

The scope of craft research at the Viljandi Culture Academy through two case studies

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Craft Conference 2019



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My educational and professional background:

- 2002 BA from Estonian Native Textile
- 2008 MA from the Dept. of Semiotics in Un. Tartu
- 20 years of experience in handknitting
- 7 years of experience in entrepreneurship
- Currently lecturer in Nat. Textiles and MA, focusing on development of the research methods for craft



2011 the MA programme „Inherited Technologies“ was created in VCA

2013 the academic journal *Studia Vernacula* was launched



The main concept of craft research in Viljandi

- *Craft studies constitute an area of research which so far has not been recognised as a separate discipline in Estonia and which therefore requires an independent outlet. Craft studies combine practical know-how with analytical thinking. **Craft scholars are expected to possess at least some traditional intergenerational craft skills which help the scholar achieve a better focus in the technical aspects of his or her research.** Such an improved focus may yield research outcomes which can be legitimately applied outside the immediate field of crafts.*



Michael Polanyi (1891-1976)

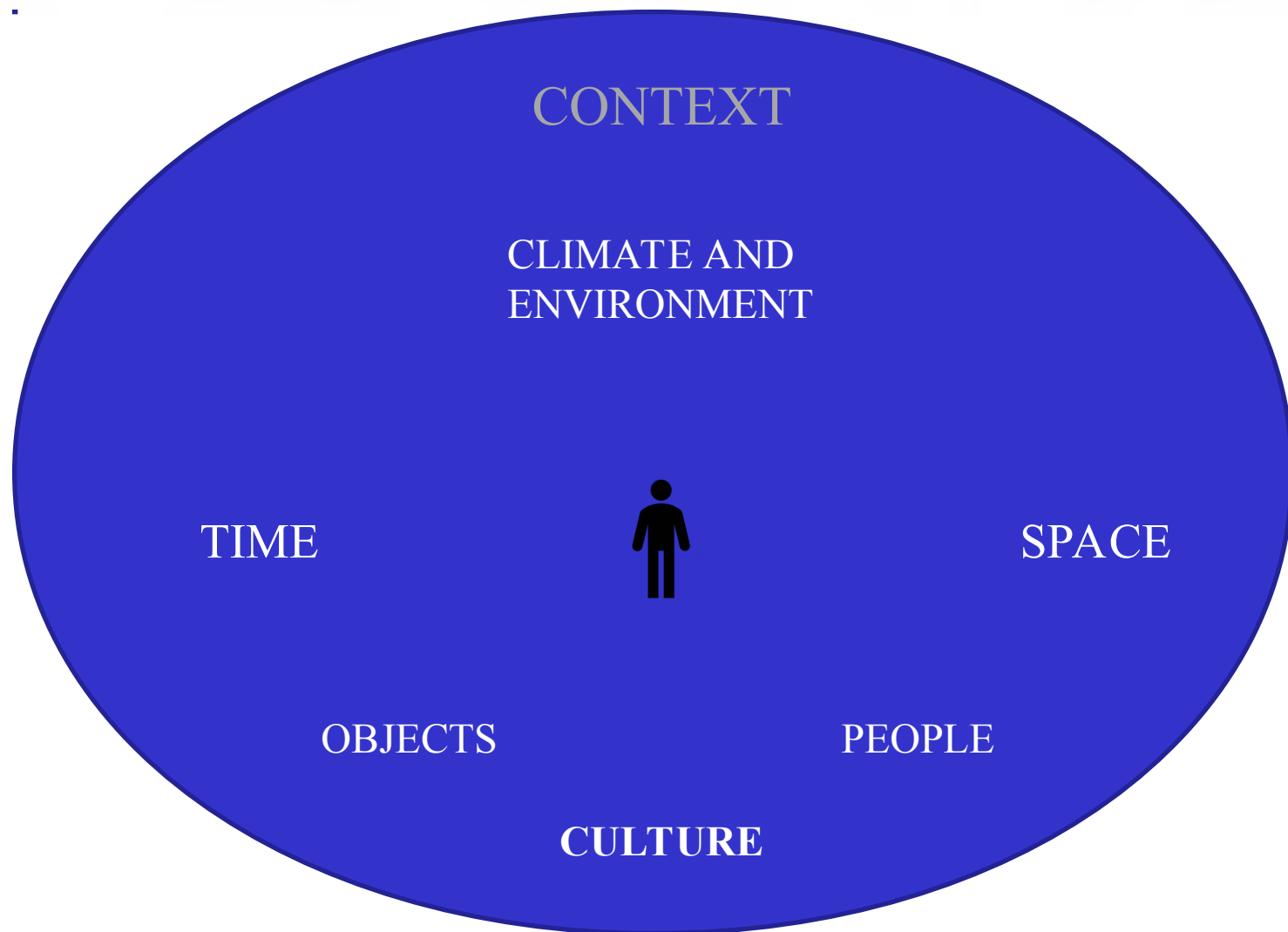
- **TACIT KNOWLEDGE** – we know more than we can tell, it's a pre-logical, intuitive knowledge about *something* which is hidden until we didn't focus our attention on it and then tried to make sense.
- Could be associated with a theory of **embodied knowledge** or **embodied cognition** which presumes that knowledge is incorporated, communicated, perceived through our bodies.



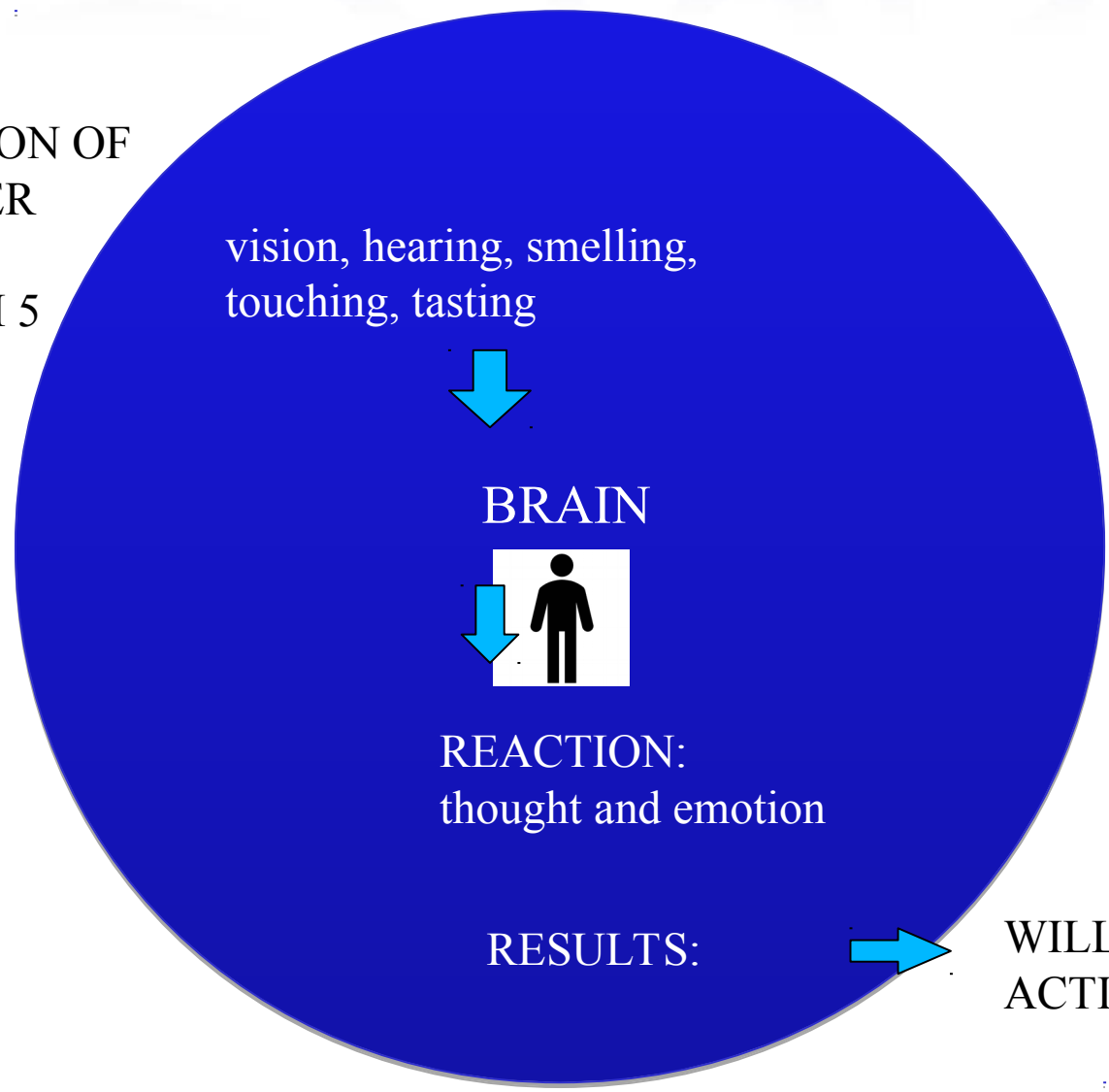
M. Polanyi 2009 [1966]. **The tacit dimension.** Chicago & London: The University of Chicago Press.

Margus Ott 2016. **Väe kirjad 3.**
Pärimuslikud esseed. Tallinn: EKSA.





PERCEPTION OF
THE OUTER
WORLD
THROUGH 5
SENSES



WILL and
ACTION

STRUCTURES OF TACIT KNOWLEDGE

Phenomenal

Functional

Semantic



FLOW

Mihaly Csíkszentmihályi

Zhuangzi – Margus Ott



HOW were things done, how to do things today?

We are interested in Estonian native/rural/folk/peasant craft technologies, materials, tools, and in aesthetic aspects like forms, patterns and colours. Due to our colonial history the craft culture in Estonian towns was different and we can record the traces of its' influences on folk crafts.



Questions inspired by David Pye: What does handicraft mean?

what is a workmanship of risk and a workmanship of certainty in different contexts?

where does the border between making things by hand or machines lie?

Where does the artistic self-expression end and production begin?

What is the difference between rough and precise handicraft and what are these good for?

Who is just a simple craft maker and who is a master?

Is good raw material to be found or carefully selected and made?



Methodologies of craft research in Viljandi

- close looking method working with the (museum) objects is mostly used;
- wide range of experimental methods for recreating/ reconstructing some (extinct) skills, techniques or materials;
- the ethnographical method for gathering information from the fieldwork;
- combined *ad hoc* methods that are created in situ to solve the specific problems.



Astri Kaljus Anu Pink



MA thesis by Astri Kaljus 2017

„Woolen textile techniques from 11.–17. century
based on Estonian archaeological findings,
and their reconstruction today“

Supervisors Ave Matsin, Riina Rammo



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Sources:

- Woolen textile fragments from 5 graves in Estonian country region, preserved in 3 historical collections, altogether 23 pieces





Foto 1. Raatvere (AI: 5295 XIV: 122: 1) 2/2 tasapindtoimsed kangakatked. Foto: Jaana Ratas

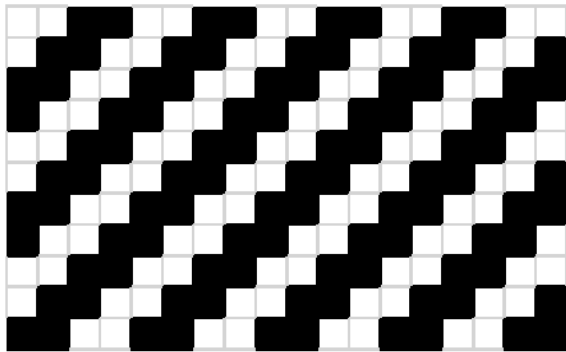


Focused on:

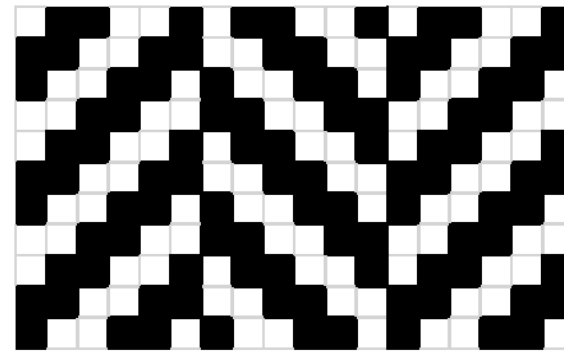
- **Fabrics:** weaving techniques, tightness, structure, finishing of the edges, finishing of the fabric surface
- **Yarns:** spin tightness and direction (Z or S), thickness, colour shade (mostly blue); and the possible methods to recreate similar yarns in Vilma wool mill



Results:

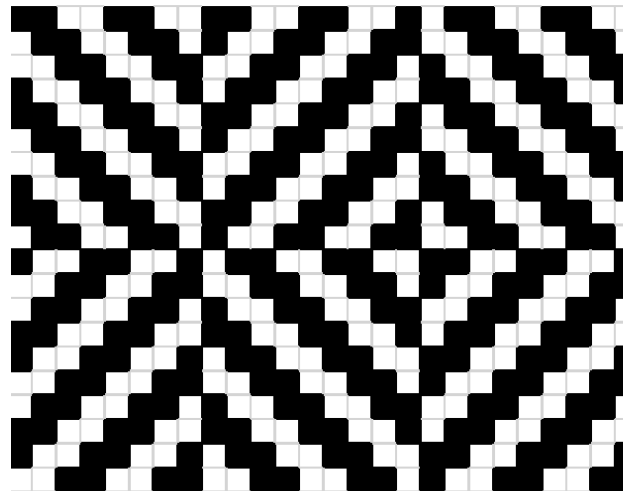


Joonis 3. 2/2 tasapindtoimne.



Joonis 4. 2/2 mirdnurktoimne.

Twill
Herringbone
Diamond twill



Joonis 5. 2/2 mirdristtoimne.



Picked up patterns on twill were found in 2 fragments:

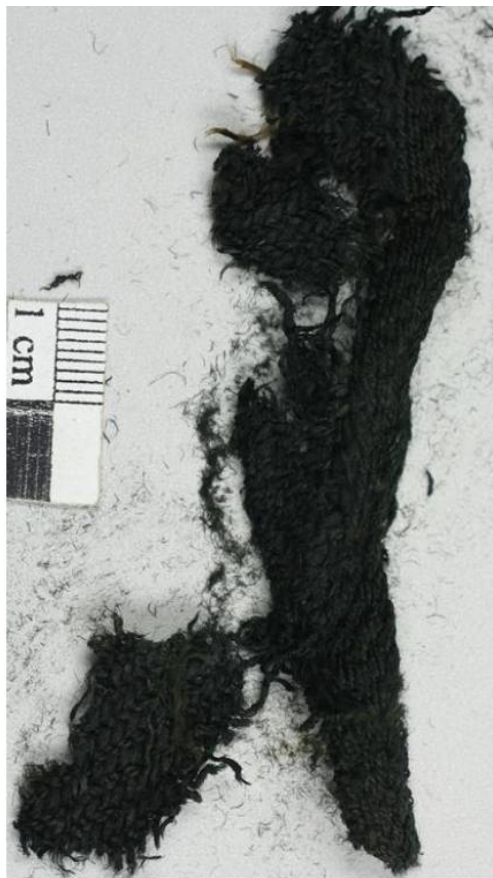


Fotod 26–27. Küti (AI 2731: 14) kangakatke ja järele kootud proov. Foto: Jaana Ratas



Fotod 28–29. Detail Küti (AI 2731: 15) katkest ja järele kootud kangast. Foto: Jaana Ratas





Fotod 30–31. Pudivere (AI 4194) kõlapeelaga kootud kangalõpetus ja järele tehtud näidis.

Foto Riina Rammo



Foto: Jaana Ratas

Tablet-woven edges



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27 experiments with different contemporary yarns

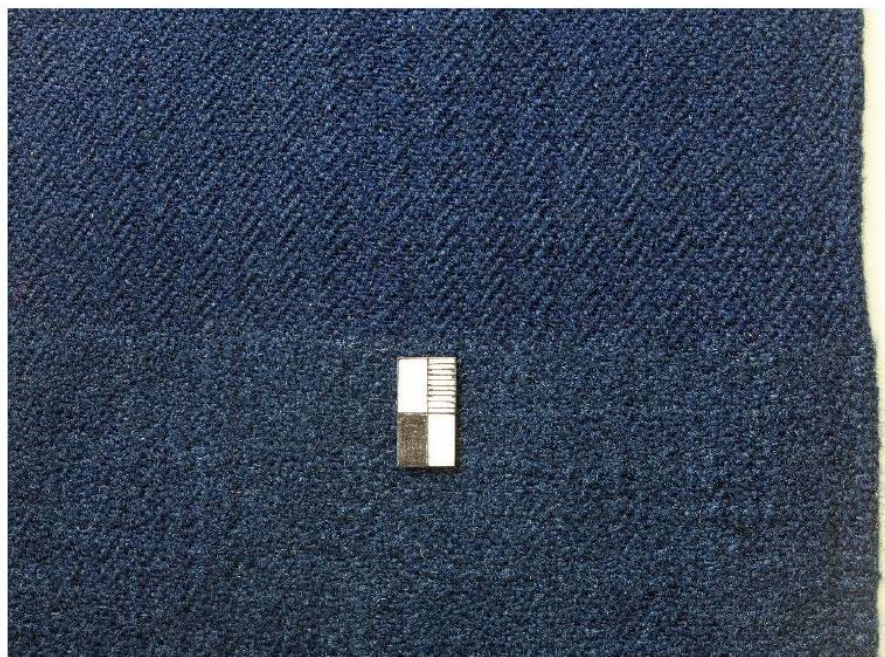
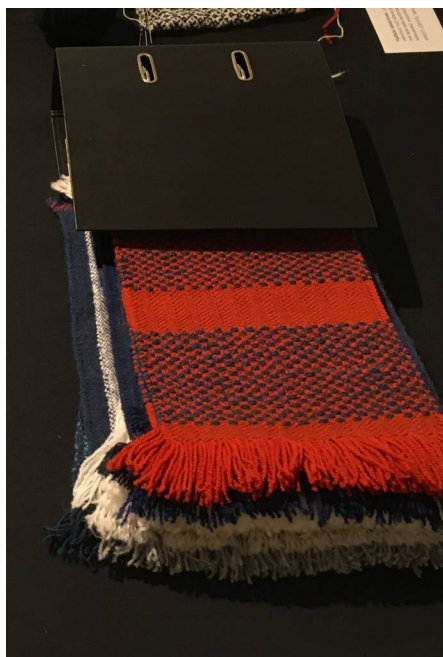


Foto 32. Kanga proovi ülemise osa juures on koeks kasutatud siledat lõnga ja alumisel kraaslõnga.

Foto: Jaana Ratas

Semiworsted yarn in upper side and carded yarn in lower side



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Fotod 33–36. Siksälä (AI 5101: XVIII: 2) katke ja järele kootud kangas. *Foto: Jaana Ratas*





Fotod 37–38. Raatvere (AI 5295: XXVI: 196 b: 20) kangakatke ja taasloodud kangas. *Foto: Jaana Ratas*





Fotod 37–39. Õõskangana kootud servad, mille aluseks Raatvere (AI 5295: XXVI: 122: 1) leid. Foto:

Jaana Ratas

Hollow woven edges



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Yarns

- 6/2...14/2 for warp, medium tightness, zz/S-twist
- 6/1...14/1 for weft, meedium tightness, z-twist
- Suitable were semi worsted yarns produced in Vilma wool mill by Astri herself. Other contemporary industrial yarns were mostly not suitable because these were carded and not as smooth and strong as needed.



MA Thesis by Anu Pink 2013

„Knitting techniques of stockings and socks, their development and local variations in Estonia in 19th and 20th Century“

Supervisor Kristi Jõeste



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Sources

- Historical stockings and socks (until 1920-s) in 9 Estonian museums, altogether 735 pieces



Results

- The research data defined **15** different types of heels in different regions of Estonia. However, if even the slightest variations should be taken into account the number of different stocking heel techniques comes close to **40**.
- **10** toe types





Photo Kristi Jõeste





www.katariina.eu

Photo: Anneli Tender



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PÄRNUMAA SUKAD

Enne Eesti Rahva Muuseumi olevate sukade kohta pole erinda tehtud, kui et need on kogutud Pärnumaalt. Kõige enam sarnanevad need oma musterpaaride ja värvidega. Välistruktuur on kootud sabaääriga, aga see on siiski ühe- või kahelele, kui on kindel, et need pole pärit kähklast, kus säärteks oli alati pikem.

Kuna originaalil pole kõige parem hääl, siis on järjekindlast tootjad suure suka silmuste arvud, mis muudeti osas on küll samad vanaga.

Loodus: Tavaliselt kahe lõngaga tehtud koostuse järgi, neil kaks rippsõda.

Silmuste arv: Alustatud on lambahalli lõnga (ja 88 silmusega) igal vardal 22 silmusega, enne kirjaosa on igale vardale 8 silmusega jaude tehtud, igal vardal on 30 silmusega dale 8 silmusega valge kirja alustamisest (kokku 6 kirjakorda). Enne punase-valge kirja alustamisest (kokku 6 kirjakorda) on igal vardal kaks silmusega kahandatud (vardal on 28 silmusega). Kirjaosa viimusest, punaste täppidega real on iga lõpi vahel kaks valget silmusega kokku kootud. Tei jääb valgele lõpi vahel kaks vardale üksnes 21 silmusega. Ühe sammaste osa jaoks igale vardale üks silmus kahandatud, mõeldudes on veel igal vardal üks silmus kahandatud, enne kanda on varda silmuste arv 20.

Kand: Sukkadel on kolmnurkne kand, vt lk 49.

Ottakandus: Sukkadel on algi üle ühe rea, pärast igal real tiivikuna tehtud kahandus, vt lk 77.

SOOVITUSED

Sukad on kootud 8/2 lõngast varrastega nr 2. Lõnga kulus kokku 180 grammi. Kuna originaalsukad on oma kujut üpris lühikesed, siis on uutel sukadel valget osa pikendatud.



Photo: Estonian National Museum

Thank you!



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