



Complex Weavers'
Medieval Textile Study Group
Samples 2003

Weave: Huck from MOL

Weaver: Nancy M. McKenna, SFO

Warp: 10/2 cotton, various colors, non-mercerized

Weft: same as warp

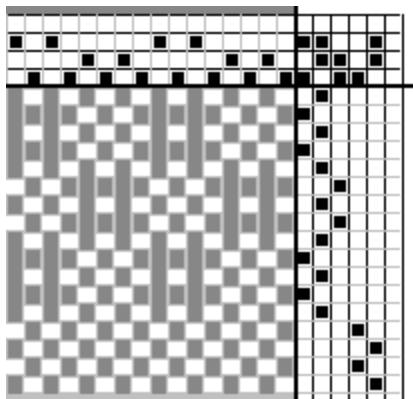
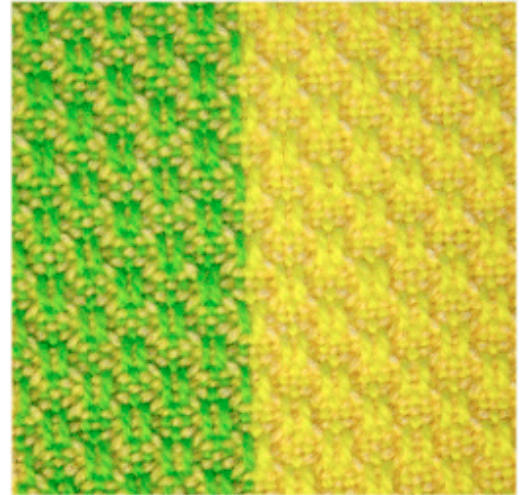
Set: 24 epi, 2 per dent in 12 dpi reed; approx.24 ppi

Notes:

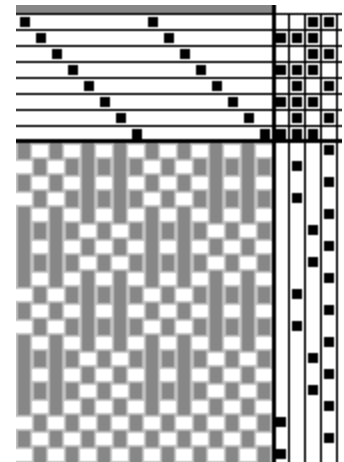
Medieval Finds from Excavations in London: 4; Textiles & Clothing 1150-1450
by Elisabeth Crowfoot, Francis Pritchard & Kay Staniland (c) 1992, 2001 Boydell Press
ISBN 0 85115 840 4

p. 80-81 "...cloth appears to be a type of huckaback with warp floats on one face and weft floats on the other ... No similar cloths dating to the 12th century have been traced although it is possible that pieces are preserved in continental treasuries for self-patterned linen has a long European history... The 'shroud of St. Bathild' (died c. 680) in Chelles, northern France, has bands of huckaback bordering a main web of tabby with a looped pile but this is considered to be a much older cloth... Similar and more elaborate patterns have been recorded from graves on the Continent... "

It goes on to mention that by 1456 guild regulations are referring to specific names i.e. 'crosse werk' indicating that such patterning was more widespread than the archeological record allows. Draft created by Nancy M. McKenna from the illustration in the book. Orig. sample approx. 1 x 2 cm, & I approximate at 24 epi based upon my counting of threads and the fact that the image is noted to be at twice life size.



On the left, the draft is for 3 shafts.
On the right, the same woven pattern
created with an 8 shaft streight draw
threading.





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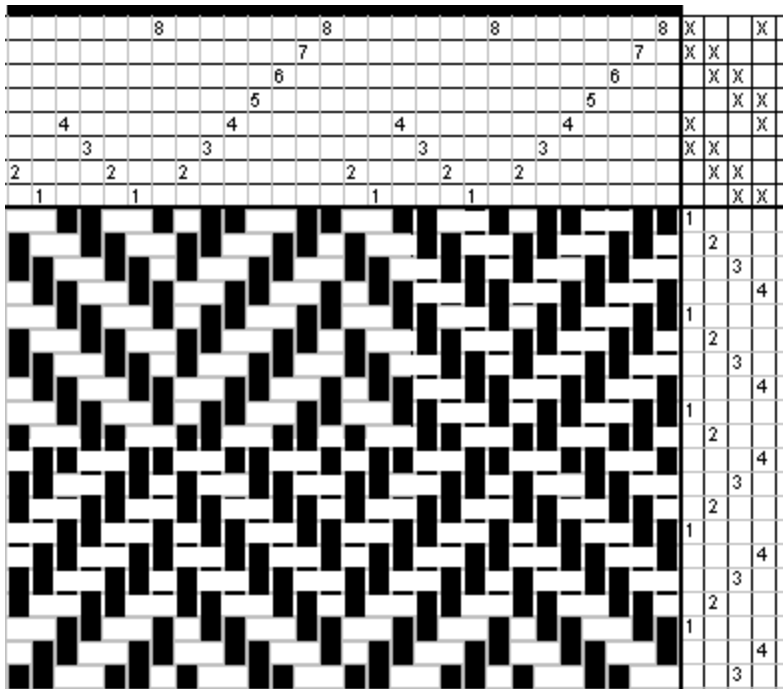
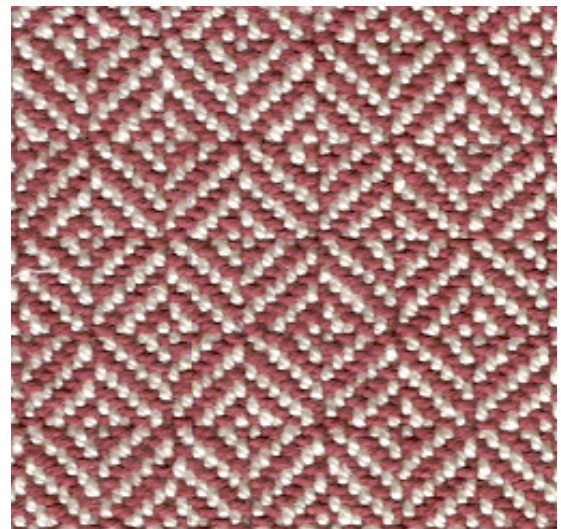
Weave: Balmaclellan Diamond Twill

Weaver: Gayle Bingham

Warp/weft: 5/2 pearle cotton

Sett: 20 epi/ppi

Notes: This was woven in Balmaclellan, Dumfriesshire, Scotland in the 1st-2nd century AD., woven in fine wool. This weave was found in the book, (Scotcopy): Early Textiles Found in Scotland by Audrey S. Henshell, M.A., F.S.A. Scot. This weave was originally a 4 shaft weave.





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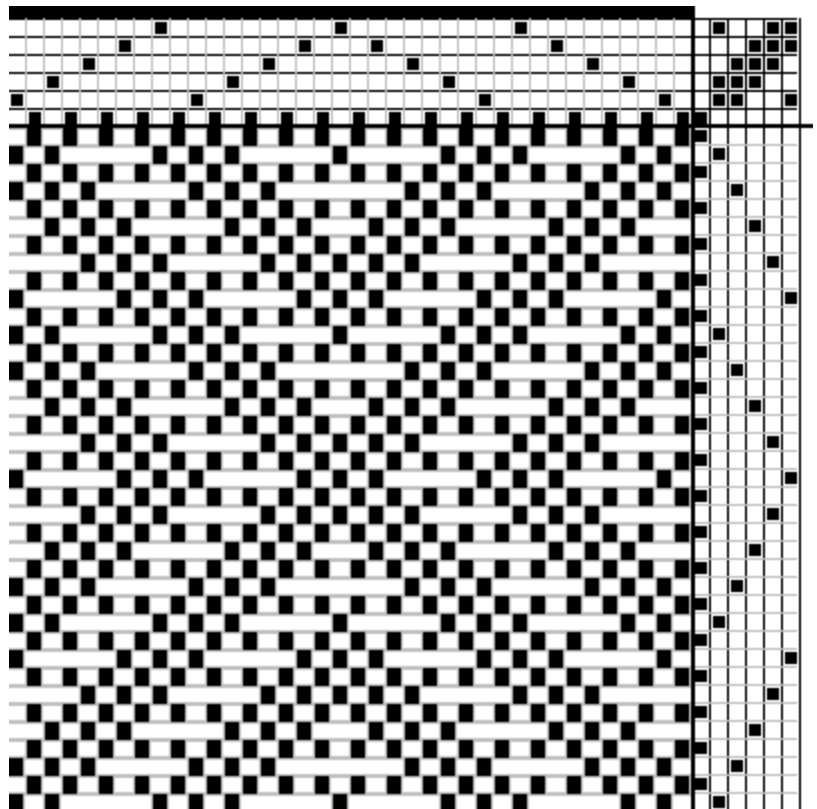
Weave: Lisere

Weaver: Carolyn Priest-Dorman

Warp/weft:

Set:

Notes: 8/cm flax mid 12c; St. Truiden





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Weave: Leaf Damask

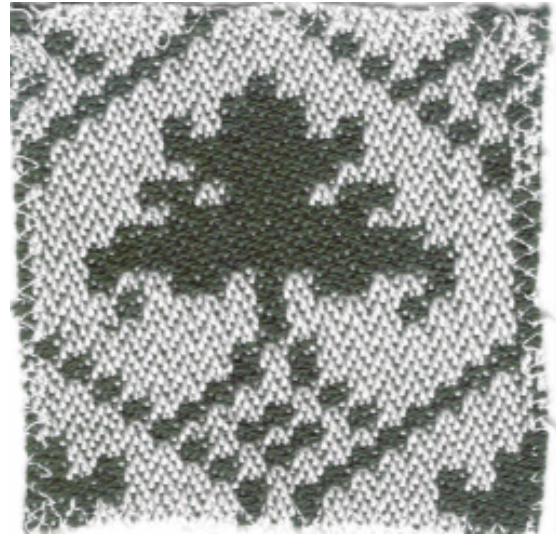
Weaver: Crystal Ruth Morgan

Warp/Weft: 10/2 Cotton.

Total warp ends: 570

Reed: 15 dpi, Sett: 2 ends per dent (30 epi)

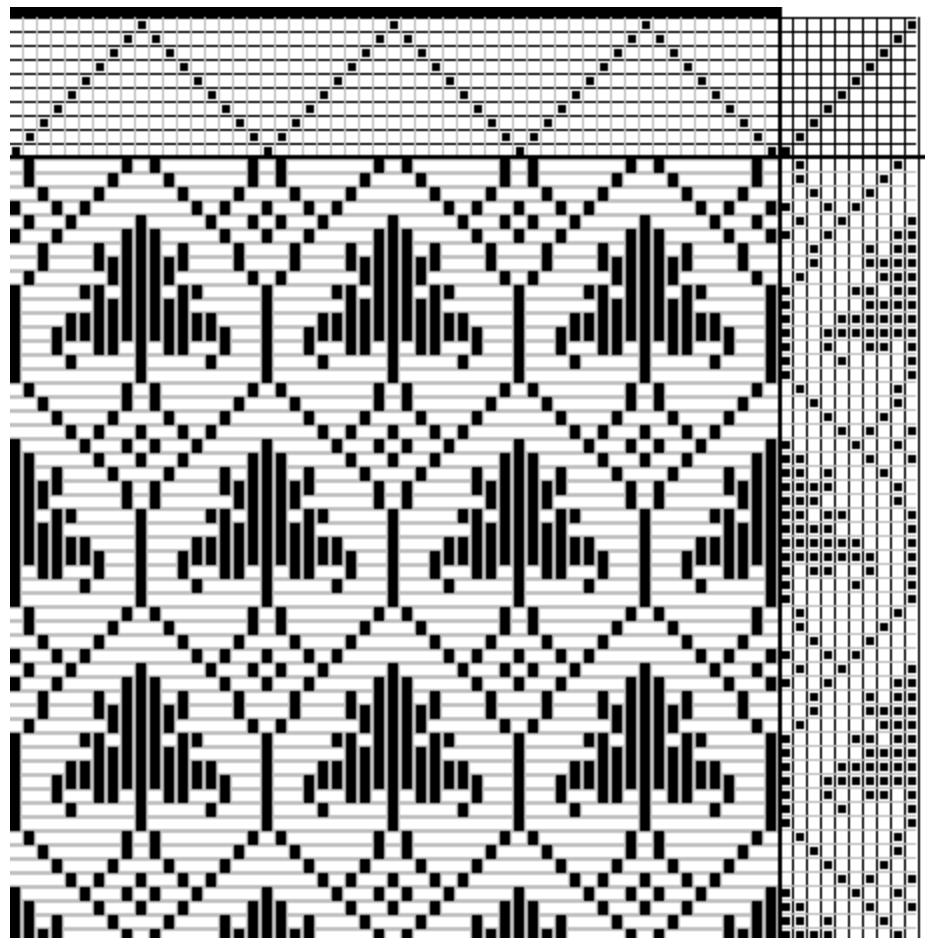
Width in reed: 19"



Notes: Although most Renaissance damasks were woven with a ground structure of 5-end satin, Joanne Hall, an experienced damask weaver, recommended that I begin with either a ground structure of 4 end broken twill (false damask) or 6 end irregular satin. I chose the 6 end irregular satin. She also recommended that I use no more than 10 pattern shafts, threaded in a point repeat pattern.

Fiber: Most Renaissance fabrics were woven of silk or linen. Again, I followed the advise of Joanne Hall, and I ghose 10/2 cotton sett at 30 ends per inch for my first project. Cotton was available during this period, but I have not found any evidence that it was used to weave damask.

The profile draft for the threading and drawdown for the pattern shafts is to the right.





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Weave: Broken Diamond Twill

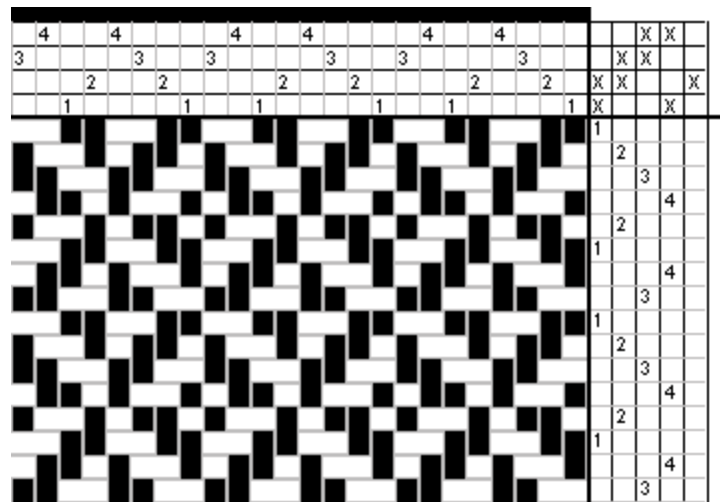
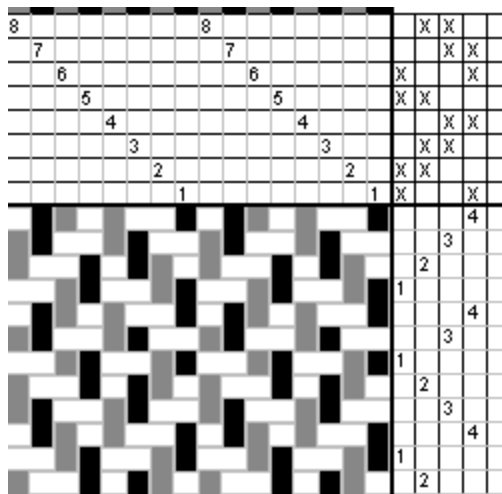
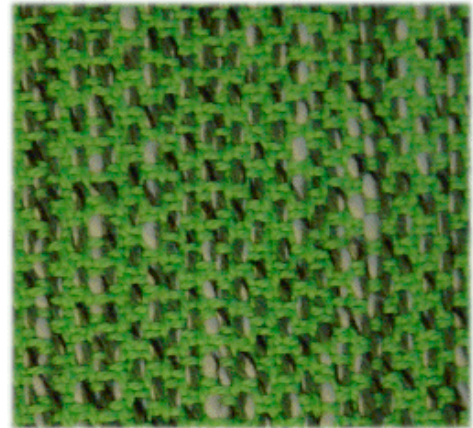
Weaver: Nancy McKenna, SFO

Warp: 10/2 cotton

weft: same as warp

Set: 24 epi

Notes: Same draft as Tui Hedstrom's from a couple years ago.





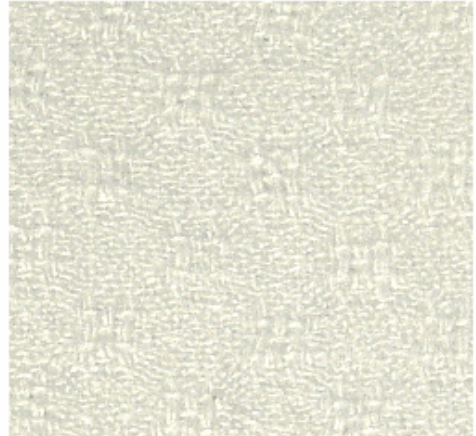
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Weave: Gebrochene from the Victoria and Albert Museum

Weaver: Jan Ward

Warp/weft: Wet spun linen singles from Robin & Russ

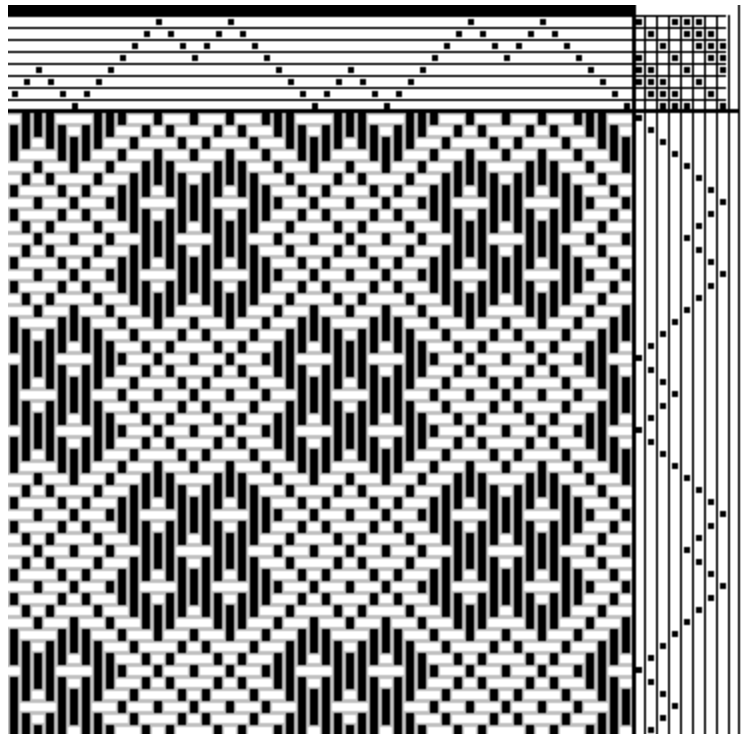
Set: 40 epi/ppi



Notes: I wanted to weave some towels for gifts, and I also wanted to try my hand at gebrochene, so I decided to put the two together.

I picked up some wet-spun bleached linen singles from Robin and Russ at the Conference of Northern California Handweavers (CNCH) in 2002, and had been looking for a way to use it ever since. I decided to put on a long enough warp to allow me to do a couple of towels and then weave some fabric to make a chemise or shift.

I picked the V&A gebrochene, from the files section of the SCA Weaving list, mainly so that I could use all 8 harnesses on my Gilmore loom. After winding the yarn around a pencil and determining that 40 epi would be about right, I dug out Cai Garrett's book, *Warping all by Yourself* to use to warp up the loom. This is the finest linen I've yet used, and I thought I'd probably need all the help I could get. I used a warping mill, and wound on a 16 yard warp. The only breakage I had happened when I accidentally tangled myself in the thread as I left the mill, and snapped the thread. ... (more to be in the next newsletter)





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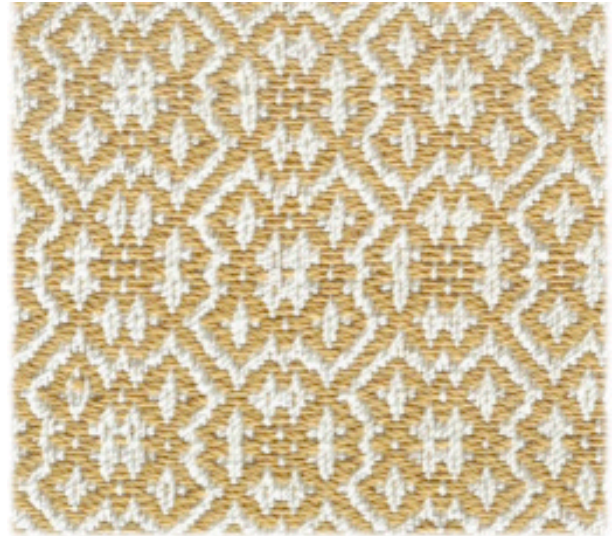
Weave: Scandinavian from c. 1600

Weaver: Tui Hedstrom

Warp: 20/2 perle cotton

Weft: 20/2 mercerized cotton

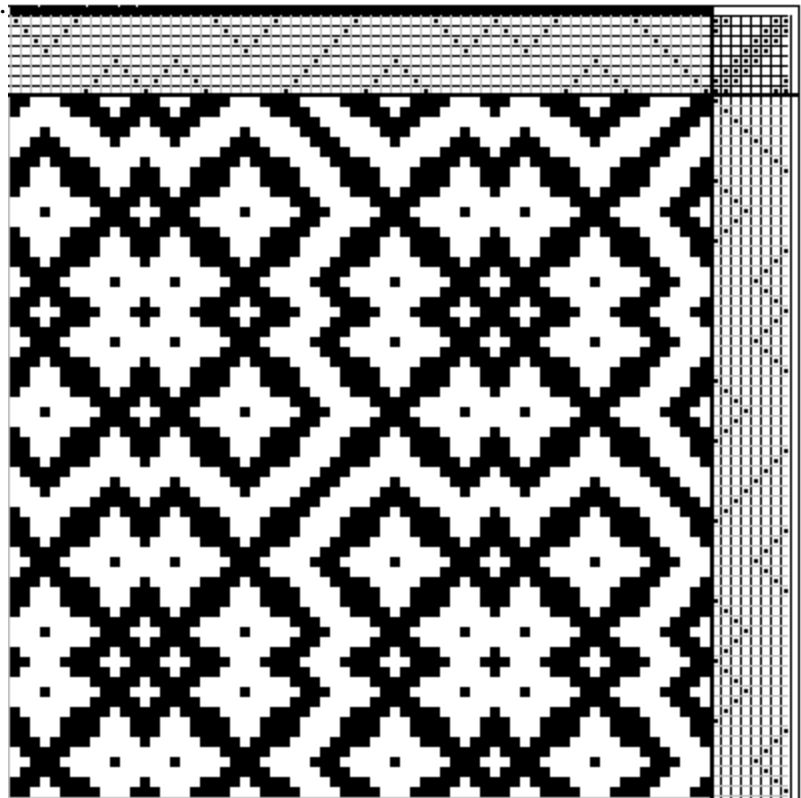
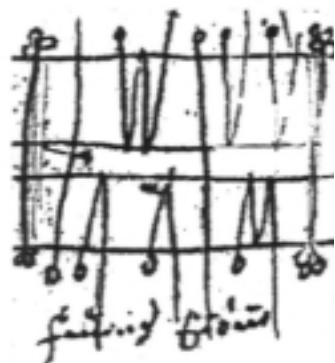
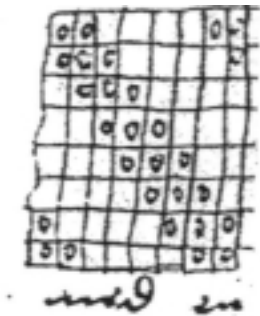
Set: 45 epi, 3 per dent in a 15 dent reed



Notes: This draft is one of several written up in Norwegian Textile Letter Vol. IX, Nos. 3 & 4. Two pages of drafts are bound together with unrelated material in a small book now in the Oslo library. The pages have old Danish writing naming some of the drafts and are dated about 1600 which makes them about the earliest Scandinavian weaving drafts. The lines with trefoils mark divisions between threadings on the same line.

I chose one of the 8 shaft threadings which was tied up with the only 8 shaft tie up given. It has relatively long floats and since treadles 1 and 8 are the same, I used a floating selvedge.

The sample was hand washed and pressed.





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Weave: Broken Diamond Twill from Sutton-Hoo Ship Burial

Weaver: Laura Artates

Warp: 12/2 & 18/2 white wool, 18 epi

Weft: 12/2 Black Wool or handspun tan alpaca, approx. 20 ppi.

Sley: 36 x 18

Width in reed: 36", LeClerc 4H Floor Loom

Notes: Waulked traditional Hebredean fashion, with singing in Gaelic. Hand sewn tunic plus trim for additional tunics. See project notebook for additional details. Samples include waulked and unfilled samples with both project weft (black) and handspun alpaca singles weft.

References: Sutton-Hoo Ship Burial, Elisabeth Crowfoot.

