



**WEAVING STUBENITSKY CODE** by *Marian Stubenitsky*.  
*Weefschool, De Hoeve 1, 6668 AZ Randwijk, Netherlands. 2018.*  
*Hardcover. 200 pages. \$65.00.*

The first thing that you notice when you pick up *Stubenitsky Code*, Marian Stubenitsky's new book, is that this is a very high-quality publication. The pictures, printed on heavy glossy paper, are beautiful and every small detail can be easily examined. You almost feel as if you can touch the fabric, it looks so real. The book is full of color images. Every project is pictured, sometimes front and back, with multiple variations. The black and white drawdowns, as well as the threading and treadling patterns, are easy to read thanks to the excellence of the printing.

*Stubenitsky Code* is written in both Dutch and English. The English translation from Dutch is done expertly by Selma Sindram. The clearly written English translation can be found on the right-hand column of each page and below the Dutch labels accompanying pictures and diagrams.

Before the explorations of the *Stubenitsky Code* begin, there are six pages of "Conventions." These pages explain how the threading, tie-up, and treadling are represented and are well worth a few minutes of study. Your first question might well be, "What *is* the Stubenitsky Code?" A short answer is that the Stubenitsky Code is Marian's method of experimenting with tied weaves. The book explores three codes: 1:2, 1:3, and 1:5. These numbers represent the number of pattern threads (two, three, and five) to a single tie thread.

The first half of the book is about Code 1:2, which is one tie down warp thread for every two pattern warp threads. The number of variations you can combine to create interesting fabric in plain and basket weave is amazing. Marian provides very clearly written and detailed explanations of exactly what she is doing with the threading, the tie-up, and the treadling and why. A very methodical approach is used to explore all the ways that each code can be altered. I especially liked the section that showed how, in nineteen steps that included drawdowns and samples, the tie-up can evolve from all twill, through mixes of twill and basket weave, to all basket weave.

Within each section there is one or more projects. These are easily located by the colored bar on the edge of the project pages. The projects are written for 4- to 32-shaft looms, with the majority designed for 8-shaft looms. If you weave on a 4-shaft loom, you will find several projects to try. For those with a limited number of shafts, Marian gives instructions on how to take a threading pattern and reduce it to a smaller number of shafts.

One of the explorations in the Code 1:3 chapter is an interesting project for Deflected Double Weave. Code 1:5 is a variation of the Bateman Park Weave. Following the three codes, there are chapters on Huck and Moiré. Each of these chapters has sections for each of the three codes. The final chapter of the book, "Varia" (which translates to Miscellaneous), includes interesting weave structures woven using Marian's codes such as Moiré with a Rep Effect, Summer & Winter, Swivel, and Irregular Weft Rep.

If you own Marian's *Weaving with Echo and Iris* then you know the excellence of Marian Stubenitsky's books and you will not be disappointed with her newest offering. The subject matter is very different, but the attention to detail and quality of work is outstanding. I am sure that this will become one of the classic books that all weavers will want to have in their library.

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