

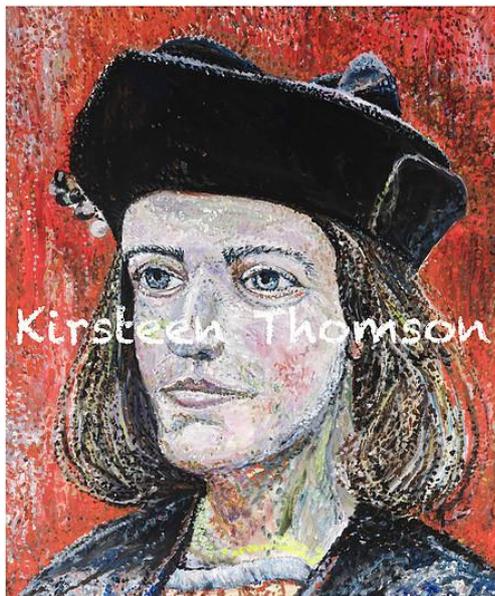
*Adelaide Branch
Richard III Society*



MEETINGS

A reminder that this Saturday is our AGM and if you wish to be Chairperson, Secretary or Treasurer or be a committee member please let me know asap. Also if you are unable to attend, please let me know. I already have apologies from Amy, Kate, Ruth and Judy.

Remember to bring back or redo your portrait. This time we will be able to have a better look at them. A reminder that this is the one (below) that stirred us to try our own portraits!



Subs are also due this meeting. Pay Kevin at meeting or see banking details below.

Subs this year will be BOAR \$30, senior and student \$65 and full and senior family \$75.

If you wish to pay to our bank account directly through internet banking

Bank SA Richard Third Society (Adelaide Branch) Inc

BSB 105-120

Account number 027680340

Please include your name in message to recipient so Kevin knows who it's from and/or email me to say you've paid.

Or by mail to me at 5 Spencer St Cowandilla 5033 or Kevin Jones at 11 Ormsby St Windsor Gardens 5087 or if you are not renewing LET ME KNOW.

Our September meeting had a visitor from NSW in Anne Devrell. We had 9 present with 7 apologies. The minutes of the August meeting were read and accepted. Correspondence was the Ricardian Recorder from UK, article on Richard III- villain or victim and news on Richard Plantagenet supposedly buried in St Mary's church Eastwell Kent. Treasurer Kevin was late but assured us we were still solvent when he did arrive.

In general business there was a reminder about subs (see above) and that we would keep them the same as last year, no matter what the exchange rate was doing. There had been a programme on SBS on Sir Rhys ap Thomas- The man who killed Richard III. This has been recorded and also the book by Susan Fern has been ordered for the library.

A reminder that October's meeting is the AGM- bring back your portrait, and November's will be Elsewhere in the 15th century. December's is the Christmas lunch and we need a theme so thinking caps on please.

We have 36 pens left, 64 sold. Meeting closed 2.30pm and we grabbed tea or coffee and afternoon tea while Lisa organized herself.

Lisa gave a talk on her theory of who murdered the Princes and did well considering she had had a hectic week and was so tired. Her theory relates to a revenge motive with the Irish earls of Desmond against Edward IV and his family, and she showed how the nobility were all related by blood and marriage which allowed in the end for access to the Princes. She plans to develop her theory further.

News and articles

Dear Members,

Rupert Marshall-Luck Crowd Funder link

Please see below for a working link to the Crowd Funder page for Rupert Marshall-Luck's Richard III CD / DVD project:

<http://www.crowdfunder.co.uk/resurrect-richard-iii>

Middleham Castle Richard III Standard flying dates confirmed

Further to our recent announcement, the Society is pleased to announce that the dates when Richard III's standard will be flown above Middleham Castle have now been confirmed and are listed below. The dates when the standard will fly at half-mast are now the 22nd August and the 16th April.

1st February RIII marries Anne 1473

16th March Queens Anne's death 1485

26th March Reburial in Leicester of RIII 2015

16th April Edward of Middleham died 1484

29th June Richard granted the Neville strongholds of Middleham, Sheriff Hutton and Penrith 1471

1-2nd July Middleham Festival

6th July RIII crowned 1483

22nd August RIII died 1485

2nd October Birth of RIII 1452

Many thanks to Annette Carson and Marie Barnfield for advising on the dates for the marriage of Richard and Anne and the death of Edward of Middleham. These are believed to be the best we can estimate until further research reveals more accurate dates.

The standard will be officially donated to the castle on behalf of the Society on 2nd October at 2.30pm by Susan Wells, Deputy Chairman.

Kind regards, **Executive Committee**

From Lyn Gill - <http://www.plantagenetsdynasty.com/10-places-to-visit-in-medieval-london/>

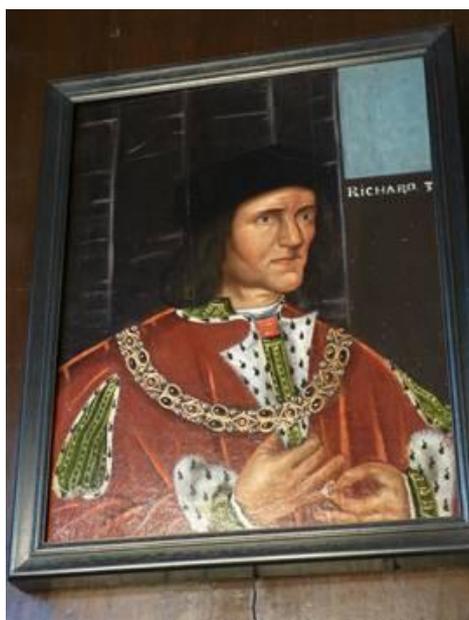
From Pam (Worcester branch) We visited the Newport Ship yesterday <http://newportship.org/>

The Friends who show you round and man the shop are extremely enthusiastic and passionate about the ship, which could have belonged to the Earl of Warwick and is certainly of our era, being built in 1447 or thereabouts. The timbers are still being conserved but they have a model of the ship showing all the timbers they have found. Eventually the ship will be reassembled and on display in Newport. Do go along and talk to them and make a donation or become a Friend if you can – they are there on Fridays and Saturdays from 10.30 – 4.30pm.

We also went to Tredegar House as it was nearby and we are members of the National Trust. Imagine my surprise when inside the house Bill said he'd found a portrait of Richard III! It's in the New Hall and is on loan from the Dulwich Picture Gallery with some other portraits of kings and queens.

“.....dating c.1618 and commissioned by the founder of Dulwich College, Edward Alleyn (1566-1626) to furnish his own home and as an educative tool for the pupils of his college. The paintings today form one of the largest surviving sets of royal portraits dating from this period.” Quoting from the website

<http://www.dulwichpicturegallery.org.uk/about/our-collection/our-portraits-at-the-national-trust/>



This next article was referred to by Pam in one of her news emails and I thought you might be interested. Such patience and skill!

CLOTHING FIT FOR A KING...A TRUE KING OF ENGLAND.

September 3, 2016 by angeliqueminiatures

The completed costume. King Richard III, every inch a true King of England.



Richard III costume on 17 inch male Tonner doll.

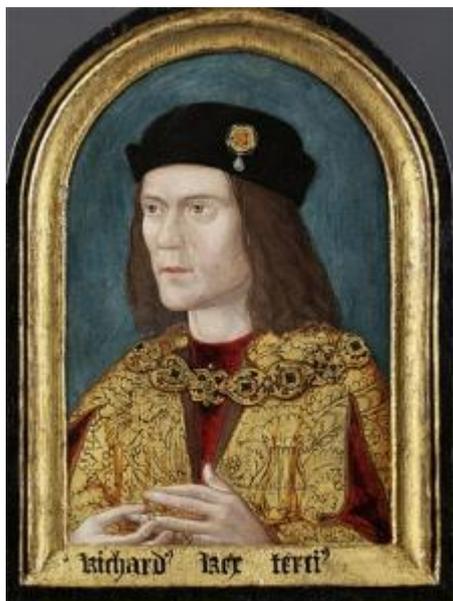
The reburial of King Richard III has fired many people's creative interest, including my own. So after making miniature dolls of this King (and his wife Queen Anne Neville), I longed to have the challenge of making a medieval man's outfit for a larger doll.



Richard looks like he is deep in conversation with Anne.....I wonder what they might be talking about.

So imagine my absolute joy when one of my customers commissioned me to create a Richard III costume for her 17 inch male doll...there was much happy dancing!

With most of my existing male doll pattern pieces being more Victorian to modern day in style, I knew I would have to make some totally new ones. So I decided to make each of them as required.



Portrait of King Richard III of England.



Main fabrics chosen for the Richard III costume.

But first, I needed to choose suitable fabric for such a sumptuous costume. My customer had asked me to base the costume on the well known portrait of Richard, or as near as possible. Whilst the portrait is just a head and shoulders picture, it is possible to work out what the rest of his outfit might be, from historical records of clothing worn at the time.

For his outer robe, I chose a silk of two-tone gold, shot with claret red and with a tiny fleur de lys pattern. This fabric was the perfect scale for that size of doll.

A dark burgundy/brown silk with an interesting border was chosen for the robe lining and I decided to use the lavish gold border for the turn-backs on the front of the robe.

The other main fabric I chose was a deep red silk jacquard for his doublet, along with several other fabrics which were pulled from my stash for possible use on other costume parts.

With pencil and tape measure in hand and my own male doll of the same size to use for fitting, I made a start. First to be made was a shirt, with a gathered neckline and very full sleeves ending in a close-fitting lace-trimmed cuff. For this, I used a soft silky ivory coloured lining.

It is always very important with doll clothing to avoid adding unnecessary bulk, so sometimes clothing for dolls has to be made differently than for a real human. The shirt was no exception, being made shorter in length and also fastening at the back for ease of dressing.

For the hosen (tights), I used a two way stretch cotton viscose jersey fabric in a subtle shade of pale sage. Back in the 15th century, life size hosen would have been attached to the doublet by means of ties to hold them up. The centre front seam would also have been open with the triangular flap (codpiece) laced over it.



The full sleeved shirt with gathered neckline.

Since this would have been extremely difficult to dress onto a doll of this size, I decided to make a pair of tights, with elasticated waist and a false codpiece, and I found that this gave the right look for the doll.



'Hosen' or tights with false codpiece. Close up of the false codpiece showing mock ties.

The doublet was made in red silk jacquard and lined in pale ivory, with a false corset of gold brocade underneath the cord lacing at the front. Again, the reason for the false corset was to avoid unnecessary bulk.



The red jacquard doublet. Close up showing the gold cord lacing over the false corset.

The sleeves of the doublet are quite full and end in a tightly fitting cuff with snap closures. Each sleeve is split, with two openings, so that the sleeves of the shirt can be pulled through to form puffs. The doublet fastens at the back with snaps, for ease of dressing onto the doll.

A tie of fancy cord was secured to the waist of the doublet with two loops stitched at each side.

The outer robe caused a few headaches, but I got there in the end. The two silk fabrics used for this, were an absolute dream to work with (silk usually is...and I LOVE working with it!).

My customer had requested a full-length robe, but shorter ones were also seen at this point in history. Whichever length was preferred, the long hanging sleeves were standard.



Side view of the robe showing the long hanging sleeves. Close up of the doublet sleeve and also the braid used on the robe.

Having made this kind of robe many times in miniature, I had an idea of the pattern shapes I needed to make, and I was pleased with the outcome of the larger version.

The brown silk lining worked well with the fancy gold border, but there was a bit of a 'hairy moment' when I wasn't sure if I had enough of it to do what I wanted to do. Thankfully, with a bit of 'jiggery-pockery' with the pattern layout, I just (only just!) managed to get it all out of the fabric.

I found some lovely (and quite manly) braid at my local fabric shop 'Stitches-upon-Thames' in Staines, which I used for edging both the ends of the sleeves and the openings.

For the shoulder chain, I found a very attractive faux jet and pearl choker in my stash, that just screamed '*Use me...I look medieval.*' This worked well but needed fixing to hold it in place with a few stitches on one side, and a little loop to thread it through over one shoulder. (The chain hooks together at the back).



The fancy shoulder chain. Close up of the hand-stitched loop on one shoulder to help hold the chain in place

The hat was made from a piece of beautifully fine vintage pure wool felt and was stitched entirely by hand. My customer had supplied the beautiful pearly white rose and I hand embroidered the four little green leaves with gold outlines around it.



White rose decoration and hand-embroidered leaves on hat.

I purposely left the shoes till last, as it had been a very long time since I had made bigger doll shoes. I chose a darker shade of sage for these shoes to tone with the hosen. This very fine soft gloving leather worked well for this style, and enabled me to add a snap fastener opening at the outer side of each shoe.



Front view of shoes.



Side view of shoes showing the side opening.

In total, I made seventeen separate pattern pieces for this outfit, lost count of the number of hours it took to make, but.....I loved every single minute of it (including the 'hairy' ones!) and hope to get the chance to do something like this again.



A collection of 17 separate pattern pieces specially made for the creation of this costume.

THE MAKING OF QUEEN ANNE NEVILLE.

April 14, 2015 by [angeliqueminiatures](#)

I found King Richard III's wife Anne Neville, a really enjoyable character doll to create. It is rare that I get the chance to work on costumes from this particular historical era. Late medieval female costume is so elegant, with long sweeping lines and very feminine



King Richard III and his wife Queen Anne Neville depicted in a stained glass window

.Once again the costume books were consulted for the most popular styles worn in the early to mid 1480s. To keep this doll as feminine as possible I decided to take the lighter shades from Richard's colour scheme and use these for the main colours for Anne, accenting them with darker tones. Richard's doublet and the lining of his robe were pale gold so I used a similar coloured silk jacquard for Anne's main gown and teamed it with another rich dark red silk for her under-gown.



Silk fabrics chosen for Anne's costume.

Firstly, I put some silk stockings on her... and then some pantaloons. Now before the historians amongst you start shouting at me, I know they were not invented then.....but I have my reasons for doing this.

Although ladies of these times did not wear pantaloons, I always put them on my miniature lady dolls. The reason for this is very simple: Firstly, people ALWAYS turn dolls upside down to see what they are wearing underneath! Secondly, most of my dolls are quite poseable and, with this kind of doll, there is usually a join where the lower porcelain part of the leg meets the upper wired and padded section of the leg and hips. Pantaloons cover this join so that the doll looks nicer when she is inevitably turned upside down!



Silk stockings and the (illegal) pantaloons.

Leather shoes with slightly pointed toes were then added to complete her under garments.



Anne's leather slippers have slightly pointed toes and filigree decoration.

The under-gown was then fitted in two parts, a tight close-fitting strapless bodice that represented the corset and the skirt which was often worn longer than the wearer for a woman of this class. To avoid bulk, I attached the skirt around the doll's waist as I knew I would need to keep the area below her bust as smooth as possible to accommodate the skirt of the main gown. The doll was then placed on a cork board where her skirt was draped and pinned into folds.



Anne's silk underskirt is pinned to the board to set the folds.

Over-gowns of this time were often voluminous with trains and skirts fell from just under the bust like an Empire line. Although V necked bodices had been popular, these did give way to a wide round necked version where the top of the corset could just be seen. Sleeves could be narrow and fitted and I felt that this style would suit the doll best.

As far as fashion goes, in my opinion, the 15th century had some of the most ridiculous headdresses for women that history has ever seen. Size and shape became quite huge and outlandish and must have been quite a hazard for anyone standing too close! By the mid 1480s the 'butterfly' headdress had become the thing to be seen in for all fashionistas of this time. Basically it was an adaptation of the popular Burgundy headdress (like a tall fez) with the addition of wire frames to support a gauze veil.



All Anne's top clothing is now in place.



Here is a good example of the Butterfly headdress

from the TV series The White Queen

The fez part was worn quite far back on the head rather than on the top. Wires that looked like the antennae of a butterfly protruded from the back and another V shaped wire frame was attached at the front. The veil was then draped over the wires in a variety of different ways, depending on the wearer. At this time, it was still fashionable to pluck the front of the hairline to give the appearance of a high forehead, the rest of the hair being pulled back tightly and pinned up underneath the headdress, often in a linen under-cap. I had not made one of these 'butterfly' monstrosities before in miniature but was quite surprised that it wasn't as difficult as I thought it would be.



Close up of the wire supports and veil.

Although fiddly, I was pleased with the final result. (Some of you may have noticed that I used the same fabric to cover the fez as I used for Richard's stomacher).



Showing the top of Anne's Butterfly headdress.



Anne Neville in medieval room box scene.



Edward IV