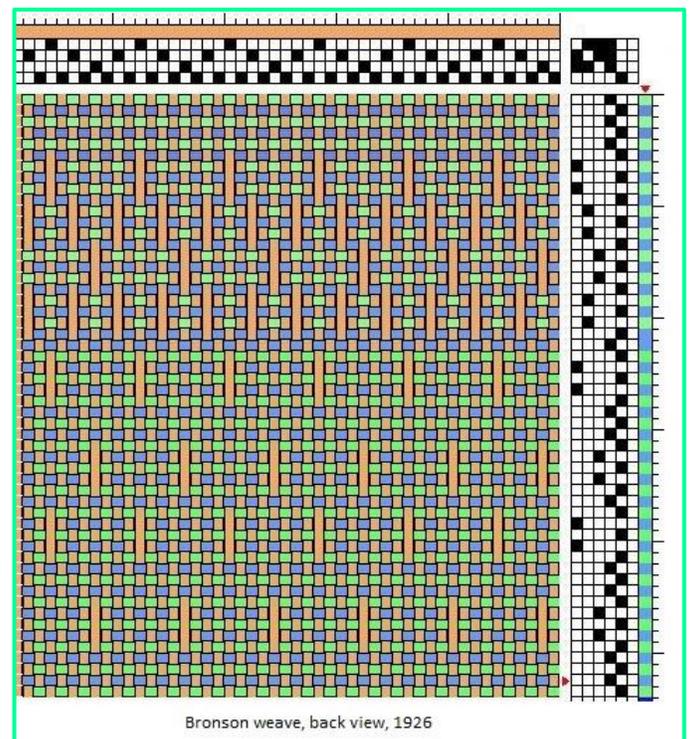
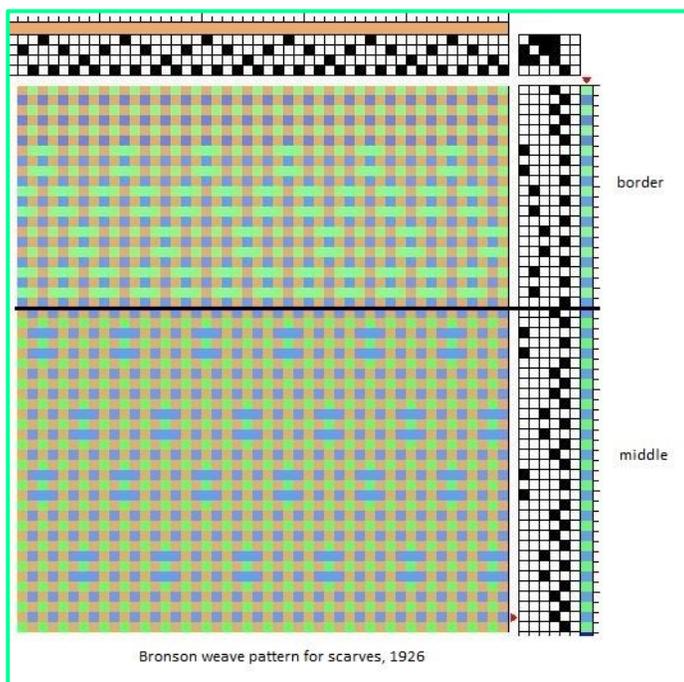


The Shuttlecraft Bulletins on Weaving Scarves

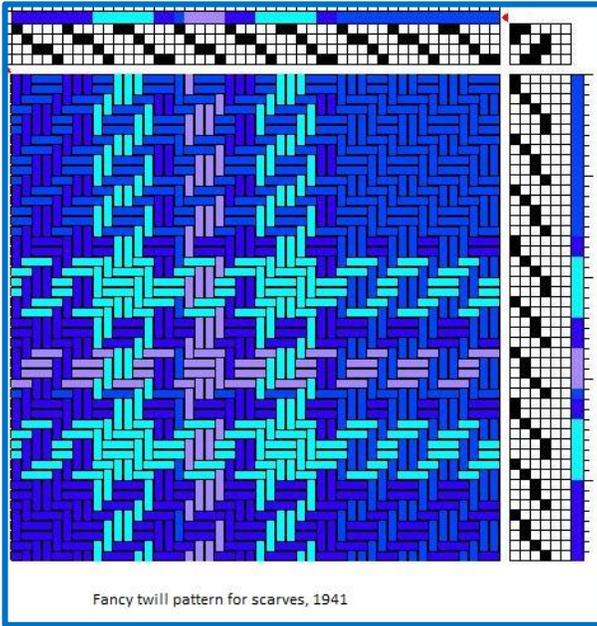
This article is on Shuttlecraft Bulletins on scarf weaving. The Bulletins covered are the September 1926, November 1927 and November 1941 issues. Mary Meigs Atwater wrote in 1926 that scarves appear to be as popular as ever. And indeed, they still are today with each issue of the Handwoven magazine having one or more projects on weaving scarves.

Susan Hainsworth, who is rarely seen without a scarf, says: "I love scarves and shawls because they are essentially just pieces of beautiful fabric that doesn't have to be made into clothing. They can just exist on their own, and by wearing a scarf or shawl almost every day, I get to wear beautiful colors and patterns and be in contact with lovely wools, silks, linens, and cottons. I remember that Michelle Poulin-Alfeld told us that shawls are the quintessentially feminine article of clothing. Men wear clothing that looks like dresses or skirts, but they seldom wear shawls. For many years, women have created these practical articles of clothing to be things of beauty, and it is fun to be part of this tradition."

In 1926, Tartan scarves were popular, but Mary advised to consider something different, such as silk scarves to be more lucrative. She favored the Bronson spot weave as a structure to try in silk and the figures below give an interpretation of the draft she gives in the issue, both front and back.



A consideration in weaving scarves is that as both sides of the fabric be pleasing, as they are visible when worn. Mary advises having a smooth shuttle when working with fine silk. Other weave structures that she favors are twills, like goose eye and Monk's Belt, but with long blocks of 4 threads rather than six. She gives a draft for a fancy twill in the 1941 issue, as shown.



In November 1927, a Guild member from England wrote Mary about a linen scarf she saw in the Victoria and Albert Museum and as it is described, sounds like a spaced warp and weft structure. She describes it as delightfully light and gauzy and yet warm and appearing to have worn well.

Weaving a scarf is something a weaver can do to learn a new technique or structure, make a special gift, a wardrobe accent. Weaving a scarf is a perfect first project, it could be a wearable sample.

Sock yarns have been popular for weaving scarves. Really, any material goes, if it is soft enough to be worn on your neck: wool, linen, cotton, silk, tencel, or a combination of these. Ilse Acke, a Belgian weaver puts together some amazing bold color combinations. Susan Johnson of

Avalanche Looms, Wisconsin combines linen, cotton, silk, and hemp in multicolored plaids with rosepath design details. See examples of these weavers' work here:

You can use painted warps, or "Faux ikat" ala' Bonnie Tarsus, as mentioned by Sonya in the President's message for scarves (See the Bonnie's YouTube video to see how to wind a faux ikat warp), there are so many options and ideas.

Scarf size has become longer over the years, but a 3 ½ yard warp is enough for a long scarf. I hope that these examples will inspire you to come up with your own design. 🌸Maureen Wilson



source: <http://ilseacke.blogspot.com/>



Source: avalanchelooms.com