

The Medieval Dress and Textile Society

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www.medats.org.uk

Issue 98



Ninya Mikhaila embroidering part of the outfit for "The Lost King"

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Renew Your Membership for 2023

The MEDATS membership year runs from 1 January to 31 December. Membership entitles you to electronic copies of the newsletter, access to online Chats and Conferences, reduced early bird registration for in-person events, and a vote at the AGM. Many thanks to the members who have already renewed, or have set up standing orders with their banks to renew annually. Other payment methods are listed below.

You do not need to complete the membership form again unless there has been a change to your information, or if you have a household membership and would like to ensure that the second member is added to the email list.

The membership fees are unchanged for 2023, however due to the rising costs of printing and postage, anyone requiring a paper copy of the newsletters must pay the following increased surcharges. Newsletters are sent electronically by default to all members.

Membership fees worldwide:

Individuals - £15

Households - £20 (2 members with full rights and privileges)

Students - £10 (email proof of student status to treasurer@medats.org.uk)

Institutions - £30

Optional paper newsletter surcharges:

£20 for the UK

£25 for Europe

£30 for worldwide outside Europe including the USA

Payment can be made in the following ways:

PayPal

Bank transfer to Medieval Dress and Textile Society -Sort code: 30-95-74 Account number: 24025468

Cheque to the Membership Secretary: 37 Knox Green, Binfield, Bracknell, RG42 4NZ

We appreciate your continuing support and look forward to seeing you in 2023.MEDATS

Events Secretary – We are still looking

The office of Events Secretary requires someone with a broad interest in medieval textiles, preferably with connections to academics and specialists in the field, to organise one conference and one study day per year with the support of the rest of the committee. As with all committee members attendance at the AGM and committee meetings are also required, though these are now online rather than in person. Volunteers are essential to the running and survival of our society and the efforts of those who give their valuable time are greatly appreciated.

Collaboration in Pursuit of Knowledge

Are you researching a topic related to Medieval Dress and Textiles that other members might be able to help you puzzle through? Is your family tired of your excitement over discoveries they cannot comprehend? Want to connect with like-minded people who will appreciate your struggles and triumphs?

Virtual meetings make it possible to collaborate with academics, independent scholars, reenactors and enthusiasts from around the world, allowing the formation of informal MEDATS Study Groups. At the recent Learning through Reconstruction Study Day the 15th Century Hats group presented the results of one recent collaboration, the recreation of the hat worn by the weeper Anne Beauchamp on her father's tomb.

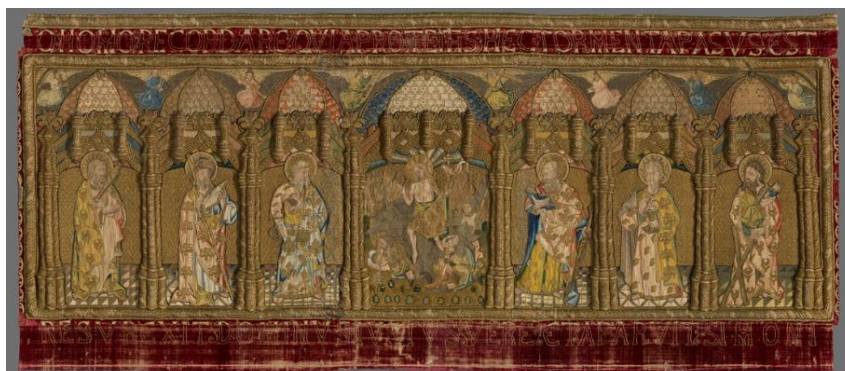
We are trialling a new Study Group in January about 14th Century Costume, and welcome participants. Or suggest a topic of interest to you and we will advertise your new study group. The MEDATS Webmaster (and Study Group founder) is happy to help you work out the technical logistics of online communication, file sharing, meeting scheduling, etc. Contact Challe Hudson at webmaster@medats.org.uk.

Forthcoming Events

5th February 2023 -An online CHAT by Emma Slocombe and James Clark

26th March 2023 4pm London time - An Online CHAT by Katherine Duiguid - The Making of the Burgo de Osma Retable Sampler for the Art Institute of Chicago.

Below the original Burgo de Osma altar frontal. Art Institute of Chicago. (CC0 public domain)



The Burgo de Osma Retable and Altar Frontal is one of the many textile treasures in the collection of the Art Institute of Chicago. Heavily embroidered in silks and metals it is beautifully displayed for the public in the museum's Medieval Galleries. In 2019, Katherine was asked to create a sampler for the Art Institute of Chicago's Textile Department to use for public education events to help illustrate the intricate embroidery techniques used throughout the Retable and Altar Frontal to the public. This lecture explores the process of investigating these techniques and creating this sampler.

Katherine is an Independent Artist and further information is available at:

<https://katherinediuguid.squarespace.com/about-kat>

Call for Papers

MEDATS Spring Conference (on line)

Sunday 23 April 2023

'What lies beneath'

Topics could include stockings, underwear and devices to shape outer clothing; also surprises hidden in medieval textiles such as relics stitched in, cheap fibres where they don't show, special linings ...

Please send 300-word abstract and 2-3 sentence cv by **1 February 2023** to:

gale.owencrocker@ntlworld.com



Farthingale Sleeve, Private Collection, photo: The Tudor Tailor.

Report on “Clothing the Lost King” A MEDATS Chat by Ninya Mikhaila

The Lost King is a British comedy drama, directed by Stephen Frears released in October 2022. It tells the story of Philippa Langley’s quest to find the bones of Richard III in 2012 and most of the cast are dressed in clothing of that time. However, Richard III (played by Harry Lloyd) appears throughout the film in the imagination of Philippa and is dressed in 15th century style clothing. Ninya Mikhaila was brought on board on the recommendation of Tobias Capwell from the Wallace Collection, who was working as an historical advisor for the armoured scenes in the film. Ninya worked with costume designer Rhona Russell to create the clothing for the king. Few records remain which detail the garments made for Richard by his tailors in the 15th century. However, details of five gowns made for him during his reign included one of purple cloth of gold and four of crimson cloth of gold. All were lined with satin, damask or velvet and suggest that, like his brother Edward IV (for whom records of clothing made for him do survive), Richard had a love of fine clothes and used them to assert his kingship.

The gown worn by Richard through most of the film is made from purple velvet, lined with silk damask and edged with (faux) fur. Purple velvet seemed appropriate as it was restricted by the Acts of Apparel to the monarch and his immediate family. The gown made for the king’s coronation in 1483 was cut from of eight yards of purple velvet furred with ermine powdered (spotted) with black lambskin.

In the film the gown was worn over a skirted wine-red jacket made from a ribbed silk which represents camlet, a popular choice among the elite in the 15th century. The cut of the garments reflects a change in male tailoring in the 1480s which moved away from some of the more colourful and extreme medieval fashions with a new emphasis on natural shoulders and waistline and a taste for dark colours and furs.

Ninya also made the garments which were worn with the armour seen at the end of the film. For armour to work properly it needs to be fitted over, and fastened to, a reinforced arming doublet. These were often made from strong, functional materials such as canvas, but those made for members of the royal family were of rich showy fabrics so Rhona and Ninya chose a crimson red velvet for Richard.



Image from the film *The Lost King*

The surcoat worn over the top of the armour was an important part of displaying the heraldry and rank of the wearer. Richard’s was made from crimson and blue silk satin. Silk fabrics in these colours were heavily restricted by the Acts of Apparel and could only be worn by the elite. The

surcoat was embroidered entirely by hand in gold metallic thread with the quartered arms of

England and France. The lions (properly called leopards when depicted with faces turned toward the viewer) were embroidered in India and the fleur de lys by Ninya Mikhaila. The whole garment was lined in red linen and bound with silk damask. It is shaped to fit over the armour and laces down both sides, in order to achieve a close fit, a detail seen on several English effigies of armoured knights. The hose worn by Harry Lloyd were made by Gwen Nowrick of Historic Enterprises, red leather shoes by NP Historical Shoes and armour by Fred Ryall, supplemented by pieces from the collection of Mark Griffin.



THE MEDIEVAL ACADEMY OF AMERICA PRESENTS
Medieval Textile Workshops

At The George Washington University Avenir Foundation Conservation and Collections Resource Center

WORKSHOP 1: TUESDAY, FEBRUARY 21, 2023
LED BY JENNIFER BALL AND VALERIE GARVER

WORKSHOP 2: FEBRUARY 22, 2023
LED BY SHARON FARMER AND SHARON KINOSHITA

Come join two experts in medieval textiles at the Textile Museum's Avenir Conservation and Collections Center in Ashburn, VA prior to the MAA's 2023 Annual Meeting in Washington, DC. In two, day-long mentor-led workshops, participants will examine samples of medieval textiles, meet center conservators, and learn about these medieval fabrics alongside workshop leaders.

Eight participants per day may join, with all costs covered (including lunch and transportation to and from the conference hotel). Participation is by application only, and though all may apply, priority will be given to graduate students, and junior or independent scholars.

For [more information](#) and to apply, please visit the [Textile Workshop Application Form](#) at tinyurl.com/MAAtextile

These workshops have been generously funded by the University of California Berkeley Department of History

Photographs from the Learning Through Reconstruction day.



During the lunch break, participants watch as Sue Lamberton demonstrates the techniques presented in her paper on reconstruction of c. 13th- to 14th-century silk mesh hairnets. (Photo by Challe Hudson)



St George Killing the Dragon, worked in chain stitch and labelled in Braille, a recreation of a medieval motif made by Claire Frampton to allow tactile engagement with an embroidered tunic at the Ashmolean Museum. (Photo by Challe Hudson)

New Book

Asia and Scandinavia – New perspectives on the Early Medieval Silk Roads (The Museum of Far Eastern Antiquities, bulletin 81)

Full text online from:

https://www.varldskulturmuseerna.se/siteassets/pdf/bmfea/web_bmfea-81_low-210215.pdf

This work contains seven of the papers presented at the symposium “Asia and Scandinavia: New perspectives on the Early Medieval Silk Roads” held at the Museum of Far Eastern Antiquities (MFEA) in Stockholm in September 2015. Papers include With Asia as neighbour. Archaeological evidence of contacts between Scandinavia and Central Asia in the Viking Age and the Tang Dynasty, by Charlotte Hedenstierna-Jonson; Travelling with textiles—production, consumption, and trade in the Viking Age, by Eva Andersson Strand; Ancient Silks from Western Tibet by Tong Tao, and Asian Silk in Scandinavian Viking Age Graves, by Anna Larsson.

MEDATS COMMITTEE CONTACT DETAILS

President - Professor Gale Owen-Crocker - gale.owencrocker@ntlworld.com

Chairman –Ninya Mikhaila chair@medats.org.uk

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Membership Secretary – Linde Merrick, treasurer@medats.org.uk

Ticketing Secretary – Carole Thompson, carolefthompson@live.co.uk

Events Secretary – Vacant

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Webmaster – Challe Hudson, webmaster@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.