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Textiles

Margaret Olofsson Bergman (1872-1948) was taught to weave by her mother in Sweden when she was seven, and by her teens she was producing textiles for her mother's customers and winning regional awards. She came to the U.S. in 1901 to marry John Bergman, set aside weaving for family needs until 1914, and then did custom work from 1918 to 1930. She was recognized for her ability to visualize complex multishaft weaves and to create original patterns based on traditional ones. In the '30s she ran a weaving school in Washington State, conducted workshops throughout the Pacific Northwest and participated in summer programs such as Penland's. She designed, patented and produced the Bergman Suitcase loom and Bergman Floor loom, both of which could be folded up, even with warp on them. She also founded several weaving guilds and developed a new weaving structure called the Margaret Bergman technique.¹

Ethel Mars's "studio hangings" grew out of hooked rugs. Mars (1876-1959) invented her process at her home in Provincetown in 1916 when, to see the effect of a rug design, she stitched down strips of fabric on a foundation of burlap. The sketchy pictures employed vegetable-dyed cotton cloth. The effect was modern, with particular appeal deriving from the colors, which was not surprising since Mars was primarily a painter. She had become interested in crafts in Europe, where she exhibited in Beaux-Arts salons and also made and exhibited wood-block prints.¹