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# The Medieval Dress and Textile Society

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Netting- Courtesy of Soper  
Lane, photograph by Mark  
Griffin

## **MEDATS September 2006 NEWSLETTER**

The next MEDATS newsletter is planned for September 2006. All copy to Andrea Kalvin before the first week of August, please, e-mail: [andrea\\_kalvin @yahoo.co.uk](mailto:andrea_kalvin@yahoo.co.uk) or by post to address on page 11.

## **SUBSCRIPTIONS**

### **A reminder from our Membership Secretary.**

Members who do not pay regularly by Standing Order, or whose subscription payments for 2006 membership year, which were due on January 1 2006, have not already been received, have been sent individual subscription statements, indicating the sum owing. Outstanding payments should be sent, as soon as possible, to the Membership Secretary, c/o MEDATS, PO BOX 948, GUILDFORD, GU1 9AH, UNITED KINGDOM, in pound sterling, either in cash, or by cheque, payable through a British bank, and made out to MEDATS. Membership cards will be issued as soon as appropriate payment has been made or confirmed. Members requiring a separate receipt should enclose a stamped, self-addressed envelope with their payment.

## **MEDATS AND KNITTING**

For more recent members, especially those interested in knitting, I thought it would be helpful to set out the Society's involvement in that area. After the untimely death in March 1999 of Montse Stanley, the originator and co-ordinator of the former Early Knitting History Group (EKHG), its members found it very difficult to generate sufficient funding to continue. After consulting EHKG members about a number of options, and in the light of the successful conference 'Knitting before 1600: Unravelling the evidence' jointly run and financed by EHKG and MEDATS on March 8<sup>th</sup> 1997, Santina Levey, with the support of Joan Thirsk and Karen Finch, wrote recommending that individual members of EHKG, who were not already members of MEDATS should join MEDATS 'as the best strategy for meeting and increasing interest in the history of early knitting...' and 'so that they can keep in touch with each other through its (MEDATS) meetings and the Newsletter, and thus ensure that the momentum generated by EHKG is maintained [her letter].

MEDATS warmly welcomed former members of EHKG who paid the annual MEDATS subscription and undertook, within its regular structure of three meetings and three newsletters a year, not only to cover any knitting interests raised by individual members, but, also, in memory of Montse and, if practicable, to offer occasionally meetings dedicated to knitting. The first of these was 'Montse Stanley Memorial: Aspects of Medieval Knitting before 1600', held in March 2001: the second 'Looping the Loops: Knitting before 1600', held in March 2006, is reported in this issue.

MEDATS continues to support the knitting interests of its members. The committee is always interested to receive suggestions for papers and demonstrations or for meeting topics from them.

John Cherry

## Looping the Loops: Knitting before 1600 In memoriam of Montse Stanley

**Edwina Ehrman:** *Sixteenth Century Knitting at the Museum of London*

The collection of 16<sup>th</sup> century knitting at the Museum of London was acquired as result of the amalgamation of the Guildhall Museum and London Museum in 1975 to form the Museum of London. All the pieces, which include caps, detached earflaps from caps, hose, sleeves, and a child's mitten and vest, were found in the Finsbury/Moorfields area of the City of London during building works which took place in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. Little information remains about the circumstances of their discovery and associated finds. The *Catalogue of the Collection of Antiquities in the Guildhall Museum* (London, 1903) lists fourteen knitted caps and one knitted stocking dating from the late 15<sup>th</sup> century to the third quarter of the 16<sup>th</sup> century. These include two caps (MoL 5000; 5003), which, like the caps at the Cuming Museum, were found with gold coins concealed in their brims. In 1961 the Norwich Museum donated a large group of material originally found in Moorfields to the Guildhall Museum adding to its holdings of knitting. The London Museum purchased similar pieces, including the child's mitten (MoL A1984) from the artist John Seymour Lucas and from other now anonymous vendors. The Museum also benefited from gifts, which include the knitted vest (39.188/1), from the collector and costumier Doreen Erroll. Researchers wishing to see items from this collection should contact the curators of Dress and Decorative Art to make an appointment: [ehрман@museumoflondon.org.uk](mailto:ehрман@museumoflondon.org.uk); [ocullen@museumoflondon.org.uk](mailto:ocullen@museumoflondon.org.uk)

**Linda Newington:** *The Janet Arnold, Montse Stanley and Richard Rutt Collections at the University of Southampton Libraries, located in Special Collections and at the Winchester School of Art Library*

At the MEDATS Study Day on Saturday 11 March this year I gave a short presentation on the Montse Stanley Knitting Reference Library which is held by the University of Southampton Libraries. I would also like to introduce you to the collections and libraries of both Janet Arnold and Richard Rutt.

Each of these three collections is in part located at the Winchester School of Art Library which is one of six site libraries comprising the University of Southampton Libraries. At Winchester we hold the books, journals and knitting patterns which we are in the process of cataloguing.

Montse Stanley's collection of knitted objects, the ephemera and her papers plus Janet Arnold's original drawings and her papers are held by Special Collections at the Hartley Library in Southampton, ensuring curatorial care, the appropriate physical environment and security.

The collections together represent a unique and invaluable resource for both the study and making of textiles. To use the collections you may contact us at Winchester School of Art by e-mail at [wsaenqs@soton.ac.uk](mailto:wsaenqs@soton.ac.uk) or tel. 02380 598531, or apply to Special Collections by e-mail at [archives@soton.ac.uk](mailto:archives@soton.ac.uk) or tel. 023080 593335.

**Jennifer Scarce:** *Medieval Middle Eastern Knitting*

Knitting as both a practical and creative craft has survived in certain areas of the Middle East and North Africa until the present. Village women in Turkey and Iran knit woollen gloves, socks and slippers in rich colours and complex geometrical designs without consulting any pattern charts. Men's red and black pillbox caps – the chechias of Tunisia – are created from knitted bags of white wool which are shrunk, dyed and beaten into shape. Smart garments both hand- and machine-knitted are created for Turkey's highly profitable fashion industry. Such a securely based craft is surely the heir to a well-established tradition especially in an area famed for the beauty and quality of its textiles. Pieces of knitting, however, like all textiles are perishable and few surviving examples have until now been located which would illuminate the history of the craft. It is now accepted that knitting originated in the Middle East most probably in Egypt where a group of precious fragments attributed to the 5th-6th, and 10th –14th centuries have been recovered mainly from burial sites. There are also more firmly dated pieces from Spain recovered 'from the Monastery of Santa Maria la Real de Huelgas at Burgos which was founded by Alfonso VIII (1156-1214) King of Castile and Leon, and his wife Eleanor (1161-1214) of England, a daughter of King Henry II of England and Eleanor of Aquitaine.' I aim to review the main pieces and group them in a chronological sequence. I shall also examine the techniques involved which in some cases have been incorrectly identified and discuss the designs in comparison with medieval Egyptian woven and embroidered textiles which may provide clues to identification and date. I shall refer to modern examples which illustrate the survival of techniques and designs.

Research is a shared activity requiring constant questioning and revision. Here I acknowledge the help of Dr Lesley Miller, Senior Curator, Department of Furniture, Textiles and Fashion, Victoria and Albert Museum and Andrew Martin, Library Manager, and Ines Castellano-Colmenero, Assistant Librarian, National Museums of Scotland, in providing me with information about examples of knitting and essential reference literature.

**Lesley O'Connell Edwards** *A survey of Elizabethan hand knitting.*

The evidence for knitted items and knitting in the Elizabethan era 1558 – 1603 is mostly fragmentary, usually just an occasional line, often discovered serendipitously. Taken together, there is sufficient to provide a good overview of the subject. Knitting was known in England before then; but knitted clothing became increasingly common through the period. Knitted items included caps, nightcaps, hose or stockings, sleeves and purses. Knitted hose was being worn by most people by the end of the period, and by 1600 knitting was an important source of income for the poor.

Evidence for knitters includes censuses of the poor from Norwich in 1570 and Ipswich in 1597, Caesar's survey of 1595 which details stocking knitting in Yorkshire, and knitting schools established by civic authorities to keep the poor employed. Government sources include edicts concerning the wearing of knitted (statute) caps, to protect the capping industry, Quarter Session records, and details of the stocking export trade from the Port of London books. Information from Queen Elizabeth's wardrobe and gifts include the knitted items she received, especially stockings and silk purses. Knitted garments are listed in inventories, and there are references to knitting in other archival sources, such as letters and account books.

Copies of a supplement to the *Bibliography of the history of knitting before 1600*, compiled by Lesley O'Connell Edwards and published in *Bulletin du CIETA* n. 77, 2000 were available at the meeting. If anyone would like a copy, please email her at

**Catherine Stallybass and Dagmar Pickles** demonstrated the making of sprang, naalbinding and alternative 'knitting techniques'

Sprang is a netting technique used over much of the ancient world both in Europe, North Africa and the Americas. It is worked by manipulating parallel warp threads held firm at both ends; normally by spanning a continuous warp between two rods held on a rigid frame. Thus the fabric forms a symmetrical piece with mirrored patterns meeting in the middle. Impressions on Neolithic pots bear impressions of an interlinked fabric that may be sprang. Greek vases from 500 B.C. show women working on small sprang frames, while the earliest examples of actual textiles come from Denmark where caps found in peat bogs date from the Bronze Age (14-1200 B.C.), while Peruvian pieces date from about 1100 B.C. Examples from Britain are rare but include a stocking from Micklegate, York. Small portable frames are shown on Greek vases while a larger free-standing one with holes to adjust the position of the rods was found on the Viking Oseberg ship. Used for gloves, caps and other clothing as well as bags and hammocks, it was used for large military sashes well into the nineteenth century. Today it is mainly used for small items such as belts and hats, though in recent years it has also become a medium for large scale artworks.

Naalbinding is an ancient sewn technique for making garments which has survived into the present in Scandinavia, the Eastern states and Kurdistan. It has its origins in the Bronze Age. In Northern countries it has mainly been used for making woollen mittens and socks, as well as boot linings of horse- or goat hair to keep woollen socks dry. Milk sieves were also made of horsehair. It has survived in countries where there is a serious need for warm woollen workwear in winter. It was never taught in schools but survived in unbroken tradition. In one area of Sweden alone no fewer than 11 variants of the technique have been recorded since the 1950s, and the craft is still flourishing.

Naalbinding is worked with lengths of yarn, (ca. 1 1/2 yards), not as in knitting or crochet with an "endless" yarn. Its simplest form is the blanket stitch, except that in naalbinding you do not sew into another textile but create the fabric by building up loops for stitches through which you then sew, using the left thumb as a template for the forming of the loops. A bone or wooden needle with a blunt point and large eye is generally used for the purpose. The whole length of the working yarn is pulled through the loops at each stitch. For making a mitten or a sock rows of stitches are worked in a spiral, usually starting at the top (fingertips or toe) and working downwards, sewing from left to right, and at each new stitch picking up one loop from the previous row as well as two or more from the row of loops building up behind the thumb. When a length of yarn is used up, another is spliced on to it by moistening the ends with saliva and rubbing them between the hands until felted together, after which the work can continue.

Traditionally a finished garment would be felted, in order to make it warmer and more durable.

Naalbinding is a technique much better learnt directly from somebody who knows it than by descriptions or diagrams!

## **FUTURE MEETINGS**

All meetings are at the Courtauld Institute of Art, Somerset House, Strand, London. (unless specified elsewhere) Meetings are usually held on Saturdays.

October 28th **'The Needle's Excellency' - Aspects of European Medieval Embroidery**

Suggested/Proposed meetings for 2007:

March **Dress on English brasses & effigies** (title to be confirmed)

May **AGM** (topic to be decided)

October **Scandinavian and northern European archaeological textiles and dress** (title to be confirmed)-A two-day conference

ALL DATES FOR 2007 TO BE DECIDED.

Suggestions and offers of papers for presentation at these forthcoming events are welcome-the meetings are still being organised!

## **VICTORIA & ALBERT MUSEUM**

### **INTRODUCTORY TOURS & GALLERY TALKS AT THE VICTORIA & ALBERT MUSEUM, SOUTH KENSINGTON SW7 2RL**

If you have any questions about any of the events listed below, please call 020-7942-2211

Daily introductory tours:

These tours tell the history of the V&A and introduce a selection of its treasures.

Daily:           10.30 Introductory Tour  
                  11.30 Introductory Tour  
                  12.30 British Galleries Tour  
                  13.30 Introductory Tour  
                  14.30 British Galleries Tour  
                  15.30 Introductory Tour  
Wed only   16.30 Introductory Tour

All tours last approximately one hour and start at the Meeting Point in the Grand Entrance unless otherwise instructed. If you are hearing impaired, please ask the Information Desk for the sound enhancement equipment.

Curator talks

Free talks take place on Thursdays at 13.00 and Sundays at 15.00. Talks explore the wider context and history of the objects on display and are led by V&A staff. Meet at the Meeting Point in the Grand Entrance.

Titles and names of speakers for each day of talks can be found by visiting What's On.

## **COLLECTION**

This is a new feature of the Newsletter introducing textile museums and collections abroad, which our members could visit while travelling.

### **Il Museo Storico Didattico della Tapezzeria**

This museum, situated in the Villa Spada in Bologna, has a large collection of dress and textiles, also accessories and a few looms and spinning wheels. The editor has not been able to establish what percentage of the collection is Medieval although there are several Coptic pieces on display.

Via Casaglia 3, Bologna, Italy

Unfortunately there is no website. Tel. 051-614-5512, Fax. 051-615-46-88

Recommendations and suggestions of other institutions abroad can be sent to Andrea Kalvin, please e-mail [andrea\\_kalvin@yahoo.co.uk](mailto:andrea_kalvin@yahoo.co.uk).

## **CONFERENCE**

The annual meeting of the Dyes in History and Archaeology group will be held on 20<sup>th</sup> – 23<sup>rd</sup> September 2006 in Suceava, Bucovina county, in Romania. This is the twenty-fifth anniversary meeting of an international group of experts and enthusiasts from different disciplines who meet to discuss all aspects of natural dyestuffs. Dr Jan Wouters of the Royal Institute for Cultural Heritage in Brussels and Jo Kirby of the Scientific Department of the National Gallery, London are the guest curators and organisers of the meeting. If you wish to give a twenty-minute paper, you must submit a 500-word abstract by June 15<sup>th</sup> (to include the title, the author and a contact address) to Dr Jan Wouters, Royal Institute for Cultural Heritage, Laboratory for Materials and Techniques, Jubelpark 1, BE-1000 Brussels, Belgium; t +32 2 739 68 40; f +32 2 732 01 05; e [jan.wouters@kikirpa.be](mailto:jan.wouters@kikirpa.be).

The fee for the conference is €180, for registration before May 15<sup>th</sup>, €200 thereafter. (The fee includes a gala dinner on the 20<sup>th</sup>, an anniversary dinner on the 22<sup>nd</sup>, transport to and from the dinner venues, two lunches with wine, and refreshments on both days. It does not include accommodation.)

The normal two-day conference has been extended to include a pre-conference tour. There is a choice of either the Throne Fortress of Suseava, the village museum of Bucovina and the Dragomirna Monastery, or an alternative tour of St Ioan Monastery and three nearby churches, St. Gheoghe, St. Dumitru and St Ilie (€10 per person). Prior to Friday's papers there is a free visit to the History Museum of Suceava, which houses, *inter alia*, medieval embroideries. On Saturday a visit has been arranged to the C15<sup>th</sup> and C16<sup>th</sup> painted churches of Humor, Voronet, Moldovita and Sucevita. These are listed as UNESCO world heritage sites. The Putna Monastery Museum, which contains Byzantine embroideries, and lunch at the Bucovina Sucevita Inn, is also included (€30 per person).

For registration contact Ms. Irina Petroviciu, National Research Laboratory for Conservation and Restoration of Movable National Cultural Heritage, Calea Victoriei 12, 030026 Bucuresti, sector 3, Romania; t/f +40 21 312 72 25; e [petroviciu@yahoo.com](mailto:petroviciu@yahoo.com).

Websites to consult: <http://www.chriscooksey.demon.co.uk/dha/meetings.html>;

[www.muzeul-bucovina.ro](http://www.muzeul-bucovina.ro); [www.bilco.suceava.ro](http://www.bilco.suceava.ro) [English version, follow link to DHA 25] for accommodation; email address for further information: [dha25@bilco.ro](mailto:dha25@bilco.ro)

## **TELEVISION PROGRAMME**

The skills of one of MEDATS's members, John Edmonds, will be broadcast on Sunday 30<sup>th</sup> April 2006 in the *Time Team* programme. John demonstrates how to obtain purple using natural dyestuffs.

## **MAGAZINE REVIEW**

### **Datatèxtil**

The Society is fortunate to receive a complimentary copy of *Datatèxtil*, the bi-annual journal of the Centre de Documentació i Museu Tèxtil (CDMT). This organisation is located in Terrassa, near Barcelona. [Salmeron, 25, 08222 Terrassa, Spain; t: 00 34 93 731 52 02; [info@cdmt.es](mailto:info@cdmt.es)] The journal is published in full colour in A4 format with text in both Spanish and English. The latest edition, number 13, dated December 2005, has much of interest to members of the Society.

There are five articles. The first, entitled 'The garter: function and seduction', is written by Roser López (pp. 4 – 13). Spanish has two words for garter: the more usual word *liga*, which implies stockings, that are secured around the thigh, and the more specific term *jarretera*, which keeps the stocking in place in the upper part of the calf. The author suggests the garter may be Roman in origin, as the Spanish word for shoes, *calzado*, and the words for breeches and underwear *calzas* and *calzones* respectively, may derive from the Latin word *calceus*, meaning shoe. An alternative origin, the author suggests, is the early Medieval period, citing the remains of queen Arnegunda (c. 570) in the Abbey of Saint Denis, who wore crossed garters secured by a silver clasp. The bulk of the article concerns C18<sup>th</sup> and C19<sup>th</sup> garters, many made of silk and embroidered with flowers, birds and little couplets. Many were gifts from men to women. Aside from the expected expressions of love are some less gallant lines: *El que regalos dispense, espera la recompensa*. (He who dispenses gifts, expects the reward.) Why go to the trouble and expense of purchasing garters with the words: *Soy el que idolatrabas, hoy veo me engañabas?* (I am the one that you worshipped, now I see that you deceived me.) Of the garters reproduced, three pairs (plus five single, undated garters) are from the Centre's own collection, and a further eleven pairs belong to the Museu Tèxtil i de la Indumentària, Barcelona.

In 'The restoration of medieval fabrics at the CDMT' (pp. 34 – 47) Sílvia Carbonell, the Centre's Director, and Elisabeth Cerdà, one of its conservators, outline how Medieval fragments from the Biosca and Viñas collections (which range from Coptic fabrics to C18<sup>th</sup> silks) and the cloths of Aresta have been restored. The Centre has its own workshop where it undertakes work from outside as well as restoration of its own objects. Immersion cleaning was used on each piece, save for those with metal threads, which were cleaned with cotton buds wetted with alcohol. These restored pieces now await in-depth study.

In 'Documents with history: the modern and Medieval heritage of the CDMT' (pp. 49 – 67) Sílvia Saladrigas Cheng lists some of the more interesting documentation available at the Centre. The library comprises more than 7000 volumes, built up around the collection of one D. Ricard Viñas Geis. The Viñas collection has more than 400

documents, ranging from the C14<sup>th</sup> to the C19<sup>th</sup>, including royal ordinances, inventories, guild books, bills, and legal documents. Little of the archival material appears to be medieval. The oldest document is a bill dated 1384 issued by Peter IV of Aragon and an inventory of the assets of Isabel, the wife of Francisco de Conominés dated 1441 is also mentioned. There are C18<sup>th</sup> works on dyes, dyeing and *indianas* (printed calicoes) including one translated text based on English dye technology: *The Art of making indianas in England, the fast colours they require, the watered or liquid colour for painting on silk cloth, ...* translation by D. Gerónimo Suárez y Núñez, Madrid, 1771. Two other volumes may be of interest: *Geometry and traces of the trade of tailors containing the form and the order of cutting for all kinds of garments. Contains three hundred and twenty designs from Spain, France, and Hungary ...* (1640); and *The illustrator, for the production of gold, silver and silk materials. With the translation of six annotated tables taken from the Abecedario Pittorico, printed in Naples in 1733* and published by M. Joubert de l'Hiberderie, Paris in 1765

The fifth article, by Andrés Carretero Pérez, (pp. 69 – 81) discusses the origins of El Museo del Traje: Centro de Investigación del Patrimonio Etnológico, the Museum of Costume and Centre for Research into Spain's Ethnological Heritage, in Madrid. An amalgamation of different collections, it opened in 2004. Most of the textiles and dress on display are examples of regional dress, and fashionable dress of the C18<sup>th</sup> and, to a lesser extent, the C19<sup>th</sup>. There is an active collections policy to acquire C20<sup>th</sup> and C21<sup>st</sup> pieces too. The exhibits are displayed chronologically. A range of activities including lectures and workshops are held. Details can be found at <http://museodeltraje.mcu.es>. Address: Avenida Juan Herrera, 2, 28040 Madrid.

The remaining part of the journal has two regular features, book reviews and details of web pages relating to textiles and dress.

Fairly detailed information has been given because this journal is not widely available. Below are listed the libraries in Britain with the editions they hold:  
Centre for Anthropology: 4, 5, 12\* and 13\* [\* to be lodged shortly]  
National Art Library: 1 only [Pressmark: TFD 746 DAT]  
Winchester School of Art Library: 0, 1, 2, 3, 4, 6 and 8

(The Society gives its copies to the Centre for Anthropology, located within the British Museum, which is open to the public. [Centre for Anthropology; 020 7232 8031; <http://www.thebritishmuseum.ac.uk/ethno/ethcfa.html>]

The Centre de Documentació i Museu Tèxtil has an excellent website: [www.cdm.t.es](http://www.cdm.t.es). On it are listed all the titles of articles published in previous editions of *Datatèxtil*. Back copies can be bought from the Centre, save for editions 0, 5 and 6, which are now out of print. The Centre has also created another website where images of some of its textile holdings are reproduced: <http://imatex.cdm.t.es>. The European Textile Network's website [[www.etn-net.org](http://www.etn-net.org)] has a detailed map of textile places of interest in Catalonia, but as yet not the rest of Spain. A MEDAT's trip to Spain would be rather fun wouldn't it?

Sem Longhurst

## **WEBSITE**

Ruth Singer who gave a paper at the Precious Thread Conference in October 2005 wrote the following:

I've been looking for ages for a great mailing list to find out about fashion and textile events and exhibitions and to ask questions. There doesn't seem to be one that covers a really broad range of topics, or that promotes events - so I have set one up. As you will see from the description, it covers historical and contemporary fashion and textiles, in its broadest terms. I hope that this group will expand to many hundreds of interested people, and will be the main source of information about events and exhibitions. Please join this group and let us know what you are doing, or what you have heard about. Please also forward this on to as many people as you can think of who will be interested.

Information and discussion about textile and fashion events, exhibitions etc, mainly in the UK. Covers contemporary textiles and fashion as well as historical. This list aims to be the main source of information about things of interest to those with a passion for fabric.

Google Groups Information

You can accept this invitation by clicking the following URL:

<http://groups.google.com/group/TextilesandFashion/sub?s=gm8ihAgAAACgZiNwN-ka-Anwew3iz9Ya>

Access to the group on the web requires a Google Account. If you don't have a Google Account set up yet, you'll first need to create an account before you can access the group. You can create an account

at: <http://www.google.com/accounts/NewAccount?service=groups2&dEM=jane%40limni.wanadoo.co.uk&continue=http%3A%2F%2Fgroups.google.com%2Fgroup%2FTextilesandFashion>

## **MEDATS 2006 AGM Officers for re-election**

The following committee posts are due for election. Each nomination must be submitted in writing to Karen Watts, Hon. Sec., before the AGM. Each nomination must have a proposer and a seconder who are both members of the Society.

**Chairman**

**Programme Secretary**

**Treasurer**

**Publicity Secretary**

**Sponsorship Secretary**

**Non executive officer**

Karen Watts  
Senior Curator of Armour  
Royal Armouries  
Armouries Drive

## **MEDATS WEBSITE**

Anybody who has consulted the MEDATS website recently will have noticed that it has not been updated for a long time. We know this has been frustrating, especially with regard to future meetings, and feel an explanation is needed of the series of events that have prevented regular maintenance.

As most of you will be aware, Les Hulton gave a great deal of time and energy to MEDATS, and maintained the website in addition to contributing to the production of the newsletter. Since his passing, the codes and passwords of the website needed to be located in his hard copy to go into the host domain. Many thanks to Nick Hulton for locating these and passing them on. What was discovered is that the website structure has no user interface or internal administration that allows content editing: all the updating needs to be done in HTML, which for the layperson is very long strings of code that create the look and text of a website when they are uploaded. The files are located on the Hultons' personal computer; however, by the time we realised this next step, disaster had struck in the form of a home fire and the computer isn't accessible for a while. The committee decided to get quotes for a professional redesign of the website, incorporating the new logo, and enable regular updating. These are pending. In the meantime the site will be updated with new information as soon as the original files are available.

We hope to have the website refreshed, running and given a spring clean before very much longer. Thank you everybody for your patience thus far.

Hilary Davidson

## **MEDATS COMMITTEE ADDRESSES**

**President** - Claude Blair OBE, 90, Links Road, Ashted, Surrey KT21 2HW.

**Chairman** - John Cherry, 58 Lancaster Road, London N4 4PT

**Hon. Secretary** - Karen Watts, Royal Armouries, Armouries Drive, Leeds LS10 1LT

**Treasurer** - Linda Woolley, 48 Castle Road, Rowlands Castle, Hampshire, PO9 6AS

**Membership Secretary** – Dr. Carol Chattaway, Bow Cottage, Millmead, Guildford, Surrey, GU2 5BE

**Programme Secretary** - Dr. Jane Bridgeman, 2 Granville Square, London, WC1X 9PF.

**Newsletter Editor** –Andrea Kalvin 86 b Acton Lane, London, NW10 8TU

**Publicity Secretary** - Sem Longhurst, Cedar Bank, Diamond Terrace, Greenwich, London, SE10 8QN

**Editorial co-ordinator** - Hilary Davidson, 37 Bar End Road, Winchester, Hants, SO23 9NP

### **Non-Executive Committee Members**

Dr. Mary Hulton, 8 Oxley Drive, Coventry, CV3 6FB

Dr. G Egan, Museum of London S. S., 46 Eagle Wharf Road, London, N1 7ED

Kirstie Buckland, Chippenham Gate, Monmouth, N25 3DH

**The Development of Liveries and Uniforms in Europe before 1600  
and the AGM of the Society**

Saturday 20th May 2006, Kenneth Clark Lecture Theatre Courtauld Institute of  
Art, Somerset House, Strand, London WC2R 0RN

Tickets:

	Booking in advance	At the door
MEDATS members	No charge	
Non-members	£12	£15
Non-members joining at the door		£10+Membership fee
Students (proof of status required)	£5	£5

Household and Institutional Members: Maximum two persons each.

(N.B. Lunch is not included)

Note that the order of presentation is subject to change

9.30	Doors open
10.00	Annual General Meeting (paid-up MEDATS members only)
11.00	Coffee in Seminar Room 1
10.30	<b>Dr Carol Chattaway</b> , (Horary Research Assistant, Royal College of Art, University of London) <i>When is a Livery not a Livery? Distribution of Clothing at the Fourteenth Century Burgundian Court</i>
12.00	<b>Dr Anne Sutton</b> , (Archivist Emerita, The Mercer's Company) <i>City of London Liveries 1250 – 1580</i>
12.30	<b>Marc Meltonville</b> , (Experimental Archaeology Team, Hampton Court Palace) <i>Liveries, logos and legacy: Uniform at the Court of Henry VIII</i>
13.00	Lunch
14.30	<b>Thom Richardson</b> , (Keeper of Oriental and European Armour, HM Royal Armouries, Leeds), <i>Almain Armourers', Liveries of Henry VIII at Greenwich and the liveries of Guild Troops in the Low Countries in the Middle Ages</i>
15.00	<b>Karen Watts</b> , (FSA, Senior Curator of Armour, HM Royal Armouries, Leeds), <i>The uniforms/liveries of German Landesknechts and Swiss mercenaries in the early sixteenth century</i>
15.30	Tea in Seminar Room 1
16.00	<b>Dr Jane Bridgeman</b> , (Independent Scholar), <i>The By-stander: Eye witness Accounts of Early Military Uniforms in the Italian Wars of 1500 – 1530</i>
16.30	<b>Jenny Tiramani</b> , (Theatre Designer and Dress Historian), <i>Performers' livery at the Courts of Elizabeth I and James I</i>

**BOOKING FORM to be returned BEFORE Friday 12<sup>th</sup> May 2006**

To Sem Longhurst, Cedar Bank, Diamond Terrace, Greenwich, London,  
SE108QN

**The Development of Liveries and Uniforms in Europe before 1600  
and the AGM of the Society**

- I wish to attend the above meeting and request .....tickets for members  
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