

# Kids Weave!

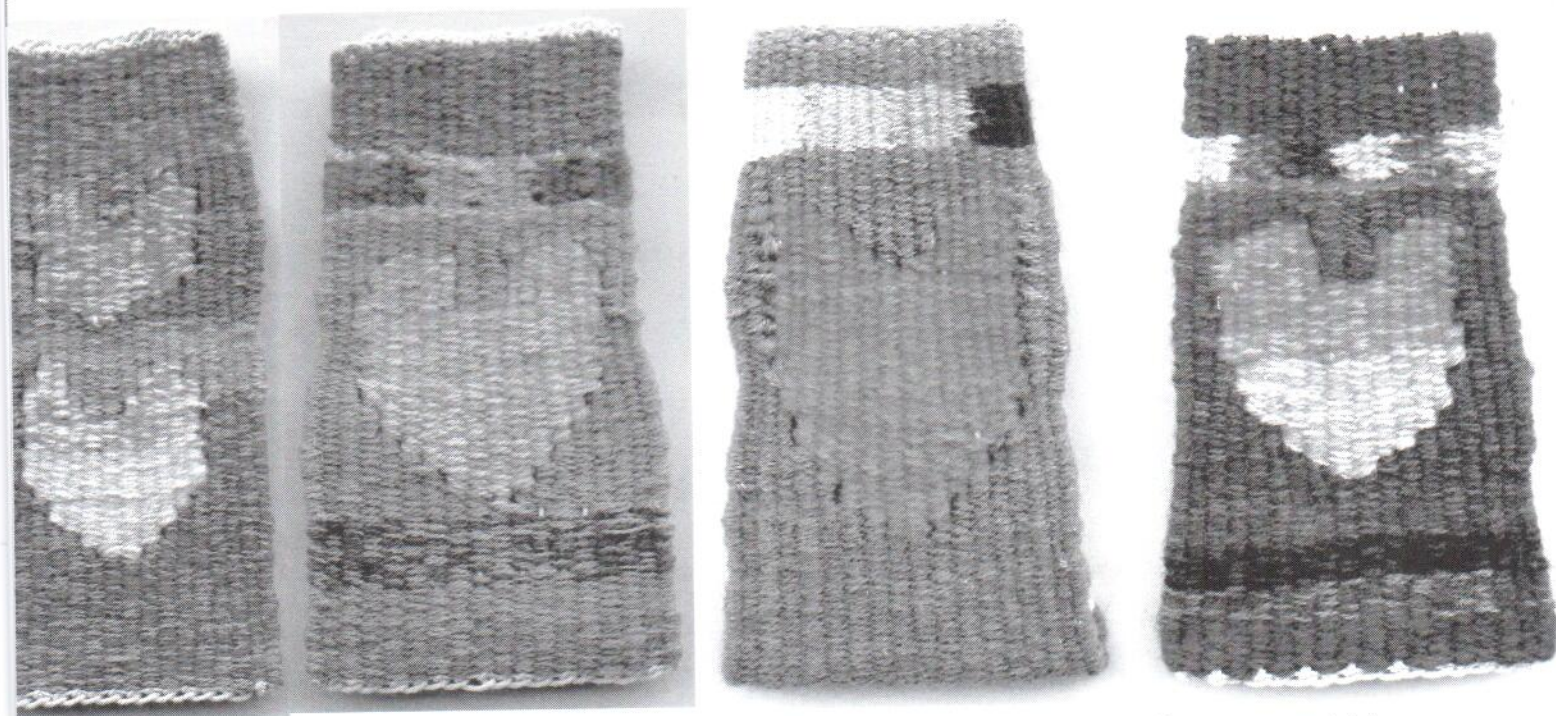
## Tapestry for young people

Norges Husflidslag (NH) – The Norwegian Folk Art and Craft Association – is a more than 100 years old organization whose main task is to maintain, strengthen and continue traditions and skills within the area of folk handicraft. Educational activities are of great importance for NH. Altogether they arrange around 2000 courses a year. In a population of 5 million, that is quite a lot. The classes cover a wide range of subjects

published by NH. The title will be *Barn vever* – Kids Weave. It will be an instructive publication divided into four parts: ordinary weaving (shaft loom), card weaving, bead weaving and tapestry.

I was asked to make the chapter on tapestry. What a challenge! I could not say 'no'. Instructive photos would of course be a must. Would I manage to take pictures well enough for a book? To avoid using flash, I decided to do the photography outdoors. Having made that decision, implied that I had to be disciplined and rather

Each time I came out through the terrace door, a new step in the process of tapestry making was made on the frame. Extra excitement was added when I had to take photos of hands doing something. Would I literally need a helping hand? With the tripod placed near the wall (literally, the wall within reach) I actually managed to move and 'fix' my hands in correct position in the warp after pressing the self-timer and just before the photo was taken. (Still wonder if any of the neighbours saw me. Must have looked weird.) Even these pictures came out well enough. Wow!



within the main categories textiles, woodwork, colour and design.

During the last five years I have had several local and regional tapestry courses arranged by NH. Some of these classes were given to members of NH who teach children. This meant that I had to present tapestry in a way that will suit kids and youngsters. Ung Husflid – Young Handicraft – has become a major priority area for NH. A children's and youth's coordinator is employed to organize this part of the association. She is also the editor of the website [www.unghusflid.no](http://www.unghusflid.no) which presents news and lots of photos from recent events and activities. Summer 2013 I was asked by this coordinator to make a contribution for a book

quick to avoid photo sessions in snow and freezing temperatures.

Our brand new terrace was an excellent ground for my 'outdoor photo studio', at least until the sun came around the corner just after noon. I am lucky to have my work space next door to our house. My studio is a small house attached to the one we live in, and there is a door connecting the two. With tripod and an average camera with self-timer, I was nearly ready to start. A good background was my first need. Thin cardboard was too shiny. Light greyish Ingres paper turned out to work well. A couple of nails in the wooden house wall was enough to hang the frame on. It all went surprisingly well. Like a slow shuttle I went in and out from my studio.

A reason for me to present this project to BTG, is the fact that my way of thinking, doing and teaching tapestry is so British. A few issues back, I made some notes in *Tapestry Weaver* under the headline 'Teaching Tapestry With A Foreign Accent', writing about teaching Norwegians the British way of making tapestry. The first classes I had, took place more than six years ago in connection with my first solo exhibition. Groups of 11–12 years old children from schools in the area came to the gallery where there was a spare room excellent for the purpose. I did a thorough job planning those classes. And I dare say that this was paid for by success. Not a single kid of the