

Shuttle-Craft Bulletin on the Three Harness Weave, Krokbragd

Krokbragd is described as a Norwegian point twill weave by Peter Collingwood in his book, *The Techniques of Rug Weaving*. Mary Meigs Atwater referred to it as the three-harness weave and wrote it up for her Guild members in the November 1930 Bulletin. In her course on American Handweaving, she stated: “the three-harness weave offers an opportunity to use a great number of colors in the same piece of work. Most striking and gorgeous effects are possible and no weave, except maybe Rosengang (rosepath) depends so much on the artistic ability of the weaver.”



Nancy Arthur Hoskins describes Krokbragd as a three-shaft point twill threading favored for rugs in her book: *Weft-faced Pattern Weaves*. The patterns are simple with small, but strong decorative motifs woven in 2 or 3 colors.

Because of the use of color for the decorative motifs, Mary suggested that when planning a large piece in this weave, a good-sized sampler be used. Otherwise, she advised it may end up quite a bit differently from where it started. She also advised if it is not pleasing, take it out and try something else, color or pattern wise. She stated: “Taking out is always a prominent feature of three-harness weaving – because the thing is so unpredictable.”

She described the three-harness weave as good for window drapery, couch blankets, pillow covers and large bags as well as for rugs. It is not particularly suited for fine weaving or linens.

The Bulletin has three drafts: a, b and c, seen here, with instructions for treadling up to 14 well-illustrated patterns for tieups a and b, the three harness drafts and instructions in the text for the 6-harness version, with the use of tabby.

Warping guidance is given for rugs, pillows, couch blankets and bags, but experimentation is advised. Two methods of weaving for the three harness tie ups are given: for (a), the treadles are woven in order, 1, 2, 3 all the way through, 4 is used only for plain weave on the headings. This treadling produces a fabric that is tightly woven on one side (the right side) and loopy on the other. For tieup (b), the treadles are woven on opposites: for example, 1 and 6, 2 and 5, and 3 and 4. These same two treadlings may be used for the 6-harness weave where one may use a fine tabby background, using treadles A and B. But in the end, the most important thing to keep in mind with the three-harness weave is color. Mary said: “I wind a shuttle with every color I have and sitting in the midst of all this excitement I proceed to a real orgy.... What could be more delightful for a dark day in winter!”

There are many beautiful examples of this weave online. One may be seen at this link:

<https://www.ravelry.com/projects/PegAlex/krokbragd-diary-i>

