

Medieval Textile Study Group

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Note: permission from the proper authorities has been granted to use all reprinted information.

Errata:

Please correct the following in your member roster:

Diana Frost
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Harry E. McCoy
hemmcoy@primenet.com

Gayle Bingham lives in Kerrville. (First name & town misspelled)

New Member:

Noeline Barkla
17 Meremere Road
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Hawera, New Zealand

Welcome, Noeline!

For articles/samples starting with the March 2000 issue, please send 20 copies. Madelyn V is an observer for the year, and I do not think our number is going to be static.

Business:

I think from now on, the December issue will be the "fat" issue, with all samples due at that time. This will simplify mailing as the main post office will take overseas packages and larger letters, but the substation will only take small, flat letters. Making a rule like this also simplifies life for the membership, as you will know, that if your contribution(s) include a sample, that it will be due in

November for the December issue, and can plan accordingly.

Next Year's Project: Twills

I have 2 ideas for this. One is to just exchange twill samples. Now, if you are saying "How exciting is that(?)"! remember twills are the most common weave of the period, fancier cloth being used for the finery of larger churches, noble's clothes, or for clothes for special occasions if the wearer had enough money to afford such finery.

The second idea is IF 12 people will do samples (OK, for those with many shafts, you may pick another weave), and all the samples are three inches square, instead of the December issue per se, I will put together a calendar for the following year (2001) with the sample and information on one page, the calendar page on the back, and bound so that it opens like a book. Though the samples will have to be mailed in, the information can be e-mailed (name, what you wove, colors, materials, sett, etc) so that I'll have the calendar set up and waiting for the samples. Let me know which option you prefer, and tell me what you're weaving. This is an opportunity also for you spinners to spin & weave samples utilizing s/z spun singles, and dyers to try some of those natural dyes.

For those without issue 9, or who like to have everything before them, here is a synopsis of weaves of wool textiles present in London deposits of c. 1150 - 1450:

2:1 Twill:

z-spun: 20 (1301-1350) 9 (1351-1400)

z/s spun: 3 (1251-1300) 136 (1301-1350) 5 (1351-1400)

s spun: 1 (1151-1200) 4 (1301-1350) 4 (1351-1400)

2:2 Twill:

z-spun: 3 (1251-1300) 27 (1301-1350) 37 (1351-1400)

z/s spun: 7 (1301-1350) 3 (1351-1400) 1 (1401-1450)

s spun: 1 (1301-1350) 1 (1401-1450)

3:3 Twill:

z spun: 4 (1301-1350) 2 (1351-1400) 1 (1401-1450)

Tabby with weft faced bands:

54 (1301-1350) 35 (1351-1400) 2 (1401-1450)

the first number being the quantity of samples and the numbers in parenthesis being dates of the layers the quantity was found within. Taken from the Museum of London's Textiles and Clothing c. 1150-1450, (c) 1992

“The universally brown appearance of so many of these fragments gives no idea of the variety of the colours which from written descriptions must have been vividly present - sanguin, vermillion, crimson, violet, red, yellow, green, azure, murrey, russet, grey, perse (dark blue) - or the ‘exotic dyeing’ and ‘subtle blending of colour’ which recent study suggests was so important a feature of English cloth exports of the 13th and 14th centuries (Bridbury 1982, 103).” (ibid)

So, you are not limited to brown or white in your weaving, either.

That’s 8 types of twills, if everyone would pick one and some pick another weave of the period, the calendar would be a good goal. I have included a form to fill out at the end of the newsletter, in which you may indicate your first & second preferences in twill weaving, and what your topics of your article(s) and dates will be. Not everyone got around to doing their article this year, and not everyone noted what they are interested in. Please do this on the form.

Back Issue Availability:

You may have noticed the format has changed a bit. This is because I’m going to a new/old program that allows me to save the newsletter not only in a printable onto paper format, but in the Adobe PDF format. This format is used by the US Government for its tax forms and etc. because Adobe makes available to everyone for free their Adobe PDF Reader (among other considerations). This means, from this issue forward, I can put the issues onto a CD or disk and mail either paper copies or a CD or disk to those who want back issues. I cannot do this with previous issues because of copyright problems. Copyrights allow for ‘spontaneous’ copying for personal or educational purposes. This would cover the original copying of materials, but I don’t think that it covers a second printing into a new medium (electronic). Because of this, and because as of this coming year the study groups will be submitting articles for the new Complex Weavers’ Journal (previously Complex Weavers Newsletter) please give credit where credit is due for quotes in your articles. And, if the quotes are “substantive” let me know ahead of time so that I may attempt to get permission to use them (or you can... the internet makes this much easier as most publishers have an e-mail address).

Handouts:

The first is on Ikat. The examples are 19th Century, but the technique is very old.

The name ikat comes from the Malay-Indonesian word mengikat which means “to bind, tie, or wind around”.

From Japan, India and Middle East, where the first ikat textiles were made between the fifth and tenth centuries, the technique has spread all over the world.

To Japan ikat came probably from China where it could have also originated. By contrast to other areas ikat in Japan has steadily evolved, especially during the last four centuries. A remarkable number of unique variations of the ikat technique have arisen there.

Beside the Middle East, Central Asia and Iran are important ikat centers. The skill of making ikat is also known in Africa and South and Middle America. But of all the ikat areas in the old world the best known is Indonesia.

The first European ikat centers were in Italy probably developed under influence from the Middle East. It also played an important role in the French metropolitan fashion in the eighteenth century. Ikat has also been practised in some Greek villages and it formed part of traditional costume in certain Swiss mountain hamlets. Other ikat areas in Europe were Germany, Austria and Mallorca, where the technique is still being used. In northern Europe small spot decorations in ikat were made in Estonia, Latvia, Finland, Sweden, Norway, and Denmark. Larger flame and lozenge patterns are known only from Finland, where the technique was introduced by the Swedish people in the eighteenth century. These cloths were used for peasant costumes and furniture coverings especially in the western Finland, where ikat also was widely used for decorating the folk drekts.

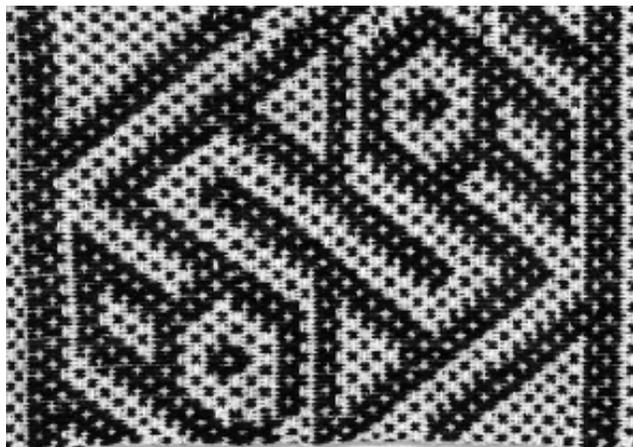
Several sources I examined on the internet claim that there are three types of ikat, but I have only found descriptions of two of them, and Bali seems to be the best modern location to find these.

The first is warp ikat usually woven in silk. This ikat was found in many parts of Bali and usually used to make sapat or outer sarongs or scarves worn on ceremonial occasions. While most warp ikat is silk, one finds in Bali a sacred cloth usually said to be woven on the island of Nusa Penida that is a warp cotton ikat.

The second type is woven of warp and weft threads which have been expertly dyed to overlap and interact.. Known as double ikat, the process is frightfully difficult and requires both expertise and patience to align the two patterns. Selvedges of this sort of ikat are rarely even near to being straight for obvious reasons.

The second handout from the Field Museum has little to do with textiles. It’s meant as a item for thought. Cartier is well known for taking images and motifs from ancient civilizations and using them in new ways to create fashionable jewelry. *Why are you studying Medieval*

Textiles? What are YOU doing with the methods and motifs of the Medieval period? How are you utilizing them and incorporating them into your fabrics you are using for household items, clothing, etc? Let me know, and I'll put your answers in an upcoming newsletter. (Even if all you are doing is hoarding slavishly copied 'samplers' of textiles from the period, I do want to know).



Inca bird motif, warp runs right to left

Aztec Textiles

By Nancy M. McKenna

When Conquistador Francisco Pizarro ransomed the Incan ruler Atahualpa, Atahualpa readily supplied the room full of gold and two rooms full of silver asked of him. Although the metals were readily crafted into pleasing forms, they had no intrinsic value to the Inca. Rather, the coin of the realm was the extraordinary woven cloth, each piece representing thousands of man hours of work. As a form of wealth, it was traded and given as gifts between rulers, and even burned or sacrificed as offerings

The Incas grew and used cotton; raised llamas as beasts of burden, food, and for their wool for weaving slings and sacks; raised alpacas for their soft wool for clothing; and hunted wild vicuna for wool for the garments of the elite. Most people wore simple tunics made of cotton or alpaca cloth. The finest cloth or cumbi was reserved for the Sapa Inca (Supreme Inca), his family & privileged individuals. Professional male weavers and wives of provincial officials produced cumbi as a tax payment; special garments intended for sacred rites worn by the emperor usually came from the skilled hands of women in religious service. An elaborate tapestry tunic could have as many as 400 ends per inch. Woven patterns varied greatly from location to location, and because the Inca forbade changes in regional dress when they conquered a rival city, the place of origin for a textile can be ascertained by the pattern and methods of weaving.

The looms used were backstrap looms not unlike those used today, however the warp is not directly connected to the bars, but to a small cord running parallel to the bars and attached to the bar at intervals. The entire warp is exposed as this loom does not have a warp beam. The warp ends went from one cord to the other in a wrapping or lacing movement. Because of this, the woven pieces are small and have 4 selvage edges. In instances where wool and cotton are used, the cotton is warp and the wool is weft. According to D'Harcourt, here are no exceptions to this rule.

The type of Peruvian weaving demonstrated here was from Coastal Peru, and at least in the case of the Johnson textiles, were purchased in Lima, Peru. As D'Harcourt and others have published texts including textiles from Incan cities no further North than Ancon, and this weave is not found among them, I assume this style of weaving was to be found north of Lima, and the textiles were brought to Lima for sale to tourists. These ornate ancient textiles are found with Peruvian mummies only, the "everyday" cloth being primarily tabby with little ornamentation. From examination of such texts, and discussion with Ed Franqumont, these cloths may have come from the Chancay area burial ground, which was in use from about 1200 to about 1300 AD.

The Making of Medieval Wall Covering

By Martin Weatherhead, Snail Trail Handweavers

This article first appeared in The Journal for Spinners, Dyers, & Weavers (UK) and is printed here with permission of the author.

Beware of friendly voices that say "Dear Boy, can you just weave a length of fabric for me?". They are luring you into a trap. Before gaily saying yes, ask a few questions. I knew the voice, it was David Redpath, a friend from a local woollen mill who had taken up natural dyeing as a business. So I said yes.

Then the trouble began. Sixty five yards! Well, I had done three curtain lengths for a conference centre totalling 100 yards. The longest length was forty yards so why not an extra twenty five? When do they want it finished?

Three weeks! for an Easter opening and the yarn not even dyed.

The full story slowly emerged. The fabric was for Barley Hall, a partially reconstructed Medieval building in York. Hidden under a mixture of different periods, the building was about to be converted to offices. Recognising its importance, the York Archaeological Trust decided to rescue it and make a reconstruction of the missing bits, using traditional techniques. The timbers were jointed and pegged with no nails or screws. A special tile-kiln

was made, based on archaeological evidence, and all the tiles were hand made fired and hung on the roof with wooden pegs. The window panes were to be filled with horn, made by heating and flattening cow horns. The aim was for everything was to be truly authentic.

When it came to fitting out it was decided that there should be wall hangings, a sort of up-market wallpaper, hand-woven and dyed with natural dyes of course. The fabric was a "paled sey". A paled fabric has broad vertical stripes (a pale as in palings, also a heraldic term). The colour was to be red and green, as shown in illustrations of the period. The fabric construction was based on a lead customs seal found in Bristol Docks where fabric was a major export. The fabric itself had rotted away but it had been imprinted on the lead seal. It turned out to be a 2/2 twill set at 48 epi. using a two-ply yarn. When you think how fine that is, then think how fine the singles were that went up to make the two plies and this would all have been handspun in 1480 on a spindle wheel with no flyer or bobbin. Documentary evidence shows that the tenant at the time was Alderman William Snawsell, goldsmith and former lord mayor, someone who could afford such an expensive fabric.

When it came to the reproduction nobody was prepared to spin that much fine yarn, so a fine 2/32's worsted was chosen. The dyeing was done by David & Margaret Redpath, Renaissance Dying. Madder with an alum mordant gave a very rich red. The green was weld, overdyed with indigo. All this was done as part of the three week deadline.

In the meantime, I had woven a 4" wide sample for approval. At this point another problem became apparent. To give a finished fabric at 36" I needed to weave at 40" to allow for shrinkage. At 48 epi that made 1920 ends. Even on all eight shafts of my loom I didn't have that many headdles! A desperate call to Harris Looms in Ashford had an extra 500 headdles up the next day in the post.

The warp was wound on an industrial warping mill at Wallis Woollen Mill. In the rush to meet the deadline only just enough yarn was dyed for the warp, the rest could be dyed as the loom was dressed. Winding in 2" sections meant having 96 cones of each colour. Towards the end there was a constant stopping as one cone ran out and a fuller one had to be split and re-wound into two. It eventually took all day to wind the warp. I built a special cradle to fit my sectional beam to the warping mill and in the middle of the night it was finally beamed.

Back home to threading 1920 ends. At least it was a simple 2/2 twill using a straight draft on all eight shafts. Sleyed at 4 ends per dent in a 12 dpi reed. A mere thirteen hours and a very stiff neck. All together it had

taken three days to wind the warp and dress the loom.

For the weaving I decided to use a fly shuttle for speed. As the fly shuttle was invented by John Kay in 1738 I was going to lose a bit of authenticity but that had to be sacrificed in order to meet the deadline. I am glad to say that the fabric had a single colour weft, the same gorgeous rich madder red as in the warp. To ensure the minimum variation in colour on each length, enough yarn was died in a single batch to weave a full length of three yards.

A major advantage to the fly shuttle is its use of an end-feed bobbin that feeds yarn out smoothly into the shed and can hold a great length of yarn. I started out hand winding the bobbins but a trial showed that I could use pirns, an industrial system that winds the weft onto a short stub and then round a central shaft that is removed leaving tightly wound yarn with a hollow core. That meant that an even larger quantity of yarn could be packed into each pirn. I could see that this was going to save a lot of time, but it did mean driving backwards and forwards to the Museum of the Welsh Woollen Industry where I could make use of their pirn winders. The pirns were all colour coded and as each dye batch arrived it was wound and kept separate. It took a total of six hours to wind all the pirns.

Back to the loom and it was head down and into the fray. By the time you have threaded 1920 red and green threads the colours begin to pall a bit, but there they are again, all nice and tight, waiting to be woven. Much to my surprise there were only about half a dozen crossed over between the shafts and reed. I had had quite a time when I first started using this fly-shuttle as the shuttle would for ever jam in the box or miss and bounce back into the shed. It was all a matter of timing the throw just as the beater swung forwards. That way the shuttle is pushed against the reed where the maximum shed lies. After a few wobbly inches I soon settled down to a nice even beat and throw and got into my stride.

When weaving fine fabric it's important to keep an even beat and a regular rhythm as this gives an even fabric. I found that trying to make a pick in time with the natural swing of the beater was too fast for the pedal change.

Though possible, I couldn't keep it up continuously. It was best to swing the beater twice for every pick. This gave enough time to change shed without having to rush and the rhythm was easy to keep up. As a by-product the second swing helped to clear the shed and pack down the weft, which in the end only reached 36/38 ppi. Trying extra warp tension and excessive beating achieved 48 ppi but was not practical for continuous weaving.

Every now and then there would be a short pause to wind on, unflatten my bottom and stretch my back, or sleep!

Nearly one hundred hours were spent weaving the fabric and towards the end the cloth beam was getting so fat that I wondered if it would jam the lams and pedals.

It's never worth going on weaving when there is a broken end or a knot in the weft. This may be fine for a coarse fabric, but at 48 epi you need a magnifying glass to darn mistakes. I thought it would be all right to leave it for an inch and then catch in the broken end. I paid the penalty afterwards as twills tend to close up and make it doubly difficult to darn into the correct place.

I am very lucky in having two warp beams on my loom. To mend and burl I took the cloth beam out and fitted it into one of the warp beam slots. I then took it round a table and back onto the other warp beam. That way I was able to keep the fabric under control and have a good surface to look for faults. It took a total of sixteen hours to make all the mends. The worst was a broken end which I missed that ran for nearly 12". The roll was turned over and run through again to pick up any last faults and then re-rolled and sent off to the finishers, not a knot to be seen or felt.

Finishing was done by a commercial firm in Scotland, one of the few that is still able to finish fabric to a width of 36". Once finished it was then taken by the Redpaths up to York to be cut and hemmed to the correct length.

As Medieval walls are not straight each piece had to be cut to fit. The final sacrilege was to nail the fabric to the walls by specially hand forged authentic tenter hooks.

We made it for the opening, but never again!

Later in the Summer I had another call”Dear boy, could you do some curtains for Barley Hall?”. So I did.

Guatemalen Spindle Whorls

by Nancy M McKenna

Enclosed, you will find something you may think odd. A spindle whorl, made out of Permastone (TM). This is a material that the manufacturer advertises as “waterproof, weather, and scratch resistant.” If that's an odd material for such things, here's the story. I made these copies from two whorls I recently purchased.

I attended a fiber event in Freeport, Illinois earlier this year to learn how to knit. While there, I bought two whorls. Per the seller, they believe these were “purchased in the 1980s in Central America, the city of Chichicastenango, Guatemala, in the Quiche district. I believe that they are rare, very, very old, and were probably used for supported spindle spinning.”

I think these were made in the 20th century, and I actually

originally wrote out my thought process based upon my having been a potter and pottery instructor, and experience with clays. However, shortly before the final printing of this newsletter, I recieved the name and address of the person who may have been the original purchaser of these whorls in Guatemala for the purpose of bringing them back to the United States. I have sent him a letter, and have not recieved a reply. In case he has details that I do not know about, I am reserving my opinion until he replies.

In the mold making I put a soda straw into the hole in the original whorls so as to preserve the hole in the whorl while painting it with latex. Unlike Crayola molding material, latex takes many coats, each of which takes about an hour to dry, and cheese cloth has to be embedded into the mold to make it strong enough. The holes are off center and at an angle in the originals, and this is the same for the casts. So, if you cannot find a piece of dowel rod the exact size of the hole, stop in your local fast food outlet and check out their straws. They may carry just the right size, and you can stick it into the hole and try spinning on one of these yourself. I did, and a little piece of the resultant yarn is attached. As not much changes thru the centuries in the “back woods” of Central and South America, and the size and weight of these are compatible with the size and weight of those found in archeological digs, I would say that they are very similar to those used to spin all fibers in pre-columbian Guatemala (which corresponds to the European Medieval period). Happy spinning.

American “Medieval” (pre-columbian) Yarns

by Nancy M McKenna

“Anasazi is a Navajo word (roughly meaning “ancient enemies”) for the people who used to live on the Colorado Plateau south of the Colorado River and who (in later stages) built the free-standing pueblos and cliff dwellings in the region (ironically, long before the Navajos arrived). Within the broader category of Anasazi cultures, which included groups that lived in the region from about 100 BC to about AD 1300, archeologists distinguish different Basketmaker and Pueblo phases. Modern Pueblo Indians are believed to be descended from the Anasazi.

Cordage, preserved by the region's dry climate, is a common artifact found in many archeological sites of the Colorado Plateau. One particular site on private property in southeastern Utah, near Blanding, revealed what was once a sandal “factory,” with caches of fiber, tools, cordage, and sandals in various stages of preparation (including a last for shaping and sizing footwear, similar to those used by modern shoemakers). “**

Several native plant fibers were used by the Native Americans during this period. One was the fiber from the yucca plant. This plant is evergreen, with long spiky leaves. It thrives in most gardens as it tolerates and thrives in almost full sun to full shade. From the edges of the leaves tendrils of fiber extend and curl in mature specimens, which may have given the people the idea of using this plant. Unlike other plants used, processing these leaves, though time consuming, produces the most usable fiber per leaf. (future articles may cover other plants used in this time period)

To make fiber from the leaves, cut the leaves off the main stem, leaving them as long as possible. Pack them into a pressure cooker, and process according to manufacturer's recommendation for about three hours. Older models will require much more water than newer models. If you don't have a pressure cooker, you will need to cook the leaves about three days, according to the article by Irwin.

After cooking, let the leaves cool, but not dry out. Using a stiff spatula scrape the green covering off of both sides of each leaf. Then, using a dog brush as a hackle, comb the leaves to loosen the individual fibers from each other.

After these fibers are dry, comb them again. This produces finer fiber strands. I then dampened the fiber using a spray bottle, and then spun it into yarn, smoothing it as one does flax to make linen. After spinning, & plying, one can singe the still damp yarn to remove the flyaway strands and make the yarn smoother. It is now ready to make into sandals.

** Excerpt taken from Spinning and Plying, Anasazi-style by Bobbie Irwin. First published in Spin-Off Fall 1997. (c) 1997 Bobbie Irwin. Used here with author's permission.

Articles Wanted!

With Complex Weavers' Newsletter becoming Complex Weavers' Journal, there has been a call for articles. More specifically, each coordinator has been given a date by which they are to have submitted approx. 6 articles. They can be new, they can be old, they just have to be ready to go. Ours has to be in Laurie Autio's hands by February 1, 2000. You can mail or you can e-mail the articles to me.

I have a couple articles now, I'd like to have at least 6, maybe 7 or more to send off. These would be used in the Complex Weavers' Journal, and also be your contribution to this newsletter. This is a great opportunity for all of us, please participate.



Spindle Whorls

By Julie Hennessy

An antique dealer gave the whorls in the accompanying picture to me, approximately 18 months ago, starting me off on an interesting and of course addictive trail.

The day I received them was that of my Grandfather's funeral so please excuse me if the details are a bit sketchy as my mind was on other things at the time. (If any of you know other details about them I would be delighted to



know more.)

The small round whorls (3) and the longer ones (2) are approx. 2000 years old and came from the area that was Mesopotamia. All but one are ivory, 2 dyed and 2 undyed. The black one is stone. The dyes may be madder or cochineal. If only our modern red dyes would last this well, the darker of the 2 is almost cerise and the lighter one is a salmon pink. The gentleman that gave them to me suggested that the smaller oval whorls were used as weights for plying.

The large black whorl is made of stone, approx 4000 years old and from the same area as the others. As for spinning with these.....like most spinners, I was taught at one stage to use a spindle.....YUK and never again.....that was until I got these home and of course had to try and see if I could use them. So I took the lighter of the pink whorls and slipped it over a crochet hook with a rubber band underneath, put on a lead thread, grabbed a handful of silk and off.....I will never spin silk on anything else again!!! Immediately I had sewing thread weight silk with ease. These whorls are perfectly balanced and absolutely beautiful to work with. Apart from that is the uncanny feeling of spinning on something that was last used so long ago.

The small whorls spin silk or cotton beautifully and the larger stone one is best on a medium to coarse wool. Nancy McKenna has kindly sent me castings off 2 of her whorls. These also spin very nicely even though they appear to have been drilled off centre. I have spun merino wool on both of these and they are nice to use.

My problem with using my ancient whorls is of course my fear of breaking them (one already has a crack in it). So after hearing of Nancy's reproductions I have cast some replicas of my own whorls. Crayola Model Magic for the molds and Fimo for the whorls seems to be a satisfactory combination (Fimo is approx. the same density as ivory). After these were cured I drilled the holes on Dads drill press.

From the little that I have been able to glean from books etc. these whorls would have been used as support spindles to spin very fine threads. There are even stories of women using 2 at a time.....one in each hand!!!! The large stone whorl is probably a drop spindle as there is no notch for a high whorl.

If you are interested in seeing pictures of whorls similar to these there are often pictures of them on e-bay.....look under antiquities and then search for whorls.

I have also enclosed some samples of silk spun with one of the ivory whorls. This was spun using the whorl as a drop spindle and not with support so you can imagine how much finer you can work with very little difficulty. All this has led me back to the ancient art of spindle spinning and over the last year I have made many spindles of different sizes and weights (none ever as heavy as the "clunker" that I was taught on) and I use these wherever I happen to be. And of course my 5-year-old son's favourite complaint is "Mum do you have to take

that thing with you AGAIN?"

He should just be grateful that every thread is no longer spun on a spindle or he might be carrying one too.

Description	Material	Weight	Size
Large black	stone	28g	35x23mm
Small pink	ivory	3.5g	18x6mm
Reproduction	fimo	3.5g	
Small cerise	ivory	4.5g	20x9mm
Small white *	ivory	3.5g	18x8mm
Reproduction	fimo	3.5g	
Black weight	stone	3.5g	15x12mm
White weight	ivory	2.5g	13x13mm
Nancy's flat	permastone	14g	
Nancy's round	permastone	12g	

*this whorl is cracked

N.B. all measurements are approximate due to the equipment available.

Bibliography:

Upon my asking members to write articles, I found that many have difficulty finding material to use to research your areas of interest. Because of this, I have been on the lookout for bibliographies with a large number of titles, hoping that even those of you in remote locations may find some of these. Here is one such bibliography. It will be completed in the next newsletter.

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Just What Exactly is "Whyt Samyt" Anyway? being a handweaver's bibliography of sources for technical information on divers weaves and setts of the Roman Empire, Middle Ages, and Renaissance

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Books and Individual Articles

Barber, Elisabeth J.W. *Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages with Special Reference to the Aegean*. Princeton: Princeton

University Press, 1991.

Good general information for pre-Roman textile types, also some insight into various production processes.

Becker, John, and Wagner, Donald B. *Pattern and Loom: A Practical Study of the Development of Weaving Techniques in China, Western Asia and Europe*. Copenhagen: Rhodos International Publishers, 1987.

Covers, among others, the weaving of period samitum, taqueté, and other early compound weaves; lampas, double cloths, and damasks; and how to adapt the drawloom technique to standard looms. Although the section on Cloth of Aresta is believed by others to be based on an incorrect analysis of a single piece, this book is still a mind-blower for anyone interested in weaving complicated patterned textiles.

Bender Jørgensen, Lise. *Forhistoriske Textilier i Skandinavien*. Nordiske Fortidsminder Serie B, Bind 9. Copenhagen: Det Kongelige Nordiske Oldskriftselskab, 1986.

Comparative analysis of textiles in Scandinavia from the Early Bronze to the Viking period, by period and location. Some comparative material from northern and central Europe is included. An extensive English summary makes this quite useable.

———. *North European Textiles until AD 1000*. Aarhus, Denmark: Aarhus University Press, 1991.

Extensive catalogue of textiles from North Europe dating from the Neolithic to the year 1000, excluding Scandinavia. The initial chapters are heavy going, so flip right to the catalogue if you just want to weave a re-creation textile.

Carroll, Diane Lee. *Looms and Textiles of the Copts*. Memoirs of the California Academy of Sciences, 11. Seattle: California Academy of Sciences/University of Washington Press, 1988.

Details of many Coptic tapestry weaves including their linen background fabrics, and one silk “drawloom” textile. Her conclusions about loom types are not universally accepted, however.

*** Coatsworth, Elizabeth; Fitzgerald, Maria; Leahy, Kevin; and Owen-Crocker, Gail. “Anglo-Saxon Textiles from Cleatham, Humberside,” *Textile History* 7:1 (Spring 1996), pp. 5-41.

Linen textiles found in graves dating from the fifth through seventh centuries.

Crowfoot, Elisabeth. “A Romano-Egyptian Dress of the First Century B.C.?” *Textile History* 20:2 (Fall 1980), pp. 123-128.

A linen “bag-tunic” discovered and probably woven in Egypt, although excavated in a context indicating Roman occupation.

*** ———. “Textiles,” pp. 36-37 in M.O.H. Carver, “Three Saxo-Norman Tenements in Durham City.” *Medieval Archaeology* 23 (1979), pp. 1-80.

Seven textiles from Periods 1 and 2 of the site (late 10th to sometime in the 12th century), of which six are three-shed twills. Some are garment-weight. An interesting color-and-weave pattern, possibly a plaid.

———. “Textiles,” pp. 15-16 in J.D. Hedges and D.G. Buckley, “Anglo-Saxon Burials and Later Features Excavated at Orsett, Essex, 1975.” *Medieval Archaeology* 29 (1985), pp. 1-24.

Three late 7th or early 8th century Anglo-Saxon burial textiles, including a spin-patterned, possible color-and-weave check.

———. “The Textiles.” *The Sutton Hoo Ship-Burial*, Volume 3, Part I, ed. Angela Care Evans. London: The British Museum, 1983.

Good chapter on the Sutton Hoo textiles with some associated information on textiles from other English finds dating to the same period.

———. “Textiles,” pp. 467-88 in Martin Biddle, *Object and Economy in Medieval Winchester*. Winchester Studies 7.ii. Oxford: Clarendon Press, 1990.

Information on textile remains dating to a variety of periods, ninth to fourteenth century, found at Winchester; includes silks, linens, and wools.

Crowfoot, Elisabeth; Pritchard, Frances; and Staniland, Kay. *Textiles and Clothing c.1150-c.1450*. Medieval Finds from Excavations in London, 4. London: Her Majesty's Stationery Office, 1992.

Catalogue entries for textiles both simple and complex, in wool, linen, silk, and mixed fibers. Really makes you want to weave your own garb!

Crowfoot, Grace. “Textiles of the Saxon Period in the Museum of Archaeology and Ethnology.” *Cambridge Antiquarian Society Proceedings* 44 (1950), pp. 26-32.

A few “late pagan” period Saxon textiles.

———. Various sections on textiles in Gerhard Bersu and David M. Wilson, *Three Viking Graves in the Isle of Man*:

pp. 43-44 and 80-83. Medieval Archaeology Monograph Series 1. London: The Society for Medieval Archaeology, 1966.

The longer section includes a write-up on a pile cloak.

Crowfoot, Grace, and Griffiths, Joyce. "Coptic Textiles in Two-faced Weave with Pattern in Reverse." *Journal of Egyptian Archaeology* 25:1 (June 1939), pp. 40-47.

Two four-harness complementary-weft drafts, in a slightly unusual notation.

Desrosiers, Sophie; Vial, Gabriel; and De Jonghe, Daniel. "Cloth of Aresta: A Preliminary Study of its Definition, Classification, and Method of Weaving," pp. 199-223 in Monnas and Granger-Taylor.

These medieval Spanish drawloom silks often had heraldic motifs and were popular in the thirteenth century. They are also less technically complicated than many other medieval silk weaves.

Endrei, Walter. "Über Blöckchendamaste," pp. 23-27 in Estham and Nockert.

Drafts for some late Roman block damask silks.

*** Fanelli, Rosalia Bonito. *Five Centuries of Italian Textiles: 1300-1800, A Selection from the Museo del Tessuto Prato*. Prato: Cassa di Risparmi e Depositi di Prato, 1981.

Glorious plates with detailed catalogue entries, provenances, and correlations noted. Catalogue follows CIETA guidelines and is specific with respect to thread count of all weaves, including the elaborate velvets and brocades. A feast for the eyes!

Flury-Lemberg, Mechthild. *Textile Conservation and Research: A Documentation of the Textile Department on the Occasion of the Twentieth Anniversary of the Abegg Foundation*. Schriften der Abegg-Stiftung, Volume VII. Bern: Abegg-Stiftung, 1988.

Another book with glorious photos, worth a long look even if you aren't going to try to reproduce any of the weaves. Includes a 50-page technical catalogue of the textiles, most of which are period— from Coptic and Byzantine to Elizabethan.

France-Lanord, Albert. "La fouille en laboratoire: Méthodes et résultats." *Dossiers de l'Archéologie* 32 (January-February 1979), pp. 66- 91.

Details of the burial textiles in the so-called Arégonde

grave, that of a seventh-century Merovingian royal woman. Includes evidence for silk, linen, hemp, wool, and cotton! Frustratingly vague on weave details in some cases.

Geijer, Agnes. *Die Textilfunde aus den Gräbern*. Birka: Untersuchungen und Studien, III. Uppsala: Almqvist & Wiksells, 1938.

Among many other things, has drawdowns and thread counts for a great variety of textiles found at Viking Age Birka, dating to the ninth and tenth centuries.

Granger-Taylor, Hero. "The Weft-patterned Silks and their Braid: The Remains of an Anglo-Saxon Dalmatic of c. 800," pp. 303-327 in Bonner et al.

Describes a type of early silk tabby weave with additional floating pattern wefts.

*** Guðjonsson, Elsa E. "Forn röggvarvefnaður," *Árbók hins Íslenska Fornleifafélags* (Reykjavík: Ísafoldarprentsmiðja H.F., 1962), pp. 12-71.

Considers a pre-1200 Icelandic shaggy cloak fragment, follows with a typology of pile weaves, discusses parallel finds in the same period, and includes plates of several medieval depictions of shaggy cloaks in statuary and illumination. Includes information on appearance and historic dimensions of Icelandic pile cloaks, taken from Grágás. Very good English summary. Still the seminal work on the subject.

Hägg, Inga. *Die Textilfunde aus dem Hafen von Haithabu*. Berichte über die Ausgrabungen in Haithabu, Bericht 20. Neumünster: Karl Waccholtz Verlag, 1984.

Textiles found in the tenth-century Hedeby harbor, re-used as caulking rags. Many tables, drawings, and photos.

———. *Die Textilfunde aus der Siedlung und aus den Gräbern von Haithabu: Beschreibung und Gliederung*. Berichte über die Ausgrabungen in Haithabu, Bericht 29. Neumünster: Karl Wachholtz Verlag, 1991.

Burial and settlement textiles from Viking Age Hedeby. Even if you can't read German, there are many useful tables, drawings, and photos.

———. "Die Tracht," Chapter 8 in Greta Arwidsson, ed., *Birka II.2, Systematischen Analysen der Gräberfunde*. Birka: Untersuchungen und Studien, Volume II, fascicule 2. Stockholm: Kungl. Vitterhets Historie och Antikvitets Akademien, 1986.

Another source for information on the textiles from Birka; this builds on and clarifies Geijer's work.

"The Close Examination of Textiles." ICOM-CC Textile Working Group Newsletter 35 (January 2014): 19-20. "The Materials and Techniques of English Embroidery of the Late Tudor and Stuart Eras." In Heilbrunn Timeline of Art History. Giulia Chiostrini joined The Met in 2010 after a two-year study of medieval tapestry conservation techniques as the Andrew W. Mellon Fellow in the Department of Textile Conservation. She is currently the liaison textile conservator for the Robert Lehman Collection. She is also collaborating in the conservation and mounting of historic textiles from the departments of Medieval Art, Islamic Art, and European Sculpture and Decorative Arts for display, storage, and travel. The study of the history of clothing and textiles traces the development, use, and availability of clothing and textiles over human history. Clothing and textiles reflect the materials and technologies available in different civilizations at different times. The variety and distribution of clothing and textiles within a society reveal social customs and culture. *Conserving Textiles: Studies in honour of Ágnes Timár-Balázs* ICCROM Conservation Studies 7 ISBN 92-9077-218-2. © ICCROM 2009. Authorized translation of the Hungarian edition © 2004 Pulszky Hungarian Museums Association (HMA). 3. The conservation of two medieval parchment codices. ILDIKÁ BEÁTHY KOZOCSA. 4. Adjoining fragments could be arranged into groups composed of twelve Hungarian coats-of-arms (whole rue coats-of-arms), twelve halved rue coats-of-arms and two segments of rue coats-of-arms, fifteen Anjou coats-of-arms (whole rue coats-of-arms), as well as three half and three incomplete coats-of-arms.