
The Medieval Dress and Textile Society

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Detail of the back of the altar cloth from St Faith's Church in Bacton, Herefordshire.
Photo by Natalie Walker

Editorial

Welcome to the summer edition of the newsletter. This issue contains the abstracts from the 2018 conference *Textiles as Art; Textiles in Art*. The conference was well attended, and there was a great atmosphere. The range of papers was very interesting, I hope you will enjoy reading the abstracts. The AGM took place in the morning and the good news is that two members volunteered to take on roles in the committee. Natalie Walker will shadow Gale Owen-Crocker as programme secretary for the next year, taking over the role fully after the 2019 conference. Linde Merrick stepped up to take on the office of membership and ticketing secretary, and will work alongside Carole for the next year to ensure a smooth handover. Many thanks to both Natalie and Linde for committing to give their time to the society.

Natalie has also contributed to this issue of the newsletter with a fascinating report on the Bacton Altar Cloth, following a visit to view it at Hampton Court Palace earlier this year. Her report, which can be found on pages 6-8, is illustrated with some wonderful photographs (one of which graces our cover) which show the startling, unfaded colours which have recently been revealed on the back of the textile.

The updated programme for the study day *Learning through Reconstruction* on 22nd September can be found on page 9. Ticket sales have been going well, with more than 40 sold at the time of going to press. Don't forget to buy yours if you have not yet done so, the early bird rates are available until July 31st!

The theme and title of the 2019 conference has been confirmed as *Wool: Cloth, Clothing and Culture*. The closing date for submission of papers is 30th October 2018, but if you have a proposal please don't delay until then - send it now! The proposed theme for the 2020 conference is "Textiles at Home", focusing on working at home and on furnishings.

As ever any contributions to the next newsletter in the form of research projects, exhibition or book reviews, photographs or reports on museum visits will be gratefully received.

Ninya Mikhaila

To receive the newsletter as a colour PDF file electronically, please e-mail newsletter@medats.org.uk

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The last issue of newsletter featured a report by Christine Carnie on her visit to Historiska Museet, the Swedish history museum in Stockholm. Christine observed that certain saints were depicted wearing red shoes, and she invited thoughts on the subject. June Swann wrote in with the following:

"See my paper, which was researched after I had continually seen the Virgin Mary pictured wearing red shoes: Swann, J, (2009) "Red Shoes, from Ancient Rome to 20th century, Western Europe", in *Obuv v Historii/ Shoes in History*, Zlin, CZ p.13 -17.

Also, this colour photograph on the cover of Francisco Presedo Velo's *La Dama de Baza*, Museo Arqueologico Nacional, Madrid 1973, shows the statue of the enthroned Lady, 1st half 4th c. B.C., in red shoes; p.17 drawing of it in situ when excavated. p.41-3, 45 detailed description. Lamina I photo from above, reveals that the left



Textiles as Art; Textiles in Art

Abstracts from the conference on Saturday 21 April 2018
St Stephen's Church Hall, Gloucester Road, London

Anna Muthesius (University of Cambridge)

Byzantine silks (4th-15th centuries): art, autocracy, theocracy and image of Empire.

This paper addressed Byzantine silk aesthetics in relation to expressions of Imperial identity (ruler both as basileus and as hiericus/sovereign and priest). It demonstrated how the subjects on the silks rendered visible the justification of Imperial autocracy through theocracy. The images used for the lecture closely illustrated how public ceremonial and ritual display of Byzantine silks, acted as the stage for the powerful communication of key tenets of Byzantine, art and aesthetics, dynastic political ideology and Orthodox religious belief.

Frances Pritchard

(formerly Whitworth Art Gallery, Manchester)

Tapestry-woven ornaments adorning woven-to-shape tunics in Egypt during the mid-7th to 9th centuries AD

Woven-to-shape tunics usually made from wool or linen belonged to the traditional style of dress worn in Egypt at the time of the Arab conquest in AD 642. A more innovative aspect of these garments was the application of separately woven sets of ornaments many of which were produced in specialist workshops. When tapestry-woven these panels were often figurative depicting religious scenes from the bible and apocrypha or from non-Christian sources. Others were influenced by silk designs. This paper discussed examples of these textiles, which are now more precisely dated as a result of radiocarbon dating.

Silvija Banić (University of Zagreb, Croatia)

An Offering Made by a Queen: 'Veil' from the Shrine of Saint Simeon in Zadar

Elizabeth Kotromanic (c. 1339 - 1387), wife of Louis of Anjou, was queen consort and later regent of Hungary and Croatia. In July 1377 Queen Elizabeth commissioned a sarcophagus-shaped casket, made of gilded silver, for the body of St. Simeon the Prophet. Amongst several votive gifts that were placed inside the shrine once it was finished was the one discussed in detail. It is a shawl-shaped object, of white linen fabric (woven in plain tabby), hemmed in red silk and partially heavily embroidered. It had been laid onto the Saint's body and is believed to have belonged to the Queen herself. There are no in-depth studies of this piece and has remained unfamiliar to foreign scholars. Croatian art historians traditionally refer to it either as to Queen's veil or Queen's kerchief. Aside from the analysis of the object and its embroidered, typically Gothic profane ornaments, the talk addressed the question of its original purpose (was it really a headpiece, a kerchief, or actually an another part of the Queen's attire?) and the symbolism that can be recognized in the fact that the Queen had chosen it as her gift to the Saint.



Above: Imperial Byzantine silk. Single main warp twill, eighth century, removed from the relics of St. Austremonne at St. Calmin, Mozac (Puy-de-Dome) in 1904. Museum of Historical Textiles, Lyons. Inventory 904.III.3 (27.386). Photo copyright A. Muthesius



Above: Detail of the heavily embroidered section of the so-called 'Queen's Veil', showing the simplified hunting scene set in a forest (figures of Kings and Queens are approximately 3cm high); the initial "m" (for Mary) is embroidered in the centre of each of the Y-shaped tree tops. Photo copyright Silvija Banić



Cordelia Warr (University of Manchester)
Sackcloth, Scraps, and Stitching in Franciscan Art

Saint Francis of Assisi (d. 1226) insisted on poor clothing. According to Saint Bonaventure (d. 1274) in the *Legenda Maior*, the saint 'abhorred softness in clothing, and loved harshness'. In his rule for the Franciscan Order of 1223, Francis ordered the brothers 'to wear inexpensive clothing' and made it clear that the habit was to be repaired rather than replaced. Specifically, the friars were to 'use sackcloth and other material' to mend their habits. In the sixteenth century, the Capuchins, seeking to follow Francis' precepts, made it clear in their Constitutions (1536) that friars were to 'dress in the poorest, roughest, most abject, austere and worthless cloth'. This paper explored how this emphasis on rough and poor textiles was translated into visual art. Focusing on the senses of touch and sight, it considered the ways in which the Franciscan habit was visualised in art in Italy and question the circumstances under which weave, patches, and stitches were accentuated.

Above left and middle:
Details of the embroidery (executed in silk and gilded metal threads on a linen tabby ground) on the so-called 'Queen's Veil', taken with a digital microscope.
Above Right: The only known photograph (taken c.1910) showing the original form of the "Veil". It was cut in half most probably in order to sell the severed part. The whereabouts of the missing half remains unknown. Photos copyright Silvoja Banić

Below: St. Francis of Assisi adoring the Crucifix c.1615 by Bernardo Strozzi. Art Gallery of South Australia

Cecilia Voss (Bowes Museum and University of Glasgow, & Daniel Oliver, University of Glasgow)
Fashioning Death and Commemoration

This paper examined the representations of kingship and royalty through clothing depicted on tomb effigies of late medieval English kings and princes. The tomb effigy was a significant part of the commemoration of rulers, creating an image of their person to exist long after their death. In some instances, rulers gave strict guidelines for their effigies, or even had them made in their own lifetime, but in other cases it was left to successors to create the image of their predecessor. The dress these figures are depicted in is a significant part of how they are representing themselves. The first part of this paper looked at what the figures themselves are wearing and the links these garments have, particularly regarding religious or militaristic imagery. How these representations are connected to these figures own ideas of kingship and ruling were then considered. Of particular focus was whether the position of king has an effect on the garments that an individual could be depicted in, regardless of their achievements, interests and approach to ruling in life. The paper drew conclusions around the connection between the effigy garments and the individuals in life.



Sidse Frisch (The National Museum of Denmark)
Dressing a Dynasty – Renaissance Fabrication of Medieval Royal Attire

In 1584, a series of forty-three tapestries were completed at Kronborg Castle, Helsingør, Denmark. The tapestries depicted one hundred Danish monarchs with their personal histories and coat of arms. They were commissioned by the Danish-Norwegian King Frederik II (ruled 1559-1588) in order to establish his (often fictional) dynasty and claim on territories in Sweden and Northern Germany. Of the original series only the final fourteen tapestries have survived depicting the sixteen Danish-Norwegian kings (who ruled from 1182-1584) all magnificently dressed in different styles. No two kings are dressed quite the same. The aim of this paper was to explore the purpose of the individualised dress as well as the Renaissance interpretation of medieval dress seen in these depictions. Did the clothing relate to the life of a certain king? Did the clothes signal royal rivalries or perhaps aspirations? Or were they modelled after existing tapestries, paintings or literature (i.e. based on research)? The tapestries allow us to de-construct the royal narrative told of the 402 years leading up to and including Frederik II's own reign and how past styles were regarded in the 1580s and used to create personal representations and dynastic propaganda.

Ninya Mikhaila (The Tudor Tailor)
Reconstructing Queen Elizabeth's Hardwick petticoat

In 2003 Historic Royal Palaces commissioned a full reconstruction of the clothing worn by Queen Elizabeth I in her portrait at Hardwick Hall, Derbyshire. The most striking feature of the painting is a silk forepart or petticoat richly decorated with lively depictions of flowers, birds, sea-monsters, fruit and insects. This garment is one of the finest examples of sartorial expression of the Elizabethan fascination with the natural world. It is so extraordinary that it begs the question as to whether it was real or imagined. Motifs drawn from printed herbals, bestiaries and maps adorn waistcoats, petticoats, gloves and caps worn by the portrait commissioning elite during the 1590s and early 1600s, and many of these garments are extant in museum collections today. Nearly all of these extant examples are embroidered, but a rare few are embellished with motifs carried out with painted, or 'stained' work. This paper discussed the sources available for reconstructing the Queen's petticoat – from the rich visual imagery of her many portraits to the documentary archive as well as the archaeological evidence. It considered whether the original garment was real or imagined and, if real, whether the work was likely to have been carried out using embroidery or staining techniques. The reconstructed garment was available for display and handling.



Above: One of 43 tapestries commissioned by King Frederik II at Kronborg Castle, Helsingør, Denmark



Above: Detail of a sea creature from the painting of Elizabeth I at Hardwick Hall, Derbyshire, (top) and Jill Perry's painting for the reconstruction (bottom)

Natalie Walker (University of Hertfordshire)

Speaking Stitches, Laughing Flowers – uncovering hidden messages in the floral embroidery worn by Queen Elizabeth I in the ‘Rainbow’ Portrait at Hatfield House

The iconography of the ‘Rainbow’ portrait of Elizabeth I (c. 1600) at Hatfield House has been extensively studied and explored by many scholars. However, comparatively very little attention has been paid to one of the most striking elements of the image: the detailed floral embroidery on the bodice and sleeves of the queen’s gown. The recent discoveries concerning the St Faith’s Church altar cloth: a piece of embroidered cloth-of-silver currently undergoing conservation efforts at Hampton Court Palace, and now thought possibly to have once been part of the skirt of this very gown, offer an unrivalled opportunity to examine an extant textile belonging to the queen in conjunction with a contemporary depiction of her wearing it. In light of it this was a pertinent time for a correction of an unfortunate gap. This paper explored the symbolism of the floral embroidery in the painting in new depth, bringing to discussion several intriguing contextual sources which offer a completely new interpretation of its significance and iconographic meaning. These included a range of primary visual and written texts, as well as extant embroidered textiles from the period, including the St Faith’s Church altar cloth and the Four Seasons tapestries at Hatfield House. It argued that, rather than indicating general ideas of ‘spring’, connected with the cult of Elizabeth I as ‘Astraea’, the virgin goddess of eternal spring, as has been previously thought, the floral embroidery in the ‘Rainbow’ portrait may actually hold far greater significance than this, and in fact present a completely new and previously un-discussed emblematic meaning for the painting.



Detail of The Rainbow Portrait of Elizabeth I by Marcus Gheeraerts c1600-02 Collection of the Marquess of Salisbury, Hatfield House

The Bacton Altar Cloth: Notes and photographs by Natalie Walker

The Bacton Altar Cloth is a large piece of richly embroidered Elizabethan floral fabric, which at some point in its long history has been carefully cut and re-stitched to form the decorative cloth covering for a church altar. For many years it has hung on the wall of St Faith’s Church in Bacton, Herefordshire, preserved for posterity in a glass-covered frame. This textile has long been cherished by the local community as an important artefact, thought to perhaps once have belonged to Blanche Parry: a Bacton native, and chief gentlewoman of Elizabeth I. It has also been acknowledged in the past by celebrated textile historians such as Janet Arnold, as an intriguing and valuable example of extant embroidery, and a genuine survivor from the late Elizabethan period. Arnold also raised the question in her seminal work, *Queen Elizabeth’s Wardrobe Unlock’d*, of whether the cloth may in fact once have formed a part of a petticoat or forepart belonging to Queen Elizabeth I herself. If it were the case that this was so, it would make the Bacton Altar Cloth a unique and extraordinary item, as no other pieces of fabric actually belonging to a gown owned by the queen herself are currently known to survive. Recent work by experts from Historic Royal Palaces has produced further clues to support this exciting idea. Now undergoing conservation efforts at Hampton Court Palace, on loan from its home in St Faith’s, the Bacton Altar Cloth is revealing some fascinating details and clues to its provenance, as research into both its construction and its historical context continues. In May I was given the opportunity to visit the cloth, and to discuss the latest findings with Historic Royal Palaces Curator, Eleri Lynn (photographed with the cloth, right). Here are a few of my notes, which I hope might prove interesting to MEDATS readers.

Natalie Rachel Walker (University of Hertfordshire).



The Bacton Altar Cloth - Conservation stories

Since it came to Hampton Court, conservators have submitted several samples of the dye from the silk embroidery thread to be chemically tested, revealing some exciting findings. The bright red of the 'Tudor' rose is actually Mexican cochineal, and other dyes also come from as far away as India.

There is also little doubt that the silk of the ground fabric would have originated from Italy: both the high quality of the fabric and its historical context would suggest this. But current investigations using recent advances in technological analysis may be able to provide more concrete evidence than this; and in fact conservators are hoping to soon be able to reveal evidence not just of an Italian origin, but the actual province or area of the country in which the silk was produced.

Previous efforts to preserve the cloth during its (roughly) 400 years residence at St Faith's Church in Bacton have included a piece of supporting backing fabric, which had been stitched directly onto the Elizabethan cloth, in an attempt to hold it in place and protect it from further rips or disintegration. Unfortunately this action has meant that much of the embroidery, due to shrinkage and small changes over time, has been put under strain and pulled out of shape. Now that the backing fabric has been removed, however, the original fabric is looking much more relaxed, and has begun to ease back into something more like its natural formation. This has affected the embroidery, and already a difference in the shape of some of the motifs is discernible.



This little bear, added by the second embroiderer, has been copied from a similar engraving in Nicolaes de Bruyn's *Animalium Quadrapedum*, (1594). Photograph Historic Royal Palaces



A comparison of the workmanship on the back of this deer, (also to be found in the *Animalium Quadrapedum*), with the floral embroidery that surrounds it, shows the evident difference in the skill of the two different embroiderers.

Several of the embroidery motifs seem to have been inspired by particular images from a variety of contemporary illustrated texts from the period, but in particular one or two direct copies have been discovered. One is a bear, from Nicolaes de Bruyn's *Animalium Quadrapedum*, and the other a deer, from the same text. Interestingly, it seems clear that more than one layer of work makes up the embroidery design on the Bacton Altar Cloth. The first, a series of floral motifs, probably created during the final decade of the 16th century, is almost certainly the product of a professional hand, and is of the highest quality. The second, in which another (most likely amateur embroiderer) has filled in the ground of the design with additional motifs, like the bear and deer mentioned above, appears to have been added some years later. This, second, layer of work also features several narrative scenes picked out in miniature motifs. There is a story following the exploits of some fishermen, who run afoul of a sea monster. It seems likely that this story continues after it is chopped off by this seam – some more appears around the corner of the altar cloth, where another piece from the

same part of the fabric has been patched in. Another potential mark of the indulgence and high quality of this original work, is the fact that it has been embroidered directly onto the base fabric. Similar looking works of embroidery at this time could be produced by more amateur embroiderers by making and attaching 'slips'. These are individual motifs, stitched on small embroidery frames or hoops, which could then be carefully cut out and appliquéd onto the fabric they were to decorate¹. This method had several practical advantages. For example: the work could be done in small amounts, at leisure, perhaps by a lady embroiderer at her ease with an small frame on her lap; rather than requiring a large frame which could take the full width of the fabric, as would often have been employed in a professional workshop.

¹Examples of this kind of work are extant in the V&A, London, including CIRC.748 to B, D to F, I, J-1925 and T.80-1946.

Embroidering separate slips meant that, as frequently happened, they could be carefully removed from their finished garments when they became unfashionable, or when the wearer desired a change, and both the garment and the embroidery could be preserved and reused to create other items. This process was often repeated, again and again, making the most frugal use possible of each piece of work. It also widened the margin for error: if you messed up one slip, it didn't matter! You could re-do it on another frame, and only apply the successful work to the final garment. Sewing directly on to any large piece of fabric, especially a delicate or expensive one like this, completely removed all these advantages, and meant that any mistake was permanent. In embroidery like that of the Bacton Altar Cloth, worked directly onto silver chamblet, which was a fabric of the utmost value, containing real silver metal threads woven into the cloth itself, both the composition and positioning of every single motif had to be perfect first time: or else the work would be spoiled, at huge expense. This technique also meant the embroidery could never be unpicked and re-used, so owning something that had been made in this way was a very clear demonstration of riches. Only the very wealthy could afford to produce and wear garments like this one: of the most valuable materials, professionally constructed, and which could not be easily recycled.



A view of the back of the fabric shows the vivid original colours of the silk embroidery threads, in contrast with the faded top surface.



This close-up shows the ink lines of the drawn design, uncovered by stitches. An interesting omission: Why was this section left un-covered?

Another possible sign of the professionalism of this work, and perhaps the most interesting one, is that instead of employing the more erasable technique of 'pricking and pouncing' (using charcoal dust and a paper pattern to transfer the design to the fabric through pin-pricked holes), the craftsman who created the floral embroidery on the Bacton Altar Cloth has drawn the design directly onto the fabric, prior to its being picked out in stitches, with ink: using a pen or fine brush. This technique speaks to the skill and craftsmanship of its maker, as such a method really does not allow for any mistakes, and on an expensive fabric like this suggests the work of someone very confident of their art. In fact, in some parts of the embroidery, (shown in the photo to the left), the ink lines themselves seem to have been deliberately left uncovered by stitches. This, although it might at first seem like a mistake, may really have been an intentional omission, which would have allowed a knowledgeable viewer of the finished product, or fellow craftsman, to observe this evidence of skill – possibly an additional bit of showing off, to add to the conspicuous luxury and craftsmanship of the whole! In either case, and all in all, the workmanship on this amazing bit of textile is really astonishing, and very interesting to witness up close.

Incredible Opulence. Royal Provenance?

One of the biggest questions for conservators and historians interested in the Bacton Altar Cloth is about its potential royal background. The theory that it may have once formed part of a garment belonging to Queen Elizabeth I is compelling, but hard to prove. Many avenues of research are currently being explored in order to find evidence to prove or disprove this idea. On examination of the item itself however, one thing becomes clear: the incredible quality and luxury of this textile are indisputable; and incomparable with any other work from England during this period that we currently have available for study.

Many thanks to Eleri Lynn and the conservation team at Hampton Court for this fascinating visit. Conservators hope to be able to put the Bacton Altar Cloth on display to the public at Hampton Court Palace next year, and I would certainly recommend a visit when it becomes available.

Eleri's recent paper in *The Costume Society* journal, covers several of these topics in more detail. Lynn, E 'The Bacton Altar Cloth: Elizabeth I's 'long-lost skirt'?' *Costume*, 52.1 (2018): pp 3- 25

MEDATS Study Day

‘Learning through Reconstruction’

Saturday 22 September 2018, 11am-5.30pm

St Stephen’s Church Hall, 48 Emperors Gate, Knightsbridge, London, SW7 4HJ



The Broderers’ Crown: Investigating the art of the sixteenth-century professional embroiderer
Cynthia Jackson, Professional Embroiderer and Independent Scholar

Textile reproduction as a method for in-depth understanding of Swedish medieval gilt leather coverlets
Amica Sundström and **Maria Neijman**, Historical Textiles

Behind the Bow: Recreating a 16th century archer on the Mary Rose
Christine Carnie, The Sempster: bespoke historical clothing

Sixteenth-century ruffs and bands
Alice Gordon, White Rabbit Lynens

A Stitch in Time: Reconstructing the jupon of the Black Prince
Ninya Mikhaila, The Tudor Tailor

Old England Grown New: Dressing for Success in a Strange Land
Dan Rosen, Old England Grown New

Each speaker will display reproduction pieces and explain how they were made,
allowing plenty of time for questions and discussion

EARLY BIRD BOOKING UNTIL 31 July 2018

£35 for members, £40 for non-members. After 31 July 2018 tickets will cost £45
Prices include refreshments and buffet lunch

For tickets send payment and stamped addressed envelope to the Ticketing Secretary,
Carole Thompson, 9 Fairthorn Road, Charlton, London, SE7 7RL
or book through the MEDATS website www.medats.org.uk

CALL FOR PAPERS

The Conference on 6 April 2019 will be titled **Wool: Cloth, Clothing and Culture**

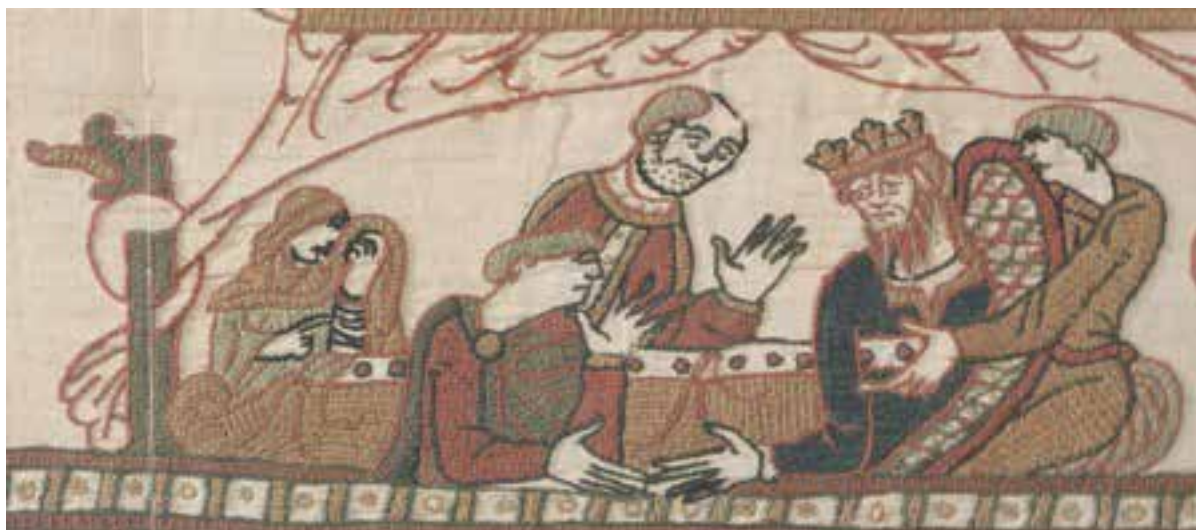
Proposals are invited for 20-minute papers on relevant topics dated between
c. 500 and c. 1600

We are particularly looking for new research. Topics might include:

Production	Fashions in wool fabrics and garments
Techniques	Wool textile art
Trade and transport	Utilitarian and recycled wool cloth

Please submit your title and a 200-word synopsis to the Events Secretary,
Gale R. Owen-Crocker, gale.owencrocker@ntlworld.com.

The absolute deadline is 30 October 2018,
but please don't delay till then if you have a proposal. Send it NOW.



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

EVENTS & EXHIBITIONS FORTHCOMING

Museum of London Docklands

Roman Dead

25 May - 28 October 2018

Last year, a Roman sarcophagus was found near to Harper Road in Southwark. As only the third sarcophagus discovered in London since 1999, archaeologists at Pre-Construct Archaeology began working immediately to reveal its secrets, and what the unique find tells us about the ancient city that 8 million people now call home. The sarcophagus will be placed on public display for the first time, alongside the skeletons and cremated remains of 28 Roman Londoners found during archaeological excavations of ancient cemeteries. The exhibition also features over 200 objects from burials in Roman London including tombstones, jewellery and cremation urns of varying shapes and sizes.

Winchester School of Art, University of Southampton

In the Loop at 10

19 – 20 July 2018

The sixth interdisciplinary and international In the Loop conference will be held at Winchester School of Art (WSA), University of Southampton

The Costume Society

Visit to Whitchurch Silk Mill

8th September 2018 2pm

Whitchurch Silk Mill is the oldest silk mill in the UK still in its original building. The visit is timed to enjoy the results of a multi-million pound refurbishment of the Mill, as part of the Heritage Lottery Funded 'Preserving the Fabric Project'.

Tickets are £7 for members/£9 for non-members
www.costumesociety.org.uk/events



Bayerisches National-Museum, Munich

Structuring Fashion - Foundation Garments through History

13 - 14 September

An International Conference organised by Johannes Pietsch (Bayerisches National - Museum, Munich) and Jenny Tiramani (The School of Historical Dress, London) This conference will focus on undergarments that have shaped fashionable

silhouettes. It will cover a broad timespan from the Middle Ages up to the 21st century. Conducted in English, the event will be held in Munich to celebrate a very special exhibition and the launch of Patterns of Fashion 5: The cut and construction of bodies, stays, hoops and rumps c.1595-1795

www.brownpapertickets.com/event/3385294

Weald & Downland Living Museum, Sussex DAY COURSES

A history of knitting from the Tudor period onwards

Friday 28th September 10am - 4pm, repeated

Saturday 29 September 2018 10am - 4pm

A brief practical history of knitting in Britain, looking at the products, techniques, and social history of knitting and knitters from the 16th to the 20th century. Learn to 'knit in the round', use a knitting sheath, and try out a number of different techniques. Pictures, samples and items from the Knitting and Crochet Guild Collection illustrate the wealth of resources. Some previous knitting experience would be helpful on this course, but is not essential. Tickets cost £60 for each one day course.

office@wealddown.co.uk 01243 811363

The Textile Society

Annual Conference - *Inspired by*

Saturday 3rd November

Wellcome Trust, London

Speakers will cover a wide range of topics as authors, practitioners, and curators, giving a fascinating vision of their personal inspirations, as well as an insight into the Irish linen industry, silk in its many forms, fashion archives and contemporary art practice.



British Museum

I am Ashurbanipal king of the world, king of Assyria

8 November 2018 –24 February 2019

This major exhibition tells the story of Ashurbanipal through the British Museum's unparalleled collection of Assyrian treasures and rare loans. Step into Ashurbanipal's world through displays that evoke the splendour of his palace, with its spectacular sculptures, sumptuous furnishings and exotic gardens.