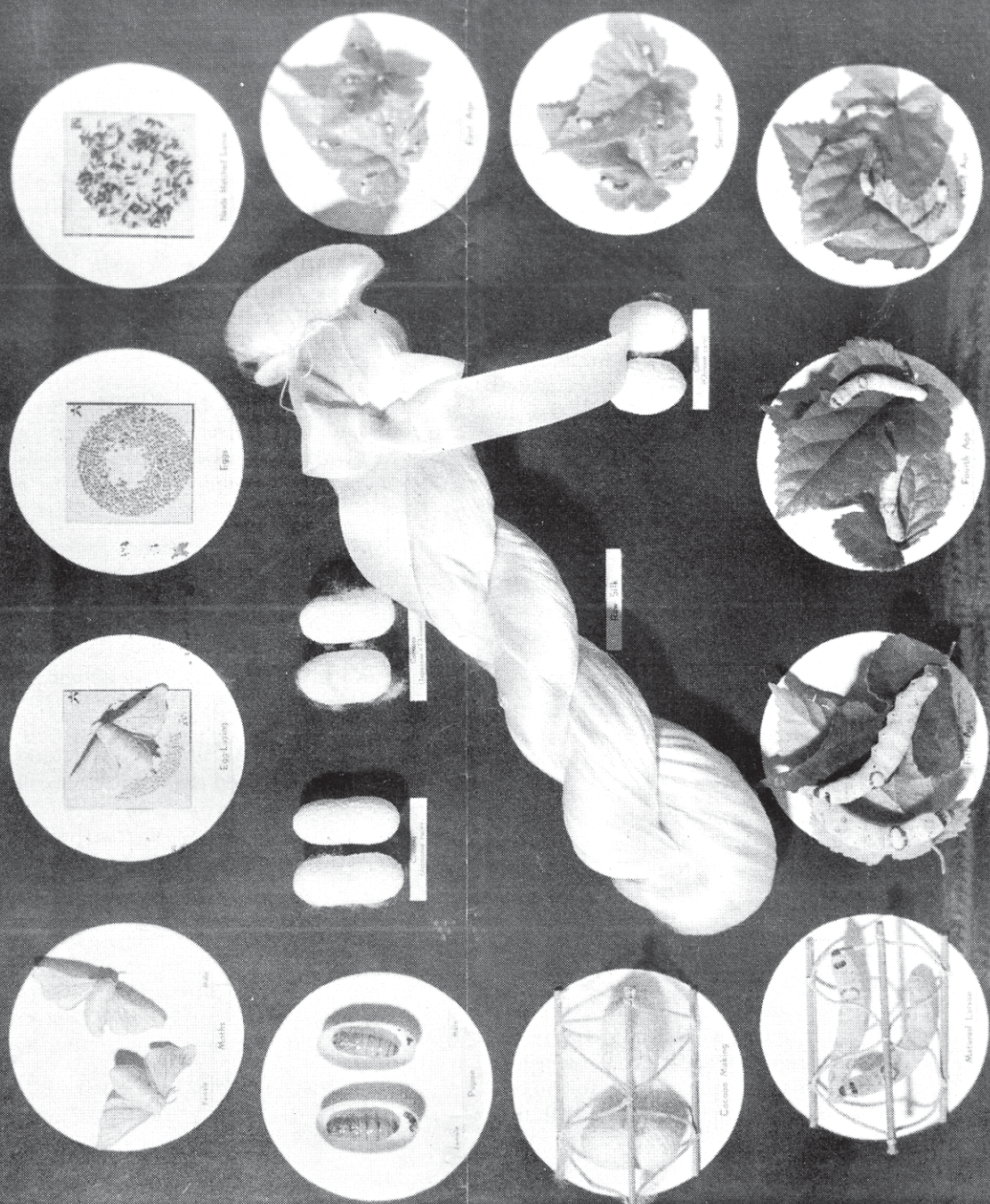


# LIFE CYCLE OF SILKWORM



THE JAPAN SILK ASSOCIATION INC.

## warp and weft

Vol. XVIII, No. 5

May, 1965



## warp and weft

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**Assistant Editor:** Robin Groff.

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### A Word from the Editor

First of all, an apology is due for the lateness of the May issue of Warp and Weft and in all probability, the June issue will also be late.

Now, perhaps I can give my excuses. First, there are two conferences this month. I have just returned from one, the Northern California Handweavers Conference in Fresno, and it was a most rewarding experience. I took yarns and displays of accessories down, and took orders and sold items, and ALSO, what is more important to me, was the fact that I was one of the jury this year, and thus was able to enjoy immensely, the close examination of every single fabric in the conference. Usually, business comes first, but this was a very interesting experience, and I enjoyed working with the other 6 jurors very much, and seeing all of the outstanding weaving that was on display.

This is part of the excuse for the lateness of Warp and Weft. Another part is the fact that we have our conference in Portland in two weeks, about the time you will be getting this issue of Warp and Weft, and as chairman, it has been a problem, a job, and yet a rewarding experience. We had to change sites for the conference just one month before conference time, so you can see that we have also had problems with this conference.

And the third reason is the building of a parsonage for our church here in McMinnville, and being one of a committee of three having

to handle all of the 1001 tasks involved in building this building.

So, you can see that our time is well filled with activities this month and next, so we do hope that you will bear with us, and we will promise to be on schedule in September again.

I might comment a little further about the Northern California Handweavers Conference which I just attended.

There were many, many beautiful fabrics in this show—as many—or more—than there have ever been before. You can certainly see the growth, development, and improvement of the various weavers when you see such a display as this one.

I did feel myself that the fabrics were more outstanding than ever this year, while, the methods of displaying them (booth arrangements) was not as outstanding as they have been in the past.

Now a word about family. Robin has been all patient in my absences, working longer hours in the shop than usual and of course as a result, house-keeping and gardening suffer somewhat. However, she has been felled awhile, by an attack of bursitis in her shoulder, which has hampered some of her activities. Janice, our 12 year old daughter, still continues to grow, and is now taller than her mother, and very, very active, and she is at present enthralled with some leather-work projects she is doing at school and during after school hours. She also modeled at the Portland Hand-Weavers guild annual fashion show, and wore an authentic Scottish tartan made in the same manner as most tartans, and she also modeled a sweater knitted of the same yarn (Fabri) as the tartan was woven from. She certainly made her parents proud with her nice appearance in this fashion show.

Well, I've rambled this month, so had better close and save some space for our sample this month.

Russell E. Groff, Editor

## This Month's Book Review:

This month, we would like to tell you about another folio just published by Mr. Elmer W. Hickman. This one is entitled "PLAIDS," and has 24 different and very interesting plaids that are in no way traditional or do not even begin to conform with tradition. Not only do the plaids (by this I mean Pattern) change from the traditional, but also the choice of color and texture also contribute to the change.

These plaids are once again done in an outstanding manner, with other threads than the traditional wool you normally think as being used in plaids. Mr. Hickman uses cottons, fine and heavy wools, spun rayon, a jute and rayon combination thread, and mohair yarns.

Mr. Hickman suggests that these fabrics would have many other uses than just wearing apparel, and suggests their use as draperies, table mats, afghans, handbags, neckties, and other media.

There are 24 actual woven swatches, superbly mounted, with the complete directions for threading, treadling, color use, etc.

I might mention a personal viewpoint here that I always remember about plaids. I have woven many fabrics and some of them have been plaids. There is always a great feeling of personal achievement in weaving a plaid or a tartan that is not always existant upon the completion of another fabric.

All but one of these swatches is a 4 harness weave, and a check shows that the instructions for each project are thoroughly given.

Some of these plaids are of off-beat crossings, not balancing the weft as it is used in the warp. Some are in plain weave rather than a twill, and some are very subtle in the color combinations and threads used.

The samples are beautiful, the colors are interesting, the sample swatches generous in size, the instructions are clear, and so if you are an advocate of plaids and tartans as I am, you might enjoy this latest folio of Mr. Hickman's. Once again it is the same price as most of his other folios, costing \$6.95, so per-

haps you might want to add this to your library.

TITLE: PLAIDS

AUTHOR: Mr. Elmer W. Hickman

AVAILABILITY: May be purchased directly from Mr. Elmer W. Hickman, Emlenton, Rt. 2., Penna, 16031 or from Robin & Russ Handweavers if desired.

COST: \$6.95 postpaid.

## This Month's Cover:

The cover this month is a part of a display of silk prepared by the Japanese Silk Association, which had this exhibition on display at the NORTHERN CALIFORNIA HANDWEAVERS CONFERENCE in 1964.

I am using the cover this month for several reasons. One is that it is an educational exhibit; the second reason is to point out my way of thinking that there is no more beautiful fabric to the touch than an all silk fabric; and particularly the No. 3 reason is that silk is becoming increasingly harder to obtain, so if you do have a chance to work with it, try it and experience the pleasures that I have had in working with silks.

We hope to feature on a cover of Warp and Weft in the near future, a very clever wall hanging woven incorporating the actual silk cocoons in the weaving. This was on display at the Northern California Handweavers Conference just this year and we are hoping to obtain a photograph of it soon.

I might mention that the raising of silk has been done by many persons, and I have seen it used as a school project in Southern California, so that the children could observe the complete life cycle of the silk worm, and the production of silk from the cocoons.

Just the other day, one of our customers said to me, "I'll not be ordering any silk soon as I'm raising my own silkworms." In jest, my reply was as soon as she had some silk for sale, to let me know about it.

## A Versatile Canvas Weave

This interesting 4 harness weave is used this time for an upholstery material. It could also be used for suiting, drapery, and whatever your imagination says it could be used for.

### THREADING DRAFT:

4		F	F
3		F	F
2	E		E
1	E	E	

### KEY TO COLORS

#### IN THREADING DRAFT:

E – Evergreen, 20/2 Egyptian Cotton

F – Forest Green, 20/2 Egyptian Cotton

### WARP:

Two colors of the 20/2 Egyptian cotton were used in the warp, 20/2 in size, and the colors were Evergreen and Forest Green.

### WEFT:

Two different threads were used in the weft. One was a 10/3 cotton in a Ming Gold color as the major weft thread. The accent thread was a rayon boucle in a Tannish Beige color.

### REED USED:

A 15 dent reed was used and it was double sleyed, 2 ends per dent, or 30 threads per inch.

### TIE-UP DRAFT:

4	X	X	○	○	X	○
3	X	○	○	X	○	X
2	○	○	X	X	X	○
1	○	X	X	○	○	X
	1	2	3	4	5	6
				A	B	

X—tie-up for Counter-balanced looms.

○—tie-up for Jack-type looms.

### TREADLING SEQUENCE:

Treadle No. 2 – 10/3 Ming Gold Cotton  
 Treadle No. 1 – 10/3 Ming Gold Cotton  
 Treadle No. 4 – 10/3 Ming Gold Cotton  
 Treadle No. 3 – 10/3 Ming Gold Cotton  
 Treadle No. 2 – 10/3 Ming Gold Cotton  
 Treadle No. 1 – 10/3 Ming Gold Cotton  
 Treadle No. 4 – 10/3 Ming Gold Cotton

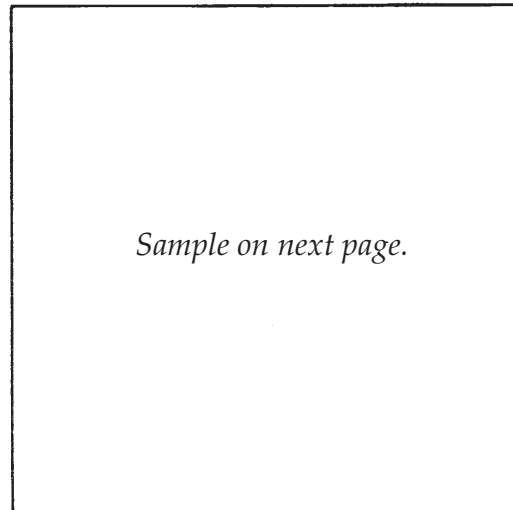
Page 4

Treadle No. 3 – 10/3 Ming Gold Cotton  
 Treadle No. 5 – Tannish Beige Rayon Boucle

Treadle No. 3 – 10/3 Ming Gold Cotton  
 Treadle No. 4 – 10/3 Ming Gold Cotton  
 Treadle No. 1 – 10/3 Ming Gold Cotton  
 Treadle No. 2 – 10/3 Ming Gold Cotton  
 Treadle No. 3 – 10/3 Ming Gold Cotton  
 Treadle No. 4 – 10/3 Ming Gold Cotton  
 Treadle No. 1 – 10/3 Ming Gold Cotton  
 Treadle No. 2 – 10/3 Ming Gold Cotton  
 Treadle No. 5 – Tannish Beige Rayon Boucle

End of one pattern repeat. Repeat over and over as desired.

### SAMPLE:



*Sample on next page.*

### MORE ABOUT THE FABRIC:

This sample was inspired by two sources. One was the canvas weave that we have featured twice in the past year, and the other source and the main one for this idea was from the weaving of two newcomers to weaving, Mr. and Mrs. Walter R. Averett of Vicksburg, Mississippi, who had seen the canvas weave as featured in warp and weft, and decided to do some experimenting with it. This sample used this month, was inspired by something similar that they did.

There are many uses for a fabric such as you see in the sample this month. It would make excellent upholstery, it could be used for drapery, it could be used in suiting, it could be used for decorative uses, such as covering note-



books, waste-baskets, etc. Also, the other uses I will leave to your imagination.

A firm, double beat was used, so that the material would have body for upholstery. Also, a stretcher or temple was used to keep the material at full width. This also seemed to help the firmness of the fabric, as it allowed the beater to swing a little more freely. The free and even swing of the beater gave a firmer resulting beat and thus allowed more body to the fabric.

There were no problems whatsoever in the weaving of this pattern, and it was very easy weaving.

**COST OF THE THREADS USED:**

There are 4 threads used in this fabric. Two of them were colored Egyptian cotton size 20/2 with 8400 yards per lb. This is a superior quality cotton with good strength; very, very few knots, and it is a good fast color thread. The price of it is \$5.50 per lb. It comes on 1/2 lb. cones.

The 10/3 cotton in Ming Gold has a tight twist, is excellent for upholstery, and has 2800 yards per lb. It is \$3.50 per pound, and comes on 1 lb. cones.

The Tannish Beige rayon boucle has 1700 yards per pound, comes on 1/2 lb. spools, and is \$3.50 per lb. It is also available in about 30 other colors.

**COST OF THE FABRIC:**

It took 12 oz. of each of the two colors in egyptian cotton or 1 1/2 lbs. for a 9 yard warp, 40" wide, 30 threads per inch. This makes the warp cost a total of \$8.25 for 9 yards of warp, or 92 cents per yard.

In the weft, there was approximately 8 yards of finished material. It took 3 lbs. of thread for the 8 yard weft. This cost \$10.50. It also took 12 oz. of the rayon boucle or \$2.64 in rayon boucle. Thus the weft cost was \$13.14 for 8 yards of material or \$1.65 per yard.

WARP COST PER YARD, 40" width — \$	.92
WEFT COST PER YARD	1.65
	<hr/>
FABRIC COST PER YARD	\$2.57

**This Month's Second Project:  
A Lace, Crackle Weave Place-mat**

**WARP:**

20/2 Mercerized Ramie, or 20/2 Linen in Natural or Eggshell color.

**WEFT:**

For a lace effect in your mats, use the same thread for weft as you did for the warp. It can be in a different color if you desire.

If you wish a bold heavy effect, use heavy, evenly twisted boucles or spun viscose or perle 3 cotton or other similiar threads. This will not make such a lace effect, but will give an interesting pattern.

**REED USED:**

A 12 dent reed is used, and it is double sleyed, 2 ends per dent, or 24 threads per inch.

**WIDTH OF MAT:**

14 inches, plus 1 dent. 337 threads.

**THREADING PLAN FOR MAT:**

1. Selv, 1,2,3,4, — thd 5 X — 20 thds.
2. A Block, 1,2,3,2 — 8 X — 32 thds.
3. Incidental, 1 thd No. 1 — 01 thd.
4. B Block, 2,3,4,3 — 8 X — 32 thds.
5. Incidental, 1 thd No. 2 — 01 thd.
6. C Block, 3,4,1,4 — 8 X — 32 thds.
7. Incidental, 1 thd, No. 3 — 01 thd.
8. D Block, 4,1,2,1 — 8 X — 32 thds.
9. Incidental, 1 thd. No. 4 — 01 thd.
10. C Block, 3,4,1,4 — 8 X — 32 thds.
11. Incidental, 1 thd. No. 3 — 01 thd.
12. D Block, 4,1,2,1 — 8 X — 32 thds.
13. Incidental, 1 thd. No. 4 — 01 thd.
14. C Block, 3,4,1,4 — 8 X — 32 thds.
15. Incidental, 1 thd. No. 3 — 01 thd.
16. B Block, 2,3,4,3 — 8 X — 32 thds.
17. Incidental, 1 thd. No. 2 — 01 thd.
18. A Block, 1,2,3,2 — 8 X — 32 thds.
19. Incidental, 1 thd. No. 1 — 01 thd.
20. Selv, 4,3,2,1, thd 5 X — 20 thds.

Total Number of Warp Ends — 337 Ends

The threading plan above suffices to replace the threading draft. I might explain a little more about a crackle weave here that there are 4 possible blocks on a 4 harness crackle weave. There are 4 threads in each block. The blocks are as follows:

A Block — 1,2,3,2 — Incidental is 1 **Page 5**



- B Block — 2,3,4,3 — Incidental is 2
- C Block — 3,4,1,4 — Incidental is 3
- D Block — 4,1,2,1 — Incidental is 4

Also in a crackle weave, when you change from one block to another, you have to add one thread called an incidental thread after you finish with each block, so that you do not have two threads come together on the same harnesses and make a defect in your fabric. Note the incidentals listed above for each block. If you repeat say an A block three times, then you add the incidental thread. In other words, the incidental is added only when you move from one block to another and not after every repeat of the same block.

We could write out this plan in a draft form, but I think it will be less confusing as I have written it in the threading plan for the first time you try a crackle weave. Also, I might mention that you can write such a draft in the short "Profile" method, but you have to know that you must inject the incidental thread at the proper place. Because of this incidental, the Crackle Weave is a very confusing weave to many weavers. Try it as we have given you the directions here, and you should then understand it a little better.

### Tie-Up Draft

4	X	X	○	○	X	○
3	X	○	○	X	○	X
2	○	○	X	X	X	○
1	○	X	X	○	○	X
	1	2	3	4	5	6

X—tie-up for Counter-balanced looms.  
 ○—tie-up for Jack-type looms.

### TREADLING NOTES:

In the treadling of this type of pattern, you normally have 6 threads in each block of pattern and the treadlings are given below:

Block A	Block B	Block C	Block D
5	6	5	6
3	4	1	2
5	6	5	6
3	4	1	2
5	6	5	6
6	5	6	5

When using the same size weft, as the warp, repeat each block 8 times, or if you prefer, repeat until you have a square. Now here is the treadling for the threading plan we have given.

### TREADLE PLAN FORMATS:

1. Treadle A,B, or 5 & 6 tabby for hem
2. Treadle A Block 8 X or until square
3. Treadle B Block 8 X or until square
4. Treadle C Block 8 X or until square
5. Treadle D Block 8 X or until square
6. Treadle C Block 8 X or until square
7. Treadle D Block 8 X or until square
8. Treadle C Block 8 X or until square
9. Treadle B Block 8 X or until square
10. Treadle A Block 8 X or until square
11. Treadle 5 & 6 as tabby for hem

In the treadling above, if you treadle each of the blocks 8 times, it will probably be a rectangle rather than a square. It will depend upon your beat how many times you will repeat each block to make it squared. Sometimes 6 repeats of the block will do it, sometimes 5 or 7. Also, this will depend upon the size of your weft thread, as to how many times you will repeat each block.

Still another treadling variation is one that will give you only 4 threads in each block as listed below.

Block A	Block B	Block C	Block D
5	6	5	6
3	4	1	2
5	6	5	6
6	5	6	5

Do some experimenting with these two different block units of 6 threads or 4 threads, and see what you like the best.

### ONE MORE IMPORTANT NOTE ABOUT THE TREADLING:

When you move from one block to the next in the treadling, you will normally have the same tabby appear twice. Note that Block A will end on No. 6 treadle, and Block B will start on No. 6 treadle. You just ELIMINATE ONE OF THESE, AND DO NOT USE THEM BOTH WHEN MOVING FROM ONE BLOCK TO THE NEXT. This extra tabby does not occur when you repeat the same block over and over, but only when you move from one block to another.

We suggest that you make your place-mats 14 x 20 plus hems, or 13 x 19 plus hems or 12 x 18 plus hems.

Happy weaving, and we hope that Crackle weave is easier to understand now.

## CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$4.00. Payment to accompany your advertising copy.

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is now available in a size 10/2, with 1500 yards per lb. Available in natural and white on 1 lb. cones. Prices \$3.80 per lb. for Creamed Eggshell, and \$4.00 per lb. for Whitey, White. Free sample sheet of ramie upon request. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

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