



NORGES  
HUSFLIDSLAG



# HANDICRAFTS FOR THE FUTURE

GET TO KNOW NORWEGIAN FOLK  
ART AND CRAFTS ASSOCIATION  
(NORGES HUSFLIDSLAG)



# HANDICRAFTS FOR THE FUTURE

GET TO KNOW NORWEGIAN FOLK  
ART AND CRAFTS ASSOCIATION  
(NORGES HUSFLIDSLAG)



Constitution anniversary 2014. Photo Sissel Beate Skar

## PREFACE

The Norwegian Folk Art and Craft Association's goal is to keep handicrafts alive as a culture and industry in Norway. We do this by safeguarding, conveying and renewing handicraft traditions. Our members are divided into local groups, handicraft shops and professional handcrafters. In 2014 we were accredited by UNESCO as an expert organisation within traditional crafts, and we are very proud of the work all our members do to preserve intangible cultural heritage!

The organisation's administration is located in Oslo and has a total of 29 employees, 19 of which are based in the counties. Our 18 craft consultants reach out across the entire country and are essential for cooperation between local and county divisions, museums, artisans, shops, county municipalities, schools and more. Having a member group that includes the entire range from volunteers and training to professionals and shops, means that the organisation has great potential for working efficiently to promote handicrafts.

We have classes in bunad construction, forging, weaving, wood-turning and much more, and most of the classes take place under the direction of our local divisions, which together have over 23,000 members. Counties and local authorities account for 65,000 study hours in crafts annually, organised through the Association for Studies of Culture and Traditions.

The magazine Norsk Husflid (Norwegian Folk Art and Craft) is published by Norwegian Folk Art and Craft Association and is Norway's biggest magazine in the field of handicrafts, cultural heritage, folk art and cultural politics. The magazine has five issues a year with a circulation of ca. 25,000 copies. Through Norsk Husflid we reach out to members, schools, handcrafters, partners, politicians and other interested parties all over the country.

Norwegian Folk Art and Craft Association is supported by Arts Council Norway, and funded through county municipalities for the craft consultants' work, and The Norwegian Children and Youth Council (LNU) for child and youth work. We also receive support for our projects from various sources.

Skilled and committed representatives in small and large handicraft divisions around the country contribute to Norwegian Folk Art and Craft Association being an active and highly visible organisation locally and nationally. Centrally it works continuously to give our county divisions and local authorities' inspiring and relevant information and follow-up. We do this through gatherings for county leaders, by being present at annual meetings and other venues where county divisions and local union representatives gather, as well as through updated information on our website, social media and via e-mail.

Our employees in the secretariat follow up questions from union representatives across the country. Being active in designing policies that affect conditions for handicrafts and crafts is an important part of our work. We provide input to political processes that affect culture and volunteering, both in terms of cultural policy, education and industry.

Collaborating internationally with sister organisations abroad is important, and we are active members of the international networks Federation of Nordic Handicrafts (Nordens Husflidsforbund) and the European Folk Art and Craft Federation (EFACF). We have secretarial responsibility and Presidency of the European organisation EFACF until 2021.



Woodworking at Blaker Skanse. Photo: Arild Larsen

## HANDICRAFT COUNCIL

Our organisation consists of volunteer-driven local groups in every nook and cranny of the country, and county teams in all regions. The handicraft shops are important meeting places where knowledge about handicrafts and crafts is shared and developed.

The voluntary spirit in handicraft groups is huge and the nerve centre of team operations. Engaged members of the NH are responsible for workshops, classes, cafes, theme days, annual handicraft events, exhibitions, summer schools and countless other offers.

Training opportunities in handicrafts throughout the country are the heart of the organisation and local county groups decide themselves which classes and meeting places they want, and recruit their own instructors and participants. We have many knowledgeable members who through their activities share and develop handicrafts. Many of our local groups also hold their own Young Craftspeople activities, with classes for children and youth up to the age of 26.

In 2018, Young Craftspeople-groups had been in operation for 10 years, and the number of teams that offer this grows steadily. Many county and local teams also provide summer and holiday schools for children, offers in the local cultural after-school programs, as well as workshops at festivals and events which have high rates of child attendance.

Handicraft teams expend a large number of voluntary hours every single year, and without this great voluntary effort, a lot of knowledge in craft techniques would have been lost.

Local handicraft teams are the primary providers of classes around the country, but often also collaborate with schools, museums and other organisations, and provide a wide range of classes. Anyone who becomes a member of the Norwegian Handicraft Council will also become a member of a local groups.

County groups are the link between local authorities, schools, museums, other non-government organisations, county municipalities, the Association for Studies of Culture and Tradition, the Adult Education Association and many more, and together with handicraft consultants constitute the basis for good training offers across the country. County groups work in different ways - some have course activities themselves, others work politically against local authorities, while some are very active as organisers of festivals and larger events in their own area.

**Facts:**

- 22 000 members
- 357 local teams
- 19 county teams



Knitting worksop. Photo: Hanne Kjersti Iversen

## CLASSES

Our members hold a lot of skills that are no longer mainstream knowledge, and are able through classes and other training activities to keep traditional handicrafts alive. Time to explore deeply and immerse oneself in a craft is unique to handicraft groups activities. Through workshops and training, handicraft teams convey cultural heritage and practical knowledge, and create learning communities and meeting places in their neighbourhoods. Course participants do not only learn practical skills, but material awareness and knowledge, and "intangible cultural heritage".

The diversity in classes is huge and embrace a large number of different techniques and materials. It is the local teams who decide what kind of course they organise. Often, classes vary according to geography and traditional knowledge in their areas, or access to local resource experts. Generally, however, the most popular classes are in textile techniques, such as bunad embroidery, weaving and knitting, and these are to be found most places around the country.

Most classes are conducted through the Association for Studies of Culture and Tradition. This means that the classes are registered with the Federation, and through them we receive state-owned adult education funds that cover part of course expenses. We are the Federation member to offer the most course activities.

We have a tight collaboration with the Association for Studies of Culture and Tradition at all levels to increase the number of classes, the quality and the number of course teachers. About 1,000 instructors are engaged in activities with this purpose.

Many classes are also organised in collaboration with other non-government organisations with common interests and values; such as rural women's groups, coastal groups, history groups and 4H.

Young Handicrafts groups are our special investment into children and adolescents: They are important for giving the young people the skills they don't get elsewhere.

An increased priority for Norwegian Folk Art and Craft Association throughout the past few years has been to ensure that we reach a wider group of people, through special classes, special offers for immigrants, and own measures to get more men into the organisation.

Norwegian Folk Art and Craft Association is also involved in more formal training offers, including modular training classes in bunad and weaving, and professional training in bunad manufacturing.

### Facts:

- Annually around 65.000 course hours
- A total of 15,000 course participants annually
- 2,600 different classes have been offered in recent years
- Among these classes the bunad course was the largest, with over 1,000 participants



Young Handicrafters, from the book Weave Well (VEV VÆL). Photo: Marit Simonstad Kvaale

## YOUNG CRAFT

Young Handicrafters' is the child and youth initiative in Norwegian Folk Art and Craft Association's, offered to anyone up to 26 years old. In Young Handicrafters', children and young people learn basic craft techniques, such as knitting, weaving, embroidery or woodworking. In a safe atmosphere and with knowledgeable supervisors, the youngsters get to play and experiment with exciting colours and materials.

Young Handicrafters' as organisers of activities with children and youth has existed since 2007, but the work here builds further on how the craft groups since the very beginning have worked to ensure that children and young people experience the joys and advantages in learning handicrafts. Young Handicrafters is organised in local handicraft groups all over the country, and an increasing number of our local groups are also starting their own Young Handicraft groups. The local groups work well and systematically to maintain and recruit new children and youth members. Training of adults and adolescents who can act as instructors on the classes is also absolutely necessary in order to develop the offer. In addition to the regular course activities for children and young people, we also have a number of other activities for this group with great success. We often have workshops in woodworking, spinning, whittling and other techniques at well-established national and regional events and fairs, as well as offers affiliated with the cultural after-school programs.

An increasingly popular Young Handicrafters' offer is the summer schools that many of our local groups arrange.

We have published a number books to inspire teachers and others who work with education for children, and there is established an own web page with patterns and guidelines.

In recent years, we have been increasingly concerned with also having an offer that is aimed at teenagers and young adults, and in 2018 we appointed a separate youth council within our association.

Local groups that work with Young Handicrafters' receive extra financial support through state funding. These state-provided resources are paid out once a year and are based on expenses related to the Young Handicrafters' activity.

### Facts for 2017 summary:

- 2,300 members in the category
- 126 local teams with Young Handicrafters
- Many of our offers for children and adolescents are supported by the National Council for Norwegian Child and Youth Organisations' (LNU)

Number of classes arranged by Young Handicrafters in 2017: 2,597 classes with 13,438 participants were arranged. In 2017 9 instructor classes were arranged for 162 Young Handicrafters' tutors.

Overview of all Young Handicrafters' teams, classes, participants, instructor classes and activity days are available in a separate anniversary booklet for Young Handicrafters' (Norwegian only).



Nordic Youth Craft Camp 2018 woodworking workshop.  
Photo: Hanne Kjersti Iversen

## PROFESSIONAL MEETING PLACES AND MEDIATION

Throughout the year various fairs, exhibitions, workshops and professional gatherings are organised. The main objective of these events is to promote Norwegian Folk Art and Craft Association and increase the interest and skills in handicrafts. At these arenas we provide general information, product sales, and arrange demonstrations and workshops where people can try out different techniques.

Craft groups locally account for the majority of activities: for example National Handicraft Day; markets and exhibitions, singly or in collaboration with other local groups or organisations. For the groups, it is important to become a visible player in their local environment, but the events also have an economic side that contribute to the further operation of the groups.

County groups, together with craft consultants, are often initiators of larger gatherings and events. There may be lectures, themed exhibitions, wool, wood or trade days for craftspeople, and other thematic events.

Such professional meeting places often involve collaboration with museums, cultural heritage organisations, coastal groups, history groups and more, and provide greater professional scope and a geographically wide-ranging field.

A close collaboration with regional craftsmasters is of great importance and give more events a greater emphasis and a greater focus on handicrafts as a source of income.

Norwegian Folk Art and Craft Association has professional responsibility for several events at national level with the goal of strengthening handicrafts, such as in cultural industry, education and cultural heritage. An example is the visibility of the organisation through participation in Norway's largest agricultural fair, Dyrsku'n at Seljord, with exhibitions, competitions and Young Handicrafters' activities.



Crossover Crafts in Troms. Photo: Ellen Width

## WE FILL HOUSES WITH ACTIVITIES

All craft groups activities depend on available space. The Norwegian Folk Art and Craft Association has many different needs where housing is concerned. About 10 percent of the groups own their own premises. The rest lease or borrow premises for annual periods, or occasional use. Many groups also share premises with other organisations. It can be old schools, a vicarage, parts of a farm, or a joint activity building that the municipality or private owners offer to groups and associations.

Many local groups have their own weaving studio, which is an important factor in sustaining the weaving knowledge and ensures the continuity of education.

Special workshops such as woodwork halls, forges, weaving rooms and sewing studios require space in stable and suitable premises. Such workshops require permanent residency, as moving equipment required for these activities from place to place is a demanding process. Better workshops for the more "rough techniques" will also open up to more male members.

Permanent premises for craft groups are of great importance for the group's development, level of activity and belonging. Good premises offer the possibility of creating a better and more social learning environment and members feel greater connection and 'ownership' to the local team.

### Local Premises as of April 2018 (national survey / overview):

- 135 weaving studios
- 27 wood workshops
- 39 sewing studios
- 5 pottery workshops
- 4 forges
- 29 own their own locality
- 149 fixed leases
- 43 casual borrowers





## RED LIST AND UNESCO

Since 2012, Norwegian Folk Art and Craft Association has worked with the voluntary effort Red List for endangered crafts. The Red List is our method of encouraging craft groups to jointly take responsibility for ensuring end-to-end craft knowledge, and to showcase the good work they already do in this area.

The Red List does not have a pre-defined list as a starting point; rather our local groups themselves define what knowledge is important to them and what they should do to convey this knowledge. For example, it may be about something which is distinctive in the area; a handicraft technique that was previously general knowledge through the village, or a general desire to preserve knowledge that few people possess. Most groups follow up their Red List project by first organising a class, and then documenting it through text, photos, video, patterns, exhibitions and more. The Red List has proved to be a good way to convey how Norwegian Folk Art and Craft Association takes responsibility for cultural heritage and practical skills, which could easily disappear without the efforts of our members.

Soon 200 of our local groups will have chosen their Red List skills, and some are additionally also sending in documentation to Norway's Craft Council. We see that Red List engages, and that there is great interest outside the organisation for this effort.

In 2014 we were accredited by UNESCO as an expert organisation in the field of intangible cultural heritage and traditional crafts protection. The Red List is one of the reasons we received the accreditation, as through it we systematically work to safeguard cultural heritage. UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage is also about knowledge on nature, oral expressions, social customs and rituals, and performing arts. Through the UNESCO accreditation we participate in both Norwegian, Nordic, and international communities, all of which in their own way ensure that living intangible heritage is passed on to new generations.



Products from handcrafter  
Mari Fallet Mosand.

## NORWEGIAN CRAFTSMASTERS

Norwegian Craftsmasters is our member group of professional crafts producers.

At the end of 2018, this group counted 180 members. Membership as a handicraft master is obtained after approved application. One can apply for and receive automatic admission if one has a craft certificate / equivalent education, or higher craft education. The second method is through a jury, where the craftsman submits products with a description, this is then assessed by a jury. The craftsmasters have their own work committee in the organisation's structure, and a separate one on social media, and their own initiatives, but are closely monitored by Norwegian Folk Art and Craft Association. We have several measures and political priorities that are about improving conditions to drive production of traditional crafts.

If craft traditions are to survive and develop, they are dependent on craft professionals, and if customers are to find high quality Norwegian craft products, then craftsmasters that run this as an industry are necessary.

Norwegian Folk Art and Craft Association arranges meeting places to facilitate cooperation and exchange of ideas in collaboration with other craftspeople and shops: For example, annual evening seminars for shops and crafters, days for bunad and folk costume, regional days for professional handcrafters, and other events related to current issues.

Norwegian Folk Art and Craft Association cooperates with the Norwegian Crafts Institute and the Norwegian Federation of Service Industries and Retail Trade (NHO) to improve framework conditions for craftspeople.

- 180 members
- County groups for craftsmasters in Telemark, Trøndelag, Sogn og Fjordane, Rogaland, Nordland, Buskerud og Akershus.
- Members of Norwegian Folk Art and Craft Association have the right to market themselves with product brands reserved for this group
- Affiliation with European Folk Art and Craft Federation (EFACF) through Norwegian Folk Art membership in this organisation



Fine ladies in Vestfold 1956-bunad and bunad from Vest-Agder with pleated apron. Photo: Anne Marte Før

## HANDICRAFT SHOPS

Handicraft shops across the country are the premier display windows and sales venues for handicrafts and traditional crafts. Among the country's handicraft shops, 35 are members of Norwegian Folk Art and Craft Association.

Most of the handicraft shops are partly or wholly owned by local and county groups in Norway's Norwegian Folk Art and Craft Association and give a certain percentage of their profit back to volunteering and training. Some stores are owned by a single handicraft group, while others are in common ownership across county borders. One goal for Norwegian Folk Art and Craft Association is that all local members should play an active role in the development of their shop, share knowledge with the employees, help bring in local craftsmen, and collaborate on projects and promotion of traditional crafts.

Norwegian Flid is a branding chain that works to strengthen the marketing and purchasing side of store operations, of which 28 of the stores are members. We cooperate with all the handicraft shops to promote Norwegian crafts and bunad production in Norway and this work will continue in the years to come.

Bunad accounts for 70-80 percent of shop sales, and many also have their own sewing studio attached to the shop. We are concerned about this role as a provider of bunad produced in Norway as bunaden is strong in Norway and demand is high. This also means that competition from foreign producers is an increasing challenge. Our job is to show how customers, by buying Norwegian-produced products, get quality products, and at the same time help to maintain knowledge and diversity of techniques related to bunads.

As interest in Norwegian wool increases, another important field is that customers should know that they can go to their local handicraft shop and meet knowledgeable employees, who can inform them about fibre quality and yarn production. Customers should know that if they want to purchase Norwegian wool, they will find the best selection in a handicraft shop.

35 handicraft shops are members of Norwegian Folk Art and Craft Association, and 28 of these are part of Norwegian Flid.



## NORSK HUSFLID

The cultural and members magazine Norsk Husflid has been published since 1966 and is Norway's largest magazine in the field of handicraft and crafts, cultural safeguarding, folk art and cultural politics.

Updating and inspiring readers through latest news and in-depth articles, the magazine highlights the organisation's activities, has its finger on the pulse of current trends and contributes to social debate. The magazine promotes traditional techniques and materials, while at the same time focusing on current trends and conveying craftsmanship through current eyes. In each issue, the magazine's content is balanced between "soft and hard" craftsmanship techniques, articles on education in the school system, measures for children and youth and cultural policy issues.

Each issue of the magazine has pages of DIY-patterns in various techniques and materials. Furthermore, there is regular content in the magazine in areas such as Red List for endangered crafts, wool and Young Handicrafters.

Norsk Husflid is an important information channel for the organisation to members and to the outside world.

The magazine is issued five times a year with a circulation of around 25,000 copies. All members of Norwegian Folk Art and Craft Association older than 26 years receive the magazine as part of their membership. In addition, the magazine is issued to about 1,200 subscribers, as well as politicians and partners in Norway and abroad.



Kristin Holte won the Innovation Award at Dyrskun 2016 with her wall frieze.  
Photo: Jorid Martinsen

## PROFESSIONAL DEVELOPMENT AND PROJECTS

Folk costumes (bunad), weaving and woodwork are central subjects to handicraft activities throughout the country. Many craft groups took the initiative to prepare local bunads in the first half of the 20th century and have subsequently used considerable resources to manage and safeguard these through dedicated and well-trained large-scale work in the bunad committees. This, coupled with how bunad represents a craft and a story most people have a relationship with, is one of the reasons why bunad remains strong in the organisation.

Handicraft shops have been important partners along the way and have contributed to knowledge and financial resources in administrative work. In 2017 more than 300 bunad classes were arranged by the association, and that has garnered great respect!

About 135 local craft groups run weaving studios with great activity. Here, training takes place in simple and in more advanced techniques. The weaving studios as a meeting place and the course arena create completely unique social communities and contribute to continuing this important cultural heritage.

The diversity of craft techniques in wood are also large, and practical skills, material knowledge and history in woodworking is something many handicraft groups are working on. We wish to encourage more men to become members of Norwegian Folk Art and Craft Association. We see that groups with more male members have wood workshops, or have facilitated woodwork activities, either in their own premises or in woodwork studios borrowed from the local community schools.

Craft consultants are professionals who support the activities of handicraft groups, craftsmasters and craft shops. They provide specialist knowledge about techniques, and focus areas internally within the organisation, and to individuals and groups outside the organisation

Craft consultants facilitate meeting places in different subject areas in collaboration with handicraft groups, museums and others. Here, participants receive professional training in the form of lectures, dissemination and practical workshops.

### Focus areas

In the last 20-year period Norwegian Folk Art and Craft Association has had different focus areas such as 2000 og Tre (2000 and Wood), Gjør et spikk (Make a Nail), Broderi (Embroidery), 3xf (Form, Function and Colour), and within the last four years, UL-Lialt (Wool in Everything). The goal has been to convey knowledge about materials, techniques, and give a common boost to important areas for handicrafts such as knowledge and cultural heritage.

Wool is a material with long traditions in Norway, and is still widely used, and which has wonderful qualities. Nevertheless, material knowledge has become increasingly poor, as well as the skills related to how wool can be used and refined. Norwegian Folk Art and Craft Association wants to change this, and therefore Norwegian wool has been the subject of our focus area during the period 2014-2018.

Throughout these years of focus on Norwegian wool, we have ensured that our local groups and employees will be good communicators about wools properties and techniques related to use of wool. In addition, we have worked to make visible for consumers of yarn what Norwegian wool is and convey what is special about its production.

We have wanted to make consumers aware of the connection between Norwegian wool, quality and sustainability. Norwegian wool is a sustainable and excellent textile choice! Today we know that micro plastic is a big problem: Much of it is disseminated through washing synthetic textiles. Wool fibre is degradable in nature, has a long life span and can be recycled unlike mixed textiles. The focus on use of Norwegian wool will therefore continue to be important for Norwegian Folk Art and Craft Association.

At the National Assembly in June 2018 another area of focus was identified. With all the problems linked to plastics in nature, future investments will probably focus on the sustainable, sustainability and environmentally friendly measures.

This brochure is also available  
as a PDF at [www.husflid.no](http://www.husflid.no)

**Norges Husflidslag**

Øvre Slottsgate 2B (4th floor)  
0157 Oslo

Tlf.: 22 00 87 00

[www.husflid.no](http://www.husflid.no)

e-mail: [post@husflid.no](mailto:post@husflid.no)

Design: Tress Design AS

Print: O7 Gruppen AS

Paper: Artic Volume white

Printed in 2018

If you want information about  
the photos on the cover, please  
contact us at [post@husflid.no](mailto:post@husflid.no)



Course in Hardanger stitch at  
skill days in national dress.  
Photo: Jorid Martinsen



# HANDICRAFTS FOR THE FUTURE



NORGES  
HUSFLIDSLAG

Øvre Slottsgate 2b, 0157 Oslo  
T 22 00 87 00  
post@husflid.no www.husflid.no