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Medieval Textiles

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In this issue:

Some More Medieval Linen Weaves

This article presents some multishaft self-patterned linen weaves that are a bit more complex than those of previous articles. The interlacements can be woven on seven to 15 shafts. All drafts were produced by the present author; with the exception of "Pavy 8," which is original, they were developed from draw-downs by the authors noted in the text.

Two basic classes of weave structure are represented by these more complex textiles. Like some of the simpler self-patterned weaves, they share two basic principles. First, they are self-patterned, with a single warp system and a single weft system. Second, they display regularly repeating areas of different length floats in the same textile.

The first class has areas of twill floating in both systems on both faces. Beyond "twill," this class of structure does not seem to have a specific name, although many of the weaves represented qualify as composite twills in CIETA terminology (Burnham, p. 29). Many variants appear in Davison's chapter on "twill combinations," mostly based around the point repeat lozenge twill and the gebrochene, or "Ms and Ws," twill.

The point repeat lozenge twills covered in the previous article have some more complex cousins. The Vatican's T-5, from the Museo Sacro collection, is a particularly attractive example (see draft). This 13-shaft linen is of unknown medieval date (Volbach, pp. 16-17). Its thread count is unavailable; however,

Cont'd on page 5

News From the Coordinator

by Nancy M. McKenna

Participation by more than a few members has been lacking lately. You need not be a "big name" or be a super writer to contribute. You need not weave specifically for the sample exchange; just cut some off of a current project, add a foot or two of warp to an upcoming project, save scraps from that cothardie you are making or raid the fabric bin for something you had thrown in there that you did not have a project for at the time.

Advances in science are done in tiny steps. People read papers, and think about the implications, and ideas come forth that advance the thought on a topic only a little at a time. **Each** contributor is important. Einstien is not the sole originator of $E=mc^2$, he is the first person to put it in explicit terms that *everyone* was able to comprehend and apply. You may wish to debate or expand a topic from a past issue of Medieval Textiles Newsletter or from another information source. You may wish to summerize or expand on what you have been reading. What ***you*** think is elementary may be groundbreaking for another person.

Your writing may be the 'ah HA' moment for a reader.

For that matter, this need not be a paper! Do you draw cartoons? A couple page comic book format on Medieval cloth would apply, if that's your avocation. **Each member I talk to has such good ideas** - after each exchange I feel we are on the brink of some great things! Use your imagination. Use your library. Send me mail or e-mail! But please contribute.

What if you are unable to contribute your own work at this time? Do you have students or friends who are doing good work but do not have an outlet for this work? You may suggest this publication to them.

Also, please note the date on the mailing label. For some of you this or the next issue will be your last unless you do something.

Purpurae

By Nancy M. McKenna

Silks have always been luxury items. In Ælfric's Colloquy[1] silks appear in the same context as gold and gems. And yet persons of means used large numbers of silk items. In c. 686 Aldhelm commented upon the vogue for silk sleeves used by both men and women. And when they could be afforded, silks were also lavished upon bishops, abbots and the churches under their patronage. Silks were used to adorn walls, tombs and altars.

Although silk was highly prized, there was one fabric that held still more esteem: *purpura*.

Purpura was clearly associated with the distinctive and costly. For instance, because a cope given by St Æthelwold was of purpura it was deemed appropriate that it should be edged with gold. Purpura was also referenced in medieval poetry ranging from Guillaume d'Orange to Perceval.

But the question is 'what is purpura?' Because the name is the Latin basis of the color Purple, it is sometimes dismissed as purple cloth, perhaps colored with the costly murex mussel. But it can be seen that the purpurea cloth need not be purple in color. Ely owned a tunicle of red purpura; Peterborough had a chasuble of white purpura and a cope of green purpura; and soon after the Norman Conquest Rochester acquired vestments of black and red purpura. Although these references specify that purpura is of colors other than purple, other accounts are less specific as to what colors purpura are, but nonetheless clearly state that the color varies. For example, Eddius speaks of St. Wilfrid emulating Moses in the seventh century by the 'various distinct colors' in his church at Ripon, and goes on to describe them as 'varied purpurae'[3]. The implication being that the purpurae at Ripon were of colors that were both separate and diverse. Other writers used the word purpurae in a broad sense: the color tones of a flower; the blush of color on the lips; various shades of violet. But it also indicated an iridescent brightness: the sun, the light of day, the spectrum of the rainbow, the glimmer of sun on snow. Even in the Roman world, purpura had come to indicate the glowing, gleaming effects of light. It was used to describe the glitter of light on a breeze-rippled sea. Ælfric speaks of a garment shining like purpura[4]. In a London inventory of St. Paul, purpura is described as variegated[5]

To deepen the quandary, purpura was also well known as a silk – thus dismissing any possibility of it being a cloth of fine fur – and yet it is indicated as distinct from silks as a class of fabrics in inventories. The difficulty is in placing the name on a known fabric. This finally occurs in a report of the translation of St. Cuthbert at Durham in 1104. Reginald of Durham, drawing upon the contemporary witness of those who assisted at the reburial of the saint and 'handled the incorruptible body of St. Cuthbert, who examined it by sight and contemplated it, lifting it in their arms and held it in the grasp of their hands…" wrote of the cloth that the saint had been buried in. The color of the dalmatic, said Reginald, was a reddish purple shot with another color, yellow, which produced ever-changing variegated patterns:

> "And for more grace and beauty its appearance was frequently changed and variegated by strands of another color mingled with it – a yellow color which is believed and judged to be that of the lime. This pleasing variation appears in all its beauty in the purple cloth and produces ever new and diverse patterns by the intermingling of patches of different colors."

At this description, the image of shot silk taffeta comes to mind as it catches the light. A finely and densely woven tabby cloth, it displays the differing colors of the warp and weft in patterns as the cloth moves. Like taffeta, this cloth was further described as "…giving a crackling sound because of the firmness of the elegant workmanship and the ample strength of the weaving." As this fabric changes its angle to the light, so the color display changes producing a shimmering effect of color and pattern, just as Reginald says, "This infusion of a yellow color is discerned to be inherent in the cloth, sprinkled (*respersa*) dropwise over the whole, and by its strength and brilliance the reddish purple tint is made to give out a more powerful and brighter light."

Although this cloth thus has two color natures, it is the primary color that is usually designated in the inventories: red, black, white, green, & purple: the colors indicated for vestments.

Sources:

____. The Anglo-Saxons. Ed. James Campbell. (Cornell University Press, New York ,1982)

Purpura, cont'd

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Bede. *Life of St. Cuthbert.* Ed. Bertram Colgrave (Cambridge, 1940 reprint 1985)
(version also found at: http://www.fordham.edu/halsall/basis/bede-cuthbert.html)

Eddius. *Life of St. Wilfrid – The Life of Bishop Wilfrid by Eddius Stephanus*, ed. Bertram Colgrave (Cambridge, 1927 reprint 1985)

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Whitelock, D., ed. *English Historical Documents 1: c. 500-1042*, 2nd edition (London, 1979)

Notes:

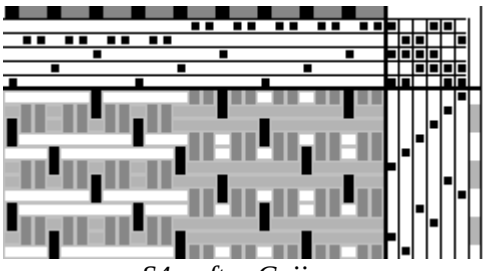
[1] 'Purpuram et sericum, pretiosas gemmas, argentum et aurum…' (*Ælfrici abbatis Colloquia*, p. 88 in *Early Scholastic Colloquies*, ed. W.H. Stevenson (Oxford, 1929))
[2] 'Sicut enim Moyses tabernaculum seculare manu factum ad exemplar in monte monstratum a Deo… distinctis variis coloribus aedificavit,… vero beatissimus Wilfrithus episcopus thalamum veri sponsi et sponsae… auro et argento purpuraque varia mirifice decoravit' (*Life of St Wilfred* ed. Bertram Colgrave p. 34)
[3] '…scinende swa swa pupura…'
[4] '… Tunica de dyaspero marmoreo spisso quasi purprua…"

1.2 Weft Faced Compound Twills: Samitum and its Cousins

By Nancy M. McKenna

Although the definition of '1.2 weft faced compound twill' is commonly understood to be samitum, this description fits an array of related textiles. CIETA terminology describes how the pattern warp interacts with the pattern weft on the top surface of the textile. In this case, it is a 1.2 relationship with a twill progression. Since this description is most commonly associated with samitum, all other structures in this article will be described in relation with that well-known structure.

Doppleköper was described by Geiger when describing 10th Century silk textiles found at Birka, Sweden. At this archeological excavation, approximately 45 graves yielded these textiles. Because the color of the textiles has faded and undergone chemical reaction, it is difficult to say with certainty what colors were used; however, because many threads were wrapped in either silver or gold the assumption is that they were red, blue or green so as to accentuate the metallic. The silk used was of varying types: reeled, gummed, and degummed. All was from the Bombyx mori moth. Because of the similarity between the materials of all the samples as well as similarities in spinning and weaving, Geijer opined that the silk was spun and woven at its place of origin, probably the far East, although these textiles are also often found in the Mediterranean area. Although the site presented silk textiles of several weave types, that referred by Geijer as Doppleköper or type S4 was the most prevalent.



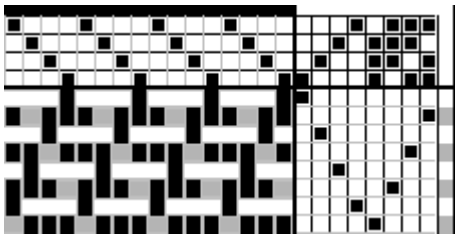
S4, after Geijer

Literally called "double twill" they are then further described as having a 3 thread binding in a 2/1 twill. However, in examining the construction illustrations made by Geijer, it can be seen that this is not double twill that she is illustrating. Indeed, none of the textiles as described by Geijer from this archeological

cont'd. on page 4

linens, cont'd. from page 4

excavation are double twills per CIETA terminology. A double twill is a complementary weft structure in a weft-faced fabric. Per Irene Emery, in a double twill, the "diagonal alignment of floats is developed by successive binding, not of adjacent elements as in a true twill, but of alternate ones". The fabric is double faced, utilizing two equal grist wefts, which alternate every pic when woven. On one face, one weft is visible, and the other weft is visible only on the reverse side. However, if the weft of one face were completely removed, the remaining weft would still create a twill fabric utilizing all of the warp ends.

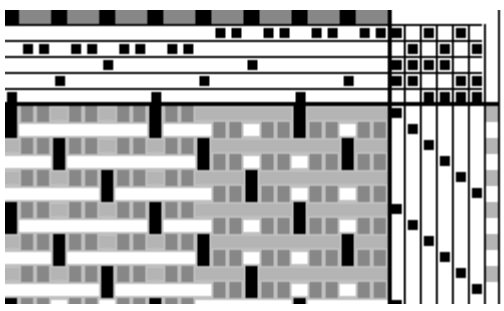


Double Twill, after Emery

In the S4 textiles, if one were to subject it to the same 'test' as the double twill and a set of ground wefts were removed, a twill cloth would still result. However, the doubled ground threads would no longer be a stable part of the fabric.

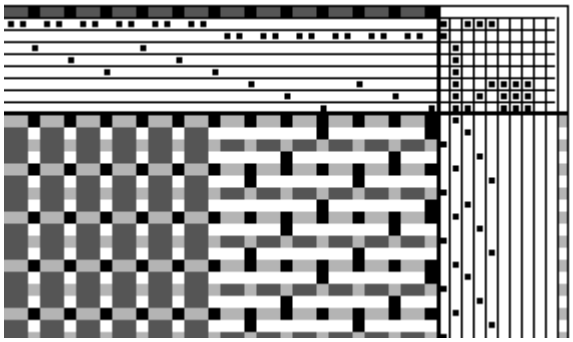
The one reason that the S4 textiles are not categorized as samitum is that the pattern wefts do not alternate pic by pic. Otherwise, a S4 textile could be woven on a loom set up to weave samitum without changing the loom set up in any way. It is precisely this fact that linked this fabric type with another cousin: the ill named 'proto-lampas'.

More precisely, it is Regula Schorta's description of proto-lampas that sparked the connection: "In proto-lampas textiles, there [is] a ground consisting of ground warp and ground weft, as well as of a pattern weft which runs according to the pattern either along the surface or the back of the textile, tied down in a ½ twill by the warp threads… defined beyond this description by a ground of alternating single and double warp threads. These groupings of threads in a 1-2 rhythm as well as the tie down of the pattern in a ½ twill are characteristics that proto-lampas has in common with samitum." Schorta goes on to explain that samitum can be woven on the same warp as this proto-lampas without changing anything on the loom: "The hypothesis is supported by textiles, in which both techniques are woven next to each other; i.e. on the same warp." Unfortunately, the photos that accompany the article are not close enough to show any of the interlacment and neither does Schorta's article have any accompanying construction diagrams.



Samitum

On the other hand, Daniel de Jonghe is most helpful in providing a construction diagram along with his description[1] roughly translated as: "Proto-lampas: a complex weave structure woven on a samitum loom with two warps; wherein the ground warp and pattern warp form a 2/1 relationship and create a ground weave with one weft system in tabby (if you consider that the paired warp ends act as a single unit and when seen in fabric form the three wefts comprised of two pattern wefts and one ground weft also act as a single unit). The pattern weft system is bound to the ground in a 3-shed twill."



Proto-lampas, after de Jonghe

So, once again the pattern warp and weft create a 2.1 weft faced twill. However, the ground is a structure other than twill. It is possibly this characteristic that caused it to be grouped with lampas structures. It is an unfortunate fact that fabrics exhibiting more than one structure are often grouped as lampas. Although it is true that lampas is a unit weave that creates strong contrast between pattern often through differing weave structures, it is not structurally reversible; the structure on the back is not identical to that of the front. Furthermore, where the pattern weft moves to the back of the fabric, it does not make a stable fabric layer (unlike a double weave). In proto-lampas the pattern weft is caught into the tabby ground and does

not create its own layer on the backside.

The only difficulty in de Jonghe's description is this fabric being woven on a simple horizontal loom set up for samitum fabric. Although a two-block samitum or S4 textile can be created on a loom with only five shafts, one needs at least eight for proto-lampas. Although the same tie-up can be used to create samitum and S4, proto-lampas would need a separate set of treadles of its own or the tie up would have to change if it were woven in the same fabric as samitum. The existence of proto-lampas bands in samitum fabric would thus indicate that they were probably woven on a drawloom where the pattern ends could be manipulated on a thread-by-thread basis.

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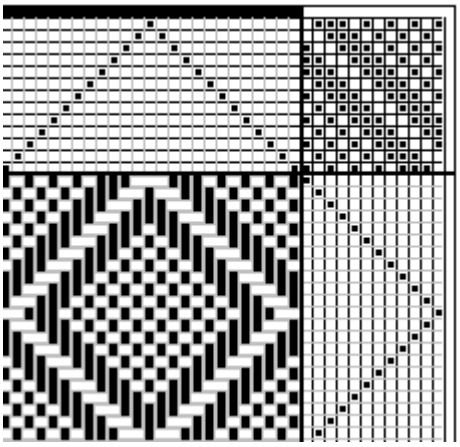
[1] Proto-lampas: complexe weefselstructuur geweven op een samietweefstoi, waarbij de twee elkaar aanvullende kettingstelsels, het basiskettingsielsel en het bindkettingstelsel, meestal in de verhouding 2/1 een basisweefsel vormen met een basisinslagstelsel in de effenbinding (indien de verhouding van de kettingstelsels 2/1 is dan binden de twee draden van het basiskettingstelsel gelijk). Het toegevoegde figuurinslagstelse wordt op dit basisweefsel meestal in de inslagkeper 3-binding gebonden.

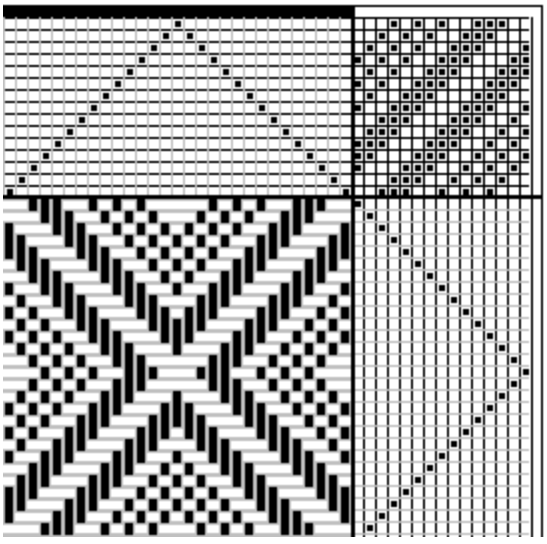
Linens, cont'd. from page 1



Vatican Museo Sacro T-5

Volbach's drawdown suggests the original proportions of the sett, four warps for every three wefts, yielding a lovely network of elongated twill lozenges filled with tabby.

Another example is the "bloeddoek" (cup cover?) at Hoogstraten in Belgium, which dates to the last quarter of the 14th century (De Jonghe, p. 66). Although De Jonghe analyzed it as a 16-shaft weave, if his drawdown is correct it can be woven on 15 shafts and 15 treadles (see draft). The twill sections involve floats over three threads. De Jonghe's drawdown notes a shedding anomaly in the original that results from one tie-up having been omitted; whether error or intention is unknown. The draft below preserves the original error, but adding Shaft 5 to Treadle 9 in the draft will perfect the shedding.

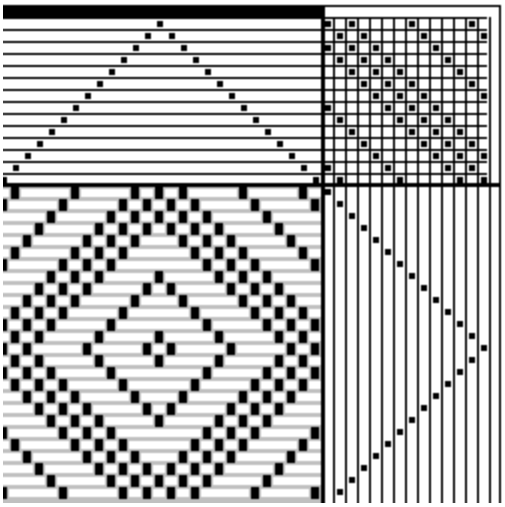


Hoogstraten

cont'd. on page 6

Linens, cont'd. from page 5

The second type of weave structure to be considered here is one with twill floats of varying length in only one system per side of the textile. Specifically, these textiles have only weft floats on the face of the textile, against a foundation of tabby. The appropriate CIETA terminology to apply to these textiles is *liseré* weaves (Burnham, p. 86). The effect is similar to a brocade, except that the floats do not derive from a supplemental weft. Many medieval linen or silk *liseré* textiles are quite elaborate, woven on various types of drawlooms. The one presented here, the linen chasuble from the Church of St. Godehard, is simple enough to be woven on a 16-shaft loom (see draft).

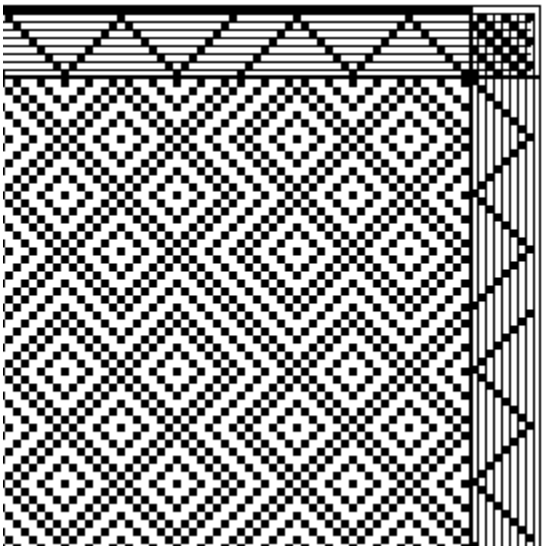


Godehard Chausuble

This 14th century *liseré* textile, preserved at Hildesheim in Germany, exhibits a marvelous pattern reminiscent of tiled floors. As far back as 1682, this particular pattern was being called "pavy" (Six, p. 110), no doubt from the French *pavé*, or paving stone; the term may be somewhat older. Pavy patterning can also be woven as a class of *gebrochene* twill. Patricia Hilts'section on *gebrochene* weaves from the introduction of her *The Weavers Art Revealed* devotes some discussion to the development and augmention of just such a pattern. However, a *liseré* pavy weave lacks the floats in the warp system that are characteristic of *gebrochene* pavy weaves.

The St. Godehard linen is woven on14 shafts (De Jonghe, p. 66), and the twill areas involve floats over four warps. It was woven at about 80 ends and picks per inch, with a weft thread slightly thicker than the warp thread (Flury-Lemberg, p. 500). I have drafted it from Flury-Lemberg's drawdown using a standard gebrochene threading and treadling.

A similarly patterned pavy *liseré* exists at Maastricht in the Netherlands; its weft floats are over five warps. The thread count is about 45 ends and picks per inch (Stauffer, no. 138, p. 214). The tabby sections are large, and the twill floats are arranged in pairs separated by a single warp thread. Accordingly, it appears to have been woven on 18 or 20 shafts. Another fragment of a pavy *liseré* (number 7c) is preserved among the relics at Tongeren in Belgium, also with five-thread floats. Its thread count is about 48 ends and 45 picks per inch (De Jonghe, p. 138).



8-Shaft Pavy Liseré

The pavy *liseré* weave evidently even crossed over from the linen industry into the German fustian industry. One 10-shaft pavy *liseré* from the 15th or 16th century (Endrei, p. 61), Cologne Z 1020, has a linen warp and a cotton weft (von Stromer, p. 121). For all we know currently, other examples of fustian in this weave may also exist. There are certainly other known examples of pre-1600 pavy weaves; however, they are not as accessible or well published as the ones in this article. It is therefore difficult to know whether they are *liseré* pavys or *gebrochene* pavys.

Using the basic design principles of the pavy pattern, I attempted to devise a pavy *liseré* draft for only eight shafts. I did not succeed with any number of shafts fewer than eight. The eight-shaft draft presented here (Pavy 8) preserves the proportions of all its constituent lozenges as well as the symmetrical arrangement of all the pattern lines, which is not always easy with

this pattern. However, due to the comparatively small number of shafts involved, the floats are relatively short. Accordingly, the contrast between long floats and areas of tabby is not as great as it would be on a textile woven with more shafts. For best effect, pavy *liseré* needs to be woven on more than 8 shafts.

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Cloth of Gold

by Alexandria Abarria

"*Cloth of Gold.*" The phrase brings to mind images of fairy tales, princes (both secular and of the church) and sumptuous weddings. Think of the story of Rumpelstiltskin, spinning straw into gold. Picture yourself at the Field of the Cloth of Gold, located in France, where Henry VIII of England and Francis I of France met in 1520. Both kings brought large retinues, and the name given the meeting place reflects the unexampled splendor of the pageantry. Imagine what it would be like to wear a gown so heavily laden with gold that you feared to sit lest you permanently crease it. Visualize velvets laden with gold in the weaving and more gold embroidered upon it.

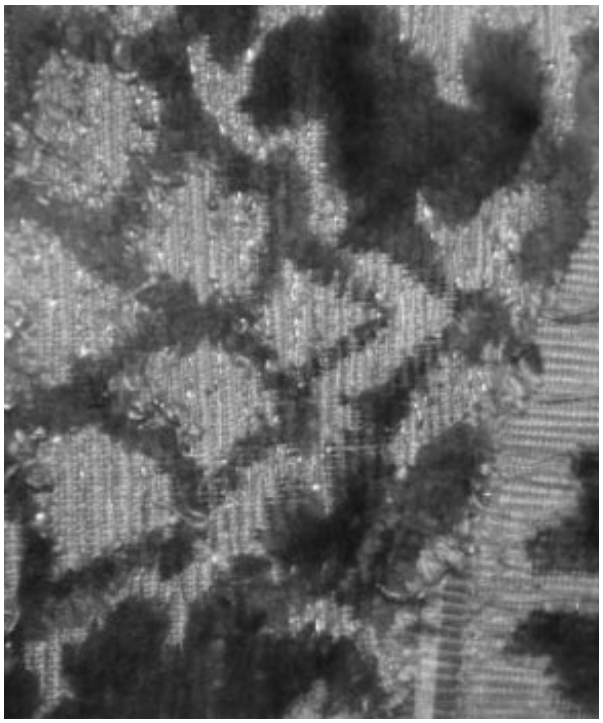

Figure 1: 16*th Century silk velvet with gold brocade*

Thread

The earliest gold threads used in textiles were not threads at all, but thin strips of metal that had been cut from sheets of beaten or rolled gold. Metal strips were also used in the creation of 'spun' threads.

These gold threads were made by winding the flat strips tightly around a central core, commonly made of silk (although linen was also used). Gold, being a very malleable metal would twist around the core without breaking. It would not have been possible to dip or plate the core thread because the temperature required to melt gold would have consumed the core thread. More unusual cores are also known, including wool and horsetail hair. A recent study of the use of metallic threads in tablet woven bands shows that all of the 'spun' metallic threads use metal strips that have been S-spun (counterclockwise) around the central core. Pure gold (or an alloy with a high gold content) in either of these forms (flat strips or spun) is bright and shiny.

Drawn wire was another form of metal used in textile work. These wires were made by pulling thin rods of gold or silver through progressively smaller holes. This technique occurs early in the work of goldsmiths, but does not seem to have been used in textiles before the ninth century AD. Tablet woven bands from Birka in Sweden (Viking) use both gold and silver drawn wires, including one where the gold wire was hammered flat after weaving. The drawn wire was also occasionally hammered or rolled flat and then wound around a central core in the same way as other flat strips to form spun threads. It is quite possible that some of the early flat strips and spun threads originated as drawn wire.
The most important of these imitations is now referred to as "membrane gold" or "membrane silver." Animal membrane has also been used (some Italian documents refer to the intestines of cattle is first gilded or silvered, and then cut into strips). These strips are then treated in the same way as flat metal strips, and wound around a central core. By using less precious metal, this method produced threads that were both less heavy, and more importantly, less expensive.

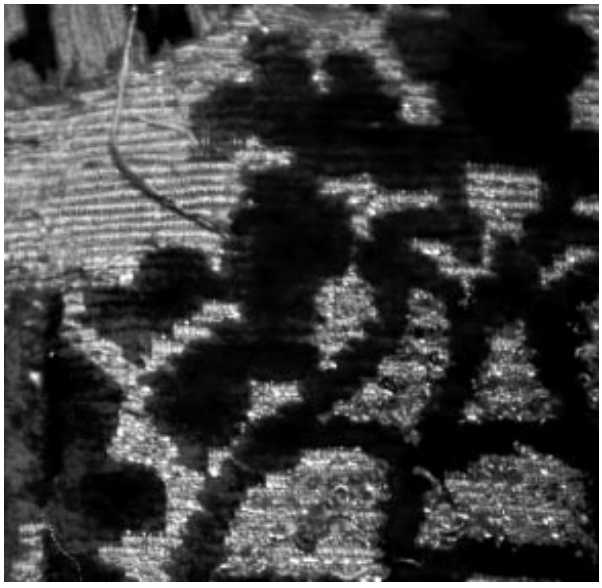

Figure 2: 16*th Century silk velvet with gold brocade.*

Embellishments

Gold thread could be attached to cloth using an embroidery technique called "couching." Couching is performed by placing the metallic thread along the path you wish it to take and carefully tacking it down with an embroidery thread. This technique can be used to outline a motif. Drawn gold wire was used throughout Europe and the Mediterranean for embroidering textiles.

Liturgical vestments in the Middle Ages were heavily embroidered and ornamented, For example, the needlework on one cope (a decorative, non-functional garment worn by a bishop) included double-headed eagles, thistles, fleur-de-lis and seraphim standing on wheels, all connected by tendrils and metal spangles**.**

Tablet Weaving with Gold Brocading

Tablet weaving creates a very strong band. With the addition of gold thread, these bands became ornamental trim for both the church and nobility. The bands could also be used as a form of jewelry, like a circlet.

Elaborate bands of tablet weaving with a metal supplemental weft (the set of threads that go across the fabric at right angles to the warp) used in the brocading have been found in many burials and other archaeological sites. The earliest bands with a pure gold weft can be traced back to the fifth century.

Figure 3: 16*th Century silk velvet with gold brocade*

Velvet

Velvet is woven by using rods that are a flat piece of steel or brass and are as thick as the pile is long to raise the weft thread into loops, like you find on bath towels. The loops are later cut, producing velvet. The background weave is a simple plain (tabby) weave use***d*** to stabilize the velvet. By varying the size of the rods, different lengths of pile can be produced. This is referred to as pile-in-pile weave.

Figure 4: *Silk Damask from Lucca, Italy*

Even plain silk velvet was expensive. It was commonly sold for trade weight with gold. The craftsmen who had the skills to weave pile-on-pile velvet with gold brocading and bouclé (yarn formed into loops) were paid up to three times what the lowliest weaver of plain velvet was paid. Only a few centimeters of fabric could be produced each day. A weaver might produce 200 feet in a year, barring accident, illness or anything else that would interfere with production.

Special orders, usually of heraldic designs, made it necessary to build larger looms, requiring three, rather than two people, to operate it. The standard width was between 54-60 centimeters due to production issues. Some weavers had to resort to having an assistant insert and remove the velvet rods at his command. The pomegranate and thistle flowers were favored emblems.

Some Italian velvets from the fifteenth and sixteenth centuries show patterns done in bouclé of gold and silver thread. Bouclé is formed by creating loops of yarn in the weft. Velvet, dyed red with kermes, an insect that produces a vivid red dye, when brocaded with gold had a value far superior to all other fabrics and could grace the wardrobe of an emperor. Figure 1 through Figure 3 show a close up of a red-and-gold sixteenth century silk velvet with gold brocade.

Because the acquisition of these velvets required a large outlay of coin, items made of these velvets often appeared on official lists of inventories, dowries, and in wills.

The Cloth of Gold

The surviving examples of cloth of gold were found as grave goods. More examples are found in portraits and historical documents. The reason more did not survive is that when the cloth became too worn, it was burned and the precious gold was retrieved.

In Spain, a cap found in the tomb of the Infante Ferdando de la Cerda was made of cloth of gold embossed with the royal coat of arms and decorated with bands of gilded leather and gold.

The Golden Gown of Queen Margaret was made for Margrethe I of Denmark. The fabric was real gold metal and silk. It was on exhibit at the Danish National Museum when they had a show of Margrethe I The gold cloth was fabulously made with an intricate woven pattern.

Figure 4 shows a silk damask with areas of gold brocade from Lucca, Italy, c. 1300.

Present Day

While cloth is gold is still produced in workshops in Lyons, France or Valencia, Spain, professional secrets are still carefully guarded. The cloth produced is of an ornate style found in the eighteenth century.

Summary

Cloth of gold was very expensive, hard to produce, but highly desired by anyone wishing to make a display of his or her wealth. Because of the weight of the fabric, its uses were limited to outer garments, robes of state, or canopies to shelter royalty from the elements. Those of more modest means could use gold thread for embroidery or purchase tablet-woven trim that was brocaded with gold to make a fine display.

All photos for this article are courtesy of the Danish Museum of Decorative Arts, August 2000, and Lynn Meyer.

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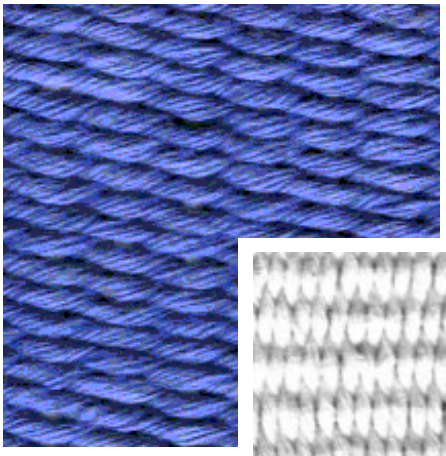
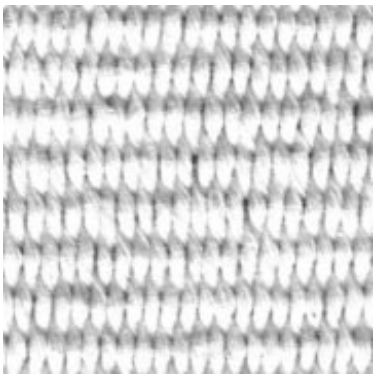
A Weavers' Compendium Part II

An ongoing project covering numerous weave structures, the first samples of which were seen in issue 30. These structures are being displayed in this publication in the order they are being woven. This may not be a logical progression from easiest to more difficult but rather follow the fancy of the weavers involved and may make more sense in that they may follow each other in how the loom is set up or changed between structures. These samples will be joining the didactic collection at the Art Institute of Chicago.

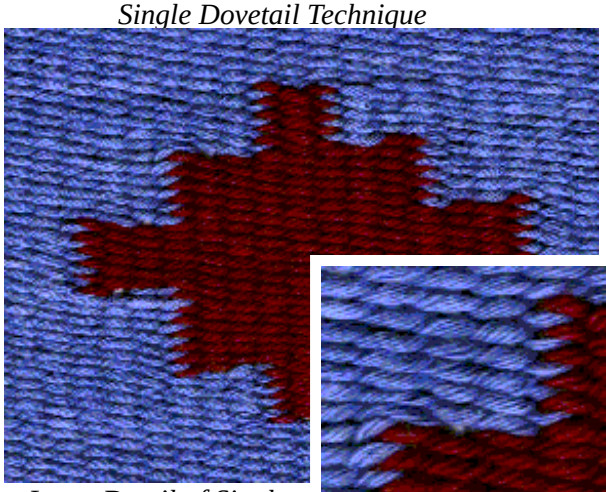


Tabby: Weft Faced



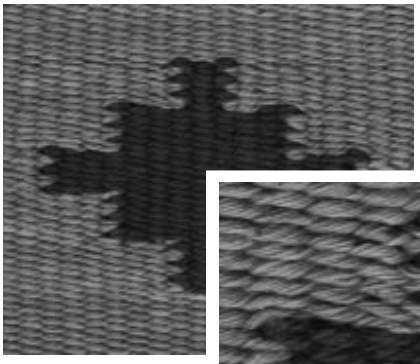
Tabby: Warp Faced

Single Dovetail Technique

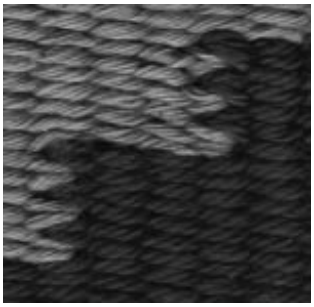


Inset: Detail of Single Dovetail

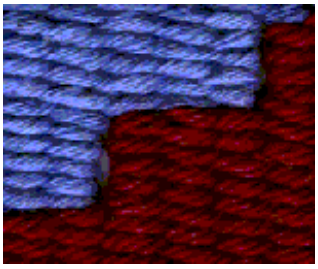
Below, Double Dovetail Technique



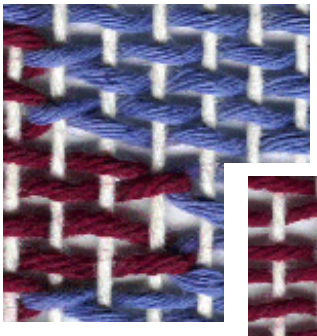
Below, Inset: Detail of Double Dovetail



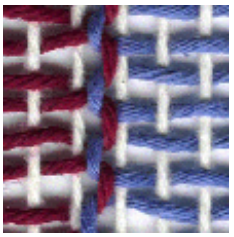
Inset: Slit tapestry detail

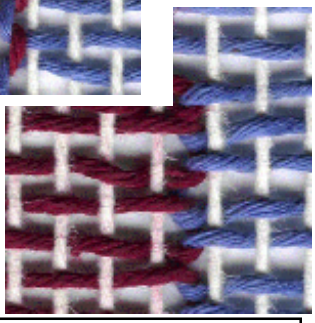


Slit Tapestry Technique



Left: Detail:Interlocked Tapestry: Single





Center:Detail: Interlocked Tapestry: Double

Right:Detail: Interlocked Tapestry: Double (opposite side)

These samples were woven by Nancy M. McKenna. Other structures in this project are being woven by other members and will be displayed in these pages as space allows and as they are completed and scanned.

Upcoming events:

Art Institute of Chicago
The Magic of Lace
June 27, 2001- June 2002
Galleries 57-59
http://www.artic.edu/aic/exhibitions/lace.html

Colour Congress 2002
An International & Interdisciplinary Symposium on Natural Dyeing
May 19-21, 2002
Iowa State University, Ames, Iowa
http://www.fshn.iastate.edu/tc/news/colourcongress/

Costume Society of America
Symposium: June 5-8 2002
Chicago, Illinois
http://www.costumesocietyamerica.com

Indianapolis Art Museum
The Fabric of Moroccan Life
March 24, 2002 - June 23, 2002
http://www.ima-art.org/

Spertus Museum of Chicago
A Gateway to Medieval Mediterranean Life:
Cairo's Ben Ezra Synagogue
October 21, 2001–August 18, 2002
http://www.spertus.edu/museum/exhibits/rebirth_ezra.html

The Textile Museum
Hidden Threads of Peru: Q'ero Textiles
March 22 - August 4, 2002
http://www.textilemuseum.org/exhib.htm

Chicago Merchandise Mart
Fabric Fair - March 14
Speaker: Murray Bartlett Douglas on Using pre 19 C. fabric as inspiration for new textile items.
(10:00 AM, pls make reservations)
www.merchandisemart.com/calendar.html

If your weaving is being featured somewhere, or if a musuem or other establishemnt near you has an exhibit of interest, let me know and I'll post it in this column.

Samples:

As you know, the December issue is a sample exchange. Remember, unlike most other study groups, everyone shares in the bounty of each other's weaving in *this* Study Group. Please share your weaving with the rest of the members in this annual event.

The last couple exchanges have been populated with simpler weaves. How about, those with more than 4 shafts stretching themselves and weaving something a little more complex?

Please weave enough for 26 samples. Samples & draft are due November 15th, 2002. *This is a piece of cloth as small as 12 inches x 21 inches (30cm x 52.5 cm) This could be fabric "left over" from another project. It need not be handspun, nor of painstakingly accurate grist yarn, either. Everyone is invited to contribute since everyone recieves samples.*

Sample weavers to date:
Gayle Bingham: Beiderwand from an altar cloth

Weaving Word Search

M A N T L E C A S D E S W O R D M
L E L H T W I L L G T H E W Q A A
A D D B S A T I N O A I P E R M N
B A M I C E A T L B A R O N Y A I
M E R C E R M E Y W H E C C C S P
U L L V O V L Z E R O S L H I K L
I A E T I M A S S I P O C A E I E
R M A U I N D L E T A H L U T R C
A P L R T R U C E K K L I S A O Y
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J O U S T W N E V F U L L E R A N

ALB
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ARCHERY
BARONY
BELT
BYZANTINE
CHAUSIBLE
CIETA
CLOAK
COPE
CORD
CROSS
DALMATIC
DAMASK
FULLER
GOLD
HABBIT
HOSE
JOUST
LAMPAS
LINEN
MANIPLE
MANTLE
MEDIEVAL
MERCER
MITRE
ORARIUM
PALLIUM
ROMAN
SAMITE
SATIN
SHIRE
SILK
STOLE
SWORD
TRUCE
TWILL
WEAVE
WENCH
WOOL