



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

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News and Notes

Masthead

The masthead graphic is a divisional profile threading. See this new feature at Handweaving.net {1}.

New CDs

Two more CDs in the Historical Weaving Archive series, HWDA11 and HWDA12, are now available from Handweaving.net's store {2}.

Paul O'Connor and Margaret Coe have produced a CD based on Paul's earlier book, *A Twill of Your Choice; Color-and-Weave Effect Twills*. See the review on page 8.

A New Contributor

I am delighted to welcome a new contributor to **Webside**: Margaret Coe.

I looked at her résumé and thought "Wow!". Margaret is an accomplished weaver, teacher, and writer and is active in the weaving community at all levels. Recently she co-authored a weaving CD (see the review on page 8). And she's a computer enthusiast!

Margaret has this to say about herself:

I do not know of a time when I was unaware of textiles — I was born and raised in Bradford, Yorkshire, the center of the British Wool Textile Industry for 100s of years. My mother was a burler and mender at a time when moms in other areas of the world stayed at home.

When I or either of my two sisters were sick, or when school was out, the "pieces" could be delivered to our home. Mom would go to work on all 560 yards over a home-made version of the required table. The younger two of us would play house or pretend camping or fight or even have picnics — all under the table safe and hidden by the piece. This was an ideal trade! (By the way, the work was called "piece work," as it was, quite literally, piece work — perhaps that's where the phrase originated.)

The smell of lanolin and spinning oil on the unfinished wool or worsted woven fabric was/is a comfort that brings an instant memory of the long-lazy days of grey weather that constitute an English summer. I did work in a mill myself, albeit office work and for a very short time. The job had been advertised for someone interested in "colour." The "colour" consisted of every conceivable shade of grey — appropriate for Bradford! Taking the yarn from bobbins stored in bins in the spinning

shed I'd make small butterflies to stick down on cards on which I noted the size and twist. I escaped the drudgery by hiding in the spinning shed or the warping room collecting the samples.

When I took up handweaving in the late 70s, it was to my mother's absolute astonishment. To my mother and all the folk back home, it was akin to a coal miner's child taking up spelunking. Why on earth would anyone weave for pleasure? They wanted to escape the mills and envisioned a better future for their children.

Transferring what I had known all my life about textiles in the commercial world to the handweaving world was relatively easy; the hard part was accumulating the equipment. Like many others I started with a 4-shaft loom but quickly graduated to 8 then 16 shafts. Then, as I was already involved in computers (early 1970's; egad) in my day job, once PCs came on the scene I immediately latched on to using one in weaving. There were two large floppies (no hard drive), no software, and 6 colors but ...

Nowadays I mostly work on two 24-shaft computer assisted looms, one an AVL, the other a Louet, and though many weavers are pegged, I feel my interests are both structure "and" color!

Recent Additions to the Website

2005-06.html

Highlights

This was a banner month for weaving periodicals: more early issues of the *Shuttle-Craft Bulletin*, the rest of the first four years of *Weaver's Journal*, several issues of Zielinski's *Master Weaver* newsletter, and new guild newsletters.

For those interested in spinning, there is a monograph *Methods of Handspinning in Egypt and Sudan*.

For lacemakers, there are several interesting articles from old French art journals.

Acknowledgments

- Karen Searles
- Sharon Bowles
- Interlibrary Loan staff at the University of Arizona

Exploring the Website, Part 7: Ephemera

Ephemera usually is defined as material lasting for a short time. Physically, ephemera may last for a very long time. A better definition is material of limited timeliness. Here a qualification is needed. While ephemera may be of limited timeliness to most people, its interest to collectors and historians may be indefinite.

The amount of ephemera is inconceivably large. Almost all advertisements are ephemeral. Almost all correspondence, personal, business, and otherwise, is ephemeral. As are many other things ranging from postcards to menus. How many billions of such items are there?

Of course, the inherent interest of ephemera varies, as do collectors' interests. Collectors specialize; they must. Specialization may be by subject (for example, looms) or by type (for example, advertisements), or both. But still, the number of loom advertisements is huge. Some are readily found; others not.

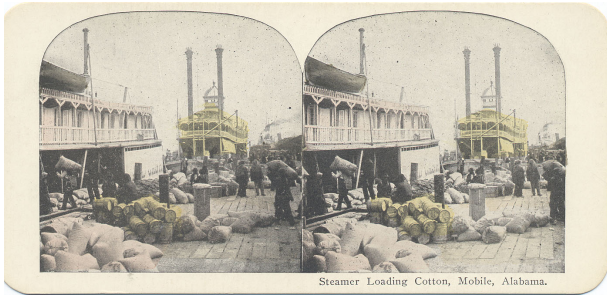
It is worth noting that not all ephemera are trivial or only of interest to collectors. Much ephemera has historical importance {3}.

The easiest places to find ephemera are antique stores and the Web. Picture postcards are the most readily available, but other kinds of ephemera, such as advertising trade cards and stereoviews, can be found in abundance.

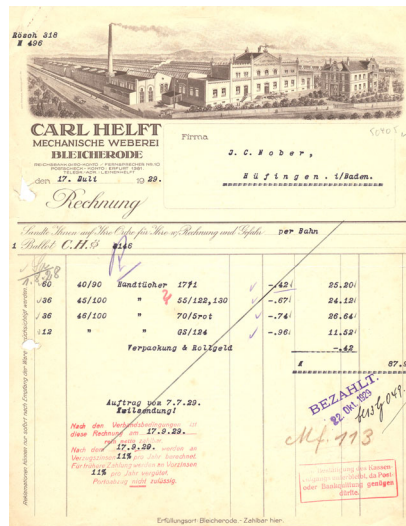
For the website, images suffice, so the Web is the prime hunting



ground. Copyright issues relating to ephemera are murky, but for republication, as on the website, the safest thing to do is to stick to items published before 1923.



Like patents, ephemera were a late addition to the website. And, like patents, I was uncertain of interest in ephemera. But interest has been similar to that for patents and greater than for articles. Part of that probably is due to the small size



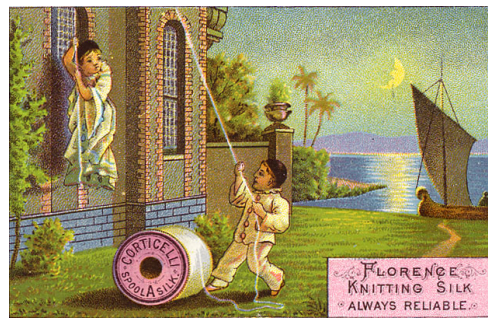
of most ephemera files.

Classification of ephemera is notoriously difficult. Librarians pale (or run for the hills) when faced with classifying large collections of ephemera.

One way to organize ephemera is by type, such as postcards, letters, and so forth. Another way is by topic, such as looms and spool thread.

The website classification is primarily by topic, with a few types mixed in. Like the classification for patents, it "just grew". It is a mess and needs to be redone. Time, time, ...

I have started a type classification to go with the subject classification. When this is done, there will be two pages for ephemera, one by type and the other by subject. A portion of the current page for ephemera is shown below.



Trivia: The singular of *ephemera* is *ephemeron*. What is the singular of *trivia*?



Digital Archive of Ephemera for Weaving and Related Topics

Last modified Friday, June 17, 2005 11:05 am

Links to other collections of documents:

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

See also:

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

Ephemera Categories

- [Publications \(20\)](#)
- [Textile-related businesses \(94\)](#)
- [Financial instruments \(4\)](#)
- [Textile equipment \(9\)](#)
- [Equipment factories \(6\)](#)
- [Textile mills and plants \(43\)](#)
- [Textile schools \(4\)](#)
- [Textile museums \(1\)](#)

Advanced Book Exchange

Many of us are incurable book collectors. Our personal libraries get larger and larger. Bookcases replace wall space that once held pictures. Other things go to the garage or yard sales.

With the advent of online booksellers, it is much easier to find books of interest; but at the same time, many used book dealers have closed their storefronts to sell their wares on the Web. And, the Web is no substitute for the dusty old bookstores with their hidden treasures. Still ...

There are many booksellers on the Web. Important for most of us are organizations that offer the wares of many booksellers. In my opinion, the best of these is Advanced Book Exchange (ABE) (4). A portion of ABE's home page is shown below.

ABE is the largest bookseller on the Web: 13,000 dealers with 70 million books. They have an excellent search engine that offers a wide variety of search methods. See the screen snap at the top of the next page.

The search shown is a simple one — just for the keyword *Jacquard*, but with the results to be sorted by the most expensive first. (I sometimes do this just to see what the rarest works are, even if I can't afford them.) Other sort options include lowest price, and alphabetically by author or title.

A portion of the search results is shown at the bottom of the next page. No, I don't have a spare \$35,000 for the very rare book woven with a Jacquard mechanism. But I can dream. I usually sort by lowest prices, which is a good way to find the cheapest copy of a book you want.

Their shopping cart is easy to use. And, very important, you make purchases through them without having to deal with the varying payment methods of different dealers.

The thing I like most about ABE is its want-list service. It allows you to specify items you want by various search criteria. If something on your want list shows up, you get e-mail notification.

The screen snaps in this article are shown by the permission of Advanced Book Exchange.

The screenshot shows the Abebooks.com website. At the top, there's a navigation bar with links for 'sign on', 'your account', 'view basket', and 'help'. Below that, a banner reads 'Calling all Harry Potters! ~ Do you know a Harry Potter? Read More'. The main content area is divided into several sections:

- Welcome to Abebooks.com**: A search bar with fields for Author, Title, and Keyword, and a 'Find Book' button. Below it is a link for '[Advanced Search]'.
- Left Sidebar**:
 - New to Abebooks?**: Finding your favorite books is as easy as 1-2-3. Find Out More.
 - Browse**: CURRENTLY FEATURED: First Edition Gallery.
 - Feature Areas**:
 - The Rare Book Room
 - Textbook Central
 - New Books
 - Book Club
 - Cash For Textbooks
 - Libros en Español
 - Australia & New Zealand
 - Top Categories**:
 - Literature & Fiction
 - Arts
 - Textbooks
 - Children's & Young Adult
 - History
 - Hobbies and Leisure
 - More on Abebooks**: CURRENTLY FEATURED: Subscribe to The Avid Reader.
- Right Sidebar**:
 - Harry Potter & the Half-Blood Prince**: Limited Quantities! \$12.99. Amazon price \$17.99. You save \$5.00. Act Now.
 - Summer Reading**: This summer's best-selling books. Read More.
 - Bestsellers**:
 - Bestsellers - Hardcover Fiction (New York Times)**:
 - The Closers* by Michael Connelly
 - 4th of July* by James Patterson
 - True Believer* by Nicholas Sparks
 - Broken Prey* by John Sandford
 - The Mermaid Chair* by Sue Monk Kidd
 - The Da Vinci Code* by Dan Brown
 - Revenge of the Sith* by Matthew Stover
 - Haunted* by Chuck Palahniuk
 - Countdown* by Iris Johansen
 - The Innocent* by Harlan Coben

Calling all Harry Potters! ~ Do you know a Harry Potter? Read More

/ Advanced Search

Advanced Search Search Tips Glossary Search Preferences

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 Title: Publisher:
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Calling all Harry Potters! ~ Do you know a Harry Potter? Read More

Search Results

Results for: Keywords: Jacquard

Matches: 1044 Displaying results 1 - 30

Sort Results By: Go

1. [Livre de Prières Tisse d'après les Enluminures des Manuscrits du XIVe au XVIe Siècle.](#)
 Hours)

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[Antiquarian Bookseller](#)
 (San Francisco, CA, U.S.A.)

[\[Shipping Rates & Speeds\]](#)

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Book Description: Lyon: R. P. J. Hervier, dessinateur; A. Henry Fabricant, for A. Roux, 1886-1887. Small 4to, [6], 43, [1] (= 50 pp., 3 full-page & 1 half-page miniatures, various styles of decorative borders & initials throughout; woven entirely in silver-gray and black silk. Original full wine-red crushed morocco tooled in gilt; monogram of the first owner on the upper cover in silver and woven inside in the book, a magnificent signed binding by Kauffman-Petit-Maillard in perfect condition in the original morocco box stamped inside with the publisher's name (Roux) in gilt. Of the greatest rarity. First and only edition of the only book ever successfully woven on a machine loom--presaging the advent of computer typesetting, imaging, and printing. Using the punch-card system of the Jacquard looms, a process which prefigured the computer in uncanny details, programmed perforations in the cards controlled the weaving movements of the hooks manipulating the threads. The workers at Jacquard were eventually able to program a loom to weave images and text from ancient Books of Hours into a book; this is thus the first example of a 'computer-generated' book and marks the birth of desk-top publishing. The book was created from over 100,000 punch cards programmed to weave 400 woof threads per square inch (demanding machine movements of not more than a tenth of a millimeter); it took two years and close to fifty trials runs before a copy was successfully completed. Paul Marais, Livre de Prières tisse in Bulletin du Bibliophile, 1889, pages 163-66. Bowden, Faster than Thought: The Invention of Perforated Cards by M. Jacquard, London: 1953, pages 23, 350-1 & 379-80. Vicair V, 341. Bookseller Inventory #1532

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2. [THEORIE DU TISSAGE DES ETOFFES DE SOIE. Eleven volumes, complete.](#)
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Bookseller: [BOOKPRESS LTD.](#)
 (Williamsburg, VA, U.S.A.)

[\[Shipping Rates & Speeds\]](#)

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Book Description: Desvigne, 1923. THEORIE DU TISSAGE DES ETOFFES DE SOIE. Eleven volumes, complete. Lyon: J. -1928. Clamshell box with original wrappers (13 x 11 inches) and sheets laid-in. 129 pages, 68 plates; 354 pages; 400, (7) pages. First editions. Published over a six year period, this is a rare instructional book on weavin silk, with only five copies cited by OCLC as being in American libraries. We could find no copy for sale at auction or through the trade for the past twenty-five years. The work is divided into three parts: weaving, design, an machinery. The first part includes sixty-eight loose photographic plates of design sources, machinery, and patterns; the second and third parts include o hundred and fifty-four cloth samples in various colors, weaves and designs. addition to the samples are colored plates of patterns, charts, design layout and set-ups for a jacquard loom. The original wrappers, laid-in, show some wear, but the book's sheets themselves are very good and largely unopened. Bookseller Inventory #34841

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Cold Mangling

by Laura Fry

While most North Americans are familiar with hot mangles, the preferred method for pressing linen in Sweden is with the use of cold compression, called cold mangling.

Hot mangles do not apply the same level of compression that cold mangles achieve, and the results of cold mangling are quite impressive. Linen (and cotton) becomes smooth to the touch, and the luster is greatly improved over fabrics that are just ironed.

In Sweden, the accepted wisdom is that you never subject linen to hot temperatures, and you never use a hot-air dryer. They believe that using hot temperatures will lead to faster deterioration, and a loss of the shine that is so attractive on linen cloth.

Cold mangling is achieved by allowing the linen to air dry after washing, then lightly spraying with water until the fabric is just damp. If a large cold mangle is available, the cloth is rolled around a large wooden dowel, and inserted into the mangle for processing.

Large cold mangles consist of a flat bed generally made of stone and a large box with dowels in between. The dowel with the cloth rolled around it is inserted between the bed and the box, and the box then rolls back and forth. The tightly rolled cloth quickly develops slack as compression flattens the threads. The cloth is then removed, taken from the roller, and re-rolled from the other direction and mangled again.

A large cold mangle can be seen on the ANWG web site, under Resources: <http://anwg.org>. Kerstin Fröberg has written a very interesting article about her mangle, which weighs in at about 3200 pounds.

Smaller mangles, resembling the wringers that used to perch atop wringer washing machines, are available for mangling smaller items like placemats and tea towels, but the rollers are hard wood, not the soft sponge of the wringer.

Hand cold mangles consist of a dowel, and a long flat board with a handle. The cloth is rolled around the dowel; the flat board is placed on the cloth perpendicular to the dowel. Pressing down on the flat board and rolling the cloth applies compression. In the "olden" days, hand cold mangles were made as betrothal gifts, and were ornately carved and decorated.

Linda Heinrich has included photos of a variety of different cold mangles in her book *The Magic of Linen*.

Recently, a company in Sweden has begun making small electric cold mangles. These cold mangles are small enough to fit into a home laundry room, and apply over 800 pounds of pressure. These mangles are now available in the US through Becky's Väv Stuga.

One way to quickly try cold mangling is to use a rolling pin. Spray your placemat or other small cloth with

water, lay it out on a hard surface, then press down hard on the rolling pin. Press directly onto the rolling pin rather than the handles and rock back and forth, gradually moving the rolling pin along until the entire length and width of the cloth has been compressed. It is quite amazing how quickly the shine will develop on the cloth.

I now regularly use cold mangling as part of my wet finishing process for linen.



Laura's sample on page 7. was cold mangled in Sweden on Kerstin's monster mangle. The resulting cloth is suitable for a light-weight luncheon cloth, or curtains. For a more formal cloth, 36 to 40 epi results in a heavier, more luxurious fabric.

Laura's book *Magic in the Water: wet finishing handwovens*, belongs in every guild library! (See *Handwoven*, January 2003, for a complete review.)

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CYBER SAMPLE PAGES

What is a Cyber Sample? It's a title I coined a few years back for a traditional woven sample presented in a non-traditional forum. And the best of it is, you only need to weave one—no cutting, no pasting, no mailing!

The weaver takes a digital photograph, close up, of the weaving and provides this along with a description of the yarns used and sizes, the sett, the picks per inch, and any other pertinent details.

Then technology steps in bringing us information print publications could only dream of presenting if they could

accomplish it at all, and then only if they had relatively deep pockets.

We can display articles in *Webside* with as many colors as we want, without going broke in the process. We can provide an actual WIF draft rather than just the information. In other words, no more errata in the drafts!

For WIFs of this issue's cyber samples go to:

http://www.coeproduced.com/Coe_8S_Frost.wif

http://www.coeproduced.com/Fry_4S_Snowflake.wif



4-Shaft Snowflake

Cold Mangle Sample by Laura Fry

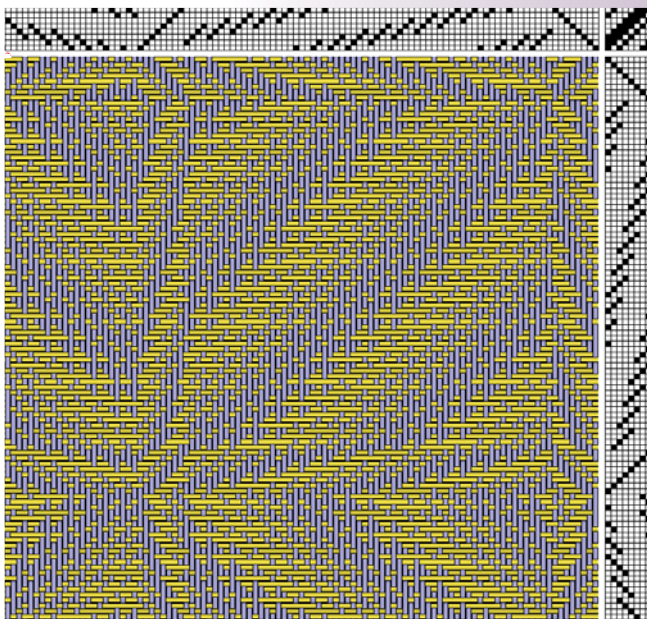
Warp: 40/2 linen

Weft 20—singles linen

Sett: 32 epi

Reading from right to left thread from A to B and repeat.
Weave as-drawn-in.

This pattern is a variation of the 8-shaft Swedish Snowflake. Laura reduced to design so that it could be accomplished on a 4-shaft loom.



8-Shaft Frost Crystal

Cyber Sample & Project by Margaret Coe

The instructions are for 3 scarves approximately 72" in length. Threading adapted from *Weaver's* No. 41; pp 64–65.

Warp: 30/2 Tencel®; 7 yds (for 3 scarves); 540 ends;
approx. 6 oz

Weft 20/2 Tencel®; approx. 2.5 oz

Sett: 54 epi—width in reed 10"

Reading from right to left, thread complete repeats until 80 ends remain. Finish by repeating the first 80 ends.
Weave as-drawn-in.

Calculations assume: 5% shrinkage; 5% take up; & 18" loom waste.

Sett Tencel a little closer than a cotton yarn of the equivalent weight. Wet finish and iron with a setting appropriate for rayon.

Review : A Twill of Your Choice — The CD

When I first became interested in weaving, I scoured bookstores for material to read. One of the first books I found was *A Twill of Your Choice* by Paul R. O'Connor. The subtitle, easily overlooked, tells the real story: *Color and Weave Effect Twills*.

Being a programmer, I was fascinated by the hundreds of drawdowns and wished they were in a form I could use on my computer.

Now my wish has been granted — and then some. *A Twill of Your Choice — the CD* by Paul R. O'Connor and Margaret Coe, is all of that and more. The CD, based on the original book not only has drafts in WIF format, but the scope has been considerably extended, including gamps.

Documentation is provided on a PDF, which is very well done and well worth reading and setting aside for reference.

As a bonus, the CD contains demonstration versions of several weaving programs. If you're not in the swim yet, this is an easy way to get your toes wet. But I'll bet you'll plunge in.

This is a CD that every handweaver with a computer should have.

The CD is \$19.95, with an introductory discount of 20%, plus shipping at cost. Ordering is by e-mail:

email@coeproduced.com

Song of the Sky Loom

*May the warp be the white light of morning,
May the weft be the red light of evening,
May the fringes be the falling rain,
May the border be the standing rainbow.
Thus weave for us a garment of brightness.*

— North American Indian (Tewa) song

E-Mail Notification of Website Additions

I maintain a list of e-mail addresses of persons who want to be reminded when the additions to the website for a month are complete. These e-mail addresses are kept confidential and used only for the purposes of notification.

If you would like to be added to the list, send me your e-mail address with the subject WEBSITE NOTIFICATION:

ralph@cs.arizona.edu

If you've been on the list but haven't received notification in recent months, that may have been because your e-mail address has changed. Send me mail as above with your current e-mail address and, if possible, your former e-mail address.

That man is the product of causes which had no prevision of the end they were achieving; that his origin, his growth, his hopes and fears, his loves and his beliefs, are but the outcome of accidental collocations of atoms; that no fire, no heroism, no intensity of thought or feeling, can preserve a life beyond the grave; that all the labors of the ages, all the devotion, all the inspiration, all the noonday brightness of human genius, are destined to extinction in the vast death of the solar system; and the whole temple of Man's achievement must inevitably be buried beneath the debris of a universe in ruins — all these things, if not quite beyond dispute, are yet so nearly certain, that no philosophy which rejects them can hope to stand. Only within the scaffolding of these truths, only on the firm foundation of unyielding despair, can the soul's habitation be safely built.

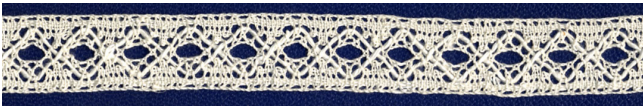
— Bertram Russell

Every man gets a narrower and narrower field of knowledge in which he must be an expert in order to compete with other people. The specialist knows more and more about less and less and finally knows everything about nothing.

— Konrad Lorenz

Human beings know a lot of things, some of which are true, and apply them. When we like the results, we call it wisdom.

— Herbert Simon



Bobbin Lace I



Refer to **Webside 4** {5} for a general overview of Bobbin Lace. Because this is the most commonly practised form of making a lace fabric, the next few issues of **Webside** will describe in detail this technique.

The primary tools of bobbin lacemaking are:

The Pricking: the pattern that lies under the work in progress. It is called a pricking because each pinhole is pricked in advance — in order to save the lacemaker's finger when she inserts the pins.

Pins: These vary in size according to the scale of the lace, and are used to anchor the thread when it changes direction.

Thread: Any thread can be used, from the finest linen and silk to heavy cord. Linen and cotton are the usual fibers used, and modern lace is made in many colors, not just white.

Bobbins: The bobbins are wound with thread that is chosen to match the scale of the pricking. They vary in size and style. They will be the subject of next month's lace article.

And finally, the pillow. There are many styles of pillow, and they reflect the areas in which lace was made and the kind of lace needed. Yardage requires a roller or other way of making a continuous strip: this means a bolster or flat pillow with a roller. If lace motifs are made separately, to be joined later, the work is often done on a flat pillow. This can be a "cookie" or a "block" pillow.

The great variations in pillows not only reflect the kind of lace being made, but also the materials available in the many isolated towns and villages in Europe during the long period of handmade lace. Materials at hand have always helped determine the construction of pillows, from stuffings of sawdust, seaweed, grass, and hay, to today's foam insulation.



The lace pillow shown here is a bolster pillow. It was the most common kind of pillow used in Europe, especially in the peasant communities. It was worked in the open method with the hands held palms up (see www.cs.arizona.edu/patterns/weaving/webdocs/em_lace.pdf {6}).



Here are three more pillows. The one at the left is a cookie pillow, used for small or single motifs. The one at the right is a roller pillow, with the roller sitting in the middle and a little toolbox at the back. This is for making yardage, as the wheel rolls around with the pattern fixed to it. The gray one in the back is a block pillow. It combines the convenience of a cookie pillow with the flexibility that moving the blocks around can make when working a large or continuous piece of lace. The method used on all these pillows is the closed one, with the hands held palms down.



The English lacemaker at the beginning of the last page and the Dutch lacemaker on this page are working on two of the different kinds of pillows described in this article. The first is a large bolster pillow, and the second is a small block pillow. For other pictures of lacemakers, refer to <http://www.cs.arizona.edu/patterns/weaving/lace.html#illustrations> {7}.

— Tess Parrish

Tiverton: Early Machine-Made Lace

<http://www.devon.gov.uk/library/locstudy/gaztiv.html> {8} gives a good history of the lacemaking industry in Tiverton, England, during the early part of the 19th century. Tiverton was one of the areas in England settled by exiled French lacemakers in the 17th century. Lace is still being made there today although the commercial industry has disappeared.



A great change which occurred when netmaking machines were invented at the end of the 18th century. At first, this development in machine-made lace caused great upheavals among the traditional hand-lacemakers, but in the end it brought the price of lace down to an affordable level for the 19th century middle class.

The rest is history, as well-to-do patrons sponsored the revival of handmade lace workshops in the last quarter of the century, which led to the books and descriptions of collections which can be found in the Lace section of the website.

— Tess Parrish

Fingerloop Braid



One braider and helper pictured in 1465 CE, from the Spanish altar piece "Historia de la Virgen Maria," attributed sometimes to Nicolas de Zubartin.

The appendices of an old book were recently added to the website: *Philiatros. Natura Extenerata: or Nature Unbowelled*, H. Twiford, 1655, 20 pages. It is hard to read the original, but excellent "translations" can be found at <http://fingerloop.org/> {9} and <http://www.lmbric.org/> {10}. The directions for making this braid are extremely clear and very interesting.

While this is not a form of lace as we know it now, this method of making braids was an early one, and braids were the precursors to bobbin lace.

This book also contains the oldest known English stocking pattern, which can also be found in *A History of Hand Knitting* by Richard Rutt, Interweave Press, 1987, ISBN 0-934026-35-1, p 239. This book is easily available through libraries or Interlibrary Loan.

— Tess Parrish

Lace in Portraits

An interesting way to see examples of lace is to study portraits which include the finest and most fashionable costume of the great lace periods. The Metropolitan Museum of Art in New York has a feature that allows you to set up your own gallery.

Devon Thein has set up registration access to this site and has entered examples she thinks will be of interest.

Go to <http://www.metmuseum.org/collections/gallery.asp> {11} and enter the user name lace and the password lover. Then click Submit.

— Tess Parrish

Weavable Color Patterns

Weaving in a loom-controlled fashion is constrained by what is possible with colored warp and weft threads. At every intersection, the color must be the color of the warp thread or the color of the weft thread.

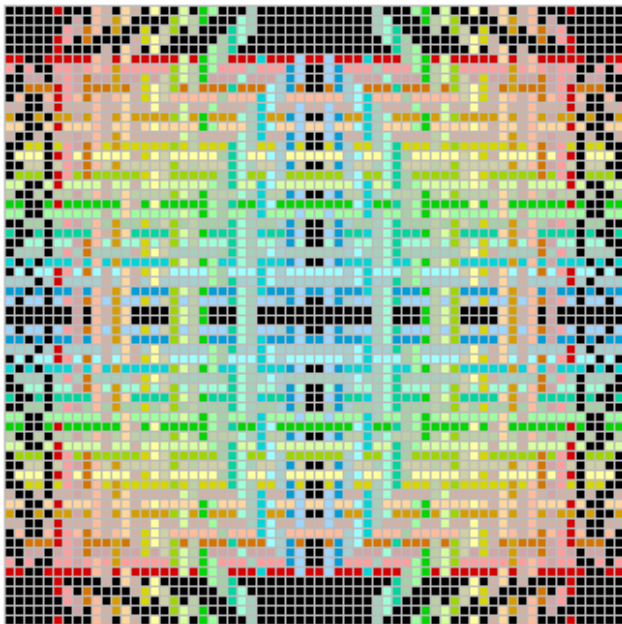
Of course, if you design a draft with colored threads, it is, by definition, weavable. But suppose you see an attractive color pattern and want to weave it. Can you?

All two-color patterns can be woven; simply use one color for the warp threads and the other for the weft threads. Some very small three-color patterns, however, cannot be woven in a loom-controlled fashion:



Try to assign warp and weft thread colors, and you'll find it's impossible.

Now, what about this much more complicated pattern?

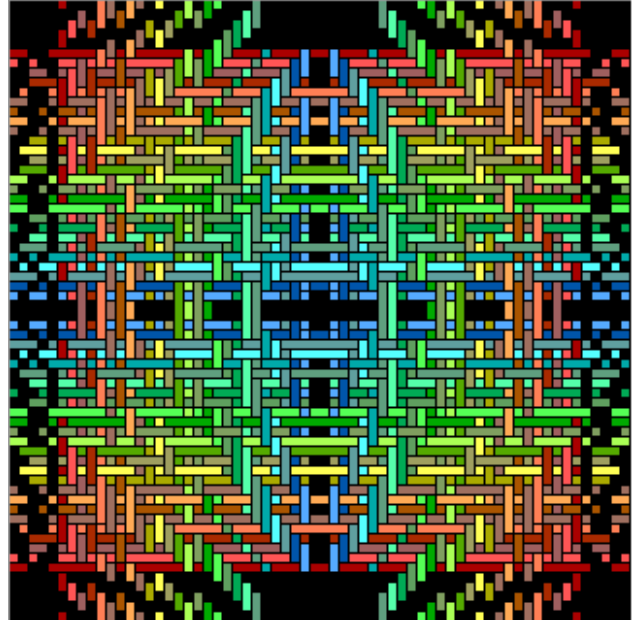


The color cells are outlined in white to make the cells easier to distinguish. Ignore the outlines. Can you find warp and weft thread colors that "satisfy" this pattern? One thing to note is that because of symmetries, you only need to work with a quarter of the pattern. Still, it's a daunting task.

And there is no general, simple way to find an answer. The obvious approach is to try all possi-

bilities. But there are too many of them. Even with a high-speed computer, that approach is intractable for large color patterns. It requires a sophisticated algorithm (process).

The color pattern above is, in fact, weavable. Here's a color drawdown:



With the interlacement shown, you probably can figure out the thread colors.

But suppose you can. That's not the end of the problem. Can you produce a draft — threading sequence, treadling sequence, and tie-up? Again, it's not easy to do. You can find a draft on Handweaving.net {12}, ID 21936.

The concepts involved, a method of determining whether warp and weft thread colors can be assigned so that a color pattern can be woven in a loom-controlled fashion, and if so, how to produce a draft, are described in a series of articles on the website {13-15}.

The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends on the unreasonable.

— George Bernard Shaw

The function of an expert is not to be more right than other people, but to be wrong for more sophisticated reasons.

— David Butler

CD List

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



Coe Productions

email@coe.produced.com

A Twill of Your Choice; the CD, Paul R. O'Connor and Margaret Coe \$19.95



Complex Weavers

marjie@maine.rr.com

Historic Weaving Archive, Volumes 1-5 \$15 each

Handweaving.net

 Weaving Draft Archive

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

Historic Weaving Archive, Volumes 6-12 \$15 each

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 Bulletins and Articles \$15



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Historic Lace Archive, Volumes 1-4 \$10 each

Web Links

1. *Divisional Notation and Drafting*, Kriston Bruland:
<http://handweaving.net/AboutDivisional.aspx>
2. *Weaving Draft and Pattern Archive Store*:
<http://handweaving.net/Store.aspx>
3. *An American Time Capsule*:
<http://memory.loc.gov/ammem/rbpehtml/pehome.html>
4. *Advanced Book Exchange*:
<http://www.abebooks.com/>
5. *Lace Corner, Part 3: Bobbin Lace*, Tess Parrish:
<http://www.cs.arizona.edu/patterns/weaving/periodicals/webside04.pdf>
6. *Digital Archive of Documents Related to Lace; Illustrations*:
<http://www.cs.arizona.edu/patterns/weaving/lace.html#illustrations>
7. *A Dissertation on the Open an Closed Methods of Making Lace*, Elaine Merritt:
www.cs.arizona.edu/patterns/weaving/webdocs/em_lace.pdf
8. *Devon Library and Information Services*:
<http://www.devon.gov.uk/library/locstudy/gaztiv.html>
9. *Fingerloop Braids*, Lois Swales and Zoe Kuhn Williams:
<http://fingerloop.org/>
10. *L-M BRIC News*:
<http://www.lmbric.org/>
11. *My Met Gallery; Works of Art*:
<http://www.metmuseum.org/collections/gallery.asp>
12. *Weaving Draft and Pattern Archive*:
<http://handweaving.net/Home.aspx>
13. *Weaveable Color Patterns*, Ralph Griswold:
http://www.cs.arizona.edu/patterns/weaving/webdocs/gre_cwev.pdf
14. *Creating Weaveable Color Patterns, Part 1*, Ralph Griswold:
http://www.cs.arizona.edu/patterns/weaving/webdocs/gre_col1.pdf
15. *Creating Weaveable Color Patterns, Part 2*, Ralph Griswold:
http://www.cs.arizona.edu/patterns/weaving/webdocs/gre_col2.pdf