

Double-Faced Twill Scarf

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The vibrant hues of yellow daffodils and buttercups, magenta cyclamen and clover, lush carpets of lupine—spring flowers are truly inspirational. The bright colors suggest it's time to weave something completely new for me: a multicolored cotton scarf!



Handwoven Presents

STRUCTURE

Double-faced twill.

EQUIPMENT

8-shaft loom, 9" weaving width; 12-dent reed; 1 dent/inch raddle; 1 shuttle.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb), in 23 colors, 2,400 yd total (9½ oz). 48 yd (½ oz) Grotto #81, Pink #4, Oleander #80, Grass Green #54, Bali #37, Nile Green #45, and Champagne #46. 36 yd (⅙ oz) Dark Green #26, Winter Green #136, Lipstick #32, and Sapphire #13. 72 yd (⅓ oz) Dark Gold #111, Yellow #113, Kelly Green #97, and Magenta #102. 12 yd (⅓ oz) Dark Fuchsia #56 and Light Orange #67. 60 yd (⅓ oz) Fuchsia #3. 96 yd (⅔ oz) Gold #10. *576 yd (2½ oz) Ruby Glint #100, 528 yd (2⅓ oz) Purple #27, 180 yd (¾ oz) Deep Purple #120, and 168 yd (⅔ oz) Deep Lavender #93. (Yarns and amounts after * are used in both warp colorways.)
Weft: Deep Purple #120, 450 yd/scarf, 900 yd (3½ oz) for two scarves.

YARN SOURCES

UKI yarns are available from most suppliers. Five of the listed colors, Pink, Oleander, Grass Green, Nile Green, and Kelly Green are no longer available. Substitute with similar colors from UKI or try another line of 10/2 cotton. You can reduce the number of colors (to purple, lavender, green, yellow).

WARP ORDER AND LENGTH

400 ends 6 yd long wound in two colorways following Figures 2 and 3 (includes 46" loom waste and sampling).

WARP AND WEFT SPACING

Warp: 48 epi (4/dent in a 12-dent reed). Width in the reed: 8⅓". **Weft:** 24 ppi.

TAKE-UP AND SHRINKAGE

After washing, 13% in width, 14% in length (5% take-up, 9% shrinkage). Amounts produce two scarves 7¼" x 64" plus fringe.



If you're not sure how to create the colors in a weaving that you see around you in nature, take your yarns to the source! Flowers are not monochromatic; each hue is really made up of many others.

Double-faced twill

Although using colors in gradations creates extra dimension, it does, unfortunately, also create extra time in the warping process! The added hours pay off (trust me!). The double-faced twill used for the scarf on page 1 allows completely different warp colors to show on each side: on one, shades of purple for lupine-filled meadows, on the other the greens of spring grasses and the vibrant hues of early spring bulbs and flowers.

In double-faced twill two warps each weave with the same weft; the warp on the face weaves 3/1 twill, the warp on the back, 1/3 twill. Because the back warp threads are down for three of every four picks, the back shows the same 3-span warp floats as the face. The two warps are wound separately but beamed together.

Warping the loom with two warps

These directions are for my method of threading and beaming two warps. You can use your own method, of course.

Wind each warp separately following Figures 2 and 3 (to change colors at the warping board, tie each new end to the one used before it). Make a threading cross of single threads. Make a raddle cross at the opposite end from the threading cross (warping boards usually come with pegs for a cross at both ends). Place 12 ends together in the raddle cross. Tie the threading cross securely in both warps; place lease sticks in both raddle crosses. Attach a 1" raddle to the back beam and move the shafts aside. Suspend the lease sticks, one pair above the other, between the shafts and



If you don't want to move all your shelves or yarn outside, try winding a bobbin from every cone to practice forming color harmonies and subtle gradations.

the back beam with the warp chains passing through the castle and over the front beam. Sley two groups of 12 ends of the purple warp in each dent of the raddle. Do the same with the multicolored warp, on top of the purple warp. Secure the raddle with cap or rubber bands.

Beam the warp, packing well with corrugated or other stiff paper or sticks and applying consistent and firm tension. Remove lease sticks from the raddle crosses and place them in the threading crosses when the warps are beamed. Thread following Figure 1.

Weaving the scarves

Get some good music or books on tape when you are ready to start weaving—much better than singing Ninety-Nine Bottles of Beer on the Wall or thinking of all the chores you need to do! Weave the scarf following the treadling in Figure 1 for 70". Allow 5–6" for fringe at each end of each scarf (weave fringe sections with coarse rags to be removed after washing). Use treadles 5–8 to produce horizontal stripes of the back warp colors for borders at each end if you like.

Experiment to see whether starting the shuttle from the right or the left makes a better selvedge. You can use floating selvedges instead, but manipulating them adds a bit to the weaving time.

Finishing

Remove the scarves from the loom, cut them apart, and machine stitch across the rag weft at the ends of each fringe to prevent

Design Tip

Blend several shades to make a single hue.

We think of daffodils as yellow and grass as green, but none of nature's colors are monochromatic. Take some of your yarns outdoors and match them to the colors you see. Also use flowers with many hues, like pansies, iris, and fuchsias for color ideas.



1. Draft for scarf

- = purple warp
 - = multicolored warp
 - = Deep Purple weft
- (Use treadles 5–8 for optional horizontal stripes.)

	1	2	3	4	5	6	7	8
1				8		8	8	8
2	●			7		7	7	7
3			6			6	6	6
4					5	5	5	5
5	●			4	4	4		4
6				3	3	3	3	
7			2	2	2	2		
8		1	1	1				1

2. Color order for purple warp

	5x								
20	1	1	1	1					Deep Lavender
80	1	1	1	1	8	1	1	1	Purple
20						1	1	1	Deep Purple
80					1	1	1	1	Ruby Glint
200									

