



UNIVERSITY OF TARTU
Viljandi Culture Academy

CRAFT CONFERENCE

12.-13.11.2019 Viljandi, Estonia





The conference is organized by the Estonian Native Crafts Department at the University of Tartu Viljandi Culture Academy.

The event is supported by base funding for national research at the University of Tartu, Cultural Endowment of Estonia and the Nordic Council of Ministers through Nordplus Higher Education Programme (NPHE-2019/10037 - Higher Education on Craft Traditions NN/2019).

Cover photos by Sandra Urvak and Liis Luhamaa.

CRAFT CONFERENCE IN VILJANDI

12.-13.11.2019

Dear guests!

I am very honored to warmly welcome you to our conference dedicated to the 25th anniversary of the Estonian Native Crafts Department at the University of Tartu Viljandi Culture Academy. Up to this point, our journey has been full of different plans, activities and research, always with concern for the sustainability of craft traditions. The community of Estonian heritage friends and cooperation partners is constantly growing. However, we are quite lonely in the international academic field. Exactly this reason triggered the idea to arrange this conference. We do hope that the conference will create a platform for fruitful discussion and further long-term cooperation between those practitioners and academics who are interested in traditional craft studies. I truly hope that together we are able to make this field more visible and powerful.

Thank you very much for participating!

On the behalf of the organizers,

Ave Matsin

Head of the department

CONFERENCE PROGRAMME

12.11.2019

10.30 Arrival to the Traditional Music Centre and registration, morning coffee

10.55 Opening speech by Ave Matsin

11.00 **'Cræft: how traditional crafts are about more than just making'** by Alexander Langlands (Swansea University, Wales, UK)

12.00 **'What unites the craft sciences? Examples from practitioner-research in the field of craft'** by Tina Westerlund and Gunnar Almevik (University of Gothenburg, Sweden)

12.30 **'Re-fashioning traditional practice and products among India's block printers and dyers: sustaining heritage in collaboration with the fashion, education and cultural sectors'** by Eiluned Edwards (Nottingham Trent University, School of Art & Design, UK)

13.00 **'The survival of traditional crafts in a globalising world. A cultural ecological perspective'** by Patrick Dillon (College of Social Sciences and International Studies, University of Exeter, UK)

13.30 Lunch

All of the afternoon presentations will take place simultaneously in two different auditoriums.

I theme block (at the big hall):

14.30 **'Blind tasting wine – a survey between hermeneutics and phenomenology'** by Harald Collin Bentz Høgseth (University of Gothenburg, Sweden)

15.00 **'Semiotic modalities emerge from web-based training and direct learning of hand-to-hand skills in folk culture'** by Kristel Põldma (University of Tartu, Estonia)

15.30 **'E-learning in traditional crafts'** by Göran Andersson (University of Gothenburg, Sweden)

II theme block (at the small hall):

14.30 **'Facilitating craft studies through museum collections'** by Carol Christiansen (Shetland Museum and Archives, UK)

15.00 **'Latvian folk applied arts studios - social responsibility or place of knowledge transfer'** by Linda Rubena (Latvian National Centre for Culture, Latvia)

15.30 **'Safeguarding heritage wool: craft scholars and collaboration'** by Mathilde Frances Lind (Indiana University Bloomington, USA)

16.00 Coffee break

I theme block (at the big hall):

16.30 **'Craft curricula, school workshops and the reality gap'** by Lars Runnquist (University of Gothenburg, Sweden)

17.00 **'Education in the craft of weaving – the impact of changes'** by Annelie Holmberg (Uppsala University, Sweden)

17.30 **'The specialized vocabulary of crafts'** by Marja-Leena Jaanus (University of Tartu, Estonia)

II theme block (at the small hall):

16.30 **'Going to the end of the world: transferring traditional craft knowledge from Japan to Estonia'** by Liis Luhamaa (UT Viljandi Culture Academy, Estonia)

17.00 **'Weaving women into history: the 20th century Irish housewife and wicker shopping baskets, c.1920-1960'** by Rachel Sayers (independent researcher, Ireland)

17.30 **'Making wadmal'** by Eli Wendelbo (University of South-Eastern Norway)

18.00-19.00 **Book presentation** – *Studia Vernacula* English edition

20.00 Formal dinner at Restaurant Ormisson

13.11.2019

9.00 **'Research-based education in crafts'** by Gunnar Almevik (Gothenburg University, Sweden)

10.00 **Poster session** and coffee break

- 'Weaving freedom: experimental fabrics from sustainable fibres' by Mari-Triin Kirs (Pallas University of Applied Sciences, Estonia)
- 'Possibilities of processing local wool in Estonian wool factories. Testing and using Estonian woollen yarn for creating a knitted product' by Siiri Nool (Pallas University of Applied Sciences, Estonia)
- 'Reflections on Finland's 100-year-history through the designs of contemporary woolly socks' by Anna Kouhia (University of Helsinki, Finland)
- 'Old and new textiles in Estonian Orthodox churches - Estonian craft heritage or the production of foreign factories' by Madli Sepper (UT Viljandi Culture Academy, Estonia)
- 'Traditional double ikat skirts of West Estonia' by Liis Luhamaa (UT Viljandi Culture Academy, Estonia)
- 'Watermill machinery - the challenge of documentation' by Kersti Siim (UT Viljandi Culture Academy, Estonia)
- 'Finger-Woven Perfection. Restoring the Seto woman's headband braiding technique' by Lüüli Kiik (UT Viljandi Culture Academy, Estonia)
- 'Updating heritage: hemp-lime in natural stone buildings' by Markus Pau (UT Viljandi Culture Academy, Estonia)
- 'Earth buildings in Estonian cultural heritage' by Malvo Tominga (UT Viljandi Culture Academy, Estonia)
- 'Seal intestine garments and other everyday objects from Alaska in Estonian museum collections' by Tuuli Jõesaar (UT Viljandi Culture Academy, Estonia)
- 'Studia Vernacula - Estonian craft research journal' by Kadri Tüür (UT Viljandi Culture Academy, Estonia)

11.00 **'Traditional crafts. The case of the Art Academy of Latvia'** by Inese Sirica (Art Academy of Latvia, Latvia)

11.30 **'The department of conservation at Gothenburg University'** by Lars Runnquist (University of Gothenburg, Sweden)

12.00 **'UT Viljandi Culture Academy Native Crafts Department'** by Ave Matsin (UT Viljandi Culture Academy, Estonia)

12.30 Lunch

13.30 **'How to teach methods for identifying textile techniques without practical training?'** by Hanna Bäckström (Uppsala University, Sweden)

14.00 **'Craft research methods in Finnish craft teacher education'** by Päivi Fernström and Sirpa Kokko (University of Helsinki, Finland)

14.30 **'Moving among traditions: on the transmission and development of traditional craft knowledge in the education of contemporary artists'** by Jan Lütjohann (independent sculptor and educator, Finland)

15.00 Coffee break

15.30 **'The scope of craft research at the Viljandi Culture Academy through three case studies'** by Kristi Jöeste (UT Viljandi Culture Academy, Estonia)

16.00 **'How to build a craft laboratory'** by Linda Lindblad (University of Gothenburg, Sweden)

16.30 **'Fish skin: sustainability, craft and material innovation and its application in fashion higher education'** by Elisa Palomino (Central Saint Martins, University of the Arts, UK) and Lotta Rahme (independent tanner, Sweden)

17.30 Opening exhibition **'The search of national'** at the Kondas Centre of Naive Art (Pikk 8, Viljandi)

LECTURERS AND ABSTRACTS

12.11.2019

Dr. Alexander Langlands

Senior lecturer of history and heritage

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Dr. Alex Langlands is best known for his appearances in the BBC programmes *Victorian Farm*, *Edwardian Farm* and *Wartime Farm*. He has also worked for Channel 4, Channel 5, and the History Channel on a range of history- and archaeology-based programs, but his research interests lie in the study of traditional crafts, the important role craft production can play in understanding past societies and how this is presented to contemporary audiences. His book, *Cræft: How traditional crafts are about more than just making*, has won critical acclaim on both sides of the Atlantic, and he is currently filming the second series of the ratings success *Digging Up Britain's Past* (Channel 5). He lives in Swansea where he works as a senior lecturer in history and heritage at Swansea University.

Cræft: how traditional crafts are about more than just making

Long-standing patron of the Heritage Crafts Association (UK), writer, and broadcaster Dr. Alex Langlands explores a range of traditional crafts in a bid to seek out some values and definitions of craft fit for the modern age. In our desire (in the UK) to move beyond nostalgia in our appreciation of traditional crafts, we can be guilty of dismissing methods of production, use and discard as outdated. Any attempts to see these methods as viable for contemporary craft practice are considered romantic and out of touch with the need for dynamism in craft innovation. But without critical analysis of the contexts within which traditional crafts were being practiced, are we guilty of deliberately blinding ourselves to the potential social and economic viability of crafts in more sustainable models of production?

Dr. Tina Westerlund

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Dr. Prof. Gunnar Almevik

Professor

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What unites the craft sciences? Examples from practitioner-research in the field of craft

Craftspeople use sensory assessments in their procedures and in their choices of methods, and thus personal and situated experiences are significant in knowledge development within a craft practice. However, such experiential knowledge is hard to verbalise, and this raises problems when the knowledge is to be analysed and communicated. Knowledge development and knowledge communication has a central position in academia, but when it comes to research in practice-based domains, we may sense a gap. In this presentation, we will show different approaches to research in the field of craft.

We invited a group of practitioner-researchers to present their methods of inquiry in their own crafts in an anthology, and together they explore what unites them as craft researchers. These craft researchers represent very different craft contexts such as carpentry, ceramics, culinary crafts, gardening, boatbuilding, blacksmithing, weaving, textile conservation, building conservation, traditional painting and furniture design, and they all have personal experience as practitioners in their fields. We will present and discuss some of the cases while highlighting the importance of research through practice and the need to develop a common discipline of research practices for the 'craft sciences'. Through this project, we also found that it is important to let practitioner-researchers publish in a way that justifies their research. Through audio-visual media, it is possible to come closer to the actions and movements of a practice, showing a more dynamic and multimodal view of the studied features than the mere text-based academic article may facilitate. We thus claim that, by publishing practitioner-researchers' work in net-based publications that allow for multimedia content, we may expose the breadth of topics, source material, methods, perspectives and results and show what unites their research. We hope to present this collection of examples as an inspiration for researchers and practitioners to explore and develop further.

Prof. Eiluned Edwards

Professor of Global Cultures of Textiles and Dress

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Re-fashioning traditional practice and products among India's block printers and dyers: sustaining heritage in collaboration with the fashion, education and cultural sectors

This paper discusses the emergence of new professional practices among block printers and dyers in India following Indian independence in 1947. It considers how practices and products have been revised and what has catalysed these changes. It focuses on the Khatri, hereditary block printers and dyers in Kachch district in Gujarat, western India, and is co-authored with Abduljabbar M. Khatri, a ninth-generation block printer from Dhamadka village, Kachch.

In the post-colonial era, state initiatives to revive practices, generate new products and stimulate markets saw the intersection of crafts with the education and culture sectors and, more recently, the country's modern fashion industry. The establishment of institutions such as the All India Handicrafts Board, the National Crafts Museum, the National Institute of Design (NID), state craft development organisations, and the National Institute of Fashion Technology (NIFT), has helped India to regenerate its languishing crafts. The National Crafts Award Scheme, introduced in 1965, has brought recognition to award winners as well as a cash prize (INR 100,000) – helping to build reputations and sales. Similarly, crafts documentation, integral to the curriculum at both NID and NIFT, has inculcated generations of students with an awareness of their material heritage. This is reflected in the widespread use of traditional textiles in India's evolving fashion industry, evident in both haute couture and popular fashion, and attracting global appreciation. In addition to which, textiles and fashions from India are collected by museums worldwide, including the National Museum in New Delhi, Victoria and Albert Museum in London and the Royal Ontario Museum in Toronto, Canada, for education, outreach and exhibition programmes. The consequent revival of block printing in Dhamadka has boosted rural employment and re-established the Khatri's reputation as 'master dyers to the world'.

Patrick Dillon

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The survival of traditional crafts in a globalising world. A cultural ecological perspective

Craft practice is seldom static; rather, it is continually adapting, if only subtly, to the cultural contexts in which it is located. Adaptation does not happen uniformly nor at a constant rate. Change affects the various components of a given craft practice differentially some parts remain stable for long periods, while others may undergo rapid transformation. However, the interrelated processes of globalisation and technological development are destabilising the finely tuned patterns of continuity and change that characterise traditional craft practices. Around the world, crafts that have endured for centuries are now under threat. Survival is now a matter of resilience, which is dependent on a complex of cultural and socio-economic factors.

Cultural ecology offers a framework through which these complex interrelationships may be investigated. It is based on the premise that culture is defined by the details of the transactions between people and the environments in which they live and work. “Environment” means more than just physical surroundings and economic activities. It includes social relations and the collective capabilities of all the people who inhabit it—their lifestyles, beliefs, ideas and aspirations. Transactions operate through ‘markets’, and markets, broadly defined, encompass the exchange of information, ideas, techniques, skills and processes as well as products.

In this presentation, there is time only to outline cultural ecological theory and explain how it may be used to frame and investigate traditional craft practice. However, empirical detail is provided in the paper by Dillon and Kokko, “Craft as cultural ecologically located practice. Comparative case studies of textile crafts in Cyprus, Estonia and Peru”, which is reprinted in the special issue of *Studia Vernacula* to be launched at the conference. Further detail on the theory may be found in Dillon, P. 2018. Making and its cultural ecological foundations, pp. 51-61 in S. Walker, M. Evans, T. Cassidy, J. Jung & A. Twigger Holroyd (Eds) *Design Roots: Culturally Significant Designs, Products and Practices*, London, Bloomsbury Academic.

Harald Collin Bentz Høgseth

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Blind tasting wine – a survey between hermeneutics and phenomenology

Phenomenological research, especially according to Heidegger, argues that “being” involves presence, an empathic approach and dialogue with the physical world. Our being-in-the-world involves an immediate engagement and entanglement with things. Through our everyday practice and dealing with things (“Umgang”), we find ourselves in a state of conscious and unconscious recognition of the world. The position paper will present a phenomenological (and hermeneutic) perspective when it comes to craft. The example will be “knowledge of wine” and “how we live ourselves into, sense, and experience wine”. Through the example “blind tasting”, we will discuss the “inside” and “outside” perspective to the practitioner. By what means can we, through skill and perception in an unconditional way, live into, analyse and describe the wine? We will also reflect on how skill, in combination with knowledge and understanding of the product, enables us to evaluate and examine wine.

Kristel Pöldma

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Semiotic modalities emerge from web-based training and direct learning of hand-to-hand skills in folk culture

Traditionally, learning the handicrafts of folk culture has taken place through direct contact from a master to an apprentice. Technological advances and the availability of technical tools create an expectation that web-based learning opportunities will be increasingly used in different learning processes. Compared to the previous traditional learning method through direct contact, it can be expected that different modalities will be available when learning online. In the case of the semiotic modalities, it is observed which channels the information passes through during the communication process, and which senses the learner has to involve for receiving the information.

Visual information plays an important part in the learning and teaching of handicrafts (manual skills), so the development of video technology and its user-friendliness contribute to the opportunity to learn without meeting the master in person. When studying directly in the context of a school, the tutor generally shows the skill/technique to the whole group and later guides students individually. In web-based training, it is possible to show the skill/technique to a much larger group, and bottlenecks tend to emerge in the phase of individual guidance.

By comparing different learning environments on the basis of modalities, we can anticipate the needs of the learner. This can be done through supported communication, i.e. through the concept of semiotic modalities, which allows us to focus on the process of information movement from the transferor to the receiver. It is important to be aware of what is happening during this process with the information that is being transmitted.

The absence of tactility in web-based training can be consciously compensated through other modalities, for example, through auditory or visual channels. Online learning itself automatically gives the learner a chance to replay or to fast-forward. Such a diversified use of visual images offers an important individual approach to learning a skill. Every repetition of information that affects the cognitive channel must unequivocally serve to understand the learning process. In teaching handicraft, it is important to take into account the advantages of different learning environments and, as appropriate, to find ways to compensate for or highlight any missing modalities.

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E-learning in traditional crafts

Academisation concerns the phenomenon in which vocational and practice-oriented fields enter higher education, but also the fact that higher education in general becomes more firmly directed towards scholar competences and research. Ongoing academisation has put pressure on craft educators to develop more efficient pedagogical approaches to hands-on skill acquisition.

This paper elaborates on combinations of film instruction and face-to-face learning to augment both hands-on skills and analytical attitudes in crafts. The paper reviews the research field and reflects on the authors' experiences in the use of e-learning and filmed instructions in craft education. The research material consists of the authors' own production of film instructions and assessment of pedagogical uses in craft education in graduate courses. The research question is: how can e-learning be used in craft education to complement and gear up the efficiency of face-to-face instruction? The preliminary result points at the need to develop a variety of genres of instruction. Filmed instructions need to be formulated in terms of learning outcomes and constructively linked to other pedagogical formats of a course curriculum.

Dr Carol Christiansen

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Facilitating craft studies through museum collections

Museums today are outward-looking and active in their communities, providing a range of services to users with different research needs. They are storehouses of knowledge about traditional crafts. This information is contained within the objects themselves, in their descriptions and historical information. Museum curators have a key role to play in providing access to and information about craft through museum collections. Their knowledge of the scope and depth of a collection, the provenance and physical attributes of specific objects, and the development of traditional craft forms, can provide students an enormous treasure trove of information, knowledge, skill sets, and inspiration.

Shetland Museum and Archives is a small, regional museum which holds textile and archaeology collections of national significance. Students from universities and colleges regularly access both collections. The curators facilitate and support craft learning from the collections but must ensure that learning can be achieved without harm to objects. Various methods have been developed to allow learning to take place by safely accessing the collection and associated resources. Approaches such as supervised direct access, indirect access through interpretation, use of handling collections, and the pros and cons of digital access, will be discussed. Museum projects to research specific artefact types, including museum-led object reconstruction, will be presented as additional resources for students of traditional and ancient crafts.

Linda Rubena

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Latvian folk applied arts studios - social responsibility or place of knowledge transfer

For over sixty years, applied arts and crafts studios have existed in every region of Latvia. From its founding day, these institutions' challenging main goal has been not only to preserve but also to popularize Latvia's unique ethnological culture. These weavers, basket-makers, smiths and other craftspeople still hold in extremely high esteem their inherited folk traditions in the applied arts and pursue the double task of preserving folk traditions and honing their own personal craftsmanship skills.

Folk applied arts studios could be called small "schools", where under the supervision of a manager helping the most knowledgeable participants, the basics of craft skills are learned, and later, perhaps with little consultation, creative activity is started. There are studios in which the learning process takes place according to a prepared program and provides an opportunity to work creatively. Some people may be attracted to working in a collective because of joint preparation for thematic exhibitions or some traditional skill research. In the studio, it is possible to meet like-minded people, make new friends, and receive an artistic education.

The Applied Arts Centre was founded in 1945, and although its name and location have repeatedly changed – today it is "Latvian National Centre for Culture" – it has become the impulse for educating Latvians about their ethnological cultural values and inheritance. To accomplish this goal, it has organized festivals, performances, exhibitions and events.

From the middle of the 20th century to the present day, there are seven branches of folk applied arts in Latvia: weaving, fashion handicrafts, wickerwork, ceramics, artistic decoration of wood, artistic decoration of leather and metalwork, including jewellery. It cannot be said that all masters from different sectors would be united in the collectives, as there are many individual working masters. Apart from fashion handicrafts (felted, silk painting, glass painting, beading, etc.), which can be called hobbies, the most important are weaving and traditional textile handicrafts - knitting, crochet and embroidery. At the moment there are more than 125 active applied arts and crafts studios in Latvia.

Mathilde Frances Lind

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Safeguarding heritage wool: craft scholars and collaboration

Wool, one of the basic materials in global textile craft traditions, is a product of human relationships with sheep in various local, historical, and cultural contexts. Many textile crafts developed to suit wool from locally adapted sheep, and the sheep themselves have changed through selection, partly in response to aesthetic and practical choices made by craftspeople who use their wool. With the industrialization of textile production, different characteristics attained greater economic value, reflecting ideal types of wool for large-scale mill equipment. This often resulted in homogenization of sheep and wool characteristics and the decline of heritage breeds that are suited to particular crafts or environments.

A vibrant, international conservation movement has arisen to safeguard the diversity of livestock breeds, and knitters, spinners, and weavers who work with wool have formed an enthusiastic and supportive base for the revival of heritage sheep. Much of this activity happens at the vernacular level through voluntary groups and festivals. At the same time, university-based research on sheep genetics and the role of heritage sheep in environmental sustainability has supported conservation.

The study of traditional crafts in higher education institutions opens opportunities for collaboration between craft scholars, university departments, artisans, environmental scientists, and conservationists in recognizing sheep breeds both as agents of sustainability and as living cultural heritage in need of safeguarding. Craft scholars are well-positioned to coordinate such efforts, particularly when they engage in applied crafts that connect them both with scholarly and vernacular communities. In this paper, I will describe efforts to research and revitalize native sheep in Estonia, and I will examine the position of the Viljandi Culture Academy in the larger landscape of research and promotion of heritage wool.

Lars Runnquist

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Craft curricula, school workshops and the reality gap

Craft workshops in schools are based on national curricula, and, as these change over the years, workshops tend to stay the same, eventually making the actual teaching context obsolete in relation to contemporary society.

In 2015, two new primary schools were built in Mariestad, Sweden, and groups of teachers were involved in the design of the teaching environments, including the craft workshops, which should allow crafts to be taught in a more contemporary context, enabling students to be able to work with crafts outside of the school environment. To many, the present situation with workshops based on older curricula challenges the justification of craft as a compulsory subject in schools, and its existence as a school subject is frequently debated.

The new workshops were based on readily available tools and materials, aiming at creating an environment much like that which the student could find at home, reducing reliance on machinery and focusing on hand tools. The workshops were centrally positioned and were also built to accommodate multiple school subjects, such as art.

The workshops challenged many teachers' ideas of what a craft workshop should look like, and it became obvious that these ideas were closely linked to the typical physical environment of existing workshops.

It was also evident that the new workshops put higher demands on teachers used to a teaching environment separating craft into the areas of wood and textiles. Consequently, this stressed the need for craft teacher education that focuses on craft as one subject containing different materials. The new workshops raise questions that are interesting to craft educators, teachers, headmasters and school officials on various levels.

Annelie Holmberg

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Education in the craft of weaving – the impact of changes

One way to preserve the concept of traditional craft is through education. Education in craft is (and has been) a part of several different curricula over time, for example in teacher education in the school subject, sloyd. This is an example of a curriculum in which it is important to add another perspective to training in the craft itself; in this specific case, a didactic perspective is added on (and in) the course of study. The didactic perspective makes this teacher education. In other sorts of programmes, the aim is to learn a specific craft, and knowledge of that craft is the focus. In programmes like these, the crucial element is the students' progress in knowledge of the craft itself, with an aim that the education will lead to further studies or a profession. If other perspectives are added, this is done with an intention to develop or deepen the students' knowledge in craft.

The aim of this presentation is to reflect on how practical education is affected by governmental and internal organizational changes over time. This is done with examples from three different educational programmes with a focus on the craft of weaving. The programmes (or courses) addressed are organized within Swedish institutions with traditions of education from the late nineteenth and early twentieth century until the present time. The institutions are: Friends of Handicraft (*Handarbetets Vänner*), *Sätergläntan – Institutet för slöjd och hantverk*, and Uppsala University, Department for Domestic Science. In the early twenty-first century, one was a programme within an academic tradition, and the other two are categorized as vocational training.

Aspects such as the educational priorities for the students and the teaching goals in weaving will be addressed. Questions will also be asked about the implications of academisation and the differences in institutions' identities.

Marja-Leena Jaanus

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The specialized vocabulary of crafts

It will be 100 years this year since the introduction of higher education in Estonian. The scientific worldview requires specialized language, terminology being an inseparable part of it, but Estonian-based terminology has been worked on for only 100 years. Craft specialties as craft research disciplines have been taught for only 25 years.

Specialized craft language itself is older than the scientific worldview. Its vocabulary reaches the oldest layers of Estonian native words, for example, garment names like *vöö* (belt), *rätt* (kerchief), or the craft material *niin* (bast fibre), and the verb *õmblema* (to sew). Through getting to know new craft techniques and tools from neighbours, their vocabulary has been borrowed as well. For example, from Proto-Germanic comes the word *nõel* (needle); from Baltic the words *kirves* (axe) and *vill* (wool); from Russian the word *niit* (fine thread); from Low German the word *haamer* (hammer), etc. all the way to modern words like the German word from which comes *heegeldama* (to crochet), the Russian word *kuvalda* (sledgehammer) and the international word for *metall* (metal).

Systematic work on the Estonian specialized vocabulary of craft language began in 2016 when the Committee for Specialized Terms in Craft Research was created in the Estonian Native Crafts Department. The committee – which consists of specialists of corresponding fields, philologists and craft researchers – examines term proposals for different craft fields, discusses those and makes decisions about the approval or rejection of each term. Among the fields discussed to date are tablet weaving, knitting, log building, and metal craft, the focus has largely been on general terms. The approved terms with definitions are published in the database “Specialized terms of Craft Research” (term.eki.ee). The database also contains term proposals currently in progress, equivalents in selected other languages, and comments.

The problematics of the terminology work are generally similar to terminology work in other fields; however, there are also topics unique to craft research. For example, terminological problems emerge when recreating a forgotten craft technique, such as nalbinding, if the corresponding vocabulary has also been

lost to time. The opposite phenomenon is also a remarkable problem: a plethora of words, due to a multitude of dialects, waiting to be terminologically unified. The same phenomenon is faced in craft field terminology work in other languages as well.

Liis Luhamaa

Native Crafts Master's student

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Going to the end of the world: transferring traditional craft knowledge from Japan to Estonia

In my Master's thesis, I am studying traditional woolen skirts with double ikat patterns that were made by local women in West Estonia in the late 19th and early 20th century. These are known to be the only traditional double ikat textiles made in Europe. The making of these skirts ceased with the end of wearing traditional costumes in the 1920s, and this craft has not been practised for almost 100 years. Also, written statements about the techniques used in making Estonian double ikat textiles are scarce and incomplete.

Double ikat has been traditionally used only in India, Indonesia and Japan. Visually, Estonian double ikat has the most similarities with the simple graphic design used in Japan. This, and also because ikat craft traditions have been unbroken in Japan, were the reasons I went there to study ikat dyeing and weaving techniques. In my presentation, I will discuss how I can integrate the craft knowledge of a distant culture in my research of Estonian textiles and also as a teacher and practitioner.

Although there are many differences between Estonian and Japanese textiles, such as fabric width, materials and tools used, each craft has its own logic and specific steps necessary to make these textiles. Therefore, detailed knowledge of a craft helps one to analyze local textiles better by giving a better understanding about this logic and the steps that need to be considered. Also, techniques and materials from a culture with uninterrupted traditions can be adopted to revive a craft. Therefore, the research of local historical techniques and the revival of these crafts today can both benefit from studying craft technologies of distant cultures, albeit in a different way.

Rachel Sayers

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Weaving women into history: the 20th century Irish housewife and wicker shopping baskets, c. 1920-1960

A traditional, hand-crafted wicker basket was the mainstay for most Irish homes as a means of transporting food, laundry, supplies, etc. before the plastic bag and canvas tote bag world of the late twentieth century. Irish housewives would utilize their wicker baskets daily to buy groceries before refrigeration became widespread in the 1960s. Quite simply, without a wicker basket these women would have failed to feed and clothe their families on a consistent budget, as going without one meant spending more money and more time sourcing items of food and clothing.

Taking extant examples of wicker baskets from museum collections across Ireland, this paper articulates the important role that the wicker basket can have in the redressing of Irish women's domestic and social history of early to mid-century Ireland. In relation to object theory centred on memorial discourse, the wicker basket shall be presented as a key item to re-thinking these women's contributions to the Irish history canon; too long have these women been overlooked as mere 'housewives' when they were in fact agents of taste, change and power within the spheres of the home. Extracts from oral histories, remaining objects, material culture and Irish women's history theory shall also be utilized to place in context the importance traditional crafts have in the canon of Irish women's history. Traditional crafts are an arbitrary measure for addressing silences in women's history; it is through craft that we can start to ascertain the importance that traditional crafts and items made from traditional crafts can have in re-telling these stories to a wider audience. Quite simply, "weaving women back into history", both literally and figuratively.

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Making wadmål

Fulling is an old technique for making woolen fabrics water- and windproof. In the project *Making Wadmål*, we describe the practical and instrumental work involved in making wadmål and why we are doing it.

Practical work with handcrafts is a part of our studies at USN Campus Rauland. Students learn how to work with traditional handcrafts using traditional techniques and materials, and they learn how to use old technologies in their work. One of the tasks in the Textile Department is to make wadmål. In this task, students complete the entire process from the planning phase to creating their own fabric. They dress the loom themselves, and for some students, this is the first time they have worked on a loom. During the course of three weeks, students weave 5 meters of “unfinished” wool fabric.

The next step is the fulling process. To full the fabric, we use an old mill with wooden logs that is driven by water power. The logs stamp and beat the fabric for 4 – 5 hours until it becomes smooth and is wind- and waterproof. In our department, we have seen that the embodied experience of making wadmål is useful for understanding the importance of mastering a handcraft. The experience also helps students to acquire knowledge about how the material, the instrument, and the technique work together.

13.11.2019

Dr. Prof. Gunnar Almevik

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Gunnar Almevik is a professor in Conservation at the University of Gothenburg and research fellow at the Swedish Royal Academy of Letters, History and Antiquities. His research concerns cultural perspectives on traditional crafts, buildings and built environments, and he has a methodological focus on questions related to cultural heritage, material culture and making. His career consists to a large extent of efforts to create research opportunities for craftspeople. In 1996, he established a vocational college for building and gardening crafts which is now integrated in the Swedish higher education sector which offers bachelor's, master's and doctoral degrees in crafts. In 2010, he established the Swedish Craft Laboratory, which is a research centre aiming to bridge theory and practice in the field of conservation and to enhance the capacity of traditional craftsmanship.

Research-based education in crafts

Today there exist several fields of study in higher education that are strongly anchored in a craft. We find crafts in various faculties and disciplines, and also in novel combinations and hybridised with traditional academic fields. This is one bright side of academisation. Another reality, enhanced by the Bologna process to harmonise higher education in Europe, is the emphasis on scholar competences and research to ensure students' post-graduate careers. This face of academisation may be perceived as a threat to the integrity of the crafts. The craft teacher may despair; will there be sufficient capacity for skills acquisition and hands-on training? There exists a conflict between the craft vocation and a possible craft discipline. In a worst-case scenario, academisation forces craft education into a dichotomic divide of "theoretical" and "practical" courses, where the academic content is perceived as something apart from the craft subject. This presentation will argue for an integrated approach to theory and practice in craft education, where the craft is used systematically as a way to conduct research. Theory is not excluded for lectures and the study of literature. Students in crafts have to learn how to identify, use and develop theories from within the practice by exploring

systematic ways to learn from practice. Teaching research methods conducted through craft practice will disclose the fact that skill is a core question of rigour in the craft sciences.

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Traditional crafts. The case of the Art Academy of Latvia

In 2019, the Art Academy of Latvia celebrates its 100th anniversary. The approaches of the St. Petersburg Academy of Arts and the school of Baron Stieglitz were combined to form the Art Academy of Latvia. The main study directions were fine and applied arts. The ceramics department was founded in 1924, and it focused on studies of local clay and pottery traditions.

At the beginning of the 21st century, it is possible to study in fifteen different departments of the Academy. Ceramics students still research Latvian archaeological and ethnographic objects, as do students of the Textile Art department, established in the 1960s. Since the 1980s, students of the Art History and Theory department also have been studying the history of Latvian ethnography, especially focusing on the history of traditional crafts. In other subfields, individuals use traditional crafts as a personal choice to put emphasis on some of their own work ideas. Students in the Design department often choose to use stories about inspiration from local crafts to add emotional appeal to their products.

This report will give an insight into which traditional crafts are used at the beginning of the 21st century in the study process in the Art Academy of Latvia. 2019 Bachelor's and Master's degree diploma papers on Latvian crafts traditions will be included as examples.

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Department of Conservation at Gothenburg University

The department presently offers five bachelor's programs: Integrated Conservation of Built Heritage, Garden and Landscape Crafts, Leadership and Handicraft, Building Crafts and Conservation of Cultural Heritage Objects.

On the master's level, there are two programs: Master in Science of Conservation and Conservation with Specialization in Conservation of Cultural Heritage Objects.

The presentation will give an overview of these programs as a whole with a special focus on how craft is taught as an academic subject in the department.

Further information about the department: <https://conservation.gu.se/english>.

Ave Matsin

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UT Viljandi Culture Academy Native Crafts Department

The paper presents craft education and research done at the University of Tartu Viljandi Culture Academy, Department of Estonian Native Crafts. "Native crafts" are understood as creative technical and cultural practices, applications and developments based on traditional local craft techniques, design principles, and skills. The mission of the department is to represent the values that reinforce and re-establish local and national traditions and identities through active participation in the cultural process. The department, along with its curricula, is responsible for the study, preservation, and integration of Estonian vernacular culture and skills.

The curricula of the department, which were launched in 1994, have been developed to cover the majority of traditional handicraft techniques, skills, and materials used all over Estonia. The paper gives an overview of the curricula, the department's main development areas and also the biggest results after 25 years of activity. The main research area developed in the department is craft research, including the study of local craftsmen and handicraft materials, the history of Estonian vernacular culture, historical technologies, the impact of handicraft on the environment and entrepreneurship. In recent years, more and more attention has been paid to find and develop new appropriate research methods suitable for craft research.

Further information about the department: <https://www.kultuur.ut.ee/en>.

Hanna Bäckström

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How to teach methods for identifying textile techniques without practical training?

In the academic discipline of Textile Studies, we research and teach textile history through the lens of practical knowledge. By using practical skills, such as weaving or knitting, to interpret objects, pictures and written historical sources, we can say more about the use, production and social context of textiles compared to purely theoretically trained historians. Being within a historic-philosophical faculty, we do not give extensive training in textile crafts, and the students have different amounts of previous experience and practical knowledge. Finding a balance between theoretical and practical training within a limited amount of time for students with varying previous experience is thus a challenge when developing our courses.

An assignment was developed to teach the students a method for identifying and distinguishing different yarn techniques without the need for practical training in these crafts. The students were tasked with identifying laces made in two different techniques, such as crochet and knitting or bobbin and sprang. Using drawings and descriptions in the course literature and a reference

collection of laces in different techniques, they should describe the objects and show which details they build their interpretations on.

The students were successful in recognizing and describing different yarn techniques. However, previous knowledge of how to perform the yarn techniques was visible in the replies, and a lack of practical knowledge was often paired with insufficient use of textile terminology. The results indicate that additional training might be needed to equip all of the students with the tools they need to interpret textile objects. I will use the mentioned assignment to discuss how to develop pedagogical methods suitable for historic-philosophic research for teaching knowledge in crafts.

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Craft research methods in Finnish craft teacher education

Craft Science is the main field of studies in the Finnish Craft Teacher Education program. The students get a broad MA-level education on craft studies and pedagogy, including teaching practice. The craft studies portion comprises a variety of techniques and materials, such as textile, wood, metal, electricity, programming etc. The approaches cover both traditional and contemporary aspects. As part of the studies, the students learn various craft research methods. In this presentation, we introduce the contents of the BA-level qualitative methods course at the University of Helsinki, focusing on craft research. The students' feedback on the course is also looked at to develop the course and the method studies in the future.

We give some examples of how the students have utilized the research methods in their MA theses. Mainly, they lean on such methods as interviews and surveys, often utilizing the content analysis and basic quantitative analysis. The examples in this presentation were chosen to show the range of research

methods utilized and to give a picture of how the students developed some methods further for their special research purposes. For example, the artefact research method (Analyzing Significance), video method, and thinking aloud method are introduced. The purpose is to give an overall picture of the craft research methods used in the Craft Science MA theses at the University of Helsinki and to look at the possibilities and the requirements of the future.

Jan Lütjohann

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Moving among traditions: on the transmission and development of traditional craft knowledge in the education of contemporary artists

The primary purpose of this presentation is to understand how the specific approaches of learning and teaching in contemporary art studies can contribute to the transmission and development of traditional craft knowledge. The secondary purpose is to develop strategies of collaboration with other practitioners of craft to move towards a shared agenda. I propose that the education of contemporary artists and art academies offer strong potential for the continuing tradition and development of craft knowledge. While fine arts studies are not primarily known as sites of traditional craft studies, artists and art students actively seek out and employ traditional crafts not only in order to create material artworks, but also as tools of inquiry into social and political changes.

My findings point to students' strong and sustained interest in working with hands, tools and materials, using both complex and simple technology at their disposal to create challenges, solve problems and experience proficiency. Students display a sensitivity towards the possible relationships between traditional crafts and our contemporary life. In intensive courses, independent work and through various discourses they seek out craft knowledge from different times and regions. Students express motivations such as identity building, belonging, a feeling of agency in a time of ecological change, autonomy in a globalized world, and an overall richness of experience.

This interdisciplinary character of contemporary art studies brings disadvantages and advantages: instead of specializing in a certain craft, it

takes craft in a broader view and encourages moving among traditions. Art school cannot fully explicate tacit knowledge, yet it brings forth haptic and conceptual expertise towards material and immaterial practices, images and the spoken word. This potential encourages a closer look at contemporary art education's strategies for learning, teaching, practicing and talking about craft in an increasingly globalized world.

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

In my presentation, I will introduce the theoretical background, objects and methods of craft research in the Department of Estonian Native Crafts and give the most characteristic examples drawn from the three selected MA theses.

The cornerstones of craft research in VCA were placed in 2011 when the MA programme Inherited Technologies was created and in 2013 the academic journal *Studia Vernacula* was launched. There has been a constant need to (re)define the scholarship's scope, theoretical frame, objects, sources and methodology. The main concept of craft research was addressed by the editorial board of *Studia Vernacula*:

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.

The practice-based approach enables researchers to deal with problems first raised by Michael Polanyi - we know more than we can tell. When a craft

scholar focuses particularly on techniques and skills, then he/she may get closer to unwinding the tacit elements behind techniques, which are present in making functional things purposefully. Some other theories have been taken into consideration in Viljandi, for example David Pye's and Richard Sennett's, both of whom have argued about the constitution of good craftsmanship.

The objects of craft research in Viljandi are traditional craft technologies, skills, local materials, tools, workshops, artefacts, makers and users – these are intrinsic to material culture studies as well, and thereby it helps to form another context to craft studies. To study traditional crafts and their elements in order to preserve and develop these for modern use, several methods, especially the close looking and experimental methods, have been used by craft researchers in Viljandi.

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Co-author: Gunnar Almevik, Department of Conservation, University of Gothenburg, SWE.

How to build a craft laboratory

This paper will present and discuss the working methods, results and future challenges for the Craft Laboratory (CL) at the University of Gothenburg. CL was established in 2010 in cooperation with heritage organizations, craft enterprises, and trade organizations, with the purpose to empower craftspeople in complex processes of making. The comprehensive agenda is to bring research into practice and involve craftspeople in the processes of inquiry. The laboratory cooperates with actors in practice and uses practice as a method for research. Among the operational tools are Craft Scholarships for craftspeople in the trades to investigate an experienced problem or question or develop ideas to improve methods or techniques. Craft Film Courses are provided for craftspeople to improve their own documentation and dissemination of craft processes and projects. Master Classes are provided for highly trained professional craftspeople in particular skills. CL's methods of cooperation and approaches to sustain traditional crafts have evoked international interest, but

until now the experiences have not been coherently scrutinised, published or presented in an international forum of peers in the craft sciences.

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Fish skin: sustainability, craft and material innovation and its application in fashion higher education

The use of fish skin is an ancient tradition in Arctic societies along rivers and coasts. There is evidence of fish skin leather production in Scandinavia, Alaska, Hokkaido, Japan, northeast China and Siberia.

This research looks at how the use of fish skin by aboriginal Arctic people has recently been assimilated as an innovative sustainable material for fashion due to its low environmental impact. Fish skins are sourced from food industry waste, applying the principle of circular economy. This research is a material-based exploration looking at the role of fish skin in sustainable design practice and in developing models of socially responsive design innovation and knowledge transfer.

The project looks at the geographical use of fish skin material in circumpolar cultures. The aim is to explore how fish skin artisans can use participatory design practices to explore fashion for social cohesion through the partnership of tradition with contemporary design from higher education students. There is also a desire for continuing past technologies as well as for securing the transferral of indigenous knowledge systems related to fish skin processing.

The presentation describes workshops created by the researcher in developing methods of tanning fish skin and producing fish skin material samples in areas where the use of fish skin was traditionally developed and where experienced fish skin craftspeople have passed down this endangered Arctic craft to the next generation of students from universities in the circumpolar area (Iceland,

Denmark, Sweden, Finland, Hokkaido, Japan, northeast China and Alaska) as part of a sustainable fashion higher education program. The methods of sustainable material engagement and the full immersive experience through a teaching-in-the-field approach are recommended as transferable skills for educational models. The workshops demonstrate how relevant the indigenous fish skin knowledge, in partnership with sustainable design strategies, can connect people to their culture, communities and the environment.

UNIVERSITY OF TARTU VILJANDI CULTURE ACADEMY ESTONIAN NATIVE CRAFTS DEPARTMENT

The University of Tartu Viljandi Culture Academy is a university college that focuses on culture, creativity, innovation and heritage. The UT Viljandi Culture Academy offers graduate and undergraduate study programmes.

The Estonian Native Crafts Department is unique in the world, as it is only possible here to obtain applied higher education in the field of Estonian ethnic textiles, building construction and metalwork. The mission of the department is to represent local and native traditions and values that strengthen a sense of Estonian identity. This is done by integrating traditional craft techniques into the contemporary functional milieu.

All undergraduate study programmes are taught in Estonian. It is possible to study the Native Crafts curriculum and the Teacher of Arts and Technology curriculum at the MA level. A new MA study programme in English, Folkloristics and Applied Heritage Studies, was launched in 2017.

The department publishes an annual academic journal, *Studia Vernacula*, which aims to advance research in the fields of handicraft and native crafts. Other extra-curricular activities include various collaborative projects and a fashion show, *OmaMood* ("Our Own Fashion"). The biggest international events organized by the department are Craft Camp (to be held for the seventh time in 2020), the Nordic Knitting Symposium in 2018 and a conference on Traditional Knitted Sweaters around the Baltic Sea in 2013.

EXHIBITIONS IN VILJANDI

The search of national

At the Kondas Centre of Naive Art (Pikk 8, Viljandi)

Open Wed—Sun 10—17

06.11.—29.12.2019

The search of national individuality in Estonian material culture began in the second half of the 19th century and is ongoing until nowadays. The exhibition gives an overview of the most important historical landmarks of this search. This includes the role of UT Viljandi Culture Academy Estonian Native Crafts Department at researching, applying and developing heritage.

Living jewellery from Ruhnu

At Estonian Traditional Music Center

Open 9—21, until 30.11.2019

Peeter Rooslaid was a silversmith and fiddler from Ruhnu island, a small island inhabited by Estonian Swedes. Thanks to compasses, brooches, rings and other works made by him, a bit of Coastal Swedish heritage continues living among many Estonian, specially Kihnu families. This photo exhibition brings the knowledge of this unique culture to a wider range of audience.

