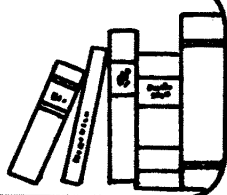


# LIBRARY NEWS



## FROM THE LIBRARIAN

Start the new year with a fresh approach to design and drafting. The library now has the books: How to Create Your Own Designs by Meilach, and, The Basic Approach to Designing and Drafting Original Overshot Patterns by Pocock.

Or, if you are interested in lace making and finger weaving, there are three new books: Basic Book of Fingerweaving by Dendel, New Design in Lacemaking by Malmberg, and, Needle Lace and Needleweaving by Nordfor.

Note: Protective plastic covers for your favorite weaving books are available from Ruth Delsart, 588-5273.

Ruth Delsart, Librarian

## BOOK REVIEWS - NEW ADDITIONS TO OUR LIBRARY

Color Exercises for the Weaver; How Yarns Colors Interact on the Loom: A Complete Course by Palmy Weigle  
Watson-Guptill Publications

The book begins with a brief (7 pages) but good introduction to color vocabulary and the principles involved in warp/weft color mixing. The following quotation is from this section and describes in general terms what the entire book deals with in great detail. Before reading on, find out for yourself what "afterimage" is. First stare at an area of a single color. Now, quickly look at a white surface and you will see there the complement of the color you just looked at. This effect is "afterimage."

*"When two colors are used next to each other in a weaving, each is affected by the afterimage of the other. . . . In general, rather than strictly scientific terms, the afterimages cause the two neighboring colors to appear more dissimilar to each other. Think in terms of the relative position of the hues on the color wheel. Areas woven of colors that are next to each other on the color wheel push each other away from the common area both colors share because of this afterimage effect. Blue and green used next to each other do not appear as blue-green when viewed close up. Instead the afterimage of green (red) acts to push the blue area closer to purple-blue in appearance. The afterimage of blue (orange) causes the green area to seem to go in the direction of a yellow-green. The green loses some of its green quality and the blue loses some of its blue, consequently they appear more dissimilar."*

This is the kind of paragraph that takes a few readings to digest fully. Don't worry, the majority of the text is an exacting description of interaction between warp and weft color.

Instructions for weaving your own color gamps, plus a rya color wheel with detailed descriptions of what you might see in them are included in the book. There are also photographs of the completed projects.

A series of color plates of pieces involving color come at the end. I never dreamt that I would say that they shouldn't put colored illustrations in a book on color, but these last ones seem unnecessary and not pertinent to the type of color mixing discussed in the text. Even if they don't contribute to the book, I'm afraid that they contribute to the price of \$7.95 (paperback). If you are a weaver and a lover of color, however, the overall book may be well worth the price.

Pat Boutin Wald

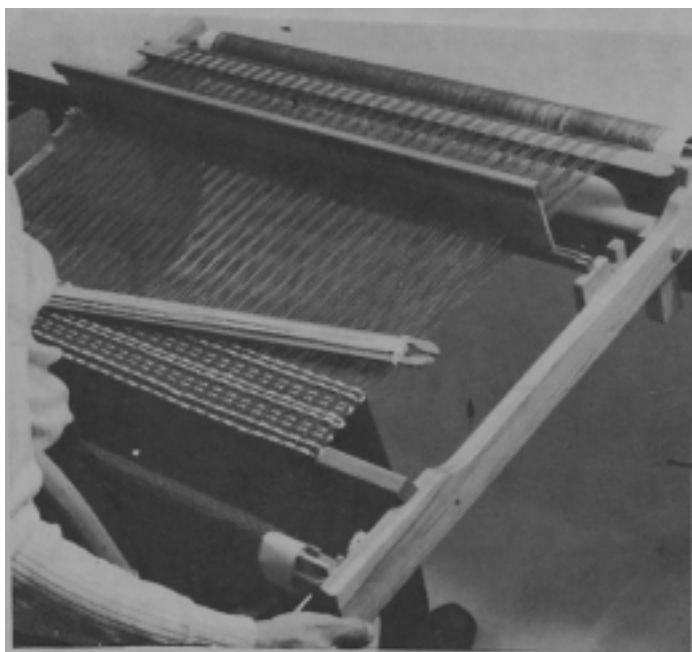
Suellen Clashauser and Carol Westfall. Plaiting. Step-By-Step. Watson-Guptill Pub. 1976.

The front cover of the book gives a good synopsis of the contents of Plaiting. "This book is not only a complete guide to the traditional plaiting methods, but also inspires experimentation with free form sculptural shapes. The authors have devised a series of step-by-step exercises using newspaper to demonstrate and teach the technique of plaiting-including learning to make single and double layer plaited mats. From these samples, the book progresses to forming plaited shapes such as a bird, a rocketship, and a pillow. Subsequent projects teach how to construct cube shapes and plaited baskets with and without lids. A more advanced section introduces hexagonal plaiting with instructions for making container forms. And finally, a chapter deals with ideas and designs for innovative projects."

The emphasis of this book is on plaiting as a possible technique for contemporary art forms, especially sculptural. But the foundation idea of the necessity of a basic technical knowledge of plaiting dominates the book and led the authors to present a lot of clearly written technical information understandable to beginners, but with the depth desired by more advanced plaiters. It is the only book that I know of that offers simple diagonal plaited shpaing; and it also has a very instructive section on Hexagonal plaiting (Mad Weave). And for those of you that like background, there is an interesting "History" chapter.

Cathy Ingebretsen

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