home and looked at my Mac, even older than Ruth's, and guess what I found: those pieces of wood angled. Since my loom works perfectly, I wonder if they are supposed to be at an angle? It does not appear to be a factor in the problem of uneven shaft rising, however. My rubber bumpers are also somewhat worn, but not totally worn through, and they don't seem to affect anything.

The wooden support is about 1 3/8" x 7/8", and the rubber bumper is glued to the smaller face. Although I keep thinking about replacing the bumpers, I just haven't gotten around to it

Anne
arwells@erols.com

Cynthia Broughton wrote:

My older 40", 10 shaft Macomber has had a problem with the right side of

> the shafts hanging lower than the left side. I have discovered that in
> the castle there are 2 pieces of wood about 1 by 2 that are screwed in
> at an angle. One of these pieces has turned at right angles from the
> other. All the rubber bumpers are gone so I do not know which piece has
> turned. Do the jacks rest on the narrow edge of the wood or the wider
> side?

Date: Fri, 16 Mar 2001 11:13:47 -0800
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: ADMIN - List Member Addresses

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

From: Amy Norris <amyfibre@aol.com>
To: <weavetech@topica.com>
Sent: Friday, March 16, 2001 6:02 AM
Subject: ADMIN - List Member Addresses

> _____
Does this mean we have to worry about spam mail? Teresa

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Date: Fri, 16 Mar 2001 14:56:28 EST
From: AmyFibre@aol.com
Subject: Re: ADMIN - List Member Addresses

<<Does this mean we have to worry about spam mail?>>

While it is a possibility, it is not likely. To retrieve a list of members, one would have to first join WeaveTech and then e-mail to retrieve the list. And we'd have to be targeted for that to happen.

Could it happen? Yes. But it is much more likely that spam will be generated from other Internet activity.

I have several AOL screen names and get *no spam* on one of those screen names which I use to subscribe to some seven or eight fiber-related lists...but I do not surf the Net from this address, nor do I register with websites from this address, and this secondary screen name is also not posted on any web pages. On the other hand, <amyfibre@aol.com> is on all sorts of webpages b/c of my affiliation first with regular weaving list (two years admin) and now WeaveTech. And I get volumes of spam on that address.

So, just being a member of a list is not usually the culprit in spam situations.

Also, Topica itself does not give out or publicize any members addresses.

Amy
Co-Admin, WeaveTech
amyfibre@aol.com

Date: Fri, 16 Mar 2001 13:12:49 -0700
From: "cynthb" <cynthb@qwest.net>
Subject: Re: Macomber question

>
> After staring at Ruth's loom
> last week, for which the shafts rise (left to right) a bit lopsided, I
> noticed those wood supports at the top and their severe angle (about 45
> degrees off center, I think).

I think that is so the overhead jacks will sit on the surface of the wood rather than on the corner since the jacks are at an angle while at rest. More stable and less damage to the wood.

> looked at my
> Mac, even older than Ruth's, and guess what I found: those pieces of wood
> angled. Since my loom works perfectly, I wonder if they are supposed to be
> at an angle? It does not appear to be a factor in the problem of uneven
> shaft rising, however.

It does if they are not in the same position on each side of the loom.

> the rubber bumper is
> glued to the smaller face.

As I suspected.

Cynthia Broughton

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Post message: <mailto:weavetech@topica.com>
Subscribe: <mailto:weavetech-subscribe@topica.com>
Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
Unsubscribe: <mailto:weavetech-unsubscribe@topica.com>
Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>

End of weavetech@topica.com digest, issue 696

From weavetech@topica.com Sat Mar 17 08:03:09 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 IAA05904 for <ralph@localhost>; Sat, 17 Mar 2001 08:03:08 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 17 Mar 2001 08:03:08 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 f2HBYK807890
for <ralph@baskerville.cs.arizona.edu>; Sat, 17 Mar 2001 04:34:20 -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 f2HBV1113201
for <ralph@cs.arizona.edu>; Sat, 17 Mar 2001 04:31:04 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 697
Date: Sat, 17 Mar 2001 03:33:05 -0800
Message-ID: <0.0.1486459938-951758591-984828785@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: ADMIN - List Member Addresses
By rsblau@cpcug.org

Thank you
By apbutler@ync.net

re: Declining Guilds (long)
By CD.Settle@worldnet.att.net

declining guilds & business meetings
By ellensb@trib.com

Date: Fri, 16 Mar 2001 17:37:41 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: ADMIN - List Member Addresses

Teresa asked if we might get more spam b/c of being able to retrieve list addresses.

Unless Amy changed something recently, nothing has been changed. The setup is the way it has always been; we've just dug a little deeper to figure out how subscribers can obtain email addresses of other subscribers. Thus, there should be no change in your spam rate.

Topica allows list owners to select from one of two options on list

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members' addresses: (1) only owners (Amy & I) can have access to this information, or (2) all subscribers can have access to this information. As Amy said, someone who wanted to spam us would have to go to the trouble of becoming a subscriber and then getting hold of the list of addresses. Amy & I can see the addresses on the website, but no one else can. I view this as a pretty good protection against having just anyone cull our list.

Ruth

Date: Fri, 16 Mar 2001 20:17:16 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Thank you

A hearty thank you to all who shared ideas for my upcoming Arizona trip.....we now have a wonderful selection of places to choose to visit....thanks for sharing!!

Su Butler :-) apbutler@ync.net
"To do good, one must focus outside oneself"

Date: Fri, 16 Mar 2001 21:40:33 -0500
From: "Clare J. Settle" <CD.Settle@worldnet.att.net>
Subject: re: Declining Guilds (long)

In Connecticut, we have a fairly vital guild, for which I have been most grateful. It has over 200 members. I have observed that the average age of the people who help make the organization work seems to be mid-40s and older. My theory is that younger people are busy with family and careers, although there are exceptions. Those who do volunteer can tackle very small or very large things, depending on their personal time.

The guild holds a major meeting every other month from Sept to May, which occurs on the third Saturday of the month. There are two-hour formal hands-on or lecture sessions in the morning (at minimal extra cost, e.g., \$2) with an alternate free session at the same time. Board meetings occur at lunchtime, general business meeting directly thereafter (it is CRUCIAL to keep the membership informed), and a significant presentation in the afternoon, often given by a nationally-recognized person. All presenters (morning and afternoon) are paid for their efforts.

There are also two- to three-day workshops held 2-3 times a year, scheduled directly before the normal meeting, usually taught by the major presenter. Fees for these vary, but generally range from \$50 to \$75. The workshops are almost invariably hands-on.

Topics tend to cover all aspects of weaving, spinning, dyeing, felting, textile history, etc. Attendance at meetings can run from 70 to over 100, workshops are usually limited to 12 to 15.

In addition, the state (albeit small) is separated into five "area groups", and those groups meet either bi-

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monthly or monthly. A number of area groups are actually two groups - one "daytime" (weekdays) and "nighttime" (evenings or weekends). Topics of these meetings are up to the local group, and the meeting times are also. Some groups offer structured programs, some are discussion groups.

Guild dues are \$25 per year, and include the right to borrow books from the guild library (available at the state meetings), and to rent looms from the guild. The guild maintains an extensive library, and an inventory of 4 to 24 shaft looms, spinning wheels, and ancillary equipment. Some of these items have been donated to the guild, but there also is a budget for maintenance and acquisition.

The guild also sponsors a biennial show, open to all members. This is both a competition (with monetary prizes and handwoven ribbons) as well as a display for the public - it is usually hung in a gallery or other public space for a month or more.

I believe this guild works primarily due to the hard efforts of a core group of people, as does most volunteer organizations. I have seen that group rotate and shift over time, and more people come forward to help out. The politics of the guild are generally kept to a minimum - as much as any group of people can be!, and there is a genuine attempt to welcome newcomers.

There are a few things the guild knows it needs to work on, primarily publicity and reaching the public, and they are focusing more energy on that.

The health of any organization depends on so many variables, but the most important, I think, are people who generously give their time, and an atmosphere where people WANT to do things for the group. This means being clear about the group's expectations, recognizing that others will not do things just as you would, and accepting that as okay. It also means saying "thank you".

Clare Settle
Hamden, CT
cd.settle@att.net

Date: Fri, 16 Mar 2001 23:18:16 -0700
From: "Sue Blakey" <ellensb@trib.com>
Subject: declining guilds & business meetings

Our guild is new, but we were lucky to have someone who knew what kinds of problems we could get into with business meetings. From the beginning we have scheduled two meetings a month -- one held on one day is a show-and-tell; the other is a business meeting. It's been interesting so far... about the same amount of people show up for both, and of course, there's usually a little overlap, but that seems to have worked well.

In the past, I've organized some other type of clubs where we had two meetings a month, and one was in the morning (or day) and the other an evening to accommodate the working women and the non-working (or those who

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can't drive at night). That can also work if the group is very big.

As far as programming... since our center's focus is traditional skills, we are able to apply for grants from the state arts council. They aren't large, but they do help with things like the big quilt retreat. Depending upon each state's arts council and their restrictions, that might be something for each guild to look into for a speaker, say, once or twice a year. It is even more realistic if two guilds can go together (most arts councils like cooperation).

Ellen Sue Blakey
Dancing Bear Folk Center, Thermopolis, WY

Post message: <mailto:weavetech@topica.com>
Subscribe: <mailto:weavetech-subscribe@topica.com>
Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
Unsubscribe: <mailto:weavetech-unsubscribe@topica.com>
Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>

End of weavetech@topica.com digest, issue 697

From weavetech@topica.com Sat Mar 17 17:57:16 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 ESMTP id RAA06737 for <ralph@localhost>; Sat, 17 Mar 2001 17:57:15 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 17 Mar 2001 17:57:15 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 ESMTP id f2I0RU819308
for <ralph@baskerville.cs.arizona.edu>; Sat, 17 Mar 2001 17:27:30 -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 f2I00U117844
for <ralph@cs.arizona.edu>; Sat, 17 Mar 2001 17:24:31 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 698
Date: Sat, 17 Mar 2001 16:27:16 -0800
Message-ID: <0.0.1822788988-951758591-984875236@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Please Do Not Include Attachments with Messages

Guilds
By grete@nycap.rr.com

AVL warping wheel
By bruciec@trib.com

Re: Macomber question
By Rallen7468@aol.com

Re: AVL warping wheel
By rsblau@cpcug.org

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Re: Macomber question
By kwarner@halcyon.com

Re: Macomber question
By CynceWilliams@aol.com

Re: Macomber question
By rsblau@cpcug.org

Re: Macomber shed
By kwarner@halcyon.com

Re: Macomber shed
By CynceWilliams@aol.com

Re: Macomber shed
By arwells@erols.com

Date: Sat, 17-Mar-2001 14:41:04 GMT
From: Grete Reppen <grete@nycap.rr.com>
Subject: Guilds

Thank you both Brenda and Bonnie for the kind words about our guild! I was totally speechless, and that doesn't happen often! Our guild has 18 new members since September, many having to drive 1-2 hours for meetings or workshops. Very encouraging!
Grete Reppen

Date: Sat, 17 Mar 2001 08:34:12 -0700
From: Brucie <bruciec@trib.com>
Subject: AVL warping wheel

I finally got my WW from AVL. And am I ever glad that I had to wait! After reading of all the problems (and I carefully printed all the hints and solutions) mine came with a lovely CD showing step-by-step how to assemble and then how to use the WW. So those folks were paying attention and took care of the problems discussed. But the raddle cap still has a couple of nasty little springs that I am going to have to find a solution for.

Brucie

The true mystery of the world is the visible, not the invisible.
Oscar Wilde

Date: Sat, 17 Mar 2001 11:06:13 EST
From: RAllen7468@aol.com
Subject: Re: Macomber question

Cynthia asked about the blocks on her Macomb loom. On my 56" loom the blocks angle toward the center of the loom so that the levers ride on the flat upper surface (on top of the rubber pads).

Ken

Date: Sat, 17 Mar 2001 12:14:00 -0500

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From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: AVL warping wheel

> But the raddle cap still has a
>couple of nasty little springs that I am going to have to find a solution for.

Rubber bands. Ditch the springs. They're more trouble than they're worth.

Ruth

Date: Sat, 17 Mar 2001 10:55:29 -0800
From: Kathy Warner <kwarner@halcyon.com>
Subject: Re: Macomber question

Those little pieces of wood affect the position of the warp at rest, so if one of them got lower than the other, and the weaver fiddled with the chain lengths on that side to even up the resting warp, then that side of the warp would rise higher than the other when weaving. That's one possibility....anyone for counting chain links?

Kathy Warner (kwarner@halcyon.com)

Date: Sat, 17 Mar 2001 15:11:36 EST
From: CynceWilliams@aol.com
Subject: Re: Macomber question

In a message dated 3/17/01 2:18:53 PM, kwarner@halcyon.com writes:

<< anyone for counting chain links? >>

When I got my very aged and ill used Mac, the chains were 6 links long. Needless to say the shed was almost nonexistent. Now I'm using 9 links on the 1st 12 shafts and 8 links on the last 4.
Cynthia

Date: Sat, 17 Mar 2001 17:08:51 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Macomber question

>When I got my very aged and ill used Mac, the chains were 6 links long.
>Needless to say the shed was almost nonexistent. Now I'm using 9 links on the
>1st 12 shafts and 8 links on the last 4.

As Anne mentioned, she was kind enough to come to my house & help me troubleshoot my Mac. I had two problems--trouble getting a decent shed and uneven lift of the shafts, that is the shafts were lifted higher on the right side than on the left.

In the end, I still have the uneven lift, but by taking out links in the back four shafts (my Mac has 12), I've gotten a much better shed. For now, the Mac is saved from the glue factory.

ruth

Date: Sat, 17 Mar 2001 14:53:13 -0800

WeaveTech Archive 0103

From: Kathy Warner <kwarner@halcyon.com>
Subject: Re: Macomber shed

>-----
>***Please Do Not Include Attachments with Messages***
>-----

>
>>Now I'm using 9 links on the
>>1st 12 shafts and 8 links on the last 4.
>
>but by taking out links in the back four shafts (my Mac has 12),
>I've gotten a much better shed.

This has me wondering. The Macomber is supposed to have the last shafts hanging a little lower than the first ones at rest, and rising higher than the first ones in action. The warp threads make a shallow v between the beams (in order to improve the shed, I suppose). Do you weave at such a high tension that the V disappears? (I don't do rugs very often)

Also I get about 2 1/2 inches of shed at the reed, with no adjusting and 12 links of chain, front to back. Do you need more than that?

Kathy (kwarner@halcyon.com)

Date: Sat, 17 Mar 2001 18:27:41 EST
From: CynceWilliams@aol.com
Subject: Re: Macomber shed

In a message dated 3/17/01 5:52:50 PM, kwarner@halcyon.com writes:

<< Do you weave at such a high tension that the V disappears? >>

No, my *V* is happily well adjusted. I'm weaving with 60/2 silk at the moment. I've also been using the shorter tie-up wires on the back 4 shafts.

The other major problem I'm having is my tie-up wires spontaneously fall out. Sometimes I think I can blame the cats, but sometimes it happens while I'm weaving. I do have some of the long "hook over the top" tie-up wires and they help but they're so difficult to get on in the middle of the loom and difficult to get off anywhere.

I also need to rotate my blocks supporting the upper lams--16 shafts c.54" long are too heavy to lift--any suggestions short of kidnapping neighbors?

Cynthia

Date: Sat, 17 Mar 2001 19:07:42 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Macomber shed

Kathy Warner wrote:

>This has me wondering. The Macomber is supposed to have
> the last
> shafts hanging a little lower than the first ones at rest, and
> rising higher than the first ones in action.

I don't know about the hanging lower than the front shafts at rest, but

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since this is a back hinged treadle system, the front shafts tend to travel farthest, if all the ties are of equal length to the lamms. (Since the front portion of the treadle travels the greatest distance; thus pulling the front jacks most.) But of course, you need the shafts at the back to travel the farthest in order to get an even shed -- drawing some lines from the breast beam to each shaft demonstrates this need. Thus, many of us find the easiest thing to do is to have the back set of shafts, when there are more than 8, higher -- even in the resting position. What it looks like in the resting position is not as important as the evenness of the weaving shed, IMO.

For those with tie-ups converted to texsol, I think that one could manipulate the tie lengths, with loose ties in the front and tighter ties in the back as you tie lamms to each treadle. I do this for my Glimakra, but it's easiest on the the Mac to just hang the back shafts higher.

Anne

arwells@erols.com

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End of weavetech@topica.com digest, issue 698

From weavetech@topica.com Sun Mar 18 07:37:05 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 HAA07012 for <ralph@localhost>; Sun, 18 Mar 2001 07:37:05 -0700
From: weavetech@topica.com
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for <ralph/localhost> (single-drop); Sun, 18 Mar 2001 07:37:05 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 f2IBgT827151
for <ralph@baskerville.cs.arizona.edu>; Sun, 18 Mar 2001 04:42:29 -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 f2IBdS123448
for <ralph@cs.arizona.edu>; Sun, 18 Mar 2001 04:39:29 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 699
Date: Sun, 18 Mar 2001 03:32:20 -0800
Message-ID: <0.0.1363869863-951758591-984915140@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Please Do Not Include Attachments with Messages

Re: Sheds
By bgkoe@ncinternet.net

Re: Macomber shed
By rsblau@cpcug.org

Shed 2
By bgkoe@ncinternet.net

WeaveTech Archive 0103

Re: Macomber shed
By kwarner@halcyon.com

Re: Macomber shed
By carleton@mcn.org

Date: Sat, 17 Mar 2001 16:25:22 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
CC: arwells@erols.com
Subject: Re: Sheds

>since this is a back hinged treadle system, the front shafts tend to
> travel farthest, if all the ties are of equal length to the lamms.
> (Since the front portion of the treadle travels the greatest distance;
> thus pulling the front jacks most.) But of course, you need the shafts
> at the back to travel the farthest in order to get an even shed --
> drawing some lines from the breast beam to each shaft demonstrates this
> need. What it looks like in the resting position is not as important
> as the evenness of the weaving shed.....

It's really neat to read an succinct, accurate description of a warp shed !

- Happy Shuttling ! - Bill Koepp, in Central California

Date: Sat, 17 Mar 2001 19:32:47 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Macomber shed

>The other major problem I'm having is my tie-up wires spontaneously fall out.

Welcome to the wonderful world of Macomber! If they weren't such great looms (I'm persuaded that after the nuclear holocaust, it won't be the cockroaches that will be left on Earth, it will be the Macomers), we weavers would have given up on them long ago b/c of the spontaneously erupting hooks.

I've converted mine to Texsolv tieups, but my Mac is only 32" wide. I don't know how a wider (read: much heavier shafts) loom would work w/ Texsolv.

Ruth

Date: Sat, 17 Mar 2001 19:39:59 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
CC: arwells@erols.com
Subject: Shed 2

<It's really neat to read an succinct, accurate description of a warp shed !>

(After reading my hasty note, it didn't look complimentary; I liked the shed description, it " Hit the nail on the head ", so to speak. It's not too easy to explain the differential shed movement. - Good job !)

- Happy Shuttling ! - Bill Koepp, in Central California

WeaveTech Archive 0103

Date: Sat, 17 Mar 2001 22:00:36 -0800
From: Kathy Warner <kwarn@halcyon.com>
Subject: Re: Macomber shed

Anne wrote:

> But of course, you need the shafts
>at the back to travel the farthest in order to get an even shed --

That's why the wires from the lamms attach to the jacks at the ends in the front and practically at the fulcrum in the back- to make to back shafts travel farther.

Kathy Warner

Date: Sat, 17 Mar 2001 23:32:47 -0800
From: carleton@mcn.org
Subject: Re: Macomber shed

>-----
>***Please Do Not Include Attachments with Messages***
>-----

>
> " What it looks like in the resting position is not as important
>as the evenness of the weaving shed, IMO."

This seems really strange to me. Macomers come with long hooks for the front harnesses and longer levers at the top for the rear harnesses. My levers even have two holes for additional adjustment. If not weaving a linen carpet warp that could float the harnesses you should be able to maintain the proper sloped harness stack in the down and the up position.

Vincent Carleton, in Elk

>-----
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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 f2INFW815498
for <ralph@baskerville.cs.arizona.edu>; Sun, 18 Mar 2001 16:15:32 -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 f2INCUL27728
for <ralph@cs.arizona.edu>; Sun, 18 Mar 2001 16:12:31 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 700
Date: Sun, 18 Mar 2001 15:15:20 -0800
Message-ID: <0.0.2035646257-212058698-984957320@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: Macomber shed
By arwells@erols.com

Re: Macomber shed
By rsblau@cpcug.org

Re: Macomber shed
By fiberweaver@worldnet.att.net

Re: Macomber shed
By CynceWilliams@aol.com

Re: Macomber shed
By rsblau@cpcug.org

weaving programs
By voiers@monad.net

RE: weaving programs
By dominick.barone@worldnet.att.net

springs on flyshuttle
By bonnieinouye@yahoo.com

Re: weaving programs
By aafannin@syr.edu

MACOMBER
By aafannin@syr.edu

Date: Sun, 18 Mar 2001 07:58:02 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Macomber shed

Vincent Carleton wrote:
This seems really strange to me. Macombers come with long hooks for

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> the front harnesses and longer levers at the top for the rear
> harnesses. My levers even have two holes for additional adjustment....

Interesting! My Macomber has none of this. It is 60+ years old, though, so maybe you have a newer one with more adjusting power.

Anne
arwells@erols.com

Date: Sun, 18 Mar 2001 08:01:38 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Macomber shed

> > the front harnesses and longer levers at the top for the rear
> > harnesses. My levers even have two holes for additional adjustment....
>
>Interesting! My Macomber has none of this. It is 60+ years old,
>though, so maybe you have a newer one with more adjusting power.

My Macomber is a little younger than Anne's. It's 41 yrs old. I'd be interested in knowing when Macomber instituted the adjustment holes. To me, the fact that they did that proves that the company recognized that the shed might need to be tinkered with. Those of us who don't have this built-in method of adjusting the rise in the shafts will just have to make do with such approaches as shortening the chains.

BTW: tho my loom is 41 yrs old, shafts 11 and 12 are only 2 years old, and they don't have the extra adjustment holes.

Ruth

Date: Sun, 18 Mar 2001 08:35:25 -0500
From: fiberweaver@worldnet.att.net
Subject: Re: Macomber shed

I purchased a much used/loved Macomber a couple of years ago. It was offered to me by way of the original owner who had sold it to someone else, that 2nd individual didn't want it, so the first owner found another home for it, me.

It was in terrible shape, the second owner had also abused it (could be grandchildren for all I know) and I spent a long time trying to get it back in working order. (read as 10,000 heddles all thrown into a pile, fly shuttle had been totally jymied, no crank, the eye bolt holding the rope sheared off and almost broke my thumb, serious bone bruise and tendon damage instead) well when I finally started winding a warp on, I realized that there were only 9 hooks. When I contacted Macomber, they asked me what type of hooks. So yes, there are different types of hooks depending on the age of the loom. Mine is the older style. Since people have discussed all the problems with the hooks though, I think I am going to go the texsolve direction for tie-ups instead, not worth the aggravation from what it sounds like.

I could kick myself for not really looking closer at the loom before I purchased it, however, the first owner gave me such glowing reports, how on earth could another "weaver" do

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this kind of stuff to a loom. Dumb, dumb, had I known more about this loom, I would have never purchased it. I definitely know better now. I have thought about selling this monster on and off over the years due to all the work just to get it working again.
Carol

Date: Sun, 18 Mar 2001 08:42:36 EST
From: CynceWilliams@aol.com
Subject: Re: Macomber shed

Just curiosity--my Mac says B 4, serial 1064; L. W. Macomber; Saugus, Mass.
Any idea how old it might be?
Cynthia

Date: Sun, 18 Mar 2001 08:35:08 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Macomber shed

>Just curiosity--my Mac says B 4, serial 1064; L. W. Macomber; Saugus, Mass.
>Any idea how old it might be?

If you call them (they're now in York, Maine) they can tell you right down to the month when your loom was built. Just give them the info you gave us: model & serial. That's how I know the age of mine: it was built in April 1960.

Ruth

Date: Sun, 18 Mar 2001 12:13:42 -0500
From: "Leslie Voiers" <voiers@monad.net>
Subject: weaving programs

Hello fellow weavers - I have just recently joined this list . I am curious and interested in hearing about what programs, if any, are available for jacquard weaving designers for Mac or PCs. Do any of you design for the industry from your own studio?

I am very familiar with Viable (but it is not affordable by the average individual designer) and recently learned of the existence of the program known as JacqCAD but do not know the details at this time. As for handweaving programs I am familiar with all the usual and have worked primarily with Swiftweave because of my old Mac. Leslie

Date: Sun, 18 Mar 2001 12:54:59 -0500
From: "Dominick F Barone" <dominick.barone@worldnet.att.net>
Subject: RE: weaving programs

I have a site that deals with the interaction of computers and weaving. There is also a section of review of the most popular software available.

www.weavingmachine.com

Dominick
-----Original Message-----
From: Leslie Voiers [mailto:voiers@monad.net]

WeaveTech Archive 0103

Sent: Sunday, March 18, 2001 12:24 PM
To: weavetech@topica.com
Subject: weaving programs

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Hello fellow weavers - I have just recently joined this list . I am curious and interested in hearing about what programs, if any, are available for jacquard weaving designers for Mac or PCs. Do any of you design for the industry from your own studio?

I am very familiar with Viable (but it is not affordable by the average individual designer) and recently learned of the existence of the program known as JacqCAD but do not know the details at this time. As for handweaving programs I am familiar with all the usual and have worked primarily with Swiftweave because of my old Mac. Leslie

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Date: Sun, 18 Mar 2001 13:36:40 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: springs on flyshuttle

I visited a weaver in Atlanta who has a single-box flyshuttle on her AVL and it looks different from mine. She added small springs on either side of the handle that hangs in the middle of the loom, and another just above this handle. She said it was a marvelous improvement that allowed her to continue weaving without pain. Just a small movement sends the shuttle flying, and it is a 60" loom. I wonder if others on the list have done this, as she got the idea from another production weaver. She doesn't have the new warping reel, and the springs have been in place for a few years, but I was reminded by Ruth saying "ditch the springs". Maybe I should ask for Ruth's.

Bonnie Inouye

Date: Sun, 18 Mar 2001 16:38:53 -0500
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: Re: weaving programs

At 09:23 AM 3/18/01 -0800, Leslie Voiers <voiers@monad.net> wrote:

>I am very familiar with Viable (but it is not affordable by the average >individual designer) and recently learned of the existence of the program >known as JacqCAD but do not know the details at this time.

For computer-aided woven Jacquard design use, the principle feature required of any software is the ability to design a weave structure

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starting from a blank grid. Because more and more Jacquard designers in the US are coming from a fine arts, surface design education, this form of woven design is too often incorrectly seen as a two-dimensional concept when in fact it is three dimensional given the significance of the weave structure. In Jacquard design, the pattern is realised several ways, the most complex of which is an elaborate combination of weave structure coordinated with placement of coloured ends and picks. Therefore in order for a Jacquard designer to function to the fullest extent, the software must allow for the initiation of a weave structure and from a blank grid and for the placement of specifically coloured ends and picks wherever required.

If I were to recommend one software that fits this bill, it would probably be JacCad which you cited in your message.

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, 18 Mar 2001 16:50:04 -0500
From: ALLEN FANNIN <aafannin@syr.edu>
Subject: MACOMBER

TO ALL:

During the evolution of human technology, certain things seem to stand out as particularly good examples of their sort if for no other reason than their durability. In aircraft it might be the DC-3, of which many are still flying. In cars it might be the VW Beetle of which I at one time owned nine, all passing 150,000 miles and counting. In mill looms it might be the C&k which at one time dominated the world's woollen, silk, rayon and cotton industries in weaving fancy goods.

In handlooms, it would have to be the ubiquitous Macomber. Since it's inception in the late 1930's or thereabouts, until the arrival of AVL on the handloom scene, the Macomber was THE loom used in the textile industry as the workhorse for the production of handloom samples. Every textile mill sales office in NYC and other parts of the country and in countless handloom studios as well, Macomber looms of various harness capacities and widths were banging away day after day. Rarely did they require anything more than an occasional adjustment, lubrication, and perhaps lubrication. Macomber found a design, despite some shortcomings, that endured and taking its cues from other parts of industry, "...as long as is ain't broke don't fix it!". And Macomers didn't break. They were like VW, changes in their design didn't obsolete previous models. Parts were and still are available if and when needed.

It would be interesting to know the whereabouts of the oldest, still operational Macomber handloom. It would not be surprising if it is well past the half century mark.

AAF
Allen Fannin, Adj. Prof., Textiles

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for <ralph@cs.arizona.edu>; Mon, 19 Mar 2001 04:29:11 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 701
Date: Mon, 19 Mar 2001 03:31:37 -0800
Message-ID: <0.0.1727044207-951758591-985001497@topica.com>
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Status: R

-- Topica Digest --

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Re: springs on flyshuttle
By rsblau@cpcug.org

Re: MACOMBER
By willgee@mindspring.com

JacqCAD information
By fa_williams@online.emich.edu

Re: Digest for weavetech@topica.com, issue 699
By JBKra123@aol.com

macomber
By flyspin@fone.net

Re: the loom.....

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By willgee@mindspring.com

Re: the loom.....

By willgee@mindspring.com

Re: springs on flyshuttle

By kerstin.froberg@swipnet.se

Re: macomber

By teresaruch@msn.com

Date: Sun, 18 Mar 2001 17:26:13 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: springs on flyshuttle

>but I was reminded by Ruth saying "ditch the springs". Maybe I should ask
>for Ruth's.

You're welcome to them, Bonnie, but I suspect they're much too small for
your purpose. The ww springs are about 1" to 1.5" long.

I, too, would be interested in this adaptation for the fly shuttle. After
suffering from tendinitis in my right elbow last year, I'd be interested
in anything that lightens the load on the flyshuttle.

Ruth

Date: Sun, 18 Mar 2001 18:56:01 -0500
From: willgee@mindspring.com
Subject: Re: MACOMBER

I personally remember the first Macomber I saw was bought by the Yarn Depot in SF..where
I worked for several years..must have been in the early 50s or was it early 60s? Marvel-
lous big workhorse! It was so much quieter than all the Gilmores we had then. I still
want one. glen black
weavetech@topica.com wrote:

> _____
with Messages***

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TO ALL:

During the evolution of human technology, certain things seem to stand out
as particularly good examples of their sort if for no other reason than
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as the workhorse for the production of handloom samples. Every textile
mill sales office in NYC and other parts of the country and in countless
handloom studios as well, Macomber looms of various harness capacities and
widths were banging away day after day. Rarely did they require anything
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lubrication. Macomber found a design, despite some shortcomings, that

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It would be interesting to know the whereabouts of the oldest, still operational Macomber handloom. It would not be surprising if it is well past the half century mark.

AAF

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Date: Sun, 18 Mar 2001 19:37:53 -0500
From: Pat Williams <fa_williams@ONLINE.EMICH.EDU>
Subject: JacqCAD information

JacqCAD has a web site at <<http://www.mv.com/ipusers/fletcher/>>. Once there, you can download quite a bit of information about the program, most of it in .PDF format. I've worked with the program at school for about 3 years now, and strongly recommend it -- it's only available on the Mac platform, but it works with the .WIF format and can drive most of the industrial looms.

--

Patricia Williams
Professor, Textiles Area
Art Department
Eastern Michigan University
Ypsilanti, MI 48197

phone: (734) 487-1268
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email address: fa_williams@online.emich.edu
URL: <http://art.emich.edu/faculty/williams/williams.html>

Date: Sun, 18 Mar 2001 20:43:03 EST
From: JBKra123@aol.com
Subject: Re: Digest for weavetech@topica.com, issue 699

WeaveTech Archive 0103

In a message dated 03/18/2001 5:42:37 AM Central Standard Time, weavetech@topica.com writes:

<< I've converted mine to Texsolv tieups, but my Mac is only 32" wide. I don't know how a wider (read: much heavier shafts) loom would work w/ Texsolv.

Ruth

>>

My 48" Macomber w/double beams (talk about heavy) never throws a hook. The 24" sold as a portable (barely portable) does. But not often. Have not texsolved.

June Kramer

Date: Sun, 18 Mar 2001 19:31:34 -0700 (MST)
From: de Souza <flyspin@fone.net>
Subject: macomber

I have a 20 shaft Macomber. The shafts are all on 12 links. The boards that everyone's mentioned are slanted in such a fashion that the back harnesses hang lower than the front harnesses. I recently tried all 20 shafts and other than moving the 20th shaft up one link to fix the shed, I haven't had a problem.

The oldest operational Macomber that I'm aware of is #57 (1940). At least I assume it's operational - someone is selling it - I haven't seen the loom.

Diane de Souza
flyspin@fone.net

Date: Sun, 18 Mar 2001 20:02:32 -0800
From: glen black <willgee@mindspring.com>
Subject: Re: the loom.....

Bill, thanks for your reply. It tickled the back part of my memory...I recall a scheme in a book some years ago in which all the ties of a CM were somehow extended out the back of the loom and held in place in a sort of "peg board" arrangement. I must dig through the library. Anything to get me up off the floor. I must schedule knee surgery soon, so the mechanical problems of aging and weaving are ever in mind. I always find your posts to be really informative and based on sound understanding of mechanics of weaving. That is rare. Thanks, glen black

--
Glen's Multifarious Page

<http://sites.netscape.net/willgeewillgee/homepage>

Date: Sun, 18 Mar 2001 20:46:43 -0800
From: glen black <willgee@mindspring.com>
Subject: Re: the loom.....

You know, this stimulates a thought that has lurked with me for a long time...how could I tip a 8..16..24...shaft loom up on end and weave complex tapestries...?? It seems tapestry is one of the most traditional and hidebound areas of textile...very little attention paid to structure

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and weaves other than weft face. My old teacher Trude Guermonprez used to say...weave a wall hanging but don't cover the warp..that is half of the potential of any textile...let it show, somehow do something with it! glen black

--

Glen's Multifarious Page

<http://sites.netscape.net/willgeewillgee/homepage>

Date: Mon, 19 Mar 2001 09:12:05 +0200
From: Kerstin Froberg <kerstin.froberg@swipnet.se>
Subject: Re: springs on flyshuttle

Bonnie wrote:

<snip> She added small springs on either side of
> the handle that hangs in the middle of the loom, and another
> just above this handle.

Afer about 15 minutes of weaving I decided it would be so much easier on a fly-shuttle-newbie's wrist and elbow if the very pronounced "full stop" would be just a little less "full". I tied a short length of elastic to the screw eye, and hooked the strings to the elastic instead. Immediate improvement! - I did think the problem had to do with my inexperience with the fly shuttle, but I still have the elastic.

When I got the side-pull for the double box I added the elastic to those hooks too...

Kerstin in Sweden, still a fly shuttle newbie

Date: Mon, 19 Mar 2001 01:51:04 -0800
From: "teresaruch" <teresaruch@email.msn.com>
Subject: Re: macomber

>

>

> The oldest operational Macomber that I'm aware of is #57 (1940). At least I

> assume it's operational - someone is selling it - I haven't seen the loom.

>

> Diane de Souza

> flyspin@fone.net

>

I have been using Macomers for 20 years in prototype industry development and at home. I love them because I can fix almost anything that goes wrong with them (in minutes) . I finally ran into an exception. The axel pin on the ratchet side sheared off and 16 yards of rep landed in my lap with 14 inches left on the last runner. A friend was able to weld on another axel on with a down time of 2 days. I was able to finish that warp and several others since. Now I wish I could say the same about my two AVL's but at the same time I have to admit they are easier on the body. Teresa

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From weavetech@topica.com Mon Mar 19 19:26:06 2001
Return-Path: weavetech@topica.com
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Received: from outmta003.topica.com (outmta003.topica.com [206.132.75.200])
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 for <ralph@cs.arizona.edu>; Mon, 19 Mar 2001 18:53:03 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 702
Date: Mon, 19 Mar 2001 17:55:42 -0800
Message-ID: <0.0.1869285034-951758591-985053342@topica.com>
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Status: R

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CM Tie-up modifications
By jimstovall1@juno.com

Gilmore Loom # 17
By irene_weisner@telus.net

springs on flyshuttle
By kregier@lycos.com

Re: Bonnie Inouye's workshop in Quebec
By oldroyd@saltspring.com

Re: springs on flyshuttle
By oldroyd@saltspring.com

CM Tie-up modifications
By bgkoe@ncinternet.net

Re: Gilmore Loom # 17
By apbutler@ync.net

Re: Gilmore Loom # 17
By willgee@mindspring.com

Re: Gilmore Loom # 17
By mattes@enter.net

Re: India--Orissa and Madhya Pradesh
By fibertrails1@juno.com

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Date: Mon, 19 Mar 2001 07:07:35 -0500
From: Jim Stovall <jimstovall1@juno.com>
Subject: CM Tie-up modifications

From: glen black <willgee@mindspring.com>
...I recall a scheme in a book some years ago in which all the ties of a CM were somehow extended out the back of the loom and held in place in a sort of "peg board" arrangement.

I have a copy of this info somewhere in my disorganized stash of weaving info. If I remember correctly, it came from Peter Collingwood, & I think was published in a UK weavers newsletter. I'll be glad to look for it, & share with those that want it, but wonder if Peter has the info more closely at hand.

Date: Mon, 19 Mar 2001 07:50:32 -0800
From: "Irene Weisner" <irene_weisner@telus.net>
Subject: Gilmore Loom # 17

I would appreciate information on a Gilmore loom. I am asking on behalf of a man who does not have Internet access. He is attempting to sell his mother's 8 shaft 48" wide with sectional beam. Used in 1941 for about 6 years and has since sat unused in an upstairs bedroom of a heritage home. This is numbered as being the 17th loom produced. Thanks for any help you can offer.

Irene
irene_weisner@telus.net

Date: Mon, 19 Mar 2001 09:30:18 -0700
From: "K Regier" <kregier@lycos.com>
Subject: springs on flyshuttle

I, too, have put springs on my flyshuttle strings. I got mine at Napa motor parts, and bought several of different lengths and "springiness" to test. I found I like the spring that is 2 3/4" in length including the loops on each end and about 3/8" in diameter. I'm sorry I can't give a part number, I just pick them out of a bin in a drawer of springs at the parts store. I tie them in the fly shuttle string out near the knot that forks to go to the picker and to the beater arm (I have a hanging beater). I found when the springs were close to the handle, the flyshuttle string would whip around and snap my arms, ouch! I learned about springs when the spring on my old Newcomb Weaver's Delight broke from old age, and the loom was almost impossible to use without it. It was surprising how much the spring enabled me to throw those giant aluminum rag shuttles with ease. It got me thinking, and I altered my AVL. I have been so glad I did, I have been able to weave longer and get rid of the "tennis elbow" braces I was using. Hope that helps. If you have more questions, feel free to email me. I will be away from my computer for 2 weeks, but I will answer when I get back.
Kathy Regier

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Date: Mon, 19 Mar 2001 08:47:38 -0800
From: "J & E Oldroyd" <oldroyd@saltspring.com>
Subject: Re: Bonnie Inouye's workshop in Quebec

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Hello Lucie - I have just returned from a 10 day bus. trip. I would dearly love to come to Quebec for this workshop, but I don't think it will work for me at this time. I am on our Arts council board and have come back to much work in setting up the summer show which is four months long. We have yet to hire a new manager! I hope you have been able to fill all the vacancies.

Regards, Evelyn
oldroyd@saltspring.com

Date: Mon, 19 Mar 2001 09:41:04 -0800
From: "J & E Oldroyd" <oldroyd@saltspring.com>
Subject: Re: springs on flyshuttle

sorry all - hit the wrong send button!

Evelyn - still in travel mode

Date: Mon, 19 Mar 2001 10:02:25 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: CM Tie-up modifications

> ...I recall a scheme in a book some years ago in which all the ties of a
> CM were somehow extended out the back of the loom and held in place in a
> sort of "peg board" arrangement.

I have a copy of this system at:
<http://www.angelfire.com/ca3/billk/index.html> , go to " Loom Parts ", "
Treadles 1 ", then hit "A Different Treadle System ".

- Happy Shuttling ! - Bill Koepp, in Central California

Date: Mon, 19 Mar 2001 12:18:50 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Gilmore Loom # 17

>8 shaft 48" wide with sectional beam

You can contact Gilmore yourself at the following:

Gilmore Looms
1032 North Broadway
Stockton, CA 95205

Phone: (209)463-1545
Fax: (209)465-9627
Email: gilmorelooms@earthlink.net

I have seen used Gilmore's this size sell for around \$1200.00....of course all depends on who is willing to buy....but 8 shafts at that width in such a good quality loom is desirable....at least in my opinion...

Su Butler :-) apbutler@ync.net
"To do good, one must focus outside oneself"

Date: Mon, 19 Mar 2001 11:39:01 -0800

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From: glen black <willgee@mindspring.com>
Subject: Re: Gilmore Loom # 17

That was exactly the workhorse that served me for 20 years...I bought mine used for \$150 in about 1960. 8 harnesses , heavy duty, two beams and Noisy! Then two years later I got a 4 harness 56" of the same heavy model...for \$125!

Luck or what? Great looms for long term use. glen black

--

Glen's Multifarious Page

<http://sites.netscape.net/willgeewillgee/homepage>

Date: Mon, 19 Mar 2001 16:50:27 -0500
From: mattes@enter.net
Subject: Re: Gilmore Loom # 17

Great loom! Mine's not quite that old but I love it...

Carol
mattes@enter.net

Date: Mon, 19 Mar 2001 17:09:34 -0800
From: Estelle M Carlson <fibertrails1@juno.com>
Subject: Re: India--Orissa and Madhya Pradesh

Hi Everyone,

I have just returned from a fascinating trip to India--Orissa and Madhya Pradesh. I have always wanted to travel to this area of India after seeing many years a double ikat sari show at the Mengei Folk Art Museum in Southern California.

Orissa is an eastern state that borders on the Bay of Bengal. It is a fascinating area filled with gorgeous temples (the most famous being the Temple of the Sun--Kornark), tribal peoples and textiles. I traveled in the northern part of the state first--spending about a week visiting villages in which the double ikats and compound ikats are woven. I saw warps being prepared--tied and dyed--the ikat warps I saw were painted with commercial dyes rather than being immersed in dyes--and then I had a chance to see the ikats woven. Most of the ikats woven in this area are the "wedding" or "chessboard" saris--but there are other designs as well--the conch, the wheel, animals and so on.

And as you can imagine I purchased more of these saris--both cotton and silk--than I will ever need. They were just too beautiful to resist.

I was also interested in seeing the "pit" looms that are used. The looms are part of the weaving room's structure. Poles used as tensioners are part of the ceiling and floor. The weaver sits on the floor and a pit is constructed underneath the loom for the treadles and the weaver's feet. Some of the cloth woven is quite wide--so if the weaver needs an assistant the person sits cross legged on the floor next to the weaver by the breast beam. The assistant--usually a child--can sit this way for hours. Even though I saw weavers sitting cross-legged for long periods of time I still find it hard to believe it is a comfortable position.

Then I joined a group and we visited tribal people who live in southern Orissa. I really didn't realize tribals (as they are referred to by the

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guide) still existed in India. The two groups we visited--called Bondas, Deseia and Kuta Kondhs--were so friendly and interesting. The people still practice their religion and dress in their traditional garments--however, the Hindu religion is making inroads and change is occurring. The women wear layers and layers of yellow seed beads that reach from their neck to a little below their waist--they also wear thick silver neck bands, long earrings and they tattoo their faces with floral and linear designs. Their skirts are small woven bands--more like long place mats to us westerners.

Another group of women wore handspun, handwoven saris--one of these saris is the cover for the book called "Saris" by Linda Lynton (a great book--it is this book that I used as my guide throughout northern Orissa)

In Madhya Pradesh we went to two fabulous wedding ceremonies (the wedding ceremonies were not marriage ceremonies, but lively, elaborate, noisy, colorful ceremonies that help the young people find their marriage partners--in the second ceremony there must have been at least two thousands jubilant dancers and drummers)--the groups in Madhya Pradesh are called Bhils and Bhilalas.

During these festivities the young girls dress in "teams"--groups of girls will be completely dressed in green saris, other red saris and so on. They wander throughout the crowd just looking pretty and giggling a lot. The boys also in groups play flutes and large drums. The boys plays these large drums in hopes of attracting the girls to dance to their music. The boys in one village wore western clothing, but in the second village with their truly grand celebration the boys wore white tunics and colorful turbans. This entire scene was a wonderful sight to watch and be part of.

I have just received my photos from the processing company and I am so pleased to say that just about all of them turned out. I have photos of women with tattoos all over the arms and faces, men in vividly colored turbans, women again with jewelry covering their entire ear (earrings down to the shoulders), nose and chin--both women and men wearing beads that literally are substitutes for clothing--and so on. Since there are so few tourists in these areas the people are not camera shy--which was great for our little group.

I realize this is a long post--but it was just a unique experience I just had to share it with everyone. I am going to post this letter to the weave-quilt group--so I will apologize in advance for the repetition. And thanks so much for reading this entire letter.

Estelle

To reply privately write to fibertrails1@juno.com
Also, please visit my web site:
<http://www.africancrafts.com/designer/carlson>

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End of weavetech@topica.com digest, issue 702

From weavetech@topica.com Tue Mar 20 08:26:09 2001

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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 IAA08969 for <ralph@localhost>; Tue, 20 Mar 2001 08:26:08 -0700
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for <ralph@cs.arizona.edu>; Tue, 20 Mar 2001 04:34:25 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 703
Date: Tue, 20 Mar 2001 03:33:15 -0800
Message-ID: <0.0.1320348711-951758591-985087995@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: India--Orissa and Madhya Pradesh
By mcwarr@orcon.net.nz

Thankyou re CAD program info
By voiers@monad.net

Re: Digest for weavetech@topica.com, issue 702
By ingrid@fiberworks-pcw.com

Re: the loom.....
By MargeCoe@concentric.net

Date: Tue, 20 Mar 2001 13:54:01 +1200
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: India--Orissa and Madhya Pradesh

>I have photos of
> women with tattoos all over the arms and faces, men in vividly colored
> turbans, women again with jewelry covering their entire ear (earrings
> down to the shoulders), nose and chin--both women and men wearing beads
> that literally are substitutes for clothing--and so on.

Are you going to put these up on your web site? Thanks for sharing your trip.

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>

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Date: Mon, 19 Mar 2001 22:18:31 -0500
From: "Leslie Voiers" <voiers@monad.net>
Subject: Thankyou re CAD program info

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

Allen Fannin and Pat Williams: - Thank you for your comments.=20
Both of you have supported JacqCAD as has a fellow jacquard designer... =
yet I am still curious about other programs. And yes it must be as Allen =
Fannin points out - a program that supports designing weave structures. =
Today I learned of a program E.A.T - and Point Carre (a french program?) =
I don't know anything more as of now. Through an internet search I found =
Sophis and Point Carre. But I get the distinct feeling that any of =
these are out of the range of the small handweaver designer studio's =
budget that I work on. These are for the college and industry =
budgets.....=20

Meanwhile for those of you who don't know me.. in playing around with =
the internet a few weeks ago I surprised myself by finding my works on =
the web. Check out:=20
<http://www.complex-weavers.org/awgall06.htm>=20
I did these in my own handweaving studio.
Leslie

-----=_NextPart_000_00A6_01C0B0C2.87CEE0C0
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 charset="iso-8859-1"
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</HEAD>

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<DIV>Allen Fannin and Pat Williams: - Thank you =
for your=20
comments. </DIV>
<DIV>Both of you have supported JacqCAD as has a =
fellow=20
jacquard designer... yet I am still curious about other programs. And =
yes it=20
must be as Allen Fannin points out - a program that supports designing =
weave=20
structures. Today I learned of a program E.A.T - and Point Carre (a =
french=20
program?) I don't know anything more as of now. Through an internet =
search I=20
found Sophis and Point Carre. But I get the distinct feeling that =
any of=20
these are out of the range of the small handweaver designer studio's =
budget that=20
I work on. These are for the college and industry budgets..... =
</DIV>
<DIV> </DIV>

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<DIV>Meanwhile for those of you who don't know =
me.. in=20
playing around with the internet a few weeks ago I surprised myself by =
finding=20
my works on the web. Check out: </DIV>
<DIV><A=20
href=3D"http://www.complex-weavers.org/awgall06.htm">http://www.complex-w=
eavers.org/awgall06.htm=20
</DIV>
<DIV>I did these in my own handweaving =
studio.</DIV>
<DIV>Leslie</DIV></BODY></HTML>

-----_NextPart_000_00A6_01C0B0C2.87CEE0C0--

Date: Mon, 19 Mar 2001 22:42:06 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Re: Digest for weavetech@topica.com, issue 702

Peter Harris of Ayton Ontario is a tapestry weaver, but has an incredibly active mind. Took a complex weave course with William Hodge at Ontario College of art. He did not want to use the AVL except in class, so he made modifications to his own loom.

It involved bathtub chain and slots at side of the loom near your knee. These were used to depress treadles or lift shafts. The chains could be released one at a time or all together. It was like a manual doobby without a lag chain.

It was not a tieup but more like a table loom, but is was fast and quite versatile. He published this article in the Ontario Handweavers and Spinners Bulletin a few years ago. If anyone is interested, I can put you in contact to Peter Harris.

Ingrid

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

Date: Mon, 19 Mar 2001 23:19:06 -0700
From: <MargeCoe@concentric.net>
Subject: Re: the loom.....

> It seems tapestry is one of the most traditional
> and hidebound areas of textile...very little attention paid to
> structure and weaves other than weft face.

Well you're right on this one Glen, but there's a reason (or should I say some have a reason). True tapestry adherents (and I'm not one) insist that the word *Tapestry* should only rightly be used to describe a *weaving* with a discontinuous weft, entirely covering the warp. I believe that the Encyclopaedia Britannica supports this view (too lazy to check it again, but I did check it an eon or so ago). Then they never fail to point out that the Bayeux Tapestry is in fact an embroidery, not a tapestry at all, no, no! So the OED to the rescue:

"a textile fabric decorated with designs of ornament or pictorial subjects, painted, embroidered, or woven in colours, used for wall hangings, curtains, covers for seats, to hang from windows or balconies on festive occasions,

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etc; especially, such a decorated fabric in which a weft containing ornamental designs in coloured wool or silk, gold or silver thread, etc., is worked with bobbins or broaches, and pressed close with a comb, on a warp of hemp or flax stretched in a frame. Often loosely applied to imitative textile fabrics."

It goes onto cite usage from 1434, including the Bayeux, but the above description seems to leave the door open for all sorts of textiles as long as they're not imitative, whatever that may mean!

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

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for <ralph/localhost> (single-drop); Wed, 21 Mar 2001 07:16:36 MST
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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f2LBXj829407
for <ralph@baskerville.cs.arizona.edu>; Wed, 21 Mar 2001 04:33:45 -0700 (MST)
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by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2LBUB115278
for <ralph@cs.arizona.edu>; Wed, 21 Mar 2001 04:30:13 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 704
Date: Wed, 21 Mar 2001 03:32:07 -0800
Message-ID: <0.0.2131244658-951758591-985174327@topica.com>
X-Topica-Loop: 0
Status: R

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sorry about messy post
By voiers@monad.net

Re: Re: the loom.....
By willgee@mindspring.com

Re: Digest for weavetech@topica.com, issue 703
By ingrid@fiberworks-pcw.com

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Re: Digest for weavetech@topica.com, issue 702
By willgee@mindspring.com

New Zealand trip
By jedwardsbeckett@yahoo.com

louet magic doobby
By rach.dufton@millenium-uk.net

Re: louet magic doobby
By lovett@centurytel.net

Re: louet magic doobby
By lharvey@wir.net

Date: Tue, 20 Mar 2001 09:10:51 -0500
From: "Leslie Voiers" <voiers@monad.net>
Subject: sorry about messy post

Please accept my apologies for the messy posting. I'll try to make sure it does not happen again.

Date: Tue, 20 Mar 2001 10:27:20 -0500
From: willgee@mindspring.com
Subject: Re: Re: the loom.....

Yep, you are completely right..been over all that territory in research and in argument with strict tapestry folk. It is a group of angels dancing on a pin where I won't go. Some of the world's worst art and some of its most interesting gets translated into the medium. Mostly the former. Incidentally, last night at dinner an old friend allowed that if he went back to weaving, he thought he would try a piece of "fingernail tapestry"..the fine Japanese silk technique..of wich I have an example and which is breathtakingly fine. Boggles me. I think he is misguided, but sincere..and to think he was once taught by me!

glen black
weavetech@topica.com wrote:

> -----
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with Messages***

> It seems tapestry is one of the most traditional
> and hidebound areas of textile...very little attention paid to
> structure and weaves other than weft face.

Well you're right on this one Glen, but there's a reason (or should I say some have a reason). True tapestry adherents (and I'm not one) insist that the word *Tapestry* should only rightly be used to describe a *weaving* with a discontinous weft, entirely covering the warp. I believe that the Encyclopaedia Britannica supports this view (too lazy to check it again, but I did check it an eon or so ago). Then they never fail to point out that the Bayeux Tapestry is in fact an embroidery, not a tapestry at all, no, no! So the OED to the rescue:

"a textile fabric decorated with designs of ornament or pictorial subjects, painted, embroidered, or woven in colours, used for wall hangings, curtains, covers for seats, to hang from windows or balconies on festive occasions, etc; especially, such a decorated fabric in which a weft containing ornamental designs in coloured wool or silk, gold or silver thread, etc., is worked with bobbins or broaches, and pressed close with a comb, on a warp of

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hemp or flax stretched in a frame. Often loosely applied to imitative textile fabrics."

It goes onto cite usage from 1434, including the Bayeux, but the above description seems to leave the door open for all sorts of textiles as long as they're not imitative, whatever that may mean!

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

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Date: Tue, 20 Mar 2001 10:25:48 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Re: Digest for weavetech@topica.com, issue 703

At 06:33 AM 01/03/20, you wrote:
>"Leslie Voiers" <voiers@monad.net>

Hi Leslie:

Weave for Windows and a PhotoShop or any of the other graphics programs works together to run the TC-1 from Digital Weaving in Norway. This is for that loom only however.

Ingrid

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

Date: Tue, 20 Mar 2001 09:47:05 -0800
From: glen black <willgee@mindspring.com>
Subject: Re: Digest for weavetech@topica.com, issue 702

Yes please, it sounds interesting..is there a website? glen black

--
Glen's Multifarious Page

<http://sites.netscape.net/willgeewillgee/homepage>

Date: Tue, 20 Mar 2001 10:34:51 -0800 (PST)
From: Joy Edwards-Beckett <jedwardsbeckett@yahoo.com>

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Subject: New Zealand trip

My DH is on his way for an unexpected business trip to New Zealand. He'll be there about 10 days. I am a rug weaver in southern California, and told him he HAS to bring back something for me! 8-) Are there any yarn shops in Wellington that he could visit? Thanks!

Joy E-B
jedwardsbeckett@yahoo.com
<www.threadsofjoy.net

Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
<http://personal.mail.yahoo.com/>

Date: Tue, 20 Mar 2001 22:39:01 -0000
From: "Rachel Dufton" <rach.dufton@millenium-uk.net>
Subject: louet magic doobby

I'd like to hear any opinions about the Louet Magic Dobby - but realise you have probably already discussed it exhaustively on the list. But if anyone with experience of it could email me privately I'd be very grateful. Thanks!
Rachel Dufton
rach.dufton@millenium-uk.net

Date: Tue, 20 Mar 2001 18:36:40 -0600
From: Terry Lovett <lovett@centurytel.net>
Subject: Re: louet magic doobby

I would also like to hear about this loom. Would it be improper to keep it on list?
Lynne in Texas

Rachel Dufton wrote:

>
> I'd like to hear any opinions about the Louet Magic Dobby - but realise you
> have probably already discussed it exhaustively on the list. But if anyone
> with experience of it could email me privately I'd be very grateful. Thanks!
>

Date: Tue, 20 Mar 2001 19:32:10 -0700
From: "Lucy" <lharvey@wir.net>
Subject: Re: louet magic doobby

I have a 24 shaft Magic Dobby and love it. I don't have the interface with it, just use pegs, but it is so easy to use and so much nicer than getting under it to tie up for a pattern. I probably use sixteen shafts more than any other, but have used eight, twelve, and twenty four without any difficulty at all. I have a sectional warping beam as well as the regular one but have not tried putting warp on both at once as yet. I do like using the sectional better than the other.

If you have any further questions please feel free to email me at home.
Lucy lharvey@wir.net

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End of weavetech@topica.com digest, issue 704

From weavetech@topica.com Thu Mar 22 07:50:06 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 HAA00817 for <ralph@localhost>; Thu, 22 Mar 2001 07:50:02 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Thu, 22 Mar 2001 07:50:02 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 f2MBXY808640
for <ralph@baskerville.cs.arizona.edu>; Thu, 22 Mar 2001 04:33:34 -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 f2MBTnl04792
for <ralph@cs.arizona.edu>; Thu, 22 Mar 2001 04:29:59 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 705
Date: Thu, 22 Mar 2001 03:32:32 -0800
Message-ID: <0.0.1161168464-212058698-985260752@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: louet magic dooby
By max@gac.edu

magic dooby
By j.willekes@planet.nl

Re:ergonomics
By laurafry@netbistro.com

Re:ergonomics
By aafannin@syr.edu

Re: louet magic dooby
By MargeCoe@concentric.net

Re: louet magic dooby
By MargeCoe@concentric.net

TEXTILES ON-LINE
By aafannin@syr.edu

Re: ergonomics
By Annweave@aol.com

Re: TEXTILES ON-LINE

WeaveTech Archive 0103

By archfarm@nas.com

Date: Wed, 21 Mar 2001 07:46:53 -0600
From: Max Hailperin <max@gac.edu>
Subject: Re: louet magic doobby

Here's what I wrote to the last person who asked about this loom:

I've got a Magic with the computer doobby (only -- some have both).

Early serial numbers of the computer doobby (like mine) had a design problem, but they have since fixed that and replaced the early ones, and in any case that isn't relevant if you are looking at one with just the mechanical doobby.

Beyond that, I find that it is basically a good loom for what it is -- 24 shafts in a small space. However, it suffers the problems that are inherent in this sort of small loom -- the shed is not very large, and on difficult warps doesn't open very cleanly (because of the small distance between back and breast beams), getting good even tension on inelastic warps is tricky (for the same reason), the mechanical motions of throwing the shuttle, beating, and advancing the warp are all more time consuming and harder to get consistent than on a good floor loom, etc.

So, the bottom line is that I manage to do all sorts of things that I can't do on my 8-shaft floor loom, but I don't tend to be as satisfied with the *quality* of the work I do, and it takes longer and is more frustrating.

I'm very seriously considering upgrading to a many-shafted computer doobby floor loom, like maybe the Megado or AVL. I had thought two floor looms was too much for one house or budget, but we really do have the space and money, if it comes to that. And I had thought there was little point, since I would only conflict with my wife for "her" floor loom on the rare occasions when I wanted to weave something wide. But now sometimes I want to use the floor loom even for narrow goods for its superior physical properties.

Good luck figuring out what is right for you. Best would probably be if you could find someone with a Magic within your geographic area, so that you could try out the physical properties for yourself. (I'm in St. Peter Minnesota, if that is any help.) [Probably not, in this case.] -max

Date: Wed, 21 Mar 2001 15:00:07 +0100
From: "JANNEKE WILLEKES" <j.willekes@planet.nl>
Subject: magic doobby

Here is a message I sent to this or another list some weeks ago.

I have one of the first Magic Dobby's, 27 width. Bought it in 1995, I think.

I have woven a lot of samples for our 16+ club, teatowels, scarves (all sorts), and everything else of more than 8 shafts (I have a David for that).

The only thing is, it has a rather small shed, compared to the David. For me it works like a very fast table loom, as it is very easy to weave a different "tie-up"for samples. I wouldn't want to weave more

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than, say, 10 yards of the same on it. You have to turn the dobbie manually every time. It is also easy to take with you to workshops, provided you have a large car. I have a double beam? with it, good to have. All the reeds I have for the DAvid also fit the Magic Dobby. Mine has a hanging reed (sort of, anyway) but you can get the standing reed as well now. Email me if you want to ask more.

Janneke Willekes, The Netherlands
j.willekes@planet.nl

Janneke Willekes
j.willekes@planet.nl

Date: Wed, 21 Mar 2001 07:41:26 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re:ergonomics

Finally received my Feb. issue of Textile World with the article AAF mentioned on ergonomics. OSHA has some guidelines to use in detemining if an activity is going to be a problem: Repetition; Force; Awkward postures; Contact stress; Vibration.

Guess we should just give up handweaving???? :^)

One thing about being self-employed - it's kind of hard to sue yourself. Wish I'd been able to access AAF's ergonomics class (or something like) when I learned to weave 25 years ago. In the meantime, I try to take long breaks, change my activity, and do what I can to minimize the risk factors.

Not sure if this ariticle can be accessed on their web site - just got the magazine yesterday and haven't surfed, but it is <http://textileworld.com>

There is also an article on CAD/CAM for prints, using goat's milk and spidersilk for fibre (a Canadian firm is doing this!) and new developments for nylon.

Laura Fry

Date: Wed, 21 Mar 2001 11:48:28 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re:ergonomics

At 08:13 AM 3/21/01 -0800, Laura Fry <laurafry@netbistro.com> wrote:

>Wish I'd been able to access AAF's ergonomics
>class (or something like) when I learned to weave 25 years
>ago.

I am please to announce that SU Continuing Education is again supporting the Textiles On-Line course offerings for the summer 2001 semester.

Anyone interested in either Textile Ergonomics or Woven Jacquard Design Technology should go to the SUCE website at:

<http://www.suce.syr.edu/online/Summer2001/ncc-summer01.htm>

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for a short course description. Links from that site will show tuition and registration information, all of which can be done on line.

On-line courses do not require a specific commitment of time during a particular part of the day. Course material is available 24/7.

Anyone wanting information in addition to what is available on the SUCE web site should contact me off-list.

AAF

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FAX: (315) 443-2562

-5300

<mailto:aafannin@syr.edu>

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

Date: Wed, 21 Mar 2001 12:02:22 -0700
From: <MargeCoe@concentric.net>
Subject: Re: louet magic doobby

What's missing from this question is what loom you will use it on and how will it be powered--computer or manual?

I have a computer powered Magic Dobby on a small (16" or so) 24 shaft loom. Once I got the self-introduced kinks worked out, the doobby device operation has been great. Perhaps it's not quite as fast as my AVL, but it suits my purposes just fine, and the speed has probably more to do with the loom than the doobby.

The loom is basically a table loom (can be converted and used as such) and in comparison to other table/sample looms is superb. I'm not sure about portability to workshops, etc., but I'll no doubt be trying this sometime. The shed's adequate, about what you'd expect given the dimensions of the loom. I miss having a shuttle race (though with barely 16" to throw it's probably overkill).

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Wed, 21 Mar 2001 12:05:26 -0700
From: <MargeCoe@concentric.net>
Subject: Re: louet magic doobby

Oops forgot to add to the discussion that the operation of a computer assisted doobby is as equally dependent on the software you chose, no matter what the make of the doobby. So my wish list would include that software have drivers for all major doobbies.

I bop between two looms (AVL and Louet) and software that runs *both* looms

WeaveTech Archive 0103

is more limited (but growing).

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Wed, 21 Mar 2001 16:44:26 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: TEXTILES ON-LINE

TO ALL:

I have been advised that beginning with the Summer 2001 semester, SU will be converting to a new on-line course management software called "Blackboard" that is more user friendly and flexible than the current "TopClass" we have been using in the past.

While there will be some changes in course content, there will be significant changes to the visual appearance of the material for easier reading, navigating and use of internal as well as external links which the previous software did not permit.

AAF
ALLEN FANNIN, Adjunct Prof., Textile Science
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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: Wed, 21 Mar 2001 22:08:53 EST
From: Annweave@aol.com
Subject: Re: ergonomics

I just went to a talk today on repetitive motion problems given by a Dr. Thomas Mark. He works with a group called Andover Educators (I'm not quite sure about the group.) He gives talks all over the country on the topic but has dealt mainly with pianists and other musicians. I guess I am the first weaver he has dealt with. He'll be in town through the weekend (He grew up here and his mother lives here.) so he's going to come over and watch my weaving process and give me some pointers. I'll let you know more when he watches me weaving. The presentation was excellent and gave me some pointers--especially about ways to hold my hand and my posture. Ann Shafer

Date: Wed, 21 Mar 2001 20:29:21 -0700
From: archfarm@nas.com
Subject: Re: TEXTILES ON-LINE

Allen Fannin wrote:

WeaveTech Archive 0103

> TO ALL:

>

> I have been advised that beginning with the Summer 2001 semester, SU

Will any of the internet coursework include objective review of the various looms on the market as to the ergonomic compatibility they have with the human body (weaver)?

Myra

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From weavetech@topica.com Fri Mar 23 07:31:19 2001
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for <ralph/localhost> (single-drop); Fri, 23 Mar 2001 07:31:18 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 f2NBcF326537
for <ralph@baskerville.cs.arizona.edu>; Fri, 23 Mar 2001 04:38:15 -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 f2NBYP123558
for <ralph@cs.arizona.edu>; Fri, 23 Mar 2001 04:34:28 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 706
Date: Fri, 23 Mar 2001 03:32:25 -0800
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Status: R

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Re: TEXTILES ON-LINE
By aafannin@syr.edu

ergonomics
By vegalyra@seward.net

Louet magic doobby
By srh@fbg.net

Wichita Center for the Arts
By nlm@dca.net

Instructor's schedules
By njpeck@compuserve.com

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Date: Thu, 22 Mar 2001 09:58:02 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: TEXTILES ON-LINE

At 09:17 PM 3/21/01 -0800, Myra <archfarm@nas.com>wrote:

>Will any of the internet coursework include objective review of the
>various looms on the market as to the ergonomic compatibility they
>have with the human body (weaver)?

The relationship between any piece of equipment and the operator thereof is really at the heart of the course. The gross and fine motor skills examined should be, but too frequently are not, the starting point from which all equipment is designed. While specific loom manufacturers cannot be discussed as a part of the course material, students will be able to initiate and engage in such a discussion to which I will comment freely.

AAF

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FAX: (315) 443-2562

-5300
mailto:aafannin@syr.edu>
<http://syllabus.syr.edu/TEX/aafannin>

Date: Thu, 22 Mar 2001 07:08:38 -0900
From: vegalyra@seward.net (Susan Ernst)
Subject: ergonomics

>> Myra wrote:

> Will any of the internet coursework include objective review of the
> various looms on the market as to the ergonomic compatibility they have
> with the human body (weaver)?

i took the ergonomics course on line with allen a few years ago. it is more about the handweaver than the equipment. the equipment can be manipulated in various ways to best serve your capabilities. i am 5 foot tall and i use to act like the equipment was made of cement and i had to wrap myself around it. now, no matter what step in the handweaving process i am doing the equipment is set to be compatible with me. the exception is that i limit the width of the fabric i am weaving and if i need a wider piece than 34" i weave layers.

the course is an investment that will pay for itself over and over. i use the same information in production knitting, boat washing, landscaping...no matter what manual labor i'm performing, ergonomics is my lifestyle.

as a blue collar worker i am furious at the recent presidential action rescinding osha requirements for an ergonomic workplace. corporate ceo's make their living off my back and the history of labor across the globe shows that they cannot be trusted to care for it . if you have

WeaveTech Archive 0103

the time, go to <http://textileworld.com> and read the article on ergonomics in the mill that Laura suggested and visit the website of Allen's course.

<http://www.suce.syr.edu/online/Summer2001/ncc-summer01.htm> both will give you some great information on how to care for yourself and in the process become more productive expending less energy.

Date: Thu, 22 Mar 2001 10:32:11 -0600
From: "Suzie Roddy" <srh@fbg.net>
Subject: Louet magic dobbie

I've woven on a Louet Kombo 70 (28") loom w/treadles for years, using it as an auxiliary loom for narrower items and at workshops. In spite of the narrow shed, I've been very well pleased w/it compared to other "portable" looms (primarily because of the long space from breast beam to castle). I recently had the opportunity to weave on a Megado loom. It's pricey, but. . . The shed space was very good; the ease of weaving excellent. I'm counting all my pennies. Yes, I'm a Louet dealer--but an experienced one!

Suzie Roddy
SRH

Date: Thu, 22-Mar-2001 23:29:49 GMT
From: Nancy Middlebrook <nlm@dca.net>
Subject: Wichita Center for the Arts

I'm a silent member of this list, but now I must come out of the shadows.

I have a weaving in the Fiber Directions 2001 exhibit at the Wichita Center for the Arts. Since I'm in Philadelphia, I was hoping there might be someone close to the Center who could take some photos of the installation.

Please contact me off list at nlm@dca.net. Many Thanks.

Nancy Middlebrook
Who is way too far from Kansas

Date: Fri, 23 Mar 2001 11:17:02 +0900
From: Nancy Peck <njpeck@compuserve.com>
Subject: Instructor's schedules

I have been following the declining guilds discussion on the WeaveTech list. Perhaps the easiest way for guilds to access instructors' schedules is through the new HGA link to member artists/instructors Web sites. This will ensure that the information is timely and accurate. The page is already on the Web site at <http://www.weavespindye.org/html/mem-artist.html> and is very much a 'work in progress.' The next issue of SS&D will announce this new member service. We've already solicited the Convergence 2002 leaders for their information; please feel free to encourage any member artist/instructor to share their Web site with us by contacting the HGA office <mailto:weavespindye@compuserve.com>

Nancy Peck

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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 GAA02993 for <ralph@localhost>; Sat, 24 Mar 2001 06:53:32 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 24 Mar 2001 06:53:32 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 f20BXG312027
for <ralph@baskerville.cs.arizona.edu>; Sat, 24 Mar 2001 04:33:17 -0700 (MST)
Received: from outmta102.topica.com (outmta102.topica.com [64.209.162.106])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f20BU5110533
for <ralph@cs.arizona.edu>; Sat, 24 Mar 2001 04:30:06 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 707
Date: Sat, 24 Mar 2001 03:33:00 -0800
Message-ID: <0.0.35720405-951758591-985433580@topica.com>
X-Topica-Loop: 0
Status: R

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Re: Instructor's schedules
By MargeCoe@concentric.net

Rayon Source
By imwarped@earthlink.net

Fringes on Chenille Scarves
By Sfsaulson@aol.com

Re: Fringes on Chenille Scarves
By plawrenc@juno.com

Re: Fringes on Chenille Scarves
By thousandflower@rockisland.com

Re: Fringes on Chenille Scarves
By rsblau@cpcug.org

Re: Fringes on Chenille Scarves
By CynceWilliams@aol.com

Date: Fri, 23 Mar 2001 13:49:17 -0700
From: <MargeCoe@concentric.net>

WeaveTech Archive 0103

Subject: Re: Instructor's schedules

Nancy, while I applaud HGA linking websites, what about teachers without websites (and frankly some of them should be without websites, cyberspace is cluttered enough already)?

I vote with Ruth, that this is an ideal role for HGA to create a list of teachers/artists, with contacts, etc., and have it on their website.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Fri, 23 Mar 2001 16:51:59 -0500
From: Nancy Rovin <imwarped@earthlink.net>
Subject: Rayon Source

weavetech@topica.comweavetech@topica.com

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>

>

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>

>

> Re: TEXTILES ON-LINE

> By aafannin@syr.edu

>

> ergonomics

> By vegalyra@seward.net

>

> Louet magic doobby

> By srh@fbg.net

>

> Wichita Center for the Arts

> By nlm@dca.net

>

> Instructor's schedules

> By njpeck@compuserve.com

>

> -----

>

> Date: Thu, 22 Mar 2001 09:58:02 -0500

> From: Allen Fannin <aafannin@syr.edu>

> Subject: Re: TEXTILES ON-LINE

>

>

> At 09:17 PM 3/21/01 -0800, Myra <archfarm@nas.com>wrote:

>

>> Will any of the internet coursework include objective review of the
>> various looms on the market as to the ergonomic compatibility they
>> have with the human body (weaver)?

>

> The relationship between any piece of equipment and the operator thereof is
> really at the heart of the course. The gross and fine motor skills
> examined should be, but too frequently are not, the starting point from
> which all equipment is designed. While specific loom manufacturers cannot

WeaveTech Archive 0103

> be discussed as a part of the course material, students will be able to
> initiate and engage in such a discussion to which I will comment freely.
>
> 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: Thu, 22 Mar 2001 07:08:38 -0900
> From: vegalyra@seward.net (Susan Ernst)
> Subject: ergonomics
>
>
>>> Myra wrote:
>
>> Will any of the internet coursework include objective review of the
>> various looms on the market as to the ergonomic compatibility they have
>> with the human body (weaver)?
>
>
> i took the ergonomics course on line with allen a few years ago. it is
> more about the handweaver than the equipment. the equipment can be
> manipulated in various ways to best serve your capabilities. i am 5
> foot tall and i use to act like the equipment was made of cement and i
> had to wrap myself around it. now, no matter what step in the
> handweaving process i am doing the equipment is set to be compatible
> with me. the exception is that i limit the width of the fabric i am
> weaving and if i need a wider piece than 34" i weave layers.
>
> the course is an investment that will pay for itself over and over. i
> use the same information in production knitting, boat washing,
> landscaping...no matter what manual labor i'm performing, ergonomics is
> my lifestyle.
>
> as a blue collar worker i am furious at the recent presidential action
> rescinding osha requirements for an ergonomic workplace. corporate
> ceo's make their living off my back and the history of labor across the
> globe shows that they cannot be trusted to care for it . if you have
> the time, go to <http://textileworld.com> and read the article on
> ergonomics in the mill that laura suggested and visit the website of
> allen's course.
> <http://www.suce.syr.edu/online/Summer2001/ncc-summer01.htm> both will
> give you some great information on how to care for yourself and in the
> process become more productive expending less energy.
>
>
> -----
>
> Date: Thu, 22 Mar 2001 10:32:11 -0600

WeaveTech Archive 0103

> From: "Suzie Roddy" <srh@fbg.net>
> Subject: Louet magic doobby
>
>
> I've woven on a Louet Kombo 70 (28") loom w/treadles for years, using it as
> an auxiliary loom for narrower items and at workshops. In spite of the
> narrow shed, I've been very well pleased w/it compared to other "portable"
> looms (primarily because of the long space from breast beam to castle). I
> recently had the opportunity to weave on a Megado loom. It's pricey, but .
> . The shed space was very good; the ease of weaving excellent. I'm
> counting all my pennies. Yes, I'm a Louet dealer--but an experienced one!
>
> Suzie Roddy
> SRH
>
>
>
> -----
>
> Date: Thu, 22-Mar-2001 23:29:49 GMT
> From: Nancy Middlebrook <nlm@dca.net>
> Subject: Wichita Center for the Arts
>
>
> I'm a silent member of this list, but now I must come out of the
> shadows.
>
> I have a weaving in the Fiber Directions 2001 exhibit at the Wichita
> Center for the Arts. Since I'm in Philadelphia, I was hoping there might
> be someone close to the Center who could take some photos of the
> installation.
>
> Please contact me off list at nlm@dca.net. Many Thanks.
>
> Nancy Middlebrook
> Who is way too far from Kansas
>
>
> -----
>
> Date: Fri, 23 Mar 2001 11:17:02 +0900
> From: Nancy Peck <njpeck@compuserve.com>
> Subject: Instructor's schedules
>
>
> I have been following the declining guilds discussion on the
> WeaveTech list. Perhaps the easiest way for guilds to access instructors'
> schedules is through the new HGA link to member artists/instructors Web
> sites. This will ensure that the information is timely and accurate. The
> page is already on the Web site at
> <http://www.weavespindye.org/html/mem-artist.html> and is very much a 'work
> in progress.' The next issue of SS&D will announce this new member service.
> We've already solicited the Convergence 2002 leaders for their information;
> please feel free to encourage any member artist/instructor to share their
> Web site with us by contacting the HGA office
> <mailto:weavespindye@compuserve.com>
>
> Nancy Peck
>
>
>
> -----
>

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>
>
>

Hello gang, I've been away for over a month and I'm looking forward to being back in touch with fellow weavers.

Does anyone have a source of quality rayon of about 10/2 - 20/2 grist?

Nancy

Date: Fri, 23 Mar 2001 17:22:02 EST
From: Sfsaulson@aol.com
Subject: Fringes on Chenille Scarves

--part1_48.134394b4.27ed268a_boundary
Content-Type: text/plain; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

This may be a subject that has already been covered, and about which most everyone else will be bored. If so, if anyone has suggestions, perhaps you should reply to me privately. When I first started weaving chenille scarves (they are done in the finer 2000 yard/lb rayon chenille from Silk City), I was warned that plied fringes would not hold up. But to make them consistent with the other scarves in my production line, I went ahead with plied fringes, doing them in smaller groups and twisting them very, very tight, being careful that the twist went well into the top. I've been wearing one of the scarves for several months, and lo and behold, some of the fringes are coming unplied at the top, where the fringe meets the cloth. I have a new set of chenille scarves ready to get their fringes plied, and I wonder what I should try next. For example, would it help if each warp group was knotted at the top with an overhand knot before plying.

Thank you for your ideas.

Sarah Saulson
sfsaulson@aol.com

--part1_48.134394b4.27ed268a_boundary
Content-Type: text/html; charset="US-ASCII"
Content-Transfer-Encoding: 7bit

<HTML>This may be a subject that has already been covered, and about which most

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ted

at the top with an overhand knot before plying.

Thank you for your ideas.

Sarah Saulson

sfsaulson@aol.com</HTML>

--part1_48.134394b4.27ed268a_boundary--

WeaveTech Archive 0103

Date: Fri, 23 Mar 2001 17:30:27 -0500
From: plawrenc@juno.com
Subject: Re: Fringes on Chenille Scarves

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.

-----__JNP_000_3267.3995.1080
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

Sarah, I would suggest knotting at the top of the fringe and then again at the bottom after twisting...

On Fri, 23 Mar 2001 14:22:46 -0800 Sfsaulson@aol.com writes:
. I've been wearing one of the scarves for several months, and lo and behold, some of the fringes are coming unplied at the top, where the fringe meets the cloth. I have a new set of chenille scarves ready to get their fringes plied, and I wonder what I should try next. For example, would it help if each warp group was knotted at the top with an overhand knot before plying. Thank you for your ideas.
Sarah Saulson
sfsaulson@aol.com

Patricia Lawrence, Weaver....Westminster, MDplawrenc@juno.comLaughter is the brush that sweeps away the cobwebs of the heart.Mort Walker
-----__JNP_000_3267.3995.1080
Content-Type: text/html; charset=us-ascii
Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 5.00.2314.1000" name=3DGENERATOR></HEAD>
<BODY>
<DIV>Sarah, I would suggest knotting at the top of the fringe and then =
again at=20
the bottom after twisting...</DIV>
<DIV>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<DIV>On Fri, 23 Mar 2001 14:22:46 -0800 <A=20
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style=3D"BORDER-LEFT: #000000 2px solid; MARGIN-LEFT: 10px; PADDING-LEFT: =
10px"><FONT=20
face=3Darial,Helvetica><FONT size=3D2>. &nbsp;<BR>=
of the=20
scarves for several months, and lo and behold, some of the fringes are=20
<BR>coming unplied at the top, where the fringe meets the cloth. &nbsp;<BR>I
have=20
a new <BR>set of chenille scarves ready to get their fringes plied, and I=
=20
wonder what I <BR>should try next. &nbsp;<BR>For example, &nbsp;<BR>would it help=
if=20
each warp group was knotted <BR>at the top with an overhand knot before=20
plying. <BR>Thank you for your ideas. <BR>Sarah Saulson=20
<BR>sfsaulson@aol.com</FONT> <PRE>
```

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Patricia Lawrence, Weaver....Westminster, MD
plawrenc@juno.com<=BR>Laughter is the brush that sweeps away the cobwebs of the heart.
Mort= Walker
</PRE></BLOCKQUOTE></BODY></HTML>

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

Date: Fri, 23 Mar 2001 14:34:08 -0800
From: "Margaret Thorson" <thousandflower@rockisland.com>
Subject: Re: Fringes on Chenille Scarves

Likewise, I always tie a knot at the top of the fringe, twist it and then tie another knot at the bottom. I do this because I had the same problem.

Margaret in the San Juan Islands

>
> -----
> Sarah, I would suggest knotting at the top of the fringe and then again at
> the bottom after twisting...

Date: Fri, 23 Mar 2001 17:21:21 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Fringes on Chenille Scarves

Sarah wrote:

> lo and behold, some of the fringes are
> coming unplied at the top, where the fringe meets the cloth. I have a new
> set of chenille scarves ready to get their fringes plied, and I wonder what I
> should try next.

I will probably be drummed out of the sisterhood of weavers, but I'm going to 'fess up to how I handle this. Before I twist and before I wet finish, I put a line of very close (15 sts/in or closer) machine stitching along the fell where the fringe begins. I match the color of the scarf (or shawl) as best I can, but the thread pretty much buries itself in the pile. I promise you that your fringes won't come unplied at the top, nor will the top of the fringe (as it's busy unplying itself) start to worm into the body of the scarf, as I've also seen happen. It's a sure-fire, if (ahem) somewhat nontraditional and perhaps controversial cure.

When it comes to chenille, however, the crankiness of the fiber calls for drastic solutions.

Ruth

Date: Fri, 23 Mar 2001 19:36:44 EST
From: CynceWilliams@aol.com
Subject: Re: Fringes on Chenille Scarves

Slightly off topic. I use WEBS rayon chenille and haven't had your problem but by accident I discovered that a fabric softener sheet in the dryer prevented the fringe from wormking during the fulling process.

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Cynthia

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End of weavetech@topica.com digest, issue 707

From weavetech@topica.com Sun Mar 25 07:34:46 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 HAA04157 for <ralph@localhost>; Sun, 25 Mar 2001 07:34:42 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 25 Mar 2001 07:34:42 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 f2P8uH306668
for <ralph@baskerville.cs.arizona.edu>; Sun, 25 Mar 2001 01:56:18 -0700 (MST)
Received: from outmta019.topica.com (outmta019.topica.com [206.132.75.236])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2P8r7L20230
for <ralph@cs.arizona.edu>; Sun, 25 Mar 2001 01:53:08 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 708
Date: Sun, 25 Mar 2001 00:56:05 -0800
Message-ID: <0.0.162486304-212058698-985510565@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

Please Do Not Include Attachments with Messages

Chenille/Rayon usage
By voiers@monad.net

Re: Fringes on Chenille Scarves
By Annweave@aol.com

Re: Chenille/Rayon usage
By apbutler@ync.net

Re: Chenille/Rayon usage
By rsblau@cpcug.org

Re: AVL auto advance problem
By cynthb@qwest.net

Re: Chenille/Rayon usage
By arwells@erols.com

Re: Fringes on Chenille Scarves
By ederuiter@hetnet.nl

Springs on AVL fly shuttle
By rsblau@cpcug.org

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turned taquete
By bonnieinouye@yahoo.com

Need email address
By rsblau@cpcug.org

Date: Sat, 24 Mar 2001 12:14:01 -0500
From: "Leslie Voiers" <voiers@monad.net>
Subject: Chenille/Rayon usage

As long as there is a discussion going on about RAYON CHENILLE YARNS how about some reports from veteran/production chenille weavers in their success of using weave structures other than the typical 1/1 plain weave (and still avoiding the worming problem).
Leslie

Date: Sat, 24 Mar 2001 12:27:32 EST
From: Annweave@aol.com
Subject: Re: Fringes on Chenille Scarves

I ply my fringes and with one color yarn I've been trying to use up, I have had trouble with the fringe worming. I replied the fringe much tighter. A friend bought one of the scarves and when I saw her wearing the scarf recently, I noticed that fringes with the same color yarn had been worming! I'm going to take it back and reply those fringes as I don't like defective work of mine out there! The other color fringes were just fine, but that one color... Guess I need to give that yarn away <g> and let someone else discover what I found out <ggg>!
Ann

Date: Sat, 24 Mar 2001 12:12:29 -0600
From: "Su Butler" <apbutler@ync.net>
Subject: Re: Chenille/Rayon usage

> As long as there is a discussion going on about RAYON >CHENILLE YARNS how about some reports from
> veteran/production chenille weavers in their success
> of using weave structures other than the typical 1/1 plain >weave (and still avoiding the worming problem).

HI Leslie.....I am currently writing a book addressing this issue and others regarding handweaving with rayon chenille yarns. I am also teaching at Midwest Weavers Conference this summer...a class entitled Understanding Rayon Chenille, and this subject will be covered there as well.....

Su Butler :-) apbutler@ync.net
"To do good, one must focus outside oneself"

Date: Sat, 24 Mar 2001 13:36:02 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Chenille/Rayon usage

Leslie asked about structures other than plain weave for chenille. As with much of weaving, part of the answer is: it depends. Are you using chenille

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for both warp & weft? Or just weft?

I have successfully be woven 2/1 twill (and its cousin, 2/1 1/2 block twill) and shadow weave using chenille for both warp & weft. In Bonnie Inouye's Colorful & Dense workshop, you learn a very lovely way of using chenille as the weft only in a one-shuttle double weave structure that's especially nice. I won't say here how it's done b/c it's Bonnie's technique and she's entitled to keep on teaching it.

I have tried 1/3 3/1 block twill w/ chenille as both w&w, setting it very close: 20 epi for 1450 ypp chenille. I couldn't even get a shed at that sett. Never again!

I have recently seen a beautiful scarf in 1/3 3/1 block twill w/ a silk/rayon (non chenille) as the warp and a fine rayon chenille as the weft. Great drape and hand.

Ruth

Date: Sat, 24 Mar 2001 13:48:44 -0700
From: "cynthb" <cynthb@qwest.net>
Subject: Re: AVL auto advance problem

This morning I was called by a woman on the other side of this rather sprawling metro area asking for help with her 1983, 36" folding AVL. She is trying to achieve 13 PPI on the auto advance and is using the 26 wheel. (also available are 20, 22, 24, 28, and 30). Apparently the mechanism is not clicking right. I know nothing about the auto advance (don't have it and won't get it for various reasons) and am turning to the experts for help. Thanks for any information that can be provided.

Cynthia Broughton

Date: Sat, 24 Mar 2001 16:51:09 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Chenille/Rayon usage

Ruth Blau wrote:

.... Leslie asked about structures other than plain weave for chenille. As with

> much of weaving, part of the answer is: it depends. Are you using chenille
> for both warp & weft? Or just weft?

... and I tried an experiment recently, including weaving an actual sample (!), which used rayon chenille as one of the two wefts in the deflected double weave (DDW) structure. I'm in a study group looking at DDW this year, and our assignment for next month is to try to get 3-D DDW. So, I figured that I could take advantage of the "worms" in rayon chenille weft floats to accomplish this. I wove a sample and washed it but did not get any worms at all! Instead, all of the rayon chenille floats shrank, pulled in the cloth, and I got a very nice, softly pleated fabric. I put on a new warp, traded some stuff with Ruth to get some rayon chenille (thanks!), and wove a scarf. I agitated it in the washing machine for 6 minutes (this was suggested by our study group member leading the 3D segment), rinsed it by hand, and spread it out flat to dry. No worms! Just lovely dimensionality.

I don't see any reason why this won't work for others, and I'd be interested in hearing from anyone who tries it out. Now. The important part, I believe, is that the warp was wool -- in fact, thick and thin, as I was

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previously working on that aspect of DDW. The second weft was the thick wool used in the warp, and the thin wool warp and rayon chenille wove together. It's very soft.

Anne
arwells@erols.com

Date: Sat, 24 Mar 2001 23:23:17 +0100
From: "Erica de ruiter" <ederuiter@hetnet.nl>
Subject: Re: Fringes on Chenille Scarves

Ruth, my intuition advices me to believe in the method you described. I have a chenille warp for scarves ready, and as soon I've them off the loom I'll try this way of fringe making.
Erica

Onderwerp: Re: Fringes on Chenille Scarves

Date: Sat, 24 Mar 2001 18:58:25 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Springs on AVL fly shuttle

Following the discussion on this list last week about putting springs on the cords of an AVL fly shuttle, I tried it out. First, I called Bonnie to get clear in my mind the setup she had seen in Atlanta. That's what I tried first. I bought 3 very sturdy springs a little more than 2" long (5 cm or so). What Bonnie had seen was 3 springs attached directly to the handle that hangs down in the center of the loom. I disconnected the cords, attached the springs to the handle and reconnected the cords. This method both worked & didn't work. It worked in that I could feel a significant difference in my arm--much softer. But it didn't work in that the spring that was not at the moment pulled taught would whack my knuckles. Ouch!

Someone else on the list said she had put springs on each side, close to the knot. So that's what I tried next. I kept the spring on the cord from which the handle is suspended (it's still next to the handle). But I reattached the side cords to the handle, then cut them about 4" or 5" from the knots and inserted the springs. This setup works really well. I wove on it most of the afternoon, and I'm very happy w/ it.

If anyone is interested in seeing how I've got it rigged, email me privately and I'll email you a photo.

Ruth

Date: Sat, 24 Mar 2001 23:24:19 -0500
From: Bonnie Inouye <bonnieinouye@yahoo.com>
Subject: turned taquete

I am working on a shawl now in turned taquete, and wondering who else is using this structure. I just put 2 photos on my home page, under "new work", of the piece that is on the loom. Weaving this morning, I finished enough inches to use the AVL cloth storage system. I unwound the fabric from the sandpaper beam on the front (I don't like to waste time with knots), to route it under and back, having found that it is OK to do this before finishing the shawl. Seeing it spread out in front of the loom, I got the digital camera and snapped a couple. I am excited to have a new

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threading on my loom and am full of ideas for this one. It's a kick to be able to play show and tell before a single piece has come off the loom!

Somebody might ask about this structure. Taquete is summer and winter (and sometimes other tied weaves, like 3-tie or 4-tie) with at least 2 pattern threads and no tabbies. Usually it is woven on opposites. It has a long history, and makes a durable, weft-faced fabric. My current warp allows me 16 blocks of pattern on 16 shafts and the structure is turned: my treadling sequence looks like a summer and winter threading sequence. It takes 18 treadles. This is a bit different from the turned taquete in my book (chapter 8) which is done on a straight draw threading. As a warp-emphasis fabric, this structure weaves quickly and has a lovely drape for a shawl, with no long floats.

Bonnie Inouye
www.geocities.com/bonnieinouye

Date: Sat, 24 Mar 2001 18:59:35 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Need email address

Sorry to bother the whole list w/ this, but I need an email address for Linda Hendrickson. Does anyone have it? I tried the address I have (a compuserve address) but it no longer works.

TIA,
Ruth

Post message: <mailto:weavetech@topica.com>
Subscribe: <mailto:weavetech-subscribe@topica.com>
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End of weavetech@topica.com digest, issue 708

From weavetech@topica.com Sun Mar 25 07:34:46 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 ESMTP id HAA04160 for <ralph@localhost>; Sun, 25 Mar 2001 07:34:46 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sun, 25 Mar 2001 07:34:46 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 f2PBWW308138
for <ralph@baskerville.cs.arizona.edu>; Sun, 25 Mar 2001 04:32:33 -0700 (MST)
Received: from outmta105.topica.com (outmta105.topica.com [64.209.162.109])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2PBT0121262
for <ralph@cs.arizona.edu>; Sun, 25 Mar 2001 04:29:25 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 709
Date: Sun, 25 Mar 2001 03:32:18 -0800
Message-ID: <0.0.969709705-951758591-985519938@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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Re: Need email address
By wheat@wheatcarr.com

Date: Sun, 25 Mar 2001 03:55:32 -0500
From: Wheat Carr <wheat@wheatcarr.com>
Subject: Re: Need email address

>
>Sorry to bother the whole list w/ this, but I need an email address for
>Linda Hendrickson. Does anyone have it? I tried the address I have (a
>compuserve address) but it no longer works.
>

mailto:linda@lindahendrickson.com

or you can send a message thru her website:

http://www.lindahendrickson.com
Wheat Carr
mailto:wheat@wheatcarr.com
Carroll County MD

Post message: mailto:weavetech@topica.com
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End of weavetech@topica.com digest, issue 709

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by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTP id f2Q5Di309969
for <ralph@baskerville.cs.arizona.edu>; Sun, 25 Mar 2001 22:13:44 -0700 (MST)
Received: from outmta020.topica.com (outmta020.topica.com [206.132.75.238])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2Q5A0129034
for <ralph@cs.arizona.edu>; Sun, 25 Mar 2001 22:10:27 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 710
Date: Sun, 25 Mar 2001 21:04:51 -0800
Message-ID: <0.0.1119824770-951758591-985583091@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

WeaveTech Archive 0103

Please Do Not Include Attachments with Messages

magic dooby
By rach.dufton@millenium-uk.net

teaching a class
By pfundt@netnet.net

Re: teaching a class
By Brineys@aol.com

administration
By gritz@hpnc.com

Re: Chenille Rayon Usage
By diamor@saltspring.com

Re:interesting use for chenille
By laurafry@netbistro.com

Re: teaching a class
By MargeCoe@concentric.net

RE: teaching a class
By pfundt@netnet.net

Re: teaching a class
By marmarweaves@blomand.net

Re: teaching a class
By marmarweaves@blomand.net

Date: Sun, 25 Mar 2001 14:27:13 +0100
From: "Rachel Dufton" <rach.dufton@millenium-uk.net>
Subject: magic dooby

Many thanks to all who sent messages, both privately and on the list, after my enquiry about the Louet Magic Dobby. It has been so helpful to have heard so many people's practical experience with this loom and I feel I have a good idea of the advantages and disadvantages. It would have been nice to try your loom, Max, but maybe a bit far to visit!
Thanks, everybody
Rachel

Date: Sun, 25 Mar 2001 11:32:04 -0000
From: "KarenInTheWoods" <pfundt@netnet.net>
Subject: teaching a class

Hi... I am scheduled to teach a little class on weaving at a local library to children. I am thinking of having them use cardboard panels and long plastic needles, making either mug rugs or pouch/purses.

What I am looking for is a good set of directions that might be photocopied all one one page?

This is a non-for-profit project.

WeaveTech Archive 0103

Any suggestions or ideas?

KarenInTheWoods
pfundt@netnet.net
www.kareninthewoods.eboard.com
(This is my site with fiber pics and family fun stuff)

Date: Sun, 25 Mar 2001 13:57:27 EST
From: Brineys@aol.com
Subject: Re: teaching a class

Karen,

I just did a demo for 7th graders to tie in to their history unit on the colonial period. Their social studies teachers wanted them to try some weaving before I came in to the class. Louise Maringer suggested using styrofoam meat trays for the small frame looms. It worked well, as you can notch the top of the frame looms easily to space the warp. They calculated and measured their warp and wrapped it on 3 by 5 cards before warping their looms. They also used plastic needles to needle weave their mug rugs.

Sorry I don't have anything written for you to use. The teachers wove projects to different stages so the students could have that as a guide.

Sue Briney

Date: Sun, 25 Mar 2001 13:08:08 -0600
From: "Aaron and Carolyn Gritzmaker" <gritz@hpnc.com>
Subject: administration

Hi, Is something wrong with topica today that they've knocked me off the subscription list? Ruth, could you please contact me? Thanks
Carolyn gritz@hpnc.com

Date: Sun, 25 Mar 2001 11:34:53 -0800
From: "Diane Mortensen" <diamor@saltspring.com>
Subject: Re: Chenille Rayon Usage

Hi everyone, I'm back. After a month long hospital stay, I am finally back home and able to be at the computer again. It feels like I was gone a year and the brain synapses are pretty sluggish yet, but I wanted to pass on my experience with chenilles.

First, for warp I use chenille, both rayon and cotton types, in many different weights, in most of what I weave. Usually it is mixed in with other cotton, rayon, or silk threads, anywhere from just the occasional chenille thread up to almost completely chenille. By designing warps which also include yarns such as 10/2 and 16/2, and novelty yarns I am able to utilize many different threadings and treadlings. Often I will design twills on 8 or 16 shafts which include some well-interlocked areas along with bolder twill lines. Sometimes, if I am really keen on using a design with longish warp floats which will be chenille, I will thread a 16/2 or 20/2 thread in the same heddle and dent as the chenille. This seems to tame even the wildest chenille. My setts are in the 16 to 24 epi range for most of the chenille-based fabrics with ppi usually less.

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Using chenille for supplementary warps is really one of my favourite ways of making the most of the qualities of chenille. I have had no problems with worming amongst the supplementary chenilles even though the floats are often quite long. To be on the safe side, when I design the treadling I try to include areas where the chenille supplementaries are tied down frequently with other sections where it floats longer.

About half of my fabrics that include some or most chenille in the warp I use chenille for the weft as well. (Others use shiny rayons or silks or fine boucles.) I have found that the less stiff rayon chenilles (i.e. almost sleazy looking) are less likely to worm than the stiffer rayon ones. However, I often don't have the right colour in it so I use what I have. If I am leery that a particular structure might be likely to worm, I wind a 20/2 cotton or similar on the bobbin with the chenille. Just as in the warp, this keeps the chenilles behaving and it is almost invisible, except to weavers.<g>

In the finishing I always do a very fine (and well-matched!) row of sewing at the end of scarves, shawls and throws before any end finishes to prevent the possibility of worming creeping into the cloth. I prefer this to knotting at the edge of the fabric which can add an unwanted break in the design. I always include some wet finishing and the use of the dryer in finishing my fabrics so that I can be sure there will be no worming before it goes to a client.

Diane (To whom the looms call, but who will instead try to weave some patience into her character - a sterling quality I'm sure.)

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

Date: Sun, 25 Mar 2001 09:50:37 -0800
From: Laura Fry <laurafry@netbistro.com>
Subject: Re:interesting use for chenille

Recently a new shop opened in our town (JYSK Linen'n Furniture - no, that not a typo that's how they have it spelled, apparently it is Icelandic or Scandinavian). Perusing the linens, most from India, I noticed a bathmat made using about 2/8 cotton for the background cloth, and cotton chenille in a looped pile. The loops plied back on themselves and made a very soft pile. There were two colours, and they were used alternately to make a large checkerboard pattern.

Many moons ago one of the students in the weaving class I took in college made a wool rug by pulling up a supplemental warp into pile and I'm assuming that is how these were made, rather than pulling up weft loops as in boutonne'.

Don't know how they would wear, but if they wormed, you wouldn't really notice. :)

Laura Fry

Date: Sun, 25 Mar 2001 14:14:25 -0700
From: <MargeCoe@concentric.net>

WeaveTech Archive 0103

Subject: Re: teaching a class

This message came through addressed to "Undisclosed Recipients @faulkner.netnet.net" as opposed to WeaveTech.

I have my computer configured so that anything addressed to any variation of "Undisclosed . . ." goes straight to trash (doesn't pass go, doesn't collect . . .). This is the way a lot of spam is addressed. It was only by random happenstance that I caught this particular message, and I've no idea how many I've missed in the past.

May I suggest that listers avoid this sort of address, unless, of course, they don't intend for their messages to reach some of us who do not receive the digest form.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Mon, 26-Mar-2001 03:29:36 GMT
From: Karen Pfundtner <pfundt@netnet.net>
Subject: RE: teaching a class

Margaret Coe wrote:

> This message came through addressed to "Undisclosed Recipients
> @faulkner.netnet.net" as opposed to WeaveTech.

Margaret....

I sometimes, but not often, use the BCC (blind carbon copy) portion of my email program to send out one message to multiple addresses at one time.

In this instance it was because I was looking for some information and also sent to other lists and various weavers I know who aren't on ANY lists, but are in my address book.

I usually do not post this way.

I did it to be nice, instead of putting ALL those addresses in the top box of my email, and thus cluttering up the list with all those names and addresses. (Also some spammy scummy people rob emails with lots of names and addresses and sell them off as potential clients to other companies.

Hope it didnt' confuse you too much. I don't think too many posters use this method of posting, and rather give one on one responses to various posts.

And thank you to those who responded with ideas and diagrams to help these young weavers on their way!

On fiber content, I've been browsing the Big Looms, beyond four harnesses lately. Dear daughter is graduating in a few months, and the lower level of the house will be MINE, ALL MINE... greedy, huh? Time for something bigger than four harnesses and maybe 60-70 inches wide.

But seriously, been looking at AVL's for the multiple fly shuttle box. Are there any other looms out there with multiples? two? four?

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I adore coverlets and will need multiple, one for tabby, one for weft.
But the possibilities of four.. oh my!
Any opinions?

KarenInTheWoods

Date: Sun, 25 Mar 2001 22:02:04 -0600
From: marmarweaves <marmarweaves@blomand.net>
Subject: Re: teaching a class

Sorry that was supposed to go privately.

Date: Sun, 25 Mar 2001 22:01:19 -0600
From: marmarweaves <marmarweaves@blomand.net>
Subject: Re: teaching a class

I think that you did a good job. Be correct, be brief, and be witty, then be seated. I am so proud of you!!!!

And I think that you ahve found enough stuff to do multiple things for multiple occasions.

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 for <ralph@baskerville.cs.arizona.edu>; Mon, 26 Mar 2001 04:33:32 -0700 (MST)
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 for <ralph@cs.arizona.edu>; Mon, 26 Mar 2001 04:30:10 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 711
Date: Mon, 26 Mar 2001 03:31:17 -0800
Message-ID: <0.0.1777368931-951758591-985606277@topica.com>
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Status: R

-- Topica Digest --

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Re: Chenille Rayon Usage
By mcwarr@orcon.net.nz

Sorry
By mcwarr@orcon.net.nz

Date: Mon, 26 Mar 2001 17:02:50 +1200
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Re: Chenille Rayon Usage

Hi Diane,

> Hi everyone, I'm back. After a month long hospital stay, I am finally back home
> and able to be at the computer again.

Thought that I would drop you a line from one non-weaving weaver to another.

Sorry to hear that you have been in hospital, and hope that they have fixed whatever was wrong with you.

I'm also in a hiatus as I have had tennis elbow. Well, I haven't really woven for about 2 years. Firstly because my back gave up - had spinal fusion surgery. Then my Mother got a brain tumour, and I looked after her most of the time until she died. At the same time I bashed my elbow against the fridge and got tennis elbow. After 15 months, and all the treatment you could think of, including surgery, I am still recovering. I am very hopeful that it will come right. If not Bonnie Inouye suggests that I get a loom with a fly shuttle and someone to help put the warp on. Sounds good to me! And nothing else can happen to me surely. I don't know why all these things happen one after another. Because of the tennis elbow I can't even knit. I feel very fibre deprived.

However I am still involved with Creative Fibre, and I'm one of 3 organising the exhibition this year, so that has kept me busy. Thank goodness for having something to keep me occupied. Anyway, I hope that you are feeling okay, and have plenty to do while you recuperate, and are getting lots of TLC.

Best Wishes,
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: Mon, 26 Mar 2001 17:05:00 +1200
From: "Michael Warr and Jean McIver" <mcwarr@orcon.net.nz>
Subject: Sorry

Too quick on the send. Sorry that was for Diane, not the whole of the world. (Red, embarassed person).

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>

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 by baskerville.CS.Arizona.EDU (8.11.1/8.11.1) with ESMTMP id f2RBXV317067
 for <ralph@baskerville.cs.arizona.edu>; Tue, 27 Mar 2001 04:33:32 -0700 (MST)
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 by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2RBU8123614
 for <ralph@cs.arizona.edu>; Tue, 27 Mar 2001 04:30:12 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 712
Date: Tue, 27 Mar 2001 03:32:49 -0800
Message-ID: <0.0.926942246-212058698-985692769@topica.com>
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-- Topica Digest --

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RE: teaching a class
By jjcbjones@rcn.com

Re springs
By Georgean@compuserve.com

Re: India and the Carol Duval show (long)
By fibertrails1@juno.com

Re: teaching a class
By thousandflower@rockisland.com

Date: Mon, 26-Mar-2001 15:40:51 GMT
From: Judy Jones <jjcbjones@rcn.com>
Subject: RE: teaching a class

suggested using
> styrofoam meat trays for the small frame looms.

Hi!

Just getting caught up on Weave Tech Digest and noticed this suggestion

WeaveTech Archive 0103

for teaching weaving. When I worked with preschool children I was cautioned against using these styrofoam trays as they could (even though washed) carry harmful bacteria such as salmonella. Of course if you can get hold of unused ones you would be OK.

Just a word of caution.

Judy Jones

Date: Mon, 26 Mar 2001 12:37:36 -0500
From: Georgan Curran <Georgan@compuserve.com>
Subject: Re springs

Ruth, I don't know why, but I can't seem to send a private message to you=
. =

I would like to see your spring set up on the fly shuttle. =

Georgan Curran

Date: Mon, 26 Mar 2001 10:08:34 -0800
From: Estelle M Carlson <fibertrails1@juno.com>
Subject: Re: India and the Carol Duval show (long)

Hi Everyone,

I want to thank everyone for responding to my post about India. It was such a great trip and I am still am on a "high" from it. Several of you asked about posting slides on the web and I will--however, I have been quite busy since I have returned and I haven't even had time to look at all the photos I have taken. The few I have seen are interesting I think--these photos are not only weaving villages, but villages that specialize in applique work (the villagers create and design huge brilliantly colored umbrellas and tents for weddings), lost-wax metal process and ceramics.

The ikats I saw being woven were double and compound ikats. Some of the weavers used fly shuttle looms--most weavers, however, wove on a straight eight or twelve harness loom. Draw looms were also used.

I did visit a village that wove the most intricate brocades I have ever seen. One of the saris I purchased had a set of four full figures of dancers--this pattern of four was repeated three times--twelves figures in all across the decorative part (or end piece) of the sari. Another had a large over all brocade with no obvious repeats--the brocaded design is about 16 inches in length and woven in with a fine silk thread. From what I understand these saris for the high-caste weddings and called Bomokoi. If anyone has more information about these saris I would certainly like to hear from you.

The reason I have been so busy these last two weeks is the result of a phone call I received last Monday (I returned home on Sunday with a cold and jet lag). It was the Home and Garden cable television network. They wanted a presentation for the Carol Duval show on weaving and shibori dyeing and they wanted it that Friday--they also requested a second presentation on Ikat Knitting--that will be this coming Friday. They also wanted garments illustrating the weaving, dyeing and knitting techniques involved.

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I borrowed garments and scarves from people who have purchased garments, did a bunch of shibori samples, wove a small sample swatch--and actually completed two jackets using the ikat knitting process I dreamed up sometime ago. The producer and his film crew (two men) came up last Friday at 1:00 PM and didn't leave until 6:00 PM--five hours of filming for five minutes of TV time. Quite honestly the jet lag helped--I worked on the weaving samples and dye samples during at night and slept a few hours during the day--of course, this didn't help my cold.

I am not familiar with the Carol Duval show since we do not receive that station in my part of Los Angeles--I certainly hope the show is worth all this effort. However, it certainly is fun to talk about subjects I love. And since I am on this "ego" trip the most recent issue of Vogue Pattern Magazine had an article about my garments--the March/April issue--it came out while I was in India and I just had a chance to see it when I returned home.

Thanks again to everyone for reading my long and chatty posts.

Estelle

To reply privately write to fibertrails1@juno.com
Also, please visit my web site:
<http://www.africancrafts.com/designer/carlson>

Date: Mon, 26 Mar 2001 17:29:43 -0800
From: "Margaret Thorson" <thousandflower@rockisland.com>
Subject: Re: teaching a class

We use these all the time for planting seedlings. I always disinfect them with straight white vinegar as well as washing in hot soapy water. It is my understanding from reading the organic farming literature that tests have shown that vinegar will kill most pathogens. It is preferred over chlorine because it is a lot less environmentally dmaaging. If I were going to use them in any way I would just disinfect them.

Margaret in the San Juan Islands

>From: Judy Jones <jjcbjones@rcn.com>
>To: weavetech@topica.com
>Subject: RE: teaching a class
>Date: Mon, Mar 26, 2001, 7:40 AM
>

> -----

>
> Just getting caught up on Weave Tech Digest and noticed this suggestion
> for teaching weaving. When I worked with preschool children I was
> cautioned against using these styrofoam trays as they could (even though
> washed) carry harmful bacteria such as salmonella.

>

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From weavetech@topica.com Wed Mar 28 07:29:54 2001
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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 HAA08672 for <ralph@localhost>; Wed, 28 Mar 2001 07:29:53 -0700
From: weavetech@topica.com
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 for <ralph/localhost> (single-drop); Wed, 28 Mar 2001 07:29:53 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 ESMTP id f2SBZm308577
 for <ralph@baskerville.cs.arizona.edu>; Wed, 28 Mar 2001 04:35:48 -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 f2SBW1113586
 for <ralph@cs.arizona.edu>; Wed, 28 Mar 2001 04:32:08 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 713
Date: Wed, 28 Mar 2001 03:32:19 -0800
Message-ID: <0.0.204446587-212058698-985779139@topica.com>
X-Topica-Loop: 0
Status: R

-- Topica Digest --

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RE: teaching a class
By hmr1@pitt.edu

re springs
By Georgean@compuserve.com

AVL Baby Dobby
By cbcm@erols.com

Re: AVL Baby Dobby
By cjaberte@earthlink.net

Megado Loom
By BOOKS@WOODENPORCH.COM

Re: Megado Loom
By Mooreweave@aol.com

Re: Megado Loom
By rsblau@cpcug.org

Re: Megado Loom
By weaveon@earthlink.net

Date: Tue, 27-Mar-2001 13:29:48 GMT
From: Harriette Roadman <hmr1@pitt.edu>
Subject: RE: teaching a class

I taught weaving to third and fourth graders that worked really well. I

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used new, styrofoam plates. Precut at the indentations around the edge (it works best with an odd number of cuts) and wind the warp continuously around. Hold the plate vertically in front of you and start at the top, wrap thread into the slot directly across from where you start. Then across the back of the plate and come through the slot next to the one you started with. Work in a clockwise manner, till all slots are used and you will end up with the last slot just before the first one you used. I take the tail and wrap it tight around all the warps at the center of the back of the plate to hold everything in place. Start the weft from the center of the front by tying everything together, and then fingerweave in a circular pattern out from the center. The kids catch on really fast. I provided a wide selection of yarns (color and texture) and beads to weave with. They liked changing colors and inserting beads. The finished weaving can be left on the plate and hung (sort of self-framed) or cut off from the back and the warps tied in groups of 2 or 3. I seem to remember the plates I used were colored blue, green, yellow or pink and had about 17 warping slots around the perimeter. This was a about a 2 hour class, so I prewarped all the plates. Hope this helps.

Harriette

Date: Tue, 27 Mar 2001 11:46:39 -0500
From: Georgean Curran <Georgean@compuserve.com>
Subject: re springs

Thank you Ruth. The picture came through great. Now if I could get my server to do as well. It did this to me on Bonnie Inouye back a ways too=
. =

Have to get ahold of them TODAY!
Georgean

Date: Tue, 27 Mar 2001 17:34:33 -0500
From: The Madigan Family <cbcm@erols.com>
Subject: AVL Baby Dobby

Hi, Is anyone on this list weaving with an AVL baby doobby on their baby wolf? I had a doobby finger break and AVL doesn't make parts for this anymore. I am planning to make one out of thin, flexible sheet metal and wondered if anyone else has any experience replacing these.

Thanks,
Colleen Madigan
cbcm@erols.com

Date: Tue, 27 Mar 2001 17:49:36 -0500
From: "Cj. Aberte" <cjaberte@earthlink.net>
Subject: Re: AVL Baby Dobby

At 02:30 PM 3/27/01 -0800, you wrote:

Is anyone on this list weaving with an AVL baby doobby on their baby >wolf? I had a doobby finger break and AVL doesn't make parts for this >anymore. I am planning to make one out of thin, flexible sheet metal >and wondered if anyone else has any experience replacing these.

WeaveTech Archive 0103

<LOL> Matter of fact yes. I got my steel from going to the lumberyard and getting the strapping that's around 2x4's and such. Already to width (we cut extras and put them away oiled for later use in 'dry' containers) and the guys are *thrilled* to death to have someone cart off the garbage for 'em..... Be careful. The depth of the metal is *extremely* important. Too thick (even a mite) and the darned thing hangs up (the roller won't advance). Keep those strips for the little folded 'spring' at the bottom of the dobbie too!! Same stuff!!

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

Date: Tue, 27 Mar 2001 19:43:23 +0000
From: Lois <books@woodenporch.com>
Subject: Megado Loom

>

Is there anyone one on the list who has a Megado Loom (or has woven on one)? I am interested in how it weaves and what it's limitations are. And what is a Palm Pilot?

TIA
Lois

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

Date: Tue, 27 Mar 2001 20:20:56 EST
From: Mooreweave@aol.com
Subject: Re: Megado Loom

I would also be interested in any comments re the Megado loom, including those who have electronic dobbie and/or use a Palm Pilot to operate the dobbie.
TIA Julie

Date: Tue, 27 Mar 2001 19:44:47 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: Re: Megado Loom

A Palm Pilot is the little so-called personal digital assistant that so many people now use instead of a Filofax or other type of date book/address book. Theoretically, you can run a Megado from a Palm, but I've seen the program, and I certainly wouldn't want to do it. Essentially, it's a grid that represents a peg plan, and you have to type in the peg plan. "Typing in" on a Palm means tapping each square that you want to lift w/ the little stylus. Not my idea of fun or efficient.

I've heard that the treadles on the Megado are the lightest touch in the loom world. A couple of people in my geographic area have ordered them, but no one has one yet.

Ruth

WeaveTech Archive 0103

Date: Tue, 27 Mar 2001 18:31:50 -0800
From: June Schilbach <weaveon@earthlink.net>
Subject: Re: Megado Loom

I own the megado but am in the very beginning stages of using it. It does treadle like a feather, and the shed is consistently very large. I have not tested its capacity to handle heavy warp, but with 16/2 I am very happy. I am using PCW and a Dell computer with 21" screen. To make a change on the computer, I do need to get off the bench. The large screen (easy to see) is more of an issue than occasionally needing to move a bit.

Dave vanStrahlen at Louet could explain the pros and cons of the Palm Pilot. My understanding of the situation was that it might be useful if the weaver already owned the Palm Pilot, but considering the price of that small unit, it would not pay out to buy one just to use with the loom. The instruction book that came with the loom was absolutely excellent!! The details covered every eventuality; there were many pictures, and parts were boxed with hardware in separate bags. I put mine together with no help except lifting the castle section which comes in one piece. A couple of months after getting the loom together, we sold our house, and I went back to the handbook for the disassembly and second assembly. All the tools for that process are included as well. For the few questions I have had, Dave is at the other end of an 800 number; I feel very connected to "help"! I am giving this one a 10!
June Schilbach weaveon@earthlink.net

Post message: <mailto:weavetech@topica.com>
Subscribe: <mailto:weavetech-subscribe@topica.com>
Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
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End of weavetech@topica.com digest, issue 713

From weavetech@topica.com Fri Mar 30 07:37:27 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 HAA13694 for <ralph@localhost>; Fri, 30 Mar 2001 07:37:25 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Fri, 30 Mar 2001 07:37:25 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 f2UDX3302502
for <ralph@baskerville.cs.arizona.edu>; Fri, 30 Mar 2001 06:33:03 -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 f2UDTnl23528
for <ralph@cs.arizona.edu>; Fri, 30 Mar 2001 06:29:50 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 714
Date: Fri, 30 Mar 2001 03:35:52 -0800
Message-ID: <0.700002588.562507415-212058698-985952152@topica.com>
X-Topica-Loop: 700002588
List-Help: <<http://topica.com/lists/weavetech/>>
List-Unsubscribe: <<mailto:weavetech-unsubscribe@topica.com>>
List-Subscribe: <<mailto:weavetech-subscribe@topica.com>>
List-Archive: <<http://topica.com/lists/weavetech/read>>
Status: R

WeaveTech Archive 0103

-- Topica Digest --

Please Do Not Include Attachments with Messages

Tieing on
By bolt3@marshall.edu

Megado
By ingrid@fiberworks-pcw.com

Re: Tieing on
By aafannin@syr.edu

Thought Products Cassandra
By ellensb@trib.com

Re: Tieing on
By alcorn@pop.nwlink.com

Tieing On
By ccott01@flash.net

Re: Tieing on
By harringm@mnsinc.com

selecting shafts for warping
By bruciec@trib.com

Re: Thought Products Cassandra
By CynceWilliams@aol.com

Date: Wed, 28 Mar 2001 10:02:56 -0500
From: C Bolt <bolt3@marshall.edu>
Subject: Tieing on

Does anyone have an efficient, less time consuming way to tie the warp onto the apron bar? I dislike tieing on and would like to do it faster!

Current method: the "click" method given by Naomi Whiting-Towner, way long ago at a workshop. (Tie 4 to 5 hanks of warp either side of center, nice and even; pull the ratchet one click; repeat)

Tried the "knot the warp, thread cord thro it and around the apron bar and adjust til even" method. Never could get this to be even.

Allen, how does Industry tie on? Do they have a nice piece of equipment that does the job?

I've heard of a Japanese device, a sort of spring item that "clamps" the warp to secure it, but I've never tracked down a picture of one of these items. Is there a picture of it on the web anywhere, preferably in action?

TIA
Cyndi Bolt
Rainbow Weaving in West Virginia
<http://cyndiboltdesigns.com>

WeaveTech Archive 0103

Date: Wed, 28 Mar 2001 10:15:54 -0500
From: Ingrid Boesel <ingrid@fiberworks-pcw.com>
Subject: Megado

Hi everyone.

Let's get this out of the way. I am a Louet dealer. I am half the Fiberworks PCW team. I am also a user of the Louet Megado loom.

I got my Megado loom just after Christmas. As June says, it is easy to put together with the excellent book of instructions.

Adding 180 shiny metal hoops to sectional beam was not a joy. They fit so well that they don't fall out. That means, they don't go in easily either. Afte about 100 you figure out the trick of squeezing and pushing without pressure on the ball of the palm.

The hardest part of the process was painting the heddles in different colours so I could see what I was threading. And I'm not keen of moving heddles around either. This is not the easiest job on any loom. It can be done from the non doobby side with almost no complaint, but is next to impossible from the doobby side, even if the doobby box were removed. So watch how many heddles you have, and if you can thread from the doobby side of the loom first, right to left if sitting at the front of the loom.

I have had serious spinal problems which had curtailed my weaving for a long time, to almost nothing. I can now weave again. For three hours at a time too. This is because I find that treadling is light and even. I'm lifting 14-18 shafts on a 32 shaft design on the 44" loom. That is a lot of weight, but you can do it easily with little pressure. The foot pedal is also adjustable in height. So it can be suitable for a 6 footer and a 5 footer.

I too am getting a very large shed, and have no trouble getting the shuttles through. The shafts are angled downwards at rest and upwards with the shed open. The weaving distance from the beater to the beam is long, so the handle on the beater is comfortable. I'm not banging my nails into the shafts or on the top of the beater. There is a shuttle race that is canted at a good angle. I have not yet woven a wide piece, but am sure that it will be no problem once I get around to it.

The loom's depth is small, and that should lead to shed problems, but the unique rising back beam counters the strain. Warp tension can be set with a very simple device, so advancing the warp and then tightening will give the same tension.

My only complaint has been that now I cannot warp front to back. I used to do this in the dark ages before I learned to warp sectionally. The placement of the beams and the depth of the castle means I can't physically reach through to the reed to thread the shafts.

I now HAVE to warp sectionally. So its not a hardship. I'm told back to front is easy. I have never learned to warped back to front, so I am a dunce at that.

The doobby is quiet and works reliably.

The Palm Pilot now runs the loom without a computer but you have to tap in the design, one peg and lag at a time, on a screen that shows an 8x8 input area, with scrolling required in each direction. It will eventually accept WIF files from a computer via a Palm Pilot connection through its cradle. But it does not yet do so. It is available for a free download from the Louet site <www.louet.com>

WeaveTech Archive 0103

Ingrid

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

Date: Wed, 28 Mar 2001 11:35:05 -0500
From: Allen Fannin <aafannin@syr.edu>
Subject: Re: Tieing on

At 07:03 AM 3/28/01 -0800, Cyndi Bolt<bolt3@marshall.edu> wrote:

>Tried the "knot the warp, thread cord thro it and around the apron bar
>and adjust til even" method. Never could get this to be even.

On our handlooms used for sample warps, we used the lacing method you indicated above. This method is the best as far as tension uniformity. The warp bunches do not have to all be the same length. Once the lacing is done and secured at both edges of the warp, one only needs to loosen the tight bunches and tighten the loose ones until all bunches are uniformly tight. It helps to gradually advance the take-up against the warp beam tension as the lacing is adjusted. Since you didn't describe in detail what you did, I cannot comment on why you encounter difficulty.

>Allen, how does Industry tie on? Do they have a nice piece of
>equipment that does the job?

No. On our powerlooms, we brought the warp over and around the take-up and pressure rolls to the cloth roll where there was a groove across which the warp was laid. A length of metal spline was set into the groove to secure the warp in place. The warp would of course have first been combed out until all ends were uniform. Once the yarn was secured in the cloth roll the warp was advanced against the warp beam tension and weaving could commence.

Any way this task is performed, it should result in uniform tension across the entire warp. It's really not much of a job and should never be troublesome unless something wrong is being done of which I am not aware.

Hope this helps.

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: Wed, 28 Mar 2001 09:51:07 -0700
From: "Sue Blakey" <ellensb@trib.com>
Subject: Thought Products Cassandra

WeaveTech Archive 0103

Does anyone have a Thought Products Cassandra? The company is no longer in business, and I am unable to track down the engineer who designed it. We had to move the loom, and the workmen managed to break a couple of wires, allowing the wiring setup to come undone. The instruction manual does not show how the castle was wired up since that portion came assembled from the factory. Any help would be appreciated. It's not a typical system. Even a picture might be helpful.

Thanks.

Ellen Sue Blakey
Dancing Bear Folk Center
Thermopolis, Wyoming

Date: Wed, 28 Mar 2001 09:29:48 -0700
From: Alcorn <alcorn@pop.nwlink.com>
Subject: Re: Tying on

>Tried the "knot the warp, thread cord thro it and around the apron bar
>and adjust til even" method. Never could get this to be even.

Are you using the following lacing method, or the method of tying the cord to the apron bar and just putting the lacing cord through all of the bouts at the same time and tying on at the other end, this method being pictured in several books. It doesn't work very well.

Try knotting the warp in 1/2" or 1" sections having all of them pretty even. The tying on cord (8/4 rug warp, doubled) I measure out to about 5 times the width of the warp. I leave a couple of inches between the apron bar and the warp knots. Tie the folded end to the apron bar. Take the cord through the middle of the first warp section top to bottom and under the bottom of the apron bar. Repeat across. You will need to tighten the warp a couple of times to have enough cord to finish. At the end, tighten as much as you can, cut off the excess cord, and wind one end of the cord one way around the apron bar one way three or four times, the other end of the cord in the opposite way. Tie either a knot or a bow in the cord. Even out the tension between the warp bouts. You can also adjust the tension between the bouts more after weaving a few picks. I have found this method will use the least amount of warp to tie on.

[If you are using a really strong warp, use a stronger tie on cord.]

Francie Alcorn

Date: Wed, 28 Mar 2001 14:15:34 -0600
From: "Cottingham's" <ccott01@flash.net>
Subject: Tying On

Please Do Not Include Attachments with Messages

>Tried the "knot the warp, thread cord thro it and around the apron bar
>and adjust til even" method. Never could get this to be even.

I just wanted to add one step to Francie's method. I found this tip a few years ago. Before inserting cord through the warp ends raise one harness and insert cord through the open shed. This also tells you if you have crossed warp ends. Makes tying on a lot easier for me anyway.
Caroline

WeaveTech Archive 0103

Date: Wed, 28 Mar 2001 15:37:31 -0500
From: Marilyn Harrington <harringm@mnsinc.com>
Subject: Re: Tieg on

To add to what Francie described. It's important to use a smooth, somewhat slick cord. I first used a cord that was very much like tow linen and although strong would not let me get the warp even, but when I switched to a slick cord it worked like a charm.

To add to what Francie said: Be sure you are using a smooth and somewhat slick cord (not so slick you can't tie a knot!). When I first tried this method I used a cord that was rough like tow linen and the process didn't work very well, but since then I've used a strong two ply rayon that works very well. My theory is that the slickness allows the bents to slip a little so that the tension is evened out gradually.

Marilyn

Date: Wed, 28 Mar 2001 13:53:58 -0700
From: Brucie <bruciec@trib.com>
Subject: selecting shafts for warping

I just completed my first 24 H threading. I have the Magic Dobby and was dreading this because of my poor old eyes. Bless the person who suggested pegging a lift plan to lift the shafts in sequence. I have a *lot* of trouble seeing back to the last harnesses but by lifting these in groups I was able to separate the needed heddles with no problem. I created a neat pattern using Ingrid's program based on a piece of an old Peruvian weaving my sis had given me. It has a cute little smiling critter (skate?) which I am using as an overall woven pattern for material for a shirt for her. I haven't yet gotten to the weaving stage so I have my fingers crossed. On paper it looks great!
Brucie

In the West the past is very close. In many places, it still believes it's the present.

John Masters

Date: Wed, 28 Mar 2001 16:54:03 EST
From: CynceWilliams@aol.com
Subject: Re: Thought Products Cassandra

In a message dated 3/28/01 12:09:13 PM, ellensb@trib.com writes:

<< Does anyone have a Thought Products Cassandra? >>

I have their Barbara V. Not too long after I got it Jim Glessner had his address published in Handwoven so those of us with Thought Products looms wouldn't be left hanging:

Jim and Barb Glessner
1310 Beaver Rd.
Sewickley, PA 15143
412-741-8381

WeaveTech Archive 0103

I've been in contact with them within the past year or so, so the info should still be good.

Hope this helps.
Cynthia

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End of weavetech@topica.com digest, issue 714

From weavetech@topica.com Fri Mar 30 16:48:04 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 ESMTTP id QAA14559 for <ralph@localhost>; Fri, 30 Mar 2001 16:48:03 -0700
From: weavetech@topica.com
Received: from bas
 by fetchmail-4.5.8 IMAP
 for <ralph/localhost> (single-drop); Fri, 30 Mar 2001 16:48:03 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 ESMTTP id f2UMWi318724
 for <ralph@baskerville.cs.arizona.edu>; Fri, 30 Mar 2001 15:32:44 -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 f2UMTS102339
 for <ralph@cs.arizona.edu>; Fri, 30 Mar 2001 15:29:29 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 715
Date: Fri, 30 Mar 2001 13:56:41 -0800
Message-ID: <0.700002588.958370663-212058698-985989401@topica.com>
X-Topica-Loop: 700002588
List-Help: <<http://topica.com/lists/weavetech/>>
List-Unsubscribe: <<mailto:weavetech-unsubscribe@topica.com>>
List-Subscribe: <<mailto:weavetech-subscribe@topica.com>>
List-Archive: <<http://topica.com/lists/weavetech/read>>
Status: R

-- Topica Digest --

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Topica
By bolt3@marshall.edu

Questions
By weavesations@md.prestige.net

Re: Topica
By weavesations@md.prestige.net

magic dooby
By j.willekes@planet.nl

Re: Questions
By ccott01@flash.net

WeaveTech Archive 0103

Re: Questions
By weavesations@md.prestige.net

Re: Questions
By weavesations@md.prestige.net

Re: Questions
By MargeCoe@concentric.net

RE: Questions
By amurphy@cbcag.edu

RE: Questions
By amurphy@cbcag.edu

Date: Fri, 30 Mar 2001 09:42:47 -0500
From: C Bolt <bolt3@marshall.edu>
Subject: Topica

I may have the thing fixed now.

Cyndi Bolt

Date: Fri, 30 Mar 2001 11:48:23 -0500
From: "Patricia A. Lawrence" <weavesations@md.prestige.net>
Subject: Questions

Is there a problem with Weavetech...I haven't gotten a message from this list in days....

Patricia Lawrence, Weaver
Westminster Maryland
email: <weavesations@md.prestige.net>
"Laughter is the brush that sweeps away the cobwebs of the heart." Mort Walker

Date: Fri, 30 Mar 2001 12:04:51 -0500
From: "Patricia A. Lawrence" <weavesations@md.prestige.net>
Subject: Re: Topica

I'm assuming you mean the Weavetech list?

At 07:02 AM 03/30/2001, you wrote:

>
>-----
>***Please Do Not Include Attachments with Messages***
>-----
>
>I may have the thing fixed now.
>
>Cyndi Bolt
>
>-----
>Post message: <mailto:weavetech@topica.com>
>Subscribe: <mailto:weavetech-subscribe@topica.com>
>Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
>Unsubscribe: <mailto:weavetech-unsubscribe@topica.com>
>Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>
>

WeaveTech Archive 0103

Patricia Lawrence, Weaver
Westminster Maryland
email: <weavesations@md.prestige.net>
"Laughter is the brush that sweeps away the cobwebs of the heart." Mort Walker

Date: Fri, 30 Mar 2001 16:00:40 +0200
From: "JANNEKE WILLEKES" <j.willekes@planet.nl>
Subject: magic dooby

I always put 2" blocks under the front *feet* to be able to see the back harnesses when threading the magic dooby.

Janneke Willekes
j.willekes@planet.nl

Date: Fri, 30 Mar 2001 14:18:27 -0600
From: "Cottingham's" <ccott01@flash.net>
Subject: Re: Questions

I just joined the list and yours is the first message I have received. Are we the only two out there?

Caroline
Edmond, Oklahoma

----- Original Message -----
From: "Patricia Lawrence" <weavesations@md.prestige.net>
To: <weavetech@topica.com>
Sent: Friday, March 30, 2001 2:19 PM
Subject: Questions

> -----
> ***Please Do Not Include Attachments with Messages***
> -----
>
> Is there a problem with Weavetech...I haven't gotten a message from
> this
> list in days....
>
> Patricia Lawrence, Weaver
> Westminster Maryland
> email: <weavesations@md.prestige.net>
> "Laughter is the brush that sweeps away the cobwebs of the heart."
> Mort Walker
>
> -----
> Post message: mailto:weavetech@topica.com
> Subscribe: mailto:weavetech-subscribe@topica.com
> Subscribe digest: mailto:weavetech-subscribe-digest@topica.com
> Unsubscribe: mailto:weavetech-unsubscribe@topica.com
> Unsubscribe digest: mailto:weavetech-unsubscribe-digest@topica.com
>
>

Date: Fri, 30 Mar 2001 15:41:40 -0500
From: "Patricia A. Lawrence" <weavesations@md.prestige.net>
Subject: Re: Questions

WeaveTech Archive 0103

Hi Caroline, welcome to the list. There are many of us...just don't know where they are at. Weavetech has been quiet for two days now...and the message that I sent to the list took a long time in coming back too me.....there must be a problem of some sort.

So Caroline, what type of weaving do you do?

Pat

At 10:31 AM 03/30/2001, you wrote:

```
>-----
>***Please Do Not Include Attachments with Messages***
>-----
>
>I just joined the list and yours is the first message I have received.
>Are we the only two out there?
>Caroline
>Edmond, Oklahoma
>----- Original Message -----
>From: "Patricia Lawrence" <weavesations@md.prestige.net>
>To: <weavetech@topica.com>
>Sent: Friday, March 30, 2001 2:19 PM
>Subject: Questions
>
>
> > -----
> > ***Please Do Not Include Attachments with Messages***
> > -----
> >
> > Is there a problem with Weavetech...I haven't gotten a message from
>this
> > list in days....
> >
> > Patricia Lawrence, Weaver
> > Westminster Maryland
> > email: <weavesations@md.prestige.net>
> > "Laughter is the brush that sweeps away the cobwebs of the heart."
>Mort Walker
> >
> > -----
> > Post message: mailto:weavetech@topica.com
> > Subscribe: mailto:weavetech-subscribe@topica.com
> > Subscribe digest: mailto:weavetech-subscribe-digest@topica.com
> > Unsubscribe: mailto:weavetech-unsubscribe@topica.com
> > Unsubscribe digest: mailto:weavetech-unsubscribe-digest@topica.com
> >
> >
>
>-----
>Post message: mailto:weavetech@topica.com
>Subscribe: mailto:weavetech-subscribe@topica.com
>Subscribe digest: mailto:weavetech-subscribe-digest@topica.com
>Unsubscribe: mailto:weavetech-unsubscribe@topica.com
>Unsubscribe digest: mailto:weavetech-unsubscribe-digest@topica.com
>
```

Patricia Lawrence, Weaver
Westminster Maryland
email: <weavesations@md.prestige.net>
"Laughter is the brush that sweeps away the cobwebs of the heart." Mort Walker

WeaveTech Archive 0103

Date: Fri, 30 Mar 2001 15:42:46 -0500
From: "Patricia A. Lawrence" <weavesations@md.prestige.net>
Subject: Re: Questions

Sorry list, I ment for my previous message to go personally....

Patricia Lawrence, Weaver
Westminster Maryland
email: <weavesations@md.prestige.net>
"Laughter is the brush that sweeps away the cobwebs of the heart." Mort Walker

Date: Fri, 30 Mar 2001 12:51:03 -0700
From: <MargeCoe@concentric.net>
Subject: Re: Questions

No, you're not the only ones out there. I didn't receive any list messages yesterday, and just 4 today--guess it's weaving time for many.

Here though it's simply a beautiful day, 80 or so degrees, slight breeze, spring flowers in bloom . . . a day to be outside not in front of this infernal screen.

Margaret

MargeCoe@concentric.net
Tucson, AZ USA

Date: Fri, 30 Mar 2001 15:14:48 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Questions

Been wondering myself, unless everyone is weaving away to free up the weekend.
Alice

Date: Fri, 30 Mar 2001 15:15:45 -0600
From: "Murphy, Alice" <amurphy@cbcag.edu>
Subject: RE: Questions

there are more of us, but it has been very quiet the last few days, with only a few messages.
Alice in MO

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End of weavetech@topica.com digest, issue 715

From weavetech@topica.com Sat Mar 31 08:37:01 2001
Return-Path: weavetech@topica.com

WeaveTech Archive 0103

Received: from localhost (ralph@localhost [127.0.0.1]) by saturn.CS.Arizona.EDU (8.8.7/8.7.3) with ESMTP id IAA14981 for <ralph@localhost>; Sat, 31 Mar 2001 08:36:57 -0700
From: weavetech@topica.com
Received: from bas
by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 31 Mar 2001 08:36:57 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 f2VBWs307695
for <ralph@baskerville.cs.arizona.edu>; Sat, 31 Mar 2001 04:32:54 -0700 (MST)
Received: from outmta020.topica.com (outmta020.topica.com [206.132.75.238])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2VBTXl10837
for <ralph@cs.arizona.edu>; Sat, 31 Mar 2001 04:29:35 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 716
Date: Sat, 31 Mar 2001 03:32:34 -0800
Message-ID: <0.700002588.527881007-212058698-986038354@topica.com>
X-Topica-Loop: 700002588
List-Help: <<http://topica.com/lists/weavetech/>>
List-Unsubscribe: <<mailto:weavetech-unsubscribe@topica.com>>
List-Subscribe: <<mailto:weavetech-subscribe@topica.com>>
List-Archive: <<http://topica.com/lists/weavetech/read>>
Status: R

-- Topica Digest --

Please Do Not Include Attachments with Messages

Re: Questions
By ccott01@flash.net

ADMIN: WeaveTech & Topica
By rsblau@cpcug.org

RE: Questions
By lchick@ctel.net

Bronson lace/linen warping questions
By carpenma@aol.com

useful book link?
By willgee@mindspring.com

Re:linen warping questions
By bgkoe@ncinternet.net

Megado
By EPLangen@t-online.de

Date: Fri, 30 Mar 2001 15:47:40 -0600
From: "Cottingham's" <ccott01@flash.net>
Subject: Re: Questions

Hi Pat,
I am weaving rugs on one loom and shachet bags on my baby wolf right now. I am wanting to get to a tapestry idea that is floating around in my head. Before the rugs, I did kitchen towels in different twill treadlings, before that I did a study of different weaves on hand-dyed scarves. In answer to your question, I weave just about anything I can figure out. What do you weave?

WeaveTech Archive 0103

Caroline

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

From: "Patricia Lawrence" <weavesations@md.prestige.net>

To: <weavetech@topica.com>

Sent: Friday, March 30, 2001 3:12 PM

Subject: Re: Questions

> -----
> ***Please Do Not Include Attachments with Messages***
> -----
>
> Hi Caroline, welcome to the list. There are meny of us....just don't
know
> where they are at. Weavetech has been quiet for two days now...and
the
> message that I sent to the list took a long time in coming back too
> me.....there must be a problem of some sort.
>
> So Caroline, what type of weaving do you do?
>
> Pat
>
>
>
>
> At 10:31 AM 03/30/2001, you wrote:
> >-----
> >***Please Do Not Include Attachments with Messages***
> >-----
> >
> >I just joined the list and yours is the first message I have
received.
> >Are we the only two out there?
> >Caroline
> >Edmond, Oklahoma
> >----- Original Message -----
> >From: "Patricia Lawrence" <weavesations@md.prestige.net>
> >To: <weavetech@topica.com>
> >Sent: Friday, March 30, 2001 2:19 PM
> >Subject: Questions
> >
> >
> > >-----
> > > ***Please Do Not Include Attachments with Messages***
> > >-----
> > >
> > > Is there a problem with Weavetech...I haven't gotten a message
from
> >this
> > > list in days....
> > >
> > > Patricia Lawrence, Weaver
> > > Westminster Maryland
> > > email: <weavesations@md.prestige.net>
> > > "Laughter is the brush that sweeps away the cobwebs of the heart."
> >Mort Walker
> > >
> > >-----
> > > Post message: <mailto:weavetech@topica.com>
> > > Subscribe: <mailto:weavetech-subscribe@topica.com>
> > > Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
> > > Unsubscribe: <mailto:weavetech-unsubscribe@topica.com>
> > > Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>

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> > >
> > >
> >
> >
> -----
> >Post message: mailto:weavetech@topica.com
> >Subscribe: mailto:weavetech-subscribe@topica.com
> >Subscribe digest: mailto:weavetech-subscribe-digest@topica.com
> >Unsubscribe: mailto:weavetech-unsubscribe@topica.com
> >Unsubscribe digest: mailto:weavetech-unsubscribe-digest@topica.com
> >
>
> Patricia Lawrence, Weaver
> Westminster Maryland
> email: <weavesations@md.prestige.net>
> "Laughter is the brush that sweeps away the cobwebs of the heart."
Mort Walker
>
> -----
> > Post message: mailto:weavetech@topica.com
> > Subscribe: mailto:weavetech-subscribe@topica.com
> > Subscribe digest: mailto:weavetech-subscribe-digest@topica.com
> > Unsubscribe: mailto:weavetech-unsubscribe@topica.com
> > Unsubscribe digest: mailto:weavetech-unsubscribe-digest@topica.com
> >
>
>

Date: Fri, 30 Mar 2001 17:28:06 -0500
From: Ruth Blau <rsblau@cpcug.org>
Subject: ADMIN: WeaveTech & Topica

Dear WeaveTech Participants:

Topica was down for the better part of day this week for software upgrades, and things seem to be a bit slow starting up again. Amy & I were not warned of this ahead of time, or we would have let you know.

In the future, if you're wondering whether something is wrong w/ the list, it's better to write Amy or me privately. If you write to the list and there **is** a problem, we won't see your message. If you write to the list and there **isn't** a problem, you'll annoy 500+ weavers worldwide with your off-topic message.

Ruth

Date: Fri, 30 Mar 2001 18:08:26 -0500
From: "Lynne E. Chick" <lchick@ctel.net>
Subject: RE: Questions

No, you're not the only one out there. I didn't receive any list messages yesterday, and just 4 today--guess it's weaving time for many.

Here though it's simply a beautiful day, 80 or so degrees, slight breeze, spring flowers in bloom . . . a day to be outside not in front of this infernal screen.

Margaret

That's right. This list has been very quiet.

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So you're having a simply beautiful day and seeing spring flowers. Right now we're in the middle of a heavy snow storm and have 10" of new snow added to our 18"-24". Well, at this moment I'm not in a hurry for spring, which means mowing grass and yard work, and I have a pile of things to weave.

Lynne

Date: Fri, 30 Mar 2001 21:24:47 EST
From: Carpenma@aol.com
Subject: Bronson lace/linen warping questions

I am currently sampling 40/2 linen at 36 epi on a CB loom in preparation for making a bronson lace runner. I've worked with 14/2 linen with no problems, but this 40/2 is a whole different creature! This is the second attempt at sampling, as the first warp was a total disaster. What happens is that the warp threads keep loosening. With this second attempt, it doesn't seem so bad, and am hoping that weighting the errant warps will settle it. But if more keep developing, as they did on the first warp..... I have tried all sorts of things and the only thing I can now figure out is that the problem is in beaming on. I warp B2F by the way.

Also, the warp threads that loosen are not the plain weave borders, but not bronson lace warps in the middle. I lash on to the front, by the way. The warp is short---3 yards--and narrow---about 6". One problem I had that may be a source is that 45" long warp sticks dragged the warp away from the beam and, I suspect, caused some problems. Next time I will use shorter warp sticks. What about brown paper instead of warp sticks?

I have no problem with sheds, even though it is a CB loom. It is only the warping. Have never had a problem like this before; and have never tried to weave 40/2 linen before! Any possible solutions are eagerly anticipated!

Peg in Georgia

Date: Fri, 30 Mar 2001 19:40:16 -0800
From: willgee <willgee@mindspring.com>
Subject: useful book link?

www.ilab-lila.com

This url is for a rare book dealers organization book search page. It may be useful for those who are researching historic textile and design subjects. I have not had a chance to use it yet...just got it in my email as I belong to a paper and book making group. glen black

Date: Fri, 30 Mar 2001 20:01:31 +0000
From: "Bill Koepp" <bgkoe@ncinternet.net>
Subject: Re:linen warping questions

> The
> warp is short---3 yards--and narrow---about 6". One problem I had that may
> be a source is that 45" long warp sticks dragged the warp away from the beam
> and, I suspect, caused some problems.

Yup,
I'd guess the very narrow warp plus long sticks was it; I've never tried a sample that narrow. Rewind the warp onto something, warp again and use

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shorter sticks plus more of them, using higher tension at the same time.

- Happy Shuttling ! - Bill Koepp, in Central California

Date: Sat, 31 Mar 2001 08:54:07 +0200
From: EPLangen@t-online.de (Hildburg Langen)
Subject: Megado

my comment to "Megado"

I weave on Megado since 99 and I am happy with it. It has 16 shafts. I read Ingrid's comment and I agree with nearly everything. The shed is big, always clear, nothing to adjust as you have to do with other mainly older looms, treadling is easy.

For threading: as I always change my drafts I also have to change the number of heddles on the shafts. Sometimes only a few in the back and many on the first ones, sometimes nearly as many in the front as in the back. So I don't count before starting, but threading from right to left I start with the first ones on the right side. When I come to the last one I change the heddles from one shaft to another. That is easy. To help with that I peg the dobbie bars for just one shaft, the first one with a peg for shaft 1, the second for shaft 2, etc. so, sitting at the left side I lift the shaft I work with (taking a number of heddles from the top, lift the shaft where they are moving to and put them there on the top bar. back for the bottom bar) No walking around , just treadling for getting what you want.

For working like this there is no use for me to color the heddles. Instead of that I write on the bottom bars of the shafts the number of the shaft, several times from left to right, but only every second one, this is easier to read! So when you thread a heddle, looking at the bottom of the shaft, you see if the heddle is on the right shaft.

Two things I would like to be improved: 1. the noise when the chain is moving from one bar to the next, 2. I always need more pegs than I have, and I have 120. 3. I am afraid of not being able to mend anything when necessary.

Summary: I am happy with the loom, but I am also happy to have another one where I can treadle with inspiration from the moment sitting at the loom.
(I know what you want to say: attach it to the computer. I say: not yet!)

and very quiet meditating.

Hildburg
Hildburg Langen-Obendiek
e-mail:EPLangen@t-online.de
homepage:<http://home.t-online.de/home/EPLangen>

Post message: <mailto:weavetech@topica.com>
Subscribe: <mailto:weavetech-subscribe@topica.com>
Subscribe digest: <mailto:weavetech-subscribe-digest@topica.com>
Unsubscribe: <mailto:weavetech-unsubscribe@topica.com>
Unsubscribe digest: <mailto:weavetech-unsubscribe-digest@topica.com>

End of weavetech@topica.com digest, issue 716

From weavetech@topica.com Sat Mar 31 13:35:09 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 NAA15063 for <ralph@localhost>; Sat, 31 Mar 2001 13:35:05 -0700
From: weavetech@topica.com
Received: from bas

WeaveTech Archive 0103

by fetchmail-4.5.8 IMAP
for <ralph/localhost> (single-drop); Sat, 31 Mar 2001 13:35:05 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 f2VIvN315107
for <ralph@baskerville.cs.arizona.edu>; Sat, 31 Mar 2001 11:57:23 -0700 (MST)
Received: from outmta102.topica.com (outmta102.topica.com [64.209.162.106])
by optima.CS.Arizona.EDU (8.11.1/8.11.1) with SMTP id f2VIs8l13534
for <ralph@cs.arizona.edu>; Sat, 31 Mar 2001 11:54:08 -0700 (MST)
To: weavetech@topica.com
Subject: Digest for weavetech@topica.com, issue 717
Date: Sat, 31 Mar 2001 10:57:14 -0800
Message-ID: <0.700002588.1785076228-951758591-986065034@topica.com>
X-Topica-Loop: 700002588
List-Help: <<http://topica.com/lists/weavetech/>>
List-Unsubscribe: <<mailto:weavetech-unsubscribe@topica.com>>
List-Subscribe: <<mailto:weavetech-subscribe@topica.com>>
List-Archive: <<http://topica.com/lists/weavetech/read>>
Status: R

-- Topica Digest --

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Re: Linen Warping Questions
By RUSLYN@aol.com

Re: Bronson lace/linen warping questions
By arwells@erols.com

RE: Bronson lace/linen warping questions
By judie@eatough.net

Midwest Conference -- a few updates
By amyfibre@aol.com

Re: Linen Warping Questions
By carpenma@aol.com

Re: Bronson lace/linen warping questions
By carpenma@aol.com

megado
By pmvanderwel@compuserve.com

Re: Bronson lace/linen warping questions
By carpenma@aol.com

Re: magic doobby
By bruciec@trib.com

Re: Bronson lace/linen warping questions
By CynceWilliams@aol.com

Date: Sat, 31 Mar 2001 09:56:02 EST
From: RUSLYN@aol.com
Subject: Re: Linen Warping Questions

I suggest pulling the warp through to the front of the loom (it's going through the heddles and reed) and then rewind using paper. Be sure to put on

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the raddle in the back.

Lynn Silberschlag
Tucson, Az

Date: Sat, 31 Mar 2001 10:05:11 -0800
From: Anne Wells <arwells@erols.com>
Subject: Re: Bronson lace/linen warping questions

Gee, Peg. This is too bad! This linen size is one of my favorites. Are you using line linen? Or, what kind is it? Waxed? Those things (waxed and line) will make for a better warp. I warp F2B, BTW, especially for linen, so that each and every individual warp is lined up like a soldier, marching across that back beam! <g> I use brown paper as a separator and have had no problems with it. Hmm. I also raise the shafts while beaming on, to prevent any friction with the warp. I tug on the warp frequently while beaming on, treating it as I would any other fiber. But I do beam on without weight, since I do it by myself. I can't think of anything else. Bronson is the typical structure I use, too. I'm not sure I can tell why you are having problems. But stick with it!! It *should* be working. (Also, the plain weave areas will actually weave tighter than the lace areas, as there are more intersections between warp and weft. But with such a short warp, you probably won't notice. I didn't follow your comment that neither the lace nor plain weave areas loosen. Are you saying that it's random threads that loosen??)

Anne
arwells@erols.com

carpenma@aol.com wrote:

I am currently sampling 40/2 linen at 36 epi on a CB loom in preparation for

> making a bronson lace runner. I've worked with 14/2 linen with no problems,
> but this 40/2 is a whole different creature! This is the second attempt at
> sampling, as the first warp was a total disaster. What happens is that the
> warp threads keep loosening. With this second attempt, it doesn't seem so
> bad, and am hoping that weighting the errant warps will settle it. But if
> more keep developing, as they did on the first warp..... I have tried all
> sorts of things and the only thing I can now figure out is that the problem
> is in beaming on. I warp B2F by the way.....

>

> Also, the warp threads that loosen are not the plain weave borders, but not
> bronson lace warps in the middle.

Date: Sat, 31 Mar 2001 08:12:47 -0700
From: "Judie Eatough" <judie@eatough.net>
Subject: RE: Bronson lace/linen warping questions

>>Also, the warp threads that loosen are not the plain weave borders, but not
bronson lace warps in the middle. <<

While I am not quite sure exactly what you meant by this statement -- the problem may be the difference in take up caused by the lace itself and not poor warping techniques/results. With a short warp the difference in takeup is not usually a problem, but it could be. If the ends that are loosening are the ends that float in the lace structure, then that would be the problem.

Judie

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Date: Sat, 31 Mar 2001 10:33:44 EST
From: AmyFibre@aol.com
Subject: Midwest Conference -- a few updates

Hi all,

Wanted to let you know about a few class changes for the Midwest conference.

-- As a result of overwhelming demand, we have added another Arashi Shibori class with Sharon Kilfoyle on Friday afternoon.

-- Also because of popular demand/waiting lists, Su Butler will teach another class of Understanding Rayon Chenille, instead of the Answer Lady Live class she was going to teach on Saturday.

-- Rodrick Owen has agreed to teach the takadai as part of his pre-conference workshop (as well as the marudai). He will have takadai to rent for the workshop, if you are interested.

-- On the other side of the coin, the deadline for "early" registration is tomorrow, and we will soon have to make some decisions on whether classes will be cancelled due to low enrollment. So, if you have put off registering, now's the time to get the form into to us.

For those of you who have registered, confirmation packets (with student supply lists/preparation instructions) will be going out in the mail in a few weeks (middle to end of April).

You can find more information on any updates/changes in the News Flash section of our webpage:

<http://www.siue.edu/wgsl/html/MWC.htm>

It's going to be a great conference!!

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

Date: Sat, 31 Mar 2001 10:57:08 EST
From: Carpenma@aol.com
Subject: Re: Linen Warping Questions

Lynn,

That was exactly the "brilliant" thought that sprang to my mind when I woke up this morning!! I had thought that since my warp is so short (it would now be a little less than 3 yards), that paper would be alright instead of sticks. Question: since I would be beaming on through reed and heddles this time (F2B style), would I really need to use the raddle?

Peg in Georgia

Date: Sat, 31 Mar 2001 11:00:29 EST
From: Carpenma@aol.com
Subject: Re: Bronson lace/linen warping questions

Anne,

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I'm not sure how random the loosening threads are. They are in the Bronson lace section, not the plain weave borders. And they happen even when I am weaving the whole thing plain weave.

Linen is wet-spun line---Normandy linen.

I really think the problem is probably with the long warp sticks. For this short a warp, I will try rebeaming with the paper.

I am taking heart, however, as this trial warp has gone a lot better than the first trial warp!

Peg in Georgia

Date: Sat, 31 Mar 2001 11:01:35 -0500
From: Marjolyne Van der Wel <pmvanderwel@compuserve.com>
Subject: megado

I just moved last Nov. from the Netherlands to Chicago Il. It was a big move and I had to reassemble 4 looms, including the megado. Jan Louet came to my house in the Netherlands to =

take my old megado, one of the first he made. I got a brand new one in boxes to move. I just finished my first scarf on =

the new one, it works as good as the old one. I did weave wide fabric on the old one and had no problems =

The loom is very sturdy and Jan told me he also tested it for heavy rugs = and it can handle them very well.

I am now back in the Netherlands for a few weeks and phoned Jan Louet to thank him.

He told me that there was a container leaving that afternoon with = megado's for the USA. I also asked him if he could export the colcotton yarns from Venne to the = USA,

Some of the weavers I met in Chicago asked me to get this yarn for them, = because they have beautiful colors and it is a very strong yarn. They use = Egyptian cotton for their mercerized cotton. =

They come in the thickness nm34/2 NE 20/2 and NM 70/2, ne40/2
They also sell tapestry yarn, mohair, and cotton and elastic together etc = in the same thickness.

Their webpage is; www.vennecolcoton.com

I hope Louet will export this line of beautiful yarns to the USA.

Marjolyne

Date: Sat, 31 Mar 2001 11:03:22 EST
From: Carpenma@aol.com
Subject: Re: Bronson lace/linen warping questions

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Judie,

I had too many "not's" in that sentence. It IS the lace section where the threads are loosening. I can't believe that it is caused by the difference in takeup at this point, but I will analyze to see if it is the floaters that are loosening or if it is just random warps.

Peg in Georgia

Date: Sat, 31 Mar 2001 09:41:17 -0700
From: Brucie <bruciec@trib.com>
Subject: Re: magic dobbie

>
>I always put 2" blocks under the front *feet* to be able to see the
>back harnesses when threading the magic dobbie.

I like this. I had no problem threading (well one thread way back there didn't make it through its heddle) but had to make a lot of corrections in the reed threading (crossed threads). All from the last 4 harnesses. I was going to ask how folks with many harnesses (and less than perfect eyes) handed this. I will try the blocks. My loom bench has an adjustable seat so I put it way down for the threading, but have to raise it when denting.
Brucie

In the West the past is very close. In many places, it still believes it's the present.

John Masters

Date: Sat, 31 Mar 2001 11:56:55 EST
From: CynceWilliams@aol.com
Subject: Re: Bronson lace/linen warping questions

In a message dated 3/31/01 11:04:16 AM, carpenma@aol.com writes:

<< It IS the lace section where the threads are loosening. I can't believe that it is caused by the difference in takeup at this point, but I will analyze to see if it is the floaters that are loosening or if it is just random warps. >>

I'd be willing to bet it's the floaters--I did a long cotton warp with bronson or huck lace stripes, boy was I dumb! It really needed a 2nd back beam. I wound up with dozens of weights hanging from the back of my loom. Every time the dog walked past it sounded like a chorus of wind chimes! (should I say ROFL). I wove a weird weave in linen that did the same thing. I rebeamed it but after 10" of weaving the same thing happened. I don't think rebeaming is the answer because the same thing will happen because of the floats. For 3 yds, just hang weights and weave merrily on your way. (my weights of choice are huge ~2.5" washers hung with s-hooks)

Cynthia

End of weavetech@topica.com digest, issue 717