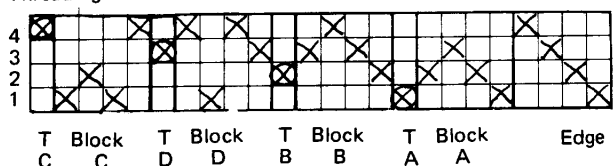
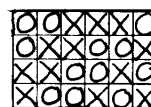


# SWATCH PAGE

Threading

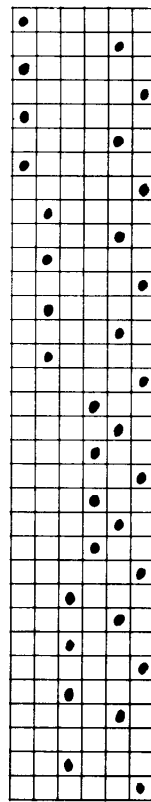


twill tie-up



x = counter balance  
o = rising shed (jack)

ab = tabby



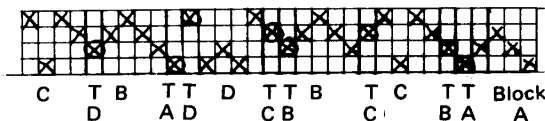
## CRACKLE WEAVE

### Theory

Crackle is a 3-harness point twill which has 4 different blocks. Each block may be used in any order of repeated any number of times or even skipped.

Since the last thread of each block is the same as the first thread of the next block—a transition thread (T in the diagram and also circled) is needed so we don't repeat the same thread twice (thereby we keep the twill sequence). Suppose one doesn't use the blocks in the order A,B,C,D, or suppose one skips a block—then what? One then has to put in the transition thread that would have been present if the blocks were in sequence. Above you see what is threaded if you use the blocks in the order ABCDA—or in the order ABCDCB—. Let us present some hypothetical threadings:

Hypothetical Threading  
To Illustrate Choice Of Transition Threads (T)



If one does not add the missing transition thread, one gets a tabby woven. One wishes to keep a twill succession and the tabby for the binder row between the pattern rows.

Please note that the transition thread is the repeat of the first thread of each block. It is referred to in some texts as the incidental or the accidental thread.

Now, in weaving the crackle weave, one sees that there is a pattern of overshots (weft that floats) and a background. If one turns the weaving over, the pattern is now the background and the background is the pattern.

The pattern weft floats over 3 warp ends and under one to form the pattern.

Two adjacent blocks (in the sequence ABCDA—) weave together. Thus when weaving A, D also weaves; with B, A also weaves; with C, B also weaves; and with D, C also weaves.

Let us look at our sample in light of the above theory. Note, please, that the intention of this draft is not to make a pretty sample but, to illustrate our theory. After you understand the theory you can plan a most beautiful weaving!

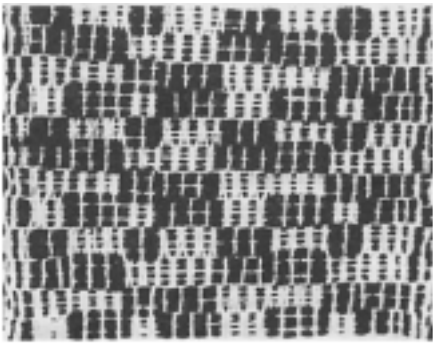
Profile Draft



Repeat from the beginning once.

circled threads are transition threads

In a profile, draft, one repeats the blocks while threading the stated times. In our draft, repeat A 2 times, B 3 times, D 2 times, and C 3 times.



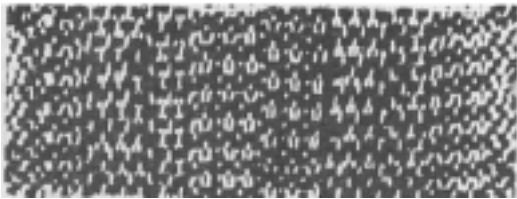
Sample 1. See Description Below.

Let us look at the first treadling. I treadled 3-4 times. Look at the first section from the bottom starting from the extreme right. One can count across horizontally 8 groups. The sample was threaded (look at the profile draft) from the right A,B,D, C,A,B,D,C. In treadling 3-4 (or 1-2 on a counterbalance loom), blocks A and D show as the pattern (remember, D weaves with A as both have 3 threads—1 and 2 in common).

In the next treadling section, we treadle 4-1 on the jack loom and 2-3 on the counterbalance. Thus, both A and B blocks are the pattern blocks since they have 3 threads of 2 and 3 in common. This follows the theory mentioned above about which blocks weave together.

In the next treadling group we see D and C appearing as a pattern. Hence we have 1 and 4 in common.

In the last group we have C and B appearing—we have 3 and 4 in common. The tabby is used in between each pattern row as a binder.



Sample 2. Random Treadling.

#### Materials

Warp-Cotton perle 10/2  
 Weft-Rya wool-pattern  
     Cotton perle 10/2-tabby  
 Reed-6 dents/inch  
 Sley-4 threads/dent

One can use any yarn for the pattern slightly heavier than the warp—cottons, wool and synthetics including novelty yarns. One will sley differently for heavier warp which can also be cottons, wool, or synthetics. However, I haven't used novelties for a warp.

#### Uses

Upholstery  
 Clothing  
 Rugs (see Collingwood and Gallinger rug books, drapery)

#### Ways of Weaving

1. One can weave crackle alternating a pattern thread somewhat larger than the warp thread with a tabby of the same thickness as the warp. Because of the tabby one can build up the blocks as much as one wants by repeating a treadling as in Sample 1.
2. Sample 2 shows a random treadling which gives a nice textural effect especially with the pattern thread close in value (light or darkness) to the warp thread. No tabby is used here.

#### Notes

1. Remember, that the pattern weft passes over 3 and under one warp to form the pattern blocks and reverses itself to from the background. However, sometimes the pattern weft passes over or under 2 warp threads. This 2 warp skip occurs in Sample 1 at the common point where A and B weave together (the second treadling group).
2. Each vertical row contains its own block, thus A block is woven on our sample on the vertical row on the extreme right of our sample, B is next vertically, D is next, and C is next to that and then again A.
3. One should not thread more than 3 threads on and 2 adjacent harnesses—as 2-1-2-1 as we would have a skip of 4 threads together ruining the crackle sequence (unless you want to ruin the crackle sequence!)
4. Crackle, in my opinion is one of the most difficult of the pattern structures. It tends to be "busy." Thus, in my experience, subtle color nuanes (close values) produce, I think, the best quality in color design.
5. Remember that the original woven samples are posted at the Guild on a bulletin board.
6. This month's swatch page is dedicated to our Chief Exchequer Ann Basquin who suggested using Crackle. Next month—probably the waffle weave.

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 Snyder, Mary E. The Crackle Weave

Happy Sampling and Experimenting  
 Joy Rosner

Photos by Jay Magoffin