

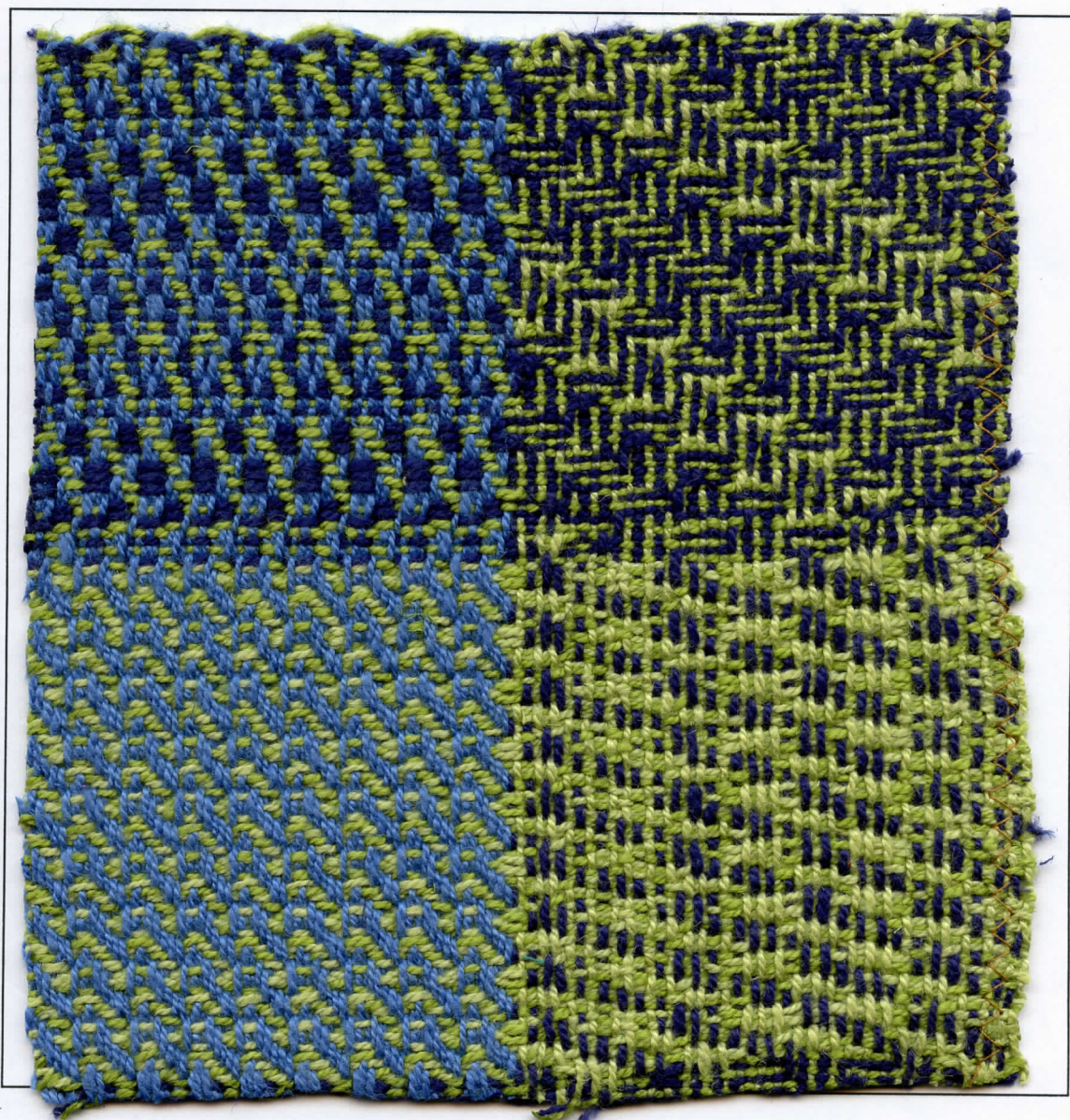
## *Cross Country Weavers*

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FAX  
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Date March 2008  
LOOM Schacht Baby Wolf with comby  
DESIGN SOFTWARE Fiberworks PCW  
(if applicable)

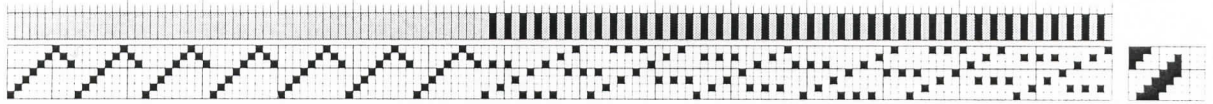
WEAVE STRUCTURE/TECHNIQUE  
Corkscrew Draft

SOURCE Complex Weavers Greatest Hits and  
More than Four by Mary Laughlin  
PROJECT Weaving on Seven Shafts

FABRIC USE samples

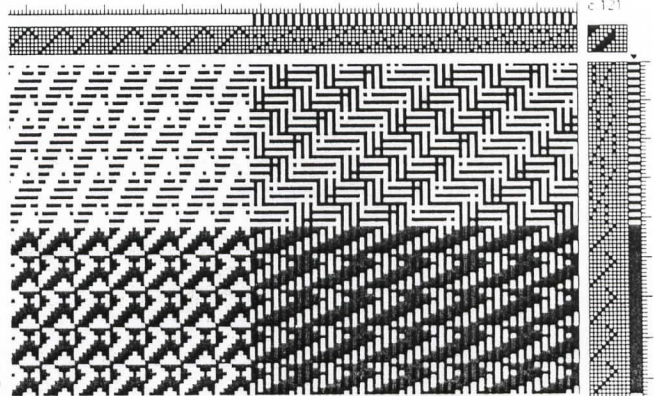






WARP: Size 22/2  
 Fiber Cottonlin  
 Color Green, Dark Blue alternating  
 or Green  
 Source Halcyon

WEFT: Size 22/2  
 Fiber Cottolin  
 Color Green, Dark Blue, alternating,  
 or Medium Blue  
 Source Halcyon



WARP and WEFT SEQUENCE: (if applicable)

REED 12            SETT 24            epi SLEY 2            dpd  
 ENDS/repeat 1<sup>st</sup> motif repeated 2 times, 2<sup>nd</sup> motif repeated 9 times    Ends to Balance

FINISHING DETAILS

Washed on gentle cycle, spun dried, hung to further dry, and lightly pressed with iron.

SHRINKAGE 9% width (more than I expected, so width of samples shy of 6") 6% length

COMMENTS of INTEREST

The corkscrew draft was new to me. Mary Laughlin describes the weave as a twill rib weave, having the ribs either warp or weft face. The draft is based on two or more straight twill drafts, threaded alternating. Verda Elliot's sample used one twill line in a straight draw, the second, threading on each shaft was repeated 3 times. I then added a 567654321 motif. Using an uneven number of shafts and a  $\frac{4}{3}$  break, there is an overlap of the adjacent

float threads. Alternating 2 colors in the warp aids in the threading. The sett must take into account the rib nature and be closer than expected.

PERSONAL DESIGN INSPIRATION

I found the corkscrew draft first in a sample by Verda Elliot's from the CW Greatest Hits collection (page 171). I took her threading and added some of my own. Likewise with the treadling, so the samples have 4 distinct areas. I was pleased with the computer drawdown structure, but not happy with the colors I picked from a color card. The mat finish of the cottolin dulled down the colors. A bird with a long neck motif is what popped out for me in the computer drawdown, but not clear in the actual weaving. Note the threading starts with green then dark blue. The treadling with the two colors starts with dark blue, then green the reverse of the threading. I tried it both ways. There was slight seer suckering between the two sections.

