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ciplinary approach, are perfect examples of protohistoric societies. They also make it possible to show that close stylistic connections exist between distant productions and also over time. This comparative approach allows us to formulate proposals on furniture to explain how a complex narrative system is adapted to the weavers' tools and to inventions that represent this craft.

15 **VISIBLE TOOLS, INVISIBLE CRAFT - AN ANALYSIS OF TEXTILE TOOLS ACROSS THE IRON AGE SOUTH COAST**

Author(s): Ferrero, Lewis (University of Cambridge)

Presentation Format: Oral

Identifying differences in textile production between Iron Age settlements and regions may provide an insight into craft production and organization, textile's possible role in trade and economy (Gleba et al. 2013), as well as the degree of craft specialisation in the settlements and the population at large. In economic terms, splitting the stages of textile production between settlements (as suggested at Danebury) could be an effective way of controlling raw resources and their production into commodities of prestige value, display, or exchange (Champion et al. 1984: 207-209). It may be possible to discover if certain stages of textile production (i.e.: fibre preparation, spinning, etc.) were universal domestic activities by examining where textile tools are found, both in context of their original sites and the distribution of tool types between sites (DeRoche 1991: 24-25). Here I will present my data and analysis of the tools from Iron Age Cornwall, Devon, Dorset, Hampshire, West Essex, East Essex, and Kent. I will use tool dimensions and weights to compare tool manufacture between sites (as well as possible effects these had on the textile they produced) and mapping tool locations to determine potential craft organisation.

16 **COMBING THE DATA: ASSESSING THE UTILITY OF 'WEAVING' COMBS IN THE TEXTILE PRODUCTION SEQUENCE DURING THE BRITISH IRON AGE**

Author(s): Beamer, Jennifer (University of Leicester)

Presentation Format: Oral

During the Glastonbury excavations in the early 20th century, Bulleid and Gray associated long-handled combs with weaving. Since then, the long-handled comb has been generally included as part of the weaving chaîne opératoire. The first attempt to understand the wear patterns on these combs occurred in 1871, however, it was not until the 1970s and 1980s that wear patterns were reassessed. Building on the collections of others, Tuohy's (1999) published PhD thesis further examined wear patterns and proposed that they were primarily used for band weaving.

The frequent association of weaving combs with other known textile production tools has embedded their place in the prehistoric textile toolkit for Britain. Although this association is generally agreed upon, their utility within the textile production sequence illustrates a vague understanding in context. Typically, they are depicted most often in association with the warp-weighted loom, despite Tuohy's proposition to the contrary. On the grounds of ethnographic analysis in conjunction with Tuohy's wear analysis, this paper proposes an alternate way of viewing these combs.

Tuohy, T. (1999) Prehistoric combs of antler and bone. *British Archaeological Reports*. Vol. 285.

17 **TEXTILE IMPRESSIONS FROM THE NEOLITHIC SETTLEMENTS IN NORTH MACEDONIA**

Author(s): Blazheska, Zlata (Independent Researcher)

Presentation Format: Oral

Due to the climate and the properties of the soil, prehistoric textiles are not preserved on the archeological sites in North Macedonia. Nevertheless, the existence of a textile industry during the Neolithic is testified by impressions of textiles in clay, as well as by the finds of spindle whorls, loom weights and needles.

This analysis of the prehistoric textiles is based on forty impressions on fragments of ceramic vessels from eight settlements in North Macedonia, dating from Early to the Late Neolithic. We identified the process of craftsmanship and the features of the textiles. Weave analysis and technological classification point to only one technique, the two-thread weft twining with simple S-twist and densely packed weft, producing a weft-faced fabric with no visible weft. The differences in the thickness of the loosely twisted weft threads and the weft/warp ratios influence to the appearance of the textiles. The finds of ceramic and stone loom weights indicate that some type of supported frame, perhaps a vertical warp-weighted loom was used for manufacturing those textiles, at least for the densely packed and evenly twined fabrics.

18 **TEXTILES AND SEALS: INVESTIGATING RELATIONS BETWEEN TEXTILE PRODUCTION AND SEALS AND SEALING PRACTICES IN BRONZE AGE GREECE USING STATISTICAL METHODS**

Author(s): Ulanowska, Agata (Institute of Archaeology, University of Warsaw)

Presentation Format: Oral

The 'Textiles and Seals' research project investigates the multiple and complex relationships between textile production, the iconography of seals and sealing practices in Bronze Age Greece. These relations can be traced today in the wide-ranging evidence, comprising textile imprints on the underside of and inside seal-impressed lumps of clay, seal-impressed textile tools (especially loom weights) and textile production-related motifs in the Aegean seals imagery. The main research questions that are posed by this project, aim to explain the use of textiles in sealing practices and the use of seals in the administration of textile production, as well as the meaning and diachronic frequency of references to textile production that appear in the iconography

of Aegean glyptic.

In order to facilitate the achievement of these tasks, an Open Access data base has been designed specifically for this project through the services of the Digital Humanities Laboratory of the University of Warsaw. In this paper, I will briefly demonstrate the structure of this data base and the possibilities of its search engine. Although the data entry has not yet been finished, this new comparative approach to investigate the relationships between different kinds of evidence, i.e. the imagery of seals, textile imprints and seal-impressed textile tools, has already proved to be a powerful tool. It offers new interpretations based on a large number of records and, until now, unexplored combinations of various data.

19 FROM USE WEAR TO USER: HOW LITERARY SOURCES CAN HELP UNDERSTAND GRAECO-ROMAN TEXTILE TOOLS

Author(s): Öhrman, Magdalena (University of Wales Trinity Saint David)

Presentation Format: Oral

Traces of use wear suggest long-time relationships between user and tool. For Graeco-Roman material, however, use wear analysis rarely permits conclusions on the identity or experience of those who handled specific tools. Attentive reading of textual sources, informed by archaeological and experimental investigations alongside the text's literary context, complement the picture.

Inscriptions on textile tools offer glimpses of how users related to the implements of their craft. Alberti (2018) highlights messages of practical information: some whorls at Vindolanda are inscribed with instructions e.g. on spin direction ensuring consistency in output. Other inscribed tools imply a joke shared between tool and user (e.g. the spindle whorl inscribed 'imple me, puella', Wild 1970: 33) and evoke an all-female usage context (cf. Beltran Lloris & Beltran Lloris 2012 on loomweights from Caesar Augusta). In bilingual, inscribed spindle whorls from Autun, tools express the user's identity (Mullen forthcoming). Yet in most contexts, it remains unclear who exercised controlled the inscribed messages: were they created for or by the user? Do they reflect or influence the attitudes of the tool user(s)? More extensive literary texts throw light on the emotional attachment between user and craft implements, and elucidate how entanglements between craftspeople and their tools were perceived by those around them. Tales of mythological craftswomen morphing bodily into their work evidence the close connection, blurring tool and user identity (Ov. Met. 4, 6; Symphos. 17), while other passages, focalised through the craftspeople, suggest a perception of their tools as a source of security both financial and emotional. The paper examines in detail Greek epigrams imitating dedications on textile tools, which detail the experience of their literary users, and a passage from Claudian which ties the weaver's tool and their personal and emotional attachments specifically together with traces left on the tools by the user's hands.

A. NUBIAN OPENWORKS. TRACKING A LOCAL TEXTILE TRADITION THROUGH THE AGES

Author(s): Yvanez, Elsa (University of Copenhagen) - Mokdad, Ulrikka (Centre for Textile Research, University of Copenhagen)

Presentation Format: Poster

Circa 2000-1500 BC, in today's Sudan, the Bronze Age people of Kerma knotted together long strands of linen threads to create lattice works of elaborate designs. Used as pot nets, these ancient piece of macramé received and hang vessels from the beams of tents and houses. 2000 years later, during the Meroitic period, similar looking lattice works decorated the bottom of cotton textiles intended to clothe members of the elite. These openwork borders concluded the weave of large fabrics woven on the warp-weighted loom.

In 1984 and 1998, the renowned Nubian textiles experts Elisabeth Crowfoot and Nettie Adams studied the openwork techniques developed at Kerma and at Qasr Ibrim during these two periods*. Highlighting their common decorative vocabulary, the authors proposed to see the two techniques as different manifestations of the same crafting tradition. Twenty years later, as part of the TexMeroe project, Elsa Yvanez and Ulrikka Mokdad reexamined this hypothesis using an interdisciplinary approach based on the meeting of textile studies with experimental archaeology.

This poster will present their detailed study as well as their intents to reconstruct original fabric structures. Bringing heads and hands together, the project provides the opportunity to reconstruct and understand the history and evolution of this remarkable technique.

*E. Crowfoot, "Openwork fringes from Qasr Ibrim", Meroitic Newsletter (MNL) 23, 1984, p. 10-16. ; N.K. Adams, "Ancient Lace of Nubia and the Sudan: a unique decorative tradition", Cahiers de Recherche de l'Institut de Papyrologie et d'Égyptologie de Lille (CRIPEL) 13/7, 1998, p. 17-24.

140 FURNISHED INTERIORS IN THE ANCIENT MEDITERRANEAN AND EGYPT

Theme: Interpreting the archaeological record: artefacts, humans and landscapes

Organisers: Andrianou, Demi (National Hellenic Research Foundation, Athens) - Killen, Geoffrey (Independent researcher)

Format: Regular session

In the past few decades studies on domestic and funerary contexts have attracted scholars to delve into issues of interior space and daily life. Domestic architecture, space identification and gender areas are all subjects of current scholarship. However, one significant category of movable objects—furniture—has sadly been neglected. Despite the importance of these artifacts to modern discussions, the body of evidence is still very limited as most climates, apart from Egypt, are not conducive to