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# The Medieval Dress and Textile Society

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April 2019    [www.medats.org.uk](http://www.medats.org.uk)    Issue 88



The Bircham cope (detail) NWHCM 1939.75  
c.1480, from Great Bircham, Norfolk; made into an altar cloth at a later date.  
Photo courtesy of Norfolk Museums Service

# Editorial

Welcome to the spring edition of the newsletter. This newsletter contains a report by Pat Poppy on the study day held in Norwich earlier this year. The event was very successful with two groups being treated to rarely displayed early church textiles at two different locations in the city centre, Shire Hall Study Centre and Strangers Hall. We were also given a tour of the Castle Keep, which was also the venue for a very pleasant lunch. There was considerable interest in a repeat event next year, this time to see a different selection of dress and textiles, which we intend to follow up on. Details will be included in the next newsletter. Several participants expressed appreciation for having an event outside of London. If any members have suggestions for future study days in other locations it would be great to hear them.

The theme of learning through reconstruction, which proved so popular for the study day last September is to be repeated this coming September. Four speakers are already confirmed and others have been invited. If you didn't get a chance to attend last year's event it really is to be recommended. The addition of reconstructed items which could be handled and discussed informally between presentations added a lively and sociable aspect to the day, which was very enjoyable.

The search for a new venue for Medats events has been successful. Our September study day will be held at Lancaster Hall Hotel, which is situated close to Lancaster Gate and Paddington tube stations. One of the advantages of this venue is that it offers hotel accommodation as well as the conference rooms, which will be very convenient for those travelling long distances to London. In the meantime the 2019 conference will again be held at St. Stephen's church hall.

Once again we are looking for volunteers to join the committee as three members would like to stand down this year. Please do consider taking on one of the roles of treasurer, Chair person or publicity secretary to help keep the society energised and running smoothly!

As well as Pat Poppy's report there are book reviews by Philip Sykas, Christine Carnie and Gale Owen - Crocker. I am very grateful for the contributions and, as ever, any offerings for the next newsletter in the form of research projects, exhibition or book reviews, photographs or reports on museum visits will be much appreciated.

Ninya Mikhaila

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

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Lancaster Hall Hotel will be our venue for the Learning Through Reconstruction Study Day in September 2019. Situated close to Lancaster Gate and Paddington tube stations. One of the advantages of this venue is that it offers hotel accommodation as well as the conference rooms. [www.lancaster-hall-hotel.co.uk](http://www.lancaster-hall-hotel.co.uk)

# MEDATS NEEDS YOU!

This year's AGM will be held at 10am on Saturday 6th April 2019 before the conference, and three members of the committee would like to stand down.

We are looking for a new treasurer, a new publicity secretary, and a new chairman or chairwoman!

Can you spare a couple of hours to help keeping the society running?

The model we adopted last year of "shadowing" a committee member for a year, slowly taking over but having someone to ask worked well, and the members standing down are available to help you with the new tasks, as well as all the other committee members.

Most organisation happens via email communication, and we meet once or twice a year in person.

Please get in touch with any of the committee members, via email or on social media, or phone call or letter, if you would like to help, or suggest someone.

Committee members standing for re-election, for a 2-year period:

Membership Secretary: Linde Merrick  
Newsletter editor: Ninya Mikhaila  
Ticket Secretary: Carole Thompson  
Webmaster: Saragrace Knauf  
Secretary: Christine Carnie

Open positions:

**Chairman**

**Treasurer**

**Publicity Secretary**



# Early church textiles and embroidery at Norwich Museums

A report by Pat Poppy

On the 8th February a group of MEDATS members forgathered at the entrance to Norwich Castle Keep for the start of an excellent visit. We were large enough to be split into two groups, and the group that I was part of started with a look around the Castle Keep. They have recently been awarded £9.2 million in Heritage Lottery Funding for a "Gateway to Medieval England" scheme for transforming and refurbishing the Keep.

We then went down to the stores. As part of the refurbishment they were hoping to be able display some of their medieval textiles on a rotating basis, one year on display and three years back in the store. The four major items they showed us would be part of this. In the first room we looked at two funeral palls which were gifted to St. Gregory's Church and date between approximately 1510 and 1526.

The first pall was given by John Reede a fish merchant of the city, who left it to the church in his 1517 will. The pall is of black worsted cloth, possibly local, and as well as the more traditional angels, is embroidered with fish, well dolphins actually. The pall was conserved by Pamela Claburn in the 1960s, and the netting she used can be seen in photographs of the pall. The accession number is NWHCM : L1971.17 and the museum record for it, which has no photographs attached, is online at

<http://norfolkmuseumscollections.org/collections/objects/object-341430097.html/>.

The second pall was given by John Westgate, a calenderer. The cream silk roundels on the pall, which display his merchant's mark, date from 1520-1526. The base fabric is a crimson silk and gold thread cut velvet and, where one of the cream silk roundels has been removed, the original vibrant colour can be seen very clearly.

The accession number is NWHCM : 1971.18.1, but there is very little information and no photograph on the Museum record at <http://norfolkmuseumscollections.org/collections/objects/object-924919747.html/>.



Above left: Detail of one of the dolphins on the John Reede pall (NWHCM : L1971.17).

Above right: Dickon Whitewood shows one of the groups the St. James Pockthorpe cope (NWHCM : L1947.146)

We then went to another store to look at two c.1480s copes, both of which had at some point been converted to altar frontals.

The Great Bircham Cope is still in altar frontal format. It was given to the church at Great Bircham by Roger le Strange in 1505 and dates from around 1480. The base fabric is a red velvet, covered with heavily embroidered motifs of angels, double headed eagles, fleur de lys and suns. The accession number is NWHCM : 1939.75 and details with photographs are online at

<http://norfolkmuseumscollections.org/collections/objects/object-3637543625.html/>

The St. James Pockthorpe cope is also fifteenth century, and like the Bircham cope had been converted into an altar frontal. At some point in the nineteenth century it was converted back into a cope by the addition of fabric across the top and bottom of the frontal. An iconoclastic person has at some time removed the embroidery of the Virgin in her radiance, leaving just the radiance, and has also removed the faces of the angels.

The accession number is NWHCM : L1947.146, however the museum record has no photographs at <http://norfolkmuseumscollections.org/collections/objects/object-590976628.html/>



Above left: Detail of the St. James Pockthorpe cope (NWHCM : L1947.146), Above centre: Detail of The Great Bircham Cope (NWHCM : 1939.75 ), Above right fragments of brocade cloth (including a merchant's badge) from the nineteenth century exhumation of Bishop Walter Lyhert who died in 1472 (NWHCM : L1981.6.)

Other items we were allowed to look at in the store included a seventeenth century bearing cloth for a baby, in crimson velvet trimmed with gold and silver lace and spangles, and fragments of brocade cloth from the nineteenth century exhumation of Bishop Walter Lyhert who died in 1472. There are several fragments from Bishop Lyhert, but there are no photographs online, the museum's accession numbers for these start NWHCM : L1981.6.



Participants of the embroidery workshop transferred a pattern using the prick and pounce technique, which was then couched in gold cord.

After lunch at the Castle my group made their way to the Strangers' Hall Museum, where we were guided around the building which has rooms dating from almost every century from the fourteenth century onward. The various rooms are dressed to their period with mainly original furniture, but many of the smaller objects are replicas, allowing them to be handled by the public. Many of the textiles are also replicas, for example in Lady Payne's bedchamber the bed is hung with reproduction dornix (or dornock); usually a linen warp, worsted weft fabric, used commonly from the fifteenth to the seventeenth centuries. Norwich received a monopoly for making it in 1552. Another replica at Strangers' Hall was of the seventeenth century bearing cloth we had seen at the Castle. Norwich lace makers had produced this, and further information on the reconstruction of the lace can be found at <http://www.norfolk-lacemakers.org.uk/bearing-cloth.html>. At the end of our tour we gathered in the undercroft (c.1320) to have a go at some goldwork embroidery, guided by Ninya, before both the MEDATS groups joined both the MEDATS groups joined together for a final tea and coffee.

Many thanks to all those involved. To Ninya for organising the day, and for setting up and steering us through the embroidery workshop, and to Bethan Holridge, Cathy Terry, Ruth Battersby, Dickon Whitewood and all of the Norfolk Museums staff who welcomed us and treated us to a truly fascinating day.

Pat Poppy

# Book Reviews

Ute Bargmann and Claudia Wollny (2018) *Roslein und Wecklein: Brocading Patterns for Tablet Weaving from the Late Medieval Cod. Pal. Germ. 551*. [Hürth]: Claudia Wollny Edition. 272pp. Bi-lingual German and English. ISBN 978-3-00-060775-2. €29.90 from [www.brettchenweben.com](http://www.brettchenweben.com)

It is not often that we can have a fifteenth-century pattern book virtually on our desk, and with it have all the tools we will need to read and interpret it - no matter that it is written in a Nuremberg dialect with idiosyncratic spelling and little punctuation. In this astonishing book, Ute Bargmann and Claudia Wollny present, transcribe, translate and explain each of over 200 pages of a manuscript detailing nearly 350 patterns for brocaded tablet weaving. Compiled beginning around 1424, and continued over many decades by eleven different hands in varying notations, the pattern book is the work of nuns of the Convent of the Poor Clares. After the closure of Nuremberg's monastic institutions in 1525, the manuscript entered the collection of Ottheinrich (1502-1559), Count Palatine of Palatinate-Neuberg and was placed in his library in Heidelberg. When the city was sacked in 1622, the contents of the library were taken to the Vatican, and it was only in the nineteenth century, after much negotiating, that the German manuscripts were returned to Heidelberg. Now, the contents of this premier German medieval library have been digitised, and thanks to Bargmann and Wollny, we can "peer through the keyhole into the nuns' workroom". What appears at first like indecipherable code is transposed into clear notation and self-explanatory diagrams. Enriching the book are also photographs of around fifty tablet bands woven by Bargmann illustrating a wide selection of the patterns.

This is no ordinary translation where we access an historical record second-hand. Instead, Bargmann explains the meaning of the German phrases and we find that we can soon, not only read the transcription, but refer directly to the manuscript images in the adjoining column. Importantly, the transcription offers corrections, for example, where the nuns have taken a short cut because the symmetry of the pattern makes the meaning understood. Weavers will instantly grasp how the pattern notation works, but for the novice, it may take a little while to register the reversal that occurs because of the position of the maker with regard to the work being woven, but this is a small hurdle. In addition to brocading in gold, many of the patterns are beaded with small freshwater pearls, and we learn how the pattern can be adapted to fit the size of the pearls. As we move through the patterns, the authors offer additional guidance on aspects of the translation, or the notation, that enliven our understanding. The *roslein* and *wecklein* of the title, for example, are names of motifs suggestive of a little flower and a small leaf, often occurring together in pairs. The handwriting changes that signal each new "hand" are

introduced and characterised in a way that allows us to follow stylistic changes (the development of knot patterns) and cultural changes (from luxurious pearl work to narrow patterns with letters for seam-bindings) over the life of the book. The nuns of the order of Poor Clares were daughters of elite families whose names are given to some of the patterns, reminding us how such families guarded their wealth by placing their daughters in convents.

This work of patient and judicious scholarship enhanced by thoughtful graphic design will surely be rapturously welcomed by makers of narrow weaves, but it is also a work of import for historical methodology. Bargmann and Wollny are thoroughly grounded in an approach that sees the historical document not simply as a text to be translated, but as an object to be interpreted. In the tight or delicate handwriting, the choice of numerals or symbols, and the selection of patterns, we gain an insight into individual cloistered lives and their collective creation of craft knowledge. This text is not just communicated but thoroughly tested through historical re-creation to reveal the reasons for variations in pattern and technique. It is a gentle work that does not impose its conclusions. Rather like the last sentence of the book it translates, it tells us to look again: "Return to the top to start with another band."

Philip A. Sykas





Rosamund Garrett and Matthew Reeves (2018) *Late Medieval and Renaissance Textiles* Sam Fogg: London. 183pp [www.samfogg.com](http://www.samfogg.com)

Catalogue accompanying the exhibition 'Late Medieval and Renaissance Textiles' in 2018

The book shows thirty six late medieval and Renaissance textiles, organised by period and country. It begins with otherwise unrecorded examples of Opus Anglicanum made in English workshops between around 1400 and the eve of the Reformation. These are followed by textiles from France, the Netherlands, Germany, Italy, Spain and, finally, a re-examination of velvets until now classed as Italian; Turkey.

The textiles range from embroideries, tapestries, silks and silk velvets to linen towels. Each textile is described in detail, put into context of similar extant pieces or paintings to support the dating or regional placement, the techniques used or its possible use. The left hand side of the first page always has a quick reference section with the most relevant details. All textiles are shown with beautifully detailed photos, some of them full page, others smaller detail shots.

Having missed out on seeing the exhibition I was looking forward to seeing how much of the details would translate to a book and I was not disappointed! The last couple of textile exhibition catalogues I had bought had left me wanting a bit, with not enough details, especially on the detail photos of textiles, so this book was a very pleasant surprise. *Late Medieval and Renaissance Textiles* was a joy to read, with beautiful and detailed photos, a well laid out that goes from description to contextualising the textile, and a very helpful bibliography. It is a book I will return to often, and it will be a worthy addition to any medieval and early modern textile library  
Christine Carnie

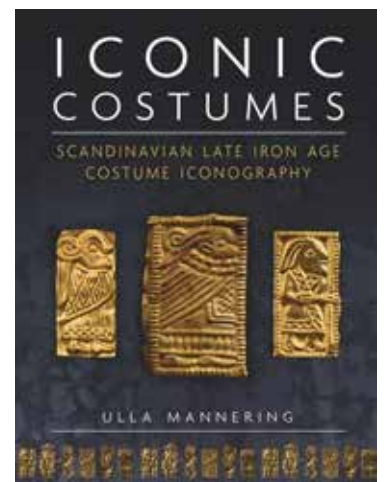


Top left: The book cover shows a detail of an embroidered altar frontal.c.1420, Spain.  
Bottom Left: The Marriage of Blanchefleur from the story of Garin and Bégon. c.1460-80, Southern Netherlands

Ulla Mannering, *Iconic Costumes: Scandinavian Late Iron Age Costume Iconography*, Ancient Textiles Series Vol. 25, Oxford and Philadelphia, Oxbow Books, 2017. 150 figures, 40 tables.

Covering the period AD 400-1050, with a few examples from the later Middle Ages, the author examines in detail the depictions of human figures in selected items of Scandinavian art. First, evidence from four types of metalwork is considered: the numerous gold foil figures (goldgubbar) widely distributed in Scandinavia, but especially Denmark, the purpose of which is still unknown; the circular gold pendants known as bracteates, which were worn as jewellery; stamped plates from helmets, all from Sweden except those from the Swedish-type helmet at Sutton Hoo; and other items of jewellery, such as brooches and pendants on which human figures appear. This is followed by a chapter on tapestries, both from the Viking Age and from the twelfth/thirteenth centuries. Finally the author discusses, and compares with the iconographic evidence, the finds of clothing and costume from Scandinavian archaeology (which is characterised by a relative high number of organic remains). Throughout, the author seeks to distinguish inner and outer-wear for females and males and to identify non-gendered garments. Within the broad categories of Cloak, Jacket, Kaftan, Dress, Skirt and Blouse, Tunic, Trousers, a range of shapes and decorative features are distinguished, including patterns on the metalwork which translate into different textures. The evidence of art is usefully compared with the shapes and cloth types of actual garments from both contemporary material and from prehistoric finds. This work began as a PhD thesis in Danish, and has the solid scholarship of that achievement behind it. The research is here presented in the form of a very attractive and informative book in English. It is essential reading for anyone interested in dress and textiles of the early Middle Ages.

Gale R Owen-Crocker



## KAREN FINCH (1921-2018): A Personal Appreciation

Following her death last year there have been many tributes to Karen, and I am flattered to have been invited to add to them. She was a constant in my life from the mid 1960s onwards, encountered at meetings of a number of costume and textile groups. What must be a very early memory of this contact is of visiting her house in west London where a ground floor room had been turned into a conservation 'studio'. This was probably in either 1966-67, when I was privileged to be on the first History of Dress course run by Stella Mary Newton at the Courtauld Institute of Art. We had spent a week or two at the Victoria & Albert Museum learning something of the new textile conservation techniques just then being developed - ie. sticky support nets and other chemically-based approaches. In the following years I was to learn more about less radical methods in use at the Gallery of English Costume. When I moved on to take charge of the costume collection at Kensington Palace and was faced with decisions regarding the proposals for a purpose-built textile conservation section in the long-planned Museum of London (large deep sinks and a washing machine!) it was to Karen I turned to for guidance; this was generously given. With Karen's support we were able to kill the idea of a washing machine, and replaced it with an up-to-the-moment stainless steel washing table, with a mobile overhead water spray. As yet I had no trained conservator to install all this and get it running.

However, I was soon able to employ a succession of graduates from Karen's conservation course (by now established in an apartment in Hampton Court Palace) and to know that AT LAST the Museum's textile treasures were in well-trained hands. For us this was a most important step forward. Karen became an early member of the Friends of Fashion, a support group set up to fund-raise and involve those interested in the contents and welfare of this outstanding national collection. It has been a great privilege to know Karen and benefit from her very generous advice regarding collection care. Also to have witnessed her patient and steadfast devotion to progressing the training of high quality textile conservators, first at Hampton Court Palace and then within the University of Southampton. The move of the course to Glasgow University has been a sad loss to the south, but it is so good to know that Karen's aspirations for her subject have blossomed further, a development she lived long enough to see. Karen was a member of many societies, always keen to learn about costume and textiles, as well as to influence curators and collectors. She was a member of MEDATS, an early member, interested in evidence and early examples, always ready to encourage the best care possible.

Kay Staniland.

[Formal obituary in COSTUME 59]



Top right: Karen wearing her OBE badge.

Above: Karen in the conservation studio at Hampton Court Palace.

Left: Karen with her friends Kay Staniland; Aagot Noss; June Swann; Madeleine Ginsburg and hands of Karen Horton

# 2019 conference

## Wool: Cloth, Clothing and Culture

Saturday 6 April 2019 11am-5.30pm, preceded by the AGM of the Society at 10am  
St Stephen's Church Hall, 48 Emperors Gate, Knightsbridge, London, SW7 4HJ



Above left: "San Francesco renounces the earthly goods or renounces the possessions", Upper Basilica of Assisi, attributed to Giotto. c.1295-1299. Above centre: A mid-eighteenth century striped worsted stuff at x60 magnification. Above right Alice Evans

*'A warm house for the wits': The craft, trade or science of capping*  
Kirstie Buckland, Independent scholar

*'Home or away? Woollens, worsteds and the "industrious revolution" in England'*  
John Styles, The University of Hertfordshire

*Hanging by a thread: Anticipating structural damage in Tudor Tapestries through the study of photo-oxidation in historic wool*  
Nanette Kissi, Independent Scholar

*Turning wool into silk: How sixteenth century craftspeople created legal luxuries*  
Jane Malcolm Davies, Centre for Textile Research, University of Copenhagen

*The "industry" of knitting of wool stockings in later 16th century England, especially Norwich*  
Lesley O'Connell Edwards, MSc student in English Local Studies at the University of Oxford

*The first cowl of St Francis of Assisi and the mantle of Bishop Guido*  
Maria Giorgi, Adjunct Professor at the Academy of Fine Arts of Brera and Independent Textiles conservator and Conservation Consultant

*The St Clare intermediate tunic*  
Tina Anderlini, Independent scholar and published author

*Distaff spinning: a forgotten aspect of medieval wool textile production*  
Mary A. M. Cleaton, Jane Hunt, Alice R. Evans & Cathelina de Alessandri

Tickets are £45 each and can be bought on the door or book through the MEDATS website <http://medats.org.uk/>

Refreshments and a buffet lunch will be provided

# MEDATS Study Day

## ‘Learning through Reconstruction’

Saturday 21 September 2019, 11am-5.30pm

Lancaster Hall Hotel, 35 Craven Terrace, London W2 3EL



### Confirmed speakers

**Alexandra Lester-Makin** *Recreation of part of the St Cuthbert Maniple*

**Ninya Mikhaila** *Stitches in Time: Reconstructing the Arnolfini Gown*

**Hazel Uzzell**, *Title of talk to be confirmed*

**Kirstie Buckland**, *Title of talk to be confirmed*

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 2019

£35 for members, £40 for non-members. After 31 July 2019 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](http://www.medats.org.uk)

## EVENTS & EXHIBITIONS FORTHCOMING

### School of Historical dress

*Shirts at the court of Henry VIII*

2-Day Course 27th & 28th April

Tutors: Jenny Tiramani & Maria Hayward

£195 / £135 concessions

52 Lambeth Road, London, SE1 7PP

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



### The Textile Society

*Textiles: New Research Strategies*

Saturday 4 May 2019

The Textile Society is keen to capture the essence of current research activity in Britain and Ireland. To celebrate, encourage, explore and support on-going research into textiles in all their diversity the Society is funding a research symposium in May 2019. The symposium is for researchers, would-be researchers and anyone interested to know more about what is happening to get together, create links, encourage debate and share information at a central location. The Wellcome Collection, 183 Euston Road, London, NW1 2BE

[https://reserve\\_your\\_place.eventbrite.co.uk](https://reserve_your_place.eventbrite.co.uk)

### Dress & Textile Specialist (DATS)

*Redressing Diversity: Making hidden histories visible*

16-17 May 2019

A two-day conference, hosted by Norfolk Museums Service exploring how dress and textiles can be used to make hidden histories more visible and accessible within museums.

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

### Association of Dress Historians

*The New Research in Dress History Conference*

Friday 24th May 2019 9am - 6pm

19 speakers presenting papers ranging from the medieval period to the present day

National Museum of Scotland, Chambers Street.

Edinburgh, EH1 1JF

[www.eventbrite.co.uk/e/the-new-research-in-dress-history-conference-2019-tickets-51326911173](http://www.eventbrite.co.uk/e/the-new-research-in-dress-history-conference-2019-tickets-51326911173)

### Early Textiles Studies Group

*Fibres in Early Textiles: from Prehistory to AD 1600*

6 - 7 June 2019

University of Glasgow, Scotland

Conference dedicated to the memory of Karen Finch.

[www.earlytextilesstudygroup.org](http://www.earlytextilesstudygroup.org)

### Christies Education London

*Recycling Luxury Conference*

Friday 5 July 2019

This conference will explore the links between luxury and the idea of recycling i.e. the re-using, repurposing, re-making, reshaping of luxury materials and objects across time and place.

42 Portland Pl, Marylebone, London W1B 1NB

[www.christies.edu/](http://www.christies.edu/)

### Knitting History Forum

*Knitting History Conference*

Saturday 2nd November 2019

Held jointly with the Textile Research Centre Leiden, the conference will include a full day of lectures about the Texel shipwreck reproduction silk stockings project, stocking production, studying historical knitting and textile research. The KHF AGM will be held on Sunday at the TRC. There will be a €25 fee to cover the cost of the venue and refreshments in addition to the usual KHF annual membership fee of £25.

<http://knittinghistory.co.uk/events/khf-trc-leiden-conference-2019/?fbclid=IwAR06FIWrC4CoJRSk-CHZBOBN6LrkwGUjSXbVzywMsl8Is6F7i-YVf9nme3h0>

### Abegg-Stiftung

*Luxury on the Nile: Late Antique Attire from Egypt*

28 April - 10 November 2019

Expensive, lavishly decorated clothes played an important role in the lives of those who could afford an extravagant lifestyle even in Late Antiquity, more than 1500 years ago. Showcased in this special exhibition are some fine examples of exquisite late antique attire that stand out on account of the precious dyes and materials used to make them.

Werner Abeggstrasse 67, 3132 Riggisberg, Switzerland

[www.abegg-stiftung.ch](http://www.abegg-stiftung.ch)



### Weald & Downland Living Museum

*A history of knitting from the Tudor period onwards*

Saturday 28 September 2019

Singleton, Chichester, PO18 0EU

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

## 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 [ecoatsworth@btinternet.com](mailto:ecoatsworth@btinternet.com)

**Honorary Secretary** - Christine Carnie, 14 The Granthams, Lambourn, Berkshire, RG17 8YF  
[sempster.carnie@gmail.com](mailto:sempster.carnie@gmail.com)

**Treasurer** - Mary Frost, The Rectory, 36 Wotton Road, Charfield, Wotton-Under-Edge, South Glos, GL12 8TG  
[treasurer@medats.org.uk](mailto:treasurer@medats.org.uk)

**Membership Secretary** – Linde Merrick 37 Knox Green, Binfield, Bracknell, RG42 4NZ [linde.merrick@ntlworld.com](mailto:linde.merrick@ntlworld.com)

**Ticketing Secretary** – Carole Thompson, 9 Fairthorn Road, Charlton, London, SE7 7RL [carolethompson@live.co.uk](mailto:carolethompson@live.co.uk)

**Programme Secretary** – Gale Owen Crocker, 181 Chester Road, Hazel Grove, Stockport, SK7 6EN  
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**Publicity Secretary** - Alice Gordon, 3 Manor Cottages, Fittleton, Salisbury, Wilts. SP4 9PZ [publicity@medats.org.uk](mailto:publicity@medats.org.uk)

**Web master** - Saragrace Knauf, [saragrace.knauf@gmail.com](mailto:saragrace.knauf@gmail.com)

### Non-Executive Committee Members

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, Linde Merrick, 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.

