

Education in the Craft of Weaving – The Impact of Changes



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Textile Heritage
TEXTILE HISTORY

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Textile history with a focus on:

- Practical knowledge about textile techniques, practices and methods of documentation
- Object based perspectives and Material Culture Methodology



The aim of this presentation is to reflect on how a practical education is affected by governmental, and internal organizational, changes over time. This is done with examples from three different educations in the craft of weaving.

Sätergläntan – Institutet för slöjd och hantverk

Handarbetets Vänners skola / Friends of Handicraft

Education of textil craft teachers/Slöjdläroarutbildning,
Uppsala university

Educations on different levels

Handarbetets Vänner – Friends of Handicraft



Stockholm, Sweden

Founded 1874

Studio, gallery/shop and school

School 1881

“Theoretical weaving”
1903

Now – vocational training



Weaving
Embroidery
DESIGN

Sätergläntan – Institute for Sloyd and Craft



Dalarna, Sweden

Founded i 1922

Course in weaving 1923

Sold to Friends of Handicraft
in 1934

1964 FoH sold Sätergläntan to
Svenska Hemslöjdsföreningarnas
Riksförbund

Now – vocational training



Fackskolan för huslig ekonomi – Institution for Domestic Science



Uppsala, Sweden

Founded 1895

Textile craft for teachers 1898

Seminar in 1961

Educations within the university 1977

Now – moved to Konstfack, Stockholm
Much changed!



Foto: Uppsala-Bild

Upplandsmuseet

Teacher education in textile craft
- not just weaving

Didactics

Creativity

Craftsmanship

What have affected these educations in weaving?

Changes in society:

- Knowledge for the home
- Production in the home
- Patterns in Consumption/Production

Governmental changes

- Public seminar 1961
- University 1977
- Professionalization 1990/2000
- Important, compulsory knowledge?

Internal organisation

Aims specific for an organization



Changes in society

What knowledge should/must a woman/pupil have

- Women?
- Pupil...sloyd

Production in the home

- Sale?
- What?

Consumption/Production

- Slowart vs massproduction



Governmental changes

1961 – Public seminars are founded

Seminar of Domestic educations, Uppsala

Teacher education in textile craft

- National curriculum
- Swedish National Agency for Education

Motive to Friends of Handicraft selling Sätergläntan

Friends of Handicraft – back to "their aims"?

Sätergläntan – traditional textile craft?



Dominating courses!

One term weaving course

Mid 1950s.....end of 1990s

“Course in weaving, with design”

– later also including bobbin lace/embroidery

Same education at many organisations

Compulsory:

“Denna kurstyp, som efterträtt hemvävningskurserna, har blivit mycket eftersökt, då den kommit att bli obligatorisk grundkurs i vävning för såväl blivande handarbets- och vävlärarinnor som terapeuter.”

(FoH Årsberättelse 1958)

ECONOMY! NEED FOR EDUCATION IN WEAVING.



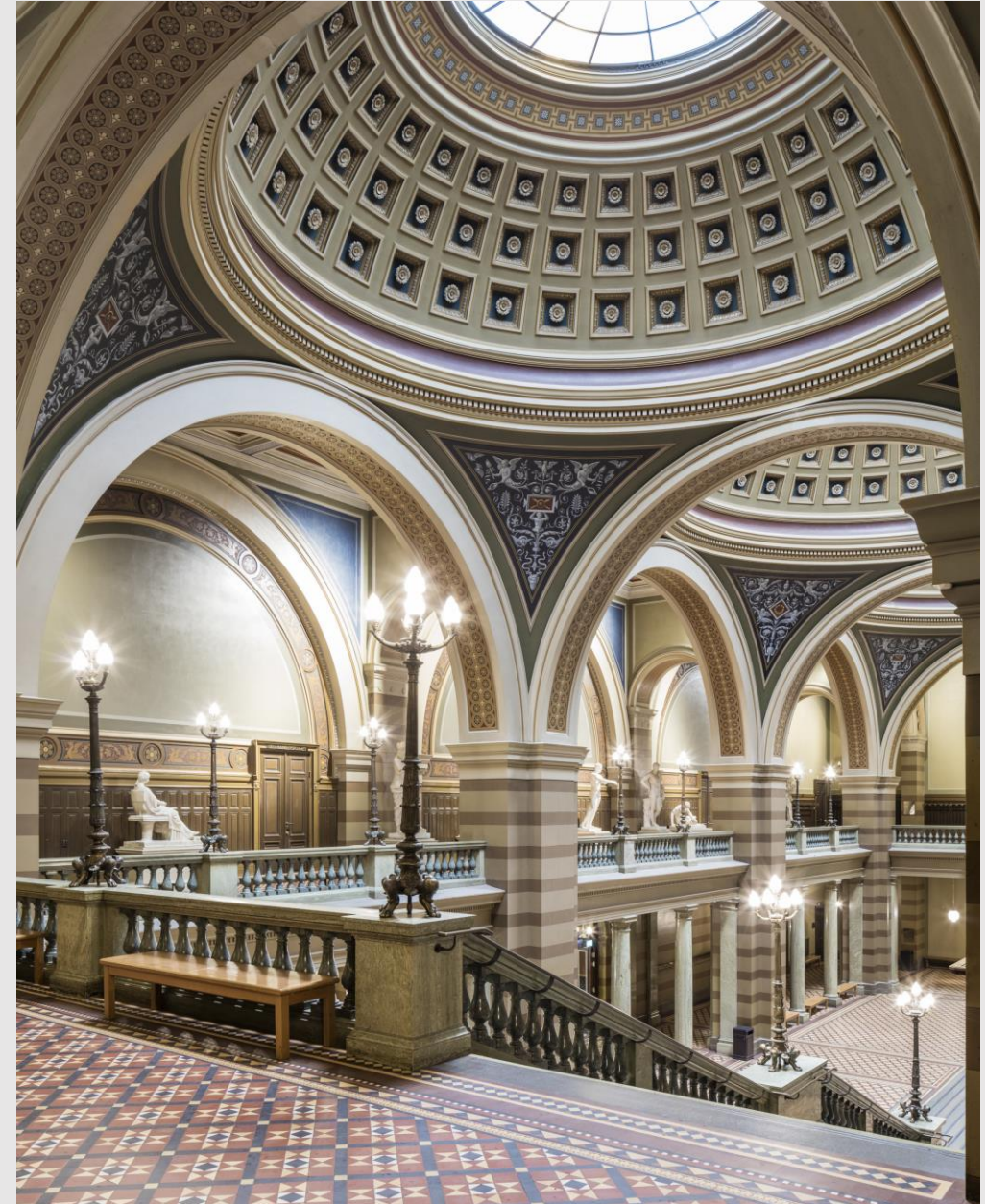
Part of a university - 1977

The education of teachers in textile craft

- Academic education in craft?
- Diminishing amount of lessons

Sätergläntan and Friends of Handicraft

- Not within the university
- Application denied 1999
- Consequences



The years 1990-2000

No need for courses in weaving ?

...don't give enough knowledge for a life as a professional weaver...
(Sätergläntan)

Sätergläntan:

1994, 1998

Courses 3-year. Focus traditional textiles, "folktextiles"

FoH:

1994, 1997

Courses 3-years. Focus waving and embroidery, tradition and personal design.

Textile craft teachers, Uppsala

Fewer hours, expensive rent -----shut down autumn 2009



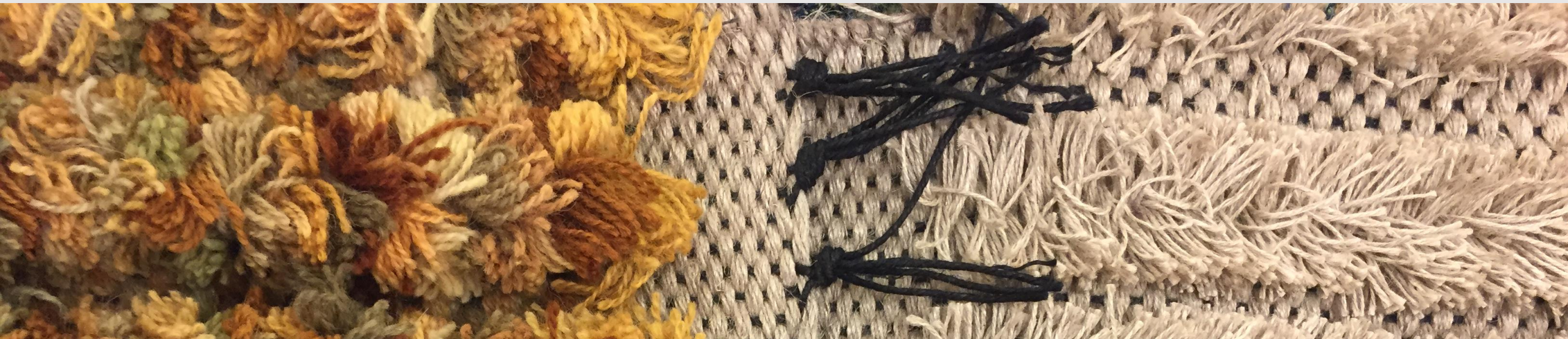
Internal organisation

The aims of the organisations behind the educations

Sätergläntan – traditional "Swedish" craft, craftsmanship

Friends of Handicraft – textile art, creativity and craftsmanship

Textile craft teachers – complexity of craft knowledge depending on organizer and time



Thoughts!

What is the aim with an education?

Is deep knowledge in a craft needed?

What is important when we learn a craft?

What is the impact of an academisation?
Important or not?

The "joy" of performing a craft
– problematic or important?

