

PERFECT KROKBAGD EVERY TIME

Krokbragd - a bound weave technique woven on a 3-shaft point twill threading with one shaft treadled at a time.

CHARACTERISTICS OF BOUND WEAVE

A. Weft-faced weave

- 1. Warp must be strong enough to maintain a consistent high tension

and heavy beat. (No take up on the warp)

- a. Line linen (spun from long fibers) is often so smooth and glossy that there is no cohesion between it and the weft.
* do not use on bound weave (too smooth)

However tightly beaten, the weft will slide on them.

- * b. The best type of linen warp is spun from tow (wet spun tow),
works, Norsk Fjord

a count of 4/8, 5/8 3/10 or 6/10 makes a suitable warp.
need a slightly rough warp

- c. Cotton Seine Twine, both Swedish and Finnish are available. -
works well

- d. Wool warp (Navaho) also can be used. - in special situations - want
if you want to do a large piece for table - makes hang well
very soft textile

2. Warp must be sleyed wider than required for a balanced weave. will drape.

Regardless of weft warp combination, it is essential to set the warp so

that the space between the warp ends is as wide as the diameter of the

weft yarn. - If not sure - sley 2" + tie up + check set by seeing if the weft will just fit between warps.

B. Loom controlled weave

1. Treadles are tied for either a balanced or unbalanced twill (krokbragd is

an unbalanced twill) rose path
2/1 3/1 twill

2. When treadles are pressed, each shed contains the block that will

produce a portion of the design

C. Rotation weave

1. Treadling sequence is repeated, 1-2, 2-3, 1-3

Think "twill line"

2. The number of treadles tromped in the sequence determines the

maximum number of colors that can be used in a row of weaving, no more than 3 shuttles can be used (there are just three sheds) the color and pattern effects that makes the krokbragd cannot become too fussy.

3. 3-shaft krokbragd's 3-treadle sequence contains a tabby shed,(1-3).

Every other thread is threaded on shaft #2; hence pieces woven on this threading do not curl. No ground tabby is needed to make the textile firm.

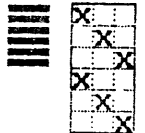
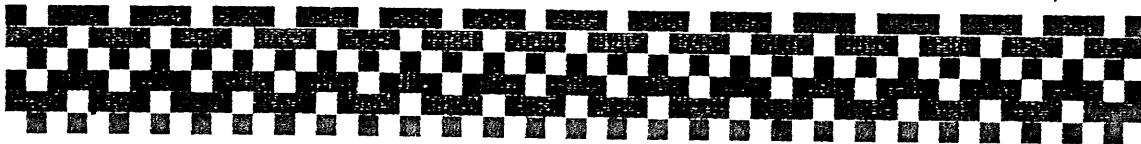
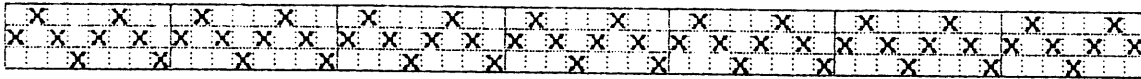
anything extra (inlay, rya, etc) goes in on shaft 2

D. Polychrome weaves

1. The color of the weft floats creates the design
2. As the treadles are tromped in sequence, the weaver shuttles the desired color into the blocks to form the pattern

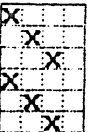
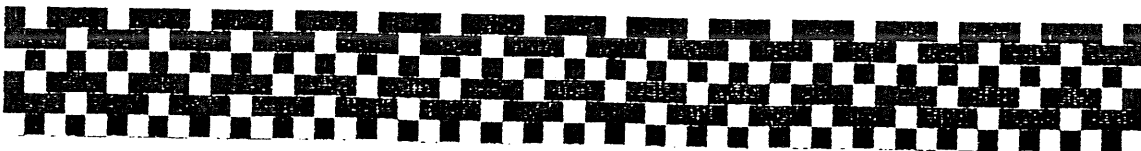
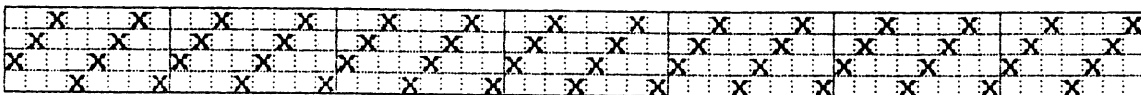
THREADINGS

3-shaft point twill

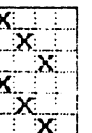
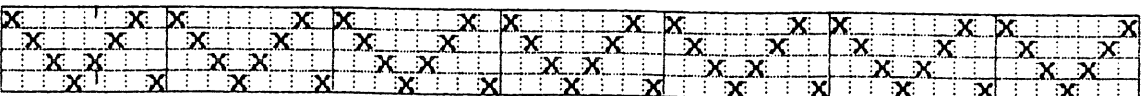


Krokbragd can be woven on two alternate threadings:

Straight twill :



Rosepath:



In using the alternate threadings, shafts 2 and 4 are always treadled together.

The alternate threadings are convenient when planning for a multiple use warp or when using a counter balance loom.

SELVEDGES have considerable importance, good or bad they are always on view. They have to stand a great deal of hard wear. A rug generally begins to wear out somewhere on its periphery, either at the selvedges or at the fringes.

A. Begin and end threading on the same shaft with the same block. In threading for krokbragd the threading should begin on shaft #2, if using a 4-shaft threading as discussed earlier in these notes, begin on shaft #4.

B. Floating selvedge

1. Prepare the selvedge separately from the warp, cut 4 ends, 1 yard longer than the warp. *weight w/ 12oz. for 10/3*
2. Sley through the reed in the next possible dent (not through a heddle).
3. Attach to the front rod and hang over the back beam, make a slip knot to hold the weight and wind the excess into a "butterfly".
4. The amount of weight placed on the floater will be determined by the weight of the warp yarn. The proper amount makes the floating selvedge just a bit more taut than the warp and prevents the threads from "drawing in". Too much weight causes the weft to build up at the selvedge and can cause the floater to break.
5. To weave krokbragd with a floating selvedge, bring only the color that shows on shaft #1 to the selvedge; drop all of the others behind the web.
It will be necessary to wrap the shaft 1 color around the floating selvedge to compensate for the lack of selvedge wefts. These ends are *back of the warp.* later pulled into the back of the rug with needle or crochet hook.

when you run out of a color - bring in a way + drop to back - start new thread in same place

C. Krokbragd without a floating selvedge

1. Always use three shuttles, if three actual colors are not needed for the design carry the colors needed on the three shuttles. If one color is being used in all three sheds, use only one shuttle.
2. For each repeat of the three lifts, throw all three wefts in the same direction, beginning from right to left.
3. Begin to weave by lifting shafts 1-2, throw the first color.
4. Lift 2-3 and throw second color.
5. Lift 1-3, before throwing third color catch the first color at the selvedge, throw third color leaving a small loop of color 3.
6. Throw color 1 again and pull color 3 to the back of the selvedge. Continue to weave in this fashion.
7. There will be occasions when the only solution will be to wrap the selvedge threads, this occurs when new colors are introduced. It is important to do what one needs to do to keep the colors moving in the proper sequence.

— always begin + end threading on shaft 2 if using an alternate threading begin threading on 4

D. When a shuttle becomes empty and a new thread needs to be added, plan to add the weft in the body of the weaving by dropping a thread between warps and adding the new weft between the same warp threads.

E. Use a temple and learn to put it on the weaving properly. *— Move every 2" at least.*

F. Use double warps at the edge. Use one or two double warps at the edge depending on the width of the rug. Generally the wider the rug the more ends need to be double, the limit is usually about three ends at each selvedge.

PLANNING YOUR KROKBRAGD

- A. Choose two major colors with 3 or 4 related secondary colors.
- B. Plan your weaving carefully, this is what brings a rug together. Avoid having a series of unrelated bands, a krokbragd weaving is no place to 'use up' all of the accumulated 'odds and ends'.
- C. For sett see CHARACTERISTICS OF BOUND WEAVE - A. West-faced weave.

Embellishments and other possibilities:

Krokbragd can be combined with rya, this was done in an early Norwegian piece found in the Vest Agder County Museum.

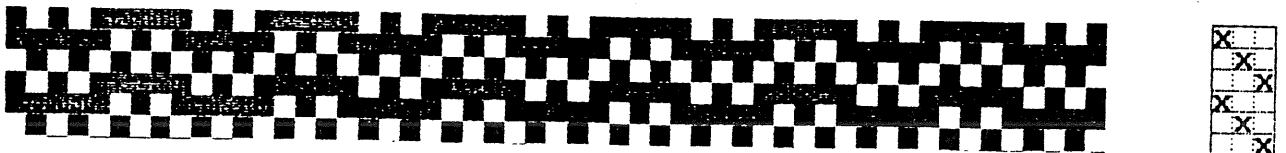
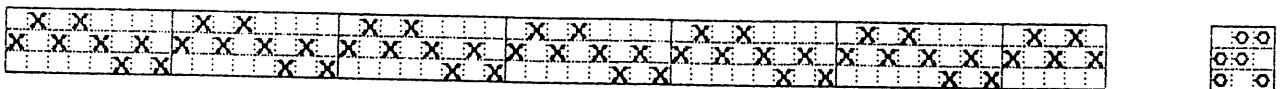
In Finland, krokbragd is combined with laid-in areas that appear to be similar to Vestfold or half-krabba - *put in on shaft 2 - (1+3 up)*

Any technique combined with krokbragd must be added on shaft #2.

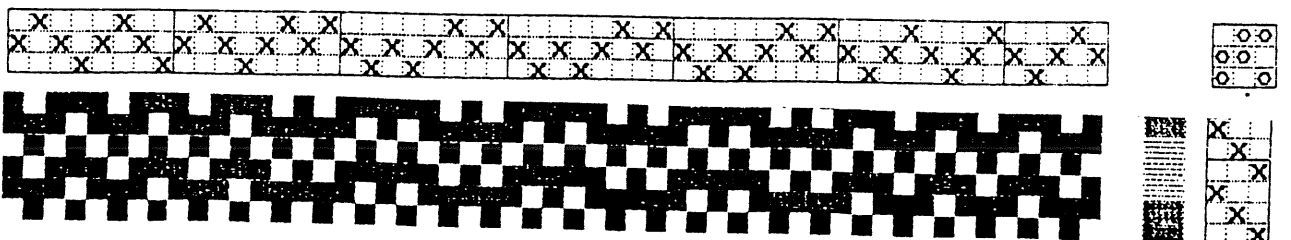
Danskbragd is a pick-up technique that combines nicely with krokbragd.

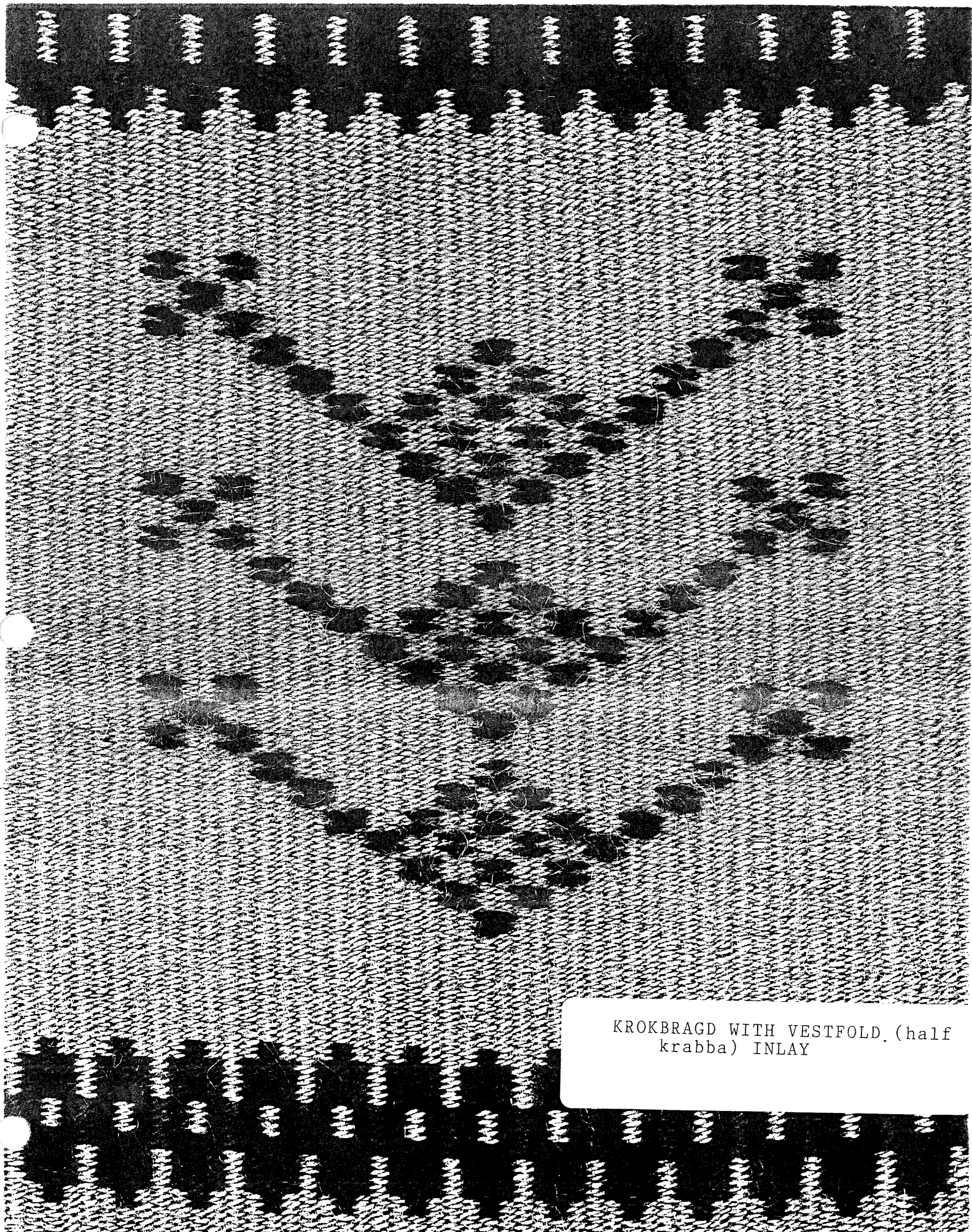
Other threadings to try:

Double krokbragd:



Combination krokbragd:





KROKBRAGD WITH VESTFOLD. (half
krabba) INLAY

REMOVING THE FINISHED RUG FROM THE LOOM

- The minimum length for the simplest rug finish is 8 inches from the end of the warp.
- Using a marker draw along the edge of a stick pushed hard onto the warp (at least 8" from the last pick).
- Every 2 or 3 inches across the warp cut two adjacent threads and tie them.
- Now cut all of the threads following the cut line.

DANSKBROGD

A. Draft for Danskbrogd:

For black squares in the design graph corresponding to shaft 3: make the pick with treadle 1.

For black squares in the design graph corresponding to shaft 1: make the pick with treadle 2.

For black squares in the design graph corresponding to shaft 2: make the pick with treadle 3.

For each structural pass, three background picks are made. Each square on the graph paper represents two passes or six background picks and two pattern picks for each shaft marked with a black square on the design graph.

Always begin threading on 2.

B. Pick-up instructions:

1	2	3	2	1	2	3	2	1	2	3	2	1	2	3	2	1	2	3	2	1	2	3	2	1	2	3	2	1	2	3	2	1	
■																																	
	■																																
		■																															
			■																														
				■																													
					■																												
						■																											
							■																										
								■																									
									■																								
										■																							
											■																						
												■																					
													■																				
														■																			
															■																		
																■																	
																	■																
																		■															
																			■														
																				■													
																					■												
																						■											
																							■										
																								■									
																									■								
																										■							
																											■						
																												■					
																													■				
																														■			
																															■		
																																■	
																																	■

- Row 1: Pattern weft appears on threads on shaft 1.
 Raise 1-2: weave background pick.
 Raise 2-3: Pick those threads in bottom layer (shaft 1) that correspond to the black squares (pattern) in the graph (over 1, under 1, o1, u1, o1, u1).
 Close shed and beat.

Raise 2-3: Pick those threads from the bottom layer that have not been covered by the pattern weft (under 1, over 1). Throw background weft, now all of the warp on shaft 1 should be covered. Close shed and beat.
Raise 1-3: weave background pick.
Repeat sequence.

Row 2: Pattern weft will appear on shaft 2.

Raise 1-2: Weave background pick.

Raise 2-3: Weave background pick.

Raise 1-3: Pick those threads in the bottom layer (shaft 2) that correspond to the black squares (pattern) in the graph (over 2, under 2, o2, u2, o2, u2)
Close shed and beat.

Raise 1-3: Pick those threads from the bottom layer that have not been covered by the pattern weft (under 2, over 2). Throw background weft. All of the warp on shaft 2 should be covered. Close shed and beat.
Repeat sequence.

Row 3: Pattern appears on shafts 1 and 3.

Raise 1-2: Weave with pattern weft.

Raise 2-3: Pick those threads from the bottom layer (shaft 1) that correspond to the black squares in the graph (over 1, under 1). Throw pattern weft, the pattern weft will fall between two of the pattern weft already in place on shaft 3. Close shed and beat.

Raise 2-3: Pick those threads from the bottom layer that have not been covered by the pattern weft. (under 1, over 1). Throw background weft, close shed and beat.

Raise 1-3: Weave background pick
Repeat sequence.

Row 4: Pattern weft appears over threads on shaft 2.

Raise 1-2: Weave background pick.

Raise 2-3: Weave background pick.

Raise 1-3: Weave Pattern pick (there is no pick-up).
Repeat sequence.

To complete the pattern reverse sequence from row 4.

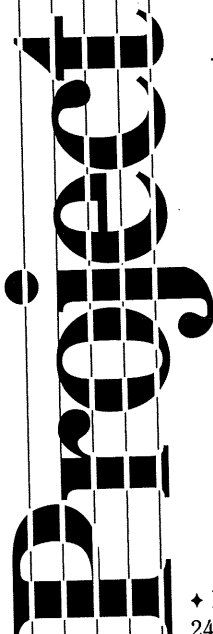


DANSKBROGD - woven on a 3-shaft
krokbragd (point twill)
threading

Weaver's

DANSKBRAGD RUG

BY BETTY JOHANNESEN



1. Draft for rug

	x35	1	2	3
I	3		3	3
I	2	2	2	2
I		1	1	1
a	⊙	⊙	⊙	⊙
b	P	P	P	P
	P	P	P	P
	P	P	P	P
	P	P	P	P
	P	P	P	P

For black squares in the design graph corresponding to shaft 3: make the pick-down with treadle 1.

For black squares in the design graph corresponding to shaft 1: make the pick-down with treadle 2.

For black squares in the design graph corresponding to shaft 2: make the pick-down with treadle 3.

For each structural pass, three background picks are made. Each square on the graph paper represents two passes, or six background picks and two pattern picks for each shaft marked with a black square on the design graph.

— Remove pick-up stick.

♦ **Equipment.** 4 shaft loom, 6-dent reed, 24" weaving width, 4 shuttles (either stick or ski), 1 pick-up stick.

♦ **Materials.** Warp: 8/4 wet-spun linen (600 yds/lb, Glimåkra Looms 'n Yarns), 10 oz. Weft: 3½ lbs rug wool in 4 colors (approximately 2½ lbs background colors, 1 lb pattern colors).

♦ Wind a warp of 141 ends plus 2 floating selvages 2½ yds long.

♦ Sley 1/dent in 6-dent reed; 6 epi; center for 24".

♦ Thread following draft in 1.

♦ Weave following instructions in 2:

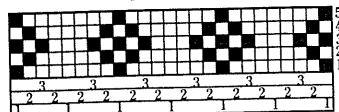
□ Each column in the design graph represents one warp thread: 1, 2, 3, 2, 1, 2, etc.

□ Each row of graph paper represents two passes. One pass equals 3 background picks and 1 or 2 pattern picks. If a black square appears over a warp thread on shaft 3, a pick-up and a pattern pick are made with treadle 1. If a black square appears over shaft 1, a pick-up and pattern pick are made with treadle 2. If a black square appears over shaft 2, a pick-up and pattern pick are made with treadle 3. If there are squares over more than one shaft in a row, 2 pattern pick-ups and pattern picks are made for each pass.

□ A background pick is made with each treadle unless all of the ends on a lowered shaft show black squares (as in row 3 in 1). When there are no black squares, use treadling sequence a 2x.

□ Use white with treadle 2, natural with treadles 1 and 3, to form a white stripe in the neutral background in this rug. ☞

2. Pick-up instructions



Row 1: pattern weft appears over threads on shaft 1.

Raise 1, 2: weave background pick.

Raise 2, 3: pick down threads on shaft 1 corresponding to black squares in the graph (over 1, under 1, o1, u1, o1, u1, o1). Set stick on edge; weave pattern pick.

With 2, 3 still raised, pick up the threads on shaft 1 that were picked down for the pattern pick. Set stick on edge; weave a background pick. (Background picks that cover shaft 1 are white in this rug.)

Raise 1, 3: weave background pick.

Repeat the sequence above to complete the design-graph row.

Row 3: pattern weft appears over threads on shafts 1 and 3.

Raise 1, 2: pick down threads on shaft 3 corresponding to black squares in the graph (all of the threads on shaft 3). Set stick on edge; weave pattern pick. Since pattern covers all ends on shaft 3, no background pick is made.

Raise 2, 3: pick down threads on shaft 1 corresponding to black squares in the graph (o1, u1, o1, u1, o1, u1, o1). Set stick on edge; weave pattern pick.

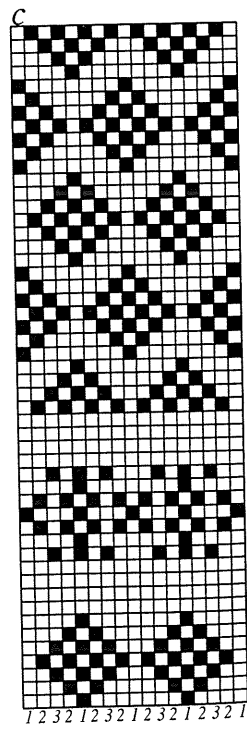
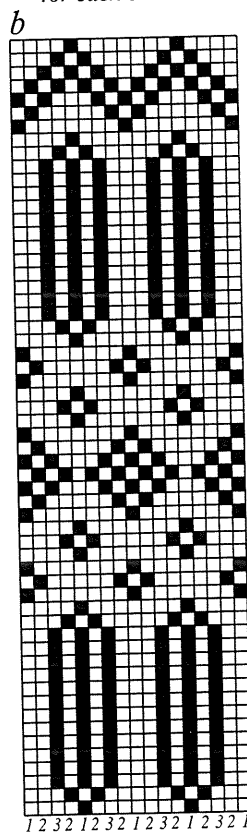
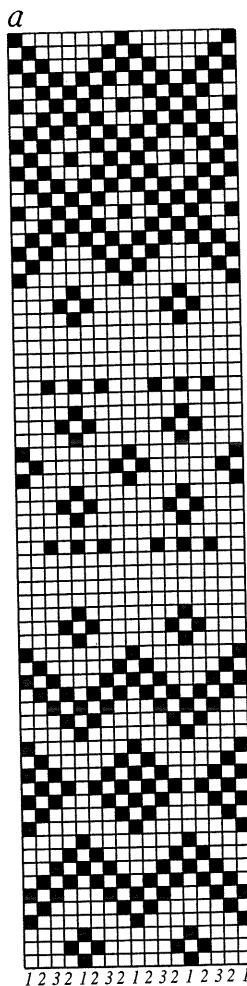
With 2, 3 still raised, pick up the threads on shaft 1 that were picked down for the pattern pick. Weave a background pick. (Background picks that cover shaft 1 are white in this piece.)

Raise 1, 3: weave background pick.

Repeat the sequence above to complete the design graph row.

3. Design graphs for danskbragd rug

Each column represents one warp thread. Each row represents two passes. Each pass contains three background picks and one pattern pick for each shaft that is marked with a black square. The weft colors for pattern or background can be changed at any time.



Draft for rug

	x35	1	2	3
3		3	3	
2	2	2	2	
1		1		1

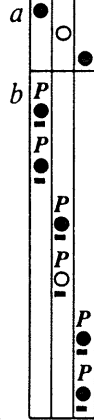
For black squares in the design graph corresponding to shaft 3: make the pick-down with treadle 1.

For black squares in the design graph corresponding to shaft 1: make the pick-down with treadle 2.

For black squares in the design graph corresponding to shaft 2: make the pick-down with treadle 3.

For each structural pass, three background picks are made. Each square on the graph paper represents two passes, or six background picks and two pattern picks for each shaft marked with a black square on the design graph.

■ Remove pick-up stick.



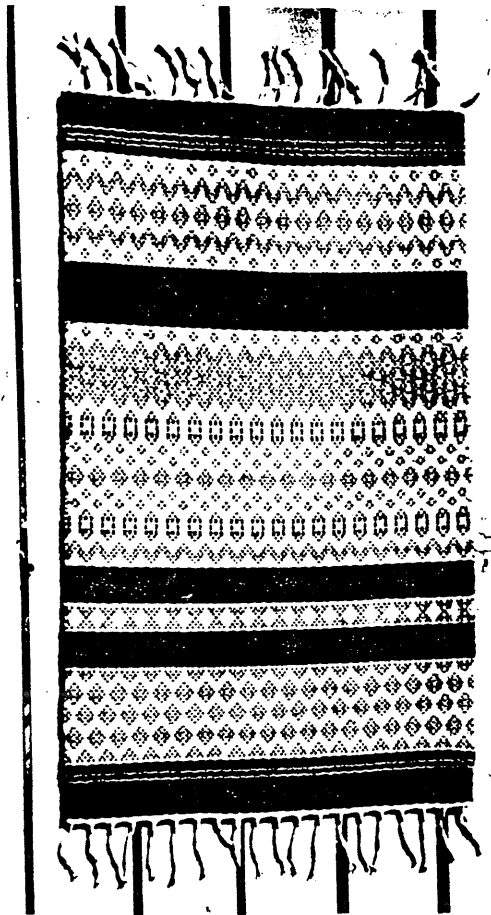
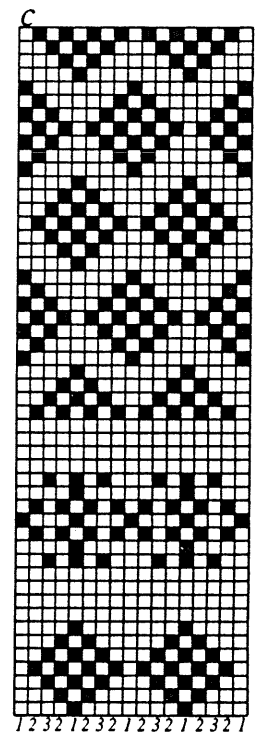
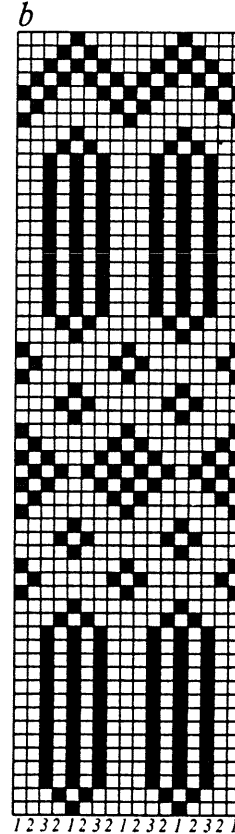
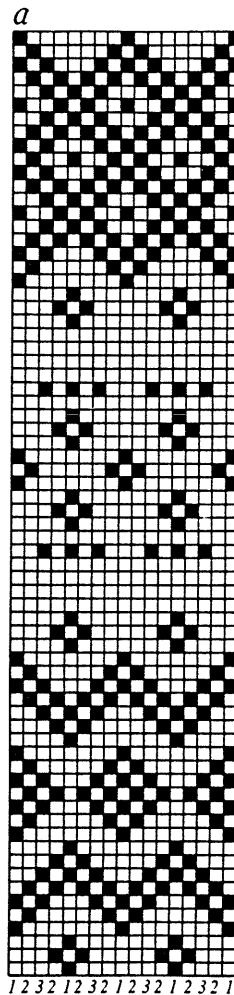
DANSKBROGD RUG

by Betty Johannesen

Design graphs for danskbragd rug

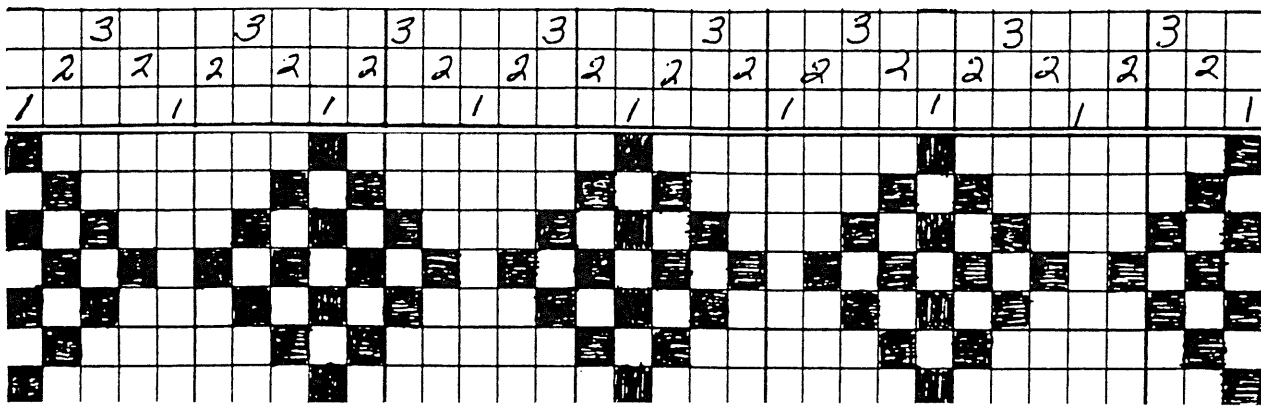
Each column represents one warp thread. Each row represents two passes. Each pass contains three background picks and one pattern pick for each shaft that is marked with a black square.

The weft colors for pattern or background can be changed at any time.



STUDY GROUPS?

During an informal breakfast meeting at the Midwest Weavers Conference in Milwaukee, WI, June 21-25, 1995, Jan Mostrom suggested that NBC members might be interested in forming study groups similar to those organized by Complex Weavers. The groups would keep in touch with other interested members by mail, sharing problems and progress. Jan would like to study dansk brogd. If you are interested in dansk brogd or any of the other Norwegian techniques, contact Jan Mostrom, 183 Cascade Ct., Chanhassen, MN 55317.



X	0	0
0	0	X
0	X	0

(For treadling sequence see instructions below)

FOR THE LOOM

WEAVING DANSKBROGD

A. Draft for Danskbrogd:

For black squares in the design graph corresponding to shaft 3: make the pick with treadle 1.

For black squares in the design graph corresponding to shaft 1: make the pick with treadle 2.

For black squares in the design graph corresponding to shaft 2: make the pick with treadle 3.

For each structural pass, three background picks are made. Each square on the graph paper represents two passes or six background picks and two pattern picks for each shaft marked with a black square on the design graph.

B. Pick-up instructions:

Row 1: Pattern weft appears on threads on shaft 1.

Raise 1-2: weave background pick.

Raise 2-3: Pick those threads in bottom layer (shaft 1) that correspond to the black squares (pattern) in the graph (over 1, under 1, o1,u1,o1,u1). Close shed and beat.

Raise 2-3: Pick those threads from the bottom layer that have not been covered by the pattern weft (under 1, over 1). Throw background weft, now all of the warp on shaft 1 should be covered. Close shed and beat.

Raise 1-3: weave background pick.

Repeat sequence.

Row 2: Pattern weft will appear on shaft 2.

Raise 1-2: Weave background pick.

Raise 2-3: Weave background pick.

Raise 1-3: Pick those threads in the bottom layer (shaft 2) that correspond to the black squares (pattern) in the graph (over 2, under 2, o2, u2, o2, u2)

Close shed and beat.

Raise 1-3: Pick those threads from the bottom layer that have not been covered by the pattern weft (under 2, over 2). Throw background weft. All of the warp on shaft 2 should be covered. Close shed and beat.

Repeat sequence.

Row 3: Pattern appears on shafts 1 and 3.

Raise 1-2: Weave with pattern weft.

Raise 2-3: Pick those threads from the bottom layer (shaft 1) that correspond to the black squares in the graph (over 1, under 1). Throw pattern weft, the pattern weft will fall between two of the pattern weft already in place on shaft 3. Close shed and beat.

Raise 2-3: Pick those threads from the bottom layer that have not been covered by the pattern weft (under 1, over 1). Throw background weft, close shed and beat.

Raise 1-3: Weave background pick

Repeat sequence.

Row 4: Pattern weft appears over threads on shaft 2.

Raise 1-2: Weave background pick.

Raise 2-3: Weave background pick.

Raise 1-3: Weave Pattern pick (there is no pick-up).

Repeat sequence.

To complete the pattern reverse sequence from row 4.

Betty Johannesen