

LILA NELSON

719 Fifth Street Southeast
Minneapolis, Minnesota 55414
(612) 331-3133

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Dear Jan,

I enjoyed talking with you so much after our meeting Sunday that I didn't realize how late it was getting. Since then Kinko's has xeroxed eight of my pieces of weaving--or details of them--which I think are fairly good though somewhat dark. I also got xeroxes of colored prints I took when Marion and I were in Vest Agder, keeping them small size for economy with two on a page. Each page cost \$1.49, so the large photos are each that cost, while the others are two for \$1.49.

I have put together a packet with information and suggest that it be sent to anyone requesting it. They could then xerox for themselves whatever they found of interest and omit what they didn't want, thus keeping expenses down for them. They could also pay postage costs. The packets could then be returned to you (or me if you want me to take care of it) for filing or it could be sent directly to whomever had requested it.

Two things of interest. Last April Ruth Duker of Carmichael, CA, wrote me that two harness danskbrogd sounded to her like something Peter Collingwood called "skip plain weave" and which he described on page 122 of his book as something Middle Eastern in origin. It finally occurred to me to check this out and, sure enough, skip plain weave and two harness danskbrogd are one and the same. Do you suppose Vest Agder got the idea from the Middle East?

Also, the four harness straight draw is what I'm now using for all forms of danskbrogd. Harnesses 2 and 4 are treated as one, so the tie-up is 1,2,4 - 2,3,4 - and 3,1 for regular danskbrogd on krokbragd. Tabby harnesses take care of the two harness danskbrogd plus one can have other tie-ups depending on the number of treadles one has. Susan Guagliumi describes this in her booklet HANDWOVEN, page 14, published in 1976.

Look over the packet and give any suggestions. We'll be in touch.

Warm regards,

Lila

Note: Information on smaller xeroxes on back of each?

Information on the large xeroxes:

Numbers 1-4 (numbers on lower left of each xerox). Details of danskbrogd panels or runners of various sizes.

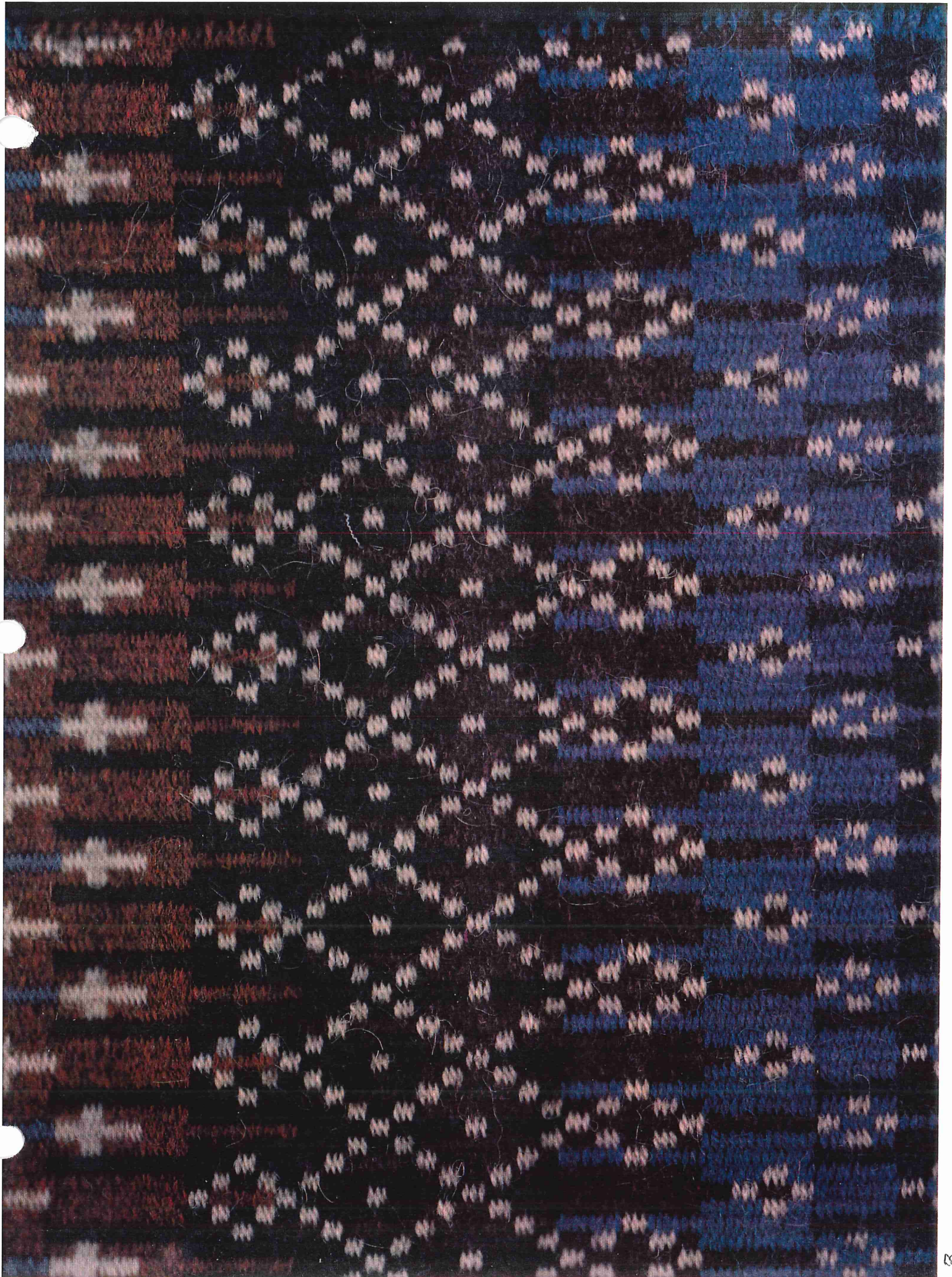
These were all woven on a warp sett of 6 epi. Warp was either 12/9 fiskegarn (Norwegian seine cotton) or some equivalent. I have also used carpet warp doubled. Weft is primarily spelsau prydvevgarn used double or single aklegarn. My threading for these was five harness point twill, with a tie-up allowing somewhat less pick-up for pattern sheds. However, I am now returning to the traditional three harness point twill krokbragd because I think the results are better and more accurate.

Numbers 5-6. These were picked up on five harness point twill but I would now return to three harness or even better, weave them on two harnesses. They called for lots of attention to avoid errors with the method I used.

Numbers 7-8. These are details of hangings with houses across the bottom and danskbrogd "snow flakes" above. These were done on two harnesses picking up in the method mentioned in your pamphlets and also described under the name "skip plain weave" by Peter Collingwood in his THE TECHNIQUES OF RUG WEAVING on page 122. In number 8, I did the houses in single interlock tapestry weave to avoid the long floats that occurred in number 7. Then I used the pick-up system for the snowflakes but laid in the colors only in the areas of each flake, using a butterfly which hung down underneath the work, and going across the loom only for the background colors. Ruth Duker of Carmichael, CA called my attention to skip plain weave, which she says is a technique she likes to use.









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