

August 1, 1996

Dear friends,

My family and I had a wonderful trip to Norway in June. The family was very gracious in following me on various weaving explorations. One of these led us to Kristiansand early in the morning where we caught a bus east to the Vest Agder Folk Museum. When we arrived we were shown a beautiful exhibit of coverlets including many square weave or rutevev coverlets, one ryaand krokbragd, one lemon peel overshot, a strange coverlet with a combination of monks belt and krokbragd and a wonderful coverlet with krokbragd, teeth and danskbrogd stripes on a dark background. Treasure found! I asked many questions, took many pictures and wondered if there were other coverlets with the danskbrogd technique at the museum. I explained about our group in America with an interest in this little known technique. The woman who had greeted us said she would see what she could do and asked if we would like to go on a tour of the farmstead buildings. While we enjoyed a delightful tour of the buildings with our guide, the whole museum office was scurrying to find the one other danskbragd coverlet in their collection. They had also called in their "textile" person who had stayed home sick that day. (I was rather embarrassed to have caused such a stir, but delighted to get to see the danskbrogd and get some questions answered.)

I have included color prints of both danskbrogd coverlets at Vest Agder. The dark coverlet was woven in plain weave with stripes of krokbragd and danskbrogd. I was surprised to see when I examined the back, that the coverlet was not entirely woven with a krokbragd base, but on plain weave except for the stripes. The coverlet did not seem to ripple as I would have expected by mixing the different techniques. The second danskbrogd had many bold pick-up patterns. At looking at the back, I saw that the coverlet was woven on plain weave. Stripes of teeth separate the danskbrogd design bands.

I had questions on how many pattern picks to use for each pattern "spot." I found that on the dark coverlet two picks were used for each pattern "spot." On the other coverlet three picks were used for the larger design motifs and two picks were used for the smaller design motifs. No definitive answer there!

The second copy I have sent you has a close-up of a part of both coverlets and also a picture of the back of each coverlet. On the dark coverlet's back, notice the two rows of long floats from the danskbrogd and the stripe in the approximate middle that shows the less long floats of the krokbragd. The other coverlet's back shows the plain weave teeth between the rows of long floats from the danskbrogd.

The third copy I have included is a part of a page from a small book I found at the Kristiansand Husfliden. The book, Anna Grostøl På Lista by Torbjørg Gauslaa appears to be about Ms. Grostøl's research into the folk arts of Norway in 1920-1950. (My Norwegian is nil so that is my best guess though I think it may be about the particular area around Kristiansand. Are there any interested translators out there?) The description of the coverlet photo is "Konsmo 1941, Vest Agder (Danskebrogde-sengeklæ)" The other picture is a detail of the coverlet. This is the same booklet referred to by Lila Nelson in her NBC Newsletter article in September of 1995.

Please note Lila Nelson's article "Norwegian Danskbrogd" in the September/October 1996 Handwoven, pages 56-57. Thank you for spreading the danskbrogd news, Lila!

I recently received a note from Nastche Milan asking to be removed from the study group because of other commitments. I thank her for letting us know. If there are others among the group who will not be able to participate and share with the group by the end of this year, I think it would be appropriate to remove yourself from the group so that we may remain an interested and active group. I'm afraid lack of participation by some will discourage others efforts. Our next sharing goal date is November 1, 1996. Please keep this in mind, but I encourage you to share whenever you have an opportunity.

Fondly,  
Jan Mostrom





