

NORWEGIAN TEXTILE LETTER

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A Forgotten Artist Remembered: The Tapestry Weaving of Pauline Fjelde

by Lila Nelson



Hiawatha Tapestry

Pauline Fjelde (1861-1923) deserves recognition and remembrance beyond the circle of family and friends who recall her with love and admiration. Her strength, kindness, and generosity alone make her a special human being. But, in addition, her skill and artistry in embroidery and weaving were of the highest level. Unlike her talented brother Jakob, however, a sculptor whose works are recognized even beyond the Norwegian-American community, Pauline has been largely forgotten. Many Minnesotans know Jakob's bronze statue on the grounds of Minnehaha Park in Minneapolis, for which he won a medal at the 1893 Columbian Exposition. But very few know that at the same exposition Pauline and her sister Thomane were similarly honored for the first embroidered depiction of the Minnesota

State Flag. NORWEGIANS IN AMER-ICA, published in 2002, for example, mentions Jakob as well as his talented son Paul, but ignores Pauline and Thomane.

Attention should be given to the significant production of the Fjelde sisters, who from around 1890 to 1918 supplied the important families of Minneapolis with exquisitely embroidered domestic linens of every kind. They also produced many banners for Norwegian organizations as well as regimental and state flags. And they taught their skills to niece Amy, who continued an embroidery shop in downtown Minneapolis until 1959. This article, however, will focus its concerns on the weaving of Pauline, with the re-entry of Thomane as a partner who, near the end of Pauline's life, completed a final section of her sister's most famous work.

A number of factors in Pauline Fjelde's early life were important to her future development. The role of her family was significant. The sixth child of Paul and Claudine Fjelde, she grew up in a modest but comfortable home near Aalesund, Norway, supported by her father's furniture business. Known as an accomplished cabinetmaker and wood carver, he must have set a high standard of craftsmanship for all his progeny. Pauline showed an early interest in drawing and painting taught in her grammar school, and she liked working with bright colored yarns while learning handwork from her mother. The family appears to have remained close-knit even as an ocean divided it when emigration to America began.

Another factor, unfortunate in itself, affected Pauline's early life. Around the age of twelve she caught what the family called a "crippling disease" that spread through her home valley. The result was a permanent curvature of the spine and a general physical frailty that made drawing, painting, and embroidery likely interests for her to develop.

The family began dividing in 1871, when the oldest son Oswald left for America, followed shortly by father Paul, who hoped to relocate his furniture business. But his death in 1873 from

smallpox left a wife and seven children in Norway. Oswald remained in the United States, moving to Minneapolis in 1881. Prior to this time, the talented fourth son Jakob left to study in Oslo and then at Copenhagen's Academy of Fine Arts. During his Copenhagen study, he helped establish Pauline as a needlework instructor in Copenhagen and met his future wife Margarethe Madsen. In 1887, after Jakob had studied in Rome and Pauline had probably returned to Aalesund, the two immigrated to Minneapolis, Minnesota, preceded slightly earlier by Henry, another brother. And a year later, they were followed by sister Thomane, brother Herman, and mother Claudine.

Minneapolis, a rapidly growing city with a Norwegian population of over 12,000, was becoming a cultural center for Norwegian-Americans. Already in 1888 Pauline was listed in the City Directory as an embroidress for a Mrs. Emma Snodgrass, where Thomane also worked while brother Herman attended the University of Minnesota. Only two brothers, Thomas and Klaus, remained in Norway; but regular letters kept them in close touch.

These ongoing family connections were undoubtedly significant throughout Pauline's life. In 1890, sister Thomane and Pauline began an embroidery business that continued in various locations until 1918. From about 1910, however, much of the work was done by their niece Amy Fjelde, daughter of brother Oswald. Amy took over the business around 1918, maintaining a shop in downtown Minneapolis until 1959. Other nieces at ages eleven and sixteen lived with "Tanta Paula" when their father Herman died. Recollections by the children are of a kind and loving person who was also intelligent, well read, and lively. Her generous nature evidently extended beyond the family, however, because she welcomed others into her home and had a wide varied circle of friends. It appears likely that the family connections must have been

invaluable when Pauline began her more and more consuming interest in tapestry.

To begin the story of that development, I would like to quote directly from Gail Aanenson's unpublished 1971 masters thesis on Pauline Fjelde (Chapter 2, Pgs 17-18):

In December of 1910, Pauline Fjelde returned to Europe again. A writer in the Minnesota Posten in 1965 states that Pauline Fjelde went to Europe at that time to study weaving. She had two aims: one was to create a monument to the American Indian and the other was to begin an arts and crafts movement among the Norwegian-American people comparable to the one in Norway. 34 ("Famous Minneapolis Tapestry at Norweg. Museum for Harald's Visit," Minnesota Posten November 18, 1965)

Miss Fjelde wrote in a Norwegian-American publication, Kvindens Magasin, that for a long time she had wanted to make a large tapestry. She went to Copenhagen where she gave the Danish painter Hans Andersen Brendekilde the assignment of making a preliminary sketch of the tapestry which was based on a theme from Longfellow's poem, "Hiawatha." she had earlier embroidered figures of Hiawatha and Minnehaha. 35 (Pauline Fjelde, "Kunstvævning," Kvindens Magasin, 6:3 March 1915).

In Denmark, she saw the Gobelin weaving made for the Ridersalon in the palace at Fredriksborg and immediately set out to study this weaving in Copenhagen. Later she went to Paris to inspect the weaving at the Gobelin factories where she studied with a Mr. Gabriel Gonnet. She was particularly impressed by the tapestry "Vertumno and Pomone" done by Gorguet which she saw at the Luxembourg Palace. 36 (ibid.)

While in France, she ordered from the Gobelin factory all the yarns she needed for the Hiawatha tapestry. Miss Fjelde had sent to Minneapolis

over 500 shades of yarn to be used for the work.³⁷ (Gudrun Hansen, personal interview, Minneapolis, November 1969; Pauline Fjelde Pratt, personal interview, Grandin, North Dakota, April 1970; Florence Fjelde, personal interview, Minneapolis, April 1970)

After studying Gobelin weaving, Miss Fjelde traveled to Norway to learn Norwegian billedvævning (Picture Weaving) techniques. It is not clear where or with whom she studied, but she made reference to Frida Hansen, a Miss Christensen and Karen Meidal in the article written for Kvindens Magasin. 38 (Pauline Fjelde, "Kunstvævning," Kvindens Magasin, 6:4 March, 1915) From Norway also she had a loom and large quantities of yarn sent to the United States. 39 (Pauline Fjelde Pratt, personal interview, Grandin, North Dakota, May 1970)

Miss Fjelde's stay in Europe was one and one half years. When she returned to Minneapolis she immediately began weaving.
(end of quote)

Pauline's years of work with embroidery undoubtedly were helpful when she turned to weaving. Even so, her progress in an area requiring different tools, materials, and techniques was impressive. (A 1994 article about the Hiawatha Tapestry in the April Sons of Norway VIKING mentions in passing that Fjelde studied "embroidery and weaving" in Copenhagen when living there in the 1880s, but there are no indications that she was weaving at that time.) Within a couple of years of her return from Europe she had produced several worthy pieces and possibly had already warped her large upright loom for her most ambitious work.

We know of two weavings, which probably preceded the Hiawatha Tapestry, but we do not know on what loom they were woven. The first, reproduced in a black and white photo (Figure 54, p. 65) in Gail Aanesen's thesis, (18 1/2" x 26 1/8" with fringes on the long sides) appears to be

a table runner or possibly simply a study in the type of traditional Norwegian tapestry weaving sometimes called "rutevev" or square weave, popular especially along Norway's west coast for coverlets in various geometric designs. Colors were joined through various ways of interlocking, producing sturdy and often reversible objects. Typical designs were variations of crosses, diamonds, squares, and eight-pointed stars. Whereas many of the older pieces had an all-over design, Pauline, who may have originated her motif, chose a central focus, mirror-imaged on either side. It appears from the photograph as if joins are in double or single interlock.

The Eider Duck Tapestry (55 1/2" x 69 1/2") was designed by the Norwegian artist Thorolf Holmboe, and marked a turn from the traditional rutevev to the "billedvev" (picture weaving) tradition, which introduced other techniques to solve new problems. (Aanenson thesis, Figures 59, 60, 61, pages 71-73) Non-geometric designs could not be woven across the loom but had to be built up in specific areas, making other types of color joins essential. The Eider Duck does have a woven "frame" which would have necessitated an interlock or sewn join along the sides where the frame joined the central motif. All other lines, however, are exuberantly curvilinear and probably were executed by the Gobelin slit technique. The printed photographs give evidence of slits. Whereabouts of this tapestry are unknown, but it had in the 1970s showed evidence of damage from dry cleaning and exposure to light.

The materials for the previous two tapestries, which I have not seen, are described by Aanenson as linen and wool. My own recent examination of Fjelde's later works reveal warps of "fissegarn," the tightly spun seine cotton used for this purpose by some tapestry weavers in Norway since the 1900s and possibly earlier. The wefts, about which I will go into detail later,

are a fine two-ply wool, which Fjelde combined in three strands for rich color variations.



Lila Nelson and Jane Connett examining bobbins of thread used by Pauline Fjelde for Hiawatha tapestry.
photo by Rolf W. M. Wunder

If the Hiawatha Tapestry was begun in 1912, the Animal Kingdom and the Nisser tapestries, supposedly woven about 1913 and 1915 respectively, must have been done on another perhaps smaller loom. There is no mention in any sources, however, of other looms. (Claudia Pratt Fjelde, a descendant of Thomane, owns an upright loom given her by her grandmother Pauline Claudine Henchen Fjelde Pratt, who died in 1978 or 79; but it probably dates from the thirties and, according to Claudia, was too small for executing the Hiawatha tapestry.) Both of these were designed by others, the Animal Kingdom by Thorold Holmboe and the Nisser by an unknown Norwegian painter; and both incorporate billedvev as well as Gobelin weaving techniques.

The Nisser tapestry (36 1/4" high plus 4 1/4" fringes each side, and 25" wide) was woven as seen, from bottom to top. Warp is 12/9 "fissegarn" sett about 10 ends per inch and tied off with overhand knots. The weft is a fine two-ply wool, used usually in three strands, with about 17 picks per inch. All ends have been

The Norwegian Textile Guild's 3rd Conference on Norwegian Woven Textiles

Join us for the Norwegian Textile Guild's 3rd Conference on Norwegian Woven Textiles on October 21 to 23, 2005. The event will include presentations by Norwegian and American scholars, book signings, exhibitions of historic and contemporary handweaving, and both pre- and post-conference workshops. The conference will be held in Decorah, Iowa, at the Hotel Winneshiek's Steyer Opera House, Vesterheim Norwegian-American Museum, and Luther College's Center for the Arts.

The goal of the conference is to share research on a variety of topics related to the Norwegian textile tradition in Norway and North America: weaving and embellishment techniques, fibers and fiber preparation, design and aesthetics, historical and economic aspects, cultural perspectives, the impact of immigration on textiles and textile-making skills, Norwegian textiles within Scandinavian and global contexts, and contemporary fiber art and artists.

Keynote Speakers

The Norwegian keynote speakers will be Marta Kløve Juuhl, Ellen Kjellmo, and Annemor Sundbø. Marta Kløve Juuhl grew up in Voss, attended Statens Lærerskole i Forming in Oslo, and taught weaving for 20 years. She now lives in Indre Arna, near Bergen, where she teaches art at the high-school level. She has been active in projects, particularly in Voss and Arna, to register and reproduce old textiles. An article on her registration project of warp-weighted loom coverlets appeared in the February 2001 issue of *Norwegian Textile Letter*. She taught this west-coast style of warp-weighted loom weaving on the 2003 NTG Textile Study Tour to Norway. Marta's conference presentation will introduce us to the style of rya (woven-pile coverlet) traditional to Voss that has been revived by contemporary artists.

Ellen Kjellmo will speak on the rich textile traditions of the north coast of Norway at the Conference on Norwegian Woven Textiles. Ellen is lecturer emeritus at Høyskolen in Bodø. She has extensively researched the boat rya (woven-pile coverlet) of northern Norway and has brought its rich history to audiences through presentations (such as the seminar on Viking Women's Textiles in 2002 in Borg, Norway) and her book, *Båtrya i Gammel og Ny Tid* (Orkana, 1996). She experiments with weaves, materials, and dyes. She presented "An Experimental Approach to Ancient Methods of Dyeing Red Colours" with Marit Aasjord Andreassen at Colour Congress 2002 in Ames, Iowa.

Annemor Sundbø, Ose i Setesdal, began her career as a weaving teacher after studying at Statens Lærerskole i Forming in Oslo. Now she teaches workshops, researches, and publishes on topics related to historic and contemporary Norwegian knitting. She is the author of *Everyday Knitting: Treasures from a Ragpile* (Torridal Tweed, 2000) and *Setesdal Sweaters: The History of the Norwegian Lice Pattern* (Torridal Tweed, 2001). A new book of knitting projects inspired by old and museum pieces will be published in 2005. At the conference, Annemor will speak on symbols used in weaving, knitting, and embroidery.

Workshops

Marta Kløve Juuhl and Annemor Sundbø will teach workshops in conjunction with the conference. Marta will repeat her fascinating 2003 class on how to weave west-coast style coverlets on a warp-weighted loom (WWL). Vestland- or west-coast style WWL weaving starts by attaching a heading cord and warp yarns directly to the beam. The weaver uses two sheds for a variety of patterns and can pick up for boundweave and brocading. There are still weavers who know how to use a Vestland-style WWL, but Marta is the only one teaching the technique.

Annemor Sundbø will teach a workshop in *løyesaum* or antique Setesdal embroidery. *Løyesaum* has been used on the placket and cuffs of the tradition lice-patterned sweater or *lusekofte* and to ornament both the men's and women's folk costume in Setesdal. Using soft, brightly-colored wool yarn, students will learn the basic techniques to create individualized plackets for their own sweaters. Kits for cuffs will also be available.

Watch the *Norwegian Textile Letter* for future updates on the conference and workshops, descriptions of the exhibitions, and registration information.

Be part of the conference! Submit a proposal for a presentation or workshop. The deadline for presentation abstracts and workshop proposals is January 15, 2005. Calls for Papers and Workshops are included in this issue of the *Norwegian Textile Letter*.

Conference on Norwegian Woven Textiles - Important Dates

January 15	Deadline – Proposals for presentations at the Conference on Norwegian Woven Textiles
January 15	Deadline – Proposals for workshops for the Conference on Norwegian Woven Textiles
June 30	Deadline – Entries for “Frisk og Flink! Fresh Artwork by Clever Weavers”
Sept. 19-Oct.23	Exhibit – “Frisk og Flink!”, a special juried exhibit of weaving in the Norwegian tradition.
October 17-20	Class – Pre-conference workshops.
October 21-23	Event – Conference on Norwegian Woven Textiles.
October 24-27	Class – Post-conference workshops.

Contact: Laurann Gilbertson, Vesterheim Museum (563-382-9681, textiles@vesterheim.org).

Textile Study Tour to Norway ☞ ☞ May 8-19, 2005

Join Laurann Gilbertson, Vesterheim' Textile Curator, and tour Norway from Bergen to Oslo and from sheep to bunad. The 2005 Textile Study Tour will visit museums, artists' studios, farms, and factories to explore Norway's rich textile heritage. Enjoy spelsau sheep at a mountainside farm in Telemark. See a 17th-century loom at Setesdalsmuseet. Touch examples of historic knitting from the collection of author Annemor Sundbø. Meet knitwear designer Solveig Hisdal and tour the colorful Oleana sweater factory. Hear the dramatic tale of hero, princess, and trolls captured in woven tapestries at Hordamuseet. Take an up-close look at a Setesdal silversmith's work. Experience the vibrant bunader and festivities of Constitution Day in Oslo. The cost of the tour is \$3,395 per person (double occupancy) and includes airfare from Minneapolis/St. Paul. For more info and an itinerary, visit www.vesterheim.org or call 563-382-9681. Stay and weave! Learn more about the Weaving and Design in Norway workshop (May 20 – June 4) taught by Carol Colburn, Ingebjørg Vaagen, and Eli Vesaas at www.wendysundquist.com/Vadme!

needed back into the work, so the tapestry is reversible; in fact, the reversed woven initials of the weaver indicate that the side viewed as the front at present was originally the back. Perhaps the extensive fading of colors on the "right" side was the reason for this change.



Nisse tapestry

The Nisser has a childlike appeal, depicting two of the tiny Norwegian beings who guard the family farm but resort to mischief if not provided with bowls of porridge. Here the magpie is taunting them by stealing the spoon from their bowl. The flat background gives way to an impression of perspective and depth, and the large areas of snow are more in evidence than the usual stylized design elements in billedvev. However, the dark outlining of all major objects is typical of billedvev. This outlining, as well as the woven side borders, is achieved through single interlock. Short slits are also used as

design elements. While an effective use of color and outlining and a general competence is already evident, some exposed warps and slight awkwardness in facial delineation makes me surmise that this might have been one of Fjelde's earliest tapestries.



Animal Kingdom tapestry

The Animal Kingdom (67 1/2" high with 6" fringes, 55 1/2" wide, sett about 10 ends per inch, about 17 picks per inch) portrays whimsical and almost childlike animal figures--a fox, a resting bear and a monumental owl--in a realistic fashion but set against a flat ground filled with stylized mushrooms, flowers, and trees. The colors, now very faded, were once bright and warm. These elements relate to billedvev, but they are rendered in primarily Gobelin techniques. There appears to be no evidence of the dovetailing or broad hatching techniques typical of billedvev. Like The Nisser, however, weaving is vertical with top and bottom knotted warp fringes and is completely reversible. Brief slits are much in evidence, but longer joins are

single interlocked, as is the occasional dark outlining of motifs.

Of particular and previously unmentioned interest in The Animal Kingdom are, along the lower border, its two woven signatures. To the left are the familiar joined P and F of Pauline Fjelde. But on the right are a T joined to a lower H, and these must surely identify Thomane Fjelde, married in 1894 to J. Martin Hansen. This makes much more plausible the family's information that Thomane completed a final unfinished portion of The Hiawatha tapestry either before or after Pauline's death in 1923. The skill required for that complex work could hardly have been developed without some considerable prior experience.

Both the Nisser and Animal Kingdom tapestries are in the collection of Vesterheim the Norwegian- American Museum in Decorah, Iowa.

The Hiawatha Tapestry

While a few Norwegian immigrant women were weaving tapestries during the arts and crafts movement at the turn of the 20th century, most were in the style and techniques of geometric designs as found on earlier rural Norwegian coverlets. Fjelde instead expressed her interest in the American Indian through a pictorial tapestry which combined elements of both the Gobelin and billedvev traditions. Her subject, based on Henry Wadsworth Longfellow's poem The Song of Hiawatha, depicts the young warrior returning to the wigwam of Nokomis and his beloved Minnehaha with a slain deer over his shoulders.

The 8 1/2 x 10 foot tapestry is woven with a warp of 12/9 fiskegarn sett at 13 ends per inch and a weft of fine 2 ply wool used in three strands on standard pointed wood bobbins. The warp is very likely to be of Norwegian origin, but the source of the weft is as yet undetermined.

When the Scottish weaver Archie Brennan, once director of the Edinburgh Tapestry Company, examined a sample of the yarn in March 2003, he speculated that it might be from Gobelin because it was similar to yarn from that source used in Edinburgh. Attempts are being made to follow up on his suggestion. Family members have indicated a palette of 500 weft colors, which seems somewhat dubious until one recognizes the mathematical possibilities for mixing if initial colors were even fifty or less. Woven on a high warp loom in the typical side to side continental fashion, the weft becomes the vertical hanging element. It is not known if Fjelde wove with the front or the back facing her, nor do we know the nature of the cartoon supplied by the designer Brendekilde. Ends are cut short on the back; some are knotted and others are carried as far as two inches from one motif to another. Border warp fringes on the sides are secured with overhand knots. The piece has two signatures in the lower right, the woven letters "PF" and the embroidered full name "Pauline Fjelde."



The style of the main subject is realistic and painterly, faithfully and expertly reproduced in yarn by the weaver. The sun and shade dappled forest background is achieved through subtle color blending, hatching, and effective line emphasis through open slits. Awareness of perspective is evident in the large figure of Hiawatha, right foreground, turned toward the

small figures of the women before their wigwam, and the muted colored Minnehaha Falls behind them.

The strong four-sided, six-inch wide woven border of the tapestry adds immeasurably to its total effect. It consists of 43 vignettes depicting in stylized silhouetted shapes scenes from the everyday life of the Indian. All are in a soft grayed brown against a lighter ground with simplified uncluttered forms, giving a sense of ritual importance to each. Seemingly simple in execution, they are framed by narrow single-interlocked borders on each side plus an additional border of stepped diagonals. Further, the scene is identified by the expertly woven words from Longfellow's poem:

Through their thoughts they heard a footstep,
Heard a rustling in the branches,
And with glowing cheek and forehead,
With the deer upon his shoulders,
Suddenly from out the woodlands,
Hiawatha stood before them.

Displayed numerous times in midwestern museums, including the Minneapolis Institute of Arts and the Walker Museum as well as Vesterheim in Decorah, Iowa, Marion Nelson also considered the Hiawatha Tapestry a perfect work for his NORSK I AMERIKA exhibition in Hamar, Norway, in 1988. "It represents," he said, "Norwegian craftsmanship applied to a distinctly American subject. It is truly Norwegian-American."

As we recognize the broad renewal of appreciation and respect for tapestry weaving in much of our world today, we can also laud Pauline Fjelde for her mastery of the traditions of medieval Europe as well as the billedvev tradition of Norway and for skillfully making them both her own.

Nisse:

Vesterheim Norwegian-American Museum, Luther College Collection, #LC727.

Museum purchase with funds from Mrs. Finn Magelssen, Mrs. Jon Norstog, Mrs.

JCK Preus, and Mrs. HA Stub.

Animal Kingdom:

Vesterheim Norwegian-American Museum, 1975.32.1.

Gift of Gudrun and

Elizabeth Hansen.

HOLIDAYS... THE PERFECT GIFT The time is "right now" to start planning your

Holiday gifts and what is more precious than a handwoven or hand knitted gift! It can be a small stocking stuffer or a family gift.

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Røros: Billedvevgarn, Brodergarn
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Decorah, IA 52101

smtweed@willinet.net

(563)382-3711

Leave message and phone #



Vesterheim Card Features Nelson's Weaving

Vesterheim Norwegian-American Museum's Collection Card for 2004 features a weaving by Lila Nelson. "Three Magi" is a pictorial tapestry (*billedvev*) woven in 1982 and donated to the museum in 1991. Lila Nelson researched, practiced, and taught traditional Norwegian weaving techniques during her many years as textile curator and registrar at Vesterheim Museum. "Three Magi" is Lila's interpretation of a popular theme in 16th and 17th century Norwegian tapestries. The three wise men arrive on horses and then present gifts to the Christ child. The tapestry was woven on linen in wool in shades of green, red, blue, and gold.

The color card is 6.25 x 4.5" and comes in packets of 8 with envelopes for \$9.95 (plus s&h). The cards are available blank or with the holiday greeting: *God jul og godt nyttår – Merry Christmas and Happy New Year*. Order from the museum's website (www.vesterheim.org), by email (giftshop@vesterheim.org), by phone (1-800-979-3346), or in person at the museum store.

EDITORS:

Betty Johannesen
Donald Johannesen
51577 Bridgewater Ct.
South Bend, IN 46637
(574) 272-9806
e-mail: bettydon51@aol.com

Call for Workshops

The Norwegian Textile Guild's 3rd Conference on Norwegian Woven Textiles will be held in Decorah, Iowa, on October 21-23, 2005. Vesterheim Norwegian-American Museum is hosting the event, which will include presentations by Norwegian and American scholars, book signings, exhibitions of historic and contemporary weaving, and both pre- and post-conference workshops.

Conference organizers invite proposals for 1- to 4-day workshops in topics related to the Norwegian textile tradition, including weaving and embellishment techniques, fibers and fiber preparation (including spinning and dyeing), design, and contemporary adaptations. The theme of the conference is Norwegian weaving, although workshops on related topics will be considered as well. Complete and submit a separate form for each workshop. Photocopy the form as necessary. Proposals are due January 15, 2005, and teachers will be notified by March 31, 2005. Questions? Contact Laurann Gilbertson at Vesterheim Museum: 563-382-9681, textiles@vesterheim.org

Please read the following conditions carefully. By submitting a proposal, you agree to the fee schedule offered by Vesterheim Norwegian-American Museum and the Conference on Norwegian Woven Textiles.

Fee schedule:

No. of Days	Salary	Housing Allowance	Total		Transportation
1	\$200	\$70	\$270	+	mileage or airfare
2	\$400	\$105	\$505	+	mileage or airfare
3	\$600	\$175	\$775	+	mileage or airfare
4	\$800	\$210	\$1,010	+	mileage or airfare

Vesterheim will pay \$200 per day of class, a housing allowance for class and set-up days, and mileage or airfare. Teachers will receive a 10% discount on the cost of conference registration. Vesterheim must receive the teacher's signed contract by May 20, 2005. A workshop must have 4 or more students registered 30 days before the start of class or it will be canceled.

Facilities, looms, and equipment:

There are four classrooms in Vesterheim Museum's Westby-Torgerson Education Center. Each classroom has climate control, good lighting, and is accessible by elevator. Three of the classrooms have sinks. The Lila Nelson Weaving Classroom is equipped with some basic weaving supplies including umbrella swifts, ball winders, bobbin and quill winder, pick-up sticks and shuttles. The following looms are available for classes. Except for the Glimåkra, Cranbrook, and Newcombs, the looms can be used in other classrooms. You may also bring looms or request that students bring their own looms for class.

No.	Loom	Type	Width	Harness	Reeds	Notes
7	Macomber Ad-a-Harness	jack (rising shed)	26"	6	8, 10, 12, 15	
2	Macomber Ad-a-Harness	jack (rising shed)	22"	4	8, 10, 12, 15	
1	Macomber Ad-a-Harness	jack (rising shed)	39"	8	6, 10	
1	Newcomb Studio	jack (rising shed)	36"	2	10, 15	
1	Newcomb Studio	jack (rising shed)	45"	4	6, 12, 15	
1	Glimåkra table	jack (rising shed)	20"	4	8, 10, 12	
1	Don Johannesen skillbragd	counter balance	27"	6	8, 10, 11, 12, 15	long-eyed heddles
1	Glimåkra	counter marche	46"	10	6, 12, 15	long-eyed heddles
1	Cranbrook	counter marche	60"	4	6, 8	
6	Nancy Jackson Gobelin tapestry		16"	2	lamms for 10 epi	
10	Beka rigid heddle		14"	2	8	
7	Beka rigid heddle		20"	2	10	
2	Norwegian-style warp-weighted		48"			

Workshop Proposal for the **Conference on Norwegian Woven Textiles**
October 21-23, 2005
Vesterheim Norwegian-American Museum, Decorah, Iowa, USA

Copy as needed. Submit a separate form for each workshop.

1. Contact Information:

Name: _____

Address: _____

Daytime Phone: _____ Email: _____

2. Workshop Details

Proposed workshop title: _____

Description (30 words or less): _____

How many days? 1 day (7 hrs.) 2 days (14 hrs.) 3 days (21 hrs.) 4 days (28 hrs.)

When? before the conference after the conference

Class size limit: _____

Skill level/s: beginning intermediate advanced

Describe any special skills students should have:

How much is the supply fee? _____ (Students will pay the teacher for supplies)

What do students need to bring to class?

Describe your space and equipment needs: looms, reeds, tables, slide/overhead projector, special lighting, sink

Would you like to use Vesterheim artifacts for patterns and/or visual aids? Yes Maybe No

Attach a lesson plan that describes workshop goals and the skills to be taught each day of class.

3. Biographical Information:

Attach a one-page resume that includes your experience teaching Norwegian fiber art.

Mail to Laurann Gilbertson, Textile Curator, Vesterheim Norwegian-American Museum, PO Box 379, Decorah IA 52101-0379. Do not send by fax or email. **Proposals are due January 15, 2005.** Teachers will be notified by March 31, 2005. Questions? Contact Laurann at 563-382-9681 or textiles@vesterheim.org

Call for Papers

The 3rd Norwegian Textile Guild

CONFERENCE ON NORWEGIAN WOVEN TEXTILES

October 21-23, 2005

Decorah, Iowa, USA

Hosted by Vesterheim Norwegian-American Museum

The conference organizers invite abstracts for 30-minute presentations (in English) on topics related to the Norwegian textile tradition in Norway and North America, including: weaving and embellishment techniques, fibers and fiber preparation (including spinning and dyeing), equipment for the creation and care of textiles, design and aesthetics, historical and economic aspects, cultural perspectives, the impact of immigration on textiles and textile-making skills, Norwegian textiles within a Scandinavian or global context, teaching methods, textile collections or collectors, and contemporary fiber art and artists.

The theme of the conference is Norwegian weaving, although papers on related topics will be considered as well.

Abstracts should be one page in length. Put the title of the presentation on the abstract, but not the name/s of the author/s. On a separate cover page include the title of the presentation, name and affiliation of the author or authors, mailing address/es, daytime phone number/s, and email address/es. Authors will be notified in late February. If your paper is accepted for presentation, you will have the option of revising the abstract for the proceedings (packet of abstracts distributed to conference attendees).

Mail 3 copies of the abstract and one copy of the title page to Laurann Gilbertson, Textile Curator, Vesterheim Norwegian-American Museum, PO Box 379, Decorah IA 52101-0379, USA. Abstracts will not be accepted by email or fax.

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For questions or a sample abstract, contact:

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