



Annals of Eplaheimr

Official newsletter of the Barony of Eplaheimr

ASLVIX, Issue 13, May 2024

NEWSLETTER

The Annals of Eplaheimr

Credits: Cover photograph of a Harp-class at Cluain Oir Music Day by Baron Etienne Fevre.

Masthead in JSL blackletter and JSL Ancient. Internal Text in Tahoma. The Annals is created in Open Office. All stock images are royalty free.

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Please note that submission for publication constitutes your agreement for your work to be published in the Annals and on the Eplaheimr website.

Eplaheimr is hosting 12th Night Coronation in January 2025!!



Situations Vacant!!



The steward is still looking for volunteers for the following positions:

Marshal-in-Charge

Organisational role to do with planning and scheduling bouts, shoots, melees and tournaments, and finding marshals to help run these activities. Does not have to be an actual Marshal, or even a fighter.

Breakfast Cooks

Person or people to organise and cook breakfasts on Saturday and Sunday morning. Will work with the Head Cook to co-ordinate and budget.

Hall Steward

Person in charge of setup and take-down of the Hall/s and re-arrangement between meals, Courts and other activities. Will also be in charge of volunteers to opt to help with this.

If you are interested, contact the Steward today – melisende1380@yahoo.co.uk



From Their Excellencies



Beannachtaí, a chairde!

Welcome to the spring and beginning of summer! We enjoyed the Crown tournament held a few weeks ago. Vivant to our beloved Prince & Princess of Drachenwald, William and Isabetta!

It was our pleasure to be able to (once again) give Lady Meadhbh Roise In O'Caomhe an Lamh Airgead. She is still the premier of this award, and so very well deserved!

We love the wonderful efforts we see happening in Galway and hope to get to an event there soon! Perhaps this coming winter! Special thank you to all of you in the Galway area and Master Etienne and Mistress Melisende for the great work you continue to do! When running events, the more hands, the easier.

Please DO get involved and learn about running events, the Barony needs more people learning about the workings so that there are different people that can do the job. Running weekend events, or day events locally would be fantastic! The difference comes from the grassroots. Their Royal Majesties commended all of the great work that Eplaheimr does! That comes down to each of you doing little bits here and there for the Barony - go raibh míle maith agaibh!

We invite you to keep sending us award recommendations! You are all doing such wonderful work and we would like that recognised throughout the Barony and further!

Your Baronesses are cooking up a fun event that we hope to have in early September, it is still in progress but we will keep you posted!

Grámór!

Rogned Stengrimova
Banbharún

Adele de Chadwykke
Banbharún



A Pair of Hoods, Based on the Skjoldehamn Finds

By Jahanara Suren

Editor's Note: This article is a research document that Countess Jahanara wrote for this project.

Introduction

This pair of hoods was woven for my family. These hoods are made from handwoven fabric. One hood was for my husband and one was made for me. We are both of a similar build and are a similar size. The hood design is based on the hood found in Skjoldehamn Harbor dated to the 10th/11th Century.

Materials

- Wool- JC Rennie Shetland 11/2 S-spun Colours: Blue and Grey- this blue can be achieved using indigo (Uzzell's Regia Colour Equivalent chart, my own dye experience, and comparing to Lady Marian's indigo dyed wool)
- Wool used was commercially spun and dyed
- Linen- linen thread was used to sew the cloth together into the hoods and to finish the seams

Wool was a commonly used fiber in the Viking, European, and the Near East peoples for making garments, particularly those aimed to keep the wearer warm; such as the intended hood. Indigo is a well known early and medieval dye. Indigo was commonly used in threads produced in eastern areas. Woad was also commonly used to dye thread in Scandinavian areas and can be used to produce a similar color to the blue used in this fabric. The 11/2 wool allowed me to sett the handwoven fabric within the realm of fabric woven by the Scandinavian people of this time period, further discussion follows in the section on weaving.

Skills

The creation of these hoods required the use of a variety of skills: weaving, wet finishing the cloth, and hand sewing. Weaving the fabric itself required the ability to warp a loom, in this case using the back-to-front method, thread a herringbone twill, and weaving the fabric. In addition to the herringbone twill, I added a reversal of the twill in the treadling, which creates diamonds within the fabric. Once the cloth was wove, it was wet finished using hot water, detergent, and some agitation.

Glossary of Weaving and Spinning Terms

S Spun Yarn - when you look at these threads the twist follows the same line as the straight part of an S.

Warp - The warp is made up of the threads that run length wise through your weaving project. If you are using a loom these are the threads you attach to the loom. Warp threads are raised in a particular sequence to create the weave structure.

Warping- the process of putting threads on the loom or arranging your long threads for weaving.

Weft - The weft is comprised of the threads that run the width of your weaving project. When warp threads are raised the weft is passed through the opening created to lock the warp in place.

Z-Spun yarn - when you look at these threads the direction of the spin follows the same direction as the long part of a Z.

Sett - the distribution of warp ends in your fabric, usually over one inch



Image Credit: Løvlid D. H.

Finally, cut of the cloth was based on the Skjoldehamn hood and sewn using back stitch, running stitch, and blanket stitch (Løvlid & Linn, 2010). The Skjoldehamn hood was made from 3 pieces a main rectangular piece and two square gores (Løvlid, 2009), see below for further details on construction. Løvlid (2009) states two main seam finishing were used in the Skjoldehamn garments, couching and blanket stitch. At the time of this paper's writing, the choice was made to explore a variety of seam finishings commonly used in medieval and Norse garments: blanket stitch, running stitch, and possibly couching along the hems.

The man chose to have his hood lined for comfort; running stitch was used to finish main inside seams on both the exterior and lining fabric. The second hood is not lined, therefore blanket stitch was used to finish the inside seams. This decision was partially made to add a decorative element; however, the linen thread used pulled into the wool and is not decorative. This is more in keeping with the original Skjoldehamn find, so it is not a drawback for me. The hems on the man's hood were finished on the inside with blanket stitch, to better bind the exterior and lining fabrics together. They were finished on the outside with a running stitch to provide a crisp hem on the final garment. I decide to use blanket stitch the finish the hems on my hood, because it is the more commonly used finishing stitch I have come across in other extant garments.



Image Source: Glimakrausa.com

Methods and Tools

Weaving

The herringbone cloth was woven on a Glimakra Standard loom. The loom was warped using the back to front method. No research has been found on what method medieval weavers might have used. The fabric was woven in 2/2 herringbone twill with occasional reversals in the treading (see Research-Weaving for more information regarding 2//2 classification). Herringbone twill is created by using a straight draw threading with a broken point repeat.

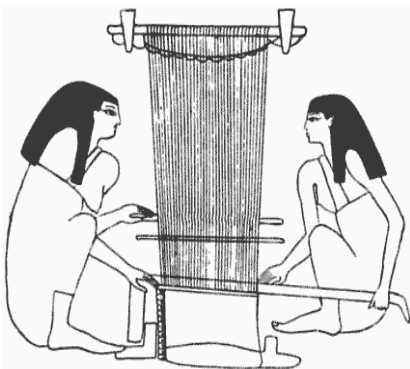
In common terms, this means the loom is threaded on shaft 1, then shaft 2, then shaft 3, then shaft 4 for a number of repeats; 3 in this case. When the threading is reversed shaft 3 is skipped, creating a break in the threading reversal associated with the herringbone effect. The herringbone effect is also often achieved by using a color in the warp which is close in hue with the weft. Often modern herringbones are created by using the same hue, but changing the value for the weft. Lord Eldgrimr (*ed: Lord Meliton*) and I chose grey and blue for warp and weft respectively.

Looms

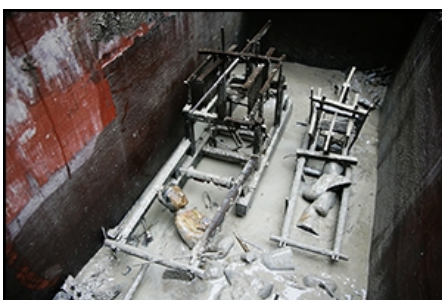
Looms are generally classified as vertical or horizontal, so named by which direction the warp is held on the loom. "A History of Textile Arts" provides an analysis of loom development in Europe, the Middle East, and Asia (Geijer, 1979). The author asserts the development of vertical versus horizontal looms was dictated by environmental factors. Geijer's theory suggests that areas, such as Norway, developed vertical looms because their environment requires weaving to be an indoor activity. Northern climates are more harsh and weaving can not be left out in the cold wet weather and therefore looms must be completely housed indoors. Vertical looms require less space which, Geijer explains, lead to the development of warp weighted looms in Norway and other northern climates. The fabrics woven natively in this area would therefore have been woven on a warp weighted loom, likely with a tablet woven header to space the warp. However, the Norse cultures had access to a variety of traders and trade routes and therefore had access to fabrics woven on horizontal looms (Collingwood, 1996; Geijer, 1979).



A variety of looms were used throughout the Middle Ages. The Vikings are famous for their use of warp weighted looms, perhaps the most widely known Medieval loom. The warp weighted loom is comprised of a set of uprights and one beam, which holds the woven cloth. The warp is hung from the upper beam and weighted with stones or ceramic weights (Geijer, 1979; Harris, 1995). This loom would have been used to produce the fabric used for hoods, tunics, accessories and the like in and around Skjoldehamn. Various other looms were used in other regions of the world. The Egyptians developed both a horizontal loom and a vertical loom. The horizontal loom was developed first, as early as the Middle Kingdom period (Harris, 1995; Jenkins, 2002; Weibel, 1952). This loom is made by staking out two beams and using a fixed heddle, which may have been wide rigid heddles (Harris, 1995; Jenkins, 2002; Weibel, 1952).



Horizontal Loom, Tomb of Chnem-hotep, from the illustration in Cailliaud's Recherches



Excavated remains of a horizontal loom in a Han-dynasty era Tomb, circa 200 BCE. Pic by Tao Xie.

Other looms used throughout the Middle Ages include the two beam vertical loom, developed by the Egyptians in 1500 BC (Harris, 1995; Jenkins, 2002). This loom is made using two vertical uprights with two horizontal beams, which hold the warp. This loom includes one or two rods with leashes that are used to manipulate the warp and thus create the weave. It is very similar to the tapestry loom used by Egyptians as early as the 6th Century to weave tapestry decorations for clothing and later by Europeans to weave large wall hangings. Eastern weavers developed a variety of loom during the Medieval period. These are: the treadle loom, which is a foot manipulated horizontal loom, and the drawloom. The treadle loom was developed by the Chinese two to three centuries before the Christian Era (Harris, 1995).

This technology arrived in Europe by the 13th Century and would not have been in use in Europe at the time of this hood (Harris, 1995). As stated earlier the inhabitants of Skjoldehamn Harbor had access to cloth woven on horizontal looms. The development of the drawloom enabled incredibly complex fabrics to be woven. There is still discussion on where the drawloom was developed, current research debates China vs. Syria (Geijer, 1979; Harris, 1995; Weibel, 1952). The complexity of fabrics woven in China and Sasanid Persia provide the evidence that the drawloom was developed in this area of the world in or before the 7th Century (Harris, 1995; Weibel, 1952). The drawloom allows the warp threads to be freely raised in regular complex patterns (Harris, 1995; Weibel, 1952). The drawloom was used by a weaver with the assistance of untrained children or slaves (Weibel, 1952). Drawings of drawlooms provide evidence on how these looms were operated (Harris, 1995; Weibel, 1952). A drawloom is not often used by modern weavers, but with patience and the right knowledge weavers still create wonderful fabrics using drawloom technology.



From: *Schachzabelbuch Elsass, 1414 Cgm 1111 Folio 218*

The cloth for these hoods was woven on a Glimakra Standard, horizontal, treadle loom with 4 shafts to weave this fabric. Glimakra looms bear a striking resemblance to the extant horizontal looms found in manuscripts and the few remaining pieces of horizontal looms of the age. Using a horizontal loom is also a style that would have been used by the entrant's persona (7th Century Persian). This loom can be used like an early horizontal loom and can be converted to a drawloom.

Research

As with any technical field, weaving contains a fair bit of specialized jargon. For those unfamiliar with weaving and spinning terminology, the following is an introduction to vocabulary used in this section. Woven fabric is often classified by the number of warp threads which pass over the weft/number of warp threads that pass under the weft. Therefore a 2/2 twill is a twill in which the warp passes over 2 threads then under 2 threads. A 2/1 twill is one in which the warp passes over 2 threads then under 1 thread across the width of the fabric.

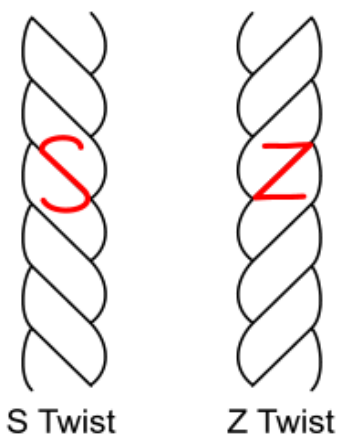
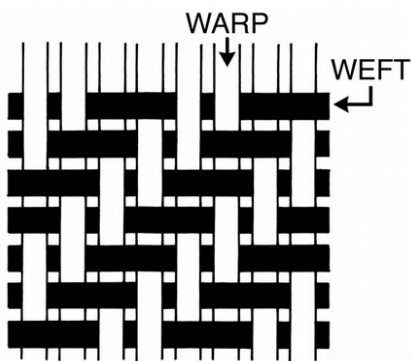


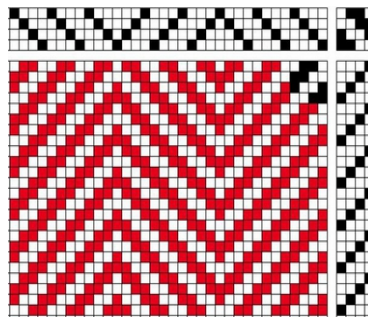
Image courtesy of Yarnsub.com

Spun threads also have a unique categorization system. Threads are categorized according to their twist direction. When looking at a yarn the fibers will either have a line that is the same in the diagonal line of a Z or that of an S. Yarns are therefore referred to as Z-spun or S-spun yarns. Medieval cloth generally has a Z-spun warp, whereas both types of yarn are used in the weft. Renowned spinner Abby Franquemont posits Z-spun yarns are stronger because the direction of the twist allows the tiny bumps in the wool to better grip one another. Ostergard (2004) and Jorgensen (2002) agree that a variety of weaves were used by the Vikings. These weaves vary from simple tabby weave to complicated twill weaves, which includes herringbone. Contrary to what one might assume, the simple tabby weave (over one/under one) is not very common; Viking weavers, as it turns out, were very skilled (Jorgenson, 2002).

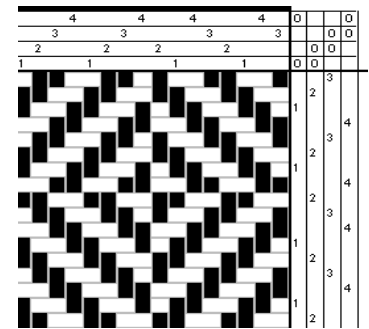
Twill weaves have a better drape and are more commonly chosen for use in the construction of garments. Jorgensen (2002) states that the 2/2 twill was most common during the Migration Period (400-600 AD). According to Jorgensen (2002), 2/2 twills predominate the Migration Era's textile finds. The diamond twill, also referred to as a lozenge twill when the reversal is elongated, comes into extant finds beginning in the 7th Century (Jorgensen, 2002). Jorgensen distinguishes between the Z/S diamond twill, which is only found two to three times in Scandinavia and the more prominent Z/Z diamond twill, where Z-spun yarn is used as both the warp and weft threads. This is likely due to the fact that Z-spun yarn highlights the diagonal line of the twill better than S-spun thread. Ostergard (2004) states that lozenge/diamond twills are among those used by the Vikings. Ostergard (2004) wrote that one 2/1 (Z/Z) diamond twill fragment was found in Norse Greenland and that many such fabrics have been found throughout the Viking Era. Geijer (1979) asserts that twill fabrics with an odd number of ends, such as a 2/1, must have been imported from other areas, however this is debated among textile historians. Ostergard (2004) also believes the fragment was a swatch sent to a merchant in Greenland, she stated that the fiber and the dye (madder) are not native to Greenland (2004).



*Basic 2/2 Basic Twill
Karla Samarita*



*Basic 2/2 Herringbone Twill
Icelandic Textile Centre*



*2/1 Diamond Twill
Medieval Textiles Study Group*

I was looking for a challenging and sumptuous fabric to weave, which is why I chose a 2/2 herringbone with regularly spaced reversals, which create a diamond pattern. As the reader can see above, the herringbone is simply a point twill where the reversal in the threading is broken, which is likely why it was also very popular. Ostergard (2004) notes that the coarsest fabric found in Norse Greenland is sett at 10 ends per inch (epi) and the finer setts around 25 epi. Geijer (1979) includes a discussion of extant fabric finds from Birka. Geijer argues the coarsest of these finds are likely native, because it would be very difficult to warp a vertical loom with a tablet woven header at the finest sett of 50 epi. Geijer discusses, in groups, the 100 wool textile finds from Birka. Geijer notes the setts ranged from 24 epi to 50 epi. This fabric is sett at 20 epi, which is what the threads need to achieve a nice balanced twill effect.

The fabric is woven on a balanced sett and I did achieve 20 picks per inch to create a truly balanced cloth. Although the extant textiles discussed by Ostergard (2004) and Geijer (1979) are not exactly balanced, this does not mean medieval weavers did not achieve balanced sett. It merely implies textile historians focus on the unusual cloths when discussing sett in specific extant textiles. I prefer a balanced sett for weaving fabrics which are meant to insulate and where drape is not the ultimate goal. This paper will therefore set aside a discussion of the warp to weft sett ratios. The sett of this fabric is within the range of the extant finds. This fabric is sett at 16 epi, which is what the 11/2 wool threads need to achieve a nice balanced twill fabric. This sett provides a cloth well suited for its purpose.

Hoods

The woven fabric has been used to create a pair hoods my husband, myself, and incidentally our son who often ends up wearing the unlined hood. The hood design is based on the Skjoldehamn hood (Løvliid, 2009). This hood was carbon dated to 995-1029 AD (Løvliid, 2009). The extant hood is made from three pieces, two gores and a quadratic main piece. Only the back gore of the extant find is completely intact, the measurements of which are 28.4 cm x 23.5 cm (11" x 9.25) (Løvliid, 2009, p 49). The main rectangular piece of the Skjoldehamn hood was 58 cm x 60.3 cm (26.3" x 27.4") (Løvliid, 2009, p 49). These hoods measure as follows, both gores 22 cm x 22 cm (10" x 10"), main rectangular piece 55 cm x 55 cm (25" x 25"). The dimensions of the reconstructed hoods varies little from the original dimensions. Although the translation within the Løvliid texts describe the main piece as being rectangular, it is very nearly square, as I have made the main pieces of the hoods she constructed.



Author wearing one of the Hoods

As the extant piece has suffered some deterioration over the years, it is very possible the original pieces were actually square. The fabric was warped and woven to accommodate the Skjoldehamn cut to fit the intended owners. I had previously woven a 2/1 diamond twill fabric to make a hood for my husband based on the same find. Based on the fit of this previous hood, I adjusted the measurements to provide a better fit for this hood. This fabric is woven with a grey warp and a blue weft. My husband and I chose grey as the warp for our family hoods, because it is a nice neutral color. I sampled many weft colors, which allowed us to choose this blue, which provided the best herringbone effect.

The Skjoldehamn hood provides better coverage in front and back on cool and/or wet days and is gaining popularity in the SCA. I have seen several friends in other Kingdoms also enjoy this style of hood. I also adapted the Skjoldehamn design for the Insulae Draconis Archery Protector's hood.

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What's On

Strawberry Raid

Thursday 30th May - 3rd June
Sigginstown Castle, Co. Wexford

Come and camp around a Castle! Fun and immersive event with Combat Classes and tourneys, full schedule of A&S Classes including a Fibre Day, elevations, Courts, Archery, Theatrical performances, Sauna and much much more!

[Info & Booking](#)

Cluain Oir Day - Bookbinding

May 11th, St. Nicholas Parochial
School, Galway City

Cluain Oir's monthly activity Day this time, will be focussing on Bookbinding and crafts relating to that. Keep an eye out for the schedule of classes!

[Info & Booking](#)

Baronial Games

5th July - 7th July, Clara Scout Den,
Co. Offaly

Come along to Eplaheimr's Biennial Baronial Games. There will be games and sports of all natures, including the poc fada, spear, combat, archery and races and well as artistic competitions!

[Info & Booking](#)

12th Night Coronation - Corónú Nollaig na mBan

10th - 12th January 2025
Petersburg Outdoor Education Centre, Co. Galway.
More information coming down the line!

Blogs and



A selection of
Blogs and Vlogs
from Eplaheimr
and around the
Knowne World.

This Issue's Theme: SCA Vloggers

Morgan Donner

A Laurel in the SCA, Morgan Donner creates an eclectic mix of crafting and sewing videos amongst other skills.

<https://www.youtube.com/channel/UCXidSGLe42axucCsEigBA-Q>

Opus Elenae

Elen creates videos primarily about textile and scribal arts.

<https://www.youtube.com/@OpusElenae>

The Medieval Media

Video classes on Rapier Fighting techniques and training.

[https://www.youtube.com/@TheMedievalMedia?
app=desktop](https://www.youtube.com/@TheMedievalMedia?app=desktop)

Totally Stories

Spoken word vlog with narration and poetry from period sources.

<https://www.youtube.com/@totalystories>

The Creative Contessa

Drachenwald's own Countess Judith de Northumbria's vlog on things Renaissance.

<https://www.youtube.com/@thecreativecontessa>



Show off your Theatrical Skills at Strawberry Raid!

The Sigginstown Mummers are looking for performers to put on a show on the Sunday afternoon!



No lines to learn
- costumes will
be provided!
Much ad libbing,
tomfoolery and
over-acting!

Contact Mistress Damiana on:
Lizjones429@earthlink.net

Dates for Your Diary

7th May - next online Baronial Meeting

8th May - deadline to signup to teach a class at Strawberry Raid

8th May (noon) - deadline to book for Cluain Oir Bookbinding Day

22nd May - launch of online signup for Strawberry Raid A&S Classes

The Delightful Duo! Largesse A&S Competition

Sponsored by Duchess Angharad
Banadaspus Drakenhefd of An Tir

Artisans, show off your skills and get a free gift at Strawberry Raid!

Enter 2 nearly identical items more complex and fancy than normal largesse items. One will be donated towards largesse, and second item will be taken home by one of the other entrants.

Populace choice vote determines the winner who gets to choose an item to take home first!

Baronial



Directory

Barony

Baroness Rogned Stengrimova – baron.eplaheimr@gmail.com

Baroness Adele de Chaddwyke – baroness.eplaheimr@gmail.com

Seneschal (Chairperson) – THL Eplaheimr-Jin Ünegen – seneschal.eplaheimr@gmail.com

Exchequer (Treasurer) – Lord Robaird of Eplaheimr – exchequer.eplaheimr@gmail.com

MoAS (Arts & Sciences) – Lady Kytte of the Lake – eplaheimr.moas@gmail.com

Chronicler (Newsletter) – Baroness Melisende Fitzwalter – chronicler.eplaheimr@gmail.com

Marshal (Combar activities) – Lady Marina de Grado – knightmarshal.eplaheimr@gmail.com

Herald (Coat of Arms Consultation) – Baron Merlin Sparhawke

Tuatha

Báile Ceann an-tSiannan (Limerick)

Sheriff: THL Ünegen – coussotyann@gmail.com

Cluain Óir (Galway City & County)

Sheriff: Baron Etienne Fevre – etiennesca@gmail.com

Capall Uisce (Dromineer & North Tipperary)

Sheriff: Lady Marina de Grado – marinapostir@gmail.com

Tir Chroi (Athlone and surrounds)

Sheriff: Lord Robaird of Eplaheimr – roborourke@gmail.com

Eiscir Airgead (Clara and surrounds)

Sheriff: Lady Alice de la Wode – sheriffeiscirairgead@gmail.com

Name TBC (Longford Town and surrounds)

Sheriff: Lord Aodhán de Pairc – aodhanhudson@gmail.com

