



Fantasy Twill for 4-Shafts

NANCY PECK

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 9" weaving width; 12-dent reed; 2 shuttles.

YARNS

Warp: Perth (80% superwash wool/20% nylon; 437 yd/3.5 oz; Queensland Collection), #107 Tasmanian Bay, 147 yd. Heritage (75% superwash wool/25% nylon; 437 yd/3.5 oz; Cascade Yarns), #5706 Grape Juice, 147 yd.
Weft: Perth, #107 Tasmanian Bay, 110 yd. Heritage, #5605 Plum, 110 yd.

WARP LENGTH

98 ends 3 yd long (includes floating selvages; allows 7" for take-up, 31" for loom waste; loom waste includes fringe).

SETTS

Warp: 12 epi (1/dent in a 12-dent reed).
Weft: 12 ppi.

DIMENSIONS

Width in the reed: 8½".

Woven length: (measured under tension on the loom) 70".

Finished size: (after wet-finishing) 6¼" × 64" plus 3½" fringe.

I love working with wool yarns, especially superwash wool that is often blended with nylon. Superwash refers to a wool treated with a descaling process that allows it to be washed in a machine and come out pretty much the same as when you put it in. Because you don't have to worry about the usual wool shrinkage, superwash wool items are easy to care for. The addition of nylon helps the yarn hold its shape without stretching or shrinking and enhances durability and water-wicking properties. The superwash process also makes the yarn less scratchy and softer. My project is threaded in an advancing twill and woven with a twill sequence. The alternating colors in both warp and weft result in an interesting "twillish" effect, enhanced by using a variegated yarn alternated with a solid yarn.

1 Wind a warp of 96 ends 3 yd long holding the two warp yarns together as you wind with a finger separating them to prevent tangling. Wind an additional end of each color to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Sley 1 end per dent in a 12-dent reed, centering for a weaving width of 8½". Keeping the color alternation, sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

2 Wind shuttles with each of the weft colors. Allowing 5" for fringe and leaving a weft tail about 5 times the width of the warp for hemstitching, spread the warp by weaving 4 picks of plain weave using treadles 5 and 6 with Plum but without beating between picks. Then beat and place the weft.

Notes on structure

In theory, all rigid-heddle projects can also be woven on a multi-shaft loom although some are more easily woven on the simpler loom. This pattern originally written for the rigid-heddle is one that translates perfectly to four-shaft weaving.




● floating selvedge
 ● Tasmanian Bay (variegated)
 ● Grape Juice (solid)
 ■ Plum (solid)

HEDDLE COUNT

Shaft 4	24
Shaft 3	24
Shaft 2	24
Shaft 1	24
Total	96



6 Wet-finish in warm water, roll the scarf in a towel, and lay flat or hang to dry. Lightly steam-press. 

NANCY PECK'S weaving emphasis is on fashion and home fabrics. She has worked and taught extensively on rigid-heddle and multi-shaft, computer-aided looms.

