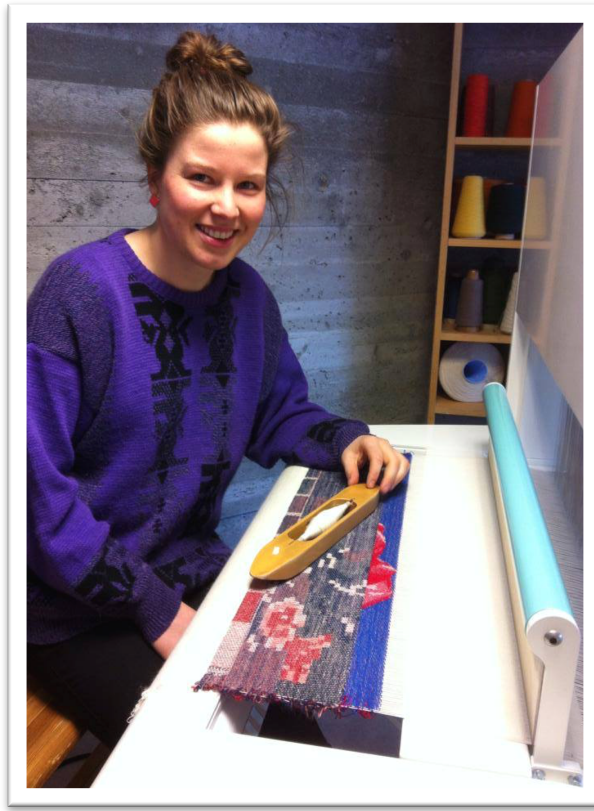


## Know the Weaver # 9 2015



Katarina  
Clemetsen  
Barane

Katarina has recently completed a 3-year Bachelor degree at the University of Telemark, Faculty of Folk Art /Textiles. In March this year, the school acquired a TC2 digital loom and Katarina wove on it for her Bachelors project. Katarina says that in the beginning, the idea was to use an ordinary shaft loom, but then she got an opportunity to learn about the digital loom and its many possibilities through an introductory session with Vibeke Vestby. And afterwards, it was easy to select this tool as a vehicle for her project.

Artist and  
TC2 user

1. What got you interested in weaving?  
Are there any particular styles or techniques that you apply to your works?

I had not woven much until I started my studies in Rauland. But during the 3 years of study, in addition to exploring other textile techniques, I have woven "Vadmel" (wool twill fulled to become felt) and rosepath yardage on shaft looms, and woven damask scarves in a draw loom. I think the digitizing and modernization of the loom as a tool combined with the traditional, old craft is incredibly exciting – and I feel privileged to have had the possibility to

go in-depth on this.

At the same time, I have realized that the possibilities are innumerable, and that countless variations are feasible. I have internalized the basic principles and tried to make the most of the possibilities I have had as a novice in the realm of the digital loom.

For the 3 different fabrics I wove in my Bachelor project, I have used weave structures from the book «The Woven Pixel» by Alice Schlein and Bhakti Ziek. I have made many samples where I investigated the interaction of pattern designs, materials and weave structures.



Notice how Katarina transforms the traditional designs into weave structures...



Based on this, I have chosen what I found most successful. The process of weaving has also been influenced by the fact that I wanted to tailor jackets, which induced some limitations and requirements to the fabric qualities.

2. Your latest collection has been inspired by traditional Norwegian art work that dates back to the 18th Century. Tell us more about the collection and what went behind bringing it to life?

During my Bachelors, I have worked through a transformation process: I drew inspiration from the Norwegian folk culture in West Telemark (south west of Oslo). My starting point was the rose painted "Juvestoga" from Øyefjell, dated 1799. I have studied the history of the room as well as of the painter Olav Torjusson, and selected a fragment of the rose painting. This selection has been edited and transformed into three different patterns using Photoshop ©. I then transferred these designs to the TC2 loom and wove yardage. Afterwards, I tailored three jackets from the fabrics.

The three designs are transformations from the recognizable to the more abstracted:

The history of Juvestoga is about the «Juve king», a rich man who wanted a richly decorated home. In 1799 he hired the painter Olav Torjusson to decorate the room. The inspiration for the colors were drawn from the apron of the Juve king's wife. It has been said that the interior decoration has a certain textile character. I found this an interesting starting point for my own project, and I chose to continue the transformation process to revert the painted expression back to textile!

For the first design and Jacket fabric I used four wefts systems with 4 shuttles and the mixing of the colors into 7 different colors /shades. I made the selection from the rose painting into geometrical forms and "pixelated" the design. The expression is more graphical and stands out clearly. I have tried to keep the color expression as close to the original as possible. The material is kid mohair from Telespinn. The warp in all three fabrics are cotton 16/2.



Design 1





Design no. 2 consists of a central ornament extracted from the original selection. The contrasts in texture are used as an effect to emphasize the design. I used an 8-end broken twill and chose a weft-faced effect for the actual jacket fabric and a warp-faced effect for the design on the back. The weft is cotton and viscose, and the result comes out very shiny.

Design no.3 is further transformed from the original selection than the two previous designs. It was done on purpose, in order to visualize the variety of expressions possible through the transformations.

I have extracted an element, deconstructed it and pieced it together in a new way, forming a surface design. I used four weave structures in the technique Granité 7-26 and grey lamb wool for weft.

3. How has your experience been working on the TC2?

The weaving in the digital loom has been very exciting. The process of transforming and editing in Photoshop © has been new and challenging. I used innumerable hours, testing weave structures and transferring them to the loom and weaving samples.

In the beginning the most difficult part was to visualize how the designs and weave structures would come together, and how it would behave as a fabric.

The transfer of a design from the computer to textile materials is a transformation in itself. I have learnt incredibly much, and I hope to get the opportunity to work on a TC2 loom again! Many new ideas and approaches have opened up for me.

