



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

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Graphics

The masthead graphic is the Ross Hunting Tartan. A draft is available on Handweaving.net {1}: ID=13812. You'll find many other attractive tartans on Handweaving.net.

The cartoons that appear here and there in this issue of *Webside* were done by Phyllis Tidball and appeared in the *Threadbender Newsletter* that accompanied some issues of *Shuttle-Craft Bulletin* in the period when it was written by Harriet Tidball.

Recent Additions to the Website

The Page of the Month

As of this writing, April additions to the website are listed on

[this-month.html](#)

When the first additions are made in May, [this-month.html](#) will become the May page. To get the April additions after that time, use

[2005-04.html](#)

Highlights

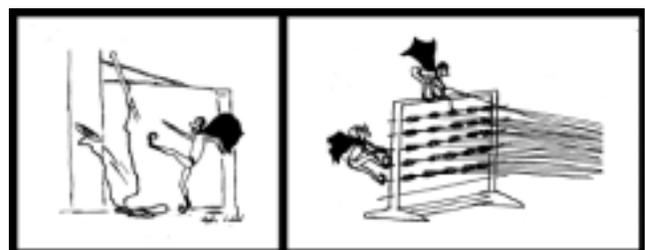
April was a banner month for the website in two areas: books and periodicals.

Books

- Peter Collingwood's two rug weaving books, *The Techniques of Rug Weaving*, and *Rug Weaving Techniques: Beyond the Basics*. This is a truly marvelous addition to the website, and we all should be grateful to Peter Collingwood for his generosity in making this possible.
- Two weaving pattern books, A. A. Baldwin's *A Treatise on Designing and Weaving Plain and Fancy Woolen Cloths*, and thanks to a loan from Peter Collingwood's personal library, V. A. and A. G. Dolivo-Dobrovolsky's *Al'bom tkachestva uzorov* [Album of Weaving Patterns].

Periodicals

- The first two years of the *Shuttle-Craft Bulletin*,



thanks to Nancy McKenna.

- 77 issues of *Handweaving News*.
- Four issues of *Handicrafter*, including the first issue.

Acknowledgments

- Peter Collingwood
- Nancy McKenna
- Interlibrary Loan staff at the *University of Arizona*
- Lena Dahren
- Marji Suhm

Planned Additions

- More early years of the *Shuttle-Craft Bulletin*.
- Issues and articles from Volumes 4 and 5 of *Posselt's Textile Journal*.

English Translations of Titles Needed

There are many documents on the website in languages other than English but which lack English translations of their titles.

If you come across a title that lacks an English translation that you can provide, please drop me a note. And, of course, if you can correct a bad translation, tell me too.

ralph@cs.arizona.edu

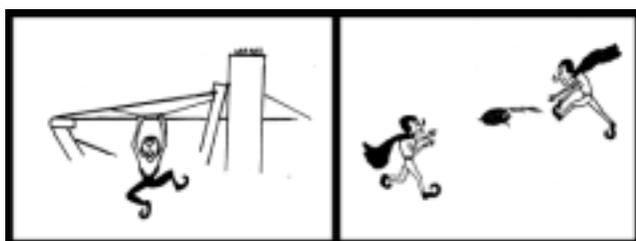
Tip: The easiest way to find such documents is [languages.html](#).

From Our Mail

Hi Ralph,

First, let me thank you for your wonderful site, which I refer to regularly...

But I've found a couple of discrepancies, which I can't resist pointing out:



– first, I don't like the 'topics' vs 'weaving topics' lists... very hard in my experience to keep up 2 lists of the same without lapses :-)! Maybe all weaving topics should be reconciled with the original topics, even if you have to move all the similar topics to a separate weaving page??

– something called 'old Egyptian lace' and listed solely under 'Egypt' should also be listed under 'sprang', because that's what it discusses even though it doesn't have the term:

[/articles/gpe_net.pdf](#)

– 'twine' vs 'twining' vs 'twinning'?? Make it all 'twining' and/or fold under 'braiding' :-). Clearly synonyms would be a good thing here, and twinning is misspelled to begin with.

– More importantly, Peter Collingwood wrote a great 3-part article on ply-split braiding for Weavers, parts 1 and 2 are listed correctly and together under 'braiding', but part 3 is lost under 'oblique twinning':

[/articles/cp_obtwn.pdf](#)

Thanks! Some great stuff for the sprang I was looking for :-).

— Marie-Christine Mahe

Editor's comment: Thanks. We have these on the agenda of things to deal with.

According to the *New York Times*, "The Brooklyn Museum has received a 4 million dollar grant to catalogue and photograph its rich collection of American and European costumes and accessories, most of which have been out of public view for more than a decade ...

For the first time a detailed record of all its pieces will be created, with a digital image of each dress, purse, scarf, shoe, hat, earring and brooch.

Four thousand of the most important pieces will be photographed at high resolution and at some point made available for viewing online by scholars ..."

The collection consists of 70,000 pieces, considered one of the five best in the world. It has suffered during the budgetary woes of the Brooklyn Museum and may eventually be donated to the Fashion Institute or the Metropolitan Museum of Art.

It is not uncommon to see photos of lace in the

Brooklyn Museum, lace of a very high quality, in old lace books. But all my attempts to actually see the lace have been unsuccessful due to the budgetary woes and lack of cataloguing.

It is unclear to me whether all the lace that was there is still there, also.

In any case, Hooray!

— *Devon M. Thein*

Bobbin Lace is Weaving

It is often the case that a class offered in lacemaking does not reach the audience who might be most interested in it, weavers. The word lace, to a lot of people, means the polyester trim on their underwear.

In reality it is an open warp weaving technique of unlimited possibilities. The following is a sample description of a class in which people would actually learn modern lacemaking, but omits the term "lace" which is likely to be misunderstood by those most likely to enjoy the class.

Modern Open Warp Weaving:

Using two simple weaving movements, students will experience the freedom to design complex woven structures without the limitations imposed by a loom. Based on renaissance techniques, open warp weaving allows the student to weave in any shape, in any direction, even three dimensionally with an almost unlimited range of textural and patterning techniques.

Students may choose to work this exciting fiber art in color or to explore the full range of contrasting patterns of positive and negative space which find their best expression in monochrome.

If you are a weaver and think you would enjoy this technique, you should overcome any qualms you may have as a result of associating lace with the cheap industrial product. The trim available for sale at the Rag Shop bears no more relationship to hand-made modern lace than a matchbook cover does to a Da Vinci or a Picasso. Sign up for Lacemaking and experience the Weaving technique that will make any effect achievable.

— *Devon M. Thein*

Special Collections on the Web

Many libraries have special collections that contain rare and fragile material as well as topical collections of photographs and ephemera. Some special collections hold millions of items gathered over time.

Material in a special collection does not circulate. It must be viewed at the special collections facility and usually is accessible only to patrons of the library.

Many libraries list some or all of their special collection material on the Web. See Link 2 on page 10 for a listing of over 5,000 such sites.

Unfortunately, but understandably, most such websites only list what their holdings are and do not provide digital facsimiles that anyone can view.

As time passes and resources become available, more digital facsimile collections will go online. See the article "University of Washington Libraries Digital Collections" on page 7 for one that is fully developed.

Website Database?

Marie-Christine Mahe recently made a number of suggestions for improvements to the website. One was to provide a database in which documents could be looked up according to their attributes.

This certainly would be a valuable addition to the website. And databases of website documents already exist, one for each kind of document, as well as a few others for maintenance purposes. These databases currently are used to organize information about documents, and they are used by programs to generate web pages. However, the database program used does not provide suitable interactive web access.

Providing a suitable database facility for users of the website is a different matter. It certainly would take a lot of time and effort.

Here there is a question of priorities: time and effort spend toward making material on the website more accessible versus time and effort spent adding new content.

I've not yet made a decision on this, but I am exploring options and am trying to learn more.

Exploring the Website, Part 5: Periodicals

To me, periodicals as a group are the most interesting documents on the website. Most of the periodicals relate to weaving. They vary from privately produced, low-budget newsletters like *Loom Music* to polished magazines like *Handweaver and Craftsman*. Subjects range from handweaving to industrial textiles.

In their different forms, they reveal much about the history and development of weaving in recent times. Some periodicals contain articles on handweaving techniques. Others contain commentary about social, political, and economic issues of the time. Advertisements are worth study; they tell their own stories.

Some issues are in separate files but others are combined into volumes. There are 812 periodical files with issues from 39 different publications.

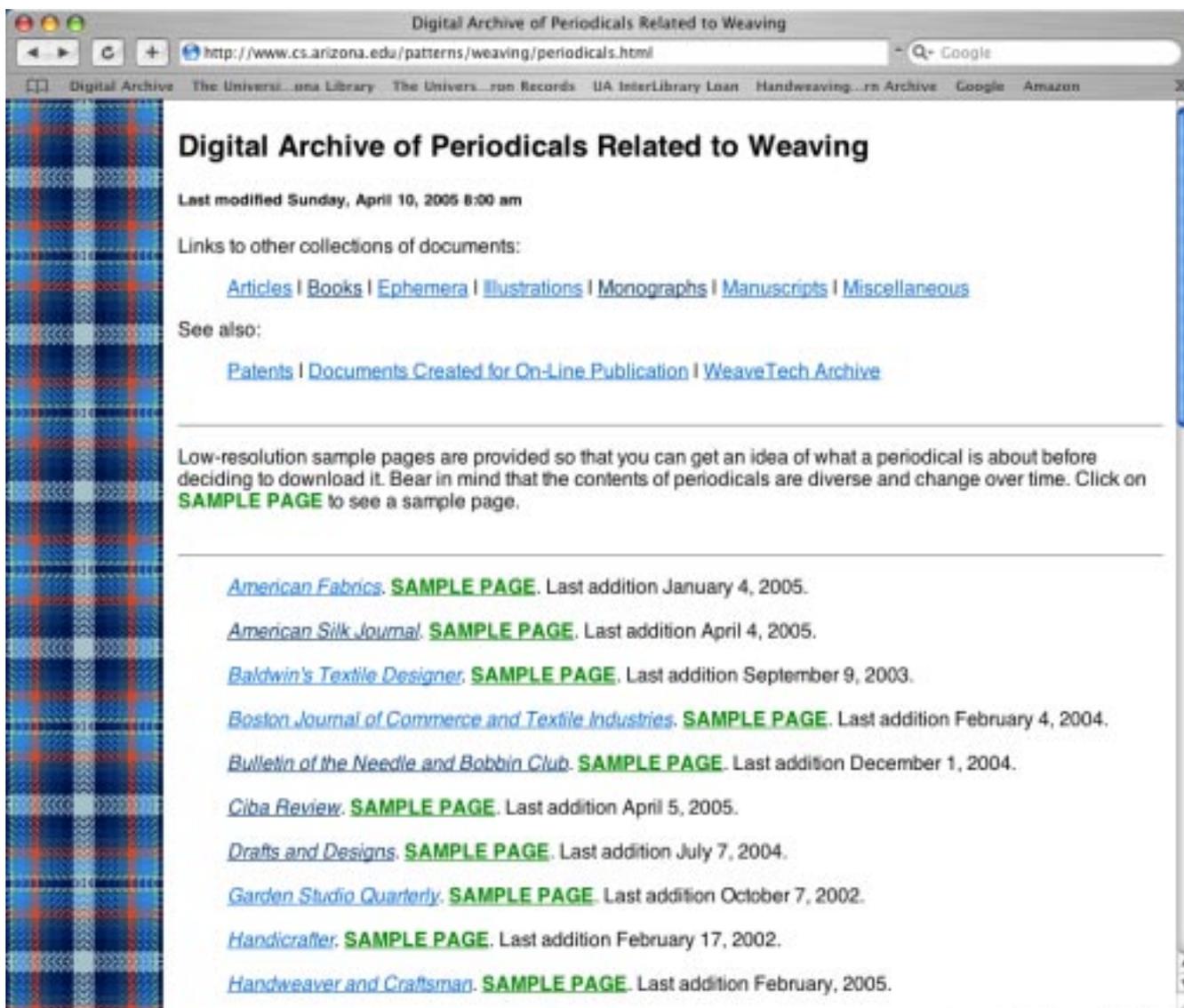
The web page for periodicals has a different format from those for books and monographs. Instead of links to documents, there are links to pages for the various publications. See the screen snap below.

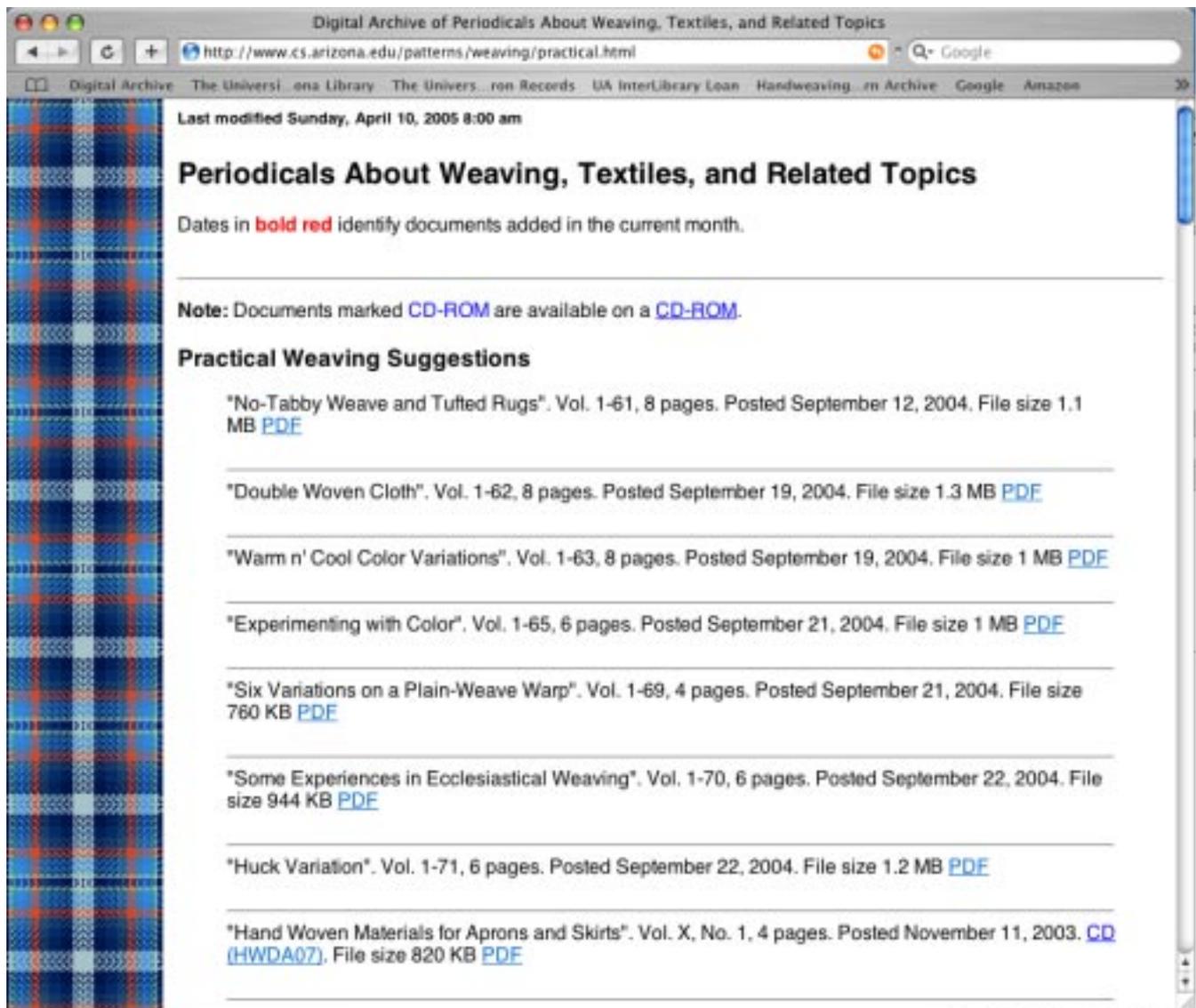
The sample image for a periodical is from a typical issue. Some periodicals vary substantially in content from issue to issue, so the degree to which a sample is representative of the periodical varies.

The listings show the last date an issue of the periodical was added to the website. If you are interested in a particular periodical, it's worth checking from time to time.

The pages for individual periodicals are similar to those for books and monographs. A screen snap of the page for *Practical Weaving Suggestions* is shown on the next page.

Next time: Patents.





Weaving Drafts and Copyright

Copyright is often misunderstood. Copyright exists to encourage creative, original expression. It does this by giving authors a period in which they can control their work in return for their work eventually passing into the public domain.

Copyright does not protect facts, ideas or discoveries, only the way in which they are expressed. Copyright does not protect recipes, formulas, methods, procedures, or algorithms. (These can be patented, but it rarely is worth the time and expense.)

Take a recipe as a familiar example. Copyright does not protect the list of ingredients or the method of preparation. It *does* protect the way these are expressed, provided it is original. A photograph of the final results may also be protected

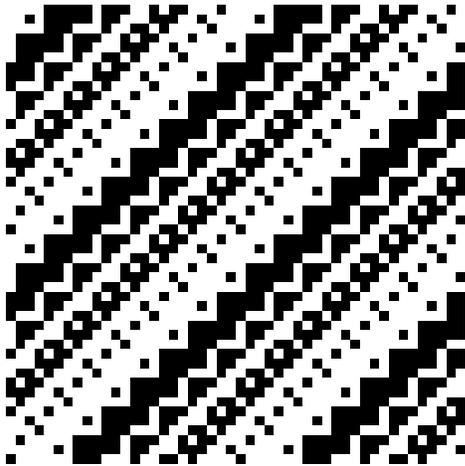
by copyright. Care is needed in republishing a recipe from a copyrighted work, so as not to infringe on the way it is presented. If the result is sufficiently original, *its* expression may be protected by copyright.

A weaving draft is much like a recipe. Take WIF {3}, the standard for draft exchange, as an example. It is a textual description of the facts needed to make a woven fabric — the tie-up, the threading and treadling, the warp and weft color sequences, and so forth. A WIF cannot be protected by copyright except for possible notes and comments, which are incidental to the factual weaving information. The same applies to other formats for weaving drafts.

However, the pattern on which a draft is based may itself be protected by copyright. A visual display of a draft with a drawdown pro-

duces a result that, while not identical to the pattern from which the draft is derived, may be sufficiently similar to be considered a “derivative” work, and hence infringe on the copyright for the pattern unless permission is given by the copyright holder.

Here is an example. The pattern is

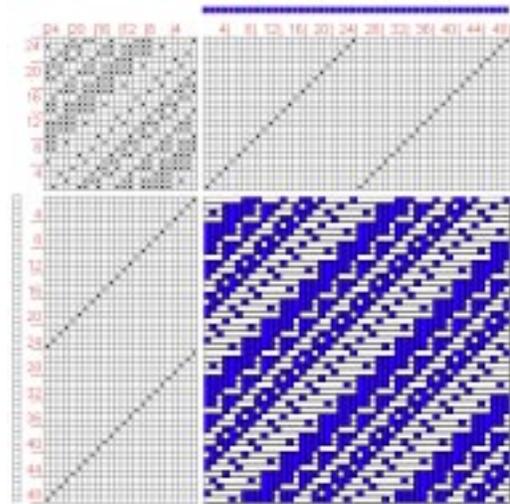


A WIF containing information that can be used to weave this pattern follows. Most of the information is omitted, as indicated by ellipses. (WIF is a verbose format; this WIF has 279 lines.)

```
[WIF]
...
[CONTENTS]
Color Palette=yes
Weaving=yes
Tieup=yes
Color Table=yes
...
[COLOR PALETTE]
Entries=2
Form=RGB
Range=0,65535
[WEAVING]
Shafts=24
Treadles=24
Rising shed=yes
[WARP]
Threads=48
Units=Decipoints
Thickness=80
[WEFT]
Threads=48
Units=Decipoints
Thickness=80
[THREADING]
1=1
2=2
3=3
...
```

```
[TREADLING]
1=1
2=2
3=3
...
[TIEUP]
1=7,8,9,13,16,17,19,24
2=4,5,6,7,8,10,11,12,15,17,18,22
3=2,4,5,6,7,8,10,11,15,16,17,20
4=4,5,6,10,13,14,16,21
...
```

A display of this WIF on Handweaving.net looks like this.



Clearly the drawdown closely resembles the pattern from which the draft was derived and, were the pattern copyrighted (it is not), the image of the draft would infringe on the copyright.

What this seems to mean is that while the factual content of a WIF cannot be protected by copyright, patterns produced from it or fabrics woven from it may infringe on a copyright.

Looking at the published literature, it seems that weavers use previously published drafts in their writings without giving much, if any, consideration to the legality of such practices. And this seems entirely reasonable to me.

As with all things related to copyright, there are gray areas and different interpretations. Only a court, as the result of litigation, can decide. And different courts have been known to render different decisions on similar subjects.

Disclaimer: I am not a lawyer, much less an intellectual-property one. What I've said above is my interpretation of the copyright law and conclusions that can be derived from it. If in doubt, consult an intellectual-property lawyer.

University of Washington Libraries Digital Collections

One of the best online digital collections is provided by the University of Washington Libraries Special Collections {4}. See the screen snap below.

The major strength of their collections is material from the Pacific Northwest. There are 60 collections totalling many thousands of items. Photographs predominate.

You can browse or search. One of the results for a search on the keyword loom is shown on the next page. Note the amount of information provided. And imagine the amount of time and effort put into preparing these collections for the Web.

You could easily spend weeks happily exploring the marvelous material that is available.

Highly recommended.

The screen snaps in this article are used by permission of Special Collections at the University of Washington Libraries.

The screenshot shows the University of Washington Libraries Digital Collections website. The browser address bar displays <http://content.lib.washington.edu/sc.html>. The page features a search bar and a navigation menu with links for Home, Search, Special Collections, Exhibits, Faculty & Research Projects, and Collaborative Projects. Below the navigation menu, there is a section titled "Special Collections" with a description: "The Librarian's central location for rare materials and a major center for the study of the Pacific Northwest. Photographs, Travel and Exploration, Architecture, Book Arts, 19th-century American Literature, 20th-century American and English Literature." A search bar is present with the text "Search Special Collections" and a dropdown menu showing "or use the list below to select an individual collection." Below the search bar, there is a navigation menu with letters A through Z. The page displays a list of collections under the letter 'A':

- 19th Century Actors Photographs**: 610 carte-de-visite studio portraits of entertainers, actors, singers, comedians and theater managers who were involved with or performed on the American stage in the mid- to late 1800s. Many are posed in costume and represent characters from popular theatrical productions of the time.
- Alaska and Western Canada Collection**: Images documenting Alaska and Western Canada, primarily the provinces of Yukon Territory and British Columbia depicting scenes of the Gold Rush of 1898, city street scenes, Eskimo and Native Americans of the region, hunting and fishing, and transportation.
- Alaska-Yukon-Pacific Exposition Photographs**: 660 photographs of the 1909 fair held on the grounds of the University of Washington, depicting buildings, grounds, entertainment and exotic attractions.
- American Indians of the Pacific Northwest**: Introductory essays, 2300 original photographs and 1500 pages of textual sources about the Northwest Coast and Plateau Indian cultures constitute an award-winning project developed for the Library of Congress' American Memory in partnership with the Museum of History and Industry and the Northwest Museum of Arts & Culture.
- Albert H. Barnes Photographs**: 302 turn of the 20th century photographs documenting the landscape, people, and cities and towns of Western Washington.



The thread used was generally linen, although silk and metal threads contributed to richness of design in some early work. By the 20th century, cotton was the usual thread, especially in the cheap Chinese work.

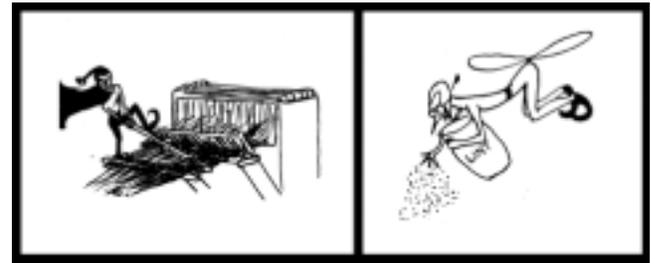
Filet is a very old form of lacemaking. It is unknown when it really began, but it has been made in Europe since the 12th century, beginning perhaps in Palestine and North Africa. When pattern books were first written in Italy in the 16th century, there were many that contained filet patterns. It was produced in Germany, France, Italy, Sicily, and in the twentieth century, in China. By the 19th century fairly heavy machine-made net was available, replacing the handmade mesh, and this led to a revival of the technique in the late 19th and early 20th centuries. From 1850 on, machine-made copies of filet lace were being made in England, especially in Nottingham, and this led to its revival in the last quarter of the 19th century, both commercially and as a craft hobby. At this time, ladies unwilling to spend laborious hours hand-

knitting the ground could buy it ready-made and concentrate on the more pleasing task of decorating it with embroidery.

Throughout its history, filet lace has been used both for small costume items and for substantial household goods, such as coverlets, curtains, and tablecloths. The wide display surfaces of these latter fabrics provided one of the few opportunities in lace textiles for pictorial design. Legends from classical antiquity were particularly common sources of inspiration in earlier times, along with geometric designs like those pictured here.

There are quite a number of books on this website that describe filet lace. The best way to find them is to go to the website home page and enter Filet Lace in the search dialog.

— Tess Parrish



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 Links

1. *Weaving Draft and Pattern Archive:*

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

2. *Weaving Information File (WIF) Specification:*

<http://www.mhsoft.com/wif/wif1-1.txt>

3. *Special Collections on the Web:*

http://www.rbms.nd.edu/links/spec_colls_on_web.shtml

4. *University of Washington Libraries Special Collections:*

<http://content.lib.washington.edu/sc.html>

