

## A TEXTILE TREASURE IN NORD-ØSTERDALEN PART 2

by Torbjørg Gauslaa

[translated by Heather Torgenrud]

[This article was originally published in *Årbok for Nord-Østerdalen 1985*, Musea i NordØsterdalen, Tynset, Norge. Used with permission. Translator's notes are in brackets.] **The first part of the article and the photos [bilde] appeared in the last newsletter NTL Vol. XV No. 2. Here we continue with the second half.**

### Uses

Bands and band textiles have been used, among other things, for:

The *fellåkle* [coverlet] which is quite a rare piece in the collection had been sewn to a sheepskin; it has remnants of dark linen thread along the outer edges. It had also been used just as a coverlet. It is practically not faded and worn at all— a textile that was cherished and taken good care of.

*Langputer/bandyner* [long cushions]: These have had various uses and were used well into our century. They were used in guest beds, grandparents' beds, or as seat cushions and/or back cushions in sleigh and buggy. They could also be used as quilts, to lay over the child to be baptized on the way to the church (christening in 1920).

*Voggeåkle, barnepute* [cradle coverlet, child's cushion]: The cradle coverlet lay in a made-up cradle, perhaps over a quilt or sheepskin. The child's cushion was likely used in a child's bed.

There are also examples of other uses for bands in Nord-Østerdalen: swaddling bands, christening bands, slings (to carry the baby in, from Folldal), edging and decorative bands, bands on blouse bodices, apron bands, ties for footwear, bands for shortening the skirt for working [fastened around the hips] (Upper Rendalen), belts, suspenders (for children and adults), stocking bands, bands to fasten *snøsokker* [wadmal coverings for the lower leg to keep the snow out], gaiters [bands wound around the lower leg], horse blanket bands, bed bands [to help the old or infirm pull themselves up out of bed], sending bands [to tie up baskets of food taken to neighbors] (Folldal, Kvikne), and horse reins (Upper Rendal).

From Os (Dalsbygda and Tufsingdalen) there are examples of swaddling bands, suspenders, stocking bands, and from Upper Rendal horse reins that are woven with tablets.

### Who did the weaving?

One weaver we are familiar with; the *fellåkle* tells us about her, and both it and *langputer* 2 and 12 (photos 2, 3, 13) tell us that she was a capable bandweaver. In the *Vingelsbok* [Vingels area history book] we can read about five relatives of Kiersti Halvorsdatter Røe, born 1794/95, died 1874. (In the *Vingelsbok* it says 1795; in the church book in the government archives the birth year is 1794 with November 30 as the birth or baptism day; on the coverlet it says "in my 55th year the first of November 1849"). Unfortunately there is nothing written about Kiersti in the *Vingelsbok*, but her work, and that which lives in the memories of the locals, tells of a talented woman, good with her hands, who among other things wove herself "away from her fate." Kiersti was disabled for about 60 years. Many sources tell that she, at about age 20, fell down from the barn loft; she damaged her hip and had to have help to get around for the rest of her life.

We know that Kiersti was a capable bandweaver; neither the *fellåkle* or *langpute* 2 with the years 1849 and 1844 are the work of a beginner. She was 55 years old when she wove the *fellåkle* (or the band with the text). How many of the other known band textiles and bands were woven by her we do not know. But it is clear that she must have woven many bands.

Her work must also have had an influence, and she must have been a rich source of inspiration for others. She could also have been a teacher for many, both directly and indirectly. Then as now we got ideas from others. That Kiersti has taken part and deserves a large part of the credit for the big band production in Nord-Østerdalen and the fact that today we have this large textile treasure—of that there is little doubt.

In the private ownership of her relatives there is also a blanket (170 cm long and 80 cm wide) in *skillbragd* woven by Kiersti around 1850. It has warp and weft of one-ply unbleached Z-twist linen and pattern weft of one-ply natural black S-twist wool, handspun. It is woven in two pieces, each 40 cm wide with about 550 warp ends and two pattern threading repeats. One can also think of this as 40 cm wide bands and maybe it was woven on the same loom that she used for her bandweaving (other

weavers would have woven this in one piece).

Kiersti had a hard lot in life, but her weaving tells that she found happiness and interest in existence. She must have had a sunny disposition and must have been a humorist, and certainly enjoyed making the text band in the *fellåkle*. "Make me a match and send it back to me you rascal." I wonder if she got anything back! Are there more such bands like that one or similar from her I wonder?

In the *Vingelsbok* it says that she died unmarried at home and in the church book in the government archives: "1874 April 25 (died) April 28 (buried) in Vingelen, *lægdslem* [community-supported pauper] maiden Kiersti Halvorsdatter, born 1794, place of residence Jordet." The "*legda*" was the social welfare program at that time. Her parents died in 1832 and 1833 and they had passed the farm to her brother Per in 1831. Brother Per died in 1843. In the *Vingelsbok* it says nothing about Kiersti's pension [paid to an owner of a farm after cession to heirs], either when her parents died or when her sister-in-law passed on the farm, or when her brother's daughter and her husband sold the farm. (The immediate family line on the farm ended with them.) Likely Kiersti lived for a time with her two youngest sisters in Dalsbygda, but nevertheless it cannot have been easy for a woman who was disabled for about 60 years of her 80-year life.

To those she came in contact with in her lifetime, and all of us with whom she has come in contact through her work, she has had much to give. What the future will be able to tell about her work, we do not know. We can only live in hope.

At the same time that Kiersti lived there was at least one other bandweaver who joined bands to make *langputer*. At Os the tradition holds that *langputer* 7 and 8 were woven on the farm. The weaver could have been Anne Knutsdatter Os, born in 1809, or another woman on the farm [there is a bit about Anne Knutsdatter Os in the first half of this article in the previous newsletter *NTL Vol. XV No.2*].

In addition we know that there were many who wove bands, and that they were competent is shown by the wealth of patterns, the choice of color and materials, and the weaving itself, in those pieces that were cared for and preserved.

### Materials

Yarn. The wool yarn is mostly *spelsau*, either unsorted or cover hair yarn, handspun and naturally dyed. Almost all is 2-ply, with Z-twist then S-twist; some is 3-ply with S- or Z-twist; in a few instances the 2-ply is Z-twist. The linen yarn is 2-ply, with S- and then Z-twist, unbleached, sometimes bleached or half-bleached.

The cotton yarn is 2-, 3-, 4- and 6-ply, S-twist then Z-

twist; most is probably hand-plyed and maybe some is also handspun. It was common to buy one-ply cotton yarn, wind it up into balls of two or more threads and twist it on the spinning wheel.

In the weft there is also some one-ply linen, wool or cotton, used several threads together.

In the band textiles a fine effect emerges in the material by means of the wool yarn having S (left) twist and the linen and cotton yarn having a Z (right) twist. The yarn and the pattern become more springy and supple by means of the twist in the wool yarn and in the light-colored linen and cotton yarn each going its own way.

### Colors

The *fellåkle* has a main color impression of red with additions of blue, green and natural black plus the light, natural-colored wool, linen and cotton yarn.

*Langpute* 1 has a main color impression of blue with unbleached linen background, while the others have a main color impression of red with light backgrounds of unbleached linen and cotton yarn. All have additions of other colors in varying amounts. *Langputer* 7 and 8 stand out from the others in that they have a more "woolen" look, as most of the light color in these is natural-white wool yarn.

In a large number of the bands/warps there are shades of color or another color in one or more of the center pattern ends (and possibly other places in the warp), something that has a fine appearance but which is also a big advantage during the weaving, especially if there are many pattern ends [this help the weaver keep her place in picking up the pattern]. In some of the bands with two background ends [between pattern ends] there are also groups of background ends in the middle, three to five ends, in another color or material; see for example the 7th and 10th bands, counting down from the top of the *fellåkle*. The background ends can also have stripes of other colors; see for example *langpute* 2 (photo 3), in which there are several bands with black background stripes that mark off the pattern area.

### Pattern, weaving and assembly

Almost all the bands, with some exceptions, have varied patterns, always with excellent transitions from pattern to pattern.

On the *fellåkle* there is text woven in on two of the warps in *parband* [pick-up weave with one background end between pattern ends and pattern ends picked up in pairs]. Five of the *langputer* have letters woven in on seven warps (on bands with two background ends between pattern ends), four also have years (1837, 1844, 1844 and 1848). There are almost no weaving errors in the bands (a few stand out in that it must have been

someone more inexperienced who wove them). In one *langpute* we can easily see that the bands are woven in a hole-and-slot heddle, as the warp ends are closer together at the edges than in the middle part of the bands, but in almost all the other bands there is an even distance between the warp ends from edge to edge even though the number of ends may be well over 100.

On many of the bands are attached ring tassels with fringe, made by wrapping around a section of short warp lengths; these are sewn with several overcast stitches in four places to the end of the band, such that they lie together with the fringe from the band (photos 1 and 6), or are attached directly to the *pute* (photo 8). Four ring tassels with fringe are mounted one in each corner of the musician's coverlet with the year 1771 [from Sweden, referenced in the first part of this article in the last newsletter]. Ring tassels with fringe are also found on bed bands and suspenders among other things.

*Langputer* 7, 8, 9, 10 and 12 have fabric tassels made of three to five wool fabric scraps (of various kinds) in each tassel. Fabric tassels are set into the seam between the front and back pieces of the *langputer* (see photo 11). A fair number of the bands are pieced one or more times, sometimes with bands of the same type, other times with other bands in the textile, or with bands from a separate warp [see top of photo 11, for example].

The bands are sewn together from the wrong side with whipstitch in doubled 2-ply linen yarn. The front and back pieces of the *langputer* are sewn together with whipstitch or backstitch in doubled 2-ply linen yarn.

Three *langputer* have fabric backs, six have leather backs of home-tanned cow/calf, goat or sheepskin, and two are without back pieces. All of the *langputer* have held their stuffings of down and feathers well. *Langputer* 7, 11 and 12 have inner linings, fabric in 7 and 11, and sheepskin with wool in 12, under the front pieces (under the bands). The pillow fillings were feathers and down, small bits of paper and remnants/scraps of fabric [described in the first part of this article in the last newsletter *NTL Vol. XV No.2*].

#### Size:

The *fellåkle* is 127 cm wide and 170 cm long. The *langputer*: In width two are 49 cm, 8 are 53-55 cm, 2 are 56 and 59 cm, one is 30+10 cm. In length three are 89 cm, one is 97 cm, four are 100-102 cm, two are 52 cm (half *puter*), three are 100-115 cm.

#### In the *fellåkle* and the *langputer* these kinds of bands are used:

a) *Ripsband* [rep bands] – bands with the pattern in warp rep (two different sheds, one end threaded in the hole and one end in the slot in the hole-and-slot heddle); it is the warp threads that are visible and that give the pattern

effect in rep bands. The bands can be one color, or patterned with crosswise or lengthwise stripes. Three warps/bands used in *langputer* 4 and 10 and in the *fellåkle* as an edging band.

b-c-d: *Parband* is the name for this technique in Nord-Østerdalen. Here the bands have two ends in a working pair and the pair of pattern ends floats over three rows (in some instances over five). The technique can sometimes have other numbers of ends in "the pair." *Parband* [which has one background end between pattern ends] is woven by picking up on a crosswise-striped warp in two or more colors, with or without color shifts in the crosswise stripes. Many of the *parband* have several groups of color in the warp (see for example the *fellåkle*, photo 2, and *langputer* 5 and 7, photos 6 and 8). The pair of ends appear naturally in the upper shed two times and are picked up from the lower shed one time. All the *parband* that are used here have a wrong side, but the technique can also be woven with the same pattern on both sides [in reverse colors, with pattern ends picked up and background ends pushed down on alternate sheds]. (In the bands in the musician's coverlet with the year 1771 there are also many *parband*, but these have patterns on both sides. One cannot see from the front how a band looks on the other side.)

b) *Parband* with pick-ups in both sheds [pattern ends picked up in pattern area; background ends picked up in background area]. Thirty-nine warps/bands used in all the band textiles except for *langputer* 3, 4 and 13.

c) *Parband* with pick-ups in both sheds and with parts of the background in warp rep [no pick-ups in part of background area so that crosswise warp rep stripes are visible]. Three warps/bands used in *langputer* 1, 7 and 8.

d) *Parband* with pattern pick-ups on every other shed on a background of warp rep. Two (or 3) warps/bands used in *langputer* 2, 8 and 12.

e) Pattern-woven bands on a crosswise-striped rep warp with color shifts and threading units: one black, one red, one black, one red, one black—then the two red patterns ends on the black background change place in the heddle (are threaded in holes, instead of slots). [Each pair of red pattern ends is staggered in the threading so that the working pairs are in alternate sheds, instead of having the working pairs in the same shed as for regular *parband*.] One picks up only pattern ends from the lower shed, and much of the pattern in this technique one gets for "free" [no pick-ups are necessary on some rows]. The 27<sup>th</sup> and 31<sup>st</sup> bands in *langpute* 4 gave us this "new" band technique, a *parband* variety. It was the Finnish textile artist Barbro Gardberg who, at a visit to Tolga in 1983, figured out the weaving method in the band. None of us were familiar with the band type before this *langpute* cover came to light in 1979. One warp/band in *langpute* 4.

f) Pattern-woven band with two background ends between pattern ends and a background where two and two warp ends go together in the background between pattern ends [background areas formed by suppressing

pattern ends so that two background ends appear side-by-side in a basket-weave effect wherever this is done]. The bands can be woven with much pattern variation; most often the pattern ends go one and one and have floats of different lengths. The bands have patterns on both sides [background areas on one side appear as pattern on the other and vice versa]; one side will most often have a predominance of pattern color and will as a rule be the right side. The patterns ends are in wool yarn, backgrounds ends in linen or cotton (there are 3 exceptions; in *langputer* 2, 12 and 13 with pattern in linen and wool or linen, and background in thin red wool yarn). One hundred thirty-one warps/bands used in all except in *langpute* 8.

g) Pattern-woven band with two background ends between pattern ends, background in plain weave/two-shaft [this weave is warp brocade on a balanced plain weave ground]. The patterns here (6th and 16th bands) are well-suited for weaving in hole-and-slot heddles with double row of holes and auxiliary [string] heddles. One warp/band in *langpute* 1 [in the 6th and 16th bands, counting from the left; these bands have small checkerboard patterns].

h) Tablet-woven bands threaded with 2 holes in each tablet. Woven with partly changing turning directions. One warp/band in *langpute* 9.

(For another variation of tablet-woven band, see the pillow cover from Flesberg, photo 15). The band in *langpute* 9 has two “old siblings” from the 6<sup>th</sup> century—one of the bands in the Snartemo find (*Norske Oldfunn VII*, pl. XIII 1), and the band from Vestrum in Hedrum, Vestfold (pl XI 1), both woven with 16 tablets and with 2 threads in each of the 12 tablets in the middle section, 10 and 7 mm wide, woven with partly changing turning directions in the middle section. “Rows of stitches” with 4 threads in each of the 2 edge tablets.

i) Knitted band. Stockinette with a pattern color, knitted back and forth, with changing pattern. One example/band used in *langpute* 7.

Almost all of the woven bands (with some exceptions) have borders in warp rep, from 3-4 to 16-18 ends at each side. The rep borders can be one color, or crosswise or lengthwise stripes in two or more colors. The borders can be the same color as in the pattern threads, but can also have other “extra” colors.

### Tools—what did they weave with?

What we know for certain is that many wove bands in hole-and-slot heddles and with tablets. These are old tools which many still have today. About hole-and-slot heddles see the article *Gamle bandgrinder med to og/eller tre holrader* [another article that appeared in the same *Årbok* as this article, on old hole-and-slot heddles with two or three rows of holes]. In many places in Os there are old wooden tablets (and old tablet-woven bands) and there

the original names and the technique still live, *snåler/snålom, snålband, snålvev, spjeld, spjeldband, spjeldvev* [words for tablets and tablet-woven bands]. The names are also known in other places in Nord-Østerdalen. *Spjeld* is a variation of the Old Norse and Icelandic name *spjald*. In his 1924 article about the textile find from Evebø and Snartemo (in Sogn og Fjordane and Vest Agder) Hans Dedekam uses the names *spjeld* and *spjeldvæv*. In 1935 Bjørn Hougen uses *spjell* and *spjellvev*, but he uses also the names *brikker, brikkevevningen, firetråds- and tottråds-brikning*. Both use *spjellvevede/spjældevævede border, spjellvevsborder*. In *By og Bygd XIX* page 117 and *XXX* page 56, we can read about the uses of these names:

Aust-Telemark: *Brekke/brekkur, brekkeband*

Setesdal: *Spjøllband*

Gjøvdal: *Spjeld Baand* (probate from 1741)

Vest-Agder: *Å brikke*

Valdres: *Å spjølla*

[All of the Norwegian words in the above two paragraphs apply to tablets, tablet weaving or tablet-woven bands.]

In *langpute* 9 two band lengths are tablet woven, and in the *pute* cover at the Norsk Folkemuseum (NF 248-98) 14 band lengths are tablet woven, all threaded with 2 threads in each tablet. When in the spring of 1982 I “lived” together with the *pute* cover at the Folkemuseum for several days, it struck me that tablets, which are a known tool in NordØsterdalen, could have been the tool used for many of the wider *parband*. By threading 2 threads in each tablet one would be able to weave *parband*, as well as the tablet-woven bands in the *pute* cover from Flesberg where the warp threads go over 1, 2 or 3 picks. In weaving *parband* one must turn the tablets to and fro, that is to say turn them such that one is weaving rep with tablets.

Tablets and hole-and-slot heddles with 1, 2 or 3 rows of holes and band knives [for beating] are all old known tools in Nord-Østerdalen. Kiersti surely also used these tools. It is nevertheless very likely that she or her father, who was a clock-maker and jack-of-all-trades, came up with a more suitable tool for she who was disabled. The large number of ends she had in the bands in the *fellåkle*, and the two 40 cm wide lengths in the *skillbragd* piece, could point to a separate tool.

Another tool is a wooden frame with common string heddles, threaded the same as a hole-and-slot heddle, with one end through the heddle eye and the next end between the heddles. These frames can also be made like hole-and-slot heddles that have 2 or 3 rows of holes [by making string heddles with 2 or 3 eyes]. With this set-up, the string heddles could be closely placed, and the warp would not be as spread out as in the hole-and-slot heddle and would easily be able to accommodate a large number of ends. (We have many bands with large numbers of

ends in Nord-Østerdalen). Anne Grete Stuksrud found such heddle frames, and she had them made and used them at Trontun Videregående Skole in the mid-1970s. An older example is in the National Museum in Copenhagen (*Bånd og Redskab*, pages 93 and 97).

It is not impossible that this or another bandloom or weaving loom with heddles was Kiersti's tool, with which she could have been as self-sufficient as possible. I have a strong belief that her father, Halvor, made a fitting tool for bandweaving for his disabled daughter. We know that he could do more than make clocks. Whether Kiersti's weaving tool will come to light sometime is an open question, but why not?

Band looms [that use fixed heddles like an inkle loom], such as are known from Stor- Elvdal and south in this county and in Oppland county, are for the most part not known in Nord-Østerdalen. There is such a band loom at Tyllidal Bygdetun, but its origin is not Nord-Østerdalen. These band looms (with warp and cloth beams at the same end of the loom) are not suited to weaving wide bands. We are obliged to Kiersti Halvorsdatter Røe and other bandweavers from the 19<sup>th</sup> century and earlier, and have eyes and ears open for band textiles, bandweaving tools, areas of use and traditions surrounding them.

The editor and subscribers to the *Norwegian Textile Letter* would like to thank Heather Torgenrud for this excellent translation. We look forward to Heather's book on bandweaving.

## NEWS FROM VESTERHEIM

### CONFERENCE UPDATE

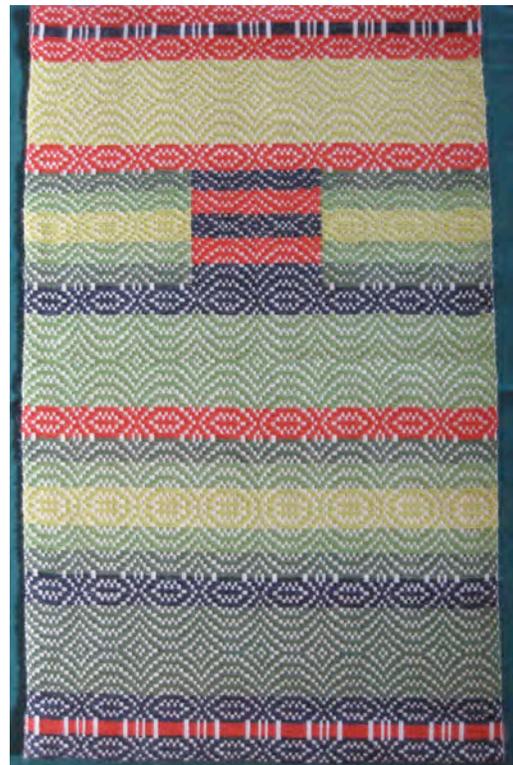
The presentations by American speakers are now confirmed for the fourth Conference on Norwegian Woven Textiles, which will be held in Decorah, Iowa, on September 25-27, 2009. Ten scholars from across the United States will speak on wooden tools for working fibers, the persistence of handspinning among Norwegian Americans, designing garments from handwoven fabric, the iconography of the Oseberg tapestry, weaving doubleweave on the warp-weighted loom, national and international trends in Gerhard Munthe's tapestries, contemporary (1930-1960s) rya rugs, and factory textile production in Norway today. There will also be reports from the Rya and Bandweaving Study Groups. In addition to presentations by Norwegian and American speakers, the conference will include special exhibitions, discussion sessions, gallery talks, and pre- and post-conference workshops.

Class information is online at [www.vesterheim.org](http://www.vesterheim.org). The conference program and registration information will be mailed to all NTL subscribers and Vesterheim members in early summer and will be available on the museum's

website. Vesterheim Norwegian-American Museum and Luther College are hosting the conference with support from The American-Scandinavian Foundation's Wigeland Fund and the Hotel/Motel Marketing Committee of the Decorah Area Chamber of Commerce.

### ARE YOU WEAVING WOMEN?

The deadline is approaching for entering *Woven Women: Representations of the Female in Norwegian Weaving*, a juried exhibition of contemporary weaving at Vesterheim Norwegian-American Museum. Sponsored by Lila Nelson, the exhibition celebrates the long and varied tradition of Norwegian weaving and its many talented women weavers. Artists are invited to create handwoven artworks in the Norwegian tradition that depict females abstractly or realistically. Collaborative and student works are welcome. Entries (in the form of photographs) are due June 15, 2009. Find entry forms in the May and November 2008 issues of the *Norwegian Textile Letter* or contact Laurann Gilbertson at Vesterheim ([lgilbertson@vesterheim.org](mailto:lgilbertson@vesterheim.org), 563-382-9681) for copies. A panel of jurors will select weavings for the exhibition, which will be on view in Vesterheim's Westby-Torgerson Education Center from September 1-26, 2009. Special exhibit hours are Monday – Saturday 1:00-5:00 p.m. An opening reception is scheduled for Thursday, September 3. Weaving demonstrations are scheduled for Thursday, September 10.



Norma Smayda, weaver, says "I call this piece 'The Steinkjer Priest's Wall Hanging' because a priest often placed his Bible on an inlaid square in the weaving. This is a version of the traditional Telemark's *teppe*, using 'enkel skillbragd fra Steinkjer' threading found in the book *Om fellen kunne fortelle... Akletradisjon til inspirasjon*. It is Norwegian wool pattern yarn on a linen ground."

## TEXTILE ARTIST NORMA SMAYDA



**"I am standing beside a tapestry of our dog, Toby, woven with yarn spun from his fur by tapestry weaver, Poppy Scott, in 1993. My husband, Andrew Staley, and I are standing behind Toby."**

My father's family emigrated from Norway in the 1880s, and settled in Soldier, Iowa. I come from Norwegian stock, but growing up on the East Coast, felt little of that influence until I moved to Oslo, Norway as a newly-wed, and my son was born there. Those four years were a tremendous influence in molding my life. Thirty years later Tom and his bride moved to Norway for a year, and my first grandchild was born there.

I have returned to live in Oslo and nearby towns several times. In 1967 I located the Monica Skolen, a weaving school housed in a charming old farm building in Vigeland Park, and took classes from Kari Kaurin. Although I did not learn weaving in any depth in two short courses there, I knew this would become my passion. Returning there in 1973-74, I studied weaving and related crafts full time, dividing my time between Baerum Husflidsforening with Ulla Hansson, and Statens Laerer Skole i Forming (a teachers' college) with Sunniva Lønning, both amazing teachers and weavers.

Upon returning from Norway in 1974 I began the Saunderstown Weaving School, which has run continuously to date. In my search for looms, I happened upon an old Hammett loom and hundreds of Weaver Rose's handwritten threadings, many of them inherited from his grandparents. This changed my focus to concentrate on his patterns, mostly overshot, but also summer and winter, Bronson, and M's and O's. So, in addition to an emphasis on Scandinavian weaving, I now included overshot and Weaver Rose.

I have since returned to Norway five times to lead a tour for weavers. I taught weaving to Norwegians at a private school in Baerum for two months. And I exchanged jobs with my Norwegian counterpart, Karen Vedeler, and she came here to teach at my Saunderstown Weaving School.

**"The coral and rose table runner is woven of cotton and cottolin, and is a variation of an old monksbelt pattern found in the book, *Fell-Aklaer fra Rana-Distriktet*."**

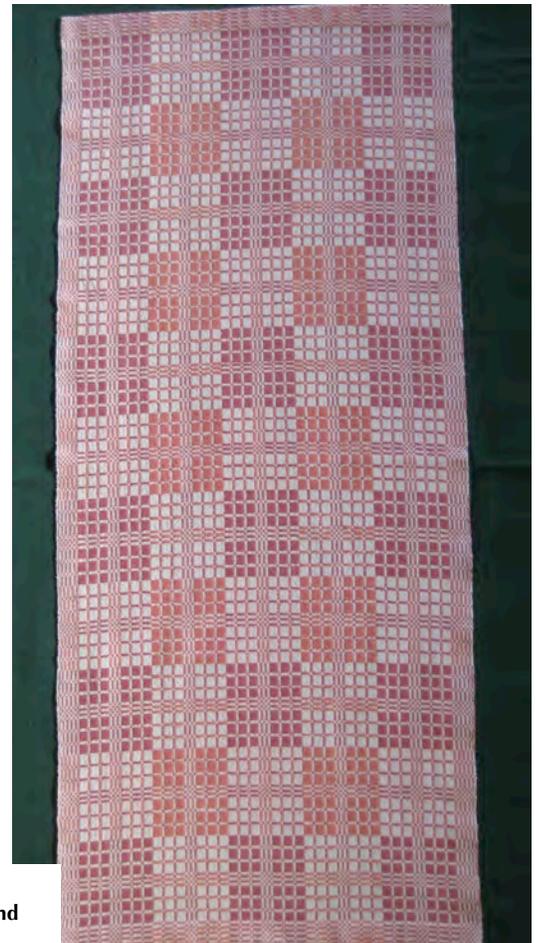
My university education includes a BS in biology from Bucknell University, followed many years later with an MFA in Visual Design from University of MA-Dartmouth. Perhaps because of my science background, my inclination is to look at weaving from an analytic rather than intuitive position. I enjoy teaching how to create designs, through understanding the logic of various weave structures, and to see how one can change design by altering the threading, tie-up and/or treadling. I like doing this on as few shafts as possible.

Scandinavian designs and techniques will always be an important part of my designing and weaving, and this continues to be very popular among weavers across the country. I think it is because of the rich color, quality yarns, and clean, strong designs, and because these qualities lend themselves to functional and decorative items equally.

My current interest has been gathering information on an early 20<sup>th</sup> century Providence weaver and her miniature overshot patterns, and coauthoring "Weaving Designs by Bertha Gray Hayes" with Gretchen White, Jody Brown and Katharine Schelleng, published by Schiffer in 2009.

NORMA SMAYDA APRIL 2009

**Norma Smayda will teach two workshops in conjunction with the 2009 Conference on Norwegian Woven Textiles  
—Transparent Weave Sept 22-24  
—Finn Weave Sept 28-Oct 1**



# SEARCHING IN NORSK FOLKEMUSEUM'S COLLECTION

LAURANN GILBERTSON

The May 2006 issue of the *Norwegian Textile Letter* contains instructions for searching Norsk Folkemuseum's electronic artifact database. Norsk Folkemuseum is Norway's national museum of history and culture (for the years since the Reformation) in Oslo and has more than 55,000 textiles.

The search method has changed since 2006, so here are new directions and search words for enjoying an armchair tour or a research experience. It is still necessary to type Norwegian letters æ, å, ø. This is usually done through the symbols feature on your computer or "Alt" key plus numbers from the numeric keypad.

Go to [www.primusweb.no](http://www.primusweb.no). The site allows you to search in several different Norwegian museum collections. There is a pull-down list of collections. Select "Norsk Folkemuseum (NF)." You can also narrow your search by pulling up only artifacts (*gjenstand*) or archival photographs (*fotografi*).

Type in a word or artifact number and click "Søk" to search. Once the artifact or artifacts are retrieved you can click on the photos for a closer look, with dimensions and some historical information (if known). You can click on that version of the photo for the largest view. Navigate the pages by clicking the page number or directional words: *første* means first, *forrige* means previous,  *neste* means next, and *siste* means last.

## Textile words to try:

*Åkle* – coverlets in all techniques

*Rye* – rya (pile technique)

*Rutevev* – geometric tapestry

*Billedvev* – pictorial tapestry

*Krokbragd* - boundweave

*Putetrek* – cushion covers in tapestry and voided pile weave (*halvfloss*) techniques

*Band* and *Bånd* – woven and embroidered bands (plus objects with any kind of band)

*Vevstol* – floor looms and warp-weighted looms

*Bandgrind* – rigid heddles

*Samisk* - photos of and objects made by the Sami, Norway's indigenous people

*Dåp* - items related to baptism (ie. *dåpslue* or cap)

*Bryllup* - wedding-related items

*Votter* - mittens and gloves

*Hardangersøm* – traditional whitework embroidery

*Navneduk* - alphabet samplers

By way of Primus you can search other textile collections: Maihaugen in Lillehammer, Trøndelag museums (Røros, Nord- and Sør-Trøndelag), and Randfjord museums (Land and Hadeland). Just select the museum name from the pull-down list of collections on the home page. There are only a few textiles online from these other collections, but keep checking back.

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[www.vesterheim.org](http://www.vesterheim.org).

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Elsebeth Lavold

VIKING KNITS—FOCUS ON CABLING  
July 14  
Elsebeth Lavold

VIKING KNITS—FOCUS ON DESIGN  
July 15  
Elsebeth Lavold

SKINNFELL  
September 21-24  
September 28-October 1  
Britt Solheim

BASIC BEGINNING WEAVING  
June 8-12  
Syvilla Tweed Bolson

NÅLBINDING  
June 8-12  
Kate Martinson

WEST COAST BANDED COVERLETS  
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RUTEVEV  
August 10-14  
Syvilla Tweed Bolson

TRANSPARENT WEAVE  
September 22-24  
Norma Smayda

WEAVE A WISE OR FOOLISH VIRGIN  
September 22-24  
Grete Bodøgaard

WEAVING BASKETWEAVE PICK-UP BANDS  
September 22-24  
Jane Murphy

INCORPORATING TABLET WEAVING INTO GARMENTS  
September 28-30  
Inge Dam

FINN WEAVE  
September 28-October 1  
Norma Smayda

CRADLE LOOM WEAVING  
October 10-11  
Nancy Ellison

BIRCH BARK WEAVING  
October 10-11  
Phyllis Knutson

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October 17 (morning and afternoon)  
Jean Schutte

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