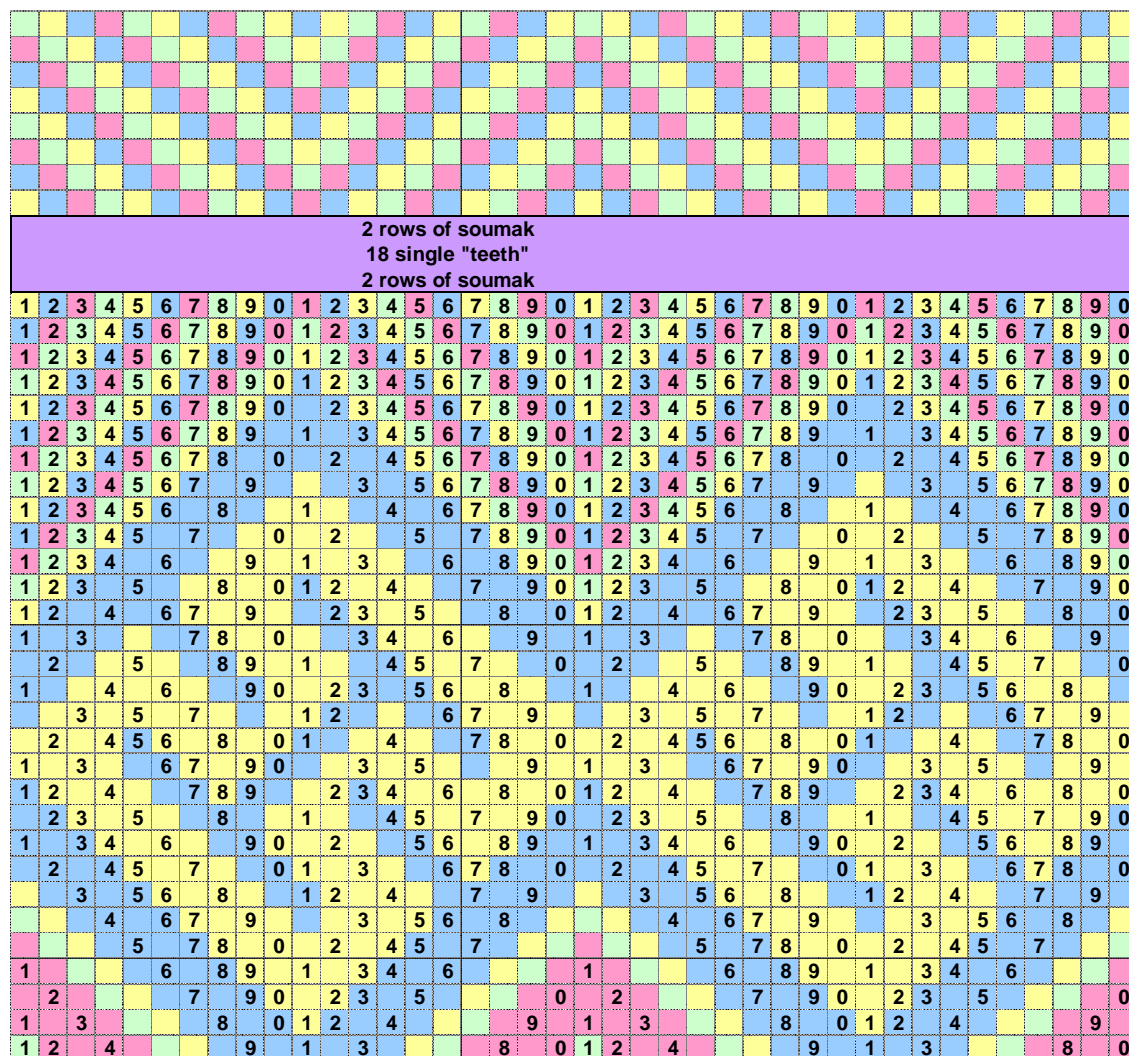


Snartemo, Agder, Norway, 500 AD, side I

Randi Stoltz' version based on Egon Hansen, 2017
56 tablets. Original width: ca 5 cm.

Work bottom up

Fragment 4



Comments

Having studied Egon Hansens pattern (Brikvævning, 1990), photoes (Bjørn Hougen, Snartemotekstilene, 1935) and various other photoes, bands and patterns, I was allowed to see the originals of the Snartemo finds at the University museum of Oslo january 2017. I brought the pattern and replika I had made from photoes with me to compare.

New observations, new pattern, and I want to share both with you.

Colours

Bjørn Hougen observed at least three colours: Red, blue and yellow. He discusses whether there might have been four, and concludes that there is green too. The band is well preserved, on some parts you can clearly see four shades of brown, one of them even looks greenish. One colour for each hole in the tablet.

More surprising was the soumak on the edges - not blue, as Egon Hansen suggests, more like red, but not the same red as in the warp. We chose cochénille, as there is evidence for polish cochénille from the period.

1	2	3	5			0	2			7	9	0	1	2	3	5			0	2			7	9	0						
1	2	3	4	6			1	2		6	8	9	0	1	2	3	4	6			1		6	8	9	0					
1	2	3	4	5	7				5	7	8	9	0	2	3	4	5	7			5		7	8	9	0					
1	2	3	4	5	6	8			4	6	7	8	9	1	3	4	5	6	8			4	6	7	8	9	0				
1	2	3	4	5	6	7	9			3	5	6	7	8	0	2	4	5	6	7	9		3	5	6	7	8	9	0		
1	2	3	4	5	6	7	8	0	2	4	5	6	7	9		3	5	6	7	8	0	2	4	5	6	7	8	9	0		
1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0		
						9	0	1	2	3	4	6			1		6	8	9	0	1	3									
					8	0	1	2	3	5	7	8	9	0	2		7	9	0	1	2	4									
				7	9	0	1	2	4		8	9	0	1	3		8	0	1	2	3	5									
			6	8	9	0	1	3		9	0	1	2	4		9	1	2	3	4	6										
		5	7	8	9	0	2						0	1	2	3	5			0	2	3	4	5	7						
		4	6	7	8	9	1			6			1	2	3	4	6			1	3	4	5	6	8						
	3	5	6	7	8	0	2	3	4	5	7					5	7	8	9	0	2	4	5	6	7	9					
2	4	5	6	7	9			3	4	5	6	8			4	6	7	8	9		3	5	6	7	8	0					
1	3	4	5	6	8			4	5	6	7	9			3	5	6	7	8		4	6	7	8	9	0					
2	3	4	5	7					5	6	7	8	0	2	4	5	6	7			5	7	8	9	0						
1	2	3	4	6			1			6	7	8	9	1	3	4	5	6			1			6	8	9	0				
1	2	3	5	7	8	9	0	2					0	2	3	4	5			0	2			7	9	0					
1	2	4			8	9	0	1	3			9	1	2	3	4			9	1	3			8	9	0					
1	3				9	0	1	2	4			8	0	1	2	3			8	0	1	2	4			9	0				
2					0	1	2	3	5	7	9	0	1	2			7	9	0	1	2	3	5								
1			6			1	2	3	4	6	8	9	0	1			6	8	9	0	1	2	3	4	6						
2	3	4	5	7				5	7	8	9	0			5	7	8	9	0				5	7							
	3	4	5	6	8			4	6	7	8	9			4	6	7	8	9		4	6	8			4	6	8			
		4	5	6	7	9			3	5	6	7	8			3	5	6	7	8		3	5	6	7	9					
			5	6	7	8	0	2	4	5	6	7			2	4	5	6	7		2	4	5	6	7	8	0				
1			6	7	8	9	1	3	4	5	6			1	3	4	5	6			1	3	4	5	6	7	8	9	0		
2					0	2	3	4	5			0	2	3	4	5			0	2			7	8	9	0					
1	3				9	1	2	3	4			9	1	2	3	4			9	1	3			8	9	0					
1	2	4			8	0	1	2	3			8	0	1	2	3			8	0	1	2	4			9	0				
1	2	3	5	7	9	0	1	2			7	9	0	1	2	3	5			0	1	2	4			9	0				
1	2	4			9	1			6	8	9	0	1	2	3	4	6			1	3			8	9	0					
1	2	3	5			0	2	3	4	5	7			2	3	4	5	7	8	9	0	2			7	9	0				
1	2	3	4	6			1	3	4	5	6	8			3	4	5	6	7	8	9	1			6	8	9	0			
1	2	3	4	5	7			2	4	5	6	7	9			4	5	6	7	8	0			5	7	8	9	0			
1	2	3	4	5	6	8			3	5	6	7	8	0			5	6	7	9			4	6	7	8	9	0			
1	2	3	4	5	6	7	9			4	6	7	8	9	1			6	8			3	5	6	7	8	9	0			
1	2	3	4	5	6	7	8	0			5	7	8	9	0	2	3	4	5	7			2	4	5	6	7	8	9	0	
1	2	3	4	5	6	7	8	9	1			6	8	9	0	1	2	3	4	6			1	3	4	5	6	7	8	9	0

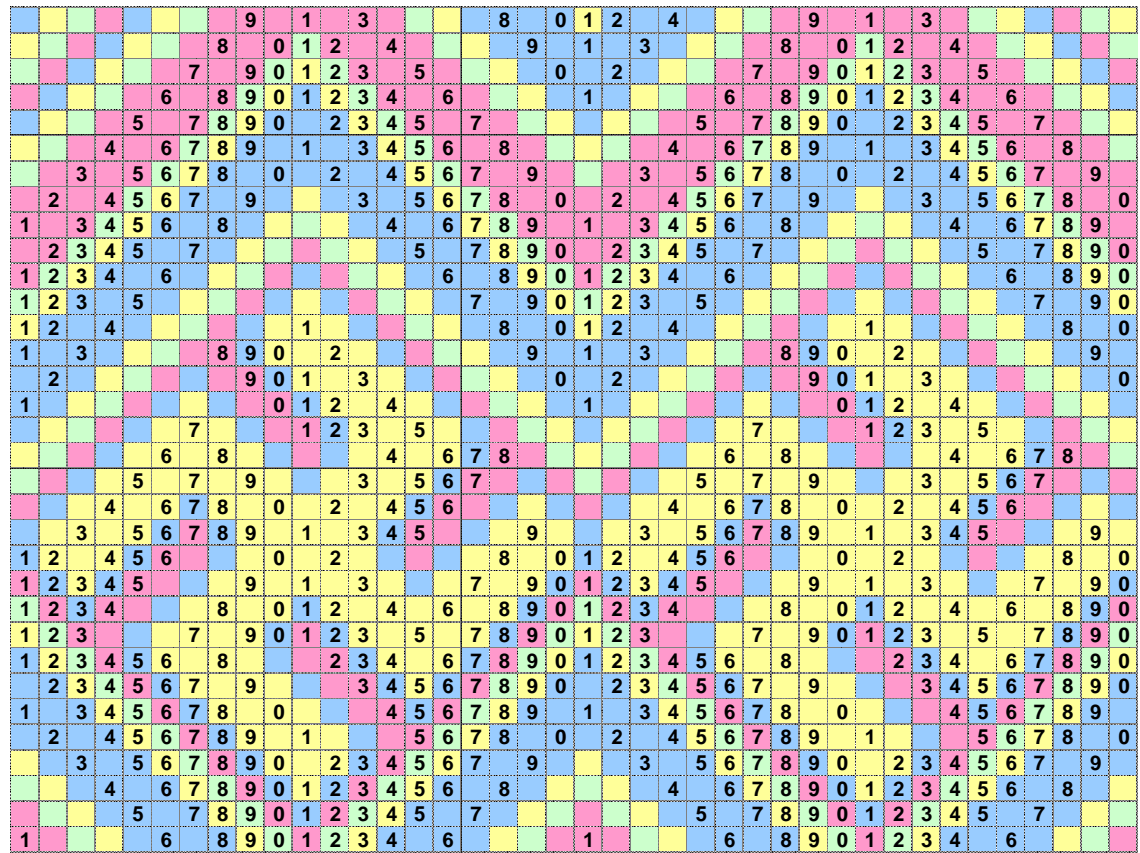
Dynamic figures

The figures of the Snartemo band seem to be moving. Maybe they do when you don't look?

Slope lines are dynamic, horizontal lines are calm. Symmetric figures stand still, svastikas give an impression of turning around. Bright colours and contrast make them even more lively.

There is so much energy in this band, no wonder many historical tablet weavers want to weave it!

If you wish to weave more than a 40 cm replika, scroll down and continue from the comb figure on fragment 1.



Single svastika
 Only one svastika is visible on fragment 4, the rest is torn off. Most likely it has a twin.
 The direction of the yellow svastika is different from the green ones on fragment 1. Both will be opposite on the back.

One thing I asked myself before seeing the original, was: Are there really such long flottations? Yes, there are. On the big figures, flottations pass 2, 4, 6 or 8 wefts, never more. On this figure there are some passing 12 wefts. Egon Hansen made changes in the figures to avoid them. I think what is good enough for the Snartemo weaver is good enough for me too. A replika should always be as close to the original as possible, even if there are bad solutions or mistakes.

New fragment



			5	7	8	0	2	3	4	5	7				5	7	8	9	0	2	4	5	7										
		4	6	7	9			3	4	5	6	8			4	6	7	8	9			3	4	5	6	8							
	3	5	6	8				4	5	6	7	9			3	5	6	7	8			4	6	7	9								
2	4	5	7					5	6	7	8	0	2	3	4	5	6	7				5	7	8	0								
1	3	4	6				1			6	7	8	9	0	1	3	4	5	6			1		6	8	9							
2	3	5	7	8	9	0	2							0	2	3	4	5	7			2	3	4	5	7	9	0					
1	2	4		8	9	0	1	3				9	0	1	2	3	4			9	0	1	2	3	4		8	0					
1	3			9	0	1	2	4			8	0	1	2	3			8	0	1	2	3					9						
2					0	1	2	3	5	7	9	0	1	2			7	9	0	1	2						0						
1			6			1	2	3	4	6	8	9	0	1			6	8	9	0	1			6									
		5	7			2	3	4	5	7					5	7							5	7	8	9	0						
	4	6	7	8			3	4	5	6	7	8			4	6	7	8				4	6	7	8	9							
3	5	6	7	9			4	5	6	7	9			3	5	6	7	9			3	5	6	7	8								
2	4	5	6	7	8	0			5	6	7	8	0	2	3	4	5	6	7	8	0	2	3	4	5	6	7						
1	3	4	5	6	7	8	9	0	1			6	7	8	9	0	1	3	4	5	6	7	8	9	0	1	3	4	5	6			
2	3	4	5			0	2					0	2			7	8	9	0	2							0						
1	2	3	4		9	0	1	3			9	0	1	3			8	9	0	1	3						9						
1	2	3			8	0	1	2	4			8	0	1	2	4				9	0	1	2	4			8	0					
1	2			7	9	0	1	2	3	5	7	9	0	1	2	3	5				0	1	2	3	5	7	9	0					
1			6		8	9	0	1	2	3	4	6			8	9	0	1	2	3	4	6			1	2	3	4	6	8	9	0	
2	3	4	5	7	8	9	0			5	7	8	9	0			5	7			2	3	4	5	7	8	9	0					
1	3	4	5	6	7	8	9			4	6	7	8	9			4	6	7	8			3	4	5	6	7	8	9				
2	4	5	6	7	8			3	5	6	7	8			3	5	6	7	9			3	5	6	7	8	9	0					
	3	5	6	7			2	4	5	6	7			2	4	5	6	7	8	0			5	6	7	9							
1		4	6			1	3	4	5	6			1	3	4	5	6	7	8	9	0	1		6	8								
2	5	7	8	9	0	2	3	4	5			0	2			7	8	9	0	2	3	4	5	7			0						
1	3	6	8	9	0	1	2	3	4			9	0	1	3			8	9	0	1	2	3	4	6			9					
1	2	4		7	9	0	1	2	3			8	0	1	2	4				9	0	1	2	3	5			8	0				
1	2	3	5		8	0	1	2			7	9	0	1	2	3	5				0	1	2	4			7	9	0				
1	2	3	4	6		9	1			6	8	9	0	1	2	3	4	6				1	3		6	8	9	0					
2	3	4	5	7		0	2	3	4	5	7			2	3	4	5	7	8	9	0	2		5	7	8	9	0					
1	3	4	5	6	7	8			1	3	4	5	6	7	8			3	4	5	6	7	8	9	0	1	3	4	5	6	8		
2	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0						
1	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0					
2	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0						
1	3	4	5	6	8		1		4	6	7	8	9	0	1	3	4	5	6	8		1		4	6	7	8	9	0				

New figure

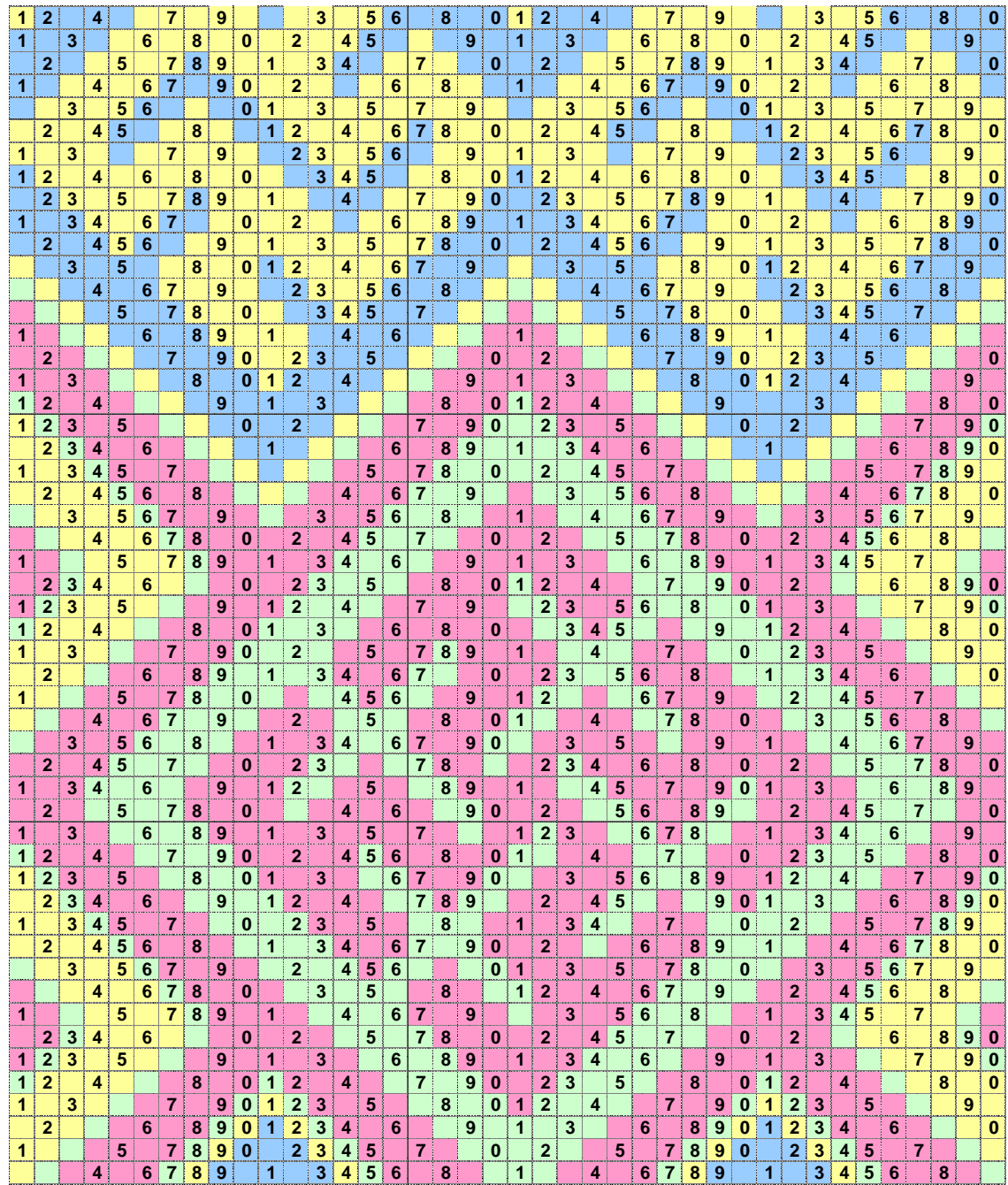
There is a couple of small figures at the end of fragment 3, and another at the beginning of fragment 4. The rest of the band has a rythm: One big figure, two smaller, 1 - 2 - 1 - 2 etc. Something is missing between fragment 3 and 4, could it have been a big figure?

Or many? Bjørn Hougen observes that there are no traces of sewing thread on the band, and suggest it has been a bandoleer to carry the sword. In that case, the band might have been 150 cm long. We will never know. There might have been nothing more than the lengt we have evidence for - about 40 cm.

I decided to fill this hole with a big svastika-variation. Take a look at Latvian bands, svastikas are flourishing there! I chose one with combes, and made it yellow.

Fragment 3

2	3	4	5	7	9	0	2	5	7	8	9	0	2	3	4	5	7	9	0	2	5	7	8	9	0							
1	2	3	4	6		0	1	3	6	8	9	0	1	2	3	4	6		0	1	3	6	8	9	0							
1	2	3	5	8	1	2	4	7	9	0	1	2	3	5	8	1	2	4	7	9	0	1	2	3	5	8	1	2	4	7	9	0



Double-T twins or something else?
 These two are drawn from photos, I could not compare with the original because they were drawn when revising the pattern after my visit in Oslo. I think they work very well.

Uncertain figure
 Fragment 3 is in a bad shape, so we know little more than the size. I saw something which reminded me of the figure with mistake on fragment 2, so I made a smaller scale version which fitted in exactly.
 Egon Hansen made a svastika. Both solutions are very unsure - all we know is the size of the frame and that there must have been something inside it.

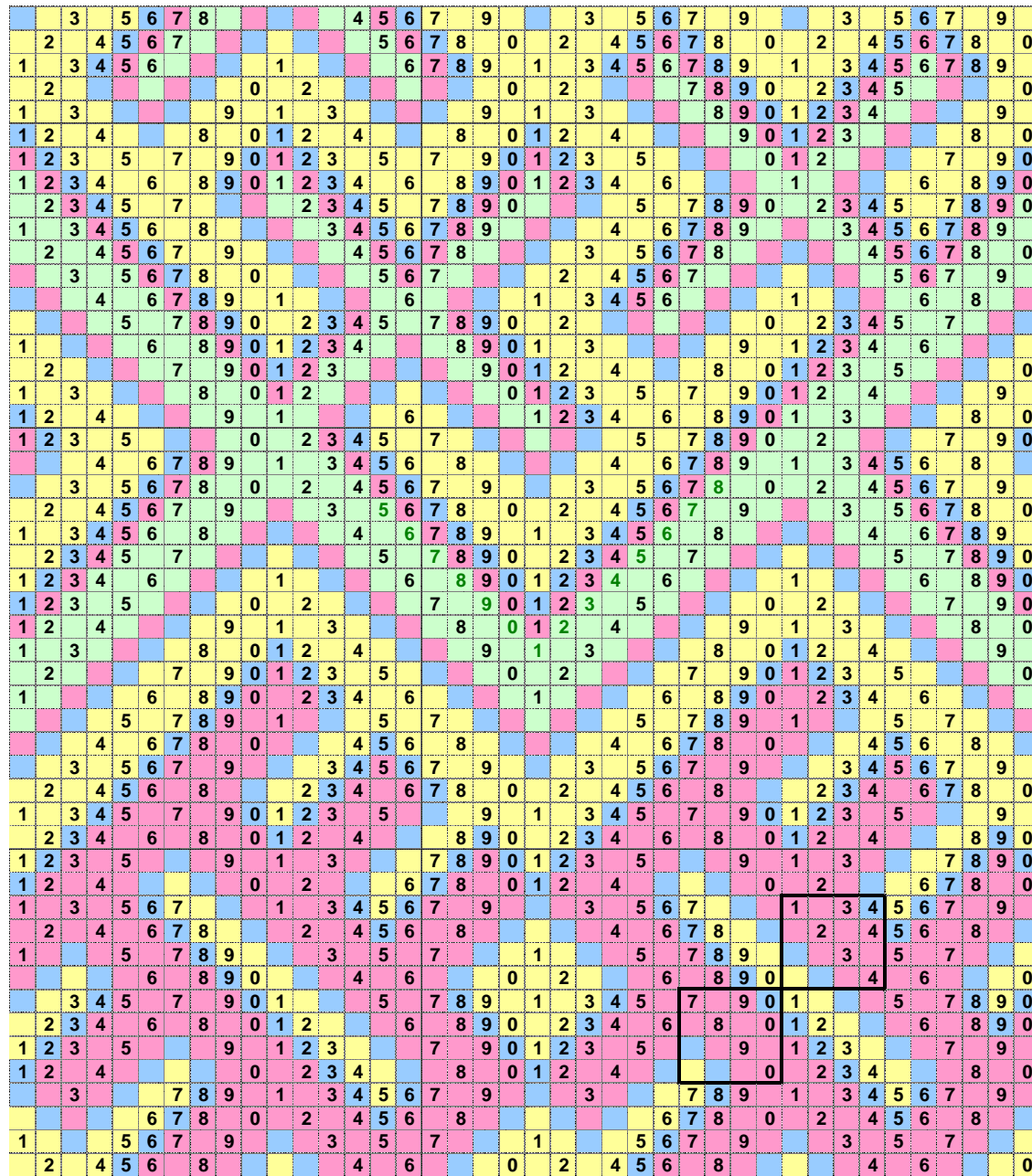


Figure with mistake

This figure was supposed to be red, but on the original, it looked like yellow! Which means the back must be red, because the red and yellow threads are in opposite holes in the tablet. We were allowed to turn it, and the red colour on the back was evident.

Next question: As this is double face, how do we know it has not been turned, that the back is not really the "right" side? Well, I am not perfectly sure, but the edge towards fragment 1 and the turning direction of the edge tablets seem to point in the same direction: Yellow.

Maybe the weaver said to himself: Oh, this figure again, Let me try a different colour this time, so that I don't fall asleep... Maybe that was too boring too, because there is a mistake on top of the figure. Exactly the same kind of mistake as in the Øvre Berge band: The weaving is perfect, only the lines are not.

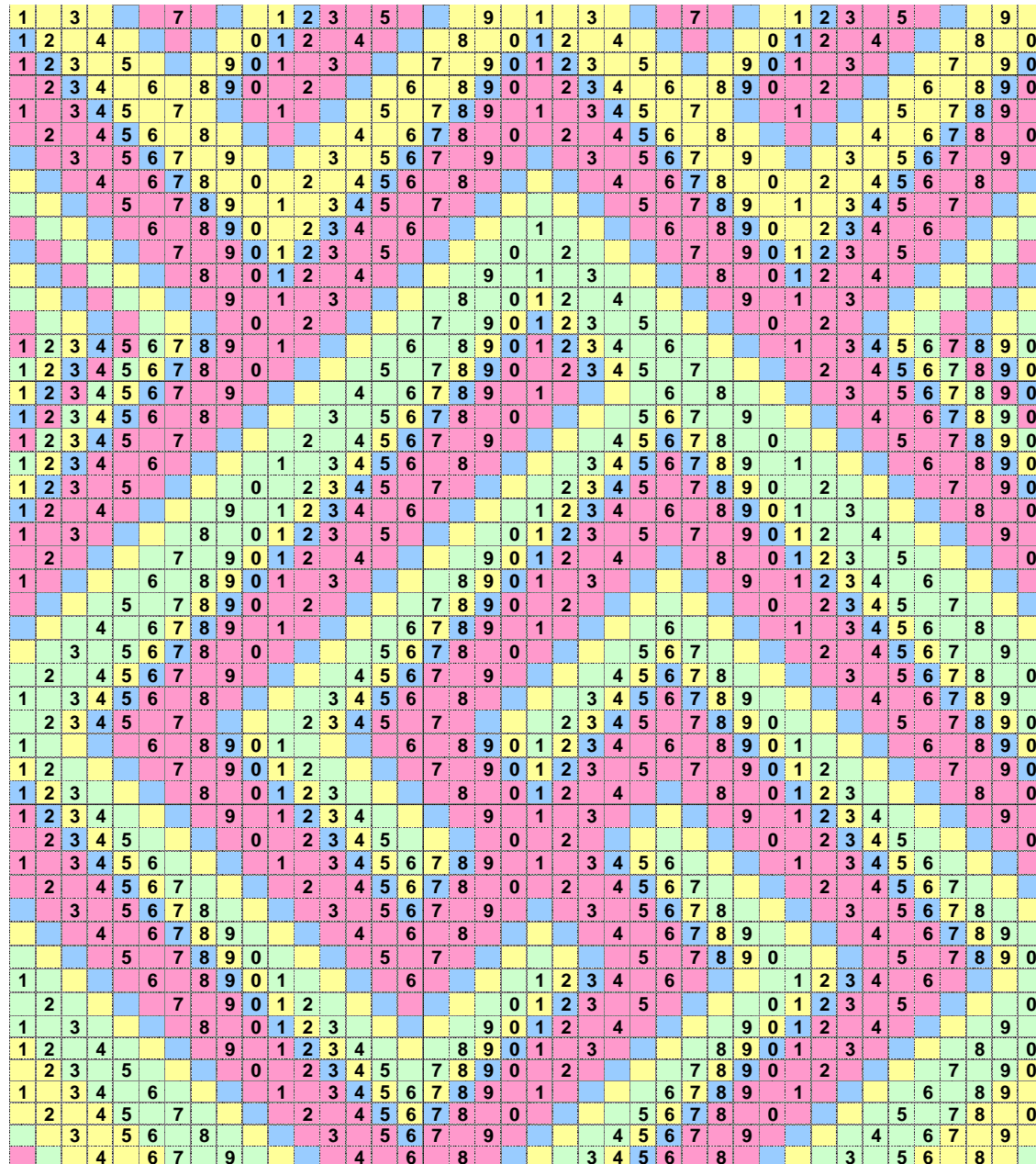
Twin combs

These figures starts like svastika twins, and turns out bigger and more complicated. Maybe the weaver wanted a challenge?

The figures are not in Egon Hansens pattern, he put in a repetiton instead. I can understand why - you can observe parts of it on the original, other parts ar unsure. I drew it from photoes, and after having seen the original I made changes only to the colours.

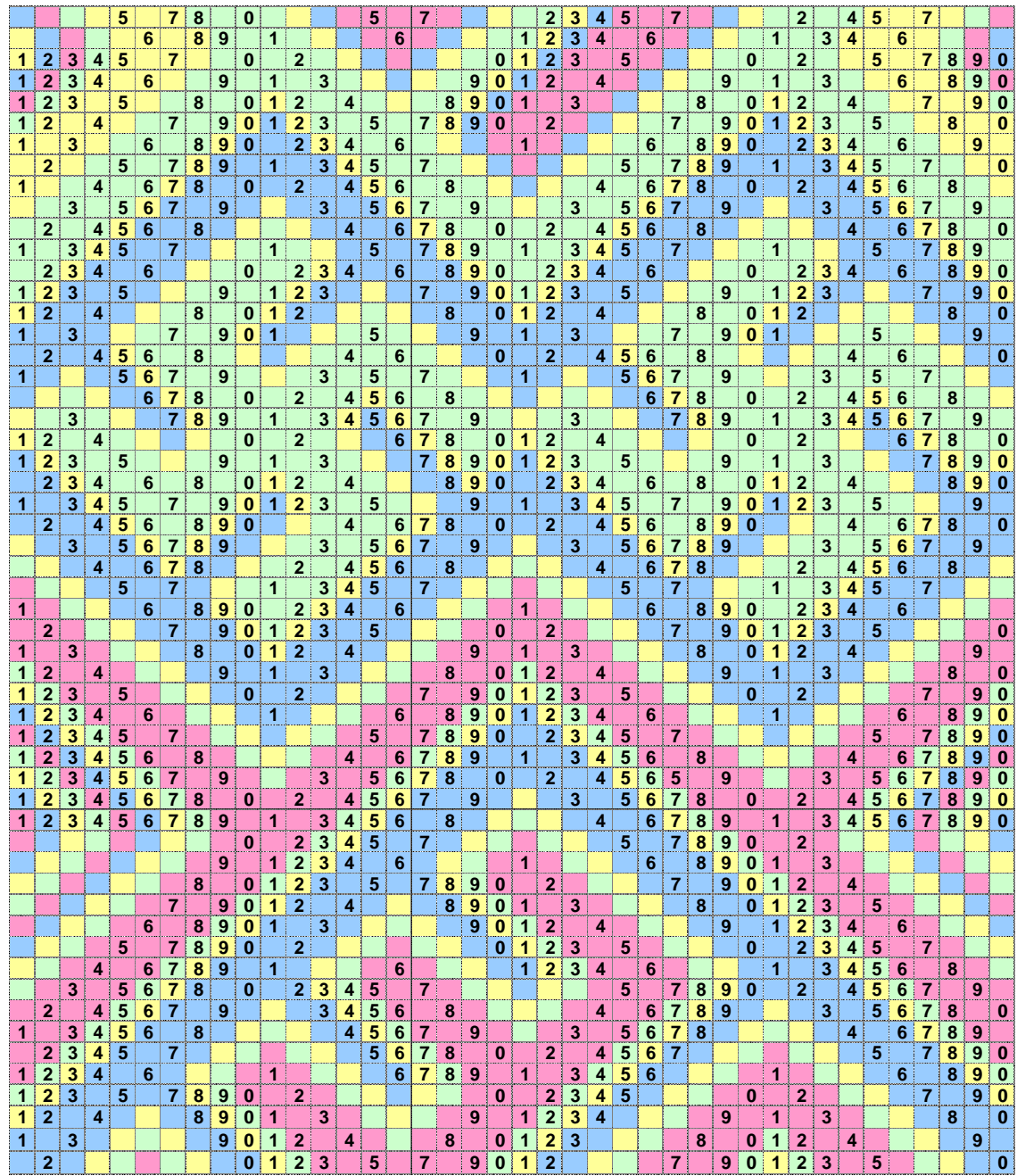
The big figures are built by elements of 5 tablets x 5 wefts. Smaller figures with three colours are built with 4 x 4.

Fragment 1



Triangles
 There are parallel triangles between all the figures.
 Sometimes with floatations, sometimes not.

Svastika with elongated arms
 This figure is not changed from Egon Hansens version.
 The figure is same as the svastika on the band from Øve Berge (Agder, Norway, 500 AD, 5 cm wide, 12 cm long). Same figure, same period, same area, same technique - could it be the same weaver?

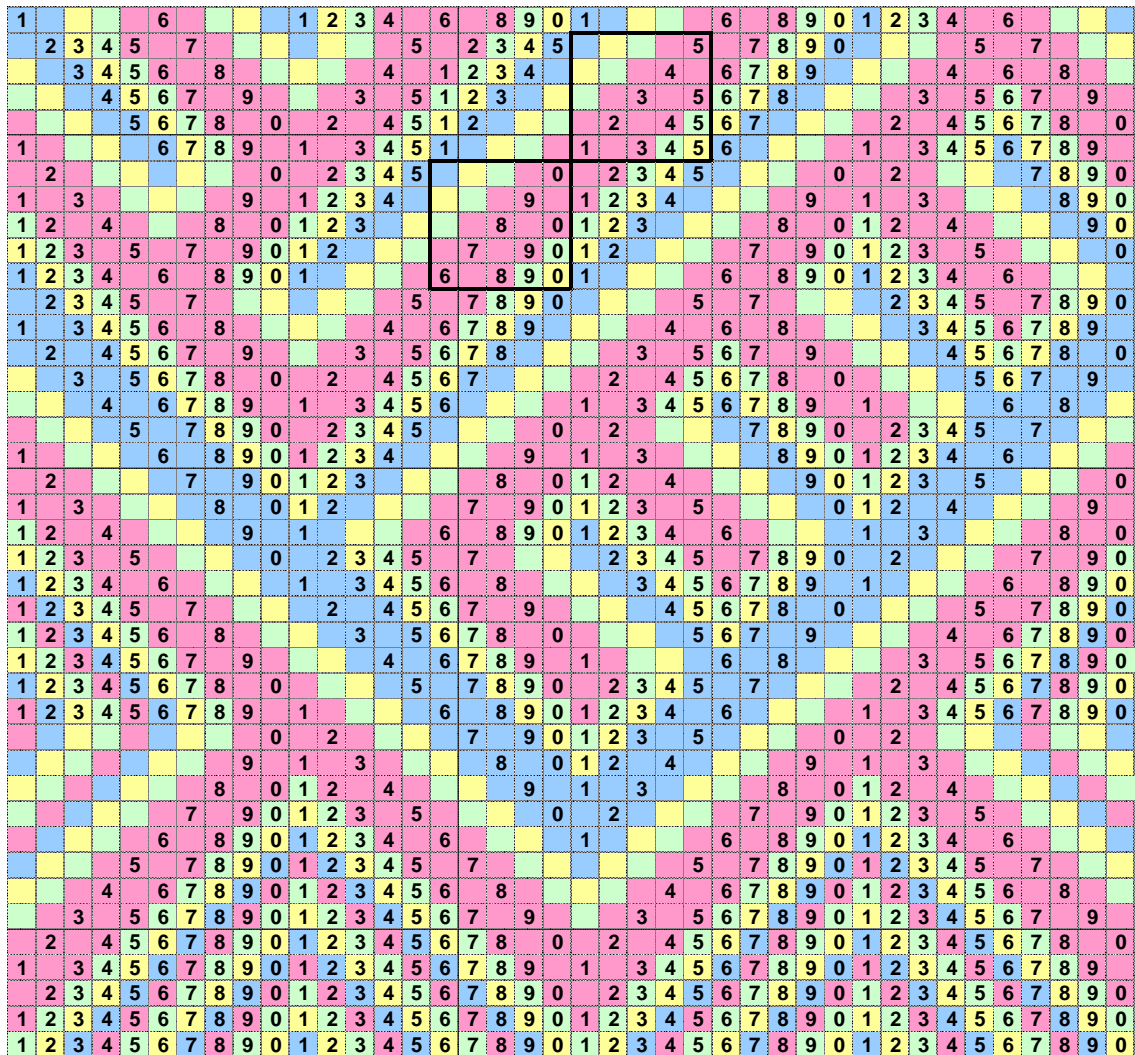


Svastika twins

Egon Hansen wanted these two svastikas to be yellow. They did not look like yellow on my photoes, so I first made them red. But I was not sure, as the back of the band did not look like yellow. Because red and yellow are in opposite holes in the tablet, all red figures will be yellow on the other side, green figures will be blue.

When seeing the band in Oslo it seemed clear the frame was blue, so according to the rules of the technique, the figure could only be green. Yellow and blue, the lightest and the darkest of the colours, are more easily identified than red and green, which looks more or less alike on a black and white photo.

So Egon Hansens colour rythm, big red figures alternating with small yellow figures, had to be disturbed.



1 row of soumak
 9 triple "teeth"
 1 row of soumak

Comb figure

This figure is repeated on fragment 4 - wich is interesting, because there are not many repetitions on this band.

Why did Egon Hansen turn this figure inside out? I have seen parts of his archive, and it seemed like he, together with weaver Lise Ræder Knudsen, tried out many different solouions, but never arrived at the right one. I am sorry if I seem arrogant, but to me the shape seems so evident from photoes!

There are three different big figures on the band, and they are all composed by elements of 5 tablets x 5 wefts. The 40 pattern tablets allow 8 elements. Find yourself a matchbox and start building!

Soumak

There is soumak on both ends, and not exactly alike. I will not describe this furter, as I am not quite sure about how it is done.

The colour may be some kind of bluish red.

Pattern tablets - 40

	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0		
a	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green		
b	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	
c	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green
d	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	Yellow	Blue	Green	
	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	s		

a = upper hole near you, b = lower hole near you etc.

Edges - 8 tablets on each side

	1	2	3	4	5	6	7	8
a	Blue	Blue	Blue	Blue	Yellow	Yellow	Pink	Pink
b	Blue	Blue	Blue	Blue	Yellow	Yellow	Pink	Pink
c	Blue	Blue	Blue	Blue	Yellow	Yellow	Pink	Pink
d	Blue	Blue	Blue	Blue	Yellow	Yellow	Pink	Pink
	s	z	s	z	s	z	s	z

	1	2	3	4	5	6	7	8
a	Pink	Pink	Yellow	Yellow	Blue	Blue	Blue	Blue
b	Pink	Pink	Yellow	Yellow	Blue	Blue	Blue	Blue
c	Pink	Pink	Yellow	Yellow	Blue	Blue	Blue	Blue
d	Pink	Pink	Yellow	Yellow	Blue	Blue	Blue	Blue
	s	z	s	z	s	z	s	z

1 Turn forwards (all numbers)

Turn backwards

Work pattern bottom up

Straight and tagged lines

If you are a skilled weaver, you would probably arrange the tablets in four parts and turn two parts forwards and two backwards to get the lines straight. That is what Egon Hansen did. But the Snartemo weaver did not - on the original there are alternating straight and tagged lines. As the weaving is so fine, you may not see much difference, and it is a lot easier!

My most radical change to Egon Hansens pattern is at the ends and in between the figures. He wanted straight lines, which made his pattern complicated. I wanted, like the original weaver, symmetrical turns. Symmetry is much easier to remember. I am afraid our modern inventions, like pencil and paper and computers, sometimes tempt us to make things more complicated than required.

How could the Snartemo weaver manage without a computer? I think the answer is logic, love of numbers and - of course - a lot of experience.