

AHRC RESEARCH CENTRE FOR TEXTILE  
CONSERVATION AND TEXTILE STUDIES  
THIRD ANNUAL CONFERENCE

# TEXTILES AND TEXT

Re-establishing the Links between  
Archival and Object-based Research

POSTPRINTS



Edited by Maria Hayward and Elizabeth Kra

*AHRC Research Centre for Textile Conservation and Textile Studies*

*THIRD ANNUAL CONFERENCE*

## **Textiles and Text: Re-establishing the Links between Archival and Object-based Research**

**POSTPRINTS**

First published 2007 by Archetype Publications Ltd.

Archetype Publications Ltd.  
6 Fitzroy Square  
London W1T 5HJ

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

Tel: 44(207) 380 0800  
Fax: 44(207) 380 0500

© Copyright is held jointly among the authors and Archetype Publications 2007

ISBN: 978-1-904982-26-5

**British Library Cataloguing in Publication Data**

A catalogue record for this book is available from the British Library.

The views and practices expressed by individual authors are not necessarily those of the editors or the publisher.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publishers.

Melinex, Perspex, Skala, Spectralon, Stabiltex and Tyvek are registered trademarks

Typeset by Kate Williams, Swansea  
Printed and bound in Malta by Gutenberg Press Limited

*AHRC Research Centre for Textile Conservation and Textile Studies*

*THIRD ANNUAL CONFERENCE 11–13 July 2006*

## **Textiles and Text: Re-establishing the Links between Archival and Object-based Research**

### **POSTPRINTS**

*Edited by Maria Hayward and Elizabeth Kramer*



# Foreword

The primary focus of this conference was on the interrelationship between archival or bibliographic research and the study of extant objects. For some researchers this multifaceted approach is their usual way of working, while for other contributors to the conference this style of research represented a change or a return to a previous practice. It was this diversity of approach that caused us to select the title, *Textiles and Text: Re-establishing the Links between Archival and Object-Based Research*. This theme allowed researchers working within the Textiles and Text and Worldly Goods research strands of the AHRC Research Centre for Textile Conservation and Textile Studies (2002–2007) to present elements of their research alongside an international panel of speakers.

Papers covering a wide geographical remit and a broad chronological span – prehistory to the present day – were actively encouraged. The aim was that this diversity should stimulate debate about the similarities of approach in spite of differences in terms of time and place, and also to highlight points of divergence and suggest reasons why this might occur. Consequently, sessions were devised that allowed the speakers to consider how archival and bibliographic research combined with the study of extant objects can inform our knowledge of textiles and dress in terms of their production, consumption, dissemination and deterioration. Equally, sessions were also to be devoted to considering what tools, including oral history, can be used to investigate textiles produced by cultures that are not predominantly text-based and how scientific and photographic analytical techniques can provide clues which cannot readily be gleaned either from the objects or written sources. The result was a rich selection of essays that took a wide variety of approaches and presented a broad spectrum of research.

This interdisciplinary, object-based approach was one that was very familiar to the late Janet Arnold, a highly esteemed historian of textiles and dress. While she is best known for her seminal book, *Queen Elizabeth's Wardrobe Unlock'd* (Maney Publishing, 1988), Janet's interests were very wide ranging in terms of period and her publications, including the *Patterns of*

*Fashion* (Macmillan) series, ensured an international reputation for her scholarship. Much of her research was predicated on a detailed understanding of dress gained by the close examination of surviving garments and she recorded this process with sketches, photographs and copious notes. She generously bequeathed this material, along with her library, to the Textile Conservation Centre (TCC). The books, research papers and slides are housed in the Winchester School of Art Library, while her personal papers and drawings are kept in the Special Collections at the Hartley Library on the main University of Southampton campus. This conference was dedicated to the memory of Janet Arnold and her study of textiles and dress and it was an honour for the Research Centre and University of Southampton to act as host.

The selection of essays published here represents the vast majority of the papers and posters presented at the conference. All of the contributions were refereed and I would like to thank all of the anonymous referees for their invaluable contribution to this volume. Their comments and insight have made this book much richer and I am most grateful to all of the contributors for responding so positively to the refereeing and editorial process. The grouping of the papers follows the order of the conference sessions quite closely and the posters have been integrated into the relevant sections to make the organisation of the material more coherent. Some poster authors expanded their text, while others have presented material closer to their original submission and this is the reason for the varying length of these papers.

The smooth running of this conference was a credit to the hard work and careful planning of the conference team and grateful thanks go to Chris Bennett, Nell Hoare and Elizabeth Kramer. A special vote of thanks goes to Mike Halliwell for his invaluable AV/IT support before, during and after the conference, the latter reflected in the quality of the images within this publication. Our student volunteers, Ruth Gilbert, Konstantinos Hatziantoniou, Wendy Hickson and Vicky Leong played an important role, as did the session chairs, Mary

Brooks, Barbara Burman, Sarah Cheang, Dinah Eastop, Paul Garside, Edward Maeder, Cordelia Rogerson and Philip Sykas. The conference was funded by the AHRC Research Centre grant and the conference and postprints represent the suc-

cessful completion of two of the Centre's milestones. Finally, I owe a huge debt of gratitude to Chris Bennett and Elizabeth Kramer, my co-organiser and co-editor, for all their invaluable contribution to this publication.

Maria Hayward  
April 2007

# Introduction

*Elizabeth Kramer*

Textile and dress history has become a particularly exciting area of enquiry over the past few decades. The object-based study of dress and textiles was once viewed as betraying amateurish, feminine concerns tied to the fleeting and unpredictable realm of fashion rather than primary source enquiry into 'issues of production, technological determinism, work and trade organisation and on issues of entrepreneurship' (Taylor 2002: 64).

However feminist, and more recently cultural, studies have criticised and shown the latter investigations to be both narrow and exclusive. Material culture studies have further demonstrated that we all live within, act through and are shaped by the material world. Consumption studies argue that consumption is not a by-product or the wasteful end point of production, but a stimulus to it and a creative act in its own right.

Textile and dress historians have pointed out that textiles compose the largest imaginable body of material culture (Schneider 2006: 203; Schoeser and Boydell 2002: 1) and indeed, the wide-reaching significance of textiles can hardly be overemphasised, as they pervade every imaginable setting – domestic, personal, public, social and ceremonial – and transcend historical and geographic boundaries as well as national, economic, ethnic, gender and age barriers. With regard to dress history, Lou Taylor has written that, 'because of the multi-faceted "levels" at which clothing functions within any society and any culture, clothing provides a powerful analytical tool across many disciplines' (Taylor 2002: 1). Indeed, because of the prevalence of textiles and dress in every aspect of human life, a multiplicity of disciplines has taken notice of these objects, including art and design history, history, media and cultural studies, gender studies, material culture studies, studies in consumption, museology, sociology, and anthropology, to name a few.

## Organisation of the papers

This interdisciplinarity is demonstrated in a number of the papers presented in this volume through the various approaches they take in discussing the production, consumption, dissemination and deterioration of textiles and dress. These conference proceedings provide the opportunity to meditate on research methodologies applicable to object-based and archival research, not as separate but inclusive entities. As such, the papers and posters presented were grouped thematically rather than by chronology or typology to promote a dialogue transcending specific disciplines and methodological approaches. This organisation provides researchers of textile and dress history with an opportunity to evaluate critically the successes, challenges and disappointments that a multiplicity of techniques allow.

## Into the archive

This section considers both the insights and challenges offered by a variety of archival sources in exploring textile and dress history. By drawing upon these sources, research into the social, cultural, political and economic contexts in which textiles and dress are produced and used is widely explored. In the case of the limited survival or absence of extant objects, papers by Penny Sparke and Mary Brooks demonstrate how researchers can analytically and innovatively draw from archival and visual sources to reconstruct a material picture of the past. To construct her case study of the work of interior decorator Elsie de Wolfe, which she uses to explore issues surrounding feminine taste, Sparke calls upon texts written by and about Wolfe, letters, and photographs. Mary Brooks uses fashion and technical magazines, trade literature, business archives, patents and garment labels as well as personal records and interviews to explore azlon. These fibres, developed in the



mid-20th century from organic proteins, played an important sociopolitical role as they were produced under the fear that wool supplies would be devastated by the onset of war and with the desire for nations to be self-sufficient.

Ninya Mikhaila and Jane Malcolm-Davies are the first of a number of authors to show ways in which archival and object-based research can be used to widen our understanding of the textile and dress history across social strata. Through their close investigation of wills and inventories they move beyond the evidence offered by pictorial, archaeological and documentary sources of the elite dress worn in Tudor society to identify that which was worn by the middling and lower classes.

While the above authors demonstrate largely how textual sources can provide new insights into understanding the production and use of textiles and dress in their social, cultural, political or economic contexts, Philip Sykas provides archival examples that blur the distinction between textile and text and reveal how the analysis of artefacts can provide compelling new information unobtainable by other means. His discussion of textile pattern books, typically composed of numerous textile samples sometimes accompanied by limited written text, demonstrates not only how these objects can be used to support text-based study but also to critique it.

Finally, the difficulties encountered in relating information gathered from archival sources with extant objects is explored in Fiona Handley's paper. In her discussion of textual sources from antiquity and the Middle Ages in relationship to archaeological textile finds from Quseir al-Qadim, Egypt, a port dedicated to a long-distance trade in luxury goods from the East, Handley identifies the difficulty of correlating written descriptions of textiles to the material record.

**Adopting other strategies, using other sources**

The authors in this section enhance their archival and textile-based research by considering additional sources and employing innovative approaches to the material at hand. In addition to the pictorial, documentary and archaeological sources most often called upon in investigating 16th-century English dress, Jane Malcolm-Davies suggests the use of a fourth source: church effigies. Her paper discusses a pilot project which attempted to link the dead, their dress and their documents to create a visual research resource for 16th-century costume. Likewise, in addition to consulting primary sources such as the Great Wardrobe accounts, inventories and narrative sources as well as visual material from Henry VIII's reign, Maria Hayward's investigation of a base from the king's wardrobe includes a consideration of armour. She further uses details gathered from these diverse sources to construct a replica in order to get an idea of what a base might have looked like, how it was made, what it was made from and how it might have been worn.

Just as replicas offer insight into the creation and use of historical dress, museum professionals and dress historians have employed a variety of methods to reinvigorate the exhibition of dress. The display of dress in museums and galleries has often been criticised as frustrating in terms of lifeless displays far removed from everyday, ceremonial or special occasion

use and its attached social and cultural significance in these settings. The exhibition of dress has also been criticised as presenting a tendency toward the display of designer objects. Edward Maeder removes clothing and related ephemera from the confines of the storeroom and sterility of the exhibition space by looking at them in relationship to each other and through considering further textual sources. He examines a watercolour portrait of Sophia Smead (1813) alongside her wedding dress, a christening robe and cap and two samplers, and further contextualises these objects through the examination of family records, letters, account books, grave markers and newspaper sources, bringing to life the educational, cultural and fashionable world of early 19th-century New England. Similarly, in recounting the research project behind an exhibition of 20th-century floral frocks, Jo Turney invigorates the floral frocks under investigation through the use of oral history testimonies. This method was called upon to determine the implications of pattern and fashionable clothing within everyday life as the exhibition organisers wished not only to establish a dialogue between fashion and textile design but also to move away from designer-led display to that which focused on lived experience. In common with other papers presented in this volume, questions regarding feminine taste are explored through the discussion of the relationship between floral motifs and the creation of femininity. Dinah Eastop also demonstrates the value of oral history testimony as an approach in her discussion of the Deliberately Concealed Garments Project (DCGP), which was set up to document dress and other things found deliberately concealed within buildings. This approach was used to help tease out the connection between the people who hide, discover, report, curate, conserve and study the concealments, the concealments themselves and the language used to describe the practice.

**Uncovering institutions**

The papers presented in this section demonstrate how archival and object-based research can provide fresh insights into the educational, social, political and economic history of institutional life. These essays further offer insights into women's neglected histories from a variety of historical periods and geographical locations. Shelagh Mitchell argues against the longstanding belief that royal ladies had only an informal affiliation to the medieval Order of the Garter, asserting instead that they were indeed members of this order of chivalry. She calls upon the Great Wardrobe accounts and the alms and oblation accounts, the Issue Rolls of the Duchy of Lancaster and the Registers of the Black Prince to argue her case, which presents a picture of the livery issued to these women and its wider significance in court politics and social etiquette at this time.

The final two papers in this section focus particularly on textile production in convents. Isabella Campagnol Fabretti discusses the economic importance of lace production at Venetian charitable institutions from the end of the 15th century as well as the educational and moral role that lacemaking played in these *hospitali* through a discussion of surviving lace and documents relating to the production and sale of



these laces. Similarly, through her case study of undated and unattributed embroidered samplers produced at the Ursuline Convent School for Girls in Québec City in the 18th and 19th centuries, and related documents such as a needlework curriculum, timetables, registers and account books, Joyce Taylor Dawson moves away from a traditional formal, stylistic and iconographic discussion of embroideries to examine these objects and their embroideresses in light of their role in educational and social history. She further presents a historiography of embroidery, which demonstrates how the treatment of this subject has changed over the past two centuries and discusses the link between this artistic medium and ideas of femininity.

### Tracing textiles in trade: from account books to patents

The way in which the close examination of textiles and related text-based and visual sources such as account ledgers, letters, merchant cards, patents and portraiture can further enrich our understanding of political, social and economic history is discussed in this section of the book. Cinzia Maria Sicca closely examines diverse visual, material and archival sources, including portraits and surviving textiles and fragments, sumptuary laws, ledgers and letters, to trace luxury textile consumption in Tudor England to production in Florence via Italian merchants. Her investigation provides not only a revealing look at international textile trade during this time, but also the underpinning political, social and economic issues informing it. Bruna Niccoli's investigation of the significance of court dress in Florence in the mid-16th century also demonstrates the political symbolic overtures made by dress. Her research calls upon literary sources and archival sources, such as the Medici documents and private papers of Florentine aristocratic families, and connects court fashion back to Florentine production.

Clare Rose also offers a paper towards an understanding of the ways in which clothing expresses social distinctions and how retail advertising can be understood in relationship to these distinctions. She moves away from the consideration of dress associated exclusively with the elite and ruling classes in her investigation of the sale and consumption of women's 18th-century petticoats. Through the use of wills, inventories and accounts of thefts she examines the ways in which consumers understood and valued petticoats and further discusses how this information can be used to elucidate a reading of retailers' documents and merchants' cards, a reading informed by consideration of the work of Pierre Bourdieu and Colin Campbell relating to consumption and taste.

Patents are also discussed as a useful source material in considering textiles and trade. Katy May looks at the relationship between a range of crinolines by the manufacturer W.S. Thomson & Co. and the patents applied for by this company to demonstrate how these sources offer a better understanding of the company with regard to both the process of manufacturing and its business practices. Rosie Baker explores how patents serve as a lucrative source of information on the development of dyes in the 19th century, providing information not only

useful for dating, identifying place of manufacture and recommending conservation treatment, but also in investigating commercial activity in the field of textile dyeing.

### The interaction between East and West

The papers in this section demonstrate the difficulties presented in examining textiles that have moved across cultures, in particular from Japan or China to Britain or Canada. By drawing upon object-based and archival sources, the authors illuminate the social, cultural, political and economic contexts in which these textiles were produced, consumed and displayed as well as the imperial narrative informing them. The papers by Elizabeth Kramer and Julia Petrov further demonstrate the sometimes contradictory messages presented in examining both textiles and textual sources. Kramer's paper uses both archives and objects from the collection of Scottish painter E.A. Hornel to demonstrate the cultural biases not only presented in written texts but also in informing object acquisition. To facilitate these considerations, the paper looks specifically at Hornel's special interest in Japanese kimono, which is discussed in relationship to his travels in Japan, his paintings of the country, and perceptions of Japan widely held in Britain. His paintings of brightly costumed women as well as the kimono in his collection reinforce ideas of Japan as a timeless and exotic land, rather than indicate the rapid modernisation and social changes taking place in the country. These changes are noted with some degree of despair in the travel literature of the time, however, including Hornel's own writing. Julia Petrov also notes the disparity between textiles and texts in museum collections and archives through her examination of Chinese dress and textual sources located at the museum of the Calgary Chinese Cultural Centre. These include an early 20th-century correspondence between a landlady and the mayor of Calgary; the former is concerned that the manner of dress of her Chinese neighbours might impact negatively on her business. Petrov argues that despite the obvious significance of culture attitudes expressed in these letters, the objects exhibited in the museum present instead an accepted, even stereotyped, view of 'Chineseness'. She further asserts that the gap between such sources needs to be bridged by the museum, allowing it to better present narratives of immigration, integration, assimilation and cross-cultural communication.

Sarah Cheang also puts forward a case that demonstrates how the combined study of textiles and text can enrich our understanding of cultural, political and social interaction between the East and West, in particular China and Britain. She focuses on the meaning of Chinese textiles within the British domestic interior by calling upon two examples: 25 panels of Chinese embroidery that are fixed to the walls of an Oriental drawing room at Quex House, Kent and the diaries that shed light on their installation, and the use of Chinese textiles by Queen Mary between 1911 and 1925 in the interior and in her dress, for which Cheang gathers evidence from printed sources, such as royal memorabilia, biographies, magazines and newspapers. She uses these examples to analyse the articulation of class, gender and empire.



## Domesticity and gender explored and challenged

In this section the authors use textiles and text to bring to light domestic objects and dress often ignored in social history despite their widespread use and social and cultural significance. These papers further detail how these objects and examples of dress have been gendered as feminine. Barbara Burman outlines the AHRC-funded Pockets of History project, which looked the production and consumption of women's tie-on pockets in Britain from c.1690–1914 by describing the range of material, visual and textual sources used in the study and detailing some of its findings to demonstrate the social significance of these obscure yet formerly commonplace domestic objects as well as to explore the subjective experiences of their female users. She calls upon 18th-century criminal court proceedings to ascertain what women carried in their pockets and also looks at 19th-century stitched and inked marks on surviving pockets to situate them within the practices of household economy and management. Through these examples Burman describes not only their everyday relevance but also reveals them to be an important social and symbolic interstice between the body, or private, and public spaces. Alice McEwan also closely examines a ubiquitous domestic object, the antimacassar, through texts and images. Through her investigation of textual sources including inventories, autobiographies, advice literature, ladies' periodicals, newspapers and novels, McEwan demonstrates not only how this object, intended originally to protect furniture from the macassar oil that men used in their hair, came to be viewed as purely decorative and feminine over the course of the 19th century, but also reveals how it came to serve as a trope for the feminised, cluttered Victorian domestic interior and has been viewed with suspicion as disingenuous into the 20th century. Despite its negative connotations, she further shows how this textile continued to be used by individuals to express their identity, challenging widespread assumptions about its use that were reliant upon gendered distinctions.

Sarah Norris analyses dress that although ubiquitous in the military during the First World War has now fallen into relative obscurity in its material form, not to be found in any British military museums or dress collections: the military concert party costumes of the female impersonators. She uses archival evidence including photographs, programmes, articles and reviews, to show the styles, means of procuring or producing costumes as well as to discuss the modes of femininity and fashionability embraced by these female impersonators and their significant role in the military. The relationship of these costumes to contemporary fashions, modernity and conceptions of gender are also explored.

While the previous papers demonstrated the ways in which examples of gendered textiles and dress can illuminate a variety of sociocultural values and ideological positions, Linda Newington's paper can be read as drawing attention to a group of collections that can be used in future research exploring issues related to domesticity and gender. She provides an overview of the collections that belonged to Janet Arnold, Montse Stanley and Richard Rutt, now part of the Winchester School of Art and the Special Collections, Hartley Library, University of Southampton, in which she discusses how these collections might be used for research and teaching

related to the history of textiles, dress and knitting as well as to inspire current textile practice.

## Collaborative approaches: curators, conservators and dress historians

These papers demonstrate how dress historians, curators and conservators collaborating on a project can create a dialogue that stimulates new questions and possibilities for further research.

George Dalglish and Lynn McClean explore how the conservation of an important collection of flags relating to the 17th-century Scottish Covenanting movement aided curatorial investigation and interpretation. Using the scientific analysis of dyes to puzzle out the colour changes of the bed hangings of Queen Charlotte's state bed (1772–78) described in various textual sources, Maria Jordan and Mika Takami demonstrate how this object-based, scientific research yields evidence bridging a 100-year gap in the archival material, allowing for new research opportunities. This paper further demonstrates how current trends in conservation and curatorial thinking are concerned not only with preserving the integrity of the object but also with embracing alterations made by previous generations and acknowledging each of these changes as important. Hilary Davidson and Anna Hodson's paper describes the collaboration of a textile conservator and a dress historian who made a toile of an early 17th-century jacket and a late 16th-century underbodice respectively and brought these two independently created 'replicas' together. This collaboration allowed for new understandings of the function and shape of the original garments. Their research further demonstrates the value of using replicas as a tool in relationship to the study of extant objects and use of bibliographic resources in the fields of dress history and textile conservation.

## Information uncovered by conservation

The papers included in this section illustrate the ways in which scientific analytical techniques can provide information that enriches or challenges archival and bibliographical research. Cordelia Rogerson cautions that while textiles and texts are intimately linked and the study of each may enrich each other, they can also act as a hindrance in preservation by limiting interventive conservation treatment options or preventing full interpretation of either the textile or texts. She urges for the application of adaptable ethics as well as an acknowledgement of the role of judgement in treatment decisions. The potentially problematic relationship between textiles and text is demonstrated in Maria Hayward's discussion of the conservation treatment of a velvet chemise binding on a mid-16th-century royal indenture. She demonstrates that although the text and any accompanying illustrations are widely viewed as giving a manuscript its particular importance, the binding of a book can also provide clues as to its social or economic importance. In the case of the luxurious chemise binding, Hayward shows how conservation treatment was carried out to stabilise the

binding, while at the same time allowing continued access to the text. A sumptuous textile, a cloth of gold table carpet at Corpus Christi College, Oxford, also discussed by Cinzia Maria Sicca, forms the focus of the paper by Florence Maskell. A combination of instrumental analysis, archival work, photographic techniques and careful examination of the object allowed Maskell to draw some pertinent conclusions about the use and reuse of the cloth of gold and how the textile can be linked to references in inventories and trade accounts. In the case of text actually concealed within a textile, in this case an 18th-century coverlet, Karen Thompson and Michael Halliwell describe how transmitted light photography has been used to record hidden papers without damaging the coverlet. Photography revealed that these papers included bills, receipts, letters and extracts from political tracts, which all provide hints about the interests and status of the people who made or owned the coverlet.

Conservators have been increasingly concerned with respecting the needs of particular religious or ethnic communities when treating their ritual and sacred objects and have begun to tailor conservation treatments accordingly. Bernice Morris and Mary Brooks explain why and how the rules put forward in the Torah and rabbinical writings may impact on the actual conservation treatment, handling, storage, display and disposal of Jewish ritual textiles. Issues concerning the care of objects imbued with nationalistic importance and the research leading to an increased understanding of their history are debated in Sarah Stevens' paper, which discusses the New York State Battle Flag Preservation Project. In this paper Stevens further details how archival sources, including documents kept by the Bureau of Military Statistics, annual reports to the New York State Legislature, donation ledgers and federal and local government records, as well as bibliographic sources including published regimental histories, newspaper articles and booklets, are paired with the analysis of the extant flags

to gather information about them as well as identify whether damage occurred during use and/or in storage.

### **Objects without documentation: the role of conservation science in revealing more about these artefacts**

The papers presented in this section demonstrate how the scientific analysis of textile material can offer new insights into their composition, selection and use in lieu of the absence of textual sources. Emma Richardson, Graham Martin and Paul Wyeth discuss the non-evasive role that near infrared spectroscopy (NIR) can play in the identification of modern textile material, recognising this method as particularly useful in identifying manmade and synthetic textile materials that would greatly assist in the long-term preservation of these materials in contemporary collections. Gerald Smith, Sue Scheele, Stephen Tauwhare and Roderick Weston discuss their examination of the photostabilities of New Zealand flax or harakeke, used by the Maori to make mats, cordage, containers and garments, to determine whether this factor may have influenced their cultivation and selection.

### **References**

- Schneider, J. (2006) 'Cloth and clothing', in *Handbook of Material Culture*, C. Tilley *et al.* (eds). London: Sage.
- Schoeser, M. and Boydell, C. (2002) *Disentangling Textiles: Techniques for the Study of Designed Objects*. London: Middlesex University Press.
- Taylor, L. (2002) *The Study of Dress History*. Manchester: Manchester University Press.

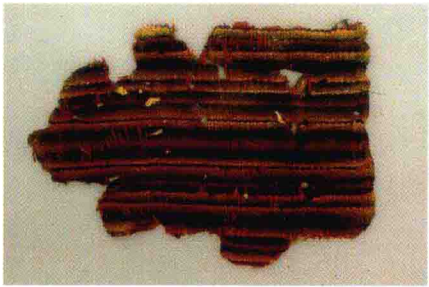




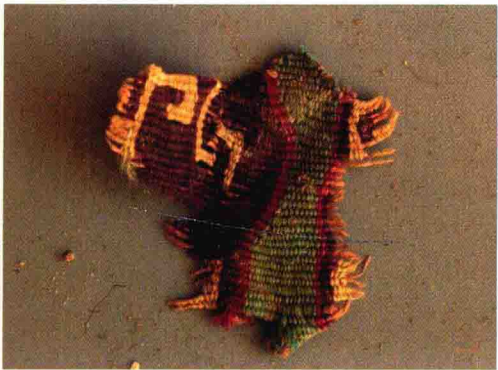
**Plate 1** Roman blue and white cotton check (Fig. 2, p. 12).



**Plate 2** Roman blue and white cotton check (Fig. 3, p. 12).



**Plate 3** Roman 'shaded band' wool textile (Fig. 4, p. 12).



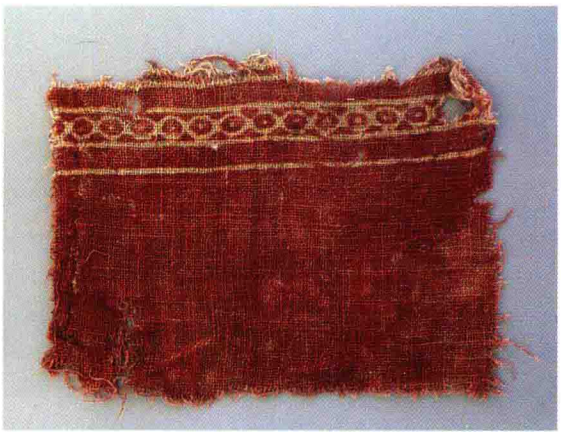
**Plate 4** Fragment of Ayyubid period *tiraz* textile (Fig. 5, p. 13).



**Plate 5** Bag (Fig. 6, p. 14).



**Plate 6** Bag showing where an oval object was pushed into the bottom (Fig. 7, p. 14).

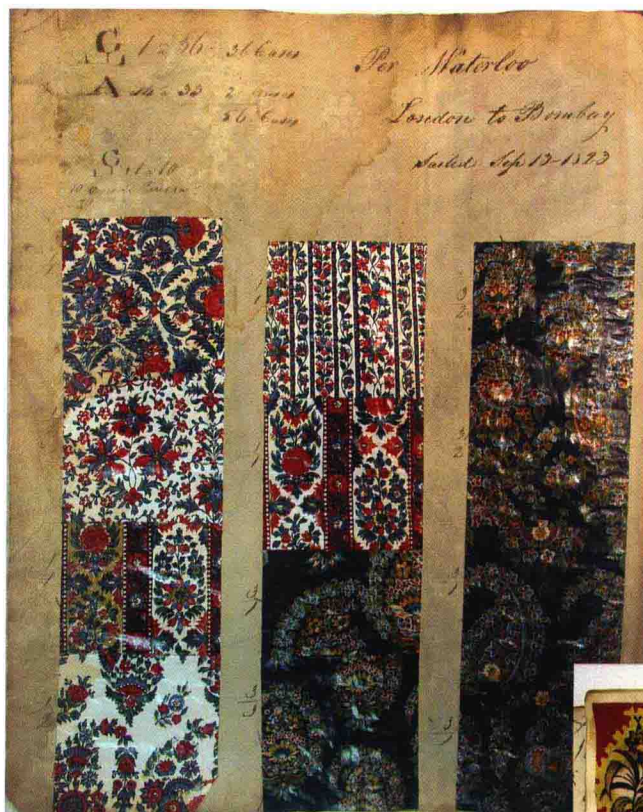


**Plate 7** Resist-dyed cotton fabric, possibly an example of Goitein's 'kerchief' (Fig. 8, p. 14).



**Plate 8** Length of cotton fabric with empty warps (Fig. 9, p. 16).

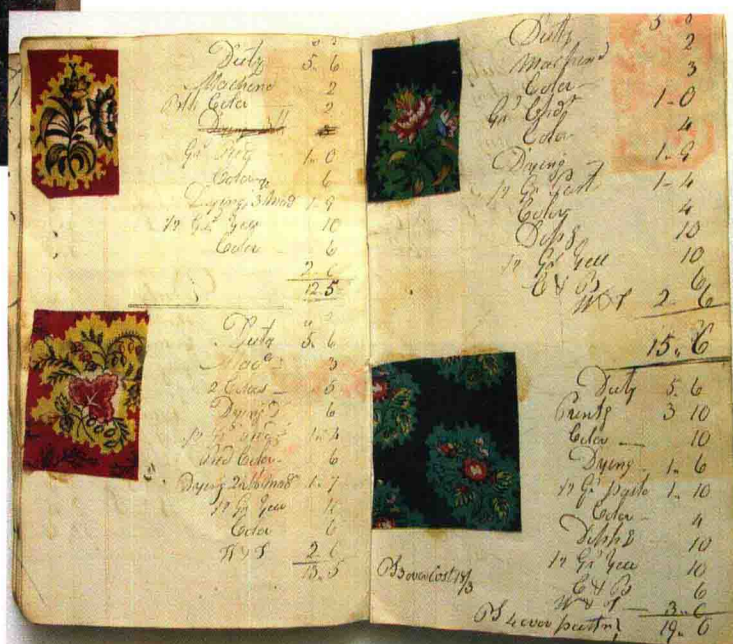




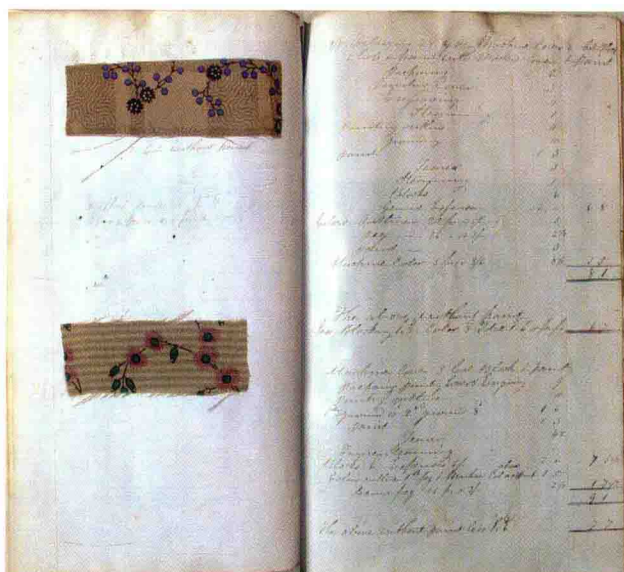
**Plate 9** Page from Ritchie Stuart & Co. shipment record (© Museum of Science and Industry in Manchester) (Fig. 1, p. 24).



**Plate 10** Sample from the Lyon 'show book' with two contiguous patterns (© by permission of Special Collections and Archives, Aldham Roberts Centre, Liverpool John Moores University) (Fig. 2, p. 24).



**Plate 11** Page from the Birkacre notebook showing costings including duty. (© Bolton Museums, Art Gallery and Aquarium) (Fig. 3, p. 25).



**Plate 12** Page from James Thomson, Brothers & Sons costings book  
(© Manchester Archives and Local Studies: BRf 667.2 T4) (Fig. 4, p. 26).



**Plate 13** A page of finely barred check patterns of 1854 from the Charles Hilton & Son archive (© Wigan Heritage Service B78.511) (Fig. 5, p. 27).



(a)

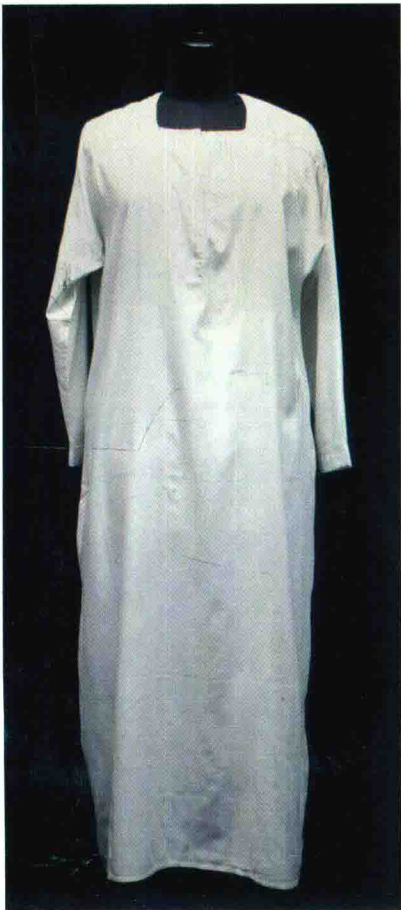


(b)

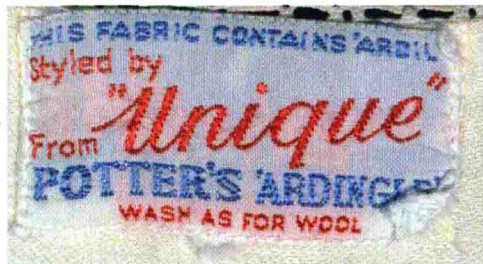


**Plate 14** Ardil blend scarf made by Imperial Chemical Industries (a) and label detail (b) (Fig. 1, p. 31). (Karen Finch Reference Collection. Reproduced by permission of the Textile Conservation Centre, University of Southampton.)

(a)



(b)



**Plate 15** Ardil blend nightdress styled by 'Unique' using Potter's Ardingle (a) and label detail (b) (Fig. 2, p. 31). (York Castle Museum. Reproduced by permission of the York Museums Trust.)





**Plate 16** Lady Margaret Wadham, c.1520, Church of St Mary the Virgin, Carisbrooke, Isle of Wight (Fig. 4, p. 42).



**Plate 17** Unknown woman, c.1520, St Leonard's Church, Oakley, Hampshire (Fig. 5, p. 42).



**Plate 18** Lady Oglander, 1536, St Mary the Virgin, Brading, Isle of Wight (Fig. 6, p. 43).



**Plate 19** Johan Fantleroy, 1538, Church of St Mary, Michelmersh, Hampshire (Fig. 7, p. 43).





**Plate 20** The silver and engraved armour for horse and man (Royal Armouries, Tower of London © courtesy of the Board of Trustees of the Armouries) (Fig. 1, p. 45).

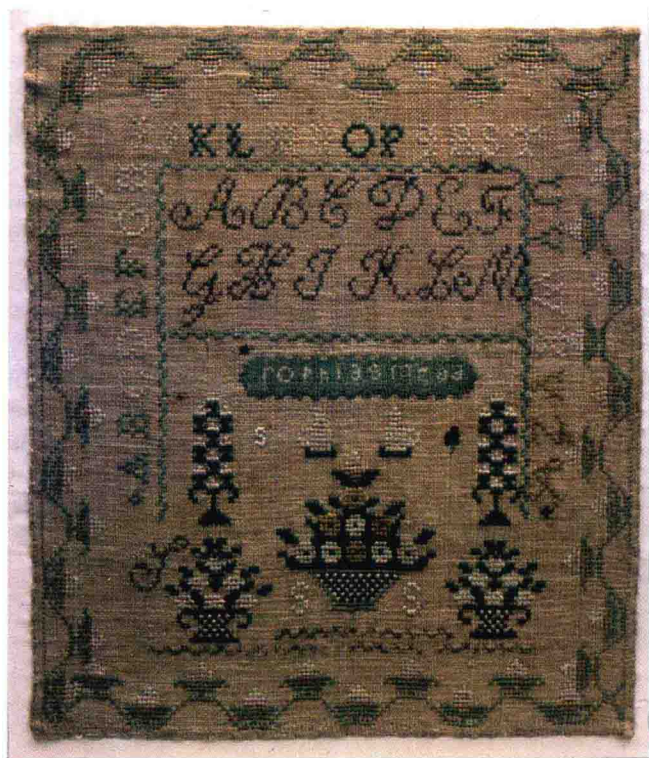


**Plate 21** Henry VIII jousting before Catherine of Aragon in 1511 (Westminster Tournament Roll, College of Arms) (Fig. 2, p. 48).

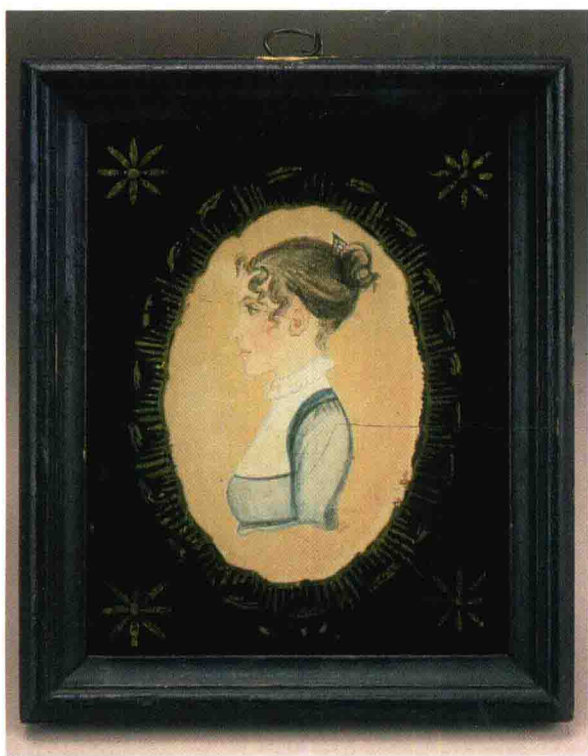


**Plate 22** A base made drawing on the evidence collected for this paper (Fig. 4, p. 49).





**Plate 23** Embroidery sampler by Sophia Smead about 1794, silk on linen (Historic Deerfield 2000.4.1, Gift of Karen Dunn) (Fig. 1, p. 52).



**Plate 24** Profile portrait, Sophia Smead (1784–1843), watercolour and pencil on paper (Historic Deerfield 70.132, Gift of Mrs. Robert Stebbins Lipp) (Fig. 2, p. 54).



**Plate 25** Dress worn by Sophia Smead about 1815, cotton (Historic Deerfield V.053B, Gift of Mrs. Robert Stebbins Lipp) (Fig. 3, p. 54).



**Plate 26** Christening robe worn by Sophia Wheeler about 1823, cotton, white-on-white embroidery (Historic Deerfield. Gift of Mrs. Robert Stebbins Lipp) (Fig. 4, p. 55).



**Plate 27** Embroidered sampler by Sophia Wheeler at age 8 in 1829, silk on linen (Historic Deerfield 2000.4.2, Gift of Karen Dunn) (Fig. 5, p. 55).