

Afghans in Dukagang Effect

by RUTH KETTERER HARRIS

Instr. Related Art, University of Wisconsin

Some weavers will take the time to do a pattern in dukagang technique. It gives a nice effect, somewhat like a piece of embroidery. The design comes on the same pattern combinations and this gives it the appearance of long vertical lines. It takes a long time to do as the pattern is all put in by hand. There is a mechanical way of achieving this texture. The type of pattern that can be woven is geometric in style and contrasts with the free type of naturalistic design typical of Swedish dukagang.

"Dukagang" is done on an "on opposite" threading which has one overshoot unit being much wider than the other. The small overshoot block of two threads acting as a tie down for the free designs typical of dukagang, as in illustration 1. Of course in dukagang any design that can be worked out on squared paper is usable for the dukagang weave.

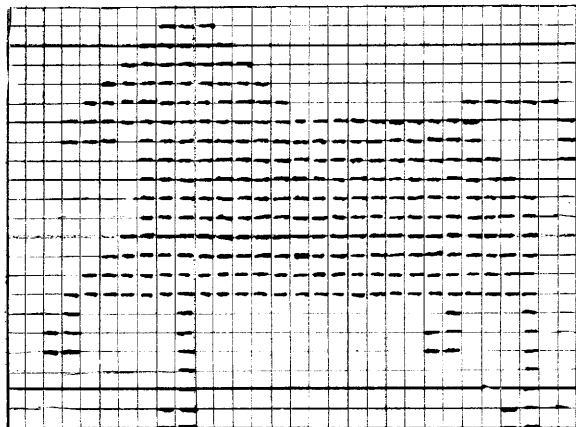


Illustration 1.

"Design typical of dukagang and its effect."

Mechanically this same texture can be achieved but the designs are of a different type. You have only the possibility of a four block design on a four harness loom. The pattern is threaded into the loom similarly to the colonial overshoot threadings. It gives the effect of recurring overshoots with the small block in between not being woven.

The same threading principles are used here as in overshoot threadings, but are so arranged that three treadles are used in the weaving, thus giving a greater number of units possible. According to the number of threads per inch will determine how many threads you will have in an overshoot unit. The pattern shown here has ten threads to the inch so in one overshoot unit one combination is repeated for five threads and the sixth thread acts as a tie down and is therefore on a different harness, keeping in mind that one cannot go from the first harness to the third or from the second to the fourth. You must keep the threading so that it will give plain weave. It is necessary to keep in mind the same principles in this threading as in writing a pattern for colonial overshoot. No matter how many threads you have to the inch you must establish

how wide you want your overshoot unit and keep it the same throughout the whole pattern. Taking one area or block of your pattern that is eight inches wide, and with ten threads to the inch would be thirteen overshoot units in that area.

Illustration 2 shows the various pattern combinations, each repeated for five threads plus their tie down thread. Depending on which harness you start with, determines which harness the tie down thread is on.

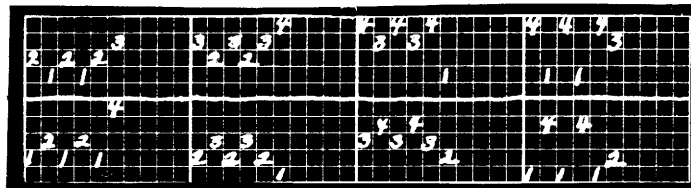


Illustration 2.

To go from one block or area of your pattern to the next block you pass through on your tie down thread which may give a twill or part of a twill threading. You must be careful that your area in between your pattern blocks is not any more than the one tie down thread, as in

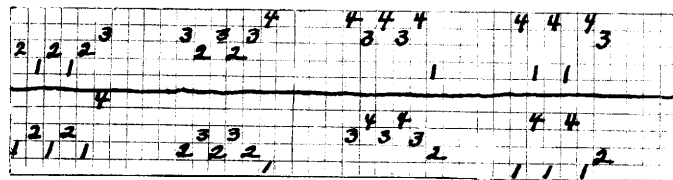


Illustration 3.

illustration 3. There is some overlapping of pattern unit threads with the tie down threads. Writing a threading for a three block pattern does not involve any overlapping of pattern unit threads with the tie down threads.

The texture and appearance that this type of weave gives is shown in illustration 4. From this photograph of the afghan, you can tell how similar in appearance it is to dukagang weave. The long vertical lines within the design that is typical of dukagang weave is also typical of this weave.

The design of this afghan was planned to be informal in balance. To do this successfully you need to work it out completely before you start to do any weaving. Illustration 5 shows you the complete plan to scale. One small square is equivalent to one inch. It is forty inches wide by seventy-two inches in length. The colors used in this afghan were tan wool warp with brown, rust, and

TREADING

Treadles		
1-4	1-4	
1-2-4	1-2-4	1-4
2-3	1-4	1-2-4
1-2-4	1-2-4	1-4
1-4	1-4	1-2-4
1-2-4	1-2-4	1-4

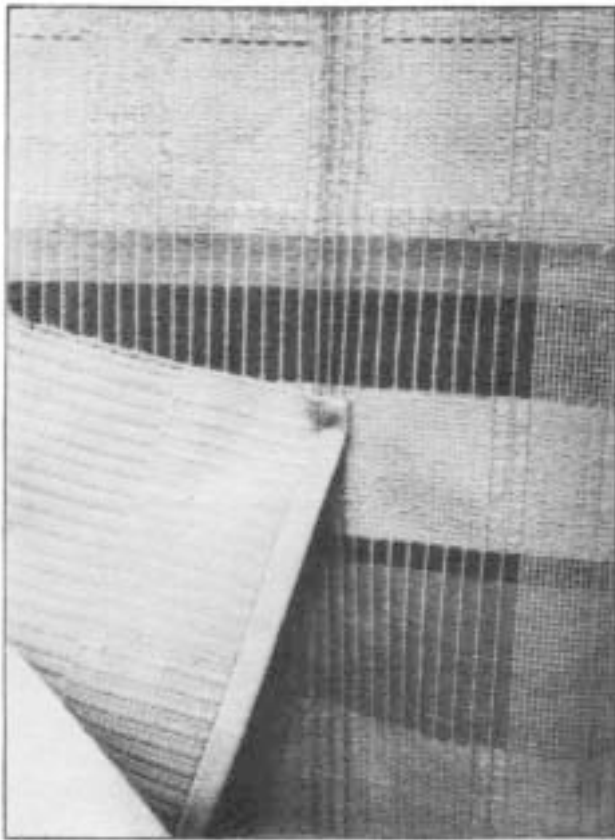


Illustration 4.

the brown pattern threads, the diagonal lines the green pattern threads, and the dots the rust pattern threads. The plain areas indicate the spaces made up of the warp and tabby threads of the tan wool. If you would like to vary from this pattern of weaving your afghan, you might start at the top border and weave the center blocks as they are shown in illustration 5, and then repeat the same border on the other end. To have your afghan symmetrical, thread your loom to the center of the threading draft, illustration 6; threading from either end of the draft to the center and then reverse, so that the two sides will be similar. Then of course in order to have the two ends of the afghan alike with a center unit will depend on how you choose to weave in your weft threads. Illustration 7 gives you a diagram of how this may be done. The scale used is one small square equals an inch.

Illustration 7.

The tabby system is the same as in colonial overshot. Treadles 1-3 and treadles 2-4 will give you plain weave. The advantage of this threading is the possibility of using three treadles at once. This gives you the horizontal or weft bands of overshot units across the afghan. This also gives you the possibility of having a hollow square block design, or the contrast of a large block with a small block within it. As you work with this weave you will find that it has many treading possibilities. Those given in illustration 5 are only those for that particular variation of weaving the threading for the afghan shown in illustration 4.

To finish off your afghan, it may be fringed or hemmed, which ever you desire. If you prefer to have it hemmed be sure and weave about three inches of plain weave before you begin your pattern.

Illustration 5.

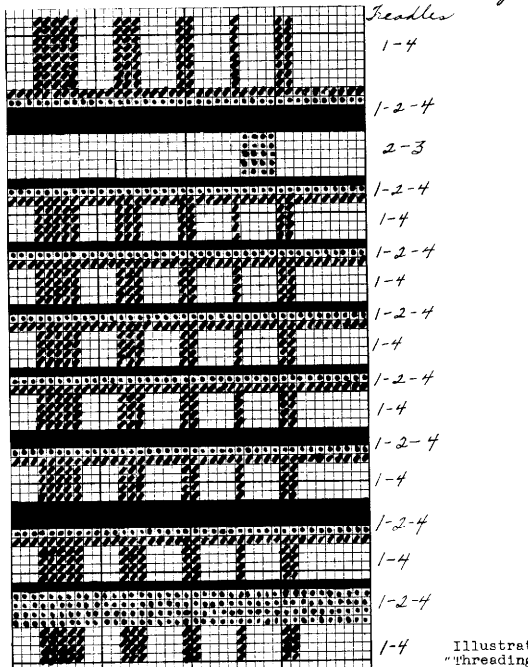
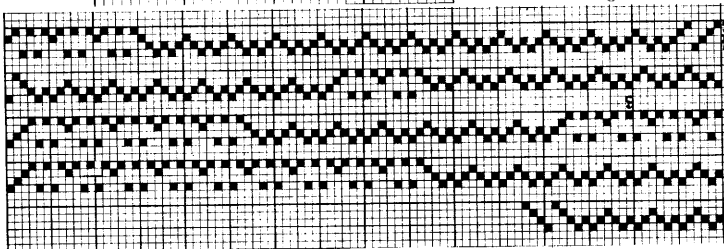
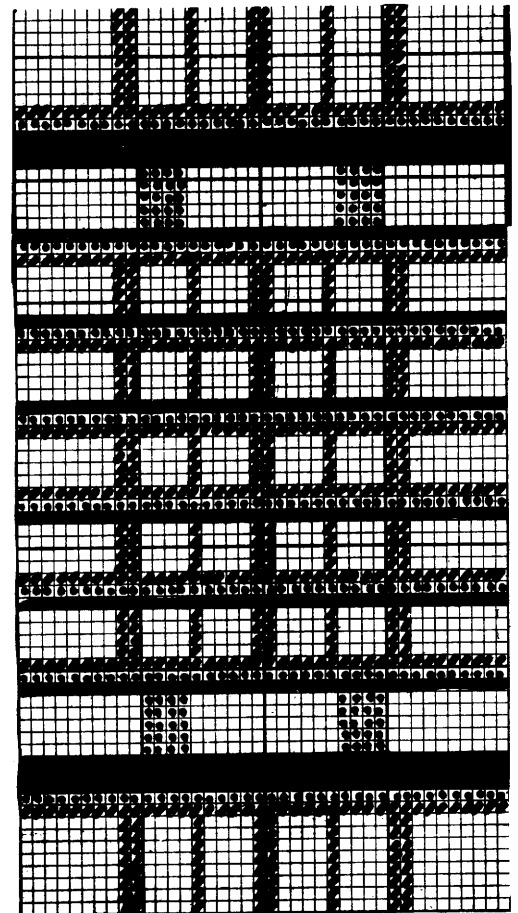


Illustration 6.
"Threading draft"



"Threading draft"



green weft threads. The tan wool was also used as the tabby thread. In illustration 5, the solid black lines represent