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# The Medieval Dress and Textile Society

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July 2017    [www.medats.org.uk](http://www.medats.org.uk)    Issue 83



Detail of a reconstruction of the petticoat worn by Queen Elizabeth I in her 1590s portrait at Hardwick Hall, Derbyshire. Painted by Jill Perry for JMD&Co

## Editorial

Welcome to the Summer newsletter. This issue contains abstracts of the papers which were given at the *Grand Occasions* conference in June. The event was well attended and the speakers were excellent. The new venue of St. Stephen's Church Hall in Knightsbridge was deemed a success, being well located with good facilities, and at a fraction of the cost of other London venues. Thanks go to Philip Harris for recommending it, and to Carole Thompson for making site visits and ensuring everything was set up in time. Apologies are due for the fact that we reported a lack of disabled access to the hall, there is in fact a ramp down to an alternative entrance which we were unaware of. This is, of course, good news for future events. The venue has been booked for the 2018 conference, which will take place earlier in the year in response to feedback from the membership, in which it became clear that March or April was the preferred time of year. A call for papers can be found on page 9 - please do consider submitting a proposal, or passing the details on to potential speakers.

We are pleased to have met another committee target which is to announce the theme, and begin planning, for the following conference. The 2019 conference is titled *Wool: From Sheep to Wardrobe*. Gale Owen-Crocker has expressed her wish to step down as programme secretary after the 2018 conference and members are invited to apply for the post. In the meantime please submit proposals for papers to Gale who will pass them on to the next programme secretary.

In other news, progress is being made on the new website which is being built by Saragrace Knauf. Saragrace is taking over from Timothy Dawson as webmaster, Timothy has kindly continued to maintain the current site and assist Saragrace with the transfer of responsibility.

As ever all feedback and contributions to the Newsletter are gratefully received.

Ninya Mikhaila

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Ninya demonstrates early Tudor headwear for Caroline Johnson's talk at the Grand Occasions conference in June

### **Could you be the new Treasurer or Programme Secretary?**

After five years as MEDATS treasurer Mary Frost has expressed her wish to step down as soon as a replacement can be found. This is due to new work commitments which make her far busier than she has previously been. In addition Gale Owen-Crocker intends to step down as programme secretary after the 2018 conference. Please consider whether you might be able to take on either of these roles. The running of the society depends entirely on the generosity of members who volunteer their time as committee members. Mary and Gale will be on hand to provide any help or guidance new volunteers may need to start.

To receive the newsletter as a colour PDF file electronically, please e-mail [newsletter@medats.org.uk](mailto:newsletter@medats.org.uk)

# Grand Occasions

Abstracts from the conference on Saturday 3 June 2017  
St Stephens Church, Gloucester Road, London

**Richard N. Bailey** (University of Newcastle upon Tyne) *St Cuthbert's relics: finding, querying and losing*  
St Cuthbert died in 687 and his in-corrpt body was translated into a shrine on Lindisfarne in 698. During the ninth and tenth centuries his remains, within a reliquary coffin, were taken from the island as the Cuthbert Community moved across its northern English lands, settling at Chester le Street between 883-995 before moving on to Durham where the great cathedral is a Norman tribute to the Anglo-Saxon saint. His coffin was opened at the 1104 translation into the new cathedral and again by Henry VIII's commissioners at the Dissolution. At almost every stage from 687 to 1104 documentary sources record re-vesting of the body or gifts of fabrics to the shrine. In 1827 Dr. John Raine opened the grave containing the saint's remains and discovered a rich collection of silks and embroideries, though his excavation methodology did not allow for a proper recording of their positioning on the body. The textiles were poorly mounted, badly conserved and often ignored for the next century but were magisterially published in a 1956 volume with further important re-datings and re-provenancings following in 1989. The lecture stressed the potential importance of small collections of offcuts from the 1827 find which escaped the exposure to light, later cleaning and mounting which befell the main collection.

**Eric Cambridge** (University of Durham) *Opening and shutting, vesting and re-vesting: Cuthbert's Textile Relics Reconsidered*

Many periods in the early history of St Cuthbert's cult are obscure, including how his body was clothed and equipped when first enshrined in 698. The oldest associated textiles, including a now lost fragment of cross-patterned silk, seem to have been manufactured around 800, but may have been placed in the coffin much later. Records often taken to imply early-tenth-century openings may in fact only record royal gifts to the shrine. The famous stole and maniple set may have arrived then, or have been acquired a century later, perhaps via Bishop Edmund of Durham. There is no unambiguous evidence that Cuthbert's coffin was opened after his 1104 translation into Durham Cathedral; his body was not apparently re-vested then, but it was wrapped in new silk cloths, probably including the 'rider' & 'peacock' silks. The only unambiguous evidence of a major intervention in the coffin is in the mid eleventh century, when relics of many other northern saints were inserted, probably entailing a re-positioning of Cuthbert's body. It was probably also re-vested and re-equipped then, updating it in line with recent changes in how continental bishops were vested, and their graves furnished, that were beginning to be adopted by late Anglo-Saxon bishops. The mitre, chalice, and patten seen in 1104, and the pontifical gloves later preserved at Durham, might all have been inserted then, making St Cuthbert's appearance conform to contemporary expectations of what a bishop should look like, in life and in death.





**Regina Knaller** (Freelance conservator, Vienna)  
*The Funeral Garment of Archduke Rudolf IV of Austria – Technological Research and Reconstruction*  
 The Dom Museum, Vienna houses a precious fabric dating from around 1330, an example of so-called panni tatarici, which are among the most precious textiles of the Middle Ages in Europe and Asia. In 1365 this fabric was used as a “travel-costume” during the transfer the Archduke’s body from Milan to Vienna, where he was buried in the crypt of the St. Stephen’s Cathedral. It was examined in 1933 revealing details of the pattern on the cloth and the design of the garment, making possible a 1:1 reconstruction.

**Jane Bridgeman** (Central St Martins, University of the Arts, London.)  
*‘All the world’s a stage’: Entrances and exits for grand occasions.*

Originally instituted for returning victorious Roman emperors and generals the tradition of a ceremonial secular welcome continued, according to a well-established protocol, well into Renaissance Europe. In Italy a welcoming escort was sent out eight to ten miles distant for an Emperor or a Pope, while royalty, cardinals or ambassadors were met closer to their destination depending upon the ranking of their state. All visitors were then greeted again outside the gates of a city, and then most formally immediately inside. Next, accompanied by leading citizens they could be escorted to the cathedral and to the seat of government, or directly to their lodging. High ranking guests processed through the streets riding under a silk canopy bearing their armorials. It was carried by knights, distinguished citizens, university professors, or clergy. The streets along the route were canopied with cloth, buildings were decorated with external hangings, and windows and balconies embellished with rugs and decorative textiles. Sumptuary laws were suspended so that the population could wear its best attire.

All visitors were received in rooms decorated with costly hangings, tapestries, and carpets, although for formal French royal receptions it was customary to use hangings with the royal armorials of three fleurs-de-lys (golden lilies) on a dark blue ground. The head of state sat in a formal chair placed on a carpet-covered dais with a canopy above and a cloth of honour (estate) hanging behind. During their stay visitors would be entertained and visited by important local dignitaries. An incoming guest clearly needed to notify a potential host city well in advance (usually several months) since they travelled with an entourage of hundreds or even thousands, and people, horses, baggage mules all had to be lodged, stabled, and fed at the expense of the host city.



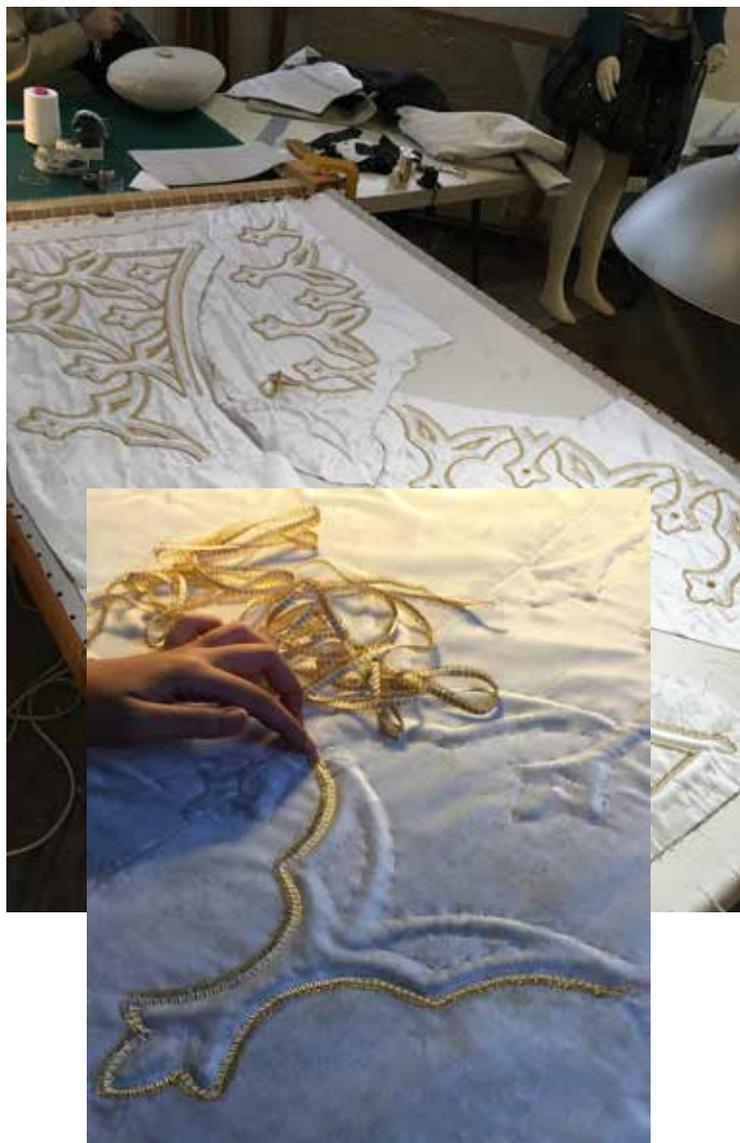
Zuccari, Taddeo Entry into Paris 1559, Caprarola

## Jenny Tiramani

(School of Historical Dress, London)

### *The cut and construction of sixteenth century tournament, procession and pageant clothing for horse and rider*

This paper discussed the surviving garments, armour and horse trappings of Archduke Ferdinand II for his wedding to Anna Caterina Gonzaga at Ambras Castle, Innsbruck, in 1582. Members of The School of Historical Dress were commissioned to reconstruct sixteenth century clothing for four human figures and two horses to feature in the armour displays of the new Deering Family Galleries of Medieval and Renaissance Art, opened in March 2017 at The Art Institute of Chicago. This album shows some of our period references and the progress of our reconstructions. Claire Thornton and Jenny Tiramani visited Ambras Castle, Innsbruck, and the Vienna Rustkammer to research surviving examples of horse caparisons with the AIC curator, Jonathan James Tavares before embarking on the reconstructions. 35 students and ex-students of the School worked on the embroideries created for the project.



## Melanie Schuessler Bond (University of Eastern Michigan)

### *Occasional Grandeur: Clothing and Statecraft in 16th-century Scotland*

In early 1543, James Hamilton, Earl of Arran became regent for the 6-day-old Mary Stewart (later known as Mary, Queen of Scots). His regency was contested, especially by Mary's mother, Marie de Guise, and Scotland was periodically at war with England during his tenure. Despite these challenging circumstances, Arran celebrated several notable occasions with special clothing, including his investiture, his eldest daughter's wedding, Christmas, and others. The troubled nature of his regency also influenced his sartorial choices. In general, it was important that he visibly demonstrate his fitness to lead the country, and he ordered certain ensembles that were guaranteed to be visible. One splendid monochromatic outfit of grey satin, taffeta, and velvet trimmed with silk and gold passementerie may have been made in preparation for the arrival of a new French envoy in the ongoing negotiations for French assistance in the war against England. Other political considerations influenced the clothing of not only the regent but also his household. When Marie de Guise's father died in France, Arran put his entire household into black mourning clothes to mark the occasion. This may have been meant as a conciliatory gesture to his main rival for the regency.

**Caroline Johnson** (The Tudor Tailor)

*How to get a head in 1517: the bonnet and frontlet v the French hood*

The accounts of the Great Wardrobe and the Lord Chamberlain during the early Tudor period include provision of clothing for several Grand Occasions. The marriages of Henry VII's four children to foreign royalty and the coronation of Henry VIII required the display of costly fabrics, furs and embellishments. The scale of the provision for these occasions was clearly more lavish, both per garment and in total, than even the necessarily impressive clothing worn by the royal family on a daily basis. To dress the head for major international events the royal ladies received not a richer version of what they normally wore but a different set of headgear altogether. Whereas they usually wore bonnets and frontlets, often over a paste and ornamented with an edge of gold, for these Grand Occasions they were provided with French hoods. There is still confusion among some costume students as to the style of headgear commonly in use among gentlewomen in England at this time, and the information that can be gleaned from the wardrobe accounts helps significantly in the identification of the component parts of both French and English styles.



The Lady Margaret, daughter of Henry VII (aged 12 years) with the clothes she received by a warrant of 1501. The warrant included two velvet French hoods.

Illustration by Michael Perry for The Tudor Tailor.

**Ingela Wahlberg** (Uppsala University, Sweden)

*Gardens of Silk and Gold: Some interior textiles from Swedish collections*

During the 16th and 17th centuries gardening in a formal style grew in popularity in Sweden, as in many other European countries. This phenomenon is sometimes mirrored in interior textiles, not only great tapestries but also beds, canopies and wall coverings. In Swedish collections some of these are more or less intact while others were reused for ecclesiastical purposes. Examples of those surviving textiles were probably originally used in connection with upper class marriages, perhaps for beds. Some can be attributed to specific families and weddings. Furthermore these ideal gardens depicted on textiles can be used as sources for research on the early garden history of Sweden. These embroidered textiles are also important for furthering the study into the traditions of donating profane valuable, if unfashionable, textiles to be used in an ecclesiastical context, especially after the reformation. Furthermore, by analysing motifs and the character of the embroidered textiles a time-line can be constructed which extends back to the late medieval period enabling the identification of textiles by combining textile and archive studies. These groups of textiles are of great general interest for those who work with interiors and furnishing from the medieval, renaissance and early baroque eras.



Detail from a chasuble (1616)  
The Swedish Historical Museum, No.14319

*The Velvets in the Collection of the Costume Gallery in Florence  
(I Velluti nella Collezione della Galleria del Costume di Firenze)*

Roberta Orsi Landini

Abegg-Stiftung and Mauro Pagliai Editore, Florence, 2017

Text in English and Italian (Translator: Aelmuire Helen Cleary)

328 pages, 433 colour illustrations

Cloth-bound with dust jacket, 25 × 32cm ISBN 978-3-905014-65-5

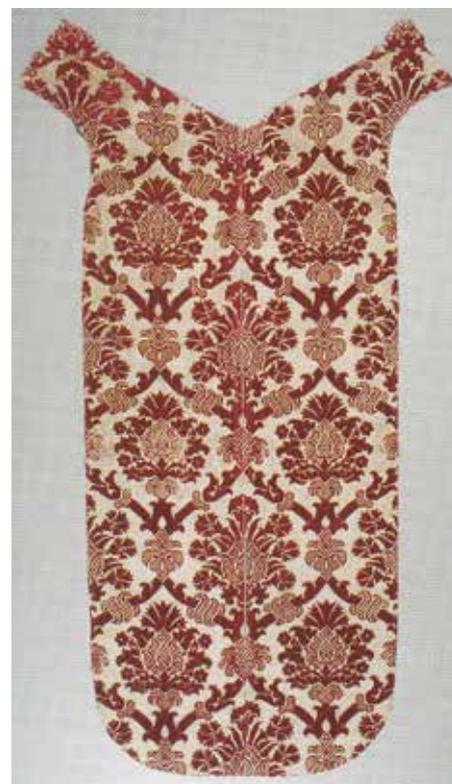
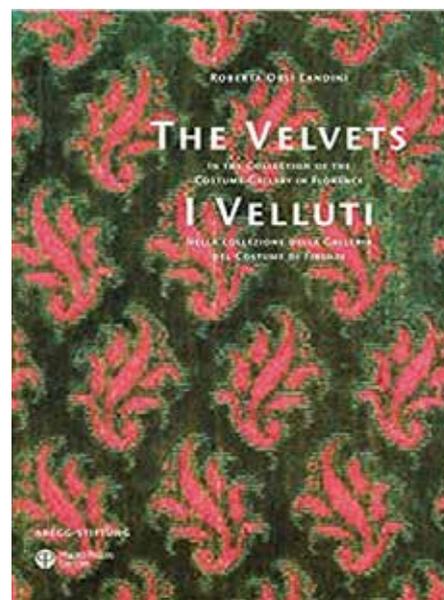
A review and considerations on the present state of textile studies  
by Rosalia Bonito Fanelli

This is a significant book on velvets based on over 35 years of textile and costume research by Roberta Orsi Landini. It will remain as a fundamental reference book for future textile studies. This publication with a bi-lingual format would never have been realized if it were not for Prof. Dr. Eike Schmidt being appointed director of the Uffizi Gallery, whose new Florentine museum project envisions placing all the textile arts (costumes, accessories, textiles and tapestries) in the Costume Gallery complex in Florence.

The Abegg website gives a clear summary of the contents:

“Velvets were extremely elaborate and sumptuous fabrics. For this reason they were subject to particular attention from the silk guilds of the cities where they were woven – Florence, Lucca, Venice, Genoa and Milan. From the fourteenth century onwards regulations prescribed the exact technical characteristics of velvets. By comparing the surviving regulations with the data derived from technical analyses of all four hundred velvets conserved in the Costume Gallery in Florence the author is able to suggest attributions of the fabrics to individual cities. The results represent an important step forward in the study of Italian textiles. In a series of introductory essays the author discusses different categories of velvets, including velvets intended for furnishings and clothing. The text is accompanied by many illustrations of contemporary portraits and interiors.”

The method of cataloguing textiles with technical emphasis was first formulated in the late 1950's at the Centre International d'Etude des Tissus Anciens CETA in Lyons, France. And thanks to the CIETA two-session technical course held in Lyons (with similar courses being given in other countries) the present generation of textile historians has been able to have an internationally codified means of transmitting information. The method of cataloguing costume derives from another approach, here it will more than suffice just to discuss the section on the 400 silk velvet textiles. We have come a long way from handwritten and typewritten reports and cataloguing; pick glasses and binocular microscopes. Present-day scholars and technicians and restorers now have computers, phenomenal digital, laser spectrosopes and other such instruments for structure and colour analyses, state of the art mending and bonding materials.



Part of a chasuble, Tuscan,  
16th century



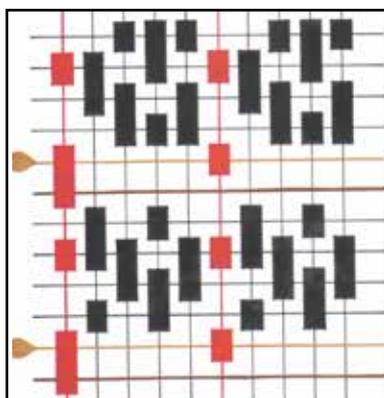
A selection of velvet selvedge comparisons



Close-up details of the warp pile of two Lucchese velvets

After having been moved around over the years in various Florentine museums, a group of 900 textiles, of various sizes, were finally situated in the Pitti Palace. They have now become part of the collections of the Costume Gallery. Some pieces began as historic family heirloom costumes, and others from excavations of tombs. Others, are particularly from the late 19th century church suppressions. Antique dealers acquired the discarded objects and then, after sufficient refurbishing, sold them internationally. They have become the basis of many museum's collections internationally. Here are included the mere fragments of "reconstructed" or authentic objects sold on the Italian antique market, and why there can be so many comparative references to other collections.

Roberta Orsi Landini has treated specifically the 400 European-manufactured silk velvets and has dated them from the fifteenth to the seventeenth centuries. In this study she has correlated guild Regulations, tax legislation, sumptuary laws, and other types of archival documentation with a close technical investigation of the individual fabric structures.



Above: One of the technical diagrams



Above: Detail of a contemporary laser coloured cotton velvet, 2016

Very importantly Landini has arrived at attributions to specific weaving centres by comparisons to selvedge-cord statutes. Her research covers the major Italian production centres of Florence, Genoa, Lucca, Milan and Venice. Clearly this all took an enormous effort.

The introductory essays to the catalogue sections summarize her results and considerations of the specific areas:

- 1 - The velvet technique
- 2 - The importance of documentary sources as treated in the weaving centres of Florence, Lucca, Genoa, Venice, and Milan
- 3 - The velvets in the collection (Renaissance velvets in the 15th and 16th centuries)
- 4 - Velvets for interiors in the 16th-18th centuries
- 5 - Velvets for costumes from 1550 to 1800

The book has numerous technical diagrams and calculations for velvets. It seems to echo the eighteenth century French Diderot-d'Alembert encyclopedic precision. The close-up photographs of details are especially useful. Placing the textiles in their context in portrait paintings and palatial interiors gives a sense of the chronological changes in patterns and colours. To sum up, this in-depth study will serve as a source book for future attributions.

The Italian merchants, and even some weavers, achieved wealth and international prestige from these luxurious textile products. Some even became diplomatic ambassadors and mediators between powers, both East and West. They made money selling the gold brocaded velvets to these vying rulers and aristocrats; however, some eventually went bankrupt when the bills were not paid!

# Call for Papers

The Medieval Dress and Textiles Society conference

Saturday 21 April 2018 will be titled

## *Textiles as Art; Textiles in Art*

Proposals are invited for 20-minute papers on relevant topics dated between c. 500 and c. 1600

Topics might include:

Studies of surviving textiles  
Legends and histories on textile  
Religious and royal iconography  
Textiles as popular culture  
Textile art as propaganda  
Heraldry  
Named medieval artists and textiles

Please submit your title and 200-word synopsis to the Programme Secretary, Gale R. Owen-Crocker, [gale.owencrocker@ntlworld.com](mailto:gale.owencrocker@ntlworld.com). The absolute deadline is **30 November 2017**, but **please don't delay till then** if you have a proposal.

The Conference will be held at St Stephen's Church Hall, 48 Emperors Gate, Knightsbridge, London, SW7 4HJ, 11am-5.30pm and will be preceded by the AGM of the Society at 10am.



The **2019** conference will be titled *Wool: From Sheep to Wardrobe*

Thomas Ertl, who presented a paper at the 2016 MEDATS conference, has published his research as 'The Bishop of Freising Visits His Estates (1316-1320): Conrad III. Sendlinger and his Inventories' in Thomas Ertl and Barbara Karl, ed., *Inventories of Textiles – Textiles in Inventories*, Vienna, University Press, 2017, pp. 57-72. This book deals with inventories from the High Middle Ages to the Early Modern period, covering ecclesiastical, royal, commercial and legal texts.

# Middleton collection of sixteenth century textiles and surface decoration workshop

at Newstead Abbey, Nottingham on Saturday 14 October 2017 11am - 3.30pm

We are delighted to announce that due to the popularity of the study day held last year the curators of the costume and textiles collection have kindly agreed to a repeat booking. This is a rare opportunity to view the Middleton Collection of sixteenth and early seventeenth century textiles in the impressive setting of Newstead Abbey, a former Augustian priory and ancestral home of Lord Byron. The morning will be spent looking at the textiles with Judith Edgar, curator of Costume and Textiles at Nottingham City Museums and Galleries. In the afternoon Ninya Mikhaila will demonstrate sixteenth century surface decoration techniques including pinking, slashing and hot printing. Participants will then have the opportunity to try the techniques for themselves on samples which can then be taken home. The event is limited to 20 people and the cost is £35 per person for members and £40 for non-members. Refreshments and a light buffet lunch are included in the ticket price. Transport from Nottingham train station and back again at the end of the day will be available.



Above left: printing tools. Above middle: printed satin sample. Above right: Glove gauntlet embroidered with silk and metal threads (CTLOAN 3\21), 1600-1625 (© Lord Middleton Collection/Nottingham City Museums and Galleries)

## Tickets for this event will be offered to non-members of the society from August 2017

To reserve a place please send an SAE and cheque made payable to *Medieval Dress and Textile Society* with your name, address and email to: Carole Thompson, 9 Fairthorn Road, Charlton, London, SE7 7RL .

Alternatively to pay online via Paypal go to [www.medats.org.uk](http://www.medats.org.uk).

The latest International Medieval Congress (IMC) was held in Leeds from 3 - 5 July this year. The event is organised and administered by the Institute for Medieval Studies (IMS). Since its start in 1994, the Congress has established itself as an annual event with an attendance of over 2,200 medievalists from all over the world. It is the largest conference of its kind in Europe.

Drawing medievalists from over 50 countries, with over 1,900 individual papers and 630 academic sessions and a wide range of concerts, performances, readings, round tables, excursions, bookfair and associated events, the Leeds International Medieval Congress is Europe's largest annual gathering in the humanities. This year there were two DISTAFF sessions organised by Gale Owen-Crocker as follows:

- *The Fascination for the 'Other': Medieval Andalusian Garments and Trousseau with Castilian Names*  
Maria Dolores Serrano- Niza Departamento de Filología Clásica, Francesca, Árabe y Románica, Universidad de La Laguna
- *The Role of Jews and Muslims in Dressing Up Portuguese Medieval Society* Joana Isabel Sequeira, CITCEM, Universidade do Porto / Centro de Humanidades, Universidade Nova de Lisboa / Universidade dos Açores
- *The Las Huelgas Textile Grave Goods as Expressions of the Medieval Iberian Attitude Towards Otherness* María Barrigón, Departamento de Conservación, Palacio Real, Patrimonio Nacional, Madrid
- *Purity, Autonomy, and Celestuality: Jewish and Christian Ritual Garments*  
Nahum Ben-Yehuda, Land of Israel Studies & Archaeology, Bar-Ilan University, Ramat Gan
- *Her Best Bonnet and Gown: Evolution of Early Tudor Women's Dress on Church Monuments*  
Challe Hudson, Independent Scholar, Durham, North Carolina

## EVENTS & EXHIBITIONS FORTHCOMING

### Waddesdon Manor

#### *Power and Portraiture*

Until 29 October 2018 Wed-Sun, 12pm-4pm

Free with entrance to house and grounds

[www.waddesdon.org.uk](http://www.waddesdon.org.uk)

A small but exquisite exhibition featuring two portraits of Queen Elizabeth I, one with a phoenix jewel, the other with a pelican jewel, alongside portraits of Robert Dudley, Earl of Leicester, ambassador Sir Amias Paulet and Thomas Howard, Duke of Norfolk. Two paintings are newly attributed to Nicholas Hilliard.



### Centre for Textile Research, Copenhagen

Summer School 2 - 14 August 2017

*Textile and Fashion in Theory and Practice through 3000 years: An interdisciplinary course of Archeology, History, European Ethnology and Fashion*

*Studies at the Saxo Institute, University of Copenhagen*

The course surveys the interdisciplinary field of textiles and fashion from the Bronze Age until today. In each module, there will be texts and course material related to textiles and fashion, backed up with readings of essential classical works of theory and methods. The summer school is composed of five modules interweaving the themes of textile techniques and craft, knitting technology and history, new analytical tools from the sciences used in the humanities and in textile research, and the interpretation and multiple meanings of dress and fashion in society, as markers of status, identity and power, or as gendered gifts. The email address for enquiries and/or bookings is [jmalcolm-davies@hum.ku.dk](mailto:jmalcolm-davies@hum.ku.dk).

### Association of Dress Historians

Friday 13 and Saturday 14 April 2018

Annual International Conference: *New Research in Dress History*

The Art Workers' Guild, 6 Queen Square, London, WC1N 3AT

[www.dresshistorians.co.uk](http://www.dresshistorians.co.uk)

### Museum of London Docklands

*Tunnel: The Archaeology of Crossrail*

10 February - 3 September 2017

[www.museumoflondon.org.uk](http://www.museumoflondon.org.uk)

The most complete range of archaeological objects unearthed by Crossrail, Europe's largest infrastructure project. The wide variety of items on display will explore 8,000 years of human history, revealing the stories of Londoners ranging from Mesolithic tool makers and inhabitants of Roman Londinium to those affected by the Great Plague of 1665.

### Canterbury Cathedral

Conservation and Collections Conference:

*The Black Prince: Man, Mortality & Myth*

16 - 17 November 2017

[www.canterbury-cathedral.org](http://www.canterbury-cathedral.org)

A two-day conference will be attended by world renowned experts who have undertaken research into the Black Prince, his life, his legacy and material culture. Speakers include Lisa Monnas, whose recent research on the jupon of the black prince has uncovered new information.

*The Black Prince: Young Futures Conference*

Friday 15 September 2017 9.45am - 5pm

Kentish Barn, Canterbury Cathedral Lodge

Canterbury Cathedral's Young Futures Conference for 16-25 year olds explores the life and influence of the Black Prince who, at the age of just 16, led the English army to victory at the Battle of Crécy, France. This free one-day conference explores the man, mortality and myth and his impact on medieval and contemporary culture. Presentations and hands-on workshops include "Stitches in Time: Recreating the jupon of the Black Prince" by Ninya Mikhaila



A hand-embroidered leopard in progress.  
Made for the reconstruction of the jupon of the Black Prince  
by Ninya Mikhaila

## MEDATS COMMITTEE CONTACT DETAILS

**President** - John Cherry, Bitterly House, Bitterly SY8 3HJ [president@medats.org.uk](mailto:president@medats.org.uk)

**Chairman** – Dr. Elizabeth Coatsworth. 2 Rosgill Close, Heaton Mersey, Stockport, SK4 3BH  
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**Honorary Secretary** - Christine Carnie, 14 The Granthams, Lambourn, Berkshire, RG17 8YF  
[sempster.carnie@gmail.com](mailto:sempster.carnie@gmail.com)

**Treasurer** - Mary Frost, The Vicarage, Nunton, Salisbury, Wilts, SP5 4HP [treasurer@medats.org.uk](mailto:treasurer@medats.org.uk)

**Membership Secretary** – Carole Thompson, 9 Fairthorn Road, Charlton, London, SE7 7RL

**Ticketing Secretary** – Carole Thompson, as above. [membership@medats.org.uk](mailto:membership@medats.org.uk)

**Programme Secretary** – Gale Owen Crocker. 181 Chester Road, Hazel Grove, Stockport, SK7 6EN  
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**Web master** - Dr. Timothy Dawson, 30 Hollin Drive, Headingley, Leeds, LS16 5NE  
[webmaster@medats.org.uk](mailto:webmaster@medats.org.uk)

### Non-Executive Committee Members

Dr. Jane Bridgeman, 25 Granville Square, London, WC1X 9PD

Philip Harris, 32 Trinity Rise, London, SW2 2QR.

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## MEDATS SUBSCRIPTIONS

Information about MEDATS and application forms may be had from the Membership Secretary, Carole Thompson, or from the society website: [www.medats.org.uk](http://www.medats.org.uk).

Annual subscriptions (payable in pounds sterling only) run from 1st Jan – 31st Dec.

### Rates:

**£15** Individual members worldwide;<sup>1</sup> (£6 paper newsletter surcharge for Europe, £9 paper newsletter surcharge for worldwide outside Europe).

**£20** Households worldwide (2 members<sup>2</sup>); (paper newsletter surcharges as above)

**£10** Student members worldwide (with proof of status); (paper newsletter surcharges as above).

**£30** Institutions irrespective of location.

**£5** Electronic newsletter subscription, non UK.

1: Members may stand for office within the society, vote in meetings and elections, and gain a discount on attendance at meetings. Within the UK the newsletter is available electronically as a PDF file, or on paper. Please specify which method of delivery is preferred. If no preference is recorded, electronic delivery will be assumed as a default whenever an e-mail address is supplied.

2: One copy of the newsletter will be sent whichever mode is employed, but both named members enjoy the full range of rights and privileges.

3: This gains none of the privileges of membership and is not available to residents of Great Britain.

### Bank details:

Lloyds TSB, 109 Finsbury Pavement, London EC2A 1LB

Account name: *Medieval Dress and Textile Society* Sort Code: 30-95-74 Account Number: 24025468

To pay online via Paypal go to [www.medats.org.uk](http://www.medats.org.uk)

## CANCELLATION POLICY FOR EVENTS

A full refund will be given if a cancellation is made 30 days or more before the event.

Refunds for cancellations made at shorter notice will be given on a discretionary basis dependant on whether the ticket can be resold or not. The final decision will be made by the treasurer.

