
The Medieval Dress and Textile Society

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www.medats.org.uk

Issue 77



Sir Richard Assheton's liveried bowmen commemorated after the battle of Flodden (1513)
St. Leonard's Church Middleton, Lancashire. Photograph by Ninya Mikhaila

Editorial

Welcome to a well packed issue of the newsletter, which follows a period of much activity and a very successful spring conference and AGM, minutes of which have been sent out with this newsletter. The five papers presented by six different speakers were well received and the inclusion of refreshment breaks during which people could socialise made for a lively atmosphere and really added to the enjoyment of the day. It was wonderful to see so many members, as well as non-members, attending. The Art Workers' Guild proved to be an excellent venue and I am delighted to confirm that the next conference has been booked in for June 4 2016. Abstracts of all of the papers given at the spring conference can be found on pages 4 - 7.

The committee is at last back up to full strength and the new officers have already injected fresh energy and enthusiasm into planning future events. At the committee meeting following the AGM it was agreed that we would try and arrange a behind the scenes group visit to The Museum of London for the autumn. However this has proved to be difficult at what is quite short notice and the plan now is to arrange it for early 2016. Details will be published in the autumn newsletter, as well as on the website and Facebook page. It is the intention of the committee, going forward, to plan and book events at least a year in advance in order to give speakers and delegates proper notice. Those who attended the meeting on May 30 will have been given the opportunity to complete a questionnaire in order to give feedback on what they would like from Medats in the future. Possibilities include events outside of London, practical demonstrations and workshops as well as academic conferences and two day conferences. The questionnaire has been included with this issue and members who haven't already done so are encouraged to make their wishes known so that the committee is armed with the necessary information to organise the kinds of events that people want.

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

Ninya Mikhaila

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Delegates at the Occupational Dress conference at
The Art Workers' Guild, London in May 2015

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MEDATS COMMITTEE

John Cherry (President)

John retired as Keeper of Medieval and Modern Europe in the British Museum in 2002. His research interests include medieval metalwork, especially goldsmith's work, and jewellery. Books include *Medieval Goldsmiths*, and *Medieval Ivories and Works of Art in the Thomson collection*, Art Gallery of Ontario, Toronto (2008). It was through his work on jewellery that he became interested in textiles and dress, and helped Medats organise conferences in the 1990s.



Elizabeth Coatsworth (Chairman)

Elizabeth was senior lecturer and latterly an Honorary Research Fellow, in History of Art and Dr. Design, at Manchester Metropolitan University. Her books include *Corpus of Anglo-Saxon Stone Sculpture VIII. Western Yorkshire*; *The Art of the Anglo-Saxon Goldsmith* (with Mike Pinder); and *Medieval Textiles of the British Isles c.450-1100: an annotated bibliography* (with Gale Owen-Crocker). She is co-editor of the *Brill Encyclopedia of Medieval Dress and Textiles of the British Isles*.



Christine Carnie (Honorary Secretary)

Christine studied at the University in Tuebingen, Germany, medieval studies and American studies with a focus on media. She has been researching textiles and clothing of the middle ages and early modern period for over 10 years, and runs her own business making historical clothing, specialising in men's garments.



Mary Frost (Treasurer)

Mary is a chartered engineer, with a BSc. in Physics with Electronics and an MBA in Technology Management, working in the Aerospace industry as Engineering Operations Director for Cobham Mission Systems. She is a keen re-enactor with a particular interest in costume-making and embroidery. She has been an active member of the Society for Creative Anachronism since 2001, and has served in various positions within that organisation, including chairperson for the UK and European group and treasurer for the UK and European group.



Carole Thompson (Membership & Ticketing Secretary)

Carol has been a freelance costume maker for many years, having worked for the Royal Shakespeare Company, the National Theatre, the Royal Opera House and Glyndebourne among others. Her interest is in construction techniques of garments and embroidery, and for the last ten years she has been a volunteer at the Constance Howard Centre at Goldsmiths University, where they have a large collection of garments, textiles and embroideries although, alas, nothing as old as medieval.



Gale Owen Crocker (Programme Secretary)

Gale is Professor Emerita at the University of Manchester. Before her recent retirement she was Professor of Anglo-Saxon Culture and Director of the Manchester Centre for Anglo-Saxon Studies. Her books include *Dress in Anglo-Saxon England*, *The Bayeux Tapestry: Collected Papers*, *Encyclopedia of Medieval Dress and Textiles of the British Isles c. 450-1450* (with Elizabeth Coatsworth and Maria Hayward) and *Medieval Dress and Textiles in Britain: a multilingual sourcebook* (with Louise Sylvester and Mark Chambers) and she directed the Lexis of Cloth and Clothing Project that produced the database <http://lexisproject.arts.manchester.ac.uk/>. She is co-editor of the annual journal *Medieval Clothing and Textiles*.



Ninya Mikhaila (Newsletter Editor)

Ninya established her business making reconstructions of historic costumes for museums and heritage sites in 1994 after gaining a Higher National Diploma in Costume Interpretation at the London College of Fashion. Her clients include Historic Royal Palaces, The Royal Armouries, The National Trust, English Heritage and The National Archives. Ninya is co-author of *The Tudor Tailor: Reconstructing sixteenth century dress* and *The Tudor Child: Clothing and culture 1485 to 1625*. Ninya also led Nottingham University's recent course in the social history of Tudor dress. www.ninyamikhaila.com



Alice Gordon (Publicity Secretary)

Alice graduated with a BA First Class Honours in Costume Interpretation, from Wimbledon College of Art in July 2010. In 2011 she started White Rabbit Lynens, a company specialising in the reproduction of accurately made historic linen garments. Having made replicas for The Museum of London and Brighton Museum, Alice has also undertaken projects from individuals of the living history movement and historical designers such as Jenny Tiramani. She volunteers as an archivist for The School of Historical Dress, helping to sort and catalogue the School's collection of dress and textiles as well as working on The Janet Arnold Archive. www.white-rabbit-lynens.co.uk



Timothy Dawson (Web master)

Timothy Dawson began making clothes in late childhood. In his twenties involvement in historical re-enactment provided one particular focus for his tailoring. The confluence of these interests, *By the Emperor's Hand: court regalia and military dress in the Eastern Roman Empire* will shortly become the latest in a long series of publications on historical dress and military equipment. www.levantia.com.au



MEDATS Spring Conference - The Art Workers' Guild, 30th May 2015

This meeting saw six speakers presenting five papers on the theme of *Occupational Dress*

David Rushworth

Fifteenth century domestic liveries

The question of “civil livery” versus “military” is a bit of a vexed one, as medieval society did not make the same distinction between the two as we do today. The ruling class held its position due to military service as Dukes, Barons and Knights, and even lower classes all the way down to un-free Villeins were expected to provide military service as needed. Also a “livery” was not just a garment, the word described the provision of all the necessities of life; food, drink, accommodation, clothing and items of military equipment such as arrows. On the other hand, Henry VII was very interested in finding a definition as he was in the process of disarming the great Feudal Lords to prevent another round of the recent Civil War. In the end some Liveries such as Guild, and Religious Fraternity Liveries can be safely counted as Civil, others such as Household Liveries would double as Military. These latter were the ones that Henry VII targeted using economic penalties and “Taxes” (Morton’s Fork) to make “Livery and Maintenance” economically unfeasible. NB, Livery was what the Lord provided, maintenance i.e. support, was what he received in return.

Dr. Sven Hauschke

The “house books” of the Nuremberg

Twelve-Brothers-Foundation (1388-1806)

The “housebooks” are a group of five manuscripts with more than 1300 images of craftsmen, dated between 1426 and around 1806. Three manuscripts belong to the “Mendel’sche Zwölfbrüderstiftung” (1426-1806) and two manuscripts to the “Landauer’sche Zwölfbrüderstiftung” (1511-1806). The charities were funded in renaissance Nuremberg by the wealthy merchants Konrad Mendel (1388) and Matthäus Landauer (1511). They provided living space and food for twelve old craftsmen from Nuremberg, who were not able to make their living through their own work, or from the support of their families. The manuscripts are kept by the Stadtbibliothek in Nuremberg (Mendel I, II, III: Amb. 317.2°, Amb. 317b.2°, Amb. 318.2°; Landauer I, II: Amb. 279.2°, Amb. 279b.2°). The Stadtbibliothek digitalized the manuscripts within a scientific project in cooperation with the Germanisches Nationalmuseum Nürnberg and funds from the Deutsche Forschungsgemeinschaft between October 2007 and February 2009. The digitalized group of manuscripts can be researched online (www.nuernberger-hausbuecher.de). Continued...



Sir Richard Assheton’s liveried bowmen commemorated after the battle of Flodden (1513), at St. Leonard’s Church Middleton, Lancashire. Photograph by Ninya Mikhaila



Brother Cuntzlin: Mendel I, 1433;

Stadtbibliothek Nuremberg, Amb. 317.2°, fol. 55r

You can see all of the images and inscriptions, get information about the brethren, search their professions, look for the tools, products and materials. A lot of information is given in English as well as German.

The brethren were portrayed immediately as they entered the charity. The written information was given at two dates: when the image was made and after the brethren died. The inscriptions show the names of the brethren, their number in sequence of entering the foundation and their profession.

The images are normally, at least till the early 18th century, presenting the craftsmen at their work. The earliest images from 1426 onwards show the craftsmen against plain background, later an interior or shop is shown as well.

From the 17th and 18th century we learn quite a lot about their lives and deaths. There is a lot of prosopographic information given as well. For instance the personal character of many of the brethren is described (some were quiet, aggressive, pious, quarrelsome), their diseases are named – we learn about cancer, stroke and heart attack - as well as the cause of their death. Further, the place of their burial is given and sometimes special episodes from their lives are described.

When the brethren got seriously ill, they were transferred to the Heilig-Geist-Spital, a hospital founded by the grandfather of Konrad Mendel, Konrad Groß.

We get the information on how old the brethren were at the time, when they could not work anymore and how old they were when they died. Some lived more than 30 years in the charity.

The housebooks are also an important source for the development of surnames, as many names refer to the profession of the individual. The aim of the two charities was that 12 people would pray for the souls of the founder and his family. There was a kind of contract: Pray every day, then you don't have to pay for housing and food. If they did not pray, they were forced to pay back money for their food.

Life was not always easy in the 12 brethren foundation, but they had social protection and therefore the craftsmen were happy to get one of the sought-after places.

The brethren came from many different crafts, 73 worked in the textile industry.

The images give detailed information about the working dress, the gowns, the hose and the shoes. Most of the brethren wore soft leather shoes, but one brother, Cuntzlin, is wearing pattens. His image is from 1434.

A range of hats are illustrated. Normally craftsmen working outdoors are depicted wearing hats or caps. Different styles can be seen in the images of milliners. The milliner Hans Eckel (1533) is presenting hats made out of felt.

The images of the "Housebooks" are an important source for late medieval and renaissance life.



Brother Hans Eckel: Landauer I, 1533;

Stadtbibliothek Nuremberg, Amb. 279.2°, fol. 22r

Dr. Timothy Dawson

Law enforcement insignia and uniforms in Constantinople, tenth to twelfth centuries

Representations of the Crucifixion created in the eleventh and twelfth centuries incorporated a fairly consistent manner of depicting Longinos the centurion which was quite different from earlier practice. Its most striking feature is a curious hood or headscarf decorated with circular patterning on the crown. Academic scholars have offered no explanation of this iconographic quirk, while in popular militaria literature, a throw-away remark by one author snow-balled into the baseless notion that Longinos was being shown in the “uniform” of a Varangian.

A more extensive survey of the art of the period reveals the same distinctive headgear on various figures – numerous men in civilian dress, a woman and several depictions of Pontius Pilate. In the last case, the other details of Pilate’s clothing can be readily correlated with descriptions of the regalia of the Governor of Constantinople in various contemporary or slightly earlier literary sources. The correlation of these sources with the art offers a viable explanation of the significance of the circularly patterned headgear, and onward to a plausible, albeit less certain, theory about which contemporary functionary provided the model for Longinos in the last centuries of the middle Byzantine era.

A fuller explanation may be found in the forthcoming volume *By the Emperor’s Hand*, to be released by Pen and Sword Books in September.



Longinos the Crucifixion Centurion as depicted in the Church of Nea Moni on the island of Khios

Dr. Jane Malcolm-Davies & Ninya Mikhaila, The Tudor Tailor

“All my sea clothes”: Mariners’ dress in the sixteenth century

Evidence for mariner’s dress before 1650 is sparse although some conventions are apparent, such as the need for garments made of weather-proof materials with a loose fit worn in layers. This paper investigates the potential for cross referencing pictorial, archaeological and documentary evidence to provide guidelines for accurate reconstructions. It recognises:

- the shortcomings of images which rarely focus on mariners as the main subject matter;
- the lack of scientific analysis of extant garments; and
- the challenges of transcription, translation and terminology in using texts.

An almost complete set of whaler’s garments from c1570 excavated at Red Bay in Labrador, Canada provides the focus for evaluating other sources including three specific mariners’ clothing documented in Basque court records of the first decade and a half of the seventeenth century, an English mariner’s will of 1585, and an auction account of the sea chest of a drowned sailor of 1571. The Red Bay clothing includes a pair of cassocks made of an undyed russet woollen cloth of various shades woven in a striking checked pattern. Pairs of similar loose-fitting garments are included in the three documentary sources, including some made of cloth and others of leather. Continued...



Elise Dubuc's reconstruction of sixteenth century sailors' clothes found at Red Bay in Labrador, Canada. The original garments and reconstructions are on display at the Interpretation Centre at Red Bay National Historic Site

Mariners' legwear attracts specific terminology in the documentary record, including zaraguelles, calzoni, medias calzas, gaskins and slops. Careful interpretation of the evidence show these to have been distinguished from regular hose by being variously shorter, straighter or more generously cut. Two typologies emerge: short, round slops, and long, straight slops. A second set of whaler's clothing at Red Bay features very full breeches and fragments of a similar pair were found on the Vasa in Stockholm, Sweden (1628). Both bear comparison with written descriptions of garments worn by noblemen for sports and hunting.

Another characteristic of mariners' clothing is knitted or thrummed headwear which appears in depictions of sailors and whalers, and is described as being typically colourful (often red) in contemporary accounts. Examples are found in the archaeological record such as the many caps excavated at a whaling station at Spitzbergen in Germany (1614 to 1642).

The paper draws conclusions about mariners' clothing in the sixteenth century which may also be relevant for other labouring men.

Glynis Hughes

London Calling: An examination of the early set of Cryes of London collected by Samuel Pepys

A research project examining the usefulness of this set as a guide to the costume worn by urban tradespeople in the late 16th and early 17th century. The woodcuts form part of the Pepys Library, Magdalene College, Cambridge. The sets consist of two pages, each of twelve figures alternating between male and female. The verses were cut away before being glued to the sheets and there are no printer's names or dates. The prints are in reasonably good condition.

Since Pepys died in 1703, this is the latest date they could have been produced, but he described them as "antient" and the styles of costume depicted concur with an earlier date. Each image is unique and there are a broad range of occupations.

Using extant costumes, pictorial sources and building on the knowledge of costume historians such as Jane Malcolm-Davies, Ninya Mikhaila, Janet Arnold and P & C. W. Cunnington, the Cryes are able to contribute to building up an understanding of the costumes worn by urban traders.

The limitations of woodcuts mean that they are not a reliable stand alone source. Because of the medium, there is a lack of clarity in certain elements of the costume. There are intruding questions which arise from the prints, including the horse shoe shaped marking on three of the women's aprons, and further study into these is required.

Unlike subsequent Cryes, the tradespeople appear to be well dressed, the only exception being the Chimney Sweep, which adds validity to the other images.

It is intended to cross reference the apparel shown in the images with other sources also an examination of the roles, duties and likely incomes of the protagonists will be of use in determining the verisimilitude of the representations.



The pudding seller and mat seller redrawn by Michael Perry from the earliest set of Cryes of London © The Tudor Tailor

RECENT PUBLICATIONS

The Great Wardrobe Accounts of Henry VII and Henry VIII

Edited by Maria Hayward

Boydell and Brewer, Woodbridge 2012

£30.00 Hardback. 390 pages. ISBN: 978-090-0952-524

This publication is exactly what it says in the title. It contains calendars of two complete Great Wardrobe accounts. One from 1498-9 during the reign of Henry VII; and one from 1510-11 during Henry VIII's reign. It also has a section of the account for Henry VIII's campaign to France in 1544. As well as these the publication gives us three appendices of documents relating to the Great Wardrobe during the period of 1485-1547, and names of the recipients in particular accounts and warrants subsidiary to the Great Wardrobe accounts. There is an extensive glossary of terms and separate indexes of names, household offices and places, and textiles, clothing and other materials.

The introduction begins by telling us that the Tudor Great Wardrobe, or the King's Wardrobe, was based in London as was its predecessor. We are told that the Great Wardrobe was very important to London's economy as it played a significant role in the city's textile trade, as well as employing a number of London's inhabitants in its execution and production. It goes on to be wonderfully informative about the role livery played within the royal household, and the structure of the household at the early Tudor court. It then discusses the individuals who supply goods and services to the Great Wardrobe. The introduction ends with a fascinating insight into the role Italian merchants played as suppliers to the Great Wardrobe, alongside the London merchants.

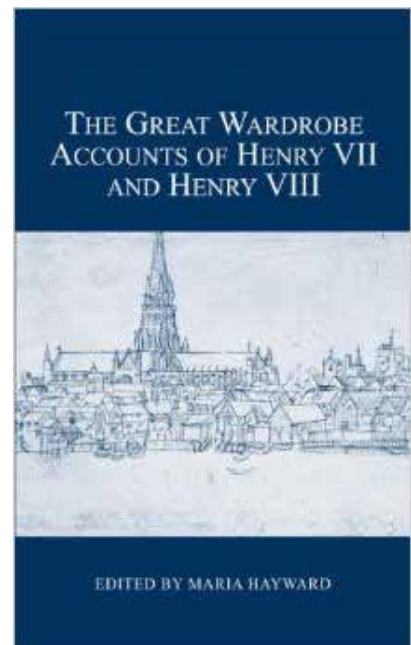
The accounts are almost indescribable in their detail and the excitement that they caused me when I began reading. They allow the reader to not only discover who precisely was being given what, by whom and how much, but also what the fabric and labour cost was and even who was employed to make the garment. For example, we can work out how much linen went into the making of a Master's shirt compared with a Henchman's shirt, during the period of 1498-9, what the price difference in the cloth was; thus who received the better quality cloth, and how much the shirts cost to make. Not forgetting who was paid for the making of them; interestingly a man named John Castle. And it goes on. We can see what types of fabric were given, who they were being given to and in some cases why, and what colour the fabric was. It's incredible.

This is a wonderful resource for those striving to reconstruct historic clothing from this era as well as anyone studying clothing, textiles, the royal household, livery, the list of beneficiaries is endless.

This is the most generous type of scholarship. It gives access to information that many find unattainable or difficult to gain access to, never mind trying to decipher period handwriting. It provides the tools needed to create early Tudor garments, as well as a deeper understanding of period fabrics and the structure of an element of society that can seem very remote and inaccessible.

Maria Hayward has truly given us a marvellous gift and I for one want to thank her wholeheartedly and without reserve.

Alice Gordon



RECENT EXHIBITIONS

Dolci Trionfi e Finissime Piegature: sculture in zucchero e tovaglioli per le nozze fiorentine di Maria de' Medici

(Sweet Triumphs and Fine Pleating: sugar sculpture and folded napkins for the Florentine wedding of Maria de' Medici)



The proxy wedding of Maria de' Medici and Henry IV King of France (detail), Jacopo Chimenti, 1600 Florence, Uffizi Gallery

Some may have seen the *Folded Beauty* exhibit of folded linen artworks recreated by the Catalan artist, Joan Sallas, which was on display in the UK during 2013, at the Holburne Museum in Bath and then a Waddesdon Manor. Now the same artist has also contributed to this exhibition which brings together old and new interpretations of an actual historical event: the proxy wedding in Florence of Maria de' Medici and Henry IV of France on 5th October 1600.

As well as examining sugar statuary and folded linens, extravagant dining and theatrical spectacles it also underlines a major political event: the reinforcement of Catholic power in France and the end of Valois rule. Protestant Henry of Navarre after abjuring his faith for Catholicism became Henry IV of France in 1594: "Paris vaut bien une messe". Six years later he married Maria de' Medici who, like Catherine de' Medici earlier, became Queen of France. Ecclesiastical intrigues, dispensations, magnificent gifts and money helped to bring this about. The Medici family, Grand Duke and Cardinals, was significantly involved. Not just one, but three celebrative ceremonies occurred. The proxy marriage in Florence, then one in Marseilles where Maria first encountered her husband, and lastly the ceremony on 17 December in Lyons where a sumptuous official wedding was underwritten by the Florentine mercantile colony.

Michelangelo Buonarroti the younger (1568-1646), grand nephew of the sculptor, was a Florentine writer and dramatist. He left a detailed chronicle of the proxy marriage events. The wedding took place in the Cathedral of Florence with Maria's uncle, the Grand Duke Ferdinand I, standing in for King Henry. The papal legate Cardinal Pietro Aldobrandini officiated the ceremony. Henry's emissaries were his personal aide Roger de Bellegarde and the French ambassador Nicolas Brûlart de Sillery, whose letters recounted the luxurious festivities.

Buonarroti's Chronicle, however, gives much more space to the wedding banquet held in the evening in Palazzo Vecchio. This spectacular event for 250 guests was arranged by the chief court artist, Bernardo Buontalenti. Food, music, dance, light shows and theatricals filled the entire evening until dawn!

The dinner was an incredible series of dishes including Fortresses filled with live snipes, capon pasties in the form of cranes, veal pasties in the form of unicorns, boar pasties in the form of boars etc. These shapes were also duplicated in the folded napkins. Among the desserts was the even-now famous Buontalenti ice cream.

Sugar statues and Folded-Napkin phantasies were the major table décor along with fruits and flowers: the artificial and the natural world combined in one. It is interesting to note that Maria de' Medici was the daughter of Francesco I, who dived into alchemy, and of Giovanna of Austria where pleated linens were traditional in Germanic dress.

At the main table in front of Maria was set a sugar replica of the equestrian statue of Henry IV which was 45in high. Giambologna and Pietro Tacca designed other bronze statuettes which were also duplicated for the exhibition in sugar. Joan Sallas recreated the starched folded napkin figures "Trionfi da tavola". He told me that he used potato starch for the linen fabric. Renaissance Flanders and France were the prime sources of linen cloth. Sallas used the 1629 edition of a treatise "Li Trincianti" by a Bavarian-born food carver in Padua, Mattia Giegher (Matthias Jäger). The treatise section on folding napkins contains diagrams which Sallas compared to the descriptions in Buonarroti's chronicle.

The symbolic flora and fauna of the Mannerist world was rendered in folded linen. To complete the scenographic setting of the Palatine Gallery exhibition the Florence Academy of Fine Arts group created a modern version of the banqueting main table with a video art installation.

A consideration concerning the subject of the exhibition:

Such ephemeral extravagance for the wedding banquet which the groom did not personally attend. Who was to be impressed by all this magnificence? At the end of the festive evening the napkin decorations would have been dismantled and the costly and painstakingly-made sugar statuary would quickly erode and disintegrate.

One wonders what the Florentine “popolani”, who could only know about the banquet by word of mouth, thought of this superfluous use of grand ducal money. Paupers and diseased beggars were rampant in the town; and the Debtors’ Prison already overcrowded. Perhaps my MEDATS colleagues, can give an explanation? Or compare this situation to Elizabethan England.

Rosalia Bonito Fanelli



The folded napkin beasts and hunters in the Italo-Germanic Mannerist style by Joan Sallas

EVENTS & EXHIBITIONS FORTHCOMING

The Fitzwilliam Museum

Treasured Possessions from the Renaissance to the Enlightenment

24 March - 6 September 2015

<http://www.fitzmuseum.cam.ac.uk>

The British Library

Magna Carta: Law, Liberty, Legacy

13 Jul - 1 Sep 2015

<http://www.bl.uk>

The Queen’s Gallery, Buckingham Palace

Painting Paradise: The Art of the Garden

20 March - 11 October

<http://www.royalcollection.org.uk/exhibitions/painting-paradise-the-art-of-the-garden-bp>

Weald & Downland Museum

Historic Clothing Day (ticketed)

Sun 27 September

Speakers this year are Professor Maria Hayward; the museum’s social historian Dr Danae Tankard; Keeper of Costume at the Chertsey Museum, Grace Evans; Dr Vivienne Richmond from Goldsmiths, University of London; and historic clothing designer, Barbara Painter.

<http://www.wealddown.co.uk>

The National Gallery

Renaissance Beauty

Saturday 8 August 11-4pm

Study paintings and learn about Renaissance hair and beauty with art historian Jacqui Ansell. Enjoy live hairstyling demonstrations led by hair and make-up stylist Anneke Irving, who will recreate an elaborate coiffure, fashionable among wealthy 14th-century Florentine women. There will also be an opportunity to try out some basic, practical skills. No experience necessary. Refreshments provided.

<http://www.nationalgallery.org.uk>

Courses at The School of Historical Dress:

The 1540s Italian Sonata, 6 - 11 July

Ruffs 1580-1620, 15 & 16 August

Felt Making for Hats 16-19 Century & 4-6 September

<http://theschoolofhistoricaldress.org.uk>



CALL FOR PAPERS

The Medieval Dress and Textiles Society conference on Saturday 4 June 2016 will be titled
'On the Move'



Proposals are invited for 20-minute papers on relevant topics concerning the movement of dress and/or textiles and the use of dress and textiles in travel between c.500 and 1600.

Topics might include:

**Tents and their furnishings
Bags, wrappings, pockets
Peripatetic households
Prestige gifts**

**Travelling clothes
Wagon covers and emballage
Royal marriages
The Silk Road and other trade routes**

Please submit your title and a 200-word synopsis to the Programme Secretary:
Gale R. Owen-Crocker, by 31 December 2015 to gale.owencrocker@ntlworld.com

The Conference will be held at The Art Workers' Guild, 6 Queen Square, London, WC1N 3AT
from 11am to 5.15 pm.

Submissions are invited for DISTAFF sessions at the next Leeds Congress which will take place 4-7 July 2016. 20 minute papers on any aspect of medieval dress and textiles will be considered. Send title and a couple of sentences of explanation to gale.owencrocker@ntlworld.com by 31 August 2015. The Leeds Congress is very lively, with some splendid excursions, lectures and entertainment as well as 3 or 4 paper sessions on every topic you can think of.

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Following a recent relaunch, *Homes & Antiques* magazine has more pages focusing on antiques and the fascinating history behind them. Alongside our unrivalled guides to antiques and collectables, written by some of the country's leading experts, you'll find practical decorating advice, features on design history, travel and much more.

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