

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

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About *Webside*

The response to the first issue of *Webside* has been very positive. I've received a number of useful suggestions, which I will try to incorporate in future issues.

New Contributors

The big news this month is the addition of two contributors to *Webside*, Tess Parrish and Kris Bruland.

Tess Parrish

Tess is a lacemaker interested in all forms of lace, especially the classic forms of needle and

bobbin lace. She has scanned the lace books on the Web site. There are now four CDs in the lace collection, with another in the works. Tess will be contributing articles on lace and related topics.

Tess has this to say about herself:

I have worked with my hands all my life, starting at five with needlework and seven with knitting. I have a degree in art education and have used it to teach embroidery and knitting in yarn shops and to make my own embroidery designs. I started lacemaking in 1989 and prefer northern and eastern European laces to the western fashion laces. I am entranced with contemporary lace and enjoy seeing it growing among lacemakers all over the world.

My work at the moment is to collect old lace books for scanning onto the Web and making CDs. It brings me a great deal of pleasure to find these books in libraries and through the kindness of other lacemakers.

Kris Bruland

Kris is a weaver with a passion for patterns and a commitment to making weaving drafts readily accessible, both rare and historic examples as well as new drafts. Kris will be contributing articles on weaving patterns, drafts, and related subjects.

Kris has this to say about himself:

For me, weaving is an expression of several lifelong interests. It is a pleasing mix of ancient history, mathematics, and modern technology, and satisfies a need to create, to learn, and to work with my hands.

My wife became interested in weaving about

four years ago and I purchased a Baby Wolf loom for her as a Christmas present. I could not resist the temptation to try it myself, and spent some time with "Learning to Weave", by Deborah Chandler, some red and green cotton, and the new loom. A year or so later, I purchased copies of several old weavers' notebooks, began studying the patterns in them, and became increasingly fascinated. It occurred to me that a website could be created to efficiently distribute weaving patterns, making them instantly and widely available.

Because I am a software engineer by profession, another way to satisfy my need to create things, I was interested in computerized weaving and purchased an AVL loom to pursue this. It came with no software, and I fixed this by writing some for controlling it from a Pocket PC. Some of the programming needed for this provided a foundation that I later built upon to create **Handweaving.net**, my weaving draft archive website.

I then wrote specialized software for producing drafts directly from patterns as printed in old books. Coupled with an abundant supply of scanned weaving material from Ralph Griswold, this program enabled me to create more than 25,000 accurate digital weaving drafts during my spare time over the past nine months. With contributions of drafts from others, the site now has grown to offer more than 41,000 drafts. It is the only source for many of them. Many people have helped me throughout my entire life and it pleases me to be able to offer this website as a way to help others, most of whom I will never know or even hear from.

Recently, I wove some tablecloths using an old German pattern from the site. Although the original author is unknown, the pattern is probably at least 150 or more years old, given its similarity to others in this time period. As I watched the design begin to appear as the threads crossed, it occurred to me that the man who originally drafted and wove this was probably not so very different from me, and would likely be honored and surprised to know that someone was weaving his pattern several generations later. My desire is for the site to help create a new-found interest in diverse weaving patterns, both old and new, while helping to enhance, preserve, and expand the ancient art of weaving.

Odds and Ends

Complete URLs in this newsletter have active

links; just click on one to get to the corresponding Web page or document. In order for this feature to work, it is necessary to have a URL complete on one line; it cannot be split over two. Many URLs are long — too long to fit on one line in the column format of this newsletter. For such URLs, reference numbers are included in braces, as in {1}, and the URL is listed on the last page of this newsletter in full-page width. (So far, I've not encountered a URL that is too long to fit across the page in the type size normally used. If I do, I'll probably reduce its type size so that it will fit. So someday you might find a URL in this newsletter that's too small to read.)

The masthead patterns on the first pages of this newsletter and the preceding one were adapted from color patterns in Donat's *Large Book of Textile Patterns*.

Incidentally, when looking for a distinctive type face for the word **Webside**, I came across **Textile**® from Apple Computer Inc.. I could not resist.

A Search Engine

The Web site now uses the Google search engine of its parent Web site of the Department of Computer Science at The University of Arizona. You'll find it on the home page as listed and on **weavedocs.html** relative to it.

This allows you to search, Google-style, for words and phrases.

There are a few problems at present, which I eventually hope to overcome:

- Searches cover the entire Department Web site, so you may get hits that are not relevant.
- Characters with diacritical marks, like ü, are not found if they are entered without the diacritical marks. (To enter a character with diacritical mark in a search, you have to know how the diacritical mark is encoded. I'll defer this in hopes of finding a way around the problem.)
- The type face and layout of pages with search results is a bit unusual.

Despite these problems, the search engine provides a valuable facility. Note that you can search for all kinds of things, not just authors and keywords. For example, you can search for a CD.

A downside of a Google-style search is that

you get all pages that contain the words for which you're searching. For example, a search for **Donat** will produce all the pages on which the word occurs, including all CD content pages that have documents by Donat.

Recent Additions to the Web Site

December additions are listed on

[this-month.html](#)

This page will be replaced by a new page when additions are first made in January. To get the December additions after that, use

[2004-12.html](#)

Tally

Here are the counts of documents added in December:

articles	32
books	5
ephemera	9
monographs	27
patents	4
periodicals	42
webdocs	18
other	2
total	139

Highlights

There are three notable additions to the **Books** section

- *Watson's Textile Design and Colour*
- *Lefebure's Le Points de France*
- *Day's Pattern Design*

See the book reviews starting on Page 8.

In the **Periodicals** section, several issues of the *Shuttle-Craft Bulletin* have been "up-graded" to portfolio editions. There are also issues of *Lily Weaving Suggestions*, the apparent successor to *Practical Weaving Suggestions*.

As discussed in the article in the opposite column, all issues of the *Bulletin of the Needle and Bobbin Club* are now available.

Acknowledgments

Thanks to Patty Dowden for loaning her copy of *Les Points de France* for scanning.

Planned Additions to the Web Site

I find that my attempts to predict what will be added to the Web site, even a month in advance, often are off target.

There are several reasons for this, including unexpected loans of material, requests from *Interlibrary Loan* not being filled as hoped, or arriving with very short loan periods.

That having been said, this is what I expect to add in January:

- A book by Oelsner on request from *Interlibrary Loan*.
- More lace books.
- More issues of the *Shuttle-Craft Bulletin*.
- Patents (more than 100 are on hand and only need to be made into PDFs).
- Articles (more than 50 scanned articles await editing and making into PDFs).
- Monographs and periodicals that are now in the public domain because their copyrights were not renewed.

I also have a lot of ephemera on hand, but I have to be in a special mood to process it. Summer seems to work better for me than winter.

Liberating the *Bulletin of the Needle and Bobbin Club*

The *Bulletin of the Needle and Bobbin Club* was published from 1916 through 1989, at which time the organization disbanded.

Most of the issues are clearly in the public domain, either because they carried no copyright notice or because their copyrights have expired. Some issues, however, may still be covered by copyright.

Tess Parrish and I have tried our best to determine if someone still has intellectual property rights to these issues. Our attempts have produced nothing, although we have second-hand information that at the time the organization disbanded, the officers said they didn't care what became of material in the *Bulletin*.

It seems very likely that no one has intellectual property rights to the *Bulletins*, or if they do, they would welcome republication.

Since the *Bulletin* was an outstanding scholarly publication with many important articles on a

wide variety of subjects about textiles, I have decided it best serves the intellectual community for me to place the *Bulletins* in question on the Web site.

Should anyone with a valid claim to the *Bulletins* raise an objection, I will, of course, immediately remove the questioned material.

The *Bulletins* that clearly are in the public domain are available on a CD for a nominal amount from **Handweaving.net**. The CD includes both complete *Bulletins* and individual articles extracted from them. See the CD listings on page 10.

Lace Corner, Part 1: An Overview



Until the 20th century, when machines took over its production and lace was no longer an important part of costume, lace and lacemaking have always been closely allied to the fashion industry. It developed in two forms: needle made, and bobbin made. Needle-made lace began in 15th-century Venice, a refinement of embroidery techniques which culminated in exquisite work of the 18th century in France. Bobbin lace, beginning in Genoa, had its beginnings in the *passementerie* of the 14th and 15th centuries, and reached its peak of perfection in 18th century Flanders. This is not to say that fine work wasn't done at other times and in other places, but these two regions stand out in their achievements. Furthermore, the fashions of the 18th century were particularly aimed at using lace for the embellishment of costume.

When lace is defined, it is often said to be "a series of holes surrounded by thread." If this is the case, one cannot deny that crochet, tatting, sprang, etc., as well as openwork embroidery may answer the same criterion, but the finest laces are undoubtedly needle made and bobbin made, and the books written between 1875 and 1920, during the great period of collecting, certainly reflect this. The "lesser" lace techniques arose during the 19th century when the amateur hand worker became a good customer for the pattern books written by ladies' magazines and thread manufacturers.

The books, articles, and other materials collected on this site range in date from about 1855 to 1922, the limit of copyright-free publications. Thanks to computer enhancement, photographs

of exquisite laces, often difficult to see in the printed version, can be enlarged up to 400%, so that the individual threads can be seen to cross and twist. For students of technique as well as fashion, this is an opportunity not to be missed.

— Tess Parrish

Documents About Lace

If your main interest is lace, you may be accustomed to going to **lace.html** to see what's available. It's easy to think of **lace.html** as being the home page for a lace site, but it's not. It's just one of about 120 topical pages, and documents on lace comprise only a fraction of all documents.

If you go to **topics.html**, you'll see the many topics represented (there is no topical page for weaving because there are so many documents on the subject that a page for all of them would be unmanageable). Among the topics you might find of interest are crochet and tatting. They have their own pages, linked from **topics.html**, although they are much shorter than the lace page.

Exploring the Site, Part 1: Overview

Document Organization

Documents on the site are organized in several different ways:

- By document type, such as books and periodicals.
- By topic, such as lace and silk.
- By language, such as French and German.
- By month of addition for recent months.

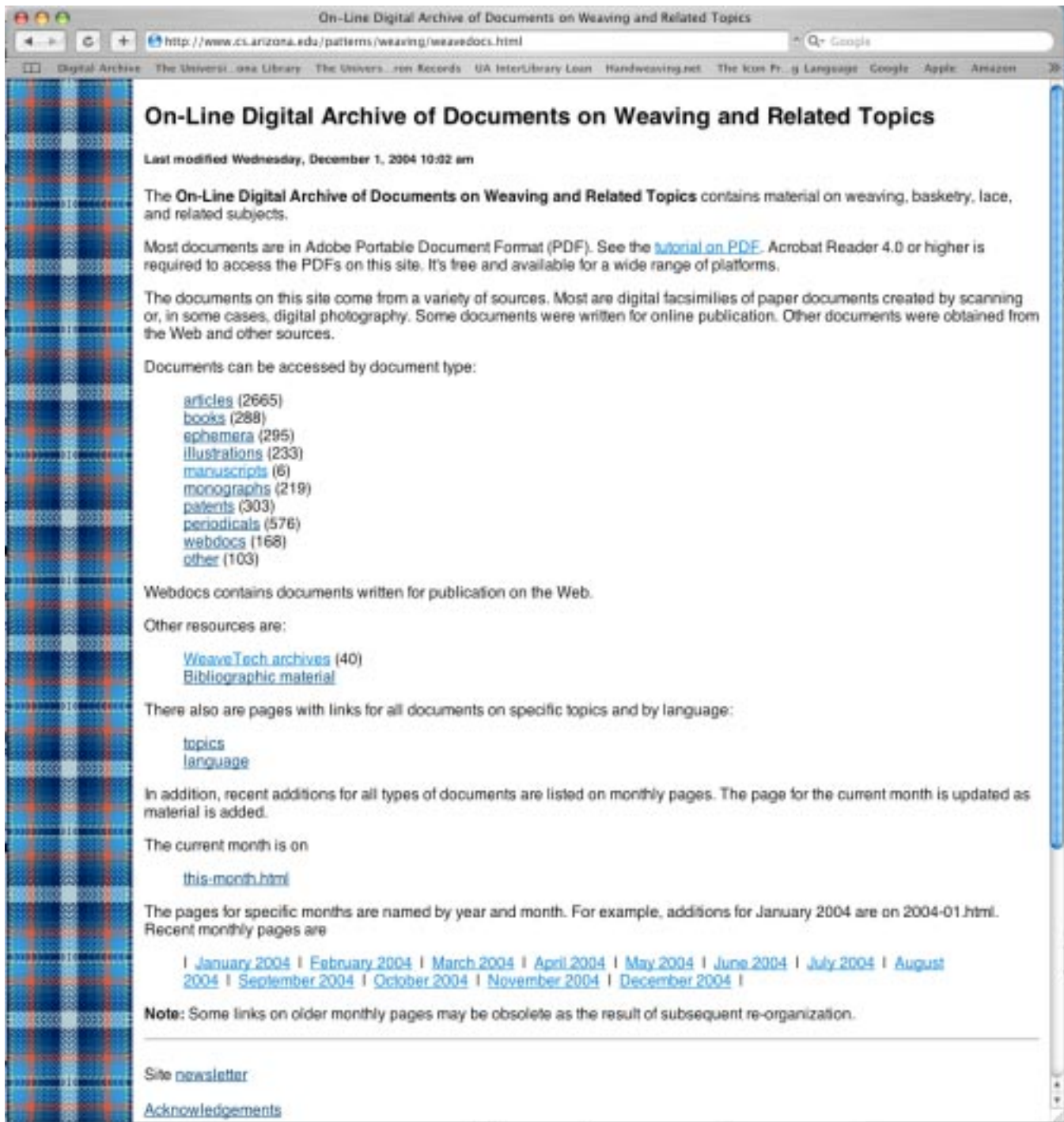
The place to start for all of these is **weavedocs.html**, shown on the next page.

Document Entries on Web Pages

The format of entries for documents varies somewhat by document type, but they typically look like this:

Ashenurst, Thomas R. *A Treatise on Textile Calculations and the Structure of Fabrics*, Huddersfield, 1902, 240 pages. Posted February 20, 2004. [CD \(HWD06\)](#). [SAMPLE PAGE](#). [CONTENTS](#). File size 10.5 MB [PDF](#)

The author's name comes first, followed by the title, publisher, and date of publication.



Next is a link for CD information, if the document is on a CD, followed by a link to an image of a sample page, and then a link to the table of contents, if there is one. The sample page and contents are useful for deciding whether or not to download the document.

Next is the file size and a link to the PDF for the document. Very large documents are broken up into several PDFs to facilitate downloading.

WorldCat

Many persons are interested in locating documents that they have heard about but for which they don't have adequate information. I frequently get questions like "What's the last book by Roberts Beaumont?" (*Carpets and Rugs*, completed and published posthumously by his son in 1924) and "How many books did Mary Meigs Atwater write?" (only four books, including the mystery *Crime in Corn Weather*, but many monographs).

While I do not offer a research service for questions like these, I sometimes try to help, and, of course, I have questions of my own. I use a marvelous resource, *WorldCat*, for such research.

WorldCat is a huge on-line union catalog of the holdings for more than 57,000 libraries. Most of the libraries are in the United States, but many libraries in other countries are included.

WorldCat lists all kinds of documents, not just books but serials, archival material, sound recordings, and even electronic resources.

WorldCat is available by subscription. Your library may be a subscriber. If so, you probably can access *WorldCat* from computers at your library. Or, especially in the case of university libraries, if you are a patron, you may be able to access *WorldCat* from your home computer.

WorldCat has a powerful search engine. A

screen snap of a search for books on weaving written in Japanese in the years from 1800 through 1922 is shown below.

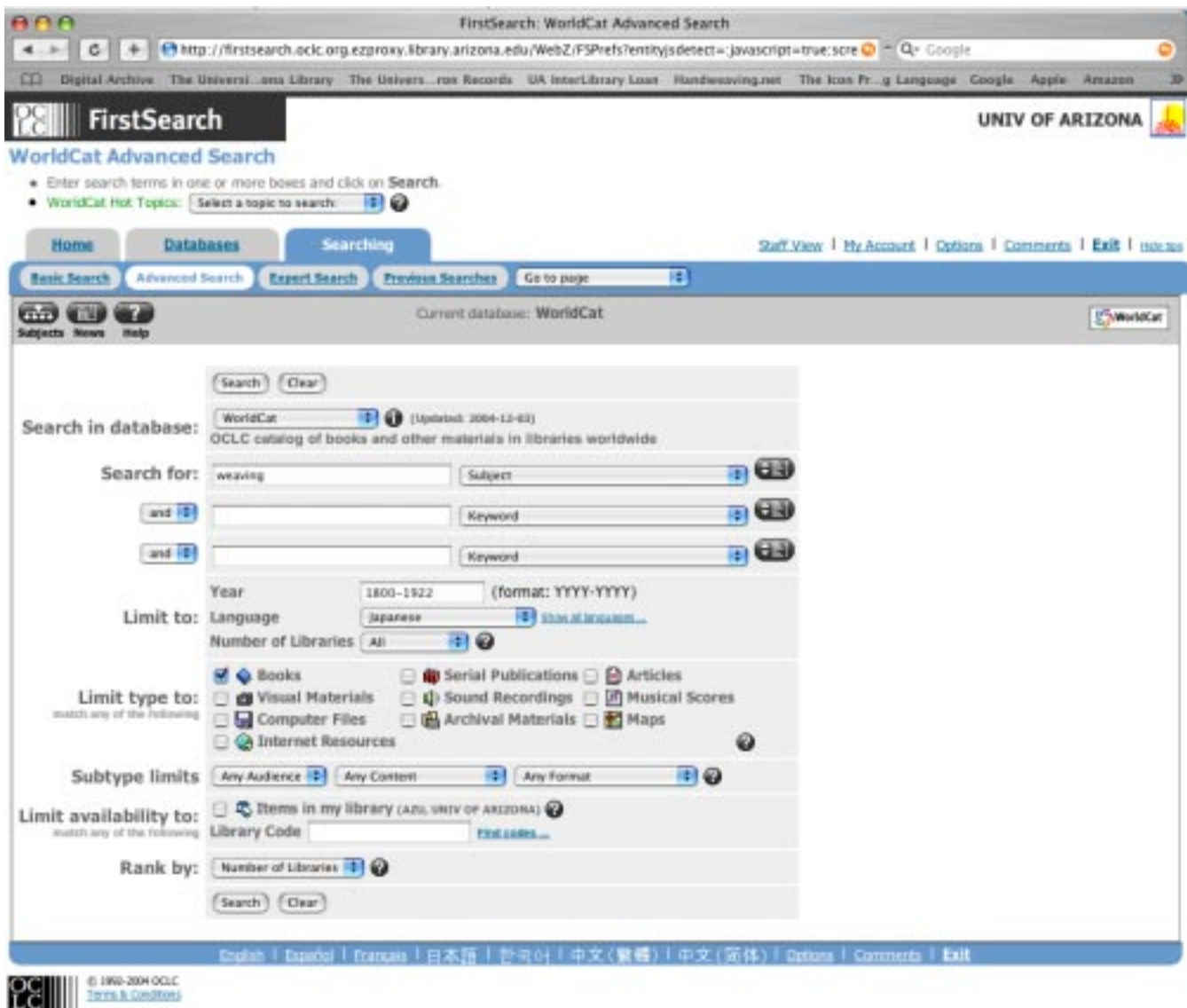
The screen snap on the next page shows part of the search results. Among other things, you can have the search results sent by e-mail to yourself or another person.

If you click on a search result, you get a page with detailed information about the document, including how many libraries hold the document and which ones they are. If you are a patron of the subscribing library, you may be able to request the document from *Interlibrary Loan* from this page.

You can get more information about *WorldCat* at

<http://www.oclc.org/worldcat/>

The screen snaps in this article are included



by permission of Online Computer Library Center (OCLC). *WorldCat* and *FirstSearch* are registered trademarks of OCLC.

Unpublished Works: Clarification

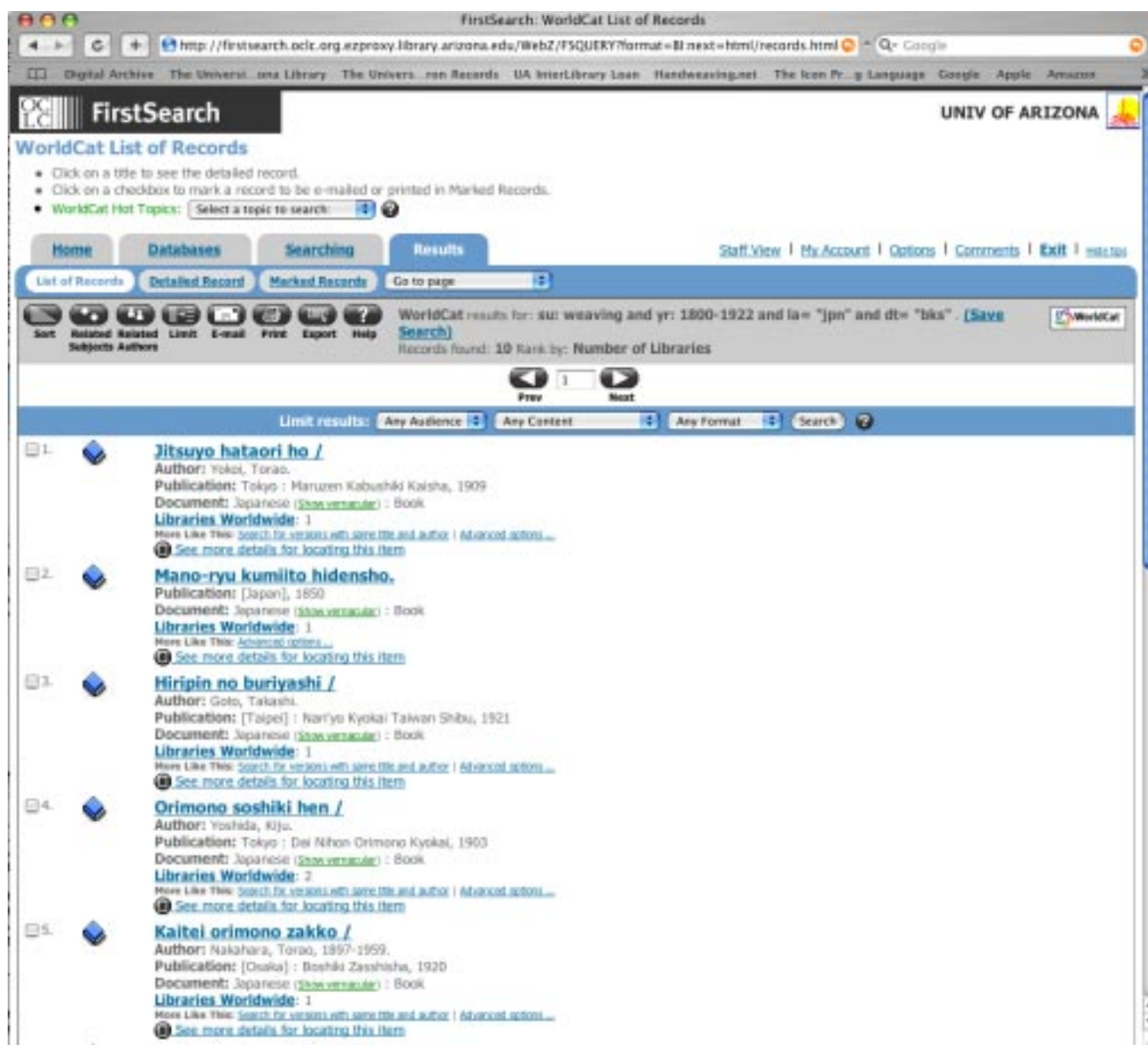
As mentioned in the last issue of *Webside*, in most cases old unpublished works now are in the public domain. If, however, a formerly unpublished work was published prior to January 1, 2003, it enjoys copyright protection from the date of publication.

Note that prior to January 1, 2003, old unpublished works were never in the public domain. Most owners of such works do not have the intellectual property rights to them any more than the

owners of old books do. However, the owners may not realize that there is a difference between ownership and intellectual property rights. Whether an owner of such a work, but without intellectual property rights, has the legal authority to publish it is uncertain, but in the absence of another claimant, the point probably is moot.

A question arises when someone published part but not all of a previously unpublished work prior to January 1, 2003. Presumably the published part is covered by copyright. But most likely, any unpublished parts are not. This is murky water. If this question is of interest to you, I suggest you consult an attorney who specializes in intellectual property law.

In any event, be aware that suits can be brought



even when they appear to have no valid basis. Contesting such a suit can be financially ruinous. Of course, bringing a knowingly false suit carries a potential peril also.

To further complicate these matters, there is the question of what constitutes publication. That will be the subject of a future article.

The Public Domain

The public domain is a vital artistic and intellectual resource, and there is a legal right to its access.

Prior to the first United States copyright law in 1790, individuals and organizations published the works of others with impunity. It may have been unethical, but it was not illegal.

The purpose of the copyright law was to encourage original expression by granting a period of protection in return for works entering the public domain at the end of the period. To quote:

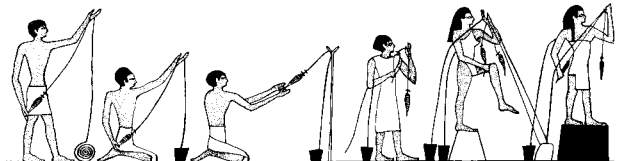
An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned.

A digital facsimile of this copyright proclamation, signed by George Washington, is available on-line {1}.

There have been many copyright laws since then. There are all kinds of special cases, obscure details, and ambiguities in the laws. These generally are settled by the courts. Many have not been. And different courts sometimes produce conflicting decisions.

A complicating factor is that different countries have different copyright laws. What may be in the public domain in one country may be protected by copyright in another.

Another issue to consider is that many companies sell public-domain material with licenses that attempt to restrict the use of the material. The enforceability of such licences is problematical.



Book Reviews

Textile Design and Colour, William Watson, Longmans Green and Co., 1921 (2nd ed.), 369 pages.



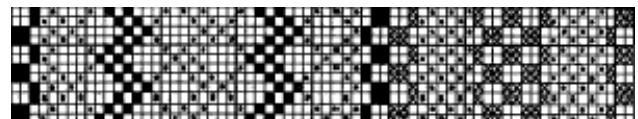
This is a book for the serious student of weaving. It is rigorous, thorough, and extensive in its coverage of the subject.

The first nine chapters are devoted to basic weave structures, followed by a chapter on color theory, and then three particularly important chapters on color-and-weave effects. The final chapters cover Jacquard design and the construction of sophisticated repeats.

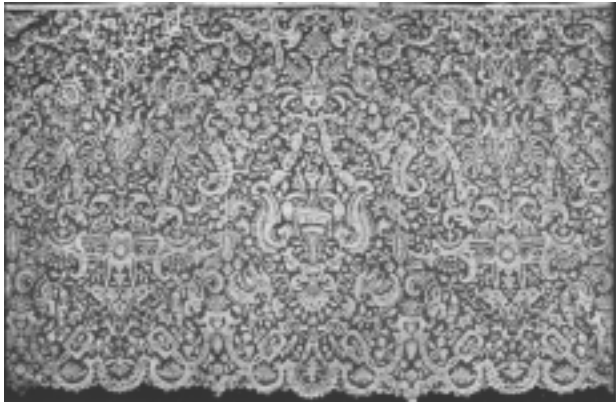
The book is extensively illustrated with drawings and pictures. Unfortunately, many of the pictures are of poor quality, but nonetheless worthwhile.

The author's style is somewhat dense and requires, at times, an effort to follow — but an effort well worth making.

This is a book worth reading and having as a reference.



Les Points de France, Ernest Lefebure, 1900 (English translation 1912), 72 pages.



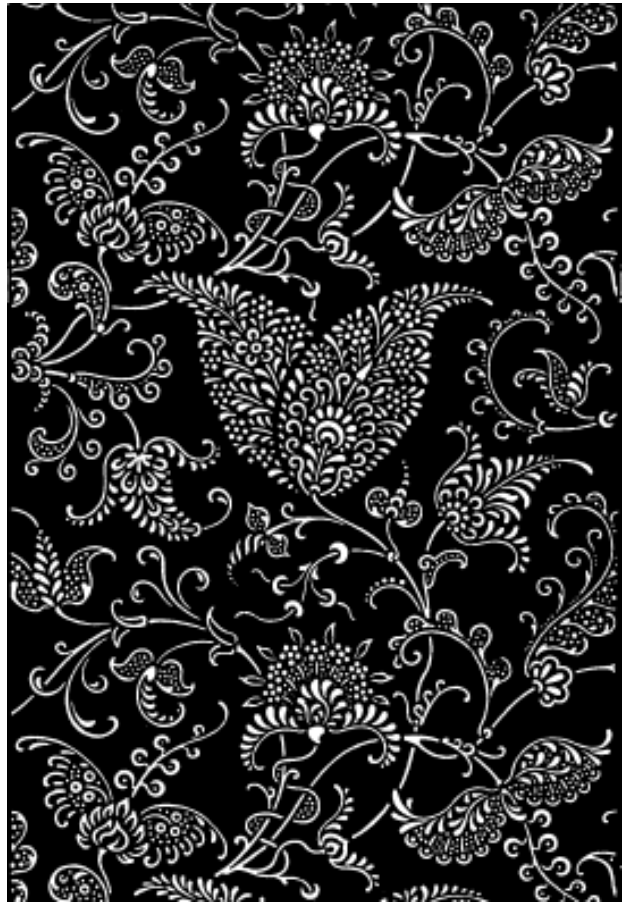
This is the official report on the laces exhibited at the International Exhibition of 1900 at the Arts Decoratifs museum in Paris. It was the first in a series of lace collections shown in Paris during the first decade of the 20th century. The exhibition of 1900 brought together many of the most important French laces, notably the Points de France of the period of Louis XIV.

This little brochure, translated into English in 1912 by Margaret Taylor Johnston, was written by Ernest Lefebure to explain the origin of these beautiful laces and includes plates of many of them. The laces exhibited were on loan from the great lace collectors of France at the time, and some of them eventually found their way into the permanent collections of the Musee des Arts Decoratifs in Paris and the Metropolitan Museum in New York, where they can be seen today.

— Tess Parrish



Pattern Design, Lewis F. Day, B. T. Batsford, 1903, 286 pages.



Lewis F. Day was a leading member of the Arts and Craft Movement and the author of many books on various aspects of design.

Pattern Design is primarily concerned with the design of repeats, starting with simple geometry and proceeding through increasingly more sophisticated constructions.

The book is worth reading if only to enjoy the author's unique style of expression. It seems as if every sentence, given some context, would be quotable, and many sentences require none. An example is

But in the very variety of demands made upon us there is some compensation for their unreasonableness.

The book is extensively illustrated with many fascinating drawings and pictures.





CD List

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

Weaving Documents

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

Historic Weaving Archive Volume 1. \$15

Historic Weaving Archive Volume 2. \$15

Historic Weaving Archive Volume 3. \$15

Historic Weaving Archive Volume 4. \$15

Historic Weaving Archive Volume 5. \$15

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

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

Historic Weaving Archive Volume 6. \$15

Historic Weaving Archive Volume 7. \$15

Historic Weaving Archive Volume 8. \$15

Historic Weaving Archive Volume 9. \$15

Historic Weaving Archive Volume 10. \$15

Weaving Drafts and Supplementary Material

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

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

Thomas Ashenhurst Drafts and Weaving Books. \$30

Ralph E. Griswold Drafts. \$20

Morath, Posselt, Petzold, ICS Drafts and Weaving Material. \$25

Donat Large Book of Textile Designs Drafts and Original Book. \$39.95 (sale price)

Oelsner, Fressinet, Wood / Pennington Drafts and Weaving Material. \$25 (sale price)

Needle and Bobbin Club Publications

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

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

Needle and Bobbin Club Bulletins and Articles. \$15

Lace Documents

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

Historic Lace Archive Volume 1. \$10

Historic Lace Archive Volume 2. \$10

Historic Lace Archive Volume 3. \$10

Historic Lace Archive Volume 4. \$10

Web Link

1. *1790 Copyright Act:*

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

Best wishes for a healthy, happy, prosperous, and productive new year!