

HOW MANY WAYS TO WEAVE HONEYSUCKLE?

By BERTA FREY

ALL weavers know Honeysuckle. Some adore it and others abhor it; and both with good reason.

Once upon a time I heard it said with an air of finality and authority, "There are thirty-two ways to weave Honeysuckle." Now this is somewhat of a mis-statement. Doubtless there are many more than thirty-two ways of treadling or arranging it, in the generally accepted meaning of the term "Honeysuckle", and possibly there are thirty-two ways of weaving it, though I have not discovered them all. Its endless possibilities fully warrant the high esteem in which it is held by many. Of those who do not like Honeysuckle, I think that possibly they are tired of the original thirty-two varieties and have not yet discovered the far corners of this Happy Hunting Ground.

Honeysuckle is really not the name of a weave, — it is the name of a *pattern* or design, and that pattern, reduced to its mere skeleton, — to its design in blocks, — regardless of how it may be woven, is shown at the top of the page of drafts. Having the pattern analyzed, it can then be adapted to many weaving techniques, with varying degrees of interest and beauty.

The familiar draft for Colonial Overshot weaving (draft a) has many interesting variations, not all of which are as widely known as they deserve to be. At A of illustration 1 is our good friend woven as drawn in, in the orthodox Colonial weave.

At B is a very different appearing fabric, though the pattern is not changed. This fabric is an excellent one for upholstery; it is closely woven and very substantial. The warp must not be sleyed too closely, for the weft threads beat up very closely and the warp is completely covered. The two weft threads are identical in size, two colors or two shades of the same color, and finer than the warp. The treadling for the pattern color is the same as for the regular weave, that is, as drawn in. There is no tabby, but the second weft thread (the binder) is woven on the opposite pair of harnesses from the pattern.

The treadling is: pattern 1-2 followed by binder 3-4, and these two shots alternate until the first block is "square" — this of course, will depend upon the number of warp threads per inch and the size of the weft yarn. The next pattern will be 2-3 followed by binder 1-4 till that block is square; then pattern 3-4 with its binder of 1-2, and finally 1-4 pattern followed by binder 2-3. One color is kept throughout for the pattern and the other color for the binder.

Still on the Colonial draft and still in the tapestry-like fabric is C of Illustration 1. Here there are four shuttles used, each with its own color. The treadling never varies — always

treadle 1-2	weave with color A
treadle 2-3	weave with color B
treadle 3-4	weave with color C
treadle 4-1	weave with color D

A natural outgrowth of C is the sample shown at D of Illustration 1. It is also woven with four shuttles and is at its best when woven with four shades

of one color. The treadling never varies, but the colors shift places. The more weft threads there are in each block, the more acute will be the angle of the dominating line. The piece illustrated has ten shots of each color in each block. It is woven as follows:

treadle 1-2 and weave with shade A
treadle 2-3 and weave with shade B
treadle 3-4 and weave with shade C
treadle 4-1 and weave with shade D,

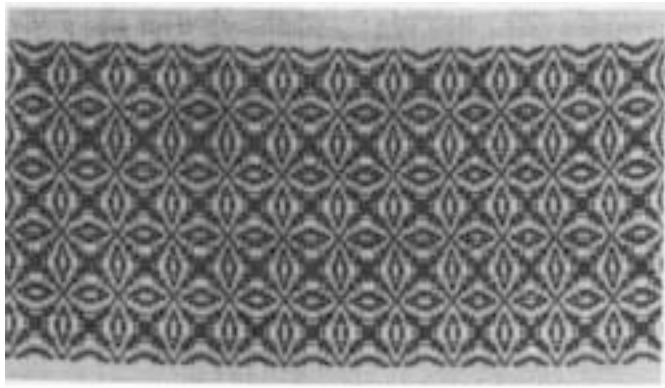
and repeat these four shots nine times, making forty weft shots in all. Then shift the shuttles to weave 1-2 with shade B, 2-3 with shade C, 3-4 with shade D and 4 with shade A, until forty shots have been made. The shuttles are again shifted to weave 1-2 with C, 2-3 with D, 3-4 with A and 4-1 with B. The fourth shift brings shade D into first position (1-2) and C is on the fourth position. The next shift, of course will bring all colors back to their original positions and the pattern begins over again. Throughout the entire piece, the order of treadling never varies from the regular 1-2, 2-3, 3-4, 4-1.

For all of the above variations, the weft must be fine enough and the sley coarse enough to allow for very close packing of the weft, and complete covering of the warp. Linen Warp (40/2) sleyed at 20 to 24 per inch, or ordinary four ply carpet warp sleyed at 14 to 16 per inch make good foundations. Weaving Special is an excellent weft; Perleen woven over Linen Warp sleyed at 15 will also result in a most satisfactory fabric.

Another type of Bound-weaving is that which is widely known as "Italian" weave. It is shown at E of Illustration 1. Three colors of weft are used and it is somewhat more complicated than the foregoing kinds. In this type, the warp is not completely covered, and the chief interest is in the play of color, which is lost in the photograph.

The main color is woven as drawn in; there are two binders, neither of which is on the tabby combination of harnesses. It takes four weft shots to make one "count" in the weave. The rule for determining the treadling is easier to follow than to describe. Any pattern combination of harnesses, for example 1-2, should be followed by a binder combination having one harness in common, which would be 1-4 or 2-3, a second pattern shot on the 1-2 combination should be followed by the binder combination not used previously. Perhaps it is most easily understood by an examination of the directions for treadling. The sample shown was started on the 3-4 combination, and reading *down* shows the treadling used to produce a blue pattern in the orthodox Honeysuckle design. Read *across* to obtain the actual order of treadling.

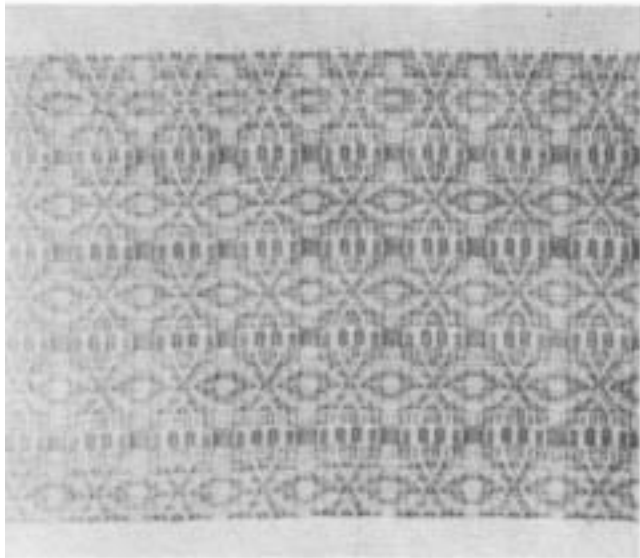
<i>Blue</i>	<i>Gray</i>	<i>Blue</i>	<i>Rose</i>	
3-4	2-3	3-4	1-4	three times
2-3	1-2	2-3	3-4	two times
1-2	1-4	1-2	3-2	two times
1-4	3-4	1-4	1-2	one time
3-4	3-2	3-4	1-4	
3-2	1-2	3-2	3-4	
1-2	3-2	1-2	1-4	— this is the center



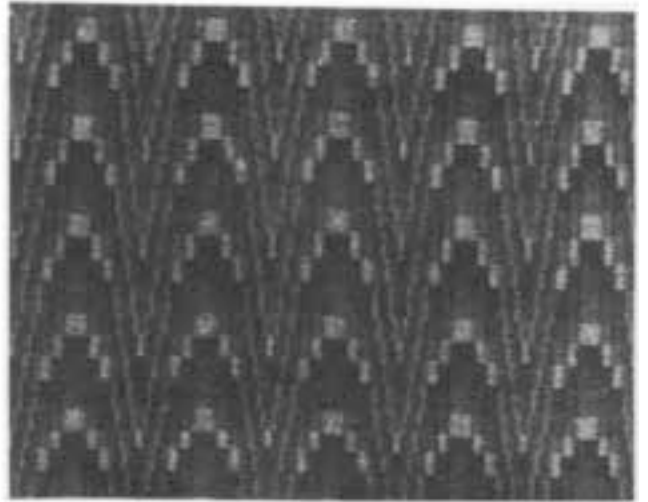
A



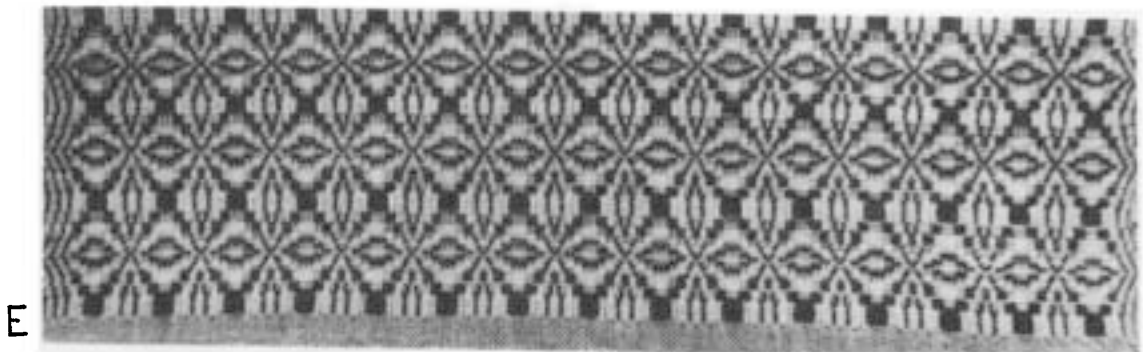
C



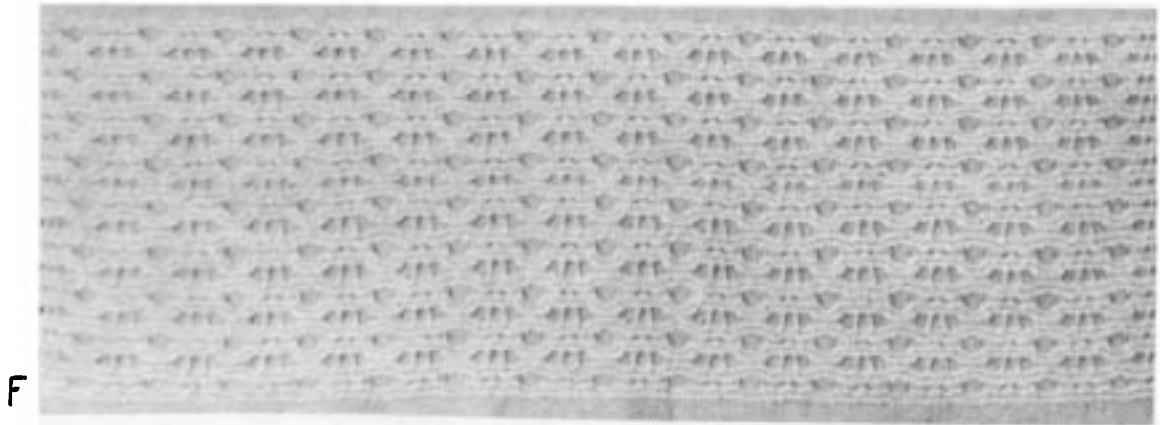
B



D



E



F

Illustration I

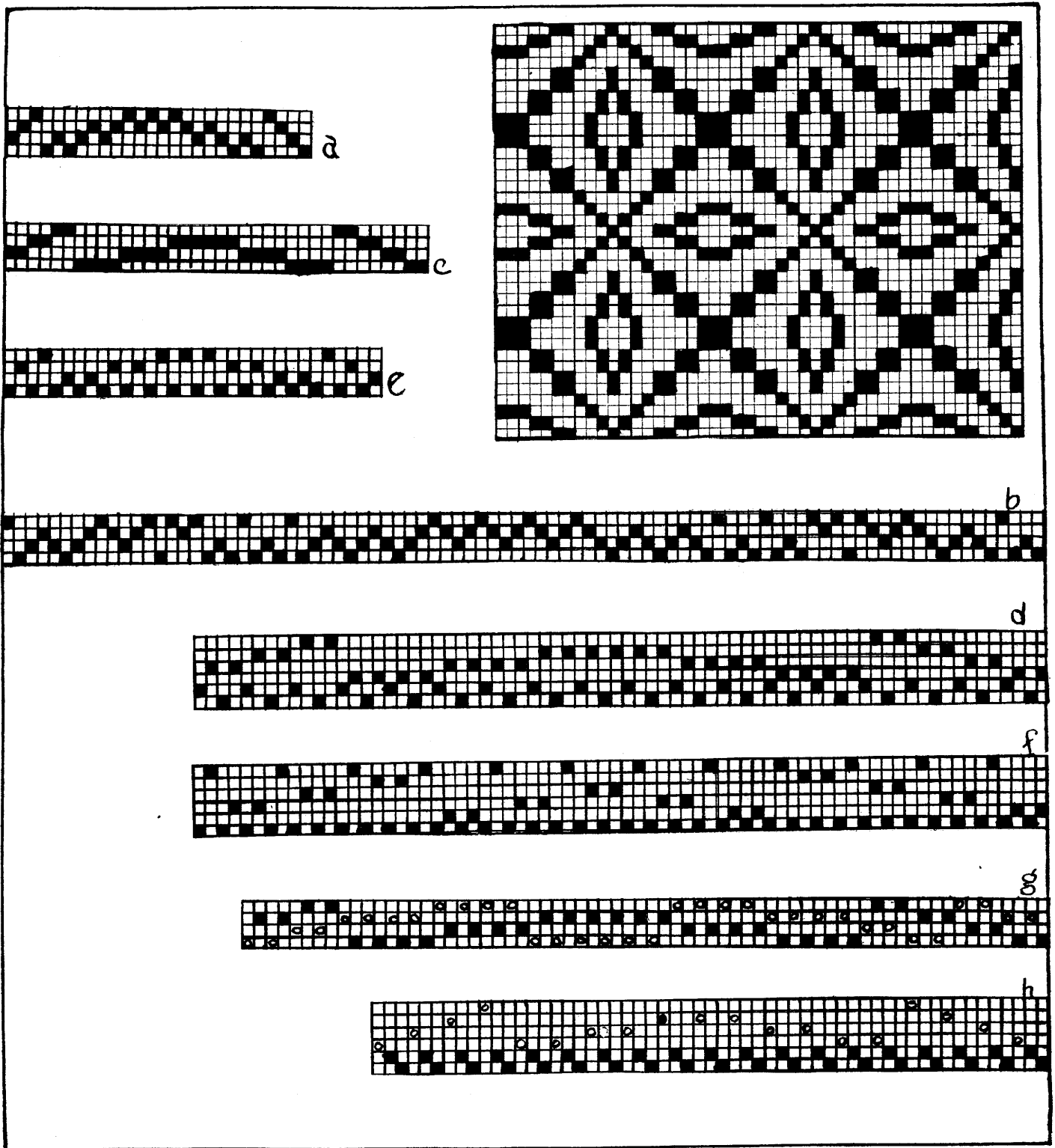


Diagram and Drafts

or reversing point of the pattern. In order that the relative positions of the binder colors may remain the same, the sequence of rose and gray must be reversed with the reversing of the order of treadling. Continue:

<i>Blue</i>	<i>Rose</i>	<i>Blue</i>	<i>Gray</i>	
3-2	3-4	3-2	1-2	
3-4	1-4	3-4	3-2	
1-4	1-2	1-4	3-4	
1-2	2-3	1-2	1-4	two times
2-3	3-4	2-3	1-2	two times.

With the beginning of a new repeat of the pattern, the rose and gray are returned to their original positions. A little study of the above treadling will explain the relation of the binders to the pattern more easily and clearly than a detailed description. Other arrangements than the "as drawn in" one may be woven in this manner, and the working out of treadling directions is not a too difficult task.

The type of weaving known in the Scandinavian countries as "Halkrus" or "Gagnefkrus" and quite often called "Honeycomb" may be done on any Colonial draft, and Honeysuckle is no exception. The characteristic appearance of the Honeysuckle pattern is lost in this "Lacey-Weave" or Honeycomb technique, because four of the seven blocks that form the pattern are only two warp threads in size. The sample shown at F of Illustration 1 used only two of the three larger blocks. This technique was described in Vol. III, No. 3 of the Weaver, and a detailed description is not needed here. The warp and colored weft in the sample shown are the same size, about a 10/2 cotton, and the heavy tabby thread is "Darnetta". The sample was woven as follows:

Treadle 1-3 weave with Darnetta

treadle 2-3 weave with Darnetta.

Treadle 3 weave with colored cotton

treadle 4 weave with colored cotton, and repeat these last two shots two times more, making six weft shots. Then two heavy tabby shots.

Treadle 1 weave with colored cotton

treadle 2 weave with colored cotton, and repeat these two shots until six have been woven.

Only two of the pattern blocks have been used. It is possible to use the 2-3 combination as the 1-2 and 3-4 have been used, which will elaborate the pattern to a certain extent. The 1-4 combination has no large skips and does not show to advantage.

Here then, on the much despised, or adored, Colonial draft for Honeysuckle, are six techniques of weaving having four separate and distinct patterns and five textures. There are many more textures possible by varying the treadling, and substituting various wefts. And of course, there is the method of picking up only parts of the design when weaving in the orthodox colonial way. All of the variations given for Honeysuckle can be woven on any Colonial draft, though the results on some may be more or less satisfactory. But the Colonial draft can be discarded entirely and new drafts fitted to the design that will start the weaver off on an almost endless chain of exciting adventure.

"Jamptlandvav", better known in America as "Crackle" can be fitted to the Honeysuckle pattern, the draft for which is given at "b" on the diagram. There are as many possible variations of treadling on this draft as on the original colonial one. The pattern is changed in appearance because of the characteristic overlapping of the blocks and the more truly twill effect. At A of Illustration II is shown a sample of Crackle weave done on the Honeysuckle pattern, and woven as drawn in. This weave is now so familiar to American weavers that a detailed description is not needed.

The Summer-and-Winter adaptation of Honey-

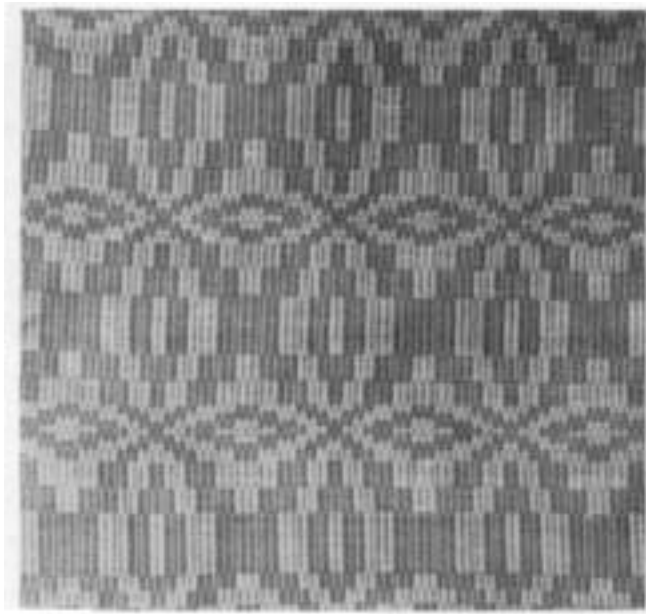
suckle (B of Illustration II) has been doubled in size. A single unit block in Summer-and-Winter is likely to lose much of its identity and appear more as a transition between other blocks; particularly is this true if the weaving is done in pairs and the blocks joining each other at the corners.

Honeysuckle, being a four block pattern requires six harnesses when translated into Summer-and-Winter weave. The draft for the larger arrangement is written in the short manner at c; and for the single unit size it is written out in the long way at d on the diagram of drafts. Only one piece of Summer-and-Winter is illustrated, but this draft is subject to all the many variations that are possible on Summer-and-Winter drafts generally. It may be woven singly or in pairs; the blocks may meet in a twill, or the background may make the twill to separate the blocks; the various blocks may be woven individually (as in the sample) or combined to produce any number of different patterns. And whether the blocks are combined or kept separate, it may be woven on opposites with results somewhat similar to the Colonial on opposites, in that the warp threads are completely covered, resulting in a heavy, tapestry-like effect.

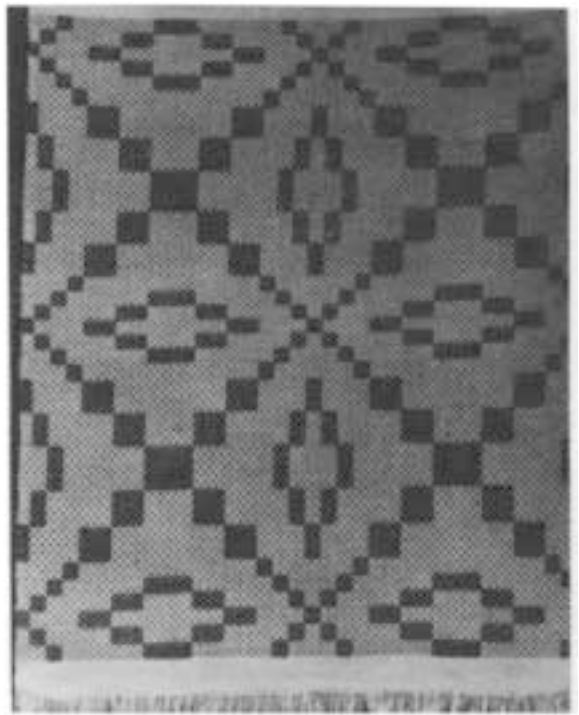
There are many weaves for which we, in America, do not have official names. Particularly is this true of that weave which in its several forms is variously known as "Linen Weave", "Speck Weave", "Lace Weave", "Bronson Weave", etc. Quite generally accepted is the name "Bronson" for that weave having warp overshots on one side and weft overshoot on the other. Bronson is sub-divided into Spot-Bronson and Lace-Bronson.

Honeysuckle does not adapt itself too well to the spot type of Bronson. If two warp threads are allowed to a single unit of design, they are almost lost; and if four threads are allowed, the large center spot would call for a weft skip of twelve threads, which would be entirely too large. Spot-Bronson would be a five harness weave, but by eliminating one small spot it can be made to fit four harnesses and the results are really better, for the design gains in unity by being more compact. The resulting change in pattern is really not obvious. The weave is illustrated at C of Illustration II, and the draft is given at e. Woven with 40/2 Linen Warp for both warp and weft, and having 30 or 32 threads per inch, this would make excellent towels. The treadling is like that of any other Spot-Bronson, and there are many possible variations that would add interest.

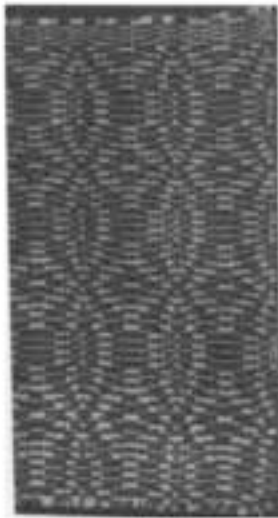
Lace-Bronson (D of Illustration II) is, of necessity, a large pattern. Lace-Bronson is obtained by combining several "spots" to make a block of "lace". In order to be lace-like at all, the small blocks must have at least four spots, and to keep the proportion, the large center block must have six spots in each direction. It is the threads separating the spots that produce the open, lace effect. In order to have these threads in the warp, there must be a harness to carry them. Thus, Honeysuckle in Lace-Bronson becomes a six harness weave. The sample illustrated shows it woven as drawn in, but combinations of blocks are possible in this weave just as in Summer-and-Winter, since the warp threads for each block are carried on their respective harnesses.



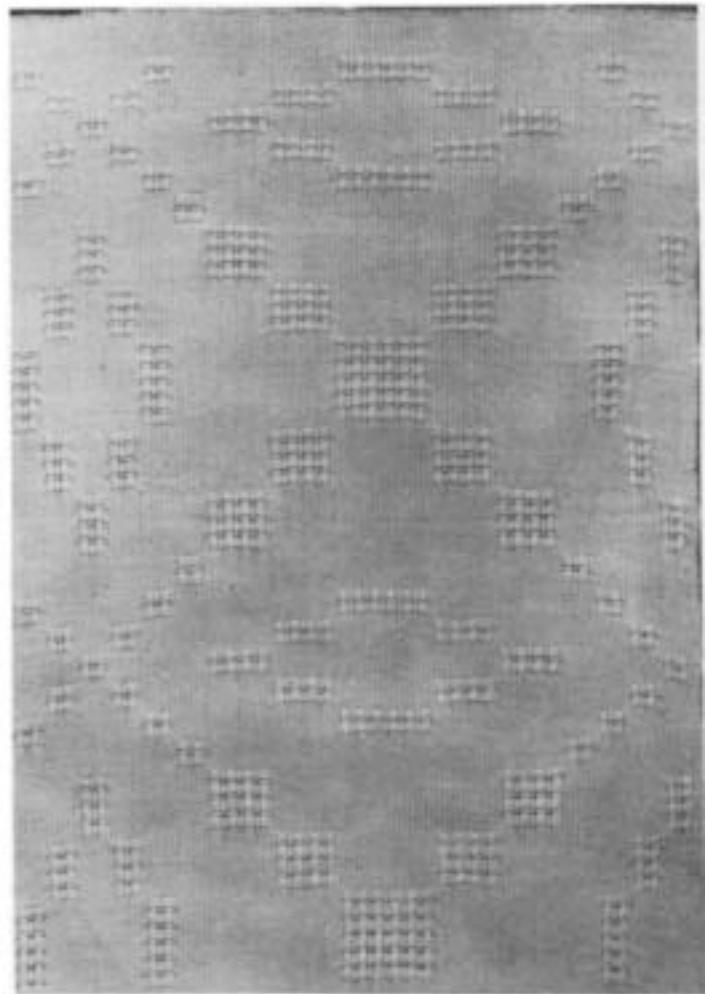
A



B



E



D



C

Illustration II

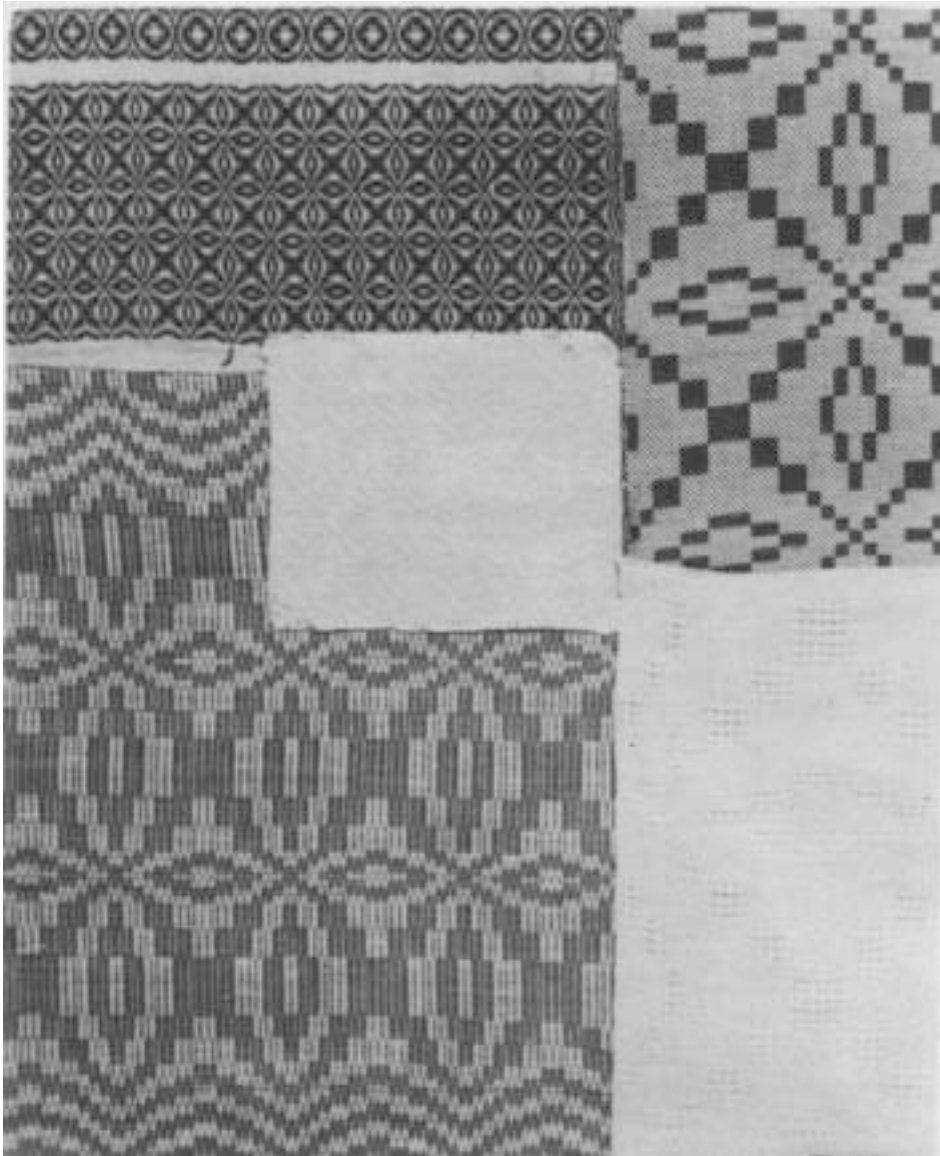


ILLUSTRATION III

There are six warp threads in each unit of the pattern, and in this double size Honeysuckle, there are 36 units, making 196 threads to each repeat of the pattern. Drafts for Lace-Bronson are written in two ways. The short draft is written exactly the same as the short draft for Summer-and-Winter; but the actual threading, of course is entirely different. In Summer-and-Winter, the first unit of the draft means that the warp is threaded 3-1-3-2 and these four threads repeated to make a total of eight. In Lace-Bronson the first unit should be read to mean that the warp is threaded 2-1-2-1-6-1 and these six threads repeated. The repetition of Lace-Bronson draft is confusing if written out in its entirety.

6, or 20 threads the pattern may be enlarged proportionately to fit other threads used for different textures, depending on the ultimate use to which the fabric is put.

The pattern is woven on opposites; the color as well as the design is in the warp, and the weft threads are very slightly, if at all, visible. The pattern weft is quite heavy and the binder weft is slightly finer than the warp. It is treadled:

1-2 pattern followed by 3-4 as a binder two times
 2-3 pattern followed by 1-4 as a binder two times
 3-4 pattern followed by 1-2 as a binder two times
 1-4 pattern followed by 2-3 as a binder two times,
 etc. etc. The pattern treadling is as drawn in, a -

It is much easier to follow if each unit is written out only once, and the figure above the unit of six squares indicates the number of times that particular group of threads should be used. See draft f for the Lace-Bronson method of setting up a loom. The treadling is no different from any other Lace-Bronson weave.

Returning to the four harness weaves, there is the warp face rep type of fabric used extensively in the Scandinavian countries for rugs and called "Mattor". It was quite fully described in the October 1936 issue of *The Weaver*. The sample at E of Illustration II was woven of Perleen, the six untwisted strands covering the weft much better than a single Perle of equivalent size. This weave makes an excellent upholstery fabric. Wool is not so easy to work in this manner, for the warp must be sleyed so closely that the action of the reed tends to roughen the yarn which makes for difficulty in obtaining a clear shed.

The effect of the pattern in Mattor is exactly the same as in Crackle. The blocks do not meet at the corners, but overlap each other in the twill effect that is a distinguishing characteristic of both these two weaves. Any Crackle pattern can be transcribed to the warp face technique. The draft is not hard to write, nor is the weaving difficult. In the draft given at g, there are four warp threads in the single unit blocks, but by adding 2,

(Continued on page 17)

GO EXPLORING WITH YOUR LOOM

(Continued from page 3)

were not used, so there are long skips on the under side. My warp was a gold silk and wool mixture, set at thirty to the inch. In the coat of arms the background pattern thread is in tartan red fabri; the lettering and lions are done in an old dull gold silk and wool yarn having a burnished metallic luster; the shield is woven in the same gold as the warp, a lighter shade than that used for the lettering and lions; the stars, or mullets, to use the heraldic term, are of black silk; the Saracen head crest is woven in the same black silk with the hair band of lavender silk; the wreath beneath the head is in gold and lavender. The tabby, used throughout, is of the old gold used in the lions and lettering. The long skips of yarn underneath act as a padding which makes the pattern stand out as if it were embossed. The general effect is one of richness in texture as well as in color.

In weaving the stage coach piece I used the same treadling as I did with the coat of arms. Here the background pattern thread is of the same gold as the warp; the stage coach is of tartan red fabri, with gold and black trimmings; the dogs and one horse are black, while the second horse is bay. The tabby throughout is the same as the warp and the background. For the evening bag I used a metallic gold thread for tabby, with a richly dyed blue novelty silk yarn for the pattern.

If you have never gone exploring with your loom I hope you will do so. It is great fun.

THE WOVEN SHEAF STITCH

(Continued from page 10)

ROW 8

Under selvage—5 blocks, skip 2—(2 bl—skip 2)—8 bl—skip 2, repeat once) 2 bl—skip 2—5 bl, under selvage.

ROW 9

Under selvage, 4 blocks—(skip 3—2 bl—skip 3—6 bl, repeat once) skip 3—2 bl—skip 3—4 bl, under selvage.

ROW 10

Under selvage, 3 blocks—skip 4—(2 bl—skip 4 bl—skip 4 bl, repeat once) 2 bl—skip 4—3 bl, under selvage.

ROW 11

Repeat row 1.

Illustration 1 shows the Colonial pattern Cambridge Beauty that has been transposed for this type of weaving. The complete design as shown could be used for a tablecloth for a bridge table.

Illustrations 2 and 3 show border designs taken from the gay little "Rosebuds" pattern and "Young Lovers Knot".

Illustration 4 shows a design taken from a modern belt buckle and it could be used effectively in a border as a central figure.

Illustration 5 shows a corner for a table scarf.

Illustration 6 shows the eight harness border design that has been carefully worked out in this article.

Illustration 7 shows the eight harness Bronson weave tree design.

Illustration 8 shows a modified tree design for borders.

Illustration 9 shows a simple corner border.

Illustration 10 shows a star figure suitable for an all over design for a pillow top.

The last design illustrated takes us into the snow flake group of patterns. In the book of Snow Crystals by W. A. Bentley and W. J. Humphreys there are many exquisite pictures of photographed snow crystals. The artist, searching for patterns of graceful form and all to whom the beauties of Nature has a strong appeal will find this handsome book a source of inspiration for design. Many hundreds of forms are shown, all based on a common hexagonal pattern. While the pattern shown here is not a true hexagonal form, it is somewhat modified to meet the proportions of the Woven Sheaf Stitch, and is only the beginning of many delightful forms that can be worked out from the photographs.

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(Continued from page 16)

though as in other weaves, variations are limited only by the weaver's individual desires. The warp should cover the weft as nearly as possible. For rugs, carpet warp used two to a heddle and four to a dent on a 12 dent reed is quite satisfactory, though a 14 dent reed is better if one has a sturdy loom and an even sturdier right arm. Perleen covers quite well when used two to a dent on a 16 or 18 dent reed.

The samples shown in Illustrations I and II are intended to show detail of weave or texture. Illustration III shows the relative sizes of the different weaves on Honeysuckle pattern. All of the samples were woven on the same warp, and all used a 16 dent reed, two ends per dent.

Another six harness weave, though not illustrated here, is that weave where colored warp threads make a lengthwise border. Four harnesses carry the colored warp threads for the four blocks of the pattern; two extra harnesses carry the white warp threads for the foundation of the cloth. The effect of this weave is somewhat similar to that obtained by the simple draw-loom method that has no half tone. In the draw-loom method, the pattern is made by colored weft threads; in this six-harness method, the pattern is made by colored warp threads and must run the entire length of the woven piece. An all-over pattern can be set up in this method for especially designed patterns.

The draft for this weaving is given at h on the diagram. The colored warp threads must be soft enough to spread over the foundation cloth. Vittora Strand, if one is a careful warper and weaver, is excellent for this technique; 20/2 cotton warp and a 16 dent reed make a good combination. One colored and two white warp threads (three warp ends) must be sleyed to each dent. This warp method, if carried on to a further step to an eight-harness loom, makes possible border patterns in both warp and weft. Curtains, pillows, scarfs, and what-else can have borders at the four edges. No single weaver will ever live long enough to exhaust all the possibilities of Honeysuckle pattern in all its variations. And even if one could, it probably would be most monotonous, and sooner or later a different pattern would have to be substituted.

Perhaps those who are "fed up on Honeysuckle" will find in these suggestions, some spice to pep up their jaded appetites. However, if Honeysuckle is still despised and abhorred, even as a matter of principle, these variations can yet be applied to any of the old and familiar favorites. And some, perhaps, will respond to reincarnation even more beautifully.