



WEAVING TODAY™

Free 8-shaft
Weaving Patterns
for the 8-shaft Loom

A shimmering scarf in advancing point twill

TENCEL AND TWILL ARE PERFECT PARTNERS FOR SHOWING OFF COLOR, SHINE, AND DRAPE.

STRUCTURE

Advancing point twill.

EQUIPMENT

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

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, Webs), Iris, Red Purple, and Royal, 145 yd each; Blue Ming, 73 yd.
Weft: 8/2 Tencel, Red, 375 yd.

WARP LENGTH

203 ends 2½ yd long (allows 3" take-up, 27" loom waste; loom waste includes fringe).

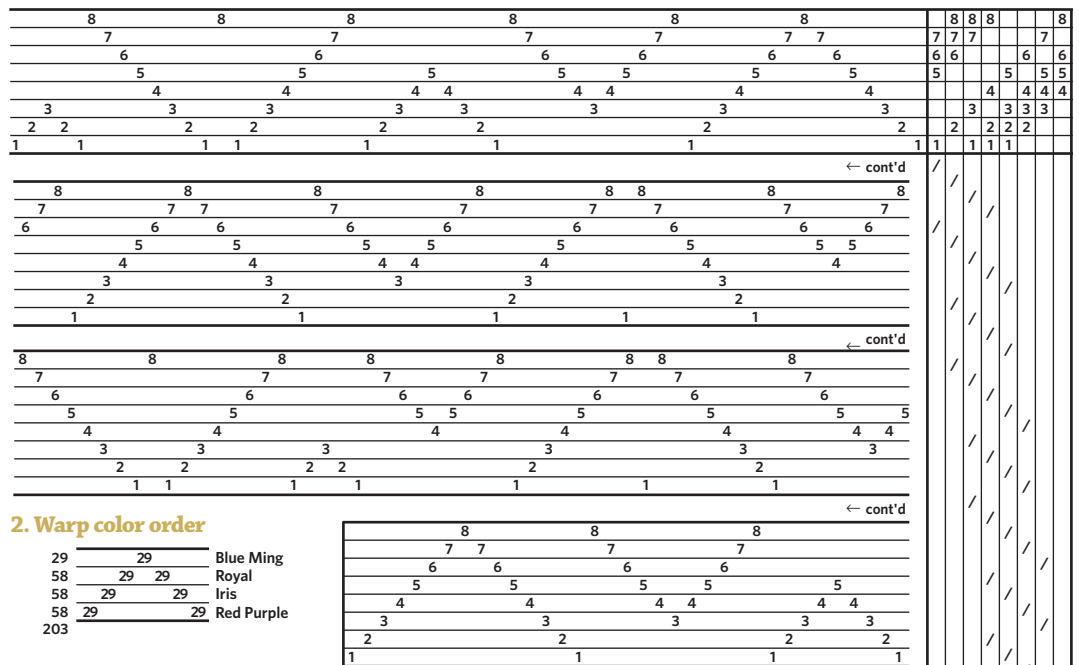
SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 24 ppi.

DIMENSIONS

Width in the reed: 8½".
Woven length (measured under tension on the loom): 60". Finished size after washing: 7" × 58" with 6" twisted fringe.

1. Draft

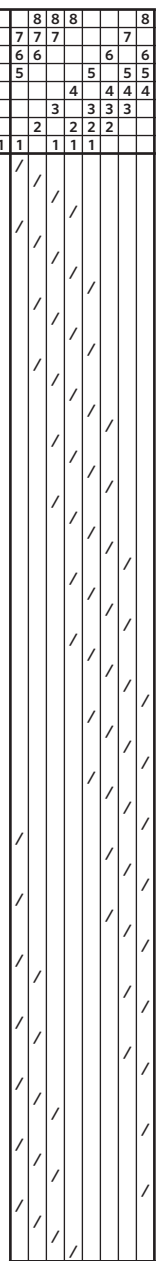


Virginia West's studio, with its stunning view of Baltimore Harbor, houses her two big looms.



This scarf has been selected to appear in *Sixty Scarves for Sixty Years*, a future publication celebrating the sixtieth anniversary of the Weavers Guild of Greater Baltimore.

- 1 Wind a warp and prepare the loom using your preferred method following Figures 1 and 2. Weave following Figure 1 for 60", allowing 8" at each end for fringe.
- 2 Remove the scarf from the loom and prepare a twisted fringe with 12 ends in each fringe; secure with an overhand knot. Wash by hand and lay flat to dry. Press. ➤





STRUCTURE

Atwater-Bronson lace, turned overshot, and plain weave.

EQUIPMENT

8-shaft loom, 19" weaving width; 15-dent reed; weight for supplementary warp; 1 shuttle.

YARNS

Ground warp and weft: 2-ply bamboo (2,100 yd/lb, Bambu 7, Cotton Clouds), Dusty Peach, 1,402 yd. Pattern warp: 45% cashmere/55% silk (400 yd/55 g skein, 3,320 yd/lb, Cashmere Silk, Jade Sapphire Yarns), Blue Spruce, 114 yd.

WARP LENGTH

277 ends bamboo, 38 ends cashmere/silk 3 yd long (allows 6" for take-up, 36" for loom waste; loom waste includes fringe). Add 2 yd for each additional shawl; there is enough cashmere/silk in one skein for three shawls.

SETTS

Warp: 15 epi (1/dent in a 15-dent reed) for plain weave and lace; 30 epi (2/dent) in supplementary warp areas. Weft: 15 ppi.

DIMENSIONS

Width in the reed: 18⁷/₈". Woven length (measured under tension on the loom): 66". Finished size after washing: 16¹/₂" x 61¹/₂" plus 4" twisted fringe at each end.

CARRY WILCOX

Cashmere/silk and bamboo shawl

TO SHOW OFF A SPECIAL YARN, IT SHOULD FLOAT IN THE WARP, ESPECIALLY IF IT IS A VARIEGATED YARN.

TIP: I use satin cording, sold by the yard in fabric stores, to spread the warp. To do this: Weave 4–6 picks with the cording without beating, leaving loops at the selvages. Then pull the beater forward to align the warp threads. Later, you can pull on the loops to remove the cording.

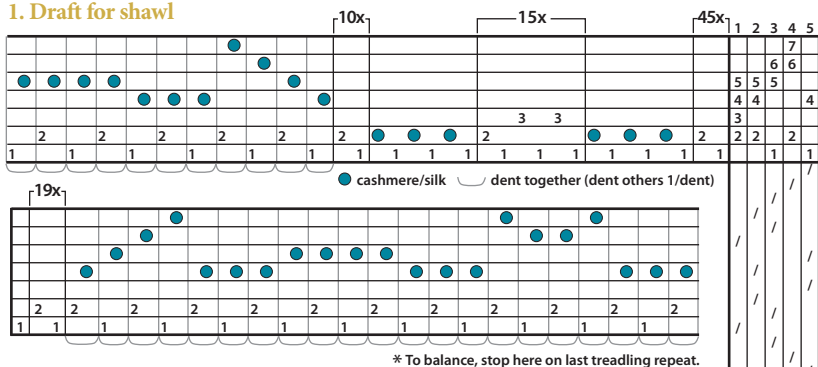
Cashmere is often used by knitters for lace sweaters or lightweight shawls. It is amazing to think that it has an insulating quality greater than sheep's wool. Cashmere comes from Cashmere goats, whose fleece consists of a fine, soft undercoat comingled with a straighter and a coarser outer coat of guard hair. The fiber must be dehaired, a process that separates the coarse hairs

from the fine. After dehairing the resulting fine fiber cashmere is ready to be spun into yarn. Much of this work is done by hand.

To showcase such a special yarn, I used a draft designed by Barbara Walker that features a narrow band of overshot as a supplementary warp on a ground cloth of bamboo, another soft yarn that compliments the cashmere/silk.

1. Draft for shawl

This draft is from Barbara Walker in "One Shuttle and Two Weaves," *The Best of Weaver's: Overshot is Hot!* Madelyn van der Hoogt, ed. Sioux Falls, South Dakota: XRX, 2008, pp. 72–75.



- 1 You can choose one of several warping methods for this project. You can wind and thread the supplementary warp as a separate chain and weight it, or you can wind both warps together. If you beam both warps, raise shafts 3 through 7 and loop a cord (just above the warp beam) around the supplementary warp when it gets loose and add weight (a plastic water bottle works well); the weight will slide to rest under the warp beam.
- 2 Allowing 6" for fringe, weave the shawl following the treadling in the draft. Adjust the weight on the supplementary warp as needed. On the 17th repeat, end at the * to balance the pattern.

- 3 Remove the fabric from the loom and prepare a twisted fringe with 6 ends per fringe; secure each fringe with an overhand knot.
- 4 Soak in Synthrapol or mild detergent for about 20 minutes in the washing machine. Without agitation, spin out water, rinse, and spin out again. Tumble in the dryer for 10–15 minutes along with clean dish towels or bed-sheets without allowing to dry completely. Hang the shawl on a padded rod to finish drying. Press, moving the iron in the warp direction to bring out the sheen and align the cashmere ends. The bamboo and cashmere shrink at similar rates in this project.





<< ABOUT THIS YARN >>

**45% cashmere,
55% silk**

The cashmere portion of this yarn contributes incredible softness and capacity for insulating warmth. The silk adds strength and can accept intense colors, which is especially important for these luscious hand-dyed variegated yarns. The yarn is available in seventy colorways.

COREEN HARTIG

Pacific Waves in Tencel and bamboo

STRUCTURE

Plain weave and twill.

EQUIPMENT

8-shaft loom, 10" weaving width; 15-dent reed; 1 shuttle, 1 bobbin, blunt tapestry needle.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, WEBS), Lake Combo (variegated), 963 yd, Navy and Grayed Teal, 450 yd each.
Weft: Bambu 12 (6,300 yd/lb; Cotton Clouds), Emperor Blue, 820 yd for collapse-weave scarf; 410 for plain-weave scarf.

WARP LENGTH

298 ends 6¼ yd long (18" for sampling, 8" for take-up, plus 35" for loom waste and fringe).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed).
Weft: 36 ppi for collapse scarf; 18 ppi for warp-faced plain weave.

DIMENSIONS

Width in the reed: 10".
Woven length (measured under tension on the loom): 75", collapse-weave scarf; 75" plain-weave scarf.
Finished sizes
Collapse-weave scarf, 4" x 67½" plus 4" twisted fringe; plain-weave scarf, 8½" x 70", plus 4" twisted fringe.

Warp once and weave two scarves that capture the constantly changing colors and movement of the Pacific Ocean.

I have always loved the ocean—the colors, the movement of the waves, the sound, and the smell of the salt water. Every morning when I walk my son to the bus stop, we look out at the Pacific Ocean to admire its constantly changing colors. I wanted to weave a scarf that would capture the colors and movement of the ocean. I found the perfect combination with a variegated Tencel yarn of blues and teals, Bambu 12 for weft, and a collapse-weave structure that creates pleats or furrows in the fabric. The closely sett warp also allowed me to weave a warp-dominant plain-weave scarf on the same warp.

1. Warp color order

	2x		2x		2x		2x		2x		2x		2x		
72	8	8	7	6	5	4	3	2	1						Teal
72			1	2	3	4	5	6	7	8	8				Navy
154	9	8	8	8	8	8	8	8	8	8	8	8	9		Lake Combo
292															

2. Draft

	2x		18x																	
			8	8											7	7	8	8	8	8
					7	7											6	6	6	6
							6	6							5	5	5	5	5	5
			4				5	5							4					
					4	4									3				3	3
			3				4	4							2				2	2
					3	3									1				1	1
			2				3	3												
					2	2														
			1				2	2												
					1	1														

● floating selvedge

plain weave

- 1 Wind a warp of 298 ends following Figure 1. Use your preferred method to warp and thread the loom, following Figure 2.
 - 2 Spread the warp with scrap yarn using treadles 1 and 2. Sample as desired for 18". Allowing 7" for fringe, weave 2 picks of plain weave, then hemstitch encircling every 4 ends within the warp stripes to encourage pleating in the scarf. Weave the scarf for 75" following the twill treadling. End with 2 picks of plain weave and hemstitch. Allowing 14" between scarves, weave the second scarf in plain weave, beginning and ending with hemstitching as for first scarf.
 - 3 Remove fabric from the loom. Prepare a twisted fringe at both ends of both scarves.
 - 4 Wash the pleated scarf in hot water in the washing machine with mild detergent on a regular cycle. Dry in the dryer on medium heat to help set the pleats.
- Handwash the plain-weave scarf in warm water with a mild soap. Lay flat to dry. When almost dry, put in the dryer on a gentle cycle for 10 minutes. Press on a rayon setting to bring out the sheen of the yarns. ⇄



Designing for Collapse

To create the pleats, this collapse-weave scarf alternates warp- and weft-faced stripes. When removed from the loom and washed, the stripes collapse, creating pleats where only the warp-faced stripes appear. In this scarf, block A (shafts 1-4) warp stripes appear on one side of the scarf, while block B (shafts 5-8) stripes appear on the other. I arranged the warp stripes so that one side of the pleated scarf shows only the variegated yarn, while the other side shows stripes gradually moving from teal to navy.

For a collapse weave to work, the warp sett must be closer than normal, the weft must be beaten closer than normal, and the weft needs to shrink more than the warp during finishing. Unless you want a scarf that resembles the weight of chain mail, the weft needs to be a much finer yarn, as well. For this scarf, Bambu 12 meets all of these needs: it is much finer than the 8/2 Tencel warp, shrinks more, and sets the pleats better.

For a collapse weave, you also need to plan warp stripes based on the fiber type and size. I found a helpful article in *Fabrics That Go Bump* (see Resources). And of course, one must sample, sample, sample to find just the right combination of sett, beat, and fiber.

Resources

Field, Anne. *Collapse Weave: Creating Three-Dimensional Cloth*. North Pomfret, Vermont: Trafalgar Square, 2008.
van der Hoogt, Madelyn. "A perplexing plethora of pleats." *The Best of Weaver's: Fabrics That Go Bump*. Sioux Falls, South Dakota: XRX, 2002, pp. 60-65.

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