



*Woven Images*  
*Answering a Laurel Challenge*  
*Baroness Tasha Medvedeva*

**Woven Images** – Albreda Aylese. Weave at least 12 square inches of a discernible pattern or image using either brocade or tapestry techniques. Your piece can be woven on any type of loom you like. Bonus points for sharing your working pattern draft, and bonus points for either replicating a period pattern, or for creating your own pattern evocative of period aesthetics; please include an image and citation of your exemplars for either choice. Please feel free to contact me for support along the way.

12 sq inches  $\Rightarrow$  12" l x 1" w?

do the math based on woven width  
Brocade patterns from Ecclesiastical Pomp  
or  
Anna Neuper's Modelbuch

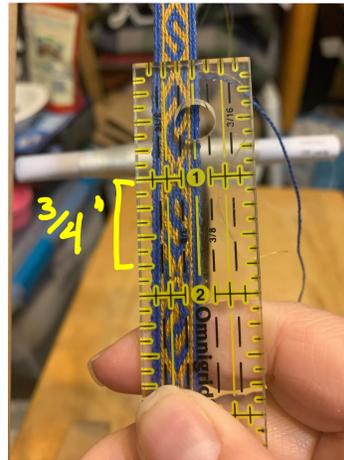
# Ecclesiastical Pomp & Aristocratic Circumstance ...

wow is this math off.

60/2 silk 5 wraps /  $\frac{1}{8}$ "  $\sim$  40 cards to 1"  
 27 cards  $\Rightarrow \sim \frac{5}{8}$ "  $\frac{5}{8} / 12 = 19\frac{1}{5}$   
 1" long @  $\frac{5}{8}$ " w =  $\frac{5}{8}$  sq inch

How many threads  
for tie-downs?  
1 or 2?

260/2 silk is VERY fine and VERY stretchy. It does not show at all on the sides of the band. When I loosen the tension, the motif on the band compresses  $\sim 30\%$ , from  $\frac{3}{4}$ " when woven  $\bar{c}$  10/2 pearl cotton to  $\frac{1}{2}$ " when woven  $\bar{c}$  260/2 silk.

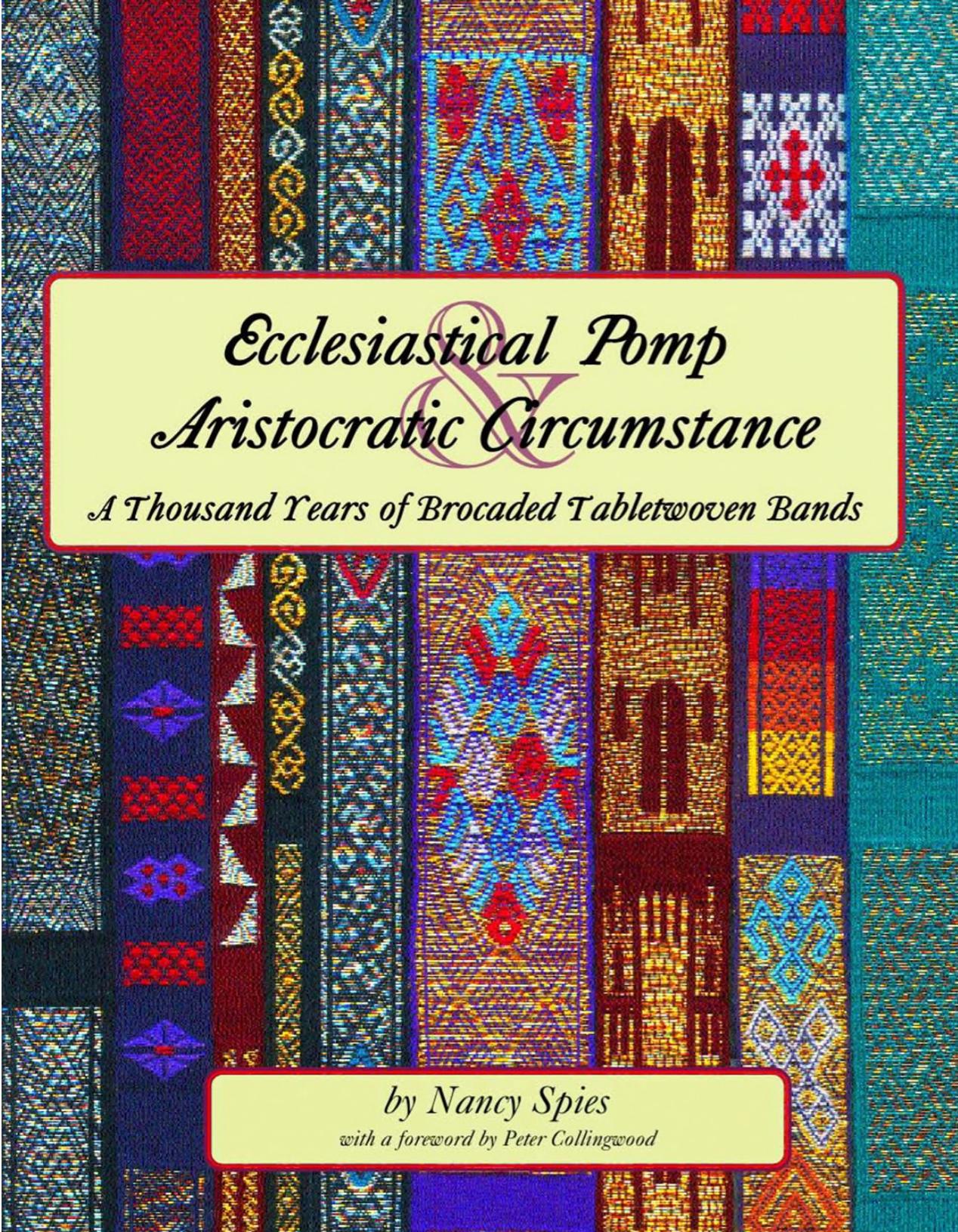


These motifs, woven with 10/2 pearl cotton weft, measure approximately  $\frac{3}{4}$ " long.



This motif, woven with 260/2 silk, compresses rather significantly compared to those woven with 10/2 pearl cotton, down to a scant  $\frac{1}{2}$ " inch.

# REFERENCES FROM



*Ecclesiastical Pomp  
&  
Aristocratic Circumstance*

*A Thousand Years of Brocaded Tablet-woven Bands*

*by Nancy Spies*

*with a foreword by Peter Collingwood*

# to Divide with Small Shields”

## Historical tablets and looms

Existing remains of historical tablets show that they could be made from wood, bone, antler, ivory, bronze, and leather. It is probable that many tablets after the tenth century were made from less substantial materials such as pasteboard, but no archaeological evidence remains since pasteboard disintegrates.<sup>2</sup> Tablets have also been made from tortoise shell, fish skin, and playing cards,<sup>3</sup> although none of these figure in this study.

Tablets could be triangular, square, hexagonal, or octagonal. A tablet always had a hole at each corner of the shape, and occasionally a central hole through which an additional warp thread could be threaded for enhanced cord strength. Very occasionally holes were placed in the center of the straight sides. Though quite a few triangular and square tablets remain as archaeological artifacts, the only evidence for hexagonal and octagonal tablets comes from pictorial representations.

I wanted to use wooden cards, but I don't own enough for this project (I needed 31, I own 24, and an order from Estonia, where I got them via Etsy, wouldn't arrive in time). Instead I used plastic cards from Lacis - not historical, but plentiful.



ECCLESIASTICAL POMP & ARISTOCRATIC CIRCUMSTANCE

PG 93 PG 99 ↘

Fig. 100. Book of Hours of Jean de France, Duke of Berry, 1405. Paris, Bibliothèque Nationale, ms. Latin 919, fol. 34)

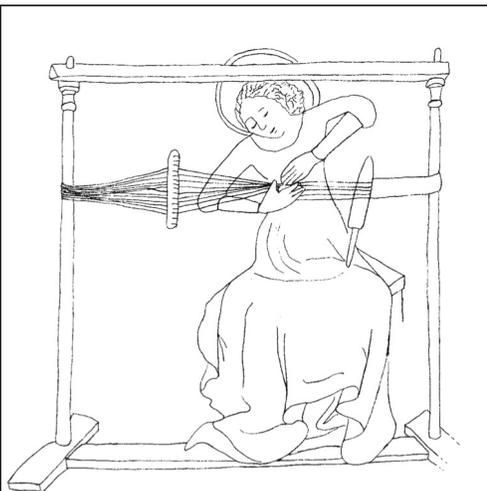


Fig. 108. Book of Hours of Duke John of Bedford, ca. 1420-1430. (Vienna, Österreichisches Nationalbibliothek, ms. 1855, fol. 25)



Someday I will make and use an Oseberg-style loom. Today is not that day.

Instead I used my favorite inkle loom, made by the Schacht Spindle Company.

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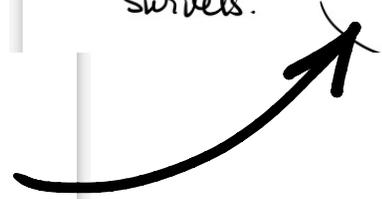
Loom V

The loom for brocaded tablet weaving should be one with a long space available for turning the pack of tablets continuously in one direction. It should be a loom on which the band can remain under tension even when weaving is not taking place. The most common modern tablet weaving looms have serious drawbacks when it comes to brocading. Commercially available table looms, as well as standard inkle looms, do not allow the weaver to turn the tablets continuously in one direction for great distances which is the standard ground weaving technique for brocaded tabletwoven bands. The "backstrap" type of loom where the weaving is stretched between the weaver and a stable object such as a door post has a serious drawback: every time the band is loosened and then reattached, the tension of the warp threads changes. This situation is not desirable, especially when working with very fine threads.

Historically, tablet weaving was worked on long between the uprights, it is not a difficult loom to make. However, the easiest and most effective functional loom to use for brocading is simply two C-clamps (or two warping posts held in place with two C-clamps) on a board of whatever length is required. Another simple variation is setting two posts such as "Shaker pegs" in holes in a board. Not only are these options inexpensive, but there are two distinct advan-

!NOT SAYS

I disagree that an inkle loom is not suited for brocading because of twist buildup. Basic groundweave can easily be reversed, and it would seem that Spies was unaware of the magic of fishing Survivals.



with silk warp threads. (See Chapter Three) To reproduce bands which approximate as closely as possible the look of medieval bands, 60/2 or smaller silks are recommended.

There is a lot of "take up" in brocaded tablet weaving, so it is wise to warp up at least a third again as much warp thread as the finished product requires. For example, if a three-foot band is to be woven, warp up at least four feet of thread.

ECCLESIASTICAL POMP &  
ARISTOCRATIC CIRCUMSTANCE  
PAGES 105, 106, & 109

This arrangement creates columns of chevrons, resembling knitting

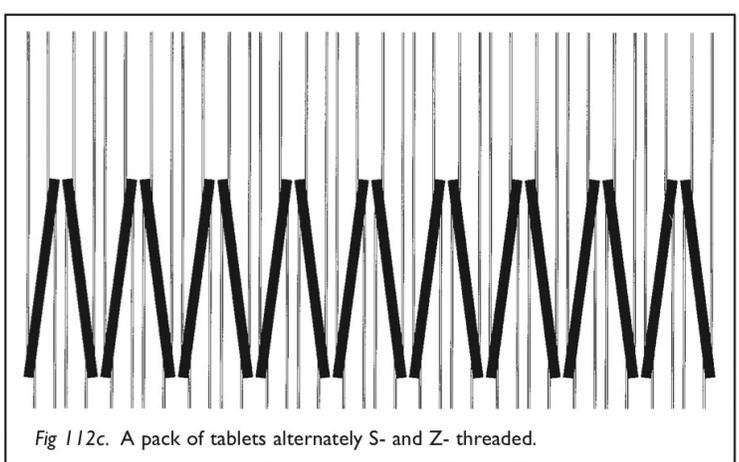
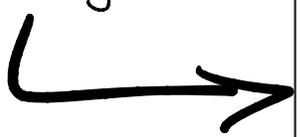


Fig 112c. A pack of tablets alternately S- and Z- threaded.

**Hint:** What is actually happening is that a mini-shed is being formed in the upper warp threads with the pick-up stick. It is within this mini-shed that the brocade weft moves back and forth.

**Hint:** It doesn't matter from which direction the tie-down warp threads are counted. Simply lift up the correct threads for the brocade weft to pass back and forth under.

**Hint:** Brocading on double-faced 3/1 broken twill generally follows the design worked in the ground weave by the individually-turned tablets. This is by far the most complicated and time-consuming of all the tablet weaving techniques.

*I count from the left every time*

*This is where my other tools come into play: I use a bamboo double-pointed knitting needle to create the secondary shed, and I thread a tapestry needle with a length of brocade warp. Once I've picked up the brocade shed, I slide the tapestry needle along the knitting needle so I don't miss the opening in any way. Next, I turn the cards and beat down the shed.*

*↖ S & Z plain weave it is  
(this time)*

**ECCLESIASTICAL POMP &  
ARISTOCRATIC CIRCUMSTANCE**

**PAGE 110 & 113**

### *"Cheat Sheet" for brocaded tablet weaving*

1. Pass ground weft thread. Leave loop.
2. Bring brocade weft thread up from back. Take it out to the side through the main shed.
3. Move marker on pattern draught.
4. Pick up tie-down threads.
5. Pass brocade weft thread through the new mini-shed. Hold loop.
6. Drop brocade weft thread to back of band. Hold loop.
7. Turn pack of tablets a one-quarter turn.
8. Clear both sides of shed.
9. Pack down weft threads. Leave beater in shed.
10. Pull loop in. Adjust tension of weft threads. Check back of band.
11. Measure width. Pack down again.
12. Measure width and check tension of weft threads again.

*"Beating down the shed" overstates the action; really I just press the wefts into place, but beating is what it is called. I don't use a shuttle for the structural weft; rather I just wind it into a butterfly and use a small weaving sword to beat the shed.*



Maaseik, St. Catherine's

**Band edging the so-called chasuble  
of Sts. Harlindis and Relindis, 8th/9th century**

The Anglo-Saxon embroideries trimmed with brocaded tabletwoven bands which are now in Maaseik have long been regarded as the handiwork of two local sisters, Harlindis and Relindis, who founded Aldeneik Abbey. The embroideries which are referred to as the so-called chasuble ('casula') may originally have been an antependium. The brocaded tabletwoven bands may originally have been made in Anglo-Saxon England and brought to the continent at a later date. This band is represented by pattern nos. 7-9 on pages 125 and 126.

*Technical Data*

Width: 1.2 cm

Warp: red silk and beige ?silk/?linen

Brocade weft: "spun-gold" (pure gold), S-spun around core of horsetail hair, used single, 20-21 per cm

Number of tablets: 27 (15 in center pattern area; 6 in each border)

Tablets threaded in all four holes in border tablets; ?in all four holes in center tablets with 2 red and 2 beige in each tablet

Tablets threaded alternating S and Z in border tablets; twill in center tablets with ?2 red and 2 beige threads per tablet

Center patterns: 8 various geometric motifs such as 'armed' diagonals, chevrons, diamonds, hearts, and swastikas; tie-downs under two threads of red warp

Budny, Mildred. "The Maaseik Embroideries." *Medieval World* (Jan/Feb, 1992), pp. 22-30.

Calberg, Marguerite. "Tissus et Broderies Attribués aux Saintes Harlindis et Relinde." *Bulletin de la Société royale d'Archéologie de Bruxelles* (October, 1951), pp. 3-30.

Webster, Leslie and Janet Backhouse, eds. *The Making of England: Anglo-Saxon Art and Culture, AD 600-900*. London: British Museum Press, 1991, pp. 184-185.

Where is Maaseik?

church of St Catherine at  
Maaseik in Limburg, Belgium

ECCLESIASTICAL POMP &  
ARISTOCRATIC CIRCUMSTANCE  
PG 125

I figured it was either  
Belgium or the Netherlands  
😊

My band measures 12-13 mm on average

I did use 2 strands for the brocade weft, but I want to play with this band again in future, so I'll try it with one strand then.

\* I did not do twill in center portion - learning brocade was enough of a brain breaker for one project

I already own a copy of *Ecclesiastical Pomp & Aristocratic Circumstance*, but some time ago I purchased a digital copy for convenience's sake.

I used to print out patterns and either cover them with invisible tape or have them laminated. I can write on invisible tape with a pencil and erase it without fraying the paper, and I crossed off lines on laminated patterns with an alcohol marker (they don't wash off by accident or smear, but will wipe off with an alcohol wipe).

These days, now that I have an iPad, I take a screenshot of the page I need, crop the image down to just the pattern, and import it into GoodNotes. I strike out the lines with the highlighter, because the eraser tool has a feature that allows you to only erase the highlight. It comes in handy when I've made notes that I want to keep and I need to do another repeat of the pattern.

Averaging 1/2" w

~ 19 picks / inch, ~ 3" / repeat

Need 24"

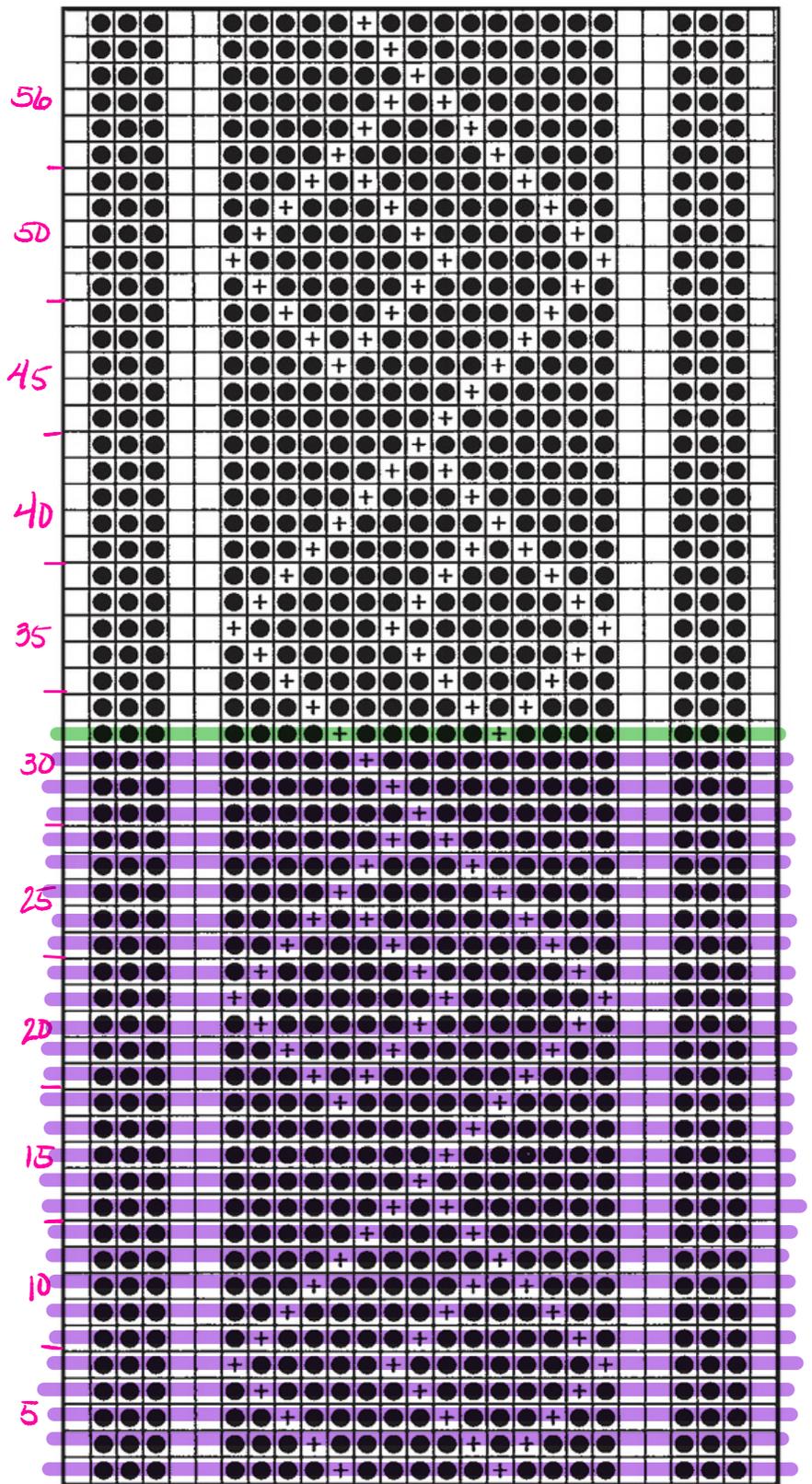
4/28 : 7"      4/29 : 10.5"  
17" to go      13.5" to go

4/30 : 12.25"  
11.75" to go

5/1 : 13.5" leaves  
10.5" to go

Only 7 selvedge card  
on either side —  
adding 2 more to each  
side to give more room  
to hide brocade welt  
(# widen the band, but  
mostly the brocade  
thing)

# SCROLLING VINES

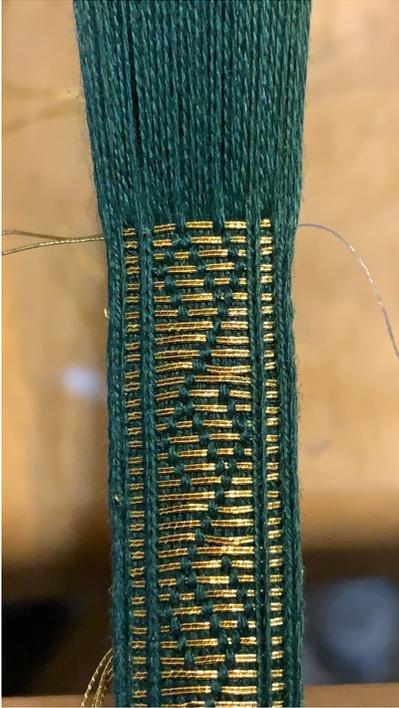




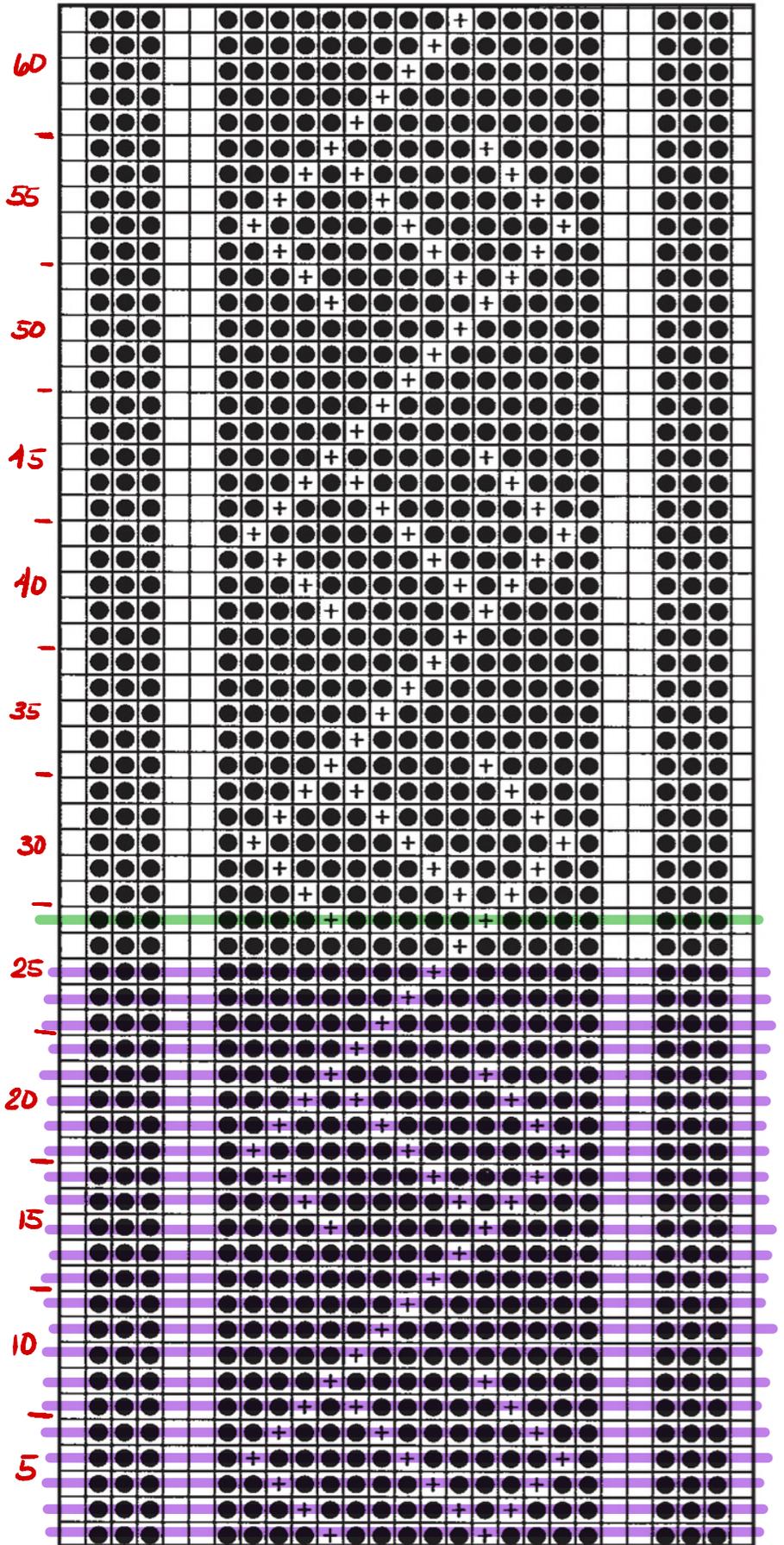
5/9-10: 24.5" YAY!

# ARMED DIAGONALS

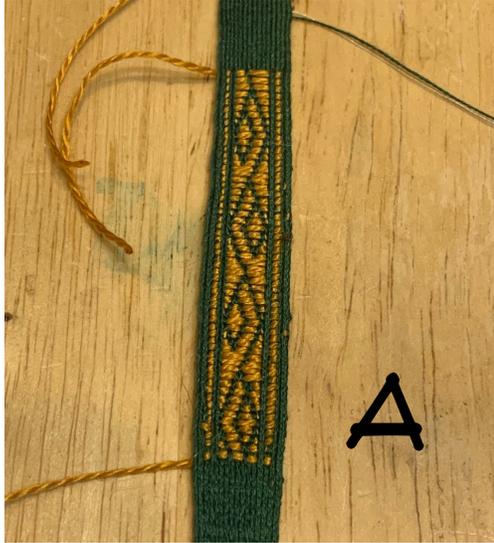
Going to do one repeat  
of each motif & call it good.  
I didn't think I'd like this  
one, but I really do.



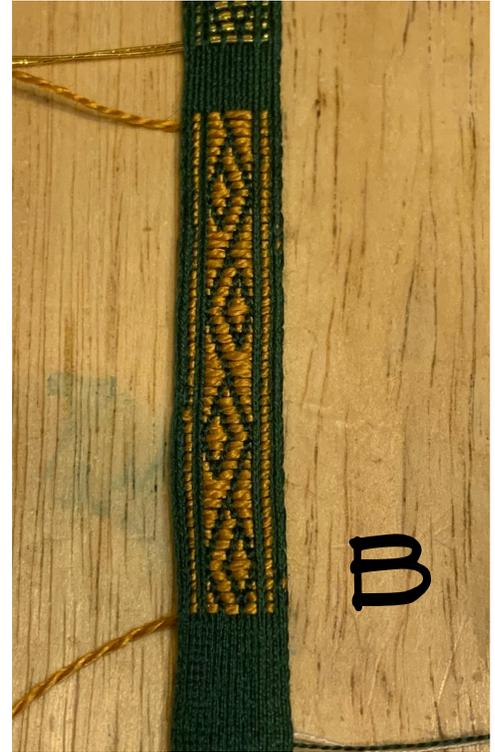
I didn't like this  
motif just looking at  
the pattern, but I really  
like it as woven.



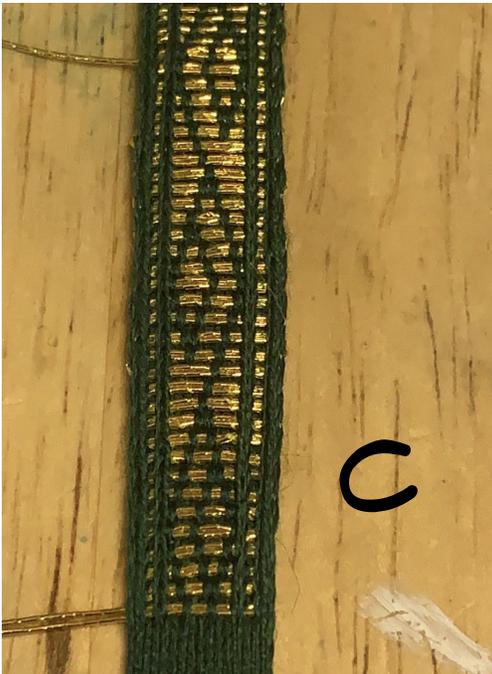
# TESTS



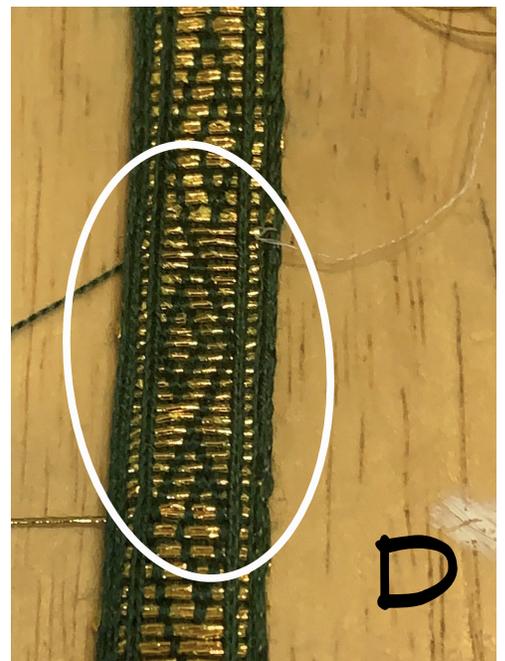
A: 60/2 silk structural weft  
20/2 silk brocade weft  
↳ good coverage,  
nothing showing @ edges



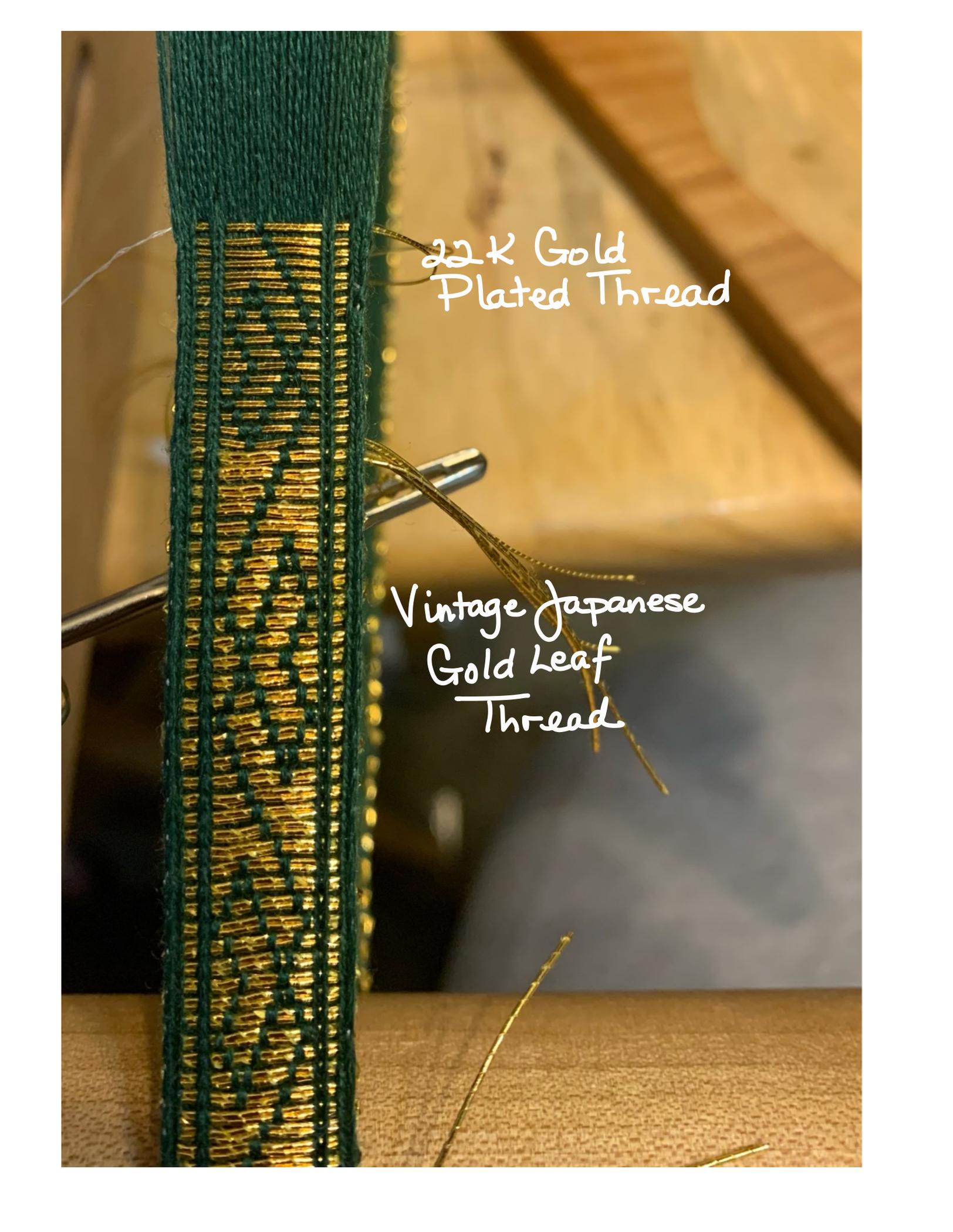
B: 260/2 silk structural weft  
20/2 silk brocade weft  
↳ even better coverage,  
nothing showing @ edges



C: 260/2 silk structural  
weft  
2 strands vintage  
Japanese gold thread



D: 260/2 silk structural weft  
1 strand vintage Japanese  
gold thread



22K Gold  
Plated Thread

Vintage Japanese  
Gold Leaf  
Thread

# WEAVING THE BAND

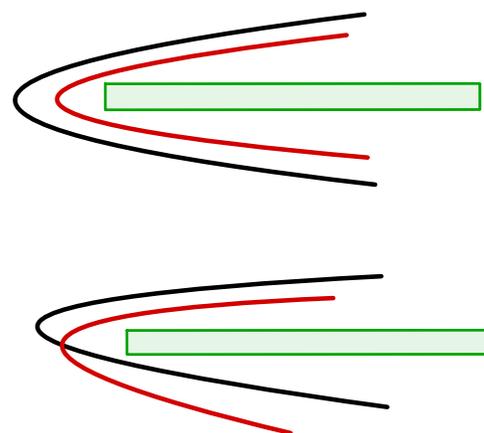
Start: Leaf motif  
260/2 silk structural weft  
2 strands vintage Japanese gold thread

13 inches  
- got good coverage  
- brocade weft often peeps out the sides (lots of bulk)  
- not sure if it worked better to cross the strands as they go to the next pick or to curve them around each other

STRAND 1

STRAND 2

WOVEN BAND



I don't think that the Japanese brocade weft & the incredibly thin structural weft were the best match. I think that the brocade weft sort of "squished" out the sides because the thin structural weft couldn't support it when I beat down the shed. I had less trouble with the precious metal weft.

- Switched motifs to "hearts" because I got bored with leaves.
- 8.25" of this motif
- changed from Japanese brocade weft to precious metal weft after ~2.5" because it finally came in.

The precious metal weft is much easier to work with because it's finer & goes around curves much better

Next time I will try one strand with 60/2 structural warp

- Switched again to third motif → did ~2.5" inches before finishing the band by doing a repeat of each motif
- I like the third motif better when worked than I do conceptually-might even need to play with it a bit

If I had it to do over again, I'd change the way I set up the cards a little bit to make the chevron patterns formed on the edges & between the borders & the pattern cards all point the same way.

Dont know how the original motifs were worked, but they are beautiful, singly and collectively. Can't wait to explore this technique some more.

# The Playlist

This project brought to you by a WIDE variety of YouTube channels & streamed TV shows, including but not limited to...

## *YouTube*

Bernadette Banner  
Abby Cox  
Nicole Rudolph  
The Welsh Viking  
Elewys of Finchingfield  
Between Two Peers  
Ask The Knights LIVE  
Beatrice Caruso  
The Hoof GP  
Stephen Colbert  
Bondi Vet  
Cole the Cornstar  
Brad Mondo  
JetPens  
The Petticoated Swashbuckler  
Juul Theissen  
Morgan Donner  
Jolly  
The Korean Englishman  
Tasting History

## *Other Streaming Media*

The Equalizer  
MacGyver  
The Great British Sewing Bee  
Glow Up  
All The Glitters: The Search for Britain's  
Next Jewelry Star  
Rupaul's Drag Race: Season 13  
Rupaul's Drag Race UK: Season 2  
Rupaul's Drag Race Down Under: Season 1  
Prodigal Son  
The Irregulars  
The Alienist  
Legendary  
Tudor Monastery Farm  
Victorian Farm  
The Haunting of Hill House  
The Nevers

*... I don't get out much ...*

# The Bibliography & Sources for Materials

Spies, Nancy, and Peter Collingwood. *Ecclesiastical Pomp & Aristocratic Circumstance: a Thousand Years of Brocaded Tabletweoven Bands*. Arelate Studio, 2000.

**Vintage Japanese Gold Leaf Thread:** <https://www.etsy.com/listing/659884255/special-pricelimited-to-50-pieces>

**Precious metal thread in 22k gold:** <https://tiedtohistory.com/product/precious-metal-thread/>

**Hunter green 60/2 silk:** <https://www.etsy.com/listing/694281030/100g-35oz-of-602-spun-silk-in-a-variety>

**Cherry wood weaving sword:** <https://www.etsy.com/listing/708808404/tool-skinny-one-handled-weaving-sword>