

# A ROSE IS A ROSE IS A ROSE . . .

## HOW MANY ROSES IN A DRAFT ?

This is a sequence to the article about "Tromp-as-writ". With the exception of one lesson of drafting, we have never seriously discussed weaving of patterns in "rose-fashion".

The term again is Colonial, and is derived from an element of pattern, called "Rose". A Rose is symmetrical but has no diagonal, thus it cannot be woven as drawn in. It is just the reverse of a Star which however has a diagonal. In case of double weave, Summer-&-Winter, or Overshot -on-Opposites the Star will actually appear at the back of a Rose, not however in case of 4-block Overshot, Barley Corn, or Swivel.

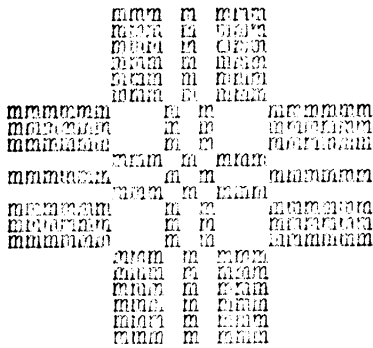


Fig.1

From the beginning this type of patterns, that is not only "Roses", but any symmetrical pattern without a diagonal, presented a problem, and this is precisely because of the lack of the diagonal. The

problem is to find the treadling directly from threading.

It is not easy for us to understand the way a Colonial weaver worked things out. There were no weaving schools, no literature, no professional teachers. There were other weavers, true, but not always anxious to share their knowledge with less fortunate colleagues. Thus most of the creative work was done by trial and error.

As long as the problem was to find the diagonal it was not too difficult, because the diagonal stood out on the woven piece, and any mistake would show immediately by the diagonal getting crooked or broken. It is fairly sure that at least some Colonial weavers knew not only the practice but also the theory of the diagonal. They knew for instance that when weaving Overshot one had to repeat each block a definite number of times: one less than the length of the float. But when it came to Rose patterns they were lost. Even the pioneers of the revival of handweaving still did not know the rules;

compare treading directions in early editions of Atwater or Davison.

Fortunately we do not need to experiment any more to find the treading. There are a few simple rules:

1. The Rose patterns have only individual blocks: no combinations of blocks, that is no two or more blocks woven at the same time. The blocks may overlap by one warp end (Diamond Twill, Overshot, Barley Corn) and then the pattern is slightly distorted.

2. Rose-fashion patterns can be woven on any number of blocks from two up; in practice from three up.

3. The easiest way to figure out the Rose-fashion treading is to find first the basic treading, that is woven-as-drawn-in. Then it is converted to the Rose-fashion.

4. The depth of blocks of pattern remains the same in both. That is the number of units of treading or of shots of pattern weft in each block do not change.

5. What changes, are the numbers of blocks. If there are N blocks of pattern, block 1 becomes block N, block 2 becomes N-1, block 3 becomes N-2 etc.

6. In case of pattern weaves which require only one treadle for each block of pattern (Diamond Twill, Overshot, Crackle, Bronson, Swivel) the pattern treadles in the tie-up can be arranged in the same order as the blocks of pattern, and then the conversion from Basic treading to Rose can be expressed in numbers of treadles:

3 blocks: treadle # 1 = # 3; #2 = #2; #3 = #1.

4 blocks: #1 = #4; #2 = #3; #3 = #2; #4 = #1.

5 blocks: #1 = #5; #2 = #4; #3 = #3; #4 = #2; #5 = #1.

And so on.

7. There is only one Basic treading, but there are as many Roses as blocks of pattern. The rules 5 and 6 give the first Rose. To find the remaining Roses (marked  $R_2$ ,  $R_3$ ,  $R_4$ , etc.) we add one to the number of each treadle in Rose 1. The treadle with the highest number becomes then treadle 1. For instance for four blocks:

Basic: #4	Rose 1: #1	Rose 2: #2	Rose 3: #3;	Rose 4: #4
#3	= #2	= #3	= #4	= #1
#2	= #3	= #4	= #1	= #2
#1	= #4	= #1	= #2	= #3

This is the theory. But what does it mean in practice? First of all that with 4 blocks of pattern we can get 5 symmetrical variations: one basic plus four roses. Then, that we can combine all these possibilities in unsymmetrical patterns.

In fig.2 we have an Overshot draft woven in Swivel effect.

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o	o	o									
o	o	o									
4	3	2	1								

Fig.2

The treadlings are (binder not included):

- Basic: 432143432321212141212141414341414121214121212323434123;
- Rose 1: 123412123234343414343414141214141434341434343232121432;
- Rose 2: 234123234341414121414121212321212141412141414343232143;
- Rose 3: 341234341412121232121232323432323212123212121414343214;
- Rose 4: 412341412123232343232343434143434323231323232121414321;
- Binder in neutral colour on treadles: 3 after 1; 4 after 2; 1 after 3; and 2 after 4.

We took an example of swivel effect on an Overshot draft to show all the Roses. In traditional Overshot Rose 1 is at the back of Rose 3, and Rose 2 at the back of Rose 4.

Fig.3 gives another example, this time in Barley Corn:

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o	o	o													
o	o	o													
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B	A	3	2	1											

Fig.3

The treadlings are (binder not included):

- Basic: 3213322211113333311112223312;
- Rose 1: 1231122233331111133332221132;
- Rose 2: 2312233311112222211113332213;
- Rose 3: 3123311122223333322221113321;
- Binder: either one shot on A after each shot of pattern (floats in warp at the back), or 2 shots of fine weft on both A and B after each shot of pattern (no floats at the back).

The Rose-fashion patterns are particularly important in designing fabrics for weaves where blocks of pattern cannot be combined because of resulting long floats (Dropped Weaves, Diamond Twills, Overshot, Bronson or Barley Corn, etc).

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