

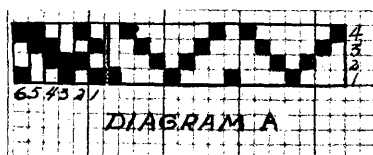
Interesting Developments on the "Rosengang"

BY ESTHER HOAGLAND GALLUP

IT is my hope to present to readers of THE WEAVER a new use of the familiar "Rose-Path" pattern and a new appreciation of its possibilities in creating fine decorative textiles. Its similarity in draft to the straight twill or herringbone threadings, when used in the manner I am about to suggest, makes it structurally satisfactory for hangings, upholstery, couch spreads, or even rugs — all having the firm texture and durability of the Navajo work with a flexibility of design and color at once decorative and suggestive of the traditional. Much of Swedish upholstery and wall hangings, using this threading alone, is developed in an almost endless variety of color and pattern combinations.

A suitable warp for the weave is one of No. 10 mercerized Perle cotton; or a linen yarn of lighter weight may be substituted, although after due consideration to the strength of the material the cotton may prove the better warp from an economical standpoint. The question of beauty does not particularly enter, as the warp is completely covered, but it may be sleyed closely and allowed to show if an extremely tight fabric is desired. This might well be the case in the use of the "Single-Harness" patterns which will be described in another article.

Shall we then assume that our warp is carefully beamed, our heddles threaded to the familiar "Rosengang" pattern, and our reed, which is 10 dents to the inch now sleyed one thread to the dent? Our next consideration must be the weft, a strong, soft wool — preferably a homespun with enough elasticity to enable us to cover our warp threads easily. The writer has seen Swedish textiles woven in this way from handspun and home-dyed wool, which, in spite of the number of shots to the inch and firm beating, felt supple and light to the touch. A six-pedal loom is a convenience (though not a necessity), for *this* weave is done on opposites. Diagram (A) suggests a convenient tie-up and includes the threading for anyone who may not have it at hand.



In case a six-pedal loom is not available, the alternative is a simple one. Pedal in each case so as to draw down the harnesses as indicated in the tie-up. For instance, if pedal 3 is given, instead depress the pedals which will draw down the harnesses attached to that pedal (see Diagram A), in this case No. 1 and No. 2, etc. Weave a selvage of plain cloth and follow this by a heavy border done in one color on either of the opposites (for there is little to choose between them). Thus: across on No. 3 and back on No. 5 for several

rows, or across on No. 4 and back on No. 6, for the initial border. This produces a rich band of color, and *raises the level of the weft threads to that maintained throughout the piece.*

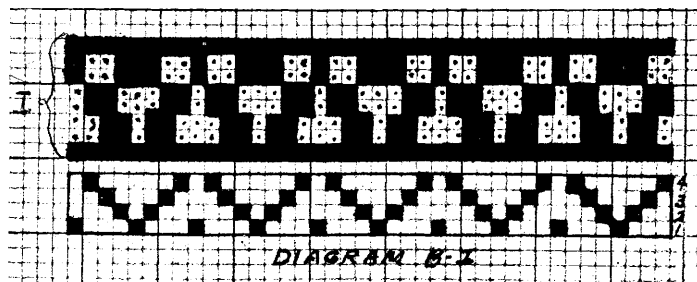
Since stripes, large and small, complex and plain are to be the order of our weaving, perhaps a word or two of caution concerning the plan or *design* will not be amiss.

In general, then: Stripes, complex in pattern and in color or in both, should be followed by restful areas of plain colors, usually smaller than the pattern stripe if it has been a wide one, or larger and perhaps redeemed from heaviness by one or two changes of color if the pattern has been a small one. Since rhythm is defined as "changeable movement," we must use a variety of sizes and shapes in order to secure a unified, rhythmical design. A study of the beautiful symmetrical or asymmetrical Roman stripings will always prove helpful.

Color, too, plays an important part in creating rhythm of design. Fortunately, for most of us at least, the very restrictions imposed upon us by our four harnesses and the ensuing limitation of pattern help keep our design unified. But what a breaking up of harmony and sustained interest can be wrought by an unhappy choice of color!

For our designs which follow, a simple color harmony involving three or four values may be sufficient, and two or three of these may be varying shades of the same hue. As an example of this plan a couch cover might be worked out in five values — vanilla, bisque, chocolate, and dark brown — all shades of the same color family, with a little rich rust color added for interest and life.

So, keeping our colors and spacing in mind, we begin our first pattern, Diagram B-I.



Pedal No. 4 with pattern color followed by No. 6 with background } as many times as seems attractive. This particular design was done four times (or eight picks)

Then:

Pedal No. 5 with pattern color followed by No. 3 with background } twice (or four picks)
 Pedal No. 3 with pattern color Pedal No. 5 with background } twice (or four picks)

There follow several designs used in the couch cover sug-

BORDER DESIGNS, DIAGRAM B

No. II

Harnesses

- 1 & 2 } chocolate — 14 picks (xxx)
- 3 & 4 } chocolate — 14 picks (xxx)
- 1 & 2 chocolate } 8 times (or 16 picks)
- 3 & 4 bisque } 8 times (or 16 picks)
- 2 & 3 chocolate } 4 times
- 1 & 4 bisque } 4 times
- 3 & 4 chocolate } 4 times
- 1 & 2 bisque } 4 times
- 1 & 4 chocolate } 6 times (ooo)
- 2 & 3 bisque } 6 times (ooo)
- 3 & 4 chocolate } 4 times
- 1 & 2 bisque } 4 times
- Repeat back from ooo to xxx
- 1 & 2 } chocolate — 9 picks
- 3 & 4 } chocolate — 9 picks

No. III

Harnesses

- 1 & 2 } bisque — 8 picks
- 3 & 4 } bisque — 8 picks
- 1 & 2 bisque } 4 times (or 8 picks)
- 3 & 4 vanilla } 4 times (or 8 picks)
- 2 & 3 bisque } 4 times
- 1 & 4 vanilla } 4 times
- 1 & 2 bisque } 6 times
- 3 & 4 vanilla } 6 times
- 1 & 2 } bisque — 10 picks
- 3 & 4 } bisque — 10 picks
- 1 & 2 } vanilla — 10 picks
- 3 & 4 } vanilla — 10 picks

No. IV

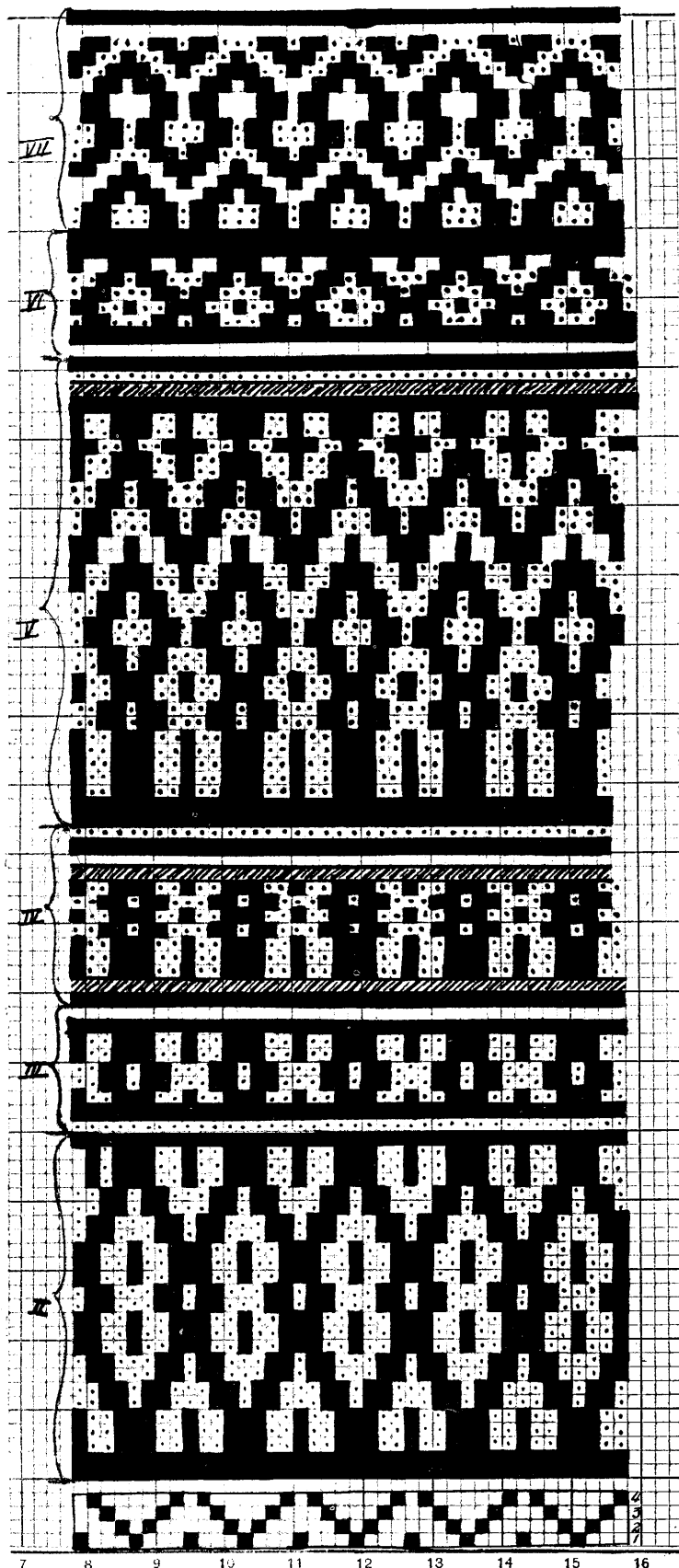
Harnesses

- 1 & 2 } rust — 8 picks
- 3 & 4 } rust — 8 picks
- 1 & 2 } bisque — 9 picks
- 3 & 4 } bisque — 9 picks
- 1 & 2 d.b. } 6 times (or 12 picks)
- 3 & 4 chocolate } 6 times (or 12 picks)
- 2 & 3 d.b. } 2 times
- 1 & 4 chocolate } 2 times
- 1 & 2 d.b. } 2 times
- 3 & 4 chocolate } 2 times
- 2 & 3 d.b. } 2 times
- 1 & 4 chocolate } 2 times
- 1 & 2 d.b. } 2 times
- 3 & 4 chocolate } 2 times
- 1 & 2 } rust — 7 picks
- 3 & 4 } rust — 7 picks
- 1 & 2 } vanilla — 5 picks
- 3 & 4 } vanilla — 5 picks
- 1 & 2 } d.b. — 9 picks
- 3 & 4 } d.b. — 9 picks
- 1 & 2 } bisque — 9 picks
- 3 & 4 } bisque — 9 picks

No. V

Harnesses

- 1 & 2 } chocolate — 12 picks
- 3 & 4 } chocolate — 12 picks



Diagrams II, III, IV, V, VI, VII

gested, but these are only a beginning of the seemingly endless combinations which are possible.*

* Note: From here on, directions for weaving borders are given by harnesses—the tie-up and resultant pedaling to be left to the discretion of the weaver.

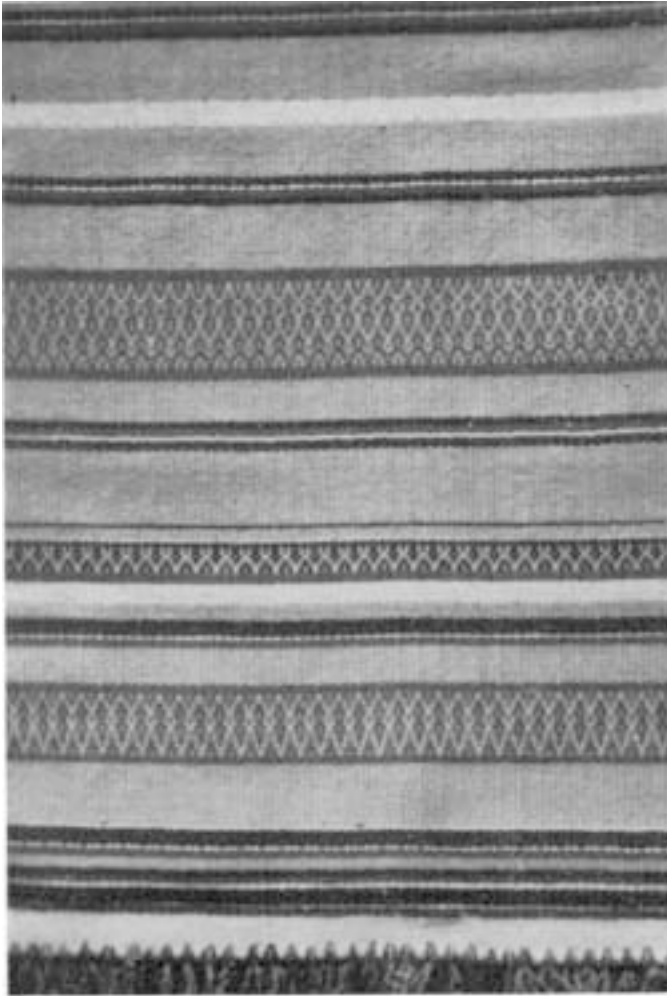


Illustration No. 1

- 1 & 2 chocolate } 10 times (or 20 picks)
- 3 & 4 bisque
- 2 & 3 chocolate } 4 times
- 1 & 4 bisque
- 1 & 2 chocolate } 4 times
- 3 & 4 bisque
- 2 & 3 chocolate } 4 times
- 1 & 4 bisque
- 3 & 4 chocolate } 4 times
- 1 & 2 bisque
- 2 & 3 chocolate } 4 times
- 1 & 4 bisque
- 1 & 2 chocolate } 4 times
- 3 & 4 bisque
- 1 & 4 chocolate } 4 times
- 2 & 3 vanilla
- 3 & 4 chocolate } 4 times
- 1 & 2 bisque
- 2 & 3 chocolate } 4 times
- 1 & 4 bisque
- 1 & 2 chocolate } 4 times
- 3 & 4 bisque
- 1 & 4 chocolate } 2 times
- 2 & 3 bisque
- 1 & 2 chocolate } 4 times
- 3 & 4 bisque
- 1 & 2 } d.b. — 4 times
- 3 & 4

- 1 & 2 } rust — 7 picks
- 3 & 4
- 1 & 2 } bisque — 7 picks
- 3 & 4
- 1 & 2 } chocolate — 9 picks
- 3 & 4

No. VI

Harnesses

- 1 & 2 } vanilla — 6 picks
- 3 & 4
- 1 & 2 } d.b. — 7 picks
- 3 & 4
- 3 & 4 d.b. } 2 times (or 4 picks)
- 1 & 2 bisque
- 1 & 4 d.b. } 2 times
- 2 & 3 bisque
- 3 & 4 d.b. } 2 times
- 1 & 2 bisque
- 2 & 3 d.b. } 2 times
- 1 & 4 bisque
- 1 & 2 d.b. } 2 times
- 3 & 4 bisque
- 1 & 2 } d.b. — 8 picks
- 3 & 4

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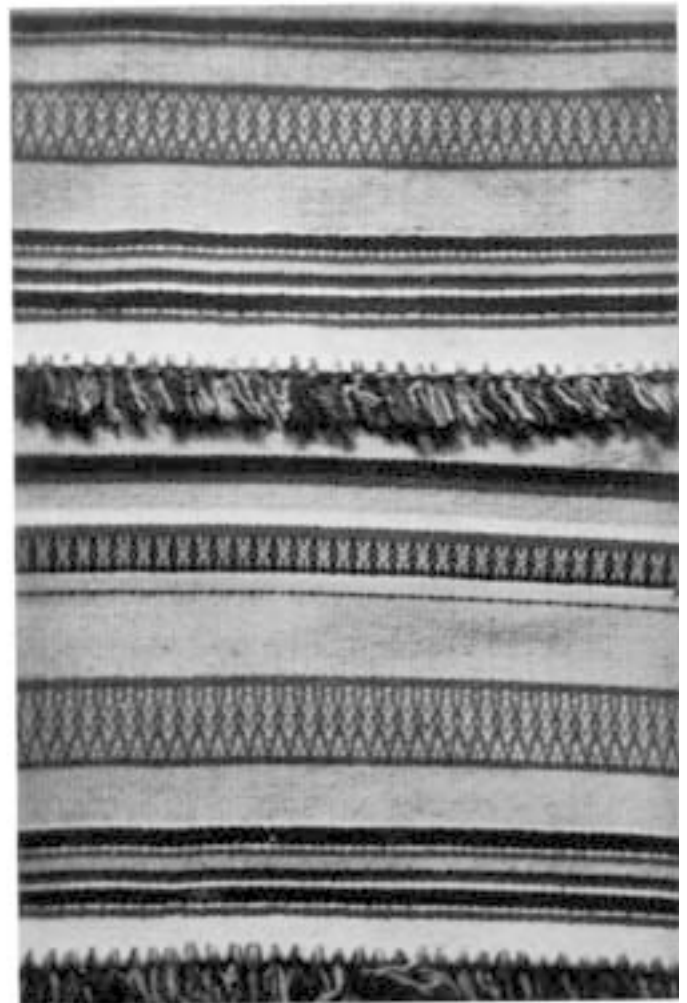


Illustration No. 2

INTERESTING DEVELOPMENTS ON THE "ROSENGANG"

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No. VII

Harnesses

3 & 4 chocolate 1 & 2 bisque	}	4 times (or 8 picks)
2 & 3 chocolate 1 & 4 vanilla		
1 & 2 chocolate 3 & 4 vanilla	}	2 times
1 & 4 chocolate 2 & 3 vanilla		
3 & 4 chocolate 1 & 2 bisque	}	2 times
2 & 3 chocolate 1 & 4 bisque		
3 & 4 chocolate 1 & 2 vanilla	}	4 times
2 & 3 chocolate 1 & 4 vanilla		
1 & 2 chocolate 3 & 4 bisque	}	2 times
1 & 4 chocolate 2 & 3 bisque		
3 & 4 chocolate 1 & 2 bisque	}	2 times
1 & 2 3 & 4		
1 & 2 3 & 4	}	d.b. — 8 picks

THE WEAVINGS OF LOJA SAARINEN

(Continued from page 17)

wood School, Cranbrook, which had been designed by her husband.

Both in structure and in color the room was light and airy as might befit a dining room where young ladies are to eat. The architectural lines of the room are finely articulated, not massive and heavy; the color rose and gray; the dominating notes of the whole, lightness, grace and cheer.

Thus while the wall space called for a wall hanging or tapestry, it had no use for the sumptuous, or imposing. Here was no baronial castle, whose draughty stone walls needed a heavy hanging to keep out the cold air or whose grayness called for the relief of rich color.

Instead here was a well-lighted room in the contemporary spirit, which called for a hanging with a rather light, sheer quality; a slightly rough texture and a suppleness and freshness suited to the room.

Accordingly a combination of weaves was employed to produce a tapestry which should be light and airy, even transparent in some areas, while the pattern as a whole should be graceful and gay, though sufficiently controlled to keep it well within the proper limits of weaving.

This sense of fitness to purpose is characteristic of all of Mrs. Saarinen's work, whether it be the combination of pure silk and heavy gold thread in small handwoven vanity cases and evening bags, or the simple sturdy texture of the curtain fabric for a school girl's room.

THE WEAVER

BABY BLANKETS

(Continued from page 19)

A third stringing for a carriage robe was done in a true basket weave, Draft (b), also taken from the Shuttle-Craft Book. This was made of Bernat's Laurel wool set at 15 threads to the inch and threaded as follows:

5½ repeats of draft in white	77 threads
5½ " in color starting on 8th thrd	77 "
17½ " in white	245 "
5½ " in color	77 "
5½ " in white	77 "
	553 "

Treadled as follows, using great care to keep the weft count 15 shots to the inch and the blocks square: 1, 2, 3, 2, 1, 2, 3, 4, 5, 6, 5, 4, 5, 6.

The weaving should be started in white, weaving 77 shots; then with the colored yarn weave 77 shots. If carefully done and the blocks squared, the large white blocks in the corner will be square. The center of the robe, too, should be square, then reverse the border and the heading.

This robe was bound with a tub taffeta ribbon the same shade as the wool used.

A lap pad on this same stringing proved popular. The heading was woven the same as for a blanket, that is, until the same width as outer white stripe; then weave 7 shots of color; 7 of white, and so on, making about three colored stripes; weave a 9-inch center and reverse stripes. The selvaged edges were bound with the same 2-inch tub taffeta, then the piece was folded through the center, the edges stitched together and later bound with the ribbon, thus making a pocket in which to slip a piece of rubber sheeting, easily removed for washing.

This same material and stringing all in white made an exceedingly nice piece of coast material for the tropics. While there is a long loose-looking thread, it is interwoven in such a way that there is no stretching and sagging as in most loose weaves, and for that reason proved unusually satisfactory for a light weight sports coat.

SCANDINAVIAN ART WEAVING

(Continued from page 24)

two tabby weaves are interlaced, one above the other, where the designs in the fabric meet. The colors on the one side are reversed on the other side of the material. Mrs. Atwater has expertly explained this technique in a *Handicrafter* supplement, Volume VI, Number 1, Part II. Soumak, or Soumak-inlay as it is called by the Scandinavians, is a technique used principally for rugs — and is thoroughly serviceable. Various methods are used in Sweden to introduce the weft into the warp threads. The classical way is to go over four warp threads, back under two, up over four and back under two, and continue this for the width of the weaving or unit of design. The next row is begun in the same way but from the opposite side, making a chain formation in the weft. A tabby is put in after each weft shot.

A few reference books that might interest our weavers are:

"Flamskväv och Finnväv" (Swedish) by Maria Collin, "Skaansk Konstvävnad" (Swedish) by Maria Collin, "Handbok i Vevning" (Norwegian) by Caroline Halvorsen, "Vaevbog for Hjemmene" (Danish) by Jenny la Cour and Johanne Siegumfeldt, "Swenska Textilier" by Nils G. Wollin, "Hemslöjd i Sverige" by Maj Sterner, "Hemslöjd" edited by the National League of the Swedish Society for Home Craft, "Gammel Allmogeslöjd Fran Malmöhus Län" (7 volumes containing many colored illustrations of Röllakan, Flamskväv, Krabba and other techniques), "Finska Ryemöster," and an American book, beautifully illustrated, "European & American Carpets and Rugs" by Cornelia Bateman Farraday.