
The Medieval Dress and Textile Society

July 2019 www.medats.org.uk Issue 89



Tapestry: wool and silk, Millefleurs design with a unicorn, Southern Netherlands, c. 1500 ©
Victoria and Albert Museum, London

Editorial

Welcome to the summer edition of the newsletter. This newsletter contains abstracts from the papers presented at the *Wool: Cloth, Clothing and Culture* conference held on Saturday 6 April this year.

The conference was well attended and most enjoyable. The AGM went smoothly and several people have stepped forward to fill the roles which have become vacant. Challe Hudson has volunteered to take over as treasurer from Mary Frost, Heather MBaye will replace Alice Gordon as the new publicity secretary and Pat Poppy has offered to take on the role of newsletter editor. I was nominated to become chair in place of Elizabeth Coatsworth. All four volunteers will shadow the outgoing officer over the next year before being elected at the 2020 AGM. It was great to see such a lot of support and enthusiasm at the meeting. The committee welcomes the new members and thanks them for giving up their time to contribute to the running of the society.

The full programme for the *Learning Through Reconstruction* study day in September has been finalised and can be found on page 10. There are six speakers who will present papers on a range of topics, all with reconstructed items to examine and discuss. We hope to see many of you at this lively and sociable day in our new venue, The Lancaster Hall Hotel.

The date for the 2020 conference has been set for Saturday 30 May. The title is *Textiles at Home: Cloth making and usage in the domestic sphere*. The call for papers can be found on page 9. A theme of animals featured in textiles was suggested for the 2021. We are in discussion with Norfolk museums to arrange a second study day in Norwich for next year. The plan is to focus on the museums' significant collection of sixteenth century articles of clothing. If any members have suggestions for future study days in other locations it would be great to hear them.

This issue also contains a book and conference review by Gale Owen-Crocker and an article by Natalie Rachel Walker on a newly published paper looking at the recent recognition of the value of learning through reconstruction. 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

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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

Wool: Cloth, Clothing and Culture

Abstracts from the conference on Saturday 6 April 2019
St Stephen's Church Hall, Gloucester Road, London

Kirstie Buckland, Independent scholar

'A warm house for the wits': The craft, trade or science of capping

Woollen caps and British cappers were widely appreciated from the 13th century to the changing fashions of the 16th century. Cappers' guilds performed in the Corpus Christi pageants; prosperous members equipped shops, endowed manufactories, and became burgesses, aldermen, mayors and politicians. The little information known about the cappers comes from other people, notably from the many statutes passed to control or encourage them. These established standards of quality and price. The late 16th century decline of the 'craft, trade or science' formerly employing 8,000 people in London - 'twice as many in the land beside' threatened to increase poverty and crime. Were there really that many? While Fifteen distinct callings were listed in the manufacture of caps, (with 'capknytters' recorded from 1422) cappers combined with cardmakers, wiredrawers and pinners who provided some basic materials; they were forbidden to make 'any caps of any cloth not knit'. The use of 'web yarn' or of 'cloth yarn' was condemned as 'deceitful practice'. In 1571 unsuccessful legislation to enforce the wearing of woollen caps was intended to keep the country's knitters working. As fashions changed exports dwindled, and cappers struggled to survive despite Queen Elizabeth's helpful intervention. It is impossible to know exactly how they worked but most surviving caps found in museums were knitted, fulled, raised and shorn, with some showing traces of dye. Many specimens were dispersed from early-20th century London excavations, others were found in small provincial towns, bogs in Ireland or Scotland, and shipwrecks such as Henry VIII's warship the 'Mary Rose', or HMS de Braak. Cheaply made, easily seen and interpreted, knitted wool berets are still effective in military, civilian and commercial use.



Above: A knitted cap made by Kirstie Buckland

Any Cap, whate'er it be

Is still the Sign of some Degree.' (Elizabethan Ballad)

Nanette Kissi, Independent Scholar

Hanging by a thread: Anticipating structural damage in Tudor Tapestries through the study of photo-oxidation in historic wool

As objects on display for over a century and that are over 500 years old, the fragile historic tapestries at Hampton Court Palace have experienced cumulative environmental and physical changes that have contributed to the damage they have experienced over time. This research (funded by a 2-year scholarship with Historic Royal Palaces) investigated the use of Near Infrared spectroscopy (NIR) as a non-invasive tool to study the chemical degradation of historic wool protein fibres in tapestries. Using Fourier Transform Infrared spectroscopy (FTIR) the presence of cystine-based chemical oxidation by-products (related to fibre embrittlement and ultimately fibre loss) can be seen. However, the direct application of FTIR on tapestries is difficult as destructive sampling is necessary for analysis. NIR, can be considered "non-invasive", only requiring contact between the historic object and the fibre optic cable of the spectrometer. NIR data alone



Above: Historic tapestry fragments belonging to a collection housed at Hampton Court Palace (courtesy of Historic Royal Palaces)

can be difficult to interpret, requiring calibration against data often obtained through destructive methods like FTIR. In this research, wool fibres from a sacrificial collection of historic tapestry fragments housed at Hampton Court Palace were analysed using FTIR. NIR analysis of these fragments had already taken place through previous research. Partial Least Squares models were then created, to see to what extent the FTIR spectral information could be predicted from the NIR analysis. The model was reasonably successful when applied to an independent validation set of historic fragments but was more challenging when applied in-situ to a real historic tapestry at Hampton Court Palace. Improvements to the model are suggested and the potential for this research to be used as an identification tool for chemically degraded wool fibres before damage becomes visible is discussed.

John Styles, The University of Hertfordshire

'Home or away? Woollens, worsteds and the "industrious revolution" in England'

As a historian of early-modern textiles, I complain about the way historians of modern Britain too often depict the centuries preceding the Industrial Revolution as an era of pre-industrial stagnation, characterized by restricted markets, technical bottlenecks and sluggish growth. As an early-modernist, I am struck by the dynamism of early modern Europe's textile economies. Currently, it is Jan de Vries's 'Industrious Revolution' thesis that provides the most influential framework for understanding that early modern dynamism. Yet de Vries assumes a transformation in textile consumption after the 16th century, without offering substantial analysis of what preceded that transformation. Many of the textile novelties that mushroomed in the 17th century – lighter fabrics made all or in part from long-staple wool, and mixes of long-staple woollen yarns with silk, linen, or cotton – were already familiar in late Medieval western Europe.

There is a danger here of early modernists caricaturing the late Medieval experience in exactly the way historians of the late 19th and 20th centuries caricature the period from the 16th to the 18th centuries, by assuming that most textiles used by ordinary people were home-made. It is encouraged by the focus of much work in medieval textile history on luxury woollen broadcloths and silks. The idea that the households of late Medieval peasants largely self-provisioned with textiles seems improbable, given the labour imbalance between spinning, weaving and finishing, and regional variations in agriculture and the corresponding availability of wools and other fibres. Recent work on the late Middle Ages points to significant changes in the ways textiles were used by ordinary people, with a shift in male dress from tunic to hose, and increasing use of linen undergarments. Is it possible to generate an integrated account of how the bulk of the rural late Medieval population sourced their textiles and of how the supply chain functioned, from fibre to fashion?



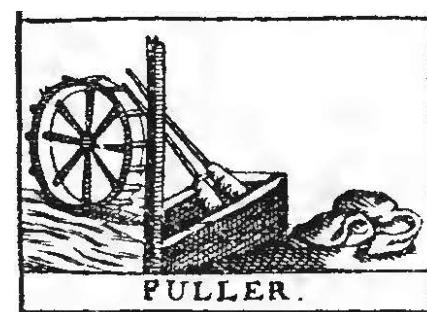
Above: A mid-eighteenth century striped worsted stuff, or, as the source puts it, 'striped stuff', at x 60 magnification

Jane Malcolm Davies, Centre for Textile Research, University of Copenhagen

Turning wool into silk: How sixteenth century craftspeople created legal luxuries

Fulling is an overlooked process in the study of Early Modern textiles both for woven and non-woven fabrics. Fulling is distinct from felting, which forms fabric from loose fibres. Fulling or "walking" is the process of repeatedly beating previously woven or knitted damp fabric using hand, foot or mill power driving wooden hammers or paddles to produce a dense surface obscuring the woven threads or knitted loops. The surface is then raised using teasels and shorn to create a nap. This paper explores the science of fulling with a summary of investigations into different fleeces and the finishes they produce in knitted fabric, particularly in relation to Early Modern headwear. It reports ongoing experimental archaeology comparing fullled and teasled knitted circular swatches ("swircles") in different yarns from so-called "heritage" sheep to the finish on more than 100 knitted caps which have been the focus of the Knitting in Early Modern Europe research project. Even rare breeds of sheep today are far removed from their Early Modern ancestors thanks to centuries of selective husbandry.

This makes reconstruction of these fabrics very challenging. A team of more than 150 citizen scientists was recruited to capture as wide a range of fleeces as possible in addition to the controlled experiments undertaken at workshops in Europe and the United States. The first phase of fulling experiments used five commercially available yarns to test the methodology. Handspun single (unplied) yarns were commissioned for the second phase and knitted as two single strands together as is observed in some of the extant knitted caps. Comparison of the finished swircles with the original material has suggested key differences in the physical effects of fulling and felting on the wool fibres.



As a result of the MEDATS day, Hanne Dahl of Trowbridge Museum has now organised a day of fulling workshops with Jane Malcolm Davies on Saturday 7 September. Details can be found at the 'what's on' page of www.trowbridgemuseum.co.uk

Top right: "Fuller" from a seventeenth century broadside illustrating the processes of the woollen and worsted industries in frontispiece Lipson, E (1921) *A history of the woollen and worsted industries*, London: A & C Black. Above left: Threaded teasels at La Encartada Beret Museum in Balmaseda, Spain. Above right: Fullled and teasled 'swircles'.

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

This paper considered the social and economic aspects of knitting in later 16th century Norwich, based on research for the author's master's dissertation. Virtually all the items detailed as being knitted in this period in Norwich are hose/stockings. The photograph shows a fragment of an archaeological item dated to this period found in Norwich. The sparse evidence available for the mechanics of hose/stocking production was briefly discussed, including an instance of yarn being put out to knitters "in the country" and also dressing hose after the knitting was completed.



Above: Fragments from archaeological find. Norfolk Museums Service Cat 311 1252 389. © Lesley O'Connell Edwards. Reproduced with permission of Norfolk Museums.

The trade in knitted items was discussed. This included evidence from the quarterly aulnage (tax duty) records in the early 1580s which include the quantities of knitted hose. This was taxed at the rate of a halfpenny per dozen pairs, and the city council collected aulnage dues from 1580 to 1585, raising a total of £21 0s 2d from 9829 dozen pairs of hose. Evidence from port books was also considered, but the paucity of this for Norfolk ports in the period means it can only be anecdotal evidence and not sufficient for quantitative analysis.

Finally, the evidence from the 1570 Census of the poor was discussed. The Census listed all the poor, men, women and children, their ages and occupations, and 61 adult females and 75 under 21 years were knitters. An analysis of these knitters concluded that although the largest category was the 8-13 year age group (46 knitters), knitters could be all ages, all marital statuses and all levels of poverty. There is no evidence about the slightly better-off knitters not included in the census.

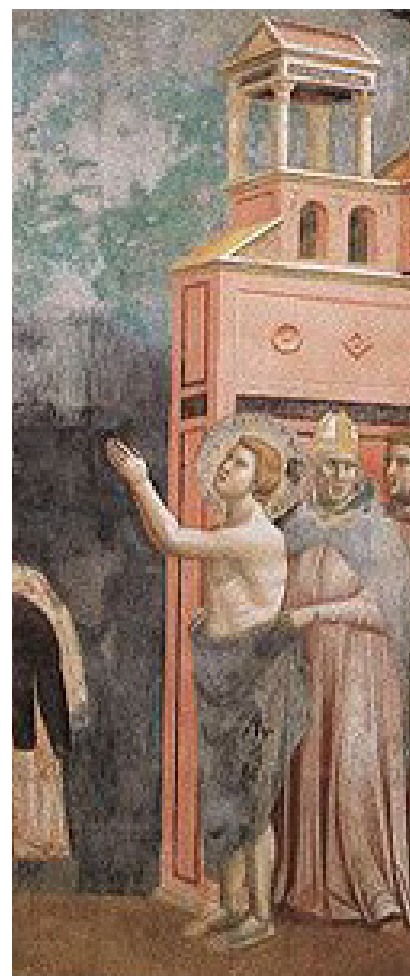
Maria Giorgi, Adjunct Professor at the Academy of Fine Arts of Brera and Independent Textiles conservator and Conservation Consultant
The first cowl of St Francis of Assisi and the mantle of Bishop Guido

Restoration work on the first cowl of St. Francis of Assisi and the collection of relics of the Protomonastery of the sisters of St. Clare in Assisi brought to light fragments of brown wool twill conserved in a roll and others in a box. Research in the Protomonastery archives showed that the first cowl of St. Francis had previously been displayed in a showcase with fragments of brown wool, labelled "the mantle of Bishop Guido".

I have supervised the conservation, restoration and valorisation of the relics since 1992. During this work, I noticed threads of brown wool trapped under coarse stitching that defined a rectangle on the front and back of the cowl. Here I describe analysis of the various wool fragments, which proved to be compatible with each other and of high quality.

This finding links up with historical sources regarding the life of St. Francis. When brought before Bishop Guido by his father, who was petitioning for return of property that Francis had given away, Guido advised Francis to renounce his father's riches. When Francis, to the astonishment of those present, stripped himself naked as a sign of renunciation of his inheritance, Guido embraced him and covered him with his mantle, sending someone to fetch a simple cowl. Francis could obviously not have circulated wearing the bishop's mantle. The findings of this research suggest that he cut it in two pieces and sewed it to the cowl, in this way becoming "dressed by the church".

Right: *San Francesco renounces the earthly goods or renounces the possessions. The fifth of the twenty-eight scenes of the cycle of frescoes of the Stories of St. Francis of the Upper Basilica of Assisi, attributed to Giotto. Probably painted between 1295 and 1299.*



Tina Anderlini, Associate researcher, CESC, Poitiers
The St Clare intermediate tunic

The Protomonastero of Saint Clare in Assisi contains some relics of great importance when it comes to 13th century costume. Among these textile treasures is one not well known but really interesting: St Clare's intermediate tunic, worn between the dress and the shirt. This tunic is a patchwork made of at least eleven different kinds of wools. Unfortunately a sleeve and the lower part of the garment are missing, so it is impossible to know the exact number of wools as well as the original size of the tunic. The garment displays different kinds of 'poor' wools, as they are not dyed. Despite this, most of the fragments are, in their way, coloured, as they use fibers of different colours in their weaves. The weaves are themselves of different kinds. All this gives us a glimpse of the creativity which was possible during the 13th century when it came to weaving and diversity of fabrics. This particularity can also be seen in almost all the woollen relics which are kept in Assisi, and goes against the vision of sad clothing during the Middle Ages, even for the poorest. Two of the fabrics used for the tunic are of greater interest. What remains from the lining, a plain white wool which could be identified as the 'blanchet', a fabric indeed used as lining, and the hairy dark wool (lowest part of the tunic), which could be compared to the hairy wool seen on the pilgrims outer garments.



Above: St Clare intermediate tunic, Protomonastero di Santa Chiara, Assisi, Italy. Picture : Tina Anderlini

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

Spinning is a vital step in the production of wool textiles wherein wool fibres are drawn out (drafted) and twisted together to make thread. Most modern recreationists, as well as academics carrying out experimental archaeology, spin wool using a spindle by drafting vertically between the hands and presume that distaffs are restricted to flax spinning. However, extensive searches of medieval and post-medieval European art fail to provide evidence of non-distaff spinning in this culture and additionally almost exclusively show horizontal, 'across-the-body' thread production with drafting between distaff and hand. Ethnographic evidence from rural European communities provides evidence for living spinning traditions with features very similar to that seen in historic European art. Experiments carried out by several reenactors and textile enthusiasts demonstrate that wool is able to be efficiently spun using a distaff and that drafting between distaff and hand, spinning with a horizontal, 'across-the-body' motion and using associated 'short suspension' and 'in-hand' techniques provide benefits that would be useful to medieval spinners. Preliminary results suggest this method may also be faster than spinning using a vertical, 'long suspension' drafting motion, which could prompt revisions of estimates of the time it would take to produce a set of medieval clothing.

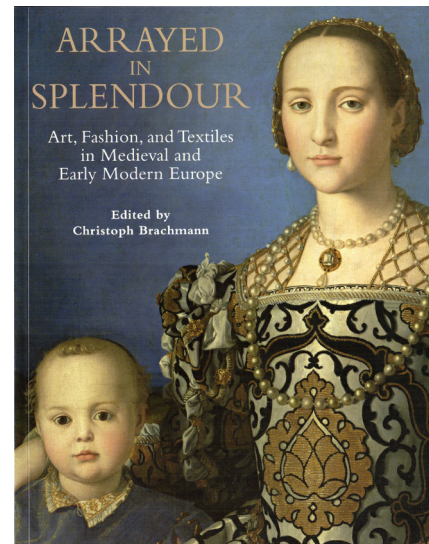


Above: Jane Hunt, Mary Cleaton and Alice Evans

Book Review

Bachmann, Christoph, ed., (2019) *Arrayed in Splendour: Art, Fashion, and Textiles in Medieval and Early Modern Europe*, Turnhout, Belgium: Brepols, 2019. 114 colour plates. ISBN 978-2-503-57965-8.

The book consists of seven papers delivered as Bettie Allison Rand Lectures in Art at the Department of Art and Art History at the University of North Carolina at Chapel Hill, plus an additional chapter by the editor. The book is generously and attractively illustrated but I found myself questioning some of the identifications in the pictures. Are the craftsmen at p. 13 embroidering as claimed, or are they tapestry weaving? The vestment of the patron at pp. 44, 46 looks more like a cope than the chasuble it is said to be; the caption of Fig 20, p. 55 claims the fabric illustrated depicts lions, birds, fishes and snakes; however the corresponding text (p. 56) says lions, birds, fishes and snails. This reader could identify neither snakes nor snails! The chronologically-arranged chapters show how textiles from the twelfth to nineteenth centuries have been used symbolically, both in terms of their materials (in most cases silk and precious metal) and the significance of the decoration upon them. The editor's introduction discusses the attitude of 'Art History' to textiles and presents a stimulating appreciation of the uses and significance of magnificent cloth in the Middle Ages. Its references are mostly German, not considering some of the excellent English-language work on the subject of recent years. Evelin Wetter's *Clothing for a Marriage Made in Heaven: The Role of Textiles in Ecclesiastical Consecration Rites* focuses on the surviving twelfth-century nun's crown, associating it with Hildegard of Bingen's personal concept of the nun's crown; and vestments of male clergy. The chapter has a welcome focus on material remains as well as art and text. Christoph Brachmann's *Love and Resurrection: The Luxembourg' Dynasty's Funeral Garments at St Vitus Cathedral in Prague* discusses in detail the iconography of five royal burial garments of patterned silk. Lisa Monnas's *All that Glitters: Cloth of Gold as a Vehicle for Display 1300-1550* considers types, techniques, prices, usage and prestige of gold cloth. Ulinka Rublack's *The Making of Appearances at the 1530 Augsburg Imperial Diet* examines the symbolic power of clothing at a moment of political and religious turmoil, especially that of accountant Matthäus Schwarz. Roberta Orsi Landini's *The Two Faces of Power: The Image Strategy of Cosimo I de' Medici* shows how Cosimo, despite a personal taste for non-magnificent clothes, used the visual arts, including textiles, to promote his reputation. Katja Schmitz-von Ledebur's *Representatives of Power – Tapestries Made for Kings and Emperors* traces the history of textile room-dividers and decorations back to ancient Persia and classical Antiquity before focusing on the Dukes of Burgundy, Emperor Charles V and King Philip II of Spain as patrons of this art form. Maria Hayward's *Virtue and Vice: Clothing and Kingship at the Courts of Charles I and Charles II (1625-1685)* demonstrates that the monarchs' choices of cloth, colour and tailoring were used by them, and observers, as indications of morality. Victoria L. Rovine's *Arrayed in Splendour: An Africanist's Perspective* is a short and somewhat unsatisfactory conclusion to the volume, which states that 'African textiles' are in fact Asian-inspired and European-made; and notes the erasure of African presence in Renaissance Europe, without attempting to redress this.



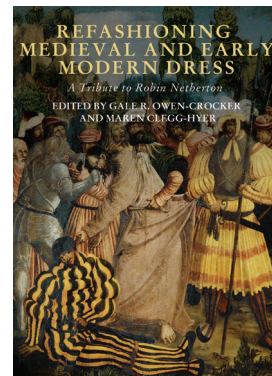
GALE R. OWEN-CROCKER

'Dress and Textiles of Multicultural Medieval Iberia' International Seminar held at the University of Porto 13-14 June 2019

The papers presented at this stimulating conference were: 'Researching medieval dress and textiles - an overview' (Gale R. Owen-Crocker); 'From the Five Kingdoms to the Hispanic Monarchy: political structures, ideology and historical development in the medieval Iberian Peninsula (1157-1504)' (David Nogales); 'Medieval textiles: the value of techniques' (Silvia Saladrigas); 'The textile industry in al-Andalus' (Adela Fábregas Gargia); 'Cloth trade in the Iberian Kingdoms during the late Middle Ages' (Máximo Diago Hernando); 'Textiles in the Crown of Aragón' (Germán Navarro Espinach); 'Flax, wool and silk: textile industries in medieval Portugal' (Joana Sequeira); 'The silk trade and the Jews in medieval Iberia' (Nahum Ben-Yehuda); 'All that glitters is not gold: metal threads in medieval Iberian textiles' (Ana Cabrera); 'Medieval Castilian garments and their Arabic names' (Dolores Serrano-Niza); 'Fabric and attire in the Navarre court' (Merche Osés); 'Textile production and Jewish clothing in the Iberian Peninsula: characteristics, customs and differences between communities' (Esperança Valls) and 'The garments and the difference: the attire of Portuguese Jews and New Christians (conversos) during the thirteenth to the fifteenth centuries' (Susana Bastos Mateus). These papers are contributions to a forthcoming book of the same title as the conference.

GALE R. OWEN-CROCKER

Re-fashioning Medieval and Early Modern Dress: A Tribute to Robin Netherton
edited by Gale R. Owen-Crocker and Maren Clegg Hyer



This book is due to be published in November 2019 and will cost £75 but there is an opportunity to obtain it for £40 + postage, and have your name in the Tabula Gratulatoria, if you subscribe before 1 August 2019. Please visit the publisher's website where you can download the subscription form.

<https://boydellandbrewer.com/refashioning-medieval-and-early-modern-dress-hb.html>

Contributors: Maren Clegg Hyer, Elizabeth Coatsworth, Lisa Evans, Gina Frasson-Hudson, Charney Goldman, John Friedman, Thomas Izbicki, Drea Leed, Christine Meek, M.A. Nordtorp-Madson, Gale R. Owen-Crocker, Melanie Schuessler Bond, Lucia Sinisi, Carla Tilghman, Monica L. Wright.

'The Embodied Turn' and Learning Through Reconstruction

Following the success of last year's Learning Through Reconstruction study day, MEDATS will be hosting another Learning Through Reconstruction event on the 21st of September of this year. (To read more turn to page 10) In an article published last month in the international journal *Fashion Theory*, dress historian and curator Hilary Davidson argues that our study day and other events like it are part of a larger trend towards reconstruction, remaking and re-creation as part of research in the scholarship of dress and textiles. This is a trend which she terms the 'embodied turn'. In the article, which forms part of a special issue addressing this larger theme, Davidson identifies the 'embodied turn' not just in societies like MEDATS, but in academic institutions, museums and the heritage sector, and even mass media.

What is 'embodiment'?

Davidson defines the embodied turn as 'the trend for scholars of history to appreciate and incorporate embodied, experiential, implicit or tacit knowledges gained through making and doing into their study of history'. (p.2) Her selection of the term 'embodied' reflects its many layers of meaning, encompassing 'both the coming into being of objects and the role of bodies in their making,' as well as 'the innate body knowledge created through making objects' and the 'subjective bodily experience' which such research produces. (p.2) In short, 'embodiment' expresses the physical, practical and bodily experience of making and wearing clothing as an importance part of dress and textile research.

A growing recognition for the value of 'embodied' research.

It will be no surprise to most MEDATS members to learn that 'reconstruction creates new garments that tell us about the past in unique ways.' (p.4). However, Davidson's work shows that this understanding is developing across a broader field. 'Academics are increasingly harnessing the power of learning through doing,' she writes, and not just in history, but in fashion studies too. (p.4) The heritage sector also reflects the 'embodied turn' in many ways, but perhaps most obviously, as Davidson points out, through the appointment of professional posts such as the Museum of London's 'Curator of Making', a position which is currently held by Dr. Danielle Thom. Technological advances are also finding a place in this evolving dynamic. 'As re-enactment, social history and re-making continue to become more popular with the general public,' writes Davidson, 'I think museums will increasingly display and digitize the inside of clothing, responding to public demand for knowledge of process and construction.' (p.20) Television and mass media, too, have responded to this growing public interest, which the popularity of programmes like the BBC's *A Stitch in Time* can show us.

The importance of recognising an 'embodied turn' for future scholarship.

Davidson argues that the developing prevalence of 'embodiment', in the form of re-creation, re-making, and reconstruction as tools for research and engagement across dress history, textile history, fashion studies and similar fields, 'is itself proof that the territory is large enough to be given its own distinction.' (p.23) Such a distinction would surely be a step forward for inclusive scholarship, and also a beneficial development for all those who seek to examine and understand dress and textiles from the past. This is Davidson's wish as well. 'I hope that identifying these various developments as an "embodied turn" will allow those involved to advance new theories of embodied thinking,' she concludes, (p.23) and reminds us: 'Remaking changes the questions asked of dress history and can provide unexpected answers.' (p.24) We look forward to more of these answers being uncovered in the future.

NATALIE RACHEL WALKER

Hilary Davidson (2019): *The Embodied Turn: Making and Remaking Dress as an Academic Practice*, Fashion Theory, DOI: 10.1080/1362704X.2019.1603859 <https://doi.org/10.1080/1362704X.2019.1603859>

2020 conference - call for papers

Textiles at Home:

Cloth making and usage in the domestic sphere

Saturday 30 May 2020 11am-5.30pm, preceded by the AGM of the Society at 10am
Lancaster Hall Hotel, 35 Craven Terrace, London W2 3EL



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:

The textile objects of daily life
Domestic textile production
Furnishings
Garment making and mending
Ownership

Please submit your title and a 200-word synopsis to the Events Secretary,
Natalie Rachel Walker, natalierachelwalker@gmail.com

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

Call for Papers for the International Medieval Congress 2020 at the University of Leeds, 6-9 July 2020

The Art of Borders: Examining the meaning and function of borders, edges and thresholds in early medieval art.

This session explores how medieval art incorporated, established or broke down borders in both real and metaphorical forms as understood through material objects. Drawing on physical, visual and conceptual engagement with borders and edges, the material forms of painting, manuscript illumination, stained glass, metalwork, sculpture, textiles and embroidery are all understood to use physical and imaginary borders to provide meaning and impart messages for those who came into contact with them. These encounters ranged from the moment of their creation, through their continued use and reuse, to their deposition or preservation and use today in the settings of contemporary scholarship and public display. We are seeking papers which explore the use of visual, metaphorical and conceptual borders in medieval art, exploring how these were understood and used both by early medieval society, and from a current scholarly perspective. Paper proposals are encouraged that focus on practical and sensory engagement with art, as well as those speaking from theoretical standpoints.

Original proposals are sought for twenty-minute papers. Please submit a working title and a 250-word abstract by 1st September 2019 to Dr Alexandra Makin at alexandra.makin@outlook.com and Dr Meg Boulton at meg.boulton@york.ac.uk

For information relating to the Congress, including information about fees and bursaries, please see www.imc.leeds.ac.uk/imc2020/.

MEDATS Study Day

‘Learning through Reconstruction’

Saturday 21 September 2019, 11am-5.30pm

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



Fifteen steps to the “Craft, Trade or Science” of capping
Kirstie Buckland, Independent Scholar

A Stitch in Time: Reconstructing the Arnolfni Gown
Ninya Mikhaila, The Tudor Tailor

A partial reconstruction of the 10th-century Cuthbert maniple: what did we learn?
Alexandra Lester-Makin, Independent Scholar

Being Present in the Past
Alison Beadnell, MA student at UCL

Comparing hose: Thorsberg c.250 and Stockholm 1567
Geeske Kruseman, Independent Scholar

The Devil is in the Details:
Practical reconstruction as a way to better understand craft procedures and their products
Katrin Kania, Freelance textile archaeologist

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

EVENTS, EXHIBITIONS & COURSES FORTHCOMING

School of Historical dress

The cut & construction of men's pockets c.1350 - 1850

1-Day Course 21st July

Tutors: Jenny Tiramani & Melanie Braun

£97.50 full price/ £67.50 concession price

FREE CLASSES WEEK 19th to 23rd August

The School is offering five days of classes with no fees to pay for students who could not otherwise afford to study there. There is a choice of two different classes: *A riding coat & gown c.1520 - 30* with Jenny Tiramani or

A polonaise & petticoat c.1770-80 with Claire Thornton

From jacks to jumps: Quilted garments c.1400-1800

2 day course 7th & 8th September

Tutor - Claire Thornton

£195/ £135 concessions

52 Lambeth Road, London, SE1 7PP

www.theschoolofhistoricaldress.org.uk

Hampton Court Palace

The Bacton Altar Cloth with Eleri Lynn

9 September 2019, 6.30pm for a 7pm start

The Bacton altar cloth will be going on display at Hampton Court, alongside the Rainbow portrait of Elizabeth I from October 2019. Collections Curator Eleri Lynn will deliver an update on this important conservation project.

www.hrp.org.uk/hampton-court-palace/whats-on

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

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>

Abegg-Stiftung

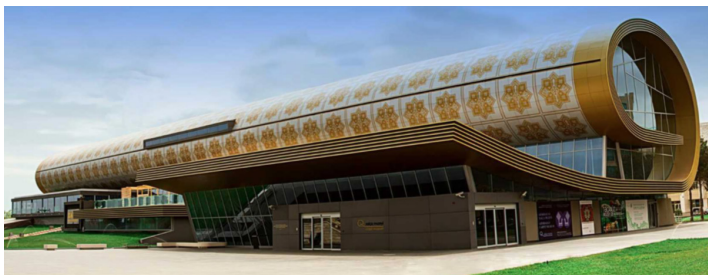
Luxury on the Nile: Late Antique Attire from Egypt

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



Azerbaijan Carpet Museum, Baku.

Museums, Textile Collections and Perspectives of Mutual Cooperation conference

November 16-19, 2019

For more details email firahnaz.musa@gmail.com or visit www.azcarpetmuseum.az

Canterbury Cathedral

The Art of the Lost conference

November 16-19, 2019

www.canterbury-cathedral.org/learning/learning-for-all/conferences-study-days/the-art-of-the-lost-conference-2019/

Victoria & Albert Museum - Year Courses

Early Medieval: 300-1250

Friday 27 September 2019 - Friday 10 July 2020

Get closer to the V&A's world-class early medieval collection. Explore the rise of Christianity in the East and West and understand how patrons and craftsmen of the early Middle Ages transformed Classical principles to meet the aspirations of a new world order. You will learn to interpret objects and buildings in terms of their patronage, materials, techniques, functions and original settings.

Late Medieval to Early Renaissance: 1250-1500

Tuesday 24 September 2019 - Tuesday 7 July 2020

From High Gothic to Renaissance, explore the visual arts in an era of profound cultural, intellectual and social change. Studying topics including illuminated manuscripts, gothic cathedrals and portraiture, you will encounter masters such as Giotto, Van Eyck and Botticelli. Exploring the V&A's acclaimed Medieval and Renaissance Galleries, you will gain insights into the historical context, techniques and artistic patronage that define this period.

www.vam.ac.uk/whatson/programmes/course



Above: V&A 8558-1863, Woven silk, Syria, 780-900

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

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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.

