

# Medieval Textile Study Group

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## Business:

Firstly, the cost of the newsletter. When I took over the job of being the coordinator, I had no idea of costs. In asking Desiree, her reply was along the lines that what she charged did not cover the costs. At the time, I decided to keep the prices the same and just keep careful track of costs. Here is a run down of last year.

Issue 20 \$35.60  
postcard \$15.59  
Issue 21 \$ 22.70  
Issue 22 \$99.30 (heavy postage)  
Issue 23 (estimate) \$35.70

For a total of \$ 208.89/1 year, and does not include the cost of field trips. And yes, for those who have asked, I do shop around for copying.

## Address Change:

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Harry McCoy has a new e-mail:  
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## Errata:

Included in this mailing is a slip of paper with a weaving draft upon it. This is a correction to be pasted over the center drawdown on Jacquie Kelly's sample which was included in last issue.

## Maori Textiles

by Nancy M. McKenna

The Field Museum of Natural History in Chicago has a very nice South Seas Island exhibit. (if you were a visitor 10 or so years ago, they also had shrunken heads and a hand taken out of a fire the day after a canibal feast, but these are now in storage. Much to my chagrin, as that was my favorite part of the exhibit when I was in grade school) However, they now have a full size Maori lodge.

Anyway, the exhibit has textiles made of netting, feathers sewn onto a foundation fabric (absolutely beautiful!) and a fine "cloth" made of kapa/tapa fiber. This cloth resembles paper, and the process is similar to making paper. Here is the directions to make kapa/tapa cloth, derived from a handout I recieved from the Field Museum's Harris Education Center.

### HISTORY AND USES OF TAPA/KAPA

From the inner bark of the wauke plant come the fibers Pacific Islanders use to make thier clothing. The product of these fibers is called "bark cloth" in English and "tapa" or "kapa" in Hawaiian, which means "the beaten thing".

The early Hawaiians brought the wauke (mulberry) plant and the technique for making kapa from eastern Polynesia and developed it into an art of design, color, and texture. Kapa was used for clothing and bed covers. Kapa was an important article for exchange and gifts, as well as an indication of wealth and social status.

Styles of dress were very simple for both men and women. Women wore the pa'u, a straight piece of kapa 2 or 3 yards long, which was wound around the waist. The men wore the malo, a narrow straight piece passed between the lets and wound around the waist. A large shawl, kihei, was worn by both men and women for warmth. In addition to its uses, kapa was often saturated with coconut oil and used as protection from the rain, for fishing clothes, or for canoe covers. Polynesians covered kites with kapa, used it for wall coverings, twisted and braided it for use as hair and arm ornaments, or for wicks in oil lamps. Kapa was also woven and used to make sandals, tool handles, and bandages for wounds.

### THE KAPA MAKING PROCESS

The wauke plant is ready for harves at about 18 months. The plant is cut down at its base or pulled up for replant-

ing. A split is made all the way down the stem and the bark is removed in one piece and wound into a tight roll. The outer greenish-brown layer is carefully peeled away and the white, inner bark is shaken in sea (salt) water for 7 to 10 days. The fermented bark is then beaten with a round mallet called a hohoa on a wooden anvil called a kua kuku. the product of the first beating, mo'omo'o, is laid out in the sun to dry.

#### WATERMARKING KAPA

The mo'omo'o is soaked in water and left to ferment until it is soft. The second beating is done with the i'e kuku, a square beater. The special function of the i'e kuki is to implant the watermark into the thin kapa by striking it, while wet, on the smooth surface of the kua kuku. I'e kuku has grooves on three sides; the fourth side has intricate designs, usually geometrical figures and forms from nature. The grooves and longitudinal lines in the early kapa beaters were carved with shark's teeth, bone tools, and the blades of adzes. The watermark pattern indicated the village where the kapa was made as well as its maker. (the watermark pattern can be seen by holding the kapa up to the light.) The kapa is again laid out in the sun to dry. Once the kapa has dried it is ready to be dyed and printed.

#### Dyes

Dye sources are leaves, bark, berries, colored earth, and roots of indigenous plants. Kukui bark was used for rust browns, noni roots for red, tumeric for yellow, and akala berries for pink. Other colors include shades of orange, green, blue, purple, and gray. Kapa can be soaked in dye or dye can be brushed on with a pandanus of hala nut.

\*\*I will return to the Field Museum at a later date, hopefully without my entourage of short persons, for the "open house" day and see if I can examine the feather textiles that are in storage. I will report how they are made as well. In the meantime, more information can be reported by members who are likewise able to access History Museum collections or who live where Maori culture is still being practiced. I understand that in New Zealand and on some larger islands in the Pacific, retaining the native culture is being encouraged, even if only within a historical/cultural museum context.

## 9000 Years of European Culture and Linen

by: Peggy Hoyt

The story of mankind's cultural development from Neolithic times interwoven with development of flax-linen has been a fascinating subject I've been pursuing since delving into European history through the Medieval Textile Study Group. I wanted to find out where some of those Medieval animal motifs originated and tracked

some to ancient 400 BC Pazyryk tombs of Central Asia. This Central Asian clue led me further back to the origins of our Indo-European heritage. Recent archeomythology digs have opened up a whole new chapter of prehistoric Europe. The evidence shows that a peaceful civilized agricultural society developed from 7000 BC to 2800 BC until Indo-European patriarchal warrior tribes from the steppes of Central Asia invaded and decimated these artistic egalitarian cultures.

Recent analysis of artifacts from archeological digs in eastern Turkey confirm that flax was processed and woven into linen 9000 years ago shortly after mankind settled down to domesticating grains and animals in the Middle East. Gradually this domestication spread to southeast Europe and to Egypt with two different types of looms, the warp-weighted in cool damp climates and the ground loom in dry hot climate. From Paleolithic times, cycles of the earth seasons were the basis of life and sacred practices and flax was an important component. Goddesses and gods were interwoven with the craft of growing, processing, spinning and weaving linen into cloth. These ancient practices and concepts sifted down to us through the many layers of cultures and upheavals into our Indo-European languages inherited from Greece. The Greek god Linos (vegetation dying god, also Tammuz in Mesopotamian mythology) is our clue to ancient languages of Old Europe. Our recent languages contain Greek LINON, Latin LINUM, Old Irish LIN, Old German LIN, Gothic LEIN, Lithuanian LINAS, Old Slavic LINU.

In historic times, we find linen an important commodity in many cultures. We are particularly aware of it from Egypt because of the excellent conditions for preservation of artifacts. Unfortunately textiles do not survive like pottery so archeologists and historians have been unaware of the importance of textiles in the early history of mankind. The bast fibers were the first to be spun and woven. Wool came later since it took many generations of sheep breeding to develop a suitable fiber for spinning and weaving.

So for many thousands of years flax-linen has had an important place in our western culture both as a food and a fiber. It was the basis and ground of much of our clothing from Greek to Roman and through the Middle Ages into recent times with the beautiful linens produced in Europe in the 18th and 19th centuries. It lost its appeal recently when non-wrinkling synthetics were invented. But as a culture, we are looking back nostalgically in appreciation of the sensuousness and beauty of fine linen using its wrinkles as a stylish symbol along with the rich blues of indigo in the "blue jeans" we see dominating the racks of clothing in our "marts" today.

As we enter the new millennium, we are becoming

increasingly aware of the fragile beauty of this earth on which we live and the textile heritage from our ancestors. Consequently, I find it appropriate to close with a quote from an article by Mary Snyder.

“The Earth does not belong to us—we belong to the Earth. Mankind did not weave the web of life. We are but one strand in it. Whatever we do to the web, we do to ourselves.”

Chief Seattle, 1844

References:

Marija Gimbutas, *The Language of the Goddess*

E. J. W. Barber, *Prehistoric Textiles*

Mary Snyder, “Origins of Weaves”, *Complex Weavers Newsletter*, May, 1994, page 6.

## General Information on Draw Harness

By Harry McCoy

The above title is deliberately not called General Information on Draw Looms since actually a draw harness may be applied to any loom. There are as many versions of draw mechanisms as there are requirements and uses for them. I hope to present here enough information to give you a clear concept of the possibilities.

### TYPES OF DRAW HARNESS

#### FREE STANDING and BUILT ON

Draw harness can be built on a stand that goes over the top of a loom and is bolted or clamped to the side members of the loom to steady the mechanism. In some cases the weaver may prefer to remove the regular shafts and use only the draw. In other cases the preference may be to combine the two. This is a consideration that mostly applies to larger looms. The number of draw harness that may be used is a function of the depth of the loom from breast beam to warp beam. If retaining the original shafts to use as ground shafts, they need to be equipped with long eye heddles. These heddles may be either metal or string. I happen to use string heddles entirely by preference. For small looms the harness may be built directly on the loom as a permanent fixture or made to be removable by using bolts. For small looms it is more practical to use shaftless draws to save space. On very shallow looms it is sometimes desirable to extend the depth by attaching a warp beam extender so that there is sufficient length in the warp to raise easily.

There are many ways to arrange the pull cords to suit the individual weaver and make use of the mechanism as efficient as possible. The cords may pull down or forward. There is the option of putting on a catch bar which holds the cords in position, freeing the hand, or simple pulling and holding with one hand while shuttling with the other. If using multiple cord pulls the catchbar is the best arrangement.

In addition, it needs to be mentioned that draw harness may be specialized or dedicated for a limited purpose, such as rigid sett mechanisms or they may be universal serving any sett. They may also be constructed for total width or more limited harness with a comb board to gain repeats across the fabric.

### GENERAL USES FOR DRAW HARNESS

Draw harness may be used for the entire weaving process without ground shafts or may be used in addition for pattern and texture work only. In essence they function as pickup mechanisms or added shafts, however they have more flexibility than added shafts. For instance, overshot brocading is a natural for draw harness. Furthermore it makes possible the use of clear blocks without half-toning in overshot brocades. Considering the complexity of design possible with four shaft overshot, it can be imagined the possibilities with only ten draw harness in addition. With the long eye heddles any warp end may also be threaded on any number of shafts, allowing it to participate in more than one block or pattern row. Draw harness may be threaded to particular pattern or in straight draft, allowing design to change as the weaving proceeds. I always use the latter. The harness may be used for extending any of the popular pattern weaves or actually creating new structures. Though primarily a pattern device the use of the harness as structure and texture manipulator is also important.

### REMARKS ON BUILDING A DRAW HARNESS:

Draw mechanism are actually very simple and may be constructed by anyone with basic wood working skill. The primary necessary tools are a table saw and a drill press. A router is sometimes handy as well but not totally necessary. Of course, if you have them, things such as sanders etc. are nice.

Materials and parts for draw harness are generic and readily available at the hardware and lumber supplies as well as weaving supplies. In some arrangements you may need to visit a hobby supply store for things such as grommets etc.

I generally use pine for my own applications, but if the builder wants to match an existing loom the sky's the limit.

### WEAVING CONSIDERATIONS:

Draw mechanisms are a natural for rising shed looms. They can be used over counterbalance or countermarch, but the opposing tensions can be difficult with more delicate warps. Usually when employed with countermarch or counterbalance it is necessary to put the draw harness in front of the ground harness which means that it may be necessary to extend the breast beam forward to allow sufficient weaving space.

## SPACE:

Looms with draw capacity do not have to be the size of a small house. The huge oversized constructions often seen are the result of misengineering. For one application I put a 20 cord draw on a 24 inch table loom and it worked perfectly. Since that mechanism had a vertical draw the loom did not have to be bolted down to prevent "walking".

## GENERAL COMMENTS:

Though not as completely versatile as the Jacquard or Vaucanson mechanisms the draw harness can add greatly to individual weaver's capacity for design and structure. Indeed, the Jacquard is really only a more mechanized version of the draw harness. Like the "drawloom" the Jacquard has been made entirely too great a mystery and I will go into that at greater length in a future article.

I hope I have stimulated you exploring this mechanism and its use. My own current use is to apply it to Lampas. Though I may not have it done when the rest of you do, I believe it will be interesting and will share the results later.

## Bibliography

Continued from Issue 22

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\*\*\* Hoffmann, Marta. *The Warp-Weighted Loom: Studies in the History and Technology of an Ancient Implement*. Oslo: The Norwegian Research Council for Science and the Humanities, 1974 [Robin and Russ Handweavers reprint; original printing 1966, Studia Norvegica 16].

The best book available on the subject, with an excellent bibliography. However, recent experiments with the loom have shed much light on the subject and disproved a few of Hoffmann's theories. The NESAT proceedings are a good source for supplementary information.

\*\*\* Hundt, Hans-Jürgen. "Die Textilreste," pp. 149-163 in Peter Paulsen and Helga Schach-Dürges, *Das alamannische Gräberfeld von Giengen an der Brenz*. Forschungen und Berichte zur Vor- und Frühgeschichte in Baden-Württemberg, Band 10. Stuttgart: Verlag Müller & Gräff, 1978.

An Alamannic warrior's grave examined. Excellent diagrams of several variations on rosette twill.

\*\*\* ——. *Die Textil- und Schnurreste aus der Frühgeschichtlichen wurt Elisenhof*. Studien zur Küstenarchäologie Schleswig-Holsteins, Serie A. Elisenhof: Die Ergebnisse der Ausgrabung der Frühgeschichtlichen Marschenseidlung beim Elisenhof in Eiderstedt 1957/58 und 1961/64, Band 4. Frankfurt am Main/Bern: Peter D. Lang, 1981.

Textiles from a proto-Viking Age town (6th to 8th centuries) in Schleswig, North Germany. Details a great variety of wool weaves, plus starting borders and selvages. Lots and lots of weaving drafts, extremely clearly illustrated. Rare, but thrilling if you're a lozenge twill or "Dark Ages" freak.

\*\*\* ——. "Ein Textilfund aus Grab 8 von Dörverden, Kr. Verden (Aller), Niedersachsen." *Studien zur Sachsenforschung* 4 (1983), pp. 207-212.

Another Alamannic-period grave. Best explanation of *rippenköper* I've seen.

\*\*\* ——. "Textilereste aus den frühgeschichtlichen Kriegergrab von Sievern, Kr. Wesermünde, 1954." *Studien zur Sachsenforschung* 2 (1980), pp. 151-160.

Report on the textiles from an Alamannic warrior's chamber grave, including wools, linens, and an unusual honeycomb weave.

King, Donald, and King, Monique. "Silk Weaves of Lucca in 1377," pp. 67-76 in Estham and Nockert.

Excerpts from guild requirements, giving names, widths, and sets for various Italian silks.

LaPorte, Jean-Pierre. "Tissus médiévaux de Chelles et de Faremoutiers," pp. 153-172 in *Tissu et Vêtement*.

Technical details of several Byzantine and Merovingian textiles.

———. *Le Trésor des Saints de Chelles*. Chelles: Societé Archéologique et Historique, 1988.

The most thorough write-up on the Chelles textiles associated with the relics of Saints Bathilde and Bertille. Many are seventh-century Merovingian or Byzantine; some are later medieval.

LaPorte, Jean-Pierre, and Boyer, Raymond. *Trésors de Chelles: Sépultures et Reliques de la Reine Bathilde et de l'Abbesse Bertille*. Chelles: Societé Archéologique et Historique, 1991.

Technical details of several textiles, including many

silks, associated with the relics of Saints Bathilde and Bertille.

MacGregor, Arthur. *Anglo-Scandinavian Finds from Lloyds Bank, Pavement, and Other Sites*. The Archaeology of York, volume 17, fascicule 3. York: The York Archaeological Trust and the Council for British Archaeology, 1982.

Has a useful section by John Hedges on finds of textiles from York dating to the ninth to eleventh centuries.

Marco, Ksynia, and Dobbie, Margaret. "The Conservation of an Eighth Century A.D. Sleeveless Coptic Tunic." *Studies in Conservation* 27 (1982), pp. 154-160.

Weave and sewing details for a linen tunic with wool tapestry bands.

Mitchell, D.M. "'By Your Leave my Masters': British Taste in Table Linen in the Fifteenth and Sixteenth Centuries." *Textile History* 20:1 (1989), pp. 49-77.

Some details of linen damask setts.

Monnas, Lisa, and Vial, Gabriel. "A Renaissance Silk Velvet with a Phoenix Design: Technical Notes," pp. 313-320 in Monnas and Granger-Taylor.

Very in-depth analysis of an Italian silk circa 1475, including drafts for three sets of warps and two figure harnesses.

Müller-Christensen, Sigrid, et al. "Die Gräber im Königschor," pp. 923-1023 in Hans Erich Kubach and Walter Haas, eds., *Der Dom zu Speyer*, Vol. 2 (Textband). München: Deutscher Kunstverlag, 1972.

Get both volumes: one is text and the other black and white plates. Covers royal and episcopal graves in Speyer Cathedral dating from tenth to early thirteenth centuries, including some Holy Roman emperors and empresses. There are all sorts of delicious surprises in it! (My favorite: silk episcopal boots embroidered with gold-thread daisies.)

Munksgaard, Elisabeth. "The Embroideries from Bjerringhøj, Mammen," pp. 159-172 in Høgestøl et al. Universitetets Oldsaksamlings Skrifter Ny rekke Nr. 5. Oslo: 1984.

Tenth-century Danish: a more recent analysis of the Mammen burial textiles than Hald's.

Muthesius, Anna. "A Practical Approach to the History of Byzantine Silk Weaving," *Jahrbuch der Osterreichischen Byzantinistik* 34 (1984), pp. 235-254.

In-depth consideration of a small group of inscribed Imperial lion silks of tenth-eleventh century date.

———. "Silks and Saints: The Rider and Peacock Silks from the Relics of St Cuthbert," pp. 343-366 in Bonner et al.

In-depth analysis of one Byzantine and one Islamic silk.

Nockert, Margareta. *Bockstensmannen och hans Dräkt*. Falkenberg: Falkensbergs Tryckeri, 1985.

Details of the complete costume of an early fourteenth-century Swedish man found buried in a bog. Lots of comparative materials; English summary.

\*\*\* ———. *The Högom Find and Other Migration Period Textiles and Costumes in Scandinavia*. Högom Part II. Archaeology and Environment 9. University of Umeå Department of Archaeology. Umeå, Sweden: 1991.

Includes a catalogue of "all Swedish textile finds from the Roman Iron Age and Migration Period [plus] [t]he Norwegian textile material relevant for comparison." Lots of neat tablet weaving information too. It's rare to find this sort of information in English.

\*\*\* Østergård, Else. "Textilfragmenterne fra Mammengraven," pp. 123-38 in Iversen, Näsman, and Vellev.

Excellent photographs and tables, English captions, and a little intuition will get you through this Danish-language chapter. The best single source for the Mammen textiles.

Pritchard, Frances A. "Late Saxon Textiles from the City of London." *Medieval Archaeology* 28 (1984), pp. 46-76.

Setts and weaves for several different types of textiles.

Rogers, Clive. *Early Islamic Textiles*. Brighton, England: Rogers & Podmore, 1983.

Photos, details of sett and weave (mostly tabbies) of several textiles. Some fun stuff, including checks and ikat.

\*\*\* Ryder, M.L., and Gabra-Sanders, Thea. "Textiles from Fast Castle, Berwickshire, Scotland." *Textile History* 23:1 (Spring 1992), pp. 5-22.

Several workaday wool tabbies, a silk braid, and a piece of velvet from the late fifteenth century.

\*\*\*Schlabow, Karl. *Der Thorsberger Prachtmantel: Schlüssel zum altgermanischen Webstuhl*

Veröffentlichungen des Fördervereins Textilmuseum Neumünster e. V., Heft 5. Neumünster: Karl Wachholtz Verlag, 1965.

Very detailed account of the reproduction of a Prachtmantel, or elaborate man's cloak, from the Roman Iron Age in Denmark. Great structural line drawings.

\*\*\* ——. *Textilfunde der Eisenzeit in Norddeutschland*. Neumünster: Karl Wachholtz Verlag, 1976.

A goldmine of information on Germanic Iron Age textiles. Wonderful details about setts, weaves, and the clothing made from the textiles. Lots of very clear drawings.

Schmedding, Brigitta. *Mittelalterliche Textilien in Kirchen und Klöstern der Schweiz*. Bern: Schriften der Abegg-Stiftung, 1978.

Catalogue of a huge variety of medieval textiles from churches and religious houses in Switzerland; includes setts and weave information for each.

\*\*\* Tidow, Klaus. "Die Gewebefunde aus dem Gräberfeld von Thumby-Bienebek," pp. 60-62 in Michael Müller-Wille, ed., *Das wikingerzeitliche Gräberfeld von Thumby-Bienebek (Kr. Rendsburg-Eckernförde), Teil 1*. Neumünster: Karl Wachholtz Verlag, 1976.

A number of tabby linen textiles from a tenth-century Viking cemetery in Schleswig-Holstein. Tidow includes the diameters of the yarns in his analyses, rare and welcome information.

Trilling, James. *The Roman Heritage: Textiles from Egypt and the Eastern Mediterranean 300 to 600 A.D.* *Textile Museum Journal* 21. Washington: The Textile Museum, 1982.

A short section on early eastern Mediterranean "drawloom" textiles, possibly of use to advanced weavers.

Van Es, W.A., and Ypey, J. "Das Grab der 'Prinzessin' von Zweeloo und seine Bedeutung im Rahmen des Gräberfeldes," pp. 97-126 in Hans-Jürgen Häbler, ed., *Studien zur Sachsenforschung*. Hildesheim: August Lax Verlagsbuchhandlung, 1977.

Textiles from a Frisian woman's burial, circa fifth century.

Vogelsang-Eastwood, Gillian M. "Two Children's Galabiyehs from Quseir al-Qadim, Egypt." *Textile History* 18:2 (Fall 1987), pp. 133-42.

Details of two twelfth- to fourteenth-century

children's tunics, one of them cotton.

\*\*\* Walton, Penelope. "Dyes and wools in textiles from Mammen (Bjerringhøj), Denmark," pp. 139-43 in Iversen, Näsman, and Vellev.

A technical report on results of several tested textile samples from Mammen; includes fleece types, fiber sizes, and some good in-depth information on red plant dyes.

\*\*\* ——. *Textile Production at 16-22 Coppergate. The Archaeology of York, Volume 17, Fascicule 11*. York: York Archaeological Trust and the Council for British Archaeology, 1997.

A few textiles to add to the large catalogue in her 1989 book (see below). The rest of the book is even more riveting, the first book-length treatment of the history of textile production as it shifted from warp-weighted to horizontal loom technologies. Lots of useful information on tools and methods.

———. *Textiles, Cordage and Raw Fibre from 16-22 Coppergate. The Archaeology of York, Volume 17, Fascicule 5*. York: York Archaeological Trust and the Council for British Archaeology, 1989.

Chapters on weave structures plus a large catalogue of everyday textile remnants from York, England, during the Anglo-Scandinavian period (8th-11th centuries). Great for Danelaw Vikings!

Wild, John Peter. "The Roman Horizontal Loom." *American Journal of Archaeology* 91:3 (July 1987), pp. 459-471.

Interesting discussion of some early silk two-block damask "drawloom" textiles dating to the late Roman empire.

———. *Textile Manufacture in the Northern Roman Provinces*. Cambridge: Cambridge University Press, 1970.

An easy read, as these books go. Handy catalogue of textiles from the northern reaches of the Roman Empire.

———. "The Textile Term Scutulatus." *The Classical Quarterly, New Series, Volume XIV* (1964), pp. 263-266.

Gives a diagram and the sett of the "Falkirk tartan," for all you early British Celt types, and a drawdown of a late Roman silk damask.

\*\*\* ——. *The Textiles from Vindolanda 1973-1975. Vindolanda III: The Textiles*. Hexham: The Vindolanda Trust, 1977.

A large number of wools, mostly indigenous broken lozenge twills, from Vindolanda, a Roman garrison in the north of England. Most are dated circa 90-105 C.E.

Wolff, Philippe. "Three Samples of English Fifteenth-Century Cloth," pp. 120-125 in Harte and Ponting.

Translation of a French bill of sale dated 17 April 1458 with three samples of English broadcloth attached. The samples are briefly analyzed.

**Collections of Articles (Festschriften, Proceedings, etc.)**

Many of these collections contain very rich sources of information on textile history. The articles mentioned here contain specific weave and sett information, but often the entire collection, although perhaps less technical, is nevertheless useful. The NESAT proceedings are especially rich in that regard; almost every article in every NESAT volume has some weave specifics in it. They are listed by volume only for reasons of brevity.

Bender Jørgensen, Lise; Magnus, Bente; and Munksgaard, Elisabeth, eds. *Archaeological Textiles: Report from the 2nd NESAT Symposium 1.-4.V.1984.* *Arkaeologiske Skrifter 2.* København: Arkaeologisk Institut, 1988.

Contains several short articles, some in German.

Bender Jørgensen, Lise, and Munksgaard, Elisabeth, eds. *Archaeological Textiles in Northern Europe: Report from the 4th NESAT Symposium 1.-5. May 1990 in Copenhagen.* *Tidens Tand 5.* Copenhagen: Det Kongelige Danske Kunstakademi, 1992.

Contains several short articles, some in German.

Bender Jørgensen, Lise, and Tidow, Karl, eds. *Textilsymposium Neumünster: Archäologische Textilfunde 6.5-8.5.1981.* [NESAT 1] Neumünster: Textilsymposium Neumünster, 1982.

Contains several short articles, some in German.

Bonner, Gerald, et al. *St. Cuthbert, His Cult and His Community to AD 1200.* Woodbridge, Suffolk/Wolfenboro, New Hampshire: The Boydell Press, 1989.

Contains Granger-Taylor, Higgins, and Muthesius, above.

Estham, Inger, and Nockert, Margareta, eds. *Opera Textilia Variorum Temporum to Honor Agnes Geijer on Her Ninetieth Birthday 26 October 1988.* The Museum of National Antiquities, Stockholm, Studies No. 8. Stockholm: Statens Historiska Museum, 1988.

Contains Cyrus-Zetterström and King and King, above.

Fleury-Lemberg, Mechthild, and Stolleis, Karen, eds. *Documenta Textilia: Festschrift für Sigrid Müller-Christensen.* Munich: Deutscher Kunstverlag, 1981.

Contains several articles, most in German.

Gervers, Veronika. *Studies in Textile History: In Memory of Harold B. Burnham.* Toronto: Royal Ontario Museum, 1977.

Contains several articles.

Harte, N.B., and Ponting, K.G. *Cloth and Clothing in Medieval Europe: Essays in Memory of Professor E.M. Carus-Wilson.* *Pasold Studies in Textile History 2.* London: Heinemann Educational Books/The Pasold Research Fund Ltd., 1983.

Contains Wolff, above.

Høgestøl, Mari, et al. *Festschrift til Thorleif Sjøvold På 70-årsdagen.* Universitetets Oldsaksamlings Skrifter Ny rekke Nr. 5. Oslo: 1984.

Contains Munksgaard, above.

\*\*\* Iversen, Mette; Näsman, Ulf; and Vellev, Jens, eds. *Mammen: Grav, kunst og samfund i vikingetid.* Viborg Stiftsmuseums række bind 1. *Jysk Arkaeologisk Selskabs Skrifter 28.* Viborg, 1991.

Includes Østergård and Walton, above.

\*\*\* Jaacks, Gisela, and Tidow, Klaus. *Archäologische Textilfunde—Archaeological Textiles: Textilsymposium Neumünster 4.-7.5. 1993.* NESAT V. Neumünster: Textilmuseum Neumünster, 1994.

Contains several short articles, some in German.

Monnas, Lisa, and Granger-Taylor, Hero, eds. *Ancient and Medieval Textiles: Studies in Honour of Donald King.* *Textile History 20:2 (Fall 1989).* London: Pasold Research Fund, 1989.

Contains Endrei and Monnas and Vial, above.

\*\*\* Stettler, Michael, and Lemberg, Mechthild, eds. *Artes Minores: Dank an Werner Abegg.* Bern: Verlag Stämpfli and Cie AG, 1973.

Contains articles on figured silk weaves by Müller-Christensen and Schmedding.

*Tissu et Vêtement 5000 Ans de Savoir-Faire.* Guiry-en-Vexin, France: Musée Archéologique Départemental du

*Val-d'Oise, 1987.*

*Contains LaPorte, above.*

*Walton, Penelope, and Wild, John P., eds. Textiles in Northern Archaeology: NESAT III Textile Symposium in York 6-9 May 1987. London: Archetype Publications, 1990.*

*Contains several short articles, some in German.*

## **Twill Project for the December 2000 Issue (Update):**

Here are the types of samples that have been spoken for so far.

s-z twist interaction

(3/3 twill unless someone else really wants it)

Nancy M McKenna

Warp Ikat

Julie Hennessey

anyone? 2/1 twills, 2/2 twills, 3/3 twills, can be done with s/z yarn twist interaction or only with yarns of one twist direction. Anything else? Please let me know what you're doing. We need 10 more people to sign up if its to be a calendar!

## **Upcoming events:**

Art Institute of Chicago

Appliqued, Embroidered, & Pieced Bedcoverings

a follow up of The Woven Coverlet

February 28-May 28, 2001

[www.artic.edu/aic/general/applique.html](http://www.artic.edu/aic/general/applique.html)

Convergence 2000

Cincinnati, Ohio

June 18-26, 2000

[www.weavespindye.org/convergence/index.html](http://www.weavespindye.org/convergence/index.html)

Complex Weavers' Seminars 2000

Wilmington College, Ohio

June 26 - 28, 2000

[www.complex-weavers.org/sem2000.htm](http://www.complex-weavers.org/sem2000.htm)

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