



From the Editor

MADELYN VAN DER HOOGT

Thirty years ago, the premier issue of *Handwoven* (Fall/Winter 1979) dazzled the weaving world. Those of us who became weavers after 1979 tend to take for granted the presence of a magazine with complete instructions for weaving specific items. Most of us don't realize that before then, you could only get step-by-step guidance from a teacher or, if you were lucky enough to be part of a culture with a weaving tradition, from your mother or grandmother or aunt who wove before you. That was usually part of a long learning process that started when you were a child. By weaving projects in *Handwoven*, you can get a jump start on learning how interlacements work plus end up with the project you admire in the photo.

If you have a complete set of the one-hundred forty-six issues (!) of *Handwoven*, you can infer our recent history by looking through their pages. I think of this period as the post Mary Meigs Atwater period. (Thinking about her made me realize how little our leaders—so important to us—are known to the world at large. Mary Meigs Atwater, for example, is mentioned in Wikipedia, but how? With a quote she made about Basin, Montana, as the wife of zinc-miner Max Atwater.)

A history of the last thirty years (see a time line, page 19) would include both discovery and rediscovery. We have rediscovered the overshot, summer and winter, doubleweave, laces, twills, rep weaves, and more from the Atwater years, but we have extended them to multishaft and dobby looms and applied colors and fibers to them in new ways. In the early 1980s, the introduction of the computer for creating drafts for weaving made it possible to try out ideas without weaving them. Advancing twills and network drafting were among the many benefits. Comparing the books and yarns and looms available to readers of the first issue of *Handwoven* to those available now shows an explosion of resources. We have everything we need to create beautiful, unique fabrics, including our treasured sets of *Handwoven*.

The next thirty years for weavers (as for all of us) will be shaped in great part by the Internet. Added to the influence of guilds and study groups and the online groups that are currently active will be much-increased online communication—already growing rapidly—making it possible for each of us to “meet” any weaver anywhere in the world. *Handwoven* will be there, too!

Madelyn

A CALL TO GUILDS AND STUDY GROUPS!

The May/June 2010 issue will share fabrics resulting from sample exchange and study groups and give great ideas for forming new groups. Send photos of projects or samples from your group to madelynv@interweave.com.

FUTURE THEMES

November/December 2009 Your Space! Weavers and yarn shops share their tips for studio design and yarn and equipment storage ideas. Project articles include time-saving tips and techniques.

January/February 2009 Texture! A focus on texture made by unusual weave structures (corduroy, pleats, velvet) and other clever ideas.

March/April 2010 Doubleweave A handbook of doubleweave techniques: doublewidth fabrics, stuffed and stitched fabrics, and *lots* of pattern.

May/June 2010 Sample Mania. A collection of projects inspired by sample exchanges and study groups.

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