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Dear Member of the Bound Weave Study Group,

I hope the enclosed notes will be of some help or even inspiration as you experiment with bound weave. The two pages of patterns were ones I worked up on a five harness point twill threading, but they could be picked up as well on standard krokbragd three harness point twill. The news article was the first information I got on danskbrogd and it was what intrigued me enough to find out more about the technique. Kathrine Bringsdal then sent me the draft and a small sample, which I have xeroxed for you. The draft appears to be one way the Norwegian weavers recorded the picked pattern. The last pages include some rather dark xeroxes of pieces of danskbrogd recorded in Vest-Agder when they were shown at the 1983 exhibit of which Bringsdal speaks in the newspaper clipping. Colored prints of these will go on file in Vesterheim.

I look forward to our continued sharing on the subject of boundweave. If you will be coming to our breakfast meeting at Convergence in Portland, do bring some of what you have been working on to share with the group. I hope we can entice others to start similar study groups in the future.

Warm regards,

Lila Nelson

Some general suggestions in weaving krokbragd and related weft faced weaves

Keep weaving as close to the original width as possible, checking constantly to keep from pulling in. Some helps to retain width are:

1. When tying warps in front, tie in clumps no wider than an inch, and less on the two selvages. In spreading the threads evenly before weaving, be sure those first shots allow the edge warps to go out to their proper width.
2. Keep the warps taut while weaving.
3. Bubble the wefts in even arcs across the web, starting from the point at which the weft enters the shed; then hold the butterfly or shuttle loosely to allow the weft to feed into the shed as you close it and change to the next shed.

Good selvages are more difficult to maintain when one uses two or more wefts as in krokbragd. I suggest using floating selvages for practically all of the weaving we will be doing. For these, cut two warp threads the length of your chains, and thread them through the nearest dents of the reed on each side of the first and last warps. Bring the threads to the back without going through heddles and hang them over the back beam weighted with 1 to 2 pound weights (food cans, filled bottles, or whatever). When weaving, always enter the weft over the floating selvedge nearest and exit under the other one. The floating selvedge not only helps deal with edges, but it spares the adjoining warps from abrasion.

One can also choose to carry a color around the selvedge and pull other colors under, locking them around the edge color. This calls for a conscious decision with each color change and watching to prevent distortion of the pattern at the selvages.

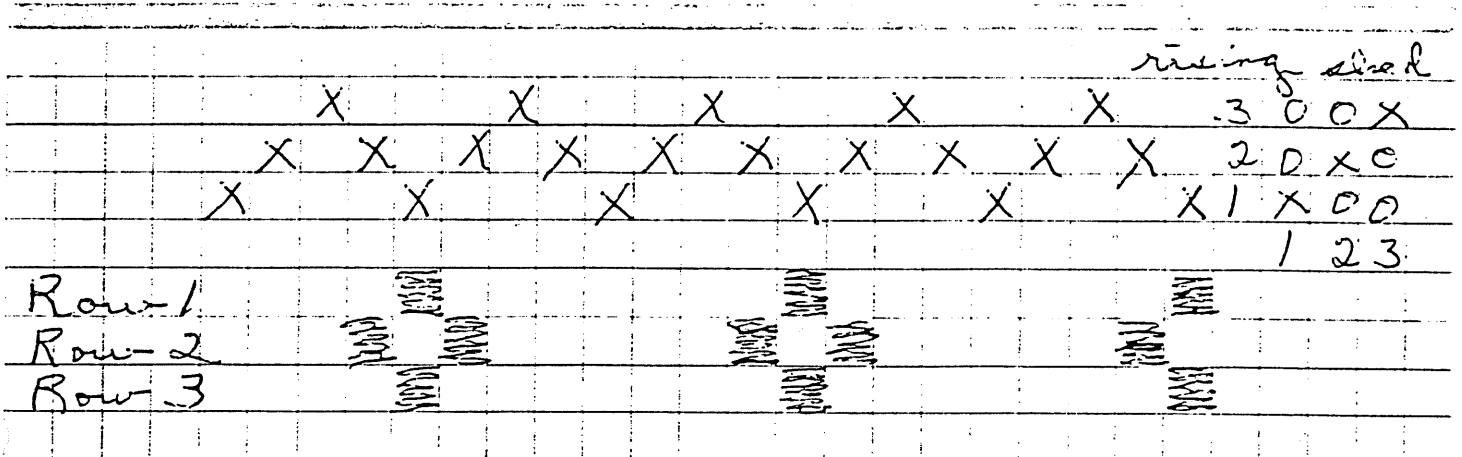
Clotilde Barrett's BOUNDWEAVE (Colorado Fiber Center, Inc., P.O. Box 2049, Boulder, CO 80306) is an excellent reference. The definition of bound weave in traditional Norway, however, was more limited, referring to the three harness single or double point twill threading only. Contemporary Norwegian seems to use the word more broadly than was traditionally the case. (The term "krokbragd" is inaccurately referred to as Swedish by Barrett, p. 53.)

DANSKBROGD

Danskbrogd (also spelled "dansk brogd" and "danskbragd") has been little researched. Attached is a summation of what I have been able to find out about the technique thus far.

There are two types of danskbrogd; one is woven on a bound weave, three harness, point twill structure and the other on a two harness plain weave ground.

I. Danskbrogd on a three harness point twill, or krokbragd, ground.



Let us say that you want to weave the small design in the drawdown above, using a blue color for the pattern and a gold for the background. Each of the three rows of pattern will require three shots to cover all the warps across the row, and pick-up will be required when pattern affects the lower layer of warps within a shed.

Row 1.

Step 1. Step on treadle 1 (raising harnesses 2 and 3). Note that the blue pattern appears on every other warp on harness 1. Therefore, with a pick-up stick entered UNDER the open shed, pick up all the lower warps where you do NOT want the pattern to appear, stand the stick on edge and throw the blue weft. With the same shed open but removing the pick-up stick, enter the shed with the pick-up stick and pick up from the lower layer all those warps already covered by the blue pattern weft, stand the stick on edge, and weave the ground color. Remove stick, close shed and beat.

Step 2 on Row 1. Step on treadle 2 (raising harnesses 1 and 3. Notice that this is a tabby shot). Since no pattern appears on harness 2, you can just throw one shot of background color.

Step 3 on Row 1. Step on treadle 3 (raising harnesses 1 and 2). Again no pattern appears on harness 3, so you can just throw the shot of ground color.

Repeat these three steps of Row 1 often enough to meet the needs of your pattern. Here you want to square the block, so perhaps 3 repeats will be needed.

Row 2. Since all krokbragd calls for a consistent 1,2,3 treadling, each row follows that requirement.

Step 1 of Row 2. Depress treadle 1 (lifting harnesses 2 and 3). Note that none of the pattern threads in row 2 falls in harness 1. Therefore, you throw a shot of background weft and no pick-up is required.

Step 2 of Row 2. Depress treadle 2 (lifting harnesses 1 and 3). The pattern block falls on harness 2; therefore, on the open shed, pick up from UNDER the lower layer the warps on which the pattern does NOT appear, put the pick-up stick on edge and weave a shot of blue pattern. With the same shed open, remove stick and enter the shed to pick up all lower warps not covered by the blue weft just entered, put the stick on edge, and weave a shot of background weft. Remove stick, change shed, and beat.

Step 3 of Row 2. Depress treadle 3 (lifting harnesses 1 and 2). Note that no pattern appears on the lower layer so no pick-up is needed. Throw a shot of background color.

Row 3. Since the pattern in row 3 falls in the same place as in Row 1, follow the steps for Row 1.

After working with a simple pattern, you will be able to work with more complex motifs and with more variety in colors.

II. Danskbragd on two harnesses

This technique is referred to as "skip plain weave" by Peter Collingwood in his THE TECHNIQUES OF RUG WEAVING, pp. 122-124. He indicates that it was a common rug weaving method used in the Middle East to create many complex and varied patterns.

The basic system is like that used in danskbragd on krokbragd. Referring to the tabby sheds as Tabby A and Tabby B, with Tabby A shed open, pick up from underneath the lower layer all warps in which you do not wish a pattern to appear. Turn the pick-up stick on edge, and throw a shot of pattern. With the same shed remaining open, remove the stick and within the shed pick up all warps in the lower layer that have just been covered by the pattern weft, turn the stick on edge, and weave a shot of the background weft. Remove the stick and beat.

Then, with Tabby B shed open, follow the same steps.

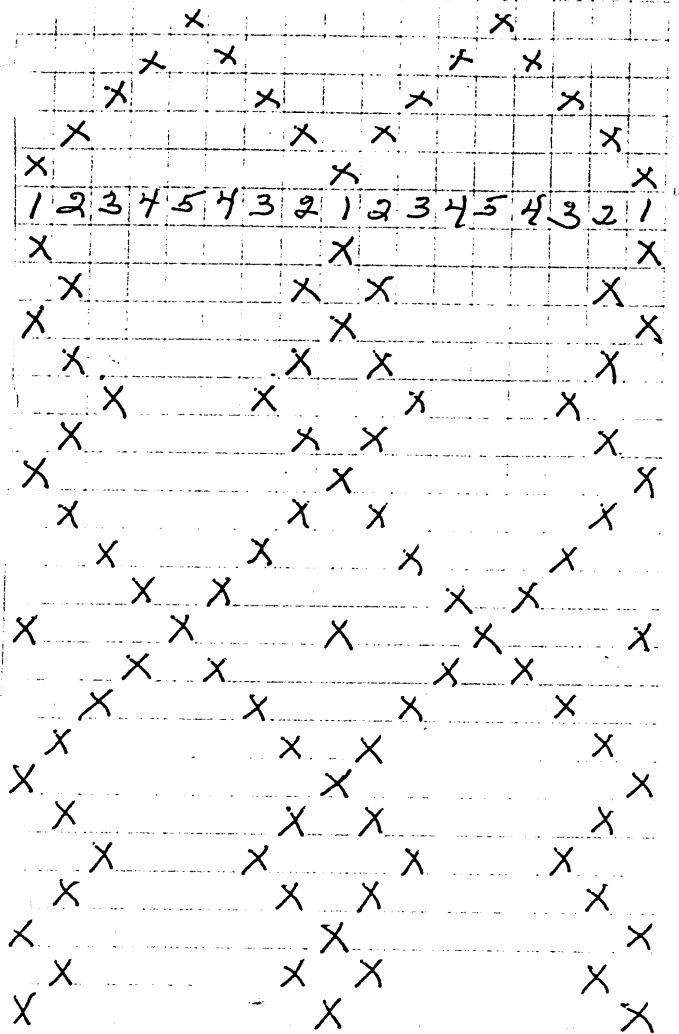
It is helpful to set up a warp fairly widely spaced and with alternating contrasting colors. This helps make the pick-up

more obvious when first working with the technique. Start with just two colors, one a background which goes across the entire warp and the other a pattern weft, which will not reach the ends of the warp and which should be spaced so that floats on the back will not be over about two inches long.

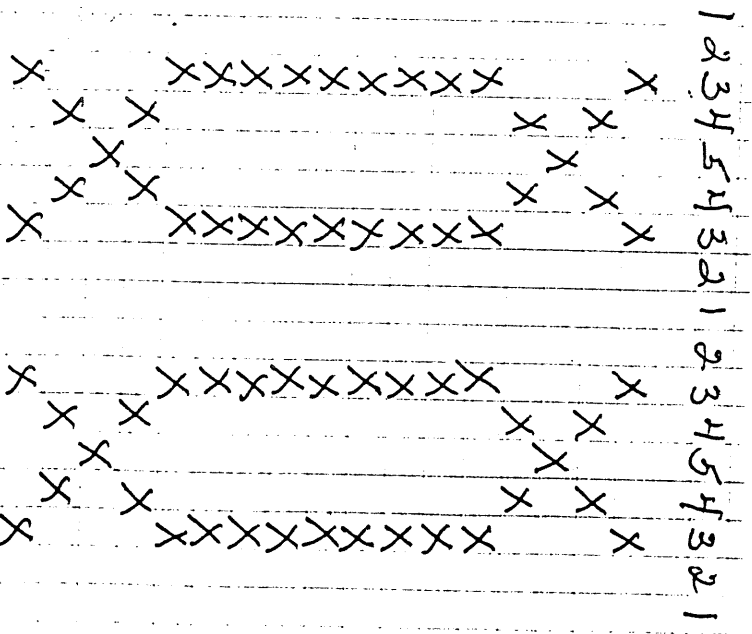
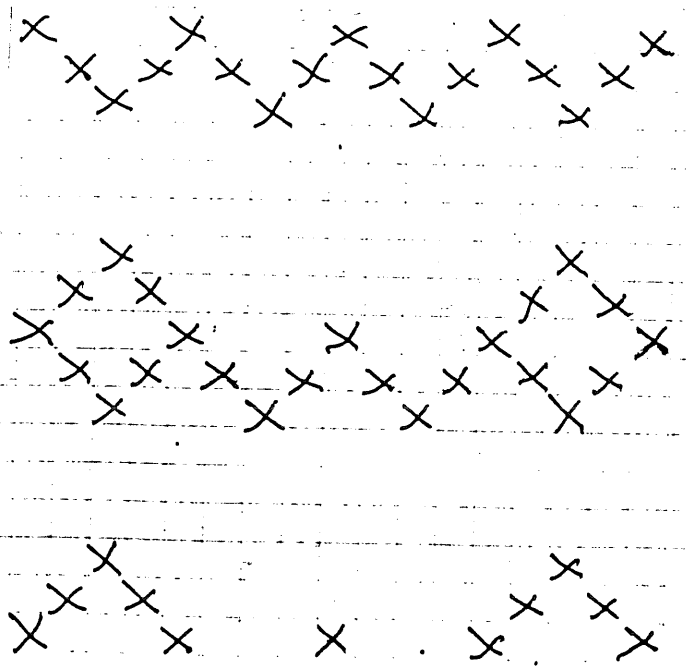
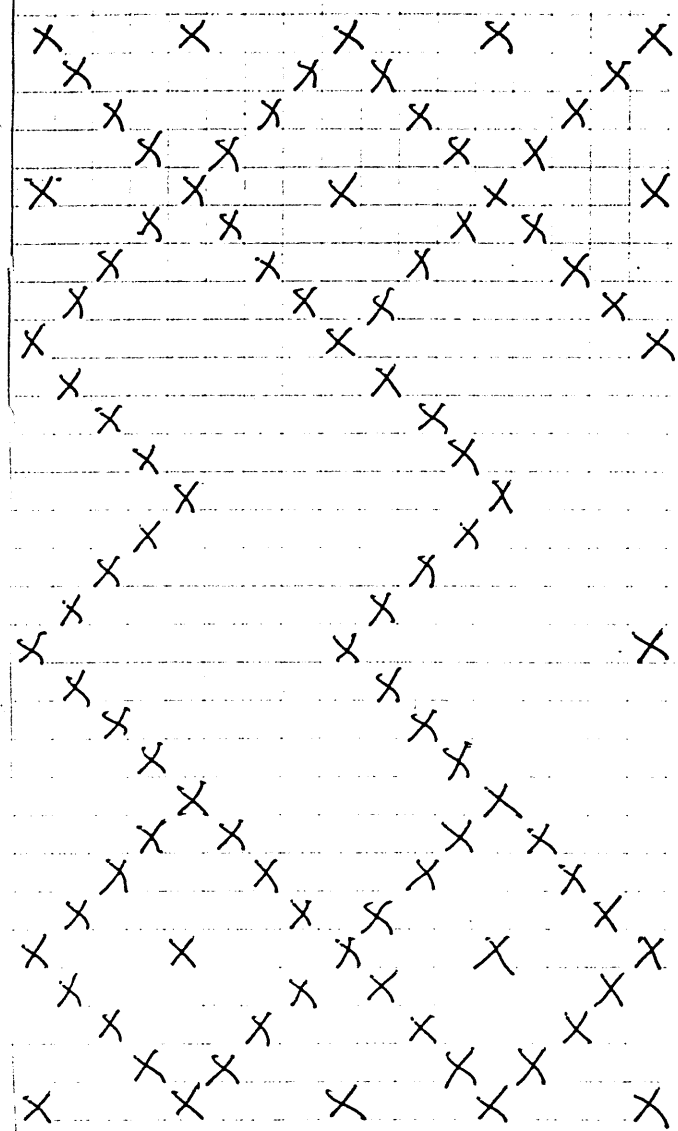
Design in your first efforts with a pattern which always repeats only in the odd or only in the uneven tabby sheds within one row. This simplifies following the pattern accurately.

When using several pattern colors, put them on butterflies and keep the butterflies on the top of the weaving. If colors are used only within small areas, they can be woven separately but one must consider possible slits forming and perhaps the need for interlocking adjoining wefts.

Dankabroed Lay-in Petterne

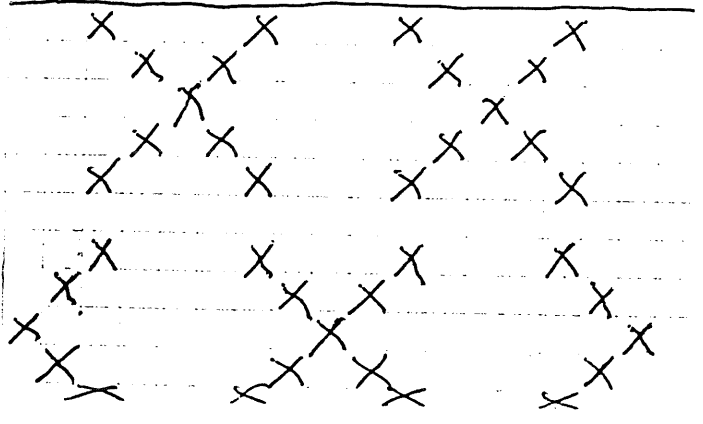
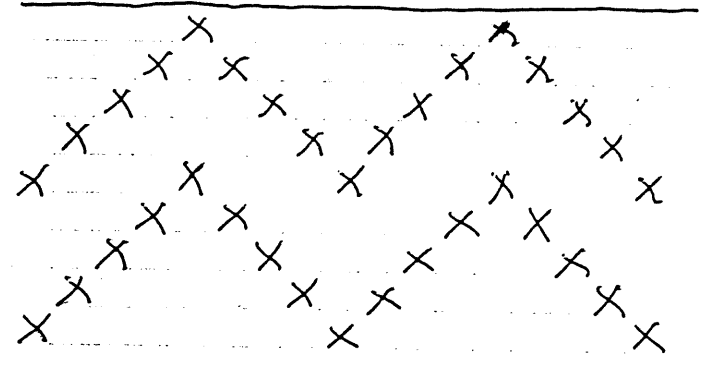
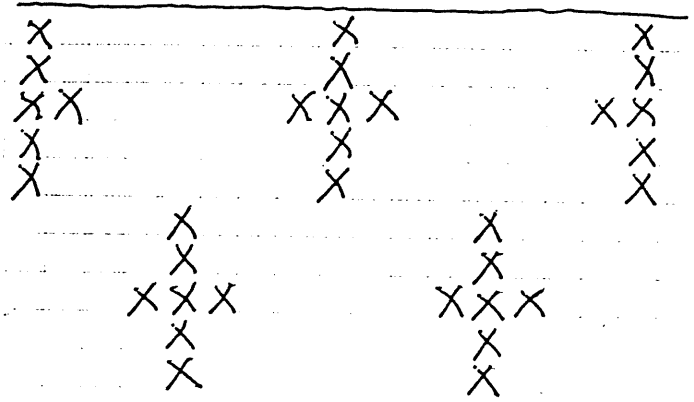
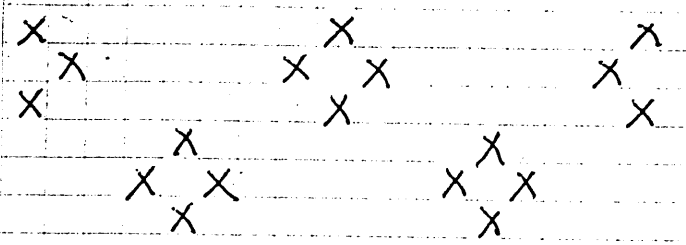


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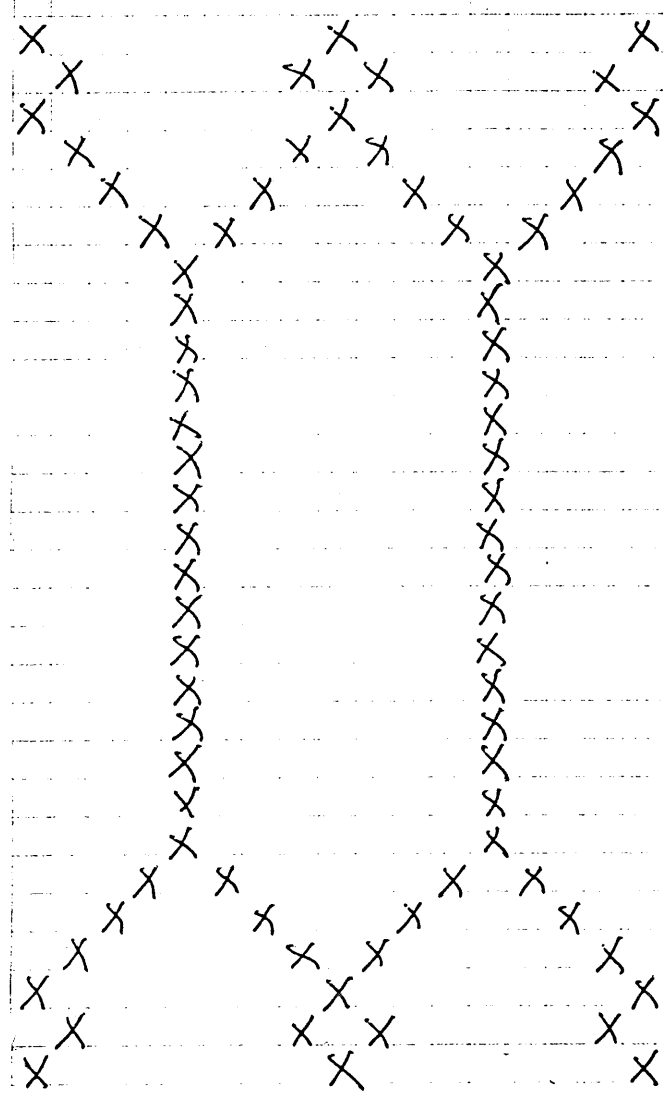


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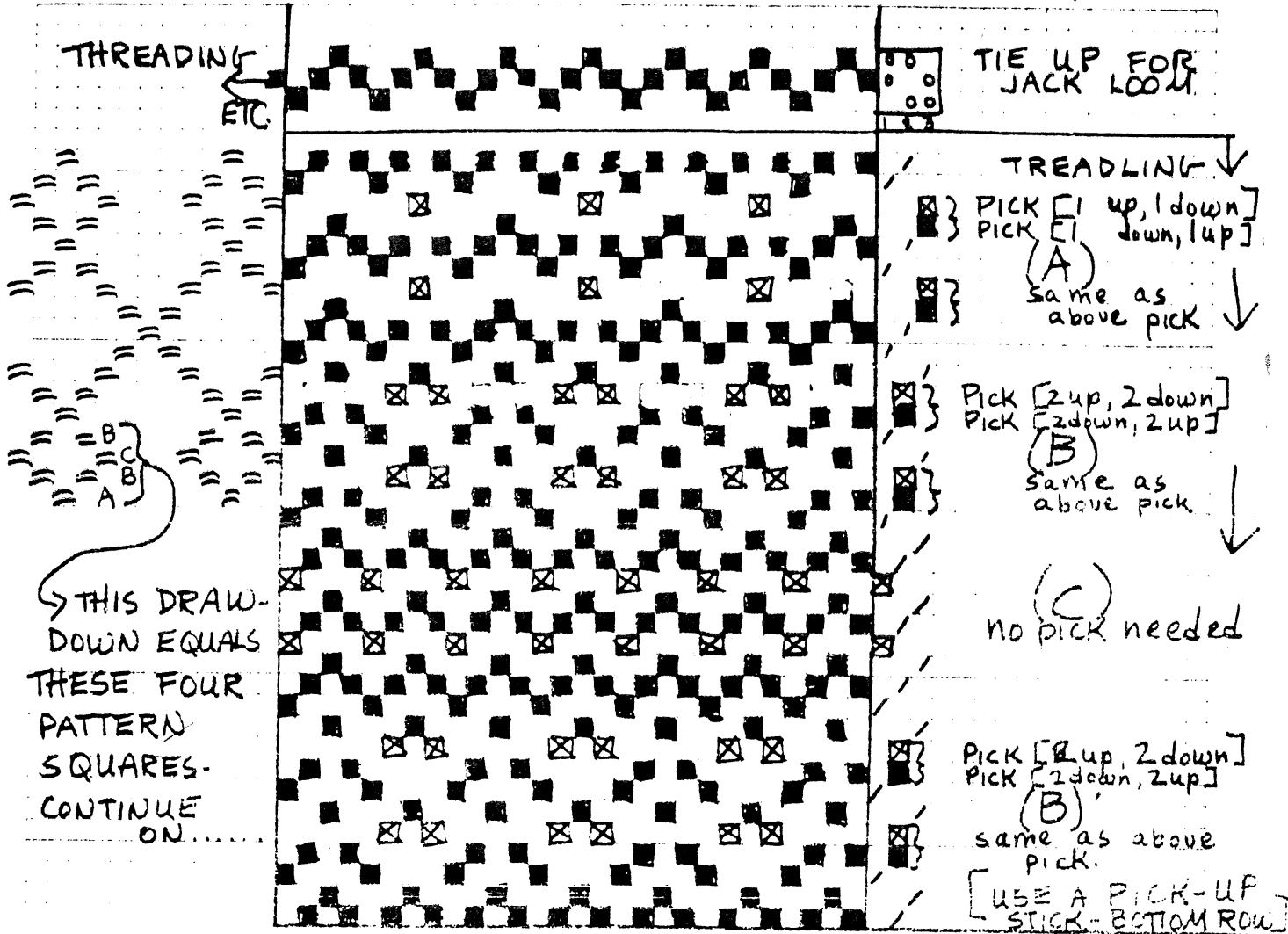


1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1



DANSK BRAGD WITH KROKBRAGD.

MARY TEMPLE

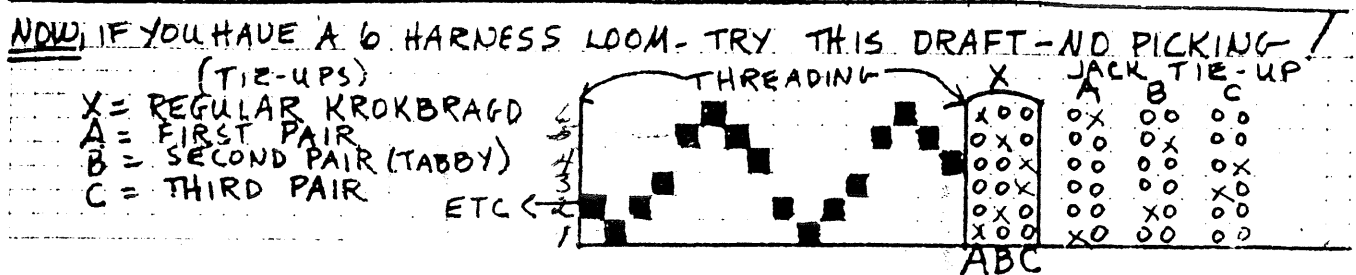


THIS DRAW-DOWN EQUALS THESE FOUR PATTERN SQUARES. CONTINUE ON.....

TREADLING ↓
 PICK [1 up, 1 down]
 PICK [1 down, 1 up]
 (A)
 same as above pick ↓
 PICK [2 up, 2 down]
 PICK [2 down, 2 up]
 (B)
 same as above pick ↓
 (C)
 no PICK needed ↓
 PICK [2 up, 2 down]
 PICK [2 down, 2 up]
 (B)
 same as above pick.
 USE A PICK-UP STICK - BOTTOM ROW

GENERALLY: USE THE PICKUP STICK (IN FRONT OF THE BEATER) - WHEN A GIVEN SHED IS TREADLED, AND THE LAYERS OF WARP ARE SEPARATED, PICK ONLY IN THE BOTTOM LAYER. [1 up, 1 down] OR [2 up, 2 down] SHOULD BE WOVEN WITH PATTERN THREAD, THEN REPICK AND [1 down, 1 up] OR [2 down, 2 up] SHOULD BE WOVEN WITH THE BACKGROUND THREAD.

THERE CAN BE MANY PATTERN VARIATIONS; JUST BE SURE EVERY THREAD IN ANY GIVEN SHED GETS INCLUDED, EITHER AS PATTERN OR BACKGROUND. BRINGSDAL SAYS DANSK BRAGD SHOULD ALWAYS HAVE STRIPES IN THE BACKGROUND OF THE PICK-UP INLAY BANDS - I HAVE COMPLICATED IT, BY MAKING MY BACKGROUNDS KROKBRAGD.



KROKBRAGD - 3-shaft point twill
threading