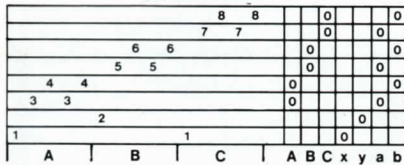
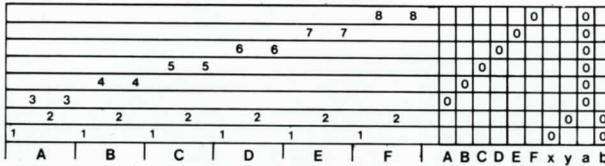


Beiderwand



Summer and Winter



KEY
 Capital Letters: blocks
 x,y,z: tie threads
 a,b: tabby
 All tie-ups given are for a rising shed loom.

Approach (Part II)

tie-up, because I find it easier if I think in terms of pattern block treadles and tie-thread treadles. For this, of course, I always need two feet. One foot depresses the treadle of a block while the other operates the tie. All these weave structures require a tabby to hold them together. Each pattern and tie pick is, therefore followed by a tabby pick. The tabby picks alternate between the "a" treadle and the "b" treadle. There are several different treading sequences that can be used with each of the above structures. Each of these sequences performs the same function in the development of the blocks, but they create a distinct surface texture. These textural differences present another element for consideration in the planning of a work.

With my working knowledge of several tie-block weaves, how do I choose which one to use? Sometimes the decision is forced by a particular technical problem in the design. Most of the time, however, the choice is made because of the surface texture of the weave. Different weave structures look different and different treadlings also change the finished appearance. With more possibilities at my

disposal, I can convey the precise feeling that I desire. The tool that I use (in this instance, the loom) has become a partner in the creative process. By more skillful manipulation of the loom, I can come closer

to my initial vision. Control of my equipment actually suggests elements for inclusion into a piece. Therefore, as an artist, I must take more responsibility for the choices that I make.



Photo: Gary Schroeder

Beiderwand Miniature (Front)

	Total Threads In A Unit	Tie Downs	Number of Blocks
Summer and Winter	4	2	n - 2
Bergman	16	3	n - 3
Beiderwand	5	alternating 2	n - 2 2
Tied Lithuania	10	1 on each side of fabric	n - 2 2

n = the total number of harnesses available on your loom.

Summer and Winter (10 harnesses)

The tie threads, in addition to confining the weft, act as an integral part of the warp pattern areas. Because of this dual purpose, they function better if they are similar or identical in color to the rest of the warp. This also means that there are flecks of warp color in the weft area and vice versa; no area is exclusively one color.

In *Four Times Four*, seven blocks make up the rather complex figure, while a single block controls the border. The warp is the pink and yellow with red borders. Color is also used to define the major pattern areas in the weft.

Beiderwand (16 harnesses)

With Beiderwand, two distinct color areas can be maintained without mixing. This is possible because the tie threads operate independently of the warp pattern areas. The warp block area is a true plain weave, while the weft is a tied overshot. Because the tie threads operate separately, it is impossible to create a plain weave that involves all of the warp threads. When the tie threads are the same color as the weft, the two separate areas are emphasized. The tie threads may be a different color from the weft, which enhances the surface texture, as was done in the Beiderwand miniature. Because the weft completely covers the warp in Beiderwand, the warp can be several very different colors across its width. The varying warp colors may coordinate with the design, or, as shown above, the color may change randomly. There are definite right and wrong sides to a piece when this weave structure is used.

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Philis Alvic was awarded the HGA Certificate of Excellence in Handweaving in 1976.

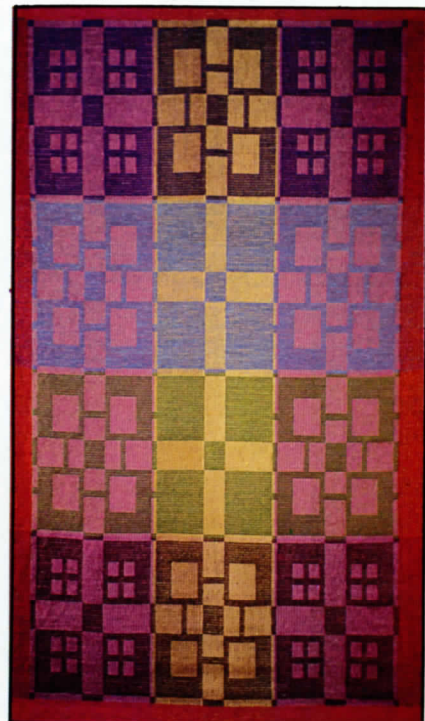


Photo: Gary Schroeder

Summer and Winter Four Times Four