

CUTTING EDGE

OUR TEXTILE UNIVERSE



The Danish National Research Foundation's



CENTRE
for
TEXTILE
RESEARCH

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EDITORIAL

The realm of textiles provides fascinating possibilities of storytelling through a framework of interwoven disciplines. As objects are crafted, travel, and interact with people, they establish narratives and acquire a life of their own. Different settings bring different stories: Red, high-heeled shoes walking on the cobbled streets of 17th-century Copenhagen; fake fur in prehistoric Denmark; fashionable headwear from the elite of Pharaonic Egypt and pre-Columbian America; clothing pins as murder weapons in Ancient Greece. These are just some of the many small stories you will find on the pages of this magazine. For each author, interdisciplinary research and collaboration with colleagues and museums are mantras that help them explore the multiple stories of their objects. Creating a patchwork of ideas and narratives, the network of scholars at the Danish National Research Foundation's Centre for Textile Research provides you, the reader, with quick guides to the latest fashion trends of the millennia as well as to language, literature and life in general. We hope this magazine will also demonstrate the rich potential of textiles studies.



ULLA MANNERING



SIDSEL FRISCH

HOROSCOPES



Capricorn

December 22 - January 19

Be ambitious: avoid synthetic fibres this month.



Aquarius

January 20 - February 18

No underwear this month! Wear a bikini.



Pisces

February 19 - March 20

A herringbone pattern will improve your health.



Aries

March 21 - April 19

Shearing season is coming up for rams, so be prepared for men with scissors!



Taurus

April 20 - May 20

For bulls, problems ahead, so wear a thick skin. Alternatively, we recommend a felted overcoat or fake fur. Avoid red cloaks!



Gemini

May 21 - June 20

Try something new: don't wear similar clothes and no matching socks.



Cancer

June 21 - July 22

Don't be crabby, wear bright colours.



Leo

July 23 - August 22

For lions, lamb's wool is especially becoming.



Virgo

August 23 - September 22

Wear nothing but Chanel No. 5



Libra

September 23 - October 22

Balance well on your high red heels.



Scorpio

October 23 - November 21

You're deadly fashionable until Friday 13th!



Sagittarius

November 22 - December 21

Aim for a piercing look: put a bow in your hair!

UNRAVELLING KNOTS

Doctor Woolly

expert on love and finances

Dear Dr Wooley

I am a single lady of a certain age, a spinster in the eyes of some. My last lover disappeared behind the Iron Curtain in the 1970s. But now I have met a young man, only half my age. He is actually the grand-son on the spindle side of my neighbor. My neighbor finds this love quite inappropriate. She has a habit of being ruthlessly vindictive and allows her personal grudges to warp her perspective. When we talk, she always twists my words. I therefore chose to present the young man as my nephew since I come from a close-knit family. Moreover, I have made my young lover believe that I am much younger than I really am, and my neighbor says I behave as mutton dressed as lamb. To wind this up, I really haven't got a clew about how to unravel this web of lies.

Dear Miss Needle

Love has no age and can come at any time. You have clearly set your cap at him. But before I go on embroidering further in this direction, I wonder about your neighbor, that old hat: could it be that her attitude is no more than a cloak surrounding her real motivation, which is jealousy? Don't accept her twisted view on your life. Even dyed-in-the-wool traditionalists like your neighbor must accept your love, and if she is truly your friend, then why does she leave you to twist in the wind? I hope you will succeed in weaving this young new love into the fabric of your family. The scandal will eventually wind down.

Dear Dr Wooley

This year my father passed away. He was always considered a real stuffed shirt but in the family we always knew that he wore his heart on his sleeve. Even when he was angry, he knew how to keep his shirt on and always stayed calm.

Not so my younger brother. He has a bad habit. Money quickly burns a hole in his pocket and he never accepts tightening his belt. He is restless and nervous, he has ants in his pants. Whenever my dad gave him some money, my brother would spend it at the drop of a hat. He now sits on my father's fortune and will not let me inherit my share.

Should I put on my thinking cap, or throw my hat into the ring?

Dear Mrs Turncoat

I really take my hat off to your patience. Alas, I believe you must roll up your sleeves and prepare for a conflict. Why do you handle him with kid gloves? As we say, a stitch in time saves nine. If not, you may be caught with your pants down, so to say.

Your brother is clearly too big for his boots and he thinks he is more important than he really is. You can bet your boots that he will never change. Show him who wears the pants in the family, and keep a few strategically useful cards up your sleeve. But remember to keep it a secret: keep it under your hat!

MARIE-LOUISE BECH NOSCH

Director, DNRF's Centre for Textile Research,
University of Copenhagen.
Historian specialised in Aegean epigraphy and
Mycenaean textile production.



SHOES

and the city

Feet fashion in 17th-century Copenhagen
*A quick guide to **everyday footwear***

Suede shoes of calf or cow skin are a **must!**

High heels will make you taller, express wealth AND flatter your legs.

It is crucial that shoes are slender, perfect straights. You will get bunions, hammertoes, drop foot and suffer from flat footedness. However, don't let functionalities dictate your style. **Identity** and **vanity** matter more to get by in the city. Comfort is so medieval.

If you are the practical type, know that this design is quite **sustainable**.

High-heeled and welted shoes last longer than the old, flat turn shoes.

The stacked heel is super easy to repair and maintain. The overall design even allows others to **reuse the shoes**. Style with shiny buckles, coloured ribbons and silk or wool stockings.

In contrast to brown suede, behold the **eye-catching red** on the heel and edge of the soles. Seen before, but now a MEGAtrend sparked by King Louis XIV of France. So hot he commanded no one else to wear the same! Only for men? Think again. Women and children have adopted the style and no need to be noble to flash the **elitist look** in CPH.

Available at local
shoemakers or
at the market on
Gammel Torv



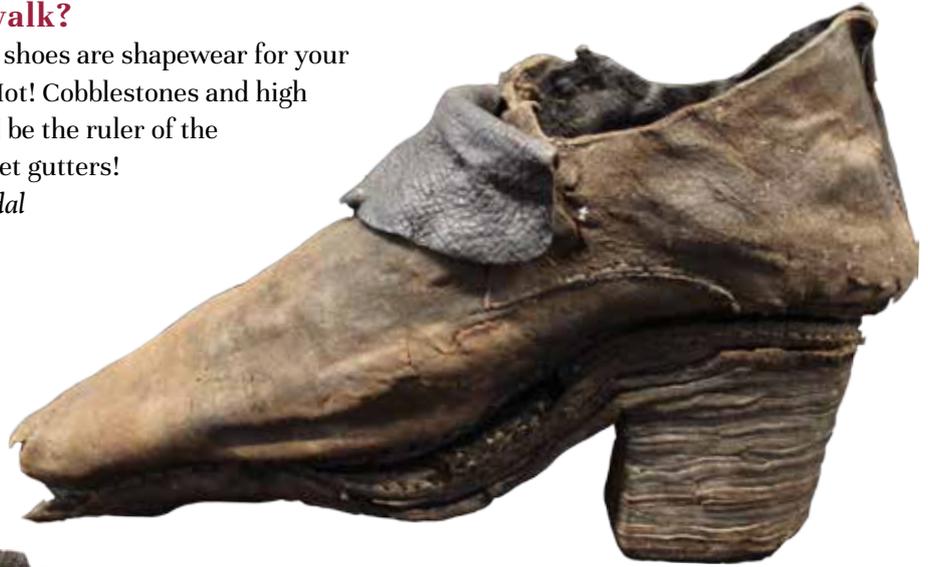
DIY budget shoe hacks

Low on cash? Buy a used pair on the 2nd hand market and cut off the quarters and tongue. Voilà! You now have "new" slippers. The clever welted design and the stacked heel allow you to repair it again and again and keep you going for miles and miles.

Photo: Mia Toftdal

Can you walk the urban walk?

Narrow, symmetrical, high-heeled shoes are shapewear for your feet, calves, thighs and buttocks. Hot! Cobblestones and high heels will challenge you, but you'll be the ruler of the capital in these. Watch out for street gutters! Suede you know... *Photo: Mia Toftdal*



Strut your stuff and money!

The marked impracticality of this high heel helps to declare your privilege and born rights as do the heavily embroidered suede, red heel and sole, and high, flared vamp. Add a huge ribbon for lacing and attention. Dazzling! Remember to discard before they get worn.

Photo: Vivi Lena Andersen. Taken at The Bata Shoe Museum.

Fifty shades of red

Flaming, seductive, powerful, bloody and fearsome. Get the noble and French look of Louis XIV and flash the many nuances and intensities of red painted on the heels and soles of your shoes. *Très chic* for both men, women and children of all classes. *Photo: Mia Toftdal*



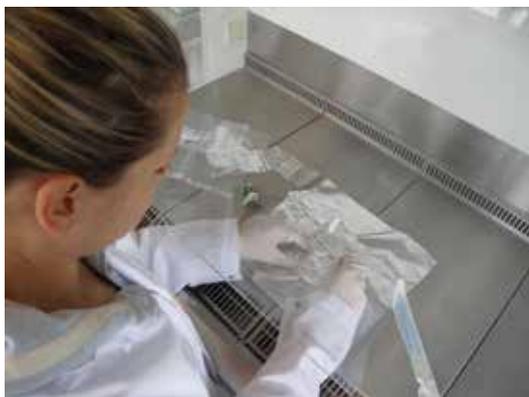
VIVI LENA ANDERSEN

Museum curator with an MA in Prehistoric Archaeology, Industrial PhD fellow at the University of Copenhagen, Saxo Institute and the DNRFF's Centre for Textile Research, and Museum of Copenhagen. Areas of interests are footwear, feet, leather, garbage, urban- and historical archaeology and the magic of interdisciplinarity.



The skin cape

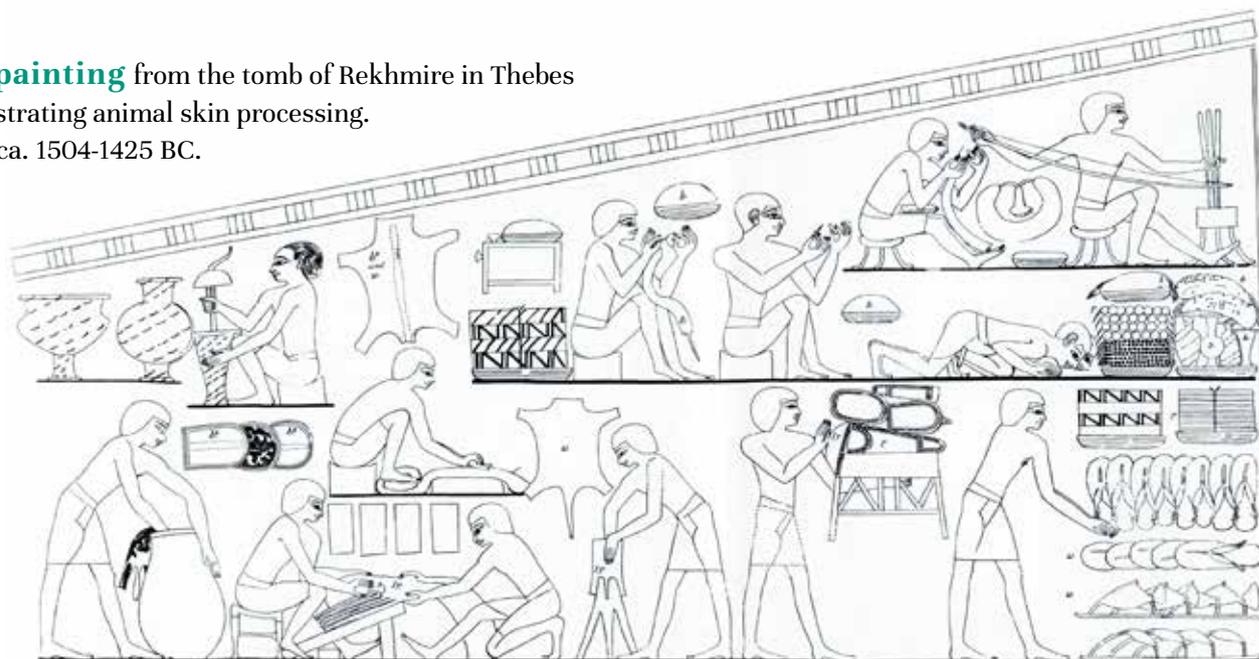
An Iron Age essential

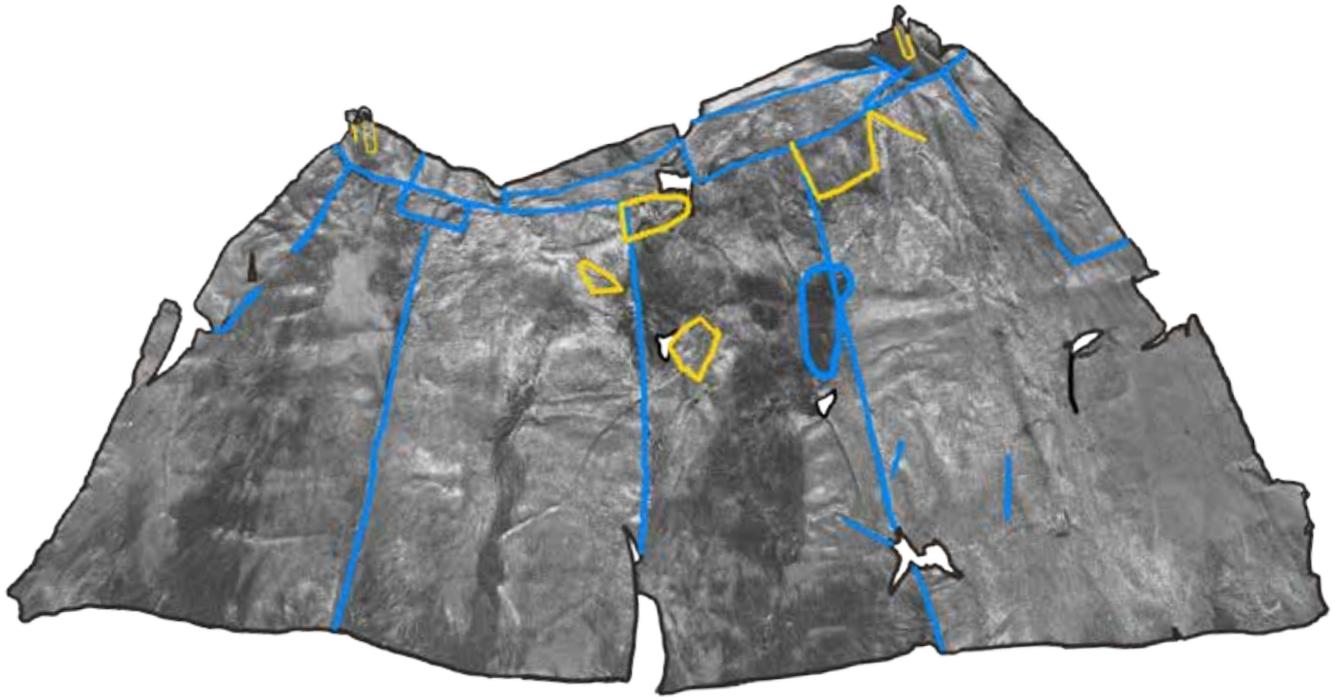


Proteins are extracted from small samples of skin in the laboratory. This analysis provided extremely good protein sequences that matched previously published goat proteins.

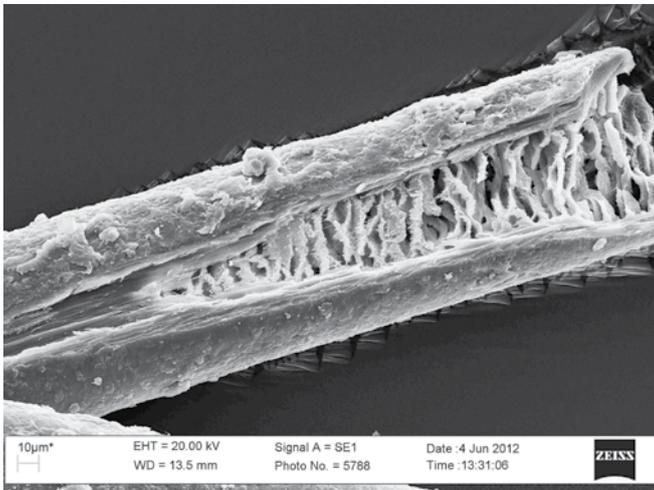
The skin cape was an **essential clothing element** in the early Iron Age (500 BC – AD 200) and was worn by both genders. Today, ancient animal skin products are an invaluable source of information on prehistoric animal exploitation and **skin technologies**. The species of the skin used had implications for the product's strength, flexibility, and appearance. **Species identification** is, therefore, essential for the understanding of choices of skin. The cape from Baunsø is made of goatskin. This was, however, not a simple conclusion to reach. **Microscopy** of the degraded hairs from the cape determined it as horse and cattle respectively. An analysis of the proteins, however, demonstrated that it was made of **goatskin**. Goatskin is a strong but also flexible material excellent for garments. This is probably the reason why it was chosen for this cape. The Roman historian **Tacitus** wrote that people north of the Roman border wore clothes of wild animals. This study demonstrates the opposite - that also skins from domesticated animals were used for clothing.

Wall painting from the tomb of Rekhmire in Thebes demonstrating animal skin processing. Egypt. ca. 1504-1425 BC.





Skin Cape found in the Danish bog Baunsø (NM D11103a) dated to AD 20–220. The coloured lines indicate the seams joining skin elements composing each garment. The stripes in the middle of the skins demonstrate that they are from the back of the animals. At the minimum 4 large animal skins were used for the cape, which must have made it of great value as some capes are heavily repaired.



Degraded ancient hair from the cape. Species identification of ancient hairs is difficult as they are often degraded, and because the reference materials of modern hairs may not correspond to hairs from ancient animals bred and raised under different circumstances.

LUISE ØRSTED BRANDT

DNRF's Centre for Textile Research and Center for GeoGenetics. She is a prehistoric archaeologist from the University of Copenhagen with a PhD in archaeological science. Her research has focused on ancient DNA and ancient proteins from archaeological textiles and animal skins.



The piled hat belonged to a Bronze Age warrior, the Muldbjerg Man, who was buried in a large artificially built mound in western Jutland in Denmark. The man died in the year 1365 BC (© The National Museum of Denmark).



Ever-hot **FAKE FUR**

Fake fur is the ultimate sign of humankind **improving on nature.** In the Danish Bronze Age (1700-500 BC) people made clothing of animal skins. High-ranking males who enjoyed showing off in their **fake fur hats** and their furry warrior cloaks must have made a breathtaking sight.

The rounded hats are made of pieces of wool cloth sewn together in several layers. On the surface is placed a dense pile of 1-2 cm long cords. The cords are very thin compared to other Bronze Age textiles. Each cord has several knots along its length and altogether this gives the hats a fantastic **fur-like appearance**.

It would have taken a long time to make such a hat. They represent the ultimate in **textile craft**. When not used, the hats were kept in special boxes, and when their owner died they were part of the **precious grave goods**. That is why we are so lucky to know about this exquisite aspect of the Scandinavian Bronze Age lifestyle.

The piled cloak belonged to a Bronze Age warrior, the Trindhøj Man. The cloak has a pile of 3-6 cm long wool threads (© *The National Museum of Denmark*).



The Trindhøj Man was buried in **an oak coffin** in the year 1347 BC. He was clad in his piled cloak and hat. In a hat box lay another more simple hat without pile (© *The National Museum of Denmark*).



ULLA MANNERING

Is an archaeologist working at the National Museum of Denmark as a Senior Researcher in Ancient Cultures of Denmark and the Mediterranean. She is specialized in North European prehistoric textile production and clothing traditions.

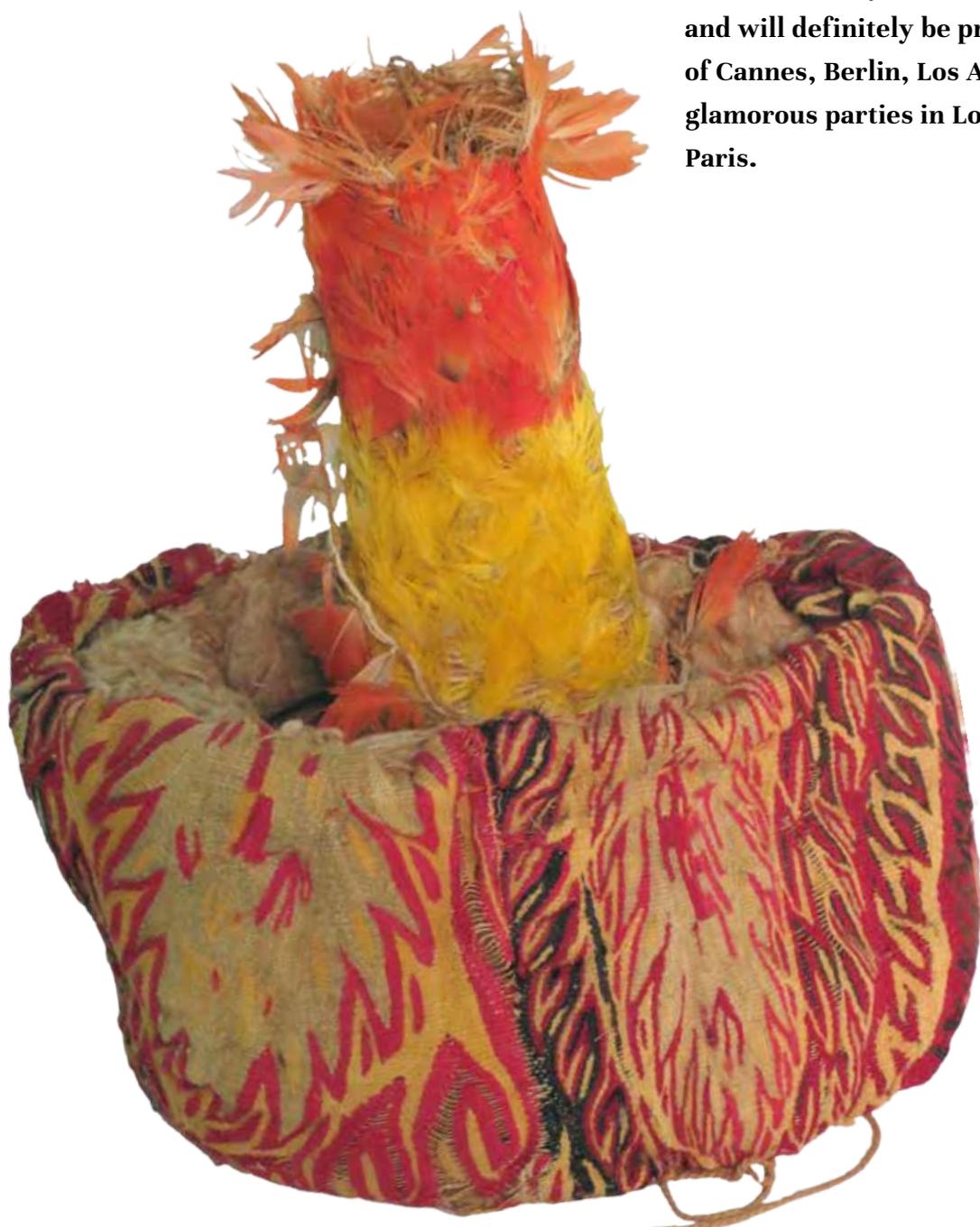


HATS

Fall season 2015

The unique hat trend this year will be large, **colorful hats**, adorned with hand-woven textiles and colorful plumage, inspired by the hats of the pre-Columbian coastal jetset anno **1200AD!** Back then these exquisite hats were worn only by men of high society, but in fall 2015 they will be **absolutely transgender**, and will definitely be present on the red carpets of Cannes, Berlin, Los Angeles and at the most glamorous parties in London, New York and Paris.

Join the avantgarde +
order your personally
designed 2015 hat!
www.ctr.hum.ku.dk



Yellow and red Ara
feathers over an art
nouveau inspired **alpaca
tapestry turban.**
Peru, south coast, 1000-
1400 AD.



Tall hat with mosaic of blue, red and yellow Ara feathers. Tapiraged feathers in the feather fans. Turban in the fancy, new discontinuous cotton weave. Peru, south coast, 1000-1400 AD.

JARGON buster

Tapirage: natural changing of the colour of a bird, by pulling out original feathers and rubbing alternate colour into the feather holes. The new feathers will grow out in mixed, different colours.

Discontiniuous weave: a weaving set up with the warp and weft consisting of various sections across the weaving.



A descreet, pastel hat with a Flamingo feather fan, adorning a discontinuous cotton weave turban. Peru, south coast, 1000-1400 AD.

LENA BJERREGAARD

Studied American Indian Languages and Cultures at the University of Copenhagen and later became a textile conservator educated at the School of Conservation in Copenhagen with special focus on archaeological textiles. She worked for 15 years in the Ethnological Museum in Berlin and was responsible for the large collection of preColumbian textiles. She is now at DNRF's Centre for Textile Research working as a guest researcher.



KING TUT'S HEADSCARF

Thanks to the golden mask from the mummy of Tutankhamun, who ruled Egypt in the 14th century BC, the *nemes* is one of the most easily recognizable royal headdresses of Egyptian pharaohs.

The *nemes* is a blue-striped rectangular handwoven linen cloth, which often covered the pharaoh's crown and back of the head. It was usually made sturdy by a band of hard material (e.g. leather) located between the forehead and the *nemes* itself to prevent damage to the cloth. Only the lappets were pleated, never the head or the wings. Wearing it marked the **conclusion of earthly life** and the beginning of life hereafter.

Wearing the *nemes* as part of the royal regalia is attested as far back as the 3rd dynasty. This tradition was not broken until the last (32nd) dynasty starting with Ptolemy and ending with Cleopatra. Despite not being native Egyptians, the Ptolemies strove not to break with tradition and continued to be represented donning the pharaonic royal insignia.



Golden funeral mask of Tutankhamun

(1361-1352 BC) wearing the *nemes* headdress. The forehead bears the emblem of kingship: the protective uraeus (royal cobra).

Egyptian Museum, Cairo.

Wikimedia Commons.



Back of Tutankhamun's mask

depicting the pharaoh wearing the *nemes* tied together in a braid with gold rings. The number of rings corresponds to the age of the deceased. King Tut died at 19.

Wikimedia Commons

Life-sized head of Ptolemy II

a Greek-Egyptian pharaoh of the last (32nd) dynasty, wearing the nemes headdress. Date: 280 BC.

From the Nile Delta, Egypt.

The Walters Museum, Baltimore. Acquired by Henry Walters, 1924.

Accession no. 22.109



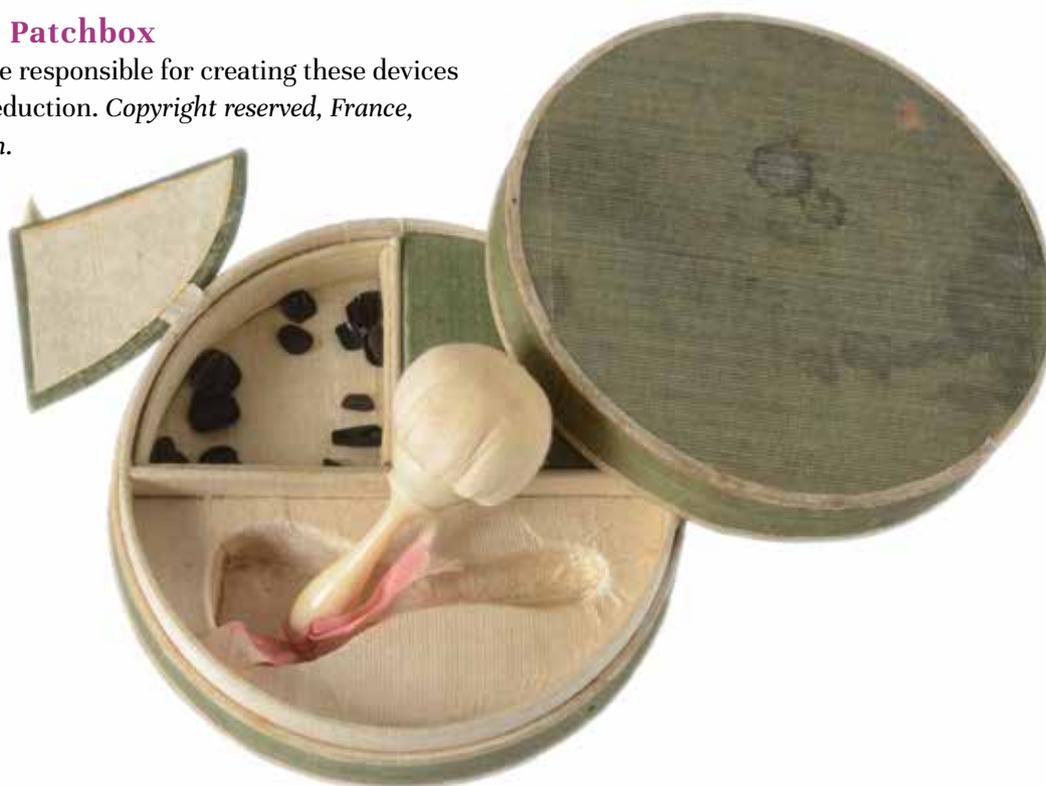
MARIA PAPADOPOULOU

is a Marie Curie postdoc fellow at the D NRF's Centre for Textile Research, Saxo Institute, University of Copenhagen. She received her Ph.D. from the University of Athens on the "Semantics of Colour Terms in Hellenistic Poetry". Her current research focuses on the history of textiles in Ptolemaic Egypt, especially the use of the *chlamys* cloak in Hellenistic Alexandria. Her research interests include the history of the Greek language, the modern reception of classical tradition, and the history of gender in antiquity.



18th-century Patchbox

Professionals are responsible for creating these devices of beauty and seduction. *Copyright reserved, France, private collection.*



The beauty patch

The new touch at your toilette

One of the many innovations of modern times to enhance **personal beauty** is the **patch**. A patch is a small bit of prepared gummed silk taffeta or black velvet that women, and men, put on their faces in order to hide some imperfection or to simply embellish their skin and to make their **complexion** appear whiter.

The great rage of the era, in a country governed by the **laws of gallantry**, the patch tempts the onlooker and gives the face a unique expression. Placed close to the **eye**, is “the passionate one”; at the corner of the **mouth**, “the strumpet”; upon the lip, “the coquette”; on the **nose** “the shameless”; on the **forehead**, “the majestic”; in the middle of the cheek, “the gallant” and those placed in the crease of the **cheek** when one laughed was “the light-hearted.” Yet others are called “the discreet” and “the virtuous”. The **size** of the patch can vary according to the desired effect: “Those that are cut lengthwise are called assassins”.

Le Matin. La dame à sa toilette

The patch completes the toilette, as it is “the finishing touch of one’s toilette”.

It gives the face a unique expression.

Print made by Gilles-Edmé Petit (1694-1760) after a painting by François Boucher (1703-1770).

London, The British Museum,

Prints and Drawings, n° 1873,0712.272

Image reference: AN362479001

© The Trustees of the British Museum



Patches are available at various prices, for all types of people, and for several different reasons: to soften the eyes, to beautify the face or to be placed on the forehead or on the breast. *Copyright reserved, France, private collection.*

CORINNE THÉPAUT-CABASSET

Art historian specialising in decorative arts, fashion and textile
2015-17 Marie Curie Research Fellow at SAXO Institute/DNRF's
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DIVINE NUPTIALS

À LA CHINOISE

What might a **wedding party** among the Olympian Gods have looked like in ancient Greece? The wedding of King **Peleus** and the sea-nymph **Thetis**, in both iconographic and poetic accounts, hosts an impressive procession of gods: among them, in the famous François Vase, the Fates (*Moirai*) stand out for their extremely **fashionable** pattern-woven *peploi*. In particular, one of them wears a figured *peplos* with in-woven friezes that feature mirror-images of the vase's main frieze, thus reduplicating the pictorial motif in an **endless Chinese box**. Turning from visual art to poetic and musical **performance**, a similar multiplying effect is produced in a lyric account of the divine wedding feast for Peleus and Thetis: in a **poem** by **Pindar*** the Muses sing and dance accompanied by Apollo on the lyre, and their choral performance leads the celebration of the wedding party. Pindar's poem was itself a **choral song** performed by a dancing chorus: the chorus of the Muses is thus a performance within a performance, which **mirrors** the choral dancing of the performance of Pindar's poem and creates a duplicating and **amplifying effect** – similar, again, to the pictorial motifs on the Muses' clothes in the François Vase.

In his fifth Nemean Ode, an ode composed for athletic victory at the Panhellenic festival of Nemea in Greece, Pindar described the choral performance of the Muses at the wedding of Peleus and Thetis.

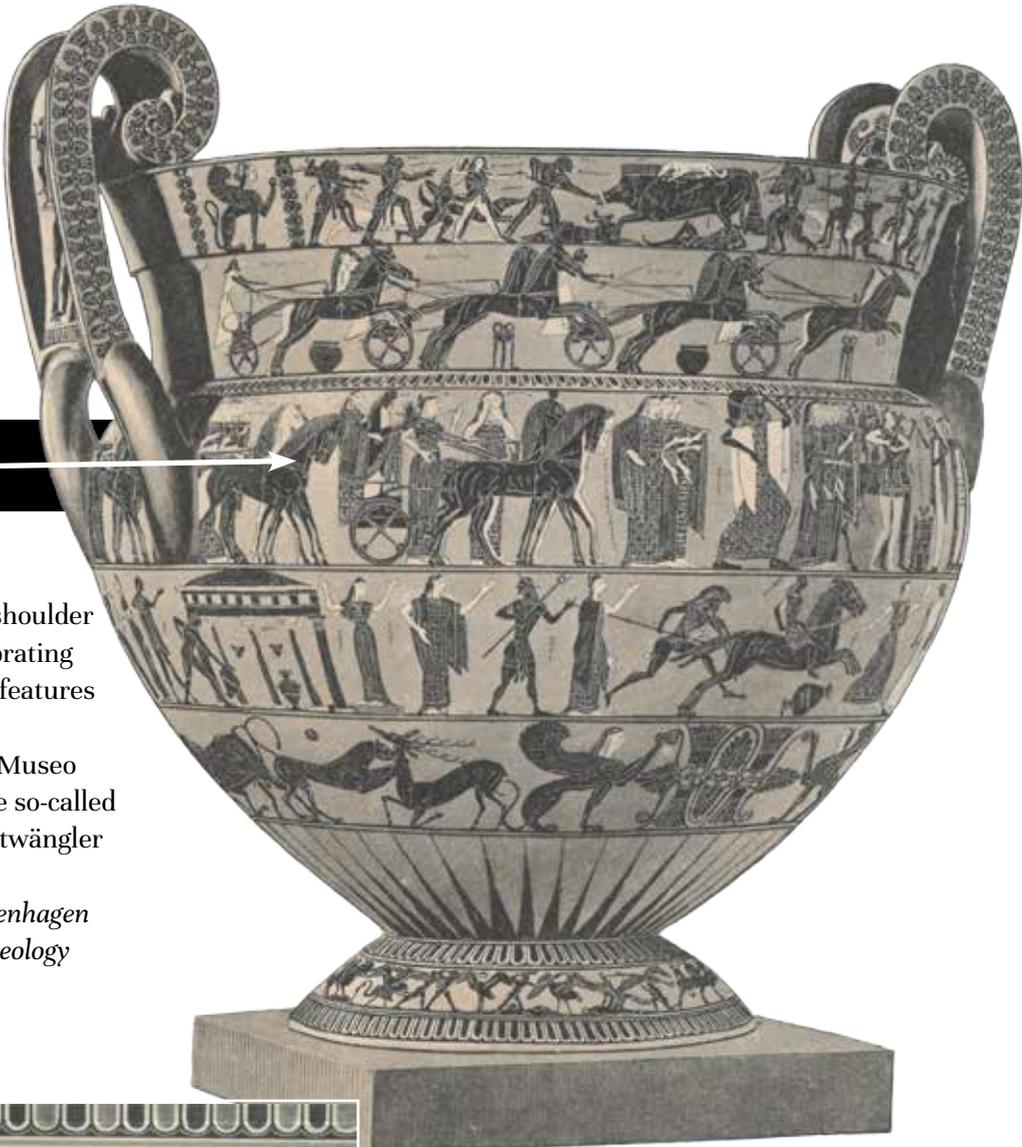
*Nemean Ode 5. 22-26

πρόφρων δὲ καὶ κείνοισ ἀειδ' ἐν Παλίῳ
Μοισᾶν ὁ κάλλιστος χορός, ἐν δὲ μέσαις
φόρμιγγ' Ἀπόλλων ἐπτάγλωσσον
χρυσείῳ πλάκτρῳ διώκων

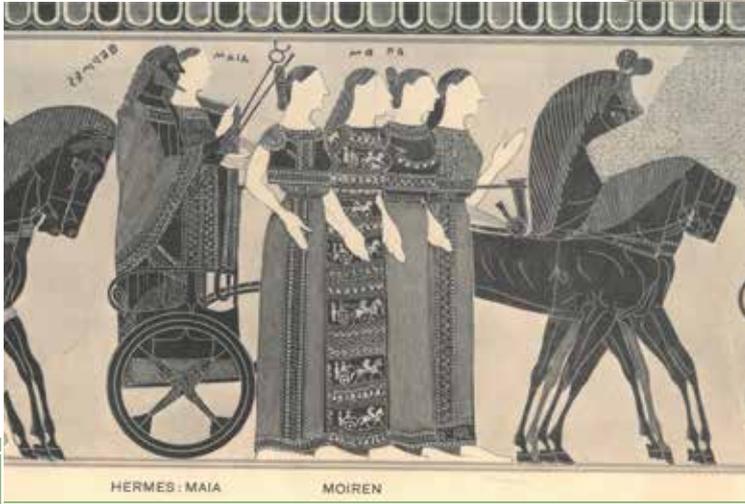
ἀγείτο παντοίων νόμων· αἱ δὲ πρότιστον μὲν ἕμνη-
σαν Διὸς ἀρχόμεναι σεμνὰν Θέτιν
Πηλέα θ', ὥς τέ νιν ἀβρὰ
Κρηθεῖς Ἴππολύτα δόλῳ πεδάσαι

Gladly did that fairest chorus of the Muses
sing for those men on Pelion, while in their midst
Apollo swept his seven-tongued lyre
with a golden plectrum,
and led them in tunes of all kind. And, after a prelude
to Zeus, they first sang of august Thetis and Peleus ...

Muses



On the main frieze on the shoulder of the vase, a parade of gods celebrating the wedding of Peleus and Thetis features the Muses at its centre. Krater of Kleitias and Ergotimos, Florence Museo Archeologico Nazionale, 4209 (the so-called François-Vase), drawing from Furtwängler and Reichhold 1904, pl. 3. *Courtesy of The Royal Library/Copenhagen University Library, Classical Archaeology Division.*



The Fates (Moirai) wearing pattern-woven peploi. The second Moira from the left wears a figured peplos with friezes of chariots. From the Krater of Kleitias and Ergotimos, Florence Museo Archeologico Nazionale, 4209 (the so-called François-Vase), drawing from Furtwängler and Reichhold 1904, pl. 1, *Courtesy of The Royal Library/Copenhagen University Library, Classical Archaeology Division.*



GIOVANNI FANFANI

Classical Philologist, Postdoc, DNRF's Centre for Textile Research, University of Copenhagen, Greek literature and philology.

Accessory to Murder



Some changes in clothing and dress are more peculiar and radical than others. The Greek historian **Herodotos** tells an extraordinary story of why the women of Athens changed their dress from the traditional *peplos*, which was fastened with **clothing pins**, to the *chiton*, which was not.

The abysmal defeat of Athens in a war left only a single Athenian survivor, one who was not warmly greeted upon his return home. The wives of the other men thought it terrible that he alone had survived and **stabbed him to death** with their clothing pins. The Athenians thought the actions of the women even more gruesome than the fate of the campaign, but had no other way of punishing them than to change their dress. To deprive the Athenian women of the *peplos*, left the women of Athens unable to wear the garment most closely associated with their **patron goddess**. There are problems with Herodotos' account, but his readers would presumably have found it plausible, as a number of ancient **Greek laws regulating** dress are known. Rather than being dismissed for its imprecision, the story should be seen as a testimony to the role of clothing in ancient Greek legislation.

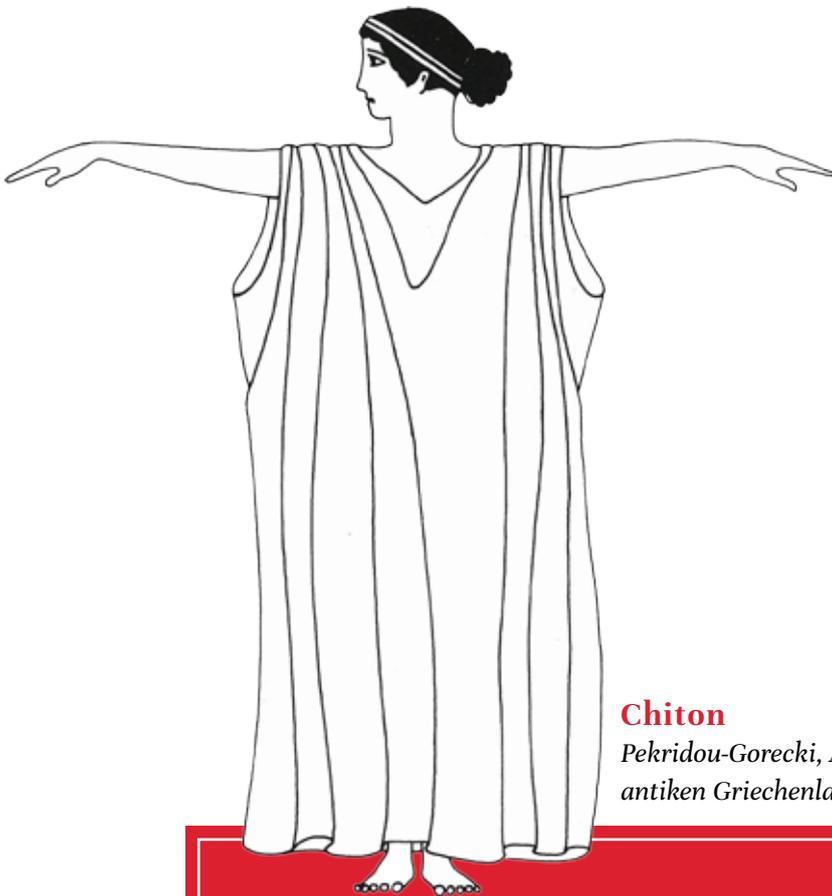
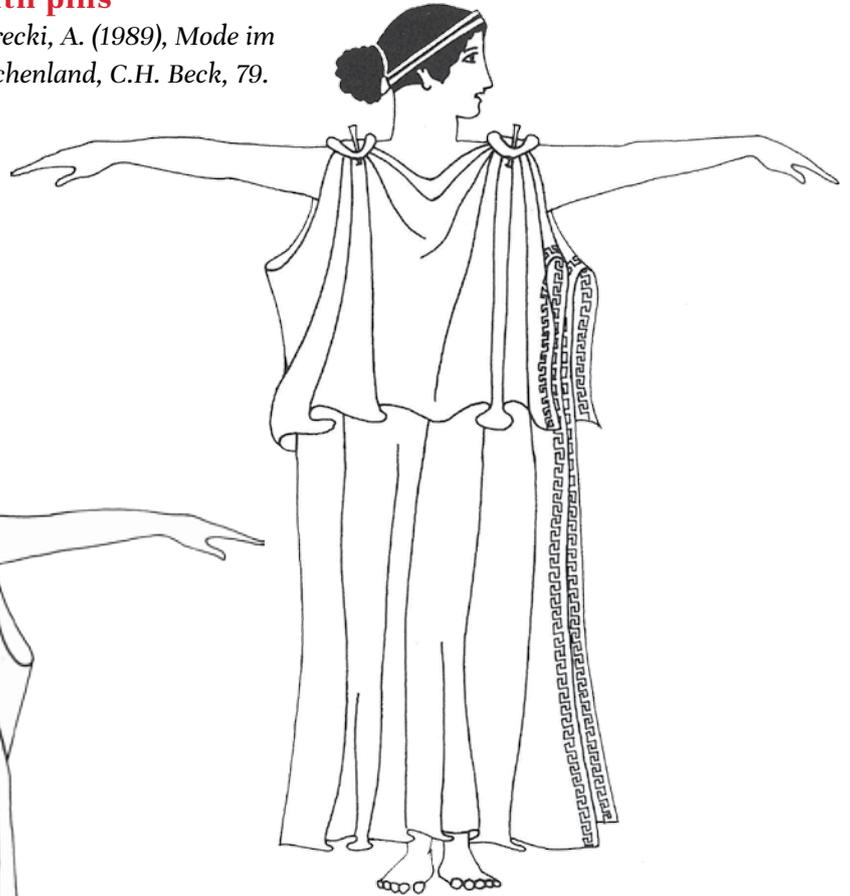
Herodotos 5.87-88

Athenian clothing pins

Jacobsthal, P. (1956), *Greek Pins and their Connexions with Europe and Asia*, Oxford, pl. 12.

Peplos with pins

Pekridou-Gorecki, A. (1989), Mode im antiken Griechenland, C.H. Beck, 79.



Chiton

Pekridou-Gorecki, A. (1989), Mode im antiken Griechenland, C.H. Beck, 73.

PEDER FLEMESTAD

Classical Philologist, MA,
DNRF's Centre for Textile Research, University of Copenhagen.
Ancient terminology and dialectology.



WOOLLY WARMTH

for wee ones

A very worn example of a **baby's waistcoat** was thrown out in Groningen (Netherlands) sometime between 1577 and 1600. English family accounts show Frances (five months) and Temperance Cavendish (three months) wore *knete waste cotes* each costing 3s 2d in 1548/9 (about DKK 500 today).

The **reconstructed waistcoat** is an example of collaborative work at the Centre for Textile Research (CTR), where guidelines on good practice in experimental archaeology were published in 2014.



This sad effigy of Mogens Gøje from about 1590 at Gunderslev Church, Skelby (Denmark) inspired the re-creation of a knitted waistcoat suitable for a swaddled baby in the 1500s. A picture like this helps make an accurate reconstruction when cross-referenced with archaeological and documentary evidence. Danish researchers located and photographed baby Mogens for a book which helps people create historical clothes.

Instructions for making the waistcoat are in *The Tudor Child* (2013)



JANE MALCOLM-DAVIES

is co-director of the successful publishing partnership *The Tudor Tailor*. This collaborative team researches and retails resources for accurate reconstructions of 16th-century dress. Jane is currently a Marie Curie Fellow at the DNERF's Centre for Textile Research in Copenhagen, where she is researching the knitting revolution in northern Europe in the early modern era. She has a doctorate in heritage management, a postgraduate diploma in law, lectures in entrepreneurship and can turn her hand to most things, including shearing sheep.

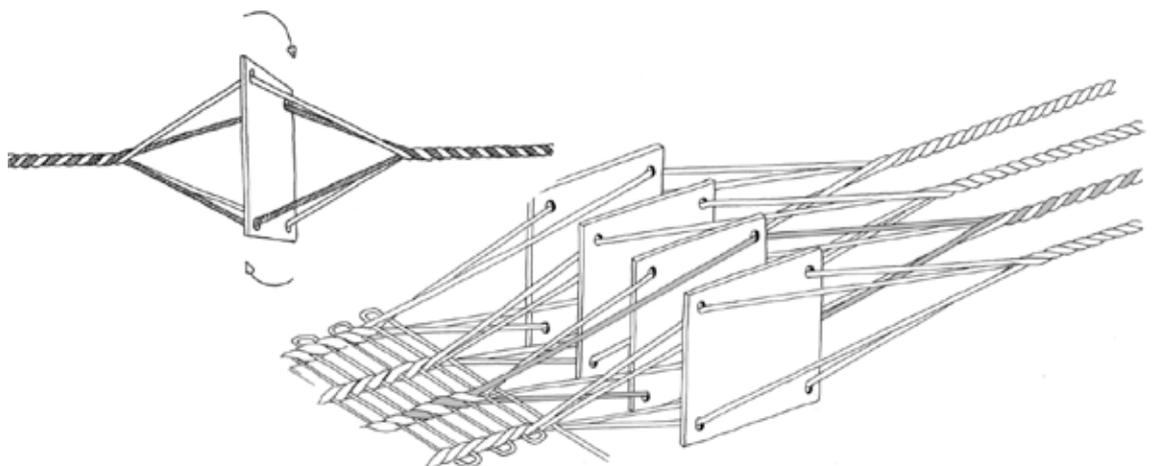


WRAPPED WITH

TEXTILES

An **outstanding vase** was found during the excavations at **Dimini**, Central Greece, in the beginning of the 20th century. It was found in the ruins of a house destroyed in the 5th mill. BCE. The vase, probably used as a **luxury water jar**, is decorated with **polychrome patterns**, a characteristic feature for this late phase of the Neolithic period.

The elaborate arrangement of the patterns is the most striking feature of this vase. It consists of **eight wide bands** that cover the entire upper half of the vessel and they are placed on each other in three layers. They are made up of fine parallel lines running along their length with the two edged lines being thicker, reminding us strongly of **textile bands** made with the technique of tablet weaving. Although this is only an interpretation and indirect evidence for textile artifacts, it enables us to **track the existence** of a well-defined weaving technique in the Neolithic Aegean, while it supports the idea of interpreting some Neolithic pottery ornaments as textile patterns. As it has been often argued, **textiles inspired** potters, who transferred some techniques of textile crafts visually onto their earthenware products.

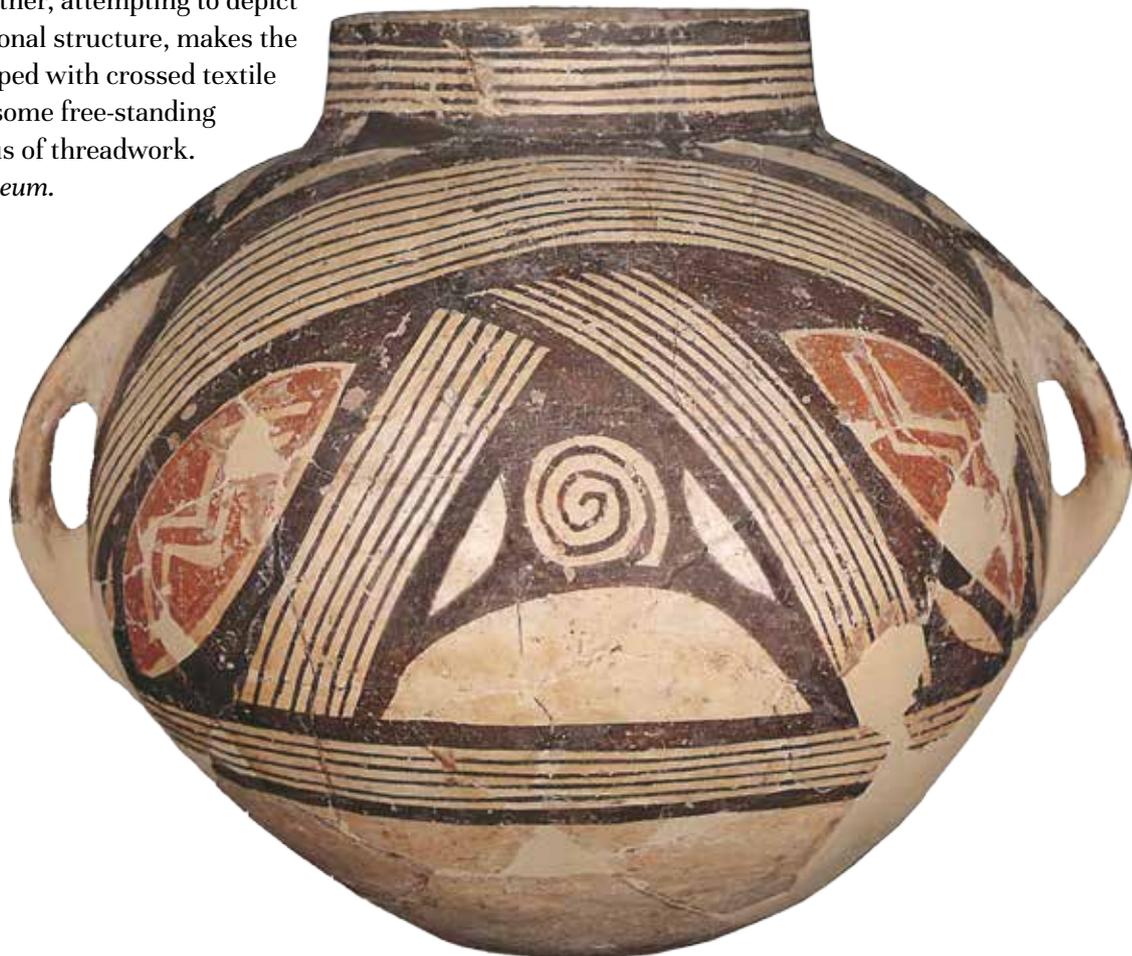


Schematic representation of tablet weaving for the construction of a band. *Drawing: Lise Ræder Knudsen.*

A decorated Polychrome jar

inspired by textiles from Dimini, Central Greece. The way in which the decoration covers the vase, as if various bands were placed across each other, attempting to depict a flat, three-dimensional structure, makes the vase appear as strapped with crossed textile bands. Below them some free-standing motifs also remind us of threadwork.

Athens National Museum.



Textile bands woven with the tablet- or card-weaving method. <https://en.wikipedia.org/wiki/File:Ramshornthree.jpg#filelinks>, uploaded by Cynthia M. Parkhill.



KALLIOPE SARRI

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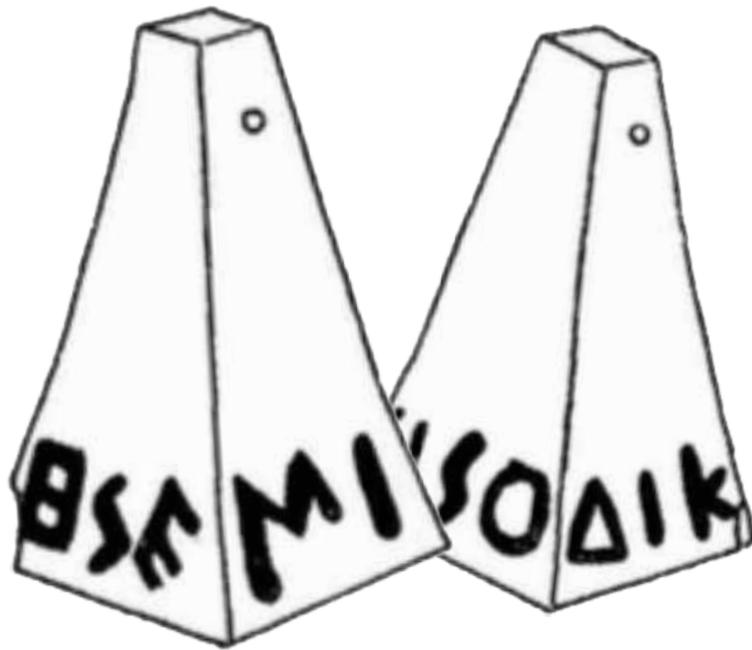


Skyphos with Penelope and Telemachus at the loom from Chiusi, ca 460-430 BC, E. Broudy, *The book of looms*, University Press of New England, Hanover (1979).

Isodikes' loom weight

A curious thing about archaic Greece is that inanimate objects « spoke » thanks to the new alphabet invented around the 9th century BC.

Loom weights are very common among textile **tools** and **artefacts** surviving from the 6th century BC. They are usually clay, and although their shapes and weights vary, there are always holes through which the warp threads pass. Their crucial function was to put tension on the loom threads. These weights were everyday, ordinary objects in ancient times. One of them is particularly surprising: «Isodikes' loom weight». It is a clay pyramidal example from Siris dated to the early 6th century BC. A painted alphabetic inscription in the first person reads: **ISODIKÊ EMI**, «I am Isodikes». This extraordinary speaking object says in the written message that it was a gift or identifies its owner – or both. Isodikes' loom weight **speaks in writing** telling us about a **Greek woman and weaver** called Isodikes. The loom weight vividly reveals a fragment of her life and work.



Clay loom weight

Clay loom weight with painted inscription from Siris, 575 BC ? L.H. Jeffery, *The local scripts of Archaic Greece*, Clarendon Press, Oxford (1963); Pl.54.1.



Women weaving on a warp-weighted loom

Greek lekythos, ca 560 BC.
E. Broudy, *The book of looms*, University Press of New England, Hanover (1979).

FLAVIA CARRARO

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The “Festival du Lin”

In Italy too

Similar to the well-known French *Festival du Lin* in Normandy, is a little known one in the Italian village of Campotosto where Assunta Perilli sews science into her work with linen. Assunta is an enterprising craftswoman as well as an archaeologist. She follows the entire flax supply-chain: from the sowing of flax seeds to the processing of the vegetal fibre to yarn making. She interviewed older women and got samples of the flaxseed that ‘grannies’ (as she likes to call them) have sown for time immemorial. Since 2002, when May arrives, a bucket of flax seed and a pair of gardening boots are put behind the door of Assunta’s workshop, ready for the first phase, the sowing. This year tradition and the world of textile archaeology and experimental archaeology have been twisted together. The gestures used with traditional tools may seem obvious at first, but their work generates questions that need scientific answers. It’s a big challenge. So, we decided to start over, beginning with the seed.



Sowing flax in a field in La Macchiola, near Lake Campotosto, at the foot of Mount Gran Sasso, Abruzzo National Park.



Flax in flower



The flax at the beginning of September.

The plant flowered and the seed capsules are beginning to form.



The Flax capsules before removing seeds.



Removing the seed from the flax capsules.



ROMINA LAURITO

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Abaca - the plant
a species of banana

"Abaca"

a search in textilnet.dk

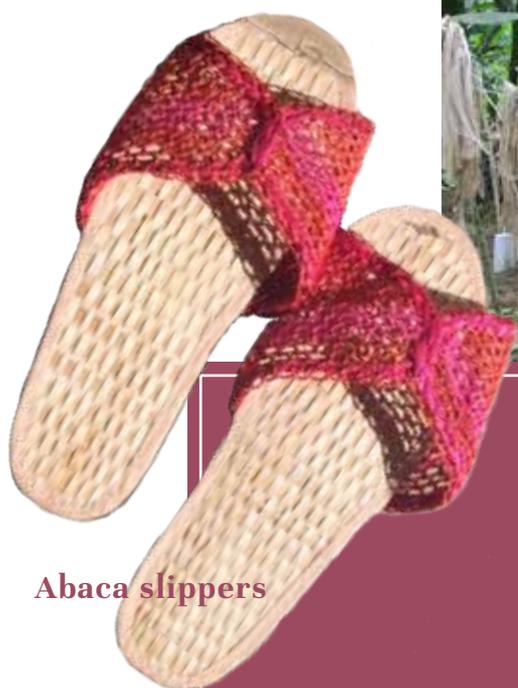
"Abaca" is the first entry in a **database** created by *The Costume Group*, a museum network in Denmark. **Textilnet.dk** is a one-stop shop for **terminology** essential to fabric and clothing researchers. Abaca is also known as hemp, banana fibre, manila hemp, Siam hemp and abaka. These many alternatives help the reader **picture the fabric** even without photographs or illustrations – banana and hemp are well-known words, and place names such as Manila and Siam help locate it globally. Abaca is an example of a material, which is a first level category in textile.net. Other levels of meaning may be consulted – for example, **dyeing** today still uses words from the 17th century. **Literary references** to dress terms from several languages such as French and German are also included, which demonstrate similarities between **cultures** and how terms travelled through trade. Abaca is just one of the **exotic fibres**, costumes and accessories in the database. Enjoy an online tour through textilnet.dk's terms and imagine the visual treats of trade through the centuries.

Abaca fibre preparation



Abaca fiber drying
in Abaca farm, Costa Rica

All images: https://commons.wikimedia.org/wiki/Musa_textilis



Abaca slippers



SUSANNE LERVAD

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CTR FASHION

At CTR, it is all about fashion and glamour. This month's outfits are from our very own Egzona's wedding.



It's all about colour

Luise Ørsted Brandt looks stunning in her green knee-length dress. At a time where many Danes choose to wear black, Luise bravely wears colour. This is a breath of fresh air. Luise has styled the dress with nude coloured high heels and a white bead necklace.



Elegance with a twist

Marie-Louise Nosch looks chic in her two-part black and white silky dress. The black ribbon on the top part of the dress gives it an edge. The pleats on the lower part of the dress gives the garment an extra dimension. Marie-Louise has styled the outfit with golden hoop earrings and a simple loose coiffure.



Dress of the month!

Egzona Haxha looks amazing in her white wedding dress with a mermaid cut. The beading on the top part of the dress gives it an elegance and graciousness. Egzona has styled the dress with diamond earrings and a doughnut hairstyle.





High heels or flats!

Line Lerke wears a simple black dress but has spiced it up with black patent leather shoes. This gives the outfit an edge and a masculine touch. Line has styled the dress with black stockings and a messy bun that completes the look.



Ribbons, Ribbons, Ribbons!

Sidsel Frisch has been creative and added an orange ribbon to her gray knee-length dress. This proves that you don't always need a stylish belt. Sidsel has accessorized the dress with black stockings, metal bracelets and a braided coiffure.



P for pattern

Louise Ludvigsen is wearing a 50s inspired dress with an intricate pattern. The combination of the green dress and her red curly hair makes her look exquisite. She has styled the dress with black stockings and a silver bracelet.



Black never gets old

Camilla Ebert is wearing a long black slim dress. It shows that black never goes out of fashion. The dress has a twist with a long slit on the left side. Camilla has accessorized the dress with brown high heels, a long silver necklace and a classic high coiffure.



CAMILLA ELISABETH SØGAARD EBERT

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Interests: Greece; Bronze Age; Crete; Seals;
Sealings; Textile; Textile Tools; Gender



Merry Christmas
&
Glædelig Jul



From all of us at CTR

Eight years
of good wishes

Merry Christmas and Best Wishes
for a Happy New Year!

A suggestion on what to put
under the Christmas tree...
The textile covered BMW.



BMW GINA



From all of us at CTR

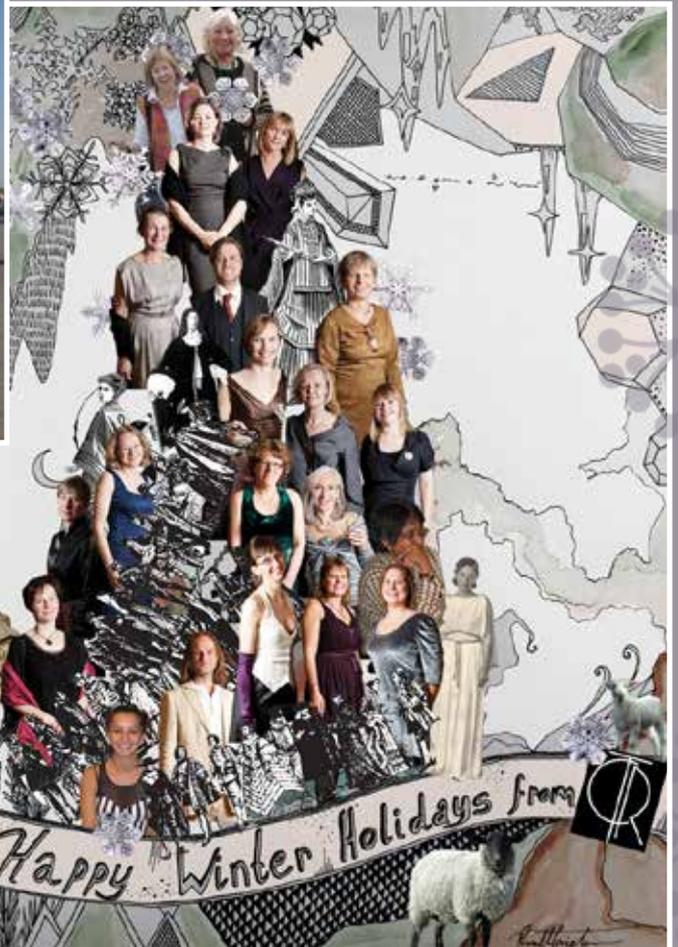
2007

Merry Christmas and Happy New Year



from all of us at
CTR

2008



Happy Winter Holidays from CTR

2009

2010

2011



2012



SEASON'S
GREETINGS
FROM EVERYONE
AT CTR

2013



2014

