

Weaving with Rosepath

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March 4, 2017

As Lynn Tedder so aptly put it in the March newsletter :

“Rosepath is a twill structure that can be taken down many weaving “paths.” Basically an extended point twill, it can be used as an ordinary twill, as a loom-controlled supplementary weave to make woven borders of flowers and other figures on towels, baby bibs and the like, or if the sett very openly for a weft-faced weave, it can be used as a boundweave to make folkloric representations of people, animals, flowers, fruits and vegetables.”

I had once tried boundweave and found it to be too time consuming and fiber consuming for my weaving tastes. I had also found the little flowers and other figures used on baby bibs and towels to be a little too sweet for my planned uses.

I was, however, interested in the design possibilities the rosepath threading might offer the Oklahoma Methodist Manor weavers. At OMM five of the 7 looms have only four shafts and as a four shaft twill threading rosepath might provide some interesting patterns for our use.

My first discovery was that there were several different threadings for rosepath.

Mary E. Black on page 166 in *New Key to Weaving*, threads rosepath as 1-2-3-4-3-2-1-4-1-2-3-4-3-2-1.

(Figure 1)

4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1

Figure 1: Threading in Black's *New Key to Weaving*

4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1

Figure 2: Threading in Windeknecht's *Point Twill with Color-and-Weave*

In Margaret Windeknecht's *Point Twill with Color-and-Weave* rosepath is threaded 1-2-3-4-1-4-3-2-1 on page 5. (Figure 2)

And in an article in the Summer 1956 issue of *Handweaver and Craftsman* our own Elsie Gubser uses a threading of 4-3-2-3-4-1-2-1, which she refers to as “Danish rosepath”. (Figure 3)

4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1

Figure 3: Gubser's Danish Rosepath Threading

I decided to thread one of the OMM looms for a sampler using all three of these threading patterns to observe what differences the threading would make as samples were woven using a variety of treadlings.

		4	4
	3	3	
2	2		
1			1

Figure 4: Tie-up

I used a standard 2/2 twill tie-up for all patterns. (Figure 4)

The sampler consists of 38 different treadlings, resulting in 114 different patterns.

Warp: 5/2 mercerized cotton, petunia, Valley Yarns from Webs
Tabby Weft: (when used): 5/2 mercerized cotton, petunia, Valley Yarns from Webs
Pattern Wefts: most often 5/2 mercerized cotton, UKI from the OMM stash
Embroidery floss, also from the OMM stash
Mystery yarn from the OMM stash
Sett: 16 epi

Bibliography:

Black, Mary E. *New Key to Weaving*. New York: Macmillan Publishing Co. 1957. Print.

Bress, Helene . *The Weaving Book*. New York: Charles Scribner's Sons. 1981. Print.

Gubser, Elsie H. "From Elsie H. Gubser's Studio." *Handweaver & Craftsman*. Summer 1956:24 -26. Print.

Windeknecht, Margaret B. *Point Twill with Color-and-Weave*. Rochester Hills, MI: T.G. Windeknecht. 1989. Print.