

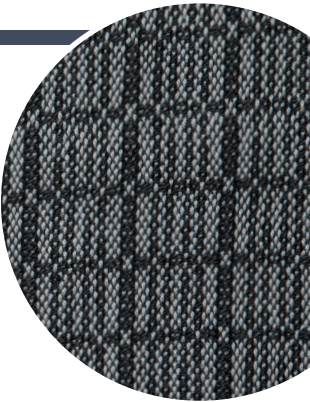
City Chic Scarf

SUSAN CAPEHART



Photos by Matt Graves

HANDWOVEN



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STRUCTURE

Crackle.

EQUIPMENT

4-shaft loom, 9" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Brassard), #8000 Naturel, 517 yd; #5213 Cayenne, 59 yd.

Weft: 8/2 Tencel, #4275 Charcoal, 503 yd.

WARP LENGTH

177 ends 3¼ yd long (includes floating selvages; allows 7" for take-up, 40" for loom waste; loom waste includes fringe).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed).

Weft: 26 ppi.

DIMENSIONS

Width in the reed: 9".

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

Finished size: (after wet-finishing) 7¾" × 64" plus 5¾" fringe.

My weaving journey began many years ago, when a fiber-art student repaid a favor by teaching me how to weave. Whatever small favor was repaid, its reward by that gracious student is ongoing. I have been weaving and experimenting with *Handwoven* projects for many years, learning, exploring, and challenging myself. It's only recently that I branched out to design my own cloth based on the rich collection of patterns available to weavers. Trial and error can be hit-or-miss, but that is how I learn. Trusting my gut—and the experience I have under my belt—and knowing when to pivot in a different direction served me well in this weaving project.

For this project, I used the threading and tie-up for the Wheel and Cross draft in Marguerite Porter Davison's *A Handweaver's Pattern Book*, but the original treadling wasn't turning out as I'd imagined. I switched the treadle sequence to another from the draft (with minor changes) and was thrilled with the result. It took one more tweak to allow the Cayenne border to stand out, and I had my draft.

The sheen of Tencel, the overall pattern grid in shades of gray, and the white fringe give this scarf a sophisticated look. Other color combinations would be equally lovely—such as a red-wine weft on a periwinkle warp, or a birch weft on a navy warp. Have fun!

1 Wind a warp of 175 ends 3¼ yd long, following the warp color order in Figure 1. Wind 2 additional ends of Cayenne to be used as floating selvages and set them aside. Warp the loom using your preferred method, following the draft in Figure 2; see the Weaving Tip for tie-up details. Centering for a weaving width of 9", sley 2 per dent in a 10-dent reed. Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

Weaving Tip

Davison's *Pattern Book* was written for sinking-shed looms—the x's rather than ●'s in her tie-up boxes tell you that. As Susan discovered while weaving her scarf, using the original tie-up results in the reverse side of the fabric facing up on a rising-shed loom. If you'd rather view the top as you weave, just invert the tie-up, as shown here. This simple tactic works for any non-skeleton tie-up written for the opposite type of shed.

Sinking shed

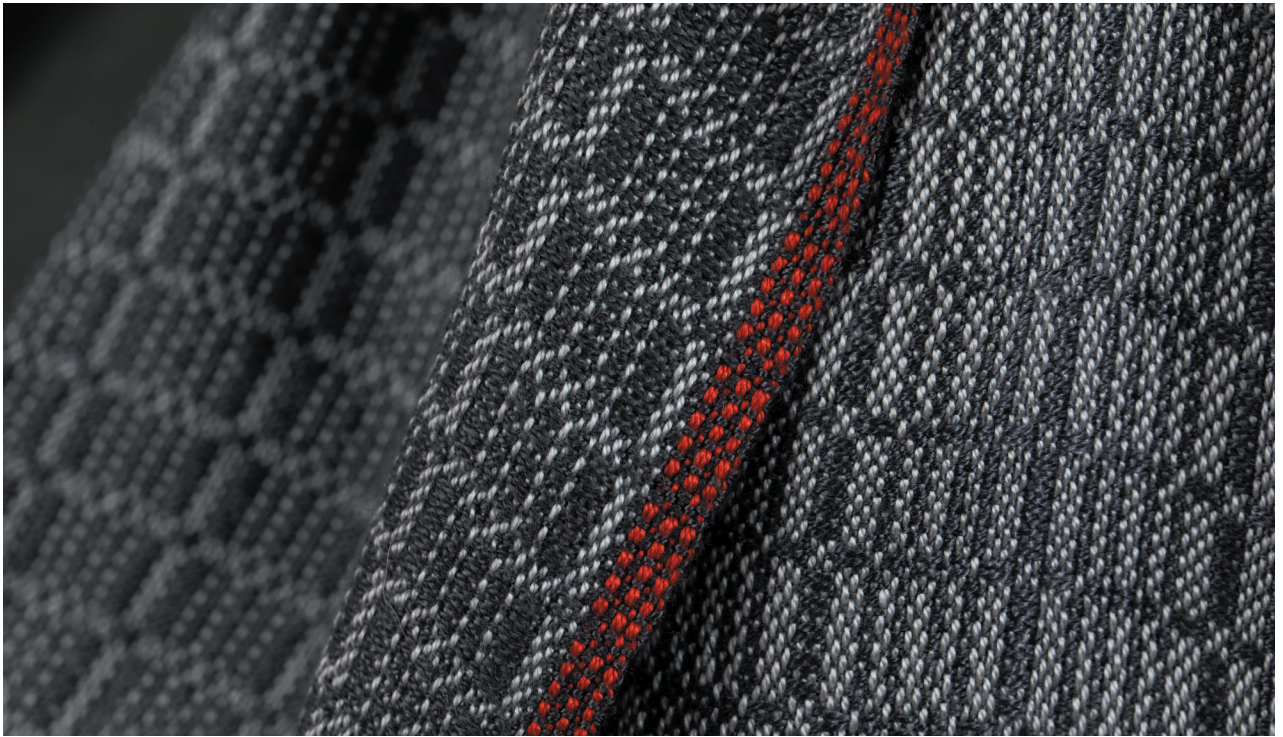
1	2	3	4
	4	4	
3			3
	2		2
1		1	

Rising shed

1	2	3	4
4			4
	3	3	
	2	2	
	1		1

2 Wind a bobbin with the weft yarn. Allowing at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Leaving a tail 1 yd long for hemstitching, weave the pattern for about ½". Use the tail to hemstitch in groups of 4 warp ends with one group of 5 warp ends, grouping like colors where possible.



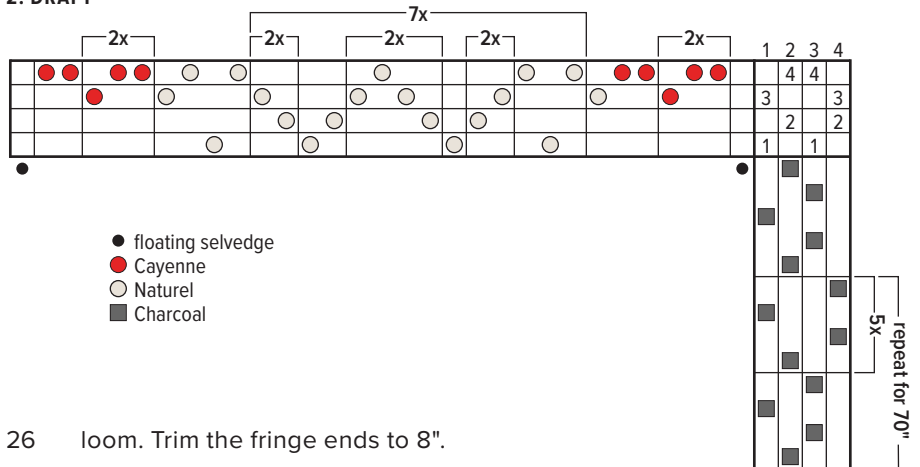
1. WARP COLOR ORDER

159	159	□	#8000 Naturel	
16	8	8	■	#5213 Cayenne
175 ends total				

HEDDLE COUNT

Shaft 4	42
Shaft 3	62
Shaft 2	49
Shaft 1	22
Total	175

2. DRAFT




4 Using a beat that yields about 26 ppi to avoid compressing the pattern, continue weaving following the draft in Figure 2 for about 70". **Note:** Is the back of the cloth faceup as you weave? See the Weaving Tip to learn why.

5 End with the last 5 picks of the treadling to balance the pattern, and hemstitch as you did at the beginning.

6 Leaving at least 8" for fringe on both ends, cut the fabric from the

loom. Trim the fringe ends to 8". Prepare a twisted fringe for each hemstitched group.

7 Wet-finish by handwashing in lukewarm water with a mild detergent. Line-dry. 

RESOURCES

You'll find the Wheel and Cross draft on p. 199 of Marguerite Porter Davison's *A Handweaver's Pattern Book* (Swarthmore, PA: M. P. Davison, 1944).

SUSAN CAPEHART can be found at the loom in Jefferson City, Missouri, when she's not rehearsing flute parts for the local symphony or working on her next writing project.