

NORWEGIAN TEXTILE LETTER

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ABSTRACTS OF PAPERS GIVEN AT NBC CONFERENCE

The Wise and Foolish Virgins: Conservation and Display

Sara J. Kadolph, Iowa State University, Ames, Iowa

Textile conservation takes a preventive or interventive approach when working with objects. Preventive conservation focuses on storing or displaying objects to minimize further damage or deterioration. Interventive conservation is a more active approach - the object may be cleaned, repaired, or restored in order to address problems, remove soil or residue from aging or previous treatments, and minimize further damage.

The object that is the focus of this paper is a charming 17th-century tapestry of the wise and foolish virgins. This paper describes the process of preparing it for display in Vesterheim's textile gallery starting with the initial examination and ending with the tapestry on display. The effort required over 200 hours, including both preventive and interventive conservation work and preparation of the display frame. At least 10 individuals were involved from object assessment to its installation in the museum.

The tapestry has a discontinuous wool weft and continuous linen warp. The wool is dyed with numerous natural dyes and various mordants; the linen is not dyed. Because of its design and construction, the tapestry must be displayed with the weft in a vertical orientation. As a result of its age, structure,

components, and previous history, the tapestry has experienced substantial damage: most warp yarns are broken, several small pieces have been lost over the years, pieces of another tapestry have been used to fill in holes, some areas are especially brittle, and the edges indicate substantial damage.



Sara Kadolph and Lila Nelson conserve a 17th century *Billedvev*.

Previous conservation efforts included use of sewn and fused twill tape to reinforce the

edges and support weak or distorted areas. In addition, stitching had been used to support some areas. Insertion of a kilim tapestry replaced several lost pieces. We removed fused tape by carefully peeling the tape and pricking off adhesive with teasing needles. We removed the stitched tape by cutting each stitch and removing the sewing thread with a tweezers. We used the same technique to remove the inexpert stitching that detracted from the tapestry's appearance or where it added stress. We left the kilim patches in place. We vacuumed the tapestry to remove dust, debris from the adhesive, and loose fibers. We swabbed stained areas with a weak detergent-water solution to remove water soluble stains.

We considered several display possibilities before we decided to use a pressure mount. We prepared the mount by purchasing two pieces of ultraviolet-filtered Plexiglas and cleaning both sides of each piece with detergent and water. We covered the piece to be used as the back with fiberfill batting and muslin. We carefully rolled the tapestry, positioned it on the backing, and unrolled it. Because a few pieces were no longer attached to the tapestry, we replaced those pieces by hand in their correct location. We positioned the top piece of Plexiglas over the tapestry and carefully lowered it into place. A local master carpenter made the oak frame, camber pieces to prevent the backing from sagging, and oak washers for spacers when attaching the frame pieces to control the pressure holding the tapestry in place. He sealed all pieces with a clear urethane coating and air dried them for several weeks before he assembled the pressure mount. Several people helped move the tapestry from the work space to the textile gallery in the museum.

The pressure-mounted tapestry is displayed at an angle of approximately 20 degrees in an

environmentally controlled, dimly lit space. The tapestry can be appreciated by the public in a fashion that minimizes additional damage from display, light, dust and other environmental factors without distracting from its appearance.

Norwegian Spinning Wheels in the American Midwest

Patricia Hilts Marshall, Wisconsin

By the time Norwegians began their immigration to America in the second quarter of the 19th century, household textile production in the United States was no longer economically significant. A handbook for Norwegian immigrants noted in 1844 that "Americans do not usually weave their own cloth." Spinning and weaving, however, were important in the Norwegian homeland, and prospective immigrants needed to decide whether or not to carry a spinning wheel on their journey. Apparently, many decided to ship a wheel. One surviving spinning wheel reputedly came to America in 1825 on the sloop *Restaurationen*, and family recollections tell of other spinning wheels brought from home. In 1850, one immigrant wrote in a letter home, "Each grown woman would be wise to take a spinning wheel with her."

Norwegians who lived on Midwestern farms and raised sheep during the period of the American Civil War were able to put their traditional textile skills to good use. Disruption of cotton supplies from the South and a large demand for wool by the Union Army produced high prices for cloth and for wool. The result was a brief revival in domestic spinning and weaving. One Iowa agriculturist wrote in 1864, "let every farmer have his flock, every family its loom and spinning wheel, every country its machine for carding and manufacturing, and it is a giant

step towards the preservation of our union.” In order to meet the sudden demand for household textile tools, the Wait and Gallup Company of Wisconsin marketed patented spinning wheels and looms. In the 1870s the Norwegian photographer Andrew Dahl photographed one Norwegian family using a patent spinning wheel, and the Ole Flom firm of Utica, Wisconsin, advertised the Wait and Gallup loom in the Norwegian-language Madison *Emigrated*. During the Civil War, the Anders Ellingsen Kvaale family in the town of Dunkirk, Dane County, Wisconsin, also found this a good time to increase their sheep herd.

After the Civil War, most American women once again gave up their spinning wheels and looms. However, handspinning, fueled in part by fresh immigration, remained important in midwestern German and Scandinavian communities. A few Norwegian descendants yet retain memories of their grandmothers' spinning, and some surviving Norwegian spinning wheels show marks of heavy use. One such mark is a characteristic wear pattern on the lip of the orifice that results from holding the yarn out to one side in a manner occasionally seen in photographs of Scandinavian spinners at their wheels. Most photographs of Norwegian women spinning show older women--often identified as “grandmother”--but Andrew Dahl's photograph (ca. 1875) of the Rustebakke family, which lived near Black Earth, Wisconsin, depicts a mother surrounded by three daughters and one daughter-in-law at their wheels. After 1870, most handspun yarn was used for knitting durable, well-crafted socks and sweaters rather than for weaving. Agnes Lee of Deerfield, Wisconsin, remembered that her grandmother kept sheep and spun wool but did not weave cloth; she made stockings from the spun wool, and later an elderly

woman was hired to knit for the family. Karen Gyland of Stoughton, Wisconsin, however, made crocheted shawls and handspun blankets as heirlooms for each of her daughters. A photograph (ca. 1918) shows Mrs. Gyland still spinning in the early 20th century.

Vesterheim Norwegian-American Museum in Decorah, Iowa, has a large collection of Scandinavian-style spinning wheels, and many wheels once used by Scandinavian spinners can be seen in museums in Wisconsin, Minnesota, North Dakota, and even Montana. Although Scandinavian spinning wheels can usually be distinguished from non-Scandinavian ones, some Norwegian spinning wheels are closely related stylistically to those from Denmark and Sweden. Scandinavian women in the United States most often spun wool, but they ordinarily did so on treadle-operated flyer wheels rather than on the large spinning wheels sometimes called “wool Wheels.” The two most characteristic Norwegian styles may be designated as “steep-bench” and “double-bench.” Upright “castle” wheels and wheels with a slightly slanted bench similar to those made in Scotland were also used by Norwegians both in Norway and in the United States, but are less easily identified as Norwegian.

The many beautiful examples brought to this country from Norway show not only a preference for the traditional style of spinning wheel, but also the importance of the spinning wheel as part of the Norwegian ethnic tradition and as a symbol of the homeland. Most Norwegian wheels have a turned footman; treadles are often curved and sometimes scrolled, and the drive wheels and other parts are often secured with beautifully curled “ram's horn” wing nuts. Many Norwegian wheels are painted, and

some have rosemaling. In general, Norwegian wheels have a relatively large drive wheel. Some Norwegian wheels have the flyer set directly into the maidens rather than into leather bearings.

More frequently than those from other ethnic groups, Norwegian wheels have dates either incised or painted on. However, these dates may or may not reflect the true age of the wheel, for some wheels have been painted more than once. Also, such dates may or may not reflect the date when the wheel was brought to America since many wheels have been brought back as family mementos by immigrants or their descendants who have returned for a visit to relatives in the homeland. Nonetheless, steep-bench wheels in the Vesterheim collection have slightly earlier dates than the double-bench style. In Norway according to Marta Hoffmann, the double-bench style is newer than the steep-bench and the upright, but is now the more popular style.

Although one spinning wheel in Vesterheim Museum is stated to have been made in the United States, it is unknown whether anyone in the United States specialized in making Norwegian-style spinning wheels. About 1900, Norwegian women could purchase traditional spinning wheels from the Alfred Andresen Company of Minneapolis, Minnesota, which imported and manufactured a variety of Scandinavian hardware, tools and cooking utensils. In the English-language version of his 1902 catalog, Andresen stated that "still there is a large demand for wool cards and spinning wheels," and his catalog that year devoted one entire department to "articles for home industry," including spinning wheels, wool cards, loom reeds, and dyes for cloth. Andresen did not sell a spinning wheel of the steep-bench style, but he did sell a double-

bench spinning wheel. This wheel, which Andresen called "double breasted," was described as "the newest style, and as yet not very well known." Andresen indicated that he imported his "double-breasted" wheels directly from Norway.

Interpreting Korje

Karen Diadick Casselman

Cheverie, Nova Scotia

Korje is one of several red and purple AM (ammonia method) dyes made primarily but not exclusively from the lichen *Ochrolechia tartarea*. Once widely-traded in medieval Europe (Kok; Llano), korkje is considered by some sources to be fugitive (Bremnes; Lunde). Another economically-important 18th-century AM lichen dyes made from *O. tartarea* is Scottish "cudbear" (Bolton; Grierson). As cudbear appears to have *escaped* this poor reputation for lightfastness, we need to re-examine the confusion surrounding korkje. The inter-relationship of Norse and Celtic AM dyes (Lindsay; Llano) is further complicated by discrepancies as to the actual lichens used (Casselman 1996). For example, there is increasing evidence that umbilicate lichens played a role in both korkje (Lindsay; Westring) and cudbear (Grierson; Llano). Is this a factor in the fugacity debate?

Scholars often need a cogent source of information on korkje. Many researchers of Norwegian textiles cite Bremnes (1979) and Lunde (1976), yet there are other reliable sources that are overlooked - sources that provide an archaeological, economic, and lichenological perspective as well as cogent historical context (Kok; Lindsay; Llano; Perkins; Rogers). A critical examination of these *other sources* (Casselman 1996) provides clues as to whether or not korkje was more or less fugitive than cudbear.

Central to the discussion is a lack of understanding about exactly *how* dyes are made from lichens. Unlike other dye plants, it is not the lichen *thallus* (the entire plant) that yields pigment, but the acids or "lichen substances" contained *within the lichens* that create dyes. However, certain acids are present in *some* lichens, and not in others; furthermore, not all acids are processed *the same way*. Thus it is that lichenological distinctions regarding specific genera and species are important in interpreting korkje, as are the etymology of dye names. and different processing methods.

Also relevant to the debate is orsallia, a modern AM lichen dye (Casselman 1996) developed within the context of an ethical craft methodology. Orsallia is comprised of three foliose lichens: *Actinogyra muehlenbergii*, *Lasallia papulosa*, and *Umbilicaria spp.*. There is documented evidence (Grierson; Lindsay; Llano; Rogers) that korkje *at some point* contained umbilicate lichens as well as *O. tartarea*. Confusion over how to process these other species (which involve a 3 *month* fermentation instead of 3 weeks) may lie at the heart of the fugacity issue.

Lunde was of the opinion that "deficient mordanting" was the cause of korkje fading, but AM lichen dyes are *substantive* and mordants *are not required*. Lunde also suggested that failure to use gender-specific urine (male: in her words, "preferably from a drunkard") was a factor, a point neither verified by other researchers (Bolton; Llano), nor substantiated to date by my own tests.

My research supports Kok's findings, namely, that neither mordants nor urine play a significant role in the fugacity of cudbear or korkje. On the contrary, it is a fundamental misunderstanding regarding the *processing time* that has more likely

contributed to the reputation for fugacity, a problem that was perpetuated when dyers also failed to realize precisely *which* lichen genera and species to use. Misunderstanding about korkje may also derive from the fact that most historians who describe korkje are repeating older recipes where the dye process was neither clearly explained nor fully understood. Perception is also a factor: for example, having seen hundreds of lichen dye samples done by a modern Norwegian dye researcher (Lye), I commented on the lack of red colours. "I did not use korkje." she replied, "because it fades."

I suggest that Norwegian textile researchers who wish to include reference to korkje would give a more balanced view of this dye were they to first examine other reliable sources where the distinctions regarding genus and species are more clearly addressed and understood, sources that also provide a cogent *archaeological, botanical, and economic* context for korkje. Furthermore, because recent archaeological workers *address* the issue of cudbear and korkje species (Casselman 1996), it is important for Norse textile researchers to include the most recent data in their papers and books.

Only by a thorough examination of all aspects of korkje - its etymology, ingredients, fugacity, trade and history - can we present a more complete picture of this unique Hanseatic trade commodity that was of such value by the 14th century to deserve special mention in edicts by the King's own hand (Høiland).

Acknowledgments: Reidun Almedal and Gerd Mari Lye (Norway), Birgitta Linderöth Ferguson and Mariann Lauzon (Canada), Laurann Gilbertson, Kay Larson and George Llano (USA), Dr. Brian Coppins and Penelope Walton Rogers (UK) are among those who have assisted my on-going study

of korkje. I thank them for generously providing papers, rare manuscripts, textiles, translations, and technical assistance. The assistance of the Pasold research Fund (London School of Economics) is also gratefully acknowledged, as is the Norwegian Textile Letter which published in the first issue an article relevant to this topic.

Further Reading

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Additional papers were given by Kate Martinson, Decorah, Iowa; Joan Nilsson, Seattle, Washington; Marion Nelson, Minneapolis, Minnesota; Kay Larson, Bainbridge Island, Washington; Carol Colburn, Cedar Falls, Iowa and Barbara Schweger, Edmonton, Alberta, Canada.

CONVERGENCE

The information received about Convergence lists the time for the NBC breakfast as 7:30 to 9:00. The time is incorrect. The breakfast will be from 7:00 to almost 9:00. This information will be corrected in the formal packets received by registrants.

Reflections on the NBC Conference - Laurann Gilbertson, Vesterheim Museum

The first Conference on Norwegian Woven Textiles was a huge success! The conference attracted 142 participants from 20 states, three Canadian provinces, and Norway. Norwegian scholars Aagot Noss and Amy Lightfoot launched the conference with public presentations at Luther College on traditional folk costume and woven ship sails. These presentations were well attended by Decorah-area residents and students and faculty from Luther. Noss and Lightfoot's visit was made possible by a grant from the American-Scandinavian Foundation's Wigeland Fund with additional support from Vesterheim Museum and Luther College.

For the next two days we listened to presentations, viewed exhibits, and spoke with other Norwegian-weaving enthusiasts. Norwegian Breakfast Club members were joined by the Iowa Federation of Handweavers and Spinners who held their fall meeting on Saturday. The local Oneota Weavers Guild graciously welcomed participants, served food, and arranged a popular choice exhibit. Special thank you's to: planners Lila Nelson and Betty Johannesen, Kate Martinson for arranging the public presentation at Luther, co-curator and co-author Carol Colburn, Emma Thompson and Doris Barnaal for delicious meals, the speakers for sharing their valuable knowledge, and everyone who brought their interest and excitement. It was a wonderfully inspiring time!

There is still time to return evaluation forms, by the way, if you wish to share your comments. According to the forms, participants enjoyed the wide range of topics covered by the speakers. The short presentations, like Jan Mostrom's report on the Krokbragd/Danskbragd Study Group and Ann Haushild's tips on weaving krokbragd with rags, were especially popular. Overwhelmingly, participants enjoyed having the conference in Decorah. I am very pleased to know that, and would like to extend an invitation from Vesterheim to have the conference here again.

Right: Participants enjoy an exhibit of recent weavings by the Krokbragd/ Danskbragd Study Group.



I am also pleased that Kay Larson has offered to organize an NBC conference in Seattle to be hosted by Nordic Heritage Museum. It will be an excellent opportunity for us to learn more about the textiles at that young but fine museum. Many of the speakers at this Decorah conference showed artifacts from Vesterheim, and I hope there will be a continued focus on artifacts from the host institution's collection. Because they are also dedicated to Swedish, Finnish, Danish, and Icelandic culture, Nordic Heritage Museum may be the perfect place to discuss Scandinavian weaving as it relates to Norwegian textiles (an interest indicated many times on evaluation forms). I am in favor of moving the conference around to reach more people and to take advantage of other museum collections.



☞ Amy Lightfoot speaks with Pat Gjevre, Moorhead, Minn.

☞ Conference Participants were welcomed by many smiling faces including Lila Nelson, Betty Johannesen, Karen Olsen, and Don Johannesen



☞ L to R:
 Barb Schweger,
 Edmonton, Al-
 berta, Lila
 Nelson, Minn-
 eapolis, Minn.,
 Aagot Noss,
 Oslo Norway,
 Betty Johanne-
 sen, South
 Bend, Ind.

Kate Martinson,
Decorah, IA and
Amy Lightfoot



Aagot
Noss and Amy
Lightfoot

**A MESSAGE FROM MARIANNE FORSSBLAD, DIRECTOR OF THE
NORDIC HERITAGE MUSEUM IN SEATTLE, WASHINGTON:**

I would like to extend a warm invitation to all members of the Norwegian Breakfast Club to attend the Second Conference on Norwegian Textiles, hosted by the Nordic Heritage Museum in Seattle, Washington in the fall of 2001.

We enjoy a strong Nordic tradition in the Northwest, one that we look forward to sharing with your membership from all parts of the United States, Canada and Norway. We hope the Conference, our museum, and our city will provide a memorable and rewarding experience to all who attend. Welcome to the Nordic Heritage Museum!

**MINUTES -
NORWEGIAN BREAKFAST CLUB**

Laurann Gilbertson, Curator of Textiles at Vesterheim, opened the business meeting of the Norwegian Breakfast Club at 3:45 p.m., October 25, 1997, Decorah, Iowa.

Agenda:

A. Introduction and thanks given to conference committee: Laurann Gilbertson, Lila Nelson, and Betty Johannesen.

B. Betty Johannesen, editor of the Norwegian Textile Letter, informed the assembly of the following:

1. Publication dates of November, February May and August.

2. Subscription information: Dues are collected between the August and November newsletters. Those who subscribe at other times of the year, receive back issues. Anyone subscribing after the May publication are automatically entered as a subscriber for the following year and receive no back issues.

3. The newsletter needs to receive articles and other items of interest for publication from the membership.

C. A vote of Appreciation by Barbara Stam was given to Betty Johannesen, editor, for publishing and editing of the Norwegian Textile Letter.

D. Accounting of accomplishments of NBC by Lila Nelson:

1. Eight translations from Norwegian to English (Vesterheim archives).

2. Vest Agder weaving translation in progress.

3. Danskbrogd study group on-going, organized and led by Jan Mostrom

4. Registration of textiles in private ownership continues.

5. NBC Conference, October 23-25, 1997 in Decorah, Iowa hosted by Vesterheim.

E. Future of NBC

1. Is the NBC an organ for dialogue/Comments encouraged for newsletter.

2. Goal to broaden the scope of the registration of objects/textiles in private ownership.

3. Continuation of the translations - Discussion followed on suggestions as to which article the members would like to have translated. Copies would go to the Vesterheim archives and to the Norwegian Textile Letter

F. Kay Larson, Seattle, Washington extended an invitation for the next conference to be held at the Nordic Heritage Museum in Seattle. Discussion followed as to the year and time of year with a lapse of 4 years considered and a possible Norway workshop/tour conducted in 1999. Questionnaires will be included with the newsletter.

G. Pat Gjevre expressed her appreciation in winning the raffle prize (a Tapestry Sampler, 121 colors of *Tynt Kunstvevgarn* provided by NBC member Noel Thurner of **norsk fjord fiber**).

H. Laurann Gilbertson announced that the next meeting of the Norwegian Breakfast Club will be held at Convergence in Atlanta, Georgia in 1998. This will be a two hour meeting.

FOR THE LOOM

BIAS CUT FABRIC STRIPS AS WEFT IN BOUND WEAVE

In 1994 I began to weave the Norwegian 3-harness bound weave technique, Krokbragd, using bias cut strips of fabric as weft. My first projects were rug-like pads for kitchen chairs using fabrics in the colors of rosemaling pieces on the kitchen walls. Then, trying to use up the fabric, I wove several rugs, some in the same 3-harness bound weave and some in rosepath woven on opposites. Here are several things I learned in weaving these projects.

1. The fabric strips were cut $\frac{3}{4}$ of an inch wide and on the bias so they would pack in and cover the warp threads. To cut fabric on the bias you use the standard technique of folding one fabric selvedge across the weft direction and cutting the diagonal (the bias) with a scissors. Fold the fabric in layers lining up that bias cut edge. You will have as many layers as the sharpness of your roller cutter can cut through, probably 4-6 layers. On the protective mat used with a roller cutter lay the folded fabric and measure $\frac{3}{4}$ inch increments with your wide, see-through plastic ruler. Cut each strip with the roller cutter while firmly holding the ruler in place. Drop the cut strips, still folded into a bag.

2. Fasten the cut strips of one color together to make it easy to wind the flat shuttles and to pass the shuttle through the shed. Try lapping the ends of 2 strips by $\frac{1}{2}$ to $\frac{3}{4}$ of an inch and sewing by hand (just a few stitches each), by machine, or connect them by the following technique. Hold the ends of 2 strips on top of each other, fold them over together about 1 inch from the end and with a scissors make a small $\frac{1}{4}$ inch slit over the fold. Put down the scissors and unfold the ends. Work with just the ends that have the

slits. Pull the tip of strip A through the slit in slip B for a couple of inches (until the slit in A is through the slit in B). Then put the tip of B through the slit in A. Gently pull back on the long ends of A and B until this "join" is a bit taut and the little ends look like a butterfly. This "join" will hold on the shuttle and in weaving. If you pull too hard the strips will come apart or tear at the slit. If the fabric is very soft, I choose to sew rather than use this "join". Finally drop the connected strips into a bag taking care to tie the final end to a slit in the top of the bag so you don't have to spend time searching for it.

3. Turn your flat shuttle end to end to wind on weft strip. This will prevent twisting of the fabric.

4. Bound weaves are weft-faced and meant to cover the warps. You must allow enough weft through the shed so that when beaten into place the weft will easily cover over and under the tightly held warp threads. This is really more ease than just simply not pulling in the selvedges. The easiest way to allow enough weft into the shed is to arc and bubble every weft shot. Don't worry if there seems to be some spots of excess weft, keep weaving and you will find that they work out or blend in. Yes, it seems slow, it is slow but those warps are covered. I do not use a temple but I do arc and bubble every shot, even the weft threads used in headings, and my edges stay uniform. The piece remains the same width as the warp in the reed. I mentioned using heading threads because I do not care for fringes on these rugs or chair pads. I choose to weave a $1\frac{1}{2}$ to 2 inch heading at the beginning and end using a thread (rug warp weight) in a color to match the fabric strips. The first and last of these heading threads are held in place with fabric glue and hemstitching so that after cutting from the loom, I can successfully get the rug

to the sewing machine to anchor the heading threads with several rows of machine stitching. The headings are folded under twice and firmly machine stitched in place.

5. Warp threads are cotton seine twine, 12/12 for the rugs and 12/12 or 12/9 for the chair pads. For krokbragd, the warp is sett at 4 or 5 epi and for rosepath woven on opposites the warp sett is 6 epi. A floating selvedge on each side is threaded through the reed space next to the last pattern warp. These floating selvedge threads are not threaded through heddles, they just float. For tension, I stuff each floating selvedge thread into a 35 mm film can with some fishing sinkers for weight. They hang off the back of the loom. When the floating selvedge is the same length as your warp threads, you have a quick method of checking how much warp is left on the loom. In weaving with floating selvages, in each shed the shuttle enters over the floating warp and leaves under the opposite floating warp thread.

6. Plain colored cotton or cotton blend fabrics purchased as inexpensively as possible are my choices. They often come from the bargain shelves in fabric stores. One yard lengths are minimum for getting good length of strips. When matching colors for a specific project I find it difficult to carry the idea of color in my head, I first match the desired color or range of color to color cards in a paper color set - like a Pantone set (found in art supply stores). I carry these few color cards with me when I shop and can quickly see what colors work. My experience has been largely with plain colored fabrics. I have found that prints with a wide contrast in colors obscures patterns in krokbragd. You would do well to consult Janis Jones directions and photos of a rug using very muted prints in the Nov.-Dec. 1993 issue of *Handwoven*.

From a presentation by Ann Haushild, Minneapolis, Minnesota at the Conference on Norwegian Textile in Decorah, Iowa, October 24, 1997.

PROPOSALS WANTED FOR CONFERENCE

The weavers guilds of Montana are sponsoring the Conference of the Northwest Guilds, a regional conference for Oregon, Washington, Idaho, Montana, Canada and the surrounding areas. If you are interested in submitting a proposal to teach a workshop and/or seminars, please write to Joanne Hall, 50 Hall Lane, Clancy MT 59634. telephone (406) 442-0354. jah@initco.net. The convention will be held on the campus of the University of Montana in Missoula, Montana in August, 1999.

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**NORWEGIAN BREAKFAST CLUB
TEXTILE WORKSHOP/ MUSEUM TOUR**

Plans are in the works for our first **Textile Workshop/Museum Tour of Norway**, to take place during the summer of 1999. The Nordic Heritage Museum in Seattle, WA will be the sponsoring institution for this tour.

We are thinking of a 2+ week trip, built around a one week workshop (offering a variety of choices) to be supplemented before and/or after by visits to museum textile collections, weaving studios, etc. Similar craft tours sponsored by Vesterheim have cost about \$3,000 for 2.5 weeks, exclusive of airfare. As yet we have no information on what our tour would cost.

If those of you who are interested could respond to the following questions, adding any other ideas or comments you might have, it would certainly help us in our planning: (please use the back or a separate sheet)

1. There are opportunities to offer workshops in many parts of Norway. Would you prefer a tour oriented around Oslo? Kristiansand? Stavanger? Bergen? Trondheim? other locations?

2. There has been some interest expressed in having the workshop in northern Norway. Is Nordland, possibly Lofoten (a beautiful area that perhaps not many have visited), too far north? Assuming we could arrange classes there, travel costs might be slightly higher due to the greater distances involved. Do you think it would be worth the added expense?

3. What textile traditions would be of interest to you? Ideas for classes in a northern location include rye, Sami band weaving and the warp weighted loom. Are you interested in any of these? none of these? Other ideas?

4. Please specify any textile collections/studios you would like to visit. Are exhibitions of contemporary textiles of interest as well as traditional? If enough people are interested in northern Norway, where collections are rather scarce, we could use Trondheim as a base for the 2nd half of the trip, visiting a variety of locations in that area. This arrangement might lend itself to offering the workshop & collections parts of the tour separately for those interested in either one or the other. Would that be of interest to some? (Probably dividing the tour like this would not be an option in most other areas, where collections would be visited in transit both to and from the workshop.)

5. Finally, please indicate your level of interest in the tour: highly excited
 very excited
 cautiously excited
 zzzzzzzzzzz

PLANNING IS STARTING NOW!

PLEASE MAIL ASAP TO:

**Kay Larson, 9390 Miller Rd NE, Bainbridge Is, WA 98110
(206) 842-7734**