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Advanced Textile Techniques (BUF 3246)

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## Pattern Weaving on the 8-Shaft Loom

**Introduction:** The process of weaving takes concentration and time because of the intricate variations of patterns and maneuvering the yarns for the weft and warp of the loom. Taking you through three different weaving patterns: tabby, variation of houndstooth, and chevron we will explore this journey further.



**Step 1:** Using the medium weight simple yarn, in the colors white, burgundy, and rusty orange, that was provided spin them onto the bobbin and load it into the boat shuttle.



**Step 2:** The 8-Shaft Ashford Loom was already set up with blue yarn on the warp, so initially we started with weaving tabby. Utilizing the eight harnesses raise the alternating harnesses using this two-row sequence:

Row 1= 1, 3, 5, 7

Row 2= 2, 4, 6, 8

After raising the correlating harnesses, pass the boat shuttle through the shed and lower the harnesses for the next row. Use the beater to push the weft yarn into combination with the warp.



**Step 3:** Then, I started to experiment with a variation on the houndstooth to challenge myself, but without different color yarn for the warp, it did not turn out the way that I expected. Using the burgundy yarn as my dark color and white as the light color, I alternated for every eight rows with each color with the sequence down below.

Row 1= L: 5,6,7,8  
 Row 2= L: 4,6,7,8  
 Row 3= L: 3,5,7,8  
 Row 4= L: 2,4,6,8  
 Row 5= L: 1,3,5,7  
 Row 6= L: 1,2,4,6  
 Row 7= L: 1,2,3,5  
 Row 8= L: 1,2,3,4  
 Row 1= D: 5,6,7,8  
 Row 2= D: 4,6,7,8  
 Row 3= D: 3,5,7,8  
 Row 4= D: 2,4,6,8  
 Row 5= D: 1,3,5,7  
 Row 6= L: 1,2,4,6  
 Row 7= D: 1,2,4,6  
 Row 8= D: 1,2,3,5

#58 & #59  
 by Pat Boswell  
 Color-and-weave on straight twill. \*Use a solid light warp and a solid dark weft.  
*Note:* These two samplers are identical except for color. One has a solid light warp and a dark weft; the other has eight dark and eight light color order in both the warp and the weft. All samples have a straight twill threading and treadling. Only the tie-ups change from sample to sample. The samples at the left show structure only; the ones on the right show color-and-weave.

Some of the tie-ups have two or more identical treadles in order to keep the same straight twill treadling. Use floating selvages, because these repeated ties will sometimes cause two or more successive weft picks in the same shed.

58—solid warp and weft

59—color-and-weave, 8 dark, 8 light

#58\*  
 #59





**Step 4:** After realizing that the pattern was not presenting itself in the way it was supposed to, I moved on to another pattern commonly known as chevron. Using the rustic orange and white yarn, the stripe pattern complimented the chevron greatly. This was a 12"x12" piece and to weave the pattern this was the sequence:

Row 1= 1,4,5,8  
 Row 2= 3,4,7,8  
 Row 3= 2,3,6,7  
 Row 4= 1,2,5,6  
 Row 5= 1,4,5,8  
 Row 6= 3,4,7,8  
 Row 7= 2,3,6,7  
 Row 8= 1,2,5,6

**Step 5:** As the board gets full, loosen the warping wheel from the back and front beam to pull out more of the warp yarn. Finishing or starting any pattern do a tabby weave to secure it and when it gets taken off of the loom, it ensures that the weaving won't unravel. After taking it off the loom, surge the ends to prevent any yarn from coming undone. In addition, to get rid of the yarn on the sides of the weaving, tuck it into the piece so it doesn't look sloppy.



**Findings & Conclusion:** In learning how to weave on an 8-shaft Ashford Loom efficiently, there were many obstacles and successes in completing the weavings. There were some shaft bars on the edge that would not get picked up, and so in the middle of weaving the chevron pattern, there were a few rows that I didn't notice and so the yarn from the warp is left without any yarn from the weft. Other than that, I was able to stay consistent with the pattern even though sometimes I would be on the verge of losing track of where I ended. Comparing my work to the tutorial, I think that the houndstooth was very underwhelming because it didn't appear to look exactly like the given sample, but for the chevron, I was very pleased with the accuracy of the pattern. Although there were some pulling and tension problems, the pattern itself was very satisfying. Through this project, I learned an immense amount of concentration and patience because each row that was completed summed up to a greater purpose. Seeing the finished product was very rewarding, and by executing a striped pattern on top of the weave I wanted to make sure that the stripes were even widths which was a challenge in itself. This is a skill that is very important and allows one to appreciate the craftsmanship of textiles. It took me back to a time when machines were not yet created and everything used to be truly handmade.