

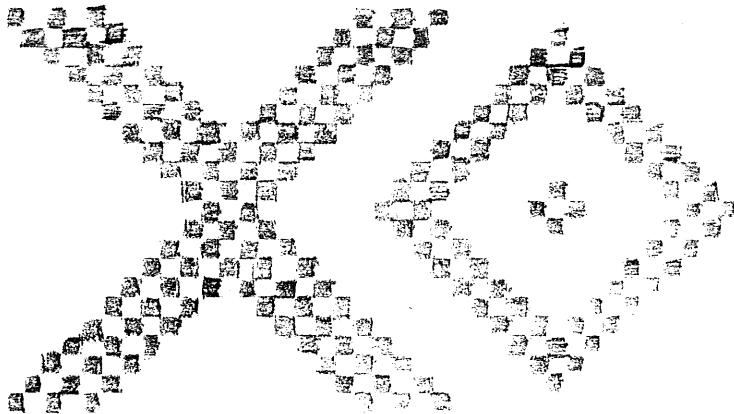
Betty Johannesen
51577 Bridgewater Ct
South Bend, IN 46637
(219) 272-9806

Dear Bound Weave Study Group Members:

What wonderful samples I have received from many of you. Everyone is doing much of interest. Not having had an opportunity to do much weaving over the last year, I decided to share some items from past endeavors.

LARGE MOTIF DANSKBROGD

Many of the early coverlets had large motifs. Usually they consisted of X s and Os repeated across the coverlet. In order to simplify the weaving of these motifs, I first placed the motif on graph paper. Several spaces below the graph, the draft was added. For awhile I tried to work from this draft but found it difficult to go from the graph to the draft. I now place the numbers from the draft (23212321) directly under the graph. This makes the pick-up easy to follow and after the first inch or so, the numbers are no longer necessary. See the example.



2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1



long floats can be cut and tucked in with a blunt needle or you might tack them in place with matching sewing thread.

On page 2 of the December issue of **NORWEGIAN TEXTILE LETTER**, the wall rug featuring these motifs is shown.

In weaving large motif danskbrogd, I do not carry the pattern shots to the selvedge, a small loop is left at the end of the design. These loops are later tucked in with a blunt needle.

After weaving the original motif, I weave variations of the motif. These can be planned on paper or varied as you weave (my approach!).

I agree with Barb Schweger, the reverse side of this technique often is very messy. Sometimes very

WEAVER'S NAME Betty Johannesen

WEAVE STRUCTURE Danskbrogd (3-shaft point twill)

WARP 8/5 linen (wet spun tow)

WEFT Kunst, Rauma and rug wool from The Scott Group

REED 6 dent reed, 1-1



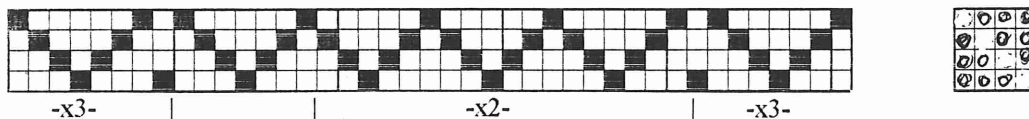


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CAN THIS BE CALLED DANSKBROGD ???

In 1995 class at Vesterheim, Ulla Suul showed slides of various krokbragd projects. One slide appeared to be danskbrogd. I questioned Ulla. She assured me that it had no pick-up but was woven on a 4-shaft twill threading. A loom in the workshop was threaded to rosepath and point twill. She suggested that I try weaving what I had seen in the slide on that threading. This small sample is the result of that effort.

The sample weaves up very fast. I found that it does tend to 'curl'. In Ulla's slide the 4-shaft patterns were used in rugs in conjunction with bands of plain color. If the plain bands were woven as weft-faced tabby, the 'curling' would be eliminated. I have done nothing with the technique but I do believe that it has many possibilities.



WEAVER'S NAME Betty Johannesen

WEAVE STRUCTURE Rosepath with point twill

WARP 25/2 LINEN

WEFT Røros-Tweed tapestry yarn

REED 12 dent reed, 1-1

