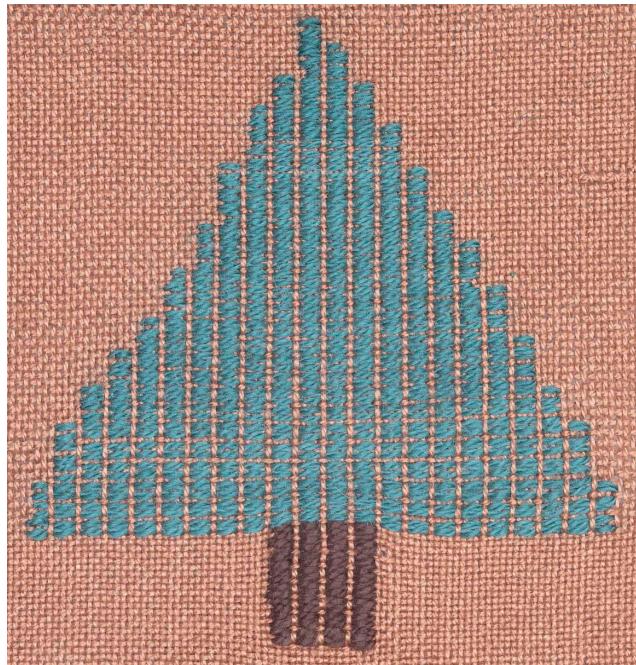
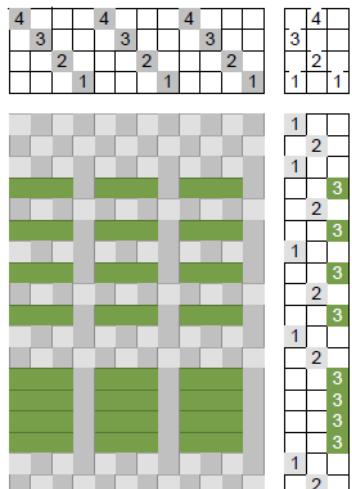


Dukagång and Half Dukagång

Dukagång and Half Dukagång are finger-manipulated techniques that allow the pattern weft for a design to be in-laid over three warp threads wherever the weaver chooses. The warp and background weft are generally the same and form a tabby; the pattern weft which makes the motifs is larger and loftier.



In both techniques, each pattern pick is followed by a tabby.



On the left is a straight draw threading showing the plain weave and the in-lay treadling. Rising shaft 1 allows the pattern weft to be in-laid where desired. Madelyn van der Hoogt suggests a summer and winter threading as an alternative.

Mary Black prefers that the in-lay be woven so the back side is facing the weaver, to control the ends of the in-lay better. The small photo above is the reverse of the tree motif above, showing the ends of the in-laid threads.

Mary Black in the *New Key of Weaving* (1957) distinguishes between the two techniques. In Half Dukagång the background is plain weave as shown in the photo on the left with the tree motif.

In Dukagång the background is filled in along with the motif, as shown in the photo below with the red abstract motif surrounded by purple background.

