

# NORWEGIAN TEXTILE LETTER

Vol. II No.4

September, 1996

## NORWEGIAN WEAVING IN AMERICA

*from the* Andrew A. Veblen papers, Minnesota Historical Society

*In Volume 43 of THE VEBLEN FAMILY, IMMIGRANT PIONEERS FROM VALDRIS, Andrew A Veblen (brother of the famous economic theorist Thorstein Veblen) described the weaving done by his mother after the Civil War. The family immigrated to Wisconsin in 1847. His memoirs help document that weaving in the Norwegian tradition did continue among the immigrants.*

*We pick-up the story midstream on page 60 with Andrew's description of the equipment needed for weaving.*

Reeds were obtained from Norway, at first, at all events, by getting immigrants to purchase them there and bring them with them. Reeds had to be spaced, or graded, for the different spacings of the warp; and naturally it took a large number to fit the varieties of weaving to be done; so that there were dozens of them in mother's outfit. As I remember it, it was not until the close of the civil war, that they got in touch with American concerns that could supply acceptable reeds.

All the harness used was made by hand, by tying twine on a form made out of a board, called a høvøld-fjøl (harness-board). The harness had to be made with great care, each harness tied with three double knots, and under equal tension, else the shuttle would have an uneven floor of stretched warp-threads to travel over, with chances of making mis-weavings in the web.

Another part of the weaving outfit were several reels to hold the skeins of warp during the process of reeling the warp on the large reel, preparatory to winding the warp on the back cylinder of the loom, from which the warp was paid out in the process of weaving. There were two of these, in particular, that were made of a large number of sticks joined, three and three, at the ends in a peculiar arrangement, of which I have seen no specimens other than such as were brought from Norway. One of these father had made

before their emigration. The other he made in Manitowoc County. There were usually four of these small reels used in filling the large reel.

It is thus seen that a complete weaving outfit involved a large number of parts. First there were the three spinning wheels. The large collapsible reel, with the four small reels, one of which was made so as to be convertible into a skeining reel, to skein the yarn spun on the spinning wheel. Then there was the loom, a fairly intricate machine, made in knock-down manner, so that it could be taken down, when not in use; and all its parts had to be made with great exactness in order to work smoothly. There were the supply of reeds, of which there were at least two dozen. Then the harness, one complete set of which sufficed for the different varieties of weaving; but which in time had to be replaced, as it wore out. There was the harness-board on which the harness were made by tying. There were the shuttles suited to different grades of coarse and fine weaving. Finally, there was an instrument called *spjøl* in Valdris, which was adjustable to the width of the web, and which served to keep the woven web stretched, to an even width, as it was made up stroke by stroke by the reed.

It is seen that a complete outfit for doing all sorts weaving, from carpets to all-wool frieze was a somewhat formidable affair. Not many women even in the Manitowoc Valdris settlement, had looms; though they were doubtless all trained weavers from home. I am very sure, there was no outfit in the county that was as complete as mothers. All, but the reeds and spinning wheels had been made by father. In the outfit should be mentioned a particularly well-made reel for winding yarn from the spinning-wheel spools into skeins, the "*hespetre*" which had been made by father, and made in his best workmanship. It was of course convertible, by placing the reel horizontally, into a reel from which skeins could be unwound, in filling bobbins for the shuttles, winding yarn into balls, reeling it unto the large reel for the loom, etc.

Much of the weaving was done to produce cloth for various uses that needed to be only part wool, and for which cotton warp was bought. But the production of Norwegian frieze, which was all wool, represented the most formidable task in

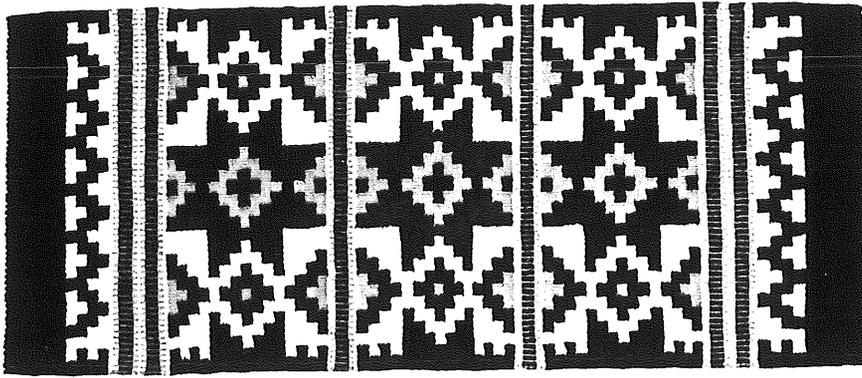
mother's weaving. First, all the warp and the weft had to be spun, to the proper standard of fineness so as to produce fabric of the required weight. The spinner was expected to feel between her fingers just how fine the thread should be. There was also the question of giving the right twist to the thread in order to give the fabric the right degree of softness. In short, the spinner had to make the yarn just right to meet ultimate requirements in the cloth. Also different characteristics were demanded for warp and weft. I remember that there was a twist called "*veftasnu*" for the weft, and a "*varpø-snu*" for the warp. One required the spinning-wheel to revolve righthandedly, the other the opposite. I can't venture to say which was which. But I am positively sure these terms were used.

Of course most yarns and fabrics had to be dyed; and an adequate description of the dyeing processes practised by mother would require several pages. This was an art in which properly trained young women immigrants were expected to be trained, educated, in fact. Knowledge of the various dye-stuffs, as indigo, cochineal, logwood, etc., and the processes of their preparation, and at last the process itself of application, all had to be known minutely and accurately. There were no handbooks with set, printed rules.

The frieze, "*vadmel*", or "*vødmaal*" (in Valdris), was as a rule woven white, or undyed, unless it was made from black wool. After it was woven it had to be fulling, to develop the nap which characterizes the stuff. This is usually done in a stamping mill. There were no such mills available, and stamping mills were too formidable to be built for the uses of a single family or even a limited neighborhood. The production of frieze was not practised generally by the settlers. They got along without. But mother was not satisfied to make clothes out of ordinary stuff that could be bought, because it did not have the strength of what she could weave herself.

So, the fulling of the frieze had to be done by hand, or, properly speaking, by foot. Any working of the cloth, especially in warm water, would full it. Rolling or twisting newly knit mittens, of wool, would full them and make them more substantial; and this was done by hand, on a corrugated surface such as a common wash-board. Woollen mittens

*continued on page 9*



*Ann Haushild of St Paul, MN won a red ribbon for her runner in the rutevev technique at Vesterheim National Exhibition of Weaving in the Norwegian Tradition.*

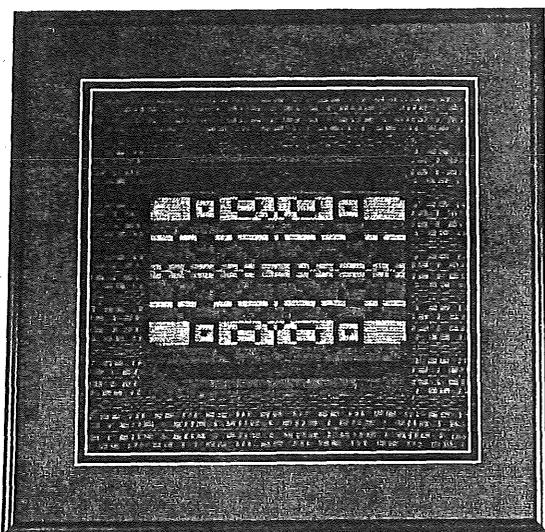
Vesterheim's 15th National Exhibition of Weaving in the Norwegian Tradition was held during Decorah's Nordic Fest on July 26-28. Pirkko Karvonen,\* weaving instructor from Edmonton, Alberta; Betty Johannesen,\* Vesterheim Gold Medal weaver from South Bend, Indiana; and Doug Eckheart, art professor at Luther College in Decorah, Iowa judged ten weavings. The Blue Ribbon was awarded to Wynne Mattila of Minneapolis, Minnesota for "Spring Meadow," a krokbragd rug. Red Ribbons went to Ann Haushild\* of St. Paul, Minnesota for a runner in the rutevev technique and Jan Mostrom\* of Chanhassen, Minnesota for a wall hanging in the rutevev technique. Gudrun Linden of Great Falls, Montana won a White Ribbon for "Colors of Bryce Canyon," a skillbragd wall hanging.

The judges awarded three Honorable Mentions: "Damask Moon," a wall hanging by Elinor Riccardi of Tallahassee, Florida; a framed piece by Norma Smayda\* of Saunderstown, Rhode Island, that combined Finn weave and monk's belt; and a pillow in the rutevev technique by Wendy Stevens,\* Decorah, Iowa.

In addition to the ten judged pieces, five weavings submitted by Gold Medalists were considered for the Handweavers Guild of America/Best of Show Award. That award was given to Wynne Mattila for "Spring Meadow." Visitors to the exhibition voted on their favorite piece. Jan Mostrom\* took home the People's Choice Award for her rutevev wall hanging.

Ribbon winners received points (three for a blue ribbon, two for a red, and one for a white) toward a higher award. After eight points have been accumulated, the weaver is presented with a Gold Medal. Medalists are the finest weavers working in the Norwegian tradition in the United States today. All American and Canadian residents are invited to enter their weavings in the Exhibition. It is an excellent opportunity to learn and share and compete in our specialized field. Thank you to everyone who entered and congratulations to those who won awards. (Norwegian Breakfast Club members are identified with an asterisk behind their name).

For more information on Vesterheim's National Exhibition of Weaving in the Norwegian Tradition, contact Laurann (Figg) Gilbertson, Vesterheim, 502 W. Water St., Decorah, IA 52101 or (319)382-9681.



*This combination of Monk's belt and double weave pick-up by Norma Smayda of Saunderstown RI received an Honorable Mention.*

## **NBC IN PORTLAND**

*Lila Nelson*

The third meeting of the NBC (Norwegian Breakfast Club), which took place at 7:00-8:00 a.m. on Friday, July 19, in Portland's Convention Center during Convergence, again overflowed the room provided. Through misunderstanding, a final Convergence announcement indicated that all who were interested could attend, with a result of double or more people than the 25 pre-registered. My thanks to Norma Smayda for her willingness to take notes of the proceedings. After reviewing our stated goals and accomplishments since our beginnings in 1994, I asked that people break up into groups to discuss major issues of concern, chief among them being the upcoming Textile Conference in Decorah in October of 1997.

Some of the suggestions regarding the conference, which were recorded by Kay Larson, included the following, not in the order of their importance:

- Workshops with hands on as well as scholarly concerns, including such traditional Norwegian techniques as skillbragd, finnvev, Merakervev, tapestry, weaving for clothing, and rag weaving. Nalbinding, bobbin lace, and Hardanger embroidery were also suggested, as well as fabric analysis.

- Informal reports or show and tell. Reference was made to the tapestry groups' format, which allows for 5, 10, or 15 minute presentations controlled by a moderator with information on 3x5 cards provided by presentors.
- Luncheons with pre-stated discussion subjects. These could possibly be self-generated rather than pre-assigned.
- Study groups with shared ideas organizing for future work.
- A non-juried show, held in a classroom, with contributions from the group.
- Diane Halbeck suggested a WWW site for NBC, the conference, reading lists, translations, and the like.

From the group discussing translations came the donation of three translated articles offered by Joan Nilsson, all of which sound valuable and of possible interest for future NBC issues. They will be entered into the Vesterheim archives. Harriet Mitiguy knows of a possible translator, and Tui Hedstrom could translate from the Swedish. Noel Thurner has some Norwegian books available and June Hanson will check into importing books from Sweden. The importance of textile dictionaries was discussed and several were mentioned.

The group discussing future newsletters has a number of suggestions for subjects:

- Information on what distinguishes traditional Norwegian.
- Share old patterns and include clarification of information appearing in old books.
- Include cultural information and go beyond just weaving.

- Include the phonetic pronunciation of Norwegian words.
- Include information on fabric analysis, perhaps by having a fabric analysis workshop and publishing the results.

Other general information from the meeting included the following:

- Kay Larson's book on Norwegian coverlets will hopefully be available by the time of the conference if not sooner.
- Sonja Berlin has written a book on card weaving and will hold a card weaving workshop October 18-20, 1996 at the Nordic Heritage Museum in Seattle.
- Helena Hernmarck has 4 tapestries permanently in Atlanta, Convergence 1998.

It was a pleasure to note the ongoing interest in the NBC (11 new members signed up!) and I thank all of you in attendance for your patience with the crowding and for the excellent discussions that resulted in the short time provided. Immediately after the meeting I talked with the Atlanta Convergence people about plans for 1998 and requested pre-registration and payment so that adequate room can be assured. I also talked about the possibility (which was brought up at the meeting) of having a pre-registration seminar as well as a breakfast. They were somewhat doubtful of managing two time periods but suggested a two-hour breakfast, which they thought would be workable. All activities will, as in Portland, be in a centralized area, so little time will be needed in getting from one event to another.



*An Honorable Mention went to Wendy Stevens of Decorah IA for this pillow in the rutevev technique.*

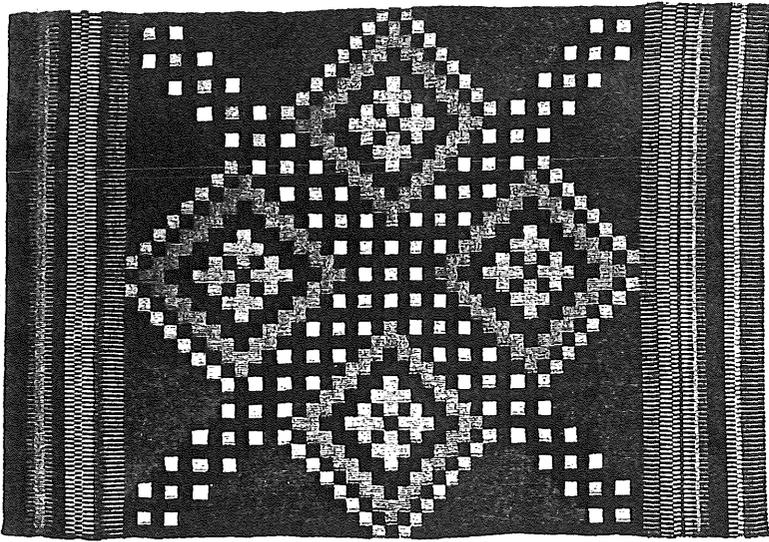
#### NOTES FROM LILA

Noel Thurner shares an article, "Husflid I motvind," dated September 16, 1995, from UKE ADRESSA, a newspaper published in Trondheim, in which Berit Amundsen, director of Husflid, was quoted expressing grave concern for the future of traditional crafts in Norway. She says that the skills are being lost because there is no time to practice them, children do not see their mothers knitting or doing other textile activity, and teaching these crafts in the elementary grades is no longer part of the education curriculum. She feels that Husflid must concern itself with who will teach these crafts and who will keep them alive. Amundsen expressed these views at a meeting of 175 delegates to Norges Husflidslag, a society which began in 1910 and now numbers about 20,000 members.

#### MORE ABOUT WEAVING IN NORWAY

Ingebjorg Vaagen of the Norges Husflidslag in a letter dated March 14, 1996 writes as follows: "Weaving has been on an ebb in Norway over the last ten-fifteen years, however we see that the

*continued on page 10*



*Jan Mostrom's (Chanhassen MN) wall hanging in the rutevev technique was awarded a red ribbon and People's Choice Award.*

Norma Smayda reports that the Suffolk County Historical Society in Riverhead, NY, holds the Emily Talmage collection of Scandinavian weaving books (mostly Swedish but some Norwegian and Danish also). They are not a lending library but they will photocopy and do some research, and it is easy to work in their archives. David Kerkhof, Librarian (300 West Main Street, Riverhead, NY 11901 (516 727-2881) sent me their Norwegian listings:

745.           Jornung, Manny Mule  
058           Vaevemonstre for alle slags vaev  
JO           Weaving Patterns. Norwegian. 1952
745.           Mortensen, Solveig  
058           Brikker og duker  
MO           Weaving Patterns. Oslo, Norway. 1958
745.           Vreim, Halvor  
449481       Norwegian Decorative Art Today.  
VR           Oslo. Fabritius & Sonner. 1937
745.           Delen, Andra  
058           Praktisk Vavbok  
              Weaving Patterns. Vol. I & II. Norway. 1926
745.           Haugstoga, Signe  
058           Sa Vever VI - møbelstoff og puter  
HA           Weaving Patterns. Oslo, Norway. 1952
746.           Halvorsen, Caroline  
149481       Handbok i Vevning  
HA           Oslo, Norway. J.E. Coppelens Forlag. 1934
746.           Husflidsforenings, Den Norske  
149481       Handbok i Vevning  
HU           Oslo, Norway. J.E. Coppelens Forlag. 1951
746.           Jeg En Vev Lager Til  
149481       Ragnhild Traetteberg  
TR           Oslo, 1952. Norwegian Weaving.

## THE AMAZING RYA

*Betty Johannesen*

When I began to research the rya, I was looking only for material relating to their use in Norway. I could find little information except for the account by Janice Stewart in *THE FOLK ARTS OF NORWAY*. This material, therefore, covers their use in all of the Nordic countries. I believe that you will agree with me that this noble textile has a glorious history.

### THE EARLY RYA

The origin of the rya is lost in history. Its structure is similar to that of the Oriental rug. The Oriental carpet, however, has always been placed on the floor with the pile uppermost to be sat upon. The Nordic rya was used on beds and in boats, as an item for warmth.

In the Nordic countries the rya has been woven for more than half a millennium. It is believed that it was probably first used in Sweden and from there spread to both Norway and Finland. The early rya may have been a luxury article reserved for the privileged few, which would point to foreign influence.

By the 15th century, the rya was in use in castles, convents and the wealthier homes. As early as 1420, a rya together with a piece of white wadmal and a sheepskin is listed as the required bedclothes for members of the Bridgettine order for Vadstena Convent in Sweden. In 1429 the Norwegian bishop Aslak Bolt had two bed rya among the furnishings he brought with him to the diocese of Nidaros (Trondheim). In Finland, there is an account of rya being given in part payment for buildings on two occasions during the fifteenth century. These accounts would suggest that rya were being produced on a considerable scale.

### BED RYA

These early rya were of the practical type. They were soft and warm. In all of the Nordic countries, the rya was used with the pile side next to the body for warmth. The pile side was the bottom or reverse side, while the plain side (ground weave)

was the top or right side. The ground weave of such a bed rya could be woven of wool, cotton, linen etc. The pile might be of the same material as the warp or it might include rags, fur or whatever the weaver had available.

In the Norwegian rya, wool was used for at least one of the ground threads; often both the warp and weft were wool. The weave structure could be any type of pattern including twills and double weave, the most popular structure being variations of birdseye. While the early rya was constructed with natural colors, wide colored bands, either lengthwise or crosswise soon evolved and became characteristic of the district in which the rya was woven. In Gudbrandsdal, the stripes in both the ground and the pile were lengthwise. The Sogn rya usually was woven with a lengthwise striped diaper weave and cross-striped pile. Trøndelag used a twill ground with checks, stripes or maybe a date worked into the pile. In some districts rag pile was popular. Sometimes the rags were used in a hit and miss fashion or they might be used for stripes or borders.

The ground weave of the Swedish was usually woven in one of three structures. The first type is a narrowly striped weft-faced fabric in which the pile knots are visible on the ground side in strong relief. The second type is a goose-eyed (lozenge) linen twill with the pile knots invisible on the ground side and the pile in colored stripes or checks. The third type is made of the same materials as the first two but woven in ribbed tabby. On the first and third type of rya, the knots are important as part of the design on the ground. The knots are arranged to form lines, lattice work or figures.

The head-end of the Swedish bed rya was generally marked with a border. This border might consist of checks, crosses, diamonds or other patterns. Sometimes finer wool was used at the head-end. This would be folded back to show when the bed was made. Bed rya lacking an indication for the head-end is usually of a more recent type. The

early rya is usually woven in two sections and seamed together. These rya measure five to seven feet by four to six feet.

By the 1600's the Norwegian rya was found in even the most humble home. In Sweden, they were being replaced by feather bolsters and quilted coverlets. The ancient practical rya was evolving into a decorative coverlet. The knotted side now became the side to be shown.

### BOAT RYA

Soft, warm practical rya was known in western Norway as boat rya. The women of the coastal region spun the long, smooth and wiry fleece of the local primitive breed of sheep. The wool was loosely spun, which when used undyed, formed a pile that looked much like fur. Sometimes this rya was checked in large squares, sometimes it was striped but it was always made of dark natural wool. The ground web was also of wool but of an inferior quality. This had a great advantage, when used by the fishermen at sea, over the animal furs formerly used for warmth. It could withstand the wet without becoming stiff and unmanageable.

'Båt rye', ('fisherman's rya' or 'sailor's rug') was still being made and used in the early years of this century by seagoing people along the coasts of Finland, Sweden and Norway.

### 20TH CENTURY RYA

Today the rya is used as a floor covering, or wall hanging. It is found in all strata of society and has no regional ties.

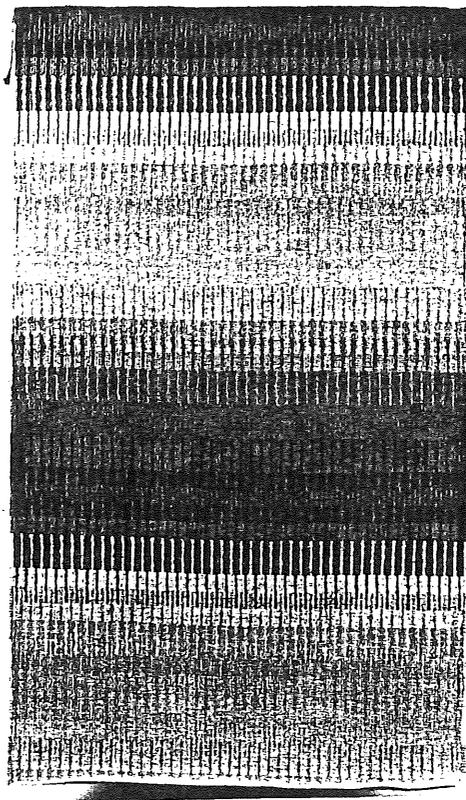
### References

- Stewart, Janice S., "The Folk Arts of Norway, Dover Publications, Inc. 1972  
Geijer, Agnes, "A History of Textile Art", Sotheby Parke Bernet, 1982  
Nylen, Anna-Maja, "Swedish Handcraft", Berlingska Boktryckeriet, 1976

### MORE ABOUT RYA

*Lila Nelson*

Just a brief footnote to Betty's article about the amazing rya. Back in the 1970s I made a muff of rya, using the pile side for the inner section and a diamond twill for the outside. After hearing me make many empty promises to produce a cape in the same technique, my friend Marie Nodland of St. Paul asked if I minded if she tried her hand at it. The result was not a cape but a far more impressive object, a reversible jacket with enough warmth to dispell a Minnesota winter and attractive besides. Marie sold me the jacket and, when Vesterheim held its first Exhibition of weaving in the Norwegian Tradition, I got her permission to enter it in her name. The result is textile history. Marie's jacket received the first blue ribbon in the first of those exhibitions, which continue to the present day; and it is now catalogued into the museum textile collection.



*The Best of Show HGA Award for the 1996 National Exhibition of weaving in the Norwegian Tradition at Vesterheim Museum was Wynne Matilla's (Minneapolis MN) "Spring Meadow" krokbragd rug.*

and socks were often fulled in this way, by hand, in order to give them softness and substance, to increase their warmth and strength.

But a piece of woollen cloth of several yards' length could not easily be manipulated in this way. So it was stamped by the feet. Sometimes the men, father and Haldor, especially when the winter weather was too bad for outdoor work, would stamp such cloth. It would be placed in a tub with a quantity of warmed water, and the operator would work the bundle by standing on it and trampling on it, giving it any rolling motion that the process called for, and he knew how to give.

After the fulling process the frieze was usually dyed; and the cutting and sewing of all the working clothes that the two men used, down into the years of the war, was done by mother. She spun, wove, dyed, cut, and sewed the clothes for us children, though not of frieze for us. Until after we had moved to Minnesota, I had not worn trousers or coats that mother had not produced out of wool grown on our own sheep.

She had a reputation for such skill in weaving, that Irish and Americans came from distant parts of the county, bringing yarn out of which she wove cloth for them. And for such waving she consented to do, they paid her very good prices. In fact, she did not encourage people to bring her work of this kind; and charged them good, stiff prices. Father used to remonstrate against her doing so much of it. I remember once that an Irishman living more than 15 miles away, paid her for a piece of weaving a sum that the folks afterward estimated would have bought him more yards of standard woollen blanketing at the store.

The weaving was not confined to cotton and wool; for she wove toweling of homespun flax. We generally had a patch of flax. Thread spun from flax was used in sewing things that were subjected to the roughest use, like the leggings the men wore in the snow, while clearing land, and other work in the timber.

The preparation of the flax for spinning involved a series of processes. First the ripe flax was pulled up by the roots, which was not difficult, since the roots had become brittle and weak. A piece of smooth meadow with second growth of grass was selected; and flax was spread out in light rows, to lie and rot the woody stalks. When, in a few

weeks' exposure to the weather, the stalks had been rotted sufficiently, The rows were rolled up and tied in neat, small bundles, and dried in the sun. Next, the seed was threshed out with flails. The stalks were then roasted near and open fire till they became brittle. If small quantities were to be spun, this roasting might be done before one of the fireplaces'; but for large quantities the flax was spread upon a platform built open of poles. Under this a fire was built, taking care that it did not burn with much flame. The hot air and smoke, passing up through the spaces in the top, then roasted the stalks and rendered them brittle for the next process, the Breaking of the flax. For this an upright plank, with a sharpened edge was used. Across this edge, which of course lay horizontal, a bundle of the roasted flax was held by one hand, while the bundle was beaten by a cudgel in the other hand, until the woody part of the stalks was beaten up into small fragments, some or most of which fell out during the breaking.

The fragments of the stalks which were sticking among the fibres of the stalks, were combed out in the next process, of Hackling. The hackle consisted of an array of upright sharp pointed wires of several inches across. By drawing the handful of fibres through the hackle, the fibres were cleared of fragments of stems, and became a fine, fluffy mass of linen fibres, ready for the spinning. A few such hackled bundles were tied about an upright rod standing up from the spinning-wheel head; and the spinning was done from this mass, the spinner drawing out the right amount of fibre for the rate at which the spindle revolved.

It is seen that even for the simple operation of providing a little flax for thread and for toweling, a special equipment of implements was required, and a series of processes was involved. Curiously enough, such a roasting platform of open pole-roof had been erected on the farm of Lars Kjara, a mile or so south of us, in a most peculiar natural formation. There was there a fault in the limestone, which there came to the surface. The fault left a perpendicular wall of rock some six to eight feet in height. From the upper level the platform of poles had been built out, so that one could walk out on the platform from the level of the upper ground, and spread the flax in place.

Underneath, at the lower ground level was built the roasting fire. This served the whole neighborhood for the flax-drying. The roasting fire was largely kept up from the stalk fragments produced by the breaking process that went on about the platform for the best flax-breaking was done while the flax was still warm from the roasting.

In time a great quarrying industry developed at this spot; for it was found that the rock was a very valuable limestone formation; so that a railway spur was run out from the near by station at Valdres, which in time was built by the railway, when it was laid.

It is my impression that when we moved from Sheboygan County, no sheep were taken along. If we had sheep the first year, they were disposed of to give way to a new enterprise of father's; for I remember well when he bought two ewes and a ram of pure-blooded Spanish Merinos, and from this beginning developed a unique wool industry in that community. For the ram he paid the unheard-of price of twenty dollars. The ewes were four or five dollars each. The ram soon died of some disease. It was found that a more serviceable wool was produced by grades of merinos not pure of blood. At the time of our removal to Minnesota, in 1865, father sold his entire flock of a hundred-odd sheep to Mr. Gabriel Morbeck. They were half to a quarter merino grades.

This Merino wool was, on account of its fineness, more difficult to card than coarser wool; and father used to take the wool clipping to a carding mill some distance away; and what he did not sell he brought home carded ready for spinning and weaving. There was a ready sale of what surplus wool was produced on the farm. This high grade of wool of course enabled mother to make a superior quality of cloth on her loom.

In all this weaving and spinning that mother did, she of course had help in the ordinary household activities and in the spinning; but it was rarely that anyone other than mother sat in the loom and wove. It would be only as a rare experiment, so rare that I always noticed it particularly, because it was uncommon. Any aid she got out of her help in operating the loom did not amount to anything, practically. Mother was, in fact, ever embarrassed by the plenitude of help at hand, which arose out of

the number of newcomers from the old home community.

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## MORE ABOUT WEAVING IN NORWAY

*continued from page 5*

interest are growing again and we really hope that we are moving towards anew interest for weaving. This development in Norway might be very much due to the enormous interest the knittwear industry has been through over the last ten years. The Olympic Games in Lillehammer in 94 was the peak of this development.

Classes within the weaving training has been closed down. However, we can see that the interests for weaving are taking form of short time courses throughout Norway. In addition, the development within computer technology concerning weaving might add to the interest and the possibility for high class products."

## MUSEUMS

Kunst-og Industrimuseet, St. Olavsgt. 1, 0165 Oslo,  
textile curator: Anne Kjelleberg.

Norsk Folkemuseum, Museumsveien 10, 0287 Oslo,  
textile curator: Anne Karin Pedersen.

Vestlandske Kunsindustrimuseum, Nordal Brunsgt. 9, 5014 Bergen.

Bergen Museum, Museeplass 2, 5020 Bergen.

Textile curator for Hordaland County;  
Inger Raknes Pedersen, Hordamuseet, Tekstilateliet, 5047 Fana.

Nordenfjeldske kunstindustrimuseum, Munkegt. 5, 7013 Trondheim  
textile curator: Randi Nygaard Lium.

Permanent exhibition: Tapestries made by Hannah Ryggen.

Regionmuseet, Strandgt. 8, 9007 Tromsø.

In addition to the above museums, there are many fine district museums with good collections.

## ADRESSELISTE - HUSFLIDSKONSULENTENE

FYLKE/NAVN	PRIVATADR./TLF.		
<b>AKERSHUS</b> Anne Guri Gunnerød	Paal Bergsvei 17 0692 OSLO Tlf. 22 74 35 15	<b>HORDALAND</b> Tonje Holte	Storhaug 5227 SØRE NESET Tlf. 55 30 53 95
<b>ØSTFOLD/VESTFOLD</b> Kari Thunæs	Rødveien 1640 RÅDE	<b>SOGN OG FJORDANE</b> Tore Risnes	Kongleveien 13 A 6800 FØRDE Tlf. 57 82 65 26
<b>BUSKERUD</b> Tove Gulsvik	Ask 3500 HØNEFOSS Tlf. 32 14 11 33	<b>MØRE OG ROMSDAL</b> Randi Hole	Kirkebakken 27 6400 MOLDE Tlf. 71 21 69 83
<b>OPPLAND</b> Anne Grete Stuksrud	Sidsel Sidserksvei 7 2600 LILLEHAMMER Tlf. 61 25 72 42	<b>SØR-TRØNDELAG</b> Asbjørn Myrenget	Heggveien 1 7560 VIKHAMAR Tlf. 72 59 07 97
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