

Sätergläntan, a Dalecarlian Weaving School

BY MARIE OLSEN

NOT in Sweden only, but in all civilized countries, there is at the present time a revival in the art of weaving. Swedish textile manufactures have in recent years become known far beyond the borders of Sweden, with the result that many foreigners even from remote countries, interested in textile work, come to Sweden to gain some idea of Swedish textile art and to try to acquire some of the Swedish skill. A domestic industry and a school established for the purpose of promoting it have a great mission: the proper teaching of the Swedish textile art. There are in Sweden several excellent weaving-schools, foremost of which is that at *Sätergläntan*.

The school is very fortunately situated in one of the most beautiful parts of Sweden, about 3 km. from Insjön Station in Dalecarlia; and this fact undoubtedly has a certain important bearing on the practical work, as the art of weaving, here built on the foundations of ancient popular art, is so easily influenced by the scenic surroundings. The beauty of Dalecarlia gives free play to the imagination, and inspires the artist to create wonderful things, to make homes beautiful and pleasant. The site chosen for the school is evidence that this fact has not been lost sight of. Here on Mount Knippbo is the weaving-school, consisting of the "main cottage," the "weaving cottage," and, near by, five storehouses, many hundreds of years old, as well as several dairy cottages and barns. All these houses have been restored and made fit to receive guests and pupils, but in spite of this all of them yet retain their old-world atmosphere.

Law Regulating Peasant Costumes of Dalecarlia, 1793

In the year 1793 the rulers of Sollerö parish, Dalecarlia, voted that the following materials and styles should be worn.

- I. Dress for a dignified peasant and man servant:
 - a. Hats of wool, winter caps of shrunk wool or skins of such animals that are to be found within the parish.
 - b. Shirts of linen, that can be spun and woven by the women from the flax grown on our fields. Mufflers of wool or linen that can be manufactured at home.
 - c. Furcoats, white jackets of shrunk wool with blue collars, or blue jackets of shrunk wool or ordinary cloth, a hand bag of goatskins. Stockings, blue, grey or white, made of wool or flax as neatly as possible. Black shoes with laces for fastening of Swedish leather and soles of birch-bark. In the winter when it is cold a belt can be worn on the jacket, and snow stockings of shrunk woolen cloth. A top hat of cloth for the daytime, and nightcaps of wool as may be necessary.
 - d. A waist may be made of skin, but not of satin or silk, and it can be worn as desired.
- II. Dress for a dignified peasant woman and a woman servant:
 - a. A woman uses on her head a white cap, preferably without wrinkles; a woman servant uses the headshawl, which must not be made of better material than her mistress'. They must be manufactured at home.
 - b. Jackets of white, shrunk woolen cloth, or green colored cloth, or prepared sheep skins. The belt of ordinary red cloth, not of silk or satin. The skirt of flax, wool, or skin, such as can be made at home.
 - c. Aprons of flax or wool.
 - d. Red stockings of dyed wool or flax, as fine as they can make them. Shoes with laces of Swedish leather and birch-bark soles.

That this has been decided, declare:

H. ERICSSON
SAR ANDERS ANDERSON
BOS MICKEL ANDERSON
BUSLARS NILS NILSSON
BASA KARIN PERSDOTTER

The ground slopes gently toward Lake Insjön, whose shimmering waters gleam through the delicate foliage of the birches. The wonderful view is bounded by the blue mountains of Leksand and Mora. A serene peace reigns over the extended Swedish countryside spreading beyond Sätergläntan, and an enchantment as of Fairyland seems to rest over the landscape.

The proprietors of the school, the Misses Vilma and Elsa Långbers, have been untiring in their efforts to make of the school a first-rate institute, with regard to both equipment and instruction. The latter has successfully managed to rescue from oblivion and destruction old typical patterns and techniques. For the districts of Dalecarlia with their ancient culture are rich in very old weavings, and at Al, where Sätergläntan is situated, Miss Elsa Långbers has come across old woolen and linen covers, head-cloths, bridal shirts, rugs, head-dresses etc. With great artistic skill and a fine eye for color, she has used the patterns of these old weavings in composing modern textiles. These are executed in the old popular technique,

with magnificent decorative effects. Obviously this work is of great value for instruction. Besides woolen weavings, the pupils are taught all kinds of linen and damask weaving. Thus it is evident that students who come from far and near to see and study are here given the very best of Swedish textile art, and, although the school is situated in Dalecarlia, the pupils are instructed in all kinds of practical weaving, independent of local character.

To all those who long for a rest from the hectic life of the

present day, Sätergläntan offers the very best recreation, both when snow covers fields and marshes and affords opportunities for skiing, and when the school is enveloped in the beauty of the Nordic summer. Excursions may conveniently be made from Sätergläntan to the many beautiful places for which Dalecarlia is famed. Not far from here are Leksand, Mora and Rättvik on Lake Siljan, well-known places all, and visited yearly by thousands of tourists from all over the world.

In 1800 there was a decided decline of the home industries of the Swedish gentry, but the current trend had only a slight effect on the country people who still clung with tenacity to their national costumes and old tradition. Dalecarlia is one of the last provinces of Sweden to become interested in civilian clothes and manners. So that even today they weave most of their cloth for dress and house furnishings.

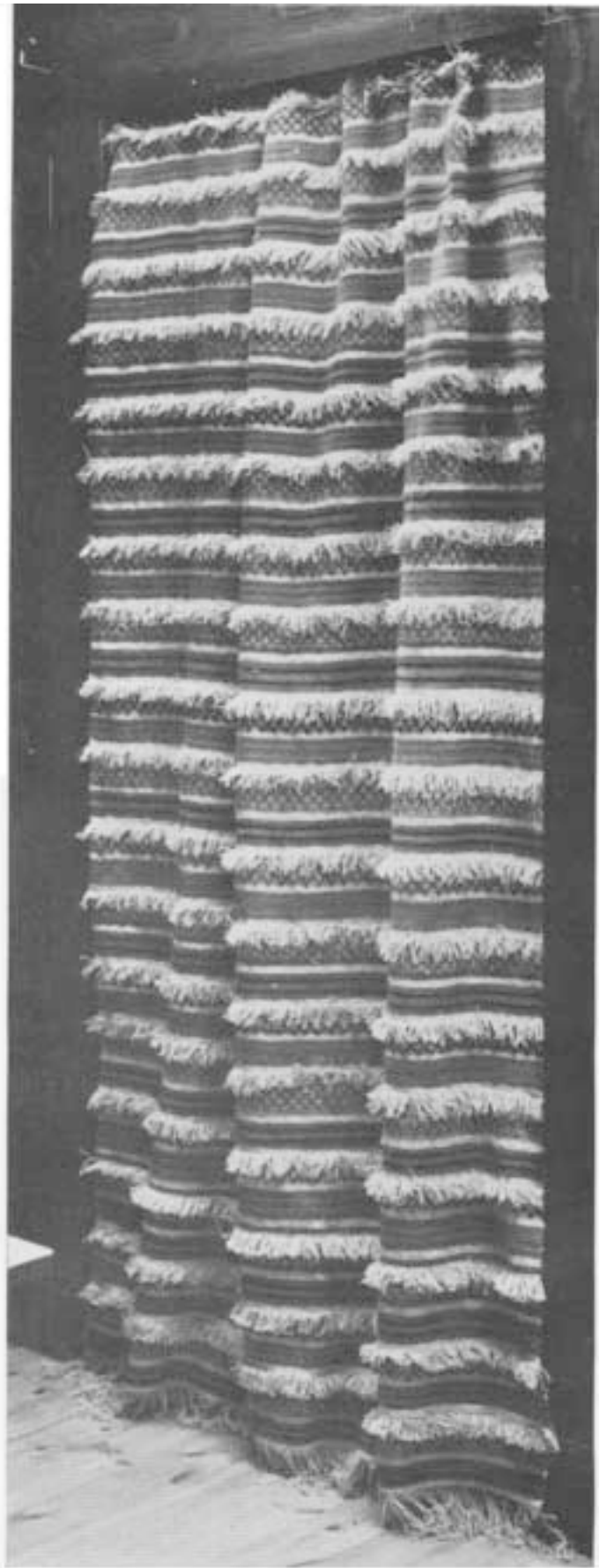
Today old patterns for weaving are being collected and copied, but the weaver of today has a lesson to learn. For many of the old peasant patterns show delightful color combinations. First of all the warp was always homespun linen, and the woolen yarn used for the shuttle came from the sheep in their own barnyards. They spun and dyed it with plant dyes. These plant dyes always produced a soft, easily matched tint, which may lie at the basis of their success as weavers and artists. Today they are trying to revive the process and I have personally seen some very good results.

Ever since the Dalecarlian discovered the aniline and other chemical dyes, his province has become a riot of color.



Swedish Traffic Association

Examples of weaving for patterns. Woolen bands used for handbags and native costumes



Swedish Traffic Association

A good example of the rose step pattern with the warp drawn through for fringe



The Weaving-school of the Sätergläntan at Lake Insjön

Swedish Traffic Association

There is a glimmering and glittering of bright red, green and blue in dress and home interiors. So that the cosmopolitan might be inclined to chose the softest colors and the most uniform patterns when the loom is being threaded. But there are a variety of patterns here, which will weave into distinguished and cultivated designs.

The Misses Långbers, have successfully used many of the ancient designs in their weaving school, and many of their yarns are being dyed from plant dyes at their weaving school. A survey of some of the old patterns is shown here.



The showroom at the well-known Weaving-school, Sätergläntan

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Hanging woven at the Sätergläntan Weaving-school

CAPTIONS FOR ILLUSTRATIONS ON THE FOLLOWING FIVE PAGES

ILLUSTRATIONS NOS. 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12

Are all old examples of various patterns that can be produced by threading the loom for loose rose-step in 4 shifts

ILLUSTRATION NO. 8

Is an example of tied rose-step in 3 shifts

ILLUSTRATIONS NOS. 9, 10, 11, 12

Also show the pattern named the geese-eye curve, which is easily produced on a loom originally threaded for the loose rose-step in 4 shifts

ILLUSTRATION NO. 13

Shows the geese-eye curve woven on warp of two colors

ILLUSTRATION NO. 14

Another example of the geese-eye curve

ILLUSTRATIONS NOS. 15, 16, 17, 18, 19, 20, 21

The monk-belt pattern. The pattern in all these weaves is produced by lapses and loose lying threads of the wool. In some of these weaves 8 to 9 shifts are used

ILLUSTRATIONS NOS. 20, 21

The pattern is exactly the same, but on a larger scale

ILLUSTRATIONS NOS. 22, 23, 24, 25

The Leksand's pattern

ILLUSTRATION NO. 26

In-woven embroidery, on a pattern of mixed rose-step and geese-eye

ILLUSTRATIONS NOS. 27, 28, 29, 30

Hand-embroidered patterns on a woven background

ILLUSTRATIONS NOS. 31, 32, 33, 34, 35, 36, 37, 38, 39, 40

Rug samples

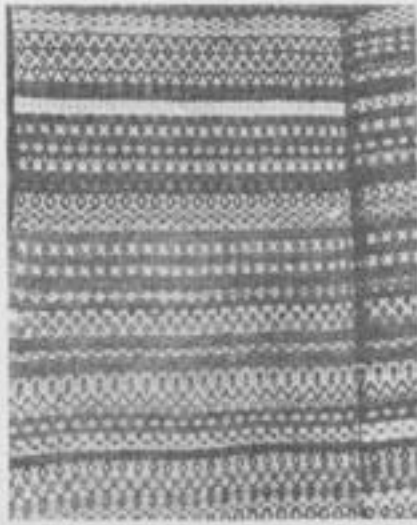


A weaving room at the Weaving-school at Sätergläntan

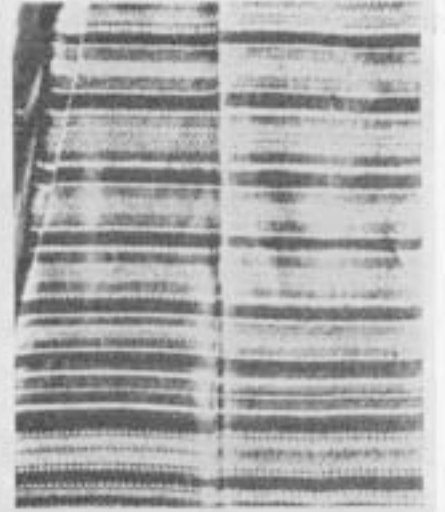
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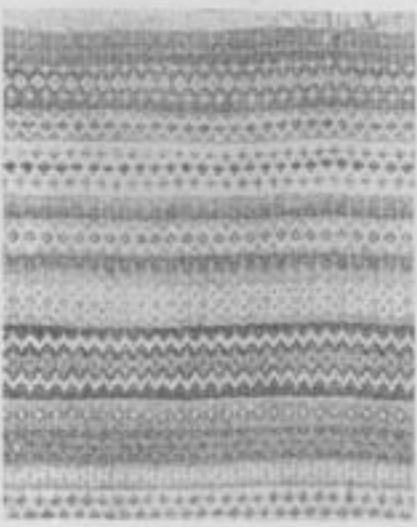
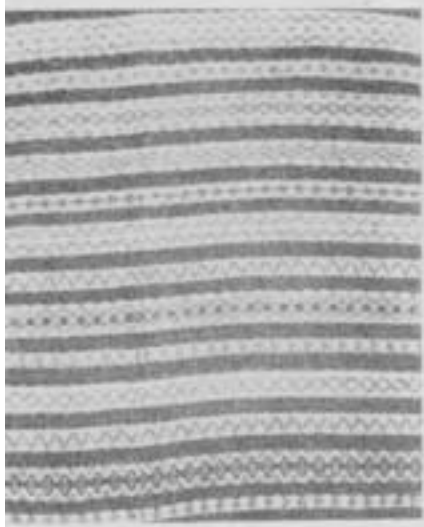
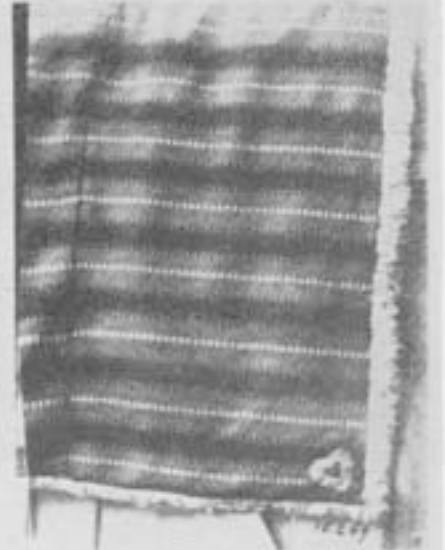
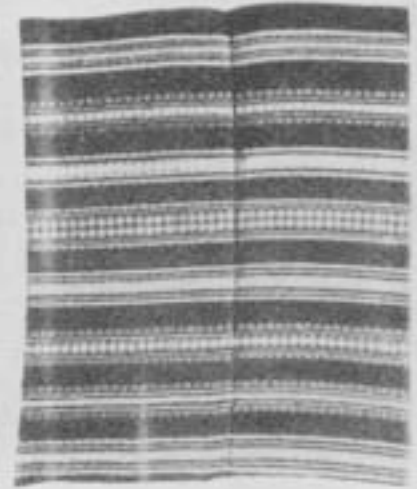
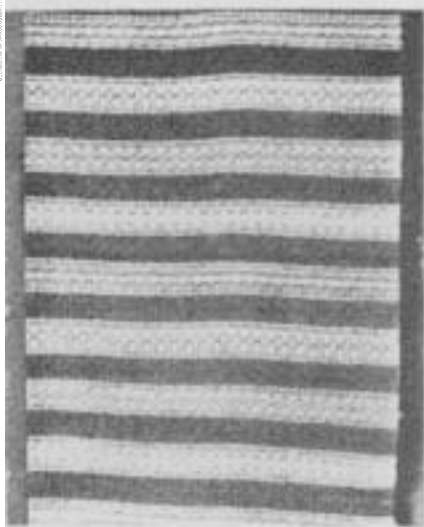


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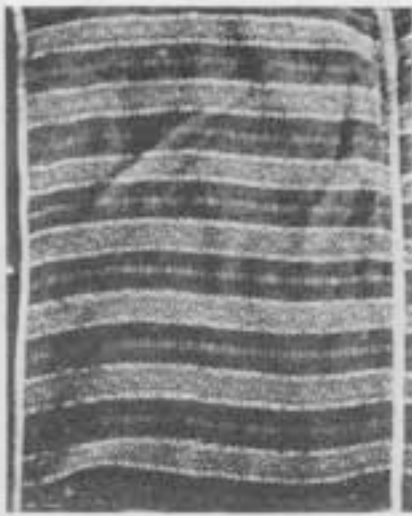
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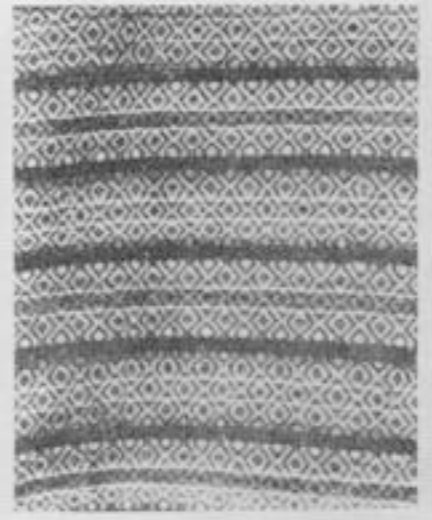
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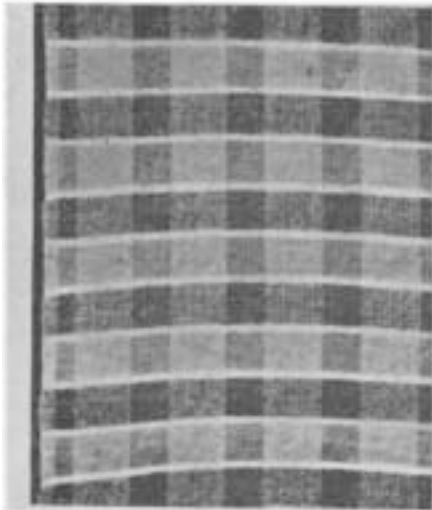
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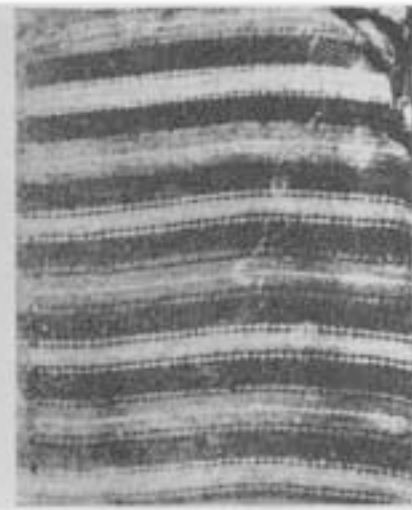
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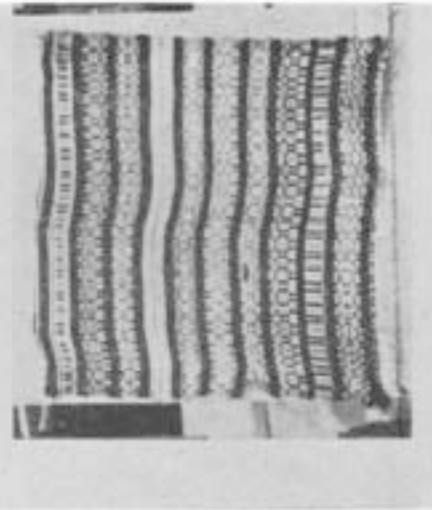
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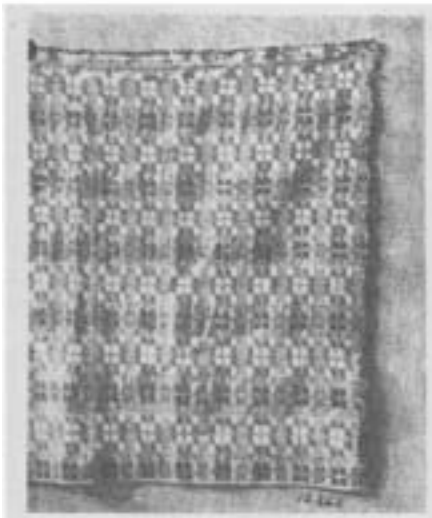
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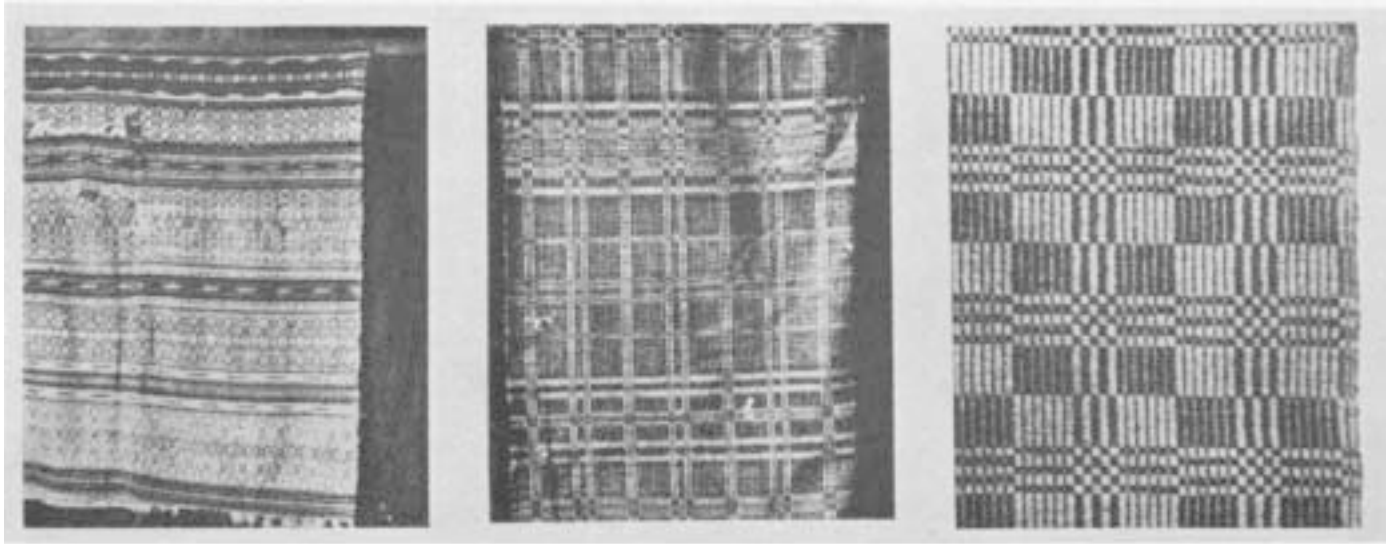
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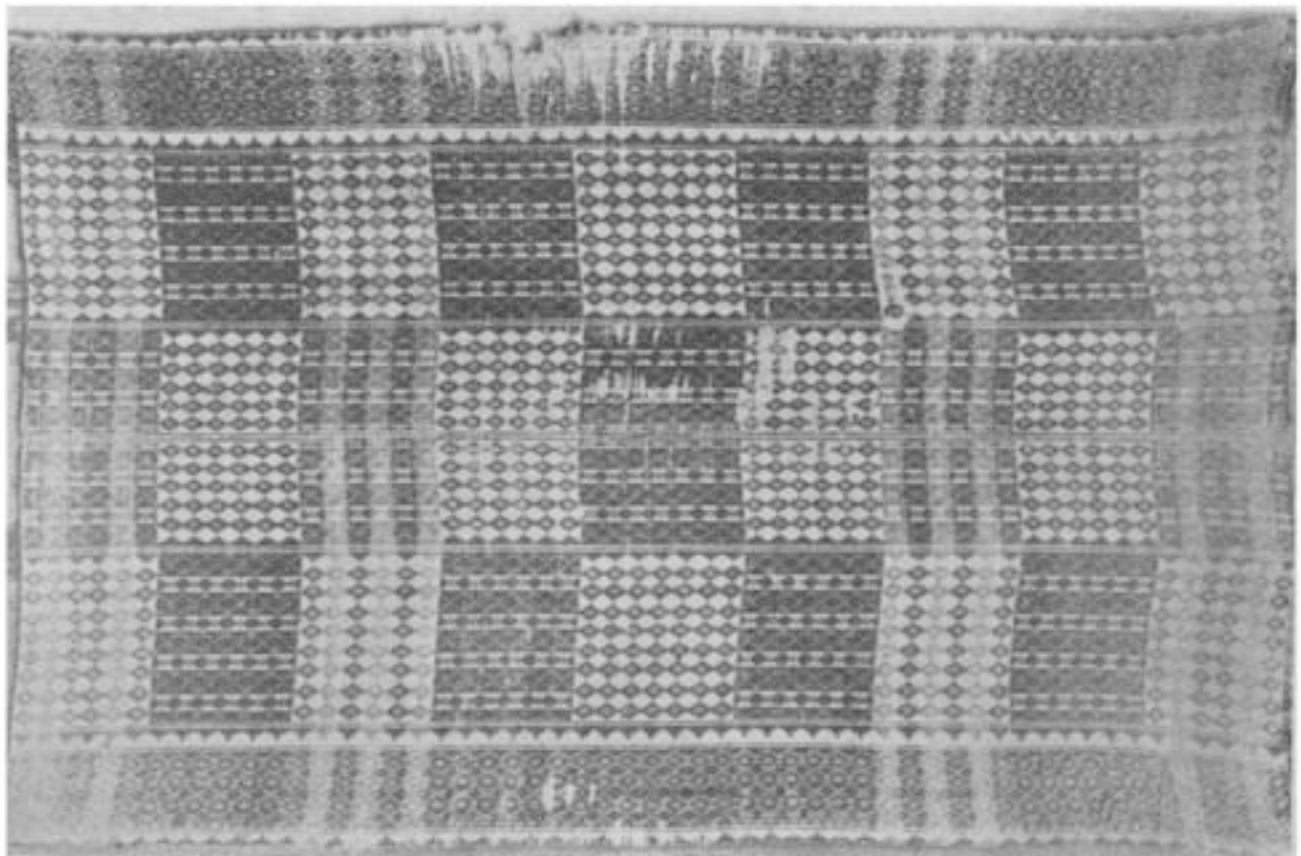
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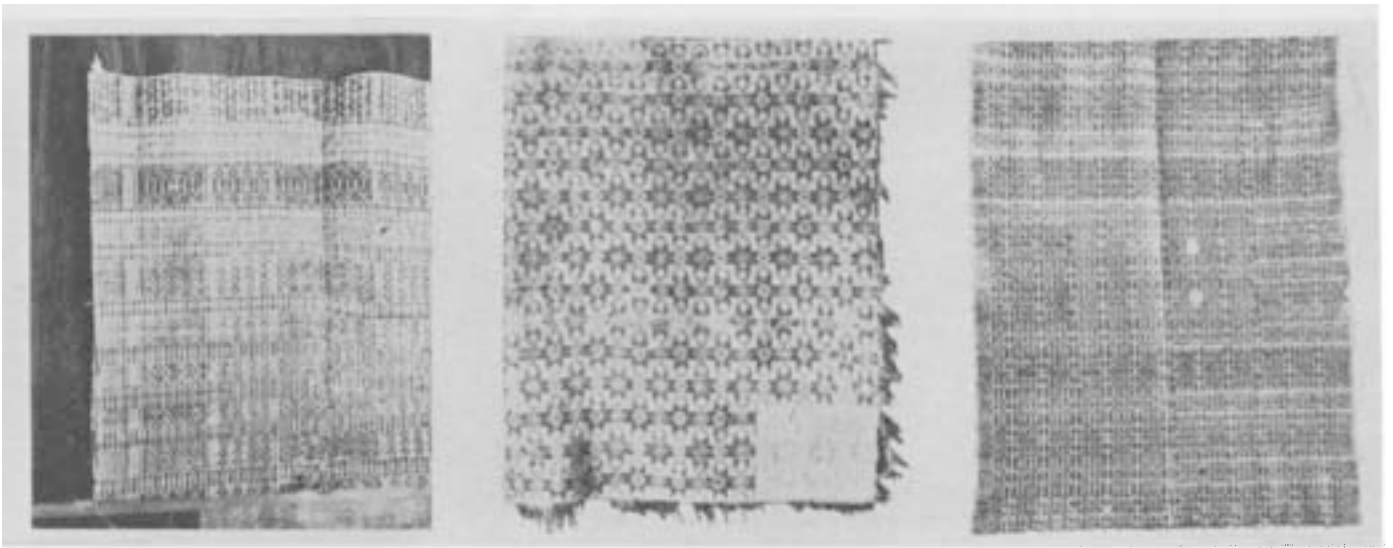
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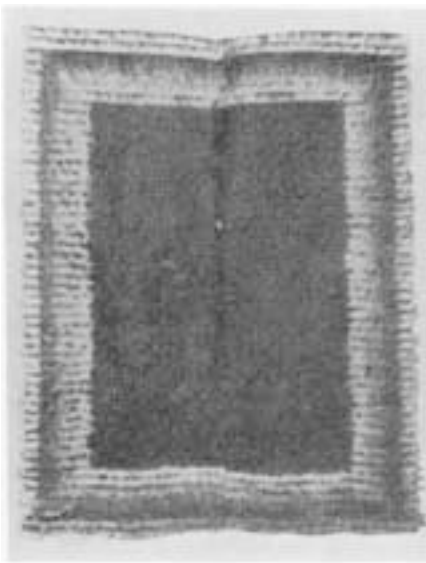
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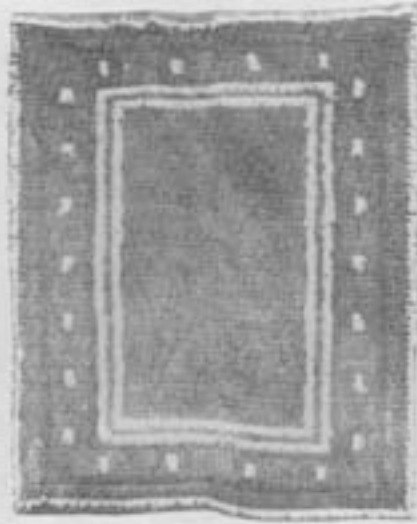
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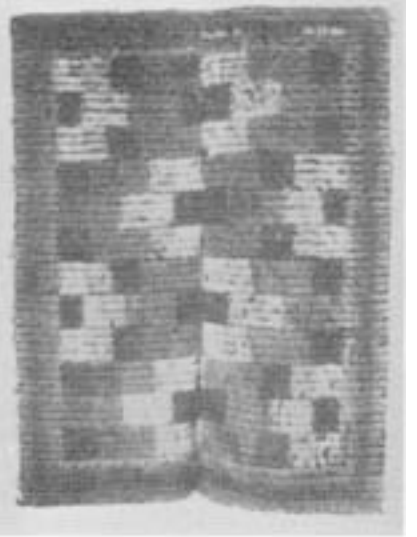
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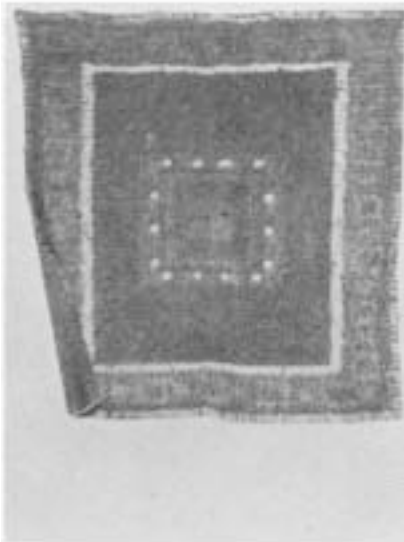
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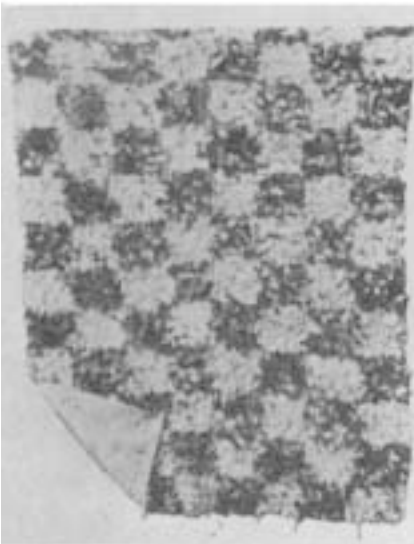
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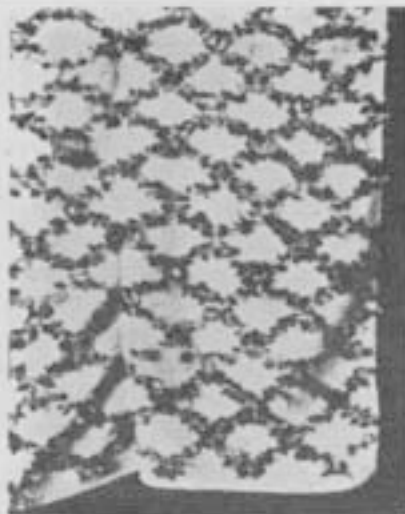
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