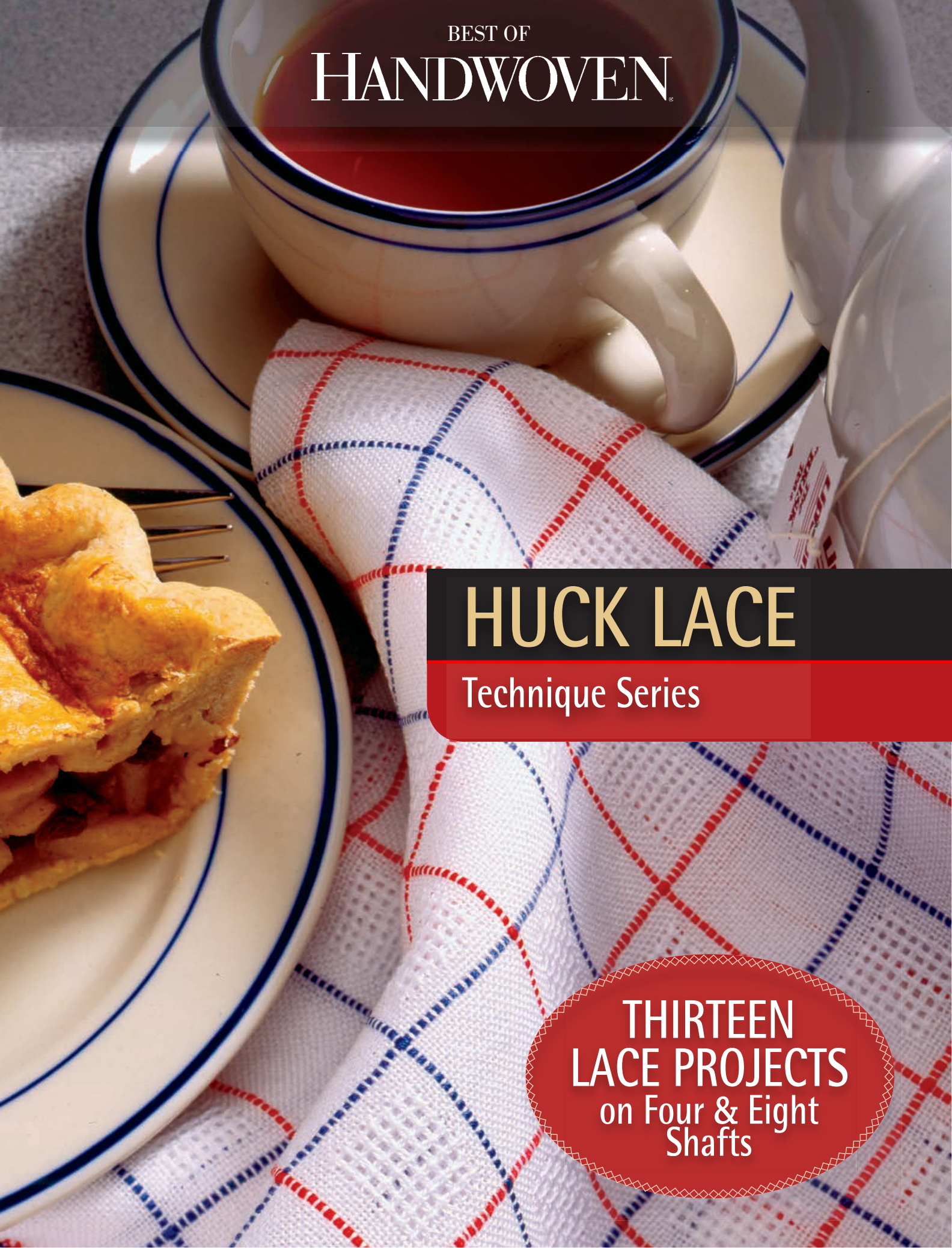
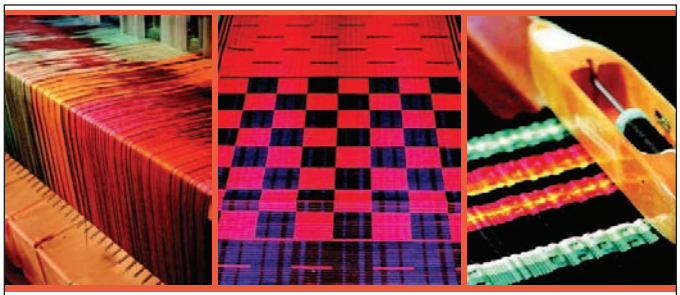
BEST OF
HANDWOVEN



HUCK LACE

Technique Series

THIRTEEN
LACE PROJECTS
on Four & Eight
Shafts



Everything you need to know about

Rep Weaving

Warp-faced rep weave is a playground of vibrant color and patterning possibilities! In this 173- minute workshop video, rep weaver Rosalie Neilson teaches:

- How rep works and why it's different from other warp-faced weaves.
- How to warp rep patterns smoothly and accurately.
- Weaving rep with smooth weft joins and good selvedges.
- How to design your own rep block patterns.
- Other warp-faced options with a rep threading.
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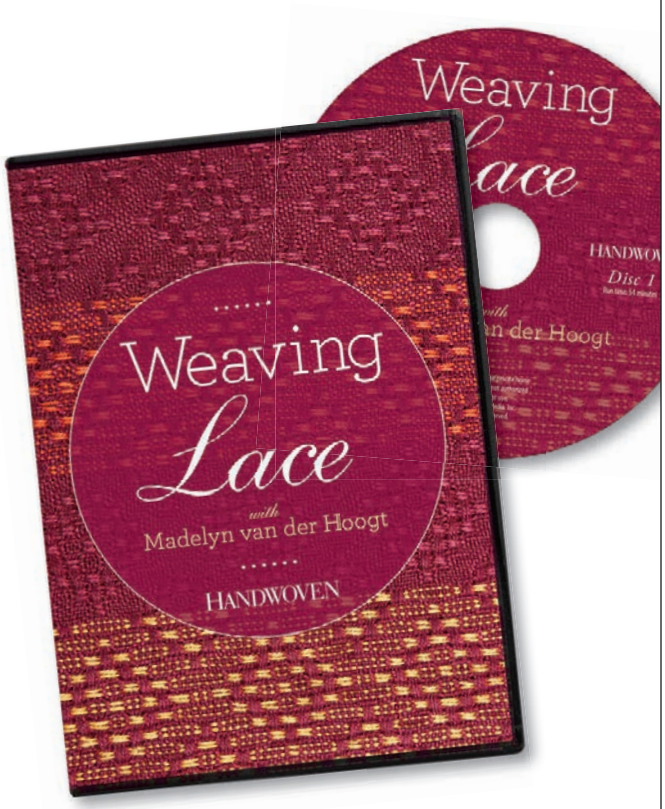
This workshop is available on DVD or as a video download in standard or high definition at **InterweaveStore.com**.

Weave Dainty and Dazzling Lace

Learn everything you need to know about lace weaving from Madelyn van der Hoogt



Learn how to:

- Choose the right materials for lace weaving
- Weave open, even lace structures such as huck, Atwater-Bronson, and Swedish lace
- Design your own lace patterns

Plus, gain ideas for weaving lace in color!

This 109-minute weaving workshop is available on a 2-disc DVD set or as a video download at **InterweaveStore.com**.

Huck, huck lace, huck texture, huckaback—whatever you call this weave structure, you can't help but love what it can do. Huck is characterized by small groups of threads that can produce either warp floats, weft floats, or plain weave. As simple as that sounds, the designs and textures huck can create are unbelievably varied and complex, even on four shafts. When float blocks alternate with plain-weave blocks (known as "huck texture"), lovely circles appear in the plain-weave blocks as the threads in the float blocks slide together. Huck is well-suited to almost any fabric use (other than rugs!): in silks for scarves and garments, in linens and cottons for household textiles, and in wools for blankets and shawls. You'll find huck projects for just about all of these in this book—and you'll learn to create your own designs.

Madelyn

CONTENTS

To view facing pages side by side in Adobe Acrobat, under View, Page Display, select Two Page View.

Lace basics *by Madeyn van der Hoogt*

Weave structures that produce a fabric with small, regularly spaced holes are called lace weaves. In these weaves, the way the threads interlace with each other causes some of them to slide together, leaving holes between these and the other threads. The best known lace weaves are Atwater-Bronson lace and huck lace.

Atwater-Bronson lace

Atwater-Bronson lace gets its unwieldy name from Mary Meigs Atwater and J. and R. Bronson. The Bronsons (weavers in the 1800s) are credited with introducing spot Bronson, a non-lace weave (no holes!) with paired weft floats. Mary Meigs Atwater added a single warp thread on shaft 2 between the weft-float groups of spot Bronson, creating lacy spaces. The result is quite unlike spot Bronson and should probably be called Atwater lace!

Atwater-Bronson lace is a block weave (a weave structure that can produce two different-looking interlacements, one that we identify as pattern, one that we identify as background).

The threading for Block A in Atwater-Bronson lace is shown in **Figure 1a**. Each unit of 6 warp threads and 6 weft threads can either weave plain weave or produce floats to create lace. To weave plain weave, threads on shaft 1 (every other thread throughout) are raised alternately with the threads on all the other shafts. To produce weft floats, the "pattern" shaft (3) is down and only shaft 2 is raised for the 2nd and 4th picks (the "pattern" picks). The weft floats span 5 warp threads and interlace only with the 6th warp thread on shaft 2.

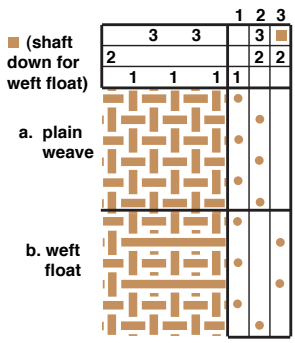
Figure 1b shows two blocks of Atwater-Bronson lace. In the first treadling sequence, Block A produces weft floats (3 is down in the 2nd and 4th picks); Block B weaves plain weave (4 is up). In the second treadling sequence, the opposite happens in each block (3 is up and 4 is down for the 2nd and 4th picks).

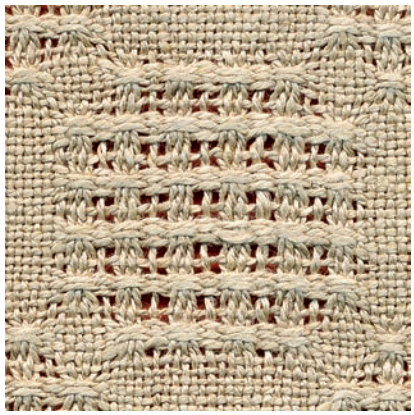
In **Figure 1c**, both blocks produce weft floats for two treadling repeats. Notice how the groups of 5 warp threads and 5 weft threads slide

Atwater-Bronson lace

1a. One block

Plain weave or weft floats

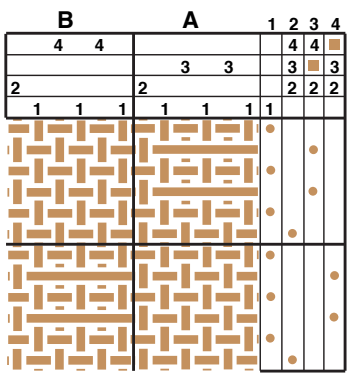


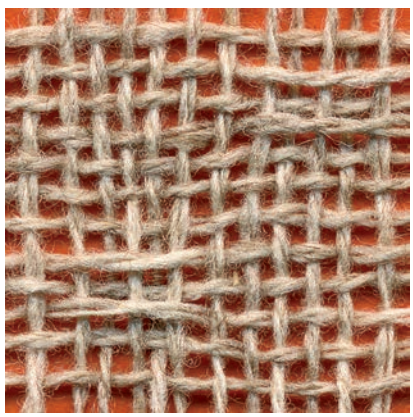


Atwater-Bronson lace

1b. Two blocks

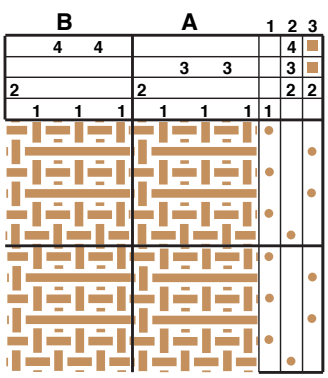
Plain weave alternates with weft floats

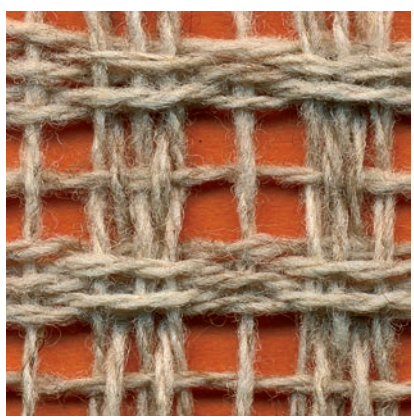




1c. Two blocks

Weft floats in both blocks





together in each block. The single warp thread on shaft 2 stands alone in the center of the space they leave as does also the single weft thread (with shafts 2-3-4 raised). These 2 threads form the + in the hole that is characteristic of Atwater-Bronson lace. (The hole only occurs when a float block is repeated in both warp and weft directions—almost no sliding takes place if a block producing weft floats is adjacent to a block weaving plain weave; see the fabric in **1b**).

Huck texture and huck lace

Figure 2a shows a draft for two blocks of huck; each block contains 5 warp threads and 5 weft threads. In the threading, an odd pattern shaft (3 here) alternating with shaft 2 is always followed by an even pattern shaft (4 here) alternating with shaft 1. In the first 5 picks in **2a**, Block A produces weft floats in the 2nd and 4th picks; Block B weaves plain weave. In the second 5 picks, Block A weaves plain weave; Block B produces weft floats in the 2nd and 4th picks. When float and plain-weave blocks alternate, the plain-weave threads form little circles in the fabric; see the fabric with **2a** and the cloth at bottom right.

To create lacy holes—just as with Atwater-Bronson lace—two float blocks must be repeated in both warp and weft directions (see **Figure 2b** and the resulting fabric). Warp and weft threads slide away from the place where the four float groups meet, forming *empty* holes (no +!), visually distinguishing huck lace from Atwater-Bronson lace. The interlacement in **2b** is usually called huck lace, while the interlacement in **2a** is usually called huck, huckaback, or huck texture. Both interlacements can be combined in the same cloth as in the fabric shown at bottom right.

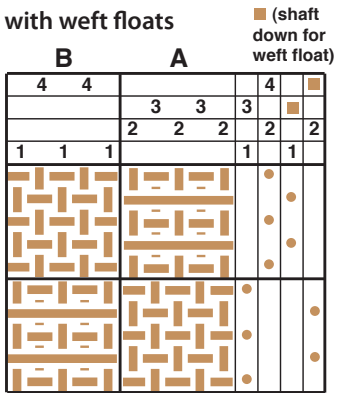
To weave weft floats, the pattern shaft for a block must be down for the 2nd and 4th picks (notice that shafts 3 and 4 are missing from the pattern treadles in **2a** and **2b**); for warp floats, it must be raised for the 2nd and 4th picks (notice that shaft 3 is added to one pattern treadle, shaft 4 to the other in **2b**).

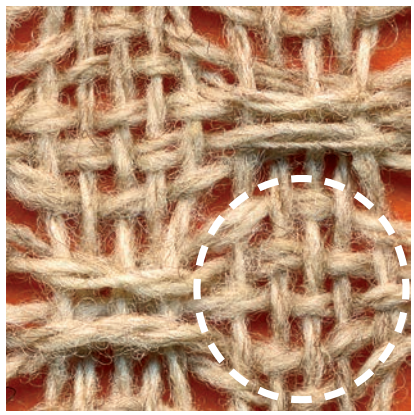
When huck lace is used as a unit weave with profile drafts in which one block is threaded in succession, each block must consist of a full structural unit, i.e., Block A is in this case 2-3-2-3-2-1-4-1-4-1; Block B becomes 2-5-2-5-2-1-6-1-6-1.) This is because two groups of 2-3-2-3-2, for example, cannot be threaded adjacent to each other. In the block order on page 4 (A-B-C-D-E-F-E-D-C-B-A), this never happens; in this case, each half-unit can act as a single block. In huck lace, the structural requirement is that a group threaded 1-O-1-O-1 must always alternate with a group threaded 2-E-2-E-2 (O = any odd pattern shaft; E = any even pattern shaft).

Huck texture and huck lace

2a. Two blocks

Plain weave alternates with weft floats

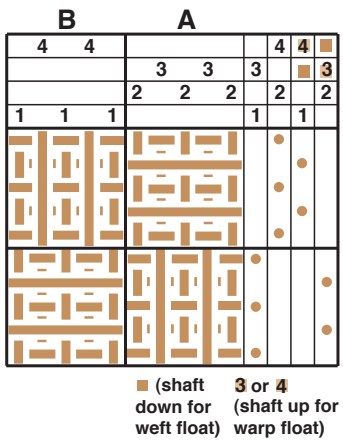




Huck texture

2b. Two blocks

Weft floats alternate with warp floats



Huck lace

Huck lace and huck texture

Other lace weaves

Other structures and techniques can create lacy fabrics. For information about canvas weave, Swedish lace, and Atwater-Bronson lace, as well as more about huck lace, see Resources, page 6.

Designing huck lace *by Madelyn van der Hoogt*

An exciting way to create multishaft huck-lace designs is to think of huck "half units" as blocks. If 2-3-2-3-2 is followed by 1-4-1-4-1, either of the 5-thread groups can produce plain weave or floats; each half unit therefore acts as an individual block (Blocks A and B, for example). The threading in **Figure 2**, page 4, provides six blocks on eight shafts. Many other threading orders of these blocks/half units can be arranged. The only rule is that an odd pattern shaft alternating with shaft 2 in a block must always alternate with a even pattern shaft alternating with shaft 1; i.e., any 2-O-2-O-2 can alternate with any 1-E-1-E-1 (O = odd pattern shaft; E = even pattern shaft). Therefore, a block with shaft 2 cannot be threaded adjacent to another block with shaft 2; a block with shaft 1 cannot be threaded adjacent to another block with shaft 1.

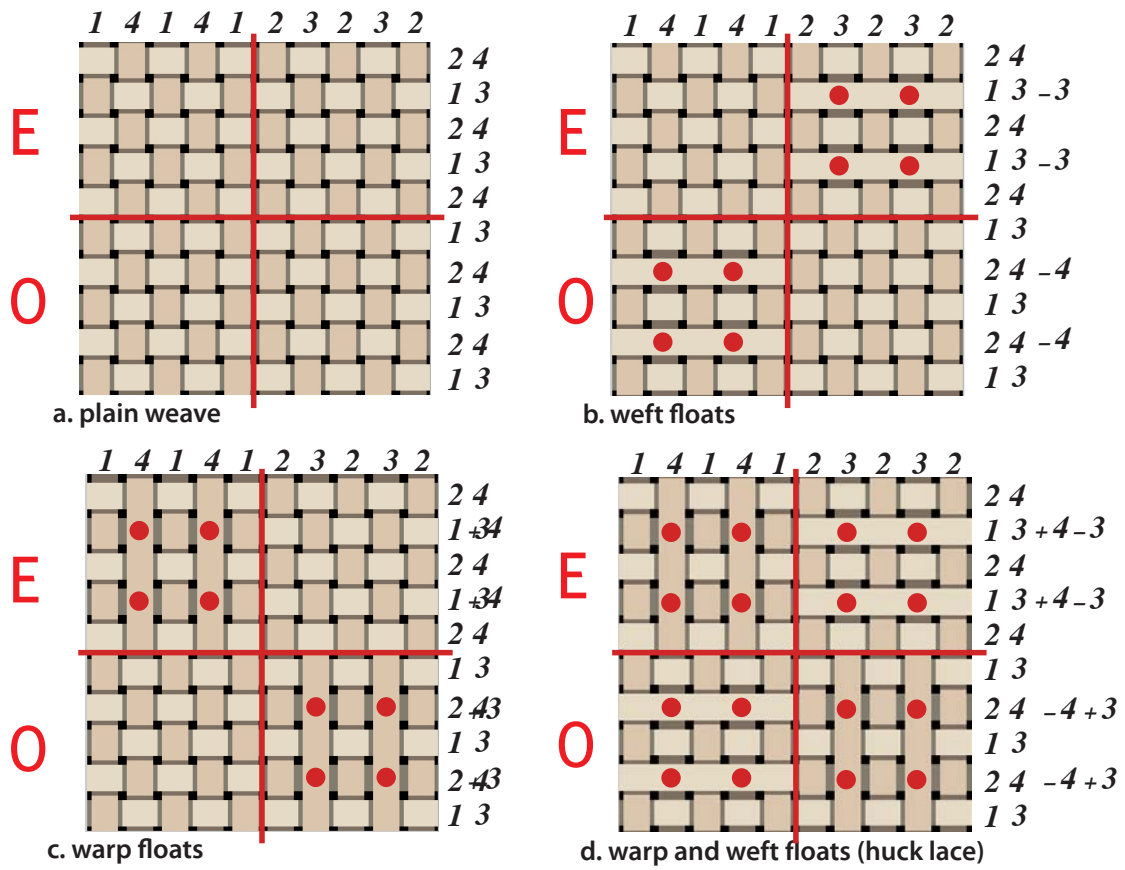
The same restriction exists in the treadling. A block that begins and ends with the even tabby (2-4-6-8) can never be treadled adjacent to another block that begins and ends with the even tabby; a block that begins and ends with the odd tabby can never be treadled adjacent to another block that begins and ends with the odd tabby.

How huck works

To repeat the basic rule: In huck lace, a group of 5 ends threaded 2, odd pattern shaft, 2, odd pattern shaft, 2 always alternates with a group of 5 ends threaded 1, even pattern shaft, 1, even pattern shaft, 1. Each 5-thread group can produce lace (warp or weft float) or plain weave.

A sequence of 5 picks beginning and ending with an even tabby is always followed by a sequence of 5 picks beginning and ending with the odd tabby. I like to think of these two alternating 5-pick groups as an even (E) pattern row vs an odd (O) pattern row. (The version of huck used as an example here is often called 5-thread huck. All the same rules apply for 3 thread huck—2-O-2, 1-E-1—and 7-thread huck—2-O-2-O-2-O-2, 1-E-1-E-1-E-1. Three-thread and 7-thread huck operate in exactly the same way as 5-thread huck, only with more or fewer warp and weft threads.)

1. Huck interlacements



2. 8-shaft threading

A	B	C	D	E	F	E	D	C	B	A
					8 8					
				7 7		7 7				
			6 6				6 6			
		5 5						5 5		
	4 4								4 4	
3 3										3 3
2 2 2		2 2 2		2 2 2		2 2 2		2 2 2		2 2 2
	1 1 1		1 1 1		1 1 1		1 1 1		1 1 1	

In any sequence of 5 picks, weft floats are created by subtracting a pattern shaft from the shed that would otherwise produce plain weave in the 2nd and 4th picks; see **Figure 1b**; think weft float equals a minus (–) sign. A pattern shaft creates a warp float by being added to the shed that would otherwise produce plain weave; see **1c**; think warp float equals a plus (+) sign. See **1d**: shafts are subtracted for weft floats and added for warp floats.

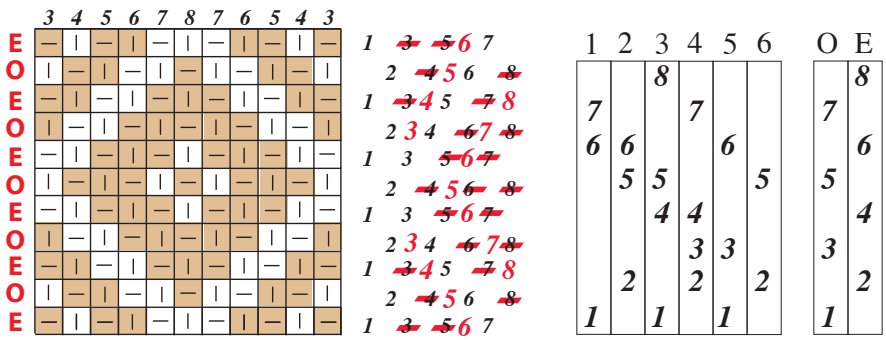
Designs can be created and tie-ups constructed by working with a design grid instead of individual threads. In fact, once you start, you'll find a point threading of the blocks on eight shafts provides enough designing fun for a weaving lifetime (designs can also be planned this way for other threading orders of the blocks).

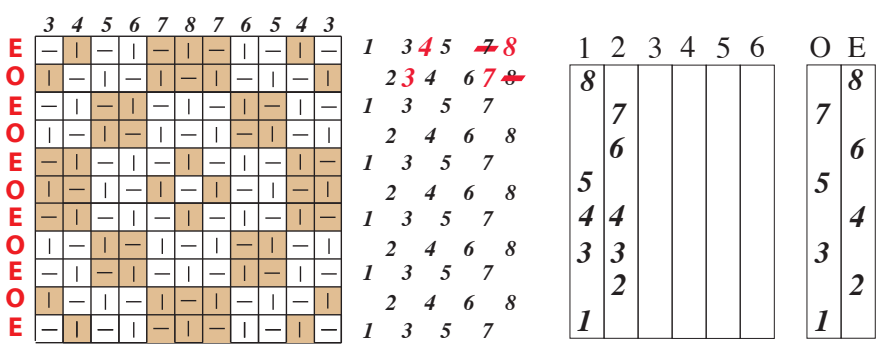
The design grids used below represent the threading in **Figure 2**. (Note that if this threading is repeated over and over, the last Block A would not be threaded until the last repeat: [A-B-C-D-E-D-C-B] is repeated, ending with a final A to balance). Each square on the design grid in **Figure 3** represents 5 warp threads and 5 weft threads. The number at the top of each column in the grid represents the "pattern" shaft for the corresponding block (3 for 2-3-2-3-2, for example). The E or O at the left edge of each row indicates whether or not the 1st, 3rd, and 5th picks of the group of 5 picks is an even tabby (E) or an odd tabby (O). The numbers listed horizontally at the right of each row are the shafts that would be raised by the "pattern" treadle (2nd and 4th picks) if all blocks were to weave plain weave. To change a block to lace, add (+) a shaft for a warp float, subtract (-) a shaft for a weft float.

Look at the top row in the first design in **3**. Shaded marks appear under the 3, 5, and 6. The vertical or horizontal lines in the grid indicate whether a warp float or a weft float *can* be created in the group of 5 threads (alternate rows can create the opposite floats). Subtract (-) the 3 and the 5 from the pattern treadle; add (+) the 6. If you were to weave that row, you'd weave: even tabby, the pattern treadle you just created, even tabby, the same pattern treadle, even tabby.

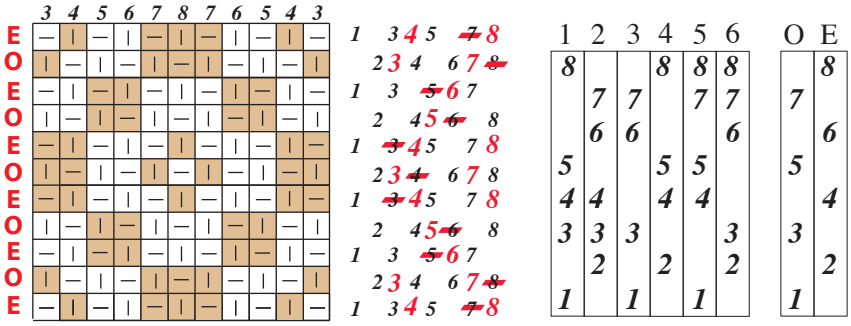
See if you can complete the second design and check your work on the next page. Then have fun creating new designs, deriving the pattern treadles needed, and consider trying them out in a sampler.

3. Sample designs

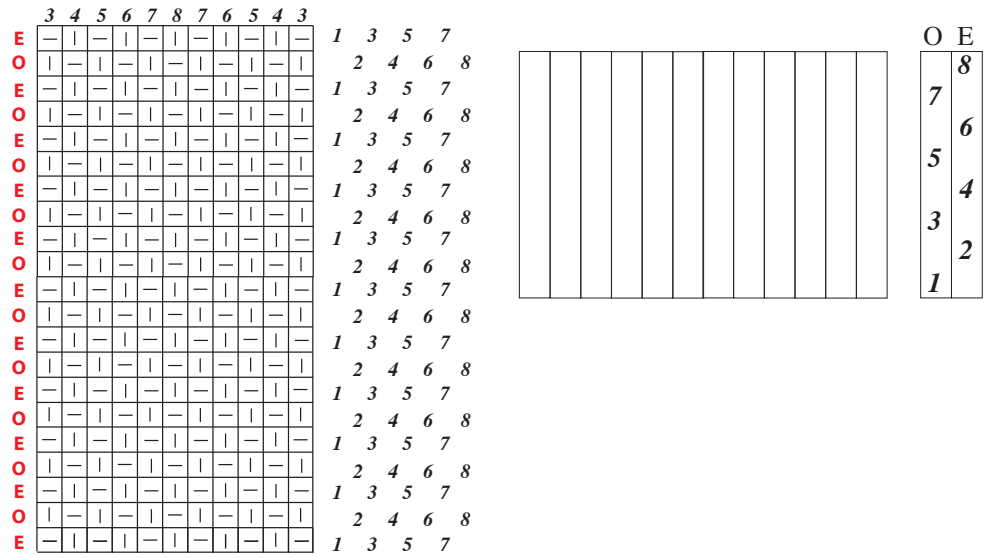


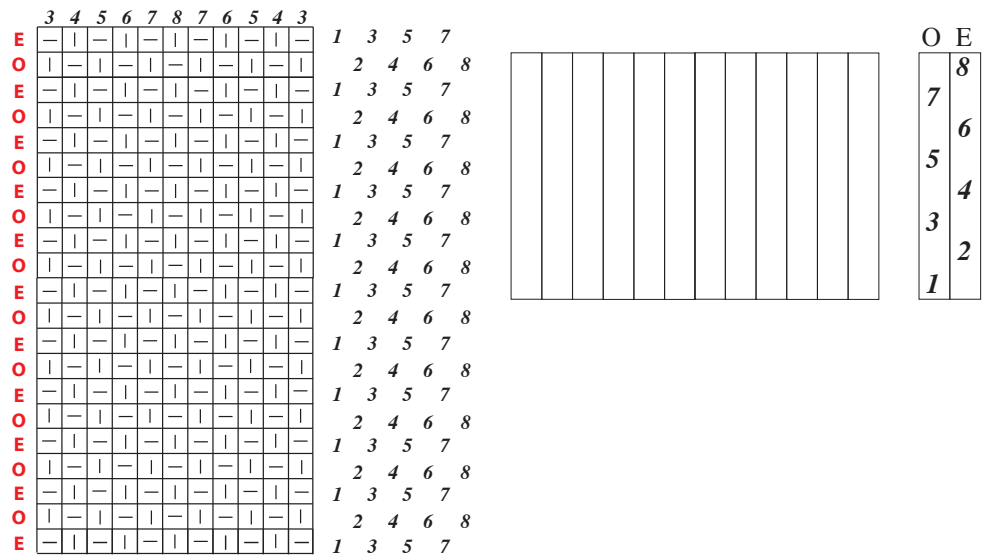


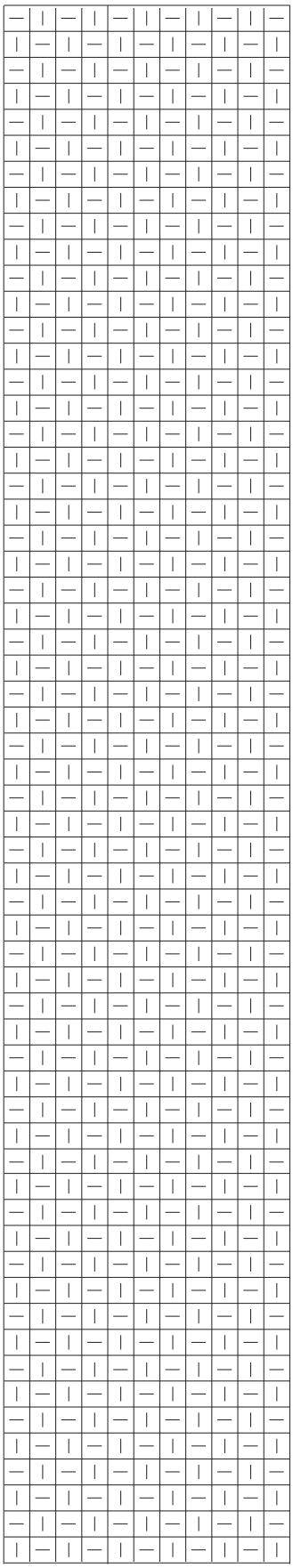
Answer for Sample Design, page 4



DESIGN PRACTICE







Resources for lace weaves

Alderman, Sharon. *Mastering Weave Structures*. Loveland, Colorado: Interweave Press, 2004. The Distorted Grid, Chapter 5, gives drafts and design tips for lace weaves, including leno and canvas weave.

Bress, Helen. *The Weaving Book.* New York: Scribner's, 1981. Huck, Chapter 5 (pages 437–538), gives extensive drafting theory for huck lace with many unusual variations and includes ways to extend huck to more than four shafts.

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania, 1977. Swedish Lace Weave, Chapter XI, gives drafts and photos of fabrics for variations of Swedish lace used in Europe, Scandinavia, and the United States.

Keasbey, Doramay. *Designing with Blocks for Handweavers*. Eugene, Oregon: Doramay Keasbey, 1993. Design techniques for huck blocks, pp. 67–69.

___ *Pattern Techniques for Handweavers*. Eugene, Oregon: Doramay Keasbey, 2005. Gives drafting basics for pattern in huck, huck lace, and Atwater-Bronson lace.

Knisely, Tom, with Lynette Beam. "Soy Silk: A Scarf's Best Friend." *Handwoven*, January/February 2005, pp. 32–34.

Morrison, Ruth. "A Huck Pattern Book," *Best of* Weaver's *Huck Lace*. Sioux Falls, South Dakota: XRX-Inc, 2000, pp. 12–16.

Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991. Gives drafting steps for all lace weaves and includes canvas weave and basketweave.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991. Atwater-Bronson Lace, Spot Bronson, and Huck and Huck Lace (Chapters 19, 20, and 21) cover drafting formats and using the three structures with profile drafts.

Tardy, Vicki. "Swedish Lace Towels," *Handwoven*, January/February 2006, pp. 36–39, and Best of Handwoven, Top Ten Dish Towels on Four Shafts (ebook): Loveland, Colorado, Interweave Press, 2013.

Tedder, Lynn. "Stuck on Huck," *Best of* Weaver's *Huck Lace*. Sioux Falls, South Dakota: XRX-Inc, 2000, pp. 6–9.

van der Hoogt, Madelyn, ed. *Best of* Handwoven: *Atwater-Bronson Lace* (eBook), Loveland, Colorado, Interweave Press, 2010.

___, ed. *Best of* Weaver's *Huck Lace*. Sioux Falls, South Dakota: XRX, 2000. Includes projects with drafting and designing theory for huck lace, multishaft Swedish lace, and Atwater-Bronson lace.

___. The *Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993. Understanding Lace Weaves, Chapter 6, covers drafting theory with complete steps for using Atwater-Bronson and huck lace with profile drafts.Craft Books, 1993.

___. "The Way Huck Works," *Best of* Weaver's *Huck Lace*. Sioux Falls, South Dakota: XRX-Inc, 2000, pp. 10–11.

Wool and lace poncho *by Rita Hagenbruch*

Draft

Warp color order

Although ponchos fit loosely, they hang best if they are designed to fit the person who'll wear them. Here's a great way to size a poncho: Get a large piece of paper or poster board. Measure the distance from one shoulder to the other of the designated poncho wearer. Draw a line this length as the base of a triangle across one corner of the paper so that both of the paper "sides" that connect the corner with the line are the same measurement. The "side" measurement will be "**x**." For example, the shoulder measurement for this poncho is 15". With 15" as the base, the equal (paper) sides of the triangle are 10⅝" each.

Now measure the poncho wearer's arm length from shoulder to wrist (sleeve length), 20" for this poncho. This measurement will be "**y**."

Use the following equation to plan the width of the warp in the reed: Width in the reed = **x** + **y** + allowance for draw-in and shrinkage. For a sleeve length (**y**) of 20", therefore, width in the reed = 10⅝" + 20 + 2" (draw-in and shrinkage) = 32⅝".

For warp length, use this equation: Warp length = 2 times the width in the reed + 2 times **x** + allowance for take-up and shrinkage + loom waste. For this poncho, therefore, warp length = 2 times 32⅝" + 2 times 10⅝" + 8" (take-up and shrinkage) + 24" (loom waste) = 118½".

An additional consideration if you are planning a plaid is to make sure the color repeats place the plaid squares so they are centered when they become diamonds in the finished poncho. When I am planning any garment in plaid, I usually allow extra warp length since I may need it for matching the plaid at the seams.

The design for this poncho (see poncho construction details **a**–**c**, page 9) places the fringe along the diagonal from the neckline to one side. This flattering line also makes the fringe less likely to get caught in a school locker or car door.

As a garment, the poncho is a perfect fashion for handwoven fabrics. It allows you to keep your hands free, yet it doesn't fall from your shoulders like a shawl. Follow the directions given here for a poncho like this one or use them as a springboard for your own design.

Fabric description Huck lace and plain weave.

Finished dimensions
Yardage 29" by 82" plus 4" fringe at each end.

Warp and weft
2-ply wool at 1,800 yd/lb (Harrisville Shetland), 1,850 yd Aubergine, 490 yd Bluegrass, and 125 yd Lady Slipper.

Total warp ends 394.

Warp length
3½ yd (allows for take-up and 36" loom waste with allowance for matching plaids).

E.P.I. 12. **Width in reed** 32⅝". **P.P.I.** 12.

Take-up and shrinkage 11% in width and length.

Originally published in *Handwoven*®, May/June 2005, pp. 68–71.

Weaving

Warp the loom following the Warp Color Order and the Draft on page 7. Weave the fabric at a consistent 12 ppi following the treadling in the draft for 86". Hemstitch over the first and last 2 weft rows including 3 warp threads in each stitch (4 in the last stitch). Begin and end the Bluegrass and Lady Slipper wefts as you go, but carry the Aubergine weft up the selvedge.

Finishing

Cut the fabric from the loom allowing 8" fringe at each end and prepare a twisted fringe using 6 threads (two groups of 3) in each fringe (one group of 4 in the last fringe); secure with an overhand knot.

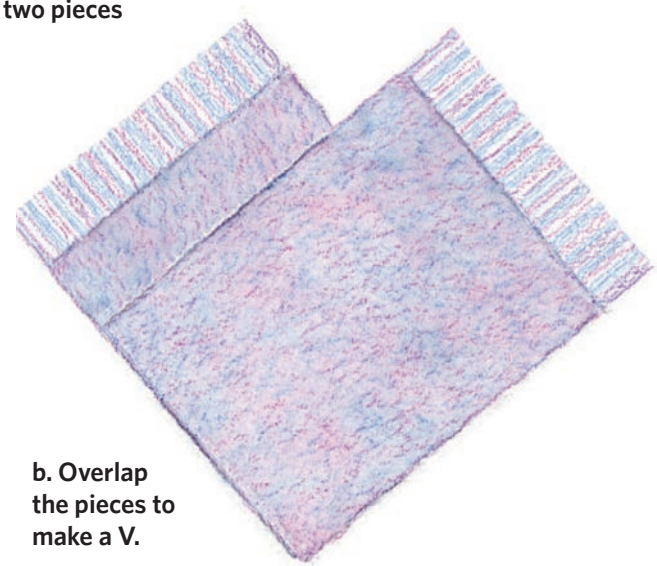
Fill the washing machine with warm water and a small amount of Orvus Paste. With the machine off, soak the fabric for 20 minutes. Agitate the cloth in the washer with your hands until it feels soft (if you full the fabric too much the lace holes will disappear completely and the poncho will lose some of its drape). Spin the water out on a gentle cycle, remove the cloth, refill the washer with warm rinse water, and then place the cloth back in the water. Spin again on a gentle cycle and repeat this rinse process until no soap residue remains. Lay the fabric flat or over a rod to dry and then press with a warm iron.

To construct the poncho: Machine stitch two lines across the center of the fabric and cut between them to make two panels (see **a**). Lay one panel over the other (see **b**). Fold the fringe end of the back panel over the edge of the front panel and the fringe end of the front panel to the back (see **c**), matching the plaids. Stitch to join the panels along the fringe edges. Machine stay-stitch ¾" away from this seam on each excess fabric flap inside. Cut away the flap beyond this stitching and save for neck facings (if desired).

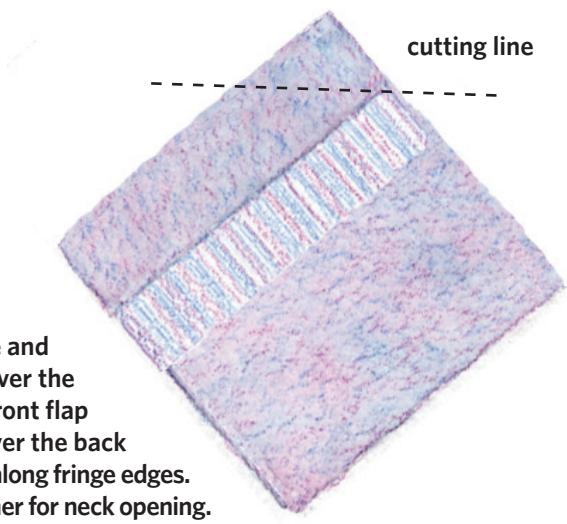
Measure the circumference of the wearer's head and cut the top corner for a neck opening to fit. Stay-stitch the opening. To finish the opening, sew on and turn facings or knit or crochet a trim.

Constructing the poncho

a. Cut the fabric into two pieces



b. Overlap the pieces to make a V.



c. Fold the back fringe and the flap forward to cover the front panel; fold the front flap and fringe back to cover the back panel. Stitch together along fringe edges. Cut across the top corner for neck opening.

Bath set in comfy cotton *by Karen Tenney*

Using environmentally sustaining yarns is fast becoming a goal for many weavers. These washcloths are woven in a lovely new eco-friendly cotton, available in many colors. Because the large bath sheets would be expensive if they were woven in the currently available eco-cottons, a much less expensive soft 4-ply cotton is used here.

The same draft is used for both fabrics—a waffle-weave treadling variation on a huck threading; see Resources. To add heft to the washcloths, the eco-cotton is doubled in the weft. The towel hems are woven with the fine eco-cotton as weft to reduce bulk, and the accent thread in the washcloth is a single unplied strand of the 4-ply towel cotton.

Towels

Fabric description
Waffle weave on a huck threading.

Finished dimensions
Two hemmed towels 34" by 62" each.

Warp and weft
Warp: 4-ply cotton at 787 yd/lb (Peaches & Crème, Cotton Clouds), 2,420 yd #23 Pastel Blue.
Weft: Peaches & Crème, 1,615 yd #23 Pastel Blue; 120 yd #01 Pale Neutral. Organic unmercerized 2-ply cotton at 7,000 yd/lb (Ecocot, Cotton Clouds), 280 yd #01 Pale Neutral for hems.

Total warp ends
440.

Warp length
5½ yd (allows for take-up and 24" loom waste; loom waste includes fringe).

E.P.I.
10.

Width in reed
44".

P.P.I.
8½ (Peaches and Crème), 13 (Ecocot)

Take-up and shrinkage
About 23% in width and length.

Weaving
Warp the loom using your preferred method and weave the two towels following the treadling in the Draft. Make weft changes with Peaches and Crème using Treadle 1 (no floats) Cut the plies at the ends of the joining yarns at different lengths for a smooth overlap. Separate towels with 1–2 picks of a contrasting color.

Draft for towels

Finishing
Remove the fabric from the loom and machine zigzag both ends of each towel; cut towels apart. Machine wash and dry. Turn ends twice and machine sew hems. (Note that take-up and shrinkage is about twenty-five percent.)

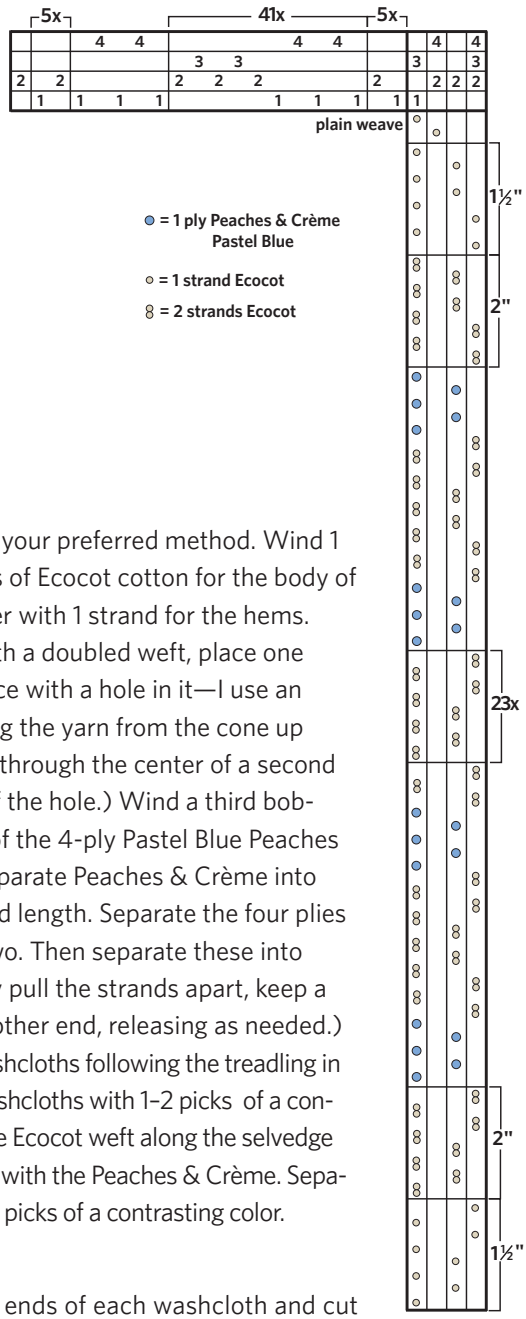
Resources

Tedder, Lynn. "Stuck on Huck." *The Best of Weaver's: Huck Lace*, Madelyn van der Hoogt, ed. Sioux Falls, South Dakota: XRX Books, 2000, p. 8.

Originally published in ***Handwoven***®, September/October 2008, pp. 58–60.

Choose from a wide range of colors in Peaches and Crème to coordinate with your bathroom decor. The towels are very soft and very absorbent; the washcloths have an ideally textured surface for bathroom use.

Draft for washcloths



Washcloths

Fabric description
Waffle weave on a huck threading.

Finished dimensions
Four hemmed washcloths 12½" by 11¾" each.

Warp and weft
Warp and weft: organic unmercerized 2-ply cotton at 7,000 yd/lb (Ecocot, Cotton Clouds), 2,340 yd #01 Pale Neutral (used doubled in the weft).
Accent weft: unmercerized 4-ply cotton at 787 yd/lb (Peaches & Crème, Cotton Clouds), 16 yd #23 Pastel Blue, separated into single strands.

Total warp ends 436.

Warp length
2¾ yd (allows for take-up and 30" loom waste).

E.P.I. 32.

Width in reed 13⅝".

P.P.I. 24 (doubled strands).

Take-up and shrinkage
10% in width and length.

Weaving
Warp the loom using your preferred method. Wind 1 bobbin with 2 strands of Ecocot cotton for the body of the cloths and another with 1 strand for the hems. (To wind a bobbin with a doubled weft, place one cone beneath a surface with a hole in it—I use an IKEA step stool.) Bring the yarn from the cone up through the hole and through the center of a second cone placed on top of the hole.) Wind a third bobbin with a single ply of the 4-ply Pastel Blue Peaches & Crème yarn. (To separate Peaches & Crème into single plies: Cut a 4 yd length. Separate the four plies into two strands of two. Then separate these into singles. As you gently pull the strands apart, keep a bit of tension on the other end, releasing as needed.)

Weave the four washcloths following the treadling in the Draft. Separate washcloths with 1–2 picks of a contrasting color. Carry the Ecocot weft along the selvedge when you are weaving with the Peaches & Crème. Separate washcloths with 2 picks of a contrasting color.

Finishing
Machine zigzag both ends of each washcloth and cut apart. Before hemming, machine wash and dry as you would any bath linens. Then press and turn under ⅜", then ½", and sew hems by machine.

Soy silk scarf *by Tom Knisely with Lynette Beam*

Soybean protein fiber has been produced for some time. It is said, in fact, that Henry Ford had a suit made from it when he visited Japan prior to World War II. We are fortunate that the fiber is now available to handweavers and handspinners under the trademark name Soy Silk. The 16/2 Soy Silk used in this scarf looks and behaves very much like 10/2 cotton—in fact, you can use 10/2 cotton or 10/2 Tencel for this scarf and follow the same directions as for the Soy Silk.

16/2 Soy Silk is available in white and natural, but it dyes beautifully with acid and natural dyes. This scarf was washed in hot water to encourage the lacy holes to open; the result is a very soft and drapable fabric hand.

Fabric description Huck lace and plain weave.

Finished dimensions

One scarf 8½" by 59" plus 4½" fringe at each end.

Warp and weft

16/2 Soy Silk at 6,400 yd/lb (Infinity, The Mannings), 1,070 yd white.

Total warp ends 240.

Warp length

2½ yd (allows for take-up and 23" loom waste; loom waste includes fringe).

E.P.I. 24. **Width in reed** 10". **P.P.I.** 24.

Take-up and shrinkage 15% in width, 10% in length.

Weaving

Thread the shafts following the Draft. Weave a heading in plain weave with scrap yarn. Begin weaving the scarf with 16/2 Soy Silk allowing 7" of warp length for fringe (including the heading and the amount used to tie on to the front apron rod). Weave ½" plain weave. Then weave following the lace treadling repeat in the Draft for 63" and end with ½" plain weave. Aim for exactly the same number of picks per inch as warp threads per inch (24). To keep the weft from packing in too densely, beat gently on a closed shed. (If the warp threads that float in the lace areas become loose, raise shafts 3 and 4 and place a rod under the raised threads behind the shafts and slide it over the back beam to rest under the warp beam. Add weight to the rod if necessary to equalize warp tension.

Finishing

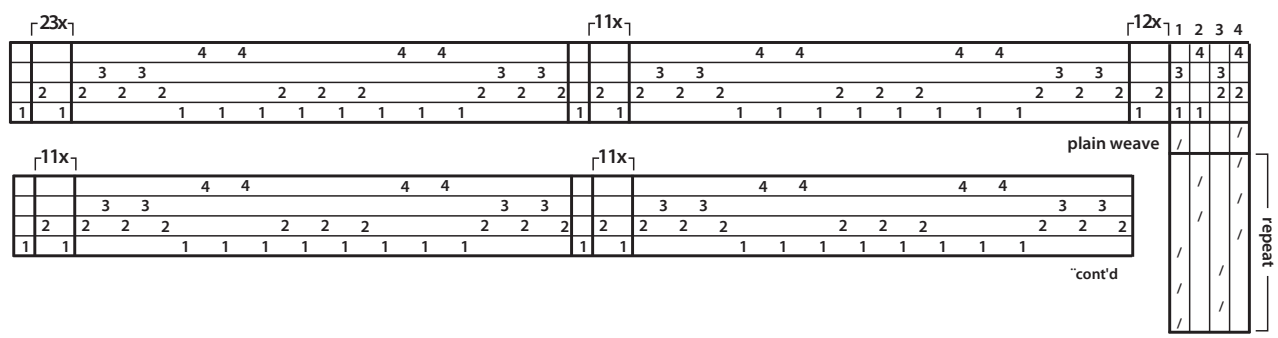
Remove the scarf from the loom. Remove the scrap yarn from the beginning and trim the fringe evenly to 6" on both ends. Prepare a twisted fringe including two groups of 12 ends in each fringe and secure the ends with an overhand knot.

Wash the scarf by hand in hot water with a small amount of mild soap or Orvus Paste. Rinse well in hot water, lay flat to dry, and press with an iron on a cotton setting. Trim the tails of the fringe if necessary.

Heddle count

16	shaft 4
16	shaft 3
104	shaft 2
104	shaft 1
240	

Draft



Originally published in *Handwoven*®, January/February 2005, pp. 32–34.

Huck lace and Tencel *by Kristin Kelley*

I chose to weave these scarves in Tencel mainly because of its eco-friendly nature—but also because it is easy to care for and takes dye beautifully. Weaving an entire project in a single color can be monotonous, but the sheen and depth of color in Tencel makes this scarf a joy to weave.

Your scarf might feel stiff when it comes off the loom, but with wet finishing and a cycle through the dryer (on low heat!), it softens up beautifully. Tencel also sheds wrinkles—hang your scarf up in a steamy bathroom and it will shed any wrinkles that packing and/or wearing might cause.

This scarf is woven in lengthwise stripes alternating 5-end huck lace (5 ends in each half-unit) with plain weave. The sections of plain weave between the lace stripes not only stabilize the cloth, but make it easy to achieve an even beat.

In 5-end huck lace, for every group of 5 warp and 5 weft threads, 2 threads float (warp floats on one side, weft floats on the other) and 3 threads weave plain weave. The alternating groups of 5 threads form little checkerboards. When the cloth is removed from the loom and wet finished, the yarns move—softening and curving to create a lovely airy pattern.

Put on enough warp for more than one scarf (allow 3 yards per scarf for a final scarf length of 73" plus fringe). You can alter the treadling to intersperse sections of plain weave with the lace areas and create rectangular or square windows of lace. (You'll need to cut off and tie back on between pieces to adjust warp tension since the warp threads that float in the lace areas will become looser than the others.)

Allowing extra warp for experimenting is an excellent step towards designing your own pieces. Ideas will occur to you as you weave—more will come with each piece.

Fabric description

Huck lace and plain weave.

Finished dimensions

One scarf 8" by 73" plus 5" twisted fringe at each end.

Warp and weft

8/2 Tencel (Webs) at 3,360 yd/lb, 1,140 yd Lemongrass or Amethyst.

Total warp ends

200.

Warp length

3¼ yd (allows for take-up and 31" loom waste; loom waste includes fringe).

E.P.I.

20.

Width in reed

10".

P.P.I.

20.

Take-up and shrinkage

20% in width, 10% in length.

Weaving

Using either Lemongrass or Amethyst, wind the warp and thread the shafts following the draft. Allowing about 8" of warp length for fringe at each end, begin with a few picks of scrap yarn in plain weave. With Tencel weft, weave 1" plain weave, 78" lace, and 1" plain weave. End with a few picks of plain weave in scrap yarn.

Finishing

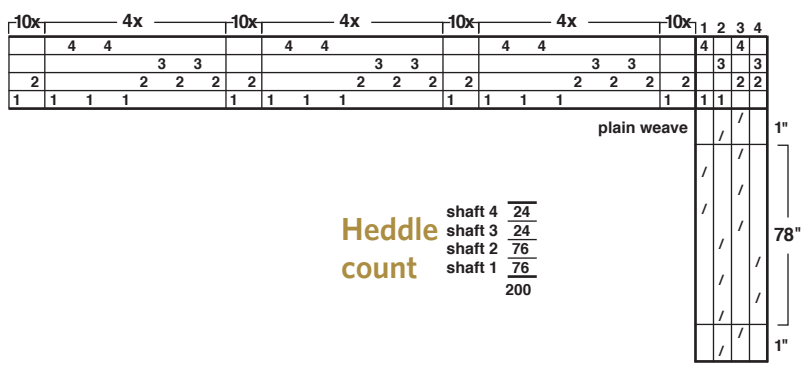
Removing the scrap yarn as you go, prepare a twisted fringe on both ends. (Since I have little patience for twisting fringe, my fringes are pretty thick; you can include fewer threads per fringe): Twist two groups of 5 ends each separately in the same direction until they kink; then twist them together in the opposite direction and secure with an overhand knot.

Wash the scarf by hand in cool to lukewarm water using a mild detergent (Dawn works wonderfully and so does my children's Johnson & Johnson's lavender-scented bubble bath). Rinse well and wrap in a towel, pressing out the excess water. Tumble dry on delicate/low heat with a towel until only slightly damp. Hang or lay flat to finish drying. Press with the iron on a rayon setting and trim fringe close to the knots.

Resources

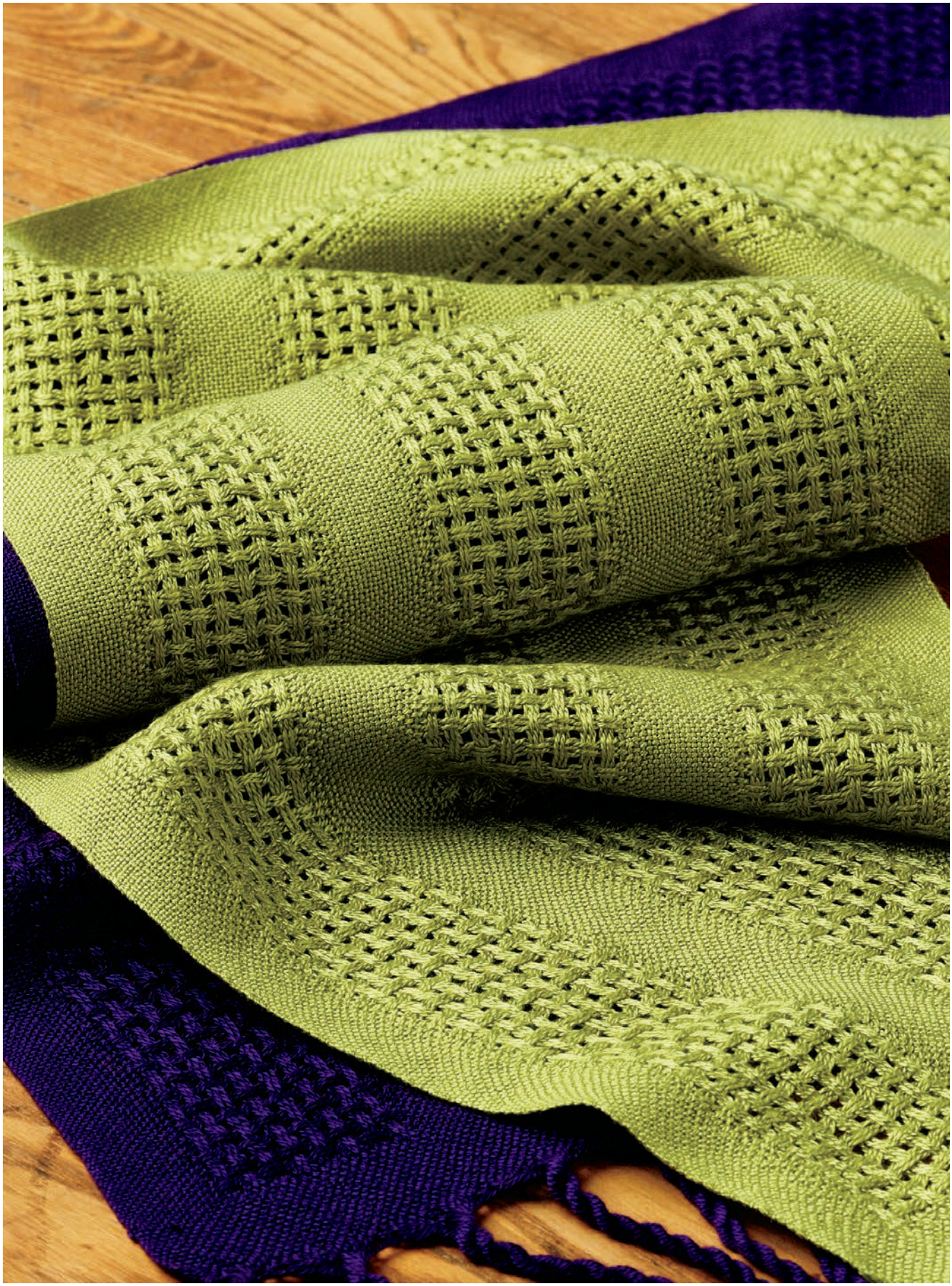
Alderman, Sharon. *Mastering Weave Structures.* Loveland, Colorado: Interweave Press, 2004, p. 98.

Draft



Heddle count

shaft 4	24
shaft 3	24
shaft 2	76
shaft 1	76
	200



Originally published in *Handwoven*®, March/April 2008, pp. 30–32,

Spot-weave scarf in sock yarn *by Barbara Walker*

The weave structure for this scarf is not huck lace, but it is very, very similar. Huck is a subset of a weave-structure category called "spot weaves." This weave is known only as a spot weave. The threading groups in huck each contain an uneven number of warp threads and weft threads (3, 5, or 7, usually). In this variation of spot weave, the groups that produce floats contain an even number of warp and weft threads—6 each.

"Spots" are floats that are produced on a plain-weave background when alternate warp and weft threads skip one or more of their plain-weave interlacements. When this happens, a warp float occurs on one side of the cloth—a warp spot—and a weft float on the other—a weft spot.

In the scarf, the space-dyed yarn shows as warp floats, the solid blue yarn as weft floats on both faces.

Fabric description

Spot weave (plain weave with warp and weft floats).

Finished dimensions

One scarf 6¾" by 60½" plus 5" twisted fringe at each end.

Warp and weft

Warp: fingering-weight sock yarn, 45% cotton, 40% superwash wool, 15% nylon (Sockotta by Reynolds), at 1,878 yd/lb, (414 yd/100g ball), 312 yd color #15. Fingering-weight yarn, 75% superwash wool, 25% polyamid (Fortissima by Skacel), at 2,060 yd/lb (230 yd/50g ball), 30 yd color #04.
Weft: fingering-weight yarn (Fortissima), 225 yd color #04.
This project requires 1 ball Sockotta and 2 balls Fortissima. Substitute any fingering-weight yarn (note that wools that are not superwash will shrink and full with wet finishing).

Total warp ends

114.

Warp length

3 yd measured under tension on the warping board (allows for considerable take-up and 31" loom waste; loom waste includes fringe).

Warp color order

	4x		
104		26	Sockotta
10	2	2	Fortissima
114			

E.P.I.

15.

Width in reed

7⅗".

P.P.I.

14.

Take-up and shrinkage

12% in width, 17% in length.

Weaving

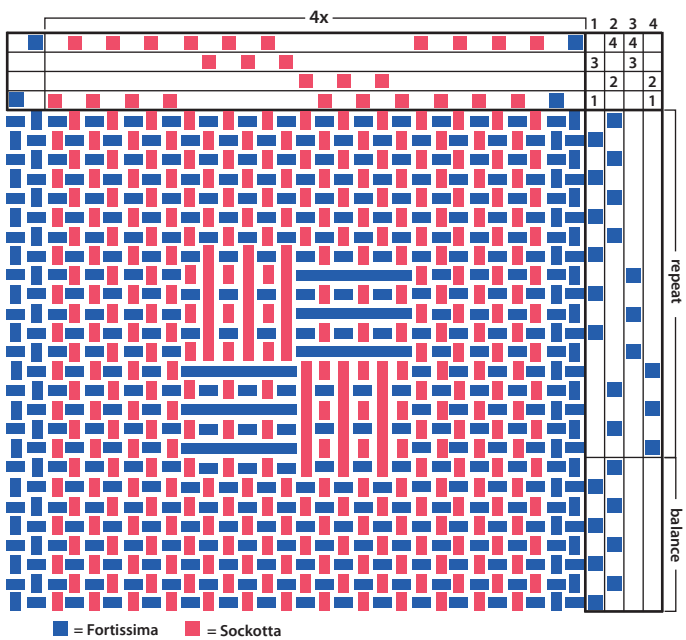
Begin and end the scarf with 2–3 picks of plain weave in scrap yarn. Using blue Fortissima weft, weave following the treadling repeat in the Draft for 68". End with 8 picks plain weave to balance the pattern. These yarns are very elastic—when you release the tension, the yarns will compress. If you do not weave the scarf in one sitting, release the tension on the warp during periods of rest.

Finishing

Remove the scarf from the loom. Trim the fringe at both ends evenly to 6". Prepare a twisted fringe of two groups of 3 ends each (twist the two groups separately clockwise until they start to kink; then twist the two together in the opposite direction and secure with an overhand knot).

Wash the scarf by hand in lukewarm water with a mild liquid soap. Rinse well. Gently squeeze out water. Lay the scarf between two towels and press out as much water as you can. Iron until dry on a wool setting. Trim the tails of the fringe if necessary so that they are all even.

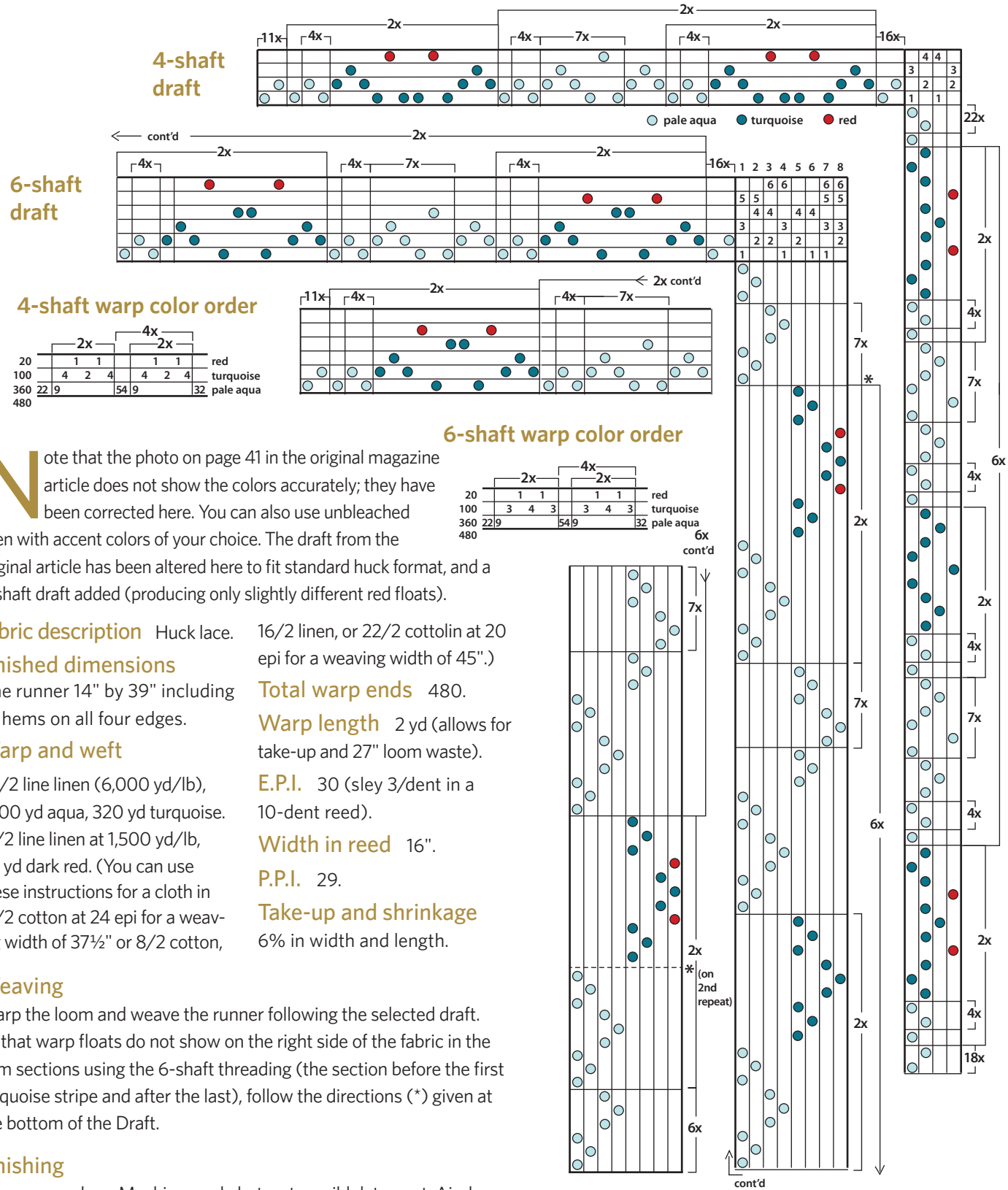
Draft



Originally published in *Handwoven*®, May/June 2003, pp. 24–27.

Plaid huck-lace table runner

by Win Shaw



Note that the photo on page 41 in the original magazine article does not show the colors accurately; they have been corrected here. You can also use unbleached linen with accent colors of your choice. The draft from the original article has been altered here to fit standard huck format, and a 4-shaft draft added (producing only slightly different red floats).

Fabric description

Huck lace.

Finished dimensions

One runner 14" by 39" including ½" hems on all four edges.

Warp and weft

40/2 line linen (6,000 yd/lb), 1,200 yd aqua, 320 yd turquoise. 10/2 line linen at 1,500 yd/lb, 60 yd dark red. (You can use these instructions for a cloth in 10/2 cotton at 24 epi for a weaving width of 37½" or 8/2 cotton, 16/2 linen, or 22/2 cottolin at 20 epi for a weaving width of 45".)

Total warp ends

480.

Warp length

2 yd (allows for take-up and 27" loom waste).

E.P.I.

30 (sley 3/dent in a 10-dent reed).

Width in reed

16".

P.P.I.

29.

Take-up and shrinkage

6% in width and length.

Weaving

Warp the loom and weave the runner following the selected draft. So that warp floats do not show on the right side of the fabric in the hem sections using the 6-shaft threading (the section before the first turquoise stripe and after the last), follow the directions (*) given at the bottom of the Draft.

Finishing

Secure raw edges. Machine wash, hot water, mild detergent. Air dry; press before completely dry. Turn selvedges under ½" one time; turn raw edges under twice; sew hems by hand.

For hem sections (using the 6-shaft draft) without floats on the face, untie shaft 6 from treadles 3 and 4 for the treadling section up to the first asterisk (*). Retie shaft 6 to continue. On the second of the last 2x repeats, untie shaft 6 from treadles 3 and 4 at the second asterisk.

Originally published in *Handwoven*®, March/April 1997, pp. 41, 83.

Fourth of July napkins *by Helen Irwin*

The 6-shaft draft for the napkins allows alternate squares of lace in checkerboard fashion. The 4-shaft version places lace in every square. To add to the durability of these napkins, I hemmed all four edges and mitered the corners (see Naomi McEneely in Resources).

Fabric description Huck lace and plain weave.

Finished dimensions Eight napkins hemmed on all four sides, 17½" by 17½" each.

Warp and weft

20/2 pearl cotton at 8,400 yd/lb, 6,500 yd white.
6-strand embroidery floss at 2,500 yd/lb, 100 yd each of red and blue.

Total warp ends 625.

Warp length

5½ yd (allows for take-up and 18" loom waste; loom waste includes fringe).

E.P.I. 30 (20/2 cotton), 15 (embroidery floss).

Width in reed 22". **P.P.I.** 28.

Take-up and shrinkage 7% in width and length.

Weaving

Sley cotton 2/dent and embroidery floss 1/dent in a 15-dent reed (sley any single cotton end before the next embroidery floss 1/dent). Weave each napkin following the selected draft.

Separate the napkins with 2 picks of a contrasting color. If you are hemming all four sides, you can leave ½" tails of the floss weft hanging from the edges that can be trimmed before hemming.

Finishing

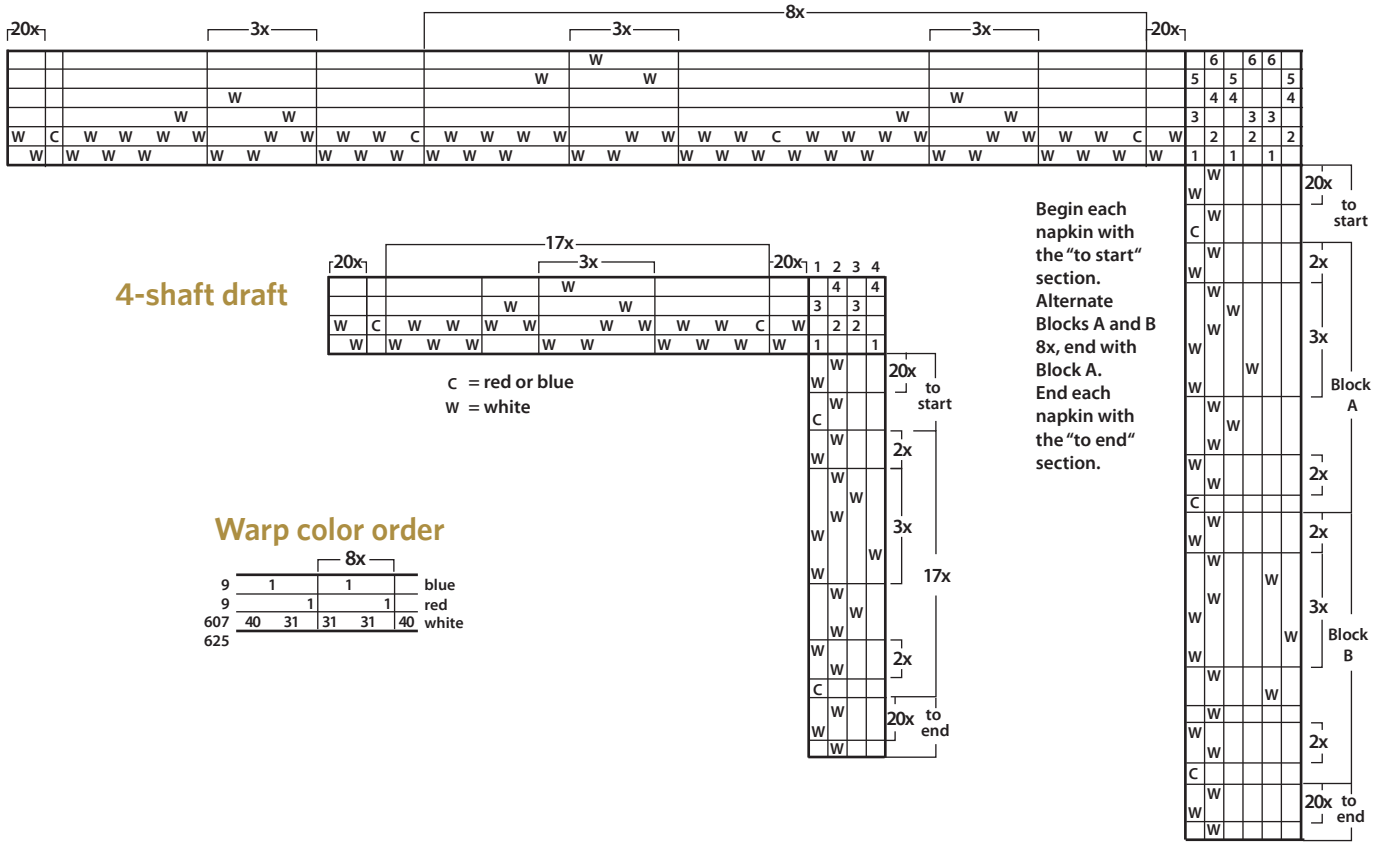
Remove the fabric from the loom and staystitch raw edges. Press. Cut apart napkins. Trim weft tails, remove contrasting-color picks, turn all four edges 2x (these corners are mitered), and sew hems by hand or machine.

Machine wash in warm water on a gentle cycle and tumble dry on low heat. Press with a hot iron.

Resources

McEneely, Naomi. *Compendium of Finishing Techniques*. Loveland, Colorado: Interweave Press, mitered corners, p. 9.

6-shaft draft

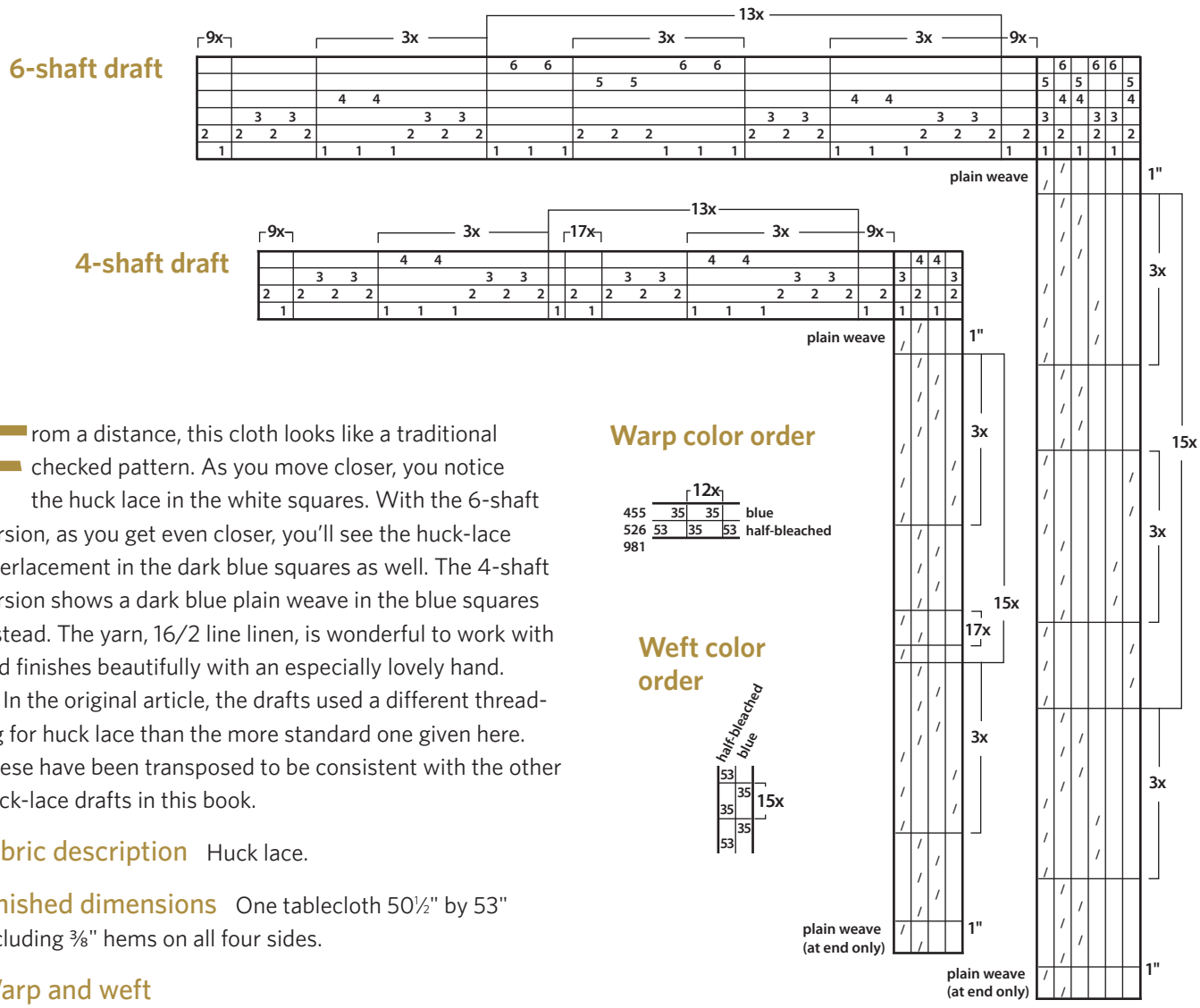


4-shaft draft

Warp color order

Originally published in *Handwoven*®, May/June 1996, pp. 56, 90–91.

Country tablecloth *by Bryn Pinchin*



From a distance, this cloth looks like a traditional checked pattern. As you move closer, you notice the huck lace in the white squares. With the 6-shaft version, as you get even closer, you'll see the huck-lace interlacement in the dark blue squares as well. The 4-shaft version shows a dark blue plain weave in the blue squares instead. The yarn, 16/2 line linen, is wonderful to work with and finishes beautifully with an especially lovely hand.

In the original article, the drafts used a different threading for huck lace than the more standard one given here. These have been transposed to be consistent with the other huck-lace drafts in this book.

Warp color order

Weft color order

Fabric description
Huck lace.

Finished dimensions
One tablecloth 50½" by 53" including ⅜" hems on all four sides.

Warp and weft
16/2 line linen (Bockens) at 2,400 yd/lb (available from Lone Star Loom Room, Vävstuga, and Gimakra USA), 2,325 yd half-bleached and 2,020 yd blue (color #136).

Notions
Blue sewing thread.

Total warp ends
981.

Warp length
2½ yd (allows for take-up and 24" loom waste).

E.P.I.
18.

Width in reed
54½".

P.P.I.
18.

Take-up and shrinkage
8% in width and length.

Weaving
Weave 1" plain weave using half-bleached linen. Follow the lace treadling sequence and the Weft Color Order. End with 1" plain weave using half-bleached. Each lace square should measure 2" under tension.

Finishing
Machine zigzag raw edges. Machine wash on a gentle cycle in hot water with a cold rinse. While the fabric is still damp, press firmly with a hot iron using a pressing cloth to prevent scorching. Turn the edges under ⅜" on all four sides and machine sew hems. Press again.

Originally published in *Handwoven*®, September/October 1985, p. 44; Instruction Supplement, pp. 6–7.

Country curtains *by Connie La Lena*

This fabric is designed with a slightly open sett for a light hand. Although lace and spot weaves can create tension problems with a long warp, plain weave between lace sections in this fabric helps even out warp tension differences.

The draft originally used for these curtains is identified in past weaving literature as "canvas weave." It has been rewritten here using instead the typical threading for what is called three-thread huck (three threads in each half unit). The interlacement, however, is exactly the same with both drafts. (In canvas weave, the threading is 2-1-2, 4-3-4 instead of the 2-3-2, 1-4-1 typical of huck. Transposing the threading from "canvas weave" to huck shows that canvas weave actually is 3-thread huck.

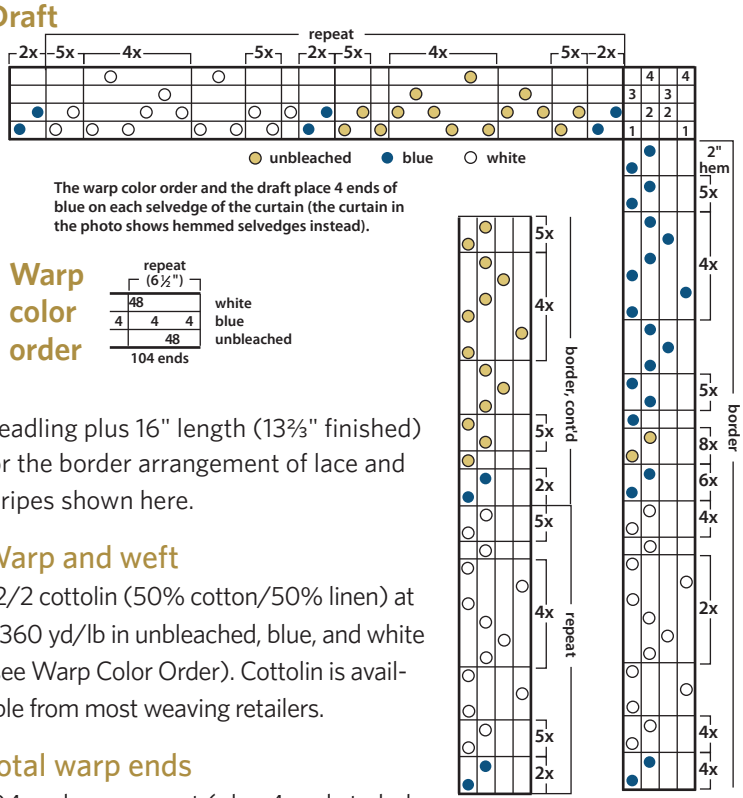
Fabric description

3-thread huck lace (also sometimes called canvas weave) and plain weave.

Finished dimensions

For desired curtain dimensions, allow 6½" weaving width (5½" finished) for each repeat in the threading and 7½" length (6⅜" finished) for each repeat in the treadling plus 16" length (13⅔" finished) for the border arrangement of lace and stripes shown here.

Draft



The warp color order and the draft place 4 ends of blue on each selvedge of the curtain (the curtain in the photo shows hemmed selvedges instead).

Warp color order

Warp and weft

22/2 cottolin (50% cotton/50% linen) at 3,360 yd/lb in unbleached, blue, and white (see Warp Color Order). Cottolin is available from most weaving retailers.

Total warp ends

104 ends per repeat (plus 4 ends to balance).

Warp length

Allow 15% take-up and shrinkage for planning warp length and width.

E.P.I. 16. **P.P.I.** 14.

Take-up and shrinkage 15% in width and length.

Weaving

Follow the treadling in the Draft. For more than one curtain panel, make a template marking all of the check crossings so the panels will meet exactly. You can use unbleached for alternate rows of lace checks (unbleached is used in the "border" design only for these curtains). Note also that the picks per inch (14) in this fabric are fewer than ends per inch (16). You can make them equal for square "windows" instead of rectangles (each treadling repeat will then be 6½" woven length, 5½" finished; the border 12¾" woven length, about 11⅘" finished).

Finishing

Machine wash in warm water and dry on regular cycle. Iron with a hot iron while still damp.

Originally published in ***Handwoven***®, September/October 1985, pp. 45–47; Instruction Supplement, I 5–6; also appearing in *Best of* Handwoven: *Reader's Choice*, pp. 1–4

Learn with a sampler *by Lynn Tedder*

Huck-lace patterns are formed by floats that contrast with areas of plain weave. When the fabric is washed, the floats allow the threads to slip from their vertical and horizontal alignments to form lacy holes. Linen fibers are especially suitable for huck, producing a sheen in the floats that contrasts with the matte plain weave.

Three textures are possible on a huck threading: plain weave, "spots" of warp or weft floats alternating with plain weave, and alternating warp and weft floats—"lace." On eight shafts, myriads of different lacy patterns are possible. For huck design theory, see pages 3–6 and Resources (at bottom right). Only five are used in this runner, all designed by Ruth Morrison.

Lace and linen

To weave with linen successfully, the warp must be beamed under even and tight tension. Linen fabrics are ugly ducklings on the loom. As you weave, linen looks wiry, and the huck lace patterning is all but invisible. The beauty of both linen and huck emerge only after the fabric is washed and hard-pressed while still damp until dry.

Fabric description

Huck lace.

Finished dimensions

One hemmed runner 12⅜" by 53".

Warp and weft

30/2 linen at 4,500 yd/lb (Webs), 1,790 yd half-bleached.

Total warp ends

335.

Warp length

3 yd (allows for take-up, 16" sampling, and 26" loom waste).

E.P.I.

25 (3-2 in a 10-dent reed).

Width in reed

13⅒". **P.P.I.** 25.

Take-up and shrinkage

8% in width and length.

Weaving

Check to see that you have enough heddles on each shaft, (see the Heddle Count, page 29). Thread the shafts following the draft. Treat the tripled ends as a single end (place all 3 threads in the same heddle and sley them as if they were 1 thread). In a 10-dent reed centering for 13⅒", sley the floating selvedge and the first warp thread 1/dent, then sley 2-3/dent across the warp (each tripled end will end up in a dent with one other end). Finish by sleying the last warp thread and the remaining floating selvedge 1/dent. (This process places the center three threads of each huck block in the same dent, making it a little easier to see the pattern while you are weaving.)

Add weight to the floating selvedges; a 2" or 3" S-hook works well (floating selvedges aren't necessary with this threading but help form a firm edge).

Tie up the treadles to weave Pattern 1. Note that the treadling is arranged in a "walking order" (alternating from one foot to the other). Treadles 5 and 6 are used for plain weave in all of the tie-ups, but the tie-ups for the pattern treadles must be changed for each different design.

With waste yarn, space the warp by weaving 3 picks of plain weave without beating and then beat them all into place at once. Repeat with 3 more picks. Warp length allows for a sample up to 16" long. Weave 3" plain weave, the border, and then several repeats of the pattern. The weft should turn snugly around the selvedges but be placed in the shed at an angle to minimize draw-in. Keep tension moderate and open the shed only as wide as necessary for the shuttle to pass through. Advance the warp frequently so that the fell of the cloth is always in the mid-range between the breast beam and the beater. If the floating selvedges or other warp threads start to fray, make sure you are allowing enough weft angle in the shed and use beeswax (available in the notions sections of fabric shops) to smooth and strengthen the fraying yarn.

When you are ready to weave the runner, throw 2 picks of plain weave in a fine thread of a contrasting color. Weave each of the patterns following the Draft, changing the tie-up for each pattern. In patterns where not all treadles are used, remove the ties from the extra treadles so that you don't treadle them by mistake.

Finishing

Remove the runner from the loom; cut apart sample; machine zigzag cut edges. Machine wash in hot water with regular detergent along with some clean terry-cloth towels to help remove the reed marks and set the pattern. Tumble dry for 10–15 min. Remove while still damp; iron dry with a hot iron.

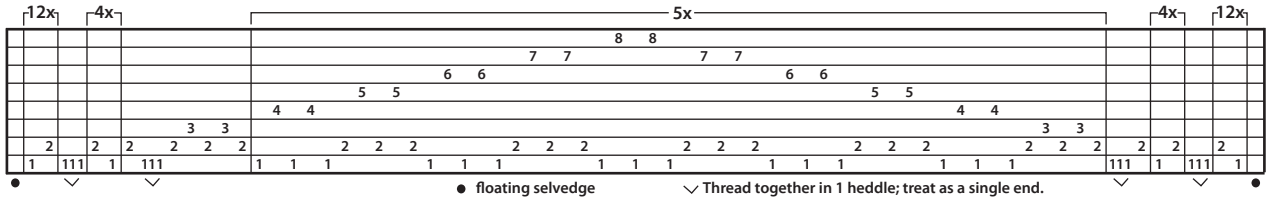
Turn raw edges and bring the fold up to the first tripled pick. Press. With needle and matching sewing thread, overcast the selvedge edges of the hem, and blind-stitch the folded edge. Repeat for second hem.

Resources

van der Hoogt, Madelyn, and Ruth Morrison. "The Way Huck Works." The Best of Weaver's: Huck Lace. Sioux Falls, South Dakota: XRX, Inc., 2000, pp. 10–15.

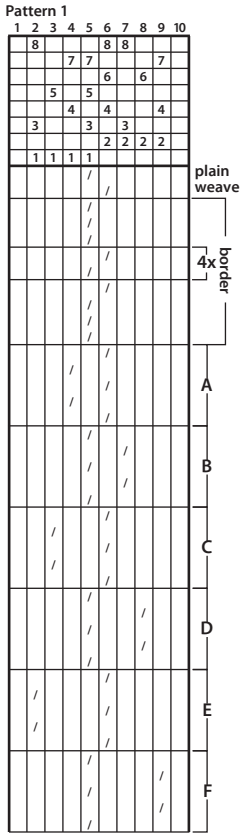
Originally published in *Handwoven*®, January/February 2006, pp. 44–47.

Draft

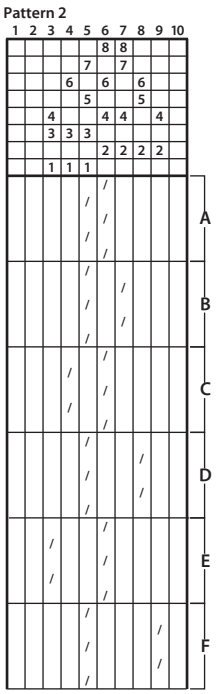


Heddle count

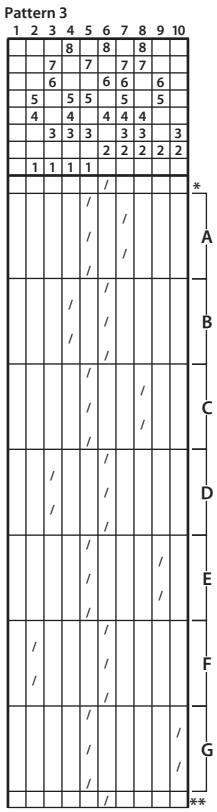
Shaft 8	10
Shaft 7	20
Shaft 6	20
Shaft 5	20
Shaft 4	20
Shaft 3	12
Shaft 2	112
Shaft 1	111
	325



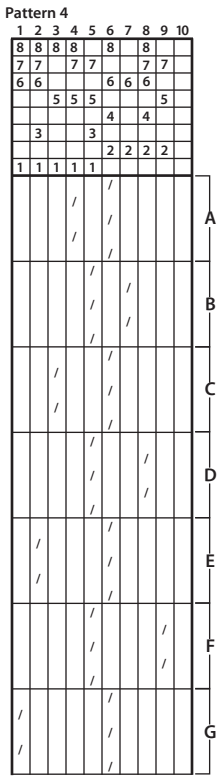
Weave 3½" plain weave for hem; weave border 1x, then [A, B, C, D, E, F, E, D, C, B] 5x. Weave A 1x to balance.



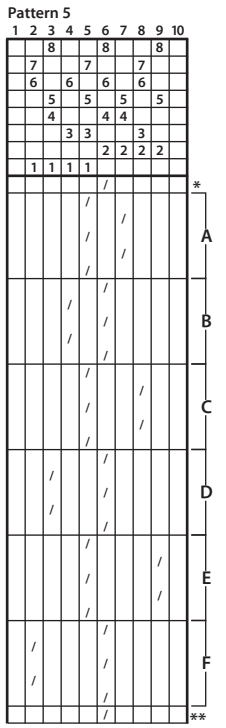
Weave border from Pattern 1, then [A, B, C, D, E, F, E, D, C, B] 5x. Weave A 1x to balance.



Weave border from Pattern 1 , then 1 pick of plain weave (*); weave [A, B, C, D, E, F, G, F, E, D, C, B] 4x. Weave A 1x to balance; end with 1 pick plain weave (**).



Weave border from Pattern 1, then [A, B, C, D, E, F, G, F, E, D, C, B] 4x. Weave A 1x to balance.

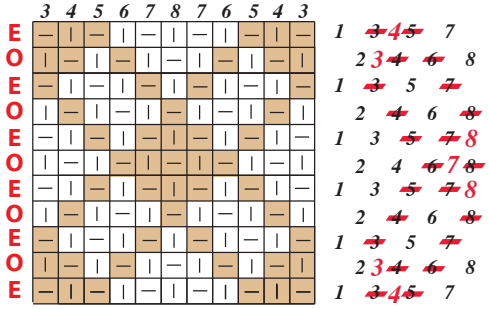


Weave border from Pattern 1, then 1 pick of plain weave (*); weave [A, B, C, D, E, F, E, D, C, B] 5x. Weave A 1x to balance and end with 1 pick of plain weave (**).

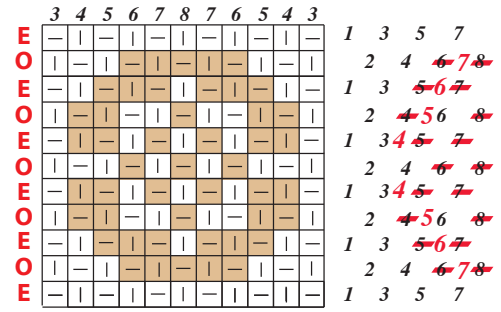
To end runner, weave border 1x; weave 3½" plain weave for hem.

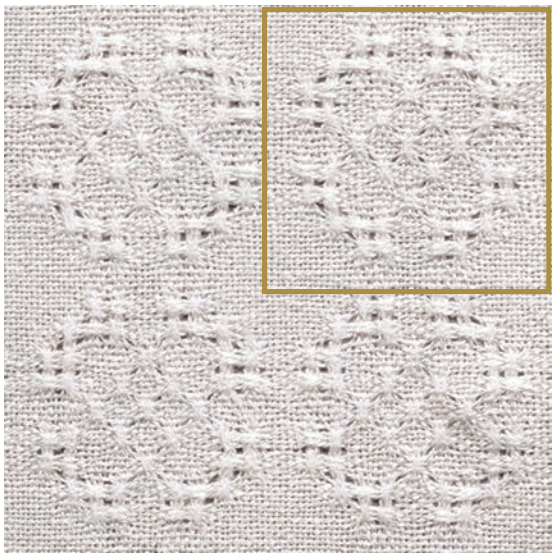
Designing multishaft huck lace

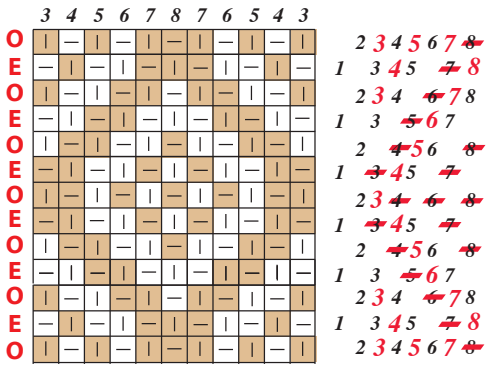
Mark graph paper for each pattern block in the threading (a square under 3 represents 2-3-2-3-2; under 4 = 4-1-4-1-4, etc). Vertical and horizontal marks indicate blocks that can make warp floats vs blocks that can make weft floats. E = a group of picks that begin and end with the even tabby (2-4-6-8); O = a group of picks that begin and end with the odd tabby (1-3-5-7). Pattern is created by tie-up changes to the treadle that would otherwise weave the opposite tabby in each block. Shade squares where you wish a float to appear. Then, add shafts to the "tabby" pattern treadle for warp floats (vertical marks) and subtract shafts from the pattern treadle for weft floats (horizontal marks; think "minus"). Compare the design keys to the resulting tie-ups in the Draft and the final cloth.

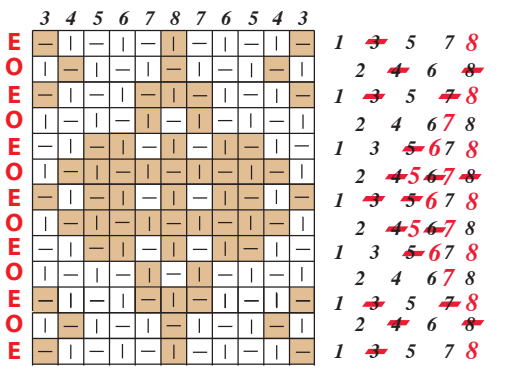


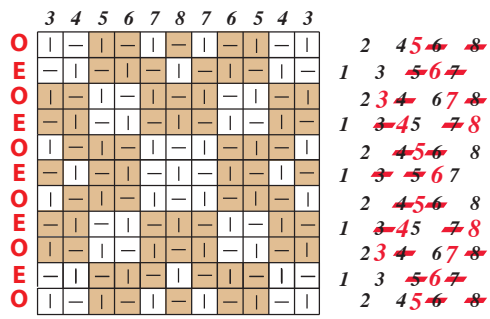
Note that the graphed Design Keys and marked areas in the cloth represent one repeat in the Draft (under the 5x bracket) *plus* the balancing Block A (2-3-2-3-2), represented by the number 3 in the Design Keys.











Huck-lace tea cloth *by Laurie Autio*

The five-block pattern in this huck-lace tea cloth forms circles, ovals, and floral shapes in lace that are surrounded by a plain-weave/float huck texture. A different but very effective variation on this threading can also be produced by using the Profile Threading as the Profile Treadling.

Fabric description Huck lace.

Finished dimensions

One cloth 22½" by 27" including 2" hems.

Warp and weft

40/2 line linen at 6,000 yd/lb, 2,420 yd bleached (available from Webs).

Notions White sewing thread for hems.

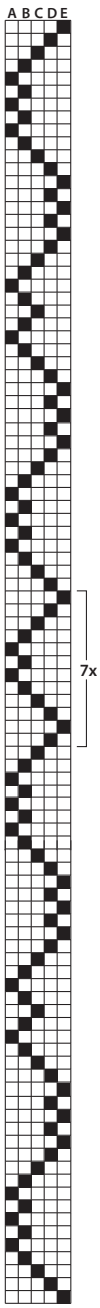
Total warp ends 897.

Warp length

1¾ yd (allows for take-up and 27" loom waste).

E.P.I. 36. **Width in reed** 25". **P.P.I.** 34.

Take-up and shrinkage 11% in width and length.



Profile treadling

Warping and weaving

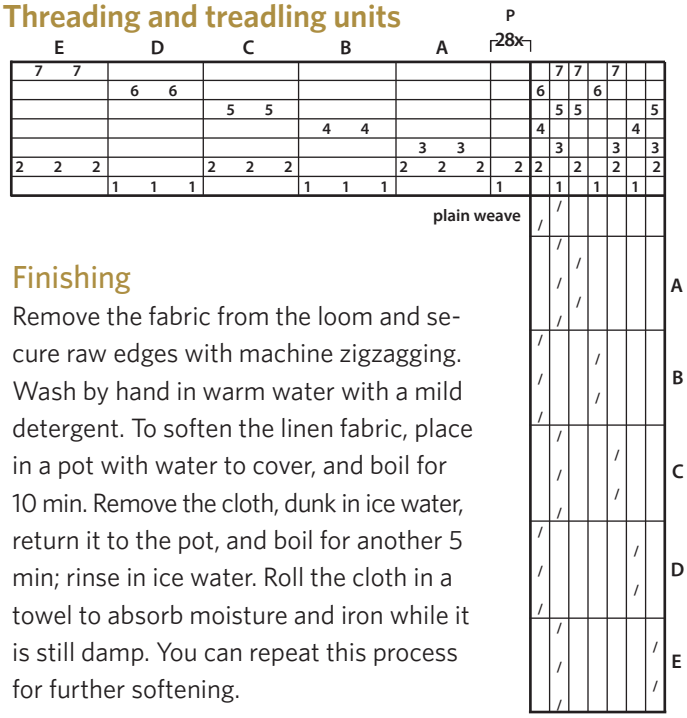
Thread the shafts substituting one threading unit of huck lace (see the Threading and Treadling Units) for each square on the Profile Threading draft (one square on the Block A row equals 2-3-2-3-2, one square on the B row 1-4-1-4-1, etc.). Note that the first and last squares in the Profile Threading are on the P row, which is not a pattern block but indicates 52 ends alternating shafts 1 and 2 for plain-weave selvedges.

Being and end with 3½" of plain weave. Then weave the cloth substituting the 5 picks for A, B, C, D, or E from the Threading and Treadling Units for each square in the Profile Treadling draft. (For a cloth with a different design, use the Profile Threading as the Profile Treadling.)

Yarn amounts and warp length given here produce only one small cloth. For more, add 1 yd for each additional cloth.

40/2 linen is a very fine yarn. You can weave the same design in 10/2 cotton at 24 ends per inch for a weaving width of 37⅜" or 8/2 cotton, 16/2 linen, or 22/2 cottolin at 20 ends per inch for a weaving width of 44⅞".

Threading and treadling units



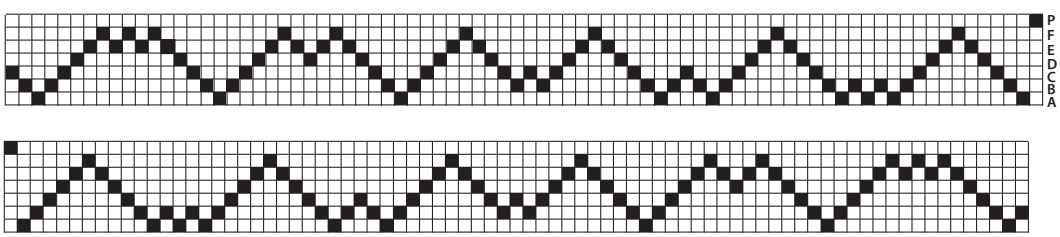
Finishing

Remove the fabric from the loom and secure raw edges with machine zigzagging. Wash by hand in warm water with a mild detergent. To soften the linen fabric, place in a pot with water to cover, and boil for 10 min. Remove the cloth, dunk in ice water, return it to the pot, and boil for another 5 min; rinse in ice water. Roll the cloth in a towel to absorb moisture and iron while it is still damp. You can repeat this process for further softening.

Assembly

At each end, turn under 1 " and bring the fold to meet the first pattern row. Sew hems by hand.

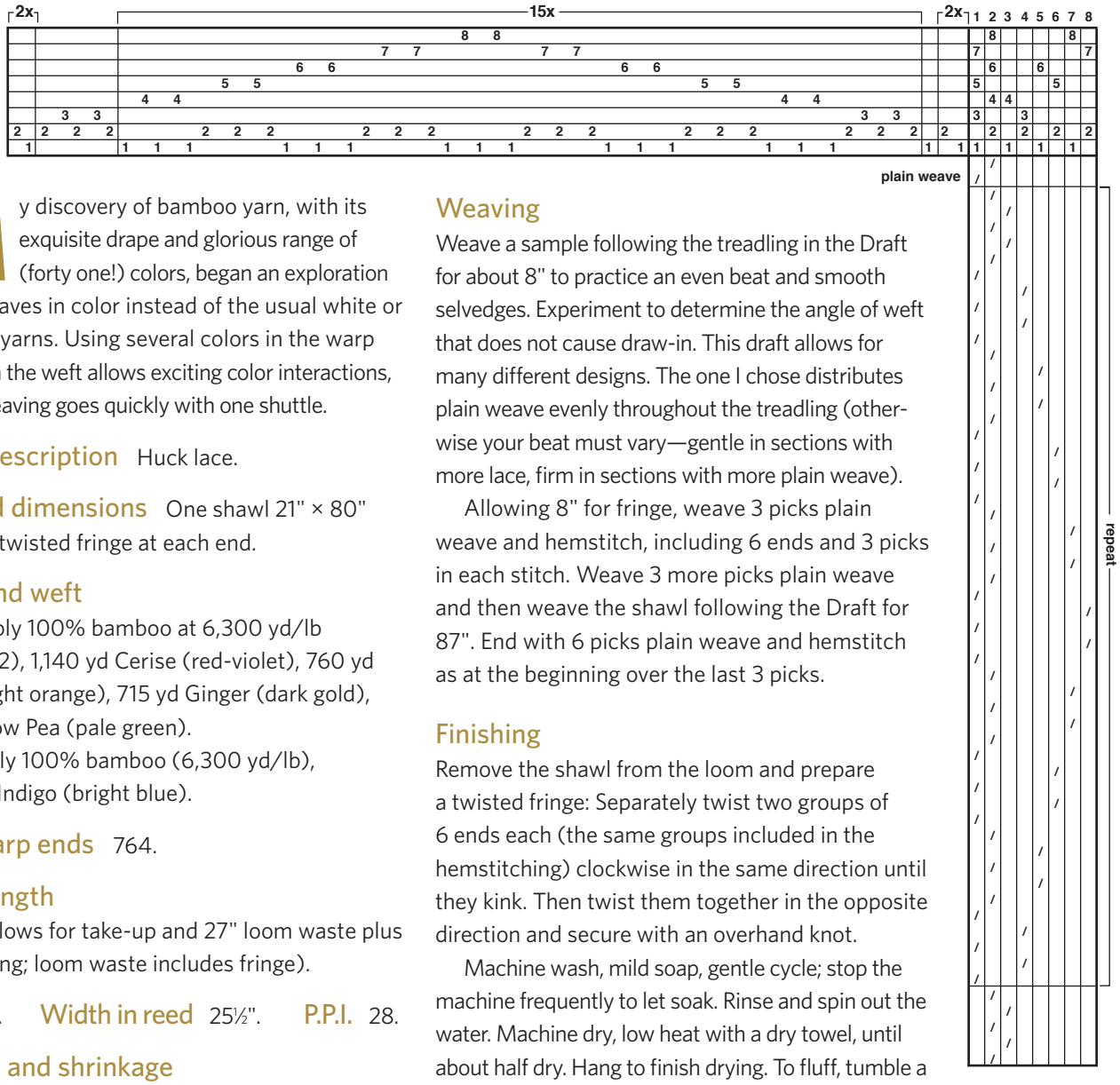
Profile threading



Originally published in *Handwoven*®, March/April 1997, pp. 40, 85.

Bamboo huck-lace shawl *by Kate Lange-McKibben*

Draft



My discovery of bamboo yarn, with its exquisite drape and glorious range of (forty one!) colors, began an exploration of lace weaves in color instead of the usual white or off-white yarns. Using several colors in the warp and one in the weft allows exciting color interactions, yet the weaving goes quickly with one shuttle.

Fabric description
Huck lace.

Finished dimensions
One shawl 21" × 80" plus 5½" twisted fringe at each end.

Warp and weft
Warp: 2-ply 100% bamboo at 6,300 yd/lb (Bambu 12), 1,140 yd Cerise (red-violet), 760 yd Acorn (light orange), 715 yd Ginger (dark gold), 65 yd Snow Pea (pale green).
Weft: 2-ply 100% bamboo (6,300 yd/lb), 2,075 yd Indigo (bright blue).

Total warp ends
764.

Warp length
3½ yd (allows for take-up and 27" loom waste plus 8" sampling; loom waste includes fringe).

E.P.I. 30. **Width in reed** 25½". **P.P.I.** 28.

Take-up and shrinkage
17% in width, 10% in length.

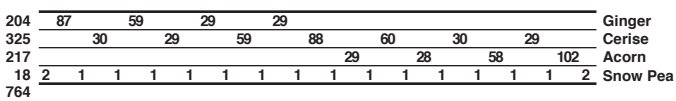
Weaving
Weave a sample following the treadling in the Draft for about 8" to practice an even beat and smooth selvedges. Experiment to determine the angle of weft that does not cause draw-in. This draft allows for many different designs. The one I chose distributes plain weave evenly throughout the treadling (otherwise your beat must vary—gentle in sections with more lace, firm in sections with more plain weave).

Allowing 8" for fringe, weave 3 picks plain weave and hemstitch, including 6 ends and 3 picks in each stitch. Weave 3 more picks plain weave and then weave the shawl following the Draft for 87". End with 6 picks plain weave and hemstitch as at the beginning over the last 3 picks.

Finishing
Remove the shawl from the loom and prepare a twisted fringe: Separately twist two groups of 6 ends each (the same groups included in the hemstitching) clockwise in the same direction until they kink. Then twist them together in the opposite direction and secure with an overhand knot.

Machine wash, mild soap, gentle cycle; stop the machine frequently to let soak. Rinse and spin out the water. Machine dry, low heat with a dry towel, until about half dry. Hang to finish drying. To fluff, tumble a bit more in a warm dryer. Press with a steam iron.

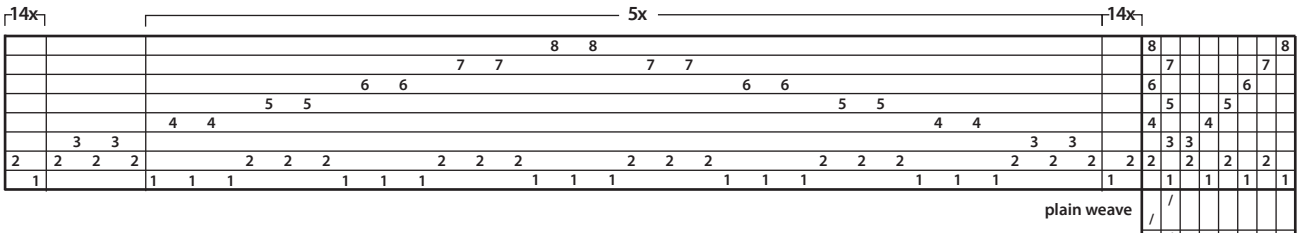
Warp color order



Originally published in ***Handwoven***®, March/April 2008. pp. 48–50.

Silk huck-lace scarf *by Dagmar Klos*

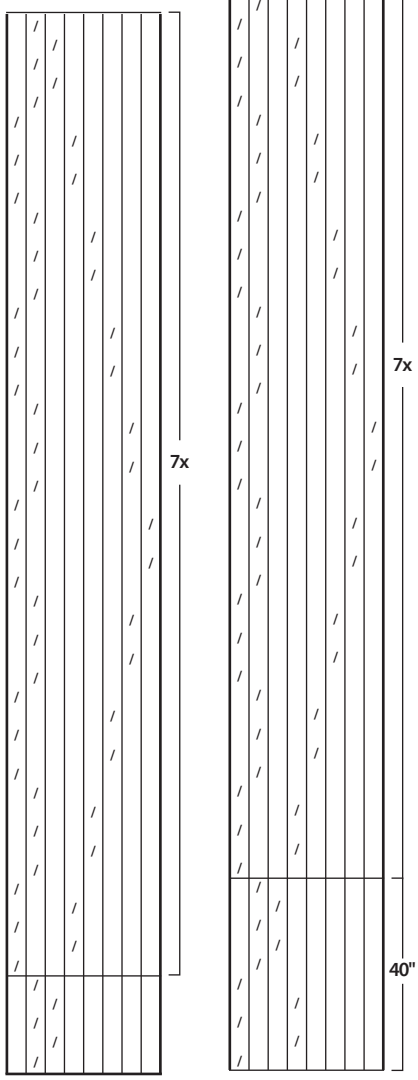
Draft



The sheen of silk yarn creates a play of light and shadow on the warp and weft floats of this huck lace scarf. I used natural-colored silk that I dyed a rich gold with osage orange. The same yarn is available in a wide range of commercially dyed colors as well as a rich gold like the color used here.

Heddle count

10	shaft 8
20	shaft 7
20	shaft 6
20	shaft 5
20	shaft 4
12	shaft 3
106	shaft 2
103	shaft 1
311	



Fabric description Huck lace.

Finished dimensions 7¼" by 58" plus 4½" fringe at each end.

Warp and weft

30/2 Gemstone Silk by Halcyon Yarn, color #106, or 30/2 spun silk by Treenway Silks, Amber #9514, 1,390 yd for both warp and weft.

Total warp ends 311.

Warp length

2½ yd (allows for take-up and 27" loom waste; loom waste includes fringe).

E.P.I. 36.

Width in reed 8¾".

P.P.I. 36.

Take-up and shrinkage 10% in width and length.

Weaving

Leave 6" unwoven warp at each end for fringe. Weave 2" plain weave, ending on a pick with shafts 2-4-6-8 raised. Weave the pattern following the treadling in the Draft, and then weave 2" plain weave, beginning on a pick with shafts 2-4-6-8 raised.

Finishing

Remove the scarf from the loom and make a twisted fringe at each end: Tightly twist clockwise two separate groups of 4 ends each. Bring the groups together, twist in the opposite (counterclockwise) direction and secure with a overhand knot 4½" from the fabric edge. Trim the tails to ½" from the knots.

Wash the scarf by hand in warm water with a mild detergent. Rinse thoroughly and hang to dry. Press gently with the iron on a silk setting.

Originally published in ***Handwoven***®, November/December 1998, pp. 52, 73; also in *Best of* Handwoven *Weaving with Silk* eBook, pp. 11–12.

Yarns for weaving huck lace *by Pattie Graver*

Inspired by the Weaving Today Huck Lace Study Group and with the generous help of Lynn Tedder, I decided to experiment using different fibers with the same threading for huck lace (six blocks in a point, producing a lace heart). The yarns in the samples shown here are 10/2 pearl cotton, 10/2 bamboo, 20/2 silk, 18/2 wool/silk (laceweight), 10/2 linen, and 8/2 cotton/linen (very similar to 22/2 cottolin).

10/2 pearl cotton sample before wet-finishing

10/2 pearl cotton

Yd/lb 4,200
Ends 193 **Sett** 24 epi
Width on loom 8½" **Width off loom** 7¼"
Width after wet-finishing 6¾"
Draw-in and shrinkage 16%
Woven length 7"
Length after wet-finishing 6⅜"
Take-up and shrinkage 9%
Appropriate uses Items requiring a stable cloth without a lot of drape, such as dish towels, pillowcases, table runners

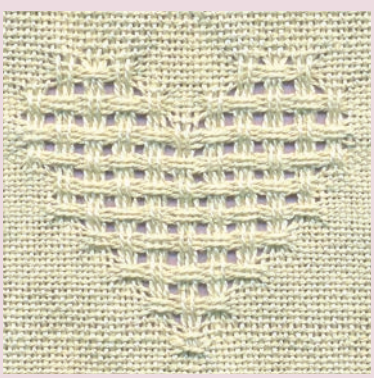
10/2 pearl cotton sample after wet-finishing

2/18 wool/silk sample before wet-finishing

18/2 wool/silk (50/50)

Yd/lb 5,040
Ends 193 **Sett** 24 epi
Width on loom 8½" **Width off loom** 7⅝"
Width after wet-finishing 7⅜"
Draw-in and shrinkage: 8½%
Woven length 7⅝"
Length after wet-finishing 7½"
Take-up and shrinkage 1⅘%
Appropriate uses Items requiring a light but warm cloth, such as scarves, shawls, baby blankets

2/18 wool/silk sample after wet-finishing



20/2 silk sample before wet-finishing

20/2 silk

Yd/lb 4,900
Ends 193 **Sett** 24 epi
Width on loom 8½" **Width off loom** 7¼"
Width after wet-finishing 6⅝"
Draw-in and shrinkage 18%
Woven length 7⅛"
Length after wet-finishing 6⅞"
Take-up and shrinkage 7%
Appropriate uses Items requiring a sturdy, smooth cloth, such as garments, pillowcases

20/2 silk sample after wet-finishing

10/2 bamboo sample before wet-finishing

10/2 bamboo

Yd/lb 4,200
Ends 193 **Sett** 24 epi
Width on loom 8½" **Width off loom** 7¼"
Width after wet-finishing 6½"
Draw-in and shrinkage 19%
Woven length 7½"
Length after wet-finishing 7"
Take-up and shrinkage 6½%
Appropriate uses Items requiring cloth with drape and sheen, such as shawls, curtains

10/2 bamboo sample after wet-finishing

10/2 linen sample before wet-finishing

10/2 linen

Yd/lb 1,500
Ends 69 **Sett** 15 epi
Width on loom 4⅜" **Width off loom** 4¼"
Width after wet-finishing 3⅝"
Draw-in and shrinkage 20%
Woven length 4⅜"
Length after wet-finishing 3½"
Take-up and shrinkage 20%
Appropriate uses Items requiring a rustic cloth, such as table mats and runners, lined bags

10/2 linen sample after wet-finishing

8/2 cotton/linen sample before wet-finishing

8/2 cotton/linen (50/50)

Yd/lb 3,360
Ends 193 **Sett** 20 epi
Width on loom 9⅞"
Width off loom 8⅝"
Width after wet-finishing 8"
Draw-in and shrinkage 17½%
Woven length 8⅜"
Length after wet-finishing 8¼"
Take-up and shrinkage 1½%
Appropriate uses Table mats, runners, towels

8/2 cotton/linen sample after wet-finishing

THE LESSONS I LEARNED

- **Huck is plain weave with skips in the interlacement that create floats.**
- **In a 5-thread block of huck, the second and fourth threads determine the difference between skips and plain weave. Therefore, if Block A is threaded 2-3-2-3-2, the threads on shaft 3 create skips and are considered the pattern threads; in Block B (1-4-1-4-1), the threads on shaft 4 are the pattern threads.**
- **In each treadling block, the first, third, and fifth picks weave plain weave (even shafts are raised in one 5-pick set, odd shafts in the alternate set); the second and fourth picks create the skips and are considered the pattern picks. For the pattern picks: Subtract a pattern shaft from the plain-weave treadle to create a weft float; add a pattern shaft to create a warp float. Warp and weft floats alternate in adjacent blocks in both warp and weft directions.**
- **There is no wrong or right side to the cloth: warp floats appear on the back of the cloth wherever weft floats are on the face and vice versa.**
- **The more blocks that weave lace in a 5-pick treadling sequence, the lighter the beat must be to square the design. Areas of plain weave (threaded on shafts 1 and 2) between areas of motifs and/or along the selvedges help control the beat.**

Download the draft for the heart at weavingtoday.com (under Free Stuff, Projects)

Originally published in *Handwoven*®, May/June 2011, pp. 68–69, as "Material Matters."

TIPS FOR PLANNING, HEMSTITCHING, AND FRINGING

TAKE-UP AND SHRINKAGE

Weft take-up and shrinkage.

As you weave, extra weft length (beyond the width of the warp in the reed) must be placed in the shed to allow for weft take-up (in *Handwoven* projects, this amount is included in required weft yardage). The fabric then draws in as the weft bends over and under the warp thread so that the width of the woven cloth is narrower than the width of the warp in the reed. The cloth narrows further after it is removed from the loom, and shrinkage will narrow it even more if it is washed. To calculate the percentage of weft take-up and shrinkage, divide the finished width by the width of the warp in the reed.

Warp take-up and shrinkage.

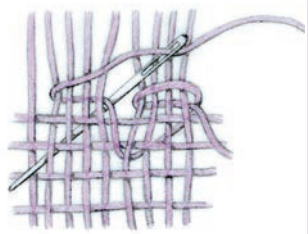
As you weave, the warp bends over and under the weft threads so that fabric length is less than the length of the warp threads that produce it (*Handwoven* projects give the number of inches allowed for this take-up under Warp Length). When you release tension and remove the fabric from the loom, the fabric takes up in the warp direction. If you wash the fabric, shrinkage further decreases its length. To calculate the percentage of warp take-up and shrinkage, divide the finished fabric length by the woven length (measured under tension on the loom) plus the inches given for warp take-up.

To calculate how long to weave a fabric for a specific finished length, use the percentage derived by dividing the finished length listed in the project by the woven length measured under tension on the loom (for this percentage, do not include the inches allowed for take-up in the warp yarn).

TWISTING (OR PLYING) THE FRINGE

Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counterclockwise (or twist them together in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord by attaching one end to a stationary object.)

SIMPLE HEMSTITCHING



Weave several picks of plain weave, ending with the shuttle on the right side if you are right-handed, left side if you are left-handed. Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the group. Pass the needle under the same group of ends, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needleweave the tail into the selvedge and trim. (See * below.)

DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks plain weave, ending with the shuttle on the right side if right-handed, left side if left-handed. Measure a length of weft four times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

Take the needle under a selected group of warp ends above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Then begin again, encircling the next group of ends. (See * below.)

**For both methods: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows. Remove the fabric from the loom and discard the header and weft threads below the first hemstitching.*