

NORWEGIAN TEXTILE LETTER

Vol. X No. 4

Aug, 2004

THE HISTORY OF KNITTING IN SCANDINAVIA

by Jody Haug

It is important to note that researching the history of knitting is complicated since both the names given to knitting and the structure of knitting have so much in common with other types of stitch techniques. Both weaving and knotless netting (nålbinding), for example, are much older techniques which can, in some forms, be easily and erroneously identified as knitting.

Knitting may have originated in the Mediterranean or the Middle East. A reference in the Gospel of St John to a shroud that has no seams may indicate a knitted garment, but the earliest specific written reference to knitting is in Syria dated to as early as 256 AD. The earliest pictorial evidence of knitting is in four 14th century paintings of the Virgin Mary by Italian artist Ambrogio Lorenzetti. Later in the 14th century Meister Bertram of Minden, Hamburg, Germany, painted the Virgin Mary knitting a shirt for Jesus.

The earliest knitting remnant yet found was in an Egyptian grave and has been dated to 952 – 1149 AD. In Europe the oldest knitting discovered has been dated to the 13th century. The two silk pillow covers from Spain are knit with symbols to protect the users during sleep.

Knitting probably came to Scandinavia through Egypt, Spain, and France, as well as from the East through Hungary and Estonia into Finland. There is evidence, too, that knitting came to Sweden through Norway – all of this before the national borders existed.

Early knitting in Scandinavia used natural unbleached wool, sometimes dyed after the garment was knit. Warm garments were made by using textured patterns – damask knitting - or two-end knitting in which alternating stitches are made with yarn from each end of the ball with the threads twisted between stitches. Sweaters using these techniques were also used under woven jackets, and knitted sleeves were sewn on woven jacket bodice especially in Denmark and Sweden. Color patterns were introduced in the middle of the 19th century from Holland and Germany into Denmark and from Scotland into Iceland and then into Norway and on into Sweden.

Although we think of it largely as a personal hobby, the initial development of knitting was largely determined by commercial viability. It is important to note that although hand knitting as a process has the advantage of portability, it has many disadvantages. Annemor Sundbø, in the book “Everyday Knitting: Treasures from a Ragpile” states: “One of the reasons why production of knitted garments never took off until the spinning mills were started was that making woven jackets was much more profitable. From the same amount of wool needed for a knitted sweater, one could make an entire jacket of woven ‘vadmél’ (a thick fullled cloth). The ‘vadmél’ was woven of single ply yarns so plying was not necessary.

Weaving, fulling and sewing a jacket was quicker than knitting a sweater. The woven garments were much more hard wearing and lasted longer than knitted clothes.”

It must be noted, too, that while the very rich were wearing imported knit silk stockings, gloves and jackets, the rest of the population wore locally produced garments. For example, stockings for common people were made of fabric merely folded over at the toe.

The skill of knitting was most well developed during the 13th and 14th centuries probably in northern Italy and Germany. The oldest mittens found belonged to a bishop in Germany who died in 1297. Knitting spread to England and Scotland during the 15th century. In the 16th century it became quite popular under Elizabeth I who established knitting schools in towns as a program to aid the poor.

The oldest knitted grave fragment from Norway is from Bergen dated 1476 – 1525 and assumed to be imported. It is felted wool in stockinette stitch and what it was, where it was knit, or who owned it is unknown. A knit hat in a style painted by Holbein and popular in Europe in the first half of the 16th century was found in a well near Trondheim in northern Norway and has been dated to before 1575.

The first Norwegian inventory that mentions knitting is from 1566-1567 in Bergen. It includes one pair of old and worn knit stockings from the Færoe Islands. An inventory from Oslo in 1594 includes four pair of stockings, leather, cloth, and two knitted. The knitted stockings were probably professionally made and probably imported.

In the 16th century knitting became well established in Iceland and the Færoe Islands, possibly through European merchants. Both wool production and knitting were important where the northern weather meant good wool and a need for warmth. In addition to local and traditional use, export of knitted good from Iceland for 1624 was

72,000 pair of stockings and 12,000 pair of mittens and in 1743 1,200 sweaters, 200,000 pair of stockings and 110,000 pairs of mittens. Production peaked in 1764 with, for example, 250,000 pair of stockings.

A knitting needle holder found in Denmark has been dated to 1570-1580, and there is evidence that individual pieces of knitting may have been done in Norway even in the 15th century, and in Sweden in the 16th century.

In Denmark as far back as the 17th century only authorized persons were permitted to work as merchants. By 1741 stocking merchants were permitted to sell hand knitted woolen garments, but it was illegal to sell machine knitted goods. The cottage knitting industry eventually grew to employ 40,000 people. No such restrictions on merchants were enforced in Norway where few knitting machines existed. Danish goods sold so well that Danish traders established the first knitting factory in Oslo in 1844.

Records from 1630 show knowledge of knitting in the Norwegian coastal counties of Rogaland and Trondelag. During the 17th and 18th centuries knitting spread through most of the country. Import registries continue to include knitting into the 18th century, so it was some time after knitting was a customary activity in Norway that the country produced the knitting it needed.

The first record of an organized attempt to teach knitting in Norway was around 1600 as a means of providing a source of income for beggars and orphans. The first known Norwegian knitter was Lisbet Pedersdatter, an inmate in a women's prison. In 1634 records tell that she was a vagabond accused of witchcraft who knitted stockings to earn money for food and clothing.

Import registries from the 17th and 18th centuries do not often mention knitting except for hats, sleeves, and what are called “night shirts”. This was a time of spiritual mysticism and death was often referred to as “night”. The grave was only a

short resting place and in order to make a good impression upon arrival in heaven, it was important that the body be clothed in a new shirt if one had the means. The silk "night shirt" worn by Charles I of England when he was beheaded in 1649 can be seen at the Museum of London. The distance between the old "night shirt" and the traditional Norwegian sweater is not great, as can be seen in the "Monrath sweater", inspired by a fragment of a "night shirt" found in 1960 in the 1716 grave of Erik Monrath.

Knitted hats first appear in Norwegian inheritance records in 1735. Records show knitting machines were sold in Norway in the late 18th century and thousands of knit hats were produced. Red is an old symbol of freedom and was sometimes used for hats for bachelors, as well as during WWII as a sign of resistance. (In Røros there are three different hats for the men's folk costume – one for unmarried men, one for married men, and one for men who are over 35 and unmarried.) Stockings were produced later and were more difficult because of the necessary foot shaping.

The Danish tradition of knitting parties, first mentioned in 1727, provided indoor employment for men and women combined with knitting competitions, storytelling, and the latest news. Women knit prizes for auctions and bazaars to bring in money for charities, as well as items for missionaries to distribute in foreign lands. Missionary societies had more than 87,500 members in Norway in 1905. While the local poor were supposed to knit for themselves, women in higher social circles could knit for the missions.

The first Scandinavian book on knitting instruction was *A Knitting Book for School and Home Use* written in 1846 by Sine Andresen, a teacher in Denmark. Girls were taught to knit as part of a proper upbringing. The first Norwegian school knitting book, *Home Crafts as a Subject in Schools* by Marie Rosing, was published in 1880.

A Knitting Book for Primary School and Home Use by Caroline Halvorsen was published in 1901 and used by schools until the 1960's.

In Norway, as the rural areas became increasingly depopulated by the middle of the 19th century, a new period of national romanticism began and peasant culture was brought to the cities. Traditional craft items, including knitting, were popular souvenirs as tourism began at the end of the 19th century. Husfliden, the Norwegian Home Art and Craft Association, was established in 1891 to protect and maintain the arts and crafts traditions.

Several old knitting traditions deserve special recognition. The Iceland sweater, "woolen armor", was actually produced all over Scandinavia. It probably originated in the Færoe Islands in the mid 18th century. It was made of a coarse wool spun into thin three or four ply yarns. Færoese sheep have a soft downy underwool and a coarse hairlike outer fleece that, when carded and spun together, knit and then felted, produce a wind-tight and water resistant sweater.

The Setesdal sweater, the lusekofte or lice sweater, has undoubtedly been the most frequently knit sweater in Norway. With the change in fashion between 1830 and 1840 from short pants to long trousers in Setesdal, the short pullover jacket was extended downward with the lower part of the body knit in undyed yarn to be tucked into the high-waisted, bibbed pants. The characteristic spots, the lice, are a result of using two yarns in many rows so that the garment is thicker and warmer.

Another tradition is the blue machine-knitted seaman's sweaters from Devold, founded by O. A. Devold from Ålesund, before 1850. His was the first mill in Norway to produce knitted goods at a price competitive with imports. These sweaters were knit with an outer layer of fine worsted for a smooth, tight, water-resistant

surface. The inner layer was of yarn spun from recycled wool that absorbed moisture, provided insulation, and didn't felt.

In northern Norway on the old trade route between Trondheim, Sweden, and the Baltics, the town of Selbu produced more than 1000 mitten and glove patterns and 200 stocking patterns. Marit Buldsetbrue Embstad, born in 1841, is considered to be the mother of Selbu knitting. She had already been collecting patterns from many craft traditions for over 40 years when she joined the Husfliden in 1897, and was probably the first person to deliver mittens with the "Selbu rose", an eight-pointed star pattern that is a part of tradition in many of the countries on the trade routes of Europe and the Baltic. In the 1930's, 2000 knitters produced 100,000 pair of Selbu mittens per year.

Two developments in southern Sweden are



Mittens from Selbu

particularly important. Binge, the Häland Knitting Cooperative, began in 1907 by Berta Brogstrom for winter relief work and continues to produce adapted, standardized traditional patterns.

Bohus Stickning, began in 1939 by Emma Jacobsson to employ local knitters in southwestern Sweden during the depression,

disbanded in 1969. Professional designers worked to create stunning patterns as the basis for this highly-regarded cottage industry which over time expanded into the realm of high, international fashion.

In the 1920's designers had hoped to modernize knitting tradition in Norway but the traditional patterns were never eradicated and have, in fact, survived several more assaults over time to become classics. After World War II there was a massive knitting revival in Norway. Sweaters named after local areas, many of them from the old traditional patterns, became popular. Competitions were held to choose new, named sweaters.

Two designers can claim a good deal of credit for reviving knitting design in Norway. Per Spook, a fashion designer now living in Paris, designed a sweater for the Norwegian Home Art and Craft Association in 1981 using a non-traditional color combination and a Swedish sweater from Häland as inspiration. Ellinor Flor creates modern designs for exclusive high fashion clothing from local pattern traditions.

After traveling through Norway and other Scandinavian countries investigating knitting design, Alice Starmore noted that in general the color work in Norway uses small, geometric, and symmetrical patterns, where those in Sweden are more elaborate and asymmetrical. This led her to the conclusion that Swedish knitting is more professional and elite, while the Norwegian is more individual and national. The Sami favor bright, colorful, diamond patterns, while Finnish knitting is more extravagant and shows an affinity for deep, warm colors with a touch of Eastern influence.

Cont'd on p. 8

2004 Vesterheim Textile Calendar

- Sept. 13 – Oct. 23 **Exhibit and event** - 3rd Biennial Folk-Art Benefit Auction
- September 24-26 **Class** – Sweaters the Nor-way w/ Arnhild Hillesland. Learn patterning, construction, & finishing by knitting a miniature Norwegian sweater. \$180 / \$150
- Oct. 29 – Nov. 2 **Class** – Aubusson and Gobelin Tapestry w/ Nancy Jackson. Back by popular demand. For new and experienced tapestry weavers. \$280 / \$250
- October 29-31 **Class** – Bandweaving in the Norwegian Tradition with Jane Murphy. Featuring the *spaltegrind*, a Norwegian rigid heddle loom with long pattern eyes. \$180 / \$150 Vesterheim members
- October 29-30 **Class** – Two-Color Knitting (Wristwarmers) with Laura Demuth. Learn (or perfect) two-color/stranded knitting with a wristwarmer project that is artifact inspired. \$130 / \$100 Vesterheim members
- October 30 **Event and lecture** – 6th Annual Weavers Banquet with speaker Heather Muir on exploring and expressing heritage through Norwegian textiles (knitting, beadwork, sewing, weaving). Reservations required.

2005 Preview

- May 8-19 **Tour** – Textile Study Tour to Norway (Bergen, Hardanger, Setesdal, Telemark, Oslo)
- July 23-30 **Exhibit** – 24th National Exhibition of Weaving in the Norwegian Tradition. Entry deadline in June.
- Sept. 19 – Oct. 23 **Exhibit** – Frisk og Flink!" (Fresh & Clever!) A special juried exhibition of weaving in the Norwegian tradition. Entry deadline is June 30, 2005. *Request a Call for Entries from Laurann Gilbertson.*
- October 17-20 **Class** – Pre-conference workshops. Workshop proposals are due January 15, 2005. *Request a Workshop Proposal form from Laurann.*
- October 21-23 **Event** – Conference on Norwegian Woven Textiles. With presentations by Norwegian and American scholars, book signings, exhibitions, and workshops. Presentation proposals are due January 15, 2005. *Request a Call for Papers from Laurann.*
- October 24-27 **Class** – Post-conference workshops. Workshop proposals are due January 15, 2005. *Request a Workshop Proposal form from Laurann.*

Complete class information is available on the Vesterheim website - www.vesterheim.org or call Angie at Vesterheim (563-382-9681 or classes@vesterheim.org) for a detailed print-out.

For information on the exhibitions, lectures, events, and tour, check the Vesterheim website - www.vesterheim.org and/or contact Laurann at Vesterheim (563-382-9681 or textiles@vesterheim.org).

The 23rd National Exhibition of Weaving in the Norwegian Tradition

Vesterheim Norwegian-American Museum's annual folk art exhibition runs for one week (this year July 17-14) and concludes with Decorah's Nordic Fest. Thousands of visitors go through the exhibition, which includes weaving, rosemaling, woodworking, and knifemaking. The goals of the exhibition are to educate the public about traditional and contemporary folk art, to encourage new artists, to publicly recognize outstanding artists, and to give artists an opportunity to sell their work.

For the weaving exhibition, there were 12 entries for ribbon competition and 8 entries submitted by Gold Medalists. The judges were Liv Bugge, Notodden in Telemark, Norway, Gold Medalist Weaver, *Betty Johannesen, South Bend, IN, Gold Medalist Weaver, and Tom Sheppard, Decorah, IA, Art Instructor for Luther College and the Decorah Public Schools. The judges gave each piece a point score and wrote comments, then they awarded ribbons. Finally, they considered these pieces and those entered by Gold Medalists to identify the single best piece of weaving. The judging results were:

In the **Traditional Category** (pieces that follow historical tradition in technique, colors, and materials) the Blue Ribbon was awarded to *Bob Paulson of Oklee, MN, for a feather ticking in sengavev technique (pictured below). No Red Ribbon was awarded. Barbara Berg of Decorah, IA, received a White Ribbon for "Petroglyph", a doubleweave table runner. Another White Ribbon was awarded to Christina Rasmussen of Gurnee, IL, for a pair of bandwoven belts. *Syvilla Tweed Bolson of Decorah, IA, received an Honorable Mention for "Reflections From Flesberg", a runner in Flesberg pattern / boundweave (pictured right).



In the **Contemporary Category** (pieces that show a contemporary departure from historical in technique or colors or materials, but with elements that identify the piece as being within the tradition) the Blue Ribbon was awarded to Christina Rasmussen of Gurnee, IL, for "Jaana's Dream", a tapestry wall hanging. No Red Ribbon was awarded. A White Ribbon was awarded to Betty Rikansrud Nelson of Decorah, IA, for a table runner in doubleweave pickup. Marielle Snyder of Bainbridge Island, WA, received an Honorable Mention for "Calling Me Home", a tapestry wall hanging.

Christina Rasmussen, Gurnee, IL, "Jaana's Dream" Tapestry Wallhanging was selected by the judges as the single best weaving in the exhibition (Best of Show award) and it was voted as the favorite by visitors to the exhibition (People's Choice award).

Ribbons carry points toward a Gold Medal. Blue ribbons are worth 3 points, red ribbons 2 points, and white ribbons 1 point. There are no points given for Honorable Mention, Best of Show, or People's Choice. No new weaver accumulated enough points for a Gold Medal this year.

* NTG member

Textile Study Tour to Norway
May 8-19, 2005

Inspired by the tremendous fun and learning on the Norwegian Textile Guild's 2003 Textile Study Tour, Vesterheim Norwegian-American Museum is offering another tour. The 2005 tour is lighter (fewer days, more compact geographic area, no workshops), but will still include many of the guild's favorite stops. If you want to weave in Norway, add on Carol Colburn's vadmél workshop (more information in this issue of NTL).

Starting in Bergen and ending in Oslo, the tour will feature visits to museums and artists' studios, beautiful scenery, and a great time with other textile enthusiasts. The cost is \$3,395 per person (double occupancy) including roundtrip airfare through Minneapolis/St. Paul. For more information, visit Vesterheim's website (www.vesterheim.org) or contact Laurann Gilbertson (563-382-9681, textiles@vesterheim.org).

Velkommen til Decorah!

Welcome to Decorah, Iowa, for the Norwegian Textile Guild's third Conference on Norwegian Woven Textiles on October 21-23, 2005. There will be presentations by Norwegian and American scholars, pre- (Oct. 17-20) and post- (Oct. 24-27) conference workshops, a juried exhibition of contemporary weaving in the Norwegian tradition, an exhibition of historic Norwegian and Swedish handweaving, and an exhibition of folk-tale tapestries designed by Gerhard Munthe.

Proposals are now sought for papers and workshops (deadline January 15, 2005). Enter the contemporary handweaving exhibit by June 30, 2005. For a submission guidelines, contact Laurann Gilbertson at Vesterheim Museum (563-382-9681, textiles@vesterheim.org). Plan to join us!

Cont'd from p.4

In Scandinavia, unlike many other countries, the traditional handicraft virtues have been preserved in contemporary manufacturing processes and the relationship between commercial designers and industry is well established. The designers are usually very conscious of craft traditions and use them to provide a balance between the fashionable and the classic.

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Workshop: Weaving and Design in Norway Vesås Farm in Vinje, Telemark May 20 – June 4, 2005

Instructors:

Ingebjørg Vaagen, Husflid Consultant, Telemark
Eli Vesaas, Vesås Farm and Mjonøy Handcraft and Cultural Center, Vinje, Telemark
Carol Colburn, University of Northern Iowa, Cedar Falls, Iowa

Workshop Description

This workshop will focus on weaving vadmél cloth and developing garment designs inspired by Norwegian textile traditions. *Vadmél* (Norwegian) is also known as *loden* (German), or fulled woolen cloth (English). The twill woven cloth can be made in different weights and fulled to meet the needs of a variety of types of garments. Each weaver will take a project from woolen yarn to a designer-made garment. The weaving studio at the Vesås Farm in Vinje, Telemark, is in a large converted barn. Farm activities also include raising Spelsau sheep, logging, and traditional crafts such as blacksmith and silver work. The Vinje Cultural Area has a rich artistic past that is ongoing and today has a central position in Norwegian fine art and traditional handicrafts. At the nearby Mjonøy Handcraft and Cultural Center we will full our cloth at a reconstructed outdoor fulling mill run by a water wheel on a stream. You will be introduced to historical and contemporary culture surrounding the textile arts in the region. Excursions will include visits to local artisan studios and arts events.

First Week May 20 – May 27

After a welcome dinner on the first day and settling into our lodgings, participants will be introduced to the Vesås farm, the weaving studio and the overall plan for our creative process. As the days progress you will enter your warp, experiment with color, and weave up to 5 meters of cloth. In the last days of the first week, the old technique of turning the twill weave fabric into finished vadmél cloth will be done at the fulling mill on a stream at the Mjonøy Handcraft and Cultural Center.

Second Week May 28 – June 4

The second week you will see a range of traditional and contemporary Norwegian garments for inspiration and you will work with instructors as your personal design is patterned,

cut and constructed. Linings, closures, and other supplies can be chosen from inventory at the studio or from local handcraft sources. You can choose to purchase beautiful silver buttons and closures of traditional Telemark style made on the farm by silversmith Olav Vesås. Incorporating ideas from Norwegian construction and finishing details will make a uniquely distinctive handwoven garment.

Choose your option of one or two weeks:

Participants can register for the first week only, and return home with your roll of approximately 5 meters of finished and fulled vadmél cloth. Those registering for two weeks will return home with your completed garment, with perhaps some yardage to spare. If desired, university credit is available for the two week option through the University of Northern Iowa Study Abroad Program. Inquire with Carol Colburn for this option by email to the following address. carol.colburn@uni.edu

Lodging and Meals

Students share fully equipped houses on the Vesaas farm or at a nearby farm. Dinners of regional and traditional Norwegian foods are served family style at the Mjonøy Handcraft and Cultural Center. Breakfast and lunch will be at individual expense, with kitchens in each house, and access to food stores.

Transportation

Please wait to make your airline reservations until course registration and confirmation is complete. The primary international airport in Norway is the Gardermoen Airport – Oslo. Getting to the Vesås farm from Oslo is easy using the bus system, which is very reliable in Norway. The Vesås farm is located in the rural community of Vinje within the county of Telemark. A small town called Åmot is the nearest town to the Vesås farm. You can take an express bus directly to Åmot from Oslo. The price one way from Oslo to Åmot is Nok 310, which is approximately \$45.00.

At the main bus terminal in Oslo, catch the bus marked Haukeli Expressen (The Haukeli Express) to Åmot in Vinje, Telemark. It is about a four hour ride to the south and west of Oslo, and you will be traveling through some beautiful mountain areas along the way. There is a bus stop on the route called Åmot, Vinje Kro, which has a nice café providing a comfortable place where we can meet you to bring you to the Vesås farm, about 20 minutes by car. Details of the bus schedule for your arrival and departure will be sent to you when you register for the course so that you can coordinate the bus trip with your airline reservations. Norway also has a smaller international airport called the Sandefjord Torp Airport, located south of Oslo. If you fly to this airport there are also bus connections to Vinje available.

Estimated Cost Information

(If there are changes to this cost information, it will be updated in September, 2004)

1 week (7 days) \$1100 2 weeks (14 days) \$2200

This price includes course instruction and equipment use, lodging, local transportation during the week, and the dinners at Mjonøy. Materials costs are extra, as are travel expenses getting to Vinje. There may be small additional fees for the excursions to artisan studios and arts events.

Upcoming Vesterheim Norwegian-American Museum Events to Coordinate with the Workshop: Weaving and Design in Norway

Textile Study Tour:

Vesterheim Norwegian-American Museum in Decorah, Iowa is hosting a Textile Study Tour to Norway May 8-19, 2005. One of the planned stops on the bus tour will be the Vesaas farm in Vinje. Those registering for the Vesterheim Textile Study Tour can coordinate their travel arrangements to return to Vinje after the tour is

finished to participate in the Workshop in Weaving and Design in Norway for one or two weeks. For more information about the tour, visit the museum web site at www.vesterheim.org

Norwegian Textile Guild Conference:

Vesterheim Norwegian-American Museum will also host The Norwegian Textile Guild's 3rd Conference on Norwegian Woven Textiles October 21-23, 2005, and a series of textile workshops will be offered in conjunction with the conference. A workshop in Techniques for Creating Handwoven Garments Inspired by Norwegian Traditions will be one of the workshops offered. Those participants in the first week of the Workshop: Weaving and Design in Norway in May can continue their garment design and construction during this October workshop in Decorah.

Welcome

We wish to welcome you to some exciting textile days in Vinje, Telemark. The Vadmel workshop is truly an immersion experience into Norway's rural textiles. The weaving workshop is on a working farm, mountain streams power the fulling mill, and, like others for generations, you'll use the unique properties of vadmel for creating a garment to enjoy.

Photos, information and links are available at this website:

www.wendysundquist.com/Vadmel

CONVERGENCE 2004

A meeting of the Norwegian Textile Guild was held on Friday, July 2nd during Convergence in Denver, Colorado. NTG coordinator Kay Larson led the meeting, which consisted of 29 people (including at least 14 NTG members).

Kay Larson welcomed everyone and began by describing the Norwegian Textile Guild's history and current activities. One of those activities is a

study and weaving tour to Norway. Kay gave a short description of the most recent tour, 2003, which was organized for the Norwegian Textile Guild by Vesterheim Museum. Kay's complete travelogue (with colorful contributions by Barbara Stam, Lisa Ellis, and Barbara Overby) appears in the November 2003 and February 2004 issues of the Norwegian Textile Letter.

Vesterheim was so pleased with the 2003 tour that Textile Curator Laurann Gilbertson will lead another group in 2005. The 2005 tour will include many of the same, popular, textile-related stops. Laurann announced the dates as May 8 to 19 and alerted the group to an optional post-tour workshop in weaving vadmel is being offered by NTG members Carol Colburn and Ingebjørg Vaagen along with weaver Eli Vesaas (see the November 2002 NTL). The one- or two-week vadmel workshop (weaving, creating a garment) can be done independently from the tour.

Laurann Gilbertson invited everyone to Decorah, Iowa, for the third Conference on Norwegian Woven Textiles. Scheduled for October 21-23, 2005, the conference will include presentations by Norwegian and American scholars, fiber art workshops, and exhibitions of both historic and contemporary weaving. She distributed copies of the Calls for Papers, Workshops, and Entries. Copies of the Calls were mailed to NTG members in the May 2004 newsletter and can also be requested from Laurann.

Kay reported on the newly formed Flesberg Study Group. She passed around a sample of the Flesberg technique, which was "discovered" on the 2003 NTG tour while visiting Lågdalsmuseet in Kongsberg. Kay invited new study group members and encouraged current members to prepare pieces for an informal exhibition during the Conference on Norwegian Woven Textiles. Kay closed by saying she hoped to see everyone at the next Norwegian Textile Guild event, the conference in Decorah.

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Knitting...Knitting...Knitting

Try your hand at knitting this fall – it is such a relaxing and comforting exercise to be able to be in touch with the fiber itself.

Yarns (and patterns) are available as follows:

HARRISVILLE DESIGNS:

New England Shetland, fine 2-ply

New England :Highland, worsted wt.

2-ply

Flax & Wool Blend, 20% flax, 80% wool,
softly spun yarn

Orchid Line, 5% silk, 25% mohair, 70%
wool, softly, spun yarn.

Silk Blend, 50% silk, 50% fine wool,
luxurious, natural white only.

Jasmine Yarns, chenille and fine wool
twist, 10 color combinations.

RAUMA & RØROS (from Norway)

3-ply Strikkegarn, size 5/3, 69 colors

2-ply Finullgarn, size 7/2, 88 colors

2-ply Gammelserie, size 5/2

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