

Forum Programme

Please note that there still may be a few changes made to the programme, especially regarding the dyeing possibilities. We will keep you updated!

Monday, November 3 - arrival day

Welcome and official opening of the Forum

Possibility to set up tools etc. for demonstration

Tuesday, November 4

10:00 - Katrin Kania: Spinning techniques for vegetable fibres

Different techniques for spinning long vegetable fibres (such as flax and linen) according to picture sources and traditional living techniques. The practical part lets you try the spindle-spinning technique for hemp.

Please bring, if you have: spindle(s), distaff, vegetable fibres for spinning. We can lend you a spindle if you have none.

14:00 - Sabine Ringenberg: Dyeing linen.

Dyeing vegetable fibres is a challenge for the historical dyer, and much knowledge has been lost. Sabine looks into chemical and theoretical possibilities. The practical part is an experiment to find out more about the possible influence of pH levels when dyeing linen with mordant dyes.

Wednesday, November 5

10:00 - Petra Linscheid: Early Byzantine linen furnishing textiles with blue checks

Among the Early Byzantine textile finds there is a distinctive group of linen and cotton cloths with large-scale blue grid checks. The blue warp and weft threads creating the check pattern consist of dyed linen. Since linen could be dyed only with vat dyes like indigo, the checks are always blue. While the patterning of Early Byzantine linen textiles is generally woven with dyed wool, it is exclusively in this group that dyed linen was used. What is the reason for the constant use of dyed linen in this checked textiles? Is it connected to the tearproof, heat- and wash resistant qualities of linen? And if so, what does this tell us about the possible uses of this checked linen textiles?

11:00 - Micky V. Schoelzke: The Blue Wonder: dyeing with indigo plants

This presentation focuses on dyeing history and techniques with indigo plants from Europe and the far east, such as Woad (*Isatis tinctoria*) Indigo (*Indigofera tinctoria*) and Japanese Indigo (*Persicaria tinctoria*). After a panorama of historical and traditional methods of extraction and dyeing, some non-chemical methods will be presented. The practical part will be an indigo vat, suitable for dyeing plant fibres such as linen or hemp.

Please bring, if you have: samples you would like to dye (preferably made out of plant fibres and not too large)

14:00 - Dyeing with Indigo, practical session (continued)

Thursday, November 6

10:00 - Beatrix Nutz: Linen Textiles from Tyrol Castle

Excavations in various areas of Tyrol Castle, ranging from the crypt (which had been turned into a store room in the 14th century) to the "Turrus Parva" (= little tower) in the years 1999, 2000 and 2002 yielded numerous textile fragments. Especially in the crypt most fragments were silk, but occasionally textiles made of plant fibers could be found. Most notably two layers of linen fabric that, together with a silk layer, were part of a brigandine and a shirt dating to the end of the 16th - beginning of the 17th century with multiple repair patches from the "Turrus Parva". A hank of linen yarn might suggest at least basic textile production at the castle - as some spindle whorls also indicate - although it could have been purchased elsewhere. In the economic wing of the castle more coarse fabrics of plant fibers, probably fragments of bags and an almost completely preserved bag from a putlog hole in the castle wall, show storage possibilities. This paper aims to introduce these finds to a more international audience as they, despite having been excavated more than a decade ago, have not yet been published. The only two exceptions are the brigandine fragment (where the focus was on the defence applications) and the linen shirt on which articles in German and Italian have been written.

In the practical part, there will be the opportunity to take a closer look at some finds from Lengberg and Tyrol, trying to figure out how they were made and what they could have been used for.

Please bring, if you have: some pieces of linen cloth (smaller bits are enough), linen sewing thread, not too thin, basic sewing equipment (needle, scissors)

14:00 - Julie Stoerup: Neck Ruffs and their social indications

By using statistical methods, is it possible to find out how dresses and specific dress accessories evolve, and how they relate to the social structures of society. Just because we think, there is a pattern (or no pattern) that does not mean we are right, math and especially statistics can help us verify or falsify our hypothesis.

Julie has analyzed 11 stone effigies, 9 epitaphs (church paintings) and 12 portraits to find out how they develop from 1530-1600. When using simple mathematical methods like histograms of Presence/absence you can see a clear pattern of when a particular fashion starts and ends.

The period can be divided into an early fashion and a later fashion. The early period has two simultaneous dress types. However, in the 1550's the fashion changes, and the two types disappear and the Spanish style is adopted. The key elements in the later fashion are collars, cuffs and the opening of the dresses.

Julie also analyzed 791 depictions to see who were actually wearing neck ruffs and what kind of neck ruffs they were wearing. Once again, she used effigies, because you know exactly who is painted. Which made it possible to divide the people into different social groups like adult/children, men/women, non-married/married/ widow and noble people/common people/priest. The neck ruffs was recorded in regards to their attributes, which were the technique they were made with, the height and width of the ruff, and the amount of layers. By comparing the different attributes to the social groups, you can see if specific people wore specific kind of neck ruffs. By using different mathematical methods like the percentage distribution and chi-square residual, you can see if the distribution is just random or if there actually is a specific pattern.

Please bring, if you have: basic sewing equipment (needle, thread, scissors) and some very fine linen (the finer the better). For a whole ruff, you will need approximately half a metre of fabric, 140 cm wide; if you only want to make a sample, less will be sufficient. Should you have a hair curling iron where you can take off the plastic tip and the 'hair clip', so that you only have the cylinder – we will be using this for setting the starch.

16:00 - Dyeing with Indigo, practical session (continued)

Friday, November 7

10:00 - Works in Progress

Kristin Noreng: The Orkney Hood

Viktoria Holmqvist: Weaving and Fulling a woollen fabric in a traditional (albeit newly built) fulling mill

If you have offered to show a Work in Progress or would still like to do so, please give us a short description of your project!

14:00 - Karina Grömer and Angelika Rudelics: Development of textile materials and textile techniques in Central Europe 2000-400 BC

Hallstatt, located in the Austrian Alps, is a meeting point between north and south, east and west. Influences from different regions came in, but Hallstatt also served as a melting pot and hub to spread ideas and innovations. About 300 textile units (more than 700 single fragments) from Bronze and Iron Age are known from the prehistoric salt mines, ranging from 1500-300 BC. They display a large variety of textile techniques and provide insight in different parts of textile craft.

Wool measurements were carried out, not only sampling Bronze and Iron Age textiles from Hallstatt salt mine, but also skins found there. This enables us to study the quality of sheep wool between 1500-300 BC as well as those of the textiles, which are the product of a more or less intensive preparation process of the fleece.

Important steps in the chaîne opératoire can be studied by means of Hallstatt textiles. The 2nd millennium BC is a time, when a lot of textile inventions can be recognized, and Hallstatt

offers some clue finds. According to wool measurements, outstanding Bronze Age (1500-1200 BC) textiles also have specialized wool; e.g. a fragment of a chevron twill of fine quality and dome dyed textiles. If those are imports or local developed sheep breeds can only be analysed by isotopic tracing. The Hallstatt finds are displaying novelties from the perspective of textile craft, such as early twills, dyeing or the oldest patterned tablet weave in Central Europe known so far.

The occurrence of twill, tablet weaving, dyeing and specific sewing techniques in Bronze Age seems that Hallstatt is a transfer site for new textile innovations. Bronze Age textile art clearly represents an invention phase, while the techniques developed there came to full use in Hallstatt Period. This is the point where we see that textile inventions of the Bronze Age were integrated into society. They even influenced the social organisation, ideology and economy, especially of the representation culture of the higher strata of Hallstatt Period and Early La Tène Period society.

Saturday, November 8

10:00 - Ingrid Gunnes - Traditional Norwegian Folk Dresses

Ingrid has been making Norwegian folk dresses for others since 1983, and has opened her one-woman business making these six years ago. She will be showing folk dresses from Telemark, but also other areas of Norway, in a slideshow, explaining techniques and tricks she has learned.

Norwegian folkdress is decorated with embroideries, and in the practical part, you will have the opportunity to try some of the techniques Ingrid is using for the dresses, as well as other related crafts such as invisible mending.

Please bring, if you have: linen (about 18 threads per cm in warp & weft), embroidery thread, an embroidery frame, scissors, needles, magnifying glass if necessary

Sunday, November 9

departure day

possibility for a scenic walk in the area