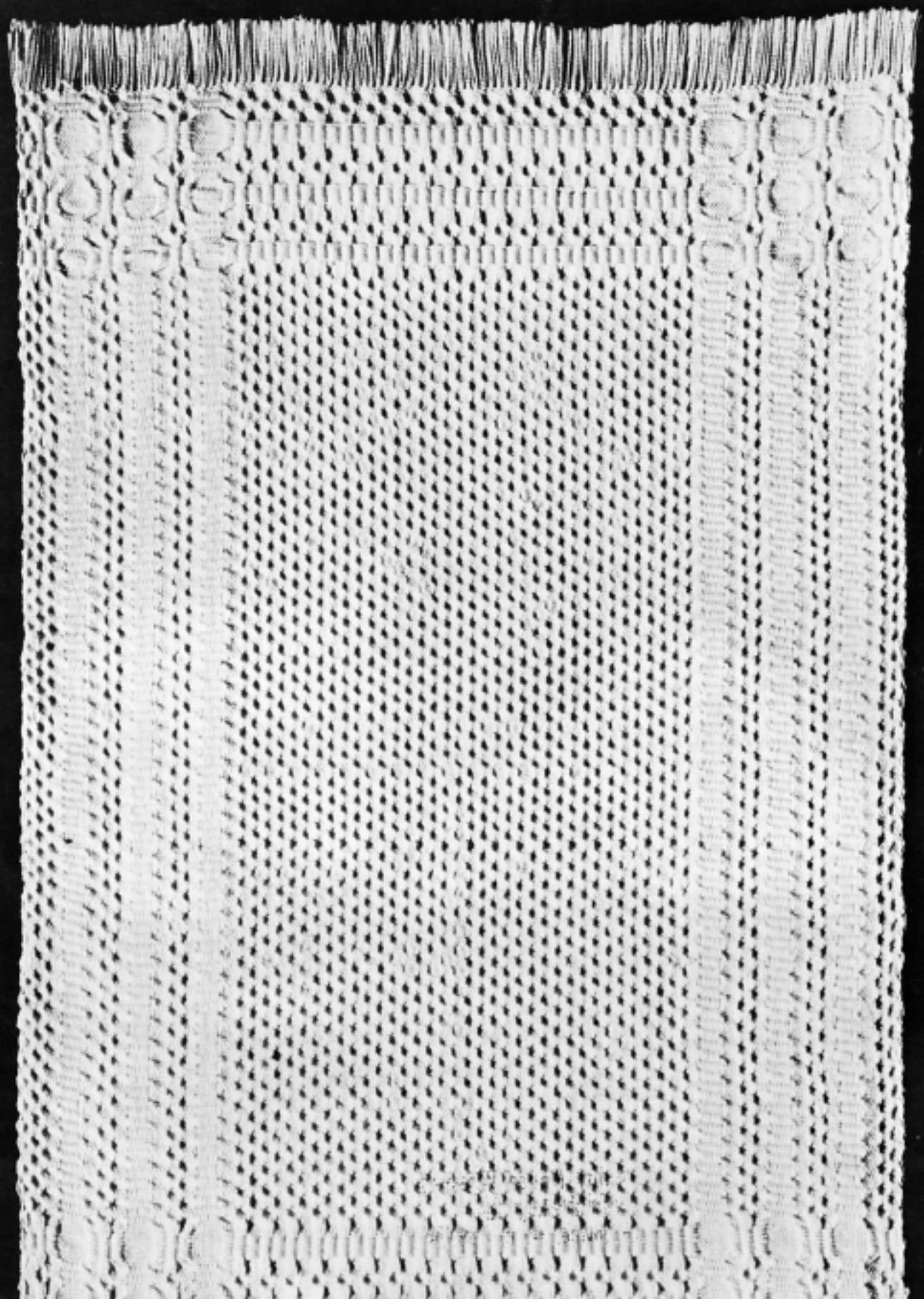


practical weaving suggestions

VOL. 3-70



SATIN HONEYCOMB

A Six Harness Colonial Weave

Margaret Newman

I have found several counterpanes in this delightful weave, and as we don't find as many all white, cotton "spreads" as we do coverlets, which are part wool, I think they must have been used by the people who had reached a point when they could have bed linens just for beauty—the coverlets were a necessity for warmth, and the pioneer was too busy keeping warm to bother with fancy counterpanes.

One example of Satin Honeycomb had a woven-in date of Sept. 10, 1821; it was of unbleached, two-ply, soft, handspun cotton (Lily Art. 314, size 10/2 Natural, is the nearest to it I have found); it must never have been ironed, as the "dimples" were quite deep. Another that I saw at Big Stone Gap, Virginia (June Tolliver House) was white, and it had been ironed or mangled until it was flat, and looked more satiny.

This form of Honeycomb requires 6 harnesses—harnesses 1 and 2, and 3 and 4, to weave small cells in all over, and 5 and 6 for a large block, which is used to form the design. The large blocks are generally grouped, separated by three or more small cells.

The threading given is for a mat, 14" x 21" laundered. A counterpane would have a more elaborate arrangement—more like a plaid. The finishing is a problem. I have found no way to weave a good edge, and since the pattern draws in and is thick, a plain weave hem is out of the question. My mats had a one inch fringe, ends overcast. (The counterpanes were finished with elaborate fringes, with a braid heading.) White mat shown on front cover.

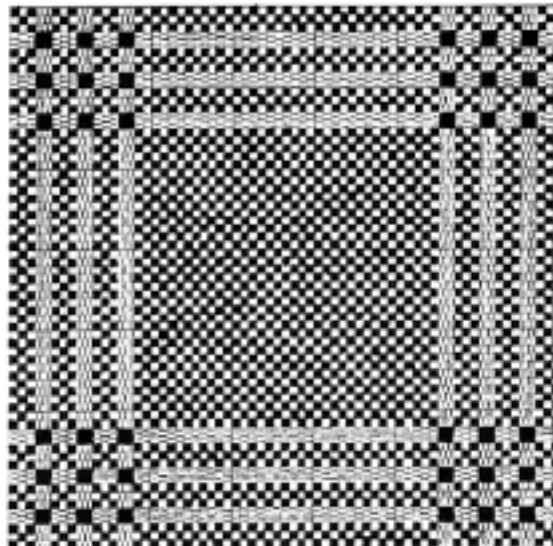
After 2 or 3 tabby shots, ending with B tabby, weave as drawn in (see tie up and treading). Tension should be loose—very loose—just tight enough that the top threads do not sag. Units A and B should be beaten very hard, once before changing the shed, and once after. Unit C, which does not form a dimple, but is flat, should not be beaten quite as hard, as the horizontal "satin" band (see drawdown) should be the same width as the vertical band.

To gauge size, allow about 4" for the end borders.

If you have access to a loom with two warp beams you will have less trouble with the threads on harnesses 5 and 6. Since they are not woven as often as those on 1 to 4 they tend to become loose. If you do not have a second warp beam, tighten these threads with weights at back, sufficient to give them the same tension as the other warp threads. Each group of 15 threads may be weighted separately, or a weighted rod may weight all the warp threads on harnesses 5 and 6.

The "dimple" in honeycomb does not show until you have woven two shots of the next unit, so check after these two shots. Unironed, the article will be small—ironed it is larger, and looks quite different.

This technique takes a lot of thread. To make four mats you would need about 1 lb, 12 oz., Lily Art. 314, 10/2 cotton, unmercerized, either white or natural. As I use so much, I just bought 2 one pound cones.



Drawdown of full width of mat.

DRAFT

D	C	B	A	6	5	4	3	2	1
		6 6 6 6 6 6		6	5	4	3	2	1
		5 5 5 5 5 5		5	4	3	2	1	6
	4 4 4		4 4 4	5	4	3	2	1	6
	3 3 3 3		3 3 3 3	4	3	2	1	6	6
2 2 2 2		2 2 2 2	2 2 2 2	3	2	1	6	6	6
1 1 1		1 1 1	1 1 1	2	1	6	6	6	6
		Unit C	Unit A	Unit B	Unit A	Treadling			

WARP: Lily Art. 314, Unmercerized Cotton Warp, **PLAIN WEAVE**
Size 10/2, White.

WEFT: Lily Art. 314, Unmercerized Cotton Warp,
Size 10/2, White.

SETT: 30 ends per inch.

THREADING:			UNIT A
A to B 3x	108		
B to C 18x	252		
C to D once (to balance)	7		
B to A 3x	108		
Total ends	475		UNIT B
Width in reed	16"		
Width off loom	15"		
Width laundered	14"		

TREADLING: Leave sufficient warp for fringe, then
following treadling at right, weave
8 shots plain, overcast or hemstitch;

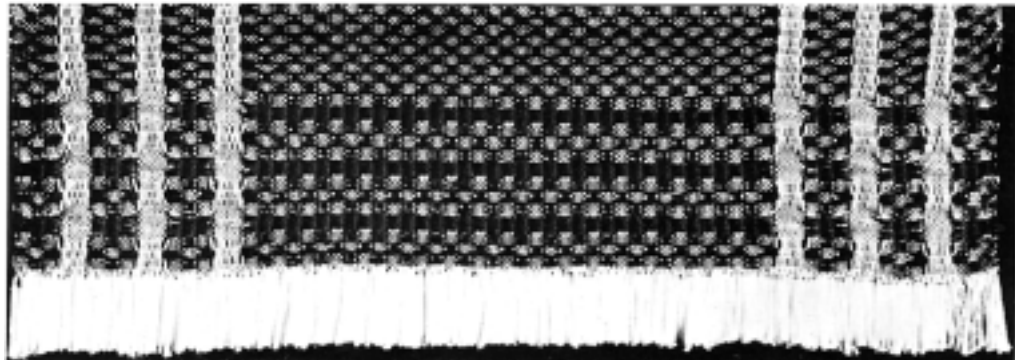
Then weave AS DRAWN IN, lengthening
center as desired:

UNIT C
Border: (Weave 3x)
Unit A, Unit B, Unit A, Unit C

Center: Alternate Unit A and Unit B
for length desired, ending
with Unit A.

Border: (Weave 3x)
Unit C, Unit A, Unit B, Unit A

End with 8 shots plain, overcast or hem-
stitched, and leave warp for fringe.



The above sample in black and white was woven to show the effect of the satin stripes — Satin Honeycomb should never be woven in two colors.

HONEYCOMB VARIATIONS

We are inclined to weave Honeycomb, four harness, the same old way — alternate tabbies either side of the dimples — and it's hard to get an effect that is not stringy. Following are two variations, together with a "conventional" treadling, which you might like. They are shown on refreshment napkins, instead of just samples.

WARP: Lily Art. 314 — Unmercerized, Size 20/2, Cotton Natural.

WEFT: Lily Art. 207, Linen Weft Yarn, Size 20/1, Oyster.

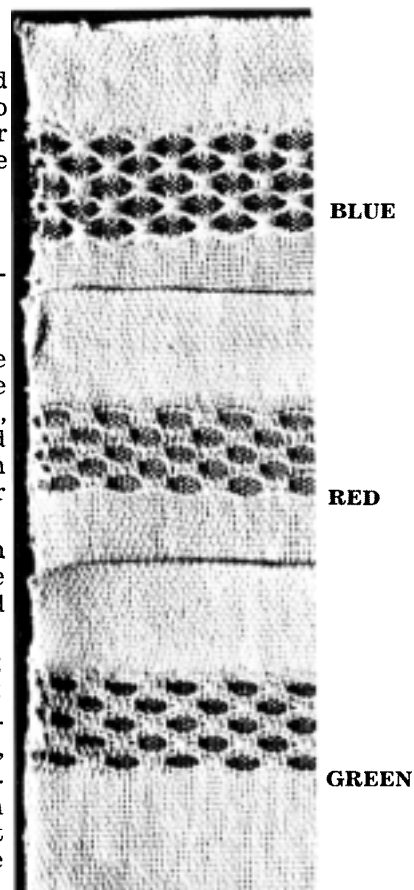
PATTERN: Lily Art. 114, Mercerized Perle, Size 20, Pimento 773, Emerald 429 and Skipper Blue 920.

Lily Art. 714, Mercerized Three Strand, Size 10/3 White.

It is best to use a draft in which the two opposite blocks are prominent (for instance, 1-2 and 3-4). In this case the draft is the all over part of the 6 Harness Satin Honeycomb draft, 7 ends each, 2-1-2-1-2-1-2 and 3-4-3-4-3-4-3. Warp was Lily Art. 314 unmercerized cotton, 20/2 sett 30; body of article Lily Art. 207 linen 20/1; pattern perle 20 in bright colors; Lily Art. 714 white 10/3. Treadling is for harnesses down. Tabby A is 1 & 3; Tabby B is 2 & 4.

1. **Red** — conventional honeycomb. With 10/3, weave A tabby; with perle 20, 2, 1, 2, 1, 2, 1, 2; with 10/3, B tabby; with perle 20, 3, 4, 3, 4, 3, 4, 3. Continue, repeating from beginning, end with proper tabby with 10/3.
2. **Green** — reversed tabbies. With 10/3, weave A tabby, B tabby; with perle 20, 2, 1, 2, 1, 2, 1, 2; with 10/3 weave B tabby, A tabby; with perle 20, 3, 4, 3, 4, 3, 4, 3; 10/3, A tabby, B tabby, And so on.
3. **Blue** — twill. With 10/3, 1-2, 2-3, 3-4; perle as above; 10/3, 3-4, 2-3, 1-2; perle on 3 & 4 as above; 10/3, 1-2, 2-3, 3-4; and so on.

There are many other variations, some of them depending upon the draft used. We find that Honeycomb on just any overshot draft we have on the loom is not very satisfactory. Try some of the variations with the drafts in Scandinavian books on "Spetsvav", "Gagnefkrus", etc.



SPECIAL INSTRUCTIONS FOR HONEYCOMB

Some weavers are disappointed with their Honeycomb, and give up before they have really begun. Here are a few general rules which should be helpful.

Warp Tension: Tension must be very loose while weaving the pattern. If Honeycomb is used for borders only, tighten the tension while weaving the balance of the article.

Beat: Not only must the beat be even but it should be more of a "squeeze", especially the tabby shot closing the cell. As mentioned before, the depth of the cell will not show until two shots have been made in the following cell.

Draw-In: In this weave the draw-in is terrific, especially in the tabby shots either side of the cells. Always allow more than in ordinary weaving — to point out the difference, mark a tabby thread after it is woven — rip it out, and lay it across the web, to show how much longer the weft pick must be than the width of the material.

Selvages: In four frame drafts, an additional eight thread selvage (twill) at either edge will lessen the draw-in at the edge, but will not help the draw-in all across the web.

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