

ILLUSTRATION NO. 1  
*Illustration of the "Flame Stitch" technique worked out as a student's practice piece in cotton carpet warp*

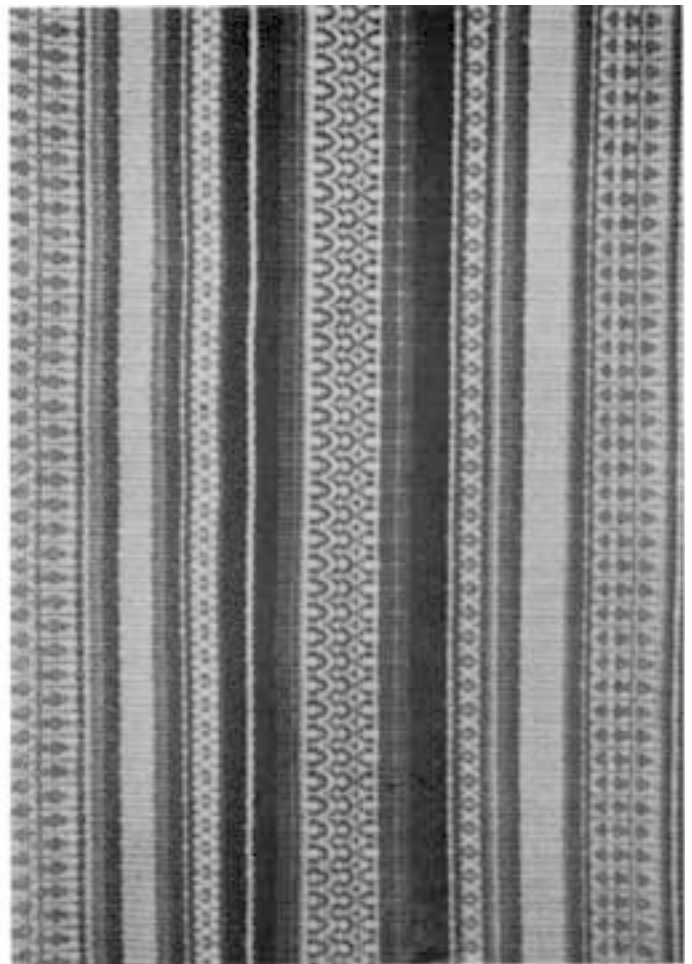


ILLUSTRATION NO. 2  
*Sampler of stitches on the "Rosepath" threading uniting the weave on "opposites" with that of the "single harness" technique*

## *Final Development on the "Rosengang" Threading*

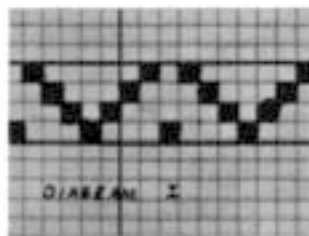
BY ESTHER HOAGLAND GALLUP

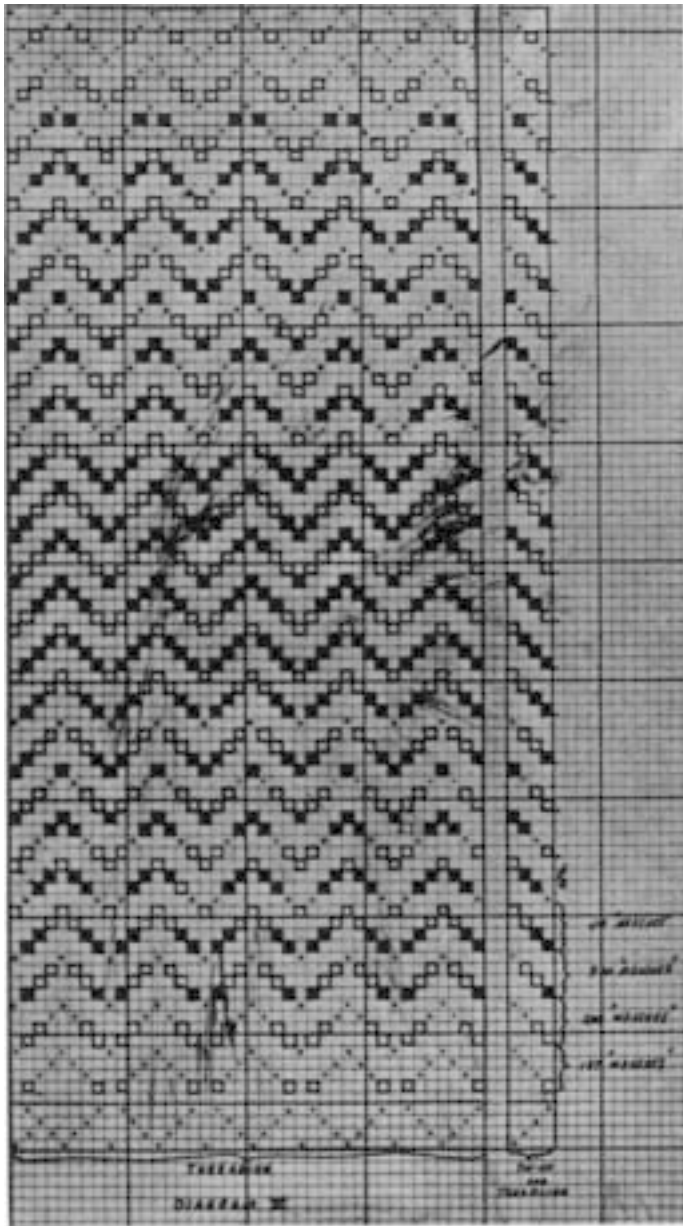
IN THE two preceding articles on decorative textiles, using the simple "Rosengang" threading, we have suggested rugs, wall hangings, cushions, or upholstery as the practical vehicles for its development.

The third variation, of which this article treats, is the one most eminently suited to upholstery, not only physically (because of the property of the fabric) but traditionally, because it is reminiscent of the fine needlework upholstery of the past. As a matter of fact it closely resembles the charming "Bargello" or "flame stitch" of Italian embroidery and is achieved, we think, with infinitely less time and tedium than by the needlework technique.

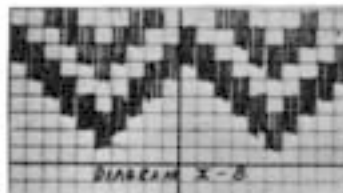
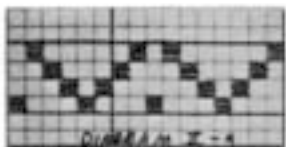
The "flame stitch" apparently has been widely used. Upon investigation one finds it listed as "Irish Point," "Hungarian Point," "Cushion Stitch" and "Florentine Stitch." It is described as a "canvas stitch used for working the particular zigzag patterns known as Florentine work.

The simplest form consists of straight stitches worked over four horizontal threads of canvas, each stitch rising or falling two threads below the last." (References for further information concerning this stitch are: "Dictionary of Embroidery Stitches," by Mary Thomas — Published by Morrow, and "Embroidery and Needlework" by Gladys Windsor Fry — Published by Pitman.) The weaver will recognize immediately the similarity in this stitch to the rising and falling points in the threading (Rosepath) and will recognize the inherent differences; namely, that in the embroidery the threads of the design move with the action of the stitch — i.e., vertically — while in the weaving they run horizontally.





Therefore, if we desire an extremely acute flame effect we must depend on heightened color and extension of design to counteract the crosswise directional effect of the design thread.



It should not be necessary to reiterate here the threading, tie-up or materials suitable for this weave. Suffice it to say that they are the same as for the designs suggested in our

article No. II. The order of weaving is also identical — harnesses No. 4, No. 3, No. 2, and finally, No. 1 drawn down consecutively and singly throughout the work.

It appears, then, that we are dependent upon color and color-order for the flame effect. In order to accomplish it we need only three shades at a time, which we shall call A, B, and C; all of these may and should be changed and/or intensified as the peak of the flame or central band of the design is reached, to be in turn modified and dulled on the “diminuendo.”

I have prepared a rather elaborate diagram of this design indicating the flow of color. If the reader will consult this diagram now, he will see that each unit of the design — that is, four picks (one to each of the four harnesses) — has been marked off as a separate “measure,” to use the musical phraseology again. Each “measure” indicates the introduction or continuation, or both, of a color value. The first “measure” shows the initial appearance of one of the major colors together with three picks of a subordinate color. The second “measure” shows the continuation and deflection of the first color. In the third “measure” a new major color appears, and so on. It will be seen readily that each major color appears twice before it is deflected to the next (adjacent) harness, where it again appears twice, only to be deflected again, etc.

So, if we choose our colors and follow the treading order most carefully, that is really all there is to it!

Consider, for instance, a background of palest dull gold. It is broken first by a delicate note of chartreuse; the chartreuse continues and is fortified by a tawny gold. From this beginning the work may grow into gorgeous chrysanthemum colors — bronze, ochre, rusty red and flame and a touch of pure lemon yellow; or we may wish to suggest a real flame and so begin with a dull purplish dark, grow through violet and indigo to green, to gold and perhaps add a bit of cadmium orange.

Let us remember, however, that our color will be effective only so long as we control it. Often *one* thread, occurring at the absolute peak of movement and color intensity, is ample to highlight it. I can think of nothing more painful than a brilliant effect of pointed stripes, and nothing could be further from my conception of the flame stitch in this connection.

It should be quiet at the start, rising and falling in a gentle undulation, gradually gaining in strength and intensity, flaring up to one point of light and beauty and falling back again to smoulder, and fade out at last.

The flame design, as in the preceding single-harness work, may be elaborated and lengthened at will, simply by repeating each “measure” as many times as desired before continuing to the next “measure.” Each repeat, however, must be a complete one, consisting of four picks, one for each of the four harnesses. An illustration might be, for instance, a fabric to be used as chair upholstery. In this case the flame effect could be limited to a narrow stripe or band in the center of the seat (or back), or might be elaborated to become an all-over design. For whatever purpose, it is a most flexible pattern, and we hope many uses and delightful variations will suggest themselves to the interested weaver.