

HUCKABACK LACE

The weave which we are going to describe has two advantages when compared with so called "Bronson" or "Swedish" lace. First - it has balanced tie-up and can be woven on any counterbalanced loom as easily as twill. Second- it will give the "lacey" effect regardless of the yarn used, when the former gives best results with linen and only after washing.

The best known huckaback is the 10 by 10 one (a repeat of 10 ends in threading and 10 picks in treadling) shown in fig.1.

```

m m m m m
m m m m m
m m m m m
m m m m m
m m m m m
m m m m m
m m m m m
m m m m m
m m m m m
m m m m m
    
```

Fig.1

Nevertheless there are other huckabacks such as 6x6 or 14x14. The "6x6" one is probably the best for our lace (fig.2). It has only horizontal floats on one side of the fabric, and only vertical ones on the other (fig.3). When we "turn" it i.e. get floats in both directions on the same side of the fabric and in the same row, we shall get the fabric shown on fig.4. In reality it will look quite different.

```

m m m
m m m
m m m
m m m
m m m
    
```

Fig.2

```

m m m
m m m
m m m
m m m
m m m
    
```

Fig.3

```

m m m
m m m
m m m
m m m
m m m
    
```

Fig.4

What happens is that the ends: "a", "b", and "c" come very closely together, and so do the ends "d", "e", and "f". The same takes place in the weft: first three shots will separate from the next three. A hole right in the center of each repeat will appear even without washing.

```

x x x o o o
x x x o o o
x x x o o o
m m m x x
m m m x x
m m m x x
m m m x x
    
```

Fig.5

Applying the principles of fabric analysis (see the 2-nd issue) we shall get the full draft. It gives lace on the whole surface of the woven fabric. The edges will be rather poor. To improve them we may use either a plain threading

```

x x x x x x x x x x
x x x x x x x x x x
    
```

Fig.6

Fig.7

(fig.6), or tabby threading for huck (fig.7). Since we can weave tabby at the same time as the lace without additional heddle-frames, we can make simple one-block-plus-ground patterns such as in fig.8.

```

m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
    
```

a

```

m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
    
```

b

```

m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
m m m m m m m m
    
```

c

Fig.8

If we take as an example fig.8 b - the corresponding profile is:
 m m m m m m m m (lower line tabby, upper line - lace), and the full draft:

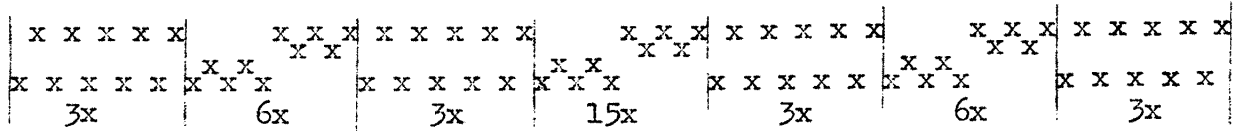
```

x x x x x x x x x x x x x
x x x x x x x x x x x x x
5x 20x 5x 5x 5x 20x 5x
    
```

tie-up as in fig.5
 treadling as-drawn-in

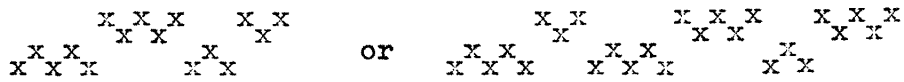
Fig.9

Should a coarser texture of the lace be required we can use as a basic draft a 10x10 huckaback. For instance fig.8 "a" in a 10x10 huck will have the following draft (Fig.10):



the tie-up: $\begin{matrix} \circ & \circ & \circ \\ \circ & \circ & \circ \\ \circ & \circ & \circ \end{matrix}$ treadling: 2,3 (15x), 2424231313 (6x), 2,3 (15x) etc.
4321 Fig.10

It is better not to go beyond the 10x10 huck since the weave is rather open, and there may be considerable slippage, but 6x6 and 10x10 hucks may be used in one draft. E.g.:



the treadling in the first case will be: 2424231313242313 and in the second: 24242313242423131324231313.

The sett of warp depends on the ration between the amount of the tabby and of the lace in a woven piece. If there is mostly tabby and little lace, the sett should be as for tabby. If there is mostly lace, it should be slightly closer.

In pieces woven entirely in lace, the lace effect can be further enhanced by special slaying. For instance with 6x6 huck it should be: 3-0-3-0, and with 10x10 huck: either 5-0-5-0, or 1-3-1-1-3-1, as in fig.11.

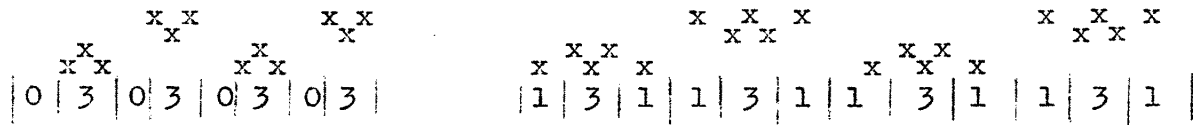
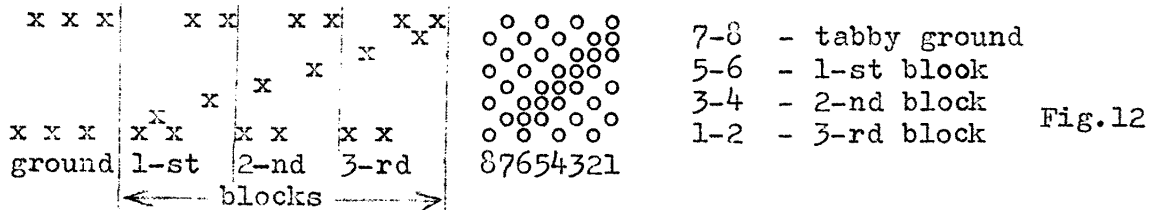
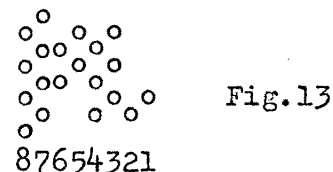


Fig.11

For more than one-block-plus-ground patterns, more heddle-frames are necessary. It takes two additional frames for every additional block of pattern. Thus all patterns discussed in our first issue (page 9) may be woven on 8 frames. Fig 12 gives units of weave for the ground and the three blocks, as well as the tie-up.



When combinations of blocks are woven (more than one block at a time) the tie-up may become very complicated, and require more treadles than available. In such a case a simplified tie-up may be resorted to. The pattern treadles will be used simultaneously with one of the tabby treadles. For instance the last pattern on page 10 (1-st issue of M.W.) requires combinations of



blocks: 2 + 3, 1 + 2 + 3, and separately block 1. The corresponding tie-up is shown in Fig. 13. Blocks 2+3 are woven on treadles 5+7, and 6+8. Blocks 1+2+3 on tr.: 3+7, and 4+8. Block 1 - on tr. 1+7, and 2+8. The tabby treadles are used alone alternately with the pattern shots obtained with the above combinations of treadles. For instance complete treadling for one repeat of blocks 2+3 will be: 8, 5+7, 8, 7, 6+8, 7.

Interesting colour combinations will be obtained by threading the frames 1 and 4 (fig. 5, 9, 10, 11) or 1 and 8 (fig. 12) in one colour - rather neutral - and the remaining frames in another more pronounced. The same colours must be used for weft: the neutral for tabby, and the other for the picks which form floats. Since however the effect we are aiming at is lace and not pattern, these two colours should belong to the same range, or in other words should be two shades of the same colour, for instance: beige and light brown, blue and navy, etc.

In weaving the beating must be adjusted to the pattern woven. Whenever there is a large amount of lace in one row, the beating must be light, and when there is comparatively little lace it is much stronger. The heaviest beating is for tabby alone. If there is a tabby border around the woven piece it is quite easy to check the strength of beating: the number of picks per inch should be always the same regardless of the part of pattern woven. The same of course applies to other weaves which give lace-effect.

WEAVING TERMINOLOGY

In connection with our note about the "Honeycomb=Waffle" misunderstanding, it has been pointed out to us, that the sentence we used then: "So far we have found that Honeycomb and Waffle are the same weaves" is misleading since it implies that there is only one weave under discussion. Obviously there are two weaves:

1. Halkrus - without a clear English equivalent, called "honeycomb" by many American handweavers, or "Lacey-Weave" by some.

2. Honeycomb weave, called Waffle (from Swedish Vaffel) by many handweavers. However the name "Honeycomb" is used exclusively by both British and American weaving industry.

We quite agree that there is a confusion, and this is why we write on this subject. The name of "Honeycomb" should be applied to one of these weaves only, but since the industry adapted Honeycomb for what we call Waffle, and did it a long-time ago, we have hardly any choice.

We have received from Mrs. Marguerite P. Davison (author of the "A Handweaver's Pattern Book" and other volumes) very interesting remarks about the historical background of both weaves which we quote with her permission:

"As to honey-comb, I do not find waffle weave used nor mentioned in any of the old books. In the Abslam Hecht book... published in 1849, he shows a bed spread and calls it honeycomb. Honeycomb weave, as distinct from Spetsvav, as used in U.S. is always just a plain alternating spot weave *), sometimes with stripes between blocks of the spots. It is really a treadling which may be applied to any overshot pattern, and differs in the old use only by... a heavy thread to define the spots, while the spetsvav uses one of the same grist as the warp."

*) translation of Spetsvav. Ed.